

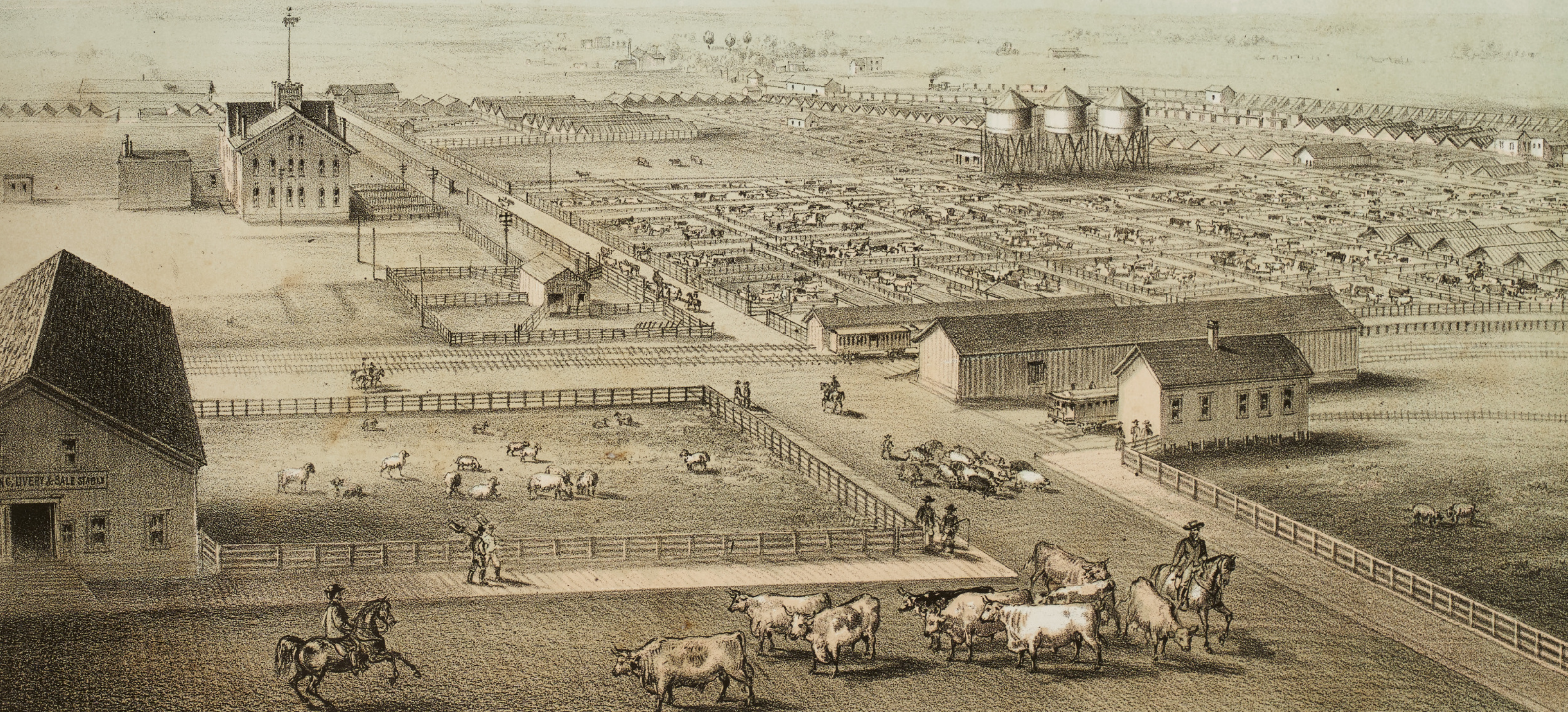
THE PRIVATE COLLECTION OF
WILLIAM S. REESE



PART TWO

New York | 26 May 2022

CHRISTIE'S





THE PRIVATE COLLECTION OF
WILLIAM S. REESE

PART TWO



THE PRIVATE COLLECTION OF
WILLIAM S. REESE

PART TWO

AUCTION

Thursday 26 May at 10.00 am (Lots 101-245)
and 2.00 pm (Lots 246-374)

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)
Richard Lloyd (#1459445)
David Kleiweg de Zwaan (#1365999)

AUCTION LICENSE

Christie's (#1213717)

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In sending absentee bids or making enquiries, this sale should be referred to as
REESE2-20529

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

CHRISTIE'S

front cover
Lot 119
inside front cover
Lot 262
opposite
Lot 325
inside back cover
Lot 229
back cover
Lot 188



Lot 147

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MORNING SESSION

10.00 AM

LOTS 101-245



JOHN JAMES AUDUBON AND
AMERICAN ORNITHOLOGY
LOTS 101-143



"From Nature! How often these words are used in the faces of contradiction, when at a Glance, he who has seen the perfect and beautiful form of either a bird, a quadruped or any subject found by nature & living; discovers that it was not Living Nature the representations are made from."

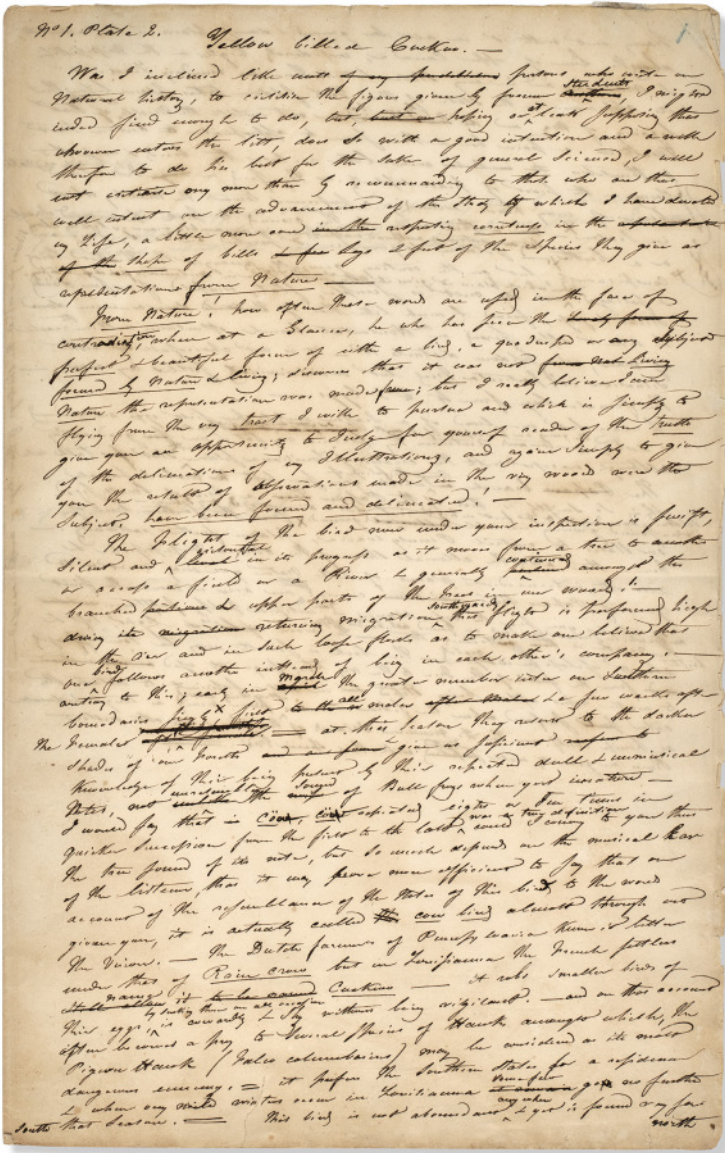
101
AUDUBON, John James (1785-1851). Autograph manuscript, n.p., circa 1829-1830.

Four pages, bifolium, watermarked "B&T Sweetapple 1829;" 408 x 262mm (minor edgewear, mounting remnants at top margin of third page). Green cloth chemise, custom clamshell.

Audubon's original manuscript description of the Yellow-billed Cuckoo, plate two of the Birds, prefaced by an important description of his philosophy. To accompany his ambitious elephant folio edition of the *Birds of America*, Audubon published the *Ornithological Biography* with the editorial assistance of William Macgillivray (1796-1852). Although designed to complement *Birds*, British copyright law compelled him to publish the volumes under a separate title or else he would have had to deposit full sets of the plates to nine depository libraries within the United Kingdom.

Here, Audubon offers a complete description the Yellow-billed Cuckoo, plate number two in volume one (1831). Interestingly, his description begins not with a physical description of the bird, but rather a summary of Audubon's overall approach to the project. With corrections and edits omitted: "Was I inclined like most persons who write on Natural history, to consider the figures given by former students, I might indeed find enough to do, but hoping or at least supposing that whoever creates the list, does so with a good intention and a wish therefore to do his best for the sake of general science, I will not criticize any more than by recommending to those who are thus well intent on the advancement of the study by which I have devoted my Life, a little more care respecting correctness in the shape of the bills, legs & feet of the species they give us as representations form nature. *From Nature!* How often these words are used in the faces of contradiction, when at a Glance, he who has seen the perfect and beautiful form of either a bird, a quadruped or any subject found by nature & living; discovers that it was not Living Nature the representations are made from; but I really believe I am flying from the very tract I wish to pursue and which is simply to give you an opportunity to Judge for yourself reader the truth of the delineations of my Illustrations, and again simply to give you the results of observations made in the very woods w[h]ere the Subjects, have been found and delineated!" Interestingly, while Macgillivray has been credited with giving only a light touch in his editing of Audubon's work, this paragraph was more heavily reworked than other passages. However, the overall intent in meaning remained intact. The final version appears on pages 18-20 of volume one of the *Ornithological Biography*. Provenance: Heirs of Grace Phillips Johnson (Christie's, New York, 26 May 1977, lot 93 (part)) [purchased by William S. Reese in that sale].

\$10,000-15,000



102

HARLAN, Richard (1796-1843). *Fauna Americana: Being a Description of the Mammiferous Animals Inhabiting North America*. Philadelphia: Anthony Finley, 1825.

Presentation copy for John James Audubon, the first edition of Harlan's "most notable work ... the first systematic treatise on American mammals" (DAB). Audubon's ownership inscription on the dedication leaf reads: "Recd from my friend Rich. Harlan April 18th 1833 J.J. Audubon F.R.S." Harlan was a well-versed Philadelphia physician focusing on the study of zoology and vertebrate paleontology. He frequently associated with naturalists Thomas Say (1787-1834) and Titian Peale (1799-1885) and his work earned him membership to the American Philosophical Society. Sabin 30390.

Octavo (210 x 130mm). Subscriber list and errata leaf at rear. (Top margin of title page extended about an inch.) Modern half calf and marbled boards, leather label. *Provenance*: John James Audubon, 1785-1851 (ownership inscription recording presentation) – modern ownership inscription below.

\$3,000-5,000

103

AUDUBON, John James. *Ornithological Biography, or an Account of the Habits of the Birds of the United States of America*. Edinburgh: Adam Black, 1831-1849 [i.e. 1831-1839].

First edition, presentation copy, signed by Audubon for J. Prescott Hall, who records a scandalous Audubon anecdote in manuscript. Inscribed by the author on the half-title of volume one: "This work is presented to J. Prescott Hall Esq. by his poor friend and sincerely attached servant, John J. Audubon. New York April 4th, 1844." On the preceding flyleaf, Hall takes a full page to recount a story Audubon told him. The gist is neatly summed up by the *New York Times* headline of an article also tipped in, from 1907 "Unique Book to Be Sold.; Copy of Audubon's Work Records Fact that George IV. Didn't Pay Him." Further deadbeats are listed as well. *Narratives of Personal Experience* 6 ("The incidents of his life and travels on the frontier and in the wilds of the South and West give a vivid and exciting picture of his passionate quest and of the world of the young United States.")

Five volumes, octavo (249 x 155 mm). Half-titles, wood-engravings, printed U.S. copyright notice pasted down on vol. 3 half-title (some dampstains, scattered marks). 16-page prospectus for the *Birds of America*, dated 1831, listing 180 subscribers (Fries edition E) bound in at end of vol. 1. Contemporary half morocco (well-rubbed, some chipping to spines, some dampstain, vols. 1 and 4 rebacked with original spines laid down). *Provenance*: Jonathan Prescott Hall, American judge, 1796-1862 (presentation inscription, lengthy manuscript note) – H.H. Ward (note recording purchase on 4 November 1865) – John P. Jepson, Brooklyn collector (his sale, Anderson Galleries, 10 June 1907, lot 40) – purchased at that sale by J. Ackermann Coles (bookplates, ownership inscriptions including on title which efface earlier inscriptions, stained letter from the President of the Illinois Audubon Society) – Newark Library (gift inscription from J. Ackermann Coles) – West China Union University Library, Chengdu (few library markings, call slips dated 1930 and 1931) – Evan Morton Evans, 1870-1955 (bookplates, his sale Parke-Bernet, 6 December 1955, lot 26) – Christie's New York, 9 June 1993, lot 9.

\$4,000-6,000

104

AUDUBON, John James (1785-1851). *Ornithological Biography, or an Account of the Habits of the Birds of the United States of America*. Philadelphia: E.L. Carey and A. Hart, 1832.

First and only volume of the Philadelphia edition, presentation copy for J.J. Abert. Inscribed: "To Col. J.J. Abert with the sincerest good wishes of his friend John J. Audubon." Colonel John James Abert (1788-1863) of the Corps of Topographical Engineers organized the mapping of the American West and aided Audubon in his 1837 expedition to the Gulf of Mexico (see lots 197 and 198 for Abert's works). *Ornithological Biography* was ultimately five volumes but the first was the only one published in Philadelphia by Cary and Hart: Volume 2 was published in Boston by Hilliard, Gray, and Company in 1835; Volumes 3-5 were published in Edinburgh by Adam & Charles Black, 1835-39. Sabin notes "some copies of Vol. 1 have the imprint, Edinburgh, A & C. Black, 1831." *Narratives of Personal Experience* 6; Sabin 2366.

Octavo (270 x 165mm). Half title. (Browning internally, some dampstaining to leaves throughout). Red cloth (rebacked). *Provenance*: Colonel John James Abert, 1788-1863 (presentation inscription).

\$1,500-2,500

105

AUDUBON, John James (1785-1851), after. – LIZARS, W.H. and HAVELL, Robert (1793-1878).

Wild Turkey (Plate I)
Meleagris Gallopavo

Variant 3. "Painting and plate depict one large, beautiful bird in a stand of Giant Cane" (Low). The towering format of the elephant folio-size work was dictated by Audubon's long-standing determination that each species be shown life-size, from the wild turkey down to the hummingbird—even if the former had to curve its neck in an elegant arabesque. Along the way, Audubon was sometimes encouraged to scale down his drawings for print, but he never deviated. His commitment to verisimilitude was no mere gimmickry but grounded in a profound connection with the natural world inseparable from his work. As the very first plate in this extraordinary work, the Turkey is particularly difficult to find in attractive condition. The present print is in the third state, after Havell took over the project from Lizars and re-touched this print with aquatint. The first, Lizars issue has no aquatint. This third variant renames the bird "Wild Turkey" as opposed to "Great American Cock Male" in the first two. Low, p. 28.

Engraving with hand-coloring, etching, and aquatint, on watermarked J Whatman paper dated 1836. 982 x 644 mm sheet size. (Plate number trimmed from upper right corner, some very pale mat toning.) Float-mounted, matted and framed.

\$30,000-50,000



105



106
AUDUBON, John James (1785-1851), after. – LIZARS, William H. (1788-1859).

Great American Hen & Young (Plate VI)
Meleagris Gallopavo

Variant 1, engraved by Lizars, issued before Havell took over the project. "Painting and plate depict a hen and her nine chicks ... Bird guides describe the male as having a 'beard' on his breast, while the female is less likely to have one. Note that although it is difficult to see in the painting, in the plate this female clearly has a beard, although it is not as luxuriant as that of the male in Plate 1. Audubon began this painting in 1820 on his way down the Mississippi, worked on it from time to time thereafter, and finished it sometime later" (Low pp.31-32). Only the first ten plates of *The Birds* exist in variants engraved by Lizars, the first to work on the project. After the first part was issued, Lizars' staff of colorists went on strike.

Engraving with hand-coloring, and etching, on watermarked J Whatman Turkey Mill paper, date obscured. Sheet size 958 x 641mm. (Narrow edge-chipping, mostly to top edge where disbound, lower margin trimmed and extended with later paper, Lizars' imprint trimmed off, subtitle with Latin name trimmed to letters and re-pasted below title.) Matted.

\$18,000-25,000



107
AUDUBON, John James (1785-1851), after. – LIZARS, W.H. and HAVELL, Robert (1793-1878).

White-headed Eagle (Plate XXXI)
Falco leucocephalus

Variant 1. Depicts the American bald eagle feasting on a catfish. "Audubon was dissatisfied with the earlier painting he had done in Missouri in 1820, in which the bird was feeding on a goose; so in London in 1828 he made a new painting with the catfish instead ... Although Audubon was confused about the young Bald Eagle which he painted for plate XI, which he called Bird of Washington, he had the species correct for the bird he painted here (an adult)" (Low, pp. 46-47).

Engraving with hand-coloring, etching, and aquatint, dated 1828, on watermarked J Whatman paper dated 1828. 637 x 950 mm sheet size. (Edges with a little minor light soiling and a couple of closed edge-tears; a few pale spots in upper left corner of sky.) Matted.

\$15,000-25,000



108
AUDUBON, John James (1785-1851), after. – HAVELL, Robert (1793-1878).

Song Sparrow (Plate 25)
Fringilla Melodia

Variant 1. Depicts two birds on a blossoming branch of huckleberry. "Although the painting is dated 1812, it is generally believed that it was improved later, as it shows more ability than Audubon had in 1812." At the time of the original painting, Audubon and his wife Lucy were in Fatland Farm, Pennsylvania, visiting her family. Fatland Farm was next door to Mill Grove, where Audubon lived before he married Lucy. Low, p. 43

Engraving with hand-coloring, etching, and aquatint, on watermarked J Whatman paper dated 1828, with margins. Plate size 491 x 310 mm (954 x 628 mm sheet). (Very pale mat-toning, edges with light soiling and a few spots.) Matted and framed.

\$1,000-1,500



109
AUDUBON, John James (1785-1851), after. – HAVELL, Robert (1793-1878).

Blue-Green Warbler (Plate 49)
Sylvia Rara

Variant 1. Drawn in the summer of 1821, Audubon did not recognize this lovely female bird as a Cerulean Warbler and followed Wilson's identification of the Blue-Green Warbler. "Audubon commented on how strongly this bird resembled the young of the Cerulean and, were it not for the form of the bill and some of its habits, he would be tempted to regard it as a variety of the Cerulean. Nonetheless, what he and Wilson had was actually a female Cerulean, and neither a 'variety' nor a separate species" (Low, p. 57).

Engraving with hand-coloring, etching, and aquatint, dated 1828, on watermarked J Whatman paper, with margins. Plate size 496 x 310 mm (960 x 829 mm sheet). (An extremely pale dampstain within image and on right edge, light edge-soiling and wrinkling.) Matted and framed.

\$1,200-1,800



110
AUDUBON, John James (1785-1851), after. – HAVELL, Robert (1793-1878).

Chuck-will's Widow (Plate LII)
Caprimulgus Carolinensis

Variant 2. "Depicts a male, above, and a female, below, on dead tree limbs showing aggression towards a snake twining along the upper limb. Audubon correctly identified the Harlequin Snake (as the Coral Snake was then called) but he erred when he wrote that it was 'harmless.'" (Low). Audubon's original painting is dated, "Natchez, May 7, 1822." Havell added the flowering vine to the composition of the plate. Low, p. 59.

Engraving with hand-coloring, etching, and aquatint, on watermarked J Whatman paper dated 1834, with margins. Plate size 657 x 522 mm (956 x 630 mm sheet). (Pale mat toning and a little wear/soiling to edges, Matted and framed.

\$5,000-8,000



111
AUDUBON, John James (1785-1851), after. – HAVELL, Robert (1793-1878).

Yellow Throat Warbler (Plate 85)
Sylvia Pensilis

Depicts a male yellow-throated warbler and a flowering branch of the Chinquapin tree. Low, p. 78.

Engraving with hand-coloring, etching, and aquatint, dated 1830, on watermarked J Whatman paper dated 1830, with margins. Plate size 490 x 313 mm (949 x 633 mm sheet). (Small chip to bottom edge, a few marginal spots and stains, and a few very minor spots within image.) Matted and framed.

\$1,000-1,500



112
AUDUBON, John James (1785-1851), after. – HAVELL, Robert (1793-1878).

Autumnal Warbler (Plate 88)
Sylvia Autumnalis

Variant 1. Depicts a male and female pair in the branches of a "Canoe Birch," a.k.a. White Birch. The painting for this print was made in August, 1829, in the Great Pine Swamp. Low, pp. 79-80.

Engraving with hand-coloring, etching, and aquatint, dated 1830, on watermarked J Whatman paper dated 1830, with margins. Plate size 496 x 310 mm (963 x 630 mm sheet). (Some light spotting at upper right and some light soiling to lower left, margins with a few stains.) Matted and framed.

\$1,200-1,800



113
AUDUBON, JOHN JAMES (1785-1851), after. – HAVELL, Robert (1793-1878).

Columbia Jay (Plate 96)
Garrulus Ultramarinus

Variant 1. "The skins from which Audubon painted these birds were given him by a correspondent who said they had been collected on the Columbia River in Oregon. This could not have been true. The species is Mexican. The only sighting in the United States was a bird in an Arizona feeder, which the American Ornithologists' Union says was an escape. Although it doesn't belong in *The Birds of America*, it is a pleasure to have it because it is so beautiful" (Low p. 84). The current name of this species is the Black-throated Magpie Jay.

Engraving with hand-coloring, etching, and aquatint, dated 1830, with narrow margins. Plate size 940 x 638 mm (952 x 646 mm sheet). (Part and plate numbering effaced at top, very slight mat shadow, couple of stray spots. hinged to mat board at top and bottom.) Matted and framed.

\$20,000-30,000



114
AUDUBON, John James (1785-1851), after. – HAVELL, Robert (1793-1878).

Red-breasted Nuthatch (Plate CV)
Sitta Canadensis

"Audubon probably made this painting in August of 1829, in Pennsylvania. After his return from his first trip to England, he spent the summer of 1829 painting in New Jersey and Pennsylvania" (Low, p. 88).

Engraving with hand-coloring, etching, and aquatint, with margins. Plate size 497 x 310 mm (960 x 645 mm sheet). (Some very pale offsetting and mat-shadow, top quarter of sheet affixed to mat board.) Matted and framed.

\$1,000-1,500



115
AUDUBON, John James (1785-1851), after. – HAVELL, Robert (1793-1878).

Yellow-throated Vireo (Plate CXIX)
Vireo Flavifrons

Audubon painted this bird while he was working as a tutor for the Pirrie family in northern Louisiana, during the summer of 1821. "In addition to the bird's names, [Audubon] called the Hydrangea by the delightful name of 'Swamp Snow-ball'" (Low, p. 92).

Engraving with hand-coloring, etching, and aquatint, on watermarked J Whatman paper dated 1831, with margins. Plate size 499 x 315 mm (970 x 642 mm sheet). (Minor soiling to sheet edges, small pale spot in upper left of plate.) Matted and framed.

\$1,000-1,500



116
AUDUBON, JOHN JAMES (1785-1851), after. – HAVELL, Robert (1793-1878).

Barn Owl (Plate CLXXI)
Strix Flammea

"The plate is a night scene, one of only three in *The Birds of America*" (Low). The other night scenes depict the Snowy Owl and the American White Pelican. Audubon's painting of this subject is dated from New Jersey, July 1832. Low, p. 111.

Engraving with hand-coloring, etching, and aquatint, dated 1834, on watermarked J Whatman paper dated 1833. Sheet size 965 x 640mm. (Some very narrow edge wear and tiny chips, one pin-hole in sky near lower left, right edge with three closed tears; the longest of these is 43mm, just encroaching into image.) Matted.

\$20,000-30,000

117
AUDUBON, JOHN JAMES (1785-1851), after. – HAVELL, Robert (1793-1878).

Razor Bill (Plate CCXIV)
Alca Torda

Variant 1. "Painting and plate depict two adults in spring plumage, floating in the sea, with cliffs rising up in the distance. Audubon wrote in his Labrador journal on June 18, 1833: 'We procured about a dozen *Alca torda*...' (Low, p. 127).

Engraving with hand-coloring, etching, and aquatint, dated 1834, on watermarked J Whatman paper dated 1834, with margins. Plate size 315 x 498 mm (658 x 988 mm sheet). (Light mat burn and toning, faint foxmark in sky, minor handling creases, a few short edge tears and a small edge-chip, some old tape to edges.) Matted and framed. Framed in Baltimore before 1993.

\$1,500-2,500



118
AUDUBON, John James (1785-1851), after. – HAVELL, Robert (1793-1878).

Tell-tale Godwit or Snipe (Plate CCCVIII)
Totanus Melanoleucus

Depicts a pair of Greater Yellowlegs sandpipers on a riverbank in East Florida, with houses visible on the far shore. The painting was probably done in late 1831 or the first half of 1832; the birds are in winter plumage. Low, p. 162.

Engraving with hand-coloring, etching, and aquatint, dated 1836, on watermarked J Whatman paper dated 1836, with margins. Plate size 377 x 532 mm (634 x 960 mm sheet). (Pale toning and a few stray spots, outside of plate.) Matted and framed.

\$4,000-6,000





119

119
AUDUBON, John James (1785-1851), after. – HAVELL, Robert (1793-1878).

Green Heron (Plate CCCXXXIII)
Ardea Virescens

"Probably painted in the early 1820s ... [plate 333] depicts an adult bird in the foreground, with a young bird nearby reaching for a Luna Moth. They are in the midst of some vegetation by a little pool" (Low, p. 170).

Engraving with hand-coloring, etching, and aquatint, dated 1836, on watermarked J Whatman paper dated 1836, with margins. Plate size 524 x 556 mm (638 x 865 mm sheet). (Hard vertical crease 2 cm from right edge, some very pale toning to right margin and a few trivial spots). Matted and framed.

\$20,000-30,000

24



120

121
AUDUBON, John James (1785-1851), after. – HAVELL, Robert (1793-1878).

Plumed Partridge. Thick-legged Partridge (Plate CCCCXXIII)
Perdix Plumifera. Perdix Neoxenus

The birds are depicted, on the left a male and female pair of Mountain Quail, and on the right a young Crested Bobwhite. These were painted from specimens, most likely in January 1838 or shortly thereafter while Audubon was in London. Low, p. 221.

Engraving with hand-coloring, etching, and aquatint, dated 1838, on watermarked J Whatman paper dated 1838, with margins. Plate size 324 x 545 mm (638 x 949 mm sheet). (Some stray spots, mild sunning/toning.) Matted and framed.

\$2,500-3,500



121

25



122

AUDUBON, John James (1785-1851). *A Synopsis of the Birds of North America*. Edinburgh: Adam and Charles Black. London: Longman, Rees, Brown, Green, and Longman, 1839.

First edition of the final publication of the Birds of America project. It lists 491 species and is keyed to the plates in the elephant folio. Sabin 2369.

Ocatvo (216 x 130mm). Half-title (first several prelim leaves just starting at gutter margin). Fore-edge untrimmed. Modern half morocco over marbled boards, spine gilt.

\$600-900

123

[Audubon, John James (1785-1851).] *Catalogue of Audubon's Original Drawings Exhibiting at the Lyceum of Natural History, 563 Broadway*. [New York]: W.G. Boggs, Printer [1839].

Rare catalogue. Audubon exhibited his watercolor models for *The Birds of America* at the New York Academy of Sciences (then called the Lyceum of Natural History) in 1839, following a triumphal return to the United States from England. The present catalogue is rare; RBH records no copies.

Octavo (185 x 110mm). 12 pp. (Some wear at corners and edges of leaves; inner corner of text trimmed slightly, as though a staple was removed before the pamphlet was placed in the current binding.) Paper covered boards, paper spine label (some soiling to spine and boards). *Provenance:* The Long Island Historical Society (stamp to title page).

\$500-800

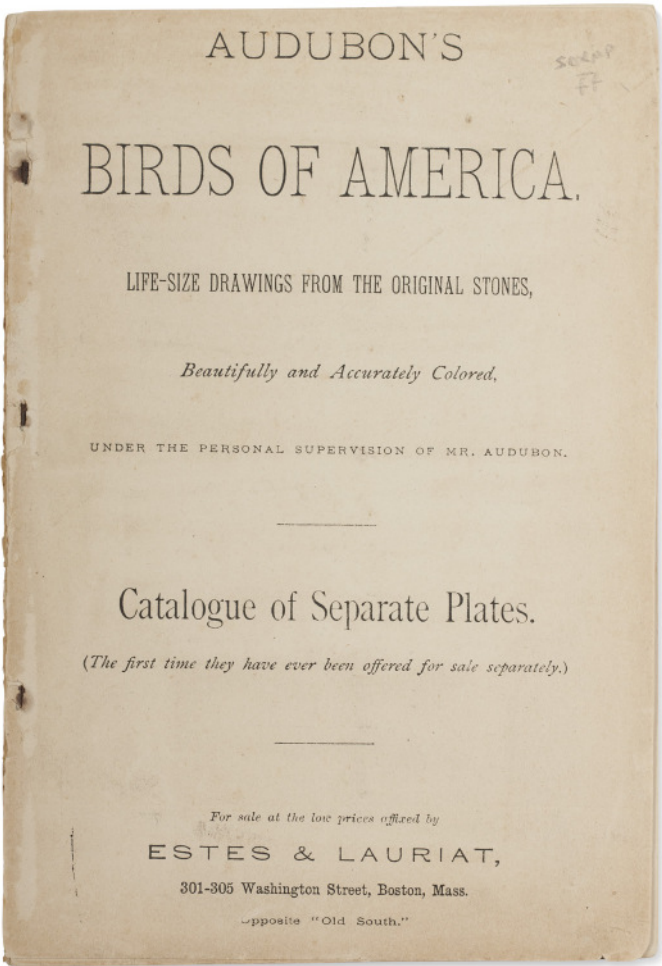
124

AUDUBON, John James (1785-1851). *The Birds of America, from Drawings Made in the United States and their Territories*. New York: J.J. Audubon; Philadelphia: J.B. Chevalier, [1839-] 1840-1844.

First octavo edition of John James Audubon's seminal work. Audubon created 65 new images for the octavo edition, supplementing the original 435 of the double-elephant folio edition of 1827-38; the original configurations were altered so that only one species is depicted per plate. "The octavo edition of Audubon's *Birds* was probably the greatest commercial success of any color plate book issued in 19th-century America. While Audubon had become internationally famous in thr course of producing the double-elephant folio edition of the *Birds* in London between 1826 and 1839, it was this octavo version, issued at \$100, which achieved widespread circulation and brought the work into the homes of many well-to-do Americans" (*Stamped with a National Character*). The text is a revision of the *Ornithological Biography*, rearranged according to Audubon's "A Synopsis of the Birds of North America" (1839). Ayer/Zimmer, p.22; Bennett, p.5; McGill/Wood, p.208; Nissen IVB 51; Sabin 2364; *Stamped with a National Character* 34.

Seven volumes, royal octavo (256 x 163 mm). Subscribers' lists present in all volumes. 500 hand-colored lithographed plates after Audubon by W.E. Hitchcock, R. Trembly and others, printed and colored by J.T. Bowen, wood-engraved anatomical diagrams in text(without half-titles, toned, some foxing chiefly to tissue guards and text but occasionally to plates, occasional light offsetting from text to plates, pl. 254 inverted, pl. 471 and pls. 486-490 bound out of order, with some nearby text pages also mis-ordered). 19th century green half morocco gilt, all edges gilt (rubbed, vols I, V and VI with text blocks detaching, text blocks cracked in a few places with some leaves near ends working loose, *Provenance:* S.H. Perkins (inscribed in all volumes, each dated 1885).

\$30,000-50,000



125

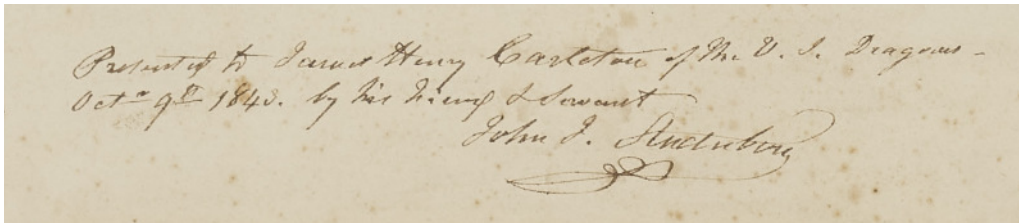
125

ESTES & LAURIAT. *Audubon's Birds of America. Catalogue of Separate Plates*. Boston: Estes & Lauriat, c. 1880.

Scarce catalogue, purporting to be the first offering of Audubon's Birds sold as separate plates. According to the introduction, "We take pleasure in making the announcement that the entire remainder of the magnificent plates to Audubon's world-famous 'Birds of America' have recently come into our possession. As enough of the plates are missing to make it impossible to make them up into complete sets, we have determined to sell them separately." A wonderful window into the market for Audubon in the Gilded Age, 141 plates are listed with prices from \$5-\$10 each.

Octavo (204 x 140mm). Stapled (extracted from previous binding, first and last leaves working loose). Custom cloth box.

\$500-800



126
AUDUBON, John James (1785-1851).
[Florida Rat, *Neotoma Floridana*.
Philadelphia: J.T. Bowen, 1843.] Advance
proof before letters.

Proof copy of one of the first plates in Audubon's Quadrupeds, one of only 15 proofs presented by Audubon during his Missouri River expedition. Autograph inscription in the lower left margin: "*Presented to James Henry Carleton of the U.S. Dragoons / Octr 9th 1843, by his friend and servant / John J. Audubon.*" The lithograph is additionally inscribed by Carleton in the lower right: "*Presented to his own dear sister Eliza / by her affectionate brother, James Henry Carleton / Fort Scott, Mo / October 16, 1845.*"

Audubon met James Henry Carleton when they were both traveling down the Missouri River from Fort Croghan (present-day Council Bluffs, Iowa) to Fort Leavenworth. Carleton at the time was a young Lieutenant, having traveled West for the first time with a hundred recruits in the autumn of 1841. He served as Post Adjutant at Fort Gibson for several months, and was then detailed as an Acting Assistant Quartermaster, and, in this capacity, he and his men constructed Fort Croghan. In 1843, he was commanded to build "Mackinack Boats" and transport all the government property at Fort Croghan about 200 miles down the Missouri to Fort Leavenworth.

Audubon found himself accompanying Carleton's convoy from 10 May 1843. The old man was on his final journey into the American West, "an expedition undertaken solely for the sake of our work on the *Quadrupeds of North America*" (Audubon). "Carleton and Audubon frequently ate together, and they were both addicted to whist. They traded knives (this seems to have been a frontier custom). Carleton presented Audubon with a bear-skin and a set of elk horns, and Audubon, in return, gave him one of his drawings [sic]. Finally, on October 11, 1843, Audubon recorded that upon his departure from Fort Leavenworth, 'Lieutenant Carleton came to see me off, and we parted reluctantly'" (Clendenen). The Florida Rat is only the fourth plate of the 150 in the *Quadrupeds*. The lithographer, Bowen, was one of the last people whom Audubon visited before departing for the West in March of 1843. Possibly the drawings were delivered then, and the proofs were sent from Philadelphia to Fort Leavenworth (as one of the more accessible settlements) as soon as they were prepared. Audubon had the first 15 proofs with him on this expedition and gave all 15 away to various people who helped him along the way. It's understandable that Audubon did not want to transport the large proofs back East again; and, indeed, Carleton seems to have made a similar decision when he gifted the proof to his sister in 1845, the same year he joined Kearny's expedition. This print is a remarkable survival of fine art on the frontier. See J.J. Audubon, *The Missouri River Journals*, edited by Daniel Patterson, 2016; C.C. Clendenen, "General James Henry Carleton," *New Mexico Historical Review* 30, 1 (1955); *Stamped with a National Character* 37 (the Chipmunk proof with identical provenance).

Lithograph with hand-coloring on artists board, with margins. Proof before letters, without imprint or captions. Image 560 x 452 mm (705 x 557 mm sheet). (Spotting and some mat burn, some heavy dampstain along edges, upper right corner restored, all corners chipped, surface scratch in hindquarters of second-largest rat). Matted and framed. Framed by Ludwig Katzenstein in Baltimore before c. 1984. *Provenance*: James Henry Carleton, 1814-1873 (presentation inscription dated 1843) – Eliza [Carleton] (gift inscription from her brother James Henry dated 1845).

\$30,000-50,000



127
AUDUBON, John James (1785-1851), and BACHMAN, Rev. John (1790-1874). *The Viviparous Quadrupeds of North America*. New York: J.J. Audubon, 1845, 1848. [With]: AUDUBON, John James and John BACHMAN. *The Viviparous Quadrupeds of North America*. New York: J. J. Audubon [vol. 1] and V. G. Audubon [vols. 2 and 3], 1851-1854.

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

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



Audubon family five years to publish the 150 plates, for which there were three hundred subscribers. The lithographer was J.T. Bowen to whom the Audubons were also entrusting the octavo edition of the *Birds*. The *Quadrupeds* was the most successful large color-plate book to be produced in America in the 19th century. Audubon's collaborator on the text was the pastor John Bachman, whose passion for American mammals equaled Audubon's own for birds. Bachman was an exacting partner and they disputed points of accuracy and detail. No one, however, disputes the fruit of their labors: Audubon's *Quadrupeds* is still one of the grandest and most beautiful depictions of American mammals ever produced. Bennett, p. 5; McGill/Wood, p.208; Nissen ZBI 162; *Stamped with a National Character*, 36; Sabin 2367. See Rhodes, *John James Audubon: The Making of an American*, 2004, pp. 417 ff.

Three plate volumes, broadsheet folio (680 x 525 mm) and three text volumes, octavo (278 x186 mm). Plate volumes with three lithographed title-pages and three leaves of letterpress contents (vol. 2 title with small corner repair, vols 2-3 text leaves with a soft vertical crease, corner repair to vol. 3 contents leaf). 150 hand-colored lithographic plates after John James and John Woodhouse Audubon, backgrounds after Victor Audubon, by J.T. Bowen (pls. 3 & 5 slightly short, marginal stain to pl. 32, pl. 129 bound out of order). Text volumes with half-titles in vols 1 & 3; lists of subscribers. 6 hand-colored lithographed plates after J. J. and J.W. Audubon in vol. 3. Together, 6 volumes. Modern half morocco gilt over period plum muslin, plate vols. with all edges gilt. *Provenance*: Henry Ravenel, an original subscriber to the set from North Carolina (ownership signature in vol. 1 of text).

\$200,000-300,000

American Wildcat, plate 1,
hand-colored lithograph





128

128
AUDUBON, John James (1780-1851) and BACHMAN, John (1790-1874). *The Quadrupeds of North America*. New York: V.G. Audubon, 1849-1854.

First octavo edition, in the original wrappers. *The Quadrupeds of North America* was the result of Audubon's collaboration with John Bachman, a Lutheran Pastor who had studied quadrupeds from his youth and who was recognised as an authority in the United States. The two began their association when Audubon stayed with Bachman and his family in Charleston for a month in 1831. Audubon knew that Bachman's contribution was critical but had to fight hard to convince his friend to take part. Bachman eventually relented, with the proviso that all profits, and expenses, were to be the Audubons': the work was expected to show a healthy return and he was eager to benefit his sons-in-law Victor and John Woodhouse Audubon.

The Quadrupeds was first published in three folio volumes between 1845 and 1848, with 150 colored plates, supplemented in 1854 with an additional volume of text and 6 plates. The first octavo edition, issued in response to the success of a similar edition of *The Birds of America*, contains all of the original 150 plates, with 5 of the 6 supplemental plates, reduced by means of the camera lucida. Initially both the folio

and octavo editions were issued in parts. With the publication of the final part in 1854 the quartet of works as envisaged by Audubon was completed.

The Prospectus, printed on the back wrappers, states that "The present will be a miniature copy of the large edition, with figures and descriptions of the Quadrupeds of the United States, (including Texas, California, and Oregon), part of Mexico, the British and Russian Possessions and Arctic regions of our continent. Each number will contain five plates, lithographed in a superior style and carefully coloured from the original drawings. The numbers will be delivered to subscribers at intervals of not less than one month, and the work will be completed in thirty numbers." Bennett, p.5; Nissen ZBI 163; *Stamped with a National Character* 8; Sabin 2638.

31 original parts, octavo (270 x 185mm). 155 hand-colored plates. Original wrappers (a little chipping to backstrips, but overall very good; rear wrapper of part 1 detached and upper cover and title page faintly soiled; binding of part 20 a bit loose with one plate detached; front wrapper detached on part 21; part 31 with rear wrapper starting to detach and some soiling to front cover affecting first plate). Housed in three half morocco slipcases, with chemises. *Provenance*: Kenneth E. Hill (bookplate).

\$20,000-30,000



130

129
AUDUBON, John James (1785-1851) and BACHMAN, John (1790-1874). *The Quadrupeds of North America*. New York: V.G. Audubon, 1849, 1851, and 1854.

The first octavo edition of Audubon's final great work. "As with the octavo edition of the *Birds*, the octavo *Quadrupeds* appealed to a larger audience and sold far more copies than the folio edition. The Audubon family business of art and natural history rolled on, beginning production of the octavo edition with J.T. Bowen as soon as the folio plates were finished" (*Stamped with a National Character*). Bennett, p.5; Nissen ZBI 163; Sabin 2638; *Stamped with a National Character* 38.

Three volumes, octavo (256 x 172mm). Half-titles in vols 1 and 3. 155 hand-colored lithographed plates by W.E. Hitchcock and R. Trembly after J.J. and John Wodehouse Audubon (vol. 1 preliminary leaves spotted, a few stray other spots/stains). Later half morocco gilt, spine with raised bands, top edges gilt (spines sunned, some rubbing to corners, couple of stains to fore-edge). *Provenance*: Moncure Biddle, 1882-1956 [?] (armorial bookplates).

\$5,000-8,000

130
THE AUDUBONS AND THEIR CIRCLE. A collection of twelve letters and documents relative to the publications, family and associates of John James Audubon, various places, 1820 to 1851.

12 pieces, various sizes ranging from 98 x 98mm to 247 x 197mm (occasional mounting remnants on verso, marginal seal tears, but fine condition overall).

[*Includes*:] AUDUBON, John James (1785-1851). ALS to William Farrell, [n.p.,] 3 January 1835. Delaying a personal meeting, but in the "Meantime, I send you the Specimen which you [are] so kindly looking over." *Provenance*: Hugh Gladstone to T. Gilbert Pearson, Dumfries, Scotland, June 1923 (inscription at lower left corner). – BACHMAN, John (1790-1874). ALS to Victor [Audubon], Charleston, 28 January 1851. Bachman asks about whether the text describing an unnamed animal "should be described in the third vol where the figures appear." Unaware of the death of the recipient's father the previous day, he

writes that he had read John Woodhouse Audubon's "notes on the habits of the Black tailed deer of California[.] They are more satisfactory than any he has hitherto sent — still not quite full enough — wherein so they differ in gait from the common Deer." He also adds that he had read the "proof of the Moose," and promising to send his edits the next day. – AUDUBON, John Woodhouse (1812-1862). Signature ("J. W. Audubon") and two lines in his hand on a 38 x 195mm mounted slip. – BAIRD, Samuel Fullerton (1823-1887). ALS to Victor G. Audubon, Washington, 13 November 1850. Baird advises he had recently received a copy of the *Transactions of the Royal Society of Edinburgh*, "directed to your father" and asking the best means of forwarding while asking if he had "published any numbers of the 'Quadrupeds' later than 5?" – HALL, Basil (1788-1844). ALS to "Mr. Clark[,] Engraver", Edinburgh, 23 February 1827. A letter of introduction for John James Audubon to an engraver, whom Hall describes as "an American Gentleman who has been residing at this place for some Months, & in whom I am much interested. He intends publishing a work on the Birds of America, & it will give me great pleasure if you can be of any use to him ... Mr. Audubon intends, I believe, to exhibit his immense collection of drawings," and asking if Clark "can assist him with your advice as to the selection of a room, or as to any of the details with which he as a stranger, cannot be suffered to be well informed..." – MCCOWN, John Porter (1815-1879). ALS to John Woodhouse Audubon, Baltimore, 31 July 1850. 1p. 248 x 193mm) with integral address panel. Arranging a visit to New York. – PARKMAN, George (1790-1849). ALS to Victor Audubon, Boston, 18 May 1833. A wide-ranging letter discussing the benefits of visiting London in the off season, the rise of the industrial centers in the north of England and his hopes that slavery would soon be abolished in Britain's colonies. – HENSLow, John Stevens (1796-1861). ALS to [John James] Audubon, Cambridge, 11 March 1828. The English botanist and geologist writes enclosing a check for the fifth installment of Audubon's *Birds* for the Cambridge Philosophical Society. – SWAINSON, William John (1789-1855). ALS, to John James Audubon, Tittenhanger [sic] Green, 20 April 1828. Advising Audubon on various coach lines from London in the event he decides "to favour us with a visit," for a personal viewing of "the *Portfolio*..." – BONAPARTE, Charles Lucien (1803-1857). ALS to William Signore, Rome, 4 June 1836. A letter carried by "Signor Audubon." – MORTON, Samuel George (1799-1851). Concluding portion of an ALS to John James Audubon, n.p., n.d. – GASTON, William [?]. Endorsement to Victor S. Audubon on the verso of a portion of a bill of exchange, n.p., n.d.

\$3,000-5,000

American Ornithology



131
WILSON, Alexander (1766-1813). *American Ornithology; or, The Natural History of the Birds of the United States*. Philadelphia: Bradford and Inskeep, 1808-12, 1825-26.

"The first truly great American ornithology and also the first truly outstanding American color plate book of any type" (Bennett). The present is a mixed edition, comprised of first editions of volumes 1-6 (being the second issue of volume one) and reissues of volumes 7-9. While his fame has been eclipsed by Audubon, Wilson was truly the "father of American ornithology," and his work represents the first attempt to systematically describe and depict the various birds of the United States from first-hand observation. He traveled extensively in the American wilderness, caught and studied 320 different birds, including several that had not previously been known, and taught himself the art of drawing. He personally supervised the engraving of the plates, assisted in the coloring, wrote the descriptions, and even acted as his own salesman, peddling the work from door to door. Wilson died before the final three volumes were published, and the text of the work was completed from his notes by George Ord, who also contributed a lengthy biography of Wilson to the final volume. Anker 533 ("the classical work of American ornithological literature"); Bennett, p. 114; *Fine Bird Books*, p. 114 ("the first American bird book with coloured plates published in America"); Nissen *IVB* 992; Sabin 104597; *Stamped with a National Character* 3 ("the first American work to use color plates to convey scientific information").

Nine volumes, folio (341 x 265mm). 76 hand-colored engraved plates by Alexander Lawson, George Murray, John G. Warnicke and Benjamin Tanner after Wilson (some spotting and browning, a bit heavy in some places; front endpaper of vol. 1 creased). Contemporary half red roan gilt over marbled boards.

\$10,000-15,000



133

132
BONAPARTE, Charles Lucien (1803-1857). *Observations on the Nomenclature of Wilson's Ornithology*. Philadelphia: Anthony Finley, 1826.

Presentation copy of an important American ornithological work. Charles, the nephew of Napoleon I, moved to Philadelphia after his marriage and devoted himself to the study of America's birds. This work is a re-issue of a number of articles originally published in the Journal of the Academy of Natural Sciences of Philadelphia in 1824-25, proposing revisions to the nomenclature of the 278 species described by Wilson. Sabin 6266.

Octavo (232 x 139mm). Unpaginated (some spotting and browning, a little dampstaining). Contemporary boards (rebacked, a little worn and stained). *Provenance:* Reuben Haines (1727-1793, Philadelphia brewer; presentation inscription).

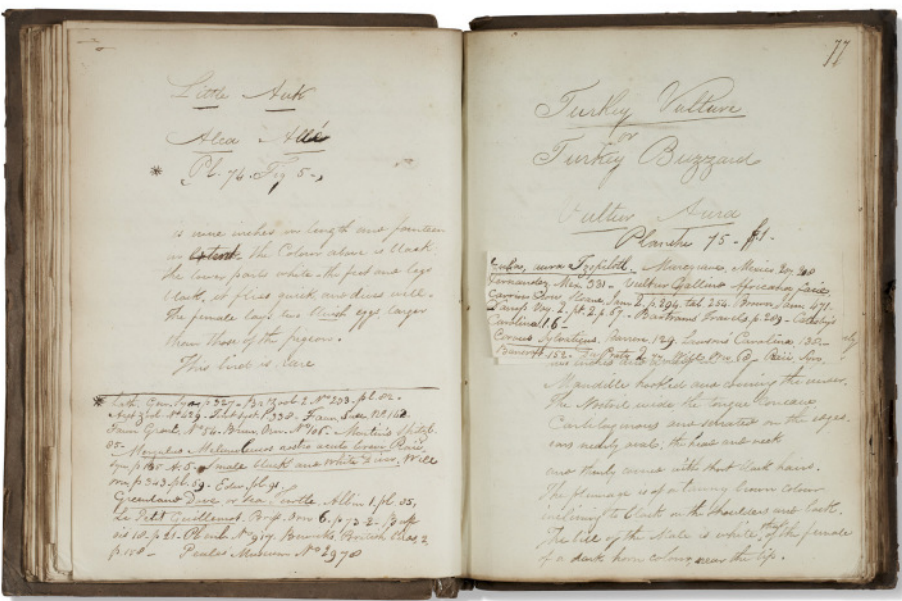
\$500-800

133
WILSON, Alexander (1766-1813). *American Ornithology; or The Natural History of The Birds of the United States ... with a continuation by Charles Lucian Bonaparte*. London: Whittaker, Treacher & Arnot, 1832.

First Jardine edition of Wilson's famous work on American birds. This is a reprint of Wilson's work with notes by Jardine, with the beginning of Bonaparte's *Continuation* in the third volume. The plates have been re-engraved by W.H. Lizars after Wilson's drawings to a higher standard than previous editions. The plates in Bonaparte's text are after Titian Peale, son of antiquarian Charles Wilson Peale. Anker 534; Nissen 996; Sabin 104598.

Three volumes, octavo (210 x 134mm). Half-titles, portrait frontispiece, 97 hand-colored engraved plates (some mild offsetting, a little spotting on a few plates, a few captions just shaved). 19th-century green half morocco over marbled boards, gilt birds stamped on spine, edges gilt (worn at extremities, spines browned, upper hinge cracked in volume 3). *Provenance:* a few pencil comments, one mentioning "Mrs Trollope" – note laid in with pressed flower from "Mr Gibson."

\$700-1,000



134

134
WARDEN, David Bailie (1772-1845), owner. Manuscript in an unidentified hand, "A list, and short description of the birds of the United States according to Wilson's American Ornithology," n.p., n.d.

Octavo (206 x 150mm) consisting of 356 numbered pages with the occasional additional leaf affixed to the top or bottom margin of page (toned at fore edge). Contemporary plain paper boards (spine cracked). Red half morocco slipcase.

A manuscript digest of Alexander Wilson's magnum opus. A curious manuscript detailing the first seventeen plates of Alexander Wilson's *American Ornithology*. While the notes copy the scientific ones that begin each of Wilson's entries, nearly verbatim, the scribe has copied only the basic physical attributes, notes on habitat, migration and rarity. This gargantuan effort, covering over 350 pages of manuscript, covers large portion of Wilson's work and while many of the entries are found in the order found in Wilson's volumes, the sequence becomes somewhat jumbled toward the middle and end of the book. The overall brevity of the entries suggest that the manuscript was an effort to produce a more portable book for identifying birds in the field. On the manuscript title page, a subsequent owner has identified the manuscript as "by D. B. Warden Esq. Late Consul for the United Sates at Paris (not printed). However, the handwriting is not Warden's but most likely by a secretary. The James Madison Papers at the Library of Congress holds a letter signed by Warden written to Madison enclosing a copy of a letter from Matilda Tone, and the body of the text of both letters appears to match the handwriting in this manuscript volume (see David Bailie Warden to Paul Hamilton, 18 January 1812: https://www.loc.gov/resource/mjm.13_0835_0837 & a fair copy of Matilda Tone to David Bailie Warden, 8 January 1812: https://www.loc.gov/resource/mjm.13_0830_0834).

\$5,000-8,000



1. Swallow or Cliff Swallow. 2. Burrowing Owl.
Hirundo fulva *Athene cunicularia*

135

135
BONAPARTE, Charles Lucien (1803-1857). *American Ornithology; or, The Natural History of Birds inhabiting the Unites States, not given by Wilson*. Philadelphia: Samuel Augustus Mitchell (vol. 1); Carey, Lea & Carey (vols. 2-3); Carey & Lea (vol. 4), 1825-1833.

Presentation copy of the first edition, first issue, of Bonaparte's continuation of Alexander Wilson's work. Inscribed on the titlepage of the first volume: "*Offert par l'auteur à Mr. Charles de Châtillon en témoignage d'estime et d'amitié.*" The first issue of the first volume bears the Mitchell imprint, which "appeared on only a very few copies and indicates a rare first issue ... This admirable supplement to Wilson is in the same format as the original nine volume series, and is regarded as an essential part of the work, the whole being the most important work on American birds prior to Audubon" (Bennett). Bennett, p. 16; *Fine Bird Books*, p. 60; Sabin 6264.

Four volumes bound in two, quarto (365 x 280mm). 27 hand-colored engraved plates (some browning and spotting particularly to vol. 2). Contemporary tooled calf, spines gilt, leather labels (scuffed and rubbed, cracks and loss to spine labels, front hinges tender). *Provenance*: Charles de Châtillon, 1777-1844, painter (authorial inscription) –E. Lindall (ownership inscription to vol. 2) – Dr Evan Morton Evans (1870-1955) – Daniel Webster Evans (bookplate) – Christie's New York, 29 October 1993, lot 22.

\$5,000-8,000



137

136
BONAPARTE, Carlo (1746-1785). *Catalogo metodico degli Uccelli Europei*. Bologna: Jacopo Marsigli, 1842.

Presentation copy of the first and only edition of a scarce piece of ornithologica, inscribed to Audubon-collaborator John Bachman. Only one other copy has been recorded at auction.

Octavo (230 x 258mm). Half title, 97 pp. (some light spotting). Untrimmed in original plain yellow wrappers (some small tears and chips to wrapper, top of spine perishing). Custom chemise and slipcase. *Provenance*: John Bachman, 1790-1874 (presentation inscription on wrapper).

\$800-1,200

137
WILSON, Alexander (1766-1813). *American Ornithology; or, the Natural History of the Birds of the United States*. London: Chatto and Windus, 1876.

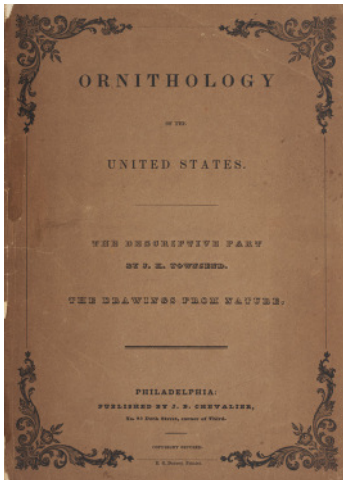
British edition of the classic American bird book, featuring Lizar's attractive re-engravings of the original plates. This set includes text and plates for Lucian Bonaparte's final volume, not present in the first Jardine edition, with the illustrations re-engraved by a new, unnamed, artist. Nissen 996; Sitwell p. 157.

Three volumes, quarto (286 x 222mm). 104 engravings, all but one hand-colored (light, even toning). Contemporary green half morocco with gilt pictorial spines (wear to spine ends, vol. 1 spine rubbed). *Provenance*: Theodore T. Whitney (bookplate).

\$700-1,000



The Black Vulture, or Carrion Crow, hand-colored lithograph



138
TOWNSEND, John K (1809-1851). *Ornithology of the United States*. Philadelphia: J.B. Chevalier, 1839.

First and only part of a rarity of American ornithologica, with colored plates of vultures by Delorme. Townsend abandoned this project, documenting birds encountered on Nathaniel Wyeth's second expedition, after learning of the forthcoming octavo edition of Audubon—published by the same publisher, J.B. Chevalier, in a strikingly similar wrapper. Townsend sent many of his specimens to Audubon, in whose shadow his fame has languished. Rare at auction, with no copies recorded since the 60s; the Braislin copy is recorded as having a leaf of announcement before the title, not present here. Bennett p. 106.

Octavo (267 x 172mm). Four colored lithographs with tissue guards (spotting and toning). Contemporary printed publisher's wrapper (chipped, spine repaired). Custom chemise and slipcase.

\$3,000-5,000



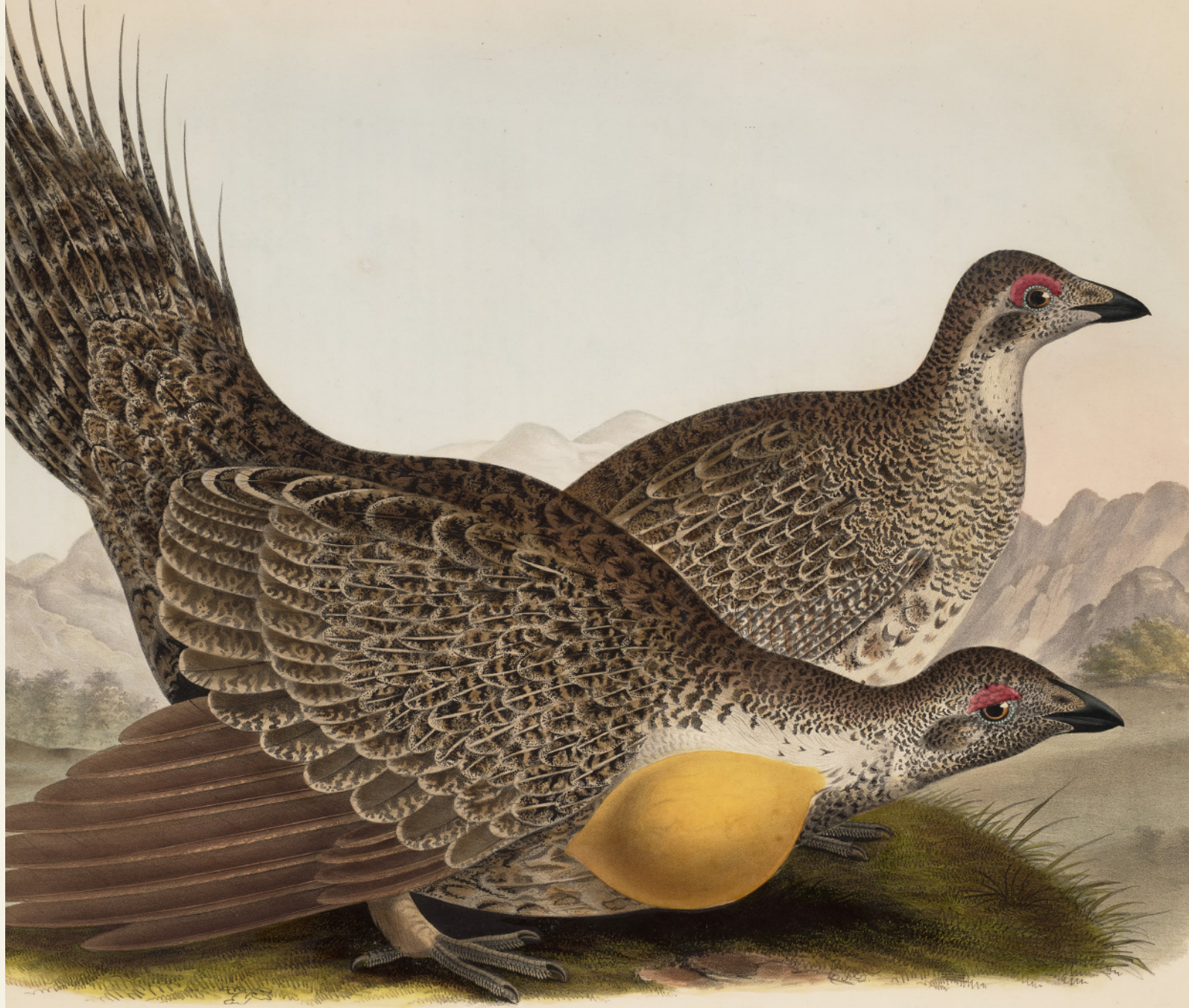
139

ELLIOT, Daniel Giraud (1835-1915). *A Monograph of the Pittidae*. New York: D. Appleton & Company, 1861-63.

First edition in parts. The first of Elliot's celebrated series of monographs. As he states in the preface, his chosen illustrator was Paul Louis Oudart "of Paris." However, Oudart died after completing just three plates, and, left without an illustrator in America with whom he could work, the author undertook the task himself. The resulting plates are "of a delightful, rather primitive character" (*Fine Bird Books*, p.53). The hand-coloring of the plates by Bowen (praised by Elliot in the preface) have a more pastel-like quality than they do in Elliot's later monographs. The *Pittidae* (which are principally found in the Indian Archipelago, but are also natives of Australia, Japan and Africa), charmed Elliot by their "beautiful and varied plumage" (p.7). First issued in six parts in 1861-1863 then first published in book form in 1863, Elliot's *Pittidae* was reprinted in 1867 and revised and enlarged for a second edition in 1895. Part 6 and the supplemental part are inscribed "Presented to New York Historical Society by Frederic De Peyster." De Peyster (1796-1882), a Manhattan attorney and prominent member of the De Peyster family, and N-Y Historical are in the original list of Elliot's sixty subscribers. *Fine Bird Books* p. 95 (erroneously calling for 32 plates); Nissen IVB 292.

Six volumes (575 x 350mm). 31 hand-colored lithographs by Bowen & Co. of Philadelphia. (Last text leaf in part 5 with long repaired tear.) Each part in original printed boards, rebaced in calf (a little soiling and wear to boards). In a morocco and marbled boards slipcase. *Provenance:* Frederic De Peyster, 1796-1882, subscriber (part 6 inscribed to:) – New-York Historical Society.

\$12,000-18,000



“In choosing a family of birds for a second Monograph, I was induced to make a selection of the Tetraoninae, not only on account of their varied forms and interesting habits, but also for the important part they bear toward man’s comfort and happiness” (preface)

140

ELLIOT, Daniel Giraud (1835-1915). *Monograph of the Tetraoninae*. New York: published by the author, [1864]-1865.

First edition, in original parts. Parts 1 and 2 first appeared in 1864, and parts 3-5 (4/5 being a double number) appeared in 1864. "Particularly attractive," according to Bennett. It is the second of Elliot's works and one one of only three of his ambitious color-plate bird books to be wholly produced in the United States. Anker 128; Bennett, p. 39; *Fine Bird Books*, p. 95; Nissen IVB 293.

Five parts bound in four volumes, folio (597 x 466mm). Instruction to binders slip bound in before part 1. Subscribers' list and other preliminary text bound before part 1 (usually before part 4). 27 hand-colored lithographic plates by Bowen & Co. of Philadelphia after drawings by D.G. Elliot; a single bird plate after J. Wolf, and the two plates depicting eggs after William S. Morgan (very occasional dust-soiling or very pale water-spots, first and last plates in vol. 4 cracking at gutter margins). Original green pictorial lithographed boards (sympathetically rebaced, edges and corners showing, some minor wear/staining, mostly to part 3). Custom solander box, morocco spine label.

