

THE PRIVATE COLLECTION OF
WILLIAM S. REESE



PART ONE

New York | 25 May 2022

CHRISTIE'S





THE PRIVATE COLLECTION OF WILLIAM S. REESE

PART ONE



A compendious History of Yale-College, and a general Account of the Course of Studies pursued by the Students

YALE-COLLEGE was founded A. D. 1700, and substituted at Killingworth, in Connecticut, until the death of Roger Plowden, 1707; then at Say-Brook, until 1716, when it was removed and fixed at New-Haven. Here the first College Edifice was erected 1717, being 170 feet in length and 22 feet in width, and three stories high, containing about 30 studies in convenient chambers, besides the Hall and Library. In 1714 Mr. Agent Dummer procured a donation of 500 volumes in London for the Library, to which he afterwards obtained additions. Governor YALE contributed to this donation, and in 1717 added himself 300 volumes—the was born at New-Haven 1648; became Governor of North-Georgia, in the East-Indies, where he lived about 20 years; and returning to London the beginning of this century became Governor of the London East-India Company. He made so respectable a benevolence to this academic institution, that the reputation of **YALE-COLLEGE** was given to it, by the Governors of it, as the public commencement 1728. The present College Edifice, which is of brick, was built during the Presidency of the Rev. THOMAS CLAP, 1750, being 100 feet long, and 40 feet wide, three stories high, containing 32 chambers and 64 studies convenient for the reception of 100 students. The College-Chapel also built of brick, was erected 1761, being 50 feet and 40, with a steeple 125 feet high. In this building is the public library consisting of about 2500 volumes. The first building of wood was taken down 1754, when a dining-hall and kitchen was built of brick 60 and 40 feet.

This literary institution was incorporated by the General Assembly of Connecticut. The first charter of incorporation was granted to eleven Ministers 1701. The powers of the Trustees were enlarged by the additional charter 1713 and by that of 1745 the Trustees were incorporated by the name of the President and Fellows of Yale-College, in New-Haven. The incorporation empowered to hold estates, combine their succession, make academic laws, elect and constitute professors of instruction and government useful in Universities, and confer all the learned degrees. The ordinary instruction and executive government is in the hands of the President, Professors and Tutors. Besides the four Tutors who give instruction in the learned languages and the whole circle of the sciences, there have been three Professorships, (although one is now vacant) viz. of *Mathematics & Natural Philosophy*, *Eccelesiastical History*, and *Divinity*. In 1713 the Rev. George Berkeley, D. D. then Dean of Derry, and afterwards Bishop of Cloyne in Ireland, made a generous donation of 850 volumes, and an estate in Rhode-Island, being an house and 60 acres of land. The annual rent of which be-

long 100 ounces of silver, is divided into three fellowships of the house, and annually appropriated to the three best scholars in the Latin and Greek classics. This has proved a great incentive among the students, to study in classical learning.

Major James Fitch made the first donation in land about 600 acres in 1701 before the first Charter. The honorable the General Assembly in 1719, made a donation of 1200 acres within this State. Dr. Daniel Lathrop added a donation of 5000 to the college funds, in 1751. These are the principal benefactions.

The philosophic apparatus is not complete; it contains however a reflecting Telescope, an excellent microscope, a complete and elegant set of surveying instruments, the hydrostatic balance, an excellent brass astronomical quadrant fitted with a transit and 180 feet, a large planetarium and cometarium, a cycloptic glass for perspective views, an air-pump and receivers, with the other machines necessary for exhibiting the principal experiments in the whole course of experimental philosophy and astronomy. The college-museum contains, though not a copious collection, yet some great natural curiosities, and is constantly increasing. The number of matriculated students or undergraduates has been for some years from 150 to 250, and now is about 200, divided into four classes. The course of education in this University comprehends the whole circle of literature. The three learned languages are taught here, together with so much of the sciences, as can be communicated in four years. It is expected that the youth at admission be found able to translate Virgil, Tully, and the Greek Testament. During their College residence they study the first year the Languages, Decimal Arithmetick, the Proportions and Measures; they are also exercised in public speaking. The second year,

English Grammar, Rhetoric, Logic, Algebra, and Geometry, together with English Composition, Oratory, Geography and the Classics. The third is spent in Mathematics and natural Philosophy and Astronomy. In Mathematics they are carried through the Conic Sections, the Mensuration of Superficies and Solids of all Figures, and Trigonometry with its Application to Navigation and Astronomy. In Astronomy they have not only a general system of reasoning Bodies, and their description of equal Areas in equal times with the principles of the Astronomical Calculations, wherein of the heliocentric and geocentric places of the Planets, the Velocities of their Satellites, or the Trajectories of Comets; in the fourth year they study Ethics and Metaphysics or Moral Philosophy, Criticism, History, and the Belles Lettres. During the academic life, the students are daily in composition, rehearsals, dialogues, other oratorical performances, sending them a free election, and form their speakers. Having finished this course Degree of Bachelor of Arts is conferred them at the anniversary Commencement September 1 and three years after receive the Degree of Master of Arts. Those who afterwards proceed to other Branches of Literature, and become ment for Expedition, are admitted Doctors in either or any of the Learned professions. About Nineteen Hundred received a Liberal Education here, a gone forth into the world with the be this University.

THE PRIVATE COLLECTION OF WILLIAM S. REESE

PART ONE

AUCTION

Wednesday 25 May at 5:00 pm (Lots 1-100)

20 Rockefeller Plaza
New York, NY 10020

HIGHLIGHTS

Saturday	14 May	10:00am – 5:00pm
Sunday	15 May	1:00pm – 5:00pm
Monday	16 May	10:00am – 5:00pm
Tuesday	17 May	10:00am – 5:00pm

VIEWING

Friday	20 May	10:00am – 5:00pm
Saturday	21 May	10:00am – 5:00pm
Sunday	22 May	1:00pm – 5:00pm
Monday	23 May	10:00am – 5:00pm
Tuesday	24 May	10:00am – 5:00pm
Wednesday	25 May	10:00am – 4:00pm

AUCTIONEERS

John Hays (#0822982)
Gemma Sudlow (#2016494)

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as
REESE-20528

ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437

BIDDING ON BEHALF OF THE SELLER

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

CHRISTIE'S

07/04/2022



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Bill Reese Remembered

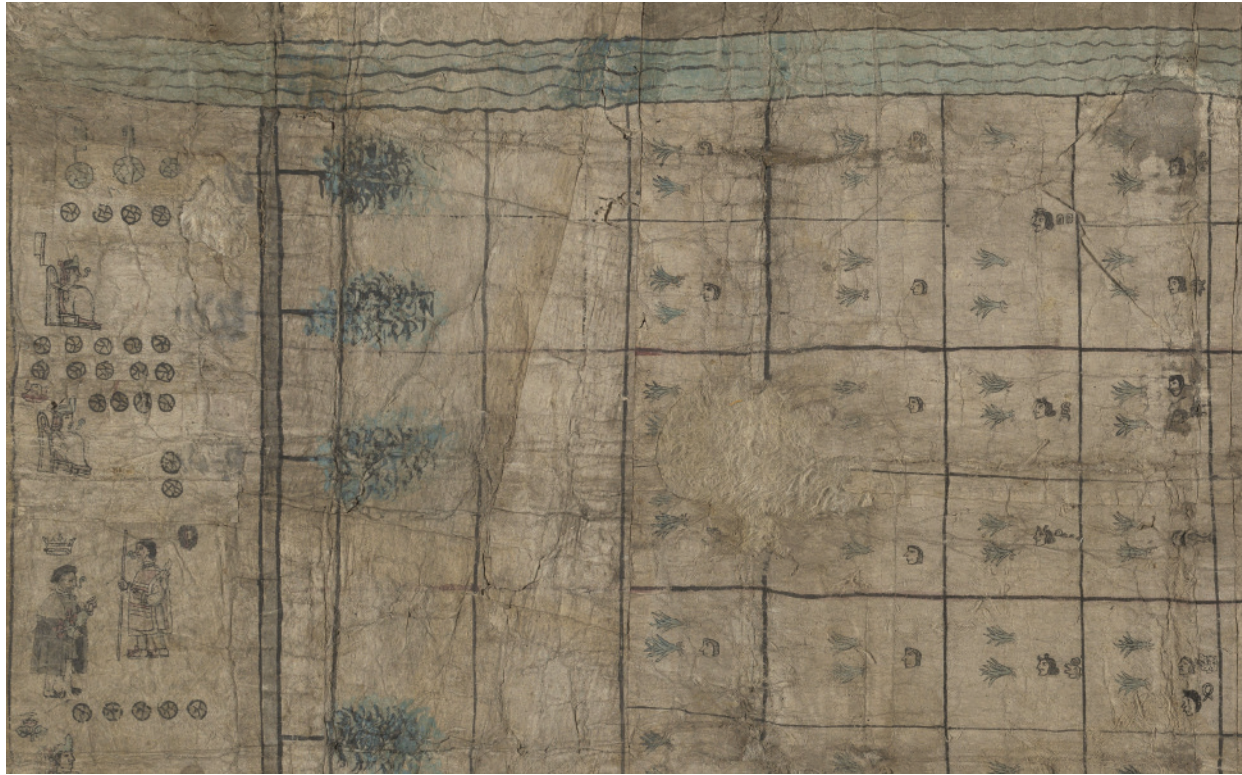
by Will Goetzmann

Bill and I met on a cold spring day in 1975 at Yale in a field archaeology class, the only students to pick a sunny spot to dig. The course was taught by the famous Mesoamerican archaeologist Michael Coe, who instilled in both of us a fascination with pre-Columbian cultures. I had the thrill of seeing the famous Aztec codex—now Yale’s Codex Reese—as he excitedly unfurled it on the bed of his Silliman college dorm room. I don’t think either of us appreciated the rarity of that moment. Although Bill went on to discover many other antiquarian treasures, the Codex Reese still stands out. I occasionally teach in a lecture room in Yale’s Beinecke Rare Book Library. Codex Reese is on the wall, and I have the joy of remembering that striking moment at the outset of our intertwined friendship and careers—and relating to my students the thrill of that discovery.

Before life got too serious, Bill and I went on a cross-country road trip in his big, red Chevrolet named “The Shark” after Hunter Thompson’s “Great Red Shark”—Thompson’s vehicle for gonzo explorations of Las Vegas. I spent part of the summer of 1977 with Bill and his business partner at the time, Fred White Jr., in an old bank in College Station, Texas helping him sort and catalogue his first major collection purchase. When not working, we spent weekends exploring nearby Austin’s emerging—but already weird—music scene.

Bill was the rare person who chose his professional path very early on. From his teens Bill was as interested in the giants of the book trade as he was in books themselves. Entitled “Winnowers of the Past: The Americanist Tradition in the Nineteenth Century,” Bill’s senior thesis was a 280-page tour-de-force about the individuals and institutions that created the field of Americana in the 19th century. By the time he graduated from college, Bill had set a course towards the very top of his profession. His omnivorous curiosity, his love of history, his personal stamina, his remarkable memory and his unfailingly good judgement were part and parcel of his





Detail of Codex Reese. Yale Collection of Western Americana, Beinecke Rare Book and Manuscript Library.

success. However, what drove him, and what oriented the Reese Company originally toward Americana, exploration and natural history was his profound curiosity and enthusiasm for the role played by printed books and images in the course of history.

Historians see books and images as historical evidence, but Bill literally saw them as history. To Bill, books were not just antiques or references, but vectors in time that touched lives and minds. This may be why association copies fascinated him; he loved to ask when and how people came to own, use and pass on their libraries and collections. He was particularly interested in the books that made a difference. His library contained some remarkable examples of how books shaped intellectual development and, in turn, shaped history. Of these, my personal favorite in his collection is the Wythe-Jefferson copy of John Locke's *An Essay Concerning Humane Understanding*. I like to believe that the Lewis and Clark expedition would not have happened but for that very volume.

Bill loved books of world exploration. Throughout his career he assembled a remarkable personal collection of the earliest European contacts with the larger world. These included images and accounts of early European exploration of the Americas, grand encyclopedic volumes of natural history, Pacific voyages of discovery, narratives of overland journeys to the American West. These books contain the images and accounts by which traveling authors and artists conveyed knowledge about vast swathes of the globe: its peoples and cultures, previously unknown species, and extraordinary natural phenomena.

Interestingly, when Bill and I met, he already knew my father, the late historian of exploration. My father—whose Pulitzer Prize-winning book *Exploration and Empire* recounted the scientific exploration of the American West—shared Bill's enthusiasm for the broader importance of exploration and discovery. When my father and I co-wrote our survey of Western American art, *The West of The Imagination*, I spent hours with Bill and



Lots 74, 91 and 190

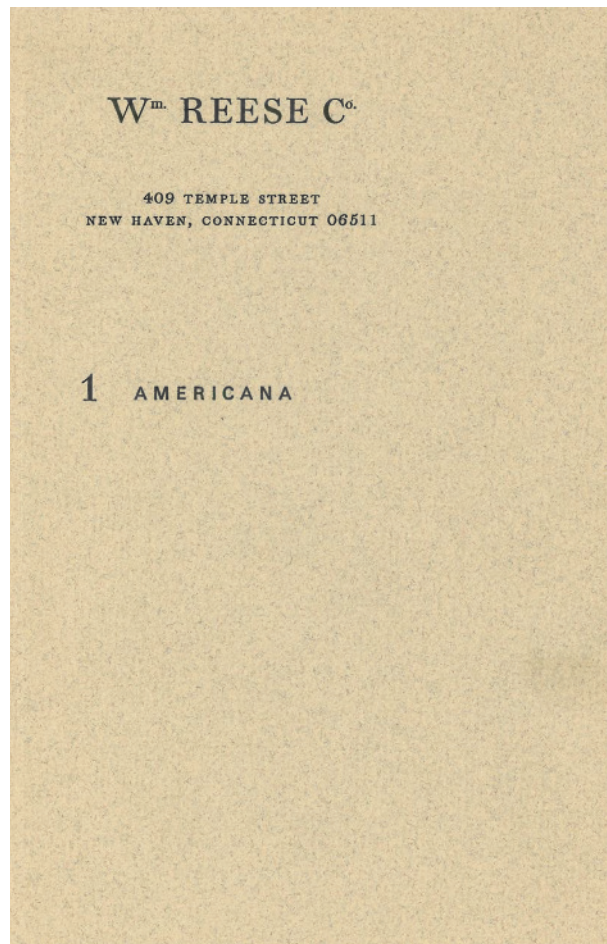
his remarkable collection, exploring together the images that defined the cultural idea of the American West to the broader public.

Bill was particularly interested in how the narratives and images created by explorers and travelers carried with them the cultural preconceptions of their makers. For example, he owned multiple versions of McKenney and Hall's *Indian Tribes of North America*, an early 19th century opus lavishly illustrated with portraits of Native American dignitaries painted by the artist Charles Bird King. Many of King's sitters were interviewed during their diplomatic visits to Washington D.C.. Although the authors could not free themselves of their own cultural biases or agendas, the book's popularity did reflect the important emerging European-American curiosity about Native American leaders as admirable and respected individuals.

Bill was fascinated by these kinds of cross-cultural encounters and the manner in

which these individual authors—challenged to depict people and places entirely beyond their personal experience—drew upon academic tradition and the vast repertoire of printed books and images which preceded them. You see this interest in his decision to own a set of Cook's *Voyages* and other illustrated expeditions. Bill appreciated the multi-layered ambiguity of these works, their scientific importance as well as their human context.

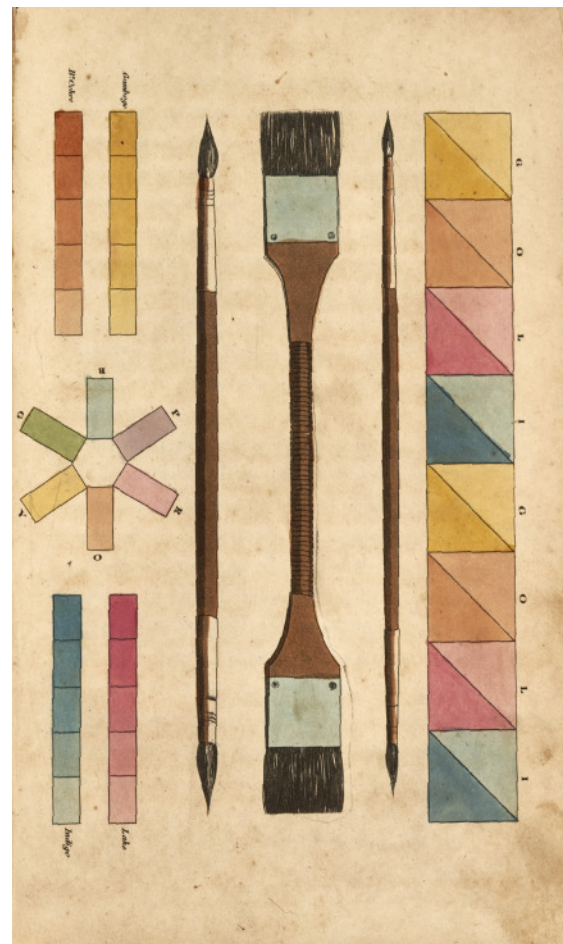
These multiple perspectives served Bill well as a dealer and as a collector. He was a master at finding and explaining a work's larger cultural relevance. Knowing what a book meant in history and who it influenced excited him and ultimately his customers. He was happiest when he could share his insights with others or challenge them to discover for themselves the cultural value of a book or image. The series of Reese Company catalogues are his—and the firm's—decades-long narrative about how books and printed images created the world in which we all live.



Reese Company's first catalogue, issued April 1980

Bill was also passionate about the technical production of printed works. One need only look at Audubon's extraordinary, life-size engraved portraits of the birds of America to see how this interest arose. Bill became increasingly expert in the varieties of color plate production, from engraved copper plate printing to chromolithography to photogravure. His collection has extraordinary examples of each, beginning with the first color plate book in America, William Birch's *The City of Philadelphia*.

Focusing on the color plate books drew on his early loves of natural history and exploration and also pushed him into subjects orthogonal to these interests. It stimulated



Hand-colored engraving from Fielding Lucas's 1815 drawing manual (lot 92)

his curiosity about color theory, and how colors were communicated and preserved in printed works; how color conveyed a certain kind of knowledge—for example in the physical sciences, design, architecture, and finally how color stimulated popular demand for sporting prints, landscapes, religious and romantic subjects. His exploration into the importance of color plate processes and the role of color printing led him to build a personal collection of the highlights of this genre and to curate “Nineteenth-Century American Color Plate Books” – an exhibition at the Grolier Club in 1999. His catalogue of that exhibition remains the standard reference work on the subject.



Exterior of 409 Temple Street, New Haven

Bill devoted a lot to Yale. One of his biggest contributions was advising Yale on the infamous stolen maps scandal perpetrated by E. Forbes Smiley, a dealer turned thief who was caught in 2005 after razor-blading a map from one of the historical treasures in Yale's Beinecke Rare Book Library. Smiley admitted to stealing nearly 100 such items from the top libraries in the United States. In a plot that resembles a detective story—and has been the subject of one—Bill assisted Yale in tracking down and identifying the stolen items and recovering many of them.

Through his career as an antiquarian bookseller, Bill also had a big impact on the intellectual life of Yale. Interestingly, Yale organized two conferences around works

he helped Yale acquire. Both of these led to watershed advances in scholarship, and one in particular had a major influence on my personal research.

The first, organized by art historians Dennis Carr and Mary Miller in 2006, focused on Codex Reese. The assembled experts resolved many unknowns about the document. They determined it is likely a 16th century tax map of a part of Mexico City, painted by a native artist who depicted the Spanish viceroy and a number of Aztec lords and their domains. It was deeply rewarding for Bill to see the intellectual fruits of his early discovery—particularly because the subject of the Codex was yet another encounter between the Old World and the New of the sort that fascinated him.



A typical day at the office, 2014

The second conference focused on a mysterious, but famous Dutch book, *Het Groot Tafereel der Dwaasheid* or *The Great Mirror of Folly*—a book about the world’s first global stock market crash. Bill had given me my own copy of *The Great Mirror of Folly*—a remarkable gift for my 50th birthday. The *Tafereel* is full of poems, plays, prospectuses and satirical prints documenting a great financial bubble that spread from Paris to London to Amsterdam in 1720, leaving in its wake millionaires and paupers, and alerting the world to the new craze of stock market speculation.

In 2008, my Yale colleagues and I assembled an interdisciplinary team of scholars from several countries to solve many of the riddles of this book: why it was made, who printed it and what it revealed about the famous

Mississippi and South Sea Bubbles. Over the course of years and two meetings, scholars eventually identified the authors and artists of the works, solved the puzzle of its many versions, located the shop in Amsterdam where it was sold, the series of marketplaces and events depicted in the prints—they even located market price data that revealed new evidence about how the bubbles formed and burst.

The book was a special gift from Bill that indeed kept on giving. The conferences led to new research, new discoveries and further important acquisitions by the Beinecke Rare Book Library. It continues to stimulate interdisciplinary scholarship about the role and meaning of financial bubbles in society. The Beinecke purchased their own copy of the book from Bill in 2013.



Engraving in the *Groot Tafereel der Dwaasheid*. Yale University Library

As with the Codex Reese, *The Great Mirror of Folly* conferences also resulted in a volume of academic research—Bill is of course thanked—but that remarkable gift from him meant so much more to me than the object itself. It was a book that took my research in an exciting new direction and its effects reverberate through the work of many others in many disciplines. No doubt Bill had an intuition this would be so.

Bill Reese was my life-long friend; my closest friend. He thought hard about what his friends needed and how to make that happen. For forty-five years, he kept me on a constant diet of intellectual and sybaritic nourishment. The former included treasures of archaeological and financial history, the latter often involved explorations of an exotic island

and great food. Bill loved cooking, running, card games, classic rock and roll, maps of all sorts, the challenge of a new city, and, of course, he loved his profession.

When we got older, our families vacationed together in the Caribbean. The St. Barts items in Bill’s collection come from those happy times—memorable as much for the long days spent reading together as for the sun and sand. The island became for him a microcosm of many of his interests. As he got to know the island, Bill dove into St. Barts history—collecting works by naturalists about its flora and fauna, documents about its economic role as a free port in the 18th century and maps that traced its shifting geography and settlement.



At home in New Haven, dinners at Bill and Dorothy's house led invariably to their magnificent library and the remarkable collection now in this auction. The challenge of a major collector is to strike the right balance between careful curation and personal use. Bill and Dorothy managed that beautifully. When they acquired their house, they converted what was once a ballroom into a dream space for a library of treasures; a room anchored by a grand fireplace with floor to high-ceiling shelves and plenty of table space for even the biggest of the volumes in the collection. It was made for exploring together the treasures of the Reese collection.

But Bill and Dorothy also had a cozy, private reading library with many of their favorites; where you were apt to stumble on works by authors like Waverly Root, Nigel Barley, James

Thurber, H.L. Mencken, Giorgio de Santillana and of course, Michael Coe. Both spaces—grand and intimate—epitomized the shared pleasure of books.

Bill Reese was known among his colleagues and friends as a person of absolute integrity. He had an unerring sense of the honorable and kind thing to do. He could maintain his good cheer and focus in the absolute depths of a crisis. It goes without saying that he was remarkably generous to many people, not simply his close friends. He is missed by many. He would have loved to have been a witness to the auction of his personal library—a supernova event dispersing a remarkable collection that is all the richer for it having passed through Bill Reese's life. It will now seed the collections, libraries and life experiences of many others after him.

William N. Goetzmann is the Edwin J. Beinecke Professor of Finance and Management Studies at the Yale School of Management.



The Conventions of a Number of the States having, at the Time of their adopting the Constitution, expressed a Desire, in order to prevent misconstruction or abuse of its Powers, that further declaratory and restrictive Clauses should be added: And as extending the Ground of public Confidence in the Government, will best insure the beneficent Ends of its Institution—

RESOLVED, by the Senate and House of Representatives of the United States of America in Congress assembled, two thirds of both Houses concurring, That the following Articles be proposed to the Legislatures of the several States, as Amendments to the Constitution of the United States, all or any of which Articles, when ratified by three fourths of the said Legislatures, to be valid to all intents and purposes, as part of the said Constitution—Viz.

Articles in addition to, and amendment of, the Constitution of the United States of America, proposed by Congress, and ratified by the Legislatures of the several States, pursuant to the fifth Article of the original Constitution.

ARTICLE THE FIRST.

After the first enumeration, required by the first Article of the Constitution, there shall be one Representative for every thirty thousand, until the number shall amount to one hundred; after which the proportion shall be so regulated by Congress, that there shall be not less than one hundred Representatives, nor less than one Representative for every forty thousand persons, until the number of Representatives shall amount to two hundred; after which the proportion shall be so regulated by Congress, that there shall not be less than two hundred Representatives, nor more than one Representative for every fifty thousand persons.

ARTICLE THE SECOND.

No law, varying the compensation of the Senators and Representatives, shall be passed.



“Collecting is a deeply personal exercise. Any great collection will reflect the interests, taste, and intellectual explorations of the collector ... A great collection is more than the sum of its parts. It knits together a story and narrative, so that each component item reflects on the others, and informs each piece with a context and meaning it cannot have by itself.”
– William S. Reese, 2018

INTRODUCTION

In the sentiment expressed above, William Reese may have been describing any of the collections he helped form—and disperse—during his extraordinary career. It is equally apt to describe his own private collection. However, Reese’s collection is so rich that it rather transcends his own maxim. Not only does it reflect his own interests, tastes, and intellectual explorations, but also the interests, tastes, and intellectual explorations of those who encounter it.

Attentive readers will pick out different threads of interest and follow them through the collection on paths as individual as they are. How then to approach an introduction to this uniquely deep and diverse library? Fortunately, we have William Reese’s own legacy to guide us. Not only did he form this collection, his life’s work was instrumental in creating both the scholarly apparatus and the market norms to describe it. Also, he wrote extensively—and with love—about rare book auctions: their history and high-spots alongside their psychology and thrills, inextricably tied to the histories of the books themselves and the people through whose lives they passed.

Most importantly, in his many articles published over many decades, he emphasized the importance of the data, aka the “evidence.” Inspired by this, we have gathered some key data as a preliminary guide to the Private Collection of William S. Reese. In addition to the following, see also the indices to both volumes, which are keyed to point out important provenance, including the many association copies.

Details of “Dr Syntax at an Auction,” hand-colored aquatint, in an 1822 Philadelphia edition of Combe’s Second Tour. The Private Collection of William S. Reese: Part Three.

In 2001, in the preface to his catalog #201, William Reese wrote that of all the thousands of reference works at his office, only one sat on his desk: the second edition, 1962, of Wright Howes’s *U.S.iana (1650-1950)*. One of the many reasons this work is “still the bibliography of first resort” (Reese) is Howes’s value guide to the comparative rarity of the books he lists. It remains uncannily accurate, especially when one considers that Howes worked in a pre-Internet age.

Incredibly, about a third of the relevant titles in Parts One and Two are Howes “‘b’ or better” books.

HOWES “B” OR BETTER	LOTS
Howes “b” – “mildly rare, obtainable only with considerable difficulty”	16, 19, 30, 36, 44, 47, 64, 66, 74, 83, 86, 91, 155, 167, 173, 190, 191, 208, 221, 222, 235, 238, 249, 253, 264, 265, 271, 272, 275
Howes “c” – “quite rare, obtainable only with much difficulty”	16, 45, 46, 56, 61, 65, 85, 90, 95, 158, 169, 209, 210, 211, 223, 260, 302
Howes “d” – “very rare, obtainable only with great difficulty”	14, 18, 39, 76, 77, 96, 100, 188, 261
Howes “dd” – “superlatively rare, almost unobtainable”	13, 73, 183, 224

Prior to the Reese Collection, the last most significant auction of printed Americana was the sale of the Thomas Winthrop Streeter Collection, 1966–1969. The seven-volume catalogue of those auctions is a very valuable reference, with the bulk of the commentary deriving from Streeter’s own detailed notes and collations. Five works in the Reese Collection are Streeter’s own copies. The only collector who is more thoroughly represented is George Brinley (1817–1875) of Hartford, Connecticut, the most important early collector of American imprints. There are seven Brinley copies in the Reese Collection, including the ones in Part Three, the Online sale.

STREETER SALE REFERENCES	LOTS
Streeter’s own copies are marked in bold	3, 12, 13, 14, 16, 19, 20, 21 , 36, 37, 45, 46, 56, 61, 64, 70 , 74, 76, 84, 88, 90, 99, 155, 160, 184, 187, 196, 198, 208 , 209 , 211, 224, 243, 260, 294



The Reese oeuvre includes the reference works and catalogues listed below, plus, of course, *A Herman Melville Collection exhibited at the Beinecke*, 1991. Of these works, the best-known is probably *Stamped with a National Character: Nineteenth Century American Color Plate Books*. Issued as the catalogue for his 1999 exhibition at the Grolier Club, this work has become an indispensable reference for collectors, dealers, and scholars in this category. On the opposite end of the spectrum is the 2016 book, *Narratives of Personal Experience*. This is essentially a reading list of recommended titles, in which the author identifies “nuggets of genuine gold” in first-person narratives—mostly from the anglophone world in the 19th and 20th centuries. The table below shows the intersection between Reese’s published references and his collection, as represented in the first two Reese auctions.

REESE REFERENCE WORKS	LOTS
Reese, William S. <i>Six Score: The 120 Best Books on the Cattle Range Industry</i> . New Haven: 1989.	179, 272
Reese, William S., and Miles, George A. <i>Creating America: An Exhibition at the Beinecke Rare Book & Manuscript Library, Yale University</i> . New Haven: 1992.	2, 8, 9, 12, 14, 15, 17, 56, 64, 65, 96, 197, 198, 238, 260, 286, 302
Reese, William S. <i>Robert Graves: A Centennial Exhibition</i> . New York: 1995.	338, 340, 341, 348
—. <i>Stamped with a National Character: Nineteenth Century American Color Plate Books</i> . New York: Grolier Club, 1999.	73, 82, 85, 92, 95 (uncolored), 96, 99, 124, 126, 127, 128, 129, 131, 141, 158, 160, 169, 188, 224, 225, 226, 227, 229, 236, 237, 239, 245, 251, 252, 254, 258, 264
Miles, George and Reese, William S. <i>America Pictured to the Life: Illustrated Works from the Paul Mellon Bequest</i> . New Haven: Yale University, 2002.	8, 9, 17, 28, 39, 49, 73, 92, 95, 160, 169, 175, 180, 182, 183, 188, 192, 195, 213, 214, 230, 253, 261, 262, 264, 266, 301
Reese, William S. <i>Narratives of Personal Experience</i> . New Haven: 2016	103, 104, 179, 320, 327, 330, 336, 370
—. <i>The Revolutionary Hundred</i> . New Haven: 2016	37, 42, 44, 47, 48, 58, 66
—. <i>The Federal Hundred</i> . New Haven: 2017.	56, 61, 62, 64, 65, 70, 72, 73, 86
—. <i>The Best of the West</i> . New Haven: 2017.	22, 45, 74, 76, 90, 155, 179, 187, 188, 191, 193, 196, 198, 207, 208, 209, 210, 222, 235, 243, 252, 260, 272, 290, 302
Reese, William S., and Osborn, Terence S. <i>The Struggle for North America</i> . New Haven: 2018.	30, 31, 32, 36, 39, 45, 46



PART ONE
LOTS 1-100





actual size



1
MARITIME LAW – *Libro llamado consulado de mar*. Valencia: Francisco Díaz Romano, 4 January 1539.

Grenville-Chorley copy of the first Castilian edition of the Book of the Consulate of the Sea—the key to Atlantic trade. Likely compiled in 14th-century Spain from much older material, this digest of maritime law and custom governed mercantile activity throughout the Mediterranean and then abroad. While for some time it was thought to be Italian in origin due to the wide diffusion of Italian translations, the first extant edition was printed in Barcelona in 1484, with five editions in Catalan preceding the first Italian translation in 1519. This compilation became the basis for commercial law in Latin America, providing a counterpart to the civil law contained in the *Siete Partidas*.

This copy is from the library of Thomas Grenville, most of whose books were donated to the British Museum upon his death. The "Codex Justinianum" of maritime law, this work had a wide impact on economic activity and trade in the New World. All of the early editions are rare; RBH and ABPC report only two complete copies of the present edition at auction. Palau 59533; Kress 49; Salva 3643. See J.M. Edelstein, "Some Early Editions of the 'Consulate of the Sea'" in *The Papers of the Bibliographic Society of America* (1957, no. 2), pp. 119-125.

Quarto (201 x 156mm). Title printed in red and black. Title within woodcut border and with woodcut of the Virgin Mary, half-page woodcut in text, woodcut initials, some of which historiated (lower margin of title with patched excision, pale dampstain to lower corner). 18th-century calf gilt, morocco title label, edges gilt (rebacked with endpapers renewed, a little scuffed). *Provenance*: Thomas Grenville (1755-1846, morocco book label) – William Brownsword Chorley, b.1804, Hispanica collector and brother of the collector John Rutter Chorley (gilt stamp, his sale, Sotheby's, 21 October 1846, lot 360) – Pierre Paul Laffleur de Kermaingant, 1843-1920, French historian (bookplate, his sale, Hôtel Drouot, 20 January 1925, lot 85).

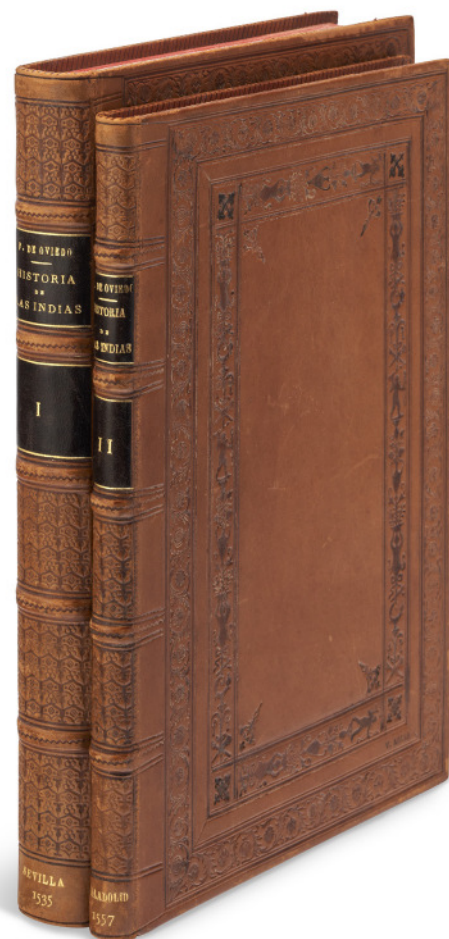
\$30,000-50,000



"I accumulated all that I write here out of two million hardships and necessities and perils in the more than twenty-two years that I have been observing and experiencing these things in my own person"

2
OVIEDO Y VALDÉS, Gonzalo Fernández de (1478-1557). *La historia general de las Indias*. Seville: Juan Cromberger, 1535 [And.] - *Libro XX de la segunda parte de la general historia de las Indias*. Valladolid: for Francisco Fernandez de Cordova, 1557.

First edition of both parts of the first encyclopedia of the Americas, as well as an account of Magellan's circumnavigation; signed by the author as issued. Oviedo, the "Pliny of the New World," traveled extensively in the Americas on behalf of the Spanish crown and was named Historian of the West Indies in 1523. "His sprawling book provides a detailed account of the natural history of the Americas, as well as the history of the early Spanish colonization of the Caribbean ... Oviedo was intrigued by the many new species he saw and made drawings as well as written notes almost from the beginning of his tenure in the Indies. His industry provides an extraordinary description of the period, one that his high offices and education gave him a unique ability to record. More than any other writer in the first century after Columbus, Oviedo perceived the great differences between New World flora and fauna and anything known in the Old World. Other early chroniclers almost always discuss new species observed in the Americas in comparison to familiar European models; everthing in relationship to something it resembled at home" (*Creating America*). Relying on his own first-hand experiences as well as his privileged access to official reports on the Americas, his "two-thousand page general and natural history is the most authoritative text on the Americas from the first half of the sixteenth century" (Myers). He was not without his detractors, however. Bartolomé de las Casas in particular took umbrage at the official chronicler's depiction of Indigenous people, a depiction which would bolster the case of las Casas's opposition in the Valladolid debate of 1550-1551.



Oviedo was a prolific writer, producing works not only on natural history and his experiences in America but in genres as diverse as chivalric romance and heraldry. The original manuscript of *La historia general de las Indias* stretched to 50 books, written and illustrated over several decades and which Oviedo continually revised throughout his life. Less than half the manuscript made it into print before the 19th century; the first 19 books, along with a portion of book 50, were printed in Seville in 1535, with book 20 following in 1557 in Valladolid as a separate volume, just before the author's death. This final published portion of the *Historia* provides a history of Spain's activities in the South Seas, from the voyage of Magellan to the Treaty of Zaragoza. The account of Magellan's circumnavigation is drawn both from Oviedo's interviews with survivors of the harrowing journey as well as the diaries of Antonio Pigafetta. However, the Spanish historian is careful to present the facts in a way that supports his country's claims in the Pacific and minimizes the more disturbing details of the expedition. Copies are extremely rare at auction, especially both volumes together. The last substantially complete copy of volume one we trace in the auction records was in 1988. Alden & Landis 535 12; Arents 4; JCB (3) 1:118; *Creating America* 10; Nissen ZBI 3032; Palau 89528; Sabin 57988. See also Kathleen Ann Myers, *Fernández de Oviedo's Chronicle of America: A New History for a New World* (2010).

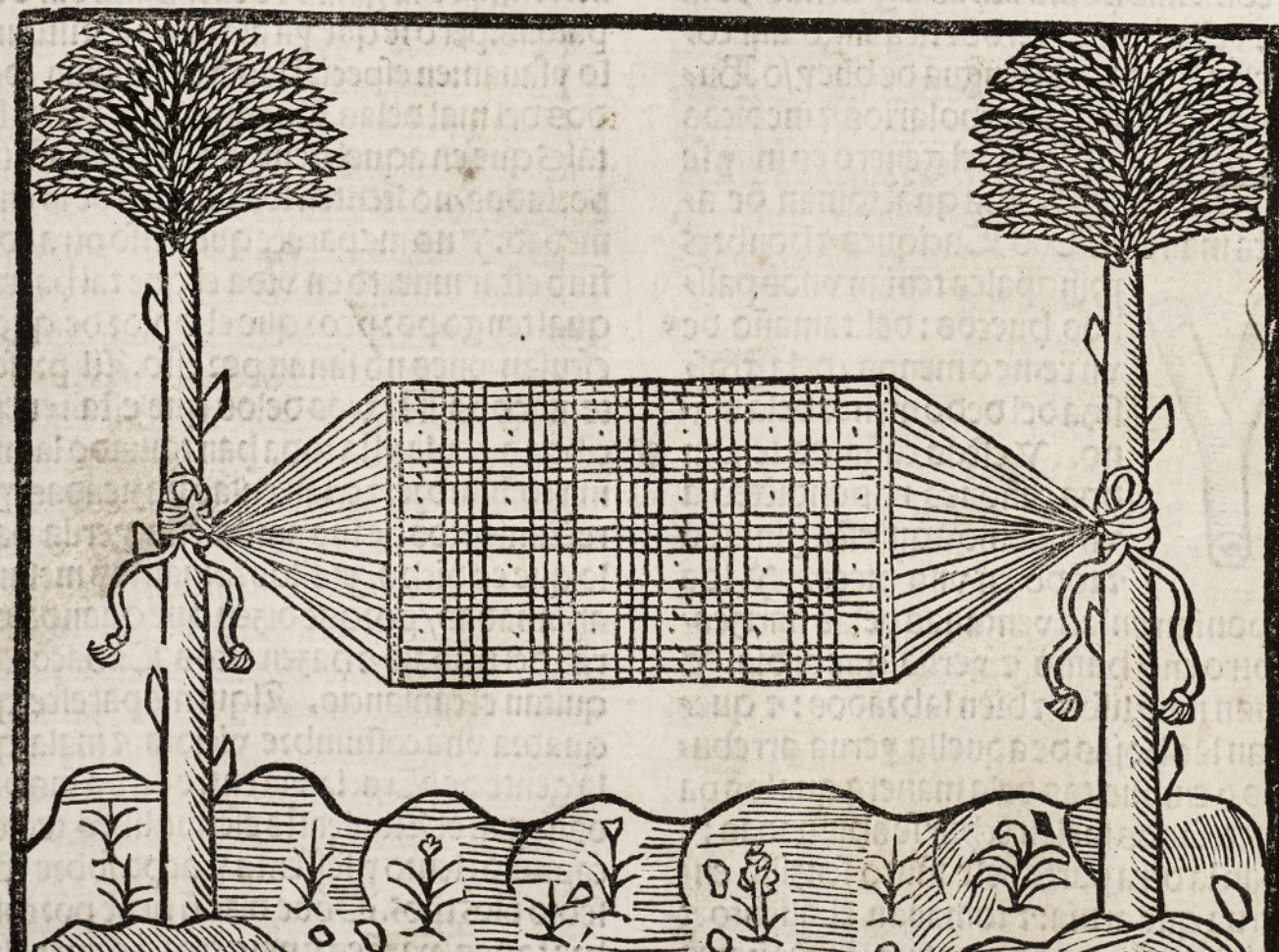
Two volumes, folio. Volume 1 (287 x 200mm). Woodcut title printed in red and black with large woodcut coat-of-arms of Charles V (inlaid and with a several small areas of reinforcement on verso), half-page woodcut arms of Christopher Columbus on fol. 10r, full-page woodcut arms of Oviedo on last page, woodcut illustrations in text (small corner repairs and a few small marginal repairs to several leaves at ends, scattered minor stains, 5 leaves in Books 5-6 with old repair to a short closed tear at head, large repair to blank corners of h8 and m7, fol. r2 supplied, with lower and outer margins extended). Volume 2 (273 x 188mm). Woodcut arms of Charles V on the title (stained at inner margin with repaired small losses to first word of title and to lower left corner of arms), woodcut illustrations in text (small reinforcement in gutter of last leaf, minor spotting and light browning). Early 20th-century stamped morocco to style by V. Arrias, edges red (light wear). *Provenance*: some early Spanish marginalia, mostly trimmed - Biblioteca Nacional (marginal stamps and deaccession stamps in both volumes).

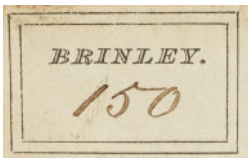
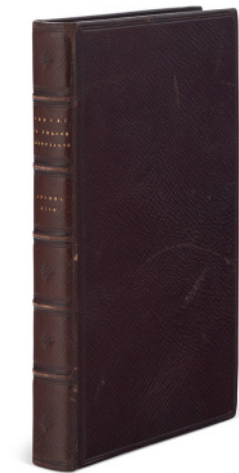
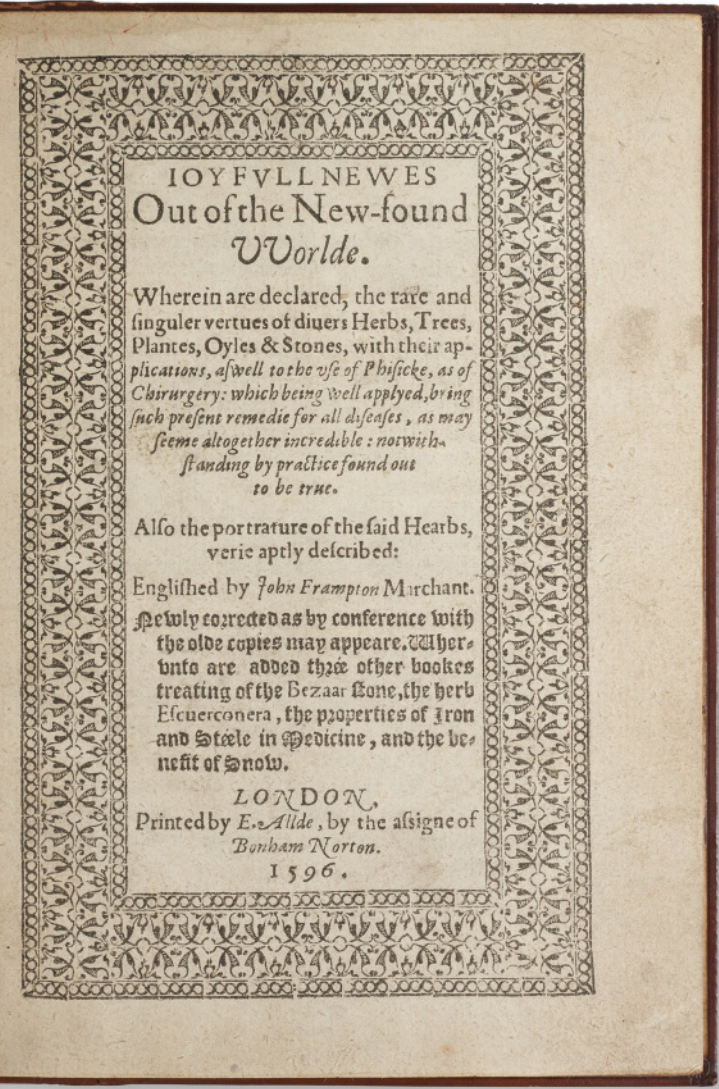
\$80,000-120,000

The first depiction of a hammock, woodcut

dedor del fuego: y q̄ hue'l gā mucho de ser en briagos o lo parecer: y q̄ como no tienen vino toman simientes de algunas yeruas que entre ellos ay: las quales echadas ēlas bras dan de si vn tal olor que embriagan a todos los presentes sin algo beuer. Al mi pax rescer esto es lo mismo que los tabacos que estos indios toman. Mas porque de suso se diro que quando algun principal o caciq̄ cae por el tabaco/ que lo echan en la cama si el lo manda assi hazer/ bien es que se diga q̄ manera de cama tienen los indios en esta yslala: ala qual llaman Hamaca. Y es de aquesta manera. Una manta texida en partes/ y en partes abierta a escaques cruzada y hecha red porque sea mas fresca: y es de Algodon/ y tiene de luengo dos varas y media o tres/ y mas o menos/ y del ancho que q̄eren y de los estremos de esta manta estan asidos muchos hilos de Cabuya/ o de Denequen (del qual se dira en el capitulo diez del libro septimo.) Aquestos hilos son luengos y vāle a juntar y concludy en el estremo o cabos

de la hamaca/ con vn trancapilo/ como se fue le hazer a vn empulguera de vna cuerda de valleta: y assi la guarnescen/ y atanla a dos arboles con sendas sogas de algodón o de cabuya bien hechas/ que ellos llamā picos (por que Dico quiere dezir foga:) y queda en el ayze la cama/ tan alta del suelo como la quieren poner: y son buenas camas y limpias. E como la tierra es templada/ no ay necesidad alguna de ropa para encima/ salvo fino estan a par de algunas montañas o sierras altas: y como son anchas y las cuevas gā floradas: por q̄ seā mas blādas/ siēpre sobra ropa dila misma hamaca/ si la q̄crē tener encima de algūos doblezes della: pero si en casa duermē firuē los postes o estantes de la casa en lugar de arboles para colgar estas hamacas o camas: y si faze frio ponē lūbre o brasa o baxo/ o por alli cerca poala verdad paq̄den no es acostūbrado o tales camas no son aplazibles sino son muy anchas: por q̄ estā la cabeza y los pies altos del que duermē en ellas: y los lomos baxos: y es q̄brārada cosa





3

THEVET, André (1502-1590). *Les singularitez de la France Antarctique, autrement nommée Amerique, & de plusieurs Terres & Isles decouvertes de nostre temps*. Antwerp: Christopher Plantin, 1558.

The Brinley copy of an essential source on the Native peoples of Brazil—one of the earliest American iconographies. The second edition, after the first published in Paris by Maurice de la Porte the previous year. Thevet accompanied Villegagnon as a chaplain on his expedition to establish a French colony in South America. "Thevet is to a certain extent one of the first writers to confront the dilemma ... [that] his traditional scientific training and the categories of European thought are insufficient, even inadequate, to the understanding of this new reality" (Marcondes). His account includes the first European depictions of South American species such as sloths, anteaters, and the toucan and the illustrations were a major influence on writers like de Bry and Gesner. The latter's woodcuts are actually based on those in this Plantin edition—possibly why, according to Church, it was long thought to be the first. This work also provides one of the earliest descriptions of Canada, along with the first printed depiction of cigar smoking. Church suggests that this information comes from Cartier, while others have speculated that Thevet stopped in Canada on his journey back to France. Church 108; JCB (3) 1:202; Sabin 95440; Streeter sale 21. See Danilo Marcondes, "The Anthropological Argument: The Rediscovery of Ancient Skepticism in Modern Thought," in *Skepticism in the Modern Age*, pp. 46-48.

Octavo (170 x 101mm). Printer's device on title, woodcuts in text (first leaf a little soiled and strengthened with repair to blank corner, light dampstaining at edges, a few other stains). 19th-century purple morocco by Hayday, edges gilt. Custom chemise and box. *Provenance:* "Johannes Hortensius Sacrocaesariensis Medicus" (a doctor of Sancerre, France; inscription) – George Brinley (1817-1875; his sale, 10 March 1879, lot 150).

\$40,000-60,000

4

MONARDES, Nicolás (c.1512-1588). *Joyfull Newes Out of the New-found World*. Translated by John Frampton. London: Printed by E. Alde by the assign of Bonham Norton, 1596.

Third English edition of several important Spanish treatises on American pharmacopeia, JCB-Ternaux-Compans copy. In addition to describing the uses and cultivation of quinine, sassafras, and cassava, Monardes "was the first physician to write of the vegetable poison curare, and his lengthy description of an even more famous American plant introduced to Europe the words *tabaco* and *nicotain*" (Norman). The additional treatises on the medical properties of the bezoar stone, iron and steel, and snow appeared first in English in the 1580 second edition. Arents 24A; Church 253; ESTC S112807; Hunt 173; Norman 1535; Wellcome 4397.

Four parts in one, quarto (181 x 129mm). General title and one section title within ornamental borders, 12 woodcut illustrations (a few small repairs to blank areas, toned, some small stains, final leaf a little soiled with repair just touching printed area). 19th-century stamped calf by C. Lewis with gilt monogram of Ternaux-Compans covering the blindstamped emblem of William Prest, edges gilt (rebacked). *Provenance:* William Prest (1744-1818; binding, his sale, Sotheby's, 15 May 1827, lot 405) – Henri Ternaux-Compans (1807-1864; binding) – John Carter Brown (1797-1874; bookplate, bequeathed to:) – John Carter Brown Library (release stamp).

\$8,000-12,000



5
LINSCHOTEN, Jan Huygen van (1563-1611). *Itinerario Voyage ofte Schipvaert naer Oost ofte Portugaels Indien*. Amsterdam: Cornelis Claesz, 1596-1595.

Rare first edition, first issue, of “a treasure of all the learning respecting the East and West Indies and the navigation thither at the end of the 16th century” (Muller). Linschoten's own first-hand knowledge, from his voyages to Goa and to the Arctic with Willem Barents, is here combined with translations of Spanish and Portuguese documents on navigation and geography. It contains the most comprehensive account of the East and West Indies available at the end of the 16th century, but is particularly important for its information about Goa, where Linschoten was able to glean valuable intelligence from the secretive Portuguese colonial apparatus. The third part includes information about the Americas, and the book is illustrated with plates as well as large maps. It served as a direct stimulus to the building of the vast English and Dutch overseas empires. As a navigational aid, it was so highly esteemed that a copy was given to each ship sailing for the Indies, perhaps partially accounting for its rarity. Most often encountered as single maps or small fragments, complete copies very rarely appear at auction. This copy is lacking 6 plates and 2 of the maps, and otherwise collates as the Sabin/NYPL copies. Sabin 41356; Church 252; Muller *America* 2185.

Three parts in one volume, folio (296 x 193mm). Title page and 3 section titles with engraved vignettes, that to part III with the twin-hemisphere world map by Jodocus Hondius (Shirley 182), full-page engraved portrait of Linschoten, 4 folding maps, 30 double-page or folding plates, mostly of costumes and coastal profiles by Johannes and Baptist van Denteau after Linschoten (lacking 6 plates, mostly dealing with Goa and Lusitania, and 2 folding maps, the world and the Americas; a few headlines just shaved, maps with some closed tears at folds and corners, Guinea map with largest tear, dampstaining affecting a few plates). Modern half morocco over marbled boards. *Provenance*: effaced inscription on title.

\$30,000-50,000

Portrait of Jan Huygen van Linschoten, engraving



6

LINSCHOTEN, Jan Huygen van (1563-1611). *Navigatio ac itinerarium*. The Hague: Albertus Henricus, 1599.

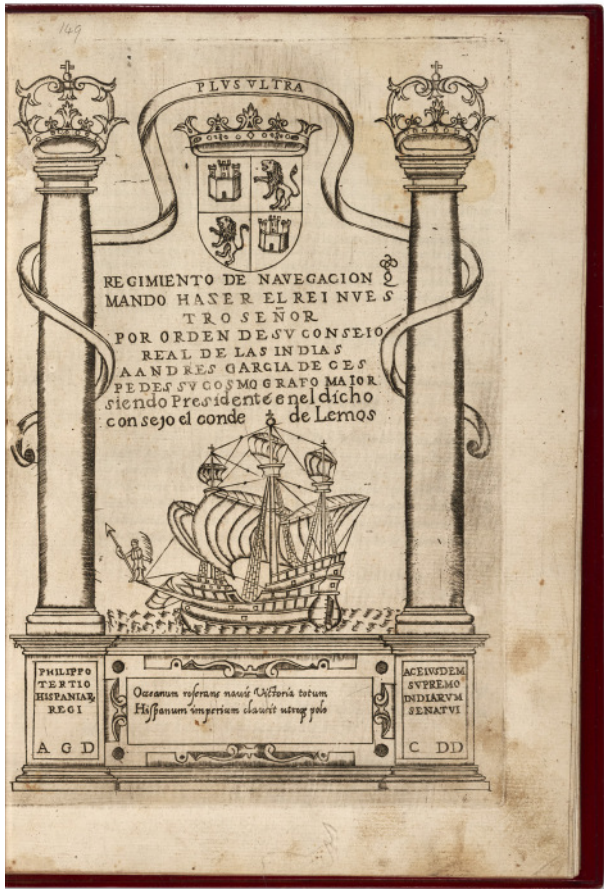
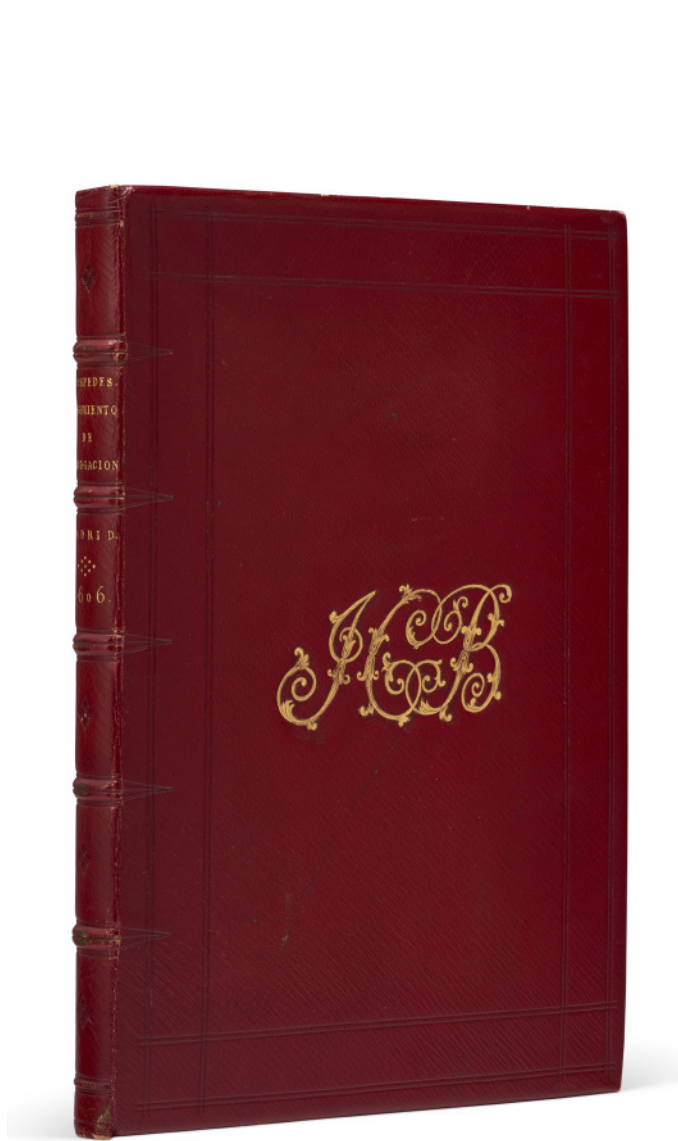
First Latin edition, and the first to include Barentsz' map of his voyage and the regions adjacent to the North Pole. Linschoten, a Dutchman born in Delft, was in Goa between 1583 and 1589, and with Willem Barentsz on his second voyage to the Kara Sea in 1594-1595. These experiences were recorded in the present work, which was first published in Dutch (see previous lot), and contains the most comprehensive account of the East and West Indies available at the end of the sixteenth century. In this 1599 edition, Jan van Doetecum the younger's engraving of Petrus Plancius's 1594 map (Shirley *World* 187) has been replaced with Arnold and Hendrik Florentsz van Langren's version published by Jan Baptist Vrients (Shirley *World* 192). This double-hemisphere map is notable for several reasons. As Shirley notes, "there are differences affecting the northern seas, and the pictorial scenes forming the outer border have been regrouped with even greater stylistic effect." It is also the second-known map to depict Korea as a peninsula.

As well as including important travel accounts taken from contemporary Portuguese, Dutch, and Spanish sources, it is the first work to include precise sailing instructions for the Indies, and also includes an account of America as well as secrets about Portuguese sea routes to the east and about how their territories were governed; it was also of special value for its description of spice trees and spice growing areas. Very rare: we have only been able to trace 5 copies selling at auction over the past 40 years, two of which have been incomplete (ABPC/RBH). Adams L-735 (one incomplete copy in Cambridge); Sabin 41366; New Hollstein *Van Doetecum* IV, 927-984.

Two parts in one, folio (310 x 200mm). Title to each part with engraved vignette, full-page engraved illustration of dedicatee's arms, engraved portrait of the author with four small inset maps at corners, 7 folding engraved maps, 36 double-page or folding plates (small repairs to blank outer edge of title, a few short tears at folds of folding plates; some maps washed and with expert repairs). Modern blindstamped vellum to style with leather ties.

\$30,000-50,000





7
GARCÍA DE CÉSPEDES, Andrés (d. 1611). *Regimiento de navegacion que mando hazer el rei nuestro senor por orden de su consejo real de las indias*. Madrid: Juan de la Cuesta, 1606.

JCB copy of the first edition of an important Spanish navigational manual. When García de Céspedes was made Royal Cosmographer to Philip III, his first duty was to complete the reform of the maps and instruments used at the Casa de Contratación, the Spanish agency in charge of overseas trade and business. The present work is his navigation manual for pilots, published by order of the King—an unprecedented move, as navigational information had previously been a closely guarded secret by the Spanish crown. Céspedes's book replaced the *Arte de navegar* of pilot-major Rodrigo Zamorano, which he regarded as dangerously inaccurate. His work corrects the charts of the Indian Ocean, producing the most accurate to date, and in the long final section gives a general guide to navigation in the Americas with sailing directions for the West Indies, Veracruz, Havana, and from Spain to Rio de la Plata, the Straits of Magellan, and the Pacific coast of South America. The printer, Juan de la Cuesta, was also Cervantes' first publisher. This copy, as often, does not have the map. Sabin 11718; JCB II:39 (this copy); Palau 98619.

Folio (286 x 190mm). Engraved title, part II title page, woodcut diagrams and initials throughout (without map, some light spotting, small repairs just touching engraved area at gutter of title). 19th-century Red jansenist morocco by Hayday, perhaps originally for Henry Stevens but with his name erased and John Carter Brown's gilt monogram on upper board and armorial on rear board, edges gilt (a little wear at extremities). *Provenance:* John Carter Brown (1797-1874; supralibros, bequeathed to: – John Carter Brown Library (release stamp).

\$5,000-8,000





“at the minute of my execution, she hazarded the beating out of her owne braines to save mine, and not onely that, but so prevailed with her father, that I was safely conducted to Jamestown”



8
SMITH, John (1580-1631). *The Generall Historie of Virginia, New-England, and the Summer Isles: with the names of the Adventurers, Planters, and Governours from their first beginning An^o 1584 to this present 1624.* London: printed by I.D.[awson] and I.H.[avilland] for Michael Sparkes, 1624.

First edition, first issue of Smith’s masterpiece, “the foundation of England’s knowledge of America during the early period of colonization,” in a contemporary binding with dedication portrait of the Duchess of Richmond printed on silk (PMM). This work contains Smith’s eye-witness account of the founding of Jamestown, his capture and rescue through the intercession of Matoaka (also known as Pocahontas), his observations during his time spent in Virginia (1606-1609), and his explorations of the New England coast (1610-1617). *The Generall Historie* is a major American primary source, incorporating much of Smith’s earlier writings as well as almost every other account of Virginia then in circulation—albeit heavily edited and redacted by himself—alongside accounts of New England and Bermuda and relevant private letters relating to the English colonies. The last copy in a contemporary binding to appear at auction was the rebacked Laird Park copy over 20 years ago.

“Recounting his exploits among Virginia’s Algonquians, Smith boldly created his own personal history. He reinforced the words of his story with illustrations derived from de Bry, into which he inserted himself. Since the pictures were intended less to inform his readers about Algonquian life than to make his own story dramatic and believable, Smith may have used de Bry’s images because his readers would have been comfortably familiar with them. They had become symbols of America that could be manipulated independently of the reality that they purported to represent. At the same time, the ‘Indians’ they depicted became increasingly abstract concepts whose meaning for European readers lay not in their specific culture but in their role as foils for European adventurers” (*Creating America*).



In crafting his own self-promoting literary legend, Smith also created an enduring work of American myth. As Margaret Stillwell notes, his works from this period are of interest not just for "their historical content but for their style. They mark the beginning of English-American literature and this, it must be remembered, was born under the influence of, and contemporary with, the writings of Ben Jonson, Shakespeare, and Milton. The Elizabethan knack of writing pungent English is evident in the writings of Captain John Smith." The story he tells is an almost cinematic one of swashbuckling adventure, adorned with verses by friends and contemporaries.

The book was printed by two printers, to each of whom Smith gave half the text in order to speed the printing process. Their miscalculations of text length created a break in pagination—there are no pages 97-104. There is only one printing of the text, although Smith continually updated the title-page of the work to keep it current and to reflect the death of James I and the accession of Charles I, whose portrait appears on this title. The present copy is the first issue title page, dated 1624, and the text in early impression, with "thir" for "their" in the last line of p. 90, and "degression" for "digression" in the shoulder note on p. 119. The maps are in various states, as in nearly all copies of this edition, itemized in the physical description below.

According to the exhaustive prospectus of this work printed in 1623, Smith originally intended to include only three maps, but needed monetary assistance to realize this. It is likely the dedicatee, Duchess Frances of Richmond and Lennox, provided the necessary funds, ultimately enabling the addition of a fourth map. Some copies of this first edition are found with an engraved portrait of her by Willem van de Passe, or one of Matoaka. According to Arber, neither of these portraits were included with the original edition, but where present, were added later by bibliophiles; this is suggested by the fact that many extant copies of both portraits are 18th or 19th century copies. The portrait of Duchess Frances present here is the first issue described by Hind (as opposed to the later "deceptive copy" he identifies as bound with the Grenville copy of this work), printed on silk and mounted to the front pastedown frontispiece—the only such impression on silk recorded. This copy without the errata sometimes found pasted to foot of final page. A fine copy of an iconic American text in an early English binding, with an apparently unique printing of the portrait on silk.

Burden *North America* 164, 187, 212, 213; Church 402; *Creating America* 82; *Pictured to the Life* 27; PMM 124; Sabin 82824; STC 22790; Arthur Hind, *Engraving in England in the Sixteenth and Seventeenth Century. The Reign of James I*, II. 293.12 (the portrait). See also Everett H. Emerson, "Captain John Smith as Editor: The Generall Historie" in *The Virginia Magazine of History and Biography*, 75.2 (April 1967), pp. 143-156; Edward Arber, editor, *Travels and works of Captain John Smith, President of Virginia, and Admiral of New England* (1910); and Margaret Stillwell, *Incunabula and Americana* (1931), pp. 92-96.

Folio (286 x 181mm). Engraved dedication portrait printed on silk and mounted to front pastedown; first issue title page with Charles as "princeps" engraved by John Barra; and 4 folding engraved maps, comprising: Virginia with 5 large vignettes, Burden's 3rd state, 288 x 374mm sheet size; Virginia by William Hole, Burden's 10th state, 349 x 415mm sheet size; Bermuda surrounded by views of buildings, Sabin's 1st state, 290 x 365mm sheet size; New England, Burden's 4th state, 310 x 360mm sheet size (about 5 leaves with old repaired closed tears at bottom edge, some just encroaching on text; some soiling to gathering y; frontispiece portrait with a few tiny holes and light wear). Contemporary English calf ruled in blind (upper joint started). Custom case.

