Forty Years a Bookseller

WILLIAM REESE CO.
409 TEMPLE STREET
NEW HAVEN, CONNECTICUT 06511
203/789·8081
ON THE COVER: [Hariot, Thomas, and John White]: De Bry, Theodor and Johann Theodor: *WVNDERBARLICHE, DOCH WARHAFFTIGE ERKLÄRVNG, VON DER GELEGENHEIT VND SITTEN DER WILDEN IN VIRGINIA*. Frankfurt. 1590.
A Note

Where does it go?
The good Lord only knows
Seems like it was just the other day . . .

—Waylon Jennings

Forty years ago, in April of 1975, I began my career as an antiquarian bookseller. I was nineteen years old, a sophomore at Yale, and my office was my not-very-quiet dorm room. My initial stock was a remarkable manuscript map of part of the valley of Mexico, made in the 1560s. I sold the map to the Beinecke Library at Yale, and I was on my way (the full story of the map, aka The Codex Reese, is told in Mary Miller’s *Painting a Map of Sixteenth-Century Mexico City* [New Haven, 2012]).

After working with other booksellers for several years (and incidentally graduating), in the fall of 1979 I founded the William Reese Company at its present location, and issued its first catalogue in January of 1980. Since then catalogues have followed at a steady clip, supplemented by Bulletins and hundreds of smaller lists. A complete run of catalogues now takes up some ten feet of shelf. We are proud to be one of the most prolific cataloguing firms in the trade, for I have always believed that a commitment to the printed word in offering material is an affirmation of our stock in trade. Thus I hope this catalogue is not a doorstop but a milepost.

I am deeply grateful to the staff of the Reese Company: Terry Halladay, Leslie Warner, Pat Godek, Joe Cretella, Leslie Arthur, Teri Osborn, Anna Geist, and Joe Fay, as well as all those past employees who contributed to our success over the years. We could not have made it this far without a devoted team.

This catalogue is arranged chronologically and covers a broad range of printed and manuscript Americana from the 16th to the 20th centuries. I hope the reader will find in it something to match their interests. Its title is inspired by the 1891 memoir of Philadelphia dealer William Brotherhead, *Forty Years Among the Old Booksellers of Philadelphia*. 
1. Cortes, Martin: *BREVE COMPLENDO DE LA SPHERA Y DE LA ARTE DE NAVEGAR CON NUEVOS INSTRUMENTOS Y REGLAS EXEMPLIFICADO CON MUY SUBTILES DEMONSTRACIONES.*


First edition of this groundbreaking early work on navigation, with mention of discoveries in the Americas and the East, and featuring an extremely important map of the New World.

Martin Cortes (1532–89) was a cosmographer descended from a prominent Aragon family. His book is a great advancement over Pedro Medina’s better-known *Arte de Navegar* (1545), and it was Cortes who inspired William Bourne to write *Regiment of the Sea* (1574), the first printed original treatise on navigation by an Englishman. Cortes’ work is divided into three parts: an initial section on the cosmos, the size of the earth, and geographical climates; a second section on the courses of the sun and moon, the seasons, tides, and weather; and a practical manual on navigation and the construction of navigational instruments. The text includes a table of the sun’s declination for four years, and another of the distance between meridians at every degree of latitude. “His instructions for making charts and for plotting courses of ships on them were widely followed. Most important of all, he first understood and described the magnetic variation of the compass, suggesting that the magnetic pole and the true pole of the earth were not the same”—PMM. Cortes’ work was translated into English in 1561 and became a fundamentally important work for British navigators as Great Britain became the world’s dominant ocean-going power.

Cortes’ navigational guide was the most important single treatise on navigation published in the 16th century, hence its inclusion in *Printing and the Mind of Man*. As such, it was a vital tool to European navigators in the East as well as the West, as Spanish and Portuguese sailors achieved feats of navigation to both the East and West Indies.
The map of “Nuevo Mundo” that Cortes included with his treatise first appeared in Medina’s *Arte de Navegar* in 1545. Burden notes that the map is based on firsthand knowledge, as Medina travelled with Cortes. The map shows the east coast of the Americas from Canada to just below the bulge of South America, with the mouth of the Mississippi River clearly visible. “The map depicts the trade routes to and from Spain and her possessions by the use of ships heading south-westerly on the outward bound journey and returning via the Gulf Stream to the north-east. The Papal demarcation line dividing the Americas between Portugal (the land to its east) and Spain (to its west) runs vividly through the map, illustrating for the first time the future influence that the former was to have over the country we know of as Brazil. Central America and particularly the Isthmus of Panama are shown remarkably accurately, and the Yucatan is shown correctly as a peninsula. . . . A clearly identifiable Gulf of St. Lawrence begins to take shape following the voyages of Jacques Cartier”—Burden. The text includes early and significant information about American places, including Brazil, Peru, and Rio de la Plata, among others.