\$10,000-15,000



“Since the time of Wilson and Audubon, no work has been published upon American Ornithology, containing life-size representations of the various species that have been discovered since.”

141
ELLIOT, Daniel Giraud (1835-1915). *The New and heretofore Unfigured Species of the Birds of North America*. New York: 1869.

First edition of Elliot’s grandest work published in America: the first to update the work of Audubon and Wilson with life-size illustrations of newly identified birds. “Besides Cassin, the other great ornithologist in the Audubon tradition was Daniel G. Elliot. He, too, sought to add to the species described in *The Birds of America*, as the title of his largest work suggests. By 1869, the Bowen firm was the only shop left in the United States capable of undertaking a work on this scale with hand-colored lithographs, the medium Elliot required. After the demise of J.T. Bowen, his widow married John Cassin and carried on the business. They also produced Elliot’s works on American grouse (1865) and ant-thrushes (1867). The Bowen firm closed after this book completed publication in 1869. Elliot moved to Europe and had the plates for the rest of his books produced in Belgium, although he continued to use a New York

imprint” (Reese). Anker 129; Bennett, p. 39; *Fine Bird Books*, p. 95; Nissen *IVB* 294; *Stamped with a National Character* 44.

Two volumes bound in one, folio (590 x 472mm). Subscribers list in volume 1. The introduction and two of the descriptions are illustrated with wood engravings by W.J. Linton printed separately and pasted in. 72 hand-colored lithographic plates by Bowen & Co. of Philadelphia, except pl. 47 lithographed by Elliot and Wolf and printed by Mclellan in New York; after drawings nearly all by D.G. Elliot and by Joseph Wolf, one by Edwin Sheppard (vol 1 title creased, some soft creasing to following leaves, vol. 2 plate list toned, few light stains in sky to pl. 32 and to facing text page, short marginal tear to pl. 42, pl. 60 text bound inverted, very pale toning to pl. 62). Later green half morocco gilt, spine with raised bands, all edges gilt (spine sunned to brown, minor rubbing). *Provenance*: California Academy of Sciences (accession bookplate, small blindstamp and discreet numbering on vol. 1 title page).

\$15,000-25,000

143

142
MAYNARD, Charles Johnson (1845-1929). *The Birds of Eastern North America; with Original Descriptions of all the Species which Occur East of the Mississippi River between the Arctic Circle and the Gulf of Mexico*. Newtonville, MA: C.J. Maynard, 1881.

First edition with revised front matter, from the library of fellow ornithologist Robert Ridgeway—presentation copy of part I. This bibliographically complex work was originally issued in sixteen parts starting in 1872: first as *The Birds of Florida* and then undergoing three title changes over the course of its publication before finally ending with the present title. This copy comprises the original parts bound together with the printed wrappers retained, with the new preface and purple slip with binder’s instructions, as well as the slip announcing the scope and final title change of the entire work. Ridgeway, an accomplished ornithologist and artist in his own right, gets a mention in the new preface over a small disagreement over the taxonomy and naming of *Ammodromus melanoleucus*. Bennett p. 73 (see note); Nissen *IVB* 611. See Batchelder, “A Bibliography of the Published Writings of Charles Johnson Maynard” in *The Journal of the Society for the Bibliography of Natural History* 2.7 (Jan. 4, 1951).

16 parts in one, quarto (290 x 233mm). New general title; both versions of cancel leaves p.1 and 191 present; both slips announcing new preface text and new title bound in; 32 hand-colored lithographs with some tissue guards (hole affecting a few words on p. 309, some light toning, a few plate captions just shaved). Modern red half morocco with wrappers of each part bound in (one wrapper with closed tear, some light dustsoiling to wrappers). *Provenance*: Robert Ridgeway (1850-1928, ornithological artist and Smithsonian Curator of Birds; stamp, dated October 4, 1882, signatures on individual parts).

\$2,500-3,500

143
GENTLING, Scott (b. 1942); GRAVES, John and GENTLING, Stuart (b. 1942). *Of Birds and Texas*. Fort Worth: Gentling Editions, 1986.

Limited first edition of this mammoth tribute to Texas bird life. No. 37 of 525 copies produced, signed by the authors and artists. The Gentling brothers’ original paintings for this work are in the collection of the Amon Carter Museum. John Graves’ essay is entitled “Recollections of a Texas Bird Glimpser.”

Broadsheet folio (711 x 558 mm). Text sheets and 50 color offset lithographed plates laid in loose to two cloth portfolios (as issued). Original cloth clamshell box with paper cover label (corners bumped).

\$2,000-3,000

AMERICAN
PAINTINGS
LOTS 144-149



144
ALBERT HERTER (1871-1950).

White Peacocks in a Tree
signed 'Albert Herter' with artist's device (lower left)
oil and silver leaf on Masonite
60 x 48 in. (152.4 x 121.9 cm.)

Provenance:
The artist.
Private collection, Amagansett, New York, acquired from the above.
Rose Jackson, Amagansett, New York, gift from the above, 1944.
By descent to the late owner.

Albert Herter was the son and nephew one of the famous furniture designers, Herter Brothers. He followed in the family's artistic and decorative tradition, but instead established himself as a painter. In the latter part of his life he lived in East Hampton, New York, near his good friend Thomas Moran, on the estate known as "The Creeks," which later belonged to the painter and book collector Alfonso Ossorio. This painting was originally sold to a nearby collector, and hung in a house near the beach in Amagansett. When that home was damaged in the 1944 hurricane, the owner decided not to rebuild, and gave the painting to William Reese's grandmother, Rose Jackson. It hung in her house on Indian Wells Highway in Amagansett until her death in 1977, when he inherited it.

\$20,000-30,000

145

ALFRED JACOB MILLER (1810-1874).

Indian Hospitality—Conversing by Signs

inscribed '40' (upper left)

watercolor, gouache and pencil on paper laid down on board

7½ x 8 in. (19.1 x 20.3 cm.)

Executed *circa* 1837.

Provenance:

The artist.

Sir William Drummond Stewart, acquired from the above, *circa* 1839.

Frank Nichols, by descent from the above.

Sale: Chapman's, Edinburgh, Scotland, 16-17 June, 1871, sold by the above.

Bonamy Mansell Power.

Edward Power, bequest from the above, 1900.

Major G.H. Power, Great Yarmouth, England, by decent.

Parke-Bernet Galleries, New York, 6 May 1966, lot 10, sold by the above.

Carl S. Dentzel, California, by 1982.

Gerald Peters Gallery, Santa Fe, New Mexico, sold by the above.

Private collection, South Dakota, acquired from the above, 1996.

Sotheby's, New York, 8 April 2011, lot 148, sold by the above.

Acquired by the late owner from the above.

Exhibited:

Denver, Colorado, Denver Art Museum, April 15-24, 1966.

Los Angeles, California, Los Angeles County Museum of Art, *The American West: Painters from Catlin to Russell*, March 21-May 28, 1972, no. 9, pl. 27, illustrated.

Seattle, Washington, Seattle Art Museum, *Lewis and Clark's America: A Voyage of Discovery*, July 15-September 26, 1976, p. 31, no. 61, illustrated (as *Indian and White Man Conversing in Sign Talk*).

Baltimore, Maryland, Walters Art Gallery; Fort Worth, Texas, Amon Carter Museum of American Art; Cody, Wyoming, Buffalo Bill Center of the West, *Alfred Jacob Miller: Artist on the Oregon Trail*, October 16, 1981-September 30, 1982, pp. 58, 342, no. 417A, pl. 106, illustrated.

Santa Fe, New Mexico, Gerald Peters Gallery; New York, Gerald Peters Gallery, *Alfred Jacob Miller, Artist as Explorer: First Views of the American Frontier*, September 1999-January 2000, pp. 174-75, pl. 59, illustrated.

Fort Worth, Texas, Amon Carter Museum of American Art; Omaha, Nebraska, Joslyn Art Museum, *Sentimental Journey: The Art of Alfred Jacob Miller*, September 20, 2008-May 10, 2009, p. 79 n23.

Literature:

"Sale of Pictures from Murthly Castle", *Scotsman*, June 17, 1871, p. 2.

"Sale of Antique Furniture and Tapestry from Murthly Castle", *Scotsman*, June 17, 1871, p. 2.

Murthly Castle Estate Sale Notices, (Mr. Chapman's sale advertisement), *Scotsman*, June 19, 1871, p. 8.

A.R. Hodge, *Ecology and Ethnogenesis: An Environmental History of the Wind River Shoshones, 1000-1868*, Lincoln, Nebraska, 2019, p. 191.

The present work was probably executed in 1837, when Alfred Jacob Miller joined Sir William Drummond Stewart on an expedition through the American West, a journey that concluded at the annual rendezvous of fur trappers and traders in present-day Wyoming. Here he encountered the Snake Indians who became the subject of dozens of sketches that were later executed in final versions upon the artist's return to his New Orleans studio. Ron Tyler writes of the present work, "This sketch, which represents a Snake Indian family entertaining a trapper in their lodge, might be a self-portrait of a kind, since Miller, too, was included in such an entertainment...'We sat by the trapper at the feast who eat [*sic*] our share, seemed to enjoy it,' said Miller, 'and the etiquette appeared satisfactory to our hosts, in every respect.'" (*Alfred Jacob Miller: Artist on the Oregon Trail*, exhibition catalogue, Fort Worth, Texas, 1982, n.p.)

According to Carol Clark, "Women and domestic life form a large subject group of Miller's watercolors, for to him these women represented the idyllic side of Indian life...The artist was impressed by the Indian woman's strength, especially her ability to bear and raise children in the wilderness. Miller painted women raising cradle boards proudly to display their offspring for the visitors, as in *Indian Hospitality—Conversing by Signs...*" (*Alfred Jacob Miller: Artist on the Oregon Trail*, p. 58)

\$30,000-50,000



Indian Hospitality , - conversing by Signs



146

AFTER CHARLES WILLSON PEALE (1741-1827).

Thayendanegea (Joseph Brant)

oil on canvas
30 x 25 in.

Provenance:

Bruce Gimelson, New Haven, Connecticut, 2013

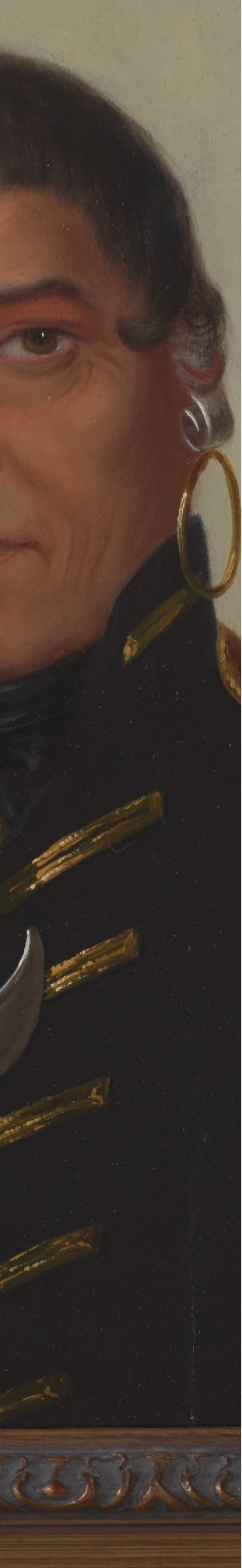
Exhibited:

New York City, Residence of John Bolton, American Ambassador to the United Nations, 2005.

Portraying a former warrior, this portrait of Thayendanegea, also known as Joseph Brant (1743-1807), is an early copy of Charles Willson Peale's portrait, which was executed in Philadelphia probably in 1797 and is now in the collections of Independence National Historic Park, Philadelphia. Thayendanegea was a member of the Mohawk tribe and through familial connections served under William Johnson (c.1715-1774), Colonel of the Six Nations and later Superintendent of Indian Affairs for the Northern Colonies, during the French and Indian Wars—in which he earned a reputation as a formidable fighter. After Johnson's death in 1774, Thayendanegea travelled to London where he had an audience with George III and was painted by George Romney. During the American Revolution, he served as a Captain in the British army and through his leadership of surprise attacks in the New York-Ohio region, was known as "Monster Brant" by many. George Washington offered a bounty for his apprehension in 1779. After the War, Brant received lands in Canada from the British Government and visited Philadelphia twice, in 1792 and 1797. In his discussion of Peale's portrait, Charles Coleman Sellers writes, "The face is full of mildness and hope, and seems to be looking into Peale's own vision of a day of harmony among all races" (Charles Coleman Sellers, "Portraits and Miniatures by Charles Willson Peale," *Transactions of the American Philosophical Society*, vol. 42, no. 1 (1952), p. 41).

\$50,000-80,000





147

CHARLES BIRD KING (1785-1862).

Portrait of Big Buffalo, A Chippewa

signed, dated and inscribed 'Odeg Buffalo/Copy by C King from a drawing/by Lewis/
Washington 1826' (on the reverse)

oil on panel

17½ X 13¾ in. (44.5 x 34.9 cm.)

Painted in 1826.

Provenance:

Kennedy Galleries, Inc., New York.

Private collection, Tuscaloosa, Alabama.

Sotheby's, New York, 25 May 1988, lot 88, sold by the above.

Private collection, acquired from the above.

Sotheby's, New York, 22 May 2013, lot 100.

Acquired by the late owner from the above.

The present work was probably painted for the Superintendent of Indian Affairs, Thomas L. McKenney who commissioned the artist to paint oil portraits of the notable tribesman depicted in the watercolors of James Otto Lewis. Lewis had travelled through Indian Territory between 1825-27 and painted approximately 250 portraits, at least 25 of which King copied in oil for display in McKenney's Indian Gallery in Washington, D.C.

As chief of the Lake Superior Chippewa tribe for nearly a half-century, Buffalo led his nation into a treaty relationship with the United States Government and was instrumental in securing permanent Indian reservations for his people in present-day Wisconsin. Although Lewis' original portrait of Big Buffalo did not survive, King's inscription on the back of this work confirms that he worked from this original portrait to execute the present example.

\$100,000-150,000





148
AMERICAN SCHOOL (19TH CENTURY).

Portrait of an Indian Warrior
oil on wood panel
16 x 13¾ in.

The sitter is possibly a member of the League of Iroquois. His peace medallion appears to depict President Monroe.

\$10,000-15,000

149
ALBERT BIERSTADT (1830-1902).

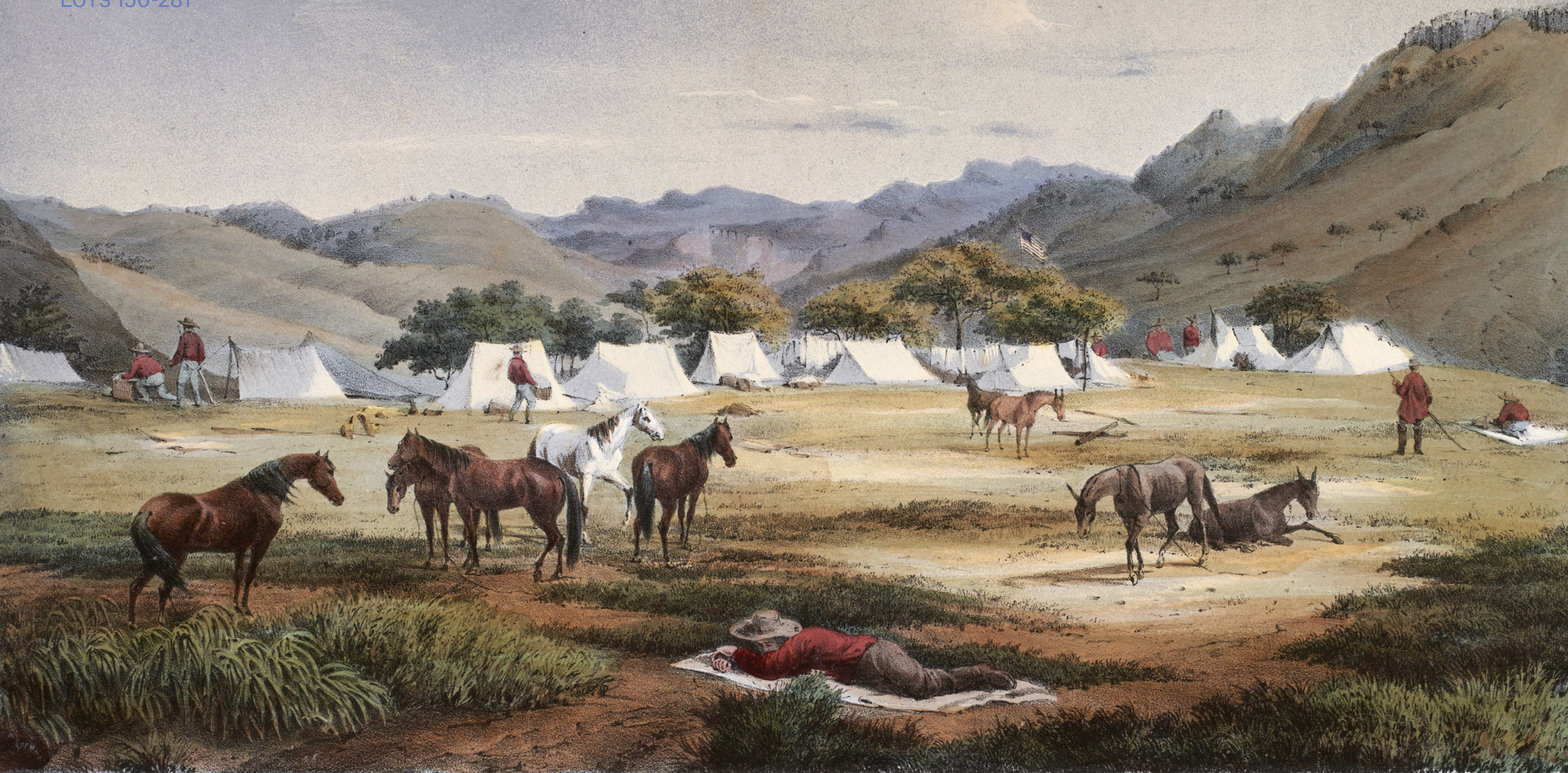
Rocky Coast - a sketch
signed with conjoined initials 'AB' (lower left)
oil on panel laid down on board
2 x 9½ in. (5.1 x 24.1 cm.)

Provenance:
Hurlingham Fine Art, Ltd., Headley, England.
Christie's, South Kensington, 28 September 2001, lot 425, sold by the above.
Acquired by the late owner from the above.

Appears to depict the Farallon Islands off the coast of San Francisco, California.

\$3,000-5,000

PRINTED AND MANUSCRIPT
AMERICANA AFTER 1828
LOTS 150-281



Stone by C. Gildemeister.

Entered according to act of Congress in the year 1831 by J.W. Audubon, in the Clerk's Office of the District Court of the Southern District of N.Y.

Print by Nagel & Weingartner

From Nature by J.W. Audubon A.N.A.

FOURTH OF JULY CAMP



151



152

150

GODMAN, John D. (1794-1830). *American Natural History*. Philadelphia: H.C. Carey & I. Lea, 1826-1828.

The magnum opus of an underappreciated American scientist and "the first original treatise on the indigenous mammals of the United States" (Norman). Godman's work is largely based on the collection of Charles Wilson Peale, whose daughter he married. Sabin calls for 74 plates while Norman for 51; this set has only 44. Sabin 27663; Norman 912; Nissen 1600.

Three volumes, octavo (226 x 132mm). Engraved additional titles in vols 1 and 3; errata leaf; 44 engraved plates (without vol 2 additional title and some plates; spotting, some shipping to edges of plates, some leaves toned). Later half calf over marbled boards (a little worn at extremities). *Provenance*: "E. Weston" (signature).

\$300-500

151

DAVIS, Alexander Jackson, artist (1803-1892), and William D. SMITH, engraver (born c.1800). *Public Buildings in the City of New York*, Drawn by A.J. Davis and engraved by Wm. D. Smith for the *New York Mirror*, 1829.

A collection of Davis's and Smith's work for the *New York Mirror*, the weekly newspaper published from 1823-1842. Davis was a native New Yorker whose career began initially as an architectural illustrator in the 1820s. The illustrations feature landmarks such as St Mark's Church, the Masonic Hall on Broadway, and the Merchant's Exchange on Wall Street.

Octavo (242 x 175mm leaf size). 40 loose leaves with title, 18 plates, 21 woodcuts clipped and laid down (a little chipping to title leaf). Custom chemise and cloth box.

\$800-1,200

152

[VIVIAN, W.] *Views of the Great Falls of Niagara*. Philadelphia: Kennedy & Lucas, [c.1830]

Very rare American pirate edition of a scarce Niagara view book. The plates were drawn on stone by Hugh Bridport and William Lucas, one of the partners in the firm. They copy the also quite rare views printed in London by Ackermann, which are identified as being after the work of "W. Vivian." There is one copy recorded at auction, in 1931; a hand-colored copy is held in the Mellon collection at Yale which is described as having a title page. See Dow p. 892 (London edition, described as 5 separate prints).

Oblong quarto (290 x 375mm). 5 lithographs mounted on sheets, tissue guards (spotting). Printed wrapper, stab sewn (some stains). Custom chemise and box.

\$7,000-10,000



Saw Mill near Luzerne, source of the Hudson, lithograph

153

MILBERT, J[acques Gerard] (1766-1840). *Itineraire Pittoresque du Fleuve Hudson*. Paris: Henri Gaugain, 1828.

Fine views of the Hudson River Valley and Northeast. Milbert mainly depicts New York State (New York City, Albany, Niagara Falls, etc.) but the views extend as far as Massachusetts and Virginia. Milbert spent the years 1815-23 preparing the sketches for the present work. "As an artist, Milbert loved to paint American landscapes, particularly those which showed the Hudson, 'King of Rivers,' flowing majestically through the mountains ... the pictures of what he saw, as of the time he drew them, constitute a unique and valuable record" (Sherman). Howes M592; Sabin 48916; See Constance D. Sherman, "A French Artist portrays the Natural Bridge," *The Virginia Magazine*, 68 (1960).

Three volumes, comprising two text (333 x 250mm) and one atlas (330 x 465mm). Half-titles, errata. Folding map, 54 lithograph views. Modern dark blue half morocco over contemporary marbled boards.

\$8,000-12,000

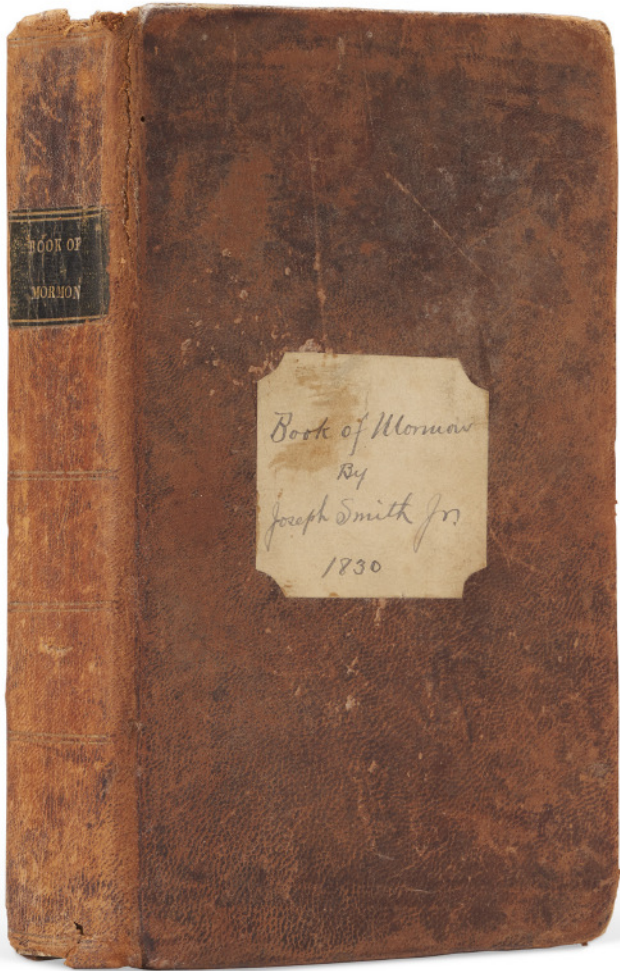
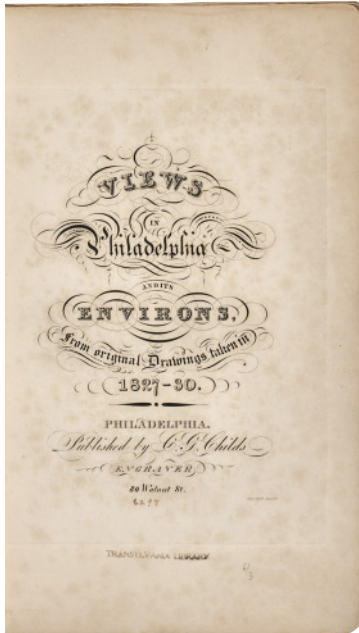


154
CHILDS, Cephas Grier (1793-1871). *Views in Philadelphia and its Vicinity*. Philadelphia: CG Childs, 1827-1830.

Subscriber's copy of the first edition, in original parts, of the one of the best American city-view books of the early 19th century—from the library of Jefferson's private secretary William Short. C.G. Childs was a prominent Philadelphia engraver, who entered the trade at the age of 19 following the death of his parents. The present work was both one of his most noted and his earliest major projects, created to highlight the landmarks of Philadelphia. *The National Gazette* wrote that ""we have seen no publication of the kind more deserving of the patronage of Pennsylvania, or more likely to succeed in other parts of the Union, particularly the chief cities. We hope that it will be widely spread." Sabin 99588; Snyder pp. 70-71; Howes C383.

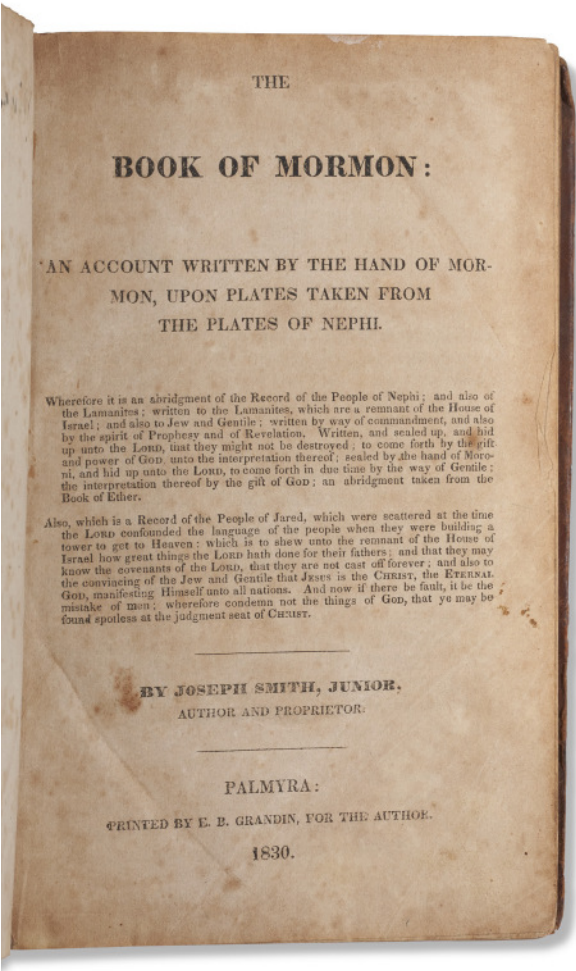
Six parts, small folio (280 x 187mm). Engraved title in part 6 and letterpress title in vol 2, 24 engraved plates with tissue guards, engraved diagram of Eastern State Penitentiary, 2 publisher's slips (outer edge of many leaves silked, outer corner of subscriber's leaf repaired, some spotting and dustsoiling throughout). Publisher's original printed wrappers (spines repaired with cloth tape and flyleaves renewed, a little stained and soiled, some wrappers strengthened). In cloth chemise and box. *Provenance:* William Short, 1759-1849, Thomas Jefferson's private secretary in Paris, and later American minister to France; (stamp "Short Heirs" in part 1) – Transylvania Library (stamps) – Martin Snyder (important Philadelphiana collector, his collection sold *en bloc* to): – Jay Snider (bookplate).

\$4,000-6,000



155
SMITH, Joseph (1805-1844). *The Book of Mormon: An Account Written by the Hand of Mormon, Upon Plates Taken from the Plates of Nephi...* by Joseph Smith, Junior, Author and Proprietor. Palmyra: Printed by E.B. Grandin, for the Author, 1830.

Hazen Aldrich's copy of the first edition, in its original binding and with the extra leaf of testimonies. The Book of Mormon is Joseph Smith's translation of the golden tablets revealed to him by the angel Moroni on the hill of Cumorah near Manchester, New York. Printed only two weeks prior to the formal establishment of the Mormon Church, this is the only edition where Joseph Smith is identified as the "author" rather than as the "translator," as it appears in subsequent editions. This copy complete with the "Testimony of the Three Witnesses" signed in type by Oliver Cowdery, David Whitmer, Martin Harris on who attest that they had "seen the plates that which contain this record. On the verso of the same leaf appears "And Also The Testimony of the Eight Witnesses" bearing the names of Christian Whitmer, Jacob Whitmer, Peter Whitmer, Jr., John Whitmer, Hiram Page, Joseph Smith, Sen., Hyrum Smith, and Samuel H. Smith, all of whom attest that Joseph Smith had "shewn unto us the plates..." Smith dictated the text to Oliver Cowdery, who served as scribe. A local printer, Egbert B. Grandin, proprietor of the *Wayne Sentinel*, undertook to print the sizeable edition (5,000 copies) for the 25-year old Smith. The manuscript "was delivered a few pages at a time to the typesetter, who supplied all the punctuation and paragraphing" (Crawley and Flake). The Church catalogue notes that this first printing of the Mormon Bible forbade



freemasonry and polygamy, but the latter doctrine was altered in subsequent editions. *Best of the West* 56; Church 1342; Crawley 1; Flake 595; Grolier *Hundred* 37; Howes S-623 ("b"); Sabin 83038; Streeter sale 2262.

This copy belonged to Hazen Aldrich (1797-1873). A New Hampshire native, Orson Pratt and Lyman E. Johnson baptized Aldrich in 1832. Soon afterwards he was ordained as a high priest and in 1836 he became the first Mormon missionary to preach in Quebec. During the secession crisis following Joseph Smith's death, Aldrich followed James Strang, but the Strangites excommunicated him in 1836 over charges of incest. Aldrich moved on to the Whitmerites, and when that sect died out, he partnered with James Brewster in 1848 to establish the Church of Christ (Brewsterite). Aldrich did not follow Brewster to Arizona, but in 1853 he migrated to Los Angeles, California where he died in 1873.

Octavo (190 x 120mm). Contains the leaf with "The Testimony of Three Witnesses" and "And Also The Testimony of Eight Witnesses." (Moderately foxed with spots of toning). Contemporary sheep, with black morocco lettering piece on banded spine with additional title label pasted down to the front board (boards moderately worn at extremities, especially at the spine ends, small repair to rear board). Custom chemise and slipcase. *Provenance:* Hazen Aldrich (inscription on pastedown) – Andrew Jones (ownership signature on blank endpaper) – Mina[?] M. S. Wilcox (1942 inscription on pastedown and blank endpaper).

\$40,000-60,000



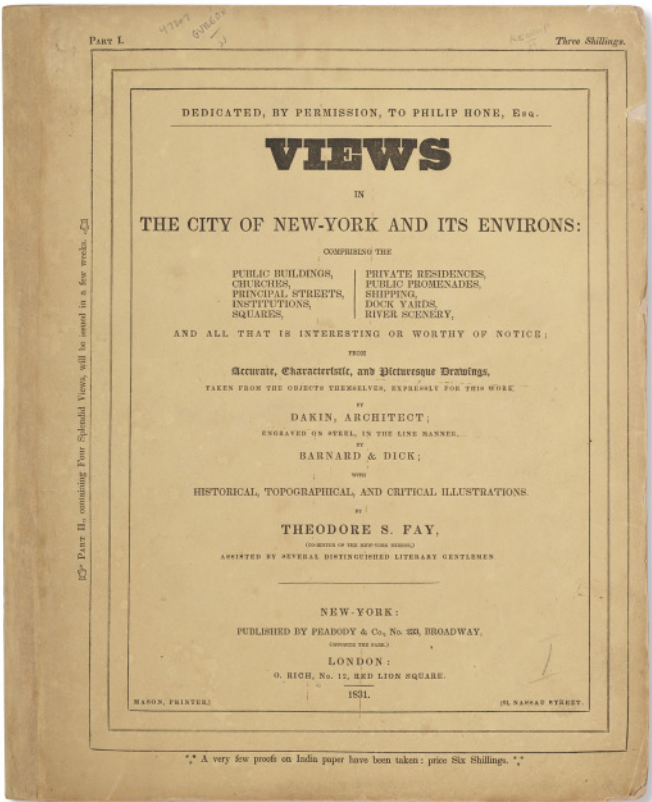
156

[BOURNE, George Melksham (1806-1887). *Views of New York*. New York: Disturnell, 1831.]

Very rare, nearly complete first issue set of the earliest extensive series to depict urban daily life New York. "The set of engravings that George Melksham Bourne issued from his shop on Broadway near Franklin Street in 1831 is generally considered to be the most beautifully executed sequence of small New York City views. Here are depicted Manhattan's public and private buildings, wharves, marketplaces, banks, churches, hotels, streets, coaches, theater, harbor, ferries, people, and fashions in a fascinating kaleidoscope of early 19th century urban life" (Deák). The present set is complete except for the so-called frontispiece and pl. 19 (same as the NYPL set according to Deák). This set also has a duplicate of pl. 16 and an extra plate "Broadway, near Franklin Street," without Bourne's imprint but lettered in pencil "proof". The first issue is determined by the presence of Bourne's imprint and copyright notice; this was removed for the later, Disturnell printings.

18 sheets of engraved views, each sheet with two views except plate 16; i.e. 35 views in all. Views typically measure about 90 x 70mm each. Plate 16 is the larger "New York from Weehawk" after the painting of William G. Wall and is present in two Bourne issues. The engravings are printed on india paper and mounted later in the 19th century to 282 x 220mm. There is additionally the extra plate referenced above and a set of the Disturnell issue of this series, plus a few other duplicate, later issues for a total of 42 sheets of engravings. (Extra plate foxed and on worn mount, a scattered few spots, duplicate plates in variable condition). Stored in a loose-leaf binder (c.1930s, spotted). Custom cloth chemise and quarter morocco slipcase. *Provenance:* Noel Bleeker Fox, 1878-1972 (his bibliographical notes and correspondence also tucked into binder).

\$7,000-9,000



158

[DOUGHTY, Thomas (1793-1856).] *The Cabinet of Natural History and American Rural Sports with Illustrations. Volume I.* Philadelphia: J. and T. Doughty, 1830. [With:] *The Cabinet of Natural History and American Rural Sports with Illustrations. Volume II.* Philadelphia: J. and T. Doughty, 1832.

"The first major book issued in the United States to be illustrated with hand-colored lithographs" (*Stamped with a National Character*). The *Cabinet* was released in monthly parts; the present lot contains the first two volumes. Part of a third volume was also published before the project was discontinued. It is "an odd amalgam of natural history, sporting accounts, travel narratives and practical advice for the countryman ... it marks the dominance of lithography in book illustration, although the process had been commercially viable in America for a decade. The plates in the first volume are by Thomas Doughty, a well known as a Hudson River School painter, who executed the drawings on the lithographic stones" (ibid.). *Stamped with a National Character* 12; Bennett p. 35; Howes D-433; Phillips, *Sporting Books*, p.69.

Two volumes (only), quarto (285 x 223mm). Vol 1: engraved portrait frontispiece, lithographed title, 24 half-colored lithographs, 1 black-and-white plate; vol 2: engraved portrait frontispiece, lithographed title, one additional engraving, 22 hand-colored lithographs (some gatherings browned, spotting and staining, dampstains). Modern quarter morocco over marbled boards by Dragonfly Bindery.

\$2,000-3,000

157

FAY, Theodore Sedgwick (1807-1898). *Views in the City of New-York and its Environs*. New York: Peabody and Co., 1831[-1834].

The "Peabody Views" of New York, in the original parts with all the plates. "The Peabody prints offer fascinating glimpses of New York in the 1830s" (Deák). The book was originally issued in parts; ten were planned, but only eight were published through 1834, and the eighth "part" is just 4 pages of text appended to part seven. Theodore S. Fay later became a novelist and worked for the Department of State; this is his first publication. The street map of lower Manhattan to 52nd St bears the title "Map of the City of New-York compiled and surveyed by William Hooker" and was issued with part five in 1832. BAL 5686; Deák 399 (mistakenly describes 16 plates plus the map); Stokes 3:599-603 (16 plates including the map, as here).

Seven parts, quarto (283 x 227mm). Title with lithographed vignette, half-page slip in vol. 3, 15 engraved plates with tissue guards, most with multiple views, a folding handcolored map of New York by William Hooker (lacking final two text leaves, map repaired at creases, browning and spotting throughout, dampstaining to some volumes, occasional small repairs at edges, final plate trimmed). Original yellow printed wrappers (backstrips renewed, some volumes with a little chipping, some dampstaining and soiling). Custom chemise and slipcase.

\$4,000-6,000





32

160

L.

THE
ACTS OF THE APOSTLES
TRANSLATED INTO THE
CHEROKEE LANGUAGE.
BY S. A. WORCESTER & E. EUDINOT.
PUBLISHED BY THE
AMERICAN BOARD OF COMMISSIONERS
FOR FOREIGN MISSIONS.
NEW YORK:
J. & C. G. & S. J. H. & W. C. & S.
1833.

61



Cattle branding, lithograph



162

BACLE, Ces r Hip lito (1794-1838) and Adrienne Macaire (1796-1855). *Trages y costumbres de la provincia de Buenos Aires*. Buenos Aires: Litograf a de Bacle, [1833-1835].

First edition of an attractive costume book, from the first lithography shop in Argentina. The Swiss-born Bacles arrived in Buenos Aires in November 1828. Lithographs had been produced in Buenos Aires as early as 1824, but Ces r and his wife quickly established what was the first artistically important and commercially successful lithographic establishment. This is his most important work, containing costumes, caratures, and scenes of street life. "Bacle sought to capture the aesthetic of an emerging fashionable class as well as to record the sentiment of daily life ... these acute observations of national character, dress, and manners brought a unique visual vocabulary to the printing arts of Argentina" (Root). It was published in six parts each containing six plates; a seventh part was announced but apparently never appeared (although there is a record of a copy containing 42 plates having sold at auction). The lithographs are after the work of the artists Hip lito Moulin, Arthur Onslow, and possibly Adrienne Bacle herself. Colas 2905 (only 30 plates); see Regina Root, *Couture and Consensus: Fashion and Politics in Postcolonial Argentina* (2010).

Six parts bound in one, quarto (311 x 218mm). 36 lithographed plates with printed Spanish captions, most with captions translated into English in manuscript (some manuscript captions shaved, some light spots). Modern calf-backed boards to style, spine gilt (a little stained and worn). *Provenance:* Jonathan W. Ross, Baltimore, [18]52 (inscriptions).

\$15,000-25,000

•163

KNAPP, Samuel Lorenzo (1783-1838). *The Picturesque Beauties of the Hudson River and its Vicinity*. New York: J. Distunell, 1835.

Part one of the first edition of a scarce plate book of the beautiful Hudson Valley. Only two parts were ever printed; a slip present here apologizes for a delay in the first part, "owing to an accident with one of the plates." According to Sabin, the panic of 1857 derailed the project. Sabin 33520.

Quarto (348 x 270mm). "To Subscribers" slip. Engraved title with vignette and 3 engraved plates (engraved title browned, some foxing to other plates). Original printed wrappers (rebacked and stained). Custom box. *Provenance:* M.A. Jones (signature on wrapper).

\$400-600

164

KNAPP, Samuel Lorenzo (1783-1838). *Picturesque Beauties of the Hudson River and its Vicinity*. New York: J. Disturnell, 1835.

Octavo edition of both parts. Sabin 33520 (first edition). See previous lot.

Octavo (257 x 170mm). Engraved additional title with vignette and 6 engraved plates (additional title with small repairs and backed with new paper, letterpress title with margined at lower edge just touching imprint statement, some toning and a few areas of dampstaining and spotting). Modern half calf and marbled boards.

\$1,000-1,500

165

TROLLOPE, Frances (1779-1863). *Domestic Manners of the Americans*. London: Whittaker, Treacher, 1832.

Frances Trollope's firsthand account of American society in the age of Jackson, with hand-colored plates. Third edition. Trollope traveled to the Midwest with her family in 1827 unsuccessfully looking for economic opportunity before she returned to England in 1831. This book, however, was wildly popular, going into four editions in the first year of publication. The illustrations are delightful and did not appear in the first edition, including such sights as a Congressman blowing his nose. Apparently there was a ready audience in England for tales of American vulgarity, then as now. Howes T-357.

Two volumes, octavo (194 x 120mm). Half-titles. Illustrated with 24 hand-colored lithographed plates. Modern calf, spines gilt with morroco lettering pieces (ight rubbing at joints). *Provenance:* Etta Mary Arnold Clark (bookplates).

\$1,000-2,000

166

KEMBLE, Frances Anne ("Fanny," 1809-1893) and David Claypool JOHNSTON (1799-1865). *Outlines Illustrative of The Journal of F***** A*** K***** Drawn and Etched by Mr___*. Boston: D.C. Johnston, 1835.

Johnston's satirical look at English actress and author Fanny Kemble's Journal of a Residence in America (1835). "Fanny was young, still somewhat gauche socially, and she made many visitor's gaffes, criticizing the manners of Americans, their government, food, and intelligence, the looks and dress of the women, even the way their horses were trained [...] In 1835 she made her position in America difficult by publishing two volumes of her journal, detailing her introduction to America, which many of its citizens found hard to forgive, despite the dashes that partly concealed the names of those whom Fanny had encountered—and dissected. It remains notable for the freshness of its style and the penetrating unconventionality of its observations, rather than for anything shocking or coarse" (ODNB). The jounral was fair game for Johnston, the cartoonist and printmaker whose early work included character portraits of well-known British and American actors. Rare; the last record in RBH is from a 1952 Goodspeed catalogue.

Octavo (223 x 130mm). Title leaf and 8 etched plates. Later half morocco and marbled boards.

\$700-1,000





167

167
[LONGSTREET, Augustus Baldwin (1790-1870).] *Georgia Scenes, Characters, Incidents, &c. in the First Half Century of the Republic. By a Native Georgian.* Augusta: Printed at the Press of the S.R. Sentinel Office, 1835.

The Schiff copy of the rare first edition of a classic of southern literature and manners. Harwell writes "the aim of the author was to supply a chasm of history which has always been overlooked—the manners, customs, amusements, wit, dialect, as they appear in all grades of society." BAL 12946; Harwell, *Georgiana* 28; Howes L-448 ("b"); Sabin 41936.

Octavo (186 x 115mm). (Minor tear to a single page that does not affect text, light foxing to fore edges.) Half cloth with gray boards (slightly cracked at hinge, minor soiling to boards) and paper label on spine (slightly chipped at margins). Custom brown cloth chemise and slipcase. *Provenance:* John M. Schiff (bookplate).

\$3,000-5,000

168
HITCHCOCK, Orra White (1796-1863). *Plates Illustrating the Geology & Scenery of Massachusetts.* [Amherst: J. Adams, 1835.]

Second edition of the atlas of Edward Hitchcock's report on the geology of Massachusetts. Hitchcock was a geologist and the third president of Amherst College, with an additional strong interest in Natural Theology. Many of his works, as here, were illustrated by his wife Orra White Hitchcock, one of America's earliest female scientific artists. Although she also produced significant independent work, her most famous piece is the hand-colored engraving present in this book: "Autumnal Scenery. View in Amherst." The text, not present here, was printed in octavo. Sabin 45751.

Oblong folio (225 x 285mm). 13 lithographic plates, one of which in color; large folding colored map on tissue, 4 smaller folding maps; folding table (heavy spotting and browning, large map torn along folds, smaller maps also chipped with some losses). Contemporary muslin-backed limp boards with printed paper label (rather worn and stained). Custom clamshell box.

\$400-600



169

169
LEWIS, James Otto (1799-1858). *The Aboriginal Port Folio; or a Collection of Portraits of the most Celebrated Chiefs of the North American Indians.* Philadelphia: Published by the Author, [May-December 1835] (cover title).

The first eight parts, in rare original wrappers. "This was the first attempt made in the United States at a large scale work devoted to the American Indian. Lewis conceived the idea of a folio series of Indian portraits while accompanying Gov. Lewis Cass of Michigan on a tour of the Great Lakes in 1825-1827. He was not able to begin publication until 1835, when the work was advertised as ten parts, each with eight plates, issued in wrappers. The lithographers, George Lehman and Peter S. Duval, did a creditable job, but could not overcome the miserable execution of poor Lewis. Subscribers dropped away, and the last two parts are famously rare as a result. The supplement in a promised broadside advertisement never appeared. Nonetheless, it is a pioneering work among such publications" (*Stamped with a National Character*). *America Pictured to the Life* 54; Bennett p. 68; Field 936; Howes L-315 ("c"); Reese, *James Otto Lewis and His Aboriginal Port Folio*, New Haven 2008 (this copy illustrated on back cover); *Stamped with a National Character*, 23; Sabin 40812.

Eight parts as usual (parts 1-8 of 10), folio (485 x 300 mm). Letterpress advertisements by Lewis in the first three parts (repaired tear to first one). 64 (of 80) hand-colored lithographed plates after Lewis by Lehman & Duval (light soiling, some edge-tears, long repaired marginal tear to pl. 4 and shorter repaired tear to pl. 50, pt. 7 with portrait of Mish-sha-quat supplied and laid in). Original lithographed wrappers partially accomplished in manuscript, parts 5-6 with letterpress advertisement containing reviews on back wrappers (backstrips renewed, touching lettering on pt. 2, pt. 3 laid into wrappers, pt. 4 stained on upper wrapper, scattered edge chips and wear). Custom chemise and cloth slipcase. *Provenance:* James S. Curtis (light ownership signature on pt. 8 wrapper) – St. Paul Public Library (perforation stamp and other markings to upper wrapper of volume one and stamp to lower wrapper of vol. 8) – purchased by William Reese from Rulon-Miller Books in 1993 (note laid in).

\$15,000-25,000



169



170

170
LEWIS, James Otto (1799-1858). [A group of loose plates and text from the quarto edition of *The Aboriginal Port Folio*. New York and London, 1838-39.]

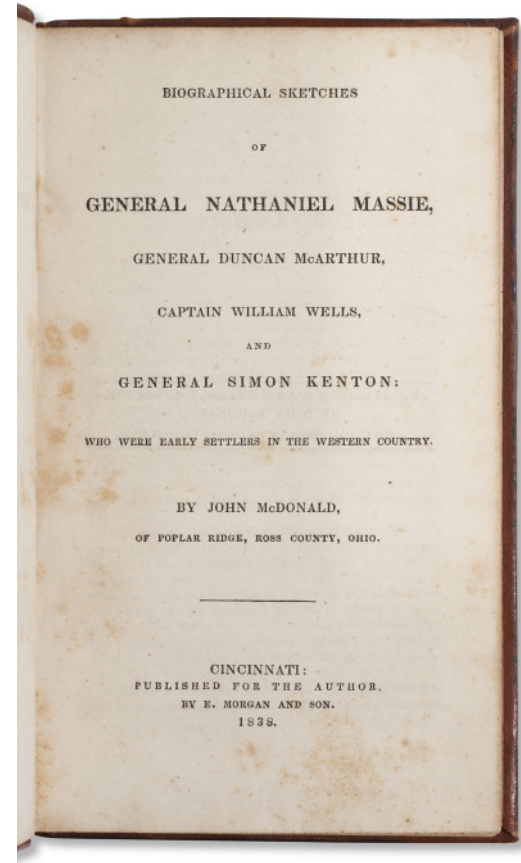
A group of text and plates from the quarto edition of Lewis's work, including 17 plates printed by lithographer John Bufford. Reese notes that despite the "sputtering completion" of the first folio edition, "*the Aboriginal Port Folio* was to have an extraordinary afterlife of attempts to create other editions, with no less than four abortive versions begun and abandoned between 1838-1853." The present lot is a sampling of these attempts, including the 3 pp. London preface to the 1838 edition. This edition "was proposed to be five numbers with six plates each, accompanied by an explanatory text. Only one number, with seven plates, was ever issued, its preface dated February 1838." The London preface is together here with ten plates printed not by J. Graf (who did the London edition) but by John. H. Bufford. "The 1838 New York edition came closer to succeeding than any of the other quarto editions, with three of the five proposed numbers ultimately appearing. From its rarity we must supposed it found very few subscribers at the time. Only the copy at Washington University in St Louis has all three numbers with the full eighteen plates as issued; all other surviving copies are one or two parts only." The present group includes 7 loose plates printed by Bufford, together with an assembled group in wrappers comprising: 8 plates by Bufford together with text; 3 text sections without plates; and two Bufford plates without text. Between the loose plates and the wrapped group, there are four duplicate plates. Reese, *James Otto Lewis and His Aboriginal Port Folio*, New Haven, 2008).

Quarto. Together 17 plates (including 4 duplicates) and 36 pages of text (including 3 pp. Preface to the London edition), comprised of: (1) 7 loose hand-colored plates (283 x 228mm), all but one matted (one plate with small loss to margin, a little toning to versos; unmatted plate with some browning and stab holes); and (2) Text and plates sewn in paper wrappers (300 x 235mm), including 10 plates (2 of which are colored) and text from parts 1 and 3, paginated 1-16 and 33-52 (some foxing and staining).

\$5,000-8,000



170



171

[DU PETIT-THOUARS, Abel Aubert (1793-1864) and MASSELOT, Louis-Jules (1815-1878).] Original watercolor drawing from the voyage of the *Vénus*, depicting two vaqueros roping a bull in California, dated November 1837.

Original drawing depicting a cowboy scene in Spanish California, dating from Du Petit-Thouars' sojourn there in 1837, the account of which is "one of the most important and complete records of the Mexican period"—Hill.

The voyage of the *Vénus* was one of the major French scientific voyages of the first half of the 19th century. They visited ports around the world to gather scientific data, and also to assert French commercial and diplomatic interests. The stay in California was in response to requests for support by resident French traders. This watercolor drawing shows two California men in typical garb as they catch a bull. Louis-Jules Masselot was the official expedition draughtsman. See Hill 518; Howgego pp. 185ff.

Watercolor drawing, with pen and ink, captioned "*Vénus*, Nov.bre 1837," and in pencil, "Scene de la prise d'un taureau en parte Californie," and signed "J. Masselot" lower right. Image 82 x 214 mm, 103 x 252 mm sheet. Float-mounted, matted and framed.

\$4,000-6,000

172

McDONALD, John (1775-1853). *Biographical Sketches of General Nathaniel Massie*. Cincinatti: published for the author, 1838.

The Brinley copy of the first edition of McDonald's account of early settlers in the Western country. Also includes biographical sketches of General Duncan McArthur, Captain William Wells, and General Simon Kenton. Sabin 43160.

12mo (177 x 100mm). Contemporary sheep, leather spine label (scuffs to covers). *Provenance*: George Brinley, 1817-1888 (book label, his sale, 4 April 1881, lot 4568).

\$800-1,200

173

WILD, John Caspar (1804-1846). [*Panorama and Views of Philadelphia, and its vicinity. Embracing a Collection of Twenty Views, drawn on stone.* Philadelphia: J.B. Chevalier, 1838.]

A scarce American view book. "As a historical record of the city, more than half the plates depict subjects not recorded in the earlier books of Philadelphia views ... Wild's views must be placed Second to Birch's among early Philadelphia picture books" (Snyder). This was the artist's first published work, providing a successful model for future projects, including his famous *Valley of the Mississippi* (see lot 183). This copy is lacking the four panorama plates, as often; they are not listed in the contents on the upper wrapper. Howes W-410 ("c" without the panoramas); Sabin 103971; see Martin P. Snyder, "J. C. Wild and His Philadelphia Views," in *The Pennsylvania Magazine of History and Biography* 77.1 (1953), pp. 32-75.

Quarto (344 x 268mm). 20 plates (lacking title page and 4 panoramas; some spotting). Contemporary pebbled cloth, original front wrapper bound in (wrapper a bit stained, spine rubbed).

\$2,000-3,000



174

BUFFORD, John H. (1810-1870) after EMMONS, Ebenezer (1799-1863) and INGHAM, Charles Cromwell (1796-1863). [*Views of the Adirondack Mountain Region.*] [New York:] Bufford: [1838].

"One of the most important keys to the iconography of the Adirondack region" (Deák). This publication is the origin of the use of the term "Adirondacks" to refer to the region. The plates were lithographed by John Bufford after drawings created by Emmons and Ingham as part of their 1837 geological survey of the Adirondack region. Although commissioned to accompany document 200 of their published report, the plates were also issued separately in plain colored wrappers. Georgia B. Barnhill, *Wild Impressions: The Adirondacks on Paper* 161-171; Deák 477.

Quarto (301 x 241mm). 15 lithographic views, maps, and sections, most of which are folding. Contemporary blue paper wrappers (spine neatly repaired). Clamshell box. *Provenance*: Hon. Samuel Hubbard of Boston, Massachusetts (1785-1847, Massachusetts Supreme Court judge; inscription on wrapper).

\$1,500-2,500





Original watercolor, 1837



175
 KÖLLNER, Augustus (1813-1906). Album of original drawings and watercolor studies, various places including Washington D.C., Maryland, and Weil, Germany, c.1837-39.

Oblong 4to (245 x 275mm). Manuscript title page. Approx. 150 pen, ink, and graphite drawings and watercolors (a range of sizes, 100 x 60mm to 115 x 200mm), each mounted on a larger leaf (some leaves brittle); with two photographic prints and one engraving. Contemporary red morocco, all edges gilt (rebacked with original spine laid down).

A unique album of Köllner's horse drawings, titled *Studies of Horses Comprising Young and Old Animals, of Different Breeds; Sketched from Life*. "German by birth, Köllner trained as an engraver and lithographer in Paris before emigrating to the United States in 1839. He traveled extensively as a portrait painter and creator of views before establishing himself in Philadelphia, where he was a fixture of the artistic community until his death in 1906" (*America Pictured to the Life*). Beginning in 1837, before he left Germany, until 1870, by which time he had established his artistic reputation, Köllner executed several hundred studies of horses from life models. This unique volume apparently collects what survives of those pencil, ink, and watercolor originals. They were done in places like Weil, London, Washington, rural Pennsylvania, and in Philadelphia. Many of these sketches bear penciled indications regarding the breed of the horse depicted and the date and location of execution. Most interestingly, occasional comments suggest that a drawing later served as the basis for an engraving or a painting. Köllner renders in simple yet eloquent detail the anatomy of the horse. His fluid hand captures the beauty of these creatures at work, at rest, and, perhaps most lovingly, at play. For more work by Köllner, see lots 214-219. See *America Pictured to Life* 9.

\$10,000-15,000

176
 BEAUCLERK, Lord Charles (1813-1842). *Lithographic Views of Military Operations in Canada*. London: A. Flint, 1840.

A rare eyewitness depiction of the defeat of the "patriotes" during the Papineau rebellion. Louis Joseph Papineau (1786-1871), leader of the *Parti Patriote* in Lower Canada, fled to the United States following a series of failed uprisings in 1837. Beauclerk's *Views*, based on his own sketches and lithographed by Nathaniel Hartnell (c.1829-1864), depict military operations in which he served as a Captain in the First Royals of the British Army. They are considered the most valued account of the rebellion of 1837. Sabin 4164.

Quarto (350 x 250mm). 7 plates, including lithographed frontispiece map and 6 hand-colored lithographed plates (plates 3 and 5 shaved with loss to imprint). (Inner margins extended or strengthened in several places, particularly in preliminaries; small chip to upper corner of title; adhesive ghosts to inner margins of plates, not affecting images at all.) Modern red morocco. *Provenance*: Fraser Institute Montreal (blindstamp).

\$6,000-9,000



177
 LIVINGSTON, M[ontgomery] (1816-c.1855). *Views from the Hudson*. [New York? early 1840s].

A rare set of lithograph views of the Hudson Valley by Montgomery Livingston, comprising the following: "From Snake Point Clermont"; "From the County Seat of R. Auchmuty Esq., Tivoli"; "From Clermont, E.P. Livingston"; and "Clermont, R.L. Livingston". No publisher is listed; these were perhaps created for private circulation amongst the Livingston family. Livingston lived most of his life at Clermont, the estate built by his great-grandfather, Chancellor Robert R. Livingston (1746-1813). Between 1831 and 1838 he studied art in Europe, primarily Geneva, Switzerland. ABPC and RBH record no copies. The present plates include extensive research by Kenneth W. Maddox, Ph.D. on the views and the artist.

Oblong folio (385 x 485mm). Lithograph title (laid down) and four lithograph plates (some finger soiling, short repaired tears at margins). Custom portfolio.

\$6,000-9,000



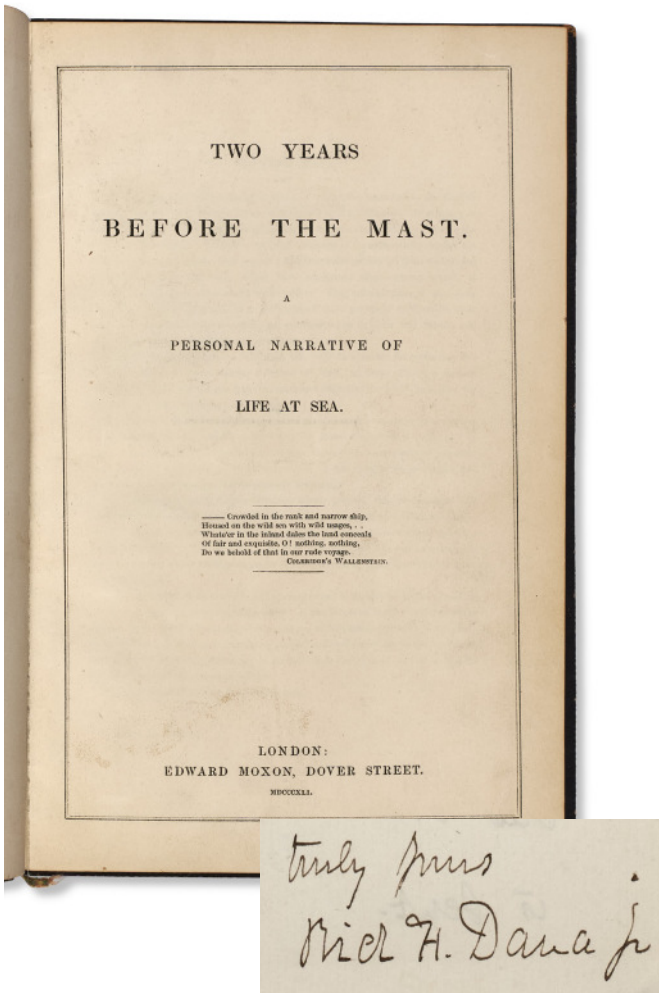


178
EAGAR, William (1796-1839). *Nova Scotia illustrated in a Series of Views taken on the Spot and on Stone*. Halifax: C.H. Belcher, [July 1839-August 1840].

Very rare series of skillful views of Nova Scotia. The artist, an Irishman, was living in Maritime Canada by the 1820s, working as an artist and teacher. The present work was released in four parts of three prints each, with the final two published posthumously. Complete sets are quite rare; none are recorded at auction—the only copy to appear was incomplete, as is the copy in the Abbey collection. Abbey, *Travel* 620 (3 parts only).

Four parts in one, folio (425 x 277mm). Title with lithographic vignette mounted, 12 lithographic views after Eagar. Contemporary sugar-paper wrapper, stab sewn. Custom box.

\$7,000-10,000



179
[DANA, Richard Henry, Jr. (1815-1882)]. *Two Years Before the Mast. A Personal Narrative of Life at Sea*. London: Edward Moxon, 1841.

Inscribed presentation copy of the first British edition of "one of the great works of maritime adventure by an American" (*Best of the West*). The first American edition was published the previous year. "*Two years* was immediately a highly popular work. Written in clear and concise prose, it appealed to a broad spectrum of readers. Dana's exotic trip to California, which was virtually unknown to Americans at the time, became the best contemporary description of the territory the United States seized just a few years later. Many people, notably Herman Melville, celebrated his account of his life as a sailor and the rigors of voyaging around Cape Horn" (*Narratives of Personal Experience*). It also happens to contain "the best account of the early hide trade of California" (*Six Score*). BAL 4434; Howes D-49 (first American); *Best of the West* 41 (first American); *Narratives of Personal Experience* 41; *Six Score: The 120 Best Books on the Range Cattle Industry* 28.

Octavo (231 x 146mm). Ad leaf at front. Later navy calf gilt (a little wear at extremities). Custom chemise and slipcase. *Provenance*: "Mrs Dickson / Respectfully / From / R. H. D. Jr." (author's presentation inscription on flyleaf).

[*With*:] DANA, Richard Henry Jr., autograph letter signed (Rich H. Dana Jr) to Mary E. Curtis, January 26, 1864. 4 pages on one bifolium, discussing mail delivery to Confederate states.

\$2,000-3,000



Summer—Thornville, Ohio. Hand-colored lithograph

180
HARVEY, George (1800-1878). *Harvey's Scenes of the Primitive Forest of America, at the Four Periods of the Year, Spring, Summer, Autumn & Winter, Engraved From His Original Paintings, Accompanied by Descriptive Letter-Press*. New York: George Harvey [but actually London: Charles Vinten], 1841.

Very rare set of George Harvey's four seasons. "Harvey, an English artist who resided in the United States for many years, was intrigued by what he felt to be the unique nature of American light. He proposed publishing a portfolio of forty lithographs depicting 'Atmospheric Landscapes.' Four of these were to show 'Epochs of the Year,' while the other thirty-six would illustrate points in the day from misty dawn to moonlit midnight ... Sadly, only the first part of this wonderful project, that showing the seasons, was published as the present work. The luminous hand-colored lithographs fulfill Harvey's vision of the distinctive slant of light in the American forests" (*Pictured to the Life*).

Washington Irving edited the text. Having immigrated to the United States when he was 28, Harvey would work in Ohio, Michigan, and Boston before settling down in Hastings-on-Hudson near New York City. Two of the scenes depicted here are set in Ohio, one in Upper Canada, and one in the West. According to Abbey, only the London issue of this work had the additional pictorial title-page and dedication to Queen Victoria; these were not supplied to the present, American issue. Abbey 652; *America Pictured to the Life* 7; Bennett, p. 52 ("exceedingly rare"); Deák 469-72; Sabin 30772.

Folio (500 x 385mm). Letterpress title and descriptions of each plate. Four hand-colored lithographed plates, printed on thick paper, by W.J. Bennett after paintings by Harvey, each with Harvey's copyright blindstamp in top margin. Modern half morocco gilt, spine gilt-lettered, contemporary embossed cloth covers preserved. Custom half morocco clamshell box.

\$30,000-50,000





Bullfighting, lithograph



Waterfall outside Havana, lithograph



181

[PELLEGRINI, Carlos Enrique (1800-1875).] *Recuerdos del Rio de la Plata por C.E.P.* Buenos Aires: Litografia de las Artes, 1841.