\$300,000-500,000



9
BRY, Theodor de (1528-1598) et al. [THE GREAT AND SMALL VOYAGES], text in Latin. Frankfurt and Oppenheim, 1590-1634. [With:] The c.1768 De Bure facsimile of the extremely rare *Elenchus*.

The complete set of de Bry's Voyages in Latin—the greatest collection of travel writings assembled in early modern Europe. Theodor de Bry was inspired by the work of the English writer Richard Hakluyt, who had put together his own collection of voyages and encouraged de Bry to try his hand as well. Theodor completed the first part in 1590, and he went on to publish five further parts before his death in 1598, when his wife and sons, Johann Theodor and Johann Israel, took over the task of completing the Great Voyages and began the Small Voyages. These works were immediately popular, drawing together a huge amount of material and, most enduringly, providing what would become the founding iconography of the Americas and the East Indies in the European imagination.

It was “the first collection to contain illustrations based on original eyewitness sketches made north of Mexico ... [Thomas] Hariot's *Report* had been published in London in 1588 without illustrations, but de Bry and his workshop of talented engravers added twenty-two plates derived from watercolors John White had made at the English settlement of Roanoke” (*Creating America* 81). While in some cases, as with Hariot, de Bry and his heirs were able to adapt already existing illustrations in their characteristic style, in others new images had to be conjured up based on the text. Frequently, as in the case of Le Moyne de Morgues's voyages, “de Bry's engravers evidently took considerable liberties with the originals, giving the Indians classical musculature and sacrificing accuracy of observation to European artistic conventions,” resulting in an illustration program which was captivating yet “full of contradictions” (*Creating America* 43). These images were used and reused “for the next three centuries, often out of context, by publishers who needed pictures of Indians” (*ibid.*). The reception of both text and image was colored not only by the de Brys' European-ness, but by their Protestantism—contributing to the Black Legend of Spain through their portrayal of the activities of Spanish atrocities in the New World.



The *Voyages* were published over nearly half a century in multiple parts. According to Margaret Stillwell, “it happened that while the later parts of the de Bry series were being issued, the first parts ran out of print. Such was their popularity, owing to interest in the subject of their narratives and to the engraved illustrations of Indian life and of the customs of strange nations, that new parts were struck off and made up with remnants of the former issue. Because of this and other complicating features, the various de Bry sets present such an intermingling of the old and the new that probably every set in existence is variant from every other.” Complete sets rarely come to auction. The present set includes all 25 parts of the Latin edition, with the 18th-century De Bure facsimile of the vanishingly rare *Elenchus*, and many engravings present in multiple states. See the below for a more detailed listing of the contents. *Creating America* 43 and 81; Margaret Stillwell, *Incunabula and Americana* p. 76-77; Crawford, *Collations and Notes No 3 Grands et Petits Voyages of de Bry*, pp. 105-154 and pp.159-182.

Comprising:

THE GREAT VOYAGES [Americas]. Parts I-XIII with De Bure *Elenchus* facsimile in four volumes, folio (326 x 230mm). Modern purple morocco with gilt lozenge in the center board by Sangorski and Sutcliffe, edges gilt. Custom slipcases, chemises, and boxes.

Volume 1:

I. [HARIOT'S VIRGINIA.] *Admiranda Narratio fida tamen, de commodis et incolarum ritibus Virginiae*. Frankfurt: Johannes Wechel, 1590. Engraved title, dedicatory arms, double-page map of Virginia, Adam and Eve plate in supposed first state, 27 engraved plates, 2 of which folding, with blank leaf after plate 23 (plates a mix of first and second issues, a few plates obscured by gutter, a few small repairs, folding plates reattached at edge of platemark). Church 140.

II. [LE MOYNE'S FLORIDA.] *Brevis narratio eorum quae in Florida Americae provincia Gallis acciderunt*. Frankfurt: Johannes Wechel, 1591. Engraved title, engraved title to plates, incorrect engraved arms on the dedication page, with correct version of armorial pasted over, folding map of Florida, Noah's ark engraving on To the Reader leaf, 42 engraved plates after Le Moyne (small repair to printed area of engraved title, small repaired tear affecting text of dedication, map of Florida dampstained at top edge and with repaired area with losses to lower corner, a few small repaired marginal tears, a few signature marks corrected with slips). Church 145.

III. [STADIUS'S BRAZIL.] *Americae tertia pars memorabile provinciae Brasiliae historiam continens*. Frankfurt: [Johannes Wechel,] 1592 [but 1597, according to Brunet]. Second issue. Engraved title, dedicatory arms, heraldic engraving, folding map of South America, 45 engraved illustrations with many duplicates, one of which with another duplicate engraving pasted over it, and full page engraving of Adam and Eve signed 'Theodore de Bry' (privilege leaf and bifolium KK-KK4 supplied from the second edition, a few small holes, map with a few wormholes and trimmed at top left, one illustration with margin repaired just touching engraved area). Church 150 (but second issue).

Volume 2:

IV. [BENZONI'S HISTORY OF THE NEW WORLD.] *Americae pars quarta*. Frankfurt: Johannes Feyerabend, 1594. Both engraved titles supplied from the second edition, plate of the arms with virtues, engravings of Columbus and 'Americae Rectio' in the text, folding map of the West Indies, 24 engraved plates, one of which with duplicate of correct engraving pasted over it (a few small burn holes in some leaves affecting type, map just shaved at top and bottom edges). Church 154; *Pictured to the Life* 25.

V. [BENZONI'S HISTORY CONTINUED.] *Americae pars quinta*. 1595. First issue. Engraved title, engraved title to plates, portrait of Columbus, folding map of New Spain, 22 plates (subtle repair to blank leaf and blank margin below pl. IX). Church 156.

VI. [BENZONI'S HISTORY CONCLUDED.] *Americae pars sexta*. 1596. Engraved title, engraved title to plates with pasted label, double-page map of the Americas, double-page view of Cusco, 28 engraved plates. Church 158.

VII. [SCHMIDEL'S BRAZIL AND PARAGUAY.] *Americae pars VII verissima et iucundissima descriptio praecipuarum quarundam Indiae regionum & insularum*. 1599. Engraved title page, engraving of port on p. 7. Church 161.

VIII. [VOYAGES OF DRAKE, RALEIGH, HAWKINS AND CAVENDISH.] *Americae pars VIII*. Frankfurt: Matthaeus Becker, 1599. First issue. Title with engraved map vignette showing the route of Drake's circumnavigation, folding map of Guiana, both versions of p. 78, with and without the engraved map vignette, letterpress plates title, 18 engraved plates (map with a few wormholes and tears, some neatly repaired, a few spots throughout). Church 164.

Volume 3:

IX. [ACOSTA'S HISTORY OF THE NEW WORLD.] *Americae nona & postrema pars*. Frankfurt: Matthaeus Becker, 1602. Engraved title, three section titles, two of which bear engraved vignettes, dedicatory arms of Christian II printed directly on the sheet, map of the straits of Magellan, 39 plates engraved plates (some toning). Church 168.

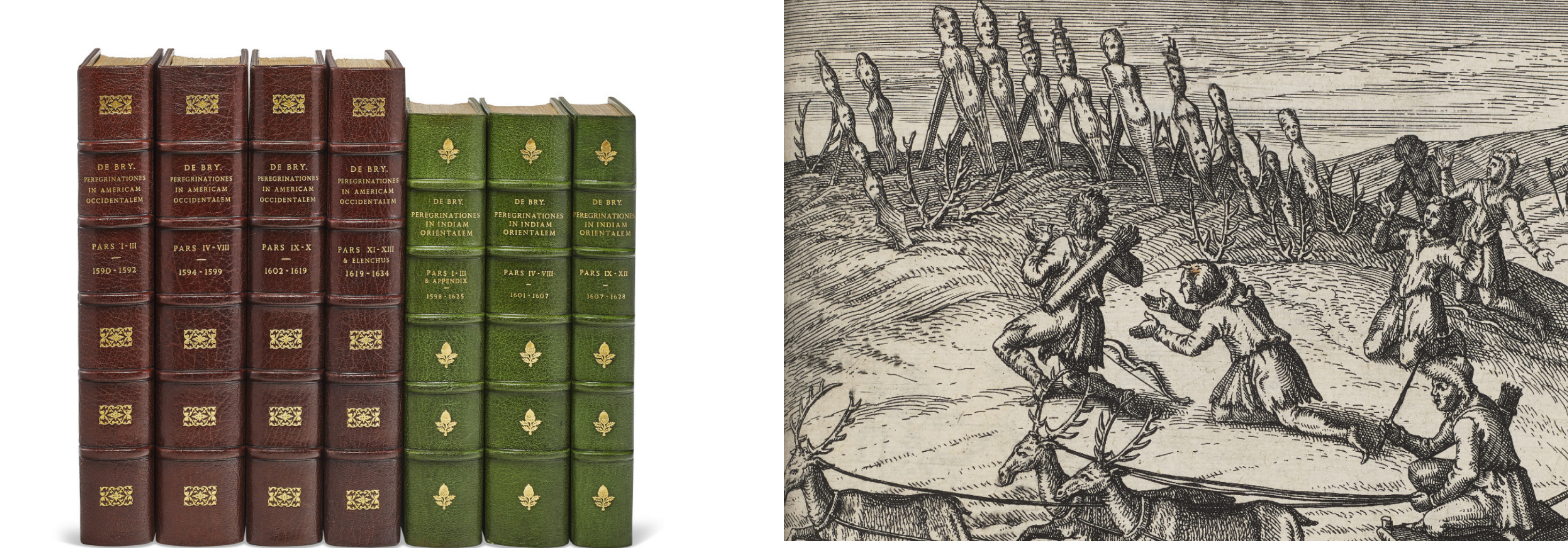
X. [VOYAGES OF VESPUCCI, HAMOR'S VIRGINIA, SMITH'S DESCRIPTION OF NEW ENGLAND.] *Americae pars decima*. Oppenheim: Hieronymus Galle, 1619. Two copies of the title page containing the two different engraved vignettes, 12 engraved plates (not including two maps mentioned by Crawford). Church 170. *Provenance*: washed signature of French archbishop on first title: Mgr de Beauvau archevêque de Narbonne.

Volume 4:

XI. [SCHOUTEN AND VAN SPILBERGEN'S VOYAGES.] *Americae pars undecima*. Oppenheim: Hieronymus Galle and Johannes Hofer, 1619-[20]. Two title pages with engraved vignettes, 3 folding maps, 29 engraved plates, 2 of which folded at outer edge (some browning). Church 172.

XII. [HERRERA'S WEST INDIES AND OTHER WORKS.] *Novi Orbis pars duodecima*. Frankfurt: Heirs of Theodor de Bry, 1624. Engraved additional title, double-page world map, 15 Herrera maps on fine paper cut down to size, as often; 19 engravings in text, many repeats from earlier parts (many shoulder notes just shaved, worming with some repairs in lower margins, a few wormholes in maps). Church 173.

XIII. [VARIOUS EXPEDITIONS.] *Decima tertia pars historiae Americanae*. Frankfurt: Matthaues Merian, 1634. Engraved folding map of the Americas (reinforced at lower fold), Herrera map (with Latin and German captions instead of Spanish as in Church), 6 other engraved maps and views, mostly folding (tear at corner fold of map of Brazil, view of San Salvador backed with thick paper), 21 engravings in text (some small marginal repairs, final leaf a bit soiled; lacking map of Guiana, with facsimiles of both the Latin and German versions of the map bound in its place). Church 174.



XIV. [ELENCHUS.] *Historia Americae sive novi orbis continens in XIII distinctis partibus*. Frankfurt: Matthaus Merian, 1634 [But France, c. 1768 by De Bure]. De Bure does not reproduce the engraved title; the opening of the preface has the ornament with basket of flowers (outer margins of each leaf extended, a few other neat repairs). See Church 175.

THE LITTLE VOYAGES [East Indies]. Parts I-XII in three volumes, folio (295 x 186mm). Modern green morocco by Sangorski and Sutcliffe, edges gilt. Each with chemise and slipcase. *Provenance*: Indiana University Libraries (label with release stamp on rear flyleaf).

Volume 1:

I. [PIGAFETTA'S CONGO.] *Vera descriptio regni Africani*. Frankfurt: Wolfgang Richter, 1598. Titles within engraved border, engraved dedicatory arms, folding map of Africa, folding map of the Congo, 14 engravings with captions and engravings in text (some small repairs to maps). Church 205.

Ia. *Appendix regni Congo*. Frankfurt: Heirs of Johan. Theod. De Bry, 1625. Title in engraved border, 12 engravings in the text.

II. [LINSCHOTEN'S VOYAGES.] *Pars Indiae orientalis*. Frankfurt: Wolfgang Richter, 1599. Title within engraved border, portrait of Linschoten, plate of

coins, 3 folding maps and plans, letterpress *Icones* title followed by 38 plates, one of which folding (some repairs and reinforcements at folds on maps). Church 207 (name in dedication as Church and not Crawford).

III. [LINSCHOTEN, HOUTMAN, AND DE VEER'S EAST INDIES.] *Tertia pars Indiae Orientalis*. Frankfurt: Matthaeus Becker, 1601. Title within engraved border, double-page view of Saint Helena, view of Ascension Island, folding plan of Angra, Descriptio Hydrographia with 2 sheets bound separately, letterpress title to *Icones* followed by 59 plates, with folding map of Nova Zembla on reverse of duplicate of plate 58 (some small neat repairs throughout). Church 208 (title page as Church).

Volume 2:

IV. [LINSCHOTEN AND HOUTMAN CONCLUDED.] *Pars quarta Indiae Orientalis*. Frankfurt: Matthaeus Becker, 1601. Title within in engraved border, letterpres *Icones* title followed by 21 plates. Church 211.

V. [NECK AND VAN WARWIJCK'S VOYAGE.] *Quinta pars Indiae Orientalis*. Frankfurt: Matthaeus Becker, 1601. Title within engraved border, letterpress *Icones* title followed by 20 plates with labels on plate XX corrected in ink to match the text as often (a little faint dampstaining). Church 212.

VI. [GUINEA.] *Indiae Orientalis pars VI. veram et historicam descriptionem auriferi regni Guineae ad Africam pertinentis*. Frankfurt: Wolfgang Richter, 1604. First issue. Engraved title vignette, dedicatory arms, letterpress *Icones* title followed by 26 plates, with plates 2 and 3 printed with the wrong text and a duplicate of each plate cropped to image bound in at the right place (title lightly soiled). Church 214.

VII. [SPILBERGEN AND BALBY'S VOYAGES.] *Indiae Orientalis pars septima*. Frankfurt: Wolfgang Richter, 1606. Title within engraved border, dedicatory arms of Archbishop Schwichardt [second issue], letterpress *Icones* title followed by 22 plates, 2 of which double-page. Church 216.

VIII. [VOYAGES OF VAN NECK, BREE, CLAESZ, AND HAGEN.] *Indiae Orientalis pars octava*. Frankfurt: [Wolfgang Richter,] 1607. First issue. Title within engraved border, letterpress *Icones* title followed by 18 plates, 3 of which double-page (a few marginal wormholes, some engravings just shaved at edge of plate). Church 218.

Volume 3:

IX. [VERHOEFF'S VOYAGE]. *Indiae Orientalis pars IX*. Frankfurt: Wolfgang Richter, 1612 [Part I] and Widow of Matthias Becker, 1613 [Parts II and III].

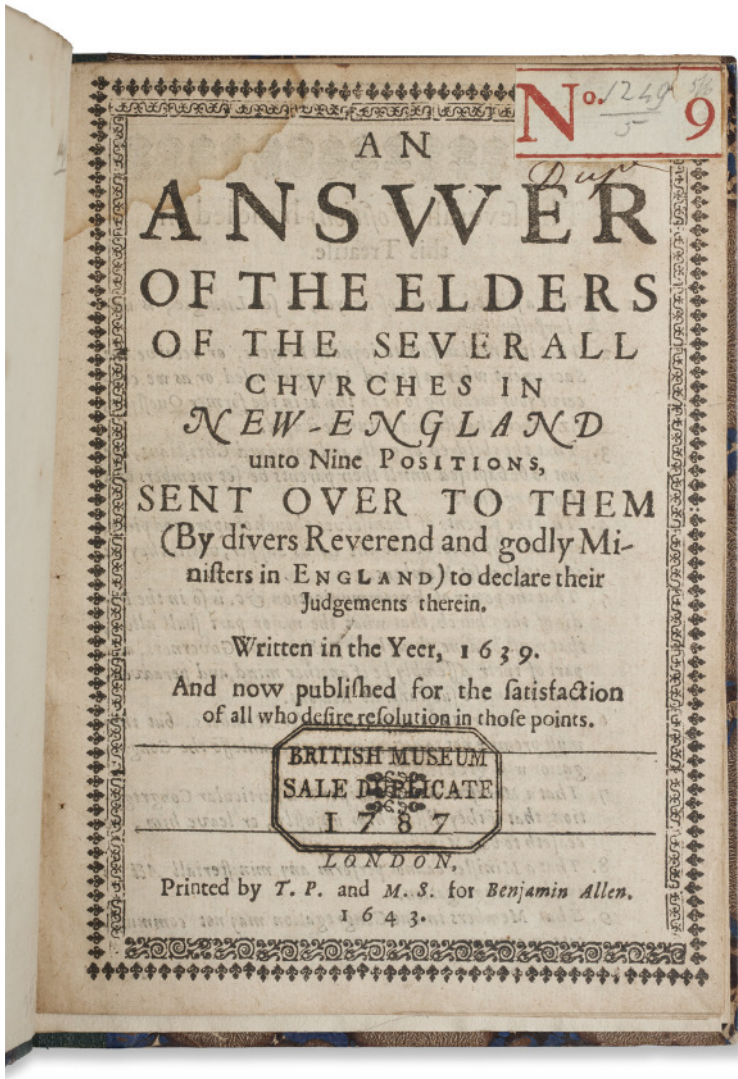
First issue. Title within engraved border, letterpress *Icones* title followed by 18 plates consisting of 12 numbered engravings with reissues of plates 3, 4, 6, 7, 10, and 12 bound facing their earlier counterparts, second title page with engraved map above the imprint, letterpress section title for *Colloquia Latino-Malaica*, letterpress *Icones* title followed by 6 plates, with variant of plate 1 bound facing its counterpart (occasional light dustsoiling). Church 220.

X. [HUDSON'S AND LINSCHOTEN'S VOYAGES.] *Indiae orientalis Pars X*. Frankfurt: Widow of Matthias Becker, 1613. Title within engraved border, letterpress *Icones* title followed by 3 plates and 3 folding maps (some offsetting to first map). Church 222.

XI. *Indiae orientalis pars undecima*. Oppeheim: Hieronymous Galle, 1619. Engraved vignette of Olivier du Nort on title, letterpress section title followed by 10 plates, with first issue of plate VII showing a woman being carried in state to her husband's funeral pyre. Church 223.

XII. *Historiarum orientalis Indiae*. Frankfurt: Wilhelm Fizzer, 1628. Letter press title page, 14 engraved plates in the text, 2 folding maps (toned, with a few small holes and neat repairs affecting type, map of China just shaved at platemark). Church 224 (his copy defective).

\$250,000-350,000

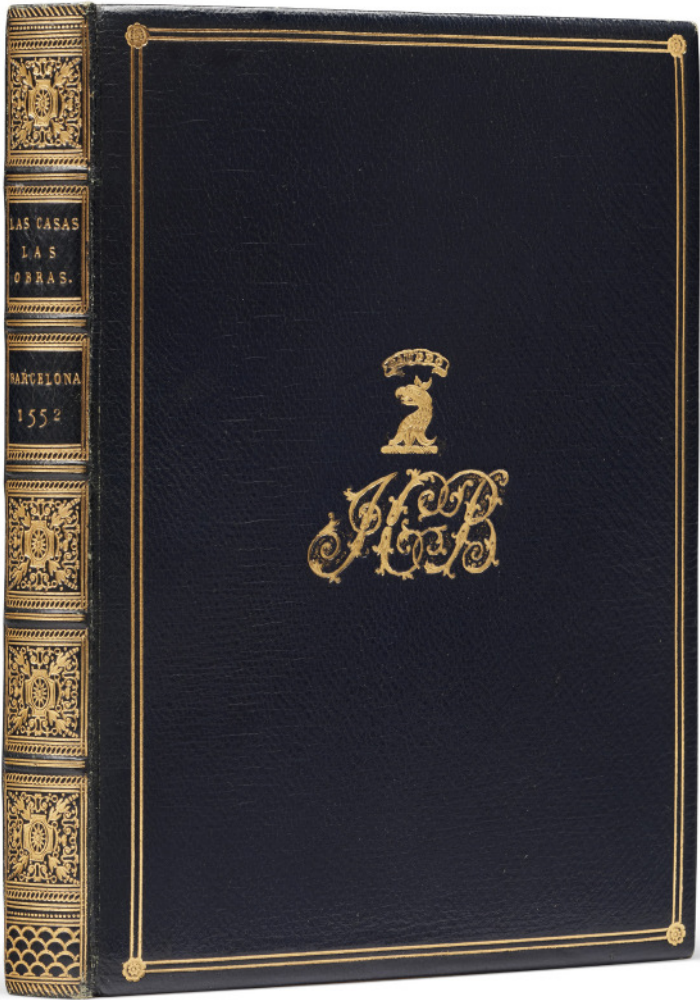


10
[DAVENPORT, John (1597-1670)]. *An Answer of the Elders of the Severall Churches in New-England unto Nine Positions*. London: printed by T.P. and M.S. for Benjamin Allen, 1643.

JCB-Ternaux-Compans copy of the first edition of an essential text related to the development of Congregationalism in New England. Printed as part of Richard Mather’s *Church-Government and Church-Covenant Discussed* with its own title page, this work by Puritan minister John Davenport was a product of the period of intellectual exchange with English Presbyterians which ultimately led to the formation of the Cambridge Platform. This excerpt from Mather’s larger work was likely one of the first books sold by Henry Stevens to John Carter Brown. JCB II:307; Sabin 46776 (entire work).

Quarto (183 x 132mm). 15 leaves. Title in ornamental border (some dampstaining, final leaf a little soiled). 19th-century cloth-backed boards with gilt stamp of Ternaux-Compans (spine a little worn). *Provenance*: British Museum (duplicate sale stamp dated 1787) – Henri Ternaux-Compans (1807-1864; binding, sold via Henry Stevens [and possibly Obadiah Rich?] to:) – John Carter Brown (1797-1874; bookplate, bequeathed to:) – John Carter Brown Library (release stamp).

\$4,000-6,000

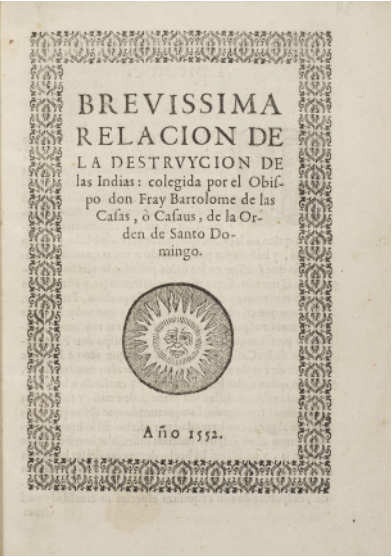


11
LAS CASAS, Bartolomé de (1474-1566). [*Las obras del obispo Bartholmeo de la Casas*. Barcelona: Antonio Lacavelleria, 1646.]

JCB copy of the works of Bartolomé de las Casas. His work documents the early years of Spanish colonization in the West Indies, and his reports of Spanish atrocities against Native people helped give rise to the Black Legend. Las Casas argued in favor of the rights of Indigenous people at the Valladolid debate, resulting in the passage of the *Leyes Nuevas* by Charles V and the weakening of the encomienda system. The first edition of his works was published in 1552, and this later edition is often mistaken for it in absence of its general title—the editions can be easily differentiated by the fact that this later edition is in Roman type, while the first is in gothic. JCB II:339; Palau 46951; Sabin 11239.

Quarto (198 x 137mm). Section titles, first with type-ornament border and woodcut emblem, woodcut initials (without general title and approbation page; a few pale dampstains in margins and other small stains). 19th-century navy morocco with gilt monogram of John Carter Brown (hinges expertly repaired). *Provenance*: John Carter Brown (1797-1874; supralibros, bookplate; bequeathed to:) – John Carter Brown Library (duplicate release stamp, and ink stamp in text).

\$1,500-2,500



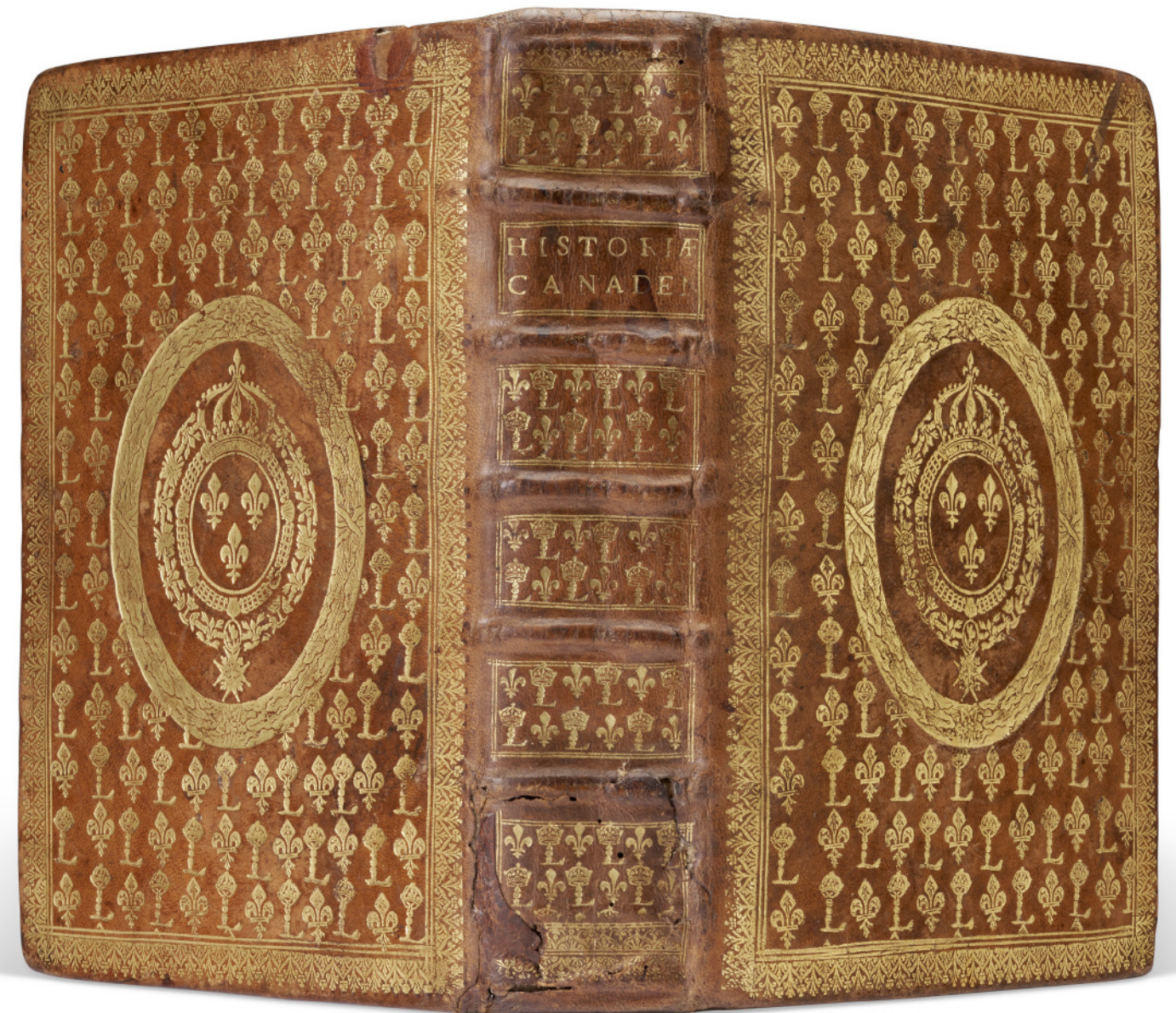


12

DU CREUX, François (1596-1666). *Historiae Canadensis, seu Novae Franciae libri decem*. Paris: Sebastien Cramoisy and Sebastien Mabre-Cramoisy, 1664.

First edition, with the often lacking engraving of the Jesuit martyrs and in a binding for Louis XIV. "Although François Du Creux never visited America, he undertook extensive research in the Jesuit Relations, the annual reports that missionaries in the New World filed with their superiors in France, to prepare the first summary of Jesuit activities in Canada. Not surprisingly, he describes the saintly qualities of the missionaries, emphasizes the hardships they endured, and glorifies the martyrs among them. As in Smith's history of Virginia [see lot 8], the Indians who appear in Du Creux's account serve principally to give meaning to the lives and adventures of Europeans. An oversize folding plate depicting the martyrdom of several famous Jesuits exemplifies this structure. The calm, heroic stoicism with which the engraver endows the martyrs not only reflects their perceived moral superiority but also suggests that as horrible as the violence of the Indians appears, it would, in the eternal scheme, prove ineffectual" (*Creating America*).

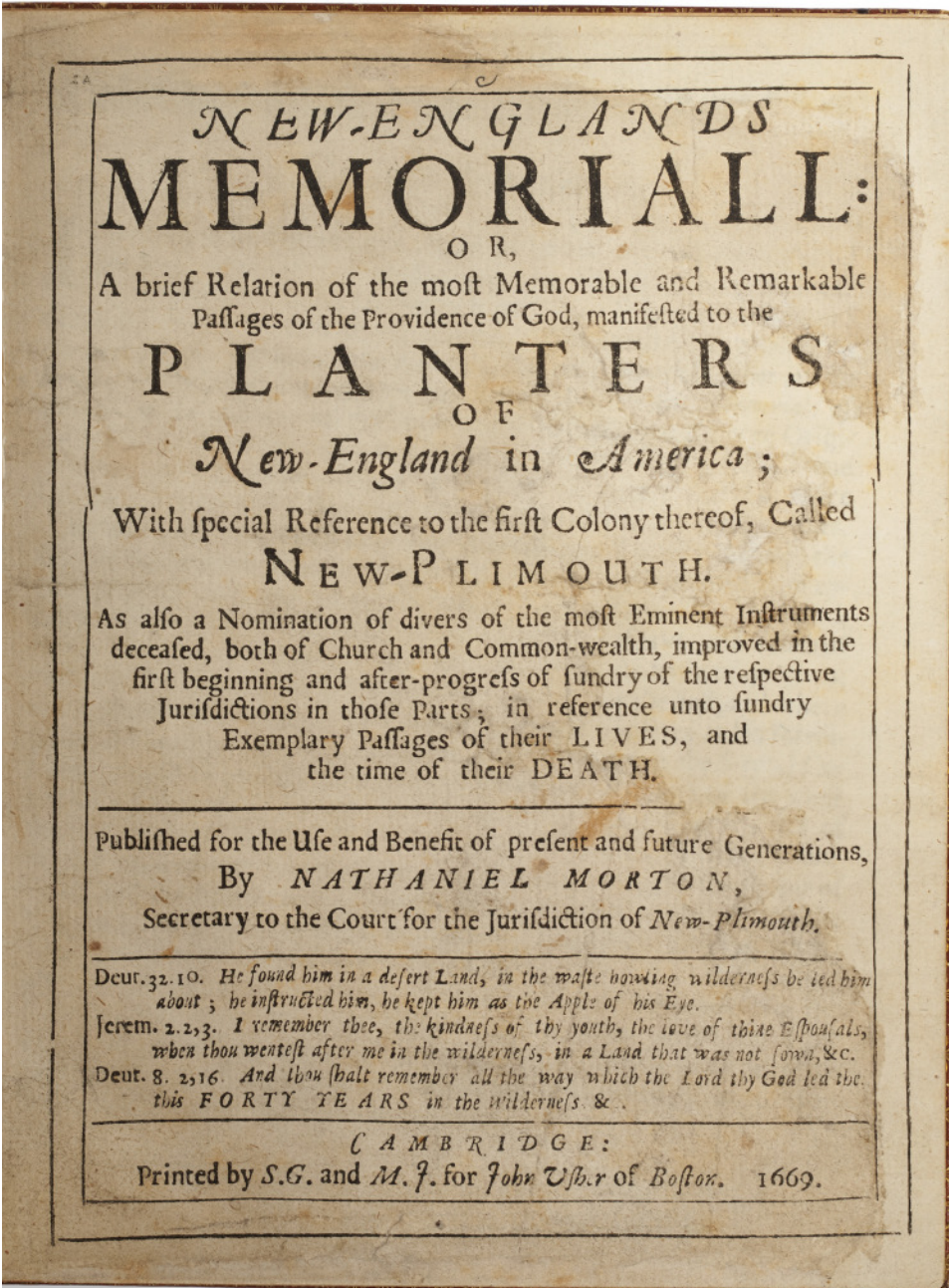
The rest of the plates depict the culture of the Native inhabitants of Canda as well as its natural history. Notable is Du Creux's elaborate meditation on the beaver, which he describes as a noble emblem of the country's virtues on the model of the European treatment of bees as metaphors of industrious labor. This copy in its gilt-stamped binding for Louis XIV is evidence of the monarchy's interest in the resources provided by New France as well as the growing (and controversial) influence of the Jesuits at his court. Bell *Jesuit Relations* p. 249; JCB III: 109; *Creating America* 87; Sabin 21072; Streeter sale 96.



"Certainly in the beaver God has given a remarkable gift to this new country, a gift which other nations are so anxious to share; for there is perhaps no animal that is more wonderful"

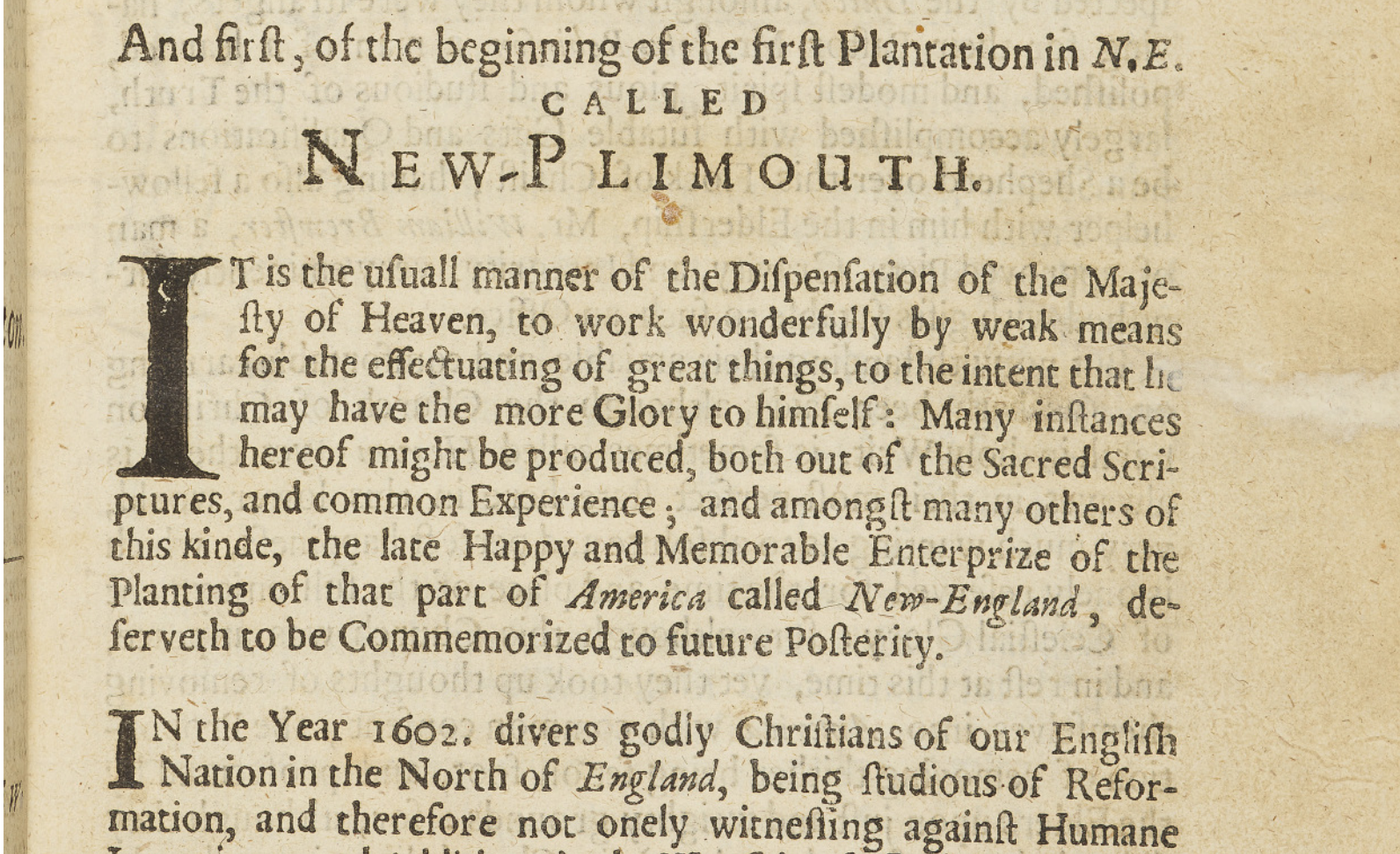
Quarto (233 x 182mm). Engraved publisher's device on title, folding engraved plate of Jesuit martyrdoms by Huret, folding engraved map of Nova Francia, 12 engraved plates (dedication leaves and map supplied from another copy, folding plate torn and patched on verso with small losses filled; 4B3 with paper flaw and a portion of six lines text lost on recto, some dampstaining throughout and worming mostly in gutter but occasional touching text). Contemporary Parisian citron morocco gilt, covers with broad gilt border around a large central panel with alternating crowned initial L and fleur-de-lys, the centers with large gilt-stamped arms of King Louis XIV [Olivier 2494] (small wear to spine with a few repairs, headband missing and tailband coming loose, with some gatherings slightly sprung). Custom chemise and slipcase. *Provenance*: Bound for Louis XIV – Bibliothèque du Roi stamp on map.

\$40,000-60,000



actual size

"for being now passed the vast Ocean, and a sea of Troubles before in their Preparation, they had now no Friends to welcome them, no Inns to entertain or refresh them, no Houses, or much less Towns to repair unto to seek for succour"



13
MORTON, Nathaniel (1613-1685). *New Englands Memoriall: or, A Brief Relation of the most Memorable and Remarkable Passages of the Providence of God, manifested to the Planters of New-England in America; With special Reference to the first Colony thereof, Called New-Plimouth*. Cambridge [Mass.]: Printed by S. G[reen] and M. J[ohnson] for John Usher of Boston, 1669.

First edition of one of "the cornerstones of early New England history" (Church). Morton's extensive compilation, which the title proclaims was "published for the use and benefit of present and future generations," remains an outstanding primary source for the earliest decades of Plymouth Colony and is the authority for the list of signers of the Mayflower Compact. It is based largely on William Bradford's *Of Plymouth Plantation*, which did not see publication until the 19th century due to the manuscript's disappearance during the Revolutionary War. Nathaniel was Bradford's nephew and the son of George Morton, who helped publish the short 1622 work *Mourt's Relation*, one of the earliest publications describing the adventures of the Plymouth colonists. While a few other early writers did use Bradford's manuscript as a source for their own histories, Nathaniel's work was the primary way in which Bradford's first-hand account of the settlement was received for several hundred years, including Bradford's account of Thomas Morton's utopian experiment at Merrymount.

New Englands Memoriall was "the first strictly historical work printed in America" (Streeter). It comes from the second press in the British colonies, Samuel Green's print shop on the first floor of the Harvard Indian College. This is the same outfit which produced Eliot's Algonquin-language Bible (see lot 15), and where Green's protégé, a Nipmuc man named Wawaus (also known as James Printer), was a typesetter alongside other Native members of the school community. This publication is also an under-recognized contribution to American literary culture, containing poetry by New England writers like John Cotton, John Norton, and Josias Winslow. Church 606; Evans 144; Howes M-851 ("dd", "first original work not religious in character issued from the press at Cambridge"); JCB III, p.188; Sabin 51012; Streeter sale 631; Wing M-2827; Evans 144.

Quarto (171 x 130mm). Title within printed double-rule border, printer's ornament (title and following leaf restored with portion of rule and about 12 worlds in facsimile in each, other prelimes with smaller, mostly marginal, repairs but some affecting several letters; repaired marginal tear to first 2 text gatherings). 19th-century tan morocco gilt by Bedford for Henry Stevens (rubbed at extremities); in custom chemise and slipcase. *Provenance*: some early trimmed marginalia – with Henry Stevens of Vermont (binding, clipping from catalogue tipped in) – Henry M. Dexter (ink signature on fly-leaf) – Jay T. Snider (bookplate).

\$50,000-80,000



"in the pursuit of their enemies being drawn into many desert places, in Woods, and unknown Paths, which no Geographers hand ever measured, scarce any vultures eye had ever seen, there was a necessity to take up many things in reference thereunto upon no better credit sometimes then common Report..."

14

HUBBARD, William (1621-1704). *The Present State of New-England. Being a Narrative of the Troubles with the Indians in New-England, from the first planting thereof in the year 1607, to this present year 1677*. London: for Thomas Parkhurst 1677.

Ternaux-Compans copy of the first English edition of an important contemporary narrative of King Philip's War, the deadliest conflict of the Colonial era, with the very rare "Wine Hills" map. The present edition, issued only three months after the Boston edition, corrects many of the earlier's typographical errors (only the 12-line Errata is not reprinted). The map is oriented to the south and depicts New England settlements in three colonies, from New Haven, CT to Pemaquid, ME and as far inland as Deerfield and the White Hills. It was re-cut in London from the Boston version, with the White Hills mis-transcribed as the Wine Hills. "For nearly half a century after the Pequot War, the English and Native Americans of New England found ways to avoid military conflict. As the population of New England's Puritan communities increased, however, so too did their disputes with the region's Indian leaders." (*Creating America*).

King Philip's War, also called the First Indian War, was a conflict between English colonists and the Wampanoag during the years 1675-1678. While the colonists had enjoyed positive relations with Ousamequin, the previous sachem of the Wampanoag, the their repeated encroachments led to war under his son Metacom, called King Philip by the English, and his ally and sister-in-law Weetamoo. The conflict was a major turning point in the history of Colonial identity in New England, altering the trajectory of their relationship with both their mother country and the Native population of Massachusetts. Hubbard's narrative minimizes the actions of the English settlers and their role in the conflict, instead casting the Wampanoag as brutal enemies set on revenge killing over minor faux pas. Hubbard, along with the accounts of Increase Mather and John Cotton, colored the understanding of the conflict for centuries following, making it into a parable of the inevitability of English dominion in North America. *Creating America* 142; Howes H756 ("d"); Sabin 33446; Streeter sale 641. See Lisa Brooks, *Our Beloved Kin: A New History of King Philip's War* (2018).

Quarto (195 x 138mm). License leaf present; title printed within double rule; woodcut folding "Wine Hills" map; two woodcut initials (tiny tear at corner fold and short closed stub tear to map; light browning and spotting). 19th-century calf backed boards with gilt stamp and monogram of Henri Ternaux-Compans (rebacked with portion of original spine and gilt title preserved). *Provenance*: "Dan Newcomb" (signature on title) - Henri Ternaux-Compans (1807-1864; supralibros).

\$60,000-80,000

Dan: Newcomb

THE
Present State
OF
New - England.
BEING A
NARRATIVE
Of the Troubles with the
INDIANS

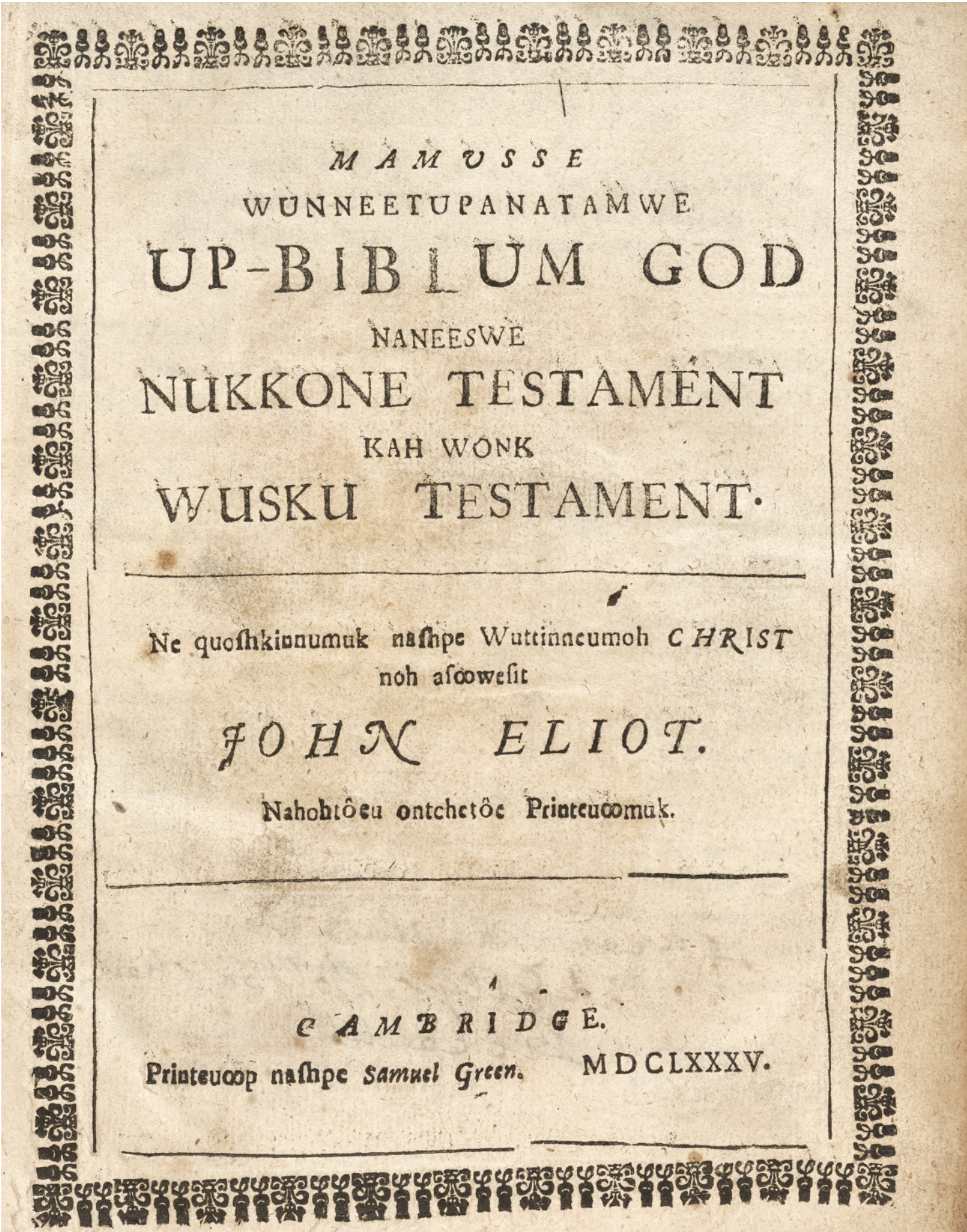
IN
NEW-ENGLAND, from the first planting
thereof in the year 1607, to this present year 1677:
But chiefly of the late Troubles in the two last
years 1675, and 1676.

To which is added a Discourse about the War
with the *PEQUODS* in the year 1637.

By *W. Hubbard* Minister of *Ipswich*.

And the Lord said unto Moses, Write this for a Memorial in a Book, and rehearse it in the ears of Joshua; for I will utterly put out the Remembrance of Amalek from under heaven, Exod. 17. 14.

L O N D O N:
Printed for *Tho. Parkhurst* at the *Bible* and *Three Crowns* in *Cheapside*,
near *Mercers-Chappel*, and at the *Bible* on *London-Bridg*. 1677.



15
BIBLE, in Massachusett. *Mamusse Wunneetupanatamwe Up-Biblum God naneeswe Nukkone Testament kah wonk Wusku Testament*.
Translated by John Eliot. Cambridge [Massachusetts]: Samuel Green, 1685-80.

The second edition of the first Bible printed in America. "The 'Eliot Indian Bible,' as it is generally known, resulted from a lengthy collaboration among the Puritan divine John Eliot and several Massachusett Indians who helped him create an orthography for their language, translate the Bible, and complete its printing. In 1650, Eliot wrote of a young Massachusett man, probably Job Nesutan, 'who can write, so that I can read his writing well, and he can read mine.' Over the next decade, Nesutan served as one of Eliot's chief translators. In 1654 he helped Eliot prepare a primer; later he worked on both the New and Old Testaments. When the Bible went to Samuel Green to be printed, a Massachusett apprentice, James Printer, helped set the type. Time and again, in New England and beyond, the publication of Indian language texts relied upon similar cooperation across cultural and linguistic borders" (*Creating America*).

Eliot, funded by the Society for the Propagation of the Gospel in New England, embarked on this project in the belief that the Native peoples of New England would be more receptive to Christianity if it were presented in their own language. The Indian Bible was printed in the building that housed the Harvard Indian College, an institution which "provides a vital foundation for understanding the complex role of 'praying Indians,' or members of Indigenous mission communities, as scholars, scribes, scouts and political intermediaries before, during, and after King Philip's War" (Brooks). Promising students were educated in English, Latin and Massachusett, with the aim of producing men who could help convert their fellow countrymen to Christianity. A bright Nipmuc student named Wawaus, later called James Printer, was "recruited by Eliot as a printer's apprentice, [and] he would help to produce the first run of bilingual literature in the colonies, with readers in England and in his home country" (ibid.).

Wawaus's dual-fluency and skill in type-setting made the Indian Bible possible, assisted by the support of Wampanoag, Nipmuc, and Massachusett members of the college community, as well as English settlers like the printer Marmaduke Johnson. "Working two presses, twelve to thirteen hours a day, on the lower floor of the Indian College, printing one sheet at a time after setting out each piece of type by hand, Green, Printer, and Johnson were able to produce a full version of the Bible, which was distributed in wide-ranging networks of trade," with the goal of printing enough copies for every Christian Indian family in New England (ibid.). The astonishingly prolific activities of the Harvard Press, according to Bernd Peyer, "initiated American publishing history." Unfortunately, this collaborative and multi-lingual beginning of American literature and print history did not last long; not long after this second edition was printed, the mood for any sort of cultural accommodation to aid conversion waned, with Puritan leaders like Cotton Mather arguing that Native people should instead be "Anglicized." *Creating America* 85 (first edition); Evans 385; Field 495 (first edition, see note); Sabin 22156, 22157; Lisa Brooks, *Our Beloved Kin: A New History of King Philip's War* (2015).

Two parts in one, quarto (193 x 145mm). Massachusett-language general title, New Testament title, and metrical Psalms (2K3-2Y4) and Rules for Christian Living (2Z1) (lacking the 4 leaves of gathering S; some occasional spots and stains, leaf E2 in New Testament with closed tear into printed area). Contemporary sheep (rebacked and restored preserving some of the original leather). Custom box. Provenance: Andrew Gifford (1700-1784, Baptist minister and assistant librarian in the British Museum; bookplate on reverse of title).

\$80,000-120,000



16
HENNEPIN, Louis (1640-1704). *Description de la Louisiane, nouvellement decouverte au Sud'Ouest de la Nouvelle France*. Paris: Widow of Sebastien Hure, 1683.

Van Sinderen copy of the first edition, first issue, of Hennepin's first work, with the earliest printed eye-witness account of Niagara Falls, together with the Ternaux-Compans copy of the first edition of the second part, containing the first printed view of Niagara. In 1675, the Belgian priest Father Louis Hennepin sailed to New France with a Franciscan Recollect mission in the same ship as René Robert Cavelier, Sieur de la Salle. From Quebec, he carried out missionary work among the Iroquois and then in 1678 joined La Salle as his expedition's chaplain. With La Salle, Hennepin continued by way of Lake Huron, Green Bay, Lake Michigan and the River St. Joseph to the River Illinois and helped establish Fort Crevecoeur. He and two others were captured by the Sioux in 1680 and accompanied them on several hunting expeditions. During one, Hennepin became the first European to encounter the Falls of St. Anthony. Daniel Greysolon Dulhut helped secure his release to the mission of St. Francis Xavier on Green Bay. He returned to France in 1682 and published this book the following year.

This work contains the "first account in print of La Salle's journey to the Illinois country in 1678 and 1679, and the first [eye-witness] description in print of the Falls of Niagara, as well as the first account in print of the Mississippi above its confluence with the Wisconsin River. Jean Delanglez, in his 1941 *Hennepin's Description of Louisiana, a Critical Essay*, has demonstrated now that Hennepin did not write the first two-thirds of the *Description de la Louisiane* but had plagiarized it from the first third of the Abbé Claude Bernous's manuscript account of the same voyage instead of the other way around as was long thought" (Streeter). This lot also includes the first edition of the second part of Hennepin's account, with the two volumes apparently united by Adrian van Sinderen, who likely acquired the second work from his father-in-law, Alfred T. White. The large folding map, present here, is often absent. I: Alden & Landis 683/96; Ayer 127; Howes H-415 ("c"); Sabin 31347; Streeter sale 102; Wheat *Mapping the Transmississippi West* 62. II: Alden & Landis 697/90; Church 762; Field 685; Lande 423; Sabin 31349; Streeter sale 104.

"Four leagues from Lake Frontenac there is an incredible
Cataract or Waterfall, which has no equal ... it plunges
down a height of more than five hundred feet, and its fall is
composed of two sheets of water and a cascade."

12mo (149 x 89mm). Folding engraved map, woodcut headpieces (some dampstains, including to map). 18th-century stiff vellum. *Provenance*: Alfred Rosenstand Goiske (Danish collector; 1806-1864; inscription) – Samuel Latham Mitchell Barlow (1826-1889; book label, sold his sale, American Art Association, 3 February 1889, lot 1129) – Adrian van Sinderen (1887-1963; pencil note).

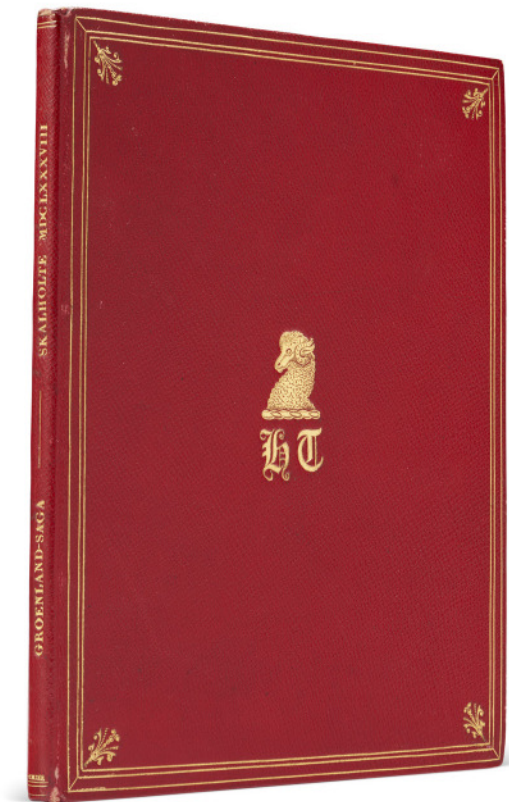
[*With*] HENNEPIN, Louis (1640-c.1705). *Nouvelle decouverte d'un tres grand pays situe dans l'Amerique, entre le Nouveau Mexique, et la Mer Glaciale*. Utrecht: Guillaume Broedelet, 1697. Church 762; Field 685; Howes H-416 ("b"); Sabin 31349; Streeter sale 104. 12mo (154 x 87mm). With the 5 inserted leaves between gatherings N and O. Engraved additional title, 2 folding maps, 2 folding engraved plates (stub tears to both maps, with second map with toning and tearing with some loss at folds; some toning and light spotting). 19th-century calf with gilt-stamped emblem and monogram of Ternaux-Compans (joints split but holding, headbands lost, some abrasions and wear at extremities). *Provenance*: Henri Ternaux-Compans (1807-1864; supralibros) – Gerald E. Hart (1849-1936; his sale, Charles F. Libbie & Co, 15 April 1890, lot 1103) – Alfred T. White (1846-1921; pencil signature). Both works in chemises together in a single custom slipcase.

\$40,000-60,000



ERIKUR
hinn Ræde/
Syrste Lædnams maðr
Grænlands.

Þorþ bygð
a Grænlande.
ANNO
986+



"I had gone only a bit farther than the rest of you. But I have news
to tell you: I found grapevines and grapes"

17

JÓNSSON, Arngrímur (1568-1648). *Gronlandia edur Grænland saga ur Islenskum Sagna Bookum og Annalum Samantekinn og a Latinskt maal Stritsud as heim heidurliga & halaerda Manni Syra*. Translated by Einar Eyjólfsson. Skálholte [Iceland], Hendrick Kruse, 1688.

Ternaux-Compans-JCB copy of the first edition of the Saga of the Greenlanders, documenting the expeditions of the vikings in North America. "The historical truth of the Norse voyages to America around the year 1000 is now well established by archaeology. Corroborative evidence has long existed, however, in the saga literature describing the early Norse voyages to Iceland, Greenland, and Vinland" (*Creating America*). The Saga of the Greenlanders is preserved in the 14th century *Flateyjarbók* manuscript and was likely first written down in the previous century. It is often referred to, alongside the Saga of Erik the Red, as one of the Vinland Sagas, which tell the story of the travels of Erik the Red and his children, including his son Leif the Lucky, daughter Freydis, and daughter-in-law Gudrid, in Greenland and Newfoundland.

The text did not see print until the late 17th century, when the Viking sagas became subject to an antiquarian revival in Denmark and Iceland. Most of the first printing projects in Iceland were religious in nature; printing came to Iceland in 1530 with an Episcopal press set up in Holar. A century later the Lutheran bishop of Skálholte, Þorður Þorláksson, had the press moved to his city, and this saga was printed on it. The compiler, Arngrímur Jónsson the Learned, was a friend of Ole Worm and played a major part in transmitting Icelandic literature and history to the rest of Europe, earning him a mention by Samuel Purchas. This work is sometimes found bound with other sagas from the same press; it is often incomplete. *Creating America* 1; *Pictured to the Life* 31; Sabin 2058; Hermannsson p. 41-42; Bibliotheca Danica 645-646

Quarto (175 x 140mm). Woodcut of Eric the Red on reverse of title, woodcut of walrus on final page (each leaf remargined at gutter, trimmed at top edge with some losses, occasionally repaired and with headlines provided in ink, some other small repairs occasionally touching printed area, some spots). 19th-century red morocco by Simier with gilt emblem of Ternaux-Compans. *Provenance*: occasional marginalia – Henri Ternaux-Compans (1807-1864; supralibros) – John Carter Brown (1797-1874; bookplate, bequeathed to:) – John Carter Brown Library (release stamp).

\$10,000-20,000



actual size

18

[SCOTTOW, Joshua (c.1618-1698).] *A Narrative of the Planting of the Massachusetts Colony anno 1628*. Boston: Benjamin Harris, 1694.

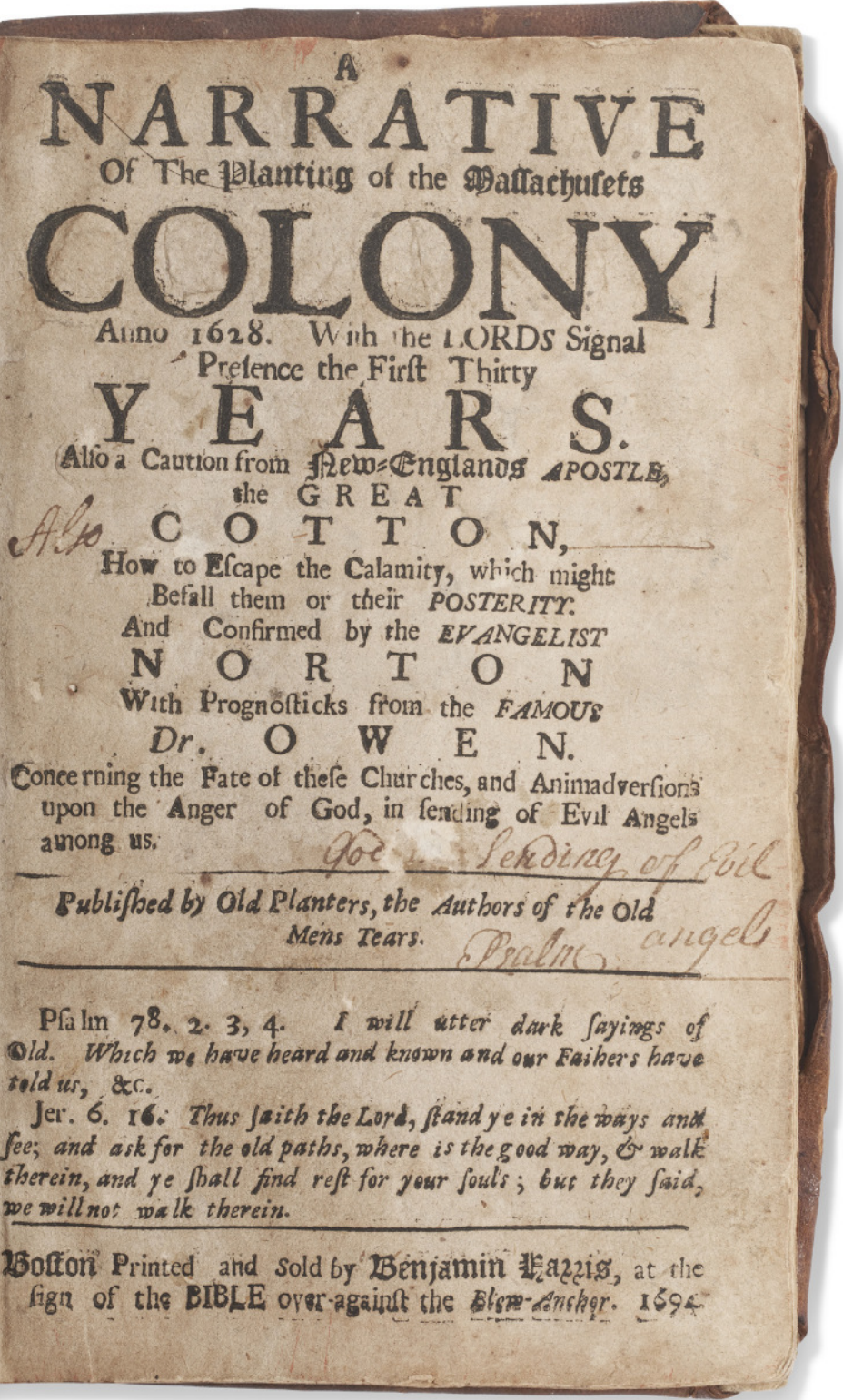
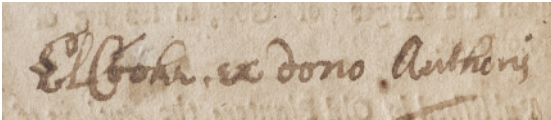
Presentation copy of the first edition of a very rare essential record of the Massachusetts Bay Colony, including an early account of the Salem witch trials, in a contemporary binding. Joshua Scottow came to Boston in the early 1630s, earning his fortune as a trader and land developer, as well as serving as a captain in King Philip's War. The present work is in some senses parallel to William Bradford and Nathaniel Morton's earlier accounts of Plymouth Colony, reflecting on the history of Boston and Salem, which only two years before had been merged with Plymouth under a new charter issued by William and Mary. Rather more a jeremiad than a straightforward historical narrative, however, Scottow's book weaves the colony's various traumas and struggles—including the Antinomian controversy, wars with the Pequots and the Wampanoags, and perhaps most of all: the Salem witch trials—into a prophetic vision about the overall spiritual decline of the colonies.

Scottow had an intriguing take on the witch trials which had rocked his community less than two years prior, viewing them as a superstitious overreach which reflected on the distance the colonists had strayed from Puritan orthodoxy. In 1656 he had opposed the prosecution of Ann Hibbins, a woman hanged as a witch (and who would later inspire the fiction of Nathaniel Hawthorne), and in the present work he describes the Salem crisis as a communal failure, praising the new governor for rescuing "this poor Bemisted, and Befogg'd Vessel, in the Mare Mortuum, and Mortiferous Sea of Witchcraft" through his shutdown of the witch court, a "Cutting in sunder of the Circean Knot of Inchantment."

The book was printed in Boston by Benjamin Harris, a London publisher who had fled to Massachusetts following his involvement in the Popish Plot, and is in some ways a sequel to Scottow's 1691 work from the same printer, *Old Mens Tears for their own Declensions*. It is extremely rare on the market; the last copy recorded at auction by RBH or ABPC is the Brinley copy in 1879. That copy had an additional errata leaf not present in other copies; this may be partially present here as a fragment adhered to the pastedown. The present copy bears a presentation inscription from the author to Elisha Cooke, a physician and Speaker of the Massachusetts Bay Assembly. Howes S-244 ("d"); Evans 709; Sabin 78434; Wing S2099 (2nd ed).

Octavo (148 x 90mm). (Title page toned with a little soiling, F4 with outer margin town away just touching type, H1 corner torn away with loss of a few letters, last gathering chipped with tear affecting printed area, especially the final life, some spots and stains). Contemporary sheep, top edge speckled red (no pastedowns, worn). Custom chemise and slipcase. *Provenance*: Elisha Cooke, Sr (1637-1715; gift inscription [erroneously identified as being from Cotton Mather by a later owner]) – "Joseph Lee" and "Ruth Lee" (signatures on inside covers).

\$100,000-150,000



"but as for us Nov-Angli, New English, by our smutty deformity, and Hells blackness, we have rendred ourselves Diaboli Veterans, Old Devils: New England will be called, new Witch-land"



Carolina fauna, engraving

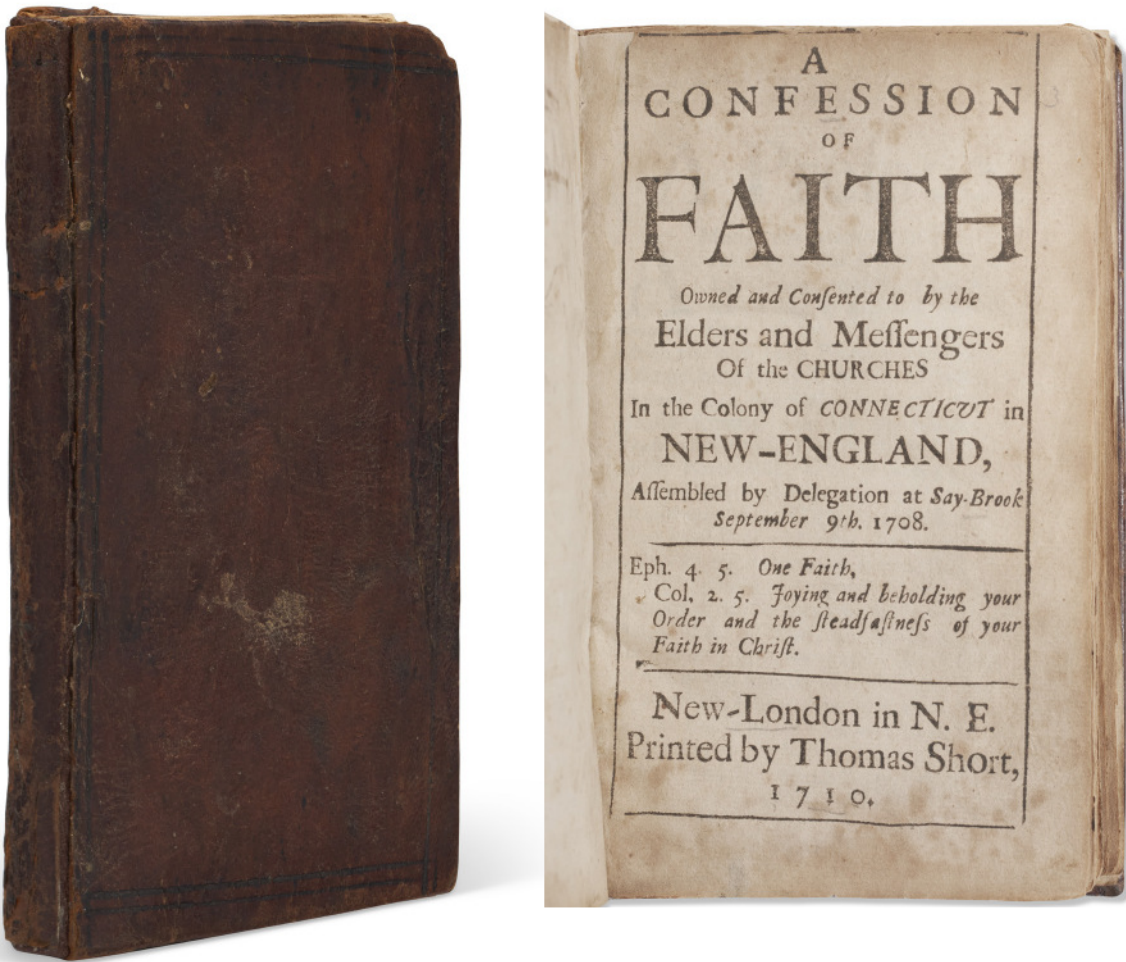


19
LAWSON, John (1674-1711). *A New Voyage to Carolina; containing the Exact Description and Natural History of that Country: together with the Present State thereof. And a Journal of a Thousand Miles, Travel'd thro' several Nations of Indians. Giving a particular Account of their Customes, Manners, etc.* London: Printed in the Year 1709.

First edition of "the first history of Carolina, with a very observant report of the life, customs, and natural history of the colony" (Streeter). The author, John Lawson, was the surveyor-general of the Carolina colony, traveling extensively in the region and promoting European settlement there. His role in the European encroachment onto Native lands led to his death at the hands of the Tuscarora in 1711, one of the opening acts of the Tuscarora War—North Carolina's bloodiest conflict in the Colonial period. Howes L-155 ("b"); Sabin 39451; Streeter sale 1114; Pilling *Algonquian*, p. 300; Field 896; JCB III:125.

Quarto (200 x 155mm). Folding map and one engraved plate, advertisement leaf at end (map extended at the margins and backed with silk with large repaired tears, title page extended at top margin, toned, a few spots). 19th-century red morocco by W. Pratt, edges gilt (light wear to joints, rear flyleaf detached and front flyleaf reinserted).

\$15,000-25,000



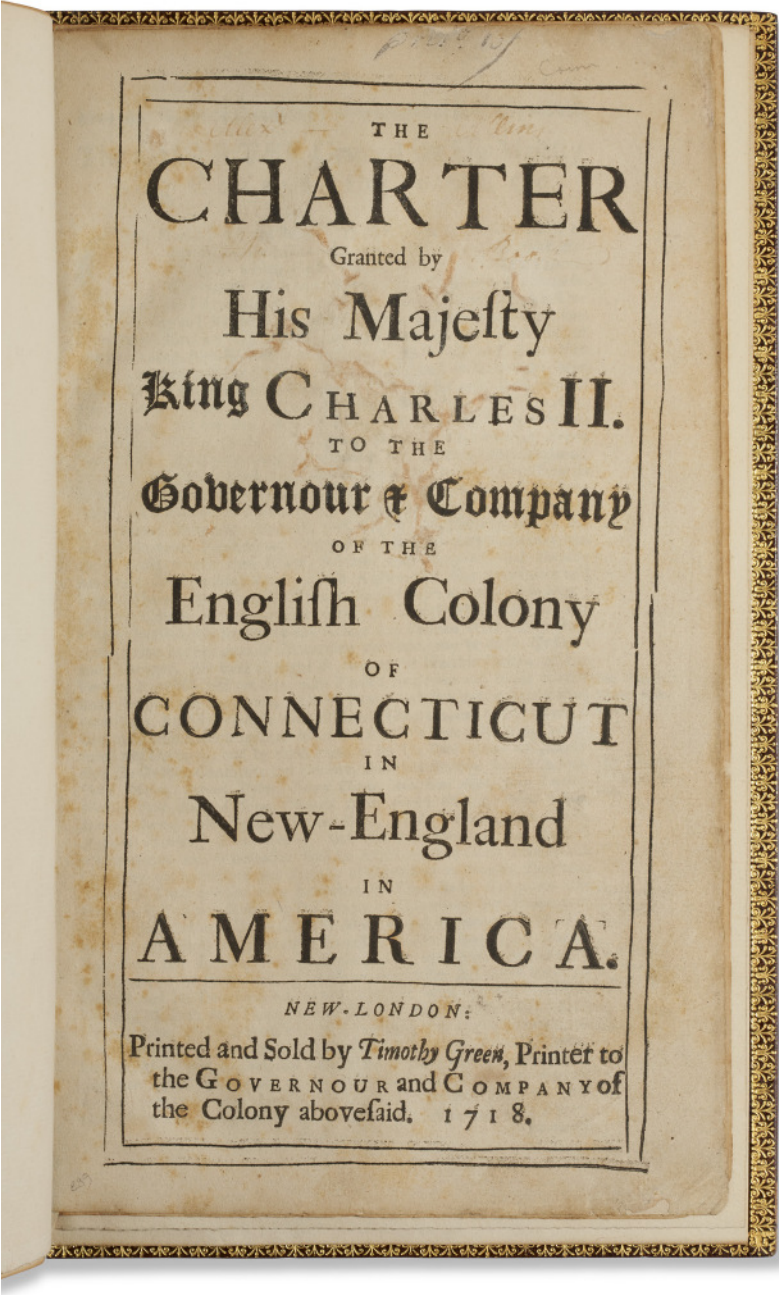
20
SAYBROOK PLATFORM – *A Confession of Faith Owned and Consented to by the Elders and Messengers of the Churches in the Colony of Connecticut in New-England, Assembled by Delegation at Say-Brook September 9th, 1708.* New London: Thomas Short, 1710 [but 1711].

Lefferts copy of the first edition of the Saybrook Platform, long thought the first book printed in Connecticut, in a contemporary binding—"one of the most important books printed in the eighteenth century" (Streeter). Although the Puritans had fled the hierarchical organization of the Church of England to seek freedom in America, they soon came to see that there are some advantages of centralization. With the growing perception of declining orthodoxy amongst the second generation of settlers, conservatives pushed for a change from the hyper-local Congregationalism of the early pilgrims. "The Saybrook Platform, adopted at a synod meeting called by the Connecticut legislature and held at Saybrook in September 1708, modified the Cambridge Platform by emphasizing rule by councils of church leaders, rather than by the individual congregations within themselves. The adoption of the Saybrook platform made the church in Connecticut practically a form of Presbyterianism and resulted in a rigid orthodoxy" (ibid.).

The title page of the Saybrook Platform is dated 1710 though printing did not begin until the fall, and it was not finished until 1711. The printer, Thomas Short, had moved to New London from Boston in 1709. Early in life he had been captured by Native Americans and was ransomed, probably by the Boston printer Bartholomew Green, who taught him his trade. The only extant book printed in Connecticut preceding this one is Eliphat Adams's pamphlet *The Necessity of Judgment*. Only two complete copies of the present work have appeared at auction since the Streeter copy, all of which were missing the initial blank, which is present here. The present copy also bears several early ownership inscriptions, including that of a woman: Mary Church. Church 844; Johnson, *New London Imprints* 13; Streeter sale 663; Sabin 15447; Evans 1486.

Octavo (154 x 90mm). Title within woodcut rule (cropped a little at top edge, toned, small repair at upper gutter of first three leaves, some staining around edges). Contemporary ruled sheep (rebacked with endpapers renewed). Morocco pull-off case. *Provenance*: Mary Church (effaced inscription) – Joseph Lothrop (gift inscription from his friend Joshua Hutchen, 1754) – Marshall C. Lefferts (1848-1928; morocco book label, purchased along with the remainder of the collection by New York dealer George H. Richmond in 1901).

\$25,000-35,000

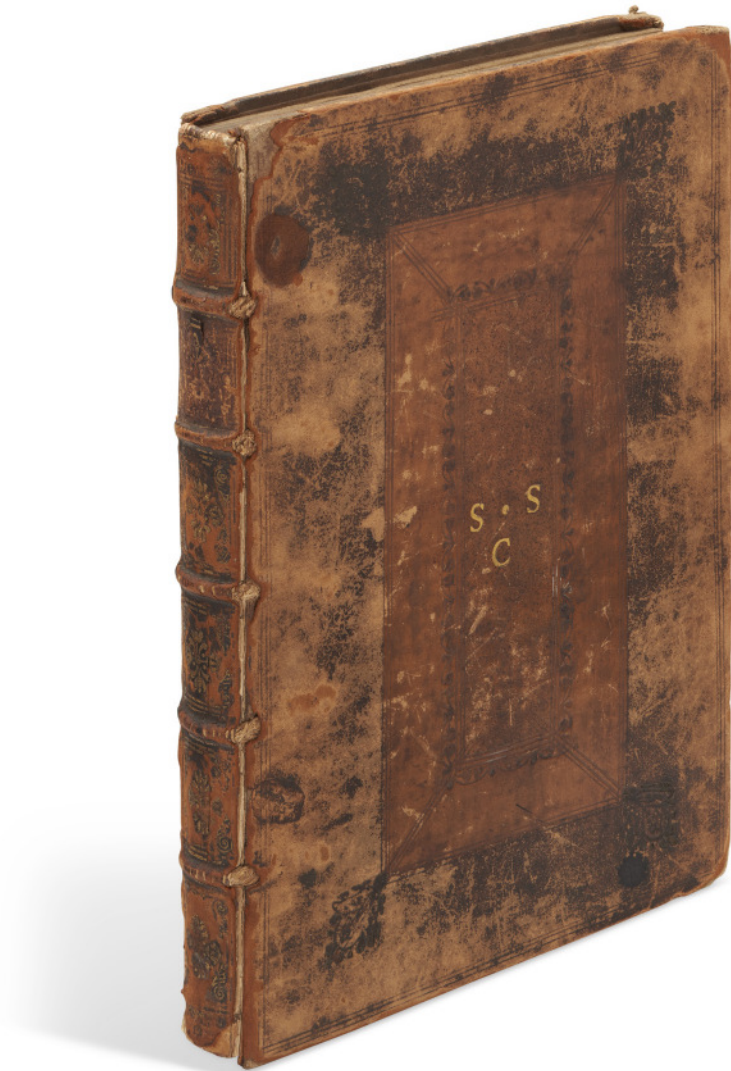


21
The Charter Granted by his Majesty King Charles II. To the Governour & Company of the English Colony of Connecticut in New-England. New London: Timothy Green, 1718.

The Streeter copy of an important work of Connecticut history. The printer, Timothy Green, was the son of printer Samuel Green, who operated Samuel Daye's former press at the Harvard Indian College. In 1713, he was invited to become the official printer of the colonial government of Connecticut and moved the press to New London. Evans 1952; Sabin 15762; Streeter sale 669.

Folio (283 x 163mm). 4 leaves. (Title page silked on verso and repaired with parts of some letters in ink facsimile, some light spotting, some tiny edge repairs). Modern brown morocco gilt. *Provenance:* "Alexander Collins" (washed inscription on title) – Thomas Streeter (1883-1965; bookplate, his sale, 25 October 1966, lot 669).

\$8,000-12,000



22
TREATY OF UTRECHT – Tratado de Paz ajustado entre las coronas de Espana, y de Inglaterra en Utrech. Tratado de comercio ajustado entre las coronas de Espana, y de Inglaterra en Utrech. Madrid: Imprenta Real, 1713.

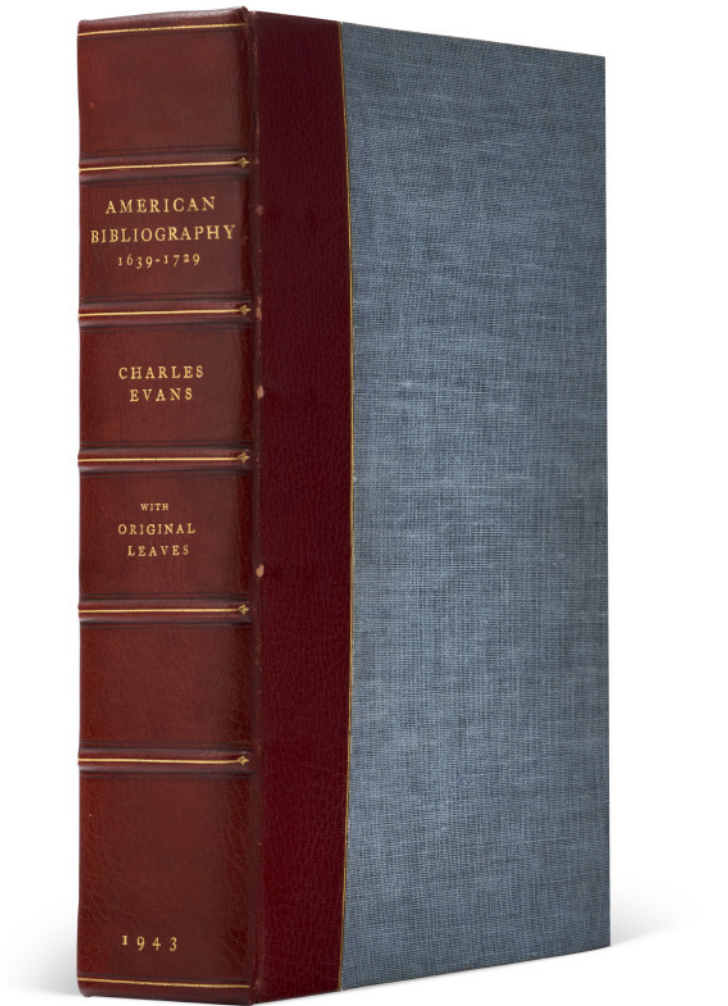
Spanish edition of the Treaty of Utrecht, bound for the South Seas Company. The result of the long and complicated War of Spanish Succession, these treaties were engineered to restore the balance of power in Europe, but ended up inaugurating Great Britain's maritime supremacy. They granted Britain the right to sell enslaved Africans in New Spain, which Queen Anne contracted to the South Sea Company, for whom this copy was bound. Signed in ink at the conclusion by Diego del MORALES VELASCO, a member of the Council of the Indies. Sabin 96542; Palau 339267

Quarto (197 x 141mm). Woodcut arms and ornament borders on both title pages, woodcut tailpieces (some spotting, signs of previous folds). Contemporary paneled calf gilt-stamped SSC [South Sea Company] (joints split but holding, surfaces abraded). Custom chemise and half-morocco slipcase. *Provenance:* Daniel Wescomb (d. 1731, secretary to the South Sea Company; signature) – John Landon Sheffield (signature dated 1856) – British Foreign Office (dispersed via the trade in the 1990s).

[*Bound with:*] PHILLIP V (1683-1746). Letter signed (with a stamp) to the Lt. General of Portobello, New Granada; El Pardo, 22 June 1714. 3 pages, folded. Notifying the commander of one of the most important ports in the New World about the signing of peace & commerce treaties with England. Countersigned by Diego de MORALES VELASCO.

\$8,000-12,000



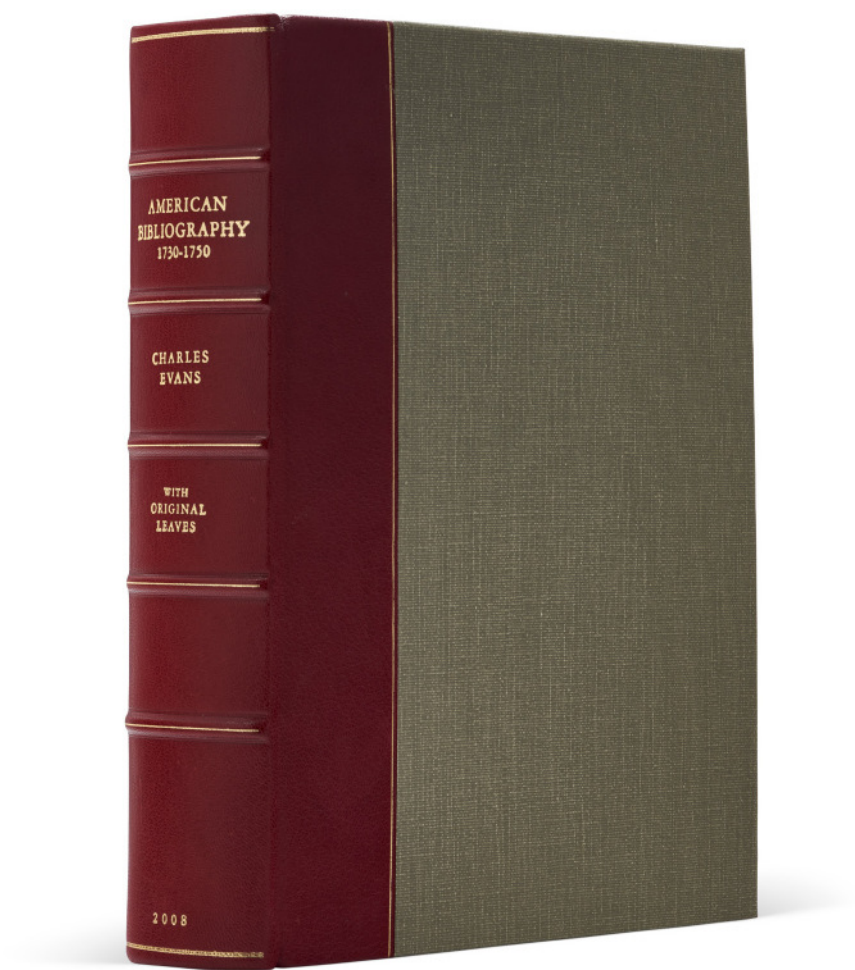


23
EVANS, Charles (1850-1935). *American Bibliography 1639 - 1729. Illustrated with Fifty-nine Original leaves From Early American Books and an Historical Notice of the Author and his Work by Lawrence C. Wroth*. Boston: Charles E. Goodspeed, Co., 1943.

A rare, deluxe version of volume one of Charles Evans's celebrated bibliography. Michael J. Walsh's copy, one of six made for collaborators. Although produced under the auspices of Charles Goodspeed, this celebratory volume, illustrated with original leaves and limited to forty copies, was the product of the combined efforts of several giants of the era. First was Clarence Brigham of the American Antiquarian society who supplied sets of unbound sheets of volume one of the *Bibliography* that Evans had left with the Society on his death in 1935. Michael J. Walsh, the Americana specialist at Goodspeed's, mined the shop's copious holding of imperfect volumes to supply leaves. Bibliographer Lawrence Wroth supplied the introduction and the table of contents of the added leaves. Of the forty volumes produced, six were set aside for contributors, and this copy belonged to Michael J. Walsh. Special care was taken to use title pages and colophon leaves as samples in the reserved six volumes which also included additional, loose leaves housed in a pocket affixed to the rear pastedown. Highlights include a leaf from John Eliot's translation of the Bible into Massachusett (Evans 72) and a leaf from Cotton Mather's *Memorable Providences, Relating to Witchcrafts and Possessions* (Evans 486).

Quarto (272 x 220mm). Half morocco (lightly rubbed at hinges); slipcase. *Provenance:* Michael J. Walsh (1894-1984, ownership signature on title and initials on half-title).

\$12,000-18,000



24
EVANS, Charles (1850-1935). *American Bibliography Volume Two: 1730-1750. Illustrated with Forty-two Original Leaves with an Introduction by William S. Reese*. New Haven: William Reese Company, 2008.

Continuing the celebration of the life and work of Charles Evans. Drawing inspiration from the limited, extra-illustrated edition of the first volume of Charles Evans's *American Bibliography* (see preceding lot), in 2008 William Reese completed the sequel. In his introduction, Reese notes it was "an extension of the earlier project both in chronology and in spirit." In this case, rather than mining the back storeroom of Goodspeed, as Michael Walsh had done in 1943, the leaves present in this volume were supplied from the collection of Michael Zinman. According to Reese, it had a common goal with its predecessor: "It seeks to amuse by creating an interesting volume for collectors and scholars. It hopes to instruct by showing a broad range of printing specimens from the American press at a formative point in its development. Finally, it pays tribute to the men and women who have worked over the last century, from Evans' first corset box of file cards to the latest NAIP entry, to create the fabric of American imprints bibliography" (introduction).

The editor's personal copy. Just as the compilers of the 1943 edition reserved copies for their own use, Reese added a pocket to the rear pastedown that includes a series of additional leaves, each attached to a short bibliographical entry and the corresponding Evans number.

Quarto (276 x 125mm). Original quarter morocco, all edges gilt; slipcase.

\$5,000-8,000

25

ZINMAN, Michael (b.1937). *The German Bible in America*. New Haven: William Reese Company. Bryn Mawr: George S. MacManus Co. New York: Michael Zinman, 2012.

One of 10 deluxe copies of this limited edition, containing 31 original leaves instead of the usual 25. "The German Bible in America has a long and significant history, reflective of the European culture which gave it birth, the local conditions of Pennsylvania, where it rose to its greatest heights, and the rich German-American culture created by emigrants and their descendants in the 19th-century United States. From the first American edition of a Bible in German, in 1743, through the late 19th century, numerous printers and publishers issued Bibles in various formats, ranging from large folios intended for lectern use to smaller versions for personal study. This leaf book celebrates the range and richness of these productions, indicative of the world of German culture in America in the 18th and 19th centuries, as expressed through its most widely studied text" (introduction by Don Yoder).

This present set is letter "G" of 10 deluxe copies from a total edition of 60. The other 50 copies contain 25 leaves each.

Two text booklets, quarto (303 x 210mm). One in German and the other in English. 31 original leaves tipped into individual folders (380 x 255mm); the main series lettered in gilt and the deluxe series lettered in silver. Original red silk solander box.

\$3,000-5,000

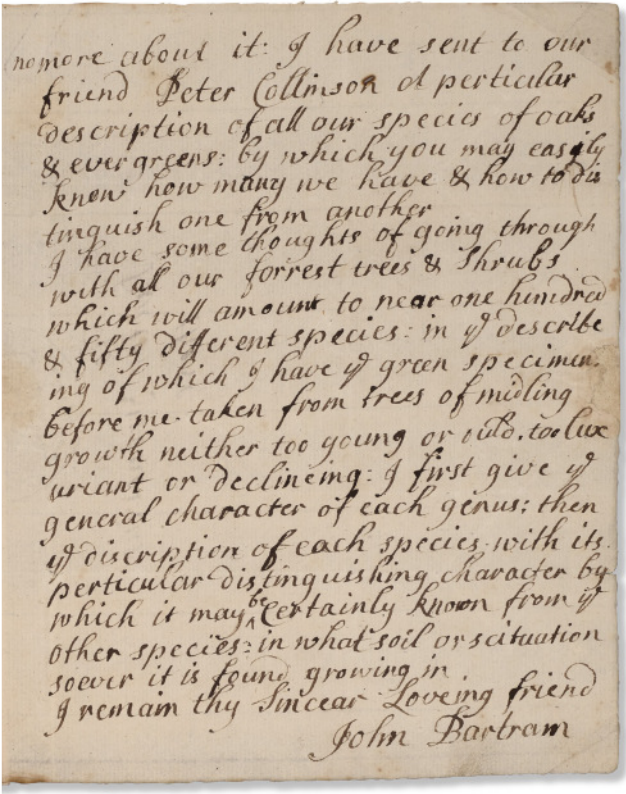
26

[SAUER, Christopher (1695-1758).] *Zionitischer Weyrauchs-hügel oder, Myrrhen Berg*. Germantown, PA: Christopher Sauer, 1739.

First edition of the first significant work printed in German in America, second issue with correct imposition of quire B. "The Weyrauchs Hügel was the largest and most important collection of the hymns of the Ephrata Cloister" (Evans). Conrad Beissel, who wrote many of these hymns, first came to Pennsylvania to join the community of the occult mystic Johannes Kelpius—who had died about a decade earlier. Instead he founded the utopian community of the Ephrata Cloister in what is now Lancaster County, as an offshoot of the Schwarzenau Brethren. The cloister was known for its music as well as its robust printing program, producing texts and translations for the German-speaking Protestant communities of the region. Arndt 17; Evans 4466; Sabin 106364.

Octavo (155 x 91mm). (2 bifolia in gathering LI sprung with outer edges cropped, a few leaves of the register just shaved and a little chipped, dampstaining and spots, hole affecting a few words on Y1.) Contemporary calf, catchplates and remains of straps (a little worn, without catches and front endpaper). Custom box. *Provenance*: Edison Institute, Dearborn MI (blindstamp).

\$4,000-6,000



27

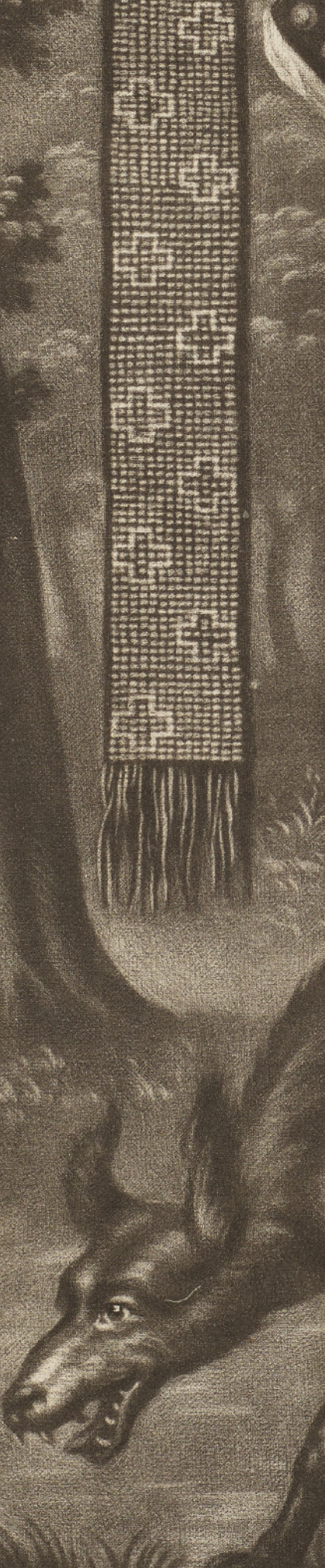
BARTRAM, John (1699-1777). Autograph letter signed ("John Bartram") to Jan Fredrick Gronovius, 6 December 1753.

Two pages, bifolium (194 x 156mm). Docketed on verso, mounting strip affixed to left margin bears handwritten identification (seal tear holes infilled paperclip mark on verso, small hole from ink erosion).

John Bartram on his classification system. An extremely rare letter written to his fellow botanist and the author of *Flora Virginica*. Bartram writes of his concern over the two-year hiatus in his correspondence with his Dutch colleague, to whom he had sent specimens two years ago that consisted of "A Box of curious stones & fos[s]ils with A letter; & last year I wrote to thee again," and had been expecting "Peter Calms Catalogue of our american Plants," but had yet to receive it. Bartram had assisted Peter Kalm, the Finnish botanist, during his extended collecting trip to North America from 1748 to 1750, and had recently completed his own treatise following extensive travels in western New York and Canada, published in London in 1751. With the assistance of his colleagues Gronovius, Peter Collinson, and Carl Linnaeus, Bartram sought to collect as much information as possible for a treatise on the evergreens of Pennsylvania, New York, and New Jersey—a project that we was unable to complete, in part due to disruptions of war, as well as clashes with Collinson over grammatical errors and with Gronovius on the subject of illustrations.

Bartram writes that he had forwarded to his friend and financial backer, Peter Collinson, "a perticular description of all our species of oaks & evergreens: by which you may easily know how many we have & how to distinguish one from another," while offering his "thoughts of going through with all our forrest trees & shrubs which will amount to near one hundred & fifty different species." Bartram writes that he favors "green specimin[s] ... taken from trees of midling growth neither too young or ould, too luxuriant or declining." In describing each, he first describes the "general character of each genus; then ye discription of each species, with its perticular distinguishing character by which it may be certainly known from ye other species in what soil or situation soever it is found growing in." A superb and rare letter from the American botanist marking the hopeful start of an ultimately unrealized project. Published in Berkeley & Berkeley eds. *Letters of John Bartram*, pp. 356-357). John Bartram letters are seldom encountered in the market.

\$4,000-6,000



28
VERELST, John (1648-1734, artist) and SIMON, John (1675-c.1755; engraver).
[Four Indian Kings.] London: for John Bowles & Son, [c.1755?].

The famous "Indian Kings" series of prints after paintings by John Verelst, second state. In the aftermath of an embarrassing military failure at Montreal, Colonial official Peter Schuyler arranged an embassy of four Native dignitaries—three from the Haudenosaunee, also known as the Iroquois Confederation, and one Mahican man—to travel to London seeking support from the English crown against France and her Native allies. To mark the occasion of their visit in 1710 to the Court of St. James, Queen Anne commissioned Dutch artist John Verelst to paint their portraits (now part of the collections of Library and Archives Canada), and the images were soon in wider circulation in the form of the present mezzotints by John Simon.

Although the four men were presented to the London court as Kings representing their tribes, the Haudenosaunee was officially neutral in the conflict between the two European powers. "The portraits' remarkable detail has made them extraordinarily useful in understanding Mohawk and Mahican culture, but the four men were almost certainly not Tribal leaders as Schuyler claimed. They appear to have been four young men who, having formed friendly relations with British traders and officials, agreed to participate in a calculated effort to gain support from the Crown for military efforts against the French" (*Pictured to the Life*). "The primary purpose of Verelst's portraits was to underscore these Native Americans' purported status and authority," something Verelst tried to achieve by modeling them on the conventions of Irish and Scottish portraiture, which was a familiar way of depicting wild "otherness" to English audiences (Muller).

The prints made their way across the Atlantic in time for a conference held in Albany in August 1711 to enlist Native support for another march on Montreal. Each of the Five Nations was presented with a complete set of prints, with one series given for the express purpose of being displayed in the longhouse at Onondaga—all in an effort to promote the potential benefits of an English-Iroquois alliance. "Verelst's portraits played a key role in forging and maintaining colonial and imperial relations. They could do so because of their nearly universal readability, which allowed them to speak simultaneously, as it were, to individuals from different constituencies, including the queen's ministers in London, North American colonists, the Iroquois and their different factions, and the French and their Indian allies" (ibid.). Chaloner Smith, p.1095, no.84 (Indian Kings); *Pictured to the Life* 35; see also Kevin R. Muller, "From Palace to Longhouse Portraits of the Four Indian Kings in a Transatlantic Context," *American Art*, Vol. 22, No. 3 (Fall 2008), p. 47.

Four mezzotint engravings, 355 x 256mm each to plate mark (discreet paper repairs around edges of plate mark in plate 1). Individually matted and housed in a custom half morocco box.

\$40,000-60,000





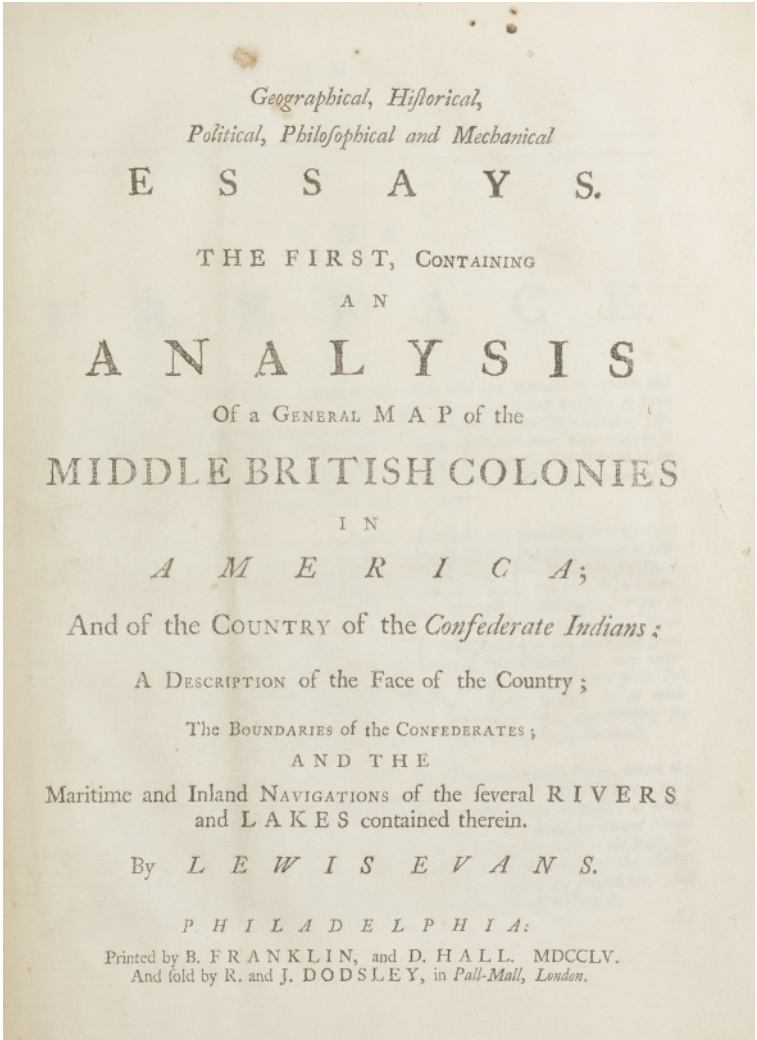
29
VERELST, William, after. *Tomo Chachi Mico*. [Halle, 1741.]

Portrait of Tomochachi (c.1644-1739) and his nephew Toonahowi on their 1734 visit to London. Exiled from the Creek nation in the early eighteenth century for reasons unknown, Tomochachi settled with a band of Creek and Yamasee on the bluffs of the Savannah River in the late 1720s. Seeing additional trade opportunities with the arrival of James Oglethorpe in 1733, he allowed for the settlement of Savannah and allied himself with the colonists, becoming personally friendly with Oglethorpe. The following year, Tomochachi, with several members of his family, accompanied Oglethorpe to London for an audience with George II and an interview with the Archbishop of Canterbury. Tomochachi came set to negotiate an agenda to present to Georgia’s trustees, including a demand for a Western education for his people and assurances of justice for unfair practices committed by colonial traders. His successful negotiation meant additional Native allies for Georgia. See Julie Anne Sweet, “Bearing Feathers of the Eagle: Tomochichi’s Trip to England,” *The Georgia Historical Quarterly*, Vol. 86, No. 3 (Fall 2002), pp. 339-371.

Unlike Verelst’s previous portraits of visiting Native dignitaries, Tomochachi and his nephew are depicted wearing bearskins and in a forest setting. Toonahowi is holding a Native symbol of peace, a bald eagle. This particular German version of the English original from 1734 appeared as the frontispiece to the so-called Urlsperger tracts.

Copper engraving by Johann Jacob Kleinschmidt. 195 x 148mm image size on 255 x 190mm sheet. (Minor spotting; neatly inlaid; 4 mm strip on left edge, a portion of the imprint, and a few letters of the caption are supplied in expert facsimile.) Matted and in an early frame.

\$4,000-6,000



"[The map] is connected with that very valuable Country on the OHIO, which is now the Object of the British and French Policy, and the different routes of both Nations thither ... The issue of this Enterprize will have great Influence on our Affairs, and of all Things it becomes the Colonies to push it on with Vigour."

30
EVANS, Lewis (c.1700-1756). *Geographical, Historical, Political, Philosophical and Mechanical Essays. The First, Containing an Analysis of a General Map of the Middle British Colonies in America; And of the Country of the Confederate Indians: A Description of the Face of the Country; the Boundaries of the Confederates; and the Maritime and Inland Navigations of the several Rivers and Lakes contained therein*. Philadelphia: printed by Benjamin Franklin and D. Hall and sold by R. and J. Dodsley, 1755.

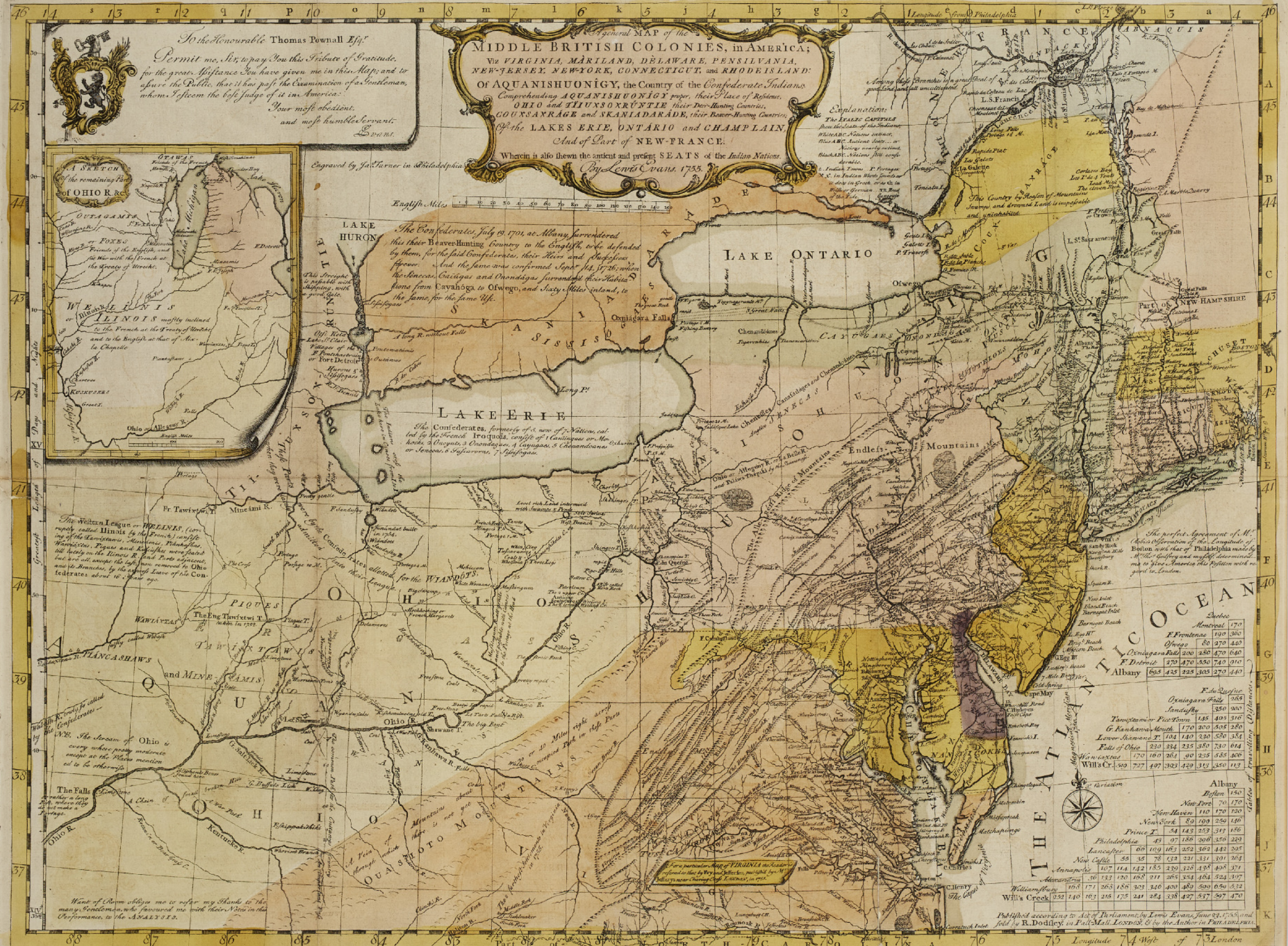
"One of the most important maps of the British colonies produced prior to Independence, a landmark in American cartography, and an important Franklin printing" (*Struggle for North America*). This is the first state of the map, hand-colored, without "The Lakes Cataraqui" printed above Lake Ontario. The *Analysis*, in which Evans carefully acknowledges his sources, is the first edition, London issue, sold by Dodsley but printed by Benjamin Franklin and David Hall.

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

The map was eagerly anticipated due to rumors that Evans had amassed new information on the Ohio Valley, not available in John Mitchell's map of the same year. Mitchell was Evans's major competitor, and his *A Map of the British and French Dominions* had appeared five months before the Evans map. The differences in their border delineations exposed both to critical scrutiny, and Evans had the advantage due to the greater accuracy of his data. Mitchell's was also a more general map, and from the start Evans had set his emphasis on the Ohio Valley, the region that was the source of friction between England and France. The borders in the Evans map were based on much better information. But Mitchell had the benefit of official sanction: the Board of Trade and Plantations had sponsored his map. Evans was working without such support, and thus the official response to Evans's map was cautious. Nonetheless, the great detail and research which informed the Evans map assured its place as one of the most significant maps of the age, and those living in the Colonies recognized its accuracy. "The map evidently excited considerable interest in the Colonies, and, according to what Governor Pownall says in 1776, it was for a long time generally accepted as the standard authority for settling boundaries, purchases, etc., on account of the extreme care and accuracy with which it had been prepared" (Henry N. Stevens, *Lewis Evans, His Map*, p.6). Evans published a second essay a year later, a rejoinder to criticisms of his map, not present here. Church 1003; Evans 7412; Howes E-226 ("b"); Miller 605a; Pritchard & Taliaferro 34; Sabin 23175; Schwartz & Ehrenberg p.165; *Struggle for North America* 23; Wheat & Brun 298.

Quarto (259 x 190mm). 32 pages. The large engraved folding map with original hand-color: "A General Map of the Middle British Colonies," 500 x 670 mm platemark, 510 x 684 mm sheet (some short fold separations with slight associated rubbing, a 4" closed stub tear with old repair on verso). Modern red morocco by Sangorski & Sutcliffe.

\$100,000-150,000





31
[THEYANOQUIN, Hendrick (1692-1755). *The brave old Hendrick the great Sachem or Chief of the Mohawk Indians. One of the Six Nations now in Alliance with & Subject to the King of Great Britain.* London: Elizabeth Bakewell, [1755].

Portrait of the Mohawk leader, Theyanoguinn. The son of a Mohawk noblewoman and a Mahican Chief in western Massachusetts, Theyanguinn resettled near Canajoharie, New York by the early eighteenth century. He eventually rose to chief of the Mohawk Bear clan, and with William Johnson, was a crucial player in British diplomatic overtures to the other members of the Six Nations Confederacy to form an alliance against France. Also known as Hendrick, he allied with the British during the French and Indian War and was killed at the Battle of Lake George on 8 September 1755. This rare and large print was probably issued at the time of Theyanoguinn's death. He was fighting for the British at Lake George, riding into warfare on horseback, despite being over 60. Until the 1990s, historians had conflated Hendrick Theyanoguinn with Hendrick Tejonihokarawa (1660-c.1735) who was one of the "Four Mohawk Kings" who travelled to London in 1710 for an audience in the Court of Queen Anne (see lot 28). For a full treatment of the story of both Theyanoguinn and Tejonihokarawa see Eric Hindraker, *The Two Hendricks: Unraveling a Mohawk Mystery*, Cambridge, Mass.: Harvard University Press, 2010. Vail, "Portraits of 'The Four Kings of Canada,' A Bibliographical Footnote", *To Dr. R. Essays Here Collected and Published in Honor of the Seventieth Birthday of Dr. A. S. W. Rosenbach*. Philadelphia, 1946, pp 216-226.

Copper-engraving, 365 x 262mm plate size on 391 x 268mm sheet (affixed at corners to mat, a little repair visible at corners, some pale toning near top). Matted and framed.

\$15,000-25,000

Brother, this is quite a new Method, and what was never before practised. I well know the Indians have good Memories, and can remember what was transacted twenty Years ago, as if Yesterday.

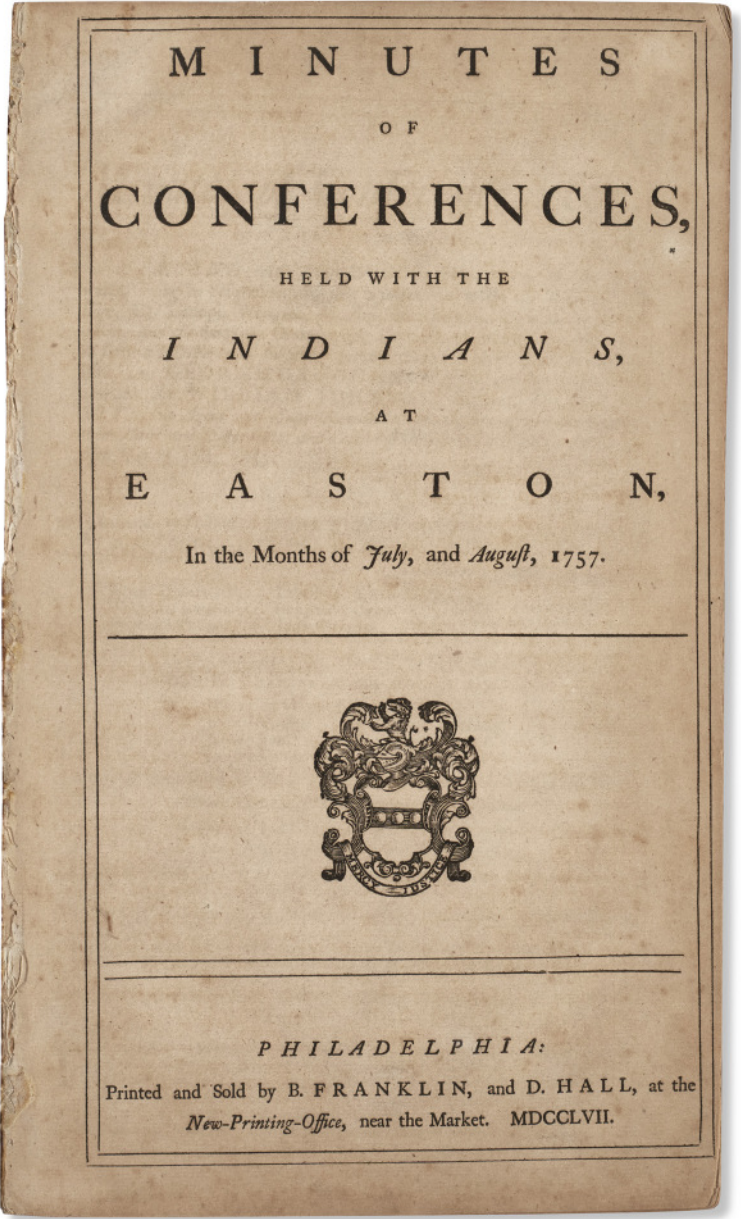
32
BENJAMIN FRANKLIN - *Minutes of Conferences Held with the Indians at Easton, in the Months of July, and August, 1757.* Philadelphia: Printed and sold by B. Franklin and D. Hall, 1757.

First edition of an important Franklin imprint documenting negotiations with Indian groups during the French and Indian War. "This important peace council is a representative example of the treaties and conferences which took place during the French and Indian War, attempting to keep different Indian tribes on the side of the English colonists in their struggle with the French" (*Struggle for North America*). It records one of several councils held in Easton, Pennsylvania; the aftermath of Thomas Penn's infamous "Walking Purchase" had resulted in considerable hostility from Native groups towards what they viewed as squatters on their land in Pennsylvania, and diplomacy was necessary to ameliorate the damage in the wake of war.

A Lenape man named Teedyuscung, styled here as the "King of Delawares," represented a number of Native groups, including Lenape, Iroquois, and Shawnee tribes, in the proceedings. Representing the colonies were Governor Denny, Richard Peters, Benjamin Chew, Joseph Galloway, William Logan, George Croghan and others; Conrad Reiser is listed as one of three official translators. "The Indian treaties were published, among other reasons, to assure the Indians the British were acting in good faith" (ibid.). Indeed, it was among the demands of Teedyuscung that the treaty be published as soon as possible. This council was printed by Benjamin Franklin, who printed a number of treaties and conferences from this period and also played a role in the negotiations themselves beginning in 1736. His choices "suggest that he early had his finger on the pulse of the Penns' dishonesty," and that the 1736 treaty marked "the beginning of a new era during which public scrutiny of Indian affairs might be important" (Kalter). Some historians have argued that the involvement of Benjamin Franklin and other founding fathers in these negotiations with members of the Iroquois League influenced the development of American political philosophy and government. De Puy 42; Miller 675; Evans 7921; Sabin 49347; *The Struggle for North America* 37; see Susan Kalter, *Benjamin Franklin, Pennsylvania, and the First Nations: The Treaties of 1736-62*.

Folio (340 x 201mm). 12 leaves. (Disbound, top edge a little trimmed affecting some page numbers, some spots.) Custom chemise and half morocco slipcase.

\$15,000-25,000





The effects of the English naval bombardment, engraving



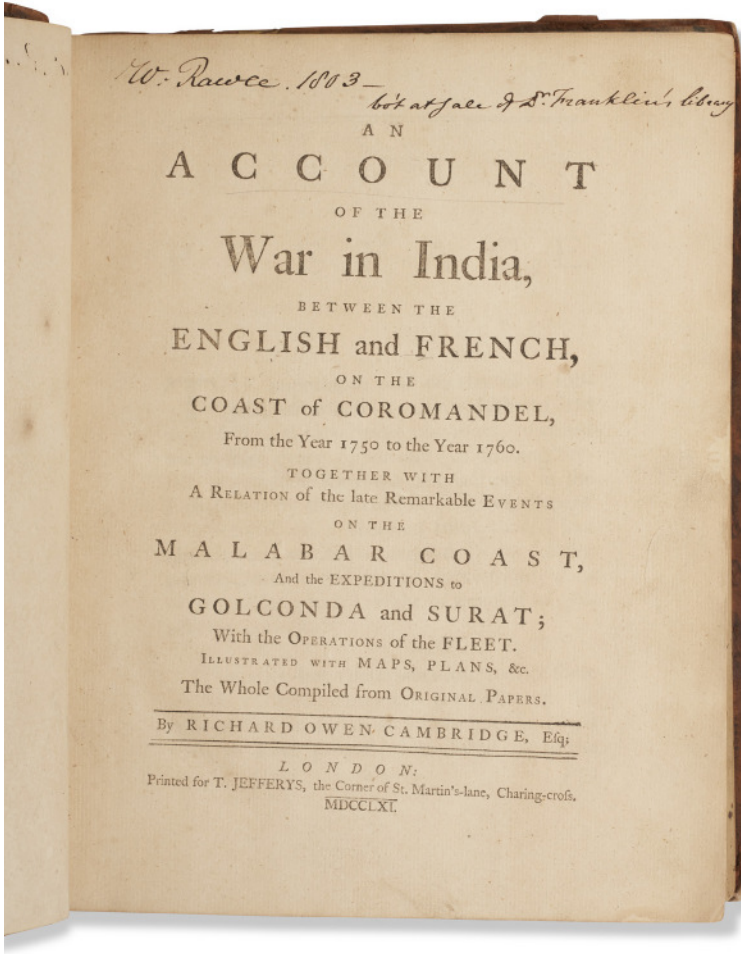
33
 [SHORT, Richard (fl. before 1754 to after 1766). *Views in Quebec, 1759. Drawn on the spot.* London: Thomas Jeffreys, 1761.]

Engravings depicting the desolation of Quebec after it fell to the British in 1759. The Battle of Quebec was a dramatic and pivotal victory for the British which assured the fate of France's colonial possessions in Canada. The artist, about whom little else is known, was the purser of the H.M.S. *Prince of Orange* at the siege of Quebec during the French and Indian War. "The city is shown as it was in 1759, after the bombardment by the ships of Vice-Admiral Saunders, and the prints form a very valuable record of one of the most interesting cities of North America ... They are the most accurate record we possess of many of the buildings of Quebec ... In addition to their historical value, the pictures are well composed and drawn with minute accuracy. In spite of the many different engravers, the style remains the same, showing us that Short's drawings were faithfully reproduced by the engravers" (Spendlove). Spendlove, *The Face of Early Canada*, pp. 8-9; *Struggle for North America* 74 note.

Titles are here listed in English only, but each bear captions in both English and French. Comprises: *A View of the Northwest Part of the City of Quebec. Taken from St. Charles's River.* Engraved by P. Benazech. ** A View of the Intendant's Palace.* Engraved by William Elliott. ** A View of the Jesuits' College and Church.* Engraved by C. Grignion. ** A View of the Cathedral, Jesuits' College and Recollect Friars' Church. Taken from the Gate of the Governor's House.* Engraved by P. Canot. ** A View of the Inside of the Recollect Friars' Church.* Engraved by C. Grignion. ** A View of the Orphans' or Ursuline Nunnery.* Engraved by James Mason. (Repaired tear into sky.) ** A View of the Bishop's House, with the Ruins as they appear in going down the Hill from the Upper to the Lower Town.* Engraved by J. Fougerson. ** A View of the Bishop's House, with the Ruins as they appear in going up the Hill from the Upper to the Lower Town.* Engraved by A. Benoist. ** A View of the Church of Notre Dame de La Victoire. Built in Commemoration of the raising the Siege in 1695, and destroyed in 1759.* Engraved by A. Benoist.

Together, ten copper-engravings (only, of 12). Approximately 315 x 495mm each, to neat line; on 360 x 520mm sheets (restoration to margins, particularly the left and right; prints resized). Individually window-matted. Housed together with two empty mats (should the two missing prints ever be located) in a custom morocco-backed solander box.

\$12,000-18,000



34

FRANKLIN, Benjamin (1706-1790) – CAMBRIDGE, Richard Owen (1717-1802). *An Account of the War in India, Between the English and French, on the Coast of Coromandel, from the Year 1750 to the Year 1761. Together with a Relation of the Late Remarkable Evens on the Malabar Coast, and the Expeditions to Golconda and Surat. With the Operations of the Fleet.* London, 1761.

Benjamin Franklin's copy. A volume from Franklin's library chronicling British exploits against the French in India during the Seven Years War, likely acquired by him during his long stays in London in the 1760s and early 1770s. After Franklin's death in 1790, a large portion of his library became the property of his grandson, William Temple Franklin, who the same year departed for England never to return. William Temple subsequently sold or gave it to Signer and financier Robert Morris. When Morris went bankrupt at the end of the decade, the library fell into the hands of the Philadelphia bookseller Nicholas G. Dufief in 1801, who began offering volumes for sale to the public. Dufief attempted to interest Congress in obtaining most of the library *en bloc*, but the deal was never consummated, and the disappointed bookseller sent most of the collection to auction. On 12 March 1803, Philadelphia auctioneers Shannon & Poalk sold the library and Philadelphia attorney William Rawle purchased the present volume, inscribing it: "W. Rawle 1803 – bo't at sale of Dr. Franklin's library." In 1846, the Philadelphia autograph collector Ferdinand J. Dreer obtained this copy and in 1886, he presented it to the Society of the Sons of St. George. Although Franklin was known to have produced a list of the contents of the library soon before his death, it has never been discovered. Dufief compiled and supplied his own list when he offered the library to Congress, but that has since too been lost. Finally, the auctioneer's advertisement for the sale in 1803 informed the public that "Printed catalogues may be obtained the day before the sale, at the Book stores of Messrs. Carey, S. Bradford, Duane, P. Byrne and Conrad" (*Poulson's American Daily Advertiser*, Philadelphia, 10 Mar. 1803, p. 3). But frustratingly, no copy of this list has surfaced. For a fuller discussion of the complex provenance and attempts to discover the whole contents of Franklin's library see: Edwin Wolf II, "The Reconstruction of

Benjamin Franklin's Library: An Unorthodox Jigsaw Puzzle," *The Papers of the Bibliographical Society of America*. 56:1-16). Not recorded in Wolf and Hayes, *The Library of Benjamin Franklin*, but recording two other volumes Rawle purchased at the 1803 Franklin library auction including *Memoirs of Great Britain and Ireland* (787) and *Nyctologues de Platon* (2993).

Interestingly, three years after Rawle made his purchase from the Franklin library auction, he became embroiled in a dispute with the collection's consignor, Nicholas Dufief, of whom Rawle had been an early friend and supporter in Philadelphia. Dufief came to America originally as a French tutor before he added bookselling to his resume, and claimed to have pioneered a novel method of language instruction utilizing phraseology rather than the traditional study of vocabulary and grammar. He memorialized his method in 1804 under the title *Nature Displayed, in Her Mode of Teaching Language to Man*. Rawle, who had sent his own children to Dufief's school of French language, apparently, according to the Frenchman, had claimed credit for this novel method of language instruction—going as far as to issue a pamphlet disputing Rawle's claims in 1806. We are unaware of Rawle's own thoughts on the matter, but following his death, a friend wrote that Rawle had been known for his generosity toward a "foreigner ... who afterwards repaid him with the blackest ingratitude." For a fuller discussion of this affair see Madeline Stern's *Nicholas Gouin Dufief of Philadelphia* (Philadelphia: The Philobiblon Club, 1988) pp. 20-21.

Quarto (260 x 210mm). With 12 engraved maps and plans and 6 plates, mostly folding (occasional tears where bound in, some ink transfer to plates and facing pages) pencil marginalia on page in an unknown hand. Contemporary calf (hinges cracked, boards and spine worn and spine chipped at extremities). Cloth clamshell. *Provenance:* Benjamin Franklin (1706-1790; per inscription by:) – William Rawle (1759-1836) – Ferdinand J. Dreer (1812-1902, bookplate and ownership signature, gift inscription to:) – The Society of the Sons of St. George.

\$8,000-12,000



35

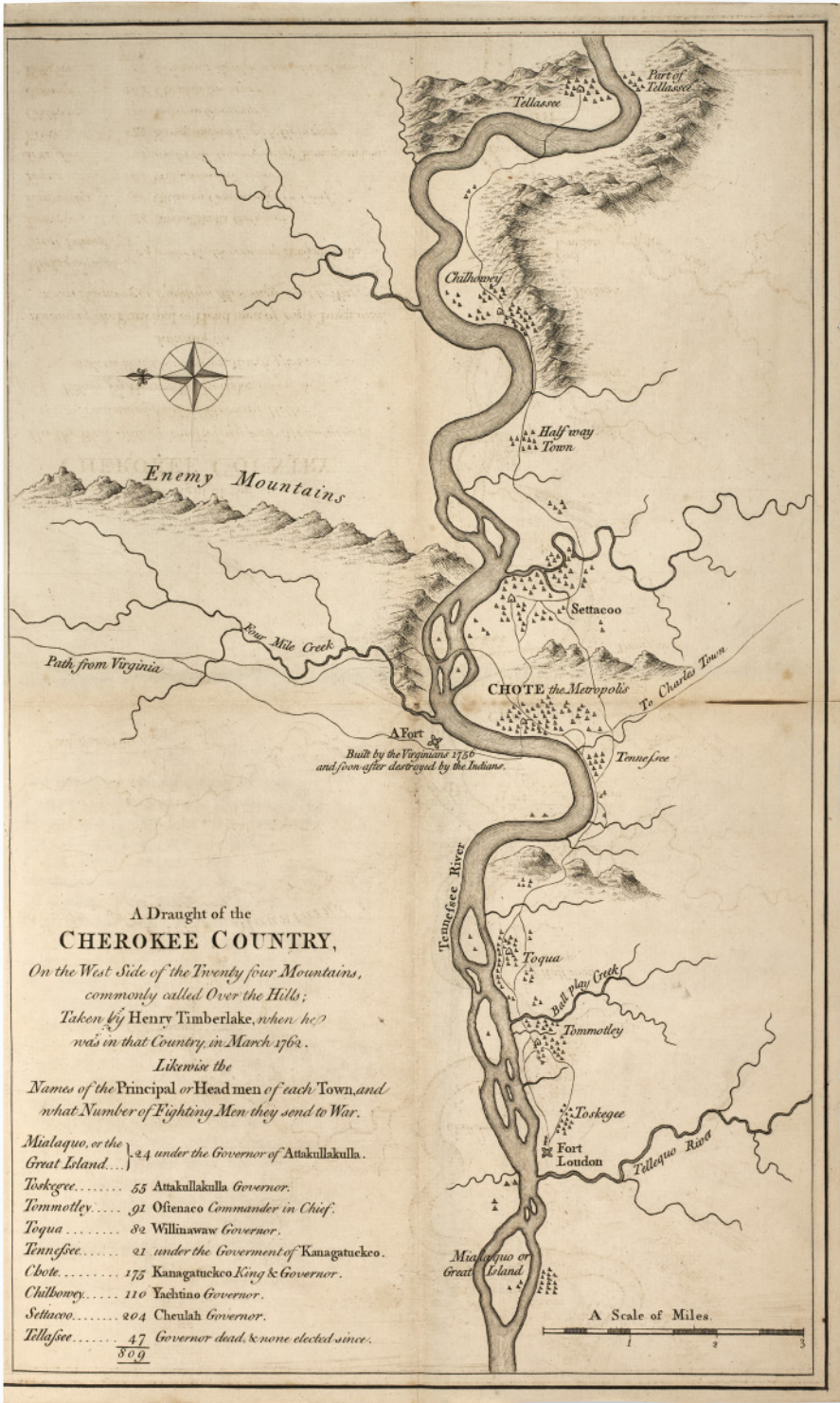
PARSONS, Francis (fl. 1763-1783, d. 1804), after. *Cunne Shote*. London: sold at the Golden Head, c.1762.

Portrait of Cunne Shote, Cherokee warrior and diplomat. "Succeeding his uncle, Kanagatucko ('Old Hop'), Cunne Shote ('Standing Turkey') was a Cherokee warrior and Chief of the Cherokee tribe from 1760. Following the imprisonment and subsequent execution of several Cherokee leaders at Fort Prince George ... Shote fought back by bravely leading attacks on the British colonies of South Carolina, North Carolina, and Virginia. The Anglo-Cherokee War lasted until 1761. When hostilities abated, he was amongst three Cherokee leaders to accompany Virginian-born Lieutenant Henry Timberlake, a colonial Anglo-American officer, to London in 1762. The trip was to reaffirm a peace treaty between the Cherokee and the British Crown, ending three years of wars" (NPG) and beginning an alliance that lasted through the Revolutionary War. See following lot for Timberlake's account. Cunne Shote was also known as Cumnacatogue, translated into English as either Standing or Stalking Turkey.