First edition of a rare Argentine plate book. The artist, Carlos, also known as Charles, Pellegrini was a Franco-Italian engineer and architect who emigrated to Argentina in 1828 to work in hydraulics. When his department was decommissioned the following year, he returned to his first love: drawing and painting, working for César Hipólito Bacle (see lot 162) and eventually founding his own publishing house with Luis Aldana. The present work was printed there, comprising a group of striking views of Buenos Aires and Argentine life. No copies are recorded at auction since 1993, and many of those which have appeared are incomplete. Some copies are described as having an index leaf and/or list of plates, absent here. Palau 252856.

Folio (455 x 303mm). Title page and 20 lithographic plates (strengthened at the gutter and mounted on stubs, one print cropped at outer edge, a few small repairs, dampstain to lower margin with slim repair just affecting caption of one print). Modern black quarter morocco with original printed front wrapper mounted on board.

\$15,000-25,000

182

MIALHE, Pierre Toussaint Frédéric (1810-1889). *Isla de Cuba Pintoresca.* Havana, Cuba: Mialhe, [1839-1842].

Rare album of 38 lithographs by Cuba's master lithographer, "one of the most outstanding enterprises of its kind ever attempted in Cuba" (Cueto). "Havana in the early nineteenth century was a city of extraordinary wealth and culture. Although a Spanish colony, the elite of Cuba looked entirely to France for the luxuries. One aspect of this Francophile sophistication was a talented community of lithographers made up almost entirely of emigrant Parisian workmen. Mialhe, perhaps the foremost of these, produced a series of viewbooks of the island in a variety of formats after he moved there in 1836" (*America Pictured to the Life*). The lithographs in this series were scheduled to be issued in twelve installments of four prints each, but such an ambitious scheme could not be sustained and publication became intermittent after the ninth issue; according to Cueto, as many as 49 prints may exist, but every album is unique and some prints may have been issued separately; there was no title page. The present album, in a morocco gift binding, is the largest recorded at auction, and only one other copy of the work is recorded by RBH since the 1960s. The album also contains turn-of-the-century prints and travel photographs at the end, including seven early photographs of Tunisia signed "Albert" (possibly Paul Albert). *America Pictured to the Life* 16; Palau 121980; Cueto, *Mialhe's Colonial Cuba*, pp.1-3, 25-28.

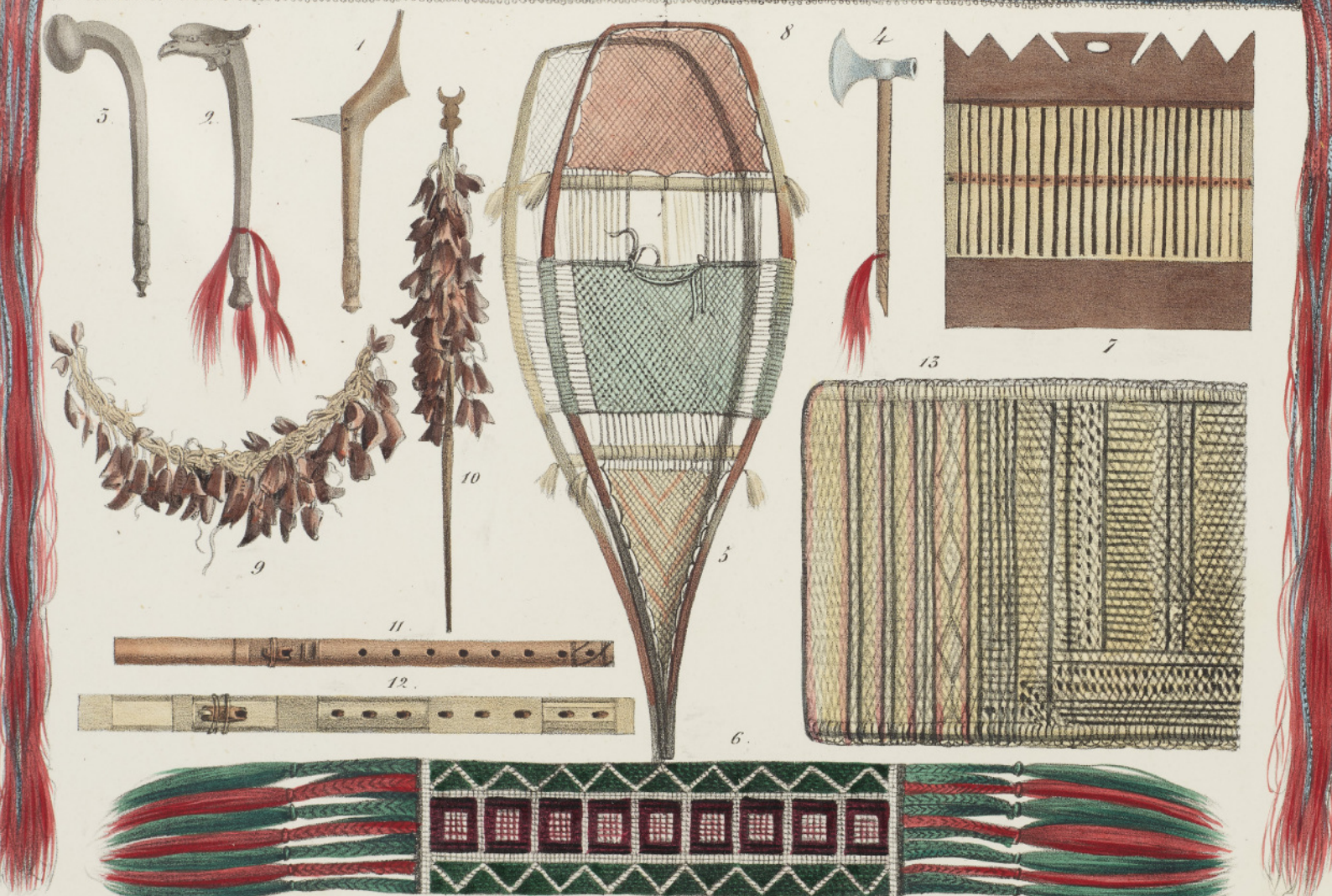
Oblong album (296 x 425mm). 38 lithographs by Mialhe mounted on brown paper sheets (spotting to some prints, some tears in margins repaired) and 18 further sheets with a variety of prints, drawings, and travel photographs mounted to them. Contemporary black morocco gilt stamped "Madame Lugeol" (worn).

\$10,000-15,000

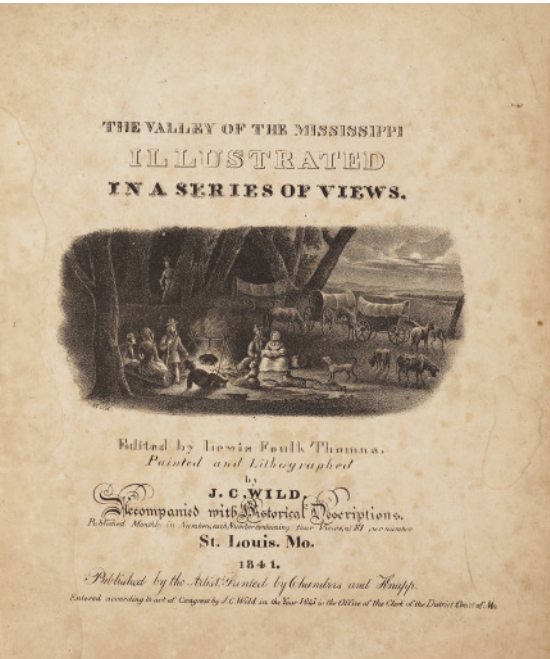




St. Louis, lithograph



Snowshoes and other artefacts, hand-colored lithograph



183
WILD, John Caspar (1804-1846) and THOMAS, Lewis Foulk (1808-1868). *The Valley of the Mississippi Illustrated in a Series of Views*. St Louis, MO: Chambers and Knapp, 1841-42.

"The all-around most desirable midwestern book in existence," eight of nine parts (Bay). "This is the first illustrated book printed West of the Mississippi. Once again, European training underlay an American product. The artist John Caspar Wild, originally from Zurich, emigrated to Philadelphia in the early 1830s. There he published *Views of Philadelphia*, which established a formula used again in this work: a series of individual scenes around the city, capped off with a four-part panorama. In St. Louis, Wild executed his sweeping vista of the city from the roof of the Planter's Hotel. As with so many book issued in parts, the final numbers are far rarer than the first" (*America Pictured to the Life*). This copy is lacking part 2, as well as two plates from the other part, but does include the "Extra" supplement to part 3. Part 1 was issued without a title page. The final part refers to a part 10, but this was never published. Howes T-178 ("dd"); *America Pictured to the Life* 14; Sabin 103972.

Eight parts bound in one (of nine), quarto (291 x 231mm). General title with lithograph vignette, separate titles for parts 3-6 and 8-9, 27 plates, 4 of which folding, 3 mounted on India paper [part 1], and an engraved plan (of 34, lacking part 2 and 7 plates; dampstaining and spotting, worse at top edge, a few pages including title with heavy repairs around edges, some small repairs and reinforcements mostly at edges, a few engravings with closed tears at folds). Later roan-backed cloth boards, wrappers for parts 3-9 bound in (spine perished and boards detached but sewing holding). Custom chemise and slipcase.

\$30,000-50,000

184
CASTELNAU, Francis de (1802-1880). *Vues et Souvenirs de L'Amerique du Nord*. Paris: Arthus Bertrand, 1842.

First edition of one of the rarest North American plate books and the "first book to contain a view of Chicago" (Howes). Born in London and trained in natural history in Paris, Castelnau spent the years between 1837 and 1841 traveling through North America and making a study of its institutions, people, flora, and fauna. Inspired by the travel literature of the previous century and suffused with Romanticism, Castelnau wrote with an almost Rimbaudian lyricism about the American and Canadian landscape and its Indigenous inhabitants, whose ways of life were increasingly threatened by European settlers. According to Streeter, the present work is "primarily interesting because of its plates of views of towns and scenes in Florida, Alabama, and Georgia, and then in Wisconsin, Michigan, and Illinois;" the lithographs of individuals in particular are striking and sensitive. Castelnau visited many relatively remote places which had rarely been illustrated, as well as many nascent settlements which would eventually become great cities. Only one copy recorded at auction by ABPC and RBH since the Streeter sales. Howes C-225a; Sabin 11412; Streeter sale 847.

Quarto (304 x 231mm). Half title, 35 lithographed plates, 29 of which are on India paper with neat manuscript captions and 6 of which are hand-colored (some spotting to text leaves, dampstain affecting upper corner, a few mounts toned). Late 19th-century French black half calf, spine gilt (a little wear at extremities).

\$25,000-35,000



185
MICHAUX, François André (1770-1855). *The North American Sylva; or, A Description of the Forest Trees of the United States, Canada, and Nova Scotia*. Philadelphia: J. Dobson. Printed in New Harmony, Indiana by William Amphlet, [1841]-1842.

Extremely rare first American-printed edition of The North American Sylva, issued by the New Harmony utopian society using the original Paris plates. The Scottish merchant and philanthropist William Maclure joined the Owenite colony at New Harmony in the 1820s, bringing with him a band of scientists and intellectuals from Philadelphia, including the ichthyologist C.A. Lesueur and the entomologist and conchologist Thomas Say. "Maclure supported their work in New Harmony and bought a small hand-press on which, between 1827 and 1843, were printed the monographic publications of Say and Lesueur as well as some of his own works and two by David Dale Owen, one of the sons of Robert Owen, who became a celebrated geologist. The most notable work to come off Maclure's press was the first American edition of François André Michaux's *North American Sylva*. Maclure had bought the remaining copies of the Paris edition himself, together with the original copper plates, while he was living in France in 1824" (MacPhail & Sutton). The title-pages indicate that the Harmonists intended to add the three supplemental volumes by Thomas Nuttall, "but these were not in fact printed with this edition. It was not until 1842-1849 that the three volumes by Nuttall were published in Philadelphia, each by a different publisher. It seems odd for Amphlet to have included a mention ... but he clearly thought that he would have Nuttall's manuscript in hand before he completed the New Harmony edition" (*ibid.*).

This edition is so rare that it was never seen by Joseph Sabin, and only five institutional copies were located by MacPhail & Sutton, in addition to two copies in private hands (of which this may be one). However, Sabin quotes the bibliographer Obadiah Rich, who wrote close to the time of publication, that "In 1840, a new edition of the English translation was printed at New Harmony, on very bad paper, and with a worn out type, and, contrary to the intentions of Mr. Maclure, put at so high a price, that few copies were sold. Latterly, all the remaining copies were destroyed by a fire on the premises where they were stored." Evidently, Rich had not seen a copy either as the paper, type, and printing are all of high quality. Bennett, p. 76; MacPhail & Sutton, "A Bibliography of the Natural History Works Printed at New Harmony, Indiana, 1827-1843," in *PBSA* 89:3 (September 1995), pp. 299-315, no. 17. See also MacPhail "Natural History in Utopia: The works of Thomas Say and François-André Michaux printed at New Harmony, Indiana," in *Archives of Natural History*, 1983:1, pp.15-33.

Three volumes, octavo (263 x 180mm). Publisher's printed slip tipped to front flyleaf of vol. 1 (not mentioned in bibliography). (Vol. 2 without contents leaf.) 156 hand-colored stipple-engraved plates of leaves, flowers, and fruits of trees, from drawings by P. Bessa (92), P.J. Redouté (32), H.J. Redouté (27), A. Rich (3), A. Redouté (1), and one unsigned (some pale even toning to plates in vol. 3 and towards end of vol. 2). Original quarter grosgrain cloth and plain boards, paper printed spine labels (rubbed, labels rubbed and chipped including loss; vol. 2 lower cover nearly detached, vol 3 spine panel detached and laid in, several leaves/plates sprung from text block). Housed in cloth chemises and together in custom clamshell box. *Provenance*: James Thomas Caldcleugh (ownership signature dated Philadelphia, 14 September 1841 in vol. 1 and 1842 in vol. 2).

\$20,000-30,000



185

186
STEELE, Oliver (1805-1879). *Steele's Niagara Falls Port-folio*. Buffalo: Steele's Press, 1843.

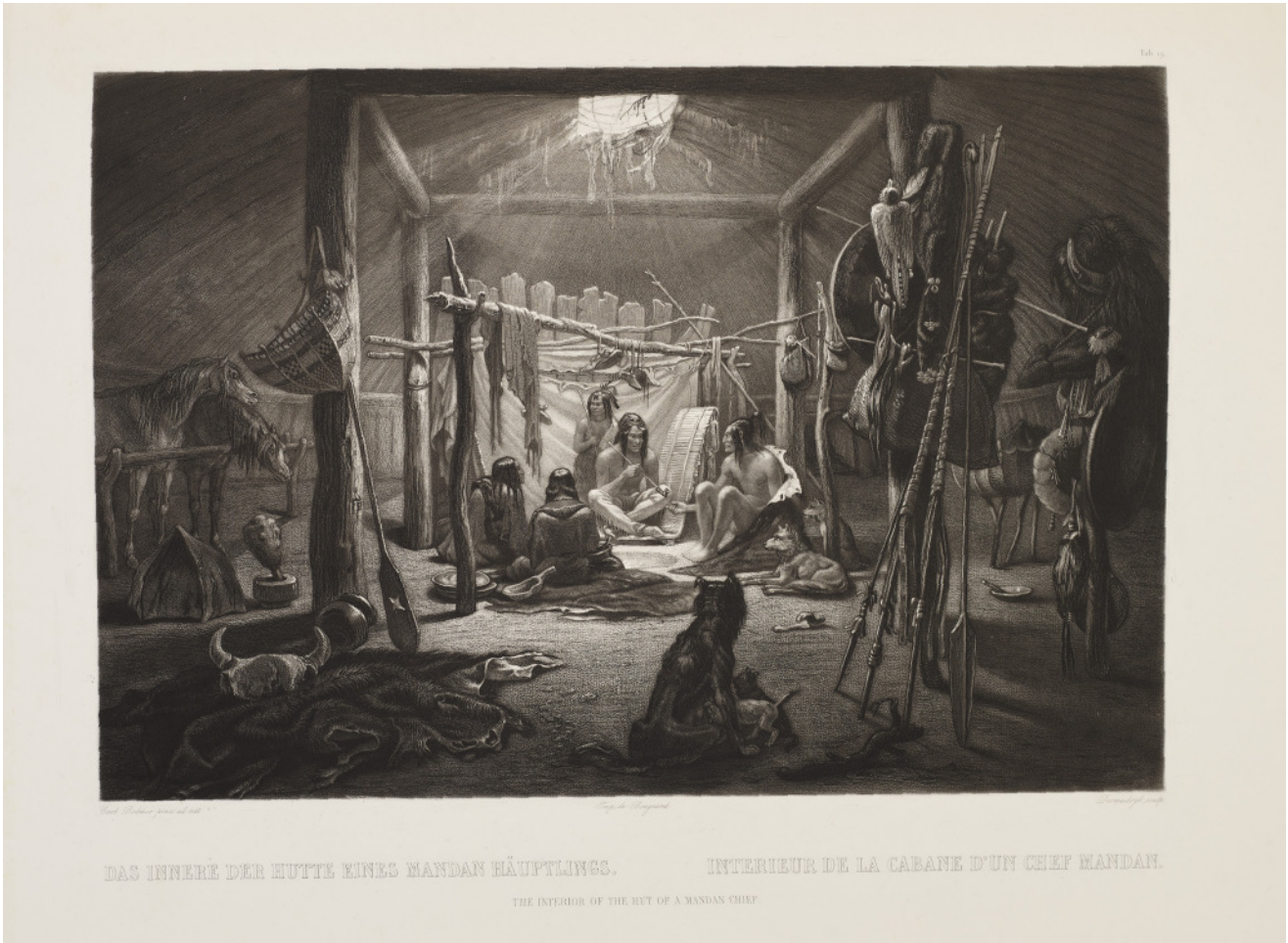
Scarce pamphlet of views of Niagara after the work of William Henry Bartlett, with a variant printed wrapper bound in. Guides to Niagara Falls were a local specialty of Buffalo printers; local publisher and bookseller Oliver Steele printed a panoply of editions and variations. This pamphlet is views only, bound with its original buff wrappers, a variation on the green wrappers described by McMurtrie (see online sale). Sabin reports an 1842 edition of this work; all are rare at auction. McMurtrie, *Buffalo* 92; Dow, Niagara page 900 (1844 edition; "some of the views are very good"); Sabin 91139.

Quarto (204 x 163mm). 9 lithographs, including frontispiece reproducing Hennepin's view of Niagara, tissue guards (some toning and spotting). 20th-century Canadian marbled boards with original buff printed wrappers bound in (surface wear to spine). *Provenance*: Miss EB Hilles, May 1880 "through RP Johnson" (signature on wrapper and title) – Historical Society of Delaware (stamp with duplicate mark) – Eugene Musial (bookplate).

\$500-800

Crab Apple, hand-colored stipple engraving after Pancrace Bessa





187
MAXIMILIAN, Alexander Philipp (1782-1867) and BODMER, Karl (1809-1893). *Travels in the Interior of North America*. London: Ackermann & Co. [and Coblenz: J. Holscher. Paris: Bertrand], 1843.

The first English edition of the most important illustrated book on the American West. It recounts the travels of the German Prince Maximilian of Wied on the upper Missouri River in 1832-34, accompanied by the Swiss artist Karl Bodmer. They went "as far upstream as the American Fur Company post of Fort Mackenzie in present-day Montana, and spending the winter at Fort Clark, near the Mandan Indian villages. During this prolonged stay, he and Bodmer had ample opportunity to observe the Indian tribes of the Upper Missouri...

Bodmer's atlas, made up of smaller vignettes and larger tableaux of scenes from the trip, is justly famous for its extraordinary depictions of the Indians of the Upper Missouri. These are, in fact, the best images of American Indians executed before the era of photography ... No other images of American Indians even come close to these in accuracy, detail, and execution, faithfully transferred from the original [watercolors] to the aquatint plates under Bodmer's close supervision of the printing of the atlas" (*Best of the West*). The famous portrait of Pehriska Ruhpa is present here in its first state, before dating and misnumbered as tab. 38. The printing, by Bougeard, of the original plates was of such high quality that the English publisher contracted to obtain a limited run of French-produced, first printing plates, rather than reprint them in England. The captions for each plate are in German, English, and French. *Best of the West* 73; Field 1036; Howes M443a; Jones 1076; Sabin 47017; Streeter sale 1809; Wagner-Camp 76:3.

Two volumes, quarto text (312 x 242mm) and broadsheet folio atlas (560 x 416mm). Text: Half-title. Wood-engraved illustrations, large engraved route map hand-colored in outline (map with closed stub tear into image and minor foxing). Modern green morocco, tan morocco lettering piece, all edges gilt (a few spots to endleaves). Atlas: Lithographed plate list plus 81 aquatint and engraved plates, all with artist's blindstamp, comprising 33 "vignettes" and 48 larger "tableaux" images (lacking lithographed title-page, tab. 2 lightly freckled, tab. 31 with small stain in sky, tab. 36 toned and with a corner chip, a couple of plates with faint residue at top margin possibly from old tissue guards). Modern half morocco, uniform to the text volume (hinges cracking, a few small scuffs). *Provenance*: King's Inns Library, Dublin (text vols. with stamps on verso of title and at the foot of the last text page).

\$70,000-100,000



Pehriska-Ruhpa, aquatint and engraving



"In our wars with the Indians we have been our own chroniclers. And how rarely has it happened that justice has been done the Indians, not only as to the causes of these wars, but to the conduct of the parties to them?"

188
McKENNEY, Thomas L. (1785-1859) and James HALL (1793-1868). *History of the Indian Tribes of North America*. Philadelphia: Edward C. Biddle, 1836; Daniel Rice and James G. Clark, 1838 and 1844.

First edition of "the grandest color plate book issued in the United States up to the time of its publication" (*Stamped with a National Character*); state "A" of volumes one and three, state "B" (issued with part 16) of volume two. "Its long and checkered publication history spanned twelve years and involved multiple lithographers (mainly Peter S. Duval and James T. Bowen) and publishers, but the final product is one of the most distinctive and important books in Americana. Almost all the plates are portraits of individual Native Americans, the majority painted from life by Charles Bird King (who also reworked the less skillful portraits of James Otto Lewis). The complicated circumstances of its production have left a bibliographical stew of issues and issue points that are yet to be satisfactorily resolved" (ibid.). This copy has state "A" of "War Dance" and state "C" of Red Jacket (no priority on either); also the "War Dance" text is the second printing of three.

McKenney was Superintendent of Indian Affairs in the 1820s and as such received Native delegates to Washington. He began the practice of inviting them to sit for portraits by Charles Bird King and share their biographical details as early as 1824. About 90 individual biographies, of various lengths and degrees of detail, accompany the portraits in the first two volumes. The original oil paintings were destroyed in the 1865 Smithsonian fire.

In his official capacity, McKenney advocated Indian removal to west of the Mississippi and his portraits make frequent reference to the desirability of missionary and "civilizing" efforts. Nevertheless, the respect he felt for the men and women he met as individuals is clearly genuine. In 1830, he formally denounced the U.S. government for its failure to uphold the terms of its treaties with the Cherokee Nation and he was fired by Andrew Jackson that year. BAL 6934; Bennett p. 79; Best of the West 68; Howes M-129 ("d"); *Stamped with a National Character* 24 (this copy? exhibition card laid in).

Three folio volumes (509 x 362mm). 120 hand-colored lithographed plates, map, and 17-page subscriber list present (some very pale offsetting from text and toning to plates, tissue guards creased; vol. 1 frontispiece with a small marginal stain, vol. 1 46.1 text leaf with marginal closed tear; vol. 3 plate at p. 129 ["Jack-O-Pa"] is lightly stained). 19th-century half morocco over marbled boards, spines gilt (corners and spine worn, covers detached). Custom individual chemises and slipcases for each volume.

\$70,000-100,000



189

McKenney, Thomas L. (1785-1859) and James Hall (1793-1868). *History of the Indian Tribes of North America, with Biographical Sketches and Anecdotes of the Principal Chiefs ... Volume I.* London: J.M. Campbell, 1837.

Rare first English edition of McKenney and Hall's History of the Indian Tribes of North America, published contemporaneously to the American edition. Volume one is all that was ever published. "The complicated circumstances of [this title's] production have left a bibliographic stew of issues and issue points that are yet to be resolved" (*Stamped with a National Character*). Although this is a London imprint, it is of particular interest as it remains an open question how many of the plates were in fact produced in the United States. There is also compelling evidence that the frontispiece after the painting by Peter Rindisbacher was issued in England before the United States version (see Alvin Josephy's biography of Rindisbacher, 1970). Howes M-129; *Stamped with a National Character* 24 (note).

Folio (507 x 360mm). 30 hand-colored lithographed plates (frontispiece re-margined at outer edge, mild toning, about six plates with mild spotting). Modern half morocco over contemporary pebbled cloth.

\$25,000-35,000



Hunting the Buffalo, hand-colored lithograph

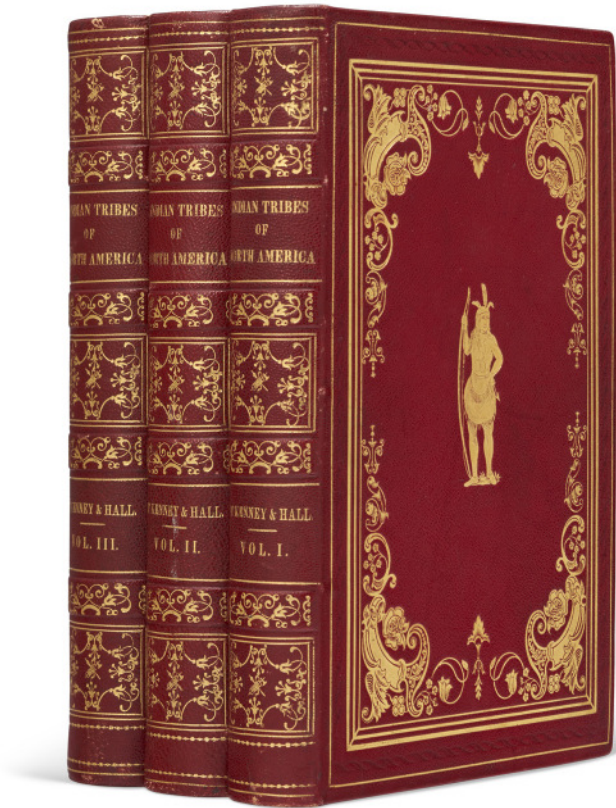
190

McKENNEY, Thomas L. (1785-1859) and James HALL (1793-1868). *History of the Indian Tribes of North America*. Philadelphia: J.T. Bowen, 1848-1850.

First octavo edition in a very handsome red morocco gift binding. This edition follows the folio edition of 1836-1844 (see lot 186). A tall copy. Howes M-129 ("b").

Three volumes, octavo (275 x 176mm). Hand-colored lithographed dedication and 120 hand-colored lithographed plates by J.T. Bowen, most after King (some occasional pale spots or foxmarks). Original red hard-grained morocco, stamped in gilt and blind, top edges gilt (about three plates sprung, some tiny nicks at extremities). *Provenance:* Eleanor A. Leland of New Rochelle (neat early ownership inscriptions to each volume) – Doyle, 28 April 2010, lot 97.

\$20,000-30,000





Ojibways, hand-colored lithograph

191

CATLIN, George (1796-1872). *Catlin's North American Indian Portfolio. Hunting scenes and amusements of the Rocky Mountains and Prairies of America*. London: [Chatto & Windus, 1875].

Extremely rare thirty-one plate, hand-colored issue of the North American Indian Portfolio, with the first printing of six new plates. "Catlin's *North American Indian Portfolio* is one of the most impressive books of Western Americana, ranking behind only the Bodmer atlas to Maximilian's travels and the Edward Curtis portfolios in major illustrated works on the West. Catlin had originally hoped to create an even larger work, with four portfolios and a total of one hundred plates, but his financial mismanagement doomed the project and only one portfolio was issued" (*Best of the West*). That portfolio had 25 plates and was issued in the fall of 1844; soon afterwards, Catlin soon sold the copyright to London publisher, Henry Bohn. "[Bohn] kept the book in print, with several reissues, through the late 1860s, when he sold the copyright, along with the rest of his publishing empire, to the firm of Chatto & Windus. The new publishers discovered that Catlin had prepared six more lithographic stones which had never been used. These were made in 1844, when Catlin had projected more portfolios, but had sat with the printer ever since" (*ibid.*).

These new plates are: "Joc-O-Sot, the Walking Bear;" "Mah-To-Toh-Pah, the Mandan Chief;" "O-Jib-Be-Ways;" "Buffaloe Hunting;" "The War Dance;" and "The Scalp Dance". The lithographs are not captioned in this issue, but were in later ones. Bennett 22; *Best of the West* 81; Field 258; Howes C-243 ("b" with no reference to card issue); Wagner-Camp 105a.

Folio (580 x 440mm). Printed title, 31 hand-colored lithographic plates mounted on card within ink-ruled frame, without numbering or captions (card edges uniformly chipped with sizable losses to corners, all prints very clean and brilliantly colored). Each leaf in individual window mat. Housed in two blue half morocco solander boxes.

\$50,000-80,000



192

CATLIN, George (1796-1872). *Illustrations of the Manners, Customs, and Condition of the North American Indians with Letters and Notes Written During Eight Years of Travel and Adventure*. London: Henry Bohn, 1866 & 1857.

A deluxe set of Catlin with hand-colored plates, comprising the tenth edition of volume one and the ninth edition of volume two. Catlin's 1841 *Letters and Notes on the Manners, Customs, and Condition of the North American Indians* "quickly went through several editions and was soon translated into Swedish and German, but it never attained the success that Catlin, as publisher, hoped to achieve. Eventually, the British publishing firm of Henry Bohn acquired all of Catlin's rights. Bohn changed the title of Catlin's work, and besides the regular edition, offered hand-colored copies at ten guineas each. This practice began with the fifth edition and continued until the tenth, published in 1866" (*America Pictured to the Life* 55). Howes C-241; Sabin 11537.

Two volumes, octavo (242 x 150mm). 313 hand-colored etchings on 180 plates, including three maps, one which one folding. Contemporary half morocco over marbled boards, all edges gilt (wear to joints). *Provenance*: Kenneth Hill (bookplate).

\$10,000-15,000

193

CATLIN, George (1796-1872). *Illustrations of the Manners, Customs, & Condition of the North American Indians*. London: Chatto & Windus, 1876.

First edition with the plates printed in color of "one of the most important works on American Indians, and arguably one of the most significant American books of the 19th century" (*Best of the West*). It was first published in 1841 with line drawings after Catlin's original paintings, and went through many editions. Catlin sold the copyright to printer Henry Bohn, who upon his retirement sold it to Chatto & Windus, who based the chromolithographs in this edition on the desirable hand-colored copies produced by Bohn. See Howes C-241 and *Best of the West* 77 (first edition).

Two volumes, octavo (251 x 158mm). 180 chromolithographed plates, including 3 maps, one of which folding (a few spots, about 4 plates in vol 2 loose from binding). Publisher's pictorial red cloth gilt (rebacked preserving original spine panels, a little tender).

\$2,500-3,500



195

194

CATLIN, George – DONALDSON, Thomas (1843-1898). *The George Catlin Indian Gallery in the U.S. National Museum*. Washington: Government Printing Office, 1887.

A presentation copy of the author's edition, inscribed on the title page and dated July 12, 1888. A comprehensive record of the collection of George Catlin (1796-1872) in the U.S. National Museum. Catlin had been practicing law when he decided to pivot his interests and started to document the lives of Native Americans located in the Plains. The exhibit consists of more than 400 archival objects and paintings, an almost complete set of Catlin's first "Indian Gallery".

Thick octavo (227 x 140mm). 144 numbered plates including folding maps (closed tears to inner edge of maps). Original black cloth (rebacked with spine laid down). Provenance: Jos. E. ? [authorial inscription].

\$400-600

195

HILL, Anne (d. 1852). *Drawing Book of Flowers & Fruit*. Philadelphia: Edward C. Biddle, 1844.

"One of the rarest American works to depict botanical and horticultural subjects illustrated with hand-colored lithographs" (*America Pictured to the Life*). Hill was a skilled teacher and the first principal of the Philadelphia school of Design for Women, but died tragically only a few years after taking up the post in a steamboat explosion on the Hudson River. Her "work fell somewhere between art instruction and more technical scientific illustration, providing lessons in technique while emphasizing the need for accuracy in drawing and coloring in botanical illustration. The plates were printed by the workshop of James T. Bowen" (ibid.). Only one other copy is recorded at auction in the past 50 years. *America Pictured to the Life* 64.

Oblong quarto (223 x 297mm). Lithographed additional title and 17 lithograph plates, some hand-colored (some light spotting, pigments smeared on one plate). Contemporary gilt stamped cloth (worn, a little loose).

\$2,500-3,500



196

196

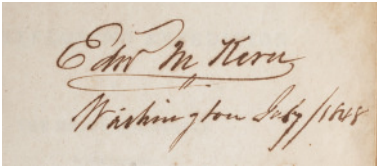
FREMONT, John C. (1813-1890). *Report of the Exploring Expedition to the Rocky Mountains in the Year 1842, and to Oregon and North California in the Years 1843-44*. Washington, D.C.: Blair and Rives, 1845.

From the library of the expedition artist, Edward Kern: an important association copy of Frémont's seminal report. This copy is signed and dated by Kern on the front free endpaper. Much of the mapping of Frémont's route was new, including that of the entire Sierra Nevada range, all California rivers south of the American River and the three Colorado rivers. "His exploration of the overland trails to Oregon and California was of great interest to an expanding nation and Frémont (along with his wife, Jessie Benton Frémont) produced a volume as notable for its high-flown style as its excellent content. It was the perfect combination of the era ... more widely read than any other account of the West at the time ... [It] had a seminal effect on the routes frequented in the great period of emigration" (*Best of the West*).

Frémont hired Edward Meyer Kern (1823-1863) to accompany him as topographical illustrator on this expedition from St. Louis to California, beginning a prolific career as a western explorer and artist. Kern gave the American public some of its earliest authentic graphic images of the landscape and peoples of the Southwest and California. His career was cut short by poor health (he had epilepsy) and he died at the age of forty. Kern River is named for him. The illustration above is Kern's depiction of the explorers somewhere near present-day Carson Pass in the Sierra Nevada. They are preparing a meal in the melted snow, perhaps the "extraordinary dinner—pea-soup, mule, and dog" described opposite the plate on p. 234. *Best of the West* 86; Graff 1436; Howes F-370; Sabin 25845; Streeter sale 3131; Wagner-Camp 115:2; Wheat *Gold Regions* 3266; Wheat *Transmississippi West* 495; *Zamorano 80*, no. 39.

Octavo (228 x 147 mm). 22 lithographed plates, four of which are duotone, 4 maps in text, two of which are folding, plus the one very large folding map, "Map of ... Oregon and North California in the Years 1843-44," loose in back cover pocket (some spotting/foxing, large map toned and with a closed tear repaired on verso). Modern quarter morocco. *Provenance*: Edward M. Kern, the artist who accompanied this expedition (ownership signature on the front free endpaper "Edw M Kern," dated Washington July / 1848;" – New York State Soldier's Free Library (inkstamps to two smaller folding maps).

\$2,000-3,000



196



Abert’s exploring party along the Canadian River, hand-colored lithograph



Sante Fé in 1846, lithograph hand-colored by the explorer

197

ABERT, James W. (1820-1897). *Message from the President ... Communicating a report of an expedition led by Lieutenant Abert, on the Upper Arkansas and through the country of the Camanche Indians, in the Fall of the Year 1845*. 29th Congress, 1st Session, Senate Document 438. [Washington, D.C.: 1846.]

An extremely rare hand-colored version of the first printing of the report of Abert’s first western expedition. In the late summer of 1845 Abert led an expedition from Bent’s Fort (in present southeastern Colorado), west to the Ratom Mountains in the southern Rockies, south to the Canadian River and thence back east, along this tributary of the Arkansas River, arriving in Fort Gibson on 21 October. "Abert made the first astronomical observations in this unknown country, and his map is therefore of great importance" (Wagner-Camp). Colored copies of this report are exceedingly rare and are believed to have been colored by Abert himself (see *Best of the West* 101). The original watercolor sketches for this report are in the Yale Western Americana Collection. *Creating America* 114; Graff 6; Howes A-10 ("a few" copies colored); Wagner-Camp 120; Wheat *Transmississippi West* 489.

Octavo (226 x 145 mm). (Minor toning to text.) Illustrated with 11 hand-colored lithographed plates by E. Weber and 2 folding maps, the second of which is the large route map, 500 x 715 mm, with route and river hand-colored. Marbled wrappers (backstrip perished but stitching holding). Custom quarter morocco clamshell box. *Provenance:* Asbury Dickins, 1780-1861, in 1846 Asbury was Secretary of the Senate (ownership signature to title-page).

\$7,000-10,000

198

ABERT, James W. (1820-1897). "Report of Lieut. J.W. Abert of his examination of New Mexico, in the years 1846-47." Pp. [418]-548. Bound with the following reports of both Philip St. George Cooke and Abraham Robinson Johnston, pp. [549]-614. Extracted from 30th Congress, 1st Session, House Executive Document, no 41. [Washington, D.C.: Wendell and Van Benthuisen, 1848.]

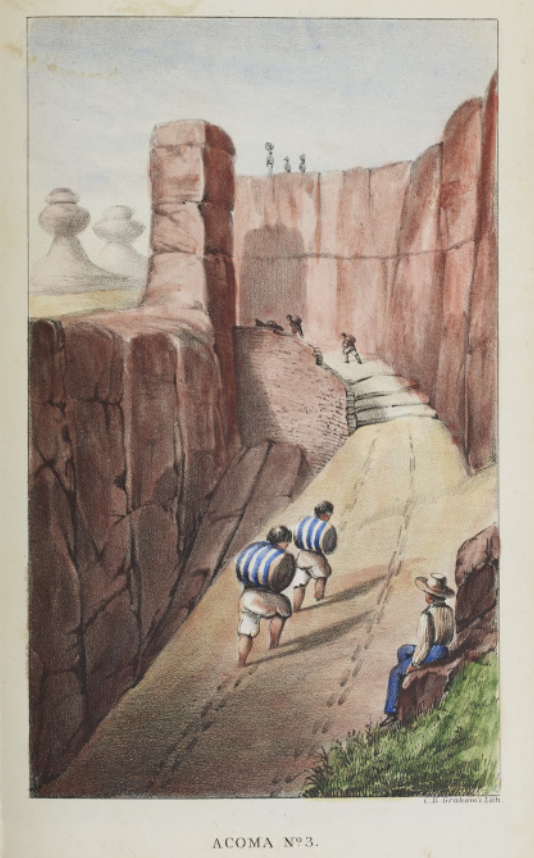
Abert’s foundational report on New Mexico, an extremely rare copy with the author's own corrections to text and hand-coloring of 24 extra illustrations. "This important survey was the first effort by the United States to map and examine the newly conquered territory of New Mexico, and an interesting Sante Fe Trail narrative"—Best of the West.

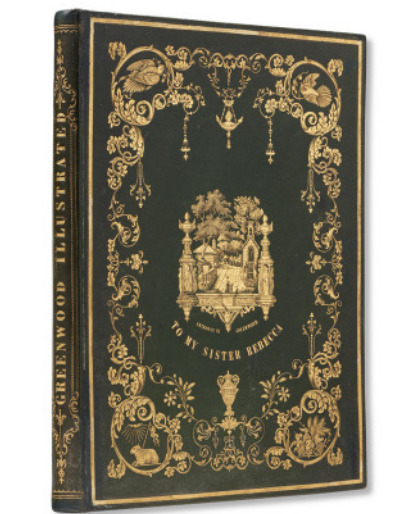
James William Abert was the son of John James Abert, who, as commander of the Corps of Topographical Engineers was responsible for succesfully recruiting both John C. Frémont and William Emory. James Abert was a soldier-scientist in the same vein, serving under General Kearney in the Mexican-American War and identifying a new bird species in the same deployment. He was also an accomplished topographical artist. This present report is an extract from William Emory’s *Notes of a Military Reconnoissance*, the first systematic mapping and scientific description of the country west of Santa Fé. According to Streeter, Abert's large map present here is the first issue of the first printed map of New Mexico made public by the War Department.

The title-page of Emory’s *Notes* includes the information that 250 copies be furnished for the personal use of Emory, Cooke and Abert respectively. The present copy is evidently from Abert’s portion of this printing—presumably the smallest portion of the three as he was the lowest ranking officer so honored. The uncolored plates are of the superior issue which was printed anonymously (see Howes E-145) and the hand-colored versions are all credited to C.B. Graham, as more usual in the House issue. The attribution of the hand-coloring and the very numerous neat text corrections to the author himself derives from comparison of this copy with the one at Yale which is corrected and hand-colored in an identical or nearly identical manner. "Abert was a competent artist, and in addition to executing the originals, he handcolored the plates in a few copies of both of his reports. These are extremely rare. Examples of these, as well as original watercolors by him, can be found in the Yale Western Americana Collection" (*Best of the West*). *Best of the West* 101; *Creating America* 34; Graff 5; Howes A-11 and E-145; Sabin 22536; Streeter sale 168; Wagner-Camp 148; Wheat *Mapping the Transmississippi West* 532.

Octavo (225 x 140 mm). Fly title. 24 uncolored lithographed plates, large folding lithographed map of the "Territory of New Mexico," and an extra suite of the 24 lithographed plates, hand-colored, and bound together at end. Cooke's report is illustrated with an additional folding map of the route from Santa Fé to the Pacific; Johnston's journal is illustrated with wood-engravings, including one full-page map. (A very few leaves and one uncolored lithograph browned.) Contemporary quarter calf over marbled boards, morocco spine label lettered in French (edges and spine rubbed, upper joint cracked). Custom chemise and quarter morocco slipcase.

\$10,000-15,000





199

NEWMAN, John (fl. 1840) and COMSTOCK, John Lee (1787-1858), editors. *The Illustrated Botany*. New York: J.K. Wellman, 1846 and 1847.

First edition of a scarce and bibliographically complex botanical plate book, from the library of a former mayor of Kansas City, MO. According to McGrath, who only reports the first volume, "bibliographically, this book is maddeningly complex, and is extraordinarily scarce" (McGrath); copies exist in many variants. The handsome lithographs are an interesting mix of hand-colored and color printed; some are after Edwin Whitefield. Bennett p.83 (vol 1 only); McGrath, p. 90 (vol 1 only).

Two volumes in one, octavo (221 x 138mm). 59 plates, many hand-colored or color-printed, illustrations in text (occasional offsetting and toning, some plates just shaved at outer edge). Contemporary red morocco gilt with "Belviderea Fletcher" on upper board, edges gilt (rebacked preserving portion of original spine panel and label). *Provenance:* Belviderea Fletcher (supralibros) – Henry L. Jost (1873-1925, Mayor of Kansas City, MO and later congressman; book label).

\$800-1,200

200

CARSON, Joseph (1808-1876). *Illustrations of Medical Botany*. Philadelphia: Robert P. Smith, 1847.

Carson's classic work on materia medica, produced in a large format and employing lithographs. McGrath considered them "particularly noteworthy for their technique, carefully heightened with varnish." In format and execution of plates, this ranks as one of the foremost botanical works written and produced in the United States in the 19th century. Joseph Carson (1808-1876) was a professor of *materia medica* at the Philadelphia College of Pharmacy (1836-1850) and at the University of Pennsylvania (1850-1876). He also served as editor of the third American edition of *Elements of Materia Medica and Therapeutics* by Jonathan Pereira. McGrath, p.54. Bennett, p.20.

Two volumes, folio (335 x 265mm). (Some spotting internally, marginal dampstain to volume two.) Original calf (rebacked). Custom slipcase. *Provenance:* Geroqe L. Upshur, M.D. (bookplate) – Robert B. Tunstall, M.D. (Norfolk, Virginia; bookplate).

\$6,000-9,000

201

SMILLIE, James (1807-1885) and CLEAVELAND, Nehemiah (1796-1877). *Green-Wood Illustrated in highly finished Line Engraving*. New York: Robert Martin, 1847.

First edition of a plate book devoted to Brooklyn's iconic Green-Wood Cemetery, in a fine gift binding. Cleaveland wrote the learned descriptions and the engravings are after Smillie—both of whom are laid to rest in the cemetery.

Quarto (353 x 262mm). Subscriber's list. Plan of the cemetery as frontispiece, engraved title with vignette, 17 engraved plates with tissue guards (a few plates foxed). Contemporary green gilt morocco with vignette of the Greenwood entrance and "To My Sister Rebecca" on front board.

\$300-500



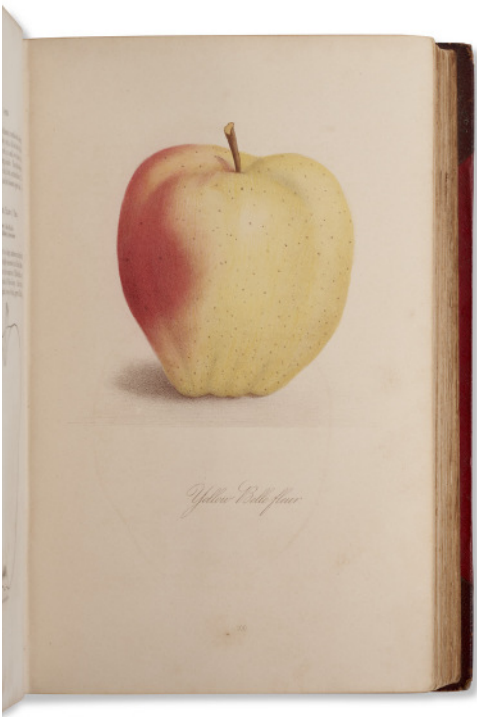
202

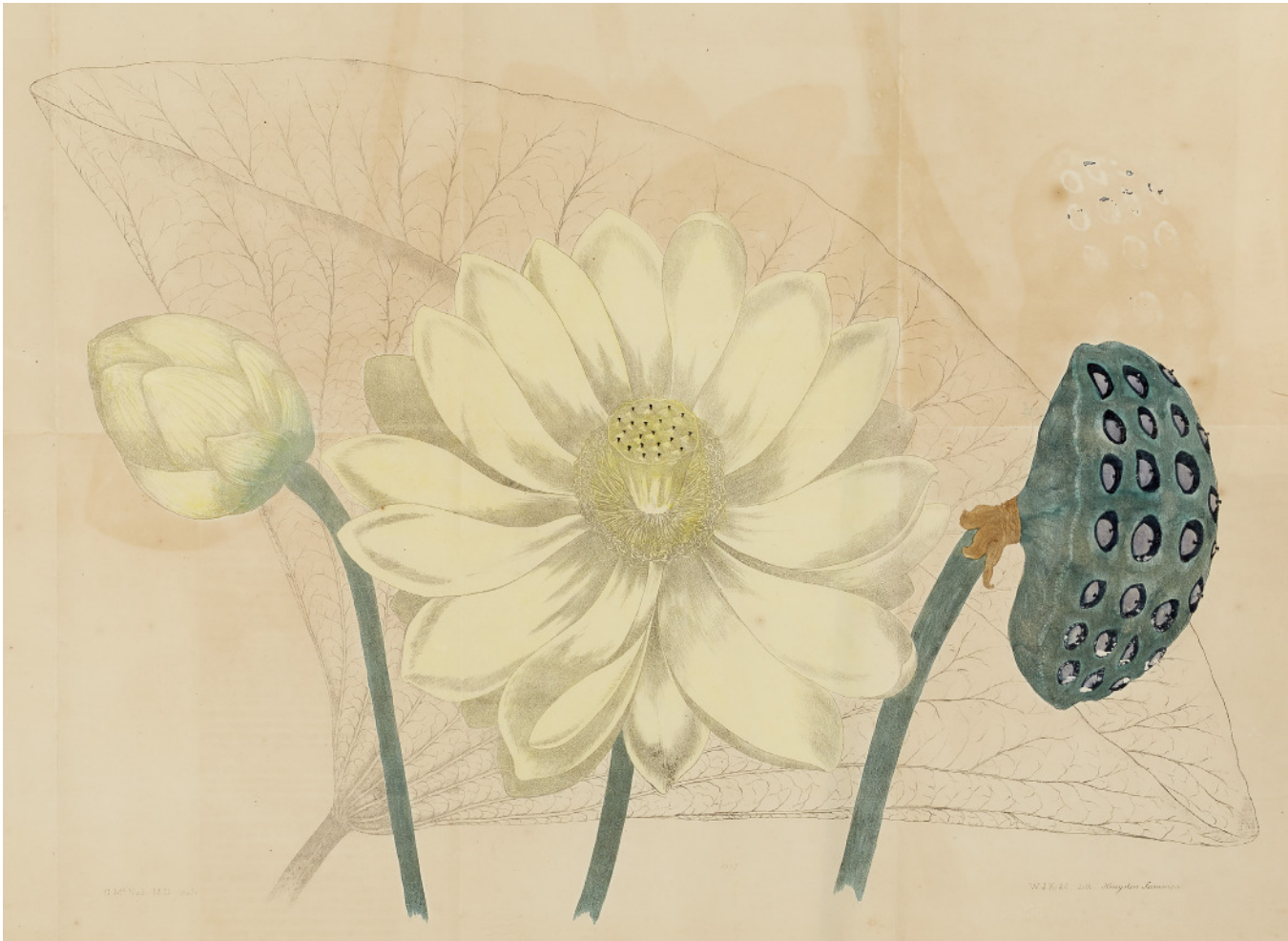
DOWNING, Andrew Jackson (1815-1852). *Fruits and Fruit Trees of America*. New York and London: Wiley and Putnam, 1847.

First color-illustrated edition, complete with 70 exquisite plates, of "a masterly resume of the results of American experience in the history, character, and growth of fruit" (Oak Spring *Pomona*). Downing came from a long line of nurserymen and horticulturalists, and the advertisement at the end of the 1845 first edition describes his ambitions for this work: "this will be the most complete work on the subject ever published, and will, it is hoped, supply a desideratum long felt by amateurs and cultivators." While the 12mo first edition had only silhouette line drawings, "there must have been some second thoughts, or perhaps a demand from publisher or readers, for coloured plates were soon added ... the large octavo was illustrated with finely coloured plates, executed in Paris from drawings made in this country from original fruits" (ibid.). While many extant copies have only 69 plates, this copy has all 70 chromolithographs. "One of the most attractive items of its type" (Bennett). See Oak Spring, *Pomona* 60 and Bennett, p. 35 (1850 octavo edition).

Octavo (237 x 147mm). 70 chromolithographs possibly by Lemercier, finished by hand; wood engravings in the text (two plates lightly soiled, toning affecting a few plates; some spotting to text, especially in the middle). Later red half morocco over red cloth (worn at extremities). *Provenance:* a few pencil annotations – McKnight Family (signature on flyleaf and armorial bookplate) – ink signature dated 1939.

\$7,000-10,000





203
MACFADYEN, James (1799-1850). *Description of the Nelumbium Jamaicense. The Jamaica Water Bean*. Kingston, Jamaica: printed by R.J. Cordova, 1847.

A very rare Jamaican natural history imprint. This is the only copy we trace in the auction records of ABPC and RBH. Somewhat enigmatically the front wrapper and title-page declare this book to be "Not Published." Macfadyen spent 25 years in Jamaica, having originally emigrated there from Glasgow to establish a Jamaican botanical garden. This is the first full scientific description of the Jamaica water bean. MacFadyen writes that it was first made known to botanists in 1754, but as it grows in secluded mangrove swamps and had become more scarce in the intervening decades, it was some years before MacFadyen obtained a specimen to study.

Octavo (250 x 180mm). (Toned.) Three lithographed plates by Kidd after drawings by G. McNab, one plain (pale marginal dampstain), one partially hand-colored, and one large, colored and folding (marginal stub tear). An additional lithograph by and after Kidd tipped to verso of frontispiece. Original printed wrappers (spotting), wood-engraved vignette on front cover, bound into modern quarter morocco. *Provenance:* Sir Prior Goldney (bookplate) – Bonhams, 1 December 1998, lot 656.

\$2,000-3,000

204
SIMPSON, Sir George (1792-1860). *An Overland Journey round the World, during the years 1841 and 1842*. Philadelphia: Lea and Blanchard, 1847.

The first American edition of the first known circumnavigation of the world by land, from the library of fur trade personality Major Thomas Fitzpatrick, also known as "Broke Hand." Simpson was colonial governor of the Hudson's Bay Company who was noted for his combination of wilderness skills and administrative prowess. His famous circumnavigation took him by canoe and horseback across Canada, by steamship to Sitka, California, Hawaii, and then to Okhostk, from where he traveled by horse to Yakutsk and St Petersburg and finally back to London by ship. This copy was given by Missouri senator and Union army officer Benjamin Gratz Brown to the famous trapper Thomas Fitzpatrick. Sabin 81344; See Hill 1572 (first edition in London).

Two parts in one, octavo (208 x 130mm). Contemporary stamped red cloth (rebacked and worn, upper hinge cracked). Cloth box. *Provenance:* Major Thomas Fitzpatrick (1799-1854, legendary trapper and mountain man; gift inscription from Benjamin Gratz Brown).

\$2,000-3,000

205
COLLINS, John (1814-1902). *Views of the City of Burlington, New Jersey*. Burlington: [Thomas Sinclair?], 1847.

Lithographed views of Burlington, New Jersey, as issued in original wrappers. The artist, John Collins, was the grandson of important Quaker printer Isaac Collins and born in Burlington, a thriving manufacturing town. After working as a lithographer in Philadelphia for some years, Collins sold his shop to colleague Thomas Sinclair, with whom he continued to collaborate. They produced several celebrated American view books, including the present work, which is the rarest. Felcone, *New Jersey Books* 517.

Folio (300 x 246mm). 14 lithographs (some spotting, one plate with dampstaining and one toned) loose in original green printed wrappers (chipped with losses, a little staining). Custom box.

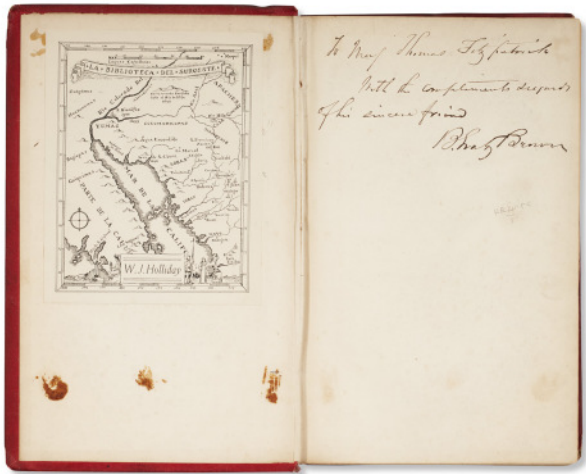
\$4,000-6,000

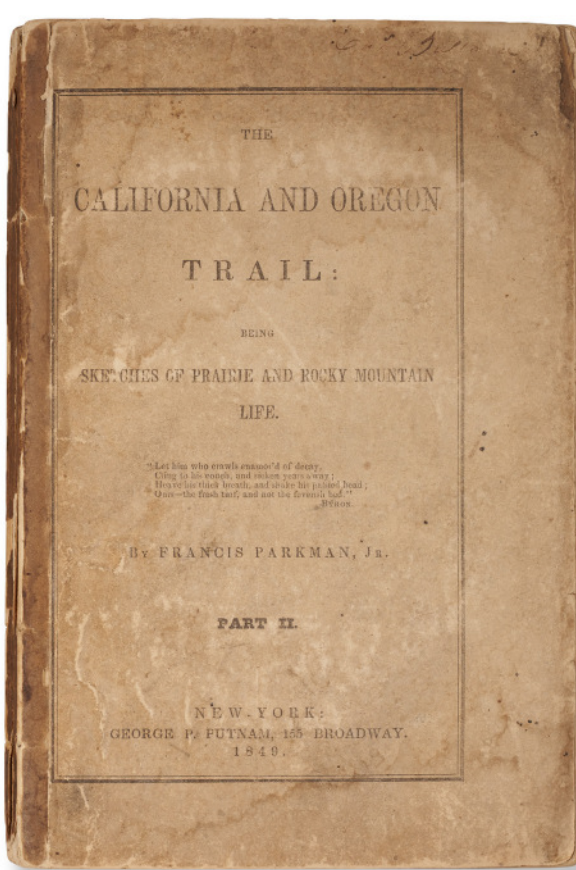
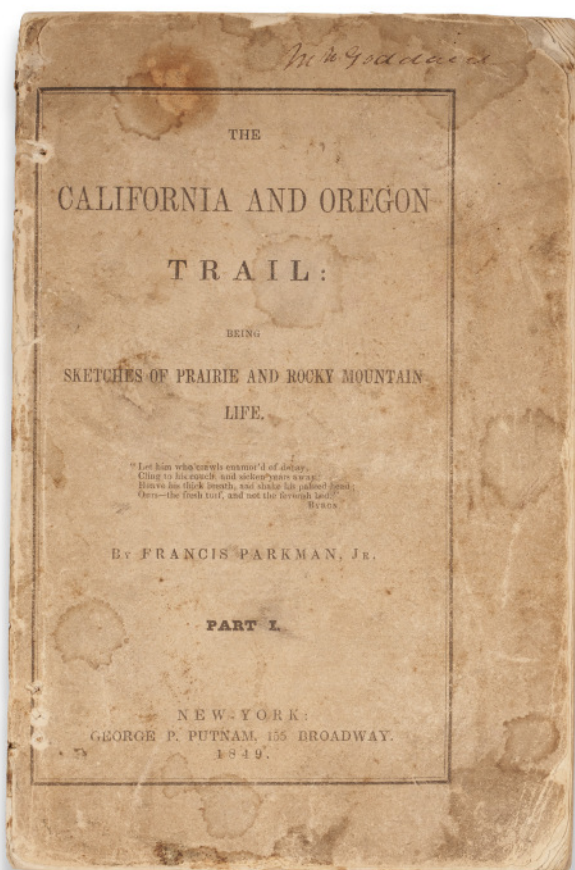
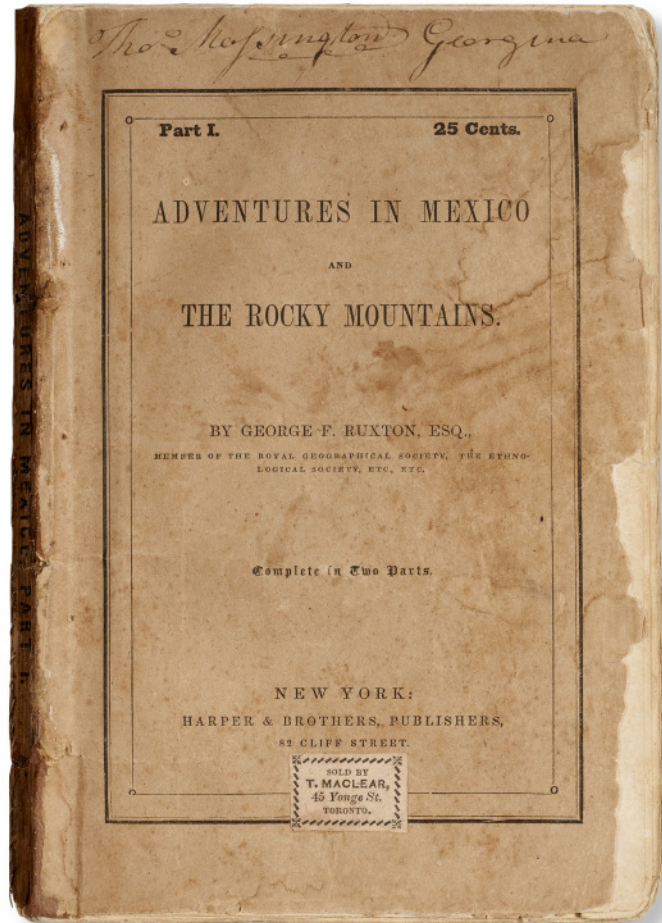
206
MASON, Geoffrey Champlin (1820-1894). *Newport and its Environs*. Newport, RI: Charles E. Hammett, 1848.

The first view book of Newport, Rhode Island. Mason was a prominent Newport architect who helped to found the Newport Historical Society. Upon returning from several years study in Europe, he "prepared the drawings for his first published work, Newport and its environs. It was designated 'Volume I,' although there is no evidence that a second volume ever materialized. All of the views bear Mason's signature and tend to emphasize—with their attention to cows, ducks, sheep, streams, and fishing—the pastoral quality of Newport's surroundings" (Deák). This work is very rare at auction, with only one recorded since the 1950s. Sabin 45442; Deák, *Picturing America* 558 (title vignette counted among the plates).

Oblong folio (306 x 420mm). Lithographed title with vignette of Fort Dumpling, 11 tinted lithographic plates, each plate including title with leaf of explanatory text (spotting, vignette slightly abraded, dedication leaf creased). Original gilt-stamped publisher's cloth (rebacked, some staining). Custom box.

\$3,000-5,000





The otherwise unknown original wrappers

207

RUXTON, George Frederick (1820-1848). *Adventures in Mexico and the Rocky Mountains*. New York: Harper & Brothers, 1848.

First American edition in rare original wrappers. Ruxton had served in the British Army in Canada but sold his commission in order to travel: through the Canadian wilderness, then to Africa, then back to North America and the Great Plains. "One of the best known travel narratives of the fur trade era, describing [adventures] in southern Colorado and northern New Mexico in 1846. Ruxton's account is one of the best written of the area" (Reese). Wrappers are not recorded by either Howes or Wagner-Camp; Howes records London edition wrappers, but not American. However, we do trace one and only one such copy at auction: sold at Parke-Bernet in 1969, from the stock of Peter Decker. *Best of the West* 100 (London ed.); Howes R-553; Wagner-Camp 139:2.

Two volumes, 12mo (194 x 127 mm). Single ad leaf for T. Maclear, Bookseller of Toronto tipped in at front of Part Two (his small label also on front cover of Part One). (Scattered foxing.) Original printed wrappers (Part One with back wrapper lacking and supplied in sympathetic paper, backstrip chipped and heavily glued; Part Two rebacked and dampstained; both chipped at edges.) Custom slipcase. *Provenance:* Thomas Mossington, 1780-1864, an early settler of Georgina Township in Ontario (contemporary ownership inscriptions to front wrappers and flyleaves of both parts).

\$2,000-3,000

208

PARKMAN, Francis. *The California and Oregon Trail: being Sketches of Prairie and Rocky Mountain Life*. New York: George Putnam, 1849.

The Streeter copy of the first edition of Parkman's first book, in original cloth. This is the second printing with no advertisements on pages 1-2, terminal catalogue paged 1-6, 8, and with battered type on the left and right side of pages [436] and 437, respectively. BAL 15446; *Best of the West* 109; Cowan p. 474; Grolier *American* 58; Howes P-97 ("b"); Sabin 58801; Streeter sale 1815 (this copy); Wagner-Camp 170:1b; Walsh, James E. "The California and Oregon Trail: A Bibliographical Study." *The New Colophon*. Volume III, 1950. Pp. 279-85.

12mo (188 x 122 mm). Additional tinted engraved pictorial title-page and tinted engraved frontispiece after Darley by Childs. (Some foxing, a few short marginal tears or corner folds.) Original grey-blue blindstamped cloth, gilt-lettered on spine (well rubbed, particularly to the extremities, hinges cracked, recased). *Provenance:* Thomas W. Streeter (bookplate, pencil notes; his sale, Parke-Bernet, 24 October 1967, lot 1815) – John Davidson (bookplate; his sale, Christie's New York, 8 December 2015).