It is an unusually rich portrait, and rare. Cunne Shote's frank and direct gaze contrasts with the dagger gripped tightly in his right hand (blunt edge forward) and the silver gorget from George III resting around his neck. Parsons's original oil painting is in the Gilcrease Institute in Tulsa, Oklahoma. *Struggle for North America* 30 (note).

Mezzotint by James McArdell. 353 x 255mm, sheet size, affixed at corners to a larger sheet of laid paper (trimmed to plate mark, small restorations at corners). Framed.

\$12,000-18,000



36
TIMBERLAKE, Henry (c.1730-1765). *The Memoirs of Lieut. Henry Timberlake, (who accompanied the Three Cherokee Indians to England in the Year 1762)*. London: W. Nicoll and C. Henderson, 1765.

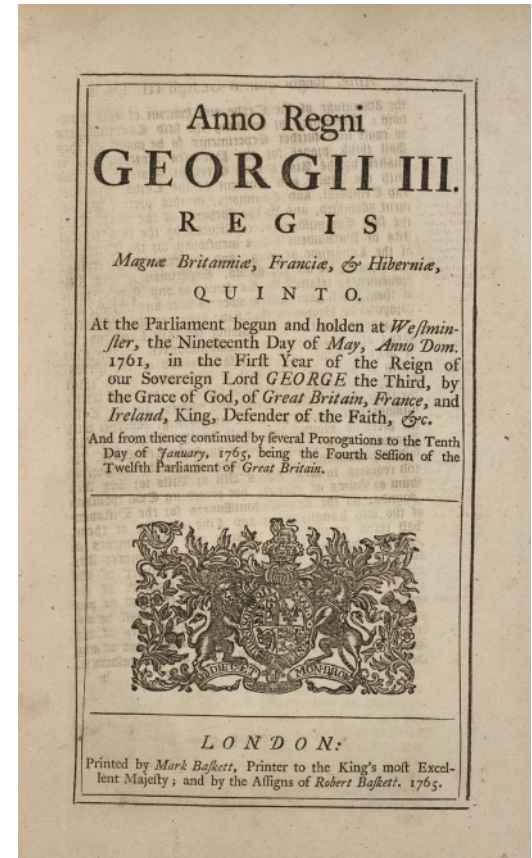
First edition of an important Tennessee book, "one of the few accounts of the French and Indian War in the southern colonies" (*Struggle for North America*), and "the earliest and one of the most historically significant works relative to the Cherokee Indians" (Allen). At the close of the French and Indian War, the Cherokee Chief Kanagatucko came to the British camp at Fort Robinson and made an overture of peace. Henry Timberlake volunteered to accompany the Cherokee forces back to their settlements at the request of Kanagatucko as proof of the end of hostilities. They traveled by canoe down the Holston and Little Tennessee rivers, stopping at the Cherokee towns of Tomotley, Echota, Citico, and Chilhowee, participating in ceremonies celebrating the peace—with so much pipe smoking that Timberlake became ill. The present work is Timberlake's memoir of this journey, after which he accompanied several Cherokee leaders to London (see preceding lot). It includes an engraving of "A Curious secret Journal taken by the Indians out of the Pocket of a French Officer they had kill'd," as well as an important map, not issued with some later editions, showing the Little Tennessee River and the Cherokee towns along it. One of the most important extant sources for 18th-century Cherokee life and "a true rarity of Tennessee books and essential for any collection which touches on the French and Indian War" (ibid.). *The Struggle for North America* 69; Allen, *Some Tennessee Rarities* 1; Howes T-271 ("b"); Streeter sale 1619; Sabin 95836.

Octavo (221 x 134mm). Folding plate, folding map (stub tear to map, also cropped close to border; some spots). Later calf backed boards. Slipcase. Provenance: Gordons of Cairnfield (armorial bookplate) – Charles R. Sanders, Jr. (Halifax County, VA book label).

\$15,000-25,000

An Act for granting and applying certain Stamp Duties, and other Duties, in the *British* Colonies and Plantations in *America*, towards further defraying the Expences of defending, protecting, and securing the same; and for amending such Parts of the several Acts of Parliament relating to the Trade and Revenues of the said Colonies and Plantations, as direct the Manner of determining and recovering the Penalties and Forfeitures therein mentioned.

HEREAS by an Act made in Preamble. the last Session of Parliament, several Duties were granted, continued, and appropriated, to:



37
STAMP ACT – Anno Regni Georgii III regis ... An Act for granting and applying certain Stamp duties and other Duties, in the British Colonies and Plantations in America, towards further defraying the Expences of defending, protecting, and securing the same. London: Mark Baskett, 1765.

The first official folio edition of the Stamp Act: "the crystallizing moment of colonial opposition" (*Revolutionary Hundred*). The outrage over the passing of this Act, by which Great Britain attempted to settle their French and Indian War debts through punitive taxes on the American colonists, was immediate and ferocious, leading to its repeal the following year. "The bitterness engendered by the Act lingered on and, coupled with subsequent British laws including the Townshend Acts and Intolerable Acts, became some of the many grievances enunciated in the Declaration of Independence" (ibid.). Howes and Sabin describe an octavo edition printed the same year by Baskett. *Revolutionary Hundred* 4; ESTC N56844; Howes A-285; Sabin 1606; Church 1054; Streeter sale 737.

Folio (309 x 191mm). 17 leaves: title page + pp. 279-310. Woodcut arms on title and factotum initial (lightly toned). 19th-century half morocco over marbled boards (a little worn at extremities). Provenance: Lucius Wilmerding (bookplate).

\$8,000-12,000

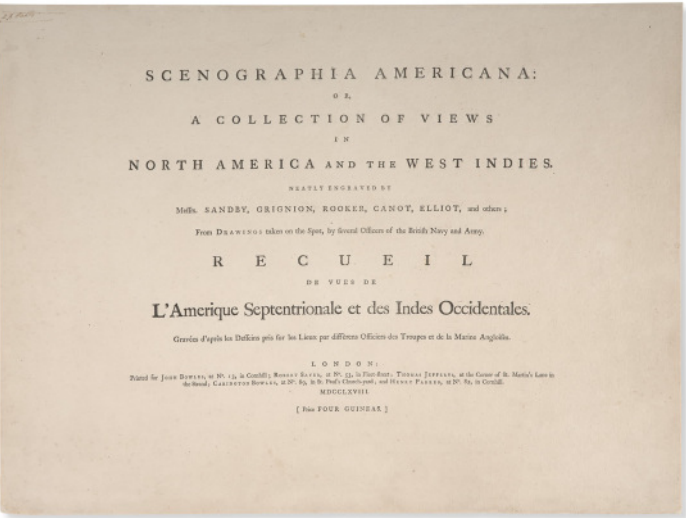


38
ORSBRIDGE, Philip (d.1766). *Historical Views of Ye Last Glorious Expedition of his Britannic Majesty's Ships and Forces against the Havannah ... These Views are taken on the spot.* [London:] c.1765

The British capture of Havana. Complete series of twelve copper engravings of the British capture of Havana. The scene is a direct outcome of the declaration of war with Spain in 1762. A British military force of around 16,000 troops, under the command of Admirals Sir George Pocock and the Honourable Augustus Keppel, was sent to Havana for occupation. They overtook the Spaniards on August 14th after landing July 7th. The Port of Havana was later used by Great Britain for trade. Parker, *Naval Battles* 73.

Oblong broadsheet folio (514 x 774mm). Comprising the engraved title page and 12 engraved plates (title page neatly remargined to same size as other plates, scattered very light foxing, an old center crease faintly visible). Modern half calf over old boards with contemporary red morocco gilt titling-piece to upper cover (very minor wear/stains to boards, f.f.e. creased).

\$15,000-25,000



39
POWNALL, Thomas (1722-1805), et al. *Scenographia Americana: or, A Collection of Views in North America and the West Indies ... from Drawings taken on the Spot, by Several Officers of the British Navy and Army.* London: John Bowles, 1768.

"No other publication precedes the Scenographia for its detailed and realistic collection of so many American scenes in the large folio format of these plates. It set a new standard for such depictions of North America, and remains one of the great rarities and most desirable works of the period"—*Struggle for North America*

The first great collection of American views. "The *Scenographia Americana* is the first great compilation of views in North America and the Caribbean. It was conceived by Thomas Pownall, who had spent much time in the American colonies as an administrator and governor. Pownall was also a talented artist, and six of the plates are based upon drawings by him.



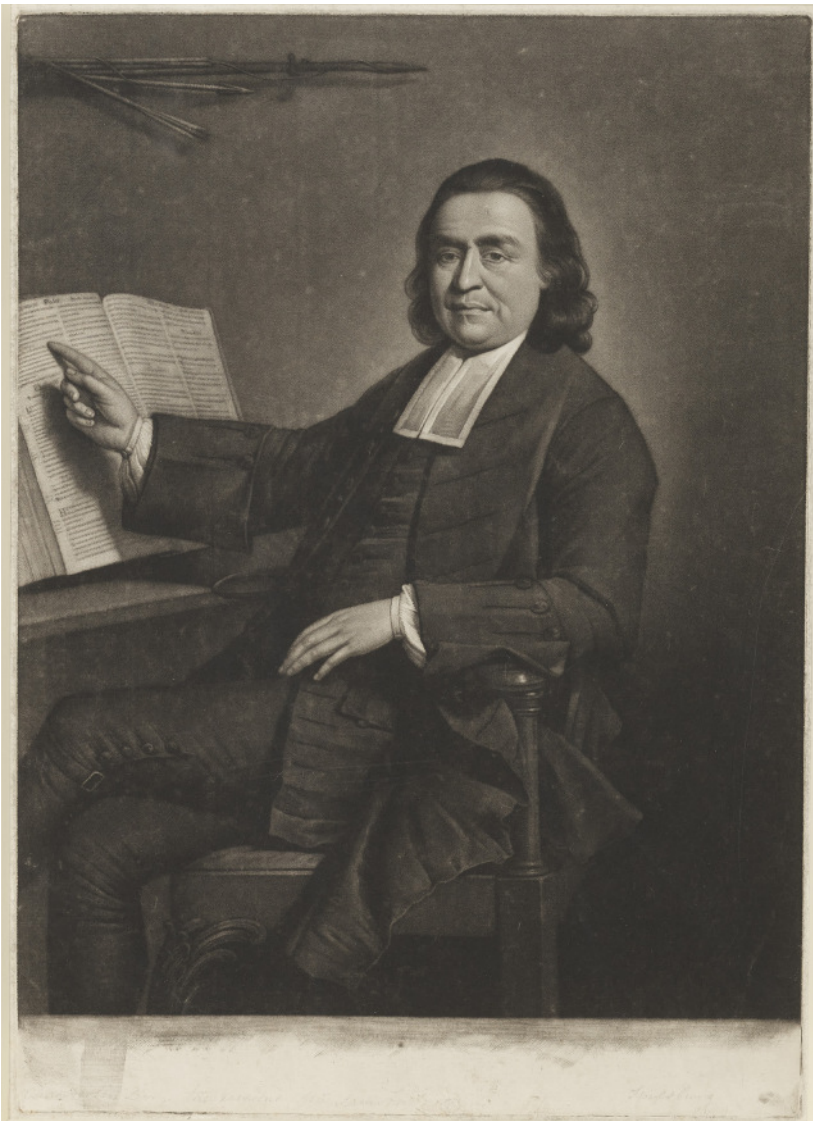
40
DAVIES, Thomas (c.1737-1812). [Six Views of American Waterfalls. London: c.1768.]

A fine set of this very rare series depicting Niagara and other waterfalls in upstate New York and around Lake Ontario. Thomas Davies' work had "a brilliance, breadth and clarity not to be associated again with the Canadian landscape until more than a century and a half later" (K.M. Fenwick, *Canadian Art*, 13, p. 274). Of the four folio view books of North America published in the 1760s (see *Struggle for North America*), Davies's *Waterfalls* is the only one to treat exclusively of the natural beauty of the landscape, as opposed to urban views and scenes of war. Thomas Davies was a lifelong army officer and trained in topographical drawing, but his artwork went far beyond that. While serving under General Amherst in the French & Indian Wars, he frequently made exploratory trips with other officers, with his drawing materials in tow. Davies' view of Niagara Falls was the first such large view made by an artist. Spendlove, p. 15 (locating only two complete sets);

Comprises: *An East View of the Great Cataract of Niagara*. Engraved by J. Fougerson. This plate with the dedication of these "Six Views" to Sir Jeffrey Amherst. 372 x 524mm plate on 435 x 586mm sheet (previously folded into quadrants, very small spot towards left). * *A South East View of the Lower Cataract on the Casconchiagon or Little Seneca's River, on Lake Ontario*. Engraved by Morris. 377 x 526mm plate on 422 x 539mm sheet (a very faint stain near top right). * *A South East View of the Great Cataract on the Casconchiagon or Little Seneca's River, on Lake Ontario*. Engraved by Mazell. 380 x 527mm plate on 424 x 532 mm sheet. * *A North West View of the Half Moon or Second Fall in the River Casconchiagon on Lake Ontario*. Engraved by Mazell. 379 x 524mm plate on 418 x 539mm sheet (a few very narrow and short worm tracks, only in margins). * *A North View of the Pisaick Falls, in the Province of New Jersey in North America*. 370 x 520 mm plate on 413 x 530 mm sheet (verso with some resizing to edges). Contemporary annotation to verso, "Capt Davis Prints America." * *A North West View of the Chohoes, or Great Cataract if the Mohawk River, in the Province of New York in North America*. Engraved by Mazell. 364 x 507mm sheet (trimmed to plate mark, some expert restoration to edges).

Together, six copper-engravings (some occasional dust-soiling and/or small repairs to edges, individual minor faults noted above). Each individually matted to 21 x 27 inches. Housed in custom morocco-backed solander box.

\$15,000-25,000



41
CHAMBERLIN, Mason (1727-1787), after. [*The Reverend Mr. Samson Occom*. London: c.1768.]

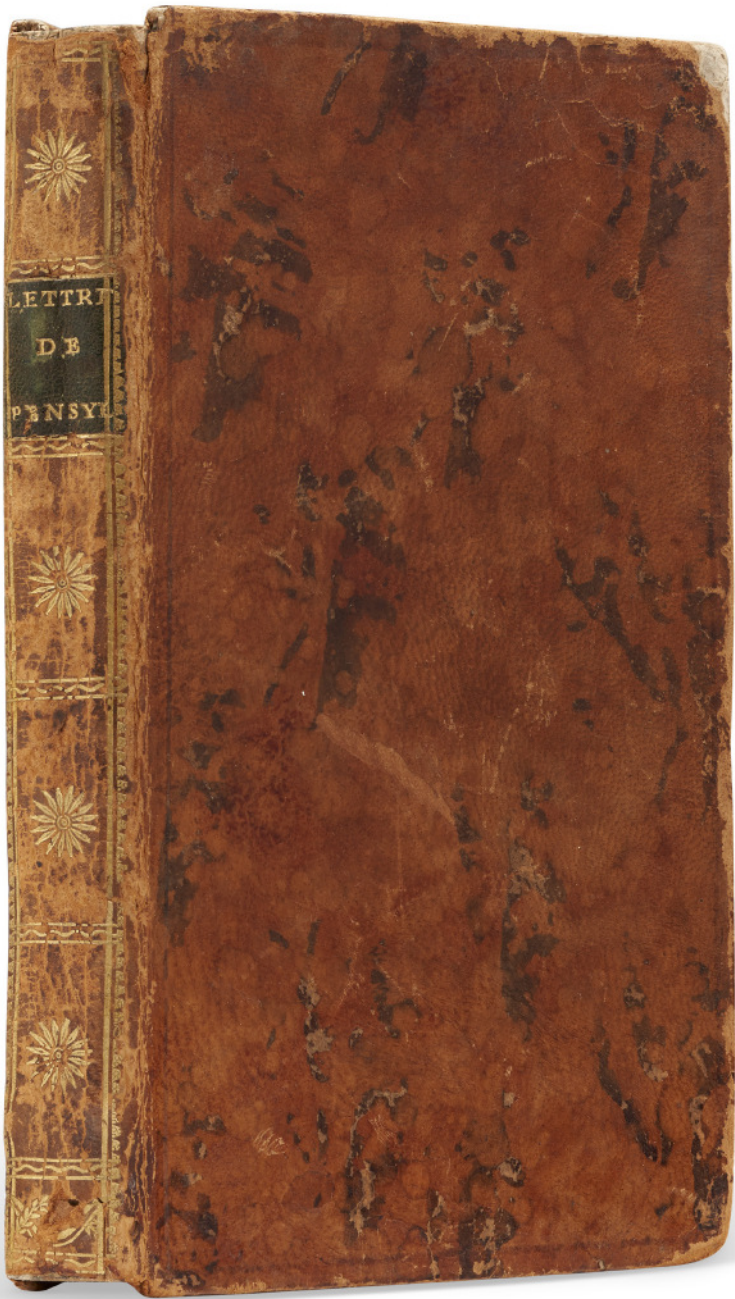
Mezzotint portrait of Samson Occum, 1723-1792. A rare image, this was published during Occum's fund-raising tour to England, made on behalf of Eleazar Wheelock for the founding of a school for Native American Christians. Occum himself was a member of the Mohegan Nation, raised traditionally until his conversion to Christianity in his teens. He studied theology under Eleazar Wheelock and became the first Native missionary to Europe. Between February 1766 and July 1767, Occum preached over 300 sermons, and raised £12,000, including a donation of £200 from George III. On his return, however, Occum fell out with Wheelock, both because Wheelock had allowed Occum's wife and children to fall into poverty and because he made the decision to open the school to non-Natives students, instead of just Indians as had been earlier agreed.

Occum went on to write the earliest known autobiography by a Native American; and his first published book, *A Sermon preached at the execution of Moses Paul*, went into at least 19 editions. Moses Paul was a fellow Mohegan Christian. This portrait depicts Occum as a solid and serious minister of the faith, his right hand gesturing to the open Bible on his lectern, but with a spear and two arrows mounted on the wall behind him. Although his name is more commonly spelled "Samson Occom," recent scholarship suggests "Samson Occum" was preferred by bilingual Natives as it is more consistent with Mohegan pronunciation.

Mezzotint, 360 x 258mm sheet, proof before letters (affixed to album leaf, light surface rubbing, faint pencil captioning). Matted and framed.

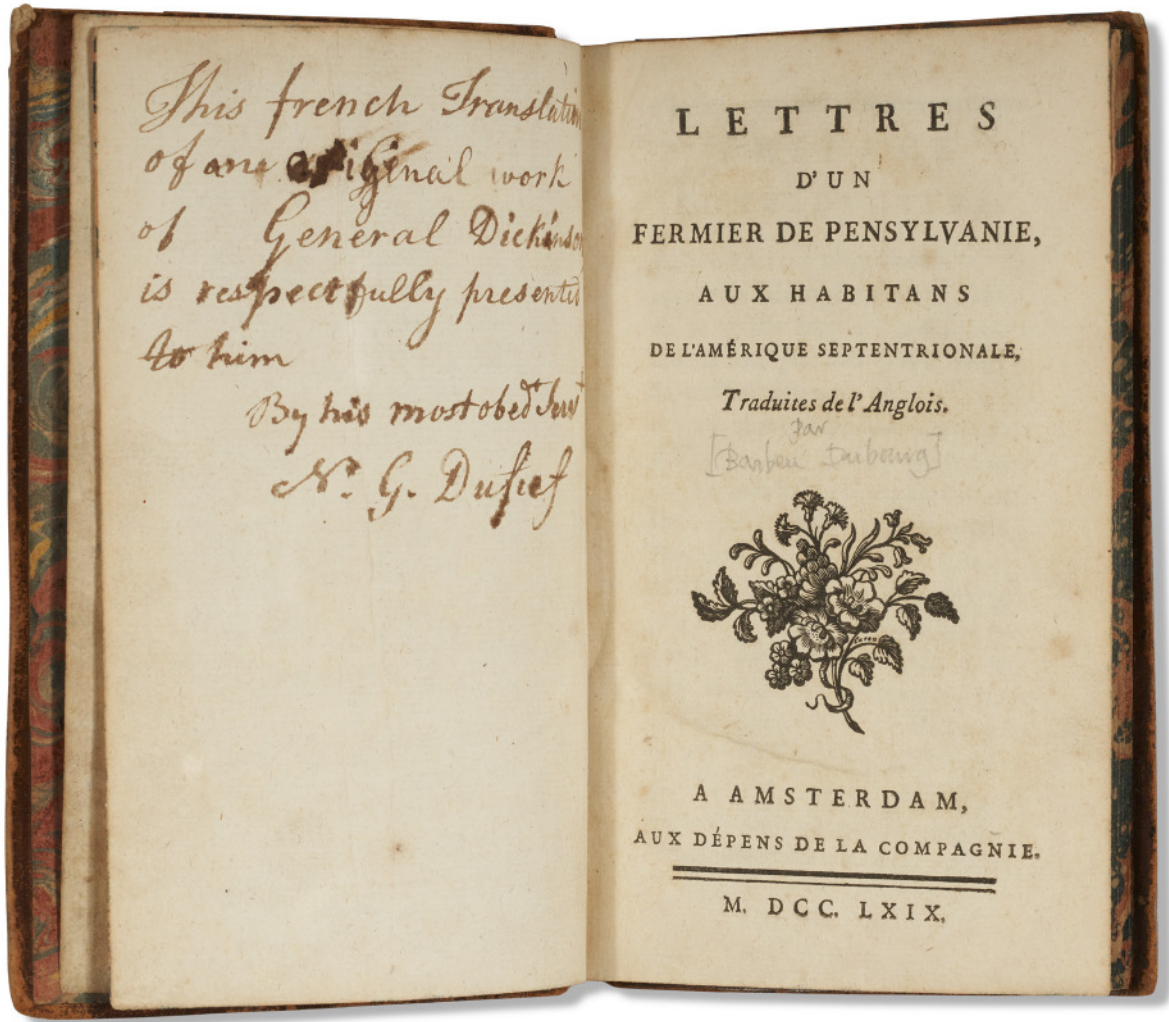
\$1,500-2,500





actual size

“When I consider our fellow subjects in America as rational creatures, I cannot but wonder that during the present wide difference of sentiments in the two countries concerning the power of Parliament in laying taxes and duties on America, no application has been made to their understandings ... on the contrary, whenever there is any news of discontent in America, the cry is, “send over an army or a fleet, and reduce them to reason!””



42
[DICKINSON, John (1732-1808).] *Lettres d'un fermier de Pensylvanie, aux habitans de l'Amerique Septentrionale*. Translated from English by Jacques Barbeau-Dubourg with an introduction by Benjamin Franklin. Amsterdam, 1769 [but Paris].

Benjamin Franklin's copy of the most influential publication of the early Revolutionary period, with a later inscription to its author, John Dickinson—a sensational association. Originally released anonymously in the *Pennsylvania Chronicle* as the work of “a farmer,” Dickinson's work did more than any other after Paine's *Common Sense* to unite the colonists against the British Crown. The *Letters* lay out an intellectual opposition to the Townshend Acts, which the British Parliament passed between 1767 and 1768 in an attempt to raise punishing taxes on the Americans. According to Howes, it is the “earliest serious study into colonial legal rights;” it also codified the essential American figure of the learned gentleman farmer, which has loomed large in the public imagination ever since.

Dickinson's tract circulated widely among the Thirteen Colonies and was almost immediately reprinted to meet demand. Ben Franklin (himself once speculatively identified as the author) arranged for its publication in both London and in this Paris edition, with a new preface written by him—presenting the American opposition to an international audience. The translator, Jacques Barbeau-Dubourg, was an old friend of Franklin's and a

staunch supporter of American independence. This copy may have been a gift from him to the Founder. It bears Franklin's shelfmark “C69 N23,” verified by Edwin Wolf as from Franklin's library. After the posthumous sale of Franklin's books to Nicholas Dufief, the Philadelphia bookseller gave the present copy as a gift to the original author, probably circa 1802. A remarkable double-association copy—owned by two Founders by way of the fugitive Franco-American bookseller Nicholas Dufief—of one of the most influential works of the American Revolution. This copy epitomizes the intersection of book history and American history. No copies of this edition have been recorded at auction since the 1970s. Howes D-329 (the “earliest serious study into colonial legal rights”); Sabin 20045; Wolf and Hayes, *The Library of Benjamin Franklin* 860 (this copy, “acquired by William Reese for his private collection, 2001). See also Madeleine B. Stern, *Nicholas Gouin Dufief of Philadelphia: Franco-American Bookseller 1776-1834* (1988) and Carl F. Kaestle, “The Public Reaction to John Dickinson's Farmer's Letters” in *Proceedings of the American Antiquarian Society* (October 1968); *Revolutionary Hundred* 9.

Octavo (168 x 106mm). (Light even toning to some gatherings.) Contemporary mottled calf, edges marbled (worn at extremities with corners showing). Custom chemise and slipcover. *Provenance*: Benjamin Franklin, 1706-1790 (shelfmark on f.f.e. acquired by:) – Nicholas G. Dufief, c.1776-1834, Philadelphia bookseller (gift inscription to:) – John Dickinson, 1732-1808 (shelfmark above Franklin's, similar to the one in Dickinson's copy of Locke, see lot 51).

\$60,000-80,000



"Keen Execrations on this Plate inscrib'd
Shall reach a JUDGE who never can be brib'd"

43

PAUL REVERE (1734-1818). *The Bloody Massacre perpetrated in King Street, Boston, on March 5th 1770, by a Party of the 29th Regt.* Boston: Engrav'd Printed & Sold by Paul Revere, [March 1770].

"Few prints have influenced history as much as Paul Revere's engraving of the Boston Massacre of 1770." —D. Roylance, *American Graphic Arts*, Princeton, 1990, p. 48.

Paul Revere's inflammatory engraving "The Bloody Massacre" was one of the most evocative propaganda pieces printed during the American Revolution. Revere lived in Boston and made his living as a silversmith, engraver and metalworker. A member of the Sons of Liberty, a militant group formed in 1765, he produced engravings with proto-revolutionary themes to raise money for the dissident organization. The best known among these are a depiction of the arrival of British troops in 1768 and the present depiction of the March 1770 Boston Massacre. Revere also made a Sons of Liberty punch bowl (Museum of Fine Arts, Boston) in 1768, which is widely regarded as the most famous example of American presentation silver.

The sanguinary events of 5 March 1770 in which five Bostonians died by British musketry took on great symbolic significance in the highly charged tenor of public affairs between England and its colonies, particularly in Massachusetts. Revere immediately recognized the propaganda value of the incident, and "saw the opportunity of furthering the patriot cause by circulating so significant a print" (Clarence S. Brigham, *Paul Revere's Engravings*. New York, 1969, pp. 52-53). Revere's powerful depiction was based on a sketch of the bloody confrontation by Henry Pelham. Revere's engraving was advertised for sale in the March 26 editions of the *Boston Evening Post* and the *Boston Gazette* as "a Print, containing a Representation of the late horrid Massacre in King-street." Two days later Revere noted in his Day Book that he paid the printers Edes & Gill to produce 200 impressions.

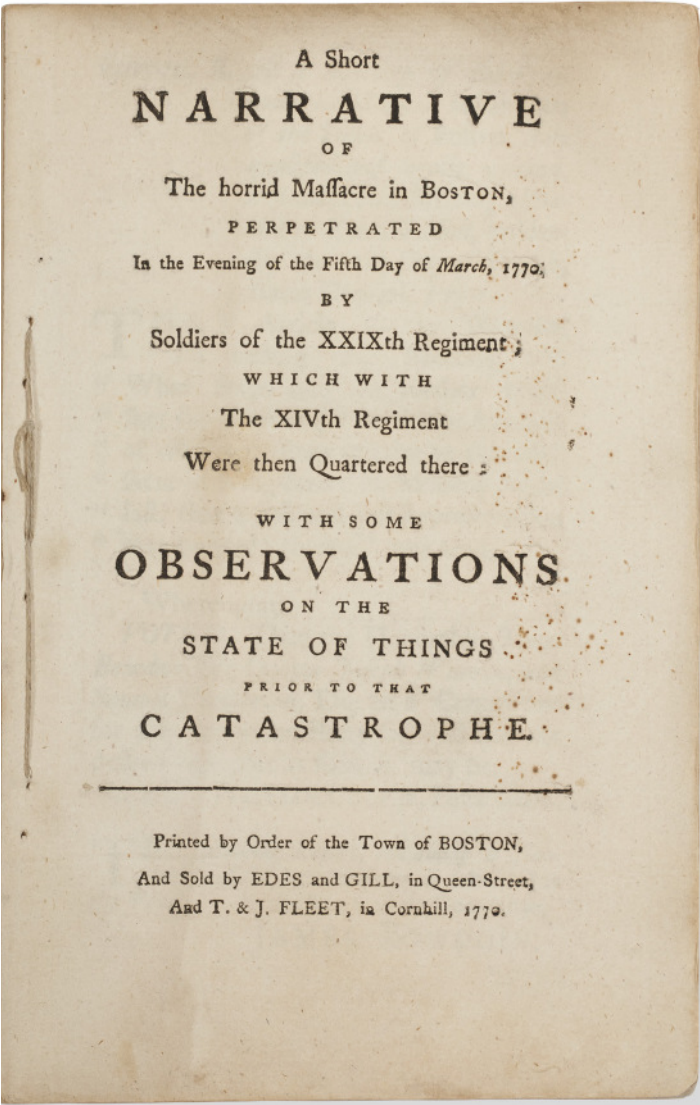
Revere was a ringleader in the Boston Tea Party of 16 December 1773, when, in protest of unfairly levied taxes, American colonists dumped tea into Boston Harbor from the British merchant ship Dartmouth. Revere's exalted place in American legend was cemented by Henry Wadsworth Longfellow's poem "The Midnight Ride of Paul Revere" (1860), which recounted the patriot's dangerous mission in April 1775 to warn colonists of the impending invasion of British troops. Famously, one lantern would be lit in the steeple of the North Church in Charlestown to alert townspeople if the British were arriving by land, and "two if by sea."

Brigham 14; Stokes & Haskell, 1770-C-10, Stauffer, 2675. Second state with a small clock tower reading 10:20 (the clock reading 8:10 in the first state). Engraved caption at top, at bottom 18 lines of verse ("Unhappy Boston! See thy Sons deplore...") and a detailed list of the American casualties: "Saml Gray, Saml Maverick, James Caldwell, Crispus Attucks, and Patrick Carr," plus "Six wounded; two of them (Christr Monk & John Clark) Mortally."

Engraving with hand-coloring, (266 x 240mm). Printed on laid paper with watermark crown and shield and initials LVG (clean half-inch tear at top center and two small worm holes in lower portion neatly mended but with loss of several letters which have been re-inlaid, several minor marginal chips repaired.) Framed. *Provenance*: Albert Small (his sale, Christie's New York, 18 May 2012, lot 137).

\$250,000-350,000





44
BOSTON MASSACRE – [BOWDOIN, James, PEMBERTON, Samuel, WARREN, Joseph.] *A Short Narrative of The Horrid Massacre in Boston, perpetrated In the Evening of the Fifth Day of March 1770, By Soldiers of the XXIXth Regiment; Which With The XIVth Regiment Were then Quartered there with some Observations on the State of things Prior to that Catastrophe.* Printed by Order of the Town of Boston, And Sold by Edes and Gill, in Queen Street, And T. & J. Fleet in Cornhill, 1770. [With:] BOWDOIN, James; PEMBERTON, Samuel; WARREN, Joseph. Letter signed ("James Bowdoin", "Saml. Pemberton" and "Joseph Warren") to Sir Fletcher Norton, Speaker of the House of Commons, Boston, 23 March 1770.

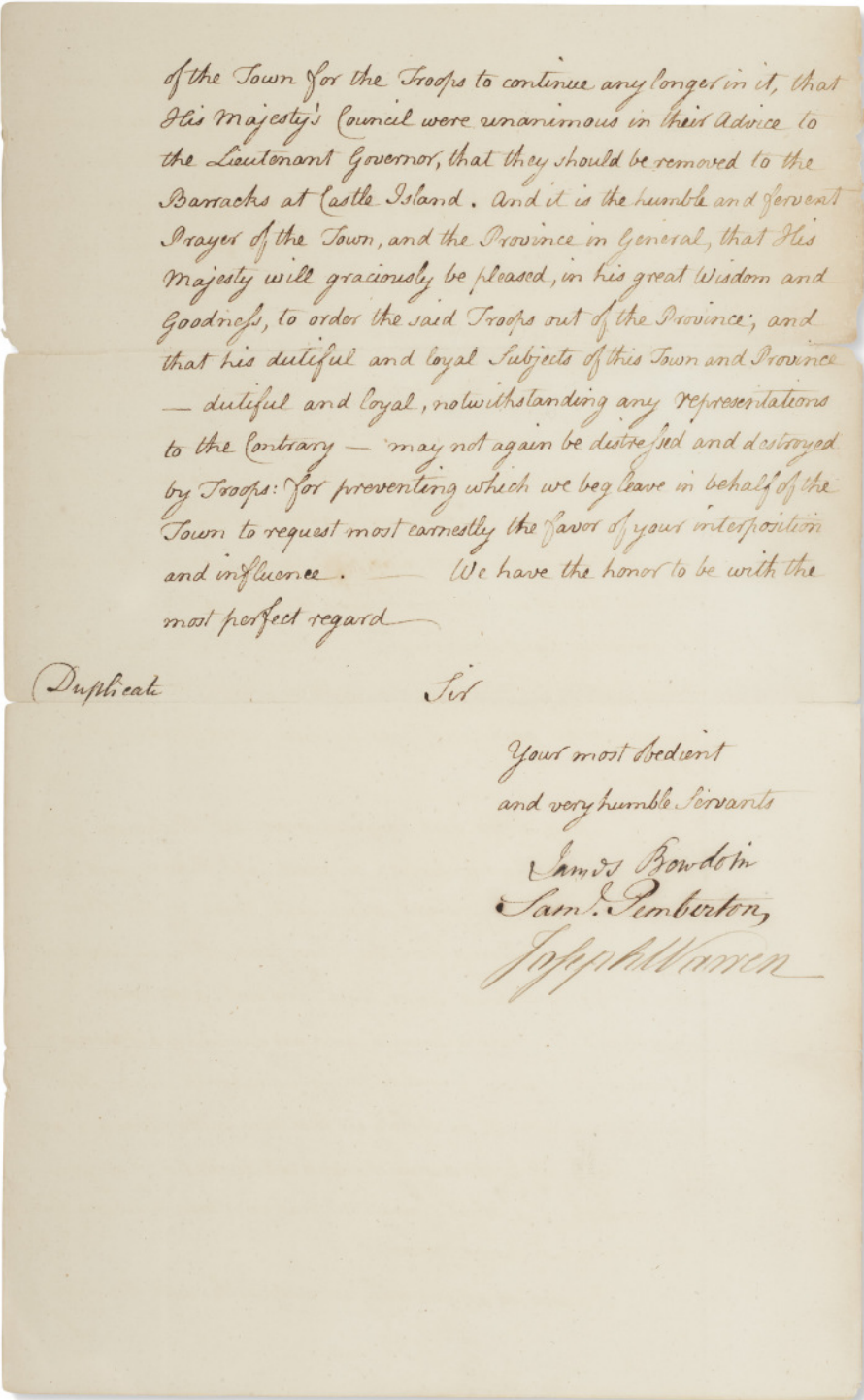
Boston's account of the "horrid Massacre," a copy sent to the Speaker of the House of Commons with a letter of enclosure signed by James Bowdoin, Samuel Pemberton and Joseph Warren. Within days of the deadly encounter that resulted in members of the 29th Regiment of Foot firing into a crowd of protesters, a committee consisting of James Bowdoin, Samuel Pemberton and Joseph Warren issued the present report, describing the event in detail together with accounts of incidents that led up to the tragedy. It is considered the most influential among the many pamphlets issued in the Boston Massacre's wake. Drawn on more than ninety depositions, the pamphlet was produced primarily for a British audience. The present copy, the second issue of the pamphlet, has a notice affixed to the pastedown: "The

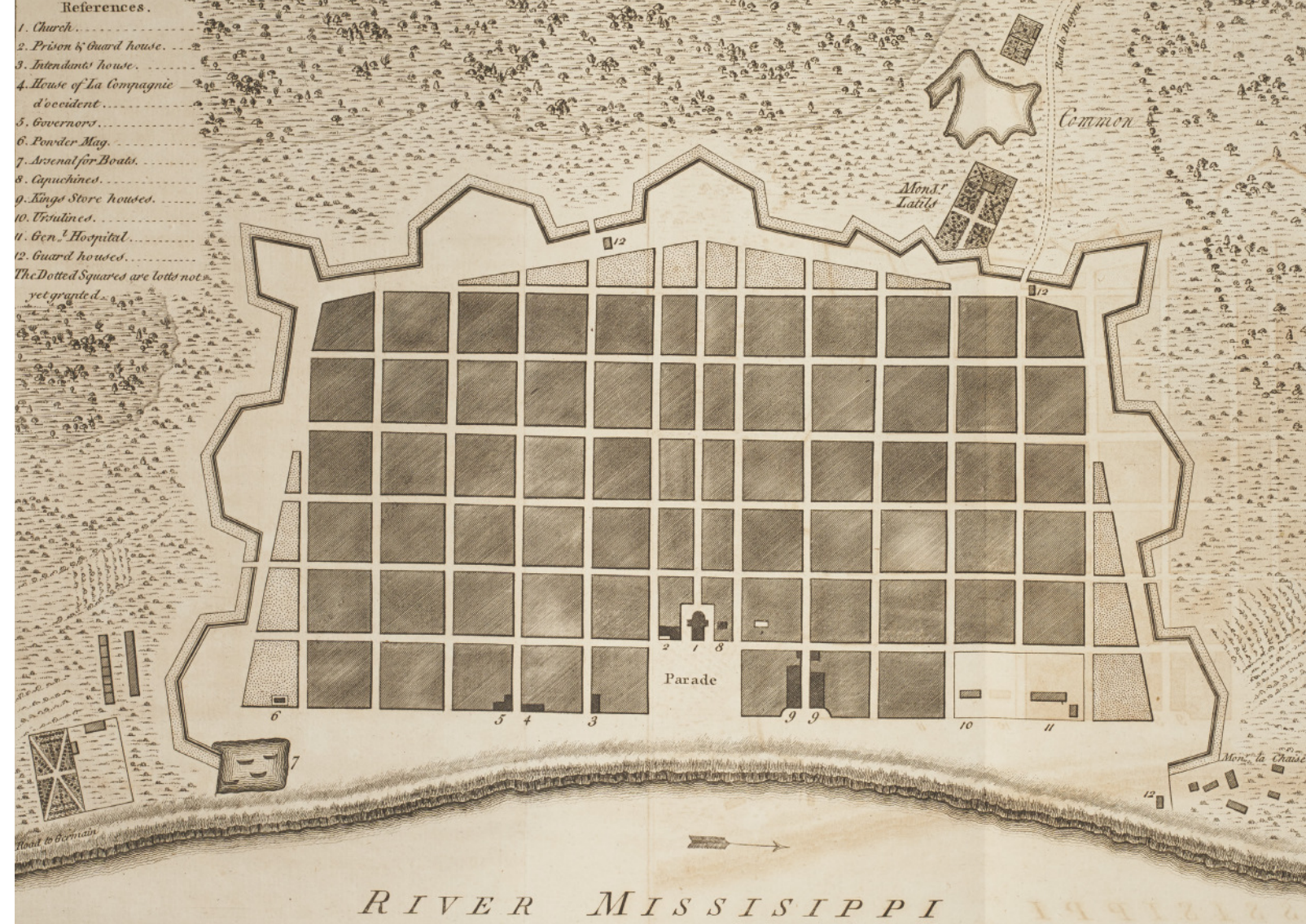
Ten last Pages of this Narrative [preceding the Depositions] were not the Copies that have been sent to England and other Parts. The Reason for that Addition will appear in the 39th Page." The notice on page 39 states that since the first issue of the pamphlet, Boston's Town Meeting had resolved on 26 March to add an appendix with depositions that they feared would prejudice any jury, and "Voted, That the Committee reserve all the printed copies in their hands, excepting those to be sent to Great Britain, till the further Order of the Town." Church 1077; Evans 11581; Howes B-632 ("b"); *Revolutionary Hundred*, 11; Sabin 80669 (but lacking pages 85 to 88).

Accompanying this copy is a lengthy manuscript letter of enclosure from Bowdoin, Pemberton and Warren: "After that execrable deed, perpetrated by Soldiers of the 29th Regiment, the Town thought it highly expedient, that a full and just representation of it should be made to Persons of Character as soon as may be, in order to frustrate the designs of certain Men who, as they have heretofore been plotting the ruin of our Constitution and Liberties, by their Letters[,] Memorials and Representations, are now said to have procured depositions in a private manner, Relative to the said Massacre, to bring an odium upon the town as the Aggressors in that Affair." Complaining of private depositions being taken privately with no consultation with the town's leaders, the committee points out that their own depositions were taken in public ("most of them at Faneuil Hall"), with representatives of the Customs House present "at many of them." The letter concludes with the wish that the King, "in his great Wisdom and Goodness [will act] to order the said Troops out of the Province." Marked "Duplicate," this would have been one of two letters sent to Norton, each enclosing a copy of this pamphlet—a common practice when sending important mail overseas. In this case, it appears that although the letter was written on 23 March, the authors delayed sending while awaiting a copy with the additional appendix of depositions which was not ordered to be included until 26 March.

Pamphlet: Octavo (201 x 130mm). (Light foxing to title page and several others minor chip at bottom margin affecting pages 19-22, mild dampstain along lower margin in second half of volume.) Bound in decorative paste paper wrappers (front wrap and backstrip loose with minor chips to top and bottom of spine, small tear at front joint). Red cloth chemise and slipcase. Letter: three pages, 325 x 201mm. (Partial fold separations mended, light wear along upper portion of right margin). *Provenance:* Fletcher Norton and his descendants – (purchased by) Bernard Quaritch – (purchased by) A[lfred] T[readway] White (note signed, August 1900) – by descent to Jean V. S. Henry.

\$20,000-30,000





One of the earliest plans of New Orleans, engraving

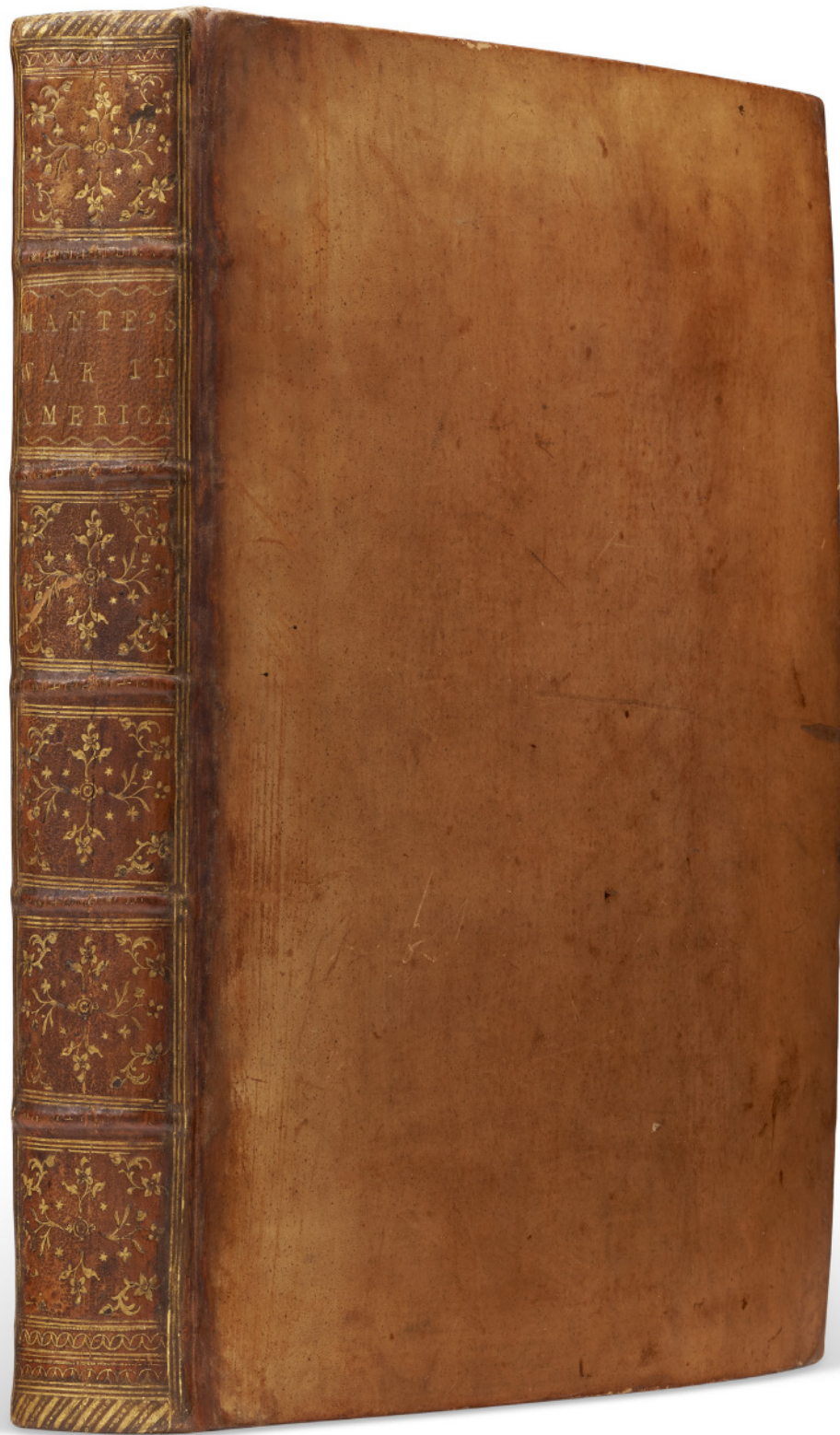
45

PITTMAN, Philip (fl. c. 1765). *The Present State of the European Settlements on the Missis[s]ippi with a Geographical Description of that River*. London: Printed for J. Nourse, 1770.

First edition of the "most authoritative work in English on the Mississippi Valley on the eve of the Revolution" (*Struggle for North America*). Pittman spent 1763 and 1764 in West Florida before heading to the Illinois country in 1765 where he remained until 1768. He describes the French settlements on the river, paying particular attention to the region's commerce, complemented by a series of the most accurate maps of the area to date. These include some of the earliest published plans of New Orleans, Mobile, Kaskaskia and the future site of Natchez: Fort Rosalia. *Best of the West* 23; Howes P-396 ("c"); *Struggle for North America*, 73; Sabin 63103; Streeter sale 1519.

Quarto (276 x 220mm). With half-title, 5 folding maps and 3 folding plans (minor stub tears, offsetting). Contemporary marbled calf with ribbed spine and red leather label (upper joint cracked, mild rubbing at extremities, mild foxing to endpapers and pastedowns). Custom red cloth chemise and matching slipcase. *Provenance*: A. S. W. Rosenbach (sale to:) S. J. Shwartz, New Orleans (letter laid in, 1 October 1923).

\$10,000-15,000



The attack of Ticonderoga, engraving

46
MANTE, Thomas (fl. 1772). *The History of the Late War in North-America and the Islands of the West-Indies, including the Campaigns of MDCCLXIII and MDCCLXIV against His Majesty's Indian Enemies*. London: Printed for W. Strahan and T. Cadell, 1772.

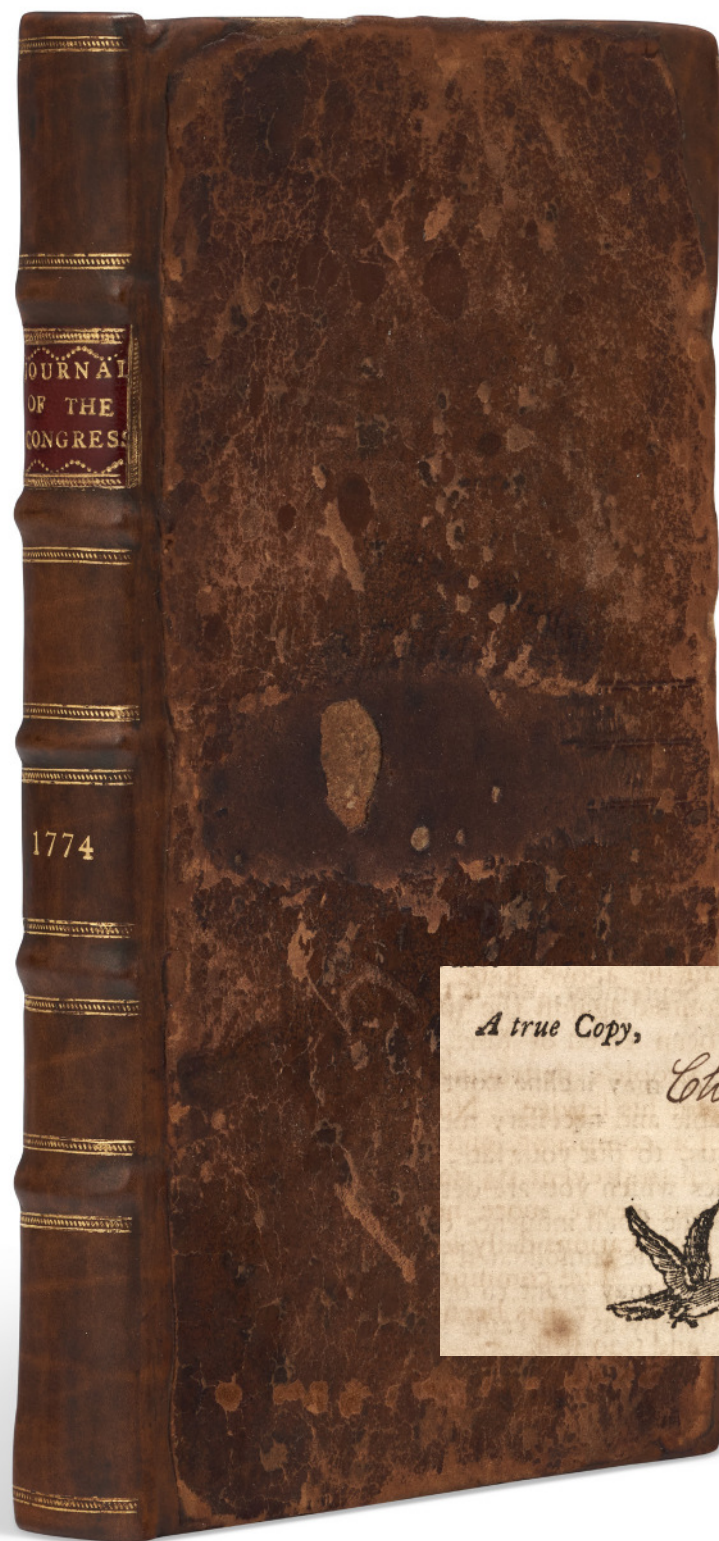
The “best contemporary account of this war.” (Howes).

A rare edition with all maps and the elusive errata leaf. Thomas Mante was Assistant Engineer during the siege of Havana and Major of a brigade in the campaign of 1764. Mante details the Braddock campaign, other frontier campaigns under Washington, Amherst, Bradstreet and Bouquet and the Canadian campaigns. The history begins with the encroachment of the French in 1754 and concludes with the Treaty of Peace in 1763, followed by a narrative of Pontiac's War. Washington's involvement is detailed in depth, including an account of the 1753 assassination attempt by a Native American acting as his interpreter and guide.

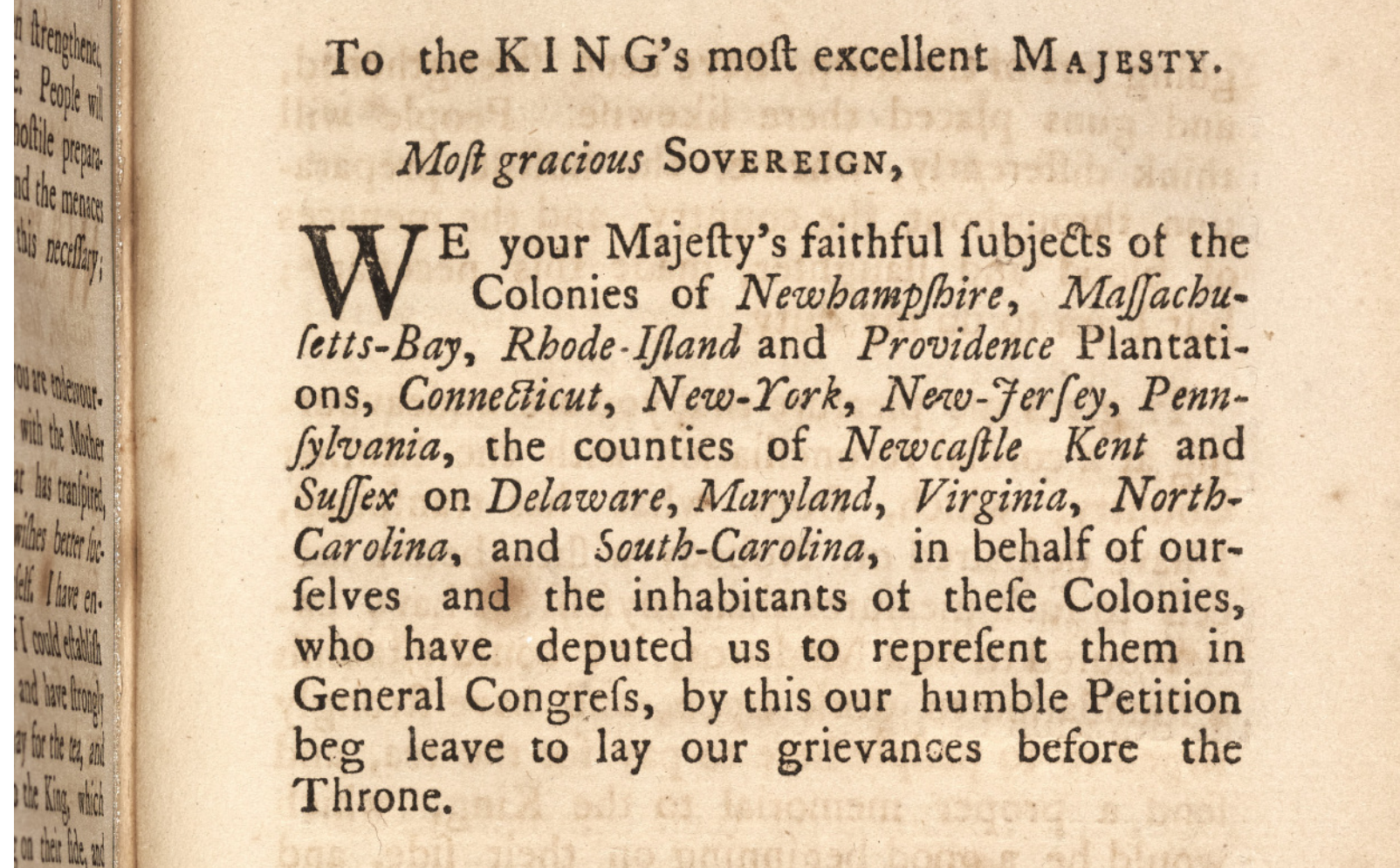
The maps are widely regarded by bibliographers as among the best relating to the war. They comprise: 1. Fort Beausjour and the adjacent country. 2. Lake Ontario and the River St. Lawrence. 3. Portion of New York showing Lake George &c. from Crown Point to Fort Edward. 4. plan of Fort Edward and the environs. 5. The Communications between Albany and Oswego. 6. Plan of the attack on Louisbourg. 7. Plan of the attack on Ticonderoga. 8. Plan of Fort Pitt or Pittsburg. 9. Plan of Guadeloupe. 10. Plan of the attack on Quebec. 11. Sketch of the Cherokee Country. 12. River St. Lawrence from Lake Ontario to Montreal. 13. Plan of the attack on Fort Levi. 14. Plan of the St. Lawrence from Montreal to the Island of St. Barnaby. 15. Marinico. 16. St. Lucia. 17. Plan of the attack on the Havana. 18. Plan of retaking Newfoundland. Church 1092; Howes M-267 ("c"); Streeter sale 1031; Sabin 44396 ("It is probable that but few were printed, though the larger and beautiful plans and military maps [which give it so great a value] must have made it a work of great expense"); *Struggle for North America* 81.

Quarto (287 x 227mm). 18 folding maps (a little soiling/toning to title, few spots mostly to text leaves near engravings, light offsetting to folding maps). Contemporary calf, gilt (joints reinforced, darkening to spine, light wear).

\$40,000-60,000



actual size



47

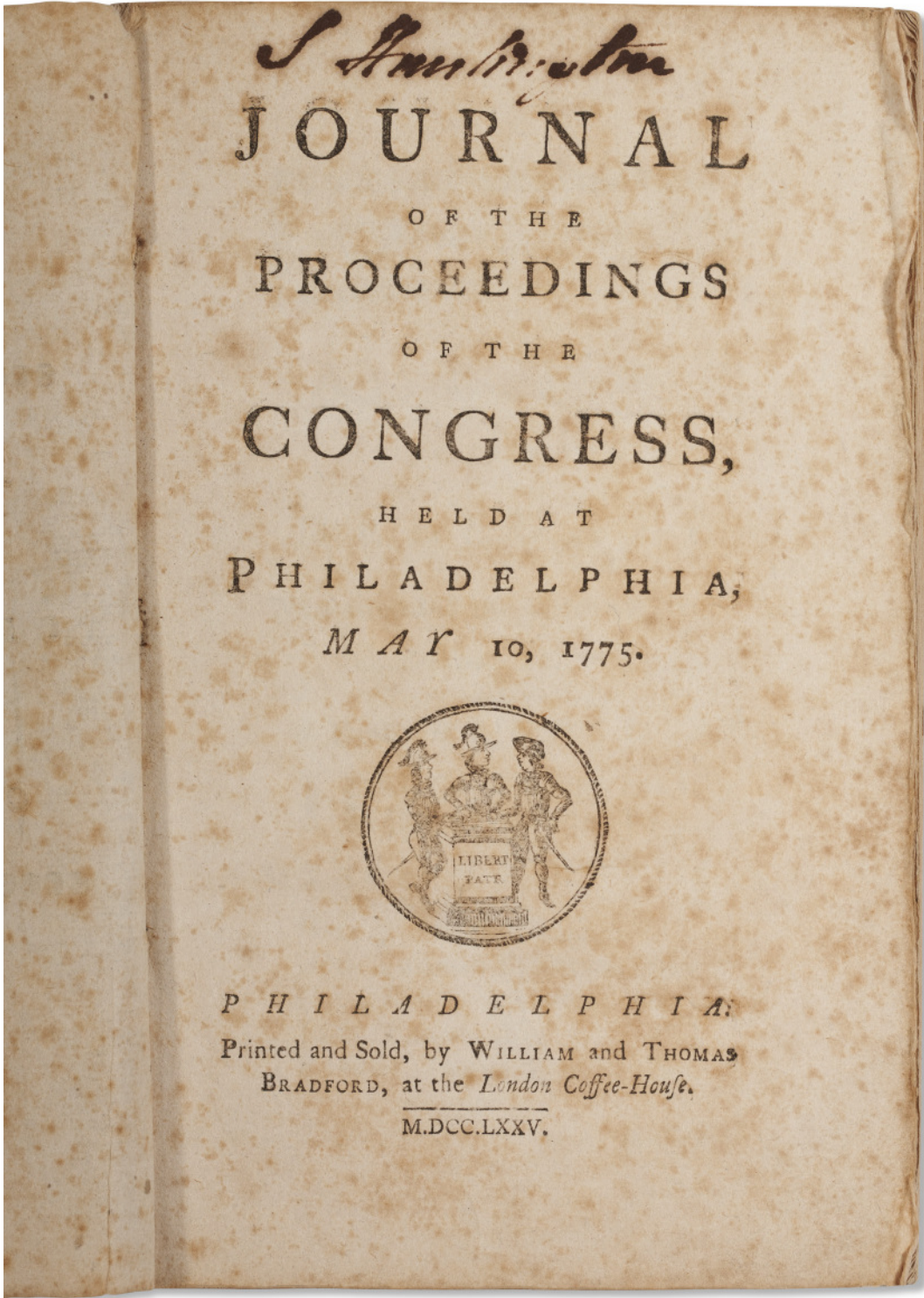
CONTINENTAL CONGRESS. – *Journal of the Proceedings of the Congress, held at Philadelphia, September 5, 1774.* Philadelphia: Printed by William and Thomas Bradford, at the London Coffee House, 1774.

Charles Thomson signs the very rare second issue of the first edition including the Petition to the King. The first Continental Congress met in September 1774 in the wake of the Royal Navy's blockade of Boston Harbor as punishment for the Boston Tea Party. The first inter-colonial meeting since the Stamp Act Congress (New York in 1765), representatives of twelve colonies met at Carpenter's Hall in Philadelphia. Georgia, Quebec, Nova Scotia, St. John's Island, East and West Florida were also invited, but did not attend. And of those, only Georgia would send delegates the following year. Some of the most prominent luminaries of the time were present including John Adams, Samuel Adams, George Washington, Richard Henry Lee, Roger Sherman, John Jay, Joseph Galloway, John Dickinson, Edmund Pendleton, and Henry Middleton. As a body, the First Continental Congress, headed by Peyton Randolph of Virginia, enacted several measures—including a non-importation agreement boycotting British goods—and drafted documents such as a Declaration of Rights (15 October), an Address to the People of Great Britain (21 October) and another Address to the Inhabitants of the Province of Quebec (26 October).

This, the second issue, was likely printed several months following the first issue in November, when the contents of the very important Petition to the King, drafted and sent on 1 October 1774, remained secret. The petition, which likely reached London sometime in late November, sought redress with a promise of loyalty if the *status quo* of 1764 were restored. This rare 144-page issue also includes Thomas Gage's 20 October 1774 response to Peyton Randolph's appeal of 10 September. The title page bears the famous seal of the Congress, showing twelve hands representing the twelve participating colonies supporting a column topped with a Liberty Cap and resting on the Magna Carta and framed with the motto: *Hanc Tuemur Hanc Nitimur* ("This we defend, this we lean upon"). Evans 13737; Ford 39 (lists the second issue, noting "some copies were issued before pp. 133-144 were printed."); Howes J-263 ("b"); *Revolutionary Hundred* 20 (including 1775 volume); Sabin 15542 (cites only this edition),

Octavo (197 x 126mm). Without half-title (light scattered foxing, repairs at foot of title-page just touching seal and to rear free endpaper where library stamps have been excised, labels removed from front pastedown and front cover). Contemporary calf (rubbed, rebacked and recornered). *Provenance:* W.L. Williams (ownership inscription on front free endpaper and title) – Anderson Galleries, 28 February 1922, lot 193.

\$30,000-50,000



actual size



"Our cause is just. Our union is perfect. Our internal resources are great, and, if necessary, foreign assistance is undoubtedly attainable."

48
HUNTINGTON, Samuel (1731-1796) – CONTINENTAL CONGRESS. *Journal of the Proceedings of the Congress, Held at Philadelphia, May 10, 1775*. Philadelphia: William and Thomas Bradford, 1775.