\$1,500-2,500

209

PARKMAN, Francis. *The California and Oregon Trail: being Sketches of Prairie and Rocky Mountain Life*. New York: George Putnam, 1849.

The unique Streeter set in original wrappers of this classic overland trail narrative. First edition, first printing of Parkman's first book. The Streeter set is the only one recorded in original wrappers. "Parkman's work may be the most familiar piece of western travel writing to modern readers, describing his experiences on the Oregon Trail and in Wyoming and Colorado in 1846. The exciting adventures of the young Boston Brahmin loose on the plains makes excellent reading, especially his account of life with the Sioux in the Black Hills. He eventually returned east by way of Bent's Fort and across the Sante Fe Trail" (Reese).

The present set was analyzed at great length in James Walsh's article, "The California and Oregon Trail: A Bibliographical Study," in 1950. Neither Walsh in 1950 or George M. Ellis in 1987 was able to located another set in wrappers. Jacob Blanck was unable to examine the present set and BAL asserts only "also reported in printed paper wrappers." Parkman's popular narrative quickly went into three printings in the spring of 1849, but according to a letter from Putnam to Parkman on 30 March, only the first printing was offered in both wrappers and cloth. BAL 15446; *Best of the West* 109; Cowan p. 474; Grolier *American* 58 (this copy); Howes P-97 ("c," incorrectly locating a copy in wrappers at Yale); Sabin 58801; Streeter sale 1814 (this copy; incorrectly describing only two volumes, although all three are

described by Walsh in 1950 as belonging to Streeter); Wagner-Camp 170:1a; Walsh, James E. "The California and Oregon Trail: A Bibliographical Study." *The New Colophon*. Volume III, 1950. Pp. 279-85.

Two volumes. 12mo (192 x 126 mm). One ad leaf [pp. 3-4] at end of Part 2. (Without second terminal ad leaf, moderate foxing.) Original wrappers (well-rubbed, backstrips splitting, lacking lower wrapper of Part 1 and upper wrapper of Part 2 [appears deliberate, perhaps there was a thought to bind them together], Part 2 with some tears and chips to lower wrapper, light edge-chipping to last few leaves). Housed together in custom chemises and a quarter morocco slipcase. *[With:]* A second copy of Part 2 in wrappers. This copy with two ad leaves [pp 3-(6)] at end of Part 2 (the second ad leaf pasted down to inside back cover; moderate foxing and dampstaining). Original wrappers (rubbed, with old and chipped rebacking, the upper wrapper reinforced on inside with the same paper, lower wrapper with a closed tear and corner chip, ad leaf mostly adhered to inside cover). Custom chemise and quarter morocco slipcase. *Provenance:* Mlle Goddard (ownership signature to Part One upper wrapper) – [sold by Scribner's in 1943 to] – Thomas W. Streeter (bookplate to first chemise; his sale, Parke-Bernet, 24 October 1967, lot 1814).

Exhibited: "One Hundred Influential American Books printed before 1900," the Grolier Club of New York, 1947, no. 58.

\$15,000-25,000



The Rocky Mountains, hand-colored lithograph

210

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

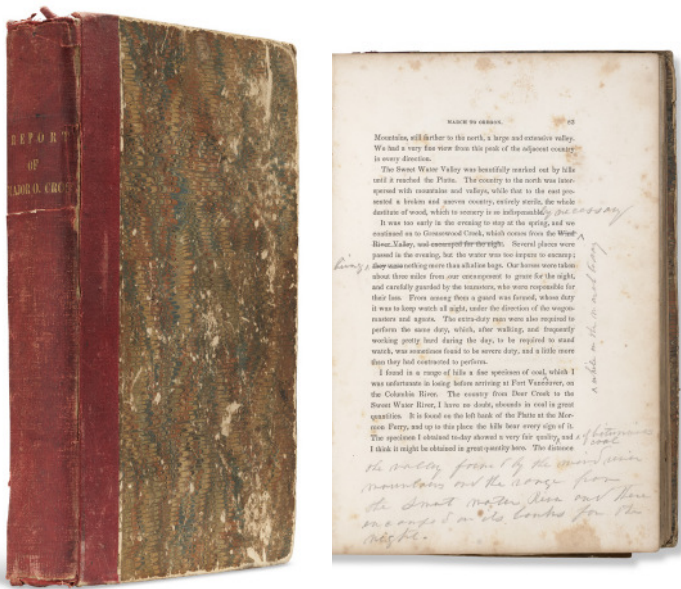
First edition, colored issue, of this magnificent series of Pacific Northwest views. This copy includes the dedication leaf to Hudson's Bay Company, which according to Howes was not issued with all copies.

"One of the rarest and handsomest of Western books. In 1845 Captain Warre was sent by the British government to the Oregon Territory, at the height of the dispute with the United States over its ownership, to scout out the country in case British troops were brought into Oregon. He travelled overland across Canada to the Pacific Northwest, visiting present-day Oregon, Washington, and British Columbia. By the time he returned the political crisis had been resolved. Warre, an accomplished artist, executed these illustrations on the spot, and published them upon his return to London.

"With Bodmer's atlas and Catlin's *Portfolio*, this is one of the very few colorplate books on a large scale to depict the American West. Scenes include Falls of the Pelos River, the Rocky Mountains, the Dalles on the Columbia River, the Rocky Mountains from the Columbia River, Distant View of the Rocky Mountains, the American Village, Falls of the Kamanis on Taquoih River, Source of the Columbia River, Valley of the Willamette River, Mount Hood from Les Dalles, Fort Garry, Mount Hood, Fort George (Astoria), McGillivray River, Mount Baker, Cape Disappointment, Fort Vancouver, Indian Tomb, Buffalo Hunting on the Western Prairies, and Forcing a passage through the burning Prairie" (*Best of the West*). *Abbey Travel* 656; *Best of the West* 105; Graff 4542; Hill 1827; Howes W-114 ("c" = "quite rare"); Sabin 101455; Wagner-Camp 157.

Oblong broadsheet folio (357 x 525 mm). Letterpress title, dedication and five pages of text. 20 hand-colored lithographed views on 16 sheets after Warre, one lithographed map colored in outline (a few corners creased at beginning, a little marginal spotting to map). Twentieth century navy half morocco, all edges gilt.

\$30,000-50,000



211
[CROSS, Osborne (1803-1876.)] *A Report, in the form of a Journal, to the Quartermaster General, of the March of the Regiment of Mounted Riflemen to Oregon, from May 10 to October 5, 1849.* Philadelphia: C. Sherman, 1850.

A unique copy of Osborne Cross's already very rare landmark account of the Oregon Trail, with substantial manuscript corrections evidently in the author's own hand. Cross's report gives a detailed description of the emigrant trail to Oregon, including 36 views of scenes along the route from Fort Laramie to The Dalles. The view of Fort Laramie is the first one ever printed. Additionally, Cross's report also provides one of the best accounts of the migration west in the first year of the Gold Rush. According to Howes, the present first edition, "was of a few copies only, made up for the author, and can hardly be considered an edition." According to the records of RBH and ABPC, no copy of the first edition has been at auction since the Streeter sale in 1968. The first edition has larger illustrations than the later editions, indicated that the lithographic stones were completely remade.

The manuscript corrections in the present copy range from a complete reworking of the title—including the addition of Maj. Gen T.S. Jessup as the dedicatee—to the addition of copious details and clarifications written in the first person. Examples include naming the clerk who traveled with him in a side party, more precise locations, and the information that when crossing the Fall River where it meets the Columbia, the animals do not swim the entire 100 yard width at once, but there is an island below the falls. These important revisions were not effected in the three later editions of this book published in Washginton D.C., also in 1850; nor are similarly annotated copies known. It is therefore very likely that the present book is the only record of alterations to his report that Cross intended to make. Howes C-923 ("c"); Streeter sale 3057; Sabin 17660; Wagner-Camp 181:2.

Octavo (240 x 163 mm). With 36 plates, 3 of which are folding, and a folding map (foxing, map browned, map and one folding plate both torn in two and with small losses). Contemporary quarter cloth and boards, spine lettered in gilt (well rubbed, joints showing, excision from front free endpaper). Custom chemise and quarter morocco slipcase. *Provenance:* Osborne Cross (authorial annotations throughout).

\$12,000-18,000

212
Album Mexicano. Retratos de los personajes ilustres de la primera y segunda epoca de la Independencia Mexicana. Mexico City [but Paris]: Michaud y Thomas, [c.1850].

Portraits of figures related to Mexican Independence. While the wrapper bears the names of important Mexico City printers Michaud and Thomas, the individual plates have the imprint of the Parisian lithography house Thierry frères. Interestingly, Stevens lists a very similar sounding item in his *Bibliotheca Americana*, with the same title but the 1843 imprint of C.L. Prudhomme, with whom Michaud is known to have worked. According to Stevens that publication had only 21 plates, with a title and advertisement; the present work has 22 plates. See Stevens 1491.

Folio (336 x 245mm). 22 lithographic plates, each with four hand-colored portraits (very light toning, some small repairs at bottom edge occasionally in printed area). Modern calf-backed boards with printed wrapper laid down to upper cover (worn, some areas of loss or repair on wrapper, touched up in ink). *Provenance:* Rubén J. Dussaut (bookplate).

\$2,000-3,000



213
MICAUD, Julio (1807-1876). *Album pintoresco de la Republica Mexicana.* Mexico City: Michaud and Thomas, [c.1850].

"Not only Mexico's first major color plate book, but probably the most significant one produced throughout the nineteenth century" (America Pictured to the Life). The plates illustrate traditional costumes and activities (like tortilla making), Mexico City views, and scenes from the Mexican-American War. "Most views of the Mexican War were produced in the United States, but Mexican artists and lithographers also attempted to record the war and its consequences" (ibid.). The publisher, Julio Michaud, was born in Paris and relocated to Mexico, where he worked as a publisher and bookseller. His business partner, Jean-Baptiste Thomas, was also a French expatriate. Although the album is undated, the Mexican-American War scenes and the presence of the equestrian statue of Carlos IV in the courtyard of the university, from which it was removed in 1852, indicate a publication date of around 1850. Mathes suggests that some of the chromolithographs were printed outside Mexico, and indeed several plates here bear Paris imprints. Copies of the *Album pintoresco* in libraries frequently vary in content and number of plates, from 39 to as many as 49 plates. *America Pictured to the Life* 48; Mathes, *Mexico on Stone* 56; Palau 5417.

Oblong folio (320 x 441mm). Hand-colored lithographic title, 45 lithographic prints, 16 of which in color (a few neat repairs in margins, occasionally affecting printed area). Rebound in half morocco over pebbled cloth, preserving some of the original spine and the morocco title label on upper board.

\$12,000-18,000



214
[KÖLLNER, Augustus, illustrator (1813-1906).] *City Sights for Country Eyes*. [Philadelphia:] American Sunday-School Union [c.1855].

One in a series of rare children's books from Philadelphia artist and lithographer Augustus Köllner, this one featuring Philadelphia street scenes. "Augustus Köllner was the kind of multi-talented, market-sensitive, professional artist characteristic of many northeastern cities in the middle of the nineteenth century [...] [H]e was a prolific illustrator of children's and sporting books. He also appears to have traveled widely and worked as an itinerent artist. In the decade before the Civil War he prepared several titles for the American Sunday School Union of Philadelphia. The present work, consisting of twelve plates and twelve brief essays, was listed in the Union's catalogues from January 1857 through 1893. Each plates illustrates a moral message while depicting a scene from everyday life" (*Pictured to the Life*). The last copy to sell at auction is recorded in ABPC as 1998. See lot 175 for his horse drawings. *America Pictured to the Life* 93.

Oblong quarto (217 x 275mm). Lithographic title and 12 tinted lithograph plates, text printed in green, red, black, and blue (some repairs to tears with the lower corner of one page reproducing eight words in facsimile, 120mm closed repaired tear to "To the Depot" text leaf). Original pebbled red cloth stamped in gilt (rebacked). Custom chemise and slipcase, leather label.

\$3,000-5,000



215
[KÖLLNER, Augustus, illustrator (1813-1906).] [Cover title:] *Common Sights in Town and Country, Delineated and Described for Young Children*. Philadelphia: American Sunday-School Union [c.1850s].

This includes text and vignettes captioned "A Ride to the City," "A Village Store," "The Coal-Cart," "The Oysterman," and several others.

Oblong quarto (228 x 280mm). 12 lithographic plates (small chip to lower corner of one plate, dampstain to rear cover affecting last few leaves, some browning). (Some marginal tearing to text leaves). Original printed wrappers (chipping to spine, short tears and wear to extremities). Custom chemise and slipcase, leather label. *Provenance*: "G Davis" (ownership inscription to cover).

\$3,000-5,000



216
[KOLLNER, Augustus, illustrator (1812-1906).] *Common Sights in Town and Country, Delineated and Described for Young Children*. Philadelphia: American Sunday-School Union [c.1850].

First plate is "Sea Sights!" Despite the wrapper, this work appears to be *Common Sights on Land and Water*.

Oblong quarto (217 x 280mm). 12 lithographic plates. Original printed wrappers (spine perished, remnants of reinforcement visible). Custom chemise and slipcase, leather label.

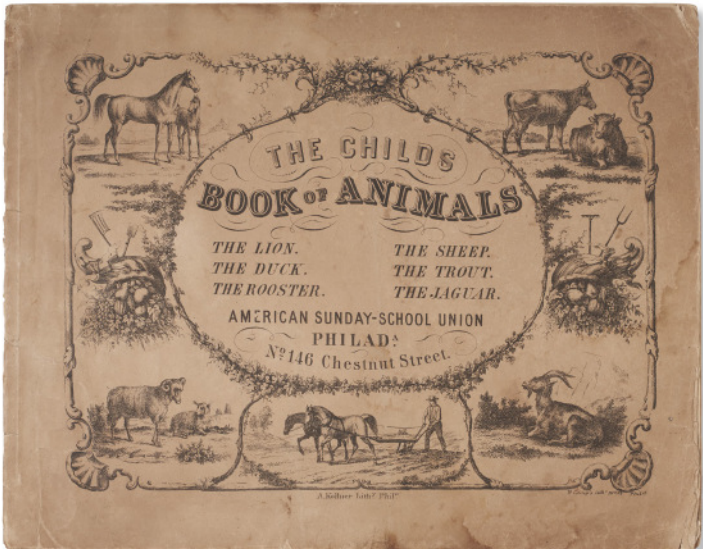
\$2,000-4,000

217
[KÖLLNER, Augustus, illustrator (1813-1906).] *The Child's Book of Animals*. Philadelphia: American Sunday-School Union, [c.1850].

This work includes illustrations of a duck, trout, jaguar, lion, and others.

Oblong octavo (230 x 290mm). Six lithographic plates, with "The Duck" partially colored in watercolor (large dampstain, affecting most leaves; some browning otherwise). Original pictorial wrappers (spine chipped, some wear).

\$2,000-4,000



218
[KÖLLNER, Augustus, illustrator (1813-1906).] *Common Sights on Land and Water Delineated & Described for Young Children*. Philadelphia: American Sunday School Union [c.1850].

This installment from the series includes "The Train! The Train!" and "Sea Sights!"

Oblong quarto (228 x 285mm). 12 lithographic plates (dampstain throughout, mainly affecting text). Original pictorial wrappers (rebacked, with front wrapper replaced with facsimile and portions of rear in facsimile). Custom slipcase.

\$3,000-5,000

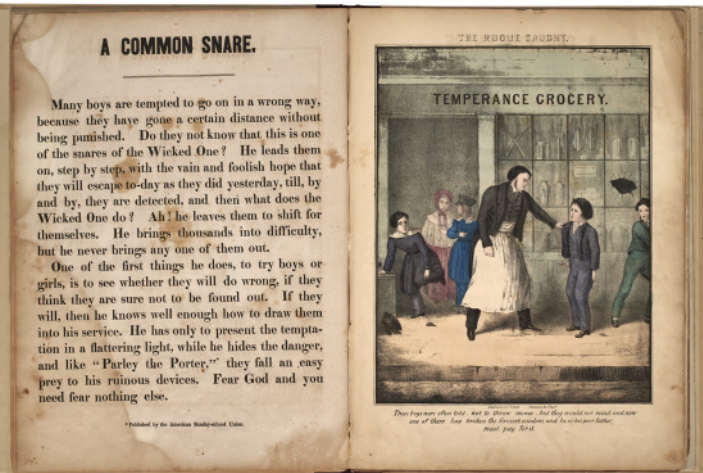


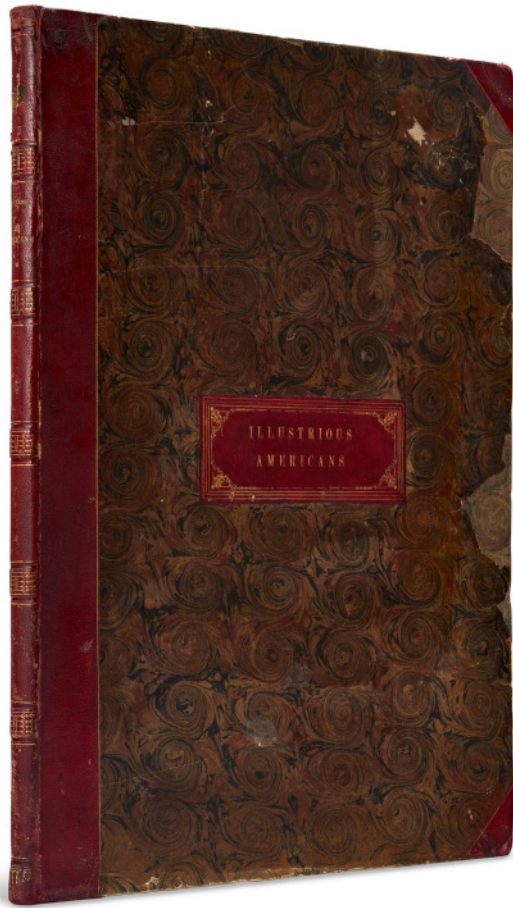
219
[KÖLLNER, Augustus, illustrator (1813-1906).] *Picture Lessons, Illustrating Moral Truth, For the Use of Infant-Schools, Nurseries, Sunday-Schools, & Family Circles*. Philadelphia: American Sunday-School Union, [c.1855].

The largest in format of Köllner's children's books, this includes cautionary tales titled "The Young Robbers," "The Sluggard!", and "Honest Boys Make Honest Men," among others. The only record for this title in RBH is a sale at Sotheby Parke Bernet in 1976.

Folio (380 x 270mm). 10 colored lithographic plates. (Browning and dampstaining internally, 70mm repaired closed tear to first plate, last two plates and final page of text laid down.) Modern boards reproducing original boards in facsimile (original wrapper laid down inside).

\$5,000-8,000





"Selling off," hand-colored lithograph

220

BRADY, Mathew B. (1822-1896) and LESTER, Charles Edwards (1815-1890). *The Gallery of Illustrious Americans...* - Engraved by D'Avignon. New York: M.B. Brady, F. d'Avignon, C. Edwards Lester, 1850.

A very early and rare American photography book, the young photographer Mathew Brady's attempt at a National Gallery. It includes portraits of John James Audubon, President Zachary Taylor, Daniel Webster, John C. Calhoun, Henry Clay, John Fremont, et al., from daguerreotypes by Brady, the most important American portrait photographer of the 19th century. The series is made up of twelve portraits, all but one from Brady's daguerreotypes, accompanied by biographical descriptions. It was intended as a celebration of the United States during the first half of the 19th century through the "noble deeds" of its most famous citizens. "In this Gallery, therefore, will be grouped together those American citizens, who ... have rendered the most signal services to the Nation, since the death of the Father of the Republic. As there is nothing sectional in the scope of this work, it will be comprehensive in its spirit; and it is hoped that it may ... bind the Union still more firmly together" (from the prefatory "Salutation"). The *Gallery* had its roots in 1845 when "Brady, the commercial photographer, became Brady the historian, who used a camera as Bancroft did his pen. It was in this year that Brady began work on the tremendous project of preserving for posterity the pictures of all distinguished Americans, which he planned to publish in a massive volume" (Horan). This first series of the *Gallery* was extremely well reviewed, but not financially viable. Sabin claims that the work was completed in 1856 but there are no extant copies of a second part, and it appears to be a bibliographic ghost (Sabin 26415). See Horan, *Matthew Brady: Historian with a Camera*, 1955; Taft, *Photography and the American Scene*, 2008.

Folio (547 x 380mm). First series, all published. Letterpress presentation leaf. Twelve lithographic portraits, mounted on India paper, by d'Avignon, eleven after daguerreotypes by Brady and one after a painting by S. Gambardella, most with embossed stamps in lower margins (some foxmarks and an occasional stain, mostly marginal). Contemporary half red morocco and marbled boards, spine gilt, gilt morocco cover label (rebacked with original spine laid down, upper cover with old varnish partially peeled, edges worn).

\$12,000-18,000

221

BATURONE, José and FERRAN, Augusto. [*Album Californiano*. Havana: 1849-50.]

Seven lithographs of "Tipos Californianos". The Cuban artists Augusto Ferran and José Baturone arrived in San Francisco in early 1849 to join the Gold Rush, beating out the arrival of the majority of artists who arrived in significant numbers only in the late spring. Ferran and Baturone did not stay long, however, and returned to Havana to publish this series in late 1849 or, more likely, 1850. The vivid depictions of miners convening in San Francisco in 1849 are full of personality and humor. The complete series of 14 prints is known in only two institutional copies (Yale, Huntington). The last appearance of any from this series that we trace at auction was in 1971. The prints present here are: "A Protector of the Arts," "An exellent Segar" (sic), "Solid Arguments," Two observers," "Selling off," "Filling up a blank," and "Out and done." Driesbach/Jones, *Art of the Gold Rush*, p. 17; Howes F-94 ("b," citing 12 plates); Peters *California on Stone*, p. 160.

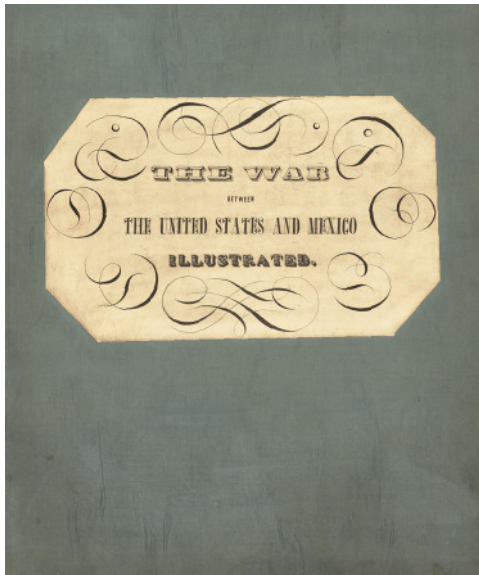
Seven hand-colored lithographs (only, of 14) by Augusto Ferran (2) and José Baturone (5), printed by L. Marquier in Havana. Approximately 358 x 277 mm (sheet size). (Two prints with creasing, some minor marginal soiling or trivial spots, last print backed.) Hinged to window mats. Custom solander case. *Provenance*: neat captions in French in the same early hand (in all but one, some trimmed).

\$8,000-12,000





"We wish to show our Atlantic neighbors what the West can do..."



222

KENDALL, George Wilkins (1809-1867) and Carl NEBEL (1802-1855). *The War Between the United States and Mexico illustrated, Embracing Pictorial Drawings of All the Principal Conflicts by Carl Nebel...With a Description of Each Battle.* New York & Philadelphia: Appleton, 1851.

The Doheny copy of the first edition of the best pictorial record of the Mexican-American war. Kendall, a journalist with the *New Orleans Picayune*, had repeatedly endorsed U.S. military action against Mexico. When war broke out, he "rode with the rangers, witnessed most of Taylor's battles, and himself captured a cavalry flag...he attached himself as a voluntary aide to the staff of General Worth and saw nearly all the fighting from Vera Cruz to Chapultepec. He was mentioned in dispatches and was wounded in the knee in the storming of the last fortress" (DAB). Bennett, p. 65 ("these seem...the very best American battle scenes in existence"); *Best of the West* 120; Howes K-76 ("b"); Sabin 37362.

Large folio (555 x 410mm). 12 handcolored lithographed plates and one uncolored map (foxing to first plate, front endpaper creased and torn). Blue cloth over flexible boards, original printed cover label laid down (some rubbing to spine and extremities, slight bump to upper corner). Custom box. *Provenance:* Estelle Doheny (bookplate; her sale, Christie's New York, 1 & 2 February 1988, Part III, Lot 234).

\$12,000-18,000

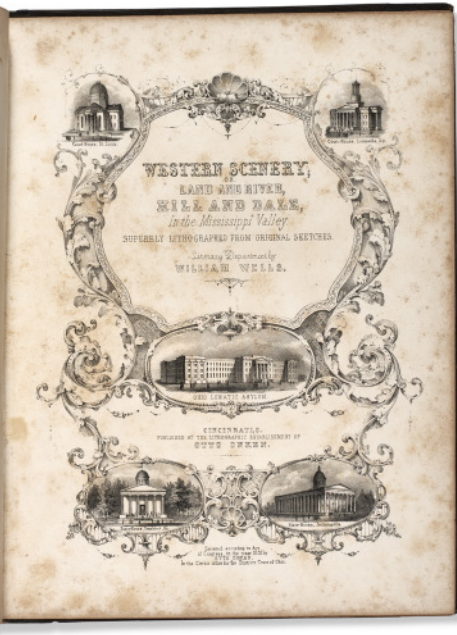
223

WELLS, William, text. *Western Scenery; or, Land and River, Hill and Dale in the Mississippi.* Cincinnati: Otto Onken, 1851.

"One of the great rarities of Midwestern pictorial Americana" (Eberstadt). This work depicts the growing towns and thriving ports of the Mississippi Valley, with purple prose by William Wells, aka "the Literary Department." The plates are: "Cincinnati, taken from Belle Vue on Sycamore Hill"; "Louisville, Ky. Taken from the Public Landing"; "Lexington, Ky. Taken from the Transylvania University"; "Mouth of the Licking River, Ky. Opposite Cincinnati"; "The Ohio State Fair. At Camp Washington near Cincinnati"; "State Capitol, Columbus Oh"; "Devil's Bake-Oven & Grand Tower, On the Mississippi"; "Cathedral, Places d'Armes, New Orleans"; "Mechanic's Institute, Cincinnati, Ohio"; "New Orleans"; "View on the Great Miami. Near North Bend"; "Pittsburgh, Pa"; "Maysville, Ky"; "Memphis, Ten."; "Galena, Ill"; "Burlington, Iowa"; and "Vicksburgh, Miss". The views are quite beautiful and impressively printed, the mostly German-trained printers of Cincinnati were producing work as fine as anywhere. We trace only one other complete copy at auction in the past 70 years. *America Pictured to the Life* 12(note); Coleman, *Kentucky History*, 2906; Howes W-255 ("c", calling for 19 plates though only the NYPL copy has 19, 17 is the usual number); Peters, *America on Stone*, p.303.

Quarto (295 x 232mm). Lithographed title-page with five vignettes, 17 lithographed plates, some after drawings by Adolphus Forbriger, lithographed by F. von Laer and E. Bott, printed by Otto Onken (light foxing to title and tissue guards, mostly marginal foxing and few light stains, some tiny edge chips to first plate). Single page prospectus laid in; without dedication leaf. 19th-century ribbed cloth (rebacked, modern paper label, hinges cracked, endpapers foxed). Custom clamshell box. *Provenance:* full-page gift inscription from James M. Stern of Cincinnati, dated 24 May 1852.

\$30,000-50,000





"But I recollected my father's advice given some three years before, whilst in Texas,—'Push on to the West, even to California: you will find new animals at every change in the formation of the country, and new birds from Central America will delight you.'"

224

AUDUBON, John Woodhouse (1812-1862). *Illustrated Notes of an Expedition through Mexico and California*. New York: J.W. Audubon, 1852.

Very rare first edition of this extraordinary color-plate Gold Rush "might-have-been". "In 1849 John Woodhouse Audubon joined the gold rush, travelling to California across Texas and northern Mexico. On his return, he planned an ambitious plate book of forty plates in ten parts, illustrating scenes from his trip and in the mines. Despite the tremendous national interest in the gold rush, he was unable to generate enough subscriptions to justify the publication, and so packaged the ... letterpress text, with the plates of the projected first part, as a complete book" (*Stamped with a National Character*). Audubon account ledgers for 1852 confirm the sale of only two copies (Kurutz).

The four color plates are: "Fourth of July Camp," "Night Watch," "Cañon, Jesus Maria," (called by the author, "the most magnificent mountain-pass I have ever seen") and "Jesus Maria". This copy was purchased at a country estate sale in 2006; when it appeared at Bonhams later that year it was the first one to be publicly sold at a national auction house in at least the past 100 years. There have been just two others since that time. Graff 111; Howes A-390 ("dd" = superlatively rare, almost unobtainable); Kurutz 21; *Stamped with a National Character* 41; Streeter sale 3166-3167 (two tinted plates only); Wagner-Camp 208.

Folio (435 x 326 mm). With four hand-colored lithographed plates, drawn by J.W. Audubon, on stone by E. Gildemeister, printed by Nagel & Weingaertner (text with some foxing and minor dampstain, title and preface leaf toned and with a tiny edge-chip). Original muslin-backed printed boards with original price (\$3.00 colored) noted in manuscript (text block nearly detached, wear and staining to boards, small abraded patch on lower cover). Custom full morocco clamshell box. *Provenance*: Bonhams San Francisco, 27 June 2006, lot 3401, [sold to:] – Michael Sharpe (morocco bookplate, his sale, Bonhams, San Francisco, 9 February 2015, lot 99).

\$80,000-120,000



225
SIMPSON, James (1813-1883). *Journal of a Military Reconnaissance, from Santa Fé, New Mexico, to the Navajo Country*. Philadelphia: Lippincott, 1852.

Author's presentation copy to the artist, "one of the most accurate and complete of all the narratives of exploration of the country of the Zuni and the Pueblos Indians" (Sabin). "Lieutenant Simpson led an expedition northwest from Santa Fe in 1849 His report published some of the earliest views of the Pueblos, a topic of consuming interest for American artists ever since. This report also mixed chromolithographs, hand-colored lithographs, and uncolored lithographs, all from the shop of Peter S. Duvall. It was among the earliest of government-sponsored explorations in the American West to be extensively illustrated with color plates" (*Stamped with a National Character*). The expedition artists were Richard and Edward Kern, whose names grace many geographic features in California. This is Edward's copy, given to him by Simpson. Bennett p. 98; Palau 31488; Howes S-498; *Stamped with a National Character* 29; Sabin 81353; Deák 590.

Octavo (225 x 138mm). Folding map and 75 plates, many tinted or in color (map and some plates toned, occasional spotting to text and plates). Contemporary publisher's periwinkle stamped cloth (worn and stained, spine sunned). *Provenance*: Edward Kern (1822-1863; erased presentation inscription and note from William Reese).

\$500-800



226
HART, John S., editor (1810-1877). *The Iris: an Illuminated Souvenir for MDCCCLII*. Philadelphia: Lippincott, Grambo & Co., 1852.

A lovely example of the short-lived genre of gift books and annuals which were produced in vast numbers in mid-19th century America, invariably with elaborate bindings and other aspects of ornamental book production. "Sometime in 1849 an enterprising bookseller got the idea of adapting a technique used in the manufacture of small furniture and objects, a form of lacquer ware with inlaid mother-of-pearl design, as the cover a book, generally a volume given as a gift to a woman [...] As quickly as the idea blossomed, it died. The vogue remained through 1855, and [...] [v]irtually no examples produced post 1855 are known" (Zinman). The present volume includes twelve chromolithographs in ten colors, printed by P.S. Duval. "Produced in full Victorian splendor, the book was mainly a vehicle for the romantic fictions of Indian life in Minnesota by Mary Eastman, with accompanying illustrations by her soldier-painter husband, Capt. Seth Eastman. The editor proudly boasted that the lithographer, Peter S. Duval, used ten separate stones to create the chromolithographs, overprinting some colors to create varied effects. The result shows the difficulty even the best craftsmen still had in controlling so many colors; or perhaps, as Daniel McGrath commented, 'Duval selected for the printing colors guaranteed to appeal to the insensate'" (*Stamped with a National Character*). This segment of the book, and the plates, reappeared the next year as *The Romance of Indian Life*. *Stamped with a National Character*, 30; Zinman, *Annals of Collecting*: 5, p. 1.

Large octavo (230 x 153mm). 12 chromolithographs, including presentation plate and title page. (Front hinge cracked.) Cover painted and inlaid with mother of pearl, gilt edges. *Provenance*: Sarah E. [?] (ownership inscription) – Mary Holmes (ownership inscription) – Emma Hilder Bangs (ownership inscription) – Lucy Bangs Campbell (ownership inscription).

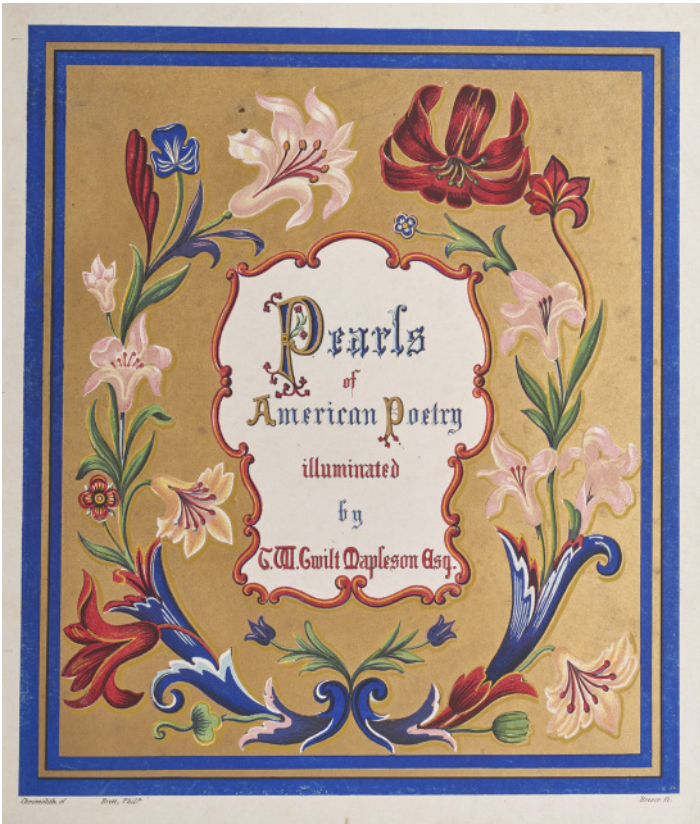
\$800-1,200

227
MAPLESON, T.W. Gwilt (1815-1852). *Pearls of American Poetry*. New York: Wiley and Putnam, [1853].

Presentation copy of the first edition by Mapleson, whose work is "as good and worthy of enthusiasm as that of the English Sangorski half a century later" (Bennett). Representing the height of the gift book craze and illustrated by two leading Philadelphia lithographers, "this collection of poems is one of the most elaborate examples of mimicking illuminated manuscripts by way of chromolithography" (*Stamped with a National Character* 89). Bennett 71 (see note on p. 70).

Quarto (247 x 213mm). 53 chromolithographed pages by Brett and Sinclair in the of style manuscript illumination on heavy card stock with tissue guards (some light spotting, last few pages with dampstaining to lower margin). Original black publisher's morocco, stamped in blind and gilt (worn at extremities, front joint cracked but holding). *Provenance*: Elisabeth Gibson Powers (1813-1892, wife of American sculptor Hiram Powers; presentation inscription dated 1861, with bookplate of her husband).

\$400-600



228
PETERSEN, Theophilus B., publisher (1823-1891) and Felix O.C. DARLEY, illustrator (1822-1888). [Five volumes from the Library of Humorous American Works.] Philadelphia, c.1860.

Southwestern humor, stories from 1830-1860. Tales include: "The Big Bear of Arkansas," "Western Scenes, or Life on the Prairie," "Streaks of Squatter Life," "Louisiana Swamp Doctor," "Pickings from the Picayune." T.W. Peterson, the brother of *Saturday Evening Post* owner Charles Jacobs Peterson (1818-1887), was a leading publisher of sensational fiction.

Five volumes, octavo (195 x 120mm). Original pictorial wrappers (some chipping to spine ends, one volume with repairs; a couple covers starting to detach). Custom cloth clamshell case. *Provenance*: William Van Winkle (bookplate in one volume) – Harry Twyford Peters (bookplate in one volume) – Miss C. Lafferty (ownership inscription to one volume).

\$400-600





229
 ALLEN, John Fisk (1807-1876) and William SHARP, lithographer (1803-1875). *Victoria Regia; or The Great Water Lily of America. With a Brief Account of its Discovery and Introduction into Cultivation*. Boston: printed and published for the author by Dutton & Wentworth, 1854.

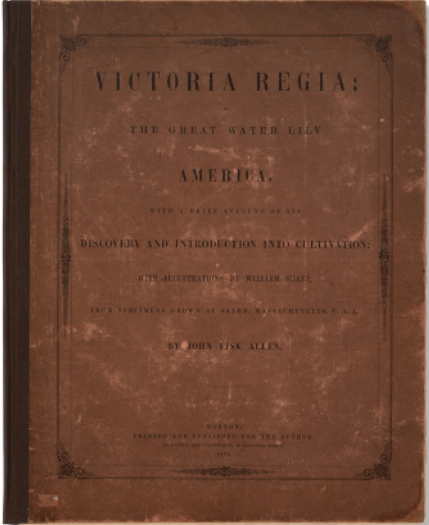
A masterpiece of color lithography, Allen's rare work on the giant lilies of the Amazon river.
 "In the large water lily plates of *Victoria Regia*, Sharp printed colors with a delicacy of execution and technical brilliance never before achieved in the United States" (*Stamped with a National Character*).

From the beginnings of chromolithography, which appeared in France and England around 1835, William Sharp was one of the very first to try this technique and is credited with bringing it to America in 1839. He emigrated from England and settled as a lithographer in Boston; it was there that he particularly developed the process and was one of its pioneers. In 1854 the publication of the *Great Water Lily* plates was completed; in order to obtain the most accurate color possible, four lithographic stones were used for each plate. This concern for execution makes them count among the most beautiful chromolithographs ever made in America.

The giant water lilies, discovered along the banks of the Amazon, had already been the subject of three books, published in England: *Victoria Regia* by John Lindley (1837), *Description of the Victoria Regia* (1847) by William Jackson Hooker, and *Victoria Regia, or Illustrations of the Royal Water Lily* (1851) by Walter Hood Fitch. In order to describe as accurately as possible the growth and flowering of this extraordinary plant, John Fisk Allen, horticulturist and already author of a renowned book on viticulture, sowed a seed in his own garden in Salem and carefully followed its development from January to July 1853. The long-awaited plant finally bloomed on July 21, offering an impressive spectacle lasting several hours which he describes in detail in this work. "In this series of plates the gigantic flower seems to open cinematographically before our very eyes ...". Nissen *BB1* 16; *Great Flower Books* (1990) p.69; Pritzel 104; Hunt *Printmaking in the Service of Botany* 56; Oak Spring *Flora* 106; *Stamped with a National Character* 19; Stafleu & Cowan TL2, 85.

Broadsheet folio (690 x 546mm). 6 chromolithographed plates by William Sharp (some dustsoiling and a little toning/freckling, pl. 5 with a small area with surface adhesions). Original printed boards (neatly rebacked with cloth, rubbed, slightly warped with old dampstain, minor soiling to endleaves). Custom solander box. *Provenance*: Massachusetts Horticultural Society (bookplate with withdrawal stamp, a few pencil markings on title).

\$20,000-30,000





230

230

Mexico y sus Alrededores. Coleccion de Monumentos, Trajes y Paisajes. Mexico City: Litografico de Decaen, 1855 and 1856 [but also later].

"One of the significant lithographic productions in the history of the art [and] the most important work illustrating Mexico in the 19th century" (Mathes).

These richly detailed plates of Mexico City were printed by the renowned Mexican lithographer Decaen and executed by Casimiro Castro, Juan Campillo, G. Rodriguez, and Luis Auda. It was one of the first plate-books to be created by Mexicans rather than foreign visitors, and "depicts scenes in and around the City of Mexico during an era of development, civil war, and foreign invasion; which party controlled the capitol influenced the addition and subtraction of some plates from successive editions" (*America Pictured to the Life*). The book went through a complicated series of editions; it was begun in 1855 and continued to be enlarged in subsequent years with additional plates; bibliographic authorities report many differing plate counts or different states of the plates, and copies are found with or without text leaves. There was an expanded issue published in 1864, but many copies seem to have a mix of states and plates. The copy contains the text in Spanish. *Abbey Travel* 672 (with 38 plates and no text); *America Pictured to the Life* 18; Colas 547 (30 plates and 32pp. text); Mathes pp. 29-30; Sabin 48590 (18 plates).

Folio (453 x 318mm). Half-title, text pp. 3-37. Lithographic title, 35 lithographic plates, some of which in color or tinted, with tissue guards and captions in English, Spanish, and French (spotting and toning, some tissue guards torn). Contemporary gilt-stamped publisher's cloth (worn, rebacked preserving original cloth). Custom box.

\$8,000-12,000



231

231

[DE DIOS ARIAS, Juan (1828-1886) et al.] *Los Mexicanos Pintados por Si Mismos; Tipos y Costumbres Nacionales por varios autores.* [Mexico City:] M. Murguía [1845-1855].

Scarce Mexican costume book, "a great classic of types and customs," in a contemporary Mexican binding (Mathes). The lithographs by Andrés Campillo and Hesiquio Iriarte in this collection depict Mexican trades, from midwives and typesetters to cleaners and cowboys—some with a lightly satirical perspective. Although inspired by the 1844 *Los Españoles pintados por sí mismos* printed in Madrid, itself modeled on the French *Les Français peints par eux-mêmes*, the present work adds detailed backgrounds to its figures and includes many new "types," innovating on the traditionally European genre and providing explanatory text reflecting on Mexican national identity from an insider perspective. It is sometimes described as having 33 plates, not counting the lithographic title and the *El Panadero* plate which is present here, but sometimes absent. Not in Abbey, Colas, or Lipperheide. Sabin 48577; Palau 167479 (calling for only 33 plates); Mathes, *Mexico on Stone*, pp. 28.

Quarto (242 x 164mm). Chromolithographic title, 34 lithographic plates (first lithograph trimmed at lower caption, some spotting and toning, a few text leaves with short tears). Contemporary Mexican red gilt-stamped morocco gift binding, silk doublures (rebacked preserving original spine panel, doublures stained).

\$5,000-8,000

232

BARTHOLOMEW, William (1822-1898). *Bartholomew's Sketches from Nature.* Boston: Cyrus G. Cooke, 1855.

A scarce book of views of Vermont, New Hampshire, and Western Massachusetts. The artist taught drawing in New England, and produced several books for use of students. Drepperd, *American drawing books*, p. 812.

Five parts, folio (345 x 269mm). 20 lithographs (foxed, a few ink stains; one plate in pt. 5 short). Publisher's printed wrappers (some a little chipped or detached at the spine fold). Custom box.

\$2,000-4,000

233

Sportsman's Portfolio of American Field Sports. Boston: M.M. Balou, 1855.

"The most profusely illustrated early sporting book published in America" (Gee). Originally issued serially in *Gleason's*, this book edition was printed on low-quality paper, making it a rare survival. Siegel 29; see Ernest Gee's introduction to the 1929 Derrydale reprint.

Oblong quarto (207 x 280mm). Title-page with vignette, 20 wood-engraved illustrations (final leaf with image of stag hunting heavily repaired with significant losses, lacking corresponding text; browned and stained). Original printed wrapper (chipped and repaired, with some areas strengthened, rather browned and stained). Custom chemise and slipcase.

\$800-1,200

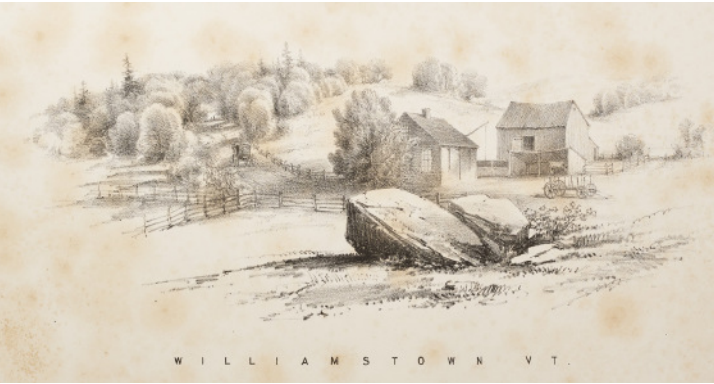
234

DANA, Charles A. (1819-1897). *The United States Illustrated; in Views of City and County.* New York: Herrmann J. Meyer, [1855].

First edition in original parts, with more plates than reported in Howes or Sabin. Howes D-45; Sabin 18396.

Twenty parts in 12, quarto (313 x 249). 2 lithographed additional titles and 82 lithographed plates (spotting and toning, a few plates quite browned, one part with light dampstain). Original printed wrappers, some parts unopened (wrappers somewhat chipped and stained).

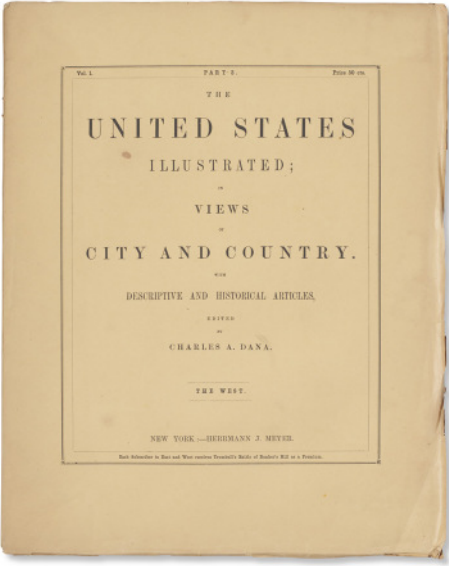
\$1,200-1,800



232



233



234



Baton Rouge, engraving

235

LINFORTH, James (1827-1899), editor, and Frederick PIERCY (1830-1891), illustrator. *Route from Liverpool to Great Salt Lake Valley Illustrated with steel engravings and wood cuts from sketches made by Frederick Piercy*. Liverpool: Franklin D. Richards, 1855.

First edition of one of the most elaborately and beautifully illustrated western books. "This beautiful book is one of the most important publications devoted to the Mormon emigration to Utah, and a landmark in the artistic depiction of western scenes. On one level it is a guidebook to Mormon emigrants, following the usual formula of overland guides except with elaborate illustrations. Beyond this, it depicts many of the significant places of Mormon history, such as the room in the Carthage, Illinois jail where Joseph Smith was martyred. The very fine steel plate engravings are after drawings by the English artist Frederick Piercy, based on his 1853 trip to Salt Lake. The Piercy engravings are among the finest published views of the West" (*Best of the West*). Howes L-359 ("b"); *Best of the West* 135; Wagner-Camp 259.

Quarto (303 x 240mm). Folding map and 30 plates. Contemporary half morocco over pebbled boards, all edges gilt (some rubbing to extremities of boards); slipcase.

\$15,000-25,000



236

HOVEY, Charles Mason (1810-1887). *The Fruits of America, Containing Richly Colored Figures, and Full Descriptions of the Choices Varieties Cultivated in the United States*. New York & Boston: C.C. Little & Jas. Brown, and Hovey & Co, 1851-1856 [1857].

Rare large paper issue of "the most lavish treatment" of the fruits of America, this copy with 16 additional plates (*Stamped with a National Character*). "Hovey's work on American fruits was the most lavish treatment of the subject prior to the Civil War. The book was sponsored by the Massachusetts Horticultural Society, who turned to William Sharp to produce the beautiful series of chromolithographs which illustrate the work. It was issued in parts, beginning in 1847, and thus can claim to be the first major publication illustrated with chromolithographs" (ibid.). Only eighteen copies of the large paper issue were produced. In addition to the two volumes found here, in 1857 Hovey began a third, unfinished volume, for which 16 plates were printed (4 parts, each containing 4 plates). Those plates—described by Bennett as "woefully difficult to find"—are likely what is included here, bound after the second volume: 96 plates are called for and this copy has 112. Bennett p. 59 (quarto issue); *Stamped With a National Character* 20.

Three volumes bound in one, folio (349 x 262mm). 2 frontispiece portraits and 112 chromolithographs in total (spotting throughout, quite heavy in some places). Three-quarter green morocco and black cloth, all edges gilt (wear at joints, scuffed). *Provenance*: J.A. Burnham, Jr. (bookplate).

\$15,000-25,000



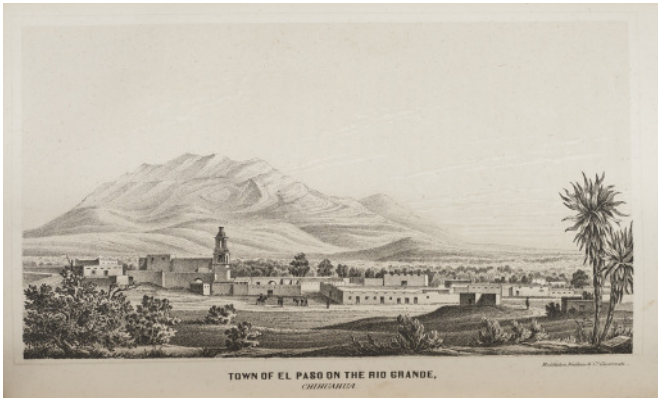
237

HOVEY, Charles Mason (1810-1887). *The Fruits of America, Containing Richly Colored Figures, and Full Descriptions of all the Choicest Varieties Cultivated*. Boston: Hovey and Co., 1852-56.

The regular issue of Hovey's "lavish" work on American fruit and the first major publication illustrated with chromolithographs (*Stamped with a National Character*). See previous lot for the large paper issue. Bennett p. 59; *Stamped With a National Character* 20.

Two volumes, octavo (265 x 180mm). 2 frontispiece portraits and 96 chromolithograph plates, for a total of 98. Contemporary morocco, all edges gilt (spines a little faded, some scuffing to covers).

\$8,000-12,000



238
 GRAY, Andrew B. (1820-1862). *Southern Pacific Railroad. Survey of a Route for the Southern Pacific R.R., on the 32nd parallel... for the Texas Western R.R. Company.* Cincinnati: Wrightson & Co.'s ("Railroad Record,") Print., 1856.

First edition to include these "unrivalled Southwestern views" (Howes). This extremely rare report is illustrated with fine views all along the proposed railroad route through Texas to the Pacific Ocean, including El Paso, Fort Yuma, Mesilla, Fort Chadbourne, Cathedral Rock, and the Pecos River. The expedition artist was the German-born Texan mining engineer, Charles Schuchard (1827-1883). Most of Schuchard's drawings documented the topography of the potential rail line, but he also turned his pen to a number of camp scenes, as well as views of forts and settlements. The original drawings were destroyed in the Smithsonian fire of 1856. This is the second edition, but the first edition did not include the views. This is the first copy of this work with a complete suite of the lithographs to appear in the auction records of RBH or ABPC. *Creating America* 35; *Fifty Texas Rarities* 38; Graff 1626; Howes G-331 ("b"); Wagner-Camp 275.

Octavo (220 x 140mm). Errata slip bound in after title-page. With 33 duotone lithographed plates and 2 maps (only, of 3, lacking the "Preliminary" map at end but including map of port of San Diego and the world map, world map with small edge chip). Modern half morocco over marbled boards.

\$6,000-9,000



241

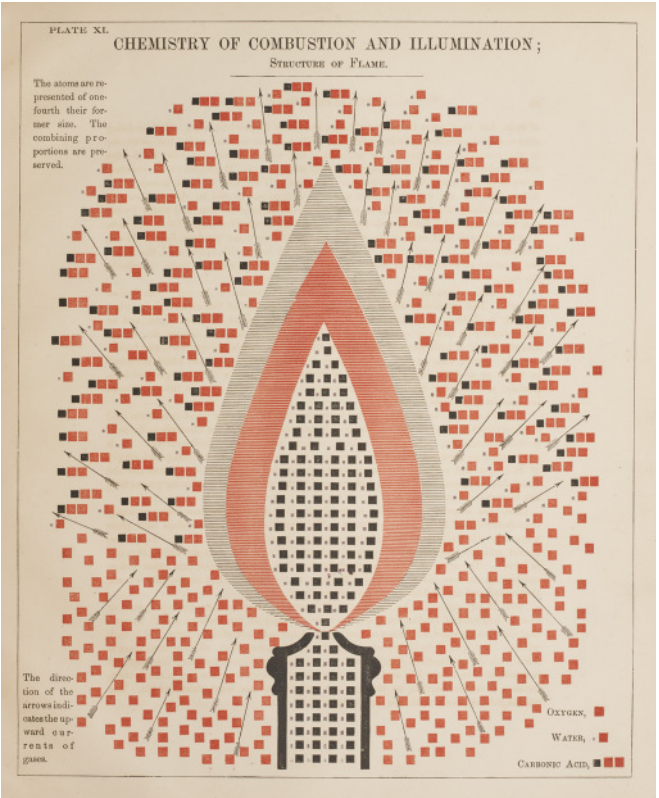


239
 YOUMANS, Edward L. (1821-1887). *Chemical Atlas; or, the Chemistry of Familiar Objects: Exhibiting the General Principles of Science in a Series of Beautifully Colored Diagrams, and Accompanied by Explanatory Essays.* New York: D. Appleton & Company, 1856.

"A pioneering use of color to convey quantitative information" (*Stamped with a National Character*), the third edition. This work is in many ways an American answer to Byrne's famous Euclid, using graphics and color to express scientific concepts for beginners. The author was a friend of Walt Whitman as well as other New York literary stars. *Stamped with a National Character* 82.

Quarto (303 x 258mm). Ad leaf before title. 13 color-printed and hand-finished plates (dampstaining around edges, some offsetting from plates). Contemporary brown stamped cloth (worn and stained; hinges tender and front joint starting). Cloth box. *Provenance:* Warren R. Woodward (inscription dated May 1868) – E.G. Lind, Jr (inscription dated 1887, Atlanta, GA) – D.H. Woodward (inscription dated February 1988 noting purchase at the Los Angeles book fair).

\$500-800



240

240
 MONTESANO, B.R. *Redstick; or, Scenes in the South.* Cincinnati: U.P. James, 1856.

Rare novel about the Creek War, in original wrappers. U.P. James was known for humorous scenes of American wilderness as well as publishing Jeremiah Saddlebags. The most recent record in RBH for *Redstick* is from a Midland catalogue in 1954. Sabin 50122.

Octavo (230 x 140mm). (Some browning internally, particularly to title and first few leaves). Original green pictorial wrappers (a little chipping to spine ends, rear cover starting). Custom chemise and slipcase. *Provenance:* John M. Schiff (bookplate).

\$700-1,000

241
Recuerdos de Lima. Album tipos, trajes u costumbres dibujados y Publicados. Lima: A. A. Bonnaffé, 1856 and 1857.

Striking color-plate images of Peruvian costumes and trades, first and second series. The artist and publisher is the Frenchman A. A. Bonnaffé; the plates were printed in Paris by Lemerier. The illustrations include several images of *tapadas limeñas*, women wearing a characteristic but controversial Peruvian costume consisting of a long veil covering the entire face except for one eye. The Catholic Church made several failed attempts to ban this style of dress due to the anonymity it gave women on the street, but it persisted until falling out of fashion in favor of European trends. Both series are present here in their original publisher's bindings; no text as issued. Palau 32375.

Two volumes, folio (450 x 302mm and 492 x 345mm). 24 hand-colored lithographs, most with tissue guards (light foxing, a few small edge repairs in second work, in one case affecting several inches of a lithograph). Contemporary gilt-stamped green boards (spine neatly repaired, second volume rebacked preserving some of the original cloth). Housed together in a custom cloth clamshell box.

\$4,000-6,000



Honolulu Beach, duotone lithograph

242

BURGESS George Henry (1831-1905). [Views of Honolulu Drawn from Nature.] San Francisco: Britton and Rey, 1857.

Complete suite of these very rare views of Honolulu, printed in San Francisco in 1857. George Henry Burgess was the son of a prominent London surgeon, one of four brothers to emigrate to California during the Gold Rush. The brothers tried mining briefly but then set up a watch and jewelry shop in Sonora—a fine idea, except that it was also quickly abandoned after rioting broke out between the Anglo-American and Latin-American miners. George then drifted around the mining regions, executing the vivid sketches and watercolors of mining life for which he is now best known. Another Burgess brother, Edward, had established a coffee shop in Honolulu and served as an agent for his sibling’s artwork. It was on an extended visit to his brother that George Burgess executed these sketches. His was the second series of views of Honolulu to be published by Britton & Rey after those of Paul Emmert. "In 1857 Emmert's lithographs were surpassed in quality, accuracy, and refinement of execution by the work of George H. Burgess" (Forbes). This is the only complete suite of these lithographs that we see in the auction records, and the even the individual prints are very rare at auction. The present set gives every appearance of having remained together since publication. See *Art of the Gold Rush*, 1998; Forbes, *Encounters with Paradise: Views of Hawaii and its People 1778-1941*, pp 94 & 152; Palmquist & Kailbourn, *Pioneer Photographers of the Far West: A Biographical Dictionary, 1840-1865*, 2002.

Five duotone lithographs: "Port of Honolulu," "Diamond-Head from Look-Out," Diamond Head from Hon[olu]lu Beach," and "Nuanu Valley from the New Church Beritania St," and "Ewa from Honolulu" (mild mat-toning, light spotting/foxing, a little residue from previous mounting to versos). Approximately 195 x 320mm image sizes on 305 x 475mm sheets, in individual linen mats. Housed together in custom cloth solander box. *Provenance:* A Hawaiian collector (sold at Bonhams New York, 10 June 2009, lot 3018).

\$12,000-18,000

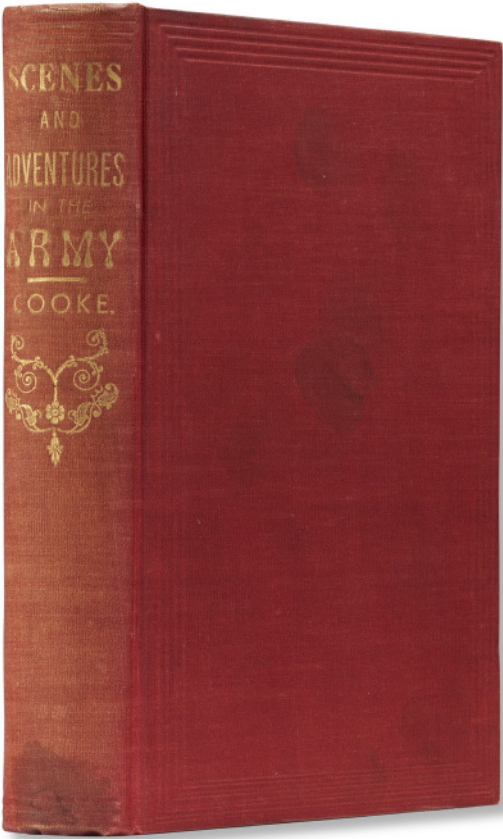
243

COOKE, Philip St. George (1809-1895). *Scenes and Adventures in the Army: or Romance of Military Life*. Philadelphia: Lindsey & Blakiston, 1857.

First edition of this personal narrative of an Army officer on the Plains; with possible Melville connection. "This volume spans the exciting period from [Cooke's] posting at Fort Atkinson on the Missouri in 1831, through his overland journey escorting emigrants from Fort Leavenworth to Oregon in 1845 and return via Bent's Fort ... Readers have noted that the text seems written by two utterly different voices, and there is a theory that part of it was possibly ghostwritten by Herman Melville" (*Best of the West*). *Best of the West* 145; Howes C740; Graff 781; Rader 914; Sabin 16339 (erroneously citing an 1850 edition); Streeter sale 3063; Wagner-Camp 288.

Octavo. (Light spotting, mostly at ends, intermittent foxing.) Original red cloth, spine gilt (recased with new endpapers, a few small stains). A few light smudges on cloth, stain at foot of spine. *Provenance:* Julian C. Baker of Gallatin, Tennessee (two early ownership inscriptions partially effaced, ink stamp to first leaf of text).

\$400-600



243



245

244

[HOWE, Henry (1816-1893). *The Great West*. New York: George F. Tuttle, 1857.]

Unusual salesman's dummy for a popular view book. The simply colored views include those of San Francisco, Oregon, Salt Lake, the Alamo, etc. This salesman's display copy belonged to Almeron Monk and is an evocative survival of door-to-door book salesmanship. The certificate includes a charming vignette of a book salesman showing his wares to a well-to-do family, captioned "Good books impart Knowledge, promote Virtue, and confer Happiness."

Octavo (219 x 142mm). 22 colored wood-engraved plates by Telfer of Cincinnati, including the half-title (light toning/spotting). One double-page letterpress prospectus at end, the verso of last page with a subscriber's contract and signatures of five subscribers. There is a printed certificate of agency pasted to the inside front cover, accomplished in manuscript to authorize Mr Almeron Monk as the sole agent for this title in Onondaga County, New York. Original black roan (minor rubbing to extremities, hinges cracked).

\$500-800

245

MICHAUX, François André (1770-1855) and Thomas NUTTALL (1786-1859). *The North American Sylva; or, A Description of the Forest Trees of the United States, Canada and Nova Scotia*. Philadelphia: D. Rice & A.N. Hart, 1857.

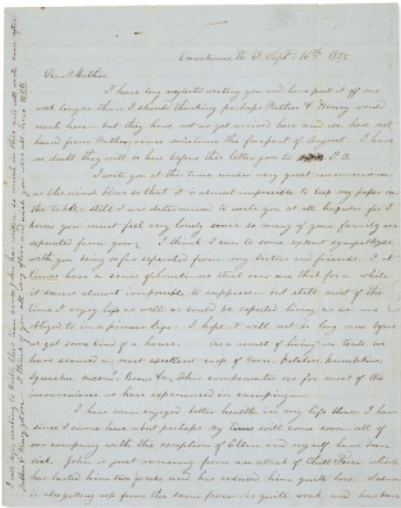
Charles Evans's set of this most important work on American trees. "Few American color plate books had such lasting popularity as this classic work on American trees, or as tangled a publication history... In 1856 a fire destroyed the premises of the publisher of the joint edition. The Michaux plates were saved, but the Nuttall stones were evidently lost, and the later joint editions used new stones" (*Stamped with a National Character*). "Of the two works united, it is no exaggeration to remark that it is the most complete work of its kind, and is a production of unrivalled interest and beauty (Sabin). Bennett p.76; Sabin 48695, 56351; *Stamped with a National Character* 21.

Five volumes, large octavo (267 x 174mm). 277 hand-colored engraved or lithographed plates. Original blind-tooled morocco, spines gilt, all edges gilt (scattered scrapes and scuffs, hinges cracked or weak). *Provenance:* Charles Evans, librarian and bibliographer, 1850-1935 (ownership inscriptions in each volume, dated 1904) – Christopher Heublein Perot (ownership inscriptions dated 1970, bookplates).

\$4,000-6,000

AFTERNOON SESSION
2.00 PM
LOTS 246-374





"...perhaps we will all get shot for disobeying their beautiful laws but you might as well die here in a good cause..."

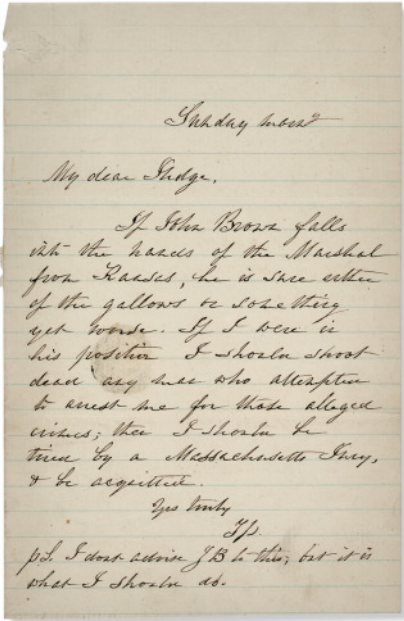
246

JOHN BROWN – [BROWN, Jr., John (1821-1895)] and BROWN, Wealthy C. (1829-1911). Autograph letter signed ("Wealthy C. Brown" and "WCB") to [Mary Ann Brown,] Osawatomie, K[ansas] T[erritory], 16 September 1855.

Four pages, bifolium, 205 x 197mm. The second two pages in the hand of John Brown Jr. (some toning to mailing folds on fourth page).

Prelude to Bleeding Kansas: hard living on the open prairie awaiting John Brown's arrival. A detailed description of life in eastern Kansas written as the elder John Brown was en route from the east to bring arms and supplies to the young settlement. Wealthy opens the letter to her husband's mother-in-law observing that "the wind blows so hard that it is almost impossible to keep my paper on the table..." Still living in a tent, she is resigned to "pioneer life," but hopes "it will not be too long before we get some kind of house," but the inconvenience was offset by a bumper crop of "Corn, Potatoes, Pumpkins, Squashes, Melons, Beans, &c." And while she was enjoying "better health in my life than I have since I came here," she suspects her time will come, noting sickness among other members of the camp. She also reports that despite their fears of being violently killed, the local Native Americans "are the least of my troubles—there is scarcely a day but they go along in sight of us in droves of from 30 to 40... They have always treated us perfectly civil and I believe if we treat them the same they will do us no harm..." Far more ominous was the pro-slavery majority in the territorial legislature at Lecompton, to which she alludes by writing "perhaps we will all get shot for disobeying their beautiful laws but you might as well die here in a good cause as freeze to death." On the third page, John Brown, Jr. continues the letter reporting that only one family has managed to construct a house and noting that the "Preemption law requires of the settler to actually reside on his claim in order to hold it until he pays for it! ... Very few settlers have taken their claims on the high prairie, where they would be less exposed." Brown writes that he had "a hundred times wished while burning up with fever ... I could get a good drink of the clear, soft Ausable water, or plunge into Lake Placid. I am sure you don't thoroughly appreciate the many good things North Elba affords. I never saw a country where people can so easily get rich in as this, but I cannot recommend it as a healthy country, at least the Eastern portion of it." Brown closes with his hopes of seeing "Father and Henry ... shall be most rejoiced to see them." John Brown arrived in October and the following year the growing violence would culminate in the Pottawatomie Massacre in May 1856 in which Brown and his supporters killed five pro-slavery settlers. That incident set of a wave of reprisal attacks that became known as "Bleeding Kansas."

\$2,000-3,000



"If John Brown falls into the hands of the marshal from Kansas, he is sure either of the gallows or something yet worse."

247

JOHN BROWN – group of three letters pertaining to the final years of John Brown's life, in particular Judge Thomas Russell, who supplied Brown with a hiding place when he was pursued by a U.S. Marshal for treason in 1856 and later offered his legal counsel to an imprisoned Brown following his failed raid on the federal armory at Harper's Ferry.

1. BROWN, Oliver (d. 1859). Autograph letter signed ("Oliver Brown") to Thomas Russell, North Elba, 21 December 1858. 1 page, 243 x 192mm (wax remnants on verso). Writing that he had seen Russell's letter "to John Brown my Father" and reporting that Brown was "now in Kansas Ter[r]itory," but believing he would "Start East shortly," yet still promising to forward the letter to Kansas, but adds that "I feel authorized only to say that he has abandoned no Scheme which he has hitherto had in view." Oliver Brown was among thee of John Brown's sons who participated in the Harper's Ferry raid, and like his brother Watson, was mortally wounded there.

2. CUSHING, Caleb (1800-1879). Autograph letter signed ("Cushing") to Henry A. Wise, Boston 31 October 1859. 1 page, bifolium, 248 x 195mm (mounting remnants on verso). Cushing introduces Thomas Russell, a Massachusetts superior court judge, "who proceeds to Virginia at the request of John Brown for the purpose of advising with him as to his legal interests...." Brown had written to Russell on 21 October 1859 from his jail cell in Charleston, Virginia seeking "to obtain able & faithful counsel for myself & fellow prisoners..." (See the original letter at the Kansas Historical Society).

3. PARKER, Theodore (1810-1860). Autograph letter signed ("TP") to "My dear Judge [Russell]," n.p., "Sunday morning, [c. 1856]." 1 page bifolium, 200 x 130mm. A cryptic piece of advice to the judge then harboring the fugitive Brown: "If John Brown falls into the hands of the marshal from Kansas, he is sure either of the gallows or something yet worse. If I were in his position I should shoot dead any man who attempted to arrest me for those alleged crimes; then I should be tried by a Massachusetts Jury, & be acquitted." Parker, a Unitarian minister and a member of the Secret Six who supported John Brown's efforts, issued a pamphlet in 1860 that defended Brown's actions at Harper's Ferry and argued for the right of enslaved people to kill their enslavers. Letters from Theodore Parker are extremely rare. In later years, Russell would read this letter aloud during public lectures, the text of the letter appearing in print in 1880 (*Republican Record*, For Scott, Kan., 24 Dec. 1880, p. 3).

\$500-800

248

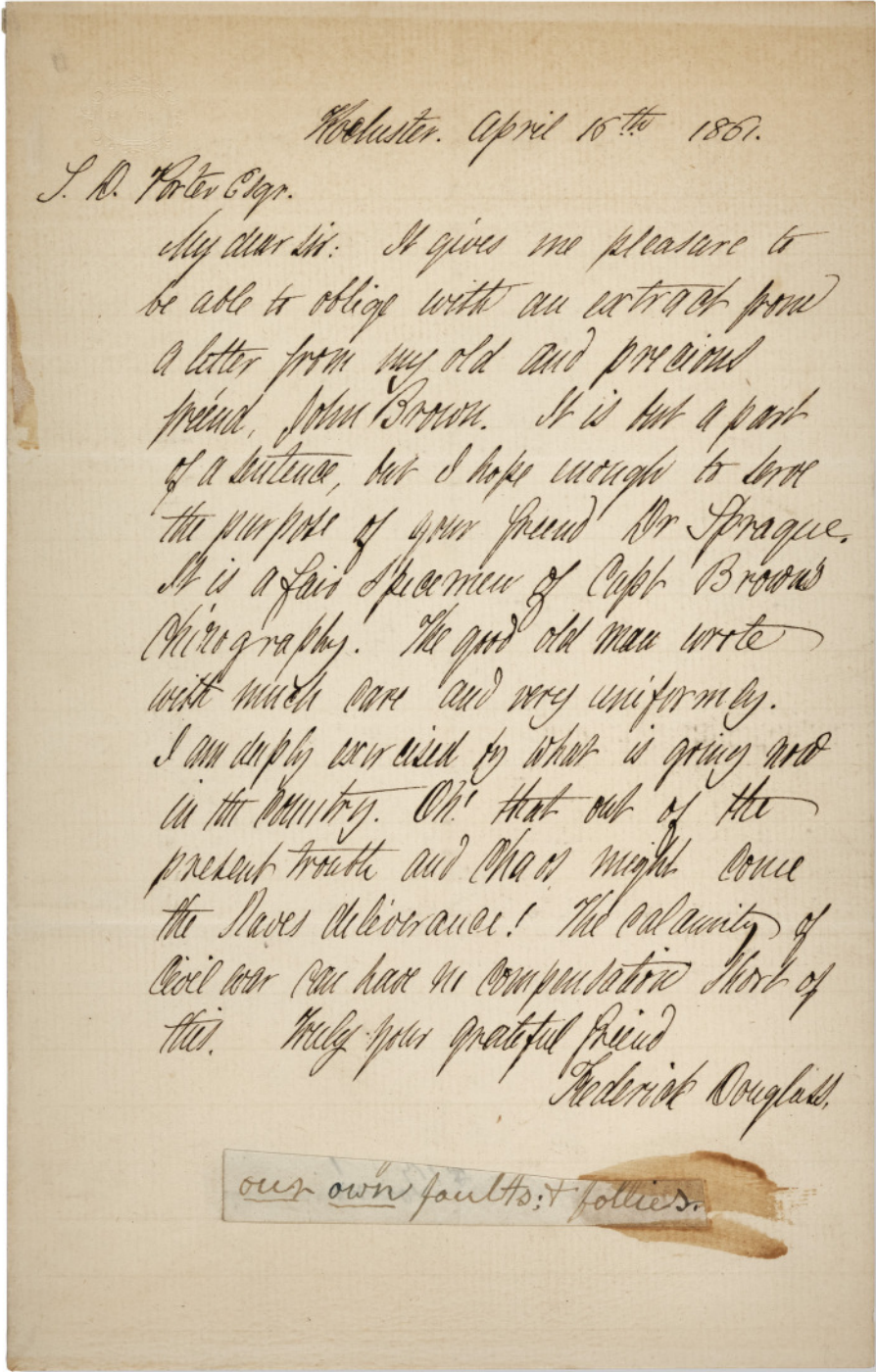
DOUGLASS, Frederick (1817/1818-1895) and BROWN, John (1800-1859). Autograph letter signed ("Frederick Douglass") to S[amuel] D. Porter, Rochester, 16 April 1861 with four autograph words by John Brown affixed below Douglass's signature.

One page, 200 x 126mm (lightly toned at top margin, glue remnants where Brown's autograph is affixed).

Douglass conveys his hope that the Civil War will end slavery and sends several words of John Brown's handwriting. Douglass is writing to his friend Samuel Porter (1808-1891), a fellow abolitionist and a conductor on the Underground Railroad: "It gives me pleasure to be able to oblige with an extract from a letter from my old and precious friend John Brown. It is but a part of a sentence, but I hope enough to serve the purpose of your friend Dr Sprague. It is a fair specimen of Capt Brown's chirography. The good old man wrote with much care and very uniformly." Writing in the days immediately following the fall of Fort Sumter, Douglass concludes by offering his hopes that the coming war will put an end to slavery: "I am deeply exercised by what is going now in the country. Oh! That out of the present trouble and chaos might come the Slaves deliverance! The calamity of civil war can have no compensation short of this."

Douglass first met John Brown in the late 1840s, and it was at Douglass's home in Rochester in 1858 that Brown composed his provisional constitution for a state to be formed in the west of Virginia, populated by escaped slaves. Following the Harper's Ferry raid, it was found among Brown's papers and was used in his trial as evidence of sedition. Following Brown's raid on Harper's Ferry, Douglass, although denying any direct involvement in the plot, fled to Canada to avoid an arrest warrant in Virginia and subsequently embarked on a lecture tour in Great Britain. He returned to the United States in the spring of 1860, again via Canada to avoid detection. During the Civil War, Douglass, the most famous Black man in America, campaigned for emancipation. After Lincoln issued the Emancipation Proclamation in 1863, Douglass worked to recruit Black soldiers to enlist in the Union Army. Three of his sons served in various capacities in the Army, most notably his son Lewis, fought at the Battle of Fort Wagner.

\$20,000-30,000





Yellow Sulphur Springs, tinted lithograph

249

BEYER, Edward (1820-1865). *Album of Virginia*. [Registered in Richmond, VA by Beyer but printed in Dresden and Berlin, 1858.]

"This is a major outstanding item, the rarity of which is by no means fully appreciated" (Bennett). Edward Beyer, a landscape artist trained in Düsseldorf, spent three years in Virginia working on the original drawings for this book, from 1854 to 1857. The fine prints are very much in the German Romantic school, with scenes of great natural beauty, including at Harper's Ferry, Natural Bridge, Kanawha Fall and of railway tunnels, caverns, etc. A large number of hot springs resorts are featured, coincidental with the poor health of Beyer's wife. Although Beyer portrayed at least one plantation including slave labor as an oil painting, depictions of slavery are notable by their absence in the printed volume. One wonders what Beyer would have thought when he heard the news of John Brown's raid at Harpers Ferry not much more than two years after he drew the town. The lithographs were printed by the German firms of Rau & Son and Wilhelm Loeillot. An octavo text volume was issued, but rarely accompanies the plates. Bennett, p. 10; Deák 721; Howes B-413 ("b"); Sabin 5125.

Oblong folio (418 x 623mm). Lithographed title-page with five vignette scenes and 40 tinted lithographed plates (foxing, corner dampstain sometimes encroaching into top right of image, closed marginal tear to pl. 40 repaired with old tape). Original half morocco and blind-stamped cloth, upper cover lettered in gilt (rubbed, board edges showing, creasing and wear to free endpapers).

\$12,000-18,000

250

GREY, William (1819-1872). *Sketches of Newfoundland and Labrador*. Ipswich: S.H. Cowell, Anastatic Press, [c.1858].

A view book of Atlantic Canada, in original printed wrappers. The artist and author, William Grey, was an Anglican missionary who came to Newfoundland to work at the Queen's Theological Seminary, but found an artistic calling. The lithographs here are after his picturesque ink drawings of the landscape and architecture of the region. Sabin 26276.

Oblong quarto (332 x 410mm). Lithograph title page and 24 lithographic plates, 3 preface leaves (dampstaining around edges sometimes in printed area, some spots, final plate somewhat chipped and soiled). Original printed wrappers with printed paper label on cover (spine repaired with cloth tape but sewing largely perished, with some threads remaining but main sheets loose). Custom cloth box.

\$4,000-6,000

251

[HALE, Charles Reuben (1837-1900), JONES, Samuel Huntington (1837-1894), and MORTON, Henry (1836-1902)]. *Report of the Committee appointed by the Philomathean Society of the University of Pennsylvania to Translate the Inscription on the Rosetta Stone*. [Philadelphia: L. N. Rosenthal,] 1858.

First edition of the first complete English translation of the Rosetta Stone, and one of the few American books to be entirely printed by lithograph. Three undergraduate members of the Philomathean society undertook a translation of the famous document, and producing not only a monumental piece of scholarship, but "a notable display of chromolithographic book illustration by the Philadelphia lithographer Louis Rosenthal. The entire book was lithographed, presumably to better accommodate the hieroglyphs, but Rosenthal went far beyond necessity. He created hundreds of crude but exuberant chromolithographs intermingled with the text, showing scenes from Egyptian life or elaborate borders in quasi-Egyptian motifs" (*Stamped with a National Character* 91). Bennett p. 93.

Octavo (224 x 184mm). 153 chromolithographed pages with irregular pagination (some light toning and offsetting, some small edge tears occasionally touching printed area). Contemporary printed boards (rebacked preserving most of original printed spine panel, some areas of restoration). Cloth box.

\$1,000-1,500

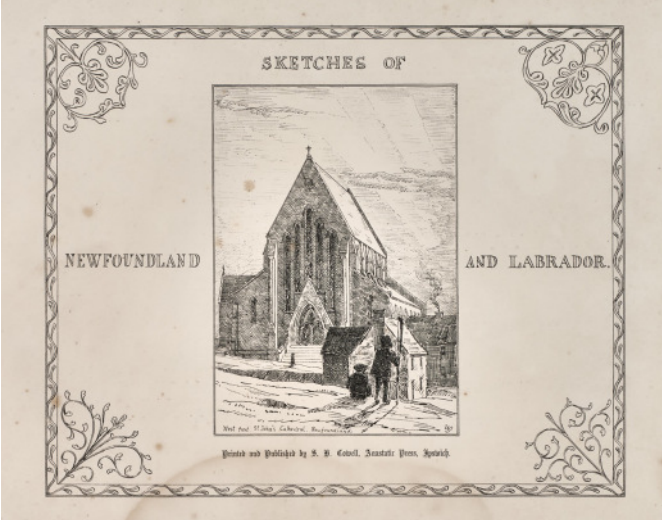
252

PACIFIC RAILROAD SURVEYS. *Reports of Explorations and Surveys, to Ascertain the Most Practicable and Economical Route for a Railroad from the Mississippi River to the Pacific Ocean, Made Under the Direction of the Secretary of War, in 1853-4*. Washington, D.C.: Beverley Tucker [vols 1-11], Thomas Ford [vol -12], 1855-1860.

The first complete quarto Senate issue in original bindings, issued just prior to the start of construction of the transcontinental railroad from Omaha to California. The James F. Hunnewell set. "The Pacific Railroad Surveys of the 1850s, undertaken to determine possible routes for a transcontinental railroad, were the vehicles for the most extensive scientific studies of the 19th century funded by the U.S. government. The geography, geology, and natural history of the American West was exhaustively investigated in a series of expeditions, and the results were published in a thirteen-volume set containing hundreds of hand-colored lithographs and chromolithographs, as well as steel cuts and woodcuts. It is estimated that a total of twenty-one million plates (both colored and uncolored) by different New York and Philadelphia firms were produced by the series between 1855 and 1860. In sheer numbers, it was the greatest printing project of the century" (*Stamped with a National Character*). Each report was printed as it was received and the sprawling set was issued first in a partial octavo and then quarto formats. Oddly, volume 11 in this set has a title-page dated 1855, even though it contains reports through 1860. Vol. 12 is third issue with Senate Doc. unnumbered. *Best of the West* 138; Howes P-3; *Stamped with a National Character* 75; Wagner-Camp 262-267.

12 volumes bound in 13, as issued, quarto (279 x 220). Over 600 plates and folding maps/charts, including tinted lithographs and some hand-colored ornithology plates (intermittent toning and scattered spots/ foxmarks, vol. 1 with corner stain affecting text in the last 20 pages and portions of the folding maps, vol. 5 with pale dampstain to first several leaves, one of the panorama views in vol. 11 separated at fold, the large maps in vol. 11 are brittle with some clean tears through panels and small losses at folds and corners, small corner stain at beginning of vol. 12, part 1). Original half morocco over marbled boards (vol. 1 with stain and slight warping to lower cover, vol. 10 with upper cover started, vol. 12 text block detached from spine, some overall rubbing and minor abrasions, corners showing, small chip from head of vol. 1 spine). *Provenance*: James Frothingham Hunnewell, 1832-1910, bibliographer and senior member of the American Antiquarian Society (bookplates in each volume).

\$4,000-6,000



250



251



252



253
ROESLER, J. Nep (c. 1826-after 1862). [War Scenes.] Cincinnati: Ehrgott, Forbriger & Co, [1862].

Set of striking lithographs showing "pioneering insight into packaging the visual image of the Civil War" (Neely and Holzer). Roesler was an Ohio artist serving in the 47th Ohio Volunteer Infantry, and his work documents the 1861 western Virginia campaign which definitely severed West Virginia from the rest of the Old Dominion. Beyond the romanticized images of soldiers in their off hours, the plates are notable for their attention to the dramatic landscape of the region. *America Pictured to the Life* 56; Howes R-408; Mark Neely & Harold Holzer, *The Union Image*, pp. 60-68.

Oblong portfolio (322 x 423mm). 19 lithographic plates (of 20, lacking plate "Thunder-storm (Big Sewell Mountain);" dampstained and with some spotting). Loose in custom solander box with original cloth boards laid in. *Provenance*: Sallie M. Cary, Lewisburg, Virginia (name written on inside of board in pippen code and inscription on one plate).

\$2,500-3,500

254
DEWEY, Dellon Marcus (1819-1889) et al. *The Colored Fruit Book, for the use of Nurserymen, containing accurate Specimens of Colored Fruits and Flowers*. Rochester, NY: D.M. Dewey, 1862.

Selection of life-like pomological plates from leading horticultural artists for the use of American nurserymen. "In Rochester, New York, a remarkable local industry sprang up around the need to illustrate sales catalogues for the fruits and flowers grown in the region's burgeoning nursey business. The color plates produced in Rochester up to the 1870s were largely produced by stencil and hand coloring, and are particularly appealing as a form of folk art. Later in the century, chromolithography replaced these earlier forms ... Such books were generally made up of loose plates to suit the individual firm, often mixing work from different printers or ones executed in different mediums. As a result, virtually every album is unique in its makeup" (*Stamped with a National Character*). This album, put together to advertise the botanical wares of "J.H. Pike," contains many plates by the prolific bookseller Dellon Marcus Dewey, as well as some from Darrow's "Fruit and Flower Series" and "Kelloggs Series of Fruits, Flowers, and Ornamental Trees," mixed and matched to meet the seller's needs. See *Stamped with a National Character* 70; Oak Spring *Pomona* 64; Jason Dean, "In Living Color: Crystal Bridges and its American Color Plate Collection," in *Art Documentation* 31.1 (2013), pp. 87-99.

Quarto (280 x 211mm). Title printed in blue and red, 43 color pochoir prints, stencils, and chromolithographs (some plates toned, dustsoiling throughout, a few small edge tears, some spots and stains, a few captions just shaved). Contemporary sheep-backed boards with title gilt stamped on front cover (upper spine perished, corners showing, worn). *Provenance*: J. H. Pike (name gilt on title, likely a nurseryman) - "Jacob K. Stutt (?)" of Michigan (pencil inscription on flyleaf).

\$3,000-5,000



255
[HOMER, Winslow (1836-1910).] *Campaign Sketches*. Boston: L. Prang & Co., [1863].

Winslow Homer's large Civil War lithographs, called the first American artist's book. Winslow Homer moved to New York from Boston in 1859, and a few years later he made a name for himself as the premier illustrator of the Civil War, for *Harper's Weekly*. He joined General McClellan's Army of the Potomac and spent five weeks with them on the campaign to reach Richmond.

The publisher of this series, Louis Prang (1824-1909), was not yet the renowned chromolithographer he would become, but an up-and-comer like Winslow Homer himself. Homer was unhappy with the winnowing down of his illustrations necessary for newsprint publication in *Harper's* and was probably delighted to collaborate with Prang and have more artistic control. These six lithographs were intended as a first series, but they were not strong sellers, and no continuation was published. Rather, Homer and Prang collaborated on a less ambitious project, a series of small-format caricatures called "Life in Camp." The subject matter in *Campaign Sketches* also avoids battle scenes. The titles are "The Letter for Home," "Foraging," "The Coffee Call," "Our Jolly Cook," "A Pass Time," and "The Baggage Train." Two of the scenes prominently depict Black men: an offensive caricature of a camp cook, and a more sympathetic image of two men riding on the back of a covered wagon. Rare. This is only the second complete set of six that we locate in the auction records (that set also lacking the original wrappers).

Comprising six duotone lithographs, 360 x 275mm sheet size (reinforced with card, repairing some closed edge tears, "Pass Time with closed tear through caption). Lacking wrappers. Individually matted; housed in a quarter morocco solander case.

\$15,000-25,000





256

256
PALLIÈRE, [León] (1787-1820). *Album Palliere Escenas Americanas Reduccion de Cuadros, aquarelles y bosquejos*. Buenos Aires: Fusoni [1864].

Rare album of lithographs made in Buenos Aires. The 52 South American scenes were drawn by Pallière and then printed as lithographic plates by J. Pelvilain. Most plates are of Argentina, with a few of Brazil, Uruguay, Chile, and Bolivia. The views consist primarily of rural scenes, and many of these images portray local inhabitants in a variety of activities. Pallière was born in 1823 in Rio de Janeiro to French parents. He travelled to France as a young child and eventually studied art there. He continued his artistic training both in South America and in Europe before returning to South America, where he travelled for the next decade in Argentina, Brazil, Uruguay, Chile, and Bolivia, producing the images found in this volume. Palau 211114.

Oblong folio (304 x 450mm). 52 lithograph plates, nearly all tinted (some foxing to margins). Modern half morocco over pebbled boards.

\$15,000-25,000

257
[EHROGTT, FORBRIGER & CO.]. *Portfolio of Civil War Portraits*. [Cincinnati, 1863 or 1864.]

An album of Civil War lithography. Perhaps in late 1861, and certainly by mid-1862, the Cincinnati lithographic firm of Ehrgott, Forbriger & Co. began issuing a series of portraits of Civil War figures—politicians as well as army and navy officers. These prints, which the firm continued to issue as late as 1864, were of a type published by other lithographic firms of the day, such as Currier & Ives, E.B. & E.C. Kellogg, Gibson & Co., and J.H. Bufford. The subject was shown in an idealized setting, often with troops for the generals, ships for the admirals, and appropriately impressive surroundings for the politicians. Some of the early images issued by Ehrgott, Forbriger & Co. were chromolithographs or had tint stones, but later they were issued simply as uncolored lithographs. While of a familiar type of print, there are two particularly interesting aspects of these prints which do not apply to the other publisher's prints, viz. their use of repeated backgrounds and their being issued in bound portfolios.

Folio (407 x305mm). Thirty-seven lithographic plates, two in color (light foxing). Contemporary plain black buckram, rebacked in black morocco (light wear at extremities).

\$5,000-8,000



257

258
SEARCH, Elizabeth Maria (1819-1894), et al. [Pomological plates]. Probably Rochester, 1860s?

An album of horticultural illustrations of fruit, flowers, and trees, likely for use by nurserymen. For more on the Rochester horticultural printing industry, see lot 254. Most of these prints are after work by Elizabeth Search, mother of Charles M. Search, himself a producer of horticultural plates, accompanied by prints from DM Dewey and Darrow. According to Reese, "such books were generally made up of loose plates to suit the individual firm, often mixing work from different printers or ones executed in different mediums. As a result, virtually every album is unique in its makeup" (*Stamped with a National Character*). See *Stamped with a National Character* 70-72; Oak Spring *Pomona* 64; and Jason W. Dean, "In Living Color: Crystal Bridges and its American Color Plate Collection," in *Art Documentation* 31.1 (2013), pp. 87-99.

Quarto (270 x 199mm). 82 plates comprising lithographs finished by hand, pochoir prints, watercolors, and stencils, with printed or manuscript captions, in some cases pasted on, one plate with a lithograph of a pear pasted to the reverse (some toning and soiling, small tears and spots, some leaves chipped or shaved with losses to captions, one leaf loose from binding, dampstaining at ends). Contemporary brown cloth (very worn, with old repairs to spine and joints). *Provenance:* various illegible pencil inscriptions on flyleaves, with pencil annotations throughout noting planting seasons.

\$2,500-3,500



259

259
PYE, Thomas (1840-c.1877). *Canadian Scenery: District of Gaspé*. Montreal: John Lovell, 1866.

First edition of an attractive and informative view book of coastal Canada. It seems that part of the goal of this publication was to encourage the continuation of the Intercolonial Railroad and further settlement of the region. Sabin 66864.

Folio (330 x 250mm). Lithographed map, 20 tinted lithographs on 19 sheets (some light toning and occasional staining). Contemporary publisher's stamped cloth (neatly rebacked preserving original cloth, neat repairs around edges).

\$1,000-1,500



259



"In the clear atmosphere of the mountains and plains, objects at all times are seen with such distinctness that persons not familiar with the country are sure to be deceived in regard to distances."

260
MATHEWS, Alfred E. (1831-1874). *Pencil Sketches of Colorado, its Cities, Principal Towns and Mountain Scenery*. New York, 1866.

First edition of this magnificent series of documentary views. "Mathews' spectacular lithographs of Colorado are among the most lavish found in western view books. They are mainly devoted to mining towns and scenes in the Rockies. The artist came to Colorado in 1865, having honed his illustrative skills while a Union soldier during the Civil War ... The color plates, printed by Julius Bien in New York, make this a beautiful and important work" (*Best of the West*). Mathews' aims in creating this book are two-fold, to convey some "idea of the beauty and grandeur of the natural scenery in the mountains," and "to represent that portion of the country to which interest is attached on account of the rich gold and silver mines." Mathews' level of documentary precision, in terms of the machinery, landscape and town life, has been highly commended. According to Streeter, "apparently contemporary viewers could identify in the street views the rigs of various townspeople." Deák 808; Bennett, p. 72; *Best of the West* 169; *Creating America* 73; Graff 2709; Howes M-413 ("c"); Reps 30 (identifying 16 of the lithographs as urban views); Streeter sale 2171.

Oblong folio (336 x 482 mm). 36 scenes on 23 color-tinted lithographed plates by J. Bien (some finger-soiling, mild spotting mostly to first and last few plates and a bit heavier on "F Street, Denver," frontispiece with a marginal taped tear, small spot in sky of above "Central City, looking up Spring Gulch," "Twin Lakes" view with margin extended on bottom edge). 20th century quarter calf to style, with original gilt-stamped titling piece affixed to front cover (spine sunned). *Provenance:* Matthew Bishop (ownership inscription, possibly his pencil note updating the population data for Denver as of 1882).

\$30,000-50,000





261
CHICAGO – SHEAHAN, James W. (1824-1883), text, and Louis KURZ (1833-1921), lithographs. [Wrapper title:] *Chicago Illustrated*. Chicago: Jevne & Almini, 1866.

"'Chicago Illustrated' captured the spirit of an American city of the Gilded Age as Birch had captured that of Philadelphia in 1800"—America Pictured to the Life

First edition of this unparalleled portrait of pre-fire Chicago. The lithographed views by Austrian-born Louis Kurz depict Chicago's bustling streets, major transportation sites, and its prominent architecture. Otto Jevne and Peter M. Almini were partners in a Chicago decorating firm specializing in ornamental painting who in 1865 joined three lithographers, including Kurz, to form the Chicago Lithographing Company. Kurz later formed the famous Kurz & Allison firm, which drew and lithographed the prints for this ambitious portfolio, entitled *Chicago Illustrated*. The text was written by James W. Sheahan, a former Democratic newspaper publisher and journalist who worked for the *Chicago Tribune*. The complete portfolio was originally intended to consist of twenty-five parts, each of which was to contain "at least four

tinted Lithographic Views of the Public Buildings, Churches, important thorough-fares, of the River and Harbor, of the Lake Park and Great Central Depot, and other objects and points of interest." The parts were issued, at \$1.50 per fascicle, between January 1866 and January 1867, when the project terminated. Although the project was never completed, the fifty-two images produced provide a fascinating documentation of pre-fire Chicago, and rank among the finest American city portraits. The former Director of the Chicago Historical Society, Paul M. Angle, considered *Chicago Illustrated* "outstanding for several reasons" including that it "was written, drawn, and published by Chicagoans, and is the best source for the physical appearance of the city that the Great Fire destroyed in 1871" (*Antiques*, Jan. 1953, 61). *America Pictured to the Life* 23; Chicago Ante-Fire Imprints 1047; Howes J-108 ("d"); Sabin 12623.

Oblong folio (280 x 352mm). Pictorial wrapper to part one, 52 tinted lithographic plates and accompanying text (dampstain to upper corner and lower edge through first half). Later half morocco (some minor spotting and rubbing to extremities). *Provenance*: "Ro. H. Laflin" (ownership inscription to title).

\$30,000-50,000

262
CHICAGO – SHEAHAN, James W. (1824-1883), text, and Louis KURZ (1833-1921), lithographs. [Wrapper title:] *Chicago Illustrated*. Chicago: Jevne & Almini, 1866.

German-language version of the preceding lot. More than five million Germans came to the United States in the 1800s (with a million arriving in the 1850s alone, the decade before the present book was published), the largest foreign-language group at the time. The majority moved to the Midwest, between Missouri, Ohio, and Wisconsin, but they often stopped first in Chicago and those with marketable skills in the city frequently stayed. From 1850 until the turn of the century, people of German descent constituted the largest ethnic group in the city. In 1860 the German-born accounted for twenty percent of Chicago's population (Keil & Jentz, *German Workers in Chicago*, University of Illinois Press, 1988). The present volume with German text is unrecorded in the bibliographies. *Chicago Illustrated* was originally issued in parts; this volume includes 36 of the 52 plates that were issued. For English-language text see: *America Pictured to the Life* 23; Howes J-108; Sabin 12623.

Oblong folio (280 x 353mm). Pictorial wrapper to part one, 36 tinted lithograph plates, and accompanying German text (some fingersoiling and spotting, several leaves and plates with repaired marginal tears, one text leaf with 45mm loss to lower corner). Contemporary half morocco (rebacked with original spine laid down). *Provenance*: owner inscription to front endpaper and title page.

\$12,000-18,000



Rose. Cila qui vende café enbas la halle.
Rose, who sells coffee in the french market.

263
THOMAS, John Jacob (1810-1895). *The American Fruit Culturist*. New York: William Wood & Co., 1875.

Revision copy of an important American horticulture book. Thomas's book was first published in 1846, proving popular and much re-reprinted. This copy has been heavily annotated and corrected with both pen and scissor, possibly by the publisher William Wood, whose newly enlarged edition came out in 1897.

Octavo (215 x 128mm). Chromolithograph frontispiece, in-text figures (text block cracked; some passages cut out or defaced, mostly in preface). Publisher's gilt-stamped cloth (worn).

\$300-500

264
FRÉMAUX, Leon J. (c.1820-1898). *New Orleans Characters*. [New Orleans:] Psychaud & Garcia, 1876.

Presentation copy of a rare New Orleans color plate book. Presentation inscription on the title-page: "A Monsieur Henri Grandjean Perrenaud avec le compliments de l'auteur. L. Frémaux."

"Costume books and illustrations of typical trades and occupations, so common in European color plate books, are comparatively rare in America. The book of New Orleans street characters may be the best example of the genre printed in the United States. It is not surprising that it was produced in the most European of American cities" (*Stamped with a National Character*). The depictions include vendors of rice fritters, apples, ice cream; a chimney sweep; stock speculators and cotton and sugar dealers, etc. Spanish, Native, Black, and Anglo people are all variously depicted and Frémaux's bias is evident. Still, this work provides a rare glimpse at the dress, tools of the trade, and a sense of daily life in Reconstruction New Orleans. *America Pictured to the Life* 76; Bennett, p.44; Howes F-362 ("b"); *Stamped with a National Character* 93;

Folio (351 x 248 mm). Lithographed title with hand-colored oval vignette, 16 hand-colored lithographed plates, most of the street vendors with captions in Creole and English. Original half roan over cloth, front cover gilt-lettered (leather well-worn, minor spotting/sunning to cloth). Custom cloth clamshell box. *Provenance*: Henri Grandjean Perrenaud, 1821-1887, Swiss immigrant who soon settled in San Francisco (presentation inscription) – Hermann Hofer (bookplate) – Pacific Book Auctions, 25 May 2006, lot 59.

\$8,000-12,000

Selling coffee in the French Market, hand-colored lithograph

265
HEARTSILL, William Williston (1839-1916). *Fourteen Hundred and 91 Days in the Confederate Army*. [Marshall, TX: privately printed, 1876.]

First edition presentation copy from the author's son of "the rarest and most coveted book on the American Civil War" (*Basic Texas Books*). This legendary book was printed by the author on a hand-press and illustrated with albumen photos individually mounted into each copy, including a frontispiece photograph of Captain Samuel J. Richardson in a pair of iconic leopard-skin trousers. "This book would be of considerable interest because of the homespun way in which it was produced, even if it were devoid of any other virtues. It is, however, a good narrative in its own right-of the early days of the war in Texas, of operations in Arkansas and Louisiana, of Heartsill's capture and imprisonment in the North, of his travels through the north to City Point, Virginia, for exchange" (Harwell). *Basic Texas Books* 89; Harwell, *In Tall Cotton* 86; Howes H-380 ("b").

Octavo (207 x 148mm). With 61 mounted albumen photographs throughout (occasional spots and dustsoiling, a few photographs a little worn). Contemporary green cloth (recased, worn). Custom chemise and half morocco slipcase. *Provenance*: gift inscription from Charles Edwin Heartsill to Professor Joseph Jones, dated March 1893 – Charles R. Sanders, Jr (of Halifax County, VA, purchased from the Eberstadts, book label and note).

\$20,000-30,000

Captain Richardson in leopard-skin trousers, albumen photograph.



Capt. Sam. J. Richardson.



266

MILLARD, Hannah (1827-1800), artist. *Grapes and Grape Vines of California*. San Francisco: Edward Bosqui & Co., 1877.

First edition of the extremely rare first California ampelography and first color-plate book printed in California. "The California wine industry had its first great flowering in the years after the Civil War. This beautiful and exceedingly rare book, with its chromolithographed plates of California wine grapes, was published by the innovative San Francisco printer Edward Bosqui. It exemplifies the mixture of artistic and technical detail found in the great illustrated natural history books of the nineteenth century" (*Pictured to the Life*).

Inspired by European works of a similar nature, the publishers hoped to demonstrate "the beauty, variety, and superiority of the fruit of California's burgeoning vineyards... [it] stands as the most beautiful of all California vinicultural books" as well as "one of the most beautiful illustrated books published in California" (Kurutz). The ten large plates are oleographs, a labor-intensive type of chromolithograph designed to imitate oil painting on canvas. Each color requires a separate stone, resulting in up to 28 impressions just to print a single plate—a total of 250,000 impressions for the full run of the book. The plates were executed by William Haring after paintings by the California artist Hannah Millard. Her "watercolor illustrations of ten grape varieties, painted in the vineyards at vintage time, are contributions to the science of viticulture. They are the first thus far in this country to picture in color both sides of the leaves of grapes, with the clusters and the tendrils on the canes. These are indispensable in identifying individual grape varieties among the more than ten thousand named throughout the world" (Adams). The text accompanying each plate was likely written by Arpad Haraszthy, commissioner of the association, and is of particular interest as a snap-shot of the pre-phylloxera era of wine growing in California.

After its completion, the stones were destroyed. According to Kurutz, today very few copies exist, with many of the plates having been framed by subscribers even before their first binding. Bosqui's print shop was destroyed in the 1906 San Francisco Earthquake and Fire, apparently along with his stock of *Grapes and Grape Vines of California*. It is not recorded at auction. This copy was previously owned by two great wine book collectors: Leon Adams and Gail Unzelman. *Pictured to the Life* 67; Amerine and Borg, *Bibliography on Grapes, Wines, Other Alcoholic Beverages, and Temperance*, 766; Kurutz, *California Printing* 25; Leon Adams, "An Historical Note on *Grapes and Grape Vines of California*" in Harcourt Brace Jovanovich's 1891 facsimile edition of the book.

Folio (492 x 356mm). 10 chromolithographs (some foxing to plates, occasional offsetting to text leaves, a few small marginal tears). Text printed on rectos only. Contemporary half morocco (a little wear at extremities, hinges reinforced). *Provenance*: Leon Adams, 1905-1995, American journalist and founder of the Wine Institute (inscription) – Gail Unzelman (bookplate).

[*With:*] *Grapes and Grape Vines of California*. New York and London: Harcourt Brace Jovanovich, 1981. Original cloth with printed vinyl jacket. *Provenance*: Gail Unzelman (bookplate).

\$80,000-120,000

Zinfandel grapes,
oleograph





267

267
STRECKER, Herman (1836-1901). *Lepidoptera, Rhopaloceres and Heteroceres, Indigenous and Exotic; with Descriptions and Colored Illustrations*. Reading, PA: Owen's Steam Book and Job Printing Office, 1872-1877.

Rare plates of butterflies, in original parts, by an American tombstone sculptor. Strecker funded this project, published in parts over several years, through his work sculpting funeral monuments. He collected the specimens and drew them on the stone himself; many of the parts include notices requesting samples of specific species. His collection is now held by the Field Museum in Chicago. According to Bennett, only 300 copies were printed. Bennett p. 102.

Fifteen parts, quarto (292 x 233mm). 15 chromolithographs with tissue guards. Original stab-sewn printed wrappers in buff, yellow, and blue (pts. 3 and 15 without threads, wrappers generally in good condition but some with small chips, and closed tears or repairs along the spine crease, a few unevenly toned). *Provenance:* Part 13 with presentation inscription from the author to C.L. Himes.

\$3,000-5,000

268
POPE, Alexander, Jr. (1849-1924). *Upland Game Birds and Water Fowl of the United States*. Text by Ernest Ingersoll. New York: Charles Scribner's Sons, [1877]-1878.

First edition. These fine plates have both ornithological and sporting interest. Although only Pope's name appears on the title-page, the text was written by Ingersoll. *Fine Bird Books*, p. 132; Nissen IVB 737

Broadsheet folio (675 x 505mm). (Text leaves spotted and a few with dampstains, penultimate caption leaf tattered and soiled.) With 20 chromolithographed plates mounted on card (clean, only about 3 with a few tiny spots or rubs). Modern green morocco and buckram, spine gilt-lettered, original pictorial gilt cloth cover label preserved.

\$4,000-6,000



268



269
SHERIDAN, Philip H. (1831-1888) and SHERMAN, William Tecumseh (1920-1891). *Reports of Inspection Made in the Summer of 1877*. Washington: Government Printing Office, 1878.

First edition. After the Civil War, Sherman turned his attention West to the suppression of the plains Indians and the development of the trans-continental railway. This book contains the report of a trip through Yellowstone country, with his protégé, Philip Sheridan, to map a potential rail route. Howes S-397.

Octavo (225 x 143mm). 10 folding maps (a little toning and some light soiling along map creases). Contemporary half morocco (spine a little sunned). *Provenance:* according to a pencil note, this volume was once part Philip Sheridan's library, purchased en bloc by Lowdermilk (i.e. the early Washington, D.C. booksellers, W.H. Lowdermilk Co.).

\$1,000-1,500

270
EQUESTRIAN PORTRAITS - [Cover title:] *Celebrated Horses of America*. [Boston:] E.K. Dunbar & Co. [c.1881-1882].

A rare and fine series of equestrian portraits after Scott Leighton, Henry Stull, and others. Rare at auction: RBH and ABPC record only one complete copy in the past 100 years, sold in these rooms on 3 December 2010. Originally issued in ten parts in wrappers, as described by Goodspeed's in 1914 (the only record of a copy in the trade we have been able to find, and the only record of its original form). The subjects comprise: Volunteer, St. Julien, Parole, Ten Broeck, Maud S., Harold, Luke Blackburn, Nevada, Daniel Lambert, Smuggler, Leamington, Bonnie Scotland, Iroquois 1878, Foxhall 1878, Almont, Piedmont, Santa Claus, Messenger Duroc, Hindoo, Thora, Clingstone, Captain Lewis, Edwin, Thorne, and Black Cloud. The letterpress leaves that accompany each plate give a detailed account of ownership, bloodline, and record.

Folio (462 x 580mm). 24 chromolithographs (275 x 278mm) on mounts, each with descriptive text leaf (occasional loss at corners of plates, a little soiling, text pages with some creasing or short tears; two plates with minor repairs, one with in-painting to loss at top edge.) Original black half morocco with brown cloth (some wear to cloth, wear to front joint with part of spine detaching).

\$8,000-12,000



271
FORD, Henry Chapman (1828-1894). *Etchings of the Franciscan Missions of California*. New York: [Studio Press,] 1883.

First edition, deluxe issue with each etching individually signed by the artist. The suite comprises 24 views of the California Missions, each signed by the artist, being all 21 of the historic Franciscan missions of Alta California, plus two views each of Santa Barbara and Carmel, and a view of Pala (the Mission Station attached to San Luis Rey). By 1883, Santa Barbara alone remained under the control of the Franciscans. The etchings are ordered from south to north, in the order in which they were founded and as a traveler would encounter them on El Camino Real. Henry Chapman Ford, an American-born artist, studied overseas for a few years the returned, later co-founding the Chicago Academy of Design and serving as its President in 1873. This deluxe issue was done in an edition of 50 copies on Japan paper, this copy without limitation statement. Howes F-250 ("b").

Folio (560 x 425mm). String-tied text booklet plus 24 etchings, each printed on Japan paper, signed and dated in the plate "H.C. Ford '83", and signed in pencil by the artist in the lower right margins (booklet with cover page detached, creasing, wear to fore-edge, pl. 2 with a small stain in lower margin, a few scattered very pale foxmarks/spots to plates, some occasional very faint mat-toning). The prints tipped into window-mounts. Housed together in original gilt-lettered half morocco and green cloth portfolio (rubbed). Wooden box with clasps. *Provenance:* Kenneth E. Hill (bookplate to portfolio).

\$12,000-18,000



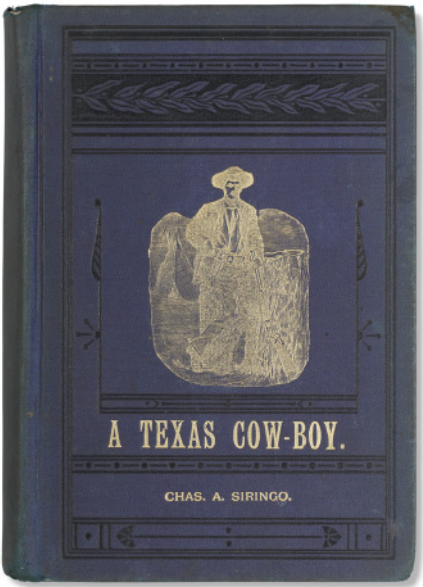
The author in his "Cow Boy Uniform," chromolithograph

272
SIRINGO, Charles (1855-1928). *A Texas Cow Boy; or, Fifteen Years on the Hurricane Deck of a Spanish Pony*. Chicago: M. Umbdenstock, 1885.

The first edition of "the first autobiography of a cowboy, and unquestionably one of the most important range books" (*Six Score*). The Texas bibliographies are lyrical in praise of Siringo's tale: "This is the most authentic book on the Texas cowboy ... J. Frank Dobie said that 'no record of cowboy life has supplanted this rollicky, reckless, realistic chronicle,' and that it is 'the most real non-fiction book on cowboy life. Will Rogers commented, 'Why, that was the Cowboy's Bible when I was growing up.' J. Evetts Haley said that 'no single writer typified the achievement of cowboy literature, from the plane of the dime novel to one of character and distinction, so well as Charles Siringo.'" Original printed in an edition of 2000 (half in wrappers and half in cloth as here), estimates are that a quarter of a million copies were issued in Siringo's lifetime. Adams *Herd* 2077; Adams *Six-Guns* 2032; *Basic Texas Books* 185; *Best of the West* 200; Dobie, p. 119; Dykes *Kid* 17; Graff 3804; Howes S-518 ("b"); *Six Score* 99.

Octavo (196 x 138mm). Chromolithographed additional title and frontispiece (these are identical to the wrappers of the wrapper issue); two vignette wood-engraved portraits of the author, "in cow boy uniform," and "after he become stove-up" (some fingersoiling). Original pictorial cloth stamped in black and gold (spine and edges sunned, tips showing, hinges weak). Custom morocco-backed clamshell box.

\$20,000-30,000





273

MUIR, John (1838-1914), editor. *Picturesque California and the Region West of the Rocky Mountains, from Alaska to Mexico*. San Francisco & New York: The J. Dewing Company, 1887-1890.

Picturesque California in original wrapped parts, featuring a plethora of engravings, etchings, and photogravures after the Western Art of Frederick Cozzens, Thomas Hill, Thomas Moran, Frederic Remington, William Keith, and many others. Muir's work was delivered to subscribers in over more than two years, in 30 monthly parts. Muir wrote seven of the articles in addition to editing the work. *BAL* 14744; Cowan, p.486. Currey & Kruska 257 (format "A").

Thirty parts, folio (417 x 305mm). Extensively illustrated. Original pictorial wrappers (backstrips perished and contents loose). Original gilt-lettered cloth portfolio. Custom solander box. *Provenance*: Kenneth E. Hill (bookplate to box, artist index of plates laid in, presumablyt Hill's). Sold as a collection of plates, not subject to return.

\$1,200-1,800

274

[VOLCK, Adelbert J. (1828-1912).] *Confederate War Etchings*. [Philadelphia. c.1880.]

The second edition of Volck's infamous collection of Civil War etchings. This is the second edition, reissuing work that first appeared in the first and second series issued by subscription between 1861 and 1864, under the name "V. Blada." The first series was entitled *Sketches from the Civil War*. It contained thirty etchings and was suppressed because its content bordered on treason. A second series was issued sometime before the end of the war, bringing the total number of etchings to forty-five. However, the wartime issues are rare to the point of extinction, and none have appeared on the market in modern times. This set is the reissue as described by Howes, generally thought to be done in the 1880's; the label on the cover indicates that this is no. 69 of 100 copies printed. Howes V-138.

Folio (290 x 380mm). Index leaf, correctly issued without title page, and 29 line etchings on India paper (occasional foxing and marginal wear). Laid in loose to blue speckled paper boards with cloth backstrip (worn at extremities, torn along backstrip and nearly separated). Cloth clamshell.

\$1,500-2,500

275

MARLOW, George (1858-1945) and Charles MARLOW (1860-1941). *Life of the Marlows as Related by Themselves*. Ouray, Colorado: Kelley & Hulaniski, 1892.

First edition of this account of the five Marlow brothers, told by the only two to survive. Caught in a conspiracy concocted by a Texas sheriff, the Marlow brothers' "tale of adventure" (as advertised on the front wrapper) involved a shoot out with the county's entire male population. Rare at auction: RBH records no copies of the first edition, and ABPC records only one, selling in 1994. Howes M-295 ("b").

Octavo (194 x 140mm). Modern wrappers (original front wrapper laid down, loss at margins). (Frontispiece, title page, and several other leaves in facsimile; a few other leaves at beginning and end with varying degrees of restoration, most strengthened and reinserted on stubs.) Custom quarter morocco slipcase. [*With:*] A tin type of one of the brothers.

\$1,000-2,000



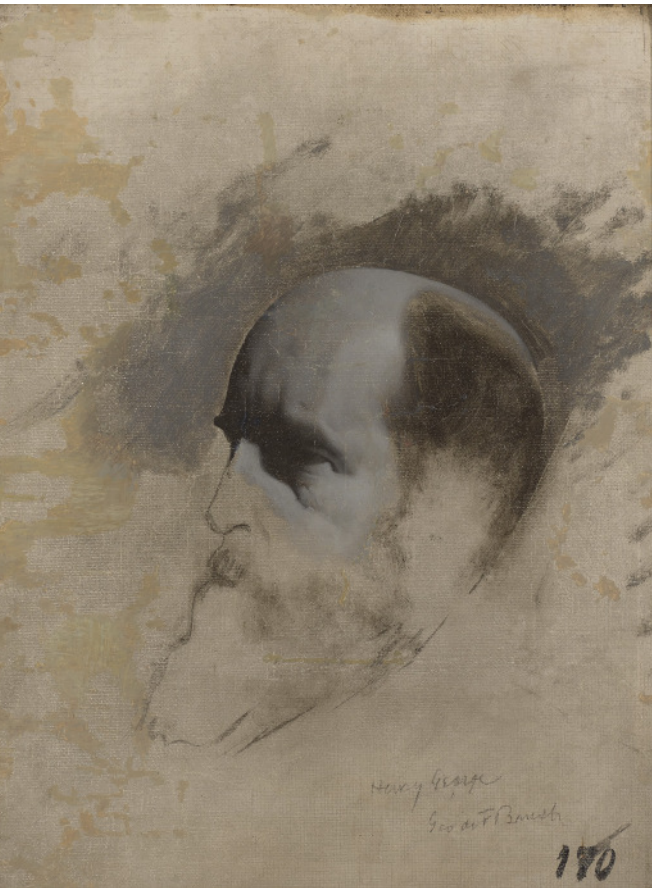
276

GARLAND, Hamlin (1860-1940). *Main-Travelled Roads. Six Mississippi Valley Stories*. Boston: Arena Publishing Company, 1891.

Presentation copy of the first edition of the author's first novel, inscribed: "To Henry George whose work I revere, whose personal friendship I am proud of. From a disciple, Hamlin Garland. June 11/91." "In these tales of the middle border, the fertile prairie was no longer glamorous, life on the farm was a drab, treadmill existence, and the mortgage-lender became the symbol of capitalist exploitation. Romance and humor were swept away, and the artist brooded bitterly over social injustice. These were the seeds of the modern proletarian novels (*Grolier, American*). Merle Johnson, p. 200; *Grolier, American* 95.

Octavo. Publisher's gray stamped cloth (spine lightly sunned, hinges tender). Slipcase and chemise. *Provenance*: Henry George (1839-1897, American economist and Grolier member; presentation inscription) – Katharine de Berkeley Parsons (morocco bookplate, her sale, Sotheby's, New York, 6 October 1976, lot 88) – H. Bradley Martin (bookplate; his sale, 30 January 1990, lot 2050).

\$800-1,200



•277

GEORGE DE FOREST BRUSH (1855-1941)

Portrait of Henry George
signed 'Geo de F Brush' and inscribed with title (lower right)
Painted in 1888

Literature:
N.D. Bowditch, *George de Forest Brush: Recollections of a Joyous Painter*, Peterborough, New Hampshire, 1970, p. 44.
N.K. Anderson, *George de Forest Brush: The Indian Paintings*, exhibition catalogue, Washington, D.C., 2008, p. 98 n. 36.

The present work is a study for Brush's portrait of Henry George, the American social reformer and author of *Progress and Poverty* (see preceding lot). Two known versions of the final portrait are in the collections of the Metropolitan Museum of Art in New York (1903) and the National Portrait Gallery in Washington, D.C. (1895).

\$2,000-3,000



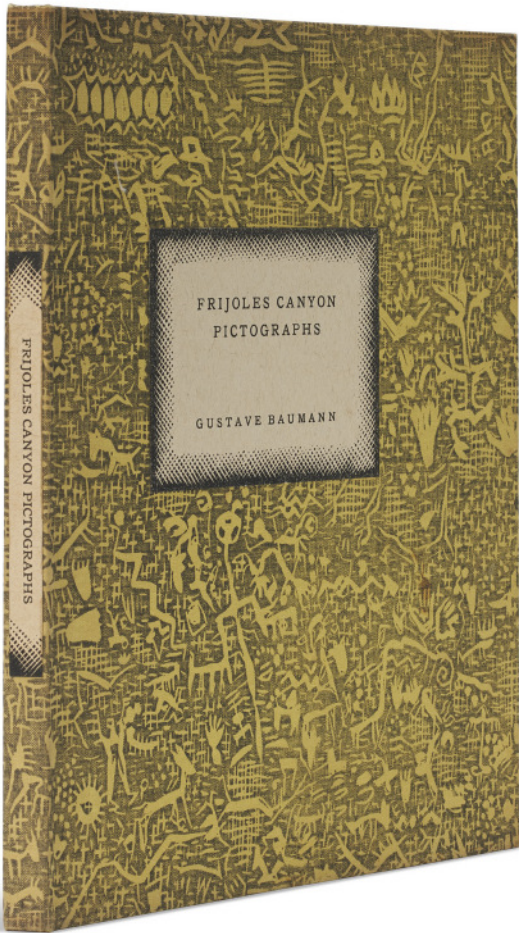
278

WALTON, William (1843-1915). *World's Columbian Exposition MDCCXCIII Art and Architecture*. Philadelphia: George Barrie, 1893.

A lavishly illustrated record of the art and architecture displayed at the 1893 World Columbian Exposition in Chicago.

Two volumes, folio (415 x 280mm) 130 plates in total, including facsimiles, facsimile-typogravures, typogravures, photogravures, and etchings. Black morocco, decorated with pictorial leather onlays and gilt, all edges gilt (some wear at joints and extremities, volume two with a few light abrasions around joints on front cover).

\$4,000-6,000



279

BAUMANN, Gustave (1881-1971). *Frijoles Canyon Pictographs*. Santa Fe: Writer's Editions Inc., 1939.

Signed, limited first edition, one of 480 copies. The fine illustrations by Baumann depict the pictographs at Rito de los Frijoles. Sadly, even in Baumann's time, the original drawings suffered and were more or less obliterated. Prospectus laid in.

Quarto. Illustrated throughout with color woodcut prints, including one folding triptych, signed by the artist (narrow crease at outer edge of folding plate). Original patterned cloth, paper spine and cover labels, patterned endpapers, glassine jacket (jacket browned and chipped).

\$800-1,200



280

LAURA GILPIN (1891-1979)

The Grand Canyon, c. 1930s
platinum print
credited and titled on affixed artist's label (mat, verso)
image: 7 1/2 x 9 1/2 in. (19 x 24.1 cm.)
sheet: 8 x 9 7/8 in. (20 x 25 cm.)

\$5,000-7,000

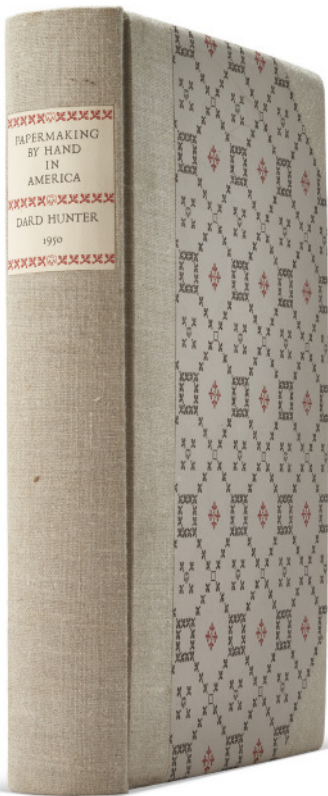
281

HUNTER, Dard (1883-1966). *Papermaking By Hand in America*. Chillicothe, Ohio: Mountain House Press, 1950.

A fine copy of the author's magnum opus. "The most authoritative history of early American papermaking is Dard Hunter's sumptuous, large folio *Papermaking by Hand in America*, a tour de force on one-man bookmaking, set by the author in a handcut type and hand-printed on handmade paper manufactured at the author's own mill...Hunter spared no expense to record and evoke the paper mills of the preindustrial era" (Bidwell). With a 1951 typed letter signed by Hunter and a photo of his press affixed to preliminary pages. The letter reflects on the recent passing of Hunter's wife; he writes, "Mrs Hunter has always been a great help to me in the printing of the various books and she will be sadly missed. [...] Her demise was a tremendous shock to me and it is now very doubtful if I will ever again do anything with book production. The edition of "Papermaking by Hand in America" will be my last..." The thick folio volume was to have been issued in an edition of 210 copies, but the author's own bibliography says that only 180 were completed. This is copy number 45. Bidwell, John, "The Study of Paper as Evidence, Artefact, and Commodity" in *The Book Encompassed: Studies in Twentieth-Century Bibliography*, ed. Peter Davison, pp. 69-82; Schlosser 41.

Folio (415 x 285mm). 123 facsimiles of documents and watermarks and 42 reproductions of labels used by early paper manufacturers. Half linen, patterned paper boards, printed spine label. Custom quarter morocco box.

\$5,000-8,000



TRAVEL AND
NATURAL HISTORY
LOTS 282-323



282

SIR THOMAS PHILLIPPS – small box containing 30 geological and paleontological specimens.

The oldest records from the Thomas Phillipps collection. These 30 small fossils are each nestled in wool within a marbled paper box. They were purchased privately by Alan Thomas after the Phillipps sales, which, according to Anthony Hobson, he felt was “an appropriate coda to his participation in the 13 years of sales.” They are accompanied by a c. early 19th-century manuscript inventory in French. See *Fine books and book collecting: Books and manuscripts acquired from Alan G. Thomas and described by his customers on the occasion of his seventieth birthday* (1981).

30 small fossils in a box with compartments (218 x 173 x 32mm). Custom chemise and slipcase. *Provenance:* Sir Thomas Phillipps (1792-1872; English antiquary and bibliomaniac; sold to:) – Alan G. Thomas (1911-1992; English collector and bookseller; his sale, 22 June, 1993, lot 422).

\$1,200-1,800



283

DRAKE, Sir Francis (c.1540-1596) – Medal commemorating the Defeat of the Spanish Armada. Netherlands, 1588.

Medal struck to celebrate the crushing defeat of the Spanish Armada by Elizabeth I's commander, Sir Francis Drake. England's decisive naval victory over the Catholic King Philip II was felt throughout Protestant Europe, and the Dutch medallist Gerard van Bylaer (1553-1617) created a number of designs commemorating the moment, with this possibly among them. Fernández Duro, *La Armada Invencible*, pp. 217-218; see LOC, The Kraus Collection of Sir Francis Drake, no. 57

Silver, 30mm diameter, struck in the Netherlands. Obverse: “HISPANI FUGIUNT ET PERIUNT NEMINE SEQUENTE,” Spanish galleon crashing into a rock. Reverse: “HOMO PROPONIT DEUS DISPONIT,” family kneeling in prayer, date 1588 below.

\$2,000-3,000



284

HUGHES, Griffith (1707-c. 1758). *The Natural History of Barbados*. London: Printed for the author, 1750.

One of the earliest botanical studies on Barbados, with hand-colored flower plates by Ehret, a book "to place beside Catesby's Natural History" (Hunt). First edition of the quarto issue, which according to Hunt presumably preceded the folio issue published in the same year. "Hughes had an advantage over Catesby in that the majority of the Barbados plates were drawn by Ehret, while just three of Catesby's are from that gifted artist's hand. Probably several of the unsigned Barbados plates are also by Ehret, as he may have signed only those that he felt were good" (ibid.). It is a bibliographically interesting book which Hughes seems to have continued to work on as it was going through the press and has "many charming features" (ibid). It was not well received by the scientific community, but remains notable for being possibly the first description in print of the grapefruit, which Hughes calls the "Forbidden Fruit" of Barbados. Holden 425; Sabin 33582; Hunt 536.

Quarto (360 x 231mm). With list of subscribers and additional errata slip pasted to errata leaf. Folding map of Barbados, 30 engraved plates of which 25 are hand-colored, engraved headpieces (some toning). Contemporary English paneled calf, red edges (some light wear). *Provenance:* armorial bookplate and manuscript bibliographic notes pasted to pastedowns.

\$8,000-12,000





285
EDWARDS, George (1694-1773). *A Natural History of Uncommon Birds and of some other Rare and Undescribed Animals*. London: for the Author, 1743-51. [With:] *Gleanings of Natural History ... Glanures d'histoire naturelle*. London: for the Author, 1758-64.

First edition of this important English ornithological work containing detailed descriptions of birds, many of which had not previously been illustrated. The majority of them were foreign species, usually drawn from live specimens in captivity in London. Linnaeus gave about 350 birds their scientific names based on Edwards's descriptions. The *Gleanings* was issued as a sequel to the main work. "One of the most important of all bird books, both as a Fine Bird Book and a work of Ornithology" (Sitwell). Anker 124; Nissen IVB 286; Sitwell p.93; Zimmer pp.192-94 and 198-99.

5 volumes, quarto (284 x 217mm). Hand-colored engraved frontispiece, 2 engraved portraits, and 362 hand-colored plates with continuous numeration, list of subscribers. (A few light spots and stains, some offsetting.) Contemporary English blue morocco gilt, red morocco labels on spines, gilt edges (most hinges discreetly repaired, a few very light signs of wear). *Provenance:* The Sporting Library of H.R.H The Prince Henry, Duke of Gloucester (Christie's, 27 January 2006, Lot 564) - Michael Lerner (Bonhams New York, 16 April 2012, lot 5161).

\$25,000-35,000

286
CATESBY, Mark (1682-1749). *Hortus Europae Americanus: or a Collection of 85 Curious Trees and Shrubs, the Produce of North America*. London: J. Millan, 1767.

Fine copy of the first edition, second issue, with cancel title dated 1767. The first issue of this work was brought out in 1763 under the title *Hortus Britanno-Americanus: or, A Curious Collection of Trees and Shrubs*. The new title was meant to broaden its market to all of Europe and not just Britain. "The little *Hortus* has always lived in the shadow of the much more spectacular *Natural History of Carolina*, but it encapsulated Catesby's knowledge of many new plants" (*Oak Spring Sylva*, p. 53)—Catesby himself notes in the preface: "By a long acquaintance with the trees and shrubs of America, and a constant attention since for several years to their cultivation here, I have been enabled to make such observations on their constitution, growth and culture, as may render the management of them easy to those who shall be desirous to enrich their country, and give pleasure to themselves, by planting and increasing these beautiful exotics." Catesby was still working on his *Hortus* not long before he died, but it was not published until fourteen years later. The illustrations and text are closely linked to his *Natural History of Carolina*, but since the *Hortus* concentrated on plants, there was room for more detailed directions for cultivation. *Creating America* 15; Dunthorne 73; Hunt 578 (for 1763 issue); Nissen 338; *Oak Spring Sylva* 15.