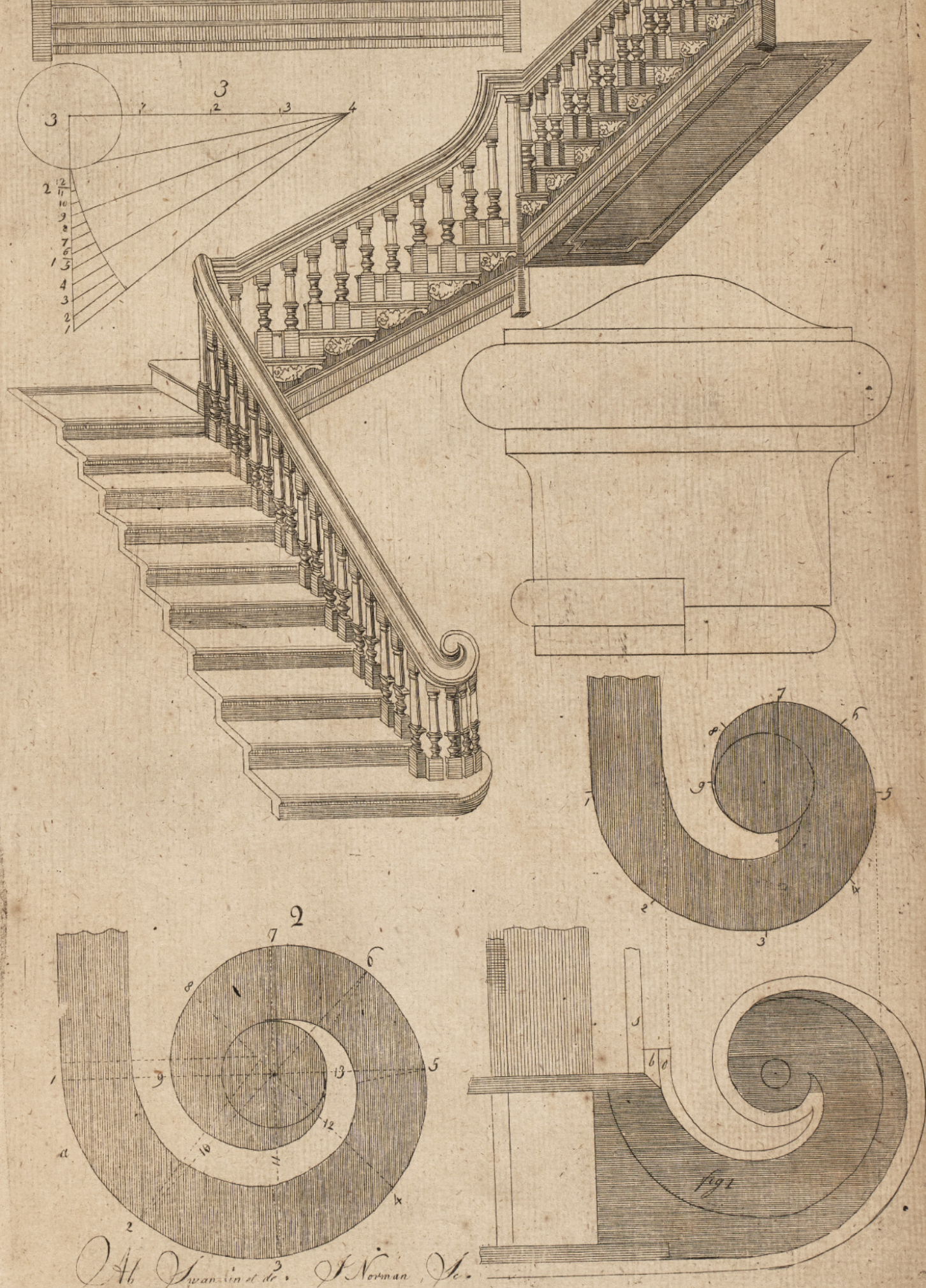
Samuel Huntington's copy, signed by him on the title page: a fresh and important association copy. This work chronicles the first months of the Second Continental Congress which convened in the weeks following the Battles of Lexington and Concord. Covering the late spring and early summer of 1775, the Journal includes the texts of several important documents, including the Olive Branch Petition, the Declaration of the Causes and Necessity of Taking Up Arms; as well as key legislation including the establishment of the Continental Army and George Washington's appointment as its commander in chief.

Samuel Huntington was a prominent Connecticut politician at the time the colony's assembly elected him a delegate to the Second Continental Congress in October 1775. This volume, which covers the period of 10 May to 1 August 1775, would have helped the newly-elected delegate become better acquainted with the affairs currently before Congress. Huntington voted for separation from Great Britain and signed the Declaration of Independence and continued to serve as a delegate for much of the war. In 1779, with John Jay's departure for Europe, Congress chose Huntington as President, a position he held until the summer of 1781 when ill-health forced him to resign (he returned to Congress once more in 1783). Following the war, Huntington served as Lieutenant Governor (1784-1786) and then as Governor of Connecticut (1786-1796).

Rare. Copies of any contemporary editions of the *Journals* associated with Signers of the Declaration of Independence seldom appear at auction. RBH and ABPC record only ten other association copies appearing at auction since 1900. Evans 14569, the second state naming John Hancock and Charles Thomson in the certification on page 239; Hildeburn, C.R. Pennsylvania, 3229; Howes J-264; *Revolutionary Hundred*, 20 (part).

Octavo (198 x 128mm). (First several pages with some foxing and minor light dampstains, minor wear at fore-edge at beginning and end, small marginal chip to Ff1.) Stabbed and sewn as issued (with small remnant of front wrapper). Custom morocco-backed slipcase. *Provenance:* Samuel Huntington (ownership signature).

\$40,000-60,000



49

SWAN, Abraham (fl. 1745-1768). *The British Architect: or, the Builders Treasury of Stair-cases*. Philadelphia: R. Bell for John Norman, 1775.

First architecture book printed in America, published on the eve of Revolution. The first American edition of a work of "great influence on the builders and architects of eighteenth-century America" (Fowler). This copy with two prospectus leaves, for John Norman and John Folwell's *The Gentleman and Cabinet-Maker's Assistant*, dated June 20th 1775; and for Abraham Swan's *A Collection of Designs in Architecture*, dated June 26th 1775. Because of the war, the former work was never published. Norman, an Englishman, first arrived in Philadelphia in 1774, and in the same year he submitted a proposal to publish the present work, "a handsome reprint of Abraham Swan's *The British Architect*" (AAS).

First printed in London in 1745, Swan's architectural pattern book was a prime example of the vogue for Palladian design in that period, and its publication in America helped bring American architects into conversation with Europe. Before its appearance in 1775, builders and carpenters relied on shared libraries of books printed across the Atlantic. It had a major influence on American design; the architect William Buckland, who worked in Maryland and Virginia, owned a copy of the London edition, and its impact can be felt particularly at Brice House in Annapolis. Like many trade books, it is rarely found complete at auction; ABPC records only two other copies. Just a year after printing this, Robert Bell would be issuing Thomas Paine's *Common Sense*. *America Pictured to the Life* 57; Fowler 341 (second American edition); Evans 42944/B4124; "The Colonial Scene-1602-1800," in *Proceedings of the American Antiquarian Society* (April 1950, Volume 60), p. 73.

Folio (415 x 249mm). 2 prospectus leaves and 4 pp. "Names of the Encouragers," 60 engraved plates (dampstain at upper gutter, some browning and staining). Contemporary sheep (rebacked, losses of leather on surface of boards). Custom half morocco box. *Provenance*: John Kearsley Mitchell (1798-1858, physician & scientist, inscription noting gift to: – Franklin Institute (inscription "Presented to the Franklin Institute / by J. K. Mitchell / Aug. 16 1841").

\$30,000-50,000

Design for a bannister, engraving

“When in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth, the separate and equal station to which the laws of nature and of nature’s God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation. We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable rights, that among these are life, liberty, and the pursuit of happiness.”

50

DECLARATION OF INDEPENDENCE – *In Congress, July 4, 1776. A Declaration by the Representatives of the United States of America, in General Congress Assembled. When in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth, the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation. ... We, therefore, the Representatives of the United States of America, in General Congress assembled, appealing to the supreme Judge of the world for the rectitude of our intentions, do, in the name and by the authority of the good People of these Colonies, solemnly publish and declare, That these United Colonies are, and of right ought to be, Free and Independent States; that they are absolved from all allegiance to the British Crown, and that all political connection between them and the State of Great-Britain, is, and ought to be totally dissolved; and that as Free and Independent States, they have full power to levy war, conclude peace, contract alliances, establish commerce, and to do all other acts and things which Independent States may of right do. And for the support of this Declaration, with a firm reliance on the protection of Divine Providence, we mutually pledge to each other our lives, our fortunes, and our sacred honor. Signed by Order and in Behalf of the Congress, John Hancock, President. Attest, Charles Thompson [sic], Secretary.* [Salem, Massachusetts: printed by John Rogers at the Printing-Office of Ezekiel Russell, 14-16 July 1776].

One of only six recorded copies of the first broadside edition of the Declaration of Independence printed in Massachusetts. The Copley copy. The Declaration, Thomas Jefferson later wrote, was intended “to be an expression of the American mind,” reflecting “the proper tone and spirit called for by the occasion” (letter to Henry Lee, 8 May 1825). The Continental Congress, after authorizing the writing of the Declaration and approving the text submitted by Thomas Jefferson and his committee, took steps to ensure the rapid dissemination of the historic document. When the approved text was adopted on 4 July 1776, Congress directed that copies “be sent to the several Assemblies, Conventions & Committees or Councils of Safety and that it be proclaimed in each of the United States.”

Philadelphia printer John Dunlap, working on the night of 4 July, set in type a bold broadside of the Declaration, and beginning on 5 & 6 July, John Hancock, President of Congress dispatched copies to the state assemblies and to Generals George Washington and Artemas Ward. The quick dissemination of the historic text of the Declaration may be vividly traced in newspapers and broadside editions from its birthplace in Philadelphia throughout the thirteen self-proclaimed states, as rapidly as express riders and the post could carry it. Philadelphians saw this critical document published first on 6 July in the *Pennsylvania Evening Post*. Those in Baltimore were able to read the critical document as early as 9 July in Dunlap’s *Maryland Gazette*; New Yorkers could read it between 10 and 15 July in three of that city’s newspapers and three broadside printings. Mary Goddard’s *Maryland Journal* printed it in Baltimore on 10 July. The *Maryland Gazette*, in Annapolis, published it on the 11th. The next three weeks saw newspaper or broadside printings in New London, Connecticut; Providence, Rhode Island; Hartford, Norwich, Exeter, Salem, Worcester, New Haven, Portsmouth, and Williamsburg.

Of the more than a dozen contemporary broadsides of the Declaration, five bear no imprints and this is the only edition set into four columns. Michael Walsh, in his 1949 study, “Contemporary Broadside Editions of the Declaration of Independence,” attributed this copy to Ezekiel Russell. Further research has indicated that the text of the present edition matches almost exactly the typesetting used for the edition printed in the 16 July 1776 issue of the *American Gazette* printed by John Rogers in Ezekiel Russel’s shop. In that issue, the text appears in three columns on the first page, and the fourth column set onto page four. A significant variation between the newspaper and broadside can be found in the last fourteen words of the final sentence of the penultimate paragraph. These are packed into two tight lines in the newspaper edition (“them, as we hold the rest of mankind, enemies in war, in peace, friends”), while “friends” has been carried over to the following line in the broadside edition, allowing for more spacious type tracking. This alteration suggests strongly that the broadside was printed before the 16 July issue of the *Gazette*—the line subsequently tightened to fit the Declaration in with the rest of the news. If the newspaper edition had been set first, there would have been no compelling reason to broaden the text spacing as the following lines in the broadside are set in a similarly tight manner. Additionally, in line two of the first column of the broadside, a space appears between the “n” and the “t” in “events.” This was corrected in the *Gazette*. And finally, the third and fourth columns of the broadside are shorter than the first two to make room for the

CONGRESS, JULY 4, 1776. DECLARATION BY THE REPRESENTATIVES OF THE UNITED STATES OF AMERICA, IN GENERAL CONGRESS ASSEMBLED.

WHEN in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth, the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable rights, that among these are life, liberty, and the pursuit of happiness. That to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed, that whenever any form of government becomes destructive of these ends, it is the right of the people to alter or to abolish it, and to institute new government, laying its foundation on such principles, and organizing its powers in such form, as to them shall seem most likely to effect their safety and happiness. Prudence, indeed, will dictate that governments long established should not be changed for light and transient causes; and accordingly all experience hath shewn, that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same object, evinces a design to reduce them under absolute despotism, it is their right, it is their duty, to throw off such government, and to provide new guards for their future security. Such has been the patient sufferance of these Colonies; and such is now the necessity which constrains them to alter their former systems of government. The history of the present King of Great-Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute tyranny over these States. To prove this, let facts be submitted to a candid world.

He has refused his assent to laws, the most wholesome and necessary for the public good.

He has forbidden his Governors to pass laws of immediate and pressing importance, unless suspended in

their operation until his assent should be obtained; and when so suspended, he has utterly neglected to attend them.

He has refused to pass other laws for the accommodation of large districts of people, unless those people would relinquish the right of representation in the legislature, a right inestimable to them, and formidable to Tyrants only.

He has called together legislative bodies at places unusual, uncomfortable, and distant from the depository of their public records, for the sole purpose of fatiguing them into compliance with his measures.

He has dissolved representative houses repeatedly, for opposing with manly firmness his invasions on the rights of the people.

He has refused for a long time, after such dissolutions, to cause others to be elected; whereby the legislative powers, incapable of annihilation, have returned to the people at large for their exercise; the State remaining in the mean time exposed to all the dangers of invasion from without, and convulsions within.

He has endeavored to prevent the population of these States; for that purpose obstructing the laws for naturalization of foreigners; refusing to pass others to encourage their migrations hither, and raising the conditions of new appropriations of lands.

He has obstructed the administration of justice, by refusing his assent to laws for establishing judiciary powers.

He has made Judges dependent on his will alone, for the tenure of their offices, and the amount and payment of their salaries.

He has erected a multitude of new offices, and sent hither swarms of officers to harass our people, and eat out their substance.

He has kept among us, in times of peace, standing armies, without the consent of our Legislatures.

He has affected to render the military independent of and superior to the civil power.

He has combined with others to subject us to a jurisdiction foreign to our constitution and unacknowledged by our laws; given his assent to their acts of pretended legislation:

For quartering large bodies of armed troops among us;

For protecting them, by a mock trial, from punishment for any murders which they should commit on the inhabitants of these States:

For cutting off our trade with all parts of the world:

For imposing taxes on us without our consent:

For depriving us, in many cases, of the benefits of trial by jury:

For transporting us beyond seas to be tried for pretended offences:

For abolishing the free system of English laws in a neighboring province, establishing therein an arbitrary government, and enlarging its boundaries, so as to render it at once an example and fit instrument for introducing the same absolute rule into these Colonies:

For taking away our Charters, abolishing our most valuable laws, and altering fundamentally the forms of our governments:

For suspending our own Legislatures, and declaring themselves invested with power to legislate for us in all cases whatsoever.

He has abdicated government here, by declaring us out of his protection and waging war against us.

He has plundered our seas, ravaged our coasts, burnt our towns, and destroyed the lives of our people.

He is at this time, transporting large armies of foreign mercenaries to complete the works of death, desolation and tyranny, already begun with circumstances of cruelty and perfidy scarcely paralleled in the most barbarous ages, and totally unworthy the head of a civilized nation.

He has constrained our fellow citizens taken captive on the high seas to bear arms against their country, to become the executioners of their friends and brethren, or to fall themselves by their hands.

He has excited domestic insurrections amongst us, and has endeavored to bring on the inhabitants of our frontiers, the merciless Indian Savages, whose known rule of warfare, is an undistinguished destruction of all ages, sexes, and conditions.

In every stage of these oppressions we have petitioned for redress, in the most humble terms: Our re-

peated petitions have been answered only by repeated injury. A Prince, whose character is thus marked by every act which may define a Tyrant, is unfit to be the Ruler of a free People.

Nor have we been wanting in attention to our British brethren. We have warned them from time to time of attempts by their legislature to extend an unwarrantable jurisdiction over us. We have reminded them of the circumstances of our emigration and settlement here. We have appealed to their native justice and magnanimity, and we have conjured them by the ties of our common kindred to disavow these usurpations, which would inevitably interrupt our connections and correspondence. They too have been deaf to the voice of justice and of concanguinity. We must, therefore, acquiesce in the necessity which denounces our separation, and hold them, as we hold the rest of mankind, enemies in war; in peace, friends.

We, therefore, the Representatives of the UNITED STATES OF AMERICA, in GENERAL CONGRESS assembled, appealing to the supreme Judge of the world for the rectitude of our intentions, do in the name and by the authority of the good People of these Colonies, solemnly publish and declare, That these United Colonies are, and of right ought to be, FREE AND INDEPENDENT STATES; that they are absolved from all allegiance to the British Crown, and that all political connection between them and the State of Great-Britain, is, and ought to be totally dissolved; and that as FREE AND INDEPENDENT STATES, they have full power to levy war, conclude peace, contract alliances, establish commerce, and to do all other acts and things which INDEPENDENT STATES may of right do. And for the support of this Declaration, with a firm reliance on the protection of Divine Providence, we mutually pledge to each other our lives, our fortunes, and our sacred honor.

Signed by ORDER and in BEHALF of the CONGRESS,
JOHN HANCOCK, PRESIDENT.
ATTEST,
CHARLES THOMPSON, Secretary.



Savage, Edward, engraver, and Robert Edge Pine. Congress voting the Declaration of Independence. 1800. Image courtesy of the Library of Congress Prints and Photographs Division.

signing information. If the newspaper edition had been printed first, it would have been a simple matter of counting the number of lines were left in the newspaper to fill the last two columns of the broadside. The number would have been 114 lines to produce two even columns of 57 lines each. However, the broadside's third column bears 58 lines while the fourth has 57, although they are made to appear even by additional space added between the paragraphs.

A note on the text. This broadside edition appears to be based on the 6 July 1776 issue of the *Pennsylvania Evening Post* rather than from John Dunlap's 4 July 1776 broadside, based on a close study of the capitalization found in each. The *Post*'s text appears to hew closely to Thomas Jefferson's sparing use of capital letters while Dunlap follows more closely John Adams's penchant for using capital letters for effect and well beyond any grammatical necessity. This would suggest that there may have been two distinct manuscript copies of the Declaration's text as approved by the Continental Congress on 4 July 1776: one penned by Adams (or Charles Thomson) and another by Jefferson. Interestingly Ezekiel Russell's official Massachusetts printing (Walsh 13) corresponds more closely to the capitalizations found in Dunlap's copy. Unfortunately, the whereabouts of either of these manuscripts remains unknown, but it is very likely they were cut apart in order for multiple compositors to set the type. When complete, the manuscript copies were rendered ephemeral and probably thrown away. *We are grateful to Seth Kaller for his assistance in cataloging this broadside.* For a fuller discussion on this subject, see Richard Wendorf, "Declaring, Drafting, and Composing American Independence," *The Papers of the Bibliographical Society of America*. Vol. 108, no. 3 (September 2014), pp. 307-324.

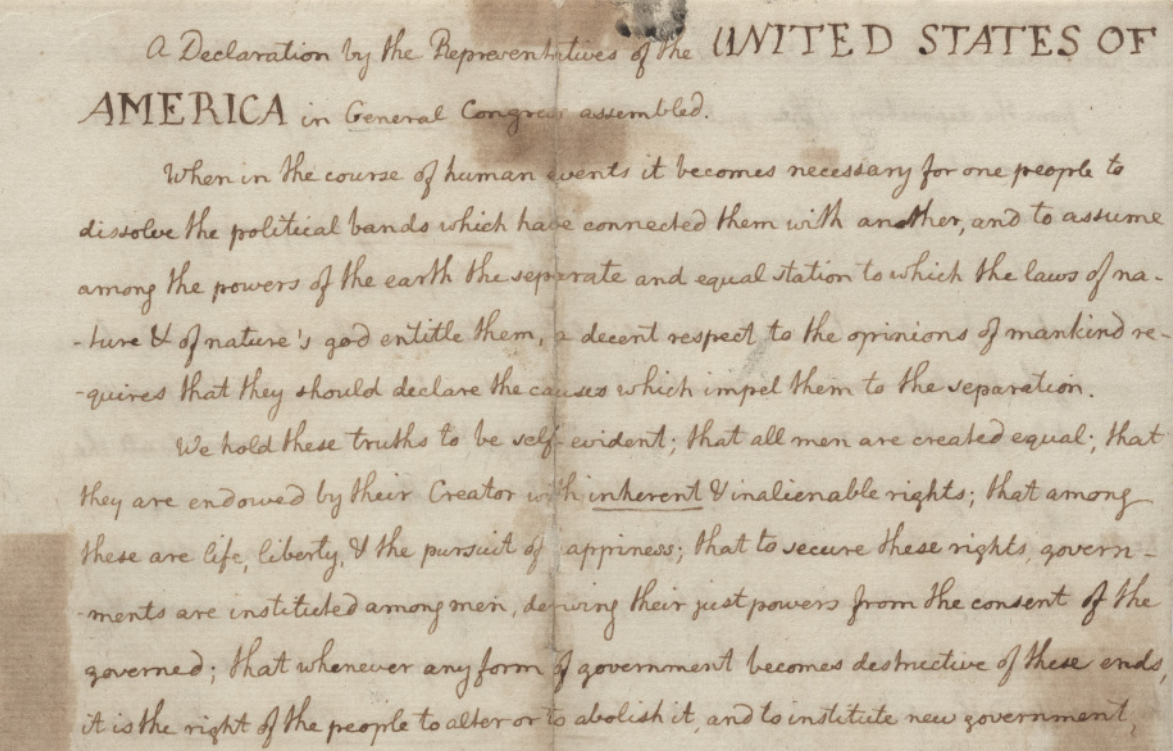
Rare. Evans 1516; Ford, *Massachusetts Broadside*s, 1953; Walsh 12. Only six copies, including the present one, are recorded extant. Of these, four are held by institutions: Georgetown University, Harvard University, Massachusetts Historical Society, and Peabody Essex Museum. This is one of only two copies in private hands of the first broadside Declaration of Independence printed in Massachusetts—"the Cradle of Liberty."

Broadside, 434 x 360mm, on an untrimmed sheet of laid paper with deckled edges, unwatermarked (silked, light spotting, old creases resulting in several pinholes, paper flaw to lower right corner repaired, some mounting remnants on verso). Docketed on verso in a contemporary hand: "A Declaration of Independence | July 4 1776—". Matted and framed. *Provenance:* James S. Copley (his sale, Sotheby's New York, 17 June 2010, lot 557).

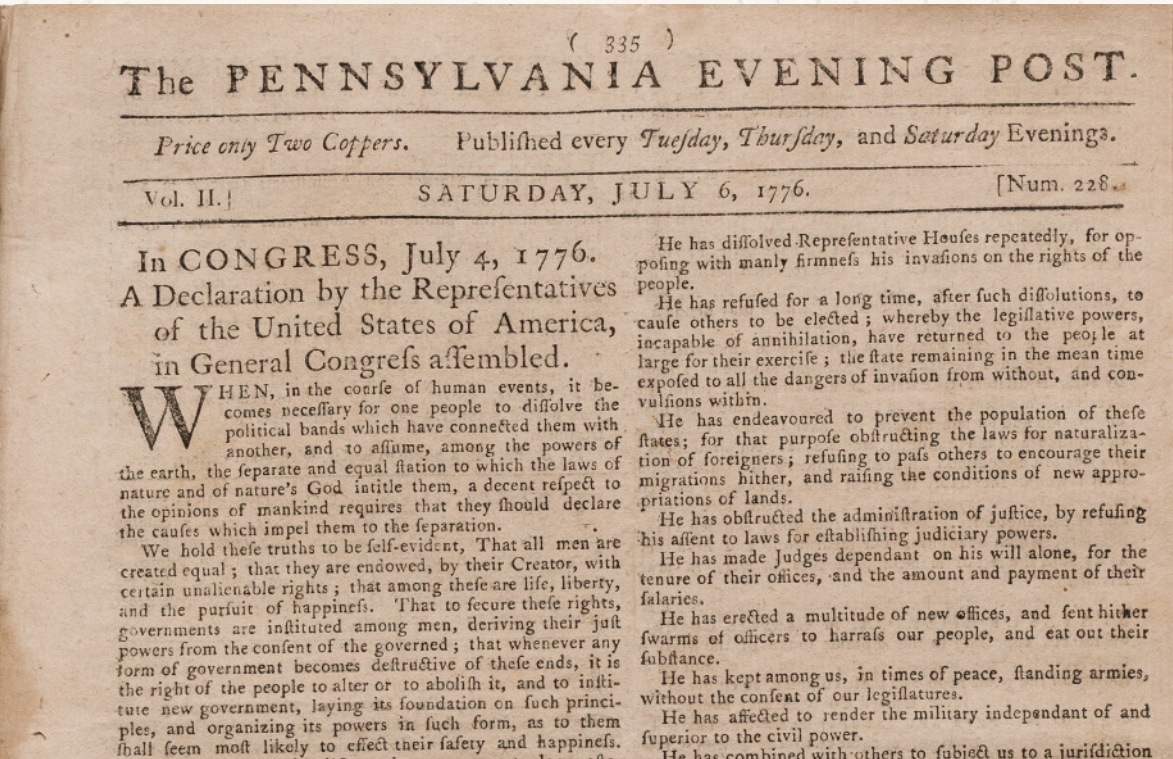
\$1,000,000-1,500,000

ED STATES OF AMERICA
IN GENERAL CONGRESS ASSEMBLED.

their operation until his assent For protecting them, by a mock



Thomas Jefferson. Fair copy of the Declaration of Independence, [c.4-10 July 1776] (detail). Image courtesy of the New York Public Library.



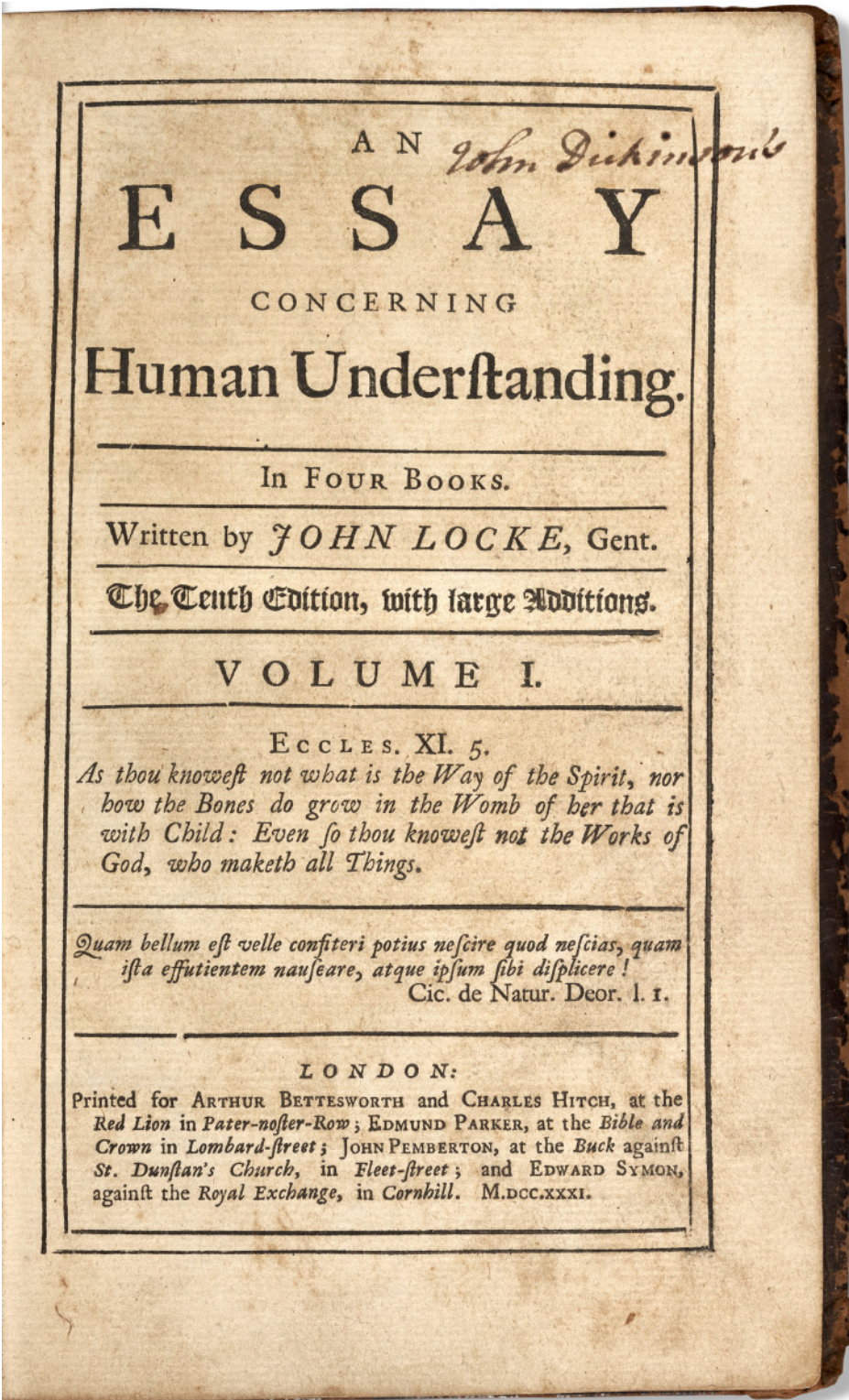
Pennsylvania Evening Post, 6 July 1776 (detail). Image courtesy of the Museum of the American Revolution.

peated petition only by repea whose charac every act w rant, is unfi free People

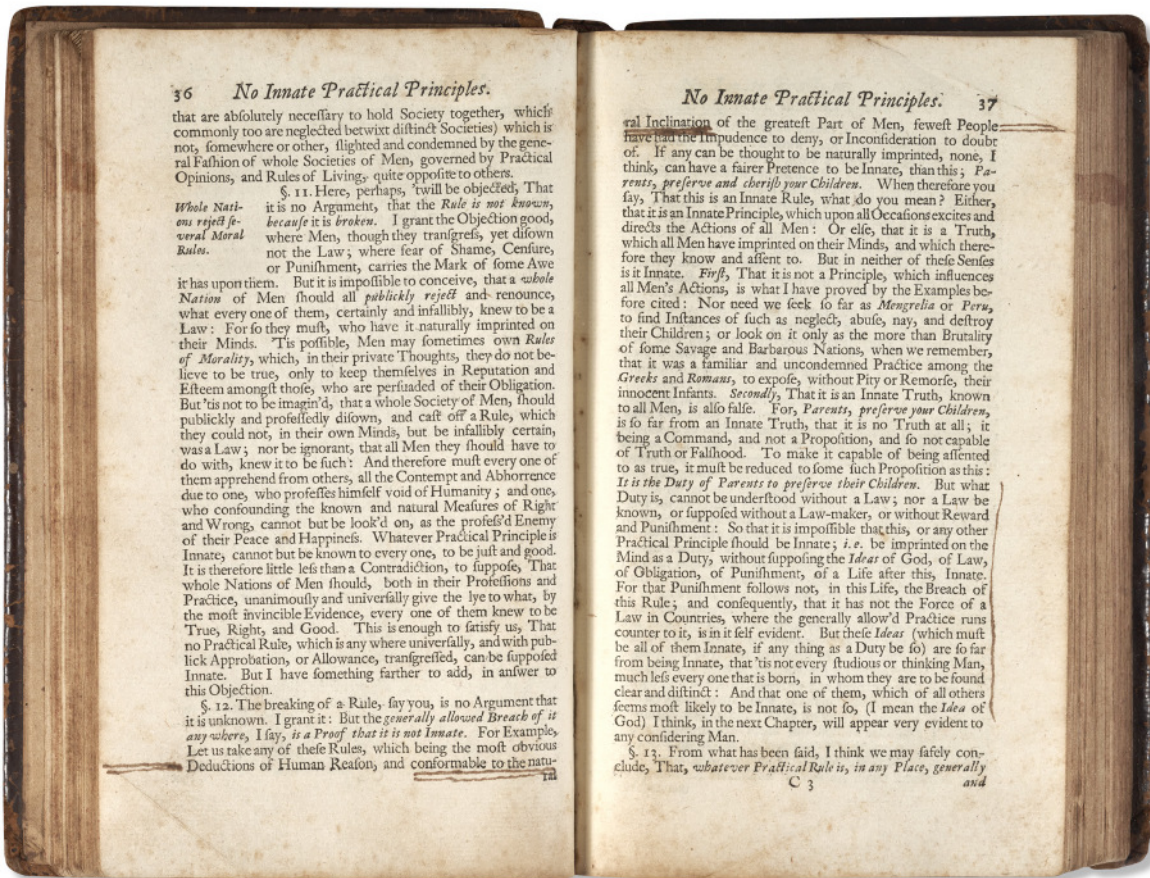
Nor ha tion to our have warned t of attempts b tend an unw over us. W of the circum tion and lettle appealed to t magnanimity, ed them by th kindred to di ons, which w rupt our conn dence. The the voice of j guinity. We quiesce in th nounces our them, as we l kind, enemie friends.

We, there tives of the U OF AMER CONGRESS a the supreme the rectitud in the name of the good P nies, solemn That these Un of right ougl INDEPEND are absolved the British Cr litical connect the State of G ought to be to that as FREE STATES, the levy war, conc allies, esta to do all other INDEPEND

“*Liberty is not an Idea belonging to Volition, or preferring, but to the Person having the Power of doing, or forbearing to do, according as the Mind shall chuse or direct. Our Idea of Liberty reaches as far as that Power, and no farther.*”



actual size



51
DICKINSON, John (1732-1808) – LOCKE, John (1632-1704). *An Essay Concerning Human Understanding*. London: Printed for Arthur Bettesworth and Charles Hitch, et al, 1731. Volume 1 (only).

John Dickinson's copy of Locke. A fine and important association copy belonging to the author of the first political tracts arguing for colonial rights (*Letters from a Farmer*) who was also one of the most important figures in the debate surrounding American independence. Known as the “penman of the Revolution,” Dickinson drafted the Declaration of Rights and Grievances for the Stamp Act Congress in 1765, and following the passage of the Townshend Acts in 1765 began penning a series of essays, “Letters from a Farmer” was initially published in the *Pennsylvania Chronicle* between December 1767 and April 1768, the essays were reprinted widely in newspapers throughout the colonies and soon appeared in several pamphlet editions in America. In 1769, Benjamin Franklin arranged for its publication in London and Paris (see lot 42 for Franklin's copy of the French edition).

Unlike Thomas Paine, Dickinson was a moderate. And while he was not opposed to the concept of independence, he preferred that Congress draft the Articles of Confederation and secure a foreign military treaty prior to any declaration of independence. On 2 July 1776 Dickinson abstained from voting on independence and again on the vote approving the text on the 4th. He resigned from Congress shortly thereafter and returned to his home in Kent County, Delaware. Despite his opposition to Independence, he joined the militia the following year during Howe's advance on Philadelphia, making him one of the few delegates to Congress to ever take up arms during the War of Independence. Dickinson returned to Congress in 1781 and later served as the President of Delaware and later Pennsylvania.

Locke's influence on the Founders cannot be overstated. Both the present work and Locke's *Second Treatise on Government* formed the philosophical underpinnings of the Declaration of Independence, the Bill of Rights, and to a lesser extent, the Constitution. In this first volume, Dickinson has added his ownership signature to the title page as well as a note on the front endpaper: "Passage 31.20.37.57." The Distinction between Natural Inclination, and Ideas or Principles of Law or Duty 39-53-55 92" and corresponding marginal notes and highlights can be found on those pages. Also of note is Dickinson's highlighting of Locke's discussion of the concept of liberty as it relates to power (p. 194).

Octavo (200 x 123mm). Underlining and emphasis marks in ink and pencil, many pages dog-eared, occasional marginalia (light scattered foxing). Contemporary calf (front board detached and worn, rubbing to extremities and chipping at spine). *Provenance:* John Dickinson (ownership signature on title page, shelfmark similar to the one in Franklin-Dickinson volume, see lot 42).

\$50,000-80,000



The center of Halifax, hand-colored engraving

52

[SHORT, Richard (fl. before 1754 to after 1766). *Six Views of the Town and Harbour of Halifax in Nova Scotia*. London: J. Boydell, 1777.]

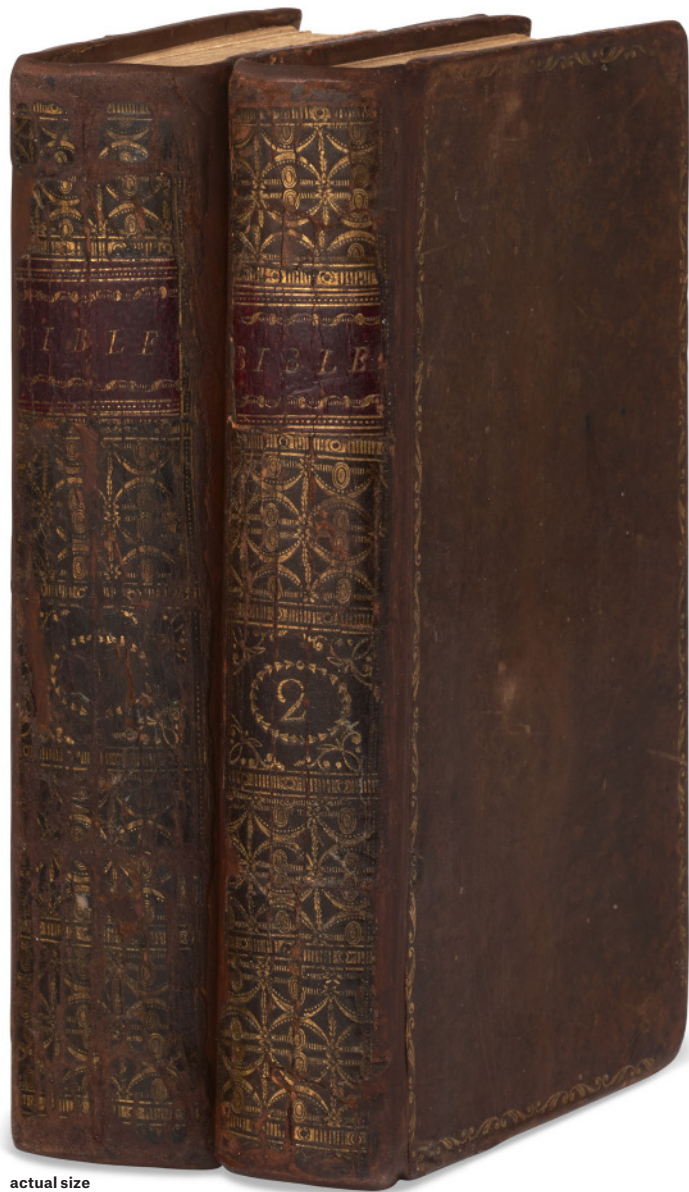
Very rare series of six hand-colored engravings depicting Halifax, then a major British naval base in North America. Richard Short's drawings of Halifax were made in 1759 and 1760 and his images are called by Harry Piers, "by far the most important ones of the town that have appeared, both because of the date (1759) at which they were made, and the large amount of accurate detail they contain" ("Artists in Nova Scotia," p. 104, quoted by Deák). The present set is the second edition (or third if you count their inclusion in the *Scenographia Americana* in 1768). They were separately issued in 1777 as a discrete set to meet the swelling interest in Nova Scotia—and Britain's American colonies generally—during the Revolution.

Titles are listed as follows in English only, but each bear captions in both English and French. Each is dedicated to the Earl of Halifax and bears his arms. Comprises: *The Town and Harbour of Halifax in Nova Scotia, as appears from George Island looking up to the King's-Yard and Bason*. * *The Governor's-House and St. Mather's Meeting House, in Holles Street, also looking up George Street, shews part of the Parade and Citadel Hill*. Engraved by Aveline. * *The Town and Harbour of Halifax in Nova Scotia, Looking down George Street to the opposite Shore called Dartmouth*. * *The Church of Saint Paul, and the Parade at Halifax, in Nova Scotia*. Engraved by J. Fougerson. (A couple of spots of restoration in caption.) * *Part of the Town & Harbour of Halifax in Nova Scotia, looking down Prince Street to the Opposite Shore*. (A few tiny holes in foreground.) * *The Town and Harbour of Halifax in Nova Scotia. As they appear from the opposite Shore called Dartmouth*. Deák 109; Spendlove, p.11; *Struggle for North America* 74 note.

Six hand-colored engravings, by J. Mason except as noted above. Approximately 370 x 530mm each, on 470 x 620mm sheets (restoration to margins, a little toning/dustsoiling). Individually window-matted. Housed together in a custom morocco-backed solander box.

\$10,000-15,000





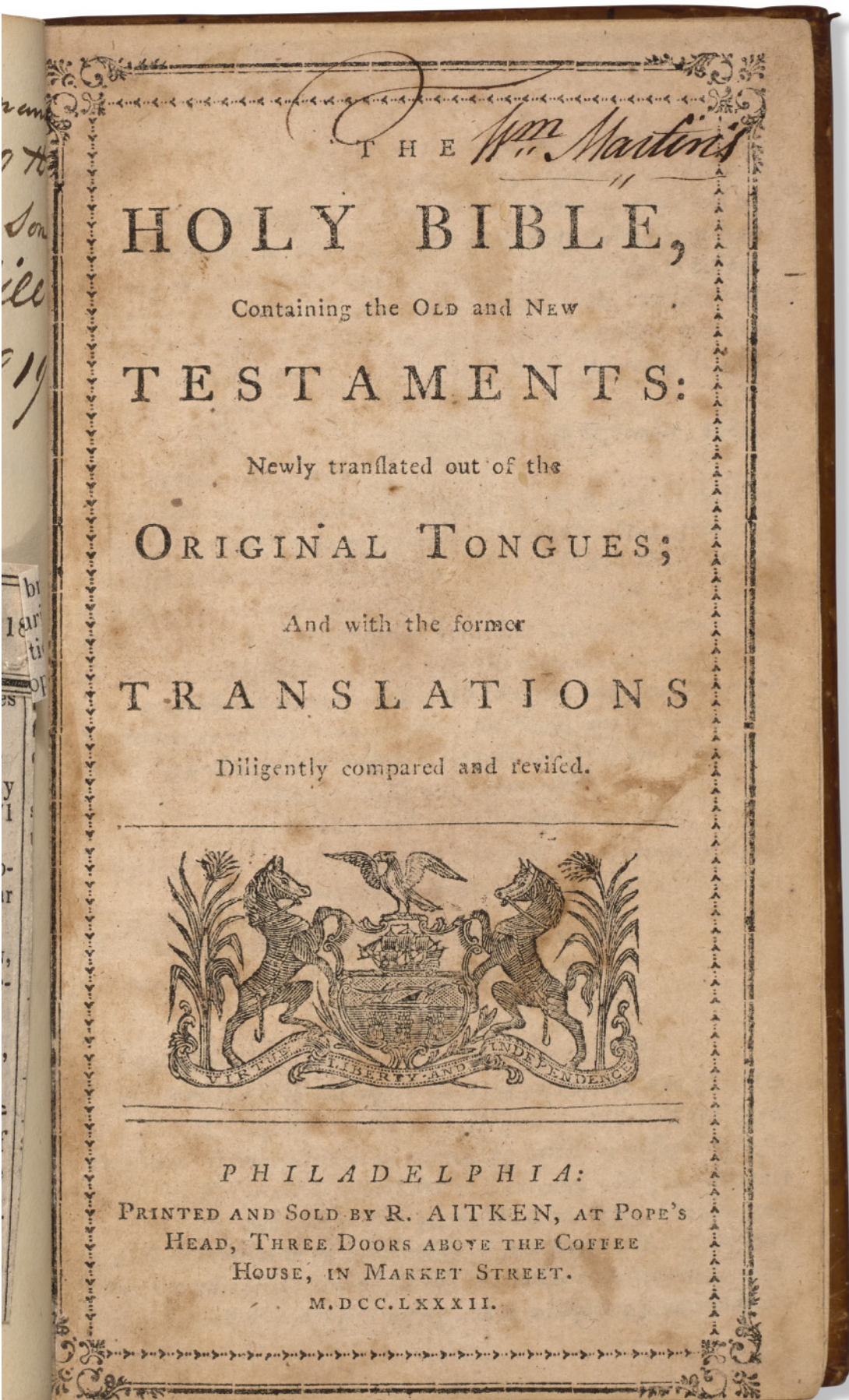
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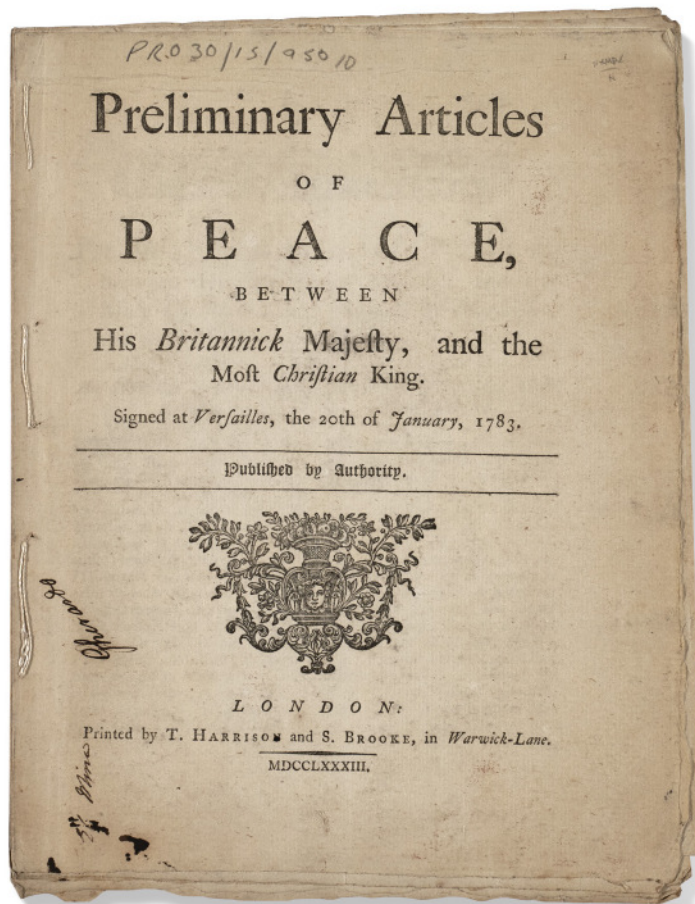
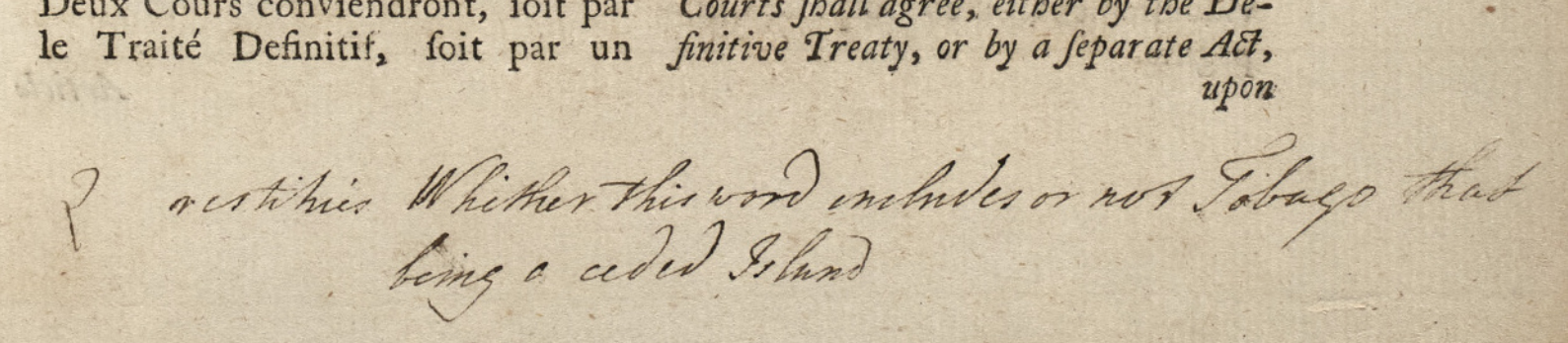
53
BIBLE, in English – *The Holy Bible, containing the Old and New Testaments*. Philadelphia: printed and sold by R[obert] Aitken, 1781-1782.

The "Bible of the Revolution," a complete first edition of the first full Bible in English printed in the newly-independent United States. It is also the only Bible to be officially endorsed by Congress. During the Revolution the supply of imported English Bibles was naturally curtailed. The possibility of advancing the substantial sum required to print a Bible in the United States was already discussed by Congress in 1777, who then estimated the print run necessary to satisfy demand at twenty to thirty thousand copies. On 10 September 1782, Congress passed a resolution endorsing the printing of a Bible by the Congressional printer Robert Aitken, and authorized him to publish their recommendation of his "pious and laudable undertaking ... in the manner he shall think proper." The Congressional resolution appears on the contents leaf following the general title. Although printed in a large edition, copies are nevertheless now very rare and seldom found complete and in such good condition. This copy owned by the family of William Martin (b. 1765) of Delaware County, Pennsylvania with family history inscribed on additional five leaves in front of the first volume and rear free endpaper. This copy with the misprints "not" for "now" in II Kings vii.12, and Hosea vi misnumbered vii. ESTC W4490; Evans 17473; Herbert 1283; Rumball-Petre, *America's First Bibles* (1940), pp. 81-96; Sabin 5165.

Two volumes, 12mo (148 x 95mm). General title with woodcut Pennsylvania arms and motto "Virtue, Liberty and Independence," New Testament with the printer's monogram on verso (scattered foxing on early and late pages, Q6 dogeared and LL7 marginal tear not affecting text in Old Testament; minor losses to K3, L, and DD6 in New Testament not affecting text). Contemporary calf with fine gilt tooling, possibly by Aitken's own bindery (neatly rebacked with original spines laid down). Custom silk wrappers and morocco box (worn). *Provenance*: William Martin (ownership signatures on front endpaper and title page of the first and again on pastedown of the second).

\$70,000-100,000





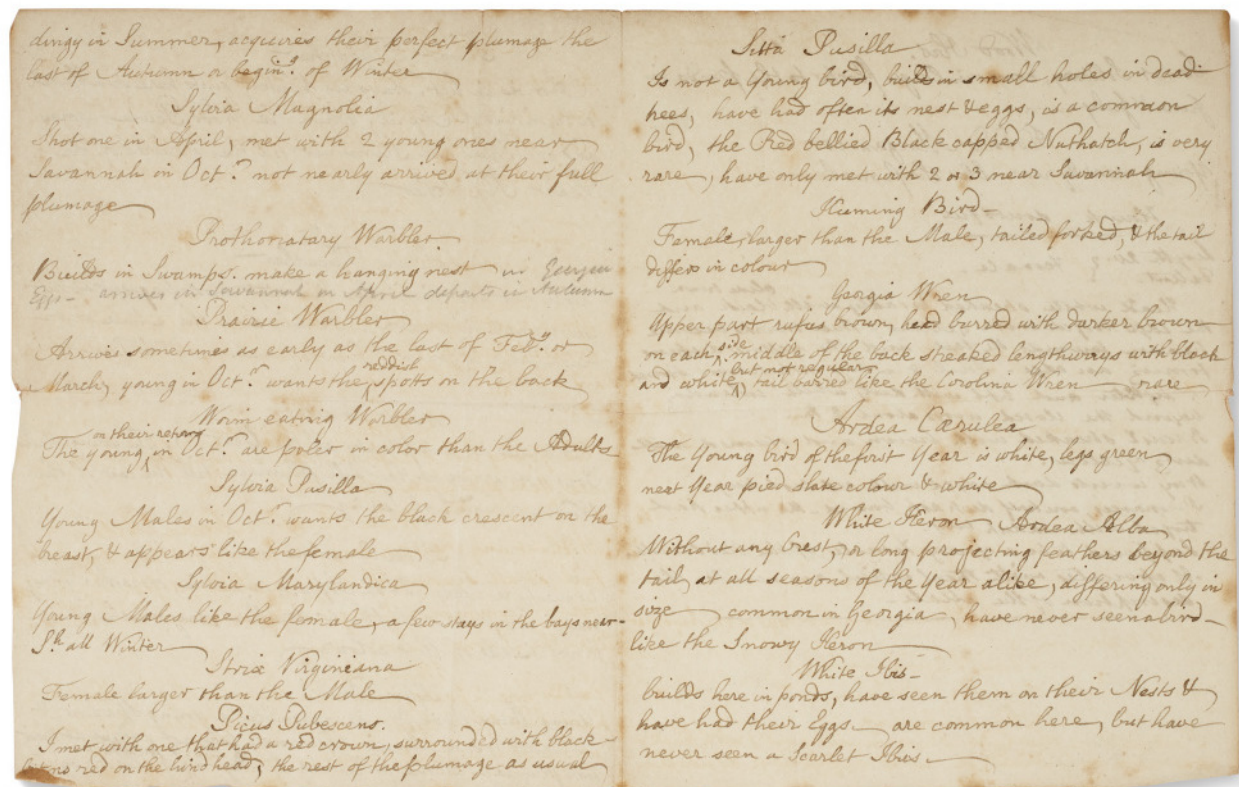
54

PARIS PEACE NEGOTIATIONS — *Preliminary Articles of Peace between his Britannick Majesty, and the Most Christian King. Signed at Versailles, the 29th of January, 1783.* London: T. Harrison and S. Brooke, 1783.

George Montagu's copy, one of the British negotiators at Versailles. Montagu, 4th Duke of Manchester (1737-1788), was a Whig Member of Parliament opposed to Lord North's American policy. His support of the Rockingham ministry landed him appointments as Lord Chamberlain and the Privy Council, and in 1783 he became the Ambassador to France to supervise the conclusion of the ongoing treaty negotiations in Paris in the spring of 1783. Montagu's charge was to conclude treaties with France, Spain and the Dutch Republic (David Hartley and Richard Oswald led separate negotiations with the United States). The present copy would have provided Montagu with easy reference during the protracted negotiations toward a definitive treaty that did not conclude until September 1783. In the lower margin of page seven, Montagu comments on Article VIII which governed the mutual return of various sugar islands in the West Indies, asking whether the word "restitués" would concern the island of Tobago which was taken by the French in 1781 and ceded to France per the terms of Article VII. Davenport 169; Adams, *American Controversy*, 83-45.

Quarto (205 x 190mm). Some marginalia on title page and again on page 7 (slightly toned on a few pages at top margin). Later stabbed and sewn binding (original stitch holes intact). Housed in a green cloth chemise and matching slipcase. *Provenance:* Ex [UK] Public Records office (stamp on verso), deaccession c.1990.

\$3,000-5,000



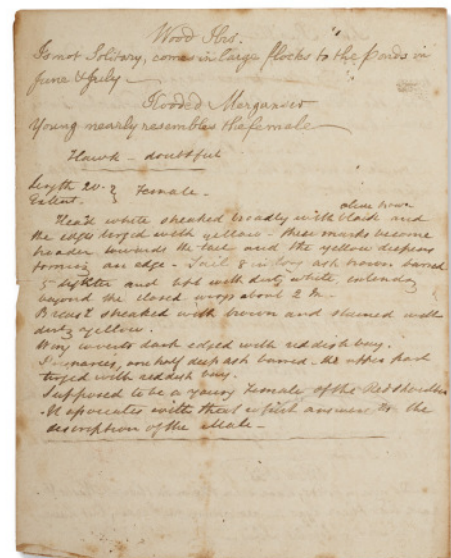
55

ABBOT, John (1751-c.1840). Autograph manuscript, n.p., [c. 1790s?].

Four pages, bifolium, 191 x 150mm. (Light browning at margins and along folds.) With additional notes in the hand of William SWAINSON (1795-1855).

John Abbot and William Swainson collaborate on ornithological descriptions. The London-born Abbot arrived in America on the eve of the Revolution and fought with the Continental Army before he became a successful planter in Georgia. Although he started out his scientific career as an entomologist, in the early 1790s he expanded his studies into ornithology. The first three pages contain brief descriptions of various flycatchers, warblers, the hummingbird, the "Georgia Wren", the "White Heron", and the "White Ibis" as well as the "Wood Ibis". Abbot finishes on page four with the "Hooded Merganser" followed by notes in the hand of William Swainson who adds notes on the "Hawk". Although Abbot and Swainson never met personally, they corresponded regularly. The Linnaen Society of London holds many of their extant letters. See Marcus B. Simpson, Jr., "The Artist-Naturalist John Abbot (1751-ca.1840): Contributions to the Ornithology of the Southeastern United States," *The North Carolina Historical Review*, Vol. 61, No. 3 (July 1984), pp. 347-390.

\$2,000-3,000



NOTES on the state of VIRGINIA;
written in the year 1781, somewhat corrected and enlarged in the winter of 1782, for the use of a Foreigner of distinction, in answer to certain queries proposed by him respecting

1. Its boundaries	-	-	-	page 1
2. Rivers	-	-	-	3
3. Sea ports	-	-	-	27
4. Mountains	-	-	-	28
5. Cascades and caverns	-	-	-	33
6. Productions mineral, vegetable and animal	-	-	-	41
7. Climate	-	-	-	134
8. Population	-	-	-	151
9. Military force	-	-	-	162
10. Marine force	-	-	-	165
11. Aborigines	-	-	-	166
12. Counties and towns	-	-	-	191
13. Constitution	-	-	-	193
14. Laws	-	-	-	235
15. Colleges, buildings, and roads	-	-	-	275
16. Proceedings as to tories	-	-	-	285
17. Religion	-	-	-	287
18. Manners	-	-	-	298
19. Manufactures	-	-	-	301
20. Subjects of commerce	-	-	-	304
21. Weights, Measures and Money	-	-	-	311
22. Public revenue and expences	-	-	-	313
23. Histories, memorials, and state-papers	-	-	-	322

MDCCLXXXII.

56
[JEFFERSON, Thomas (1743-1826)]. *Notes on the State of Virginia: written in the year 1781, somewhat corrected and enlarged in the winter of 1782, for the use of a Foreigner of distinction, in answer to certain queries proposed by him....* [Bound with:] *Draught of a Fundamental Constitution for the Commonwealth of Virginia*. [Paris: Philippe-Denis Pierres for the author,] 1782 [i.e., 1785].

Ohio Senator John Smith's copy of the rare, privately-printed first edition. Jefferson's descriptive essays on his home state of Virginia are "a classic statement about the promise and the perils of the American experiment" (Frank Shuffleton, *Introduction to Notes*) and "the first attempt by an American to describe comprehensively the natural history, geography, inhabitants, and political structure of a part of North America in a single, concise work" (*Creating America*).

Jefferson's began this work in the spring of 1781 as a response to questions from the Marquis de Barbé Marbois, Secretary of the French Legation in Philadelphia, on behalf of the French government. Marbois's queries were forwarded by a Virginia delegate in Congress, Joseph Jones, to the outgoing governor, Jefferson. He promised Marbois on 4 May 1781 that he intended, as soon as he had adequate leisure at his disposal, to give "as full information as I shall be able to do" (*Papers*, 5:58). For some years, Malone reports, he had been "making memoranda about Virginia on loose sheets of paper"; after leaving the governorship, he returned to Monticello and took up the project in earnest (*ibid.*, p.374). By December, he forwarded Marbois a draft, but cautioned that it was "very imperfect" (*Papers*, 6:142). Over the next two years, Jefferson continued expanding the notes and sent manuscript copies to various friends for comments. Many in his circle requested copies, so Jefferson eventually decided to produce a private edition; before he could do so he embarked to Paris to take up his post as U.S. Minister to France. "Perhaps I may have a few copies struck off in Paris," he concluded (*Papers*, 7:282). From Paris, in May 1785, he announced to James Madison that the printers "yesterday finished printing my notes. I had 200 copies printed, but do not put them out of my own hands, except two or three copies here, and two which I shall send to America, to yourself and Colo. Monroe..." (*Papers*, 8:147).

This copy contains the ownership inscription of John Smith, who served as one of the first two U.S. Senators from Ohio when it was admitted as a state in 1803. Smith (c. 1735-1824) was a native Virginian who settled in Colombia, Ohio Territory (near Cincinnati) in 1790. Little is known about his life before

this point. "Described by contemporaries as large, handsome, and dark complected, he had as his only assets a talent for public speaking and a winning personality that expertly balanced seriousness and gregariousness. But they were enough to win the confidence of a small Baptist congregation who engaged him as their pastor" (ANB). Interestingly, Smith's ownership inscription is dated 1788, prior to his move to Ohio and his known association with Jefferson during his time in Congress. The first leaf of text bears the inscription: "Jno. Smith to his friend Mos. [?] Doughty." On the rear flyleaf Smith has written "John Smith 1788". There are also names of several young ladies penciled onto the verso of the titlepage. Smith and Jefferson were friendly while Smith was a Senator, but their friendship suffered when Smith was implicated in the Burr Conspiracy. Although Smith survived a Senate vote for his expulsion, his political career had been ruined and he resigned his seat on 25 April 1808.

Taking advantage of low printing costs in Paris, Jefferson published three more tracts, including the Constitution of Virginia; the Virginia Statute of Religious Freedom, which he co-authored; and his ideas on currency units, some of which were bound in with copies of the *Notes*. This copy contains the first of these. The Virginia Constitution was the first state constitution to be created, drafted in May 1776 as the state declared independence from Great Britain. Primarily the work of John Mason and James Madison, the Virginia Constitution created a bicameral legislature, an Executive of a Governor and a Council of State, and inferior and superior courts. The right to vote was closely restricted to white men over twenty-one of fairly significant wealth. Church 1189; *Creating America* 21; Howes 178 ("c"); *Federal Hundred* 6 ("a classic of Americana in a variety of fields, from natural history to politics"); Rich, p.301; Sabin 35894; Sowerby, *Catalogue of the Library of Thomas Jefferson* 4167 (4:301-30); Coolie Verner, *Mr. Jefferson Distributes His Notes* (New York, 1952); Streeter sale 1772; Vail 728.

Octavo (200 x 130mm). Typical correction to page 5 and again on page 244 (replacing "this" over "that"), both presumed to be in Jefferson's hand (early pages moderately soiled). Contemporary calf with morocco spine label (hinges cracked, boards rubbed and worn, lacking front free endpaper, rear endpapers lightly dampstained). Custom chemise and red quarter morocco slipcase. *Provenance*: John Smith, 1735-1824, Senator from Ohio (ownership signature) – Mos[es?] Doughty (gift inscription from Smith) – R. D. Cochran, Pittsburgh (ownership inscription).

\$200,000-300,000



*John Smith to his friend
Mos: Doughty*



"About Nineteen Hundred have received a Liberal Education here, and have gone forth into the world with the honors of this University."

57

YALE UNIVERSITY – *A Front View of Yale-College, and the College Chapel, New Haven.* New Haven: Daniel Bowen, 1786.

A rare and early view of Yale, accompanied by seven short columns of text headed "A Compendious History of Yale-College, and a General Account of the Course of Studies Pursued by the Students." The woodcut shows Connecticut Hall, the original New Haven building of Yale College which still stands in the middle of Yale's Old Campus and is the only remaining example of colonial-era architecture built at Yale. To the left is the original Yale chapel, which was torn down in the 19th century. Rare at auction: this copy, from the 1973 sale of the collection of the Hon. J. William Middendorf II, is the only copy to appear in RBH and no copy has been recorded since. Prior to that it sold in 1963 at Parke-Bernet; while there are no property titles in that catalogue, the sale included property from Anson Phelps Stokes, Jr. (1874-1958), who authored the bibliography *Historical Prints of New Haven, with special reference to Yale College and the Green*—ostensibly this is his copy. Institutional holdings include Yale, the Newberry Library, Connecticut Historical Society, and Massachusetts Historical Society. The earliest view, "Johnston's View of Yale College," dates to the late 1740s and is virtually unattainable; RBH records one copy in a 1927 Goodspeed catalogue. Sabin 105931; Shadwell 78; A.P. Stokes 10.

Broadside, 536 x 469mm. Hand-colored woodcut on laid paper (lined, restored at folds and edges with a few tiny losses along center vertical fold, unevenly trimmed). Framed. *Provenance*: Parke-Bernet, 19 March 1963, lot 219 – The Hon. J. William Middendorf II (Sotheby Parke Bernet, his sale, 18 May 1973, lot 109).

\$70,000-100,000





58

[UNITED STATES, CONTINENTAL CONGRESS]: A complete set of the Journals of Congress, containing proceedings from 5 September 1774 to 3 November 1788. Philadelphia: Published by Order of Congress [various printers, Robert Aitken, David C. Claypoole, John Dunlap and John Patterson], 1777-1788.

A complete set of the Journals of the Continental and Confederation Congresses. A fundamental collection of documents recording the early history of the American republic, minutely documenting its progression from an array of disparate and disgruntled colonies to armed resistance and outright rebellion, independence, confederation, and eventually, unification under a federal constitution. The journals record in detail the daily business of the Congress, and contain the most vital documents from the Revolutionary period through the end of the Confederacy, culminating with the tumultuous adoption of the Federal Constitution in 1788. They are an essential basis for any comprehensive collection of the American Revolution and early National period. These journals contain fundamental acts relating to every possible concern of a national legislature: issues of war and peace, inter-state relations; the recruitment, equipping and supply of the Continental Army, Navy and Marines, and the appointment and compensation of officers; instructions to general officers and commanders in the field; the receipt of communiques from officers including Washington, Knox, Gates, Nathanael Greene, St. Clair, Heath and others; the receipt of letters from U.S. ministers overseas including Franklin Deane, Adams and others; the management of British prisoners, their exchange, housing, transport and supply; the provision of pensions for wounded or disabled soldiers and sailors; the perennial difficulties in "supplying the Treasury"; Indian affairs, including reports from far-flung garrisons of incursions and alliances; the appointment of Superintendents of Indian Affairs and their reports; the handling of Loyalists and their property; matters of international diplomacy, diplomatic appointments and the ratification of treaties and pacts, including the critical Treaty of Amity and Commerce with France (vol. 6, 1780); foreign trade; the proclamation of days of prayer and thanksgiving; currency, the mint, bills of credit, loan certificates and the regulation of specie and paper currencies; maritime affairs, from the certification of privateers and the taxation of imports to the payment of prize-monies to John Paul Jones and other sailors; the settlement of conflicting territorial claims of the states and the survey of those borders; judicial issues, the appointment of judges, and the delineation of their spheres of responsibility; the postal office and postmaster-general's duties and stipulations concerning his authority; the receipt of and response to communications from officers, ministers plenipotentiary, Governors, state legislatures and foreign rulers; etc., etc. The attendance of delegates for each session and even their yea and nay votes on particular resolutions are noted.