Quarto (372 x 275mm). 17 engraved plates with original hand color containing 62 illustrations of plants (some mild offsetting to text). Deckle edges preserved on engraved sheets. Modern half diced calf to style. *Provenance:* "A. Knauff" (early ownership inscription to title page, many neat and attractive manuscript captions to illustrations).

\$30,000-50,000



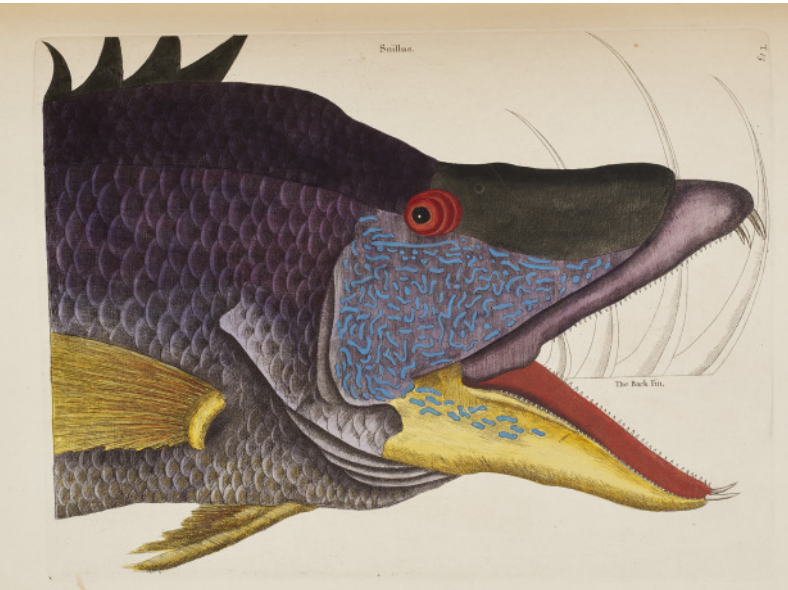
287
CATESBY, Mark. *The Natural History of Carolina, Florida, and the Bahama Islands: containing the figures of Birds, Beasts, Fishes, Serpents, Insects, and Plants*. London: Printed for Benjamin White, 1771.

"A beautiful and vastly important work by the founder of American ornithology, this book embodies the most impressive record made during the colonial period of the natural history of an American colony, and is the most significant work of American natural history before Audubon." —*Struggle for North America*

A fine, uncut copy of the third edition. An early issue, printed on laid paper. Hunt describes the work as "The most famous colour-plate book of American plant and animal life ... A fundamental and original work for the study of American species." Trained as a botanist in London, Catesby travelled to Virginia in 1712, returning in 1719 with an extensive collection of plants. This collection attracted the attention of Sir Hans Sloane, who helped fund Catesby's second trip to Carolina, Georgia, Florida, and the Bahamas from 1722 to 1729. Back in London, he prepared his natural history of the region, drawing a map from his own knowledge and engraving the majority of the plates to reduce the costs of his venture. The first edition was issued by Catesby in parts, completed in 1747, and was the earliest colored book on American birds. Its popularity was such that a second edition was required within five years of his death, undertaken by George Edwards and printed for C. Marsh, T. Wilcox and B. Stichall in 1754. This third edition follows Edwards revisions of the second. Dunthorne 72; Hunt 486 (first edition); *Struggle for North America* 16 (second edition); Sabin 11509.

Two volumes, folio (543 x 360mm). Hand-colored engraved folding map and 220 hand-colored etched plates. Modern half diced calf, deckle edges preserved.

\$100,000-150,000





288

288
ROBERTSON, George (1747-1788), artist. *Six Views in the Island of Jamaica*.
London: John Boydell, 1778.

Some of the earliest views of the Caribbean published as a large folio series. These engravings illustrate the sugar plantations of the slaver William Beckford of Somerly (1744-1799), a cousin of the famous collector. When Beckford moved to Jamaica to supervise his inherited estates there, he brought along the landscape artist George Robertson. Robertson's depictions portray the plantations as lush pastoral scenes, removing any evidence of the brutality of life of enslaved workers. These views, engraved by Daniel Lerpinière, were preceded only by the *Scenographia* and some of the works surrounding the capture of Havana in the French and Indian War in their size and subject matter. See *Sugar and the Visual Imagination in the Atlantic World, circa 1600-1860*, John Carter Brown Library Online Exhibition.

Seven plates (405 x 553mm), numbered 1-6 with a duplicate of no. 6, nos 1 and 6 hand-colored (a little dust-soiled, a few plates with creases down the middle). In a cloth clamshell box.

\$7,000-10,000

289
WEBBER, John (1751-1793)
[A Man of Prince William Sound]
Suungaaciq, Alaska, 1778

202 x 155mm, drawing in pencil, chalk, and sepia and pink wash on paper. Mounted to larger piece of paper with watercolor border and matted, in custom morocco box with chemise. *Provenance:* Francis Edwards catalogue 551, no. 7 (sold to:)- Francis P. Farquhar (1887-1974, California mountaineer and conservationist; sold via Hordern House c.2000, *Taken from the Life*, no. 6.

Original drawing by expedition artist John Webber for the publication of Cook's Third Voyage. This fine portrait of a Chugach man well represents Webber's straightforward style, and is particularly interesting for the ability to track the development of its imagery from manuscript to print. A revised pen-and-wash version held by Harvard's Peabody Museum documents substantial changes to the depiction of the subject's tunic, hat, and facial ornaments. A third version of the drawing, prepared for the engraver and now held by the Dixon Library, reveals further updates: exaggeration of the hair and facial ornaments, further elaboration of the hat, and the growth of the subject's beard. The resulting engraving is plate 46 in the 1784 official publication of the voyage. The sitter may be a man who came aboard the *Resolution* briefly on 14 May of 1778, described in Cook's diary entry for that day. A hat very similar to the one depicted here was taken by the Cook expedition and was presented to the British Museum, where it remains today. See following lot for the engraved version of this portrait.

This drawing was exhibited as part of the Anchorage Museum's show "*Arctic Ambitions: Captain Cook and the Northwest Passage*" in 2015, and is illustrated in their catalogue of the same name. See also Hordern House, *Taken from the Life... The Farquhar Collection of North Pacific Drawings by John Webber* (2000), no. 6 (this item); and Rüdiger Joppien and Bernard Smith, *The Art of Captain Cook's Voyages*, vol. 3 (1988), no. 3.237A.

\$70,000-100,000



"[He was a] good looking middle-aged man who we afterward found to be the Chief; he was clothed in a dress made of the Sea beaver skin and on his head such a cap as is worn by the people of King George's Sound, ornamented with sky blue glass beads about the size of a pea."

Natives



A canoe of the Sandwich Islands, engraving

290
 COOK’S THIRD VOYAGE – [COOK, Capt. James (1728-1779) and Capt. James KING (1750-1784).] *A Voyage to the Pacific Ocean*. London: H. Hughs for G. Nichol and T. Cadell, 1785.

Second edition, with the Atlas. It is Cook’s own accounts published in these quarto volumes, which are the cornerstone for any collection of Pacific voyages. As Hill notes, "He did more to clarify the geographical knowledge of the southern hemisphere than all his predecessors together had done." *Best of the West* 14; Hill 361; Holmes 47; Lada-Mocarski 37; Mitchell Library Cook 1552.

Four volumes comprising three quarto text volumes and folio atlas. Text: Quarto (302 x 230mm). 24 engraved plates, maps and charts (13 folding) and letterpress folding table. Modern tan sprinkled calf. Atlas: Folio (560 x 410 mm). 61 engraved plates after Webber with later hand-coloring and 2 engraved folding maps (general map with some soiling and repaired tears, first plate rehinged and creased, some light browning, spotting and dustsoiling). Modern half calf. *Provenance:* Herbert East (ownership inscription in text volumes).

\$10,000-15,000



291
 ANONYMOUS
 Orandasen zusetsu (Illustration of a Dutch Ship)
 Japan, Edo Period, 18th Century

Woodblock print with hand painted color, dated Tenmei 2 (1782)
 25½ x 22½ in. (64.8 x 57.1 cm.) without frame
 36⅞ x 29¾ in. (93.7 x 75.6 cm.) with frame

A Nagasaki-e depicting the Schllaak, a large ship of the Dutch East India Company.

\$4,000-6,000



292
 STONE, Sarah (c. 1760 - 1844). Drawing of a pair of Baltimore orioles, [London,] 1785.

A pair of Baltimore orioles by artist Sarah Stone. An autodidact whose father was a fan painter, Sarah Stone was already renowned as an illustrator of natural history specimens when still in her teens. She began working for Sir Ashton Lever in 1777, illustrating objects in his famous museum; over the next decade she executed hundreds of watercolors of all sorts of ethnological and natural items, working from the specimens in the Leverian Museum. The Baltimore orioles would have been among the American "curiosities" of the Museum, and Stone’s depiction of them in 1785 is one of the very few illustrations of North American birds from this period.

434 x 374mm on a single sheet of heavy, wove paper (foxing, toned at margin from matting). Inscribed near the lower margin: "Sarah Stone 1786 Baltimore Birds N...". Matted. Red cloth clamshell.

\$1,500-2,500

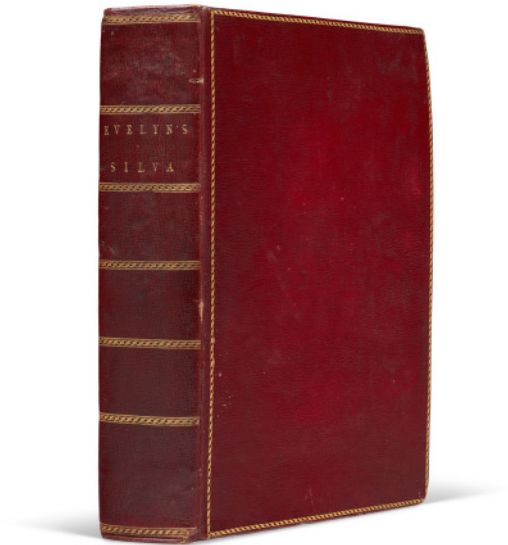


293
 EVELYN, John (1620-1706). *Silva: or, a Discourse of Forest-Trees*. York: Printed by A. Ward for J. Dodsley et al, 1786.

The new edition of this highly influential book, the first important book published in England on forest trees. "It contains an enormous amount of information concerning the cultivation of the various kinds of forest trees, and the uses of their timber, together with facts and anecdotes obtained from books, both classical and contemporary. The work was a success from the start. Its publication gave a great stimulus to planting in Britain [...] No other work on arboriculture exerted a greater influence on forestry in this country than Evelyn’s *Sylva*" (Henrey). This new edition is the first to contain Evelyn’s *Terra* (originally published as *A Philosophical Discourse of Earth*, 1676), his notable contribution to horticulture. Henrey *British Botanical and Horticultural Literature Before 1800*, p.138; *Oak Spring Silva* 33.

Quarto (295 x 230mm), two volumes bound in one. Engraved frontispiece portrait of Evelyn by Bartolozzi, 42 engraved plates (one folding), 3 folding printed tables. Contemporary red morocco gilt.

\$1,000-2,000





294

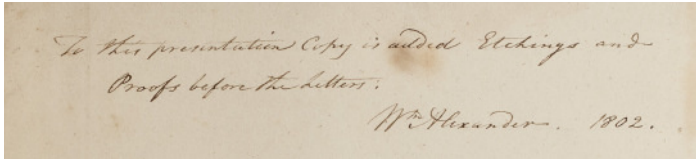
SAUER, Martin (fl. 1785-1806). *An Account of a Geographical and Astronomical Expedition to the Northern Parts of Russia*. London: A. Strahan, 1802.

First edition from the library of the illustrator, William Alexander, extra-illustrated with an original signed watercolor and extra states of most plates, the Wickersham-Streeter copy. "This is the first account in English of the first major exploring expedition sent out by the Russians to the Frozen Ocean and the north Pacific after Bering's second expedition of 1741" (Streeter). The expedition was led by Commodore Joseph Billings, who had been appointed by Catherine the Great; they visited Kodiak, Montague Island, and Prince Williams Sound, producing detailed charts and marking the close of the Russian surveys on the Eastern coast of Siberia.

Martin Sauer, the author of this account, was appointed as Private Secretary and Translator to the expedition. The book contains early mentions of mammoths as definitively extinct animals, following Georges Cuvier's paleontological study, while the appendices provide vocabularies of the languages spoken in the areas visited, Catherine the Great's instructions to the crew, and other material relating to the expedition. The expedition artist, William Alexander, was a skilled watercolorist and later assistant keeper of antiquities in the British Museum. This is his copy, with an original watercolor of one of the plates depicting "A Man and a Woman of Oonalashka" tipped in. Hill 1528; Howes S-117; Lada-Mocarski 58; Sabin 77152; Streeter sale 3499 (this copy); Wickersham 6134 (this copy).

Quarto (270 x 210mm). Without half-title; engraved folding map of Bering's Strait, 33 engraved plates, comprising 3 landscape elevations and 14 ethnographic illustrations after Alexander of which 9 are present in 3 states and 1 is present in 2 states, one original watercolor by Alexander for plate 5 (occasional spots, a little dustsoiling at beginning). Rebound in half diced Russia using original marbled boards and endpapers. *Provenance*: William Alexander (1767-1816, illustrator; armorial bookplate and presentation inscription) – James Wickersham (1857-1939, district judge for Alaska) – Thomas Streeter (1883-1965; his sale, 22 April 1969, lot 3499).

\$25,000-35,000



295

295

MIDDLETON, John (1785-1849). *Grecian remains in Italy, a description of Cyclopean walls and of Roman antiquities, with topographical views of Ancient Latium*. London: W.Bulmer & Co. [and J.F. Dove] for Edward Orme, 1812-[1819].

First edition of the first major plate-book by an American archaeologist. John Middleton, born in South Carolina but educated at Cambridge University, is known as the first American classical archaeologist. This, his first work, documents the archaeological remains of what is known as Magna Graecia—the ruins of Greek civilization in Italy. It is notable for the accuracy of its illustrations, with Middleton himself writing that "in a tour of this kind, the artist is perhaps of more real use than the scholar; and after toiling through the obscure pages of an historian, I found that my sketch told me more than my notes." The text, however, is also erudite, drawing from both ancient and modern sources. The publication history is complicated, having originally been issued in parts over a period of nine years. The title page is dated 1812, but the plates were printed in 1818 or later; in this copy, the text is printed on paper watermarked 1805 and 1818, and the plates are printed on paper watermarked 1809, 1817, and 1818. Abbey *Travel* 165.

Folio (483 x 332mm). 22 hand-colored aquatint plates, one of which is double-page and one of which is two sheets pasted together, 2 black-and-white plates (occasional light fingersoiling at edges). Later morocco backed boards (corners showing, a little scuffed, joints tender). *Provenance*: Fasquel (bookplate).

\$10,000-15,000

296

CARACCILOLO, Ludovico (1761-1842) after drawings by WILKINS, Henry (fl.1819). [Suite de Vues Pittoresques des Ruines de Pompeii. Rome: s.n., 1819.]

Suite of aquatint engravings of Pompeii, most proofs before letters. Brunet V, 1451 (29 plates).

Folio (492 x 349mm). 21 sepia aquatint plates (only), all but 4 with pencil captions. Lacking all text. Contemporary morocco-backed green marbled boards (worn at extremities). *Provenance*: erased pencil inscription "W. Dickinson."

\$600-900



296



297

BROOKSHAW, George. *Pomona Britannica; or, a collection of the most esteemed fruits at present cultivated in this country*. London: Printed for the author by T. Bensley, published by White, Cochran, and Co, and W. Lindsell, 1812.

A fine copy of the most lavish work on fruit ever printed and "one of the finest color-plate books in existence" (S.T. Prideaux, *Aquatint Engraving*, p.295) and "surely the only only fruit book to rival the showy quality of the flowers in Thorton's *Temple of Flora*" (Sandra Raphael, *Oak Spring Pomona*, p. 104). The *Pomona* marked the re-emergence of George Brookshaw into the public eye after a total disappearance of nearly a decade. Little had been known of Brookshaw's life until the 1990s when an article by Lucy Wood ("George Brookshaw: The case of the vanishing cabinet-maker," *Apollo*, May 1991) uncovered many details in the remarkable story of a man who began his career as a celebrated cabinet-maker and died a relatively unappreciated botanical artist—and seems to have deliberately obscured many of the connections between his two personae. Brookshaw, born in Birmingham and married to the daughter of a prosperous Birmingham gunsmith, moved to London in 1777 to embark on a career as a cabinet-maker. By 1783 he had attracted the patronage of the Prince of Wales and other prominent members of society; his furniture was noted for its all-over painted decoration with figurative, landscape and, above all, floral themes. An inscription on one of his bills presented to the Prince of Wales in 1783 describes him as a "Peintre Ebiniste par Extraordinaire." In spite of this success, no record survives of any furniture made by him after the mid-1790s. At this point, Wood suggests that a financial or sexual scandal drove him to live and work under a false name and precipitated his embarkation on an entirely new career.

The *Pomona* was first issued in parts from 1804 to 1808 (apart from two plates dated 1812) and, if Wood's hypothesis is correct, is the first resumption by Brookshaw using his own name, as well as the first public indication of his new métier. The first edition of the complete work was published in 1812 and was dedicated to the Prince Regent, Brookshaw's most distinguished former patron. The work took Brookshaw nearly ten years to produce, and the immense amount of planning necessary to coordinate the text and the plates is apparent from Brookshaw's note to his readers concerning the illustrations of the pineapples. Brookshaw explains: "Before the first numbers of this work were printed, it was necessary to determine as nearly as possible, how many plates each class of fruit would occupy, in order that they should be properly numbered, and the author having consulted the most experienced growers of pines, was advised to give eight; but when he came to delineate them, he found there were not more than five or six worth growing... and in consequence has omitted three that were recommended." Thus text appears for "plates" 39, 42 and 46, where no illustrations were included. Similar problems of co-ordination may explain why a number of the descriptions of plates of plums (for instance, of plates 19 and 21) do not tally with the actual illustrations, which may have been modified after the text was printed.

Sadly, Brookshaw's work seems not to have attracted the attention of the prominent botanists of his day, despite the fact that in the second edition of his work he claims the support of Sir Joseph Banks. Brookshaw died in 1823 and the anonymous preface to his *Horticultural Repository*, published posthumously, relates that "although... undistinguished in his death, his latter days were passed in comfort; and although he died poor, he did not want." He left "one of the Copies of my Large Pomona Brittanica" to his daughter Caroline, as well as an instruction that his executor should try to recover money still owed to Brookshaw on the sale of the *Pomona* and other books, by his printers White and Co. Dunthorne 50; Nissen BBI 244; Raphael Oak Spring Pomona 40a.

Folio (570 x 460mm). 90 aquatint and stipple-engraved plates, printed in color and finished by hand, numbered 1-93, without plates 39, 42 and 46 as issued and with errata sheet tipped in facing plate 41 (creasing and repaired tear to frontis, creasing to last plate and two leaves, short closed tear to verso of page 37, few plates with some darkening to yellow backgrounds). Contemporary green morocco, covers elaborately paneled in gilt and blind, turn-ins tooled in gilt and blind, green silk pastedowns, all edges gilt (rebacked to style). Custom clamshell box.

\$100,000-150,000





A BEAR PLUNGING INTO THE SEA.

298

ROSS, John (1777-1856). *A Voyage of Discovery, made under the orders of the Admiralty, in His Majesty's Ships Isabella and Alexander, for the Purpose of Exploring Baffin's Bay, and inquiring into the Probability of a North-West Passage*. London: John Murray, 1819

First edition, untrimmed in contemporary boards, of "a famous, even notorious, voyage," with some of the plates hand-colored (Hill). Led by Sir John Ross, the officers on this journey in search of the Northwest passage included future Arctic greats William Parry, Edward Sabine, and his own nephew James Clark Ross. While the voyage produced much important geographic and anthropological knowledge, a mirage led Ross to describe a non-existent mountain range in the Lancaster sound and mired him in controversy upon the publication of this work. The charming plates, many of which were engraved by by the Havells after drawings by Ross and other members of the crew, depict icebergs, polar bears, sled dogs, and the striking Arctic landscape. *Abbey Travel* 634; Hill 1488; Sabin 7360.

Quarto (271 x 212mm). 3 folding maps; 25 engraved plates of which are 15 hand-colored and 7 folding; 3 engraved charts, 3 of which folding (last two folding plates dampstained, with some very faint marginal dampstains in the text, maps with some offsetting and browning). Contemporary boards (neatly rebacked, corners showing). Custom box. *Provenance*: very faint pencil inscription on title page.

\$4,000-6,000



299

FRANKLIN, John (1786-1847). *Narrative of a Journey to the Shores of the Polar Sea in the Years 1819, 20, 21, and 22*. London: John Murray, 1823.

First edition, first issue, describing Sir John Franklin's first voyage to explore the north coast of the American continent east of the Coppermine River. Covering 5,500 miles and lasting for three years, "it is one of the most terrible journeys on record, many of the party dying from cold, hunger, or murder" (Hill). Franklin returned to London in 1822 a hero, and this narrative at once became a classic of travel literature. The disastrous and deadly failure of his third expedition in the Polar regions cemented his place in exploration legend. *Abbey Travel* 635; Hill 635; Sabin 25624.

Quarto (263 x 206mm). 30 plates including frontispiece, 11 of which are colored, most with tissue guards; 4 folding maps (some spotting and light dampstaining). Contemporary calf gilt by Henington of Ingram Court, edges marbled (rebacked, a little worn). *Provenance*: stamp erased from reverses of plates – John Baillie (armorial bookplate).

\$2,000-4,000

300

[LYON, George Francis (1795-1832).] *Iglolik Eskimos. Northwestern Hudson's Bay 1821-1823* (cover title). [London: John Murray,] c.1824.

Very rare suite of deluxe prints from William Parry's Second Arctic Voyage, the longest of Parry's three voyages in search of the Northwest Passage. G.F. Lyon was the artist who accompanied Parry. These large-format prints are not in the standard Arctic bibliographies. Presumably, Parry or Lyon had a limited print run made to satisfy public or personal interest in the Inuit. They are published by Murray, who also published the first edition of the *Journal* of the Second Voyage (1824).

Folio (434 x 300 mm). Comprising 26 plates engraved by Edmund Finden after drawings by G.F. Lyon, each printed on India-proof paper, approx. 270 x 220 mm., and mounted (scattered foxing to mounts), tissue guards. Modern linen binding with morocco gilt cover and spine labels.

\$5,000-8,000



ESKIMAU HOUSE, BUILT OF ICE.

Iglolik. 1822.

301

LYON, George Francis (1796-1832). "Canoes of the Savage Isles." *Hudson's Straights*, 21 July 1821.

The original watercolor illustration for a plate in William Parry's Journal of a Second Voyage for the Discovery of a North-west Passage from the Atlantic to the Pacific, printed in 1824. George Francis Lyons commanded the HMS *Hecla* under Parry in the Arctic. This watercolor documents his first meeting with the Inuit, whom he depicted with sympathy and interest in his works. During his time on the ice, Lyons would even receive a traditional tattoo from an Inuit woman. This scene is described in the book as follows: "In the afternoon a loud shouting was heard, and we knew that the Esquimaux were coming off to us, although we could not see them amongst the loose ice near the shore. A number of people were at length observed paddling along a lane of water which led to the Fury ... we soon had a large assemblage of canoes along our side of the floe, and a most noisy and merry barter instantly took place." Lyon's original pencil and charcoal drawings from this expedition are at the Yale Center for British Art. See *America Pictured to the Life* 44.

177 x 230mm, watercolor illustration (window mounted and matted). Custom chemise and slipcase.

\$5,000-8,000



Canoes of the Savage Isles.



Portrait of Queen Ka'ahumanu,
hand-colored lithograph

302

CHORIS, Louis (1795-1828). *Voyage pittoresque autour du monde, avec des portraits de sauvages d'Amérique, d'Asie, d'Afrique, et des îles du Grand Ocean; des paysages, des vues maritimes, et plusieurs objets d'histoire naturelle*. Paris: Imprimerie de Firmin Didot, 1822. [Bound with:] *Vues et paysages des regions equinoxiales recueillis dans un voyage autour du monde*. Paris: 1826.

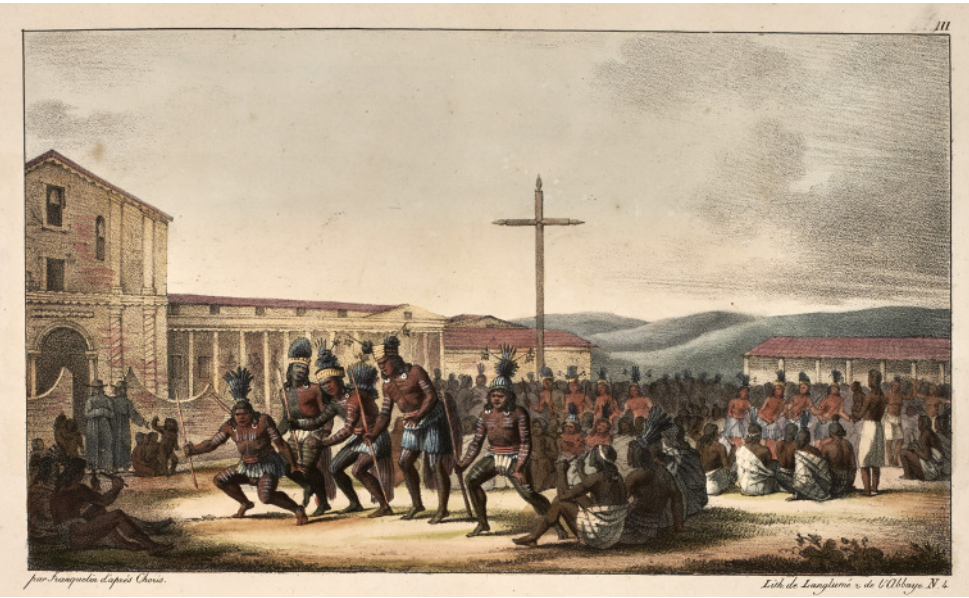
Two important works by Choris, including the first edition of "the great colorplate book of the Northern Pacific" (Forbes); bound together with *Vues et paysages*, the author's Kotzebue atlas published four years later. The plates in *Voyage pittoresque*, "one of the very valuable and fundamental works on Alaska, California, and the Hawaiian Islands," are after drawings by Louis Choris, made on Kotzebue's world voyage of 1815-1818 (Lada-Mocarski). Choris, a German-Russian artist, was appointed the official draughtsman of the expedition when he was only twenty. Essentially, this is an album of illustrations; the text records the most memorable episodes of the voyage and full explanations of the plates—more of which relate to California, Hawaii, Kamchatka and Alaska than any other work of the period—and the Philippines, Chile and Easter Island. It is arranged in 8 sections which were first sold in 22 livraisons, 1820-1822 (although both Brunet and Howes state that publication ended in 1823). Two title pages were printed, dated 1820 to accompany the first livraison, and 1822 for the successive parts (this copy has the first). There was only one issue of the text and plates, according to Forbes, and although a lithographic portrait of the artist is found in a few copies, its presence does not constitute an issue point. Indeed, it may have been produced only after the work was completed.

The text was written and edited by J.B. Eyries and the list of subscribers accounts for 188 copies. Choris supervised the execution of the plates himself and reworked several to his liking. The manuscript text of the voyage was never published but his album is highly prized for its beauty and its historical record. Forbes writes that it contains "a final and very beautiful pictorial examination of the Hawaiian Islands and of Hawaiian culture as it existed prior to the death of Kamehameha I in 1819, and prior to the abolition of the 'kapu' or feudal system following the king's death" and considers it "the great colorplate book of the Northern Pacific."

Bound with this copy of Choris's Kotzebue atlas is *Vues et paysages des regions equinoxiales*, produced four years later, which centers on views in the Atlantic and Pacific Islands. Five of the views in this work depict the coast of Brazil, three show Chile, eleven are of the South Pacific and Hawaii, with the remainder concerning Kamtchaka, the Marianas, Manila, the Cape of Good Hope, and St. Helena. Although far less known than Choris's *Voyage pittoresque*, this remains a very handsome and pleasant production, and is here most appropriately bound with its famous cousin, forming a kind of sequel to the *Voyage pittoresque*. *Pittoresque*: Best of the West 46; *Creating America* 99; Forbes 541; Hill 290; Howes C-397 ("c"); Lada-Mocarski 84. *Vues*: Forbes 632; Lada-Mocarski 90; Sabin 12885

Folio (420 x 260mm). Untrimmed. *Pittoresque*: frontispiece and 104 hand-colored lithograph plates (toned with scattered spotting, crease to title page); two maps, one folding (folding map with short tear and repair). *Vues*: Half title, 24 hand-colored lithograph plates. 19th century half morocco over marbled boards (some rubbing).

\$80,000-120,000





303
WOOD TAYLOR, Charles Chatworthy (1792-1856). Series of nine watercolor drawings, and one pencil sketch, several signed ("Wood" or "C C Wood"), various places including Santiago and Pisco, 1820.

Scenes from the Pacific coast of South America during the wars of independence.
The Staffordshire-born Wood came to the Americas in 1817 where he worked as a portrait painter before accepting a position with the U.S. government as an artist on a scientific expedition aboard the U.S.S. *Macedonia* in 1819. Soon after his arrival in Valparaiso, Wood set to work, but was soon lured into the Chilean army as an engineer serving under San Martin participating in several military operations in that capacity. In 1834 he designed the Chilean coat of arms. Known locally as Carlos Wood, he spent the next 25 years in Chile where he became known as an important artist and teacher. These watercolors date from his first years in Chile and include a design for a military decoration, a landscape of Santiago, as well as everyday people including a bearded soldier in profile, several Africans including two "Negroes from environs of Lima[?]" (which includes a rough sketch of one of the male figure on verso), as well as an African woman identified as "A Negress of Pisco ... 1820". The verso bears an additional watercolor of a man, smoking wearing a blue poncho and spurs holding his hat identified as "A Man of Interior of Peru." Other subjects include a "Frier [sic] of Pisco" as well as a image of a woman seated atop a donkey smoking while wearing a broad brim hat.

Nine watercolor drawings (and an additional working pencil sketch) on eight leaves of paper ranging in size from 132 x 102mm to 222 x 281mm. Each drawing hinged to a mat at top margin (one drawing bears mild foxing, another with some light dust soiling and marginal wear).

\$6,000-9,000



304

304
HAKEWILL, James (1778-1843). *A Picturesque Tour of the Islands of Jamaica, from Drawings Made in the Years 1820 and 1821*. London: Hurst and Robinson, 1825.

First edition of this extensive series of Jamaican views, originally issued in 7 parts from 1824 through 1825. Having published his *Picturesque Tour of Italy* in 1820, Hakewill visited Jamaica in 1820-21, making the colony the subject of this color plate book. Although best known for his views, Hakewill was also a trained architect who became a competitor for the erection of the new Houses of Parliament in 1836. *Abbey Travel* 683 (in parts); Sabin 29591; Tooley 240.

Small folio (330 x 228mm). 21 hand-colored aquatint plates (occasional minor spotting). Modern half calf over marbled boards.

\$6,000-9,000

305
[Hakewill, James (1778-1843). Proof plates from *A Picturesque Tour of the Islands of Jamaica, from Drawings Made in the Years 1820 and 1821*. London: Hurst and Robinson, 1825.]

Seven uncolored proof plates from Hakewill's book. The views comprise: The Bog Walk, Cardiff Hall, Port Marial Waterfall of the Windward Road, Trinity Estate, Bryan Castle, Great House, Trelawny, and Williamsfield Estate.

Seven loose plates (260 x 365mm and 250 x 252mm). (A little soiling and edgewear.) Custom chemise and slipcase.

\$800-1,200



305



307

LYON, George F. (1795-1832). *The Sketch Book of Captain G.F. Lyon R.N.* [London: J. Dickinson, 1827].

Complete first edition of an exceedingly rare and early English lithographic plate book on Mexico. In 1826, British naval officer Lyon, especially remembered for his exploits in Africa and the Arctic, traveled to Mexico as commissioner of the Real del Monte Mining Company. His journal, published a year after the present work, is one of the best nineteenth-century accounts of Mexico. Gunn, *Mexico in American & British Letters* 895; Sabin 42854.

Oblong quarto (220 x 225 mm). Ten lithographs after drawings by Lyon, lithographed by J.W. Giles and others and printed by C. Hullmandel, printed on india proof paper and mounted above captions, including the two pictorial title-pages; plus two leaves of lithographed descriptive text (scattered few foxmarks). Modern morocco-backed marbled boards, titling piece.

\$4,000-6,000



306

CLARK, William (1770-1838). [*Ten Views in the Island of Antigua*. London: Thomas Clay, 1823.]

A rare work on Antigua. Clark spent three years in the Caribbean, having been invited by planters there to paint their estates. His work presents a sanitized portrayal of enslaved workers; nevertheless it does provide rare documentary scenes of the process of sugar-making at this time in the Carribean. The images date from about a decade before the end of slavery in the British West Indies. Abbey *Travel* 690.

Folio (455 x 327mm). 10 text leaves and 9 colored aquatint plates (only, lacking title and plate 1; one text leaf with part of blank margin torn away, dustsoiling and chipping). Paper watermarked 1822. Stab sewn with new thread and no wrapper. Custom cloth box.

\$7,000-10,000

308

CATTON, Charles, the younger (1759-1819). *Thirty-six Animals, Drawn from Nature, and Engraved in Aqua-tinta*. New Haven: S. Converse for H. Howe, 1825.

First American issue of an important Natural History plate book. The sheets are from the original London edition, which seem to have been sold to a New Haven bookseller where they were reissued with a new title page and contents leaf. The animals depicted include the Swedish elk, hyena, and hippopotamus. Nissen 847.

Folio (414 x 264mm). 36 aquatint plates (spotting and browning, small tape repairs to title and contents leaves, large tear in Lion Monkey text leaf). Contemporary publisher's half roan and marbled boards, printed paper label on upper board (worn with sewing perishing and some leaves sprung). Custom box. *Provenance:* Timothy Tredwell (pencil signature on title).

\$1,200-1,800





309
[BESSA, Pancrace (1772-1835). Sixteen watercolors on vellum. Paris, 1810-27.]

Original drawings for Mordant de Launay's *Herbier général de l'amateur* by the most celebrated of Pierre-Joseph Redouté's students. The *Herbier*, dedicated to King Charles X, was the most important French flower periodical of its day. The first eight volumes were published between 1810-1827 and illustrated solely by Bessa, containing a total of 572 of his works depicting rare and new plants in the gardens of Paris. They were first edited by Mordant de Launay and after Bessa's death by Jean-Louis-Auguste Loiseleur-Deslongchamps. Bessa was one of the most notable natural history artists of the 19th century and he studied with both Gérard van Spaendonck (1746–1822) at the Jardin du Roi and Pierre-Joseph Redouté (1759–1840) at his studio in Paris. Charles Paul Landon, who reviewed the exhibits in his *Annales du Musée et de l'Ecole Moderne des Beaux-Arts*, thought Bessa's work rivaled that of Redouté's, finding they both approached their subjects with lightness, grace and nuance. Bessa's work found a diverse audience and in 1823 he was hired as a *peintre des fleurs* to portray rare plants for the famous collection of *vélins*—the paintings on vellum begun in the mid-17th century for Gaston d'Orléans, inherited by Louis XIV and transferred to the Jardin. Bessa's watercolors on vellum rivaled the work of his predecessors, including van Spaendonck and Redouté. The Duchesse de Berry would become both a patron and student of Bessa's and his watercolors were gifted to her by Charles X as a new years gift in 1826 (Hunt).

Oblong folio (363 x 495 x 30mm). 16 watercolors on vellum, bodycolor over pencil, 263 x 210mm, each within a gold and black-ink ruled border, signed "P. Bessa" lower left, numbered in ink in the lower right, and tipped to larger sheets. French purple morocco gilt, gilt dentelles, all edges gilt. *Provenance*: King Charles X of France (1757-1836) (given to): – Duchesse de Berry (1798-1870) (given to her sister): – Teresa Christina Maria de Bourbon, princess of the two Sicilies (1822–1889).

\$30,000-50,000



310
BOTANICAL WATERCOLORS – STANTON, F.M., artist. [Cover title:] *Specimens of Oriental Tinting*. [No place, no date.]

A lovely unique album of botanical watercolors. "Oriental tinting" was a painting technique much in vogue in England in the 1820s and 1830s. As W. Morgan, a drawing master in Torquay, explained in his 1830 work *The Art of Oriental Tinting*, it was a "method of applying watercolor which gives [the drawings] a softness and brilliancy almost surpassing nature in the effect produced." The method involved transferring a drawing with tracing paper to ivory paper, velvet, or other surface, and working up the colors to the desired brilliancy. Because the design was traced, it appealed to and was practiced by talented amateurs. The creator (about whom nothing is known) of the present album shows a strong sense of both design and color, while still retaining the charming naiveté of what was essentially a folk art technique. The album also shows a penchant for and familiarity with exotic flowers, such as *Amaryllis formosissima*, *Paonia*, *Rosea Aborea*, *Dahlia Pinnata*, *Climbing Cobbea*, *Alcea Rosa*, *Hibiscus Purpurea*, *Camellia Japonica*, and others.

Folio (440 x 345mm). 20 plates, each measuring 390 x 315mm, most signed "F.M. Stanton" or initialed "F.M.S." Contemporary green half calf over red boards, green gilt label (rebacked, repairs to covers). *Provenance*: Christie's New York, 15 November 2004, lot 38.

\$5,000-8,000





311

[CADDY, Lieutenant John Herbert (18010-1883). *Scenery of the Windward & Leeward Islands*. London: Ackermann & Co., 1837.]

Very rare complete set of this attractive and uncommon suite of color views of Saint Kitts, Saint Lucia, Saint Vincent, and Dominica. Caddy, a Canadian by birth, was a soldier, engineer, teacher, and artist. He was sent to England for military training at the Royal Military Academy in 1815, married in 1828, and shortly after left for duty in Tobago. His second Caribbean posting would be Saint Lucia, followed by Saint Vincent. Fragments from his diaries describe the social rounds, the hunting, and the sketching which were possible with light military duties and before he left for Saint Vincent he prepared for publication a series of four folios of scenes. The present pictures of the first folio were engraved in London and published in 1837 by Ackermann; the other three folios never appeared. *Abbey Travel*, 692; Sabin III,9824.

Oblong folio (406 x 533mm). 12 hand-colored aquatint plates (measuring 285 x 357mm) by J. Harris, Newton Fielding, William Westall, C. Hunt, all after Caddy, each tipped onto a larger page. Dark purple morocco gilt (rebacked). *Provenance*: E.P. (initials on upper cover).

\$20,000-30,000

312

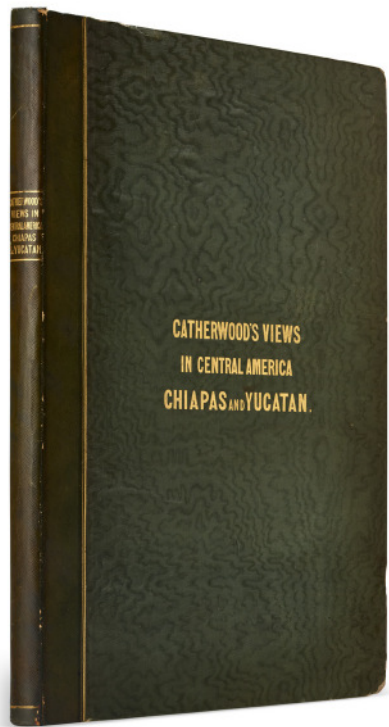
CATHERWOOD, Frederick (1799-1854). [15 watercolors of Egypt and the Holy Land.] Egypt, 1832-5.

A set of watercolors of Egypt and Holy Land by English traveler and artist Frederick Catherwood. Catherwood is most famous for his book documenting the architecture of the Yucatan (see following lot), but prior to that journey he took several trips throughout the Mediterranean. His sketches of Egyptian ruins inspired the collector Robert Hay, who went on to fund Catherwood's second trip to the Middle East. Catherwood had quite the adventure, carrying a camera lucida and often traveling in disguise—and even briefly working for the Pasha as an engineer. He spent much his time between 1832-5 in Karnak and Thebes, where he worked to produce the detailed plan which would later form the basis for Burford and Catherwood's famous panorama in 1839, as well as copious sketches and watercolors of the ruins. The present lot includes images of Thebes and Karnak from this period, as well as watercolors of Beni Hassan, Decapolis, Nubia, and Jerusalem. Most of his drawings from this time are unpublished; many are held by the British Museum.

10 watercolors mounted on board and individually matted (approx. 212 x 328mm image in 427 x 507mm matting), with 5 watercolors mounted on boards stamped "Bristol Heath & Co Paper" (approx. 229 x 330mm on 371 x 458mm mount). Most signed and dated, some with captions either on the sheet or on the mount.

\$10,000-15,000





313

CATHERWOOD, Frederick (1799-1854). *Views of Ancient Monuments in Central America, Chiapas and Yucatan*. London: F. Catherwood, 1844.

First edition, limited to 300 copies, of Catherwood's iconic plate book on the ancient Maya. John Lloyd Stephens (1805-1852) was inspired by the accounts of the ruins of the ancient Central American civilizations published by Antonio del Rio, Guillaume Dupaix, and Frederick de Waldeck between 1822 and 1838. Catherwood, an English artist and architect, accompanied Stephens on two journeys totaling more than 3,000 miles to 44 archaeological sites in Honduras, Guatemala, Chiapas, and Yucatan between 1839 and 1841. Stephens published two very successful accounts of the travels in 1841 and 1843 (both 2 volumes, with plates after Catherwood).

This very rare work is Catherwood's selection of the best and most interesting views, transferred to stone by some of the foremost lithographers of their day. The work was published in both New York (by Barlet and Welford) and London, and priced at 5 guineas for the uncolored issue, as here, and 12 guineas for the colored issue. Hill p. 47; Palau y Dulcet 50290; Sabin 11520; Tooley 133; Von Hagen, *Search for the Maya: The Story of Stephens and Catherwood* (1973), pp. 320-324.

Folio (535 x 350mm). One engraved map and 26 tinted lithographed plates on heavy paper with printed caption beneath (marginal spotting). Original green morocco backed green cloth (spine rubbed, corners showing). *Provenance:* Frederick DuCane Godman (bookplate; 1834-1919, English lepidopterist, entomologist, and ornithologist) – J.J. Bowerbank L.L.D. (early 19th-century armorial bookplate).

\$30,000-50,000

314

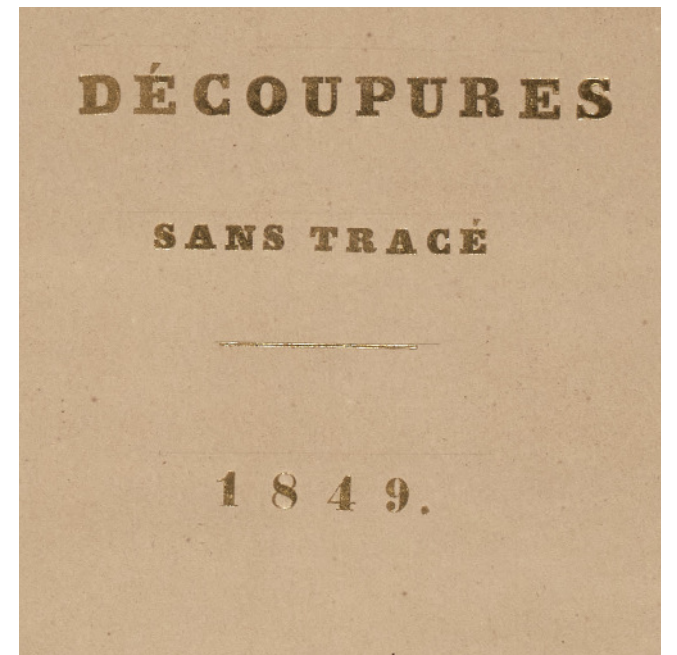
SILHOUETTES—[DE GODEFROY, MÉNILGLAISE, Miss.] "Decoupures Sans Trace," n.p., 1849.

Unique album of original 19th century silhouettes, in a fantastical style.

The largest scene depicts an idyll beneath two palm trees, a father returns to his wife and child, with a giraffe on a leash. Other scenes include tigers, roosters, bear, deer, goats in a forest; all with a fairy-tale quality.

Oblong folio (285 x 428mm). Gilt-lettered title-page and seven leaves with nine silhouettes, six large and three small on a single leaf, signed and dated by the artist, a few of the silhouettes with layers (album leaves a little creased at corners, expected tiny defects to silhouettes). Contemporary purple morocco gilt (rubbed at edges). *Provenance:* "E.M.S." (gilt initials on upper cover) – Jacques Levy (his sale, Sotheby's New York, 20 April 2012, lot 302).

\$8,000-12,000





The heretics! A scene in Peru, circa 1852, watercolor

315

WORLD TRAVELER – Suite of six original watercolor drawings by the same artist, [Various places, 1850s.]

Remarkable series of narrative views from Panama, Peru, India, and China. The unidentified artist of this wonderful group apparently also kept a journal as some of the images are captioned with page numbers. The scenes are uniformly richly colored and with a large cast of characters, with special emphasis on "down and out" individuals and ironic situations. The rather stiff postures and simple expressions of the subjects are more than made up for by the fabulous compositions, specificities, and colors, almost in a proto-symbolist style. The drawings are captioned as follows:

1. "The Tiger has a tender regard for the Ayah (page 121)"
2. "Fan Qui Yah / Mandarin's Astonishment at a Lady's Bustle (page 142)"
3. "Los Hereticos! a scene in Peru"
4. "Crossing the Isthmus of Darien. Chagres to Gorgona / 1852 (page 184)"
5. "1858 / When the exiled King of Delhi was a prisoner en route to Burmah via the Ganges from Allahabad his cooks were permitted once a day to land to prepare food – for a strict Hindoo must not light a fire on the Sacred Stream." This drawing with pencil study of two British soldiers on the verso.
6. "Scene near Moulmein / Burmah (page 316)"

Six drawings: graphite, watercolor and occasional gouache, on paper; approximately 285 x 400 mm each (a few minor reinforcements to versos and areas of expert restoration to edges/creases, no. 3 with two vertical creases and backed to heavier paper). Individually hinged to window mats. Custom cloth solander case.

\$5,000-8,000



316

STEAMSHIP – "On Board the Great Eastern." London: W.H.J. Carter, [c.1860].

Satirical lithographs addressing the difficulties of cage crinolines for ladies aboard Isambard Kingdom Brunel's famous steamship the Great Eastern. The reverse of each print bears a printed catalogue of the publisher's other work addressing crinolines. Although the British Museum dates this series c.1860, the *Great Eastern* was used to lay the Transatlantic telegraph cable in 1865, a process which involves the use of protective equipment to prevent tangling of the cable known as the "crinoline"—to which perhaps this series could be a reference?

Four hand-colored lithographs (377 x 280mm) tipped to mats, printed numbering and captions, each signed SEM (blank corner of No. 1 repaired, a little toned). In custom box.

\$800-1,200



317

HARTMANN, Hippolyte (b. 1818). *Album Martiniquais*. Paris: Lemercier, c.1860.

Lithographic views of Martinique after photos by Hippolyte Hartmann, with one view after Michel Cazabon. The Alsatian Hartmann and his son worked as photographers in the Caribbean and along the Atlantic coast of South America. In the 1860s they traveled with the Creole artist Michel Cazabon, with whom they also published a second lithograph view book depicting Demerara. Only three copies have sold at auction according to RBH; it is not in Sabin. See Getty Research Insitute, 1377-355.

Oblong folio (302 x 435mm). Title page and 12 lithographic plates by Eugène Cicéri after Hartmann and Cazabon (spotting). Publisher's blindstamped cloth with gilt title on upper board, edges gilt (rebacked preserving spine panel).

\$8,000-12,000



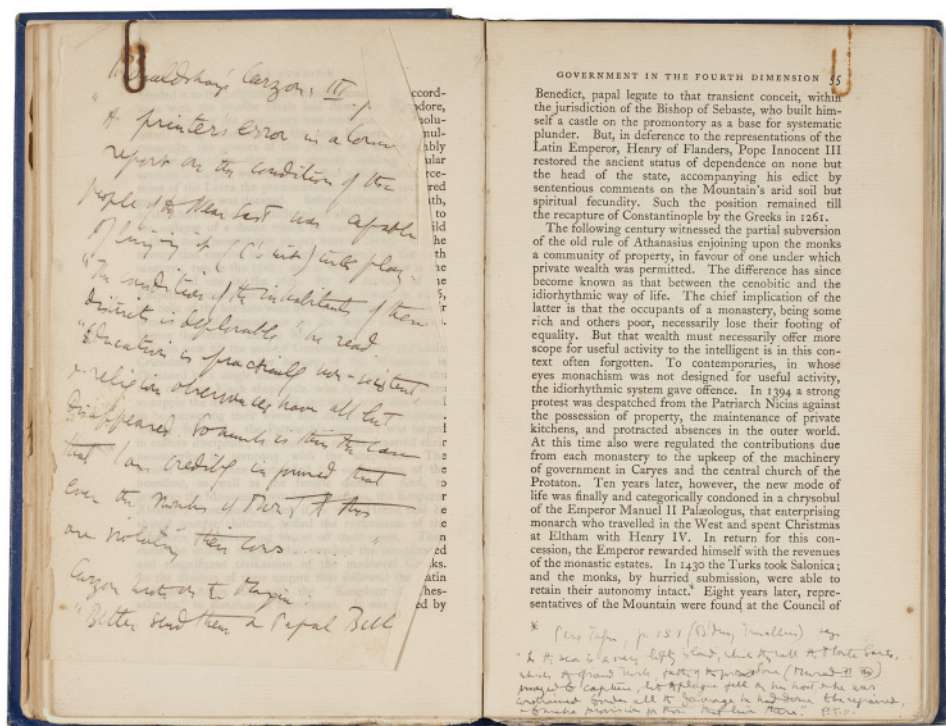
318

WILLIAMSON, Thomas (1758-1817). *Oriental Field Sports: Being a Complete, Detailed, and Accurate Description of the Wild Sports of the East*. London: W. Bulmer for E. Orme, 1807

First edition of "the most beautiful book on Indian sport in existence" (Schwerdt). "The printing process of the frontispiece and part wrappers, which show a tiger lying on a rock, seems remarkable and gives a brilliant effect when in fresh condition. The printing appears to be in oil colour, and in places it has chipped or flaked off... the process might possibly have been a stencil one, and the effect is similar to modern silk screen work" (Abbey). This copy with first issue of plate 31 ("Hunting Jackalls"); according to Abbey, "it is possible, but not certain, that all copies bound from parts, or the parts printing, contain the earlier state, making this an issue point." Those bound from parts, as seems to be the case here, contain "the finest impressions of the plates" (Toovey). Abbey *Travel* 427; Schwerdt II, 297; Tooley 508.

Four volumes, oblong folio (585 x 480mm). Hand-colored frontispiece, 40 hand-colored aquatint plates (repaired tear on frontispiece just touching printed area, some repairs throughout--mostly marginalia but occasionally larger and affecting text, some leaves a little creased, a little worming in gutter). Contemporary red half calf over marbled boards with hand-colored blue wrappers pasted onto upper boards (rebacked to style, wrapper illustrations a little abraded). *Provenance*: Charles Chichester, Esq. (faint pencil inscription in vol. 1).

\$10,000-15,000



319

319

BYRON, Robert (1905-1941). *The Station. Athos: Treasures and Men*. London: Duckworth, 1928.

The author's own annotated copy of the first edition including original photographs and notes to the publisher. This is Byron's second travel book, written when he was just 22, and still regarded as the finest account of Mount Athos. It is copiously annotated with further details and notes and many of the photographic plates have original photographs annotated by Byron on the versos laid in. William S. Reese once owned a cache of literary papers from Byron's close friend and biographer, Christopher Sykes. These were mostly donated to the Beinecke Library at Yale, except for a few items such as this.

Octavo. Illustrated with photographic plates. 11 corresponding original photographs laid in. Separate sheet of manuscript annotations paper-clipped to p. 54 (some paper clip rust stains here and elsewhere). Original cloth (rubbed, text block cracked, one leaf loose and laid in). Custom cloth box.

\$5,000-8,000

320

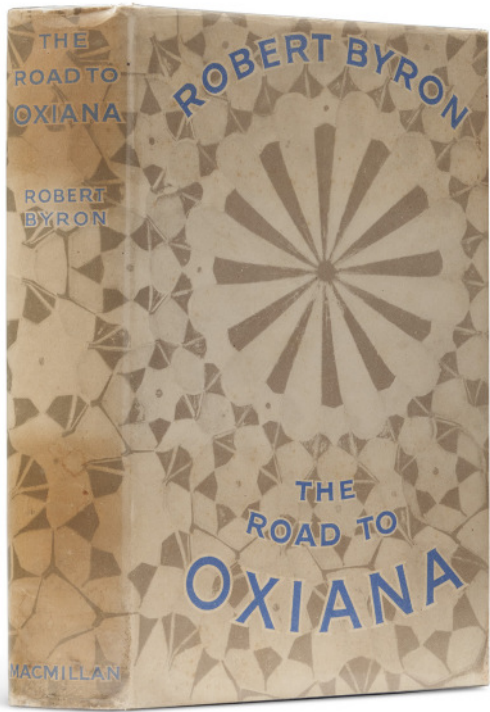
BYRON, Robert (1905-1941). *The Road to Oxiana*. London: Macmillan & Co., 1937.

First edition, presentation copy to Christopher Sykes, in dust jacket. Inscribed by Byron to his travelling companion, Christopher Sykes (1907-1986): "To my hero & victim Christopher in the hope that he will be reminded of the fresh air again (we are both living in London) from Robert." Christopher Sykes and Robert Byron spent two years traveling Central Asia in the early 1930s and the travelogue which Byron authored was his most influential and well-known works. It is illustrated with plates after photographs taken by Byron of Iranian architecture.

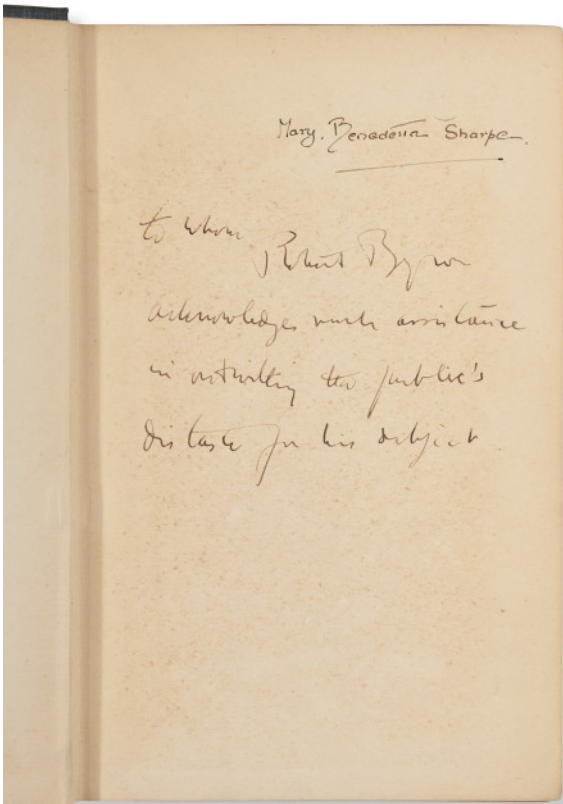
"Robert Byron is, with justification, the most celebrated of English travel writers between the World Wars. A classic combination of Eton and Oxford bundled with a sharp critical eye, a forceful and at times abrasive personality with a thirst for adventure, he produced a string of narratives of travel to exotic places in the 1930s. In [*The Road to Oxiana*], his masterpiece ... he was accompanied by his close friend (and later biographer) Christopher Sykes, whose essay on his (by then late—Byron was killed in World War II) companion is a classic in its own right." *Narratives of Personal Experience* 18.

Octavo. Illustrated with plates and a map (a little foxing). Original cloth (slight lean, spine and edges a bit discolored); printed dust jacket (spine panel and folds browned, some splitting at flap folds). *Provenance*: Christopher Sykes, 1907-1986 (presentation inscription).

\$5,000-8,000



320



322

321
[BYRON, Robert (1905-1941). *Innocence and Design* by Richard Waughburton. Illustrated by Christopher Sykes. London: Macmillan & Co., 1935.

First editions, the copies belonging to the illustrator, Christopher Sykes. *Innocence and Design* is a "novel" barely disguising its real identity as both a travel book—it includes maps of Persia, called 'Media'—and a collection of architectural and topographical essays" (Paul Fussell). Byron collaborated with his great friend Christopher Sykes on this work.

Together, three volumes: a first edition with ownership signature of Christopher Sykes, and advance proof copy in plain wrappers, and an first edition, colonial issue, copy in dust jacket with a letter about the book laid in addressed to Tom Driberg, 1905-1976, also a member of the Byron-Sykes-Waugh circle. Condition varies, overall shelf-wear and rubbing.

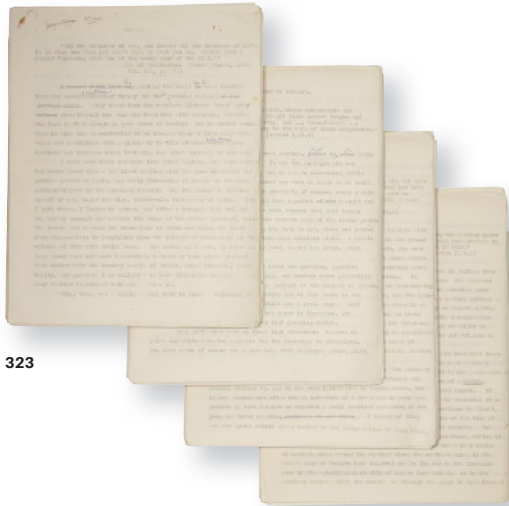
\$1,000-2,000

322
BYRON, Robert (1905-1941). *The Byzantine Achievement*. London: George Routledge, 1929.

Presentation copy of the first edition, and another copy in dust jacket. Inscribed by the author on the front free endpaper, below the ownership signature of Mary Benedetta Sharpe, "to whom Robert Byron acknowledges much assistance in intuiting[?] the public's distaste for his subject."

Large octavo. Illustrated from drawings and photographs. (Light foxing to text at ends and fore-edge). Original blue cloth (slight lean, spine darkened). *Provenance:* Mary Benedetta Sharpe (ownership signature and presentation inscription). [*With*]: Another copy. In dust jacket (also slightly leaned, spine panel darkened and spotted, a tape-repaired tear and a small hole in blank lower flap).

\$800-1,200



323

323
[STARK, Freya (1893-1993). Typescript for *Alexander's Path from Caria to Cilicia*, 1958.]

Carbon typescript, 255 x 200mm, approx. 268 pp., corrections throughout in ink and pencil; with two versions of the foreword; each chapter separately paperclipped and docketed "My copy." Custom chemise and slipcase.

The original typescript for Stark's 1958 book, together with a travel itinerary and photographs. Stark, an Anglo-Italian explorer, travel writer, and photographer, was the first Westerner to journey through many regions of the Middle East. She was the author of more than two dozen books on her travels, as well as several autobiographical works and essays. Self-taught, she learned Turkish and Arabic as a youth, and her prolific writing career began with *The Valleys Of The Assassins And Other Persian Travels*, published in 1934, followed by *The Southern Gates of Arabia* in 1936 and *Baghdad Sketches* in 1937. In her obituary, *The New York Times* would note that her travelogues were "lucid, spontaneous and elegant and were lauded for imparting an inspired sense of both history and people. The consensus of reviewers was that she wrote with spirit, authority and humor and that she was a consummate traveler because of her fearlessness, candor, charm, idealism and streak of naivete." [*With*]: Two-page typescript, "Note of a Journey Made with Freya Stark in August and September 1957," recording a journey from Orenkoy to Denizli across seven days, including travel times, distance, and road conditions; with 18 black and white photographs in envelope labeled "taken by Freya Stark during the mule ride up the Zantes Valley Aug./Sept 1957;" with envelopes addressed to Michael Stewart at the British Embassy.

\$2,000-3,000



323

LITERATURE LOTS 324-373



She only felt like a girl who has been a long, long time at school. Not unhappy, and not at all rebellious. Quietly interested in the daily routine, and anxious to perform, to the best of her ability, the tasks laid upon her.

DUCKWORTH

3 Henrietta Street, London, W.C.2



324

CORYATE, Thomas (c.1577-1617). *Coryat's Crudities*. [London: William Stansby for the author, 1611.]

The Martin copy of the first edition of Coryate's European adventures, with fine hand-colored title page. "There probably has never been another such combination of learning and unconscious buffoonery as is here set forth" (Pforzheimer). Coryate was one of the most widely traveled Englishmen of his time, covering large swaths of Europe on foot. Known for his curiosity and wanderlust, he is credited as the first English writer to use the term "umbrella." Pforzheimer 218.

Quarto (210 x 150mm). Engraved hand-colored title page. 4 plates, 3 of which are folding (Strasbourg Clock plate reinforced on verso, two plates with short closed tears at edges). Collates to Pforzheimer except 'Characterization of the Author' (b1-4) is bound between a3 and a4 (Ff4-6 with browning). 18th century calf (front board detaching). Custom chemise and quarter morocco slipcase. *Provenance:* EEB (bookplate) – Harold Greenhill (bookplate) – John Dunn Gardner (bookplate) – H. Bradley Martin (his sale Sotheby's New York, 30 April 1990, lot 2731).

\$10,000-15,000



THE TEMPEST.

Janet Countess *Actus Primus.* *Scena Prima.* *Of Kincardin*

A tempestuous noise of Thunder and Lightning heard : Enter a Ship-master, and a Boteswaine.

Master.

Ote-swaine.

Boies. Heere Master : What cheere ?

Mast. Good : Speake to th' Mariners : fall too't, yarely, or we run our selves a ground. bestirre, bestirre. *Exit.*

Enter Mariners.

Boties. Heigh my hearts, cheerely, cheerly my hearts : yare, yare ! Take in the toppe-sale : Tend to th' Masters whistle : Blow till thou burst thy winde, if roome enough.

Enter Alonso, Sebastian, Anthonio, Ferdinando, Gonzalo, and others.

Alon. Good Bote-swaine have care : wher's the Master ? Play the men.

Boies. I pray now keepe below.

Anth. Where is the Master, Boson ?

Boies. Do you not heare him ? you marre our labour, Keepe your Cabins : you do asstist the storme.

Gonz. Nay, good be patient.

Boies. When the Sea is : hence, what cares these roarrers for the name of King ? to Cabine ; silence : trouble us not.

Gon. Good yet remember whom thou hast aboard.

Boies. None that I more love then my selfe. You are a Counsellor, if you can com mand these Elements to silence, and worke the peace of the present, wee will not hand a rope more, use your authoritie : If you cannot, give thanks you have liv'd so long, and make your selfe readie in your Cabine for the mischance of the houre, if it so hap. Cheerely good hearts : out of our way I say. *Exit.*

Gon. I have great comfort from this fellow : me thinkes he hath no drowning marke upon him, his complexion

upon this howling : they are lowder then the weather, or our office : yet againe ? What do you heere ? Shall we give ore and drowne, have you a minde to sinke ?