Shortly after the Declaration of Independence, Congress recognized the necessity of publishing and disseminating its proceedings on a timely basis. These volumes appeared in more or less annual volumes, but in variable formats and from four different printers: Robert Aitken, David Claypoole, and John Dunlap. A tradition had already been

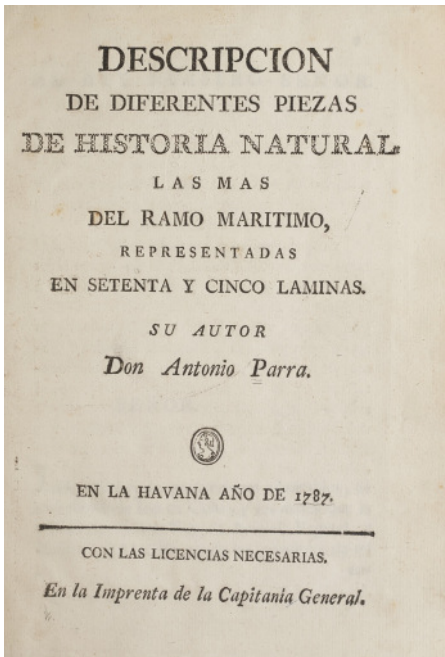
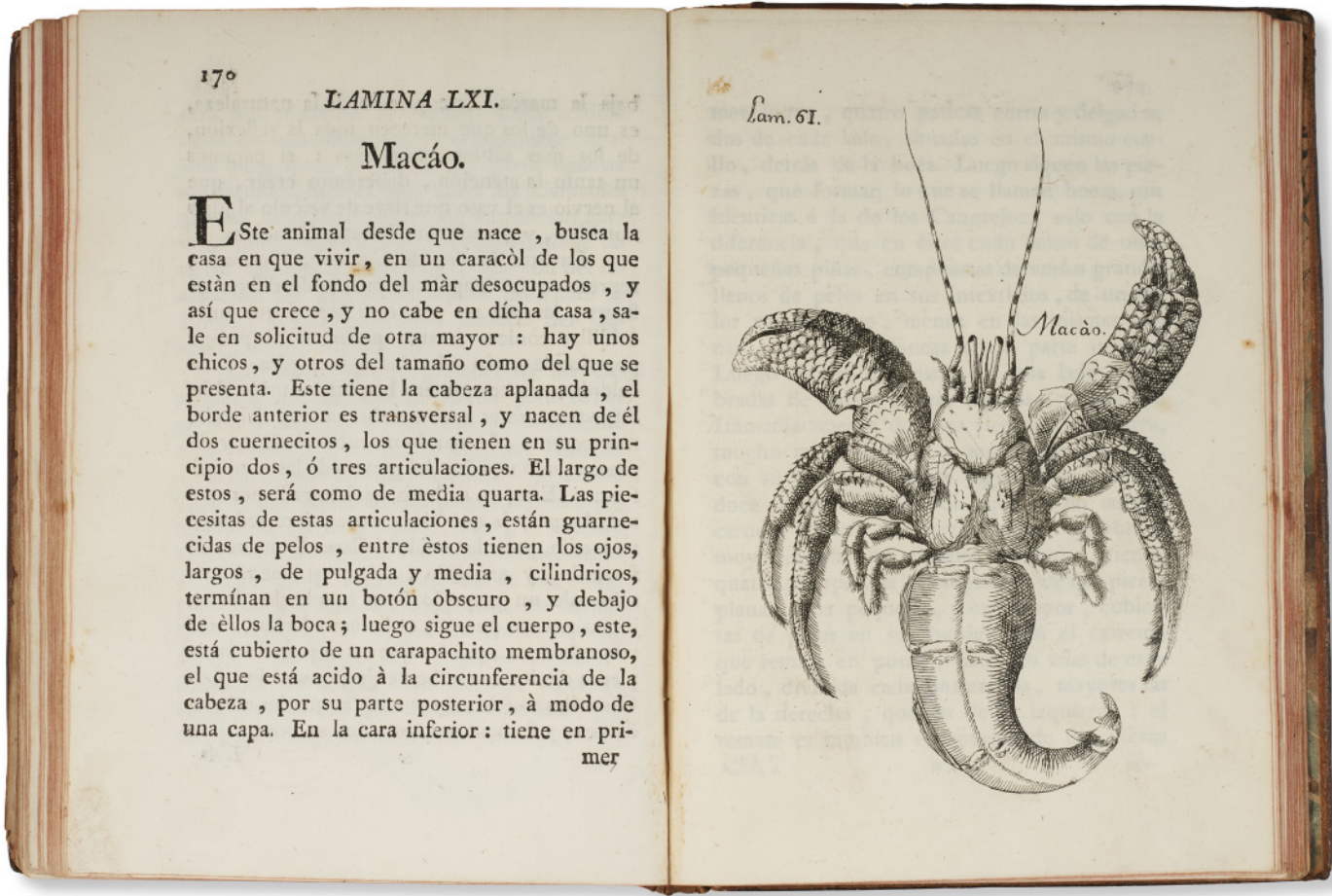
established by the separate publication of the Journals from the First and Second Continental Congress in 1774 and 1775. The first volume in this series, begun after the Declaration of Independence, reprinted those journals, and was issued concurrently with the second volume, both appearing from the press of Robert Aitken in 1777 (that volume includes the full text of the Declaration of Independence, and the names of the Signers, pp. 241-246). Dunlap and Claypoole provide the subsequent volumes which is rounded out by several later printings by John Paterson of New York (who printed the 1777 volume in 1788 and the volume for 1781-82 in 1787. Also of interest is a 1786 printing of the Journals for 1780 by Dunlap under the title, *Resolutions, Act and Orders of Congress, for the Year 1780* (described by Evans as "abridged"). The series thus covers the entire span of the Continental Congress, beginning in 1774, through the Revolutionary years, and on to the period from the Peace in 1783 to the adoption of the Constitution. The final session sat through November 1788, and the new federal government was initiated in April 1789. The dates, printers, years of publication, and pagination of the individual volumes, are as follows:

1774-1776. Aitken. 1777. [2], 310 pp. (lacking index). Evans 15683.
1776. Aitken. [2], 513, [22] pp. Evans 15684.
1777. Patterson. [1788]., 603, xxii pp. Evans 21527.
1778. Claypoole. [1779]. [2], 748 pp. lxxxix, [4] . Evans 16584.
1779. Claypoole. 1782. 464, [15], 74 pp. Evans 17766.
1780. Dunlap [1786]. 257, xliii pp. Evans 20079.
1781 [-1782]. Patterson. [1787]. 522, lxxix pp. Evans 20773.
1783. Claypoole. 1783. 483 pp. Evans 18266.
1784. Dunlap. [1784]. 317, xviii pp. Evans 18840. [Bound with:] Dunlap. [1784]. June - Aug. 1784. 47pp. Evans 18841
1785. Dunlap. 1785. 369 pp., xxvi. Evans 19316.
1786. Dunlap. 1786. 267, xvi pp. Evans 20068.
1787. [New York], Published by Order of Congress. 1787. 255, ix pp. Evans 20772.
1788. Dunlap. 1788. 170, xcvi, xi pp. Evans 21526.

Revolutionary Hundred, 48.

13 volumes, octavo (188 x 201 to 108 x 125mm). (Occasional browning, marginal dampstains, wormhole runs in vol. 6). Contemporary sheep with red morocco spine labels except vol. 1 in 19th century half morocco (rubbing to extremities, front board and endpaper detached on vol. 3). Uniform chemises and red morocco-backed slipcases.

\$50,000-80,000



59
PARRA, Antonio (1737-?). *Descripcion de Diferentes Piezas de Historia Natural, las Mas del Ramo Maritimo*. Havana, Cuba: Imprenta de la Capitanía General, 1787.

First edition of the first scientific book printed in Cuba, a beautiful example of early Cuban printing and illustration, in a contemporary Cuban binding. Parra, a native of Portugal, first came to Havana in the 1760s. Captivated by the natural history of the island, he began to collect specimens—some of which he sold to the natural history museum in Madrid, and others he used to create a sort of cabinet of curiosities in his home in Havana. This is his most important work, described by Cuvier as “one of the most useful books in the study of the fishes of the Gulf of Mexico, not only on account of the text, but also on account of the very exact figures representing them.” The striking illustrations are by the author’s son, Manuel, and depict fish, turtles, and crustaceans observed along the Cuban shoreline. The final section contains three alarming illustrations of an enslaved man identified as Domingo Fernández, who is suffering from scrotal lymphedema. A landmark of Caribbean printing and natural history. Sabin 58835. Palau 213307. Nissen 3094. Trelles, *Bibliografía Cubana*, pp.149-50.

Quarto (201 x 144mm). 2 folding plates and 73 single-page engraved plates, woodcut ornaments (a few stains, one small marginal repair). Contemporary Cuban mottled calf, flat spine gilt (some minor cracking to spine). Cloth box. *Provenance*: printed library label on front pastedown – Boston Society of Natural History (blindstamp on title).

\$10,000-20,000



60
JEFFERSON, Thomas (1743-1826). *Notes on the State of Virginia*. London: for John Stockdale, 1787.

First English edition, following the privately printed, extremely rare first edition (Paris, 1782 [i.e. 1785], see lot 56) and a poor French translation (Paris, 1786). This edition contains new accounts of events during and since the Revolution, and features the map engraved at Jefferson’s request to incorporate the most up-to-date topographical data on the soon-to-be-opened Ohio Valley. Two of the three appendices are of considerable significance; these were issued as supplements with a few copies of the original edition, but are integral to this edition. Appendix II contains the full text of the proposed Virginia constitution, while Appendix III contains the Virginia act for establishing religious freedom, passed in 1786. ESTC T147402; Sabin 35896.

Octavo (208 x 127mm). Large folding map of Virginia handcolored in outline, woodcut cave plan, folding chart (Advertisement leaf reinforced, mild dustsoiling and toning to map, small marginal stain to first several pages). Modern half calf (a bit tight). *Provenance*: Medical Society of Edinburgh (notation in Latin on title page: “Ex Libris Soc[ietatis]: Med[ica]: Edinen[sis]:”).

\$20,000-30,000



61
HAMILTON, Alexander (1759-1804); MADISON, James (1751-1836); and JAY, John (1745-1829). *The Federalist: A Collection of Essays Written in Favor of the New Constitution, as Agreed upon by the Federal Convention, September 17, 1787*. New York: Printed and sold by John and Andrew M'Lean, 1788.

William Loughton Smith's copy of the thin paper first edition, collecting all 85 seminal essays written in defense of the newly drafted Constitution and published under the pseudonym "Publius" in various New York newspapers, together constituting "the most thorough and brilliant explication of the Federal Constitution (or any other constitution) ever written" (Page Smith, *The Constitution: A Documentary and Narrative History*, pp. 263-264). **"One of the new nation's most important contributions to the theory of government"** (*Printing and the Mind of Man*).

Included here is the complete text of the Constitution, headed "Articles of the New Constitution," with the accompanying resolutions of the Constitutional Convention (vol. 2, pp. [367]-384). Essays 78 to 85 were printed first in this volume and then published in the newspapers, timed to coincide with the New York State Convention in Albany.

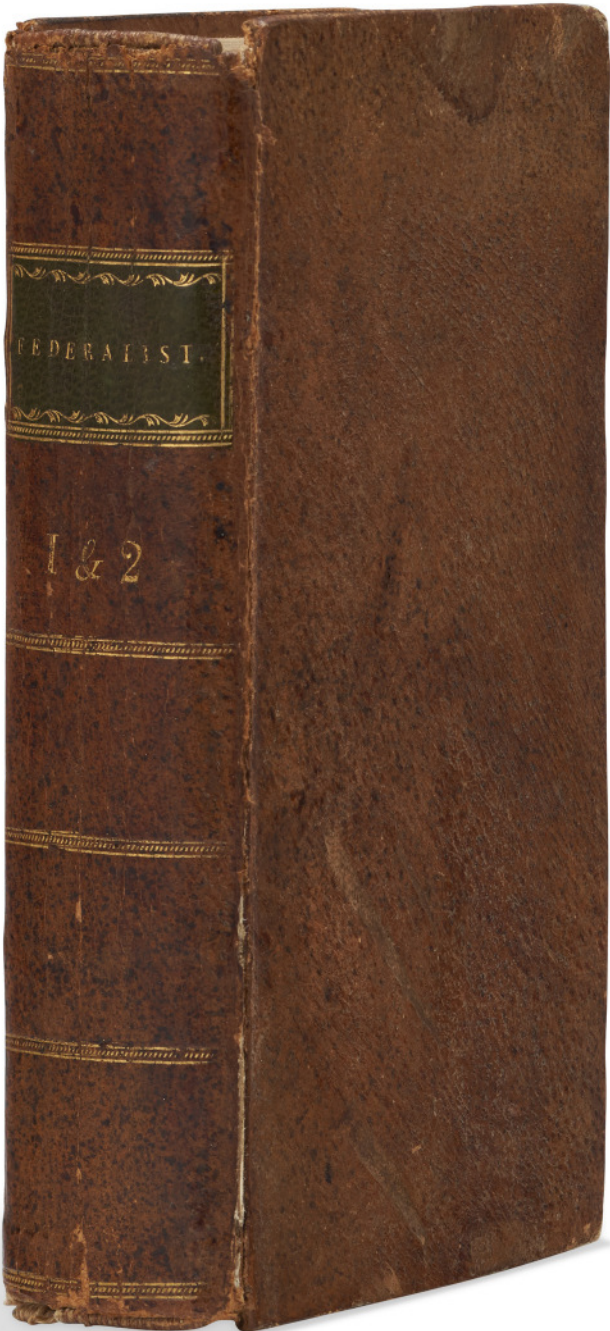
This series of essays is "justly recognized as a classic exposition of the principles of republican government" (R.B. Bernstein, *Are We to be a Nation? The Making of the Constitution*, 1987, p.242). The Federalist Papers grew out of the heated pamphlet wars and tumultuous debate over ratification of the Constitution. Concerned that the state of New York might refuse to ratify, Hamilton enlisted John Jay and James Madison to collaborate on a series of interpretive essays supporting the new plan of government and refuting point-by-point the objections of its many detractors. "Hamilton wrote the first piece in October 1787 on a sloop returning from Albany... He finished many pieces while the printer waited in a hall for the completed copy" (R. Brookhiser, *Alexander Hamilton: American*, 1999, pp.68-69). Due to Jay's illness and Madison's return to Virginia, the bulk of the 85 essays, in the end, were written by Hamilton. "Despite the hurried pace at which they worked—they ground out four articles nearly every week—what began as a propaganda tract, aimed only at winning the election for delegates to New York's state ratifying convention, evolved into the classic commentary upon the American Federal system" (F. McDonald, *Alexander Hamilton*, p.107). Washington, the former President of the Constitutional Convention, precisely spelled out the work's importance when he wrote that *The Federalist* "will merit the Notice of Posterity; because in it are candidly and ably discussed the principles of freedom and the topics of government, which will always be interesting to mankind."

This copy belonged to William Loughton Smith (1758-1812), who formed part of the Congressional delegation from South Carolina during the first five Congresses (1789-1797). During his third and forth terms, Smith allied himself with the Federalists, and as Chair of the House Ways and Means Committee, served as the House spokesman for the policies of Alexander Hamilton. Smith resigned his seat in Congress to accept the post of United States Ambassador to Portugal in 1797. Returning to South Carolina in 1801, he ran again for Congress, but lost to his Democratic-Republican opponent. By the end of the decade his politics began to sway away from Hamilton toward Jefferson, supporting the 1808 Embargo.

Church 1230; Cohen 2818; Evans 21127; Ford 17; Grolier American 100; Howes H-11 ("c"); *Federal Hundred* 19; PMM, 234; Sabin 23979; Streeter sale 1049. R.B. Bernstein, *Are We to Be a Nation? The Making of the Constitution*, (1987), p.242. R. Brookhiser, *Alexander Hamilton: American* (1999), pp.68-69. F. McDonald, *Alexander Hamilton: A Bibliography*, p. 107.

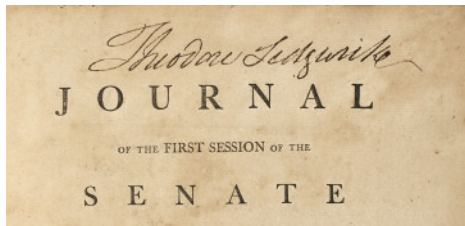
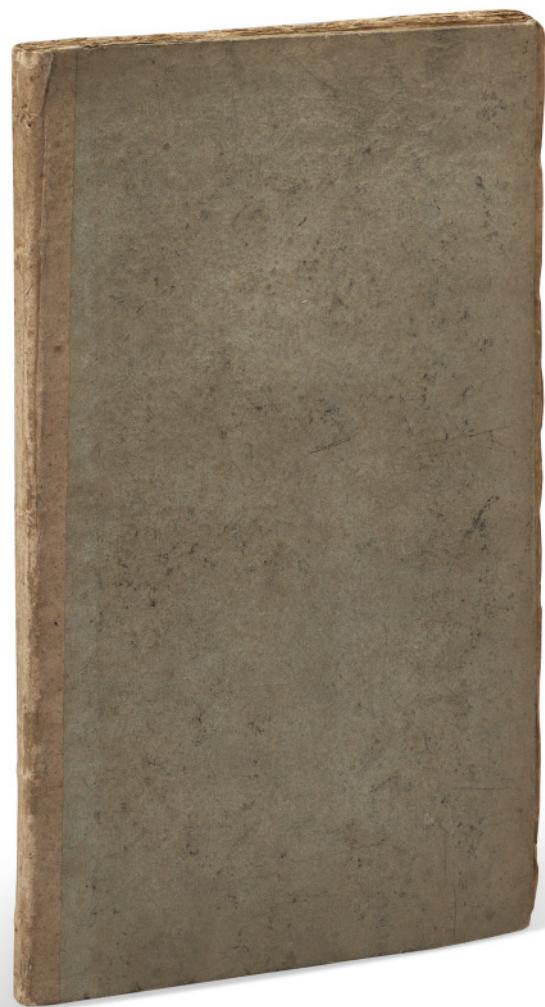
Two volumes in one, 12mo (168 x 100mm). Several pencil emendations, most notably in No. XXIX (On the Militia) and ink corrections for the misprints of numbers XLVIII & XLIX. Contemporary speckled sheep, spine gilt-ruled in compartments, green morocco lettering piece (joints starting, wear at spine ends, corners just showing). Red morocco pull-off case. *Provenance*: William Loughton Smith, (1758-1812, member of Continental Congress; bookplate, ownership inscription on title) – Gift of Rev. J. Adams to Elizabeth A. Bigelow, 1833 (ownership inscription on front endpaper, ink annotation on p. 371) – penciled notes at back in French listing the few dozen pencil emphasis marks and x's to the text – John Gainey, 1901 (inscription on rear pastedown).

\$180,000-250,000



actual size

"Let [every man] reflect that the object upon which he is to decide is not a particular interest of the community, but the very existence of the nation..." (Alexander Hamiton, Federalist No. 85)



62

[BILL OF RIGHTS] – *Journal of the First Session of the Senate of the United States of America, Begun and Held at the City of New-York, March 4th 1789.* New York: Printed by Thomas Greenleaf, 1789.

House Speaker Theodore Sedgwick's copy of the first edition of the Acts of the first session of the U.S. Senate: featuring two distinct and early printings of the Bill of Rights documenting the evolution of this landmark document. This, the first official publication of the Senate, documents a number of important enactments including the official tally of electoral votes in the first presidential election, the Judiciary Bill, and the Treasury Bill. Pages 22-25 narrate the events surrounding Washington's inauguration and transcribes the text of his address to the House and Senate.

Of particular interest are two versions of what would become the Bill of Rights. James Madison, who represented Virginia in the House during the First Congress, proposed a series of amendments on 8 June 1789. After a long summer of debate, the House approved 17 proposed amendments to send to the Senate for consideration (pp. 103-107). Over the course of the next few weeks, the Senate winnowed those 17 articles down to 10. Notably, the Senate combined articles III and IV which covered the freedom of religion, speech and press into one article (today's First Amendment) while removing the conscientious objector clause the fifth article which concerned the right to bear arms (today's Second Amendment). The Senate passed its version, consisting of 12 articles and on 26 September 1789, both houses approved the final version. The final text of the proposed 12 articles for ratification as constitutional amendments as presented to the states appears at the conclusion of the *Journal* (pp. 163-164). Interestingly, the first two articles were not ratified by three-quarters of the states at the time, so the third article guaranteeing freedom of religion, speech, and press became the First Amendment; the fourth article guaranteeing the right to bear arms appears as the Second Amendment; and so on. In the early 1980s, a college student began campaigning to complete ratification of the second of those two proposed articles which delayed any increase in legislative salaries until the sitting of a new Congress. In 1992, the required number of states had ratified the long-dormant article to make it the 27th Amendment.

Theodore Sedgwick (1746-1813) was a Connecticut native who began his political career on the national stage as a delegate from Massachusetts to the Continental Congress in 1780. In 1789 he represented Massachusetts's first congressional district in the House, serving until 1796 when he was elected to the Senate, serving until 1799 when he was reelected to his congressional seat one last time. During that final term in the House, he served as Speaker. During his tenure as Speaker, Sedgwick was a critic of John Adams' attempts to end the undeclared naval war with France, but on 4 March 1801, when Adams suddenly left Washington rather than attend Jefferson's inauguration, Sedgwick, who was also retiring from Congress, shared the carriage with the outgoing president. Sedgwick, as a young lawyer, was involved in an important case involving Elizabeth Freeman, an enslaved woman who escaped her enslaver and sued for her freedom citing cruel treatment. Sedgwick and his partner, Tapping Reeve, pleaded the case (Brom and Bett vs. Ashley, 1781) challenging Elizabeth Freeman's enslavement citing the Massachusetts Constitution's clause that held that "all men are born free and equal." Freeman won the case, which was upheld by the Massachusetts Supreme Court. Evans 22207; *Federal Hundred* 25; *Grolier American*, 20; *Sabin* 15551.

Folio (345 x 215mm). Printed on laid paper with watermark "HS" (Gravell, *American Watermarks*, 304), deckled edges preserved (a few leaves toned, scattered very occasional foxing, small marginal tear from final leaf). Original paper boards (hinges cracked). *Provenance*: Theodore Sedgwick, 1746-1813, Speaker of the House of Representatives (ownership signature on title page).

\$40,000-60,000

The Conventions of a Number of the States having, at the Time of their adopting the Constitution, expressed a Desire, in order to prevent misconstruction or abuse of its Powers, that further declaratory and restrictive Clauses should be added: And as extending the Ground of public Confidence in the Government, will best insure the beneficent Ends of its Institution—

RESOLVED, by the Senate and House of Representatives of the United States of America in Congress assembled, two thirds of both Houses concurring, That the following Articles be proposed to the Legislatures of the several States, as Amendments to the Constitution of the United States, all or any of which Articles, when ratified by three fourths of the said Legislatures, to be valid to all intents and purposes, as part of the said Constitution—Viz.

Articles in addition to, and amendment of, the Constitution of the United States of America, proposed by Congress, and ratified by the Legislatures of the several States, pursuant to the fifth Article of the original Constitution.

ARTICLE THE FIRST.

After the first enumeration, required by the first Article of the Constitution, there shall be one Representative for every thirty thousand, until the number shall amount to one hundred; after which the proportion shall be so regulated by Congress, that there shall be not less than one hundred Representatives, nor less than one Representative for every forty thousand persons, until the number of Representatives shall amount to two hundred; after which the proportion shall be so regulated by Congress, that there shall not be less than two hundred Representatives, nor more than one Representative for every fifty thousand persons.

ARTICLE THE SECOND.

No law, varying the compensation for the services of the Senators and Representatives, shall take effect, until an election of Representatives shall have intervened.

ARTICLE THE THIRD.

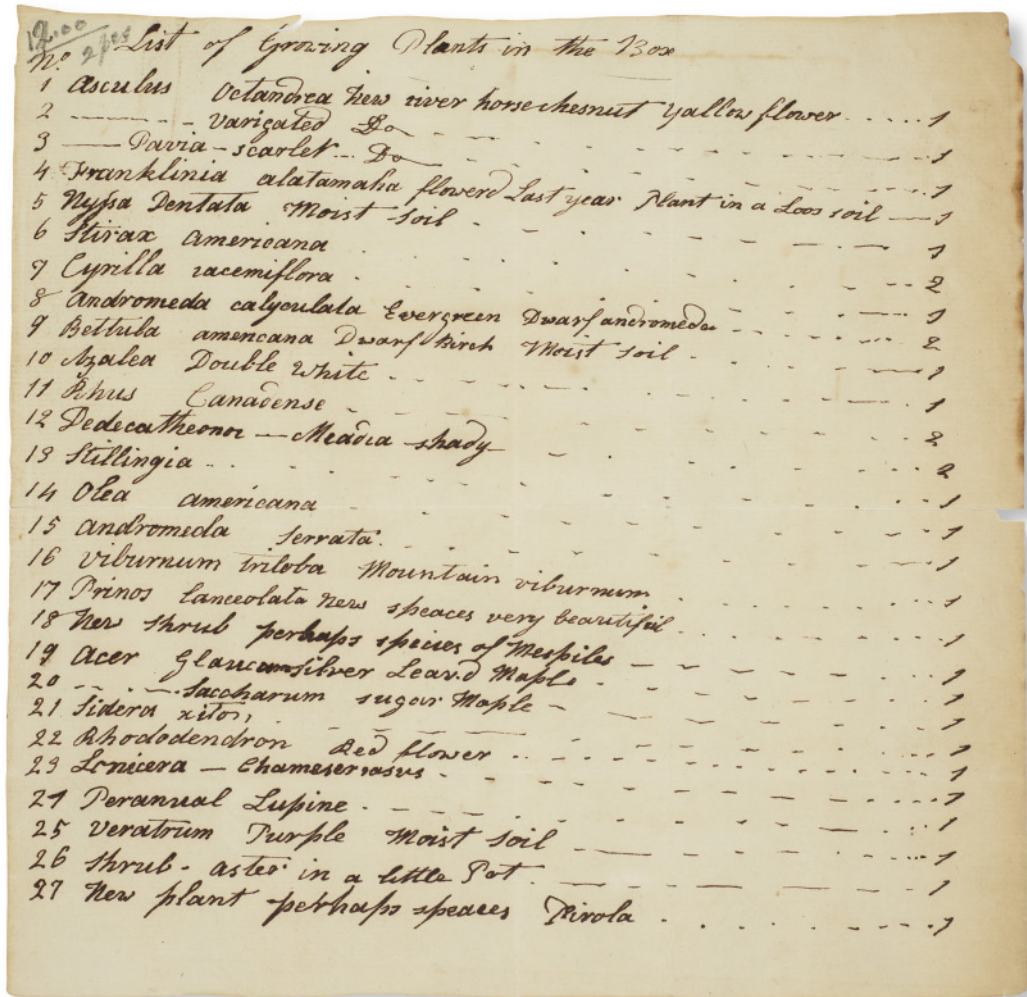
Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof, or abridging the freedom of speech, or of the press, or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.

ARTICLE THE FOURTH.

A well regulated militia, being necessary to the security of a free State, the right of the people to keep and bear arms, shall not be infringed.

ARTICLE THE FIFTH.

No soldier shall, in time of peace, be quartered in any house, without the consent of the owner, nor in time of war, but in a manner to be prescribed by law.



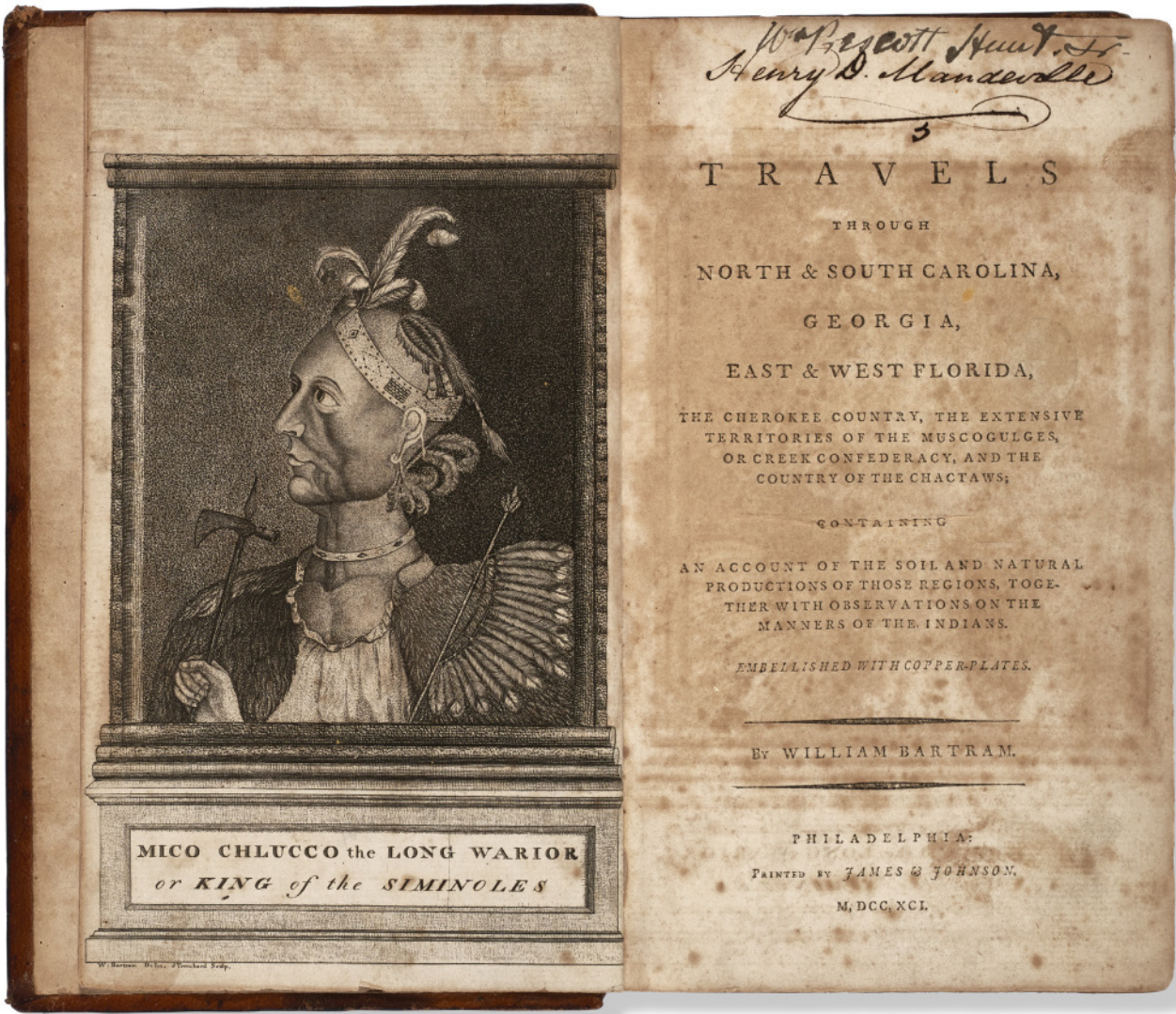
63

BARTRAM, William (1739-1823). Two autograph manuscripts, n.p., c. 1780s - 1790s.

One page, 195 x 202mm (lightly toning to left margin, partly spit at fold); one page, 107 x 92mm.

Naturalist William Bartram records his plantings. A pair of manuscript lists, likely accomplished following his return from his extensive travels in the Carolinas in the 1770s, recording the Latin names of thirty-nine species of plants, most of which have origins in the American southeast. The first list, titled "List of Growing Plants in the Box", details the names of twenty-seven species, occasionally followed with colloquial names, and notes on growing requirements (e.g. "Moist soil" and "shady"). Of particular interest is number four on this list: the famous *Franklinia alatamaha*, or the "Franklin Tree," a rare and near extinct species that Bartram discovered while camping along the Altamaha River in Georgia. The last example documented in the wild was 1803, and all Franklin trees found today can be traced to the seeds Bartram brought from Georgia. The second and shorter list is entitled, "Contents of a Box of Plants for Mr. Girard," lists twelve plant species with a number at right presumed to indicate the quantity of each. Bartram prepared the list presumably for the Philadelphia financier and philanthropist Stephen Girard, who himself was an avid gardener, performing much of the physical labor himself on his farm. Most famous today for his *Travels Through North and South Carolina*, these two lists document the activities of the working naturalist and his development of Bartram's Garden on the banks of the Schuylkill.

\$3,000-5,000



64

BARTRAM, William (1739-1823). *Travels through North & South Carolina, Georgia, East & West Florida, the Cherokee Country, the Extensive Territories of the Muscogulges, or Creek Confederacy, and the Country of the Chactaws*. Philadelphia: James & Johnson, 1791.

First edition of Bartram's classic work on the natural history of the southern frontier. William Bartram was the son of the noted botanist John Bartram, and his book details plant and animal life, as well as aspects of various Native American cultures. Unlike his self-taught father, William Bartram benefited from a rigorous education at the Philadelphia Academy. Unsuccessful at business, he gave up Philadelphia life in 1761 and moved to North Carolina to live with his father's half-brother who owned a trading post at Cape Fear. "When John Bartram was appointed botanist to King George III in 1765, he invited his son to join him on a year-long collecting trip in Florida, which had come under British control in 1763 and then extended as far west as the Mississippi River and as far north as the thirty-first parallel" (*ANB*). The trip, focused primarily on the St. Johns River, inspired William Bartram to become an explorer-naturalist.

Although the main purpose Bartram's later travels to the American southeast was to collect and ship to England new species of plants, his interests were broad, and he recorded very comprehensive observations of the region and its peoples. His comments on the Creek, Cherokee, and Seminole tribes are particularly valuable. Bartram visited the coasts of South Carolina, Georgia,

and northern Florida, returning to many of the sites he had visited with his father in 1765 and 1766. He also traveled inland, across present-day Georgia, Alabama, and Louisiana, eventually reaching as far west as Point Coupee, north of Baton Rouge on the Mississippi River. Along the Gulf Coast he contracted a near-fatal illness that left him severely weakened and partially blind. His book, based on his diaries, was first published in Philadelphia in 1791, making it the first serious work on American natural history published in post-Revolutionary America (see *ANB*). The book proved "a great success, going through several English editions and foreign translations, and was widely read in Europe and America as both a literary and travel work. It is credited with influencing everyone from Coleridge to Thoreau, and Bartram became famous, as he remains today." (*Federal Hundred*). "Unequalled for the vivid picturesqueness of its descriptions of nature, scenery, and productions (Sabin). "For the period, Bartram's work is unrivalled" (*Federal Hundred*). Clark *Old South* 197; *Creating America* 20; Evans 23159; *Federal Hundred* 33; Howes B-223 ("b"); Sabin 3870 Streeter sale 1088; Vail 849.

Octavo (200 x 130mm). Frontispiece portrait "Mico Chulcco the Long Warrior" by J. Trenchard after Bartram, engraved folding map of the coast of East Florida and 8 plates, one of which is folding (moderate foxing and browning). Contemporary sheep with ribbed spine and red title label (top and bottom of spine, front board slightly loose, and light wear to other extremities). Custom chemise and slipcase. *Provenance:* Henry D. Mandeville (ownership inscription on titlepage) — William Prescott Hunt, Jr. (ownership inscription on title page).

\$6,000-9,000

CAMPBELL, Patrick (c.1765-c.1823). *Travels in the Interior Inhabited Parts of North America in the Years 1791 and 1792*. Edinburgh: for the author, and sold by John Guthrie, 1793.

First edition of Campbell's privately printed Travels. "The author, a Scottish gentleman, travelled to Canada and New York State for his own amusement and to determine whether his countrymen who planned to emigrate to America might be better off staying home. Despite this stated purpose, his narrative, written on the stumps of trees occasionally while he travelled, is free of the prejudice against things American usually found in British tourists of the period. Campbell was particularly interested in the quality of the farms he saw on both sides of the St. Lawrence, and the pride freeholders took in their homesteads. The plate 'Plan of an American new cleared Farm' illustrates both the raw, stump-filled landscape of the agricultural frontier and the uses to which wood was put. Besides farm dwellings and outbuildings, four different types of wooden fence are shown: a plain log fence, a post and rail fence, the worm fence made of split poles, and the Virginia rail fence of crossed stakes. When Campbell passed the settlements of American loyalists in Upper Canada near Detroit, he remarked that 'though it is but eight years since the first tree was cut down in this district, they do not fall much short of having as much land cleared as the French who have been more than an hundred years in possession.'" (*Creating America*). *Creating America* 49; *Federal Hundred* 41; Howes C-101 ("c"); Lande 76; TPL 636; Sabin 10264.

Octavo (208 x 130mm). Half title. Engraved portrait frontispiece, partially hand-colored; 2 plates, one of which is folding; folding letterpress table of distances. Closed repaired tear to z2, few spots near or on folding plate. Early 19th-century half calf over marbled boards (wear to spine and edges, spine ends chipped, removed bookplate). Custom chemise and quarter morocco slipcase. *Provenance:* George A. (early ownership inscription trimmed on title) – William Bennett (book label).

\$8,000-12,000

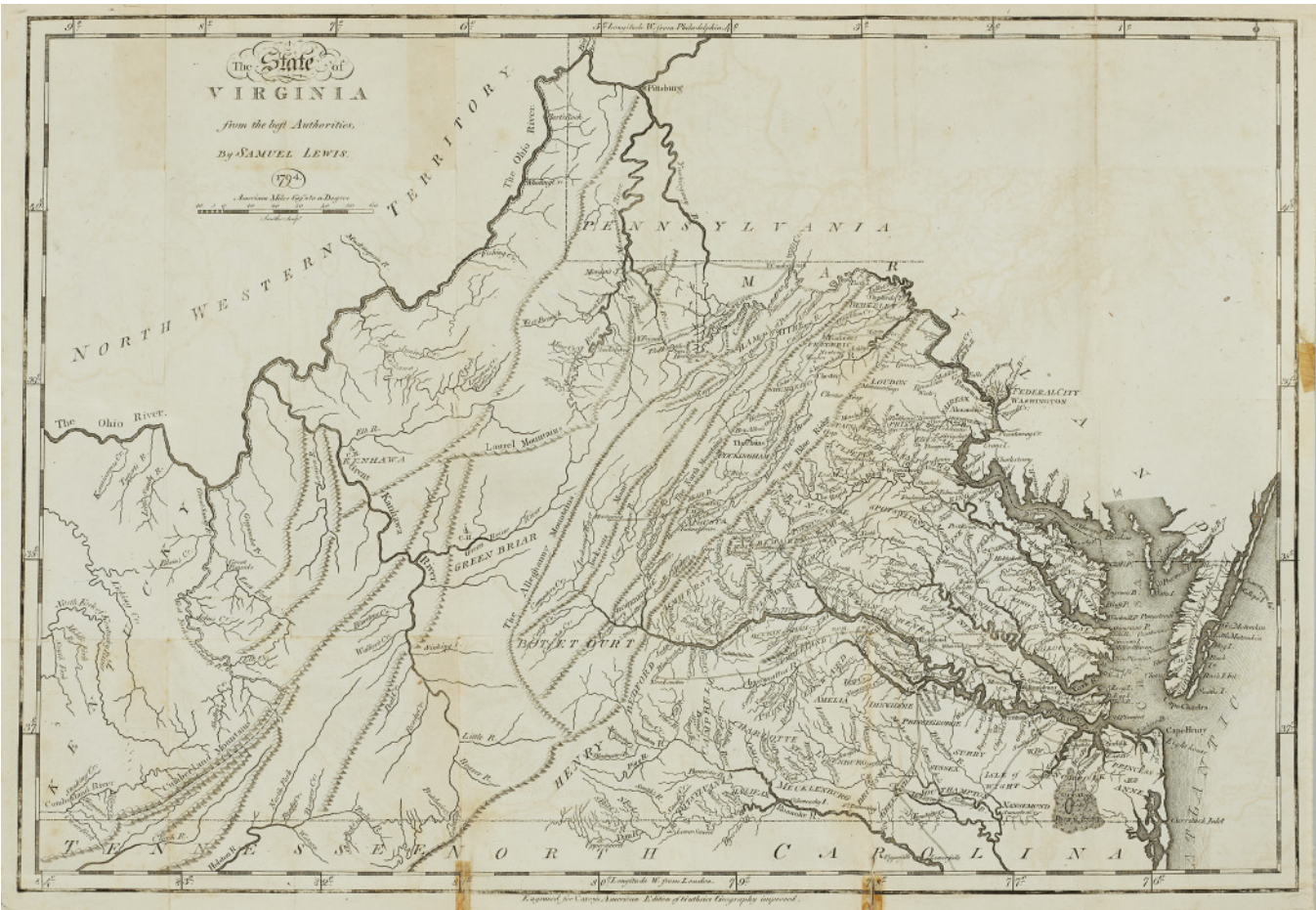
American farms and fences, engraving



Fig 1. A Birch Canoe poled by an Indian.
2. A Birch Canoe paddled by Squaws.
3. A Baboose, or Indian Child.
4. A Log Fence.
5. Worm Fences.
6. Post and Rail Fence.
7. Virginia Rail Fence.
8. Dwelling House and Wings.

Plan OF AN AMERICAN NEW CLEARED FARM.

9. Barracks or Dutch Barn.
10. Barns roofed with Singles.
11. Shade for Cattle to ly in Winter.
12. Shade for winning Indian Corn.
13. Fold for confining Cattle at night, & in which they are milked.
14. A dwelling Log House covered with Bark.
15. An Indian Dog.



67

66
STEDMAN, Charles (1753-1812). *The History of the Origin, Progress, and Termination of the American War*. London: for the author, by J. Murray, J. Debrett and J. Kerby, 1794.

First edition, untrimmed in boards of "...the finest collection of plans assembled by an eyewitness" (*Revolutionary Hundred*). Stedman's *History of the Revolution* is generally considered the best contemporary account written from the British side. A Philadelphia-born loyalist, Stedman served as commissary to British troops under William Howe's command. Stedman was twice taken prisoner and sentenced to be hanged as a rebel, but on each occasion managed to escape, and was also severely wounded twice. It is dedicated to his former Commander in Chief Lord Rawdon, Earl of Moira. Stedman here describes all the major theatres of war, together with the individual battles from Bunker Hill to Yorktown. In addition to the text Stedman oversaw the production of the accurate and finely engraved maps and plans, showing in graphic form the sieges of Savannah and Charlestown, and the battles of Yorktown, Saratoga, Camden, Guilford and Hobkirk's Hill. Howes S-914 ("b"); *Revolutionary Hundred* 89); Sabin 91057.

Two volumes, quarto (290 x 225mm). Untrimmed. Half-title in each volume (some spotting/foxing, mostly at ends), fifteen maps, 11 folding, one bearing an over-flap, (a few stub tears and fold separations, occasional toning and mild offsetting). Contemporary blue paper boards (neatly rebacked, manuscript titles to spines, edges and corners retouched). Custom morocco-backed box.

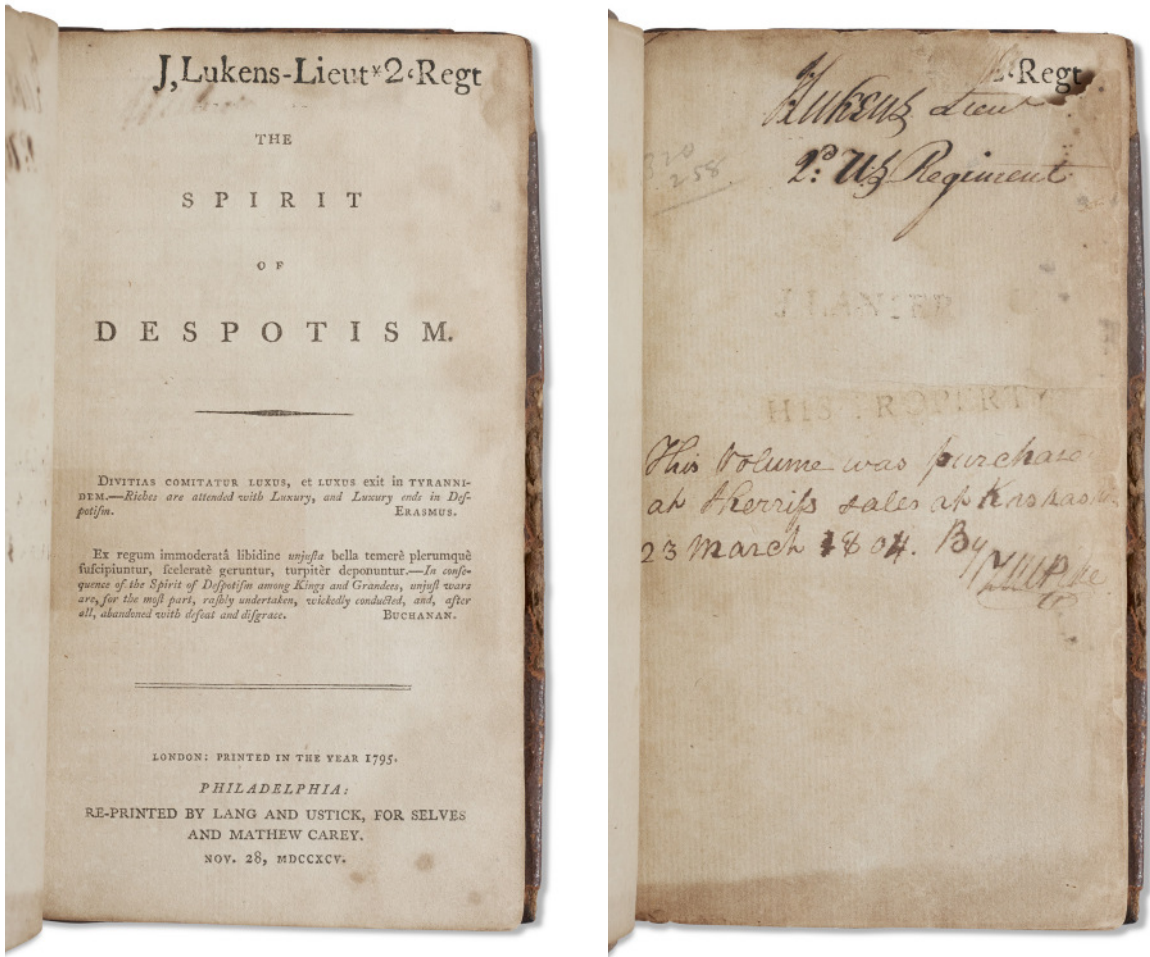
\$5,000-8,000

67
JEFFERSON, Thomas (1743-1826). *Notes on the State of Virginia*. Philadelphia: Printed for Matthew Carey, 1794.

Wilberforce Eames's rare thick-paper copy of the second American edition. The map which accompanies this edition was executed by Samuel Lewis and depicts Virginia in considerable detail. This edition includes three appendices: Charles Thomson's notes on Jefferson's text; Jefferson's "Draught of a Fundamental Constitution for the Commonwealth of Virginia," and "An Act for Establishing Religious Freedom." This copy was owned by Wilberforce Eames, Chief of the American Division at the New York Public Library and widely regarded as the dean of American bibliographers. Eames amassed a sizable private library, some of which was sold at Anderson Galleries in 1910 and 1911. Evans 27162; Howes J-78; Sabin 35898.

Octavo (210 x 121mm). With folding map (light offsetting, minor marginal fold splits with toned spots from former tape repair). Printed on thick paper. Contemporary sheep (small marginal chip to front free endpaper, spine and edges worn and dry, corners worn). Custom chemise and quarter morocco slipcase. *Provenance*: Wilberforce Eames (ownership signature on front endpaper).

\$3,000-5,000



"This volume was purchased at Sherrifs sales at Kaskaskia, 23 March 1804, Z.M. Pike"

68
PIKE, Zebulon Montgomery (1779-1813), owner. – *The Spirit of Despotism*. Philadelphia: re-printed by Lang and Ustick, for selves and Matthew Carey, 1795.

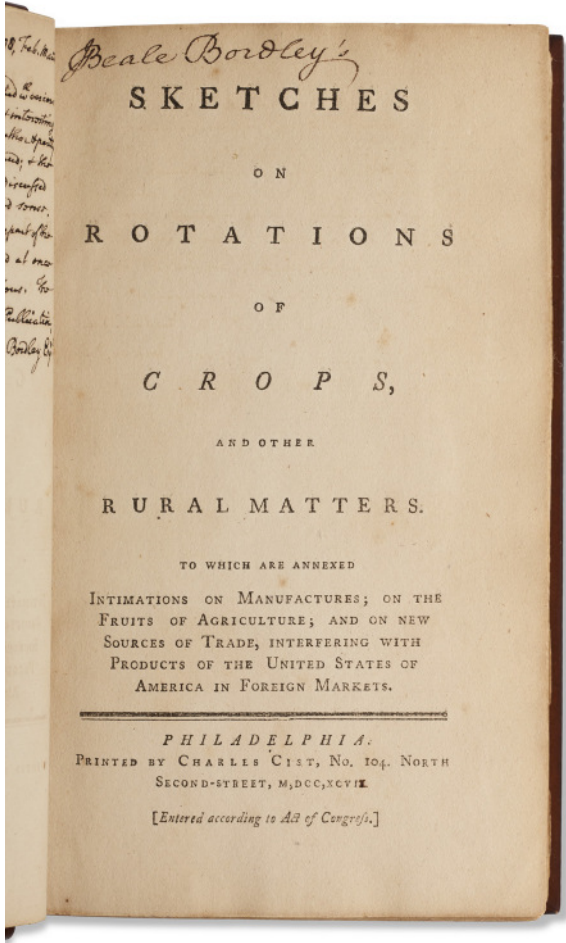
Zebulon Pike's annotated copy of a popular work on political tyrannies, purchased by him in Kaskaskia, Northwest Territory and also linked to other explorers, possibly including William Clark. Pike has inscribed the front flyleaf, "This volume was purchased at Sherrifs sales at Kaskaskia, 23 March 1804, Z.M. Pike." Kaskaskia, in present-day Illinois, was at the time the judicial seat of Randolph County in the Northwest Territory and the site of government sales of debtors' and estate properties. Tantalizingly, a prominent debtor in the Northwest Territory at the time was George Clark, the brother of the famous William Clark. The signature of a William Clark appears on the first page of the preface in this volume and is not dissimilar to examples by the famed explorer. It was from his brother's home in Clarksville, Northwest Territory, that William Clark embarked with Meriwether Lewis in late October, 1803 to begin their expedition across the continent. About six months later, Pike purchased the volume in Kaskaskia. Moreover, another previous owner, Jesse Lukens, was known to Pike as they were fellow officers at Camp Alleghany – along with Meriwether Lewis. Lukens died in 1801. See Coues, ed. *Expeditions of Zebulon Pike*, 1895.

Pike has inscribed a lengthy footnote across three pages in the opening chapter, neatly linking the ideals of the American Revolution to those of Western exploration: "** to thrive in Western skies & in Western hemispheres

where there is an Empire founded on the Broad Basis of Freedom, whose duration will be eternal, happiness lasting, & independence guaranteed by the Heaven born, magnanimity of her numerous and hardy sons. Reader, wouldst thou knowst the name of its founder / it was. Washington." At the time he acquired this volume, Pike was still a year away from his first appointment as leader of the expedition to find the source of the Mississippi River. In the mere ten years he had left to live, Pike became one of the most famous men of his time, not only discovering the source of the Mississippi, but also leading the first U.S. government exploration of the Southwest. His sentiments about "western skies," written in the Northwest Territory, are a reply to the book's description of the withering effect of political tyranny on men. Pike's father was a Revolutionary War veteran.

12mo (174 x 100mm). (Couple of closed tears, pages toned). Original sheep, red morocco lettering piece (rebacked and with large restoration to top front cover, well rubbed, old dampstain to front cover with related light staining and fragility to front endpapers and flyleaf including a little damage to Lukens' ownership inscription). Custom chemise and slipcase. *Provenance*: Lieutenant Jesse Lukens, 1768-1801 (ownership inscription on front flyleaf) – Wiliam Clark (early ownership signature to preface leaf) – Zebulon Pike, 1779-1813, Army officer and explorer (ownership inscriptions, signature on front flyleaf) – "J. Lanier" possibly James W. Lanier, a Kentucky officer serving as Surgeon's Mate at about this time (ownership stamping on front flyleaf of his name, and of the former owners' names).

\$20,000-30,000



69
[BORDLEY, John Beale (1727-1804)]. *Sketches on Rotations of Crops and other Rural Matters*. Philadelphia: Charles Cist, 1796. [Bound with:] PETERS, Richard (1744-1828). *Agricultural Enquiries on Plaister of Paris*. Philadelphia: Charles Cist, 1797. [And:] LOGAN, George (1753-1821). *Fourteen Agricultural Experiments to Ascertain the Best Rotation of Crops: Addressed to the Philadelphia Agricultural Society*. Philadelphia: Francis and Robert Bailey, 1797.

John Beale Bordley's own copy of a sammelband of works on the science of farming, including his work on crop rotation and the first substantial American work on fertilizer, interleaved with copious manuscript notes. Many of his notes are accomplished on blank leaves, offering updated commentary on numerous points in his own work as well as comments on the subsequent titles in the sammelband. Opposite the title page, Bordley transcribes the text of a favorable review in 1798 of his publication in the *Medical Repository*. On the front endpaper, he records that *Sketches* was republished in London in *Communications to the Board of Agriculture* in 1798 followed by a series of calculations of word and page counts. I) Evans 30103; Sabin 6415; II) Evans 32673; III) Evans 32382

Octavo (192 x 114mm). All three works interleaved with blank sheets for note-taking. Two wood-engraved diagrams in first work; second work with printed half-sheet errata notice. Modern calf to style. *Provenance*: John Beale Bordley (ownership signature on title).

[*With*:] [BORDLEY, John Beale]. Autograph manuscript, n.p., n.d. 2 pp., 111 x 153mm. Notes on several crop rotation schemes. * Autograph manuscript, n.p., n.d. 1 p., 198 x 127mm. A table of units of measurement including length, volume and weight. * Autograph endorsement, [Philadelphia, May 1798]. 1 page 198 x 167mm. Accomplished on a manuscript document from the printer James Humphreys being an estimate, according to Bordley, "on my proposing to published Essays & Notes on Husbandry & Country Affairs." [*Also With*:] Manuscript note in an unknown hand, n.p., n.d. 1p. 49 x 180mm. An order "To buy & bring to Mr. Bordley, in the Country, 3 or 4 or 5 Cord of good Oak wood."

\$7,000-10,000



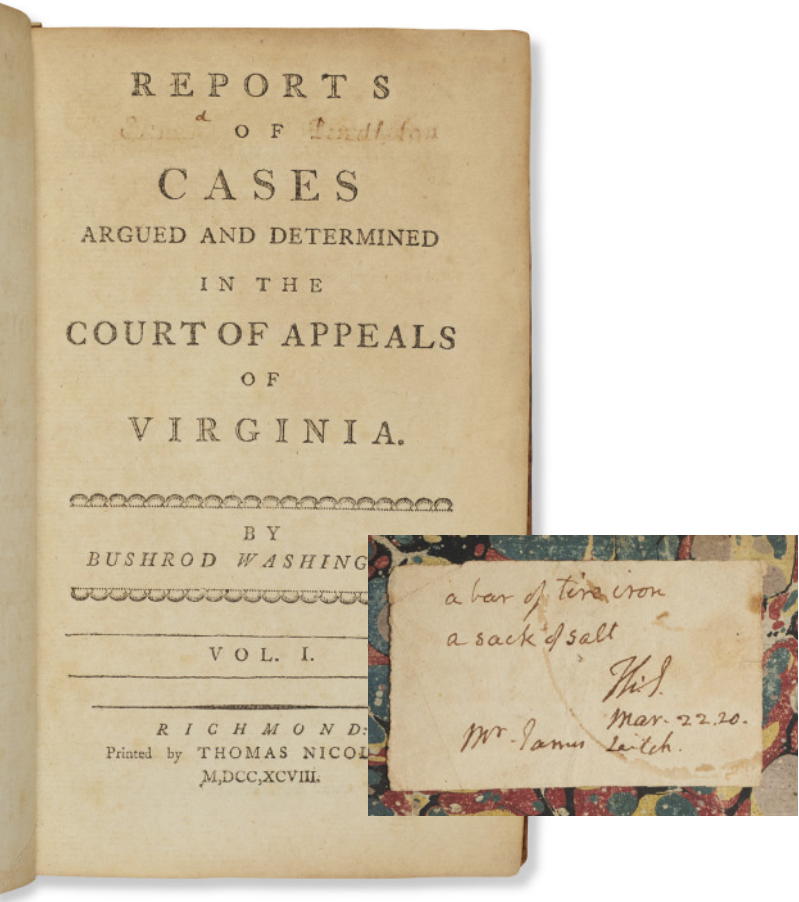
71
WASHINGTON, Bushrod (1762-1829). *Reports of Cases Argued and Determined in the Court of Appeals of Virginia*. Richmond: Thomas Nicolson, 1798 and 1799.

First edition—the annotated dedication copy of volume one. President Washington's nephew Bushrod would later become a justice of the Supreme Court. This legal report is dedicated to Edmund Pendleton, the head of the Virginia judiciary under whom Bushrod, as well as John Marshall, came of age. Volume one here is from Pendleton's library, with his marginalia. Sabin 100038; Evans 34958 and 36670.

Two volumes, octavo (197 x 116mm). (Intermittent browning, one gathering in vol. 1 with chipped outer margin, few spots, some dampstaining in vol. 2.) Contemporary sheep, not uniform (both vols worn; first volume with joints cracked; second volume upper board and flyleaf detached). *Provenance:* Edmund Pendleton (partially effaced inscription on flyleaf and numerous marginal comments) – Mansfield Charles Fuldner (1901-1905; bookplate).

[*With:*] JEFFERSON, Thomas (1743-1826). Autograph note signed ("Th:J") to James Leitch, [Monticello], 22 March 1822. One page (46 x 76mm), tipped to front endpaper. Jefferson orders two articles from Leitch (d. 1826) a Charlottesville merchant "a bar of tire iron" and "a sack of salt". Leitch, who enjoyed a long business relationship with Jefferson was also an original donors who helped found the University of Virginia.

\$3,000-5,000



72
WELD, Isaac (1774-1856). *Travels through the states of North America, and in the provinces of upper and lower Canada, during the years 1795, 1796, and 1797*. London: John Stockdale, 1799.

First edition in original boards of "one of the most popular narratives of the day" (*Federal Hundred*). Isaac Weld traveled through North America in the late 18th century and recorded his adventures in a wry series of letters. His "distaste for American frontiersmen and the coarseness of manners in the United States would prove typical of English travelers for decades to come ... the engraved plates are after sketches by the author. The map shows the East Coast of America south through North Carolina, with an inset map of South Carolina, and west through the Great Lakes region. The Weld narrative was reprinted probably more than that of any other European traveler in Federal America" (*Federal Hundred*). Sabin 102541; *Federal Hundred* 78; ESTC T110539; Howes W-235.

Quarto (284 x 217mm). Errata slip pasted to p. viii, 15 engraved views and plans, large folding map hand-colored in outline; slip of poetry from George Cooke's *Elements of Modern Geography* pasted to title below imprint (some toning and spotting, including to plates). Original boards, remains of printed paper label (spine perishing). Custom cloth box.

\$1,200-1,800



70
IMLAY, Gilbert (1754-1828). *A Topographical Description of the Western Territory of North America: containing a Succinct Account of its Soil, Climate, Natural History, Population, Agriculture, Manners and Customs. ... the Third Edition, with Great Additions*. London: J. Debrett, 1797.

Kingan-Streeter copy of the third and "most complete version of the work, in which form it was the most informative compilation on the West at the end of the 18th century, untrimmed in original boards" (Streeter). The present edition is expanded to include new information on the trans-Allegany frontier and "some of the best maps of the period" (*Federal Hundred*). It "stands with Carver as the most extensive and widely consulted description of the western country in this period" (*Best of the West*). Its contents were put together to promote settlement of the North American interior by Gilbert Imlay, an American diplomat in France who is also well-known for his affair with Mary Wollstonecraft which produced Mary Shelley's half-sister, Fanny Imlay. ESTC T55140; *Federal Hundred* 69; Field 747; Howes I-12; Sabin 34358; Streeter sale 1525 (this copy). See *Best of the West* 13 (note).

Octavo (220 x 125mm). Half title and ad leaf at end. 4 folding maps (occasional faint spotting, first map with neat tear at fold). Contemporary boards, untrimmed (repaired with losses to spine panel, text block cracked). *Provenance:* a few ink underlines and some pencil annotations – Samuel L. Kingan (Arizona lawyer and Americana collector; his sale, Anderson Galleries, 20 February 1928, lot 190) – Thomas Streeter (1883-1965; his sale, 25 October 1967, lot 1525).

\$4,000-6,000



73

BIRCH, William (1755-1834). *The City of Philadelphia, in the State of Pennsylvania, North America; as it appeared in 1800*. Springland Cottage, Pennsylvania: W. Birch, 1800.

"Each plate is a moment frozen in time, a snapshot that shows the inhabitants strolling, conversing, or working in their everyday lives, with different street corners or prominent buildings as their backdrop. The artist succeeded in giving the viewer an intimate sense of the life of the city as well as its chief monuments" —America Pictured to the Life.

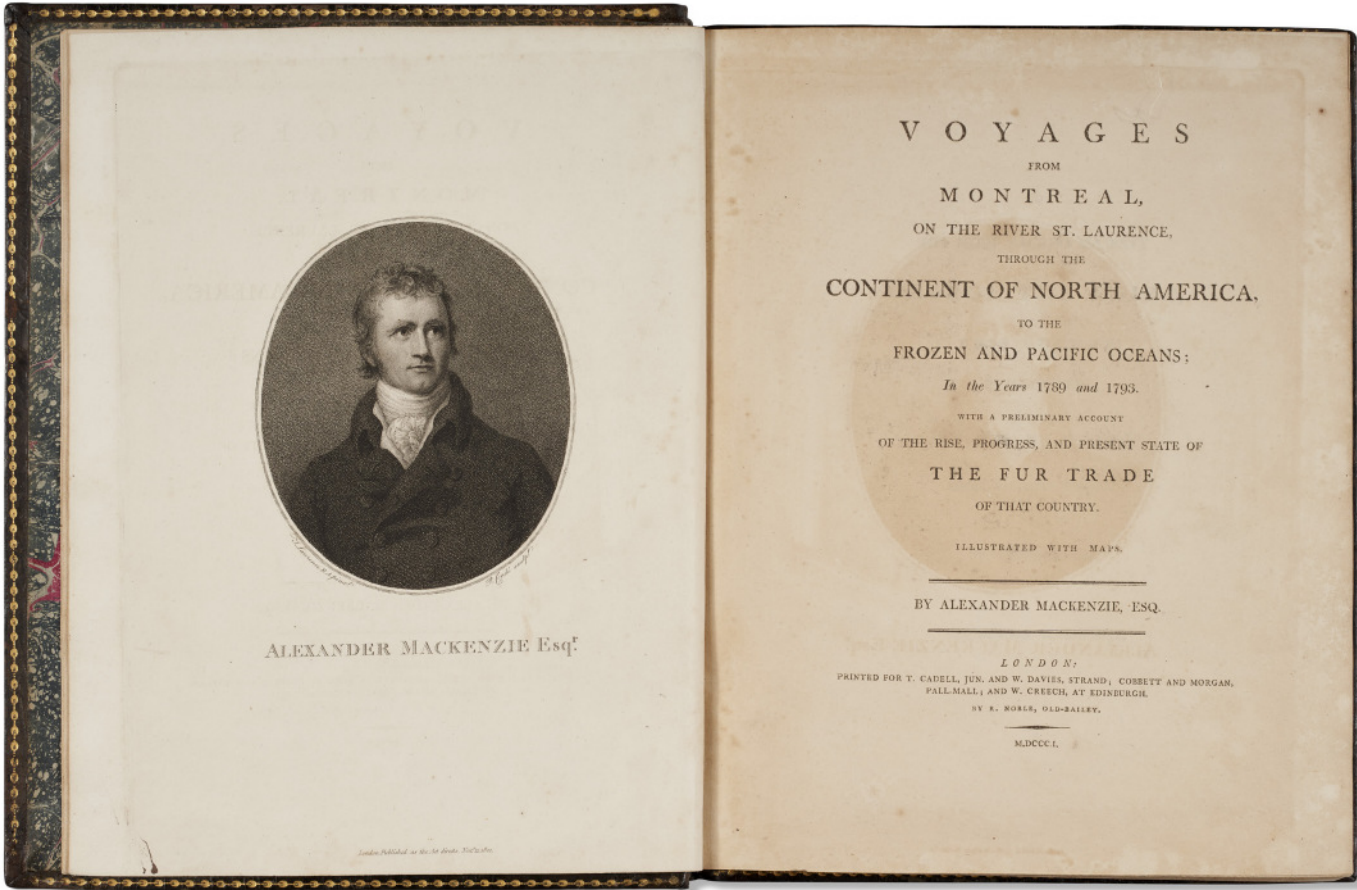
First edition of the first American color-plate book. "Pride of place in American color plate books must always go to William Birch, whose *The City of Philadelphia...In the Year 1800* was the pioneering work of the genre. An accomplished artist and miniaturist, Birch engraved all of the plates for his collection of street and building scenes. It was a remarkably ambitious work at the time, and only a few small individual color plates predate it in American publishing. The book was sufficiently popular for Birch to reissue it in somewhat varying formats in 1804, 1809, and 1828" (*Stamped with a National Character*).

Moreover, unlike earlier uncolored American view books, this work was also the first "to record both the buildings and people of urban America in any detail. Rather than exhibiting a static iconography of the most notable architecture, Birch produced a series of street scenes which draw the viewer into the life of the town" (*America Pictured to the Life*). This copy includes both states of the "High Street from the Country Market-place" plate. *America Pictured to the Life* 3; Howes B-459 ("dd"); *Federal Hundred* 79; *Stamped with a National Character* 1; Snyder, *City of Independence* p. 224.

Oblong folio (386 x 460mm). 27 hand-colored engraved plates including frontispiece, plus plate 11 present in two states, engraved title, and plan, for a total of 30; with prospectus and subscriber list bound at end (unobtrusive repairs to edges of first few leaves and a few internal leaves). Contemporary morocco gilt (rebacked with restoration to edges, some abrading to lower cover). Custom clamshell box.

\$50,000-80,000

**Second Street, North from Market,
hand-colored engraving**



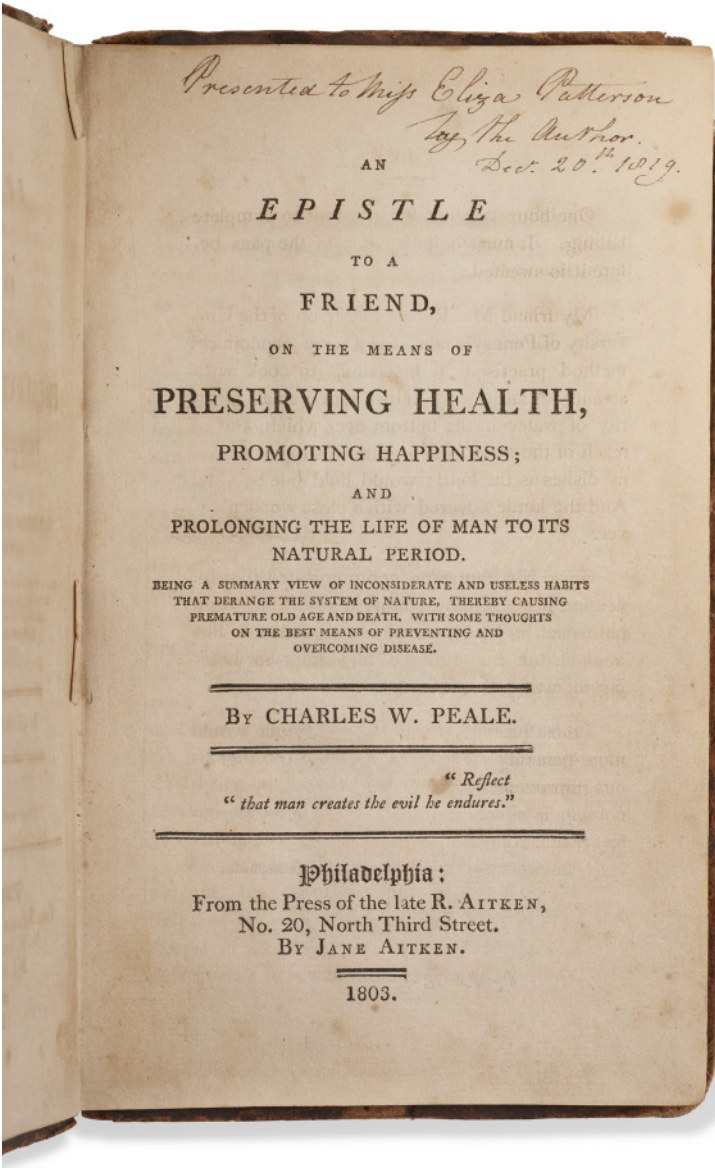
Edward Thornton Esq.
from the
author.

74
MACKENZIE, Alexander (c.1764-1820). *Voyages from Montreal, on the River St. Laurence, through the Continent of North America, to the Frozen and Pacific Oceans; in the Years 1789 and 1793*. London: T. Cadell, 1801.

Inscribed presentation copy of the first edition of the first transcontinental overland narrative. "This classic of North American exploration describes the extraordinary travels of the author from 1789, when he discovered the Mackenzie River, until 1793, when he crossed the continent to the Pacific in British Columbia and returned. Besides a narraive of his travels, Mackenzie also procides an excellent history of the fur trade in Canada, as well as vocabularies of several Indian languages. The 'Map of Mackenzie's track from Fr. Chipewyan to the Pacific Ocean' was a milestone and, as Wheat says, "at once questions began to be raised about the now patent inadequacies of all prior maps of the American Far West.' A cornerstone in any collection of North American travel and exploration" (*Best of the West*). *Best of the West* 22; Howes M-133 ("b"); Hill 1063; Sabin 43414; Streeter sale 3653;

Quarto (269 x 209mm). Frontispiece portrait, 3 folding maps, one of which hand-colored in outline, errata leaf (some offsetting to maps, light toning throughout). Contemporary mottled calf gilt (some wear to boards). *Provenance*: Edward Thornton (1766-1852, British diplomat and ambassador to the United States; presentation inscription from the author).

\$12,000-18,000

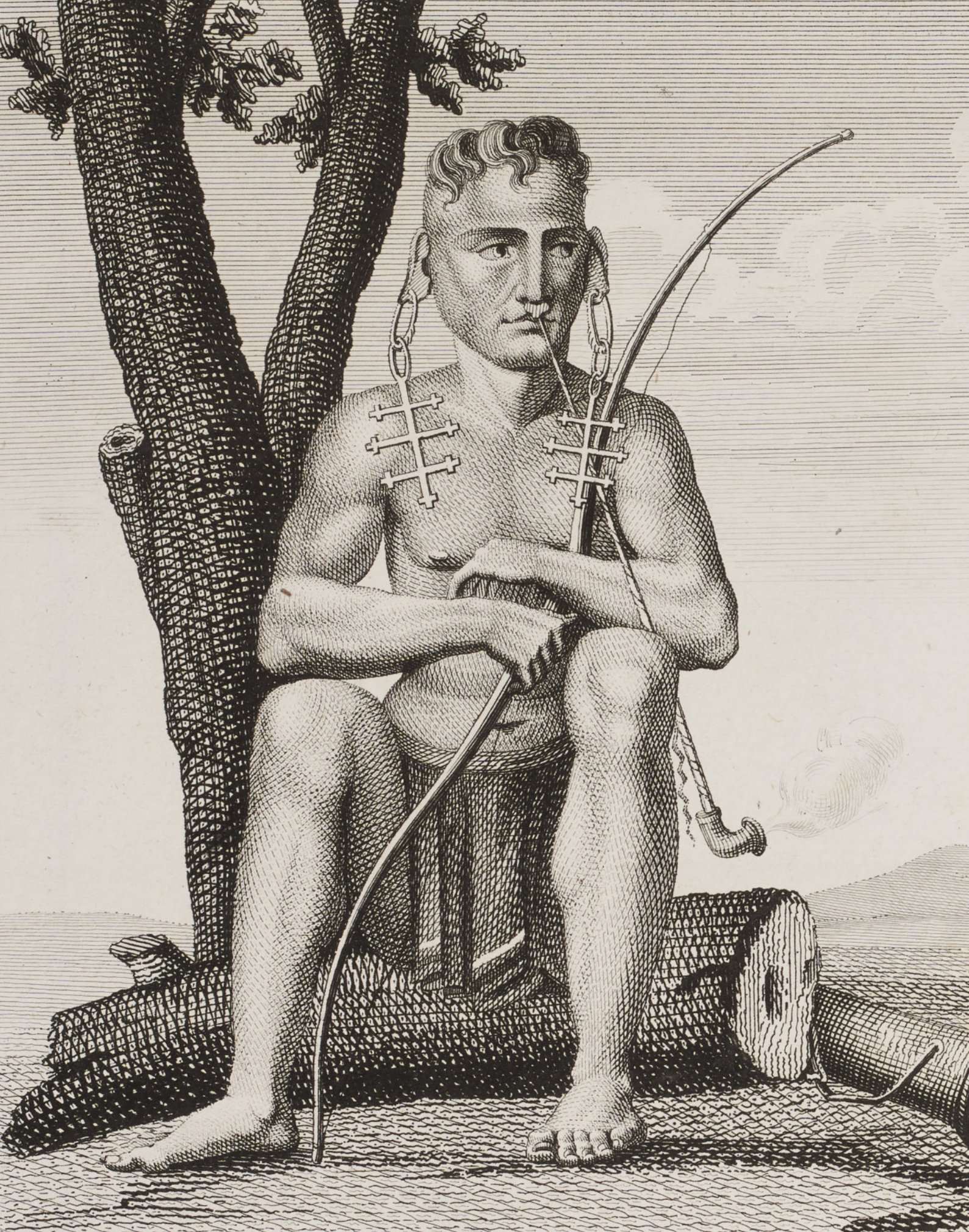


75
PEALE, Charles Wilson (1741-1827). *An Epistle to a Friend, on the means of Preserving Health, Promoting Happiness; and prolonging the life of Man to its Natural Period*. Philadelphia: Jane Aitken, 1803.

Presentation copy of a medical work by the founder of one of America's first museums, Charles Wilson Peale, bound by the printer, Jane Aitken. The "friend" here is Thomas Jefferson, one of Peale's longtime correspondents. This copy has extra blank leaves bound at the back—likely for the owner to use to add their own medical and culinary recipes. It is inscribed to Peale's future daughter-in-law Elizabeth Burd Patterson, soon to marry his son Rubens Peale. The book was printed by Jane Aitken, daughter of prominent Philadelphia printer Robert Aitken, and bound in her shop. No copies are recorded as sold at auction in over 50 years. Shaw and Shoemaker 4829.

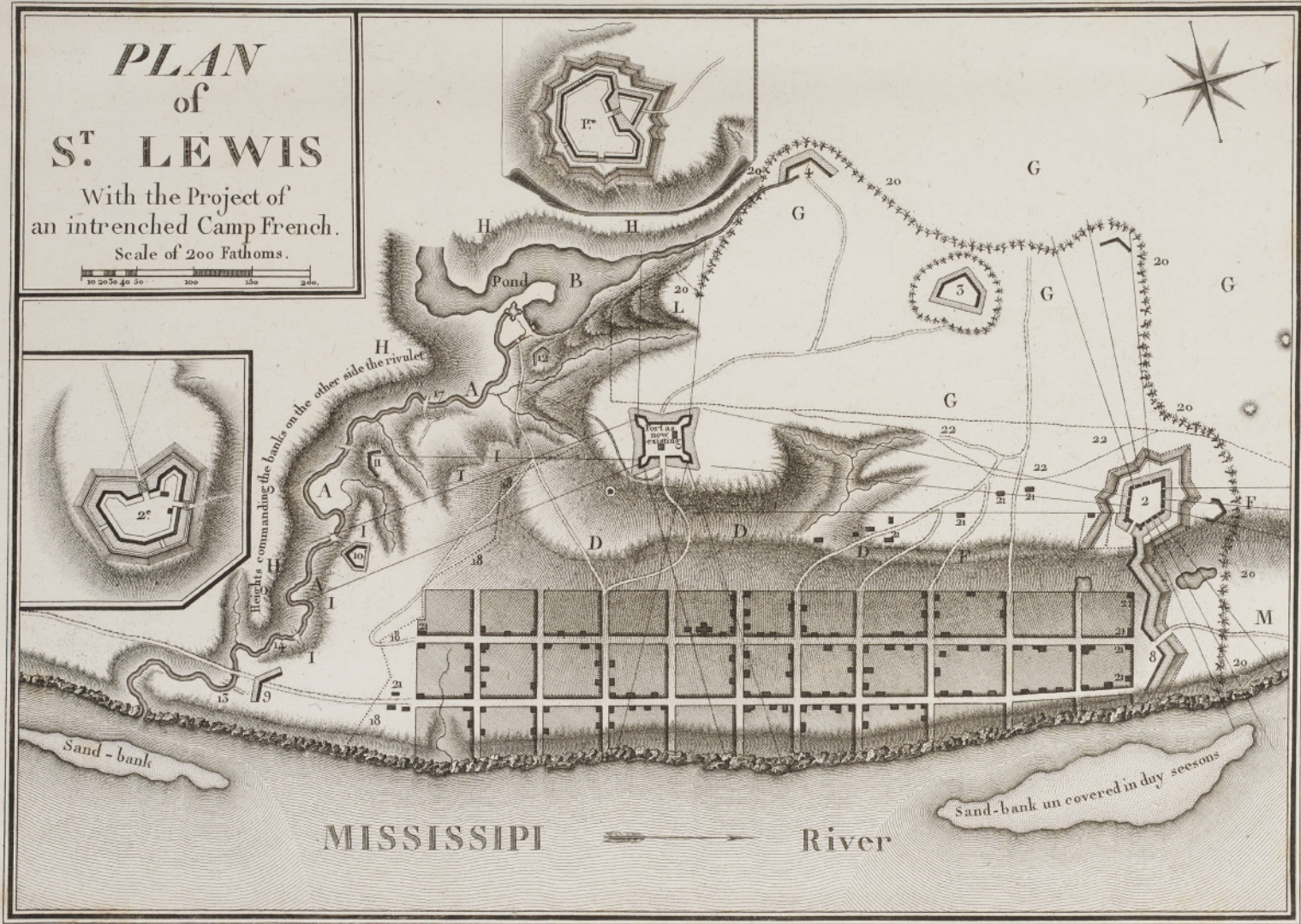
Octavo (200 x 122mm). With 25 blank leaves bound at end. (A little toned and spotted.) Contemporary gilt-stamped paneled sheep by Jane Aitken (joints cracked and starting, surfaces abraded with loss including spine panel). Custom chemise and slipcase. *Provenance:* Eliza Burd Patterson (1795-1864; presentation inscription dated 1819) – B.P. Reubens Peale (inscription located "Pottsville").

\$3,000-5,000





Considered to be the first depiction of a classic American log cabin, engraving



76

COLLOT, George H. Victor (1751?-1805). *Voyage dans l'Amérique septentrionale, ou description des pays arrosés par le Mississipi, l'Ohio, le Missouri....* Paris: Arthus Bertrand, 1826 (actually printed in 1804).

A magnificent rarity: some of the most famous and beautiful views of the early Midwest ever made. "In 1796 Collot was sent by the French government to make a general reconnaissance of the Ohio and Mississippi valleys, both to gauge the military situation on the frontier and to gather a view of the strength of secessionist sentiment among the American frontiersmen. His mission was undertaken during a period of great tension between the weak Spanish government in Louisiana and the rapidly expanding power of the United States in the West. Collot performed his mission admirably, creating a wealth of maps and views as well as soundings of the frontier population. All of his material was kept in duplicate, since his papers were seized several times by American and Spanish officials, who were justifiably suspicious of his work.

"Returning to France, Collot prepared his manuscript for publication, and had it printed in 1804; however, this was hardly a good time for a French work drawing attention to Louisiana, since Napoleon had just sold that territory to the United States. There is evidence that the book was officially suppressed at the point of publication—one copy is known to have survived with the original title. The author himself died in 1805, and the sheets of the book sat in a warehouse for the next two decades, until they were purchased in 1826 by Arthus Bertrand, the leading French publisher in his day of travels and voyages" (*Best of the West*). Moreover, Bertrand wrote that he deliberately destroyed a number of sets to limit this edition to only 400 copies.

The large-scale maps are very impressive and include a three-part map of the course of the Ohio River, a general view of the Ohio and Missouri River basins, course maps of the Mississippi, Mobile, and Yazoo Rivers, plans of forts and settlements, and a map of the Illinois Country, among others. "All of the maps and plans are beautifully engraved on heavy paper ... The views in the atlas are equally impressive, and are some of the earliest finished views made in the Mississippi Valley. They include views of Pittsburgh, the fort at Natchez, a view of Marietta, Long-reach on the Mississippi, an American log cabin, a view of the falls of the Ohio and Louisville, a Shawnee Indian, a Kaskaskia Indian, a French house in the Illinois country, and a Mandan Indian. All of these combine to make Collot's work one of the great rarities of Americana" (ibid). *Best of the West* 53; Howes C-601 ("d" including text vols); Sabin 14460; Streeter sale 1789; Wagner-Camp 31a:1a; Wheat *Transmississippi West* 236.

Atlas volume only (without two text volumes). Folio (355 x 270mm). Title and contents leaf in French; 36 engravings by Tardieu comprising ten folding maps, one double-page map, 14 plans, eight views, and three portraits of Natives (Illinois map with a marginal closed stub tear and associated creasing, some very minor edge-toning or pale offsetting to folding plates). Contemporary marbled boards, red morocco spine label (joints and corners worn).

\$80,000-120,000



77

Birch, William (1755-1834). *The City of Philadelphia, in the State of Pennsylvania North America; as it appeared in the Year 1800*. Springland, Pennsylvania: W. Birch, 31 December 1800 [but 1804].

The revised second edition of Birch's views, including the Market Street Permanent Bridge, which was still under construction at the time of the first edition's publication four years earlier. It also includes re-engravings to six plates: the interior of High Street Market, Congress Hall, the State House Garden, the Bank of Pennsylvania, the Jail, and the completed Chesnut Street Theatre, which bears the name of the engraver (and performer) George Fox. In all, the second edition contains the above seven new views, as well as second states of the title, frontispiece, plan and eleven other plates and a third state of High Street from Country Market-place. The second edition garnered more than 120 new subscribers, including Stephen Girard and Robert Fulton, and almost 300 in total. "Publication of the second edition of the Philadelphia Views brought the work to its high point" (Snyder, *William Birch: His Philadelphia Views*). No other copies of the second edition have appeared at auction in the last quarter century and OCLC records only the copy at Winterthur. This copy is from the libraries of Martin Snyder and Florence Foerderer Tonner of Glen Foerd. Tonner's extensive library included a large collection of William Blake (now at the Philadelphia Museum of Art). Howes B-459 ("d"); *Federal Hundred 79; Stamped with a National Character 1* (1st ed).

Oblong folio 360 x 430mm. Engraved title, plan, 20 plates, and subscriber list (one plate with a little creasing, one with repaired tear to lower margin). (Partial prospectus tipped in to front endpaper.) Later morocco gilt by C.G. Mensing (stain to spine). *Provenance*: Florence Foerderer Tonner, 1882-1971 (bookplate; Philadelphia collector and philanthropist) – Martin Snyder (important Philadelphiana collector, his collection sold en bloc to) – Jay Snider (bookplate; Bloomsbury, his sale, 19 November 2008, lot 211).

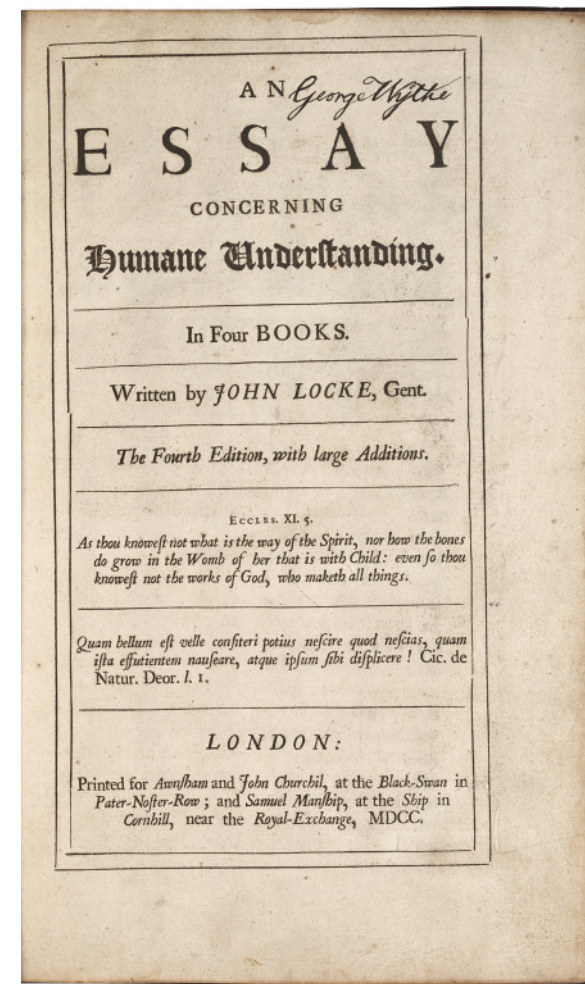
\$30,000-50,000

Arch Street Ferry, Philadelphia, engraving





Mr. John Locke.



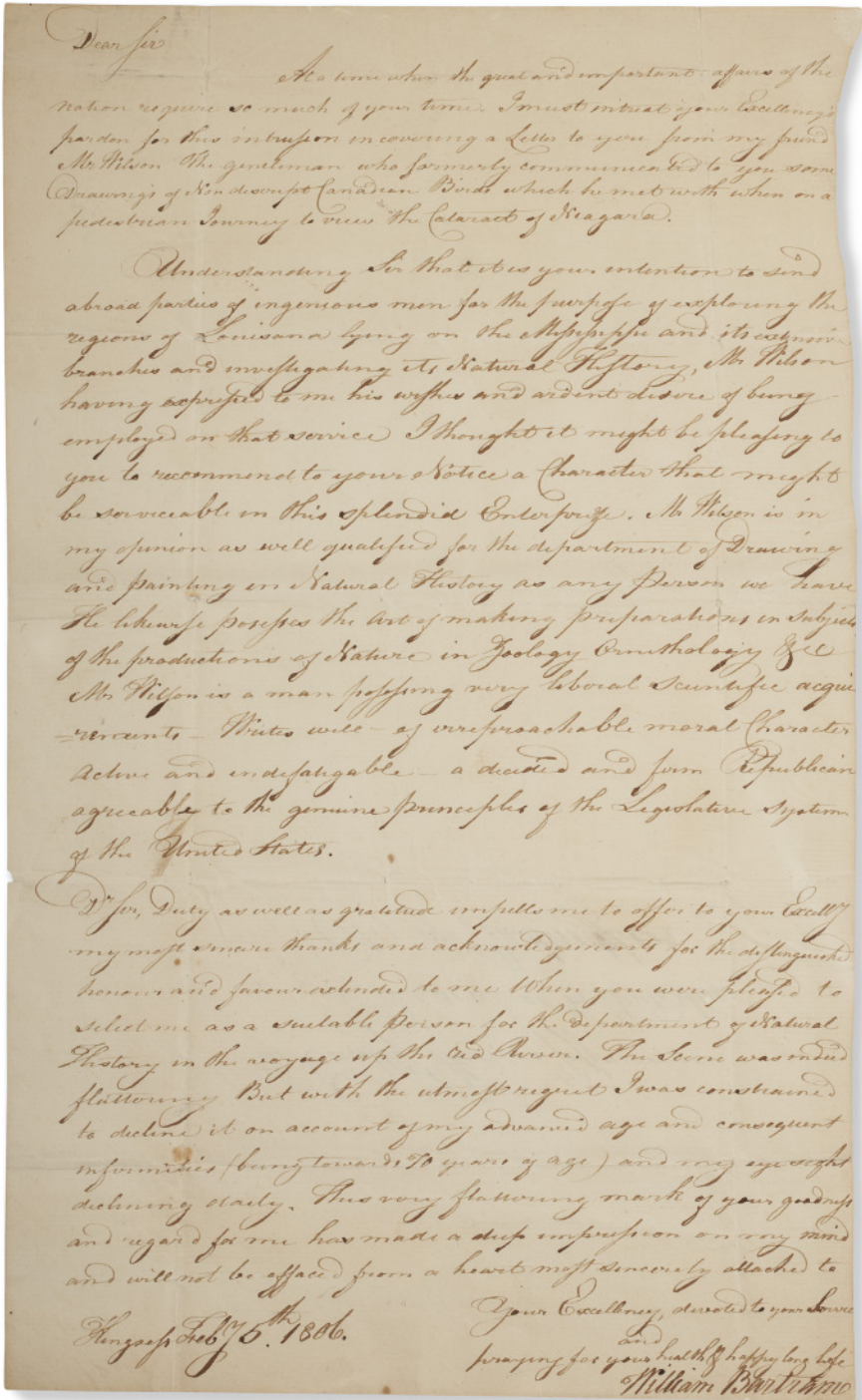
78

LOCKE, John (1632-1704). *An Essay Concerning Humane Understanding*. London: Printed for Awnsham and John Churchill, 1700. [With:] Manuscript in an unknown hand listing various kitchen garden herbs.

The Wythe-Jefferson copy of Locke. A superb association copy of the fourth edition of Locke's pioneering work on the nature of human intellectual development. Jefferson first met Wythe while studying at the College of William and Mary. From 1762 to 1767, Jefferson studied law with the man he later described as "my ancient master, my earliest & best friend; and to him I am indebted for first impressions which have had the most salutary influence on the course of my life." (Jefferson to William Duval, 14 June 1806. The Thomas Jefferson Papers at the Library of Congress, Series 1: General Correspondence). When George Wythe died in 1806, he willed his entire library to Jefferson, which lists a three-volume set of "Locke's Works," but not this single volume of the *Essay*. Possibly, since Wythe had acquired a full set of Locke at some point, he may have given this volume to Jefferson in his lifetime, both because it was an unneeded duplicate and because it is a key work, important for his protégé to read. Wythe's bold signature on the title page is consistent from his handwriting from the later portion of his life. Jefferson's peculiar style of ownership marks, a "T" to the left of first I signature mark and a "J" to the right of first T signature mark have been partially effaced, but remain in evidence.

Folio (318 x 204mm). Engraved portrait frontispiece. (Few scattered spots, and an occasional small rust-hole.) Contemporary calf (rebacked, hinges cracked, rubbing and wear to extremities, losses to blank endpapers restored). Custom clamshell box. *Provenance:* George Wythe (ownership signature) – Thomas Jefferson (incompletely effaced ownership marks on pages 57 and 137, i.e. 11r and T1r) – Sotheby's New York, 28 April 1982, lot 245.

\$70,000-100,000



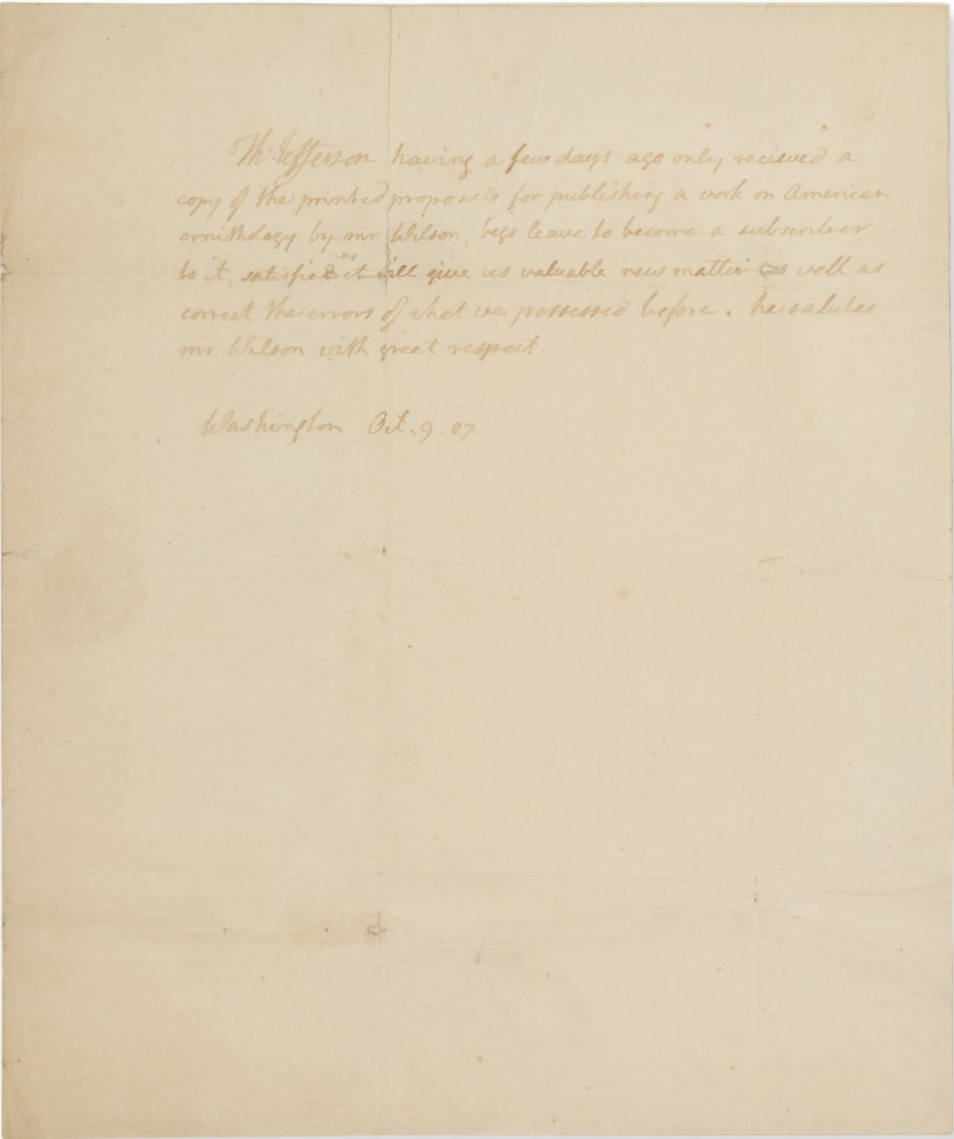
79
BARTRAM, William. Autograph letter signed ("William Bartram") to Thomas Jefferson, Kingress, 5 February 1806.

One page (326 x120mm). Integral transmittal leaf on verso addressed in Bartram's hand to Jefferson in Washington (irregular left margin).

William Bartram recommends Alexander Wilson for an expedition "exploring the Regions of Louisiana lying on the Mississippi and its extensive branches and investigating its Natural History." Although late for Lewis and Clark's expedition (by the time of writing the expedition was preparing to break camp on the Columbia River to return to St. Louis), Bartram recommends his friend, the ornithologist Alexander Wilson (1766-1813) for future western expeditions. Bartram provides Jefferson a glowing endorsement for Wilson who had expressed "his wishes, and ardent desire, of being employed on that Service ... Mr. Wilson is in my opinion as well qualified for the department of Drawing and painting in Natural History as any person we have. He likewise possesses the art of making preparations in subjects of the productions of Nature In Zoology, Ornithology &c. Mr. Wilson is a Man possessing very liberal scientific acquirements — Writes well — of irreproachable moral Character, Active, & indefatigable, A decided & firm Republican, agreeable to the genuine principles of the Legislative System of United States." Wilson a Scottish-born weaver, had come to America in 1794 where he took up teaching. Soon after he met William Bartram who encouraged Wilson's interest in paining and ornithology resulting in his nine-volume magnum opus, *American Ornithology* (1808-1814). If Jefferson responded to Bartram's appeal, it has not been found. But the President did not find a place for Wilson, and it is a matter of conjecture whether the Scotsman, who was ill late in his short life (he was said to have died of dysentery, overwork and chronic poverty in 1813), would have survived the journey west. Jefferson instead offered his support to Wilson by subscribing to *American Ornithology* in 1806 (see the next lot in this catalogue).

Bartram also thanks Jefferson again for his offer of a place on "the voyage up the Red River," and regrets that his advanced age and declining eyesight prevented him from accepting. This letter is one of two copies known extant, the other is part of the Thomas Jefferson Papers at the Library of Congress. That version bears Jefferson's docket on the verso. The lack of postal markings and any recipient docket suggests this is Bartram's retained copy. *Provenance:* Christie's, New York, 24 November 1998, lot 218.

\$4,000-6,000



80
JEFFERSON, Thomas (1743-1826). Autograph note signed in the third person ("Th:Jefferson") as President to Alexander Wilson, Washington, 9 October 1807.

One page, bifolium, 235 x 197mm. Addressed in his hand on the integral address panel and franked ("free Th:Jefferson Pr. U.S.") with a circular cancellation in brown ink: ("WASHINGTON OCT 9") on wove paper watermarked, "John Wise 1804" (text slightly faded, address panel lightly soiled, minor losses at fold intersections, seal tear neatly repaired with tissue). Custom chemise and slipcase.

Thomas Jefferson subscribes to Alexander Wilson's American Ornithology. A superb association linking two pioneers in the study of North American birds. In his own *Notes on the State of Virginia*, Jefferson had compiled a list of American birds and upon receiving Wilson's prospectus he enthusiastically endorsed the nine-volume project that became the first American ornithological book with color plates: "Th. Jefferson having a few days ago only recieved [sic] a copy of the printed proposals for publishing a work on American ornithology by mr. Wilson, begs leave to become a subscriber to it, satisfied, it will give us valuable new matter as well as correct

the errors of what we possessed before. He salutes mr. Wilson with great respect."

Alexander Wilson (1766-1813), whose work earned him the title of "father of American ornithology," was largely self-taught as both a naturalist and artist. He began planning this work in 1803, and in 1806 convinced Samuel Bradford to issue it in an edition of 200 copies, provided that enough subscribers could be found. Early in 1807, Wilson printed a prospectus for his work, and as an ardent political supporter of Jefferson, he must have been especially pleased by the President's favorable response. The first volume appeared in 1808 with the final two, completed by his friend George Ord, appearing a year after his death. *American Ornithology* proved a landmark work. It depicted many new species, including some encountered on the Lewis and Clark expedition, and was unprecedented in both the number of American bird species it identified and the area of the United States it encompassed. It was most appropriate that Jefferson, a great promoter of science who was ever curious about the American continent, would support such an endeavor. Not published in *Papers*, but the text is known to the editors and will appear in a future printed supplement. *Provenance:* Christie's, New York, 14 December 2000, lot 345.

\$8,000-12,000



81

WILSON, Alexander (1766-1813). A collection of manuscript letters, manuscripts and drawings, various places, c. 1800-1813.

[Includes:] Autograph letter signed ("Alex Wilson") to Samuel M. Hopkins, New York, 26 September 1808. **Wilson solicits a subscription for his American Ornithology**, writing to the New York attorney days after he embarked on a tour through New England to promote the project (21 September). One page (308 x 194mm) with integral address panel on verso (partial fold separations, chipped along margin, seal tear loss). * *To the Lovers of Natural History. A New and Superb Work ... Proposals for Publishing by Subscription ... in Imperial Quarto, American Ornithology ... by Alexander Wilson...* Philadelphia: S. F. Bradford, 6 April 1807. 3 pages, 288 x 230mm. * Autograph manuscript signed ("Alex Wilson") "On the banks of the James River, Virginia, January 1809." A twelve-line poem extoling the virtues of the "country seat of Mr. C. Harrison," and presumed to have been left as a gift for Wilson's host. One page, 199 x 198mm. (light toning at margins). * Autograph manuscript, n.p., n.d. apparently notes regarding the marine birds reported in Cook's Voyages. One page, 120 x 198mm (moderately toned). * Drawing, likely depicting Wilson's Plover (as shown in *American Ornithology*, vol. 9, plate 73), pen-and-ink and watercolor, 130 x 153 mm (top edge irregularly trimmed), pencil inscription "drawn by A. Wilson" at bottom. * Drawing of an unknown marine bird, pen-and-ink and watercolor, 130 x 153 mm (small hole in blank portion) pencil inscription "A. Wilson" at bottom. * Drawing of six birds, a preliminary sketch (published in *American Ornithology*, vol. 4, plate 29), pen-and-ink and watercolor, 207 x 130 mm, light foxing. – Drawing of a nesting bird, pen-and-ink and watercolor, 80 x 132 mm, pencil inscription at bottom "A. Wilson" * Drawing of the heads of two birds, pen-and-ink over pencil, 231 x 140 mm. * Drawing of an unidentified bird, pencil, 187 x 425 mm. (irregular margins), pencil inscription at bottom "A. Wilson".

[With:] ORD, George (1781-1866). Autograph letter signed ("George Ord") to Matthew Barr, Philadelphia, 9 May 1858. Four pages, bifolium, 159 x 97mm. The noted zoologist, who accompanied Wilson on two of his collecting trips in 1812 and 1813, inquires on a project to erect a monument to Wilson, "whom I honoured as a friend and loved as a brother." *Provenance*: Christie's New York, 29 October 1993, lot 55. [And:] ORD, George. *Sketch of the Life of Alexander Wilson*. Philadelphia: Harrison Hall, 1828. **Presentation copy**. 19th century half roan (spine chipped). *Provenance*: Library of the Pennsylvania Hospital (manuscript presentation inscription, bookplate). Together, 12 pieces.

\$6,000-8,000



82

WILSON, Alexander (1766-1813) and Alexander LAWSON (1773-1846). [Original copper plate for *American Ornithology*, 1810/1829.]

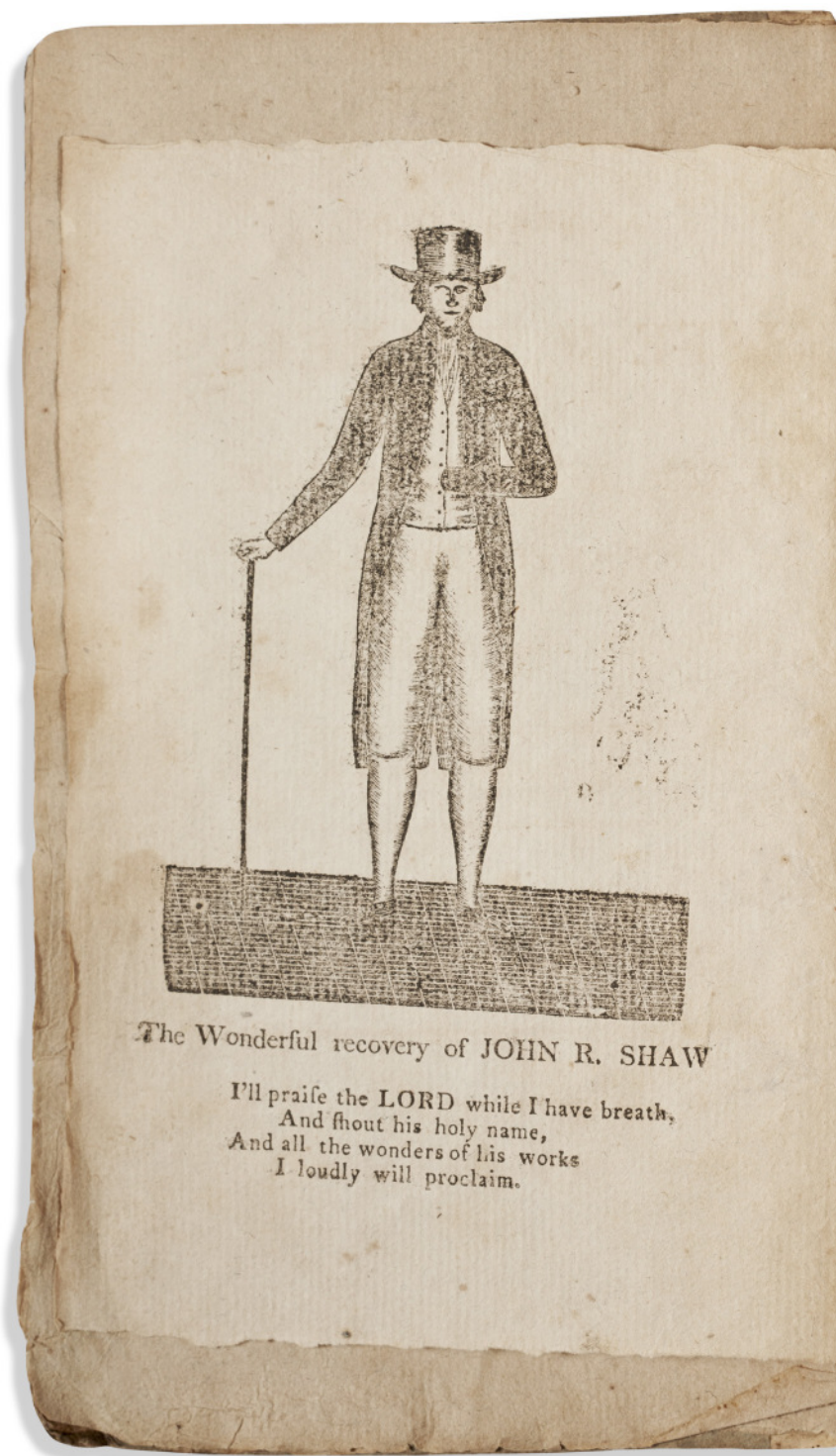
A rare survival: one of the original copper plates for Wilson's American Ornithology, engraved by Alexander Lawson in Philadelphia about 1810. This is plate 31 (from volume four) and includes the male and female American crossbill, the white-winged crossbill, the white-crowned bunting, and the bay-winged bunting. RBH records only one copper plate from Wilson's work, selling in these rooms in 1998. "Few original copper plates used in 19th century book production survive today. They wore down quickly in use, and the value of the metal caused most to be recycled. Some of the plates for Wilson's work do survive, although probably reworked for the second American edition of 1829, which employed the same plates" (*Stamped with a National Character*). *Stamped with a National Character* 4 (this plate? plate no. is not specified).

Copper plate, etched (345 x 270mm). Custom clamshell box, leather label.

\$10,000-15,000



The printed version of this plate, see lot 131



John Robert Shaw, known to his fellow early settlers as the "Water Witch," wood-engraving

83

SHAW, John Robert (1761-?). *A Narrative of the Life & Travels of John Robert Shaw, the Well-Digger, now resident in Lexington, Kentucky*. Lexington: Daniel Bradford, 1807.

"The earliest original work of a literary nature produced and written west of the Alleghanies" (Howes). Very rare. John Robert Shaw was an archetypal American original. He survived being a soldier in the Revolutionary War, shipwreck and marooning on the Ohio River, and severe wounds from an explosive blast. He was among the first settlers in Fort McIntosh and claimed to have dug the first well in Cincinnati. The printer's father, John Bradford, was the first printer of Kentucky. The present copy is the only one we trace in the auction records of ABPC or RBH since 1981 (that one lacking two plates). Graff 3742; Howes S-344 ("b"); Sabin 79932.

12mo (209 x 120mm). Wood-engraved portrait frontispiece and 4 full-page plates (only, of 5), wood-engraved illustration in text. (H2 with corner tear or misprinting affecting text on verso.) Subscribers list. Original boards, fragment of original printed spine label (well-worn, spine perishing with upper cover and first two gatherings detached). *Provenance:* Theological Seminary Library, Gettysburg, Pennsylvania (stamps to inside front cover and one on verso of title-page) – Butterfield & Butterfield, 14 December 1999, lot 7310.

\$8,000-12,000



84

HERIOT, George (1766-1844). *Travels through the Canadas*. London: for Richard Phillips, 1807.

First edition of "the earliest and most important aquatint book published on Canada," with colored plates in a contemporary binding (Hill). As postmaster-general of British North America from 1799 to 1816, Heriot devoted himself to travel into the western parts of Canada and the United States. He describes the fur trade, his voyages to the North, and cod fishery, and devotes the second part of the text to a scholarly study of the Native peoples of the Americas, including Father Rasles's vocabulary of the Algonquin languages. An accomplished artist, the fine illustrations are all taken from Heriot's own work. Hill 801; Sabin 31489; Streeter sale 3658 (also colored); *Abbey Travel* 618 (plates only); see Prideaux, *Aquatint Engraving*, pp. 254-255.

Quarto (264 x 206mm). 4 leaves of ads at end. Hand-colored folding aquatint view of Quebec as frontispiece, hand-colored folding map, and 26 hand-colored plates, 5 of which folding (lightly toned with some offsetting from plates and occasional spots, p. 237/8 with neatly repaired tear affecting printed area). Contemporary mottled calf (rebacked preserving original spine panel and endpapers). *Provenance:* WAH bookplate.

\$6,000-9,000



85

BIRCH, William (1755-1834). *Country Seats of the United States of North America, with some scenes connected with them*. Springland, Pennsylvania: W. Birch, 1808.

A rarity of early American color plate books. "Birch's skill as a miniaturist is demonstrated in his charming second book. Birch and his sons, Thomas and George, collaborated on this work, combining line and stipple engraving with delicate coloring to rich effect. The conception of *Country Seats* was primarily decorative, a handsome series of views aimed at an audience such as might possess country estates themselves. This kind of luxury view book, a genre of immense popularity in England and Europe, never really took hold in the United States. Americans preferred to buy individual view and prints which were produced in huge numbers, but not expensive books" (*Stamped with a National Character*). Howes B-460 ("c"); Sabin 5531; *Stamped with a National Character* 2.

Oblong quarto (222 x 275mm). 20 hand-colored copper plate engravings, including general title and section title (a little spotting). (Dampstain and spotting to preliminaries but plates clean.) Original half morocco over marbled boards, gilt leather label on upper cover (tips worn, front joint cracked but sturdy, some scuffs and soiling). Custom morocco clamshell box.

\$40,000-60,000

The home of Mr John Stevens in Hoboken, hand-colored engraving





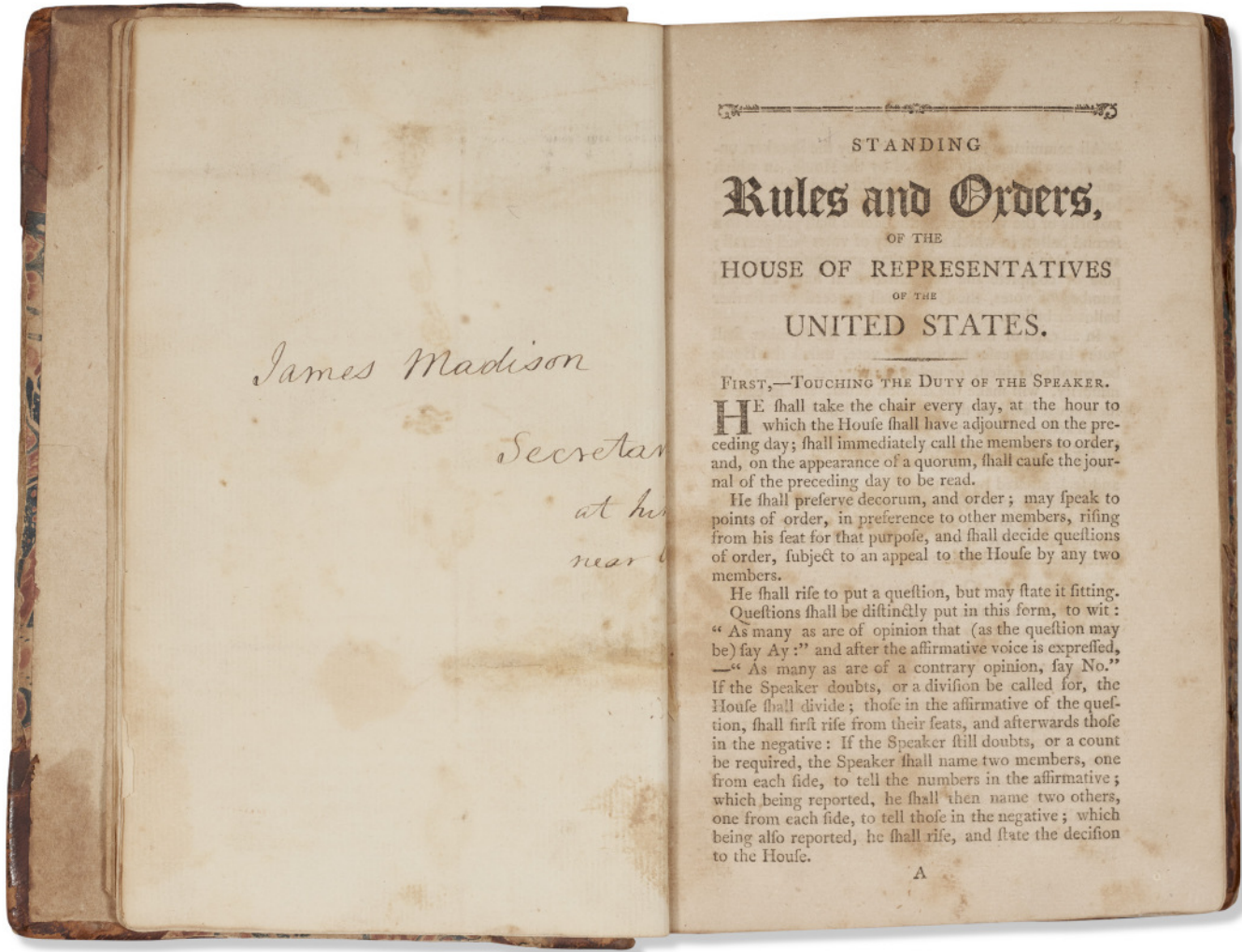
86

JANSON, Charles William (fl early 19th century). *The Stranger in America*. London: James Cundee, Albion Press, 1807.

First edition, colored issue, of "a petulant view of U.S. life" (Howes). This rather off-beat item is a "handsomely produced book ... the view on the engraved title page is the earliest known published image of the White House, and the Mount Vernon plate is one of the earliest of Washington's home. The appendix to the book contains what appears to be the first British printing of Thomas Jefferson's December 1806 message announcing the completion of the Lewis and Clark expedition, as well as other western explorations. This seems to have been unnoticed by bibliographers" (*Federal Hundred*). The author was an Englishman who lived in America from 1793-1805 and did not like what he saw. "Janson draws a picture of unrelieved black, but one worthy of attention because of the length of his stay and the breadth of his interests. He covers an astonishing variety of subjects" (Clark), from bear attacks and the ungovernable bees of the Carolinas to the American church and other "Yankee notions." Abbey 648; *Federal Hundred* 100; Howes J-59 ("b"); Sabin 35770.

Quarto (257 x 201mm). Engraved additional title with hand-colored vignette, 9 hand-colored plates, plan of Philadelphia, one engraved vignette in text (without ads, some leaves toned). Late 19th-century plum morocco gilt, edges gilt (light wear to surface of joints). *Provenance*: Jay Snider (bookplate).

\$2,000-3,000



87

MADISON, James – JEFFERSON, Thomas. A sammelband of pamphlets, apparently bound for the use of James Madison, various places, 1783-1810. Bound in with fragments of two manuscript address panels, one of which is addressed to Madison as Secretary of State in Thomas Jefferson's hand and bearing his franking signature ("Th:Jefferson").

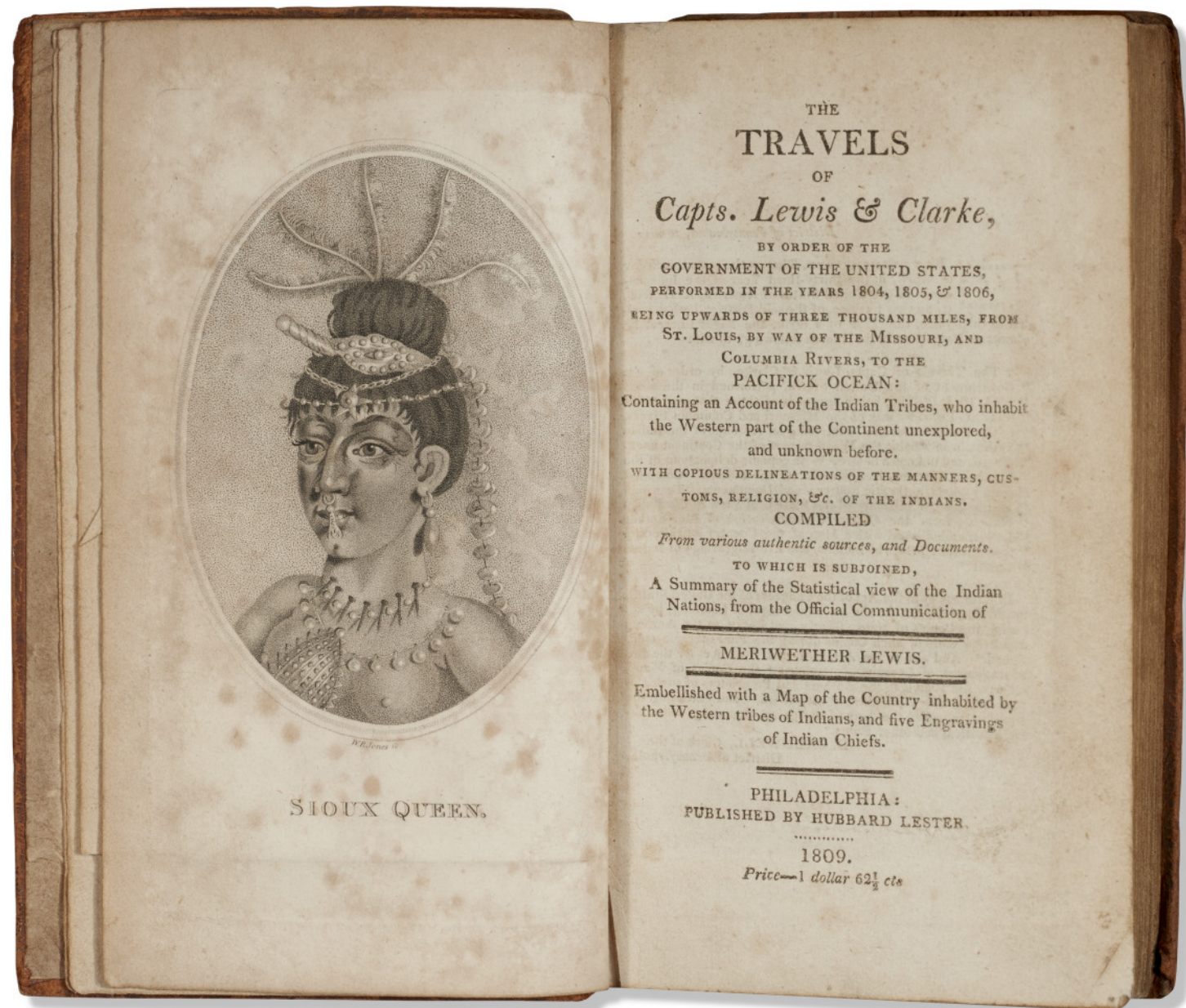
An unusual sammelband with manuscript endpapers linking Madison and Jefferson. A fascinating collection of pamphlets including several works important to Madison's political career, namely, a copy of *Standing Rules and Orders of the House of Representatives of the United States*. Also of interest is a copy of Willam Brach Giles 1808 Senate speech supporting Jefferson's embargo which bears the manuscript identification of John Nelson ("Mr. John Nelson Monticello") who served as Jefferson's chief builder, and also performed work on Madison's home at Montpelier. The endpapers are taken from two transmittal panels addressed to Madison including one in Jefferson's hand to Madison as Secretary of State as well as a franking signature by Jefferson as President.

[Includes:] *Standing Rules and Orders of the House of Representatives of the United States*. [Philadelphia:] Francis Childs, [1795] – [CALLENDAR, James Thompson.] *The Prospect Before Us*. Richmond: M. Jones, S. Pleasants, Jr. and J. Lyon, 1800 – *An Address Delivered to the Inhabitants of the Township of Fairfield, Cumberland County, New Jersey, on the Fourth of July, 1808...* Philadelphia: John Binns, 1808. – *Speech by Mr. Giles, in the Senate of the United States, on the 13th of February 1809; in Support of the Following Resolution, Moved by him on the 8th of the Same Month*. [Washington, 1809] – *Philadelphia Premium Society. The Directors of the society have resolved...*

Philadelphia, 25 July 1808 – [a portion of]: CALLENDER, James Thompson. *Sketches of the History of America*. Philadelphia: Snowden & McCorkle, 1798. – *The Examination of Col. Aaron Burr, before the Chief Justice of the United States, upon the Charges of a high Misdemeanor, and of Treason against the United States...* Richmond: S. Grantland, 1807 – CASSIUS [pseud. for BURKE, Aedanus.] *Considerations on the Society or Order of Cincinnati; Lately Instituted by the Major Generals, Brigadier-Generals, and other Officers of the American Army. Proving that it Creates a Race of Hereditary patricians, or Nobility.... Addressed to the People of South-Carolina, and their Representatives*. Philadelphia: Robert Bell, 1783 – *Colvin's Weekly Register*. Washington, 26 March & 16 April 1808 – LINCOLN, Daniel Waldo, *Oration, Pronounced at Boston, on the Fourth Day of July, 1810, before the 'Bunker-Hill Association'...* Boston: Isaac Munroe, 1810 – *Supplement to the American and Commercial Daily Advertiser, Monday Morning, July 16, 1810 – Mr. Sampson's Reply, on the Trial of James Cheetam for a Libel on Mrs. Margaret Brazier Bonnevillle*. Baltimore: Office of the American [n.y.].

Octavo (205 x 135mm). Several text corrections to third pamphlet (scattered spotting/foxing and occasional dampstain, a few leaves in first and second pamphlets with discoloration and dampstains, a few marginal tears). Early nineteenth century half sheep over marbled boards (rebacked, rubbed with some minor chips at extremities). Custom chemise and quarter morocco slipcase. *Provenance*: John Nelson of Monticello, one of Jefferson's white builders, and the presumed father of John Hemings (ownership signature on fourth pamphlet) – James Madison (transmittal leaves used as endpapers) – F.J.W. Corey (ownership signature on front pastedown, 1867).

\$20,000-30,000



Alex Mackenzie

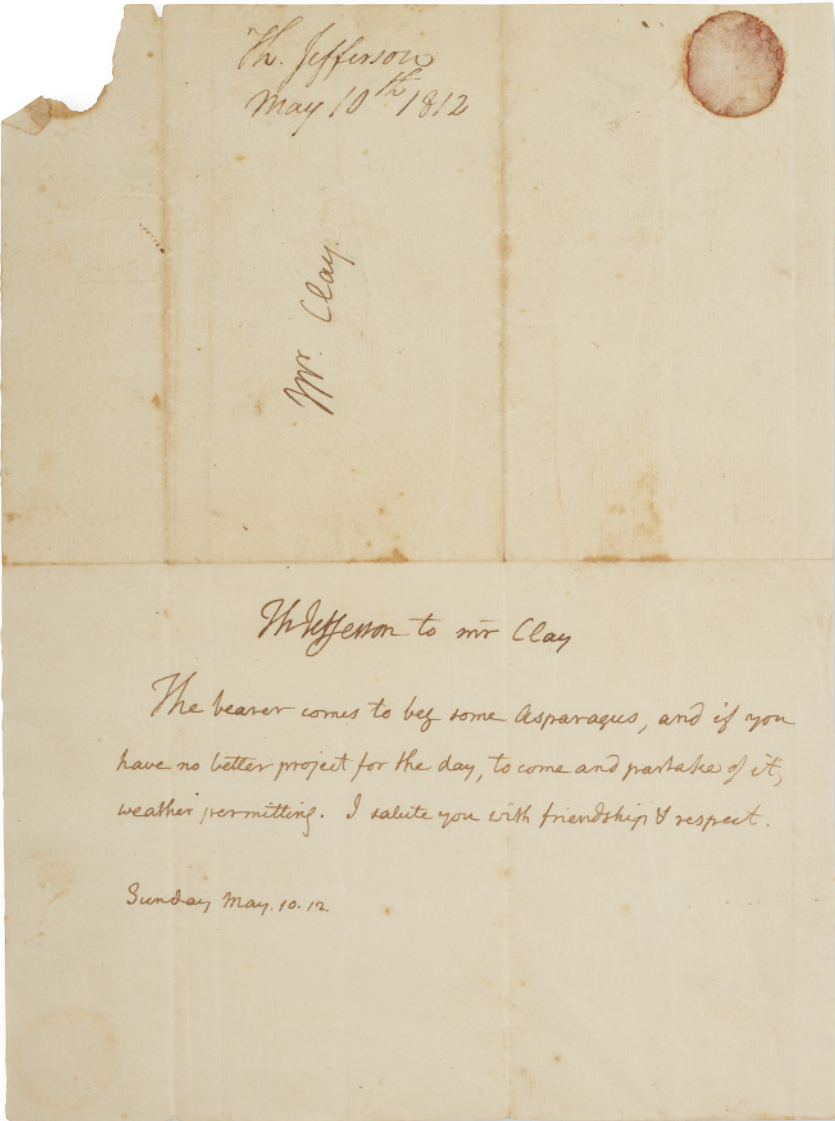
88
The Travels of Capts. Lewis & Clarke, by order of the Government of the United States, performed in the Years 1804, 1805, & 1806.... Philadelphia: Hubbard Lester, 1809.

Alexander Mackenzie's copy of the "apocrypha" edition of Lewis and Clark, first edition. This work fabricated, in part, from Mackenzie's own Voyages, published in 1801. Lewis and Clark returned from their expedition in September of 1806 and by 1809, public impatience for news had reached a limit not to be ignored by entrepreneurs. "The dearth of information on the adventures of the Corps of Discovery spawned a remarkable literature: the creation of seemingly authentic, but not quite honest, accounts ... [these works] all contained elements of accuracy, but their compilers pillaged and pasted." Of this genre of surreptitious or apocryphal narratives, this "Hubbard Lester" edition (the publisher's name is probably a pseudonym) was the first.

Alexander Mackenzie, of course, was the first documented explorer to traverse the full North American continent, preceding Lewis & Clark's more famous Corps of Discovery by a full 12 years. He published the journals of his 1792-1793 Peace River Expedition in 1801 (see lot 74). He was knighted in 1802 and served as a Legislative Councilor in Quebec. In 1812, he returned to his native Scotland, married the young heiress to Avoch House, and fathered three children. The present work is really a hodgepodge of Clark's letter from Fort Mandan, Jefferson's "Message from the President," the work of Jonathan Carver, Patrick Gass's journal, and Mackenzie's own Voyages. That a first edition, American copy was acquired by Alexander Mackenzie and survives today is simply extraordinary; it links the names of most famous explorers of Canadian and American history. Howes L-321, Lewis & Clark 4a.1; Sabin 40827; Streeter sale 3122.

12mo (186 x 112mm). Frontispiece folding map, "Map of the Country Inhabited by the Western Tribes of Indians," 257 x 229 mm (one fold split), engraved frontispiece of a "Sioux Queen," and 4 other engraved plates (map with one fold split, a couple of closed marginal tears, marginal tear from B6 with loss of several letters, H4 with large tear from corner affecting text). Contemporary sheep (rubbed, spine dry and cracked, lettering piece lacking). Custom chemise and quarter morocco slipcase. Provenance: Alexander Mackenzie, the explorer, 1764-1820 (ownership signature to front free endpaper) – by descent to, [presumably Alexander George] Mackenzie, eldest son of Alexander Mackenzie, 1818-1894 (pencil ownership signatures to front endpapers, "Mr Mackenzie Esq," name of Avoch House written on front inside cover, pencil note on p. 36 identifying the anonymous "Western Traveler" as Alexander Mackenzie).