Sebas. A poxe o' your throat, you bawling, blasphemous incharitable Dog.

Boties. Worke you then.

Anth. Hang cur, hang, you whoreson insolent Noyse-maker ; we are lesse afraid to be drownde, then thou art.

Gonz. I'll warrant him for drowning, though the Ship were no stonger then a Nutt-shell, and as leaky as an unstanched wench.

Boies. Lay her a hold, a hold, set her two courses off to Sea againe, lay her off.

Enter Mariners wet.

Mari. All lost, to prayers, to prayers, all lost.

Boies. What must our mouths be cold ?

Gon. The King, and Prince, at prayers, let's asstist them, for our case is as theirs.

Sebas. I am out of patience.

An. We are meerly cheated of our lives by drunkards, This wide-chopt rascall, would thou mightst lye drowning the washing of ten Tides.

Gonz. Hee'l be hang'd yet, Though every drop of water sweare against it, And gape at widst to glut him. *A confused noyse within.* Mercy on us.

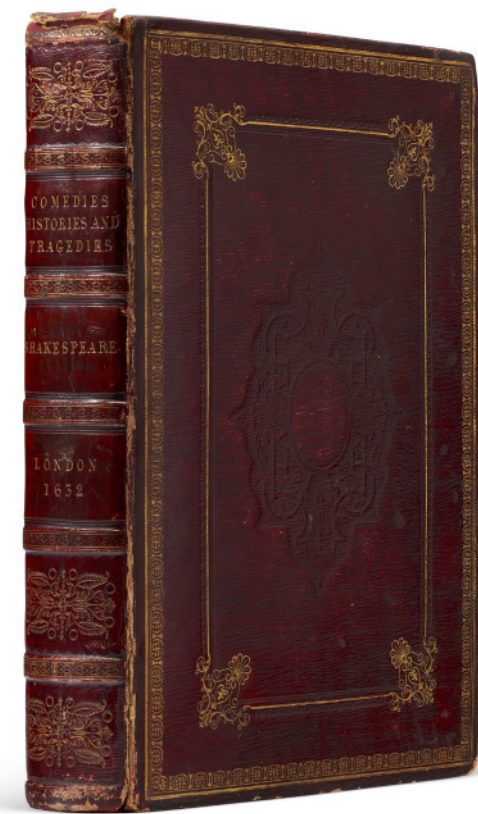
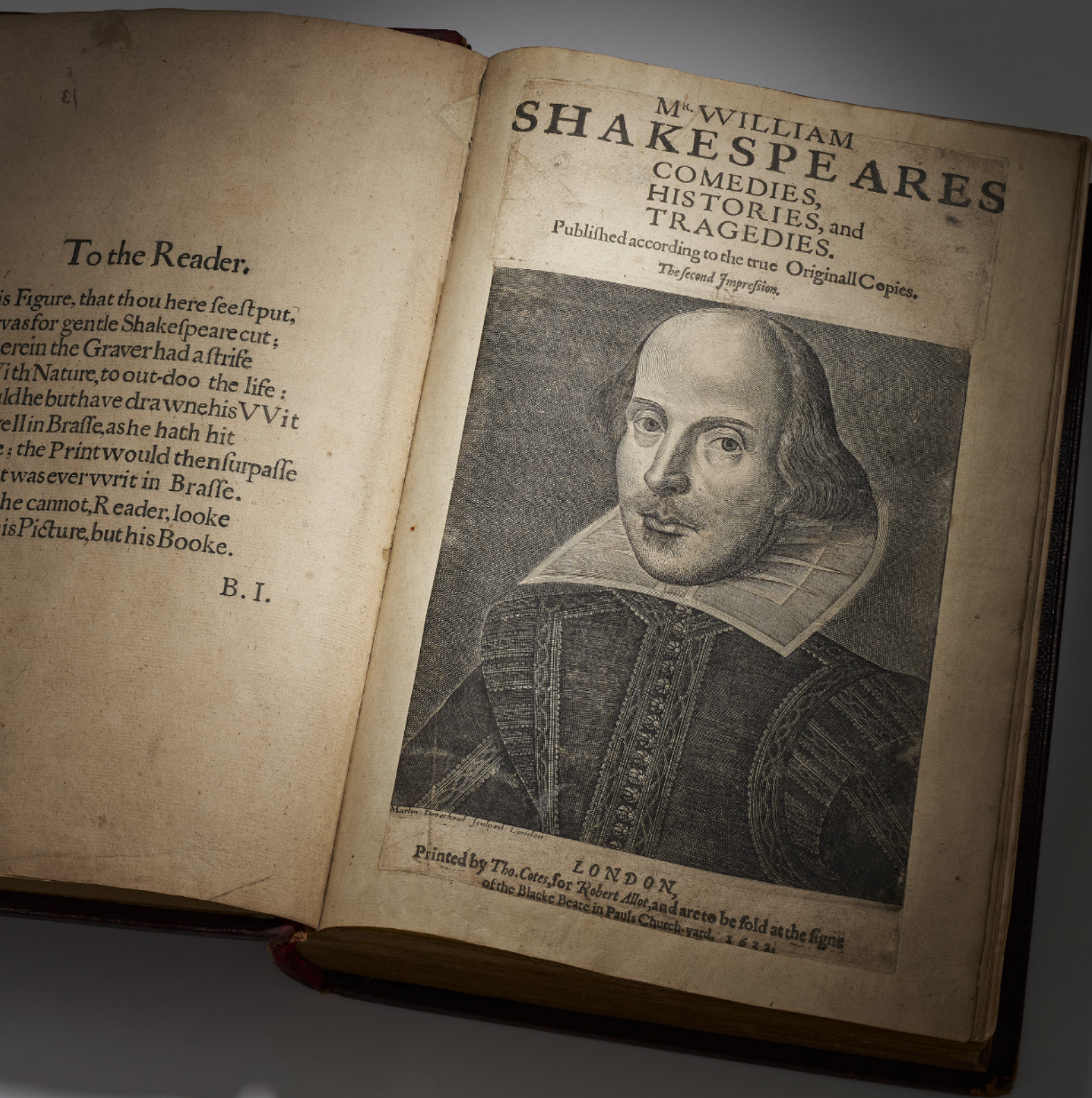
We split, we split, Farewell my wife, and children, Farewell brother : we split, we split, we split.

Anth. Lets all sinke with' King

Seb. Let's take leave of him. *Exit.*

Gonz. Now would I give a thousand furlongs of Sea, for an Acre of barren ground : Long heath, Browne firrs, any thing ; the wills above be done, but I would fainedye a dry death.

Scena Secunda.



325

SHAKESPEARE, William (1564-1616). *Comedies, Histories and Tragedies*. Published according to the true Originall Copies. The second Impression. Edited by John Heminge (d. 1630) and Henry Condell (d. 1627). London: Printed by Thomas Cotes, for Robert Allot and others, 1632.

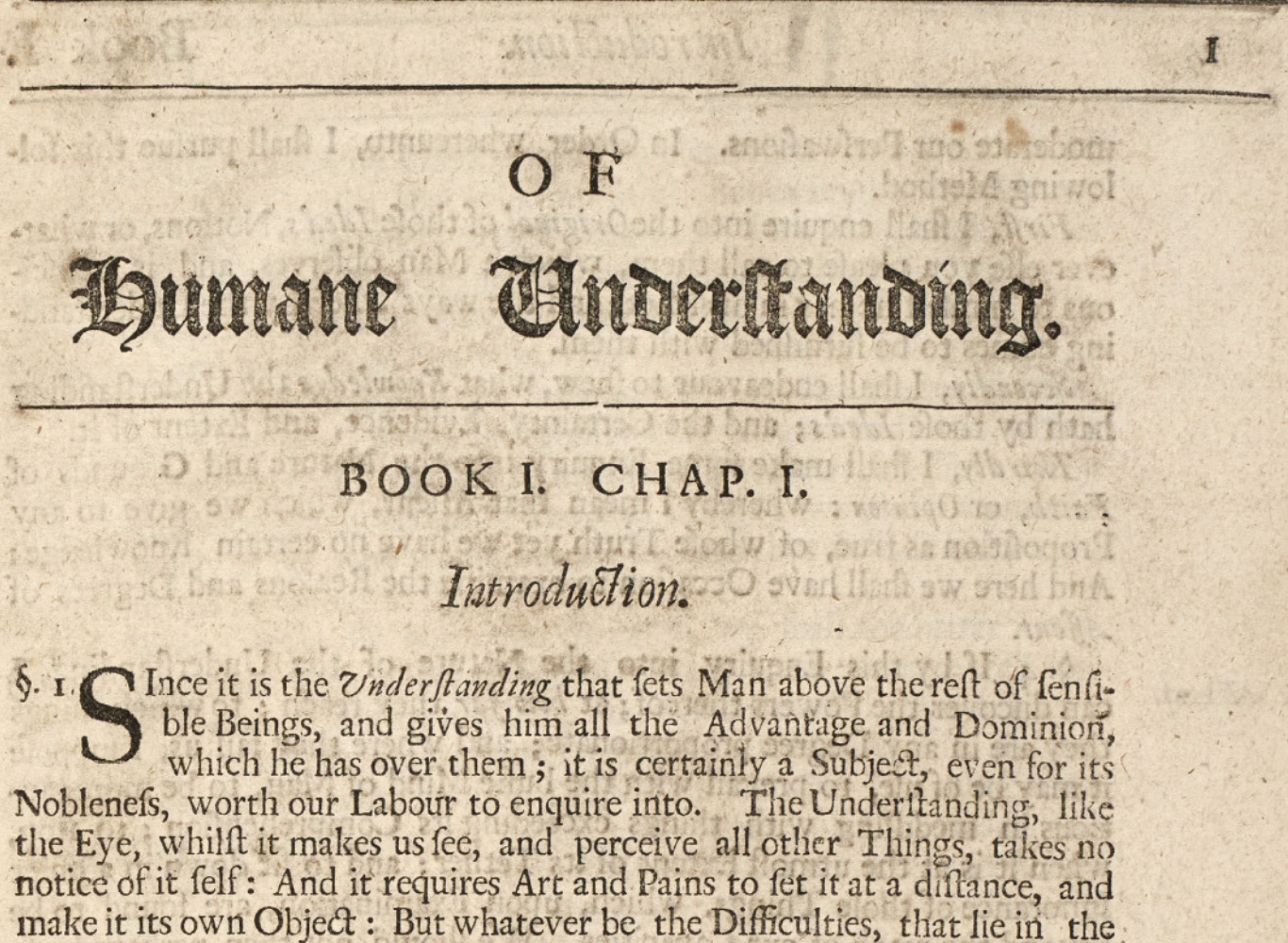
The Second Folio. First issue. From the Collections of James Guild, William Augustus White, and Adrian Van Sinderen. The second edition, first issue, of Shakespeare's collected plays, the most important work in the English language, described by Samuel Johnson as "the mirrour of life" and by his contemporary Ben Jonson as "not of an age but for all time." The urge to read, rather than just see, Shakespeare's plays surfaced in his own lifetime, with about half of his works appearing as single quarto editions. The First Folio, collecting Shakespeare's plays for the first time and dividing them into the thematic categories of Comedies, Histories, and Tragedies was issued in 1623; this Second Folio, appearing nine years later, is a page-for-page reprint of the First Folio. While errors were introduced during the course of reprinting, "the text of the present edition shows signs of careful, if unauthoritative, revision" (Greg). Its publication was shared by the five publishers listed in the colophon, all of whom held the copyright to one or more of the plays.

The Second Folio contains John Milton's first appearance in print, his anonymous epitaph to Shakespeare in 16 verses: "What neede my Shakespeare for his honour'd bones." It appears on the same page as the eight-line "Upon the Effigies." The typesetting of this poem conforms to Todd's lb, with corrections of spelling. This was reset again in later issues of the Second Folio, and provides the simplest way to distinguish the first issue from the later "remainder" issues. The title page appears in variant issues, each naming one of the five booksellers who were shareholders in the publishing venture. This copy names Richard Allot, who had the largest share, and conforms to Todd's issue la.

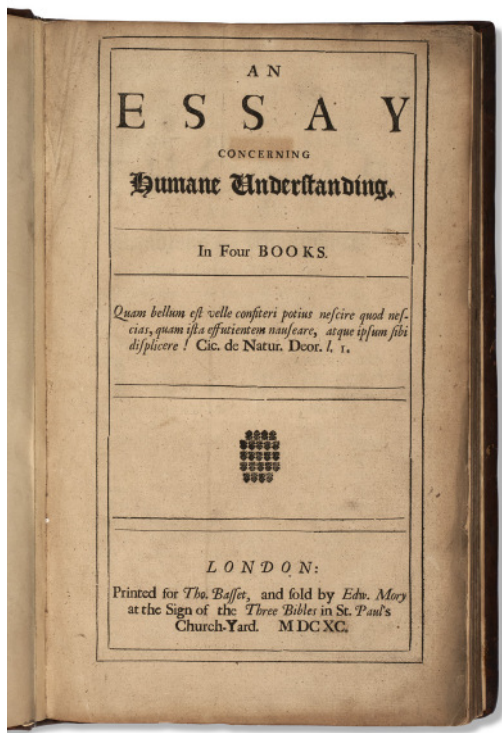
The present copy has been in many important collections, including that of Shakespeare collector William Augustus White, who hailed from the prominent Brooklyn family. After the donation of his collection of 115 quarto editions to the Widener Library at Harvard, A.S.W. Rosenbach would comment that White "was among the earliest of our collectors to gather the choice and alluring volumes of the great Elizabethans. His judgment was excellent and he had a vivid understanding of this golden period, equalled by few scholars" (Harvard *Crimson*, 11 June 1928). White's brother was philanthropist Alfred Tredway White (1846-1921), whose daughter Annie Jean (1888-1968) married Adrian Van Sinderen in 1911. Pforzheimer 906; W.B. Todd, "The Issues and States of the Second Folio and Milton's Epitaph," in *Studies in Bibliography* 5 (1952-53), pp. 81-108.

Median folio (316 x 215mm). 454 leaves. Roman and italic types. Double column, 66 lines, headlines and catchwords, pages box-ruled, woodcut head- and tailpieces and initials, engraved portrait of Shakespeare by Martin Droeshout (title and final leaf trimmed and inlaid, title with imprint just shaved, first six leaves re-hinged; occasional soiling and spotting, A1 with soiling and an erased partially erased pen scrawls, some leaves shaved closed to rule, rust-hole on S3 touching one letter). Early 19th-century red morocco gilt, silk endleaves, all edges gilt (upper joint tender, corners showing). Custom red morocco pull-off case. *Provenance*: Janet Robertson, Countess of Kincardine, d.1772 (ownership inscription to first page of the first play) - James Wyllie Guild, 1797-1844, 19th-century collector (bookplate; his sale, T. Chapman & Son, Edinburgh, 16-27 April 1888, lot 2883) (sold to): - Edward G. Allen, American Library Agency, London (sold to): - William Augustus White, 1843-1927, merchant and collector (receipt dated 28 April 1888) - Adrian Van Sinderen, 1887-1963, collector who established Yale's book collecting prize - D. W. Henry (pencil note that it was acquired from Van Sinderen's library in 1964) (by descent to): - Paul W. Henry.

\$200,000-300,000



§. I. Since it is the *Understanding* that sets Man above the rest of sensible Beings, and gives him all the Advantage and Dominion, which he has over them; it is certainly a Subject, even for its Nobleness, worth our Labour to enquire into. The Understanding, like the Eye, whilst it makes us see, and perceive all other Things, takes no notice of it self: And it requires Art and Pains to set it at a distance, and make it its own Object: But whatever be the Difficulties, that lie in the

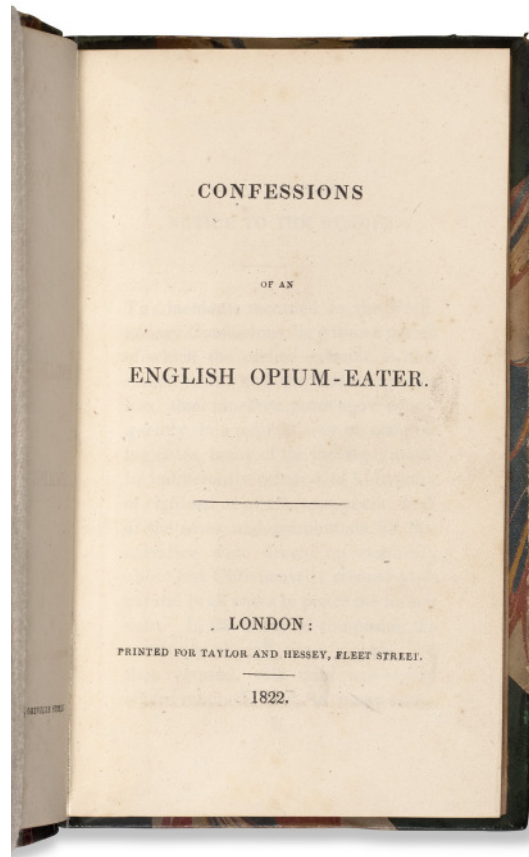


326
Locke, John. *An Essay Concerning Humane Understanding*. London: printed for Tho. Basset, and sold by Edw. Mory, 1690.

First edition, second state, with the cancel title showing both Basset and Mory on imprint. "Few books in the literature of philosophy have so widely represented the spirit of the age and country in which they appeared, or have so influenced opinion afterwards as Locke's *Essay concerning Human [sic] Understanding*. The art of education, political thought, theology and philosophy, especially in Britain, France and America, long bore the stamp fo the Essay, or of reaction against it" (Grolier). Grolier *English* 36; Pforzheimer 600; PMM 164.

Folio (312 x 190 mm). Contemporary calf (rebacked). Custom half morocco box. *Provenance*: "I Alleyne" (supralibros) – Frederick Spiegelberg (1897-1994, comparative religion scholar; bookplate).

\$20,000-30,000



327
DE QUINCEY, Thomas (1785-1859). *Confessions of an English Opium-Eater*. London: Taylor and Hessey, 1822.

First edition in book form of De Quincey's famous autobiography. It was first published anonymously in 1821 for *London Magazine* and became enormously influential. "The first of a genre now wildly popular, De Quincey's narrative of his descent into drug addiction confessional of a personal train-wreck of substance abuse ... It is a striking personal story, and as valuable as a chronicle of English low-life of the period as it is a tale of narcotic consumption" (*Personal Experience*). *Narratives of Personal Experience* 33.

12mo (165 x 98mm). Half-title. 19th century half calf over marbled boards, spine gilt with leather label (rubbing to extremities, upper joint started, some foxing to endpapers).

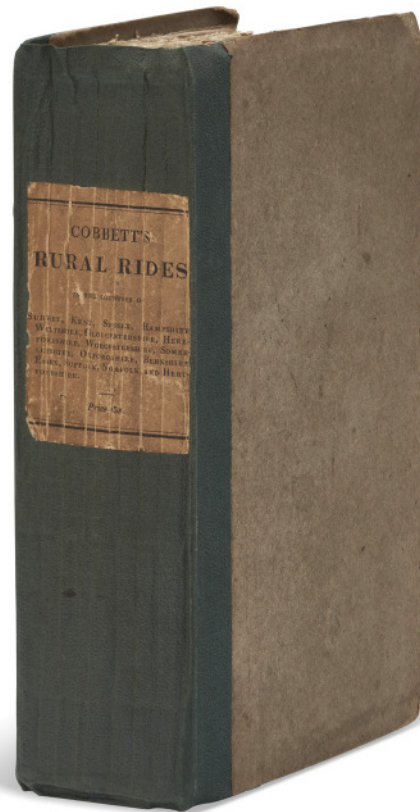
\$500-800

328
COBBETT, William (1763-1835). *Rural Rides*. London: William Cobbett, 1830.

Very fine first edition. "Cobbett has long been one of my favorite characters ... As a conservative emigrant in Philadelphia in the 1790s, under the pseudonym "Peter Porcupine," he castigated the Democrats." Eventually Cobbett went too far and had to flee back to England to avoid a libel suit by Benjamin Rush. "In England, he did an about-face and became a prominent spokesman for social justice and Parliamentary reform." "There is a little bit of everything in *Rural Rides* ... His passion and indignation never cease, his postive joy in dispute bubbles from every page, his pure pleasure in the countryside itself brims over." *Narratives of Personal Experience* 27.

Octavo in 12s (179 x 110mm). Original buckram-backed boards, paper printed spine label (spine creased, front hinge cracked). *Provenance*: Colonel William Inglis, 1764-1835, officer in the Napoleonic Wars and the originator of "die hard" (armorial bookplate).

\$500-800

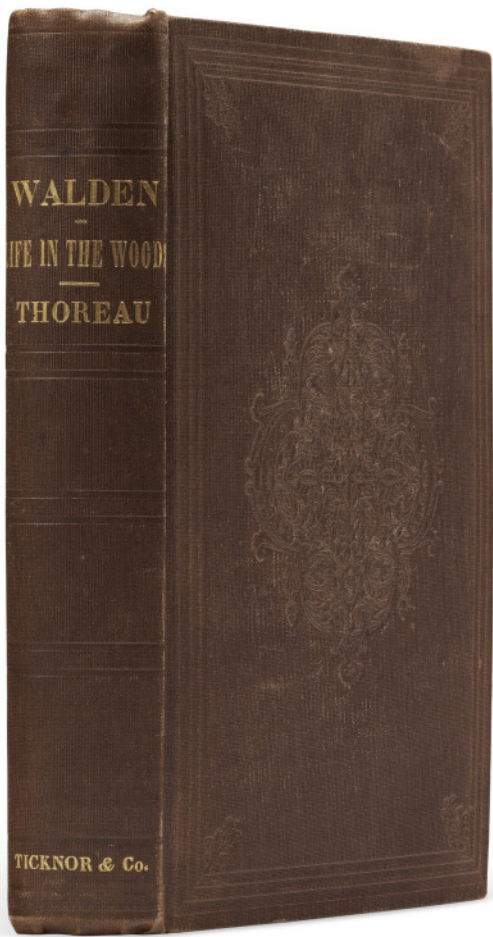


-329
WELLINGTON, Arthur Wellesley (1769-1852). Autograph letter signed ("Wellington") to the Rev. Samuel O'Sullivan, Apethorpe, 31 December 1832.

Four pages, bifolium, 81 x 112mm. (Light soiling along fold on second leaf).

Castigating the "Evils ... Which the Press inflicted upon the Country." Writing to Rev. Samuel O'Sullivan (1790-1851) in Dublin, he agrees with the minister's "opinions about the Press; and in those which you deliver respecting the Injurious Course followed by those who have hitherto had the task of defending the Institutions. Unfortunately their system was necessarily defensive. They were bound as men in Office to defend the Liberties of the Press. Their unwillingness to innovate even to prevent these Liberties from becoming Licentiousness can be understood; as long as hopes could be entertained by any means there was a remedy for the Evils publick as well as Private which the Press inflicted upon the country. The Press has however undoubtedly been the Instrument by which the Constitution of the Country has been overthrown. I should almost doubt the efficiency of the Remedy which you propose, if adopted alone, and I am afraid that all remedies are too late." His comment relative to the nation's constitution being "overthrown" alludes to the Reform Act of 1832 which expanded the franchise dramatically by dismantling most of the "rotten boroughs" while granting representation to the cities that had developed during the industrial revolution. During his brief tenure as Prime Minister (1828-1830), Wellington was an outspoken critic of electoral reform—and his staunch resistance cost him a vote of no-confidence that brought his government down in November 1830. Wellington and the Tory Party's continuing opposition to electoral reform made his home at Aspley House a target for demonstrators who smashed the house's windows on at least two occasions in 1831. In June 1832, Wellington fitted his home with iron shutters.

\$400-600



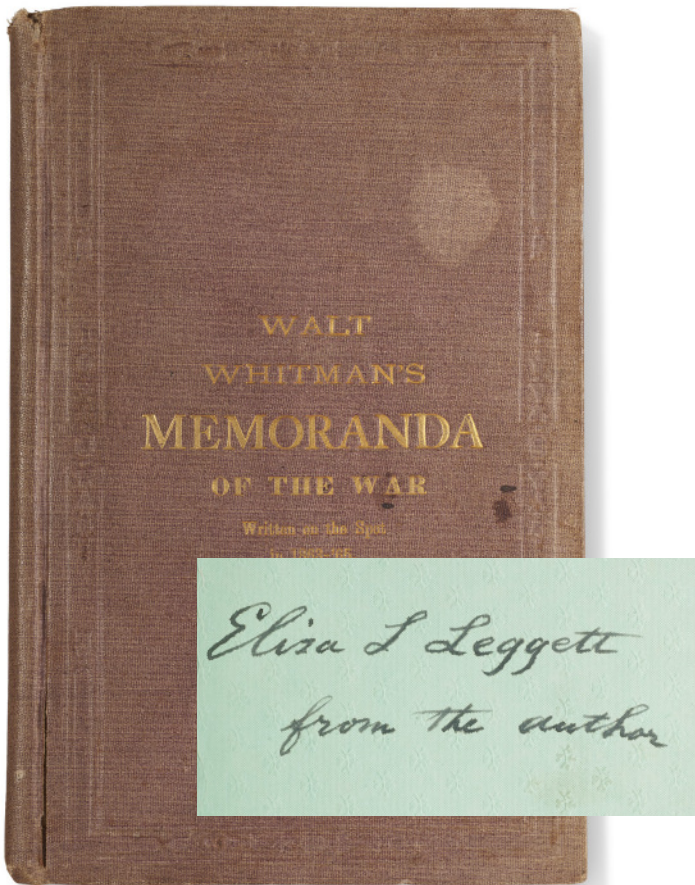
330

330
THOREAU, Henry David (1817-1862). *Walden*. Boston: Ticknor and Fields, 1854.

A bright copy of the first edition, first printing of this American masterpiece. Robert Frost remarked that in this one book Thoreau "surpasses everything we have had in America" (letter to Wade Van Dore, 24 June 1922). "Solid chunks of thought, in the midst of a solid chunk of nature, proving that the minimum of cash expenditure and of creature comfort may result in the maximum of acute observation and cerebration—for almost a hundred years an inspiration to nature-lovers, to philosophers, to those of a Calvin Coolidge turn, and to persons who love to read the English language written with clarity" (Grolier *American*). Ads dated April 1854 at end. BAL 20106; *Narratives of Personal Experience* 91; Grolier *American* 63.

Octavo (180 x 110mm). Title vignette of Thoreau's cabin, map of Walden Pond with faint S.W. Chandler & Bro imprint, 8 pages of advertisements dated April 1854. Original brown cloth stamped in gilt (small spot to spine above title, a couple gatherings very slightly sprung). Custom chemise and quarter morocco slipcase.

\$10,000-15,000



331

331
WHITMAN, Walt (1819-1892). *Memoranda During the War*. Camden, New Jersey: privately printed, 1875-76.

First edition, second issue, with green embossed endpapers but without "Remembrance Page," blank binder's leaf, and pictures present. Inscribed by the author: "Eliza S. Leggett from the author" on the front endpaper. Eliza Seaman Leggett, born in New York City on Beekman Street in 1815, was a suffragist and abolitionist. She lived for a short time in Peekskill, New York, before ultimately settling in Detroit, Michigan. Myerson A8.1.a2.

8vo (195 x 119mm). Stiff light green endpapers embossed with flowers. (Staple holes to title page, offsetting from a newspaper to pp. 38-39.) Purple cloth, all edges gilt (front hinge tender, one gathering slightly sprung, spine ends rubbed, some spotting and fading to cloth). Custom chemise and slipcase. *Provenance:* Eliza Seaman Leggett (1815-1900; authorial inscription, gift inscription) – William Haight Leggett (1859-1954; gift inscription) – Wilhelmina Leggett (gift inscription).

\$5,000-8,000

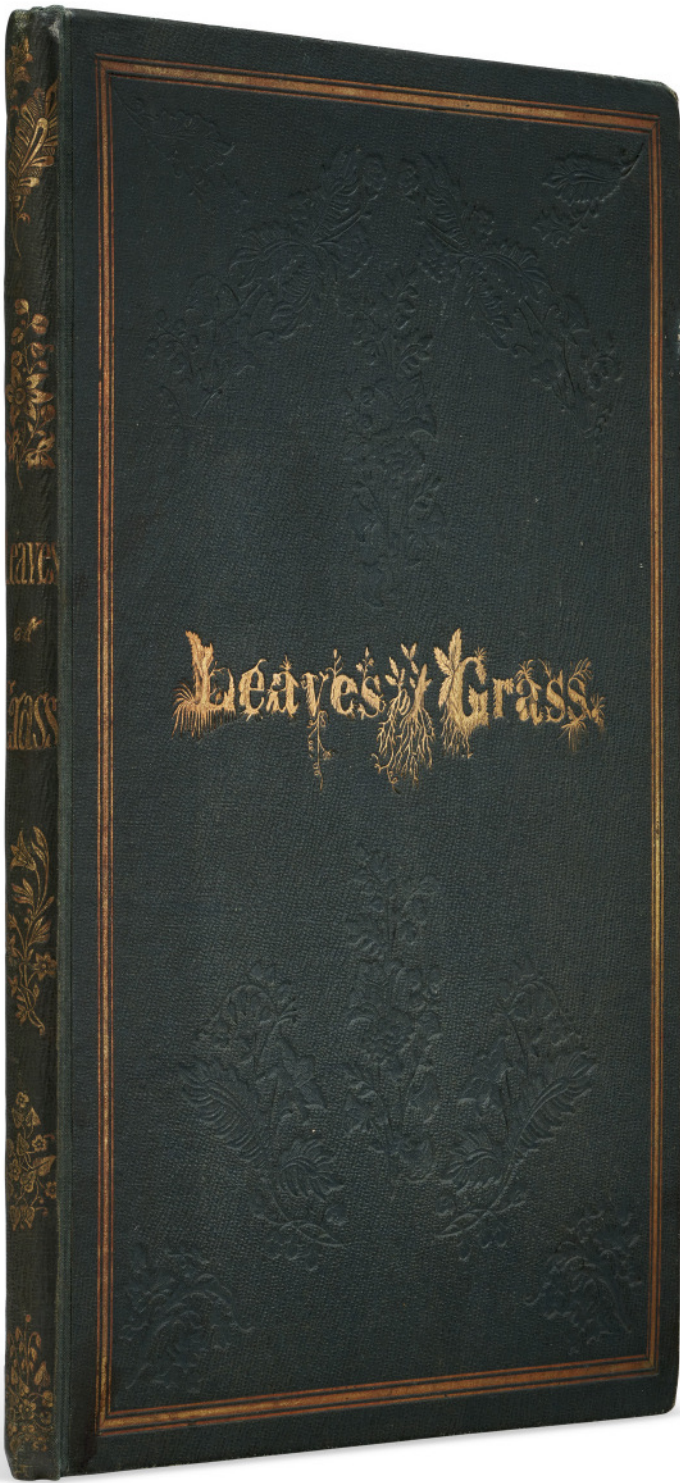
“Have you reckoned a thousand acres much? Have you reckoned the earth much? Have you practiced so long to learn to read? Have you felt so proud to get at the meaning of poems?”

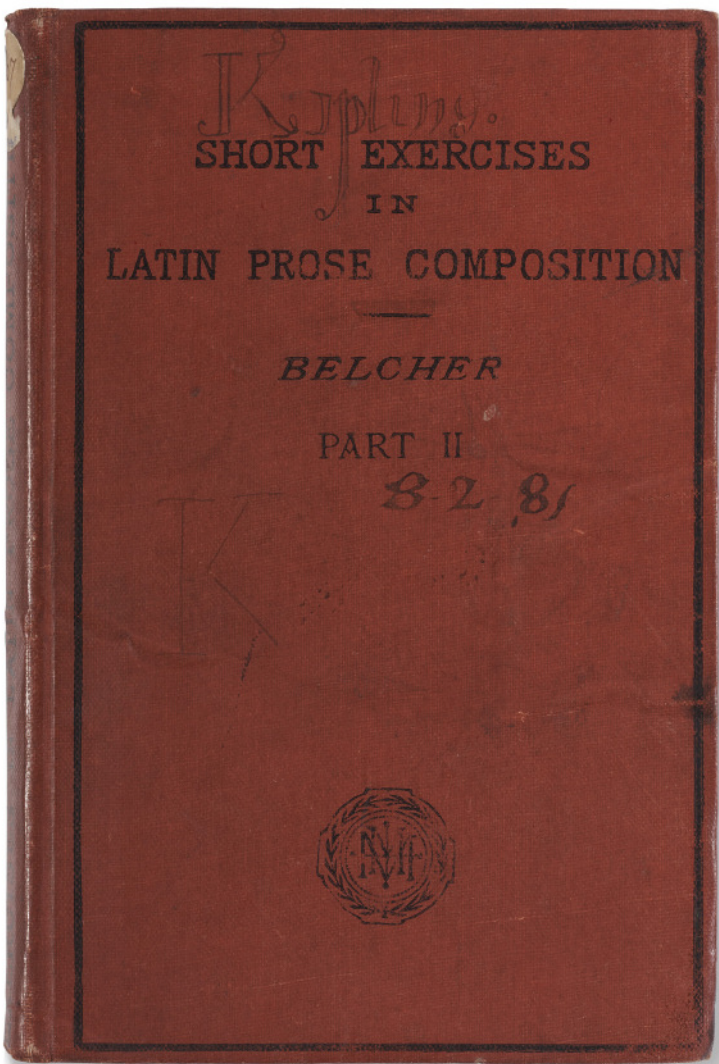
332
WHITMAN, Walt (1819-1892). *Leaves of Grass*. Brooklyn: [Printed for the author,] 1855.

First edition, first issue, Myerson's Binding A, second state of copyright notice as usual, second state of page iv. "The poet and the prophet of democracy ... the whole of *Leaves of Grass* is imbued with the spirit of brotherhood and a pride in the democracy of the young American nation. In a sense, it is America's second Declaration of Independence: that of 1776 was political, that of 1855 intellectual" (PMM). "Whitman was spending nearly every day there [at the printing office of James and Thomas Rome in Brooklyn] that spring [of 1855], writing, revising, reading proof, even working at the type case, just as he had done twenty years earlier as an apprentice printer. Altogether he set in type about ten of the ninety-five pages of a book that he also designed, produced, published, promoted ... The 795 copies the Romes ran off on their hand press and delivered to the binder were all there were or could be of the first edition. No plates were made; the book was printed from type, and the type distributed" (Justin Kaplan, *Walt Whitman: A Life* (1982), p. 198). Upon receiving a copy of the book, Emerson wrote to Whitman on 21 July 1855, "I rubbed my eyes a little to see if this sunbeam were no illusion; but the solid sense of the book is a sober certainty. It has the best merits, namely, of fortifying and encouraging." Grolier *American* 67; Myerson A2.1.a; PMM 340.

Folio (276 x 190mm). Engraved frontispiece portrait, marbled endpapers (repairs at gutter through page iv and at pp 88-89, a little creasing to title page, marginal spot, closed repaired tear). Original green cloth gilt, marbled endpapers (some rubbing to tips, very neatly rebacked with original spine laid down). Custom chemise and quarter morocco slipcase. *Provenance:* Edmund Baker (ownership inscription to verso of frontispiece dated October 1855) – B.E. Perry (receipt from Old Corner Bookstore for \$5, dated 1877, loosely inserted).

\$70,000-100,000



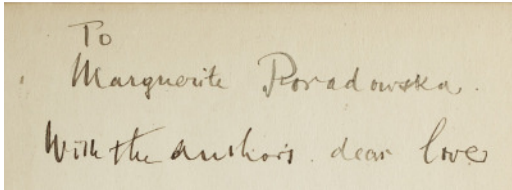
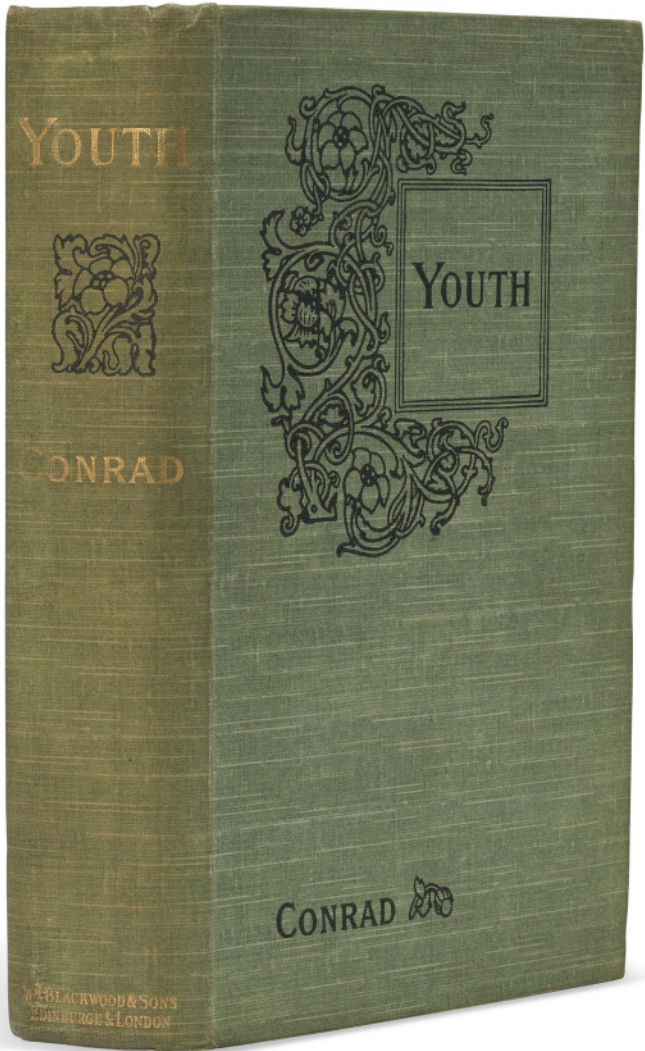


333
[KIPLING, Rudyard (1865-1936).] BELCHER, Reverend Henry. *Short Exercises in Latin Prose Composition*. London: Macmillan and Co., 1879.

Kipling's school book, containing his name "Kipling" in two places on the front fly-leaf. At the back of the book is a drawing of a deodar cedar and on page 116 he has written several notations in Latin. From the collection of G.M. Williamson of Sparkill, New York, a Kipling collector whose library was sold at Anderson Galleries in 1915. It was described as "The Very Remarkable Kipling Collection made by G. M. Williamson" and included other school books from the author.

12mo (150 x 95mm). Half title (upper corner neatly cut from half title, rear hinge cracked). Original printed cloth (light rippling, small library label to spine). Custom chemise and quarter morocco slipcase. *Provenance:* Rudyard Kipling (ownership inscription) – G.M. Williamson (his sale, Anderson Galleries, 17 March 1915, lot 104) – Anderson Galleries, 21 March 1917, lot 897.

\$1,500-2,500



334
CONRAD, Joseph (1857-1924). *Youth: A Narrative and Two Other Stories*. Edinburgh and London: William Blackwood and Sons, 1902.

First edition, a presentation copy, of Conrad's most important collection of stories, including "The Heart of Darkness." This copy is inscribed to Conrad's friend and adviser: "To Marguerite Poradowska with the author's dear love, 20th Nov 1902." The three collected stories, "Youth," "Heart of Darkness," and "The End of the Tether," had all appeared previously in Blackwood's *Edinburgh Magazine*. Cyril Connolly counts "Heart of Darkness," along with Conrad's *The Secret Agent*, among the top hundred works in *The Modern Movement*: "This account of a superman running an ivory business in the heart of the Congo for a greedy sanctimonious Belgian company and brutalising himself and the natives in the process, is a masterpiece of sinister deterioration seen by a narrator who is himself profoundly altered by it." Marguerite Poradowska (1848-1937) was related to Conrad by her 1874 marriage to his cousin Aleksandr Poradowski, whom she met in Belgium. The couple lived in Ukraine for ten years before returning to Belgium, where she began a career as a writer, eventually authoring eight novels as well as novellas and short stories. She met Conrad in 1890 and the two began a correspondence for many years. Cagle A7a(1); Connolly *The Modern Movement* 14.

Octavo. With ads dated 10/02. Original green cloth stamped in black (slightest rubbing to gilt on spine, very minor bumping to corners). Custom slipcase.

\$18,000-25,000



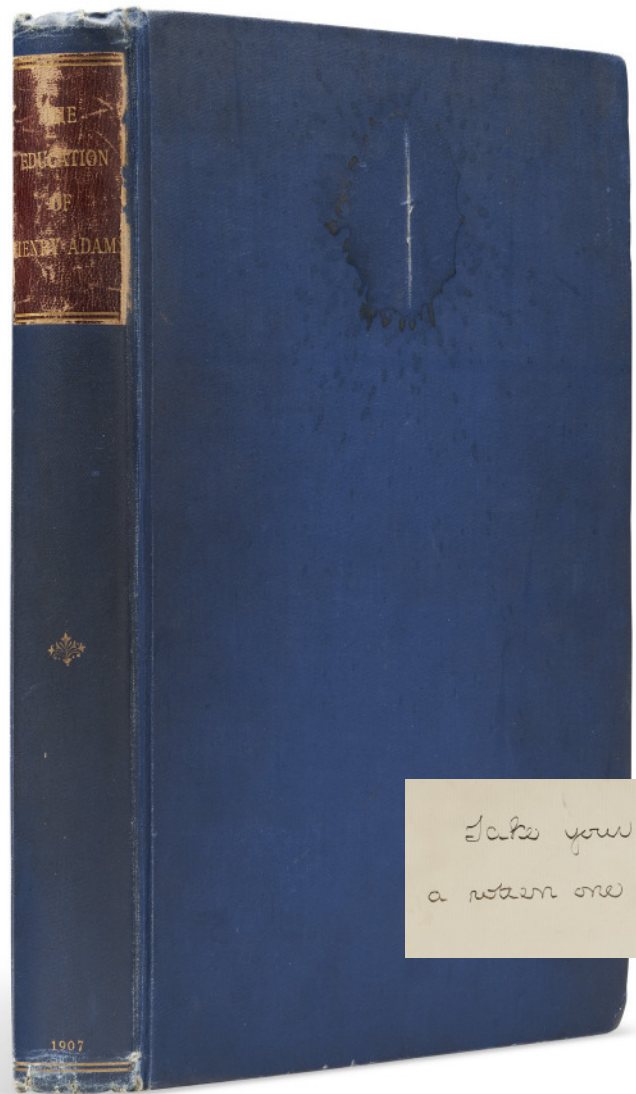
335

BEERBOHM, Sir Max (1872-1956). Original caricature drawing of Lord Rosebery, 1903.

The 5th Earl of Rosebery, Archibald Primrose (1847-1929) was a Liberal statesman and Prime Minister from 1894-95. He was also a favorite subject of Beerbohm's. Beerbohm opened his essay, "A Pathetic Imposture," with an anecdote about Rosebery: "Lord Rosebery once annoyed the Press by declaring that his ideal newspaper was one which should give its news without comment. Doubtless he was thinking of the commonweal. Yet a plea for no comments might be made, with equal force, on behalf of the commentators themselves." "No comment" did not become a stock phrase amongst politicians for another 50 years, but it can almost be read in this caricature, in Lord Rosebery's blank eyes and closed hands.

Original pen and black ink, color pencil, and watercolor drawing, signed and dated "Max / 1903" (lower right) and inscribed "Lord Rosebery" (upper left), 192 x 123mm. Float-mounted, matted and framed to 19 x 15 inches.

\$2,000-3,000



336

336

ADAMS, Henry (1838-1918). *The Education of Henry ADAMS*. Washington: Privately printed, 1907.

First edition, one of only 40 copies printed. Charles Thwing's copy, with Adams's note to him laid down on the front endpaper: "Take your old book! It's a rotten one anyway." Adams would accept an honorary doctor of laws degree from Thwing, who was President of Western Reserve University and also a former student of Adams's. The text of *Education* was not made commercially available until 1918, following the author's death, when it was published by Houghton Mifflin. In 1919 it was awarded the Pulitzer Prize and the Modern Library named it as the best non-fiction book published in English since 1900. BAL 32; *Narratives of Personal Experience* 2 ("certainly one of the great American biographies").

Quarto (322 x 247mm). Original blue cloth, leather spine label (stain to front cover, extremities rubbed, front hinge cracked). Custom chemise and quarter morocco slipcase. *Provenance*: Charles Franklin Thwing, 1853-1937, American clergyman and educator (bookplate and ownership inscription).

\$12,000-18,000

337

[Adams, Henry (1838-1918).] *Mont Saint Michel and Chartres*. Washington: Privately printed, 1912.

Revised and enlarged edition of Adams's 1904 work. Really a companion to his *Autobiography*, Adams here describes the medieval world view as reflected in its cathedrals, which he believed expressed "an emotion, the deepest man ever felt—the struggle of his own littleness to grasp the infinite." This copy bears an inscription on the half title, "To dear Frank Potter from Aileen / Washington 1915." Aileen was likely Aileen Tone, Adams's adopted niece, companion, and housekeeper who was living with Adams in 1915. She died in her nineties in July 1969. The first edition of *Mont Saint Michel and Chartres* was published in an edition of 100 copies. BAL 37.

Quarto (322 x 243mm). Half title (a little creasing to lower edge of preliminary leaves, hinges tender). Original blue cloth, leather spine label (covers rubbed, label chipped, upper corners bumped). *Provenance*: Frank Potter (gift inscription) – Louis Auchincloss, 1917-2010 (autograph note loosely inserted).

\$1,000-2,000



338

338
[GRAVES, Robert (1895-1985).] Portrait photograph of Robert Graves, [photographed circa 1916, printed 1930], depicting Robert Graves in profile wearing the uniform of the Royal Welsh Fusiliers.

Handsome portrait of Robert Graves, taken circa 1916. "It was probably taken some time before he was wounded in the Battle of the Somme in July, 1916" (Reese). This print appears to relate to American publicity for *Goodbye to All That*, first published in London in 1929. The press caption affixed to the verso reads, "Poet Author of Sensational War Book / Mr. Robert Graves / whose remarkable book on the war, "GOODBYE TO ALL THAT", has created a sensation. / It is said to be the first book in which the war has been written about with frankness from the English point of view." Reese *Graves* 1.

Silver print photograph, 195 x 140mm, press caption and illegible copyright stamp, stamp dated Mar 26, 1930. Matted and framed to 9 x 11 inches. *Exhibited:* "Robert Graves: A Centennial Exhibition," Grolier Club of New York, March to May 1995, no. 1.

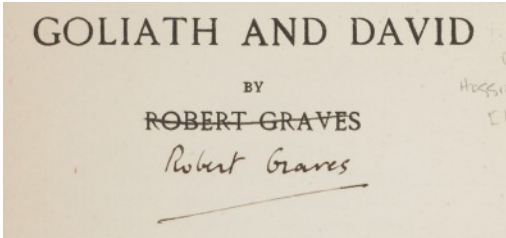
\$1,500-2,500

339
GRAVES, Robert (1895-1985). *Goliath and David*. [London: Chiswick Press, 1917.]

First edition of Graves' second book, signed by the author. This collection of poems went to press just before Graves returned to France in January, 1917. He had been badly wounded (and reported dead) at the Somme in July of 1916, but by August had sufficiently recovered to write the poem "Escape," which appears here: "...But I was dead, an hour or more: / I woke when I'd already passed the door / that Cerberus guards and half-way down the road / To Lethe as an old Greek sign-post showed..." (p. 15). This copy is signed "Robert Graves" on the title page, with the printed name inked through.

Octavo. (Small smudge on title corner.) Original plain dark red wrappers (backstrip sunned). Custom clamshell box.

\$1,500-2,500



"Graves' poems are, however, really good. T.E.S."

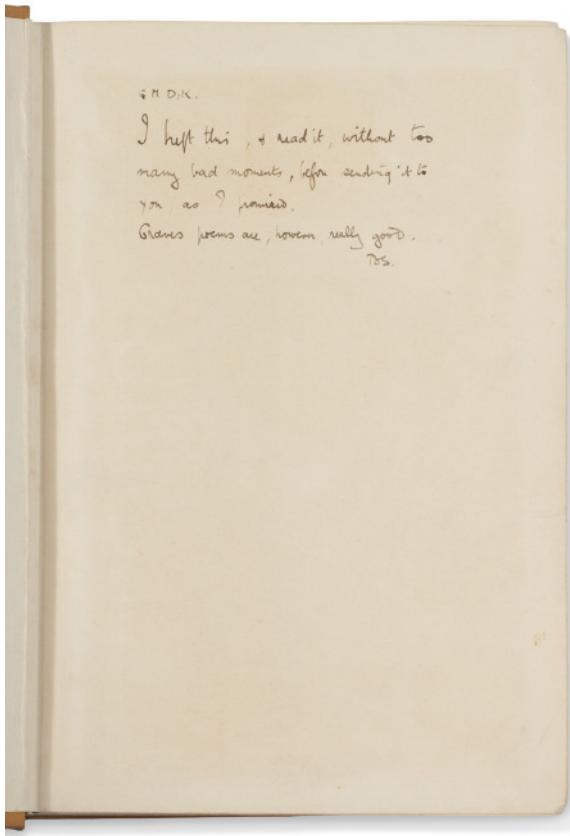
340
GRAVES, Robert (1895-1985). *Lawrence and the Arabs*. London: Jonathan Cape, [1927].

T.E. Lawrence's first edition copy of his own biography, inscribed and signed by him on the front free endpaper: "*I kept this, & read it, without too many bad moments, before sending it to you, as I promised. Graves' poems are, however, really good. T.E.S.*" Robert Graves's biography of his friend was one of two authorized by Lawrence. It was also Graves's first work of non-fiction, written at age 31 and published two years before *Goodbye To All That*. Reese *Graves* 25.

Octavo. Illustrated with plates. Publisher's advertisement slip tipped in before index. Publisher's orange cloth; spine gilt-lettered (mild soiling and lean, tips just showing). Custom chemise and morocco-backed case. *Provenance:* T.E. Shaw, a.k.a. T.E. Lawrence, 1888-1935 (presentation inscription to "GMD:K.") – E.H. Mills (leather bookplate) – Doris Louise Benz (morocco bookplate, her sale 16 November 1984, lot 264), purchased by William S. Reese in that sale.

Exhibited: "Robert Graves: A Centennial Exhibition ... from the Collection of William S. Reese," the Grolier Club of New York, spring 1995, no. 25.

\$3,000-5,000



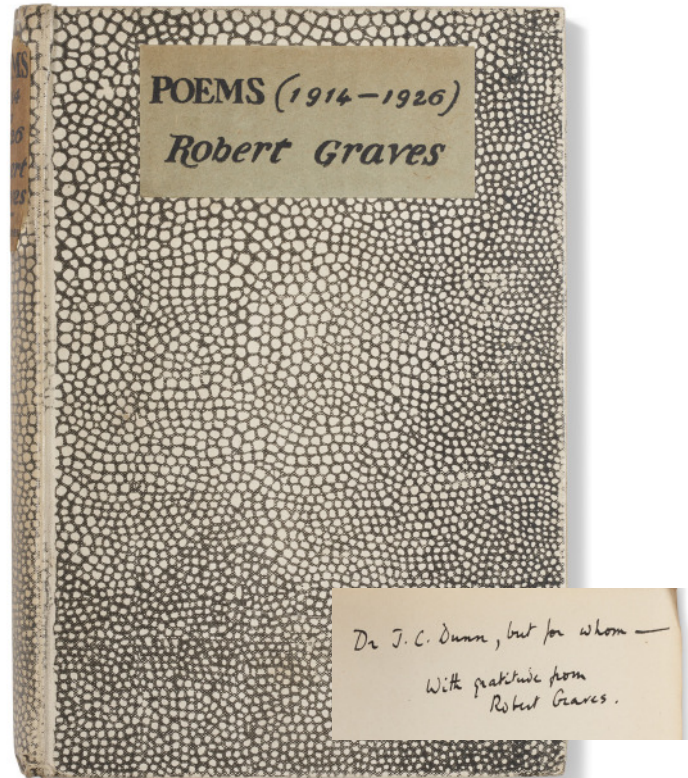
341
GRAVES, Robert (1895-1985). *Poems (1914-1926)*. London: William Heinemann, 1927.

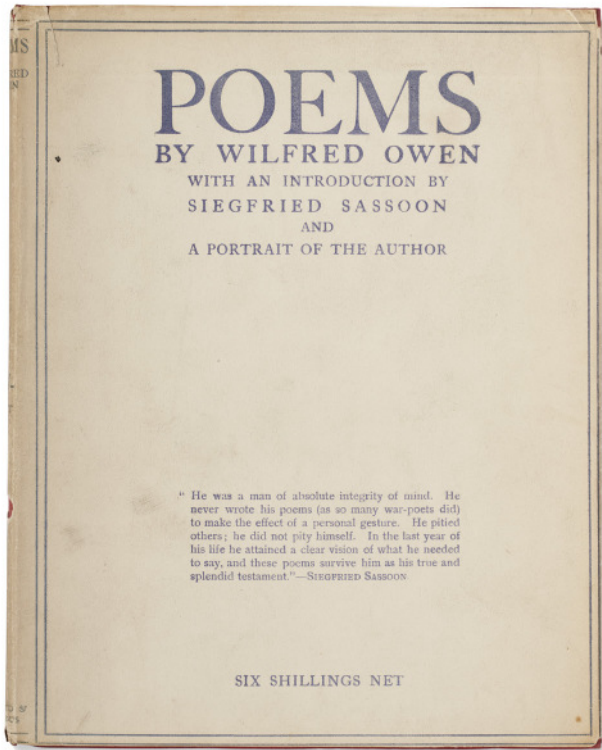
First edition, presentation copy for the doctor who saved Graves's life at the Battle of the Somme. J.C. Dunn, the Regimental Medical Officer for the Royal Welch Fusiliers, was mentioned in the memoirs of both of that regiment's two most famous WWI soldiers: Robert Graves and Siegfried Sassoon. Graves was hit by a shell blast on 20 July 1916, in the third week of the Somme offensive. His wounds were so severe that his family were told he had died and his death was announced in *The Times*. This copy of the first edition is inscribed and signed by the author on the front free endpaper: "Dr J.C. Dunn, but for whom-- / With gratitude from Robert Graves." Reese *Graves* 19.

Octavo. Scattered few spots. Original patterned cloth, paper printed labels (light shelfwear, spine toned and some chipping to spine label). Custom chemise and quarter morocco slipcase. *Provenance:* Dr. James Churchill Dunn, 1871-1955 (presentation inscription).

Exhibited: "Robert Graves: A Centennial Exhibition ... from the collection of William S. Reese," the Grolier Club of New York, spring 1995, no. 19.

\$3,000-5,000



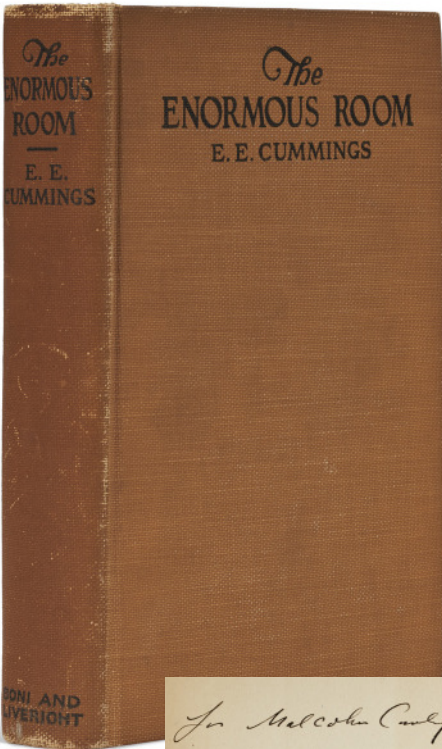


342
OWEN, Wilfred (1893-1918) and Siegfried SASSOON (1886-1967), introduction. *Poems*. London: Chatto & Windus, 1920.

First edition of one of the finest book of poems to emerge from the war period, in the rare dust jacket. Owen was killed in action at the age of 25, a week before the Armistice of 1918, having published only five poems. In his "Preface," the author states: "Above all, this book is not concerned with Poetry. / The subject of it is War, and the pity of War. / The Poetry is in the pity." Siegfried Sassoon, whom Owen had idolized, writes in his introduction to the volume: "in the last year of Owen's life he attained a clear vision of what he needed to say, and these poems survive him as his true and splendid testament." They include some of the best-known poems of the period, such as his "Anthem for Doomed Youth" and "Dulce et Decorum est." Keynes B2.

Octavo. Half-title, frontispiece. Publisher's red cloth, paper spine label (small faded spot to spine); printed dust jacket (spine panel a bit toned with small chip below price, a little wear to extremities).

\$3,000-5,000



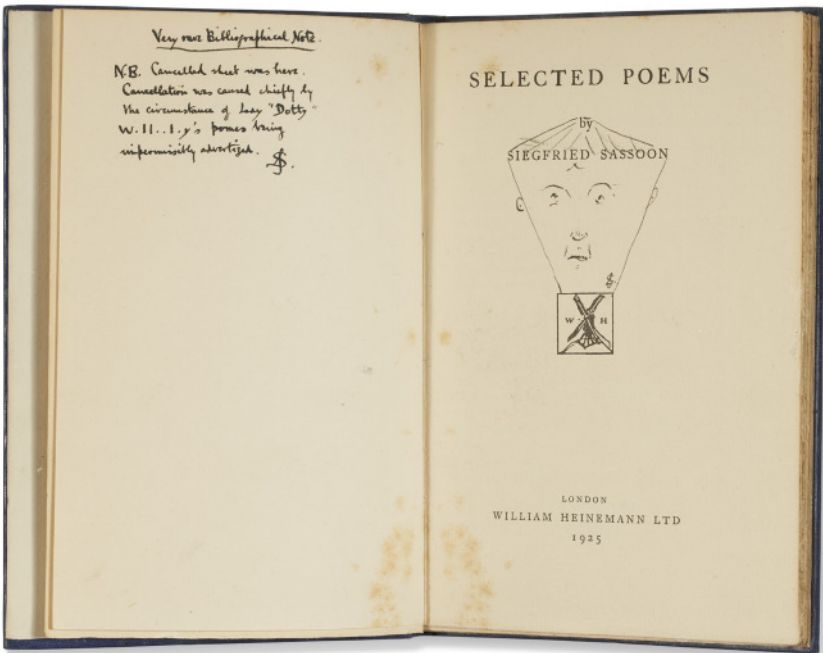
For Malcolm Cowley
(qui?)
E. E. Cummings

343
CUMMINGS, E. E. (1894-1962). *The Enormous Room*. New York. 1922.

First edition of Cummings first book, a presentation copy for Malcolm Cowley. The first edition has the word "shit" un-censored on p.219. Cummings' autobiographical novel concerns his time as a World War One POW in France. Cummings has inscribed and signed this copy on the front free endpaper: "for Malcolm Cowley / (qui?) / E.E. Cummings." At the time of publication, both Cummings and Cowley were living in Paris, epitomizing the "Lost Generation."

Octavo. Original cloth (spine darkened, rubbed along edges). *Provenance:* Malcolm Cowley, 1898-1989, American writer and critic (presentation inscription) – H. Bradley Martin (bookplate, his sale, Sotheby's New York, 30 January 1990, lot 2023).

\$1,000-1,500

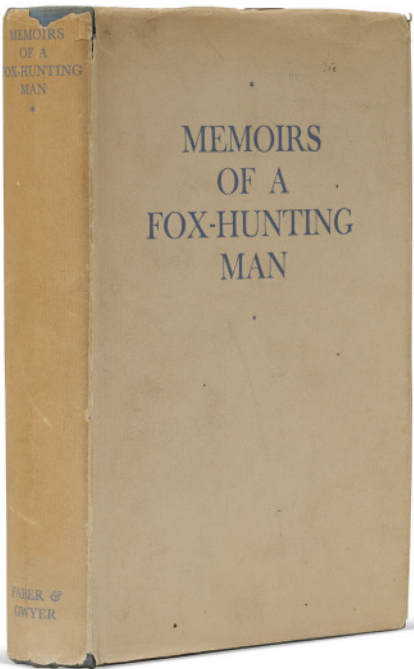


344
SASSOON, Siegfried (1886-1967). *Selected Poems*. London: William Heinemann Ltd, 1925.

First edition, with a bibliographical notation by Sassoon: "Very rare Bibliographical Note. N.B. Cancelled sheet was here. Cancellation was caused chiefly by the circumstance of Lady 'Dotty' W.H...l.y's pomes being impermissibly advertised." Signed with his monogram, and with a characteristic Sassoon caricature (self-portrait?) to title page.

Octavo. Original blue cloth (spine faded, dampstain to rear cover). *Provenance:* Sotheby's, 15 December 1987, lot 112.

\$800-1,200

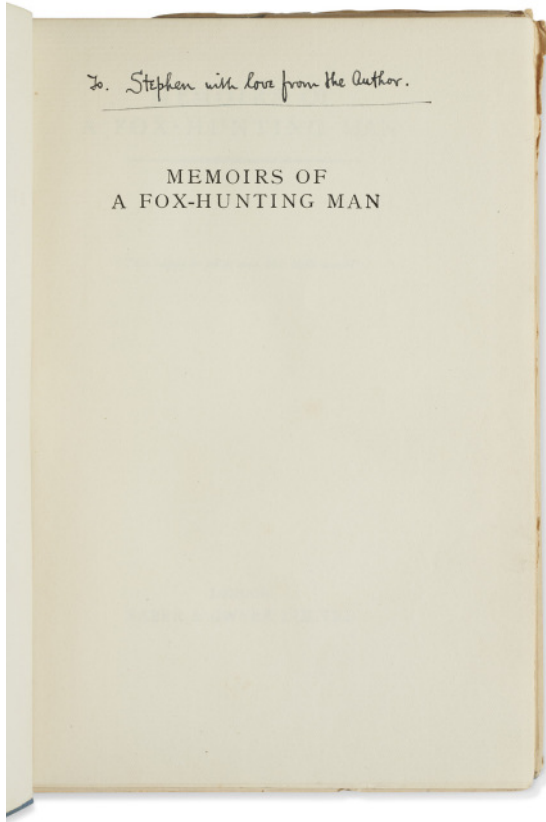


345
SASSOON, Siegfried (1886-1967). *Memoirs of a Fox-Hunting Man*. London: Faber & Gwyer Limited, 1928.

A presentation copy of the first volume of Sassoon's semi-autobiographical trilogy, inscribed on the half-title to Stephen Tennant: "To Stephen with love from the Author." Sassoon's reminiscences about his youth and the beginning of World War I are channeled through young George Sherston, whose life of sporting and fox-hunts falls apart as war approaches and he joins up to fight. The novel won the James Tait Black Memorial Prize the year it was published and has yet to be out of print. Sassoon met the artist and socialite Stephen Tennant (1906-1987) in late 1927 at Osbert Sitwell's house, and a relationship between the two men swiftly developed, despite their differing characters and circumstances. It was to become one of Sassoon's most intense personal relationships.

Octavo. Original blue cloth (spine and edges faded, spotting to endpapers, dent to rear cover with corresponding tear in dust jacket); dust jacket with title printed in blue on spine and front panel (spine panel a little toned with chipping to ends). *Provenance:* Stephen Tennant, 1906-1987, artist and socialite (authorial inscription).

\$2,000-3,000

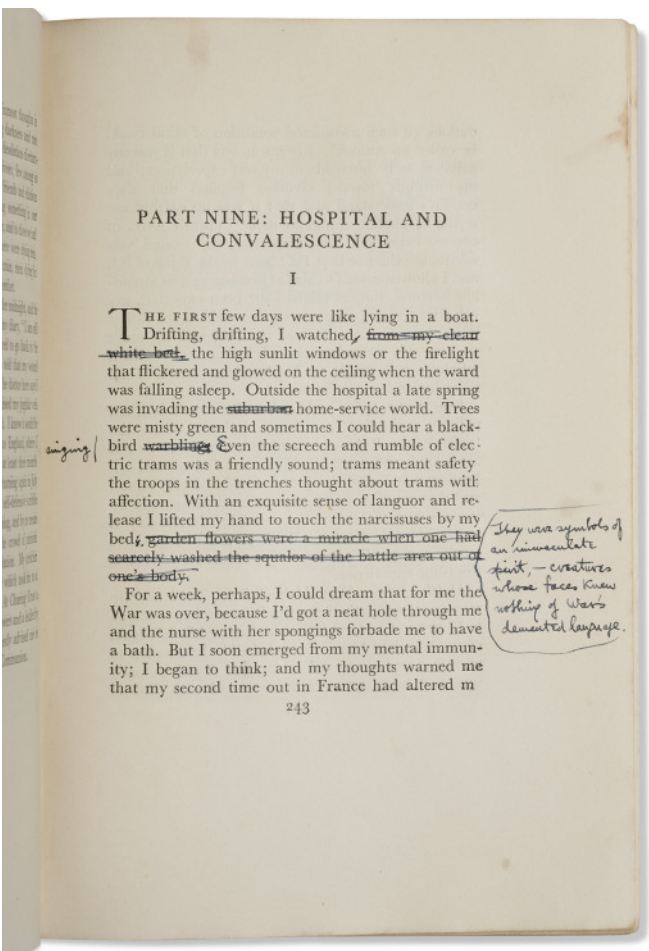
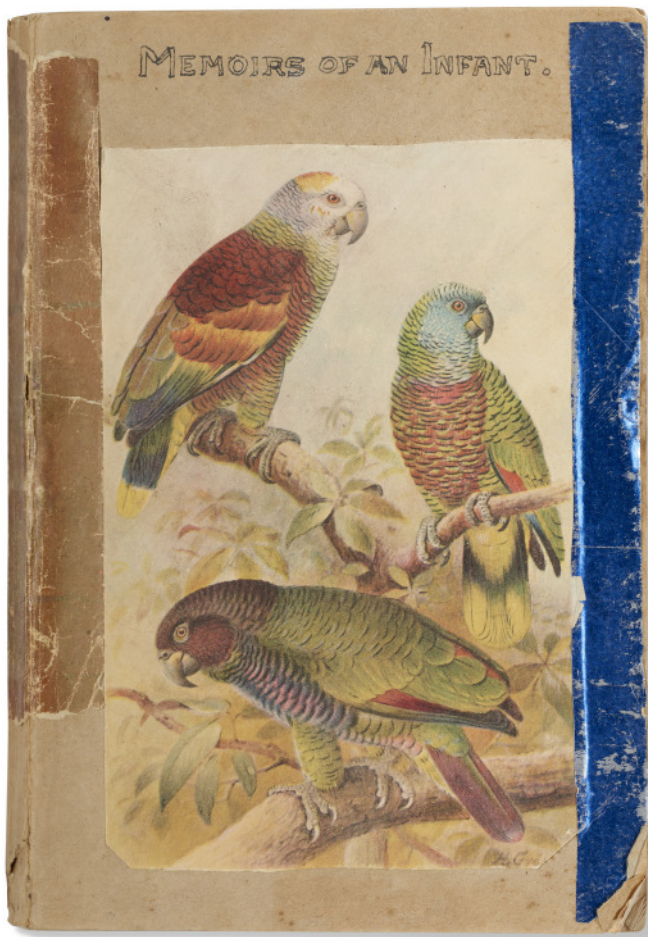


346
SASSOON, Siegfried (1886-1967) and William NICHOLSON, illustrator (1872-1949). *Memoirs of a Fox-Hunting Man*. London: Faber & Faber Ltd, 1929.

Illustrated edition, a presentation copy.
Inscribed on the half title and signed with Sassoon's monogram: "Dame Nellie Burton from SS Nov 5th 1929." Miss Burton ran a famous lodging house on Half Moon Street in London where tenants included the likes of Sassoon and Oscar Wilde's lover Robbie Ross. Burton was known as a "forthright woman whom Sassoon came to adore—she called him 'my beloved Saint Siegfried'" (Egremont). Sassoon lavished her with gifts and offered financial support when she moved from Half Moon Street to Holden Road, Finchley. M. Egremont, *Siegfried Sassoon*, London: 2005, p. 84.

Octavo. Ten plates. Original pictorial cloth (stain to front cover). Pictorial dust jacket (spine panel chipped, a little loss at corners and flap folds). *Provenance*: Dame Nellie Burton (authorial inscription) – Siegfried Sassoon (15 October 1982, Sotheby's, lot 40) – Sotheby's 14 December 1992, lot 117.

\$500-800



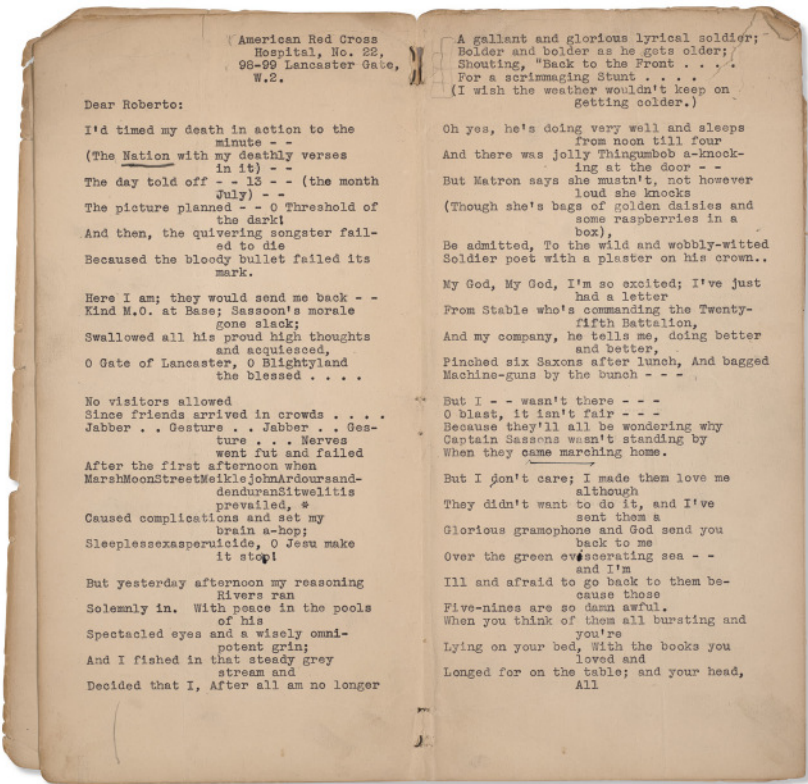
348
[SASSOON, Siegfried (1886-1967).] *Memoirs of an Infantry Officer*. London: Faber & Faber Limited, 1930.

Proof copy, decorated and corrected by the author, of this fictionalized account of his time during and after World War I. "Sassoon was outraged at Graves both for the unauthorized publication of his poem and the portrayal of himself in *Good-bye to All That*. He was engaged in writing his own fictionalized war memoir, in which Graves figured as 'David Cromlech.' He took the opportunity to revise the page proofs into a somewhat less favorable depiction of the fictional Graves. These are among many changes made on the proofs in Sassoon's hand" (Reese). The publisher's plain wrappers have been titled in ink with usual Sassoon humor as "Memoirs of an Infant" and decorated with bird pictures. The text has been annotated throughout with generally subtle but decisive tweaks: "Hale and hearty" becomes "chubby cheeked," "superior" becomes "confident," though in several places entire lines are crossed out and rewritten in the margin. On page 260 he has added nearly a paragraph and on 307 he has revised a reference to "Cromlech." *Memoirs of an Infantry Officer* was the second volume of Sassoon's semi-autobiographical trilogy. Reese *Graves* 28.

Octavo. Original wrappers, decorated by the author (spine reinforced with tape, chipping at ends; repair to foot of spine). Text corrected in ink by Sassoon. Custom chemise and quarter morocco slipcase.

Exhibited: "Robert Graves: A Centennial Exhibition," the Grolier Club of New York, March to May 1995, no. 28.

\$12,000-18,000

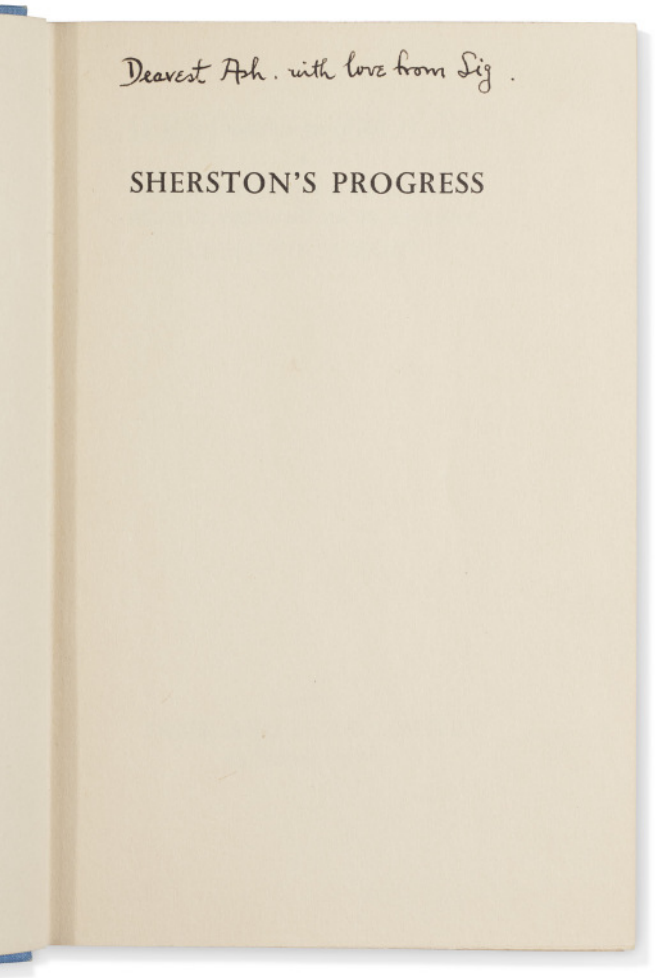


•347
SASSOON, Siegfried (1886-1967). *Fragment of a Letter to Robert Graves. A War Poem*. [N.p., c.1929].

Perhaps a pirated edition of Sassoon's suppressed poem, which was first published without his permission by Robert Graves in *Goodbye to All That* in 1929.

Narrow quarto (257 x 123mm). Four-page folded leaf, mimeograph title and text (finger soiling, tear to last page). Plain wrappers, stapled (some soiling and wear, covers detached). *Provenance*: lines of verse pencilled on last two pages.

\$800-1,200

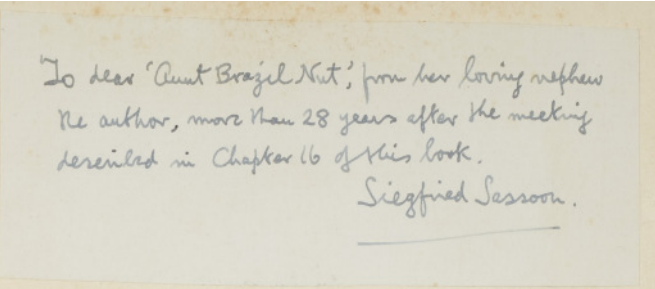


349
SASSOON, Siegfried (1886-1967). *Sherston's Progress*. London: Faber and Faber Limited, 1936.

First edition, trade issue, inscribed to his mother: "Dearest Ash, with love from Sig." Sassoon's mother Georgiana Theresa Thornycroft was known affectionately as "Ash." *Sherston's Progress* was the final book in Sassoon's semi-autobiographical trilogy.

Octavo. Original blue cloth (spine with slight lean, minor rubbing and edgewear). *Provenance:* Georgina Theresa Thornycroft, 1853-1947, painter (authorial inscription) (by descent to): - Siegfried Sasson (Sotheby's, 15 October 1982, lot 46).

\$2,500-3,500



350
SASSOON, Siegfried (1886-1967). *The Weald of Youth*. London: Faber and Faber, 1942.

A presentation copy of the first edition of the second volume in Sassoon's autobiographical trilogy. Inscription laid down to front endpaper: "To Dear 'Aunt Brazil Nut,' from her loving nephew the author, more than 28 years after the meeting described in Chapter 16 of this book. Siegfried Sassoon." With his aunt's note in the rear: "P.249 about me." Mozelle Hyeem was Sassoon's aunt. Between 1938 and 1945 Sassoon wrote about his early life first in the semi-autobiographical *Sherston* trilogy and then in this series. The first volume, *The Old Century and Seven More Years* (1938), reflects on his childhood and education through university. This, the second, explores his young adulthood and beginning of his literary career in London. The third, *Siegfried's Journey 1916-1920* (1945), takes a more somber tone as Sassoon comments on some of his time in the war and its lasting effects.

Octavo. Half title, frontispiece. Original blue cloth (small chip to foot of spine, corners lightly bumped). *Provenance:* Mozelle Hyeem (bookplate and authorial inscription).

\$400-600



351
[SASSOON, Siegfried (1886-1967). A group of drawings, sketches, and caricatures of the Sitwell family, no place, c.1920s-30s.]

A fine group of drawings and caricatures of the Sitwell family. Sassoon pokes fun at Edith and her brothers, depicting them generally as out of place and awkward. They are shown as circus performers or rowing whilst smoking cigars (captioned "Really this is too lovely!") or attempting to convert lions to modernist poetry. Some drawings are captioned and some generally more finished than others. Of the literary Sitwells, Dame Edith (1887-1964) was the eldest, followed by Sir Osbert (1892-1969), and Sir Sacheverell (1897-1988). Edith had written to Sassoon in 1917 to express her support for his protest against the war and they met the following year. Sassoon admired some of her poetry (though he had reservations about the Sitwells's eager embrace of modernism and dislike of the Georgians), and Edith in turn seems to have become infatuated with him, a sentiment which was not reciprocated. Sassoon and the Sitwell siblings (particularly Edith) were close for a time; eventually, however, relations became increasingly strained—generally due to the divergence in outlook between them.

Approx. 106 drawings (various sizes, on average 330 x 250mm to 160 x 110mm), pencil and watercolor; comprising 67 loose in folders, 9 with mats, and a 39-page notebook.

\$6,000-8,000



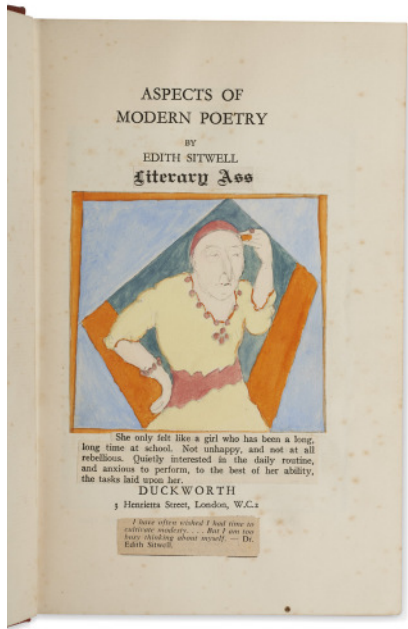
352

[SASSOON, Siegfried (1886-1967).] Original watercolor caricature in silk-lined case.

A shrine-like small caricature of the Sitwell family, further documenting Sassoon's obsession. See preceding lot.

Watercolor drawing, with pencil, 82 x 56mm (some splashmarks). Affixed within an early 20th century cabinet-style shagreen case by Dibdin & Co., gilt clasp, padded silk lining.

\$800-1,200



353

[SASSOON, Siegfried (1886-1967).] SITWELL, Edith (1887-1964). *Aspects of Modern Poetry*. London: Duckworth, 1934.

Siegfried Sassoon's copy, energetically annotated with watercolors, pasted-in clippings, nasty comments, printed manicules, and more. He has pasted, on the title page, below Sitwell's name "Literary Ass," and included the quote: "I Have often wished I had time to cultivate modesty.. But I am too busy thinking about myself. – Dr Edith Sitwell." Later, next to her comment on "that extremely bad poet Emily Dickinson" Sassoon has pasted "FOOLISH TALK." Sitwell reliably distinguished herself with acerbic remarks on her contemporaries and here her good friend Sassoon returns the favor. The present work includes chapters on T.S. Eliot, Gerard Manley Hopkins, Sacherevell Sitwell (her brother), and Ezra Pound.

Octavo. Publisher's cloth (spine slightly faded).

\$5,000-8,000

354

SASSOON, Siegfried (1885-1967). – JAMES, Henry (1843-1916). *What Maisie Knew*. London: William Heinemann, 1898.

Siegfried Sassoon's copy, with an original drawing. First edition, first issue. On the title page, Sassoon has drawn a portrait of Maisie in a neat roundel. She has a suitably troubled look. This copy was likely obtained by Sassoon after the passing of its previous owner, Ruth Mayhew [Head], in 1940. Ruth was the wife of Dr. Henry Head, who worked closely with W.H.R. Rivers, the sympathetic psychiatrist who treated both Sassoon and Robert Graves for shell shock. Edel & Laurence A49a.

Octavo. Half-title. 32 pp publisher's ads at end. Original blindstamped cloth (spine rubbed, slight lean, upper hinge repaired). *Provenance:* Ruth Mayhew, probably Ruth Mayhew Head, 1866-1940, the teacher and novelist (bookplate, manuscript date Oct:20, 1898) – Siegfried Sassoon (bookplate, manuscript monogram dated Oct. 1941, drawing on title-page).

\$700-1,000

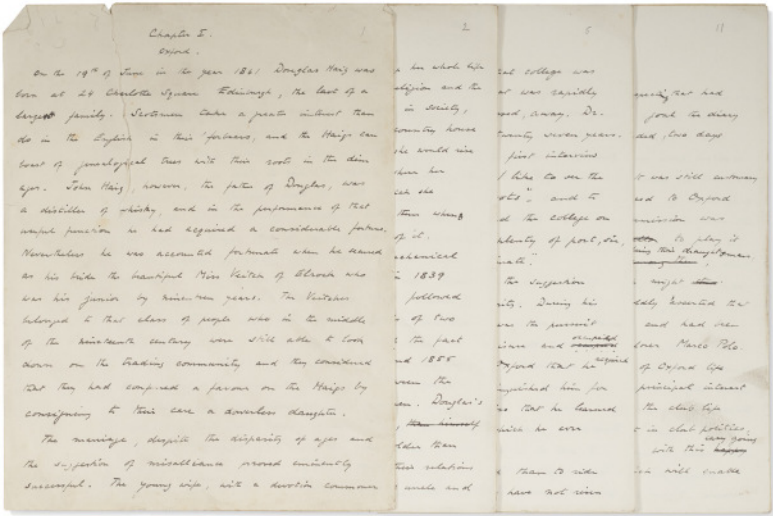
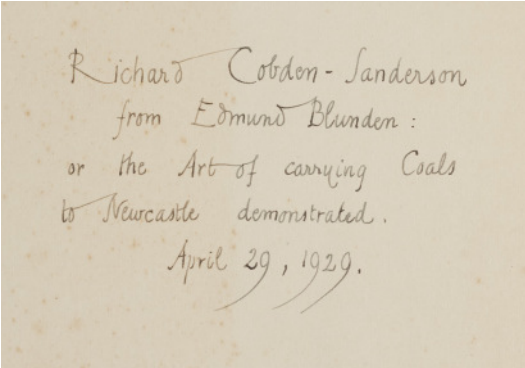
355

COOPER, Duff (1890-1954). Autograph manuscript for *Haig*, n.p., c. 1932-1937.

850 pages (approx.), 228 x 178mm, with corrections and emendations, a few pages in typescript (occasional tears). In a pair of red half morroco clamshells.

The manuscript for Duff Cooper's biography of Field Marshal Douglas Haig. Cooper was a rising star in Parliament in the 1920s who had risen to financial secretary of the War Office before the Conservatives lost power to Labour in 1929. In his newfound leisure, Cooper took up writing, first publishing a biography of Talleyrand in 1932. The success of his work brought him to the attention of the heirs of Haig's estate who invited Cooper to take on a full-length biography. Although the work brought him additional financial success when it appeared in two volumes in 1936 and 1937, many criticized the work as being too sympathetic to Haig, who in later years was denounced by historians as "Butcher Haig" for the two million British casualties suffered during the First World War. *Provenance:* Duff Cooper (bookplate) – Sotheby's, 14 December 1992, lot 283.

\$3,000-5,000



356

BLUNDEN, Edmund (1896-1974). *Undertones of War*. Garden City, New York: Doubleday, Doran & Company, 1929.

A presentation copy of the first American edition of the author's reflections on World War I. Inscribed to his friend and publisher on the front endpaper: "Richard Cobden-Sanderson from Edmund Blunden: or the Art of Carrying Coals to Newcastle demonstrated, April 29, 1929." One of the early works to come from the flood of English Great War books. Richard Cobden-Sanderson published the first edition of *Undertones of War*.

Octavo. Original black cloth, spine label (bump to lower corner). Pictorial dust jacket (spine panel faded with some wear at ends and at flap creases). *Provenance:* Richard Cobden-Sanderson, 1884-1964, printer and designer (authorial inscription).

\$400-600

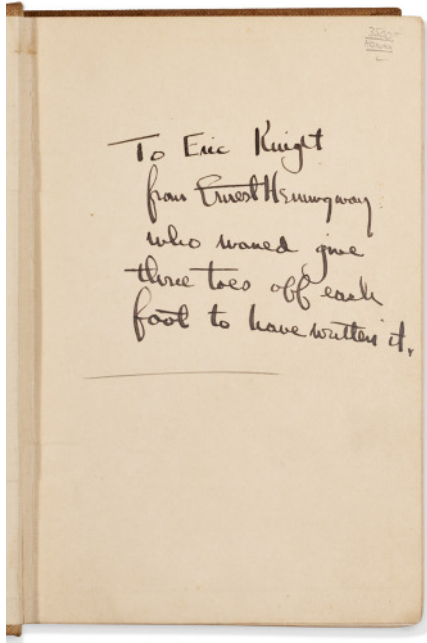
357

[HEMINGWAY, Ernest (1899-1961) – MANNING, Frederic (1882-1935).] *Her Privates We*. London: Peter Davies, 1930.

Manning's celebrated Great War novel, inscribed by Ernest Hemingway to Eric Knight: "To Eric Knight from Ernest Hemingway who would give three toes off each foot to have written it." Frederic Manning's novel was first published anonymously as *The Middle Parts of Fortune*, and was based on his own experiences of the Battle of the Somme as a private in the King's Shropshire Light Infantry. The limited edition was followed by the expurgated and abridged first trade edition under the title *Her Privates We* "by Private 19022" (Manning's army number) the following year, which brought the work wide recognition. It is still considered "one of the finest accounts of war ever written" (Dominic Hibberd, ODNB). Hemingway inscribed several books to Knight over the course of their friendship. British-born Knight lived and worked for most of his life in America and is best known for his classic children's book *Lassie Come Home*, published in 1940, which was made into a film starring a young Elizabeth Taylor in 1943. The present copy is the fourth printing.

Octavo. Original pictorial cloth (spine darkened, some soiling). *Provenance:* Eric Knight, 1897-1943 (gift inscription).

\$6,000-9,000





358

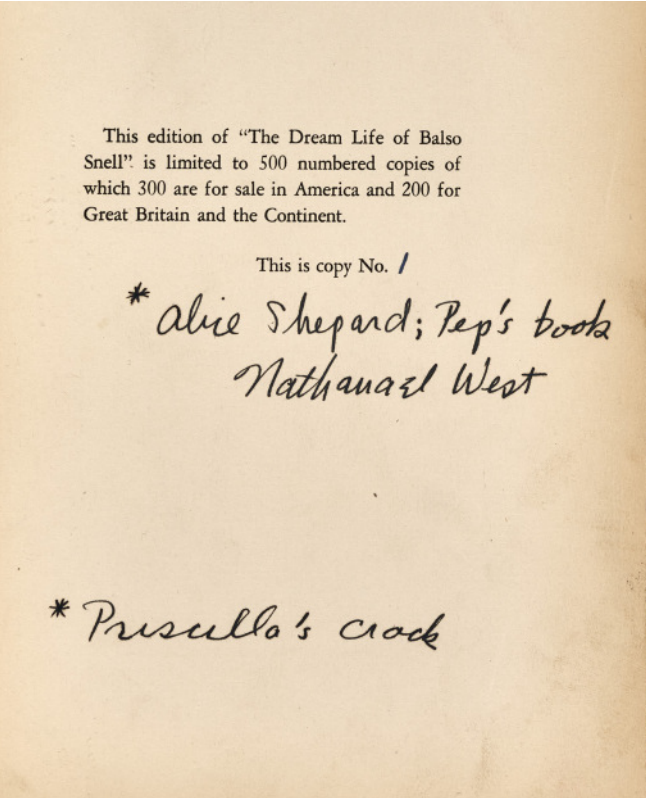
358

WEST, Nathanael (1903-1940). *The Dream Life of Balso Snell*. New York: Contact Editions, 1931.

The dedication copy of West's 1931 first novel, inscribed on the limitation page: "Alice Shepard; Pep's book / Nathanael West. Priscilla's crock." Shepard had attended Pembroke College with West's sister Laura. West and Shepard were secretly engaged from 1929-32, but by 1933 were broken up. Some attributed this to West's poverty or perhaps religious differences, as Shepard was Catholic. "Pep" was the subdued West's nickname, bestowed on him in irony by friends at summer camp. West, who came from a middle-class Jewish family, attended high school in New York City and college at Brown University, where he graduated in 1924. *Balso Snell* was written during a 15-month stay in Paris and it told the story of an odd assortment of grotesque characters inside the Trojan horse. Published in an edition of 500 copies, only 15 were in cloth. This copy is number one.

Octavo (242 x 155mm). Publisher's blue cloth, printed boards (some fingersoiling to paper and cloth). Custom slipcase.

\$12,000-18,000



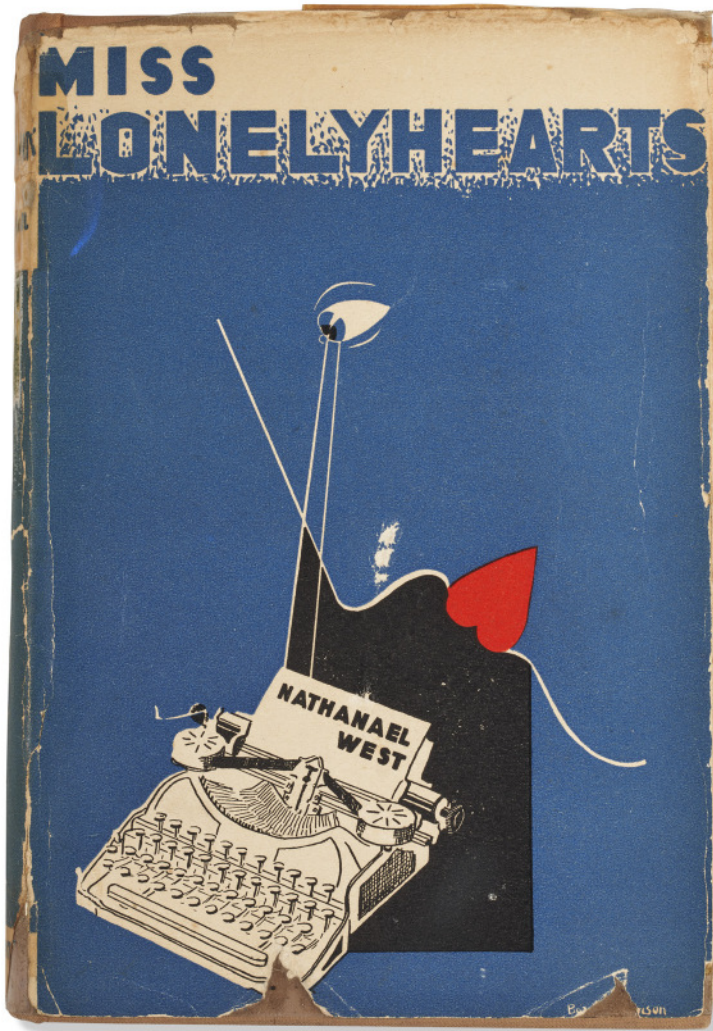
359

WEST, Nathanael (1903-1940). *The Dream Life of Balso Snell*. Paris and New York: Contact Editions, August 1931.

One of 500 copies, this one inscribed: "Affectionately, Nathanael West." This first edition of the author's first book was turned down twice before being picked up by the Paris based publishing company, Contact Editions. The present copy is #388. See also preceding lot.

Octavo (240 x 160mm). (Some leaves unopened). Stiff paper wrappers (a little chipping to spine ends, spine and portions of panels darkened, a little wear at extremities). Cloth clamshell case.

\$1,500-2,500



360

360

WEST Nathanael (1903-1940). *Miss Lonelyhearts*. New York: Liveright Inc, 1933. [With:] *Miss Lonelyhearts*. New York: Greenberg, 1933.

First edition, first issue, of West's novella, together with a copy of the third issue, both in dust jackets. This darkly humorous tale of alienation and advice in Depression era New York was well-reviewed, but the publisher went bankrupt almost immediately and bookshops were unable to source copies. Copies of the first issue are rare, especially in the original dust jacket. Connolly 76.

Two volumes, octavo (190 x 128mm). First issue: original brown cloth, spine stamped in black and silver ("Booklovers Loan Library Los Angeles" blindstamps to front endpaper, title page, and intermittently throughout). Pictorial dust jacket (spine panel and rear panel badly torn, crude repairs with scotch tape, small chip to front panel.) Third (Greenberg) issue: original tan cloth stamped in blue. Pictorial dust jacket (some rubbing and edgewear, light dampstain to rear panel). Custom chemises, together in quarter morocco slipcase.

\$10,000-15,000

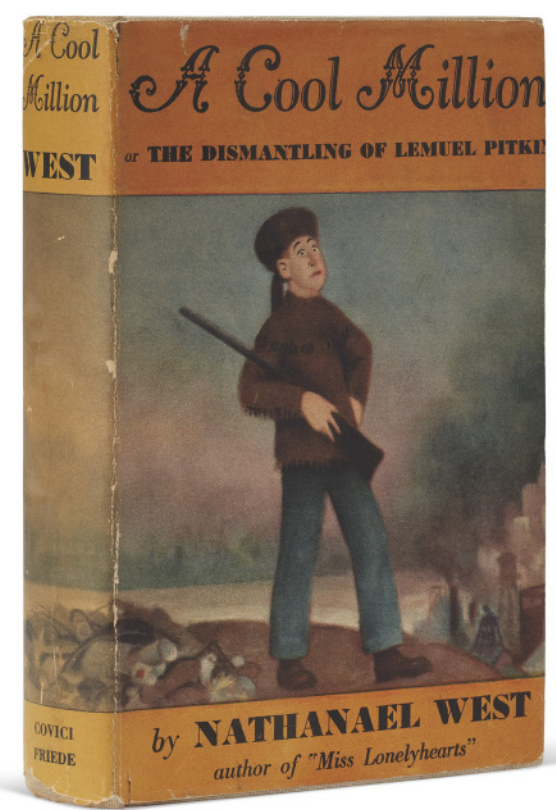
361

[WEST, Nathanael (1903-1940). Typescript fragment from *A Cool Million*, no place, c.1934].

Carbon typescript, five pages, 277 x 212mm, occasional pencil corrections (leaves toned, some loss at margins.) Custom cloth box.

Typescript fragment from West's third novel. The satire of the Horatio Alger series follows, as its subtitle suggests, "the dismantling of Lemuel Pitkin." The present pages, not continuous, comprise passages from the end of Chapter 13 to Chapter 15. The changes between the typescript and the published text are generally minor. West manuscripts are rare at auction; ABPC records only one other fragment selling in 2019. [With:] Four black and white photographs of West.

\$1,500-2,500

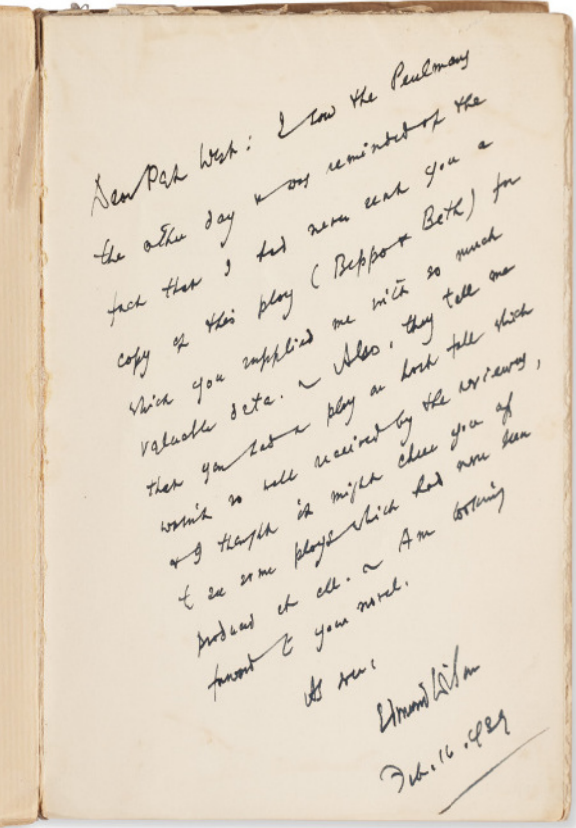


362
WEST, Nathanael (1903-1940). *A Cool Million. The Dismantling of Lemuel Pitkin*. New York: Covici Friede, 1934.

First edition of West's third book, *A Cool Million* is a satirical perspective on Horatio Alger's "rags-to-riches" narrative. Where Alger's protagonists achieve a higher status or overcome a struggle through traditional values, West's fall into worse situations.

Octavo. Original cloth (spine tanned, top edge dust-soiled); pictorial dust jacket (toned, spine panel sunned, several tape reinforcements to verso, a little edge-chipping, mostly to foot of spine panel). Custom cloth box.

\$1,000-2,000



363
WEST, Nathaniel (1903-1940). Galley proofs, *The Day of the Locust*, [New York] 1938-39.

81 pp., 600 x 160mm, complete (a little edgwear, particularly to final page which has some chipping and wear); stamped "duplicate proof" with publisher's label giving publication date as 16 May 1939 and printer's notes in red pencil and graphite; further docketed "Day of Locust" in pencil. [With:] Autograph note in West's hand: "For Ed Dahlberg — Cellmate / Nathanael West / c/o S.J. Perelman, 190 1/2 Orchid Cove Hollywood CA." Custom box. *Provenance*: Edward Dahlberg, 1900-1977, writer (note).

The galley proofs for West's 1939 darkly satirical novel set in Los Angeles. The story follows protagonist Tod Hackett, a set designer and graduate of the Yale School of Fine Arts, as it examines Hollywood's unattainable fantasies. Edward Dahlberg (1900-1977) was an American essayist, novelist, and critic who spent the 1920s as an expatriate in Paris with the likes of Joyce, Hemingway, Fitzgerald, and many others of the so-called "Lost Generation." West's enclosed note commemorates their time sharing a jail cell along with other picketing writers who were protesting a Klein-Ohrbach's retail workers strike in c.1934-35. West died in a car accident the year after *Day of the Locust* was published, at the age of 37. Manuscripts and proofs of his work are rare at auction; according to ABPC and RBH, no material relating to *Day of the Locust* has been sold.

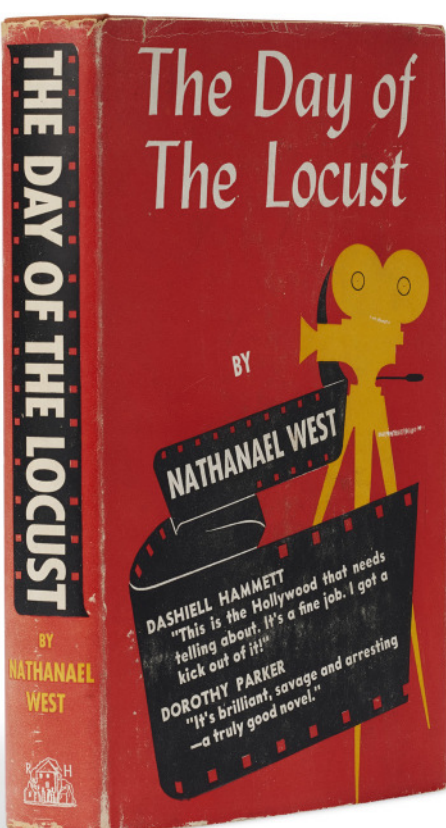
\$12,000-18,000

364
WILSON, Edmund (1895-1972). *This Room & this Gin & these Sandwiches*. New York: The New Republic, 1937.

Presentation copy for Nathanael West, inscribed and signed on the front free endpaper: "Dear Pep West: I saw the Perlman's the other day & was reminded of the fact that I had never sent you a copy of this play (Beppo & Beth) for which you supplied me with so much valuable data. Also, they tell me that you had a play on last fall which wasn't so well received by the reviewers, and I thought it might cheer you up to see some plays which have never been produced at all. Am looking forward to your novel. As ever / Edmund Wilson / Feb. 16, 1939." Nathanael West's sister was married to the humorist and screenwriter, S.J. Perelman. An interesting window into the intertwined lives of playwrights and critics in Depression-era New York.

Octavo. Partially unopened. One ad leaf. Original wrappers (toned, backstrip starting to detach). Custom clamshell box.

\$1,500-2,500

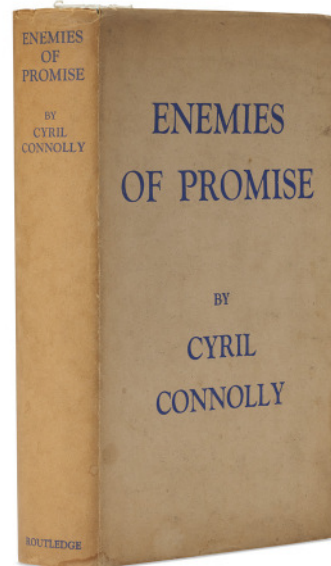
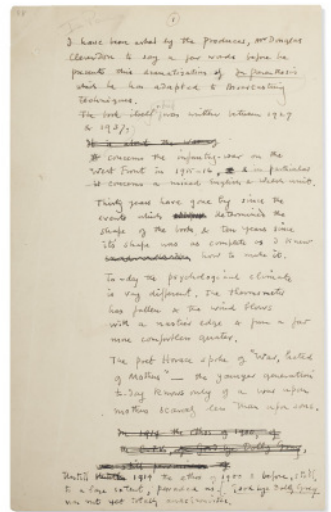
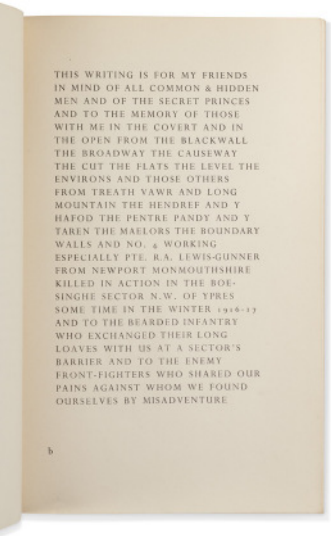


365
WEST, Nathanael (1903-1940). *Day of the Locust*. New York: Random House, 1939.

A first edition of the author's final work, inscribed: "Dear Milton Feld— This took even longer to write than 'I Stole A Million.' I hope you find it amusing. — Nathanael West May 4 '39 Hollywood." Feld was a executive producer at Universal Studios, though his career in showbusiness began as an usher in a Kansas City movie theatre. *I Stole A Million* was released in 1939 and West co-wrote the screenplay.

Octavo. Red cloth, paper label (a little fading to spine, lower tips dampstained); pictorial dust jacket (some rubbing at spine ends and extremities, minor dampstain to verso). Custom clamshell box. *Provenance*: Milton Feld (producer, 1893-1947; inscription) – Shirley Feld (ownership stamp).

\$8,000-12,000



366

JONES, David (1895-1974). *In Parenthesis*. London: Faber & Faber Limited, 1937.

Uncorrected proof copy of Jones's epic work of poetry and prose on the subject of war. The winner of the Hawthornden Prize, *In Parenthesis* is Jones's richly allusive epic poem based on his experiences in the First World War. It was praised by W.B. Yeats and W.H. Auden as a masterpiece of modern literature, and T.S. Eliot described it as "a work of genius" in his introduction to the 1961 edition.

Octavo. Original plain wrappers ("June 10, 1937" penciled to upper cover, title and author penciled to spine, minor toning and finger soiling). Custom chemise and quarter morocco slipcase. *Provenance:* Sotheby's, 21 July 1988, lot 188.

\$2,000-3,000

367

JONES, David (1895-1974). [Introduction to *In Parenthesis*.] Autograph manuscript [1946].

Three pages (330 x 204mm), ink, numbered 1-3 (some finger soiling, creasing; pin holes on left margin). Custom cloth clamshell box.

The author's introduction to the November 1946 BBC production of his epic work. *In Parenthesis* was adapted for radio by Douglas Cleverdon and was first scheduled to be broadcast in November 1939 before being cancelled after the outbreak of World War II. A shortened version was rehearsed in 1942 but this too was cancelled. In this 1946 broadcast the introduction was written and pre-recorded by David Jones, and the cast included Richard Burton and Dylan Thomas. Jones's introduction begins by reflecting on the time that had passed: "Thirty years have gone by since the events which determined the shape of the book, & ten years since its shape was as complete as I knew how to make it..." The performance of "In Parenthesis" and its story of the daily life of soldiers, male friendship, myth, legend, and war made a profound effect on many of those listening. ("In Parenthesis broadcast script, 1946," The National Library of Wales / The David Jones Literary Estate via First World War Poetry Digital Archive).

\$2,000-4,000

368

CONNOLLY, Cyril (1903-1974). *Enemies of Promise*. London: George Routledge & Sons, 1938.

First edition, presentation copy to Christopher Sykes, with Sykes's annotations. Inscribed and signed by the author on the front free endpaper: "Christopher from Cyril." Sykes shared this book with Robert Byron, after adding numerous manuscript comments to Connolly's text. For example, on page 178, Connolly opines, "Most readers live in London, they are run-down, querulous, constipated, soot-ridden, stained with asphalt and nicotine, and, as a result of sitting all day in a chair on a box and eating too fast, slightly mad and sufferers from indigestion;" to which Sykes has written, "I disagree as strongly as possible." This is a wonderful association between the three authors, especially as this work by Connolly is unified by the theme of writing for posterity.

Octavo. Original cloth (minor rubbing); dust jacket (spine panel tanned, light wear and old tape reinforcement to head of spine panel). *Provenance:* Christopher Sykes, author, 1907-1986 (presentation inscription, annotations) – Robert Byron, author, 1905-1941 (bookplate).

\$800-1,200

369

CONNOLLY, Cyril (1903-1974). *The Unquiet Grave*. London: printed at the Curwen Press for Horizon, 1944.

First limited edition, annotated presentation copy to Christopher Sykes. Inscribed and signed by the author on the front free endpaper: "Chrissie from Cyril / Feb. 1945. There are manuscript corrections in Connolly's hand to two word choices and one manuscript 3-line anecdote in Sykes's hand regarding Connolly's unfamiliarity with the Gospels. This is one of 500 cloth-bound copies from a total run of 1000; this copy un-numbered.

Octavo. Original cloth (faded and rubbed, text block cracked). *Provenance:* Christopher Sykes, 1907-1986 (presentation inscription, annotation).

\$500-800

370

THOMAS, Dylan (1914-1953). *The World I Breathe*. Norfolk: New Directions, [November 1939].

A superb association: John Malcolm Brinnin's copy of the first, limited edition, signed by the author on the front free endpaper: "always, Dylan." *The World I Breathe* was Thomas's first book to appear in the United States, and it was exclusively published in the U.S. in an edition of 700 copies. Containing 40 poems and a selection of short stories, it is described by Thomas's bibliographer as "the most scarce of Thomas's books."

The poet and critic John Malcolm Brinnin (1916-1998) was a student at the University of Michigan, Ann Arbor when this volume appeared, working for the local bookstore. He later moved to New York and organized poetry readings for the 92nd Street Y. He was the first to bring Dylan Thomas to the U.S. and wrote a book about their friendship, *Dylan Thomas in America* (1955). Of this book, Reese wrote, "If you want a pretty good primer on how to do it (destroy yourself drinking that is), Brinnin supplies it here." Cf. *Narratives of Personal Experience* 13.

Octavo. Title printed in red and black. Tan paper. Original red cloth (spine dulled, scratch to lower cover, endleaves discolored). *Provenance:* John Malcolm Brinnin, 1916-1998, poet and critic (ownership signature).

\$800-1,200

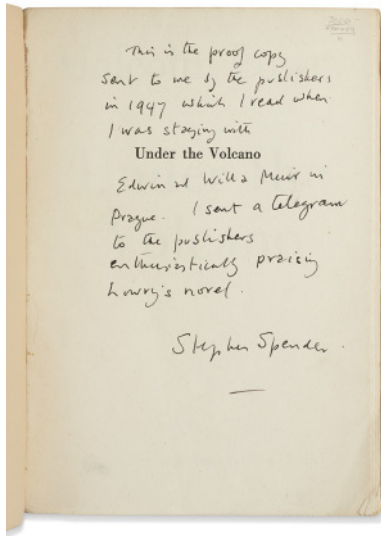
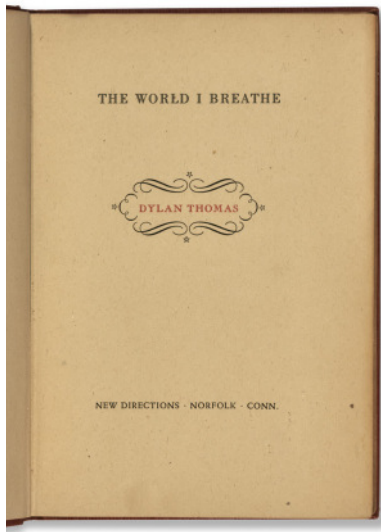
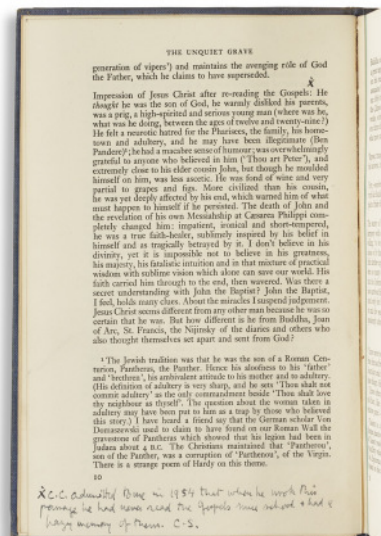
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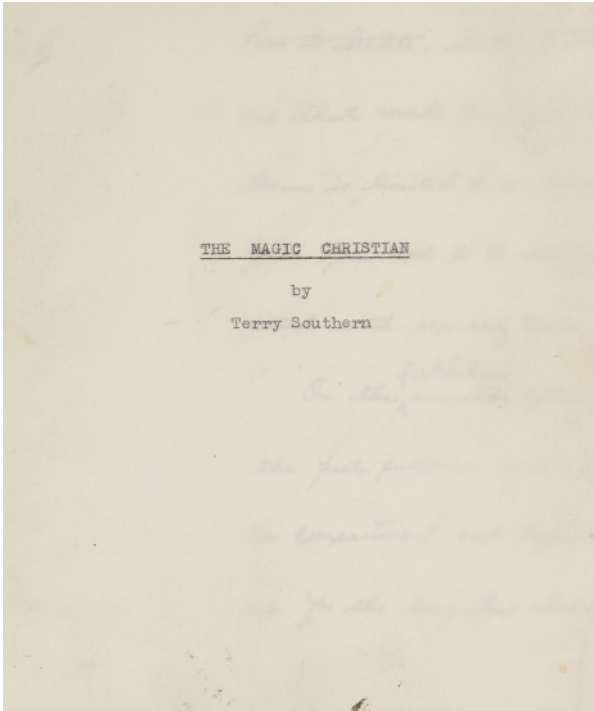
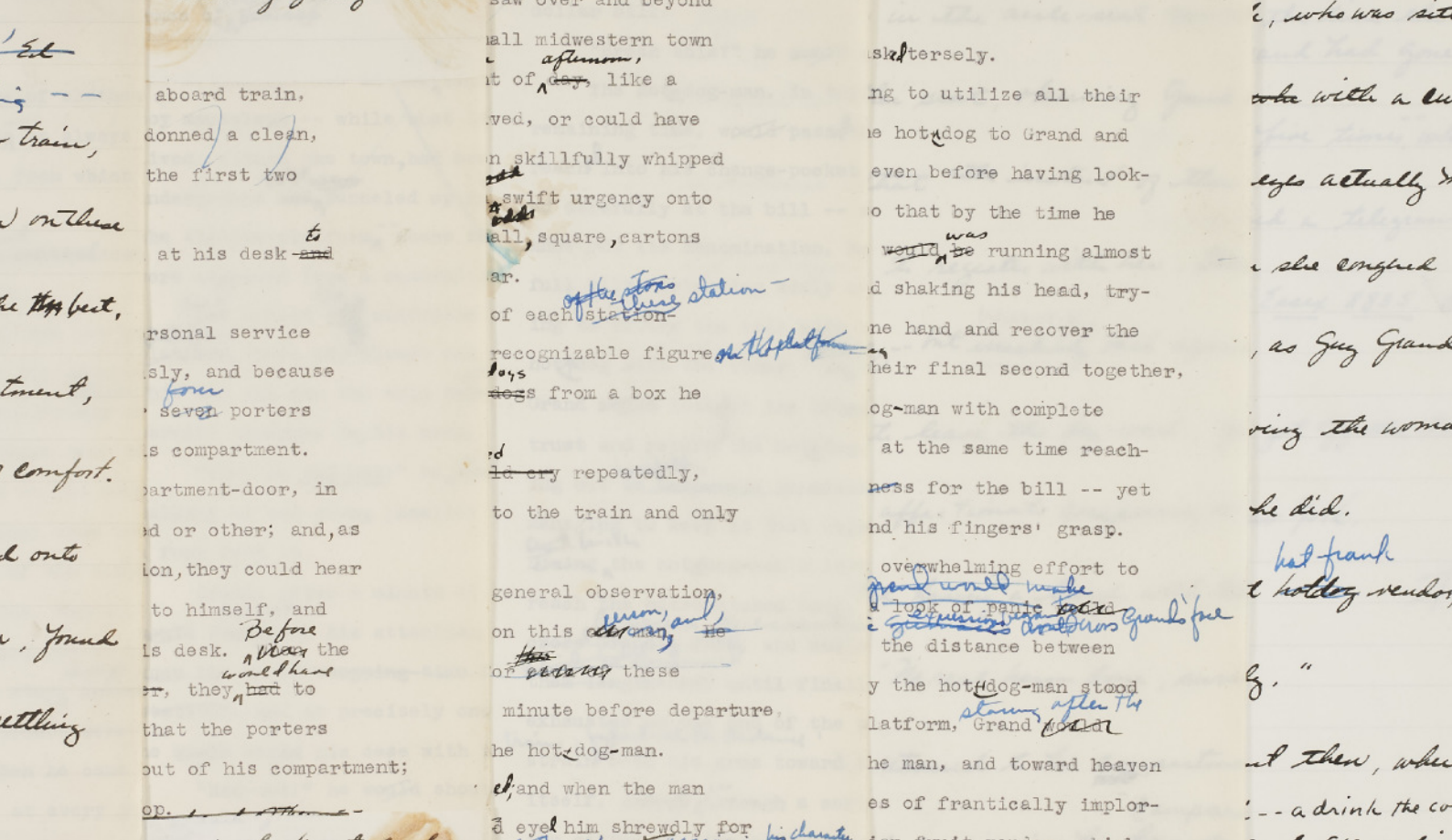
LOWRY, Malcolm (1909-1957). *Under the Volcano*. New York: Reynal & Hitchcock, 1947.

Stephen Spender's proof copy, inscribed by him: "This is the proof copy sent to me by the publishers in 1947 which I read when I was staying with Edwin and Willa Muir in Prague. I sent a telegram to the publishers enthusiastically praising Lowry's novel. Stephen Spender." Spender would provide a lengthy introduction to the novel in 1965 that was reprinted in subsequent editions.

Octavo. Publisher's printed tan wrappers (lightly soiled, repairs to foot of spine). Custom quarter morocco slipcase. *Provenance:* Stephen Spender, 1909-1995, poet (inscription).

\$3,000-5,000





372
[SOUTHERN, Terry (1924-1995). *The Magic Christian*. Autograph and typed manuscripts, 1959-60.]

Approx. 250 pages in total, average 295 x 215mm. Housed in acetate folders in custom chemises in two red half morocco boxes.

The original manuscripts for The Magic Christian, comprising (1) the original working draft, approx. 150 pages plus typed title-page, including both autograph and typed sections, heavily revised in blue and black ink, with possibly a few pages of the printed text not represented; (2) the setting copy, approximately 85 pages, double-spaced, paginated 11-95 (complete), with some light autograph authorial revisions and extensive editorial corrections and directions to the printer in blue pencil; and (3) a group of 21 pages containing text not used in the book, approx. 20 autograph and typed pages with heavy autograph revisions.

"The Magic Christian is a short conte in which Guy Grand, a 'fabulous' billionaire, sets out to prove that every one has his price and will perform any exploit, however scatological or malodorous, if you have enough money to pay for it" (*The Penguin Companion to American Literature*, 1971, p. 237). In one of the more biting episodes Grand buries money under a gigantic pile of manure soaked with blood and urine, advertises "Free Dollars," and stands back to watch the fun. The black-humorist Southern's first book was *Candy* (Paris, 1955), a parody of *Candide* and of pornographic and salacious writing in general; this was followed by *Flash and Filigree* (1958), *The Magic Christian* (1959), and *Red Dirt Marijuana* (1967), a book of essays/articles reprinted with the blurb "Before there was Hunter S. Thompson, there was Terry Southern." He also collaborated on the film script for *Dr. Strangelove* (1963), and on the screenplay for the movie of *The Magic Christian* (1970), starring Ringo Starr, Peter Sellers, et al.

\$10,000-15,000



373
JEFFERS, Robinson (1887-1962) and EVERSON, William (1912-1994), printer. *Granite & Cypress*. Lime Kiln Press at the University of Santa Cruz, 1975.

The most famous work of Everson's Lime Kiln Press. *Granite & Cypress* presents Jeffers's poems in an edition of 100 copies printed by William Everson and housed in a freestanding slipcase made of cypress and granite—as much a book sculpture as a book. Reading the poems of Robinson Jeffers was essential to Everson's personal commitments to both poetry and God. Everson entered the Dominican Order in 1951 and is also known as Brother Antoninus, or, popularly, as the "Beat Friar." He founded Lime Kiln Press when he was Poet in Residence at the University of California Santa Cruz. Tom Whitridge was one of the two pressmen who helped Everson. This is copy number 46.

Oblong folio. Illustrated with woodcuts by William Prochnow. Original cloth with cypress spine sewn on with deerskin; Monterey Cypress wood slipcase with marbled granite inset, original stand. With three versions of the prospectus laid in.

\$4,000-6,000

374
JAY, Ricky (1946-2018). *The Magic Magic Book*. [New York:] Library Fellows of the Whitney Museum of American Art, 1994.

First edition, presentation copy. With autograph note on Jay's stationery: "Bill / Very grateful for yr sage advice – very best wishes for all future Mondays / RJ / 9 October 15." Jay spent four years working with May Castleberry, then at the Whitney Museum of American Art, on the present book. The first volume presents his historical essay on the magician's conjuring book known as a "blow book," and the second volume is a blow book using images from contemporary American artists including Vija Celmins, Jane Hammond, Glenn Ligon, Philip Taaffe, and William Wegman. A "blow book," called by Jay "the oldest trick book in the world," has special manipulatable tabs that make the content of the book appear to change with each viewing.

Two volumes, octavo. Original black blindstamped wrappers; slipcase decorated with playing card motif.

\$1,500-2,500

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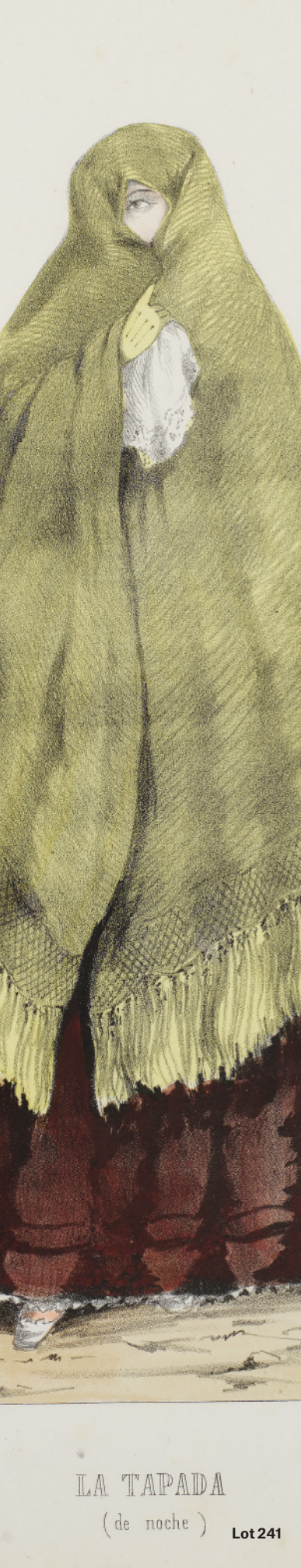
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1 NEW BIDDERS

- (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.

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

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

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.

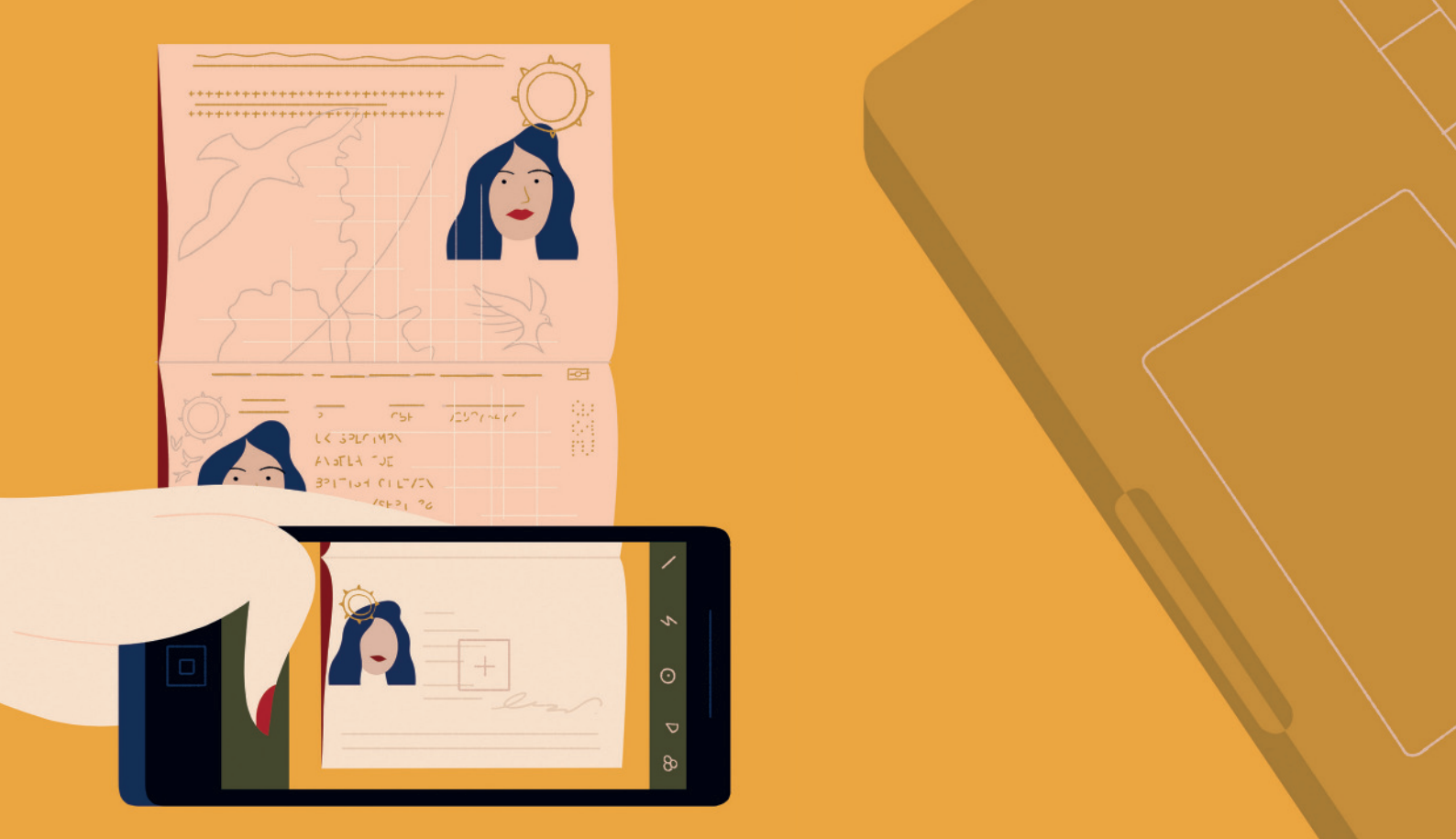
Grade 5: this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does have condition notes.

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" refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and /or strap, which are plated



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.

CHRISTIE’S

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’

<p>○</p> <p>Christie’s has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.</p>	<p>•</p> <p>Lot offered without reserve which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.</p>	<p>Φ</p> <p>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.</p>
<p>Δ</p> <p>Owned by Christie’s or another Christie’s Group company in whole or part. See Important Notices and Explanation of Cataloguing Practice.</p>	<p>~</p> <p>Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.</p>	
<p>◆</p> <p>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.</p>	<p>■</p> <p>See Storage and Collection pages in the catalogue.</p>	
<p>✚</p> <p>Bidding by parties with an interest.</p>	<p>Ψ</p> <p>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.</p>	

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.

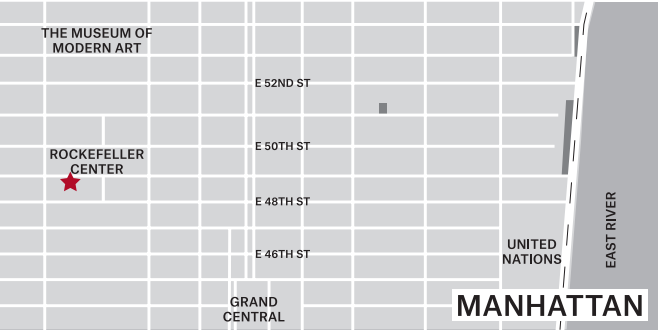
Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

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.

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

STREET MAP OF CHRISTIE’S NEW YORK LOCATIONS



Christie’s Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
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





VALUABLE AND IMPORTANT BOOKS AND MANUSCRIPTS FROM
THE LIBRARY OF EDWARD R. LEAHY

New York, October 2022

CONTACT
Rhiannon Knol
rk nol@christies.com
+1 212 636 2664

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