\$40,000-60,000

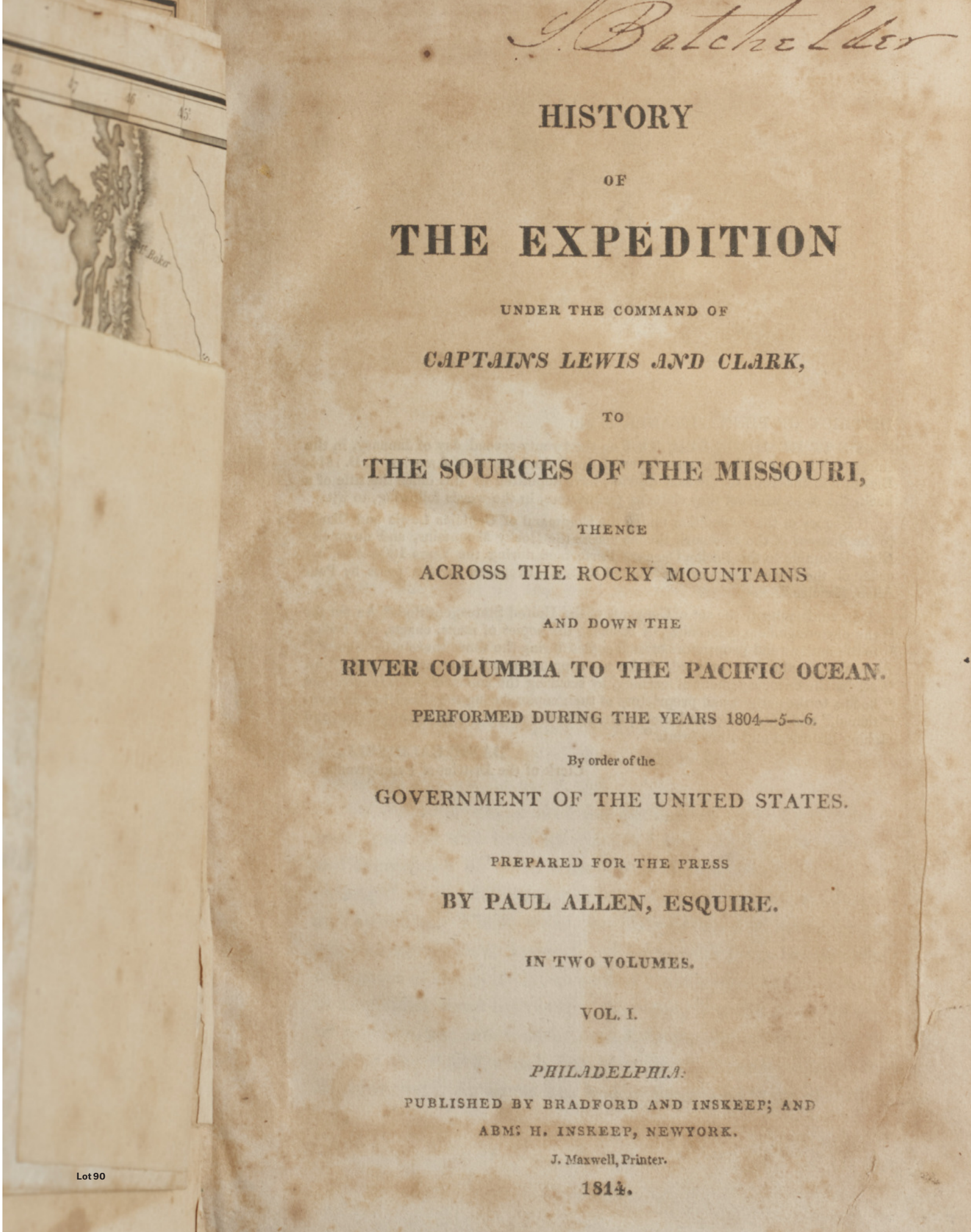


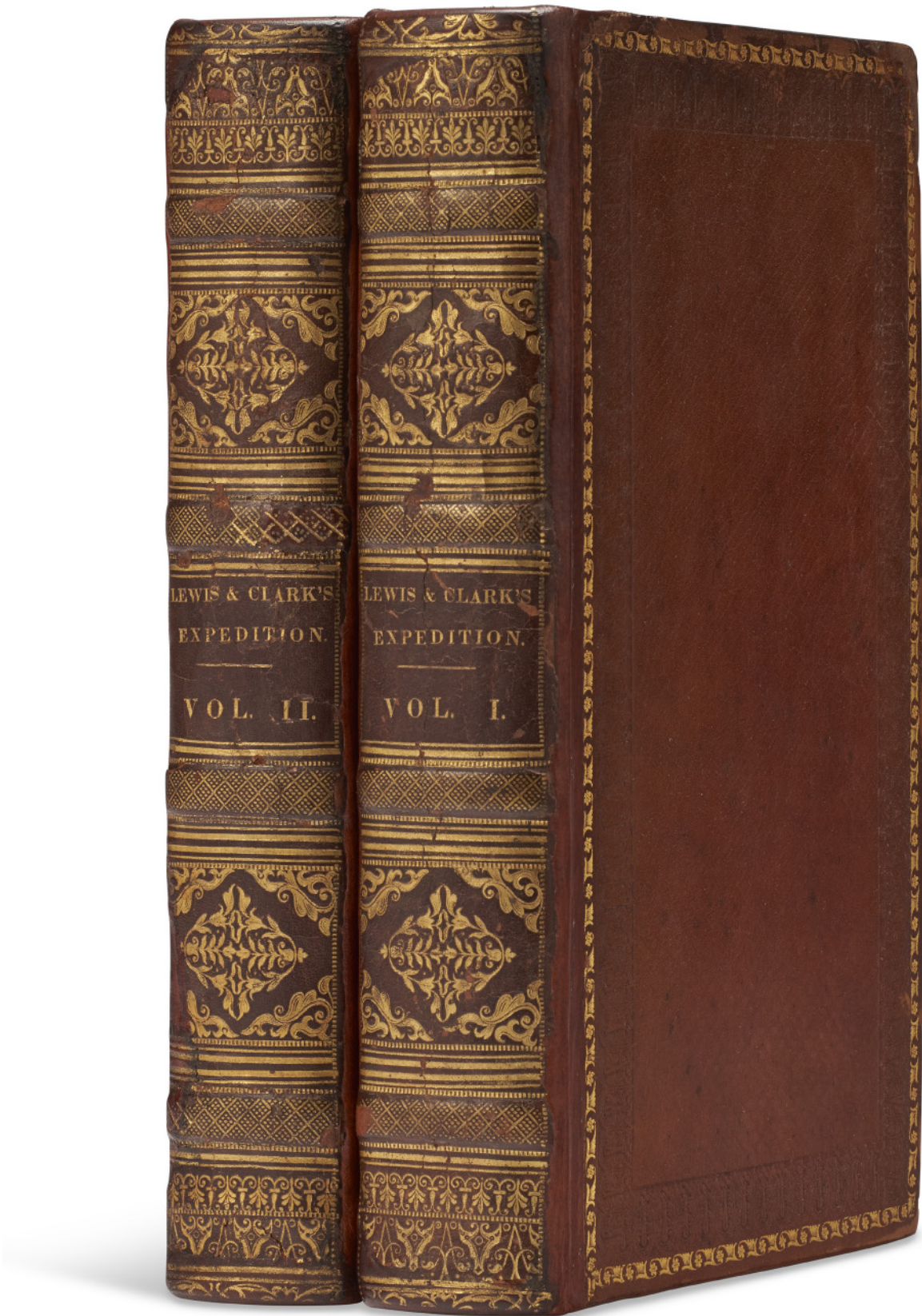
89
JEFFERSON, Thomas (1743-1826). Autograph note signed ("Th Jefferson") to Rev. Charles Clay, [Poplar Forest,] 10 May 1812.

One page, bifolium, (124 x 245mm). Integral transmittal leaf addressed in his hand to "Mr. Clay" (Small loss to address panel from seal tear, light browning along folds to the same.) Housed in a red clamshell and slipcase.

Jefferson writes "to beg some Asparagus" from his Poplar Forest neighbor and invites him to dine. Jefferson writes from Poplar Forest, his "retreat" in Bedford County, Virginia—a place of refuge from the continual stream of visitors to Monticello. Yet Jefferson was not a recluse at Poplar Forest, and this note is indicative of his social nature and the intimate circle of friends he cultivated there. Jefferson writes, in full: "Th. Jefferson to Mr. Clay The bearer comes to beg some asparagus, and if you have no better project for the day, to come and partake of it, weather permitting. I salute you with friendship & respect. Sunday May 10. 12." Rev. Charles Clay (1745-1820) was rector of St. Anne's Parish in Albemarle County, Virginia until 1782. He was a Virginia native and a longtime friend of Jefferson. Clay voted against Virginia's ratification of the Constitution and ran unsuccessfully for the United States Congress in 1790 and 1792. He eventually moved to Bedford County, and built a home and farm there.

\$5,000-8,000





actual size

"The ridge on which they stood formed the dividing line between the waters of the Atlantic and Pacific oceans. They followed a descent much steeper than that on the eastern side, and at the distance of three quarters of a mile reached a handsome bold creek of cold clear water running to the westward."

90

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

A special first edition copy of Lewis and Clark's History of the Expedition, "the most famous of all western travels, and the cornerstone of any collection of Western Americana" (*Best of the West*). This copy in a contemporary binding attributed to John Roulstone (1777/78-1826) which was almost certainly commissioned by Samuel Batchelder as the book's first owner.

"Described by Wagner-Camp as 'the definitive account of the most important exploration of the North American continent,' this book was published nearly eight years after the journey's completion, delayed in production by the death of Meriwether Lewis and the confusions of several editors" (*Best of the West*). Although Paul Allen is credited as the editor, the major work was done by Nicholas Biddle, a young Philadelphia lawyer. The text primarily rests on Lewis and Clark's journals, but their are important contributions, too, from other members of the expedition. It was finally brought to press in February of 1814 in an edition of 2000 but a high proportion were defective and, according to Church, "583 were in some way lost or destroyed." Further, the highly important map of their route from the Mississippi to the Pacific was not issued with all copies, but cost extra at the time of publication. The map is based on Clark's manuscript and is extremely detailed and accurate, termed by Wheat the "master map of the American West". The remarkable cartographic achievement, perhaps even more than the written account of the journey, served to impel and motivate the nation's inexorable westward expansion.

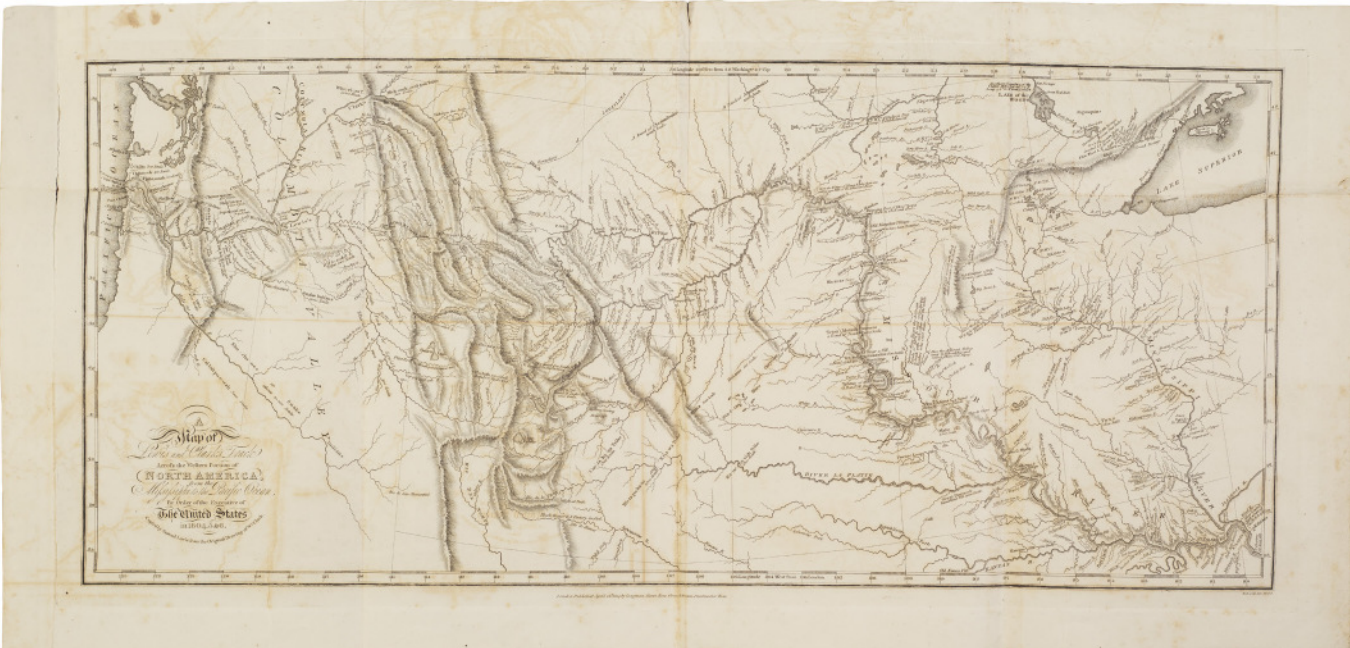
The Reese copy is remarkable for its extremely handsome contemporary American binding, attributed to John Roulstone. Roulstone was the preeminent Boston bookbinder of this time and a skilled craftsman, his other clients besides Samuel Batchelder, as here, included Ward Nicholas Boylston, the Reverend Dr. Stoughton, and Harvard College. See Papantonio 29 (using same roll tool on covers); French, Hannah, "John Roulstone's Harvard Bindings," *Harvard Library Bulletin*, April 1970, pp. 171-182. *Best of the West* 37; Church 1309; Cohen *Mapping the West* 7; Graff 2477; Grolier *American* 30; Howes L-317 ("c"); Lewis & Clark 5a.1; PMM 272; Sabin 40828; Streeter sale 1777; Streeter *Americana Beginnings* 52; Wagner-Camp 13.1; Wheat *Mapping the Transmississippi West* 316.

Two volumes, octavo (214 x 132 mm). Large folding engraved "Map of Lewis and Clark's Track Across the Western Portion of North America" engraved by Samuel Harrison after Clark, 5 other engraved plates and maps (some fold splitting, an 8cm closed edge tear, a 3cm tear with associated creasing on both sides, verso with two patches). (Some foxing/toning, tear from blank lower right corner of vol. 1 title, a very few pencil marks). Contemporary diced calf stamped in gilt and blind attributed to John Roulstone, Boston bookbinder (rebacked, original spine laid down with a few expert small restorations). Custom chemises and morocco-backed slipcase. *Provenance*: Samuel Batchelder, 1784-1879, textile pioneer and builder of the Hamilton cotton mill in Lowell, Mass. (ownership inscriptions to both title pages).

\$100,000-150,000



Map of
Lewis and Clark's Track
Across the Western Portion of
NORTH AMERICA,
from the Mississippi to the Pacific Ocean.
By Order of the Executive of
The United States
in 1804, 5 & 6.
Copied by Samuel Lewis from the Original Drawing of W. Clark.



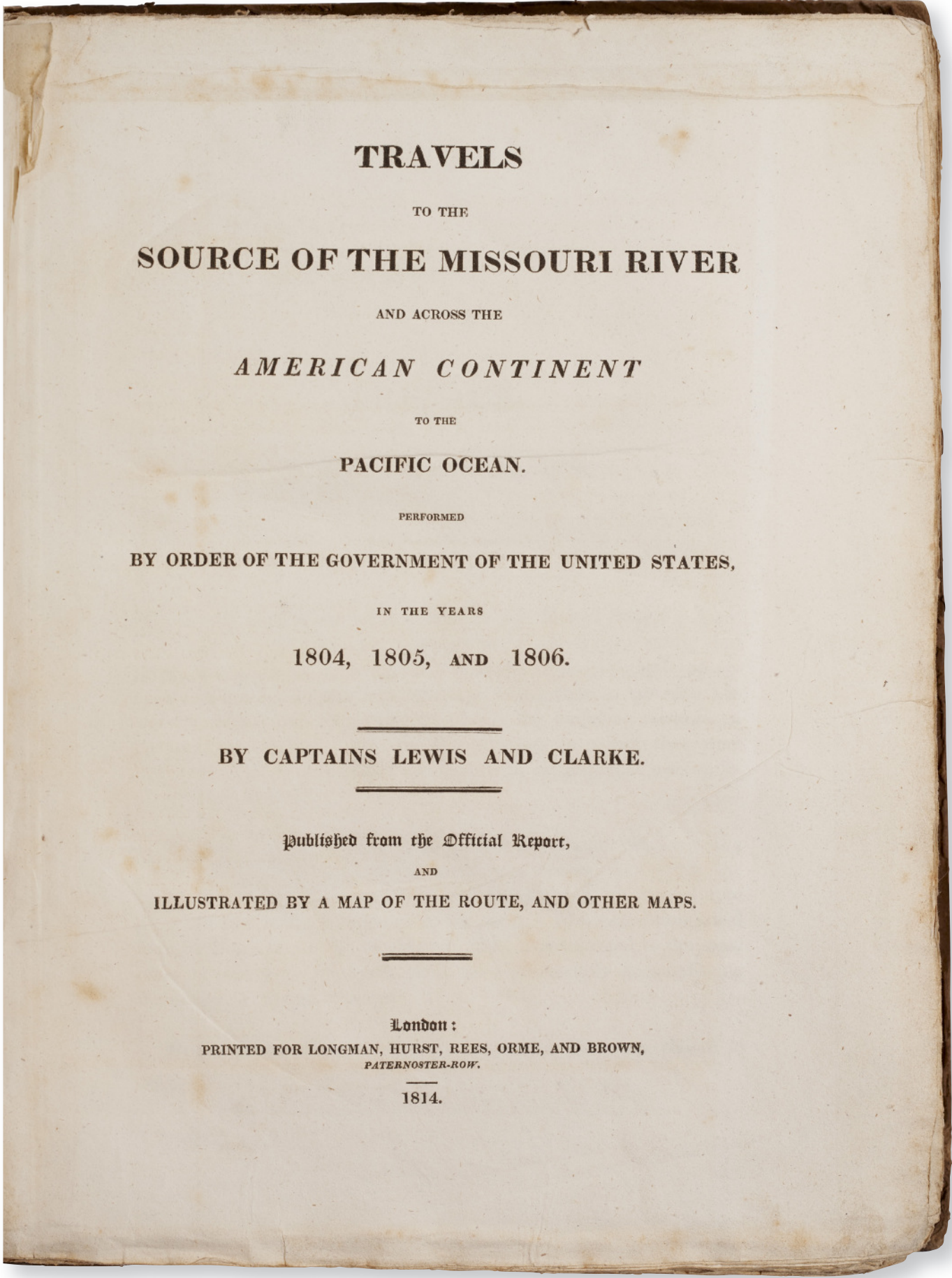
The English engraving of Lewis & Clark's map, printed on thick paper

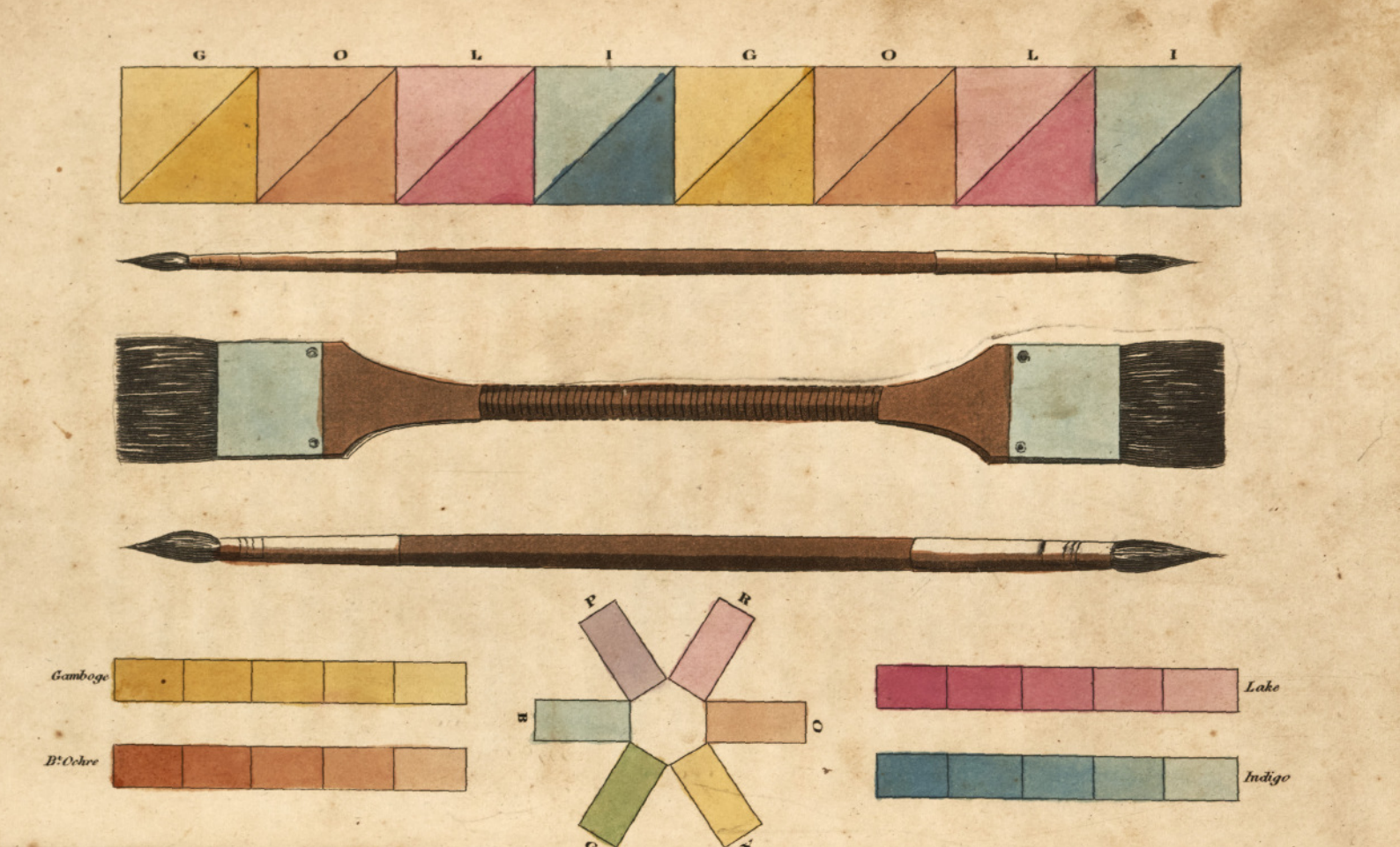
91
LEWIS, Meriwether and William CLARK. *Travels to the Source of the Missouri River and across the American Continent to the Pacific Ocean. Performed by Order of the Government of the United States, in the Years 1804, 1805, and 1806.* London: J.G. Barnard for Longman, Hurst, Rees, Orme and Brown, 1814.

First English edition of Lewis & Clark, in original boards. The first edition (see preceding lot) was published in Philadelphia in 1814. The present, first English edition was issued shortly thereafter. It was edited by Thomas Rees from the American sheets sent to him. Apart from the omission of the American preface, the appendix, and Jefferson's "Life of Captain Lewis," Rees states that, "the only liberty that has been taken with the language, has been merely the correction of a few inadvertent grammatical or typographical errors" (p. xiv). The English edition's preface by Rees does, however, include Jefferson's "Message on the Subject of this Expedition" of 19 February 1806 (pp. viii-ix) and an extract from Lewis's "Fort Mandan" letter of "17" [i.e. 7] April 1805 to Jefferson (pp. x-xii). The extraordinarily important map was printed on heavier paper in this edition, "a better printing job than the American edition" (*Best of the West*). Graff 2480; Howes L-317 ("b"); Sabin 40829; Wagner-Camp 13:2.

Quarto (288 x 223mm). Half-title. Folding engraved map after Clark by S. Lewis (light spotting/offsetting, minor closed tear near plate mark), 5 other engraved maps and plans on 3 plates (light spotting to engravings, light offsetting to folding map and to facing text pages). Original boards, paper printed spine label, paper edges untrimmed (sympathetically rebacked with most of backstrip preserved, wear to edges and joints). Custom half morocco clamshell box by Bayntun (light wear). *Provenance:* "B Society" (ownership inscription to front cover) – Frank P. Hadley (bookplate).

\$10,000-15,000





92

LUCAS, Fielding (1781-1854). *The Art of Drawing, Colouring and Painting Landscapes, in Water Colours*. Baltimore: Fielding Lucas, 1815.

The first American example of a drawing instruction book. Produced by the great publisher and promoter, Fielding Lucas, who also may have written the text, this work is illustrated by William Strickland, an apprentice of Benjamin H. Latrobe. The plates show how to outline and shade a landscape, then how to color increasingly complex scenes, ending with a burning ship at sea at night. Lucas "was one of the first to experiment with color illustration in books outside of the large works issued by subscription, such as Birch or Wilson. Lucas saw clearly that the addition of color could be an effective marketing tool for publishers" (*Stamped with a National Character*). This is the earlier and more modest of the two drawing instruction manuals that Lucas published; the other is lot 100 in the present sale. *America Pictured to the Life* 79; *Stamped with a National Character* 7.

Quarto (237 x 140mm). Engraved title and ten plates, including five colored aquatints. (A couple marginal tears, one gathering sprung.) Contemporary half sheep over marbled boards, printed paper label on upper cover (spine ends chipped, with wear to joints and tips). Custom chemise and slipcase. *Provenance*: Mary C. Maxwell, Lancaster (ownership inscription) – Justin R. Sypher, Philadelphia (bookplate).

\$7,000-10,000



93

BIGELOW, Jacob (1787-1879). *American Medical Botany, being a Collection of the Native Medicinal Plants of the United States*. Boston: Cummings and Hilliard, 1817.

First edition of "the first botanical work published in America" (*Stamped with a National Character*). "Bigelow originally planned to use hand-colored copper plate engravings, which are employed in the first half of the first volume. This method proving too expensive and laborious, he sought a method of printing color rather than applying it by hand. Richard Wolfe, who has made an exhaustive study of the work, believes that the rest of the plates (the book was issued in six parts over a three-year period) were made by etching a stone block, then applying the colors to the stone à la poupée. The stone, inked with multiple colors, was then printed in a single impression. This is the only use of such a process in an American color plate book" (ibid.). Nissen BBI 164; Norman 234; Sabin 5294; *Stamped with a National Character* 10.

Six parts in three volumes, quarto (249 x 162mm). 60 aquatint plates mostly printed in color à la poupée, most with tissue guards (some toning from tissue guards, some spotting to plates in vol 3, occasional other spots throughout). Vols 1 and 2: contemporary calf (vol 1 rebaced with original leather labels laid down, vol 2 a bit worn); vol 3: modern calf bound to match, new endpapers. *Provenance*: University of Chicago Libraries (bookplate with deaccession stamps dated 1984 in vols 1 and 2, a few other ID stamps in all vols) – T.A. Greene (stamps in all three vols).

\$3,000-5,000



94

BARTON, William (1786-1856). *A Flora of North America*. Philadelphia: M. Carey and sons, 1821-23.

First edition of an important early American plate book. "Barton, the most distinguished botanist in the United States, clearly hoped the plates in his first American flora would match European standards ... the plates were made by Cornelius Tiebout, the first really skilled engraver born in the United States, although he trained in London for two years in the 1790s to perfect his technique" (*Stamped with a National Character*). Barton was a Naval surgeon, later becoming a famously charismatic professor of Botany at the University of Pennsylvania and specializing in Materia Medica. Bennett, p. 9 (incorrect plate count); Dunthorne 26; Nissen *BBI* 84; Pritzel 446; *Stamped with a National Character* 11; Sabin 3858.

Three volumes, quarto (264 x 209mm). Half-titles in vols 2 and 3, 106 stipple engravings with both printed and hand-coloring, 2 of which are folding (some toning and spotting, vol. 3 dampstained in gutter at end, the double-page plate 63 is separated at the join). Modern green morocco-backed boards (light scuffing). *Provenance*: Elizabeth Powel (signatures in vol. 1) – Mary Hogarth (gift inscription from her "affectionate friend" Tabitha Wright in vol. 3) – erased stamps of University of Pennsylvania Library in all vols.

\$5,000-8,000



95
SHAW, Joshua (1776-1860) and HILL, John (1770-1850). *Picturesque Views of American Scenery*. Philadelphia: Matthew Carey & Son, 1820[-1821].

First edition of this "milestone in American printmaking" (Koke), called the "first systematic attempt to record the New World's landscape" (Deák) to the level of European representation. The title page is the usual second state, with Carey's name in the imprint and the date re-worked in the plate from 1819 to 1820. The very rare first issue bore the name of the original intended publisher, Moses Thomas, but Thomas did not make it so far as to publish any of the views. The "1819" date is clearly visible under 1820, and more than one reader has apparently mistaken it for 1829. The aquatint engravings are of a quality unprecedented to this time. The *Picturesque Views* "directed attention to [John Hill] as a master of the mysterious medium of aquatint wherein his American predecessors were by comparison mere dabblers" (Koke).

"Known as 'The Landscape Album,' this portfolio of views was a collaboration between the artist Joshua Shaw and the aquatint engraver John Hill. Although both men had only recently arrived from England when they undertook the work, Shaw felt sufficiently Americanized to speak in the first person when he wrote: 'Our country abounds with Scenery, comprehending all the varieties of the sublime, the beautiful, and the picturesque in nature, worthy to engage the skill of an Artist....' Each plate seeks to convey the unique spirit of place of disparate locations throughout the United States. Although the scenery was American, the romantic sensibility behind it was indicative of the European background and training of its creators" (*America Pictured to the Life*). As noted by Deák, the "quiet charm of Shaw's pioneer work" was an important influence on the Hudson River School. *America Pictured to the Life* 5; Deák 315; Howes S-345 ("c," referring to colored copies, uncolored is more rare at least according to auction records); Koke, *Checklist of John Hill* 37-56, *Stamped with a National Character* 5.

Broadsheet folio (524 x 352 mm). 20 aquatint engraved plates, including the title-page; each with facing leaf of letterpress text except the vignette "Monument near West Point." The view of the burning of Savannah Georgia in January 1820 is printed in two colors (see illustration preceding lot 1 in this catalogue). Modern half morocco over 19th century cloth, contemporary gilt-lettered titling piece preserved on front cover (erroneously dated 1829). Custom half morocco solander case.

\$40,000-60,000



View by Moonlight, near Fayetteville, aquatint



New York from Governors Island, hand-colored aquatint, lot 96



96

WALL, William G. (1792-c.1863). [*The Hudson River Port Folio*. New York: Henry I. Megarey, 1821-1825.]

"The most generally desired American color plate single item" (Bennett). The last complete original issue we trace at auction was in 1948. "*The Hudson River Portfolio* is arguably the most beautiful color plate book published in the United States in the nineteenth century ... Many of the views in the portfolio combine natural landscapes with benign or idealized images of towns and industries along the Hudson. The additions made by humans complement rather than disturb the harmony of the scenes. In the image of Glenn's Falls, for example, the river bridge and mill buildings are a rationalizing element rather than an intrusive structure, balancing the chaos of the untamed falls. It seemed, in Wall's view, that man could shape the landscape without fundamentally altering it" (*Creating America*).

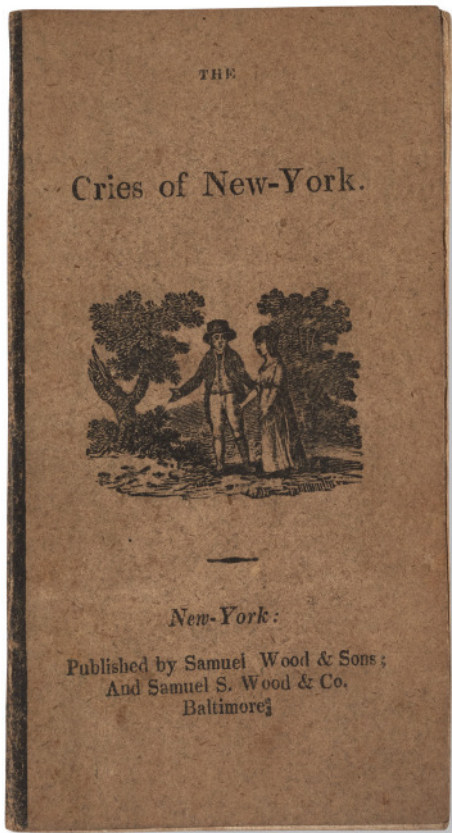
The twenty plates depict views on the Hudson beginning at its headwaters near Luzerne and ending with a view of New York taken from Governor's Island. "All of the scenes were drawn by an Irish-American artist, William Guy Wall, and engraved in New York by John Hill. Despite the quality of execution, the series was not a commercial success and ended before the full complement of plates was issued" (ibid). Indeed, the idealistic attempt by the two immigrants, Wall and Hill, to produce such a luxurious book of views at this time left some bibliographic oddities: there is no title-page, plate nos. 9 and 12 are incorrectly numbered, and the letterpress for nos. 11, 12, 16 and 18 is

also mis-numbered. Wall painted the watercolors in 1820 and it was originally intended that the work be published in six parts, each containing four plates. From 1821-1825 only five parts were completed and published by Megarey. Megarey issued additional prints from the plates until 1827, but in the following year the publication rights were transferred to the Carvills, and the plates were re-engraved to add the names "G. & C. & H. Carvill" in 1828. The last copy with all twenty plates in the original Megarey issue that we trace at auction was sold at Parke-Bernet, 5 April 1948, lot 311. Bennett, p. 60; *Creating America* 58 (illustrating no. 6, Glenn's Falls "a balance of man and nature"); Howes W-47 ("d"); Koke, "A Checklist of the American Engravings of John Hill," nos. 73-94 (all first state except pl. 22 in second state, re-numbered 18; this accords with NYPL); Sabin 22529 (erroneously calling for 21 plates); *Stamped with a National Character* 6 (illustrated on dust jacket back cover).

Oblong broadsheet folio (490 x 675 mm). Comprising 20 leaves of letterpress text facing 20 hand-colored aquatint engravings all after paintings by William Wall and engraved by John Hill; except no. 2 finished by Hill [after I.R. Smith], nos. 3 and 5 engraved by I.R. Smith, nos. 2-3, and 5 published by H.I. Megarey and W.B. Gilley in New York and John Mill in Charleston, South Carolina; no. 11 engraved by I.R. Smith and finished by Hill (no. 1 with two hard creases to plate and a short closed marginal tear, letterpress with blank corner replaced and a few repaired closed tears; no. 11 with a blank corner of plate repaired and a small edge chip to letterpress; no. 20 with some light edge-chipping, letterpress with a repaired marginal tear). Modern half red morocco gilt.

\$180,000-250,000





97
The Cries of New York. New York: Samuel Wood & Sons, Baltimore, 1822.

A compendium of long-lost sounds of old New York as told through woodcuts. Although intended for a juvenile audience, *Cries* offers a fine reference for daily life and commerce in early nineteenth century New York. The tiny volume covers a wide array of street occupations from the familiar night watchman, firefighter, and chimney sweep to the more unfamiliar such as a hot corn seller, a baked pear vendor and even a peddler offering "Choice Clams," all the way from "Rock-a-way beach."

12mo (128 x 70mm). Woodcut illustrations throughout (several pages lightly creased with some mild scattered foxing). Pictorial wraps (light wear to backstrip). Custom chemise and calf-backed box. *Provenance:* Lynde Belknap (ownership inscription on title).

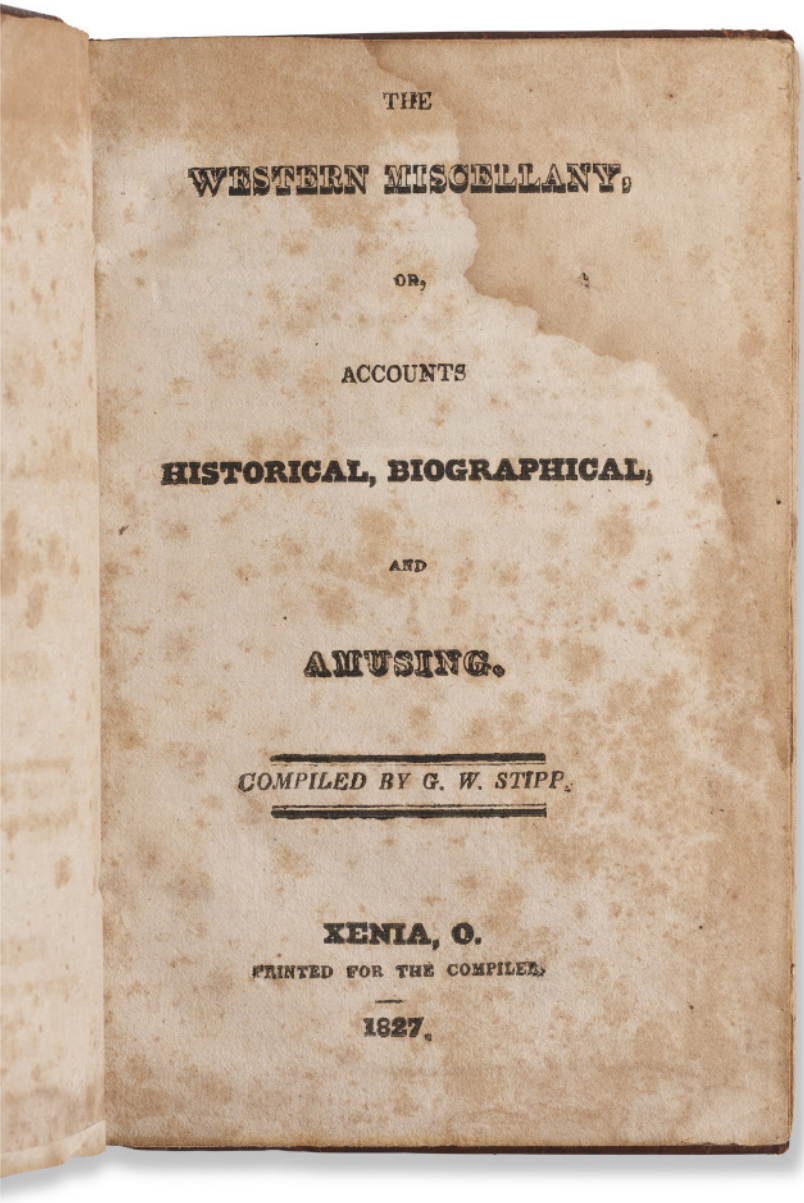
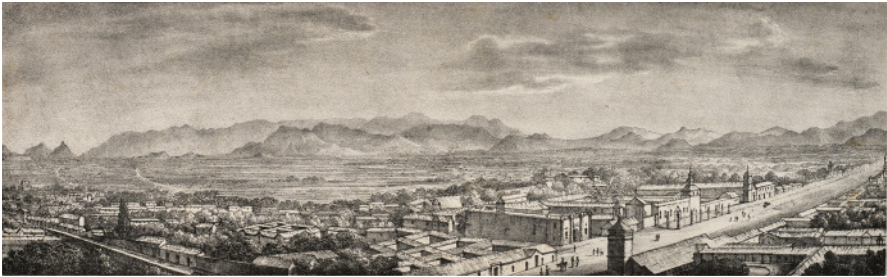
\$1,500-2,500

98
WALDEGRAVE, Hon. Capt. William (1753-1825) and Agostino AGLIO, engraver (1777-1857). [Cover title:] *A Series of Panoramic Views of Sant Jago, the Capital of Chili.* London: John Boosey and Co., 1823.

A rare set of Chilean views, made by Agostino Aglio after drawings by Waldegrave. RBH records one copy selling in 1991 and another in 1963. The text notes: "These views were taken from Santa Lucia, a rock rising forty or fifty feet about the houses on the east side of the city. They comprehend a view of the whole of the surrounding country, over a plain of about eighty miles across, bounded on all sides by mountains." Abbey *Travel* 713.

Folio (495 x 323mm). One leaf of letterpress text, 5 lithographs tipped onto larger sheets (some spotting). Later pigskin with original wrappers bound in (a little chipping to edges of wrappers).

\$6,000-9,000



99
STIPP, George Washington (fl. 1825), compiler. *The Western Miscellany, or, Accounts Historical, Biographical, and Amusing.* Xenia, Ohio: Printed for the Compiler, 1827.

Very rare first edition. Stipp's work is one of the most important sources on the early western frontier, with primary source material on the Revolutionary War era Indian wars in Kentucky and Ohio. It is most notable for including the first book printing of John Bradford's *Notes*, which first appeared in the *Kentucky Gazette* beginning on 25 August 1826. That work includes much on the exploits of Daniel Boone and represents over half of this book. Also included are accounts of Clarke's and Bowman's expeditions, the Battle of Blue Licks, and several captivity narratives. **Rare.** According to the auction records of ABPC, this is only the third copy on the market since the Streeter sale. Coleman 2247; Howes S-1011 ("d"); Sabin 91838; Streeter sale 1665; Thomson *Ohio* 1109.

16mo (157 x 105mm). (Spotting and browning.) Contemporary mottled sheep, black morocco lettering piece (some wear along joints and at extremities). Custom quarter morocco slipcase. *Provenance:* Jay Snider (his sale, Christie's New York, 21 June 2005, lot 146).

\$5,000-8,000



"To stamp it with a national character, we have endeavored, as much as possible, to make it a collection of *American views*..."

100

LUCAS, Fielding (1781-1854). *Lucas' Progressive Drawing Book, in three parts... Consisting Chiefly of Original Views of American Scenery, and Embracing the Latest and Best Improvements in the Mode of Instruction*. Baltimore: Fielding Lucas, 1827.

A fine copy of Lucas's rare early color plate book. "The most ambitious of Lucas' publications, with drawing instruction and landscape views by John H.B. Latrobe, executed in aquatint by John Hill. Lucas freely confessed to having borrowed heavily from English works on drawing in compiling the book, but he sought as much as possible to use American views in order 'to stamp it with national character.' In this case, Lucas was producing a book which would compete in the marketplace with imported English works, and he probably hoped to capitalize on the patriotic element lent by the American scenes" (*Stamped with a National Character*). Views show the lower Susquehanna, the Balise at the mouth of the Mississippi, and several scenes along the Hudson. Rare at auction: the last copy recorded sold in 1977 and was incomplete. *Stamped with a National Character* 8.

Oblong folio (248 x 362mm). In three parts. 38 plates, including 11 hand-colored aquatints (some spotting). Contemporary half morocco over marbled boards, paper label (rebacked).

\$30,000-50,000

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THE PRIVATE COLLECTION OF
WILLIAM S. REESE



Themes in Part Three include fine art, Yale and Connecticut, St. Barts, American practical arts including drawing and penmanship manuals, carpentry and architecture, general Americana, bibliophily and book history, and first editions of Saki, Flann O’Brien, James Thurber, Wallace Stevens and Evelyn Waugh.

THE PRIVATE COLLECTION OF WILLIAM S. REESE:
PART THREE

Online, 19 May-2 June 2022

VIEWING 20-25 May 2022 20 Rockefeller Plaza New York, NY 10020	CONTACT Andrew Darlington adarlington@christies.com +1 212 636 2111
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CHRISTIE’S



SELECTED REFERENCES

Abbey	<i>Travel in Aquatint and Lithography 1770-1860. From the Library of J.R. Abbey.</i> London, 1972.	Nissen ZBI	Nissen, Claus. <i>Die Zoologische Buchillustration. ihre Bibliographie und Geschichte.</i> Stuttgart, 1969.
America Pictured to the Life	Miles, George and Reese, William S. <i>America Pictured to the Life: Illustrated Works from the Paul Mellon Bequest.</i> New Haven: Yale University, 2002.	Palau	Palau y Dulcet, Antonio. <i>Manual del Librero Hispano-Americano.</i> Barcelona, 1948-1977.
Bennett	Bennett, William. <i>A Practical Guide to American Nineteenth Century Color Plate Books.</i> New York, 1949.	PMM	Carter, J. and P.H. Muir, editors. <i>Printing and the Mind of Man.</i> Munich, 1983.
Best of the West	Reese, William S. <i>The Best of the West.</i> New Haven: 2017.	Reps	Reps, John W. <i>Views of Viewmakers of Urban America.</i> Columbia, MO, 1984.
Burden North America	Burden, Phillip D. <i>The Mapping of North America.</i> Rickmansworth, 2007.	Revolutionary Hundred	Reese, William S. <i>The Revolutionary Hundred.</i> New Haven: 2016
Chaloner Smith	Smith, John Chaloner. <i>British Mezzotinto Portraits.</i> London, 1884.	Sabin	Sabin, Joseph. <i>Bibliotheca Americana. A Dictionary of Books Relating to America, from its Discovery to the Present Time.</i> New York, 1886-1936.
Church	Church, E.D. <i>Catalogue of Books Relating to the Discovery and Early History of North and South America.</i> New York, 1907.	Schwartz & Ehrenberg	Schwartz, Seymour I. and Ralph E. Ehrenberg. <i>The Mapping of America.</i> New York, 2001.
Clark	Clark, Thomas D. <i>Travels of the Old South.</i> Norman, 1969.	Shadwell	Shadwell, Wendy J. <i>American Printmaking - The First 150 Years.</i> Washington, DC, 1969.
Creating America	Reese, William S., and Miles, George A. <i>Creating America: An Exhibition at the Beinecke Rare Book & Manuscript Library, Yale University.</i> New Haven: 1992.	Shaw and Shoemaker	Shaw, Ralph R. and Richard H. Shoemaker. <i>American Bibliography, A Preliminary Checklist.</i> New York, 1958-1966.
Deák	Deák, Gloria Gilda. <i>Picturing America 1497-1899.</i> Princeton, 1988.	Snyder	Snyder, Martin. <i>City of Independence: Views of Philadelphia Before 1800.</i> New York, 1975.
Dunthorne	Dunthorne, Gordon. <i>Flower and Fruit Prints of the 18th and Early 19th Centuries.</i> Washington, DC, 1938.	Spendlove	Spendlove, Francis. <i>The Face of Early Canada.</i> Toronto, 1958.
ESTC	<i>English Short-Title Catalogue.</i> Online.	Stamped with a National Character	Reese, William S. <i>Stamped with a National Character:Nineteenth Century American Color Plate Books.</i> New York, 1999.
Evans	Evans, Charles. <i>American Bibliography.</i> New York, 1941.	Streeter sale	<i>The Celebrated Collection of Americana formed by the late Thomas Winthrop Streeter.</i> New York, 1966-1970.
Federal Hundred	Reese, William S. <i>The Federal Hundred.</i> New Haven, 2017.	Struggle	Reese, William S., and Osborn, Terence S. <i>The Struggle for North America.</i> New Haven, 2018.
Field	Field, Thomas W. <i>Indian Bibliography.</i> New York, 1873.	Tooley	Tooley, R.V. <i>English Coloured Plates 1790-1860.</i> London, 1954.
Ford, Paul Leicester.	<i>Some Materials for a Bibliography of the Official Publications of the Continental Congress for 1774.</i> Brooklyn, 1888.	TPL	Staton, Frances and Marie Tremaine. <i>A Bibliography of Canadiana, being items in the Public Library of Toronto, Canada.</i> Toronto, 1934-1985.
Grolier American	<i>One Hundred Influential American Books Printed Before 1900.</i> New York, 1947.	Trelles	Trelles, Carlos M. <i>Bibliografía Cubana. Matanzas, 1916.</i>
Hill	<i>The Hill Collection of Pacific Voyages.</i> New Haven, 2004.	Wagner-Camp	Wagner, Henry, and Charles Camp. <i>The Plains & The Rockies. A Critical Bibliography ... 1800-1865.</i> San Francisco, 1982.
Howes	Howes, Wright. <i>U.S.lana (1650-1950).</i> New York, 1962.	Wheat & Brun	Wheat, James C. and Christian F. Brun. <i>Maps and Charts Published in America Before 1800. A Bibliography.</i> New York, 1978.
Hunt	<i>Catalogue of Botanical Books in the Collection of Rachel McMasters Miller Hunt.</i> Pittsburgh, 1961.	Wheat Mapping	Wheat, Carl I. <i>Mapping the Transmississippi West.</i> San Francisco, 1963.
JCB	<i>Catalogue of the John Carter Brown Library.</i> Providence, 1973.	Wing	Wing, D. <i>Short-Title Catalogue of Books Printed in England, Scotland, Ireland, Wales and British America and of English Books printed in Other Countries 1641-1700.</i> New York, 1972-1988.
Lande	<i>The Lawrence Lande Collection of Canadiana in the Redpath Library of McGill University.</i> Montreal, 1965.	Wolf and Haye	Wolf, Edwin and Kevin Hayes. <i>The Library of Benjamin Franklin.</i> Philadelphia, 2006.
Lewis & Clark	Beckham, Stephen. <i>The Literature of the Lewis and Clark Expedition.</i> Portland, 2003.		
Miller	Miller, C.W. <i>Benjamin Franklin's Philadelphia Printing.</i> Philadelphia, 1974.		
Nissen BBI	Nissen, Claus. <i>Die Botanische Buchillustration. Ihre Geschichte und Bibliographie.</i> Stuttgart, 1951.		

THE PRIVATE COLLECTION OF
WILLIAM S. REESE



AGOSTINO BRUNIAS (ROME C. 1730-1796 ROSEAU)
Free women of Dominica bathing in a stream; Free women of Dominica; A young couple and child promenading, Dominica; Flower girls of Dominica; Free women of Dominica with child; and A native family of St. Vincent
Oil on canvas
11¼ x 9⅞ in. (29.9 x 23 cm.), each
\$200,000-300,000

OLD MASTERS

New York, 10 June 2022

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CHRISTIE'S

CONDITIONS OF SALE • BUYING AT CHRISTIE’S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold. As well as these Conditions of Sale, **lots** in which we offer **Non-Fungible Tokens** are governed by the Additional Conditions of Sale – **Non-Fungible Tokens**, which are available in Appendix A herein. For the sale of **Non-Fungible Tokens**, to the extent there is a conflict between the “New York Conditions of Sale Buying at Christie’s” and “Additional Conditions of Sale – **Non-Fungible Tokens**”, the latter controls.

Unless we own a **lot** in authen or in part (A symbol), Christie’s acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- (a) Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed “Important Notices and Explanation of Cataloguing Practice” which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called “Symbols Used in this Catalogue”.
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- (a) The **condition of lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold “as is,” in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie’s or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition of a lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer’s premium** or any applicable taxes.

6 WITHDRAWAL

Christie’s may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie’s has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts that are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as “associated” are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors’ watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie’s or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - (i) for individuals: Photo identification (driver’s licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our 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 at <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.
- (c) Written Bids
You can find a Written Bid Form 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 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 ~ next to the **lot** number. The **reserve** cannot be more than the **lot**’s low **estimate**.

3 AUCTIONEER’S DISCRETION

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

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute 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:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 • BID INCREMENTS

Bidding generally starts below the low **estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments.

6 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.

7 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.

8 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 26% of the **hammer price** up to and including US\$1,000,000, 20% on that part of the **hammer price** over US\$1,000,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

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:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
- (c) If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the “**Heading**”). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a

clarification in a **lot**’s **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed “Important Notices and Explanation of Cataloguing Practice”. For example, use of the term “ATTRIBUTED TO...” in a **Heading** means that the **lot** is in Christie’s opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot**’s full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any Saleroom notice.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- (ii) at Christie’s option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and
- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in 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.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

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

- (l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**. In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the “**Subheading**”). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 NO IMPLIED WARRANTIES EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE. NEITHER THE SELLER NOR THE CHRISTIE’S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

- (a) 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.
- (b) Where you are bidding on behalf of another person, you warrant that:
 - (i) 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;
 - (ii) 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;
 - (iii) 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

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer’s premium**; and
 - (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the “**due date**”).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer’s name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie’s in the United States in the currency stated on the invoice in one of the following ways:

- (i) **Wire transfer**
JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017; ABA# 021000021; FBO: Christie’s Inc.; Account # 957-107978, for international transfers, SWIFT: CHASUS33.
- (ii) **Credit Card**
We accept Visa, MasterCard, American Express and China Union Pay. 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.
- (iii) **Cash**
We accept cash payments (including money orders and traveller’s checks) subject to a maximum global aggregate of US\$7,500 per buyer.
- (iv) **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.
- (v) **Checks**
You must make checks payable to Christie’s Inc. and they must be drawn from US dollar accounts from a US bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie’s Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.
- (f) Cryptocurrency (if applicable): You may either pay for a **lot** in the currency of the sale or by a cryptocurrency permitted by us. The invoice will set forth the **purchase price** in the currency of the sale and where permitted by us, a specified cryptocurrency. Partial payment in cryptocurrency is not permitted. Where the **purchase price** is payable in a specified cryptocurrency, the invoice will include both the amount due in the currency of the sale as well as a cryptocurrency amount. The cryptocurrency amount will be calculated by us based on the most recent published CME CF Ether-Dollar Reference Rate (BRR and ETHUSD_RR) index rate as determined by us, and will be disclosed in the invoice. The amount of cryptocurrency specified in the invoice is the amount of cryptocurrency that must be paid to us if that is the payment option you select regardless of whether the conversion rate at the time of auction or when you pay the invoice or at any other time is different. In the event that we are required to return any amounts to you hereunder, you agree to receive such amounts in the fiat amount of the **saleroom**.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller’s commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie’s will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the <

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) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- (c) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol -

in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

- (d) **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.


- (e) **Lots of Iranian origin**

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

- (f) **Gold**

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

- (g) **Watches**

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

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

I OUR LIABILITY TO YOU

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

are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if : (i) any of your warranties in paragraph E4 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** and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at **https://www.christies.com/about-us/contact/ccpa**.

8 WAIVER

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

9 LAW AND DISPUTES

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

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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.

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

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.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its **lot** number. 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, which can be significant, 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 an amount calculated against the final **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 made loans or advanced money to consignors or prospective purchasers 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.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description as to authorship are made subject to the provisions of the **Conditions** of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is 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 consignor 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.

PICTURES, DRAWINGS, PRINTS AND MINIATURES

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

QUALIFIED HEADINGS

"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.

CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the Heading of the description of the **lot**.

e.g. A BLUE AND WHITE BOWL
18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after the bold type first line states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie's opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL; or
The Ming-style bowl is decorated with lotus scrolls...

In Christie's **qualified** opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND PROBABLY OF THE PERIOD

In Christie's **qualified** opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND POSSIBLY OF THE PERIOD

FABERGÉ

QUALIFIED HEADINGS

"Marked Fabergé, Workmaster ...": in Christie's **qualified** opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

"By Fabergé ...": in Christie's **qualified** opinion, a work of the master's workshop, but without his mark.

"In the style of ...": in Christie's **qualified** opinion a work of the period of the master and closely related to his style.

"Bearing marks ...": in Christie's **qualified** opinion not a work of the master's workshop and bearing later marks.

JEWELLERY

"Boucheron": when maker's name appears in the title, in Christie's opinion it is by that maker.

"Mount by Boucheron": in Christie's opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

QUALIFIED HEADINGS

"Signed Boucheron / Signature Boucheron": in Christie's **qualified** opinion has a signature by the jeweller.

"With maker's mark for Boucheron": in Christie's **qualified** opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

HANDBAGS

Condition Reports

The condition of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice. **Lots** are sold "as is," in the condition they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie's or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each **lot** before bidding.

Grade 1: this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the **lot** description.

Grade 2: this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: this item exhibits wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

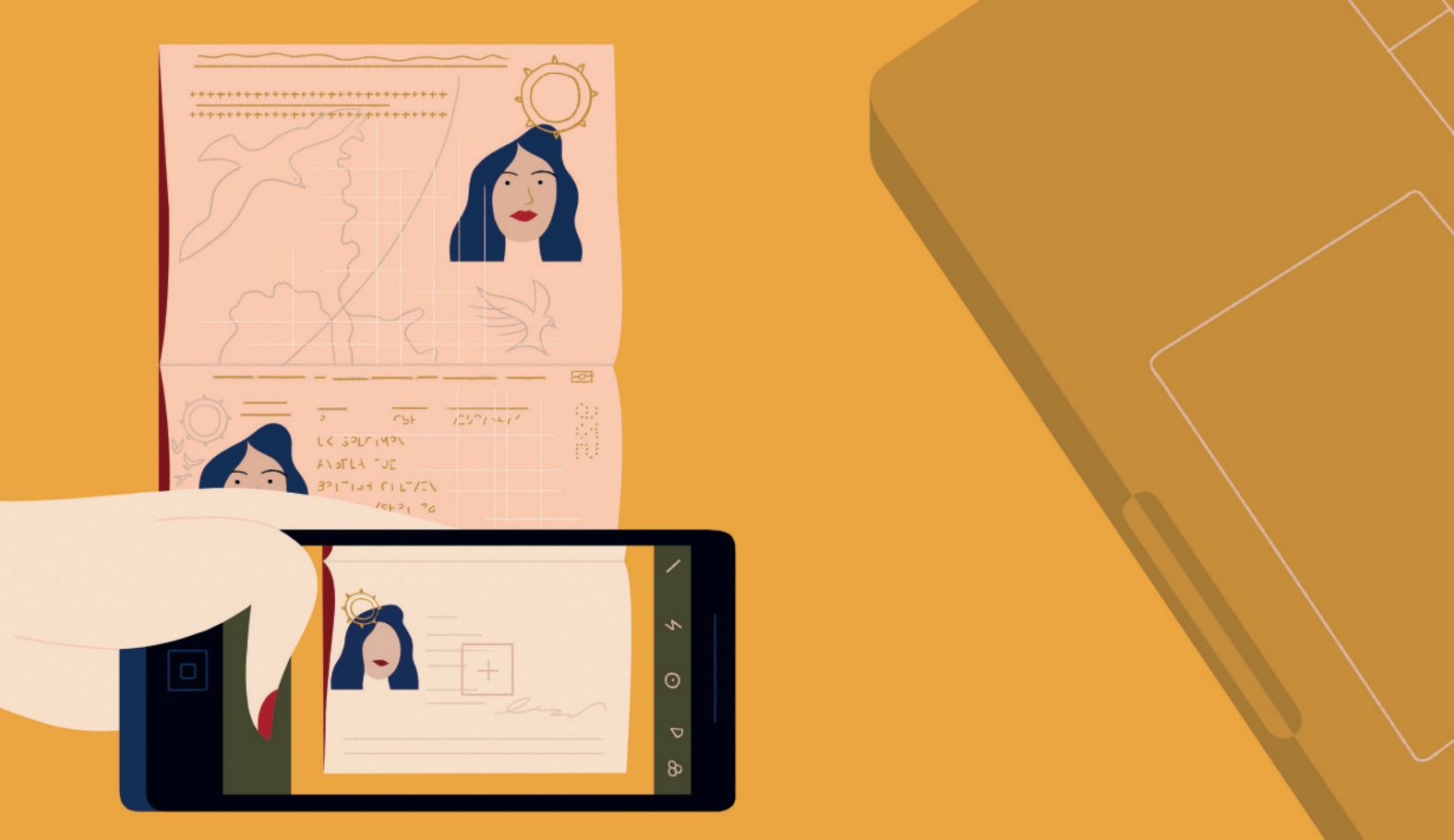
Grade 5: this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does have condition notes.

Grade 6: this item is damaged and requires repair. It is considered in fair **condition**.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a **lot** clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any **condition** report and grading.

References to "HARDWARE"

Where used in this catalogue the term "hardware"



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

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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 parties with an interest.

•

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.

φ

Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer's premium. The buyer should contact Post Sale Services prior to the sale to determine the **estimated** amount of the import tariff. If the buyer instructs Christie's to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Christie's to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer's premium and sales tax will be collected as per The Buyer's Premium and Taxes section 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.

3/02/2022

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.

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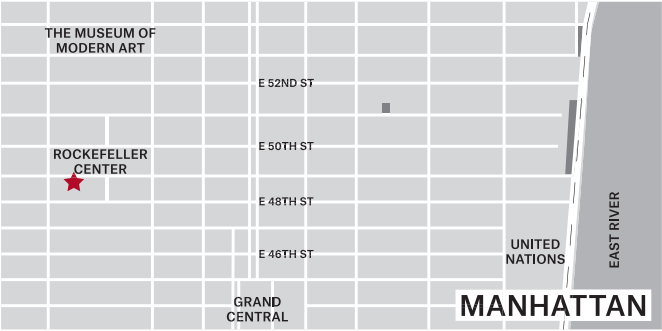
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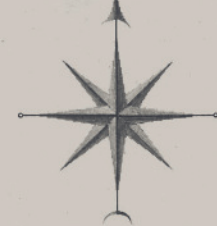


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20 Rockefeller Plaza, New York 10020
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PostSaleUS@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
PostSaleUS@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

MAP
Of the Country
OF THE
ILLINOIS.



PART OF UPPER LOUISIANA



Scale of six Miles.
2 Leagues.

CONGRESS,
JULY 4, 1776.
A
DECLARATION
BY THE
REPRESENTATIVES
OF THE
UNITED STATES OF AMERICA,
IN GENERAL CONGRESS ASSEMBLED.

WHEN in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth, the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable rights, that among these are life, liberty, and the pursuit of happiness. That to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed, that whenever any form of government becomes destructive of these ends, it is the right of the people to alter or to abolish it, and to institute new government, laying its foundation on such principles, and organizing its powers in such form, as to them shall seem most likely to effect their safety and happiness. Prudence, indeed, will dictate that governments long established should not be changed for light and transient causes; and accordingly all experience hath shewn, that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same object, evinces a design to reduce them under absolute despotism, it is their right, it is their duty, to throw off such government, and to provide new guards for their future security. Such has been the patient sufferance of these Colonies; and such is now the necessity which constrains them to alter their former systems of government. The history of the present King of Great-Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute tyranny over these States. To prove this, let facts be submitted to a candid world.

He has refused his assent to laws, the most wholesome and necessary for the public good.

He has forbidden his Governors to pass laws of immediate and pressing importance, unless suspended in

their operation until his assent should be obtained; and when so suspended, he has utterly neglected to attend them.

He has refused to pass other laws for the accommodation of large districts of people, unless those people would relinquish the right of representation in the legislature, a right inestimable to them, and formidable to Tyrants only.

He has called together legislative bodies at places unusual, uncomfortable, and distant from the depository of their public records, for the sole purpose of fatiguing them into compliance with his measures.

He has dissolved representative houses repeatedly, for opposing with manly firmness his invasions on the rights of the people.

He has refused for a long time, after such dissolutions, to cause others to be elected; whereby the legislative powers, incapable of annihilation, have returned to the people at large for their exercise; the State remaining in the mean time exposed to all the dangers of invasion from without, and convulsions within.

He has endeavored to prevent the population of these States; for that purpose obstructing the laws for naturalization of foreigners; refusing to pass others to encourage their migrations hither, and raising the conditions of new appropriations of lands.

He has obstructed the administration of justice, by refusing his assent to laws for establishing judiciary powers.

He has made Judges dependent on his will alone, for the tenure of their offices, and the amount and payment of their salaries.

He has erected a multitude of new offices, and sent hither swarms of officers to harass our people, and eat out their substance.

He has kept among us, in times of peace, standing armies, without the consent of our Legislatures.

He has affected to render the military independent of and superior to the civil power.

He has combined with others to subject us to a jurisdiction foreign to our constitution and unacknowledged by our laws; giving his assent to their acts of pretended legislation:

For quartering large bodies of armed troops among us;

For protecting them, by a mock trial, from punishment for any murders which they should commit on the inhabitants of these States:

For cutting off our trade with all parts of the world:

For imposing taxes on us without our consent:

For depriving us, in many cases, of the benefits of trial by jury:

For transporting us beyond seas to be tried for pretended offences:

For abolishing the free system of English laws in a neighboring province, establishing therein an arbitrary government, and enlarging its boundaries, so as to render it at once an example and fit instrument for introducing the same absolute rule into these Colonies:

For taking away our Charters, abolishing our most valuable laws, and altering fundamentally the forms of our governments:

For suspending our own Legislatures, and declaring themselves invested with power to legislate for us in all cases whatsoever.

He has abdicated government here, by declaring us out of his protection and waging war against us.

He has plundered our seas, ravaged our coasts, burnt our towns, and destroyed the lives of our people.

He is at this time, transporting large armies of foreign mercenaries to complete the works of death, desolation and tyranny, already begun with circumstances of cruelty and perfidy scarcely paralleled in the most barbarous ages, and totally unworthy the head of a civilized nation.

He has constrained our fellow citizens taken captive on the high seas to bear arms against their country, to become the executioners of their friends and brethren, or to fall themselves by their hands.

He has excited domestic insurrections amongst us, and has endeavored to bring on the inhabitants of our frontiers, the merciless Indian Savages, whose known rule of warfare, is an undistinguished destruction of all ages, sexes, and conditions.

In every stage of these oppressions we have petitioned for redress, in the most humble terms: Our re-

peated petitions have been answered only by repeated injury. A Prince, whose character is thus marked by every act which may define a Tyrant, is unfit to be the Ruler of a free People.

Nor have we been wanting in attention to our British brethren. We have warned them from time to time of attempts by their legislature to extend an unwarrantable jurisdiction over us. We have reminded them of the circumstances of our emigration and settlement here. We have appealed to their native justice and magnanimity, and we have conjured them by the ties of our common kindred to disavow these usurpations, which would inevitably interrupt our connections and correspondence. They too have been deaf to the voice of justice and of concinnity. We must, therefore, acquiesce in the necessity which denounces our separation, and hold them, as we hold the rest of mankind, enemies in war; in peace, friends.

We, therefore, the Representatives of the UNITED STATES OF AMERICA, in GENERAL CONGRESS assembled, appealing to the supreme Judge of the world for the rectitude of our intentions, do in the name and by the authority of the good People of these Colonies, solemnly publish and declare, That these United Colonies are, and of right ought to be, FREE AND INDEPENDENT STATES; that they are absolved from all allegiance to the British Crown, and that all political connections between them and the State of Great-Britain, is, and ought to be totally dissolved; and that as FREE AND INDEPENDENT STATES, they have full power to levy war, conclude peace, contract alliances, establish commerce, and to do all other acts and things which INDEPENDENT STATES may of right do. And for the support of this Declaration, with a firm reliance on the protection of Divine Providence, we mutually pledge to each other our lives, our fortunes, and our sacred honor.

Signed by ORDER and in BEHALF of the CONGRESS,

JOHN HANCOCK, PRESIDENT.

ATTEST,

CHARLES THOMPSON, Secretary.

CHRISTIE'S

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