A landmark work on navigation, with an important early map of the Americas.

*With Superb Contemporary Color*

2. [Hariot, Thomas, and John White]: De Bry, Theodor and Johann Theodor: *WVNDERBARLICHE, DOCH WARHAFFTIGE ERKLÄRVNG, VON DER GELEGENHEIT VND SITTEN DER WILDEN IN VIRGINIA.* Frankfurt: Johann Wechel for Theodor de Bry and Sigismund Feirabend, 1590. Titlepage to text with two pasted-on paper panels bearing the title and publishing details in German, all within an engraved surround (as issued), letterpress title to plates, engraved arms on dedication leaf, blank D6, colophon leaf F5, blank D6. Double-page engraved map of Virginia (Burden 76, state 2), engraved plate of Adam and Eve (first state with inscription “Iodocus a Winghe in / / Theodore de Bry fe”), twenty-seven engraved plates after John White (including five plates of Picts), all finely handcolored by a contemporary hand. Folio. Expertly bound to style in 18th-century French red morocco, covers with triple gilt fillet border, spine gilt with raised bands, marbled endpapers, red stained edges. Very good. In a black morocco box, gilt.
Abhandlung über die Gelegenheit
und Sitten der Indianer im Virginia/
mit einer Abhandlung von den Engländern, so im Jahre
vom Herrn Richard Greenfield, einem von der
Königlichen Gesellschaft zu genannter Landeszeit, die zu be-
wohnen gelassen waren, sich ergeben haben, auch
vergleichend mit den Kulturen der Indianer.

Mit Königlicher Kost. Druck von Frey.

Gedruckt zu Frankfurt am Main / bey Johann
Weigel. Im verlegung Dietrichsorp.
Juno 1590.
A very rare handcolored example of the first edition in German of this foundation work on the early exploration and delineation of America. Copies with full contemporary hand-coloring are of the greatest rarity. At the time this work was published, hand-coloring was an expensive luxury applied only to works that were intended for the highest echelons of society, either as commissions or as gifts. The superb coloring in the present example is by an accomplished painter, and this volume would clearly have originally resided in one of the great libraries of Europe.

This work, part I from the first edition in German of De Bry’s *Grand Voyages* series, combines a group of spectacular and ground-breaking images with a seminal text describing the first British colony to be established in the New World. It is one of the monuments of early Americana and early travel literature, and with the plates colored by a contemporary hand, it is one of the greatest of all illustrated works depicting Amerindians in the New World.

This part of De Bry’s *Grand Voyages* contains Thomas Hariot’s eye-witness account of the British Roanoke colony founded in 1585. This is the first work devoted to Virginia and the Carolinas, providing the best account of the first attempt at British colonization in the New World. The De Bry editions follow the unobtainable original, *A Brief and True Account of the New Found Land of Virginia*, first published in London in 1588 and currently known in only six copies. De Bry adapted the original watercolors of John White, depicting the Carolina Indians, to illustrate the work. These engravings are the best pictorial record of American Indians before the 19th century, while the map is the first detailed depiction of the Virginia coast and Carolina capes, showing the coast from the mouth of the Chesapeake to Wilmington, North Carolina.

John White’s illustrations are among the most famous early American images. White was the lieutenant-governor of the abortive colony and a skilled artist. His carefully executed watercolors, gleaned from close observation, are remarkably accurate renderings of the Carolina Indians and their customs, costumes, rituals, hunting practices, and dwellings. No other artist so carefully rendered American Indians until Karl Bodmer worked on the Missouri in the 1830s. Besides these illustrations, there are plates showing White’s conception of the ancient Picts of Scotland, to whom he wished to compare the American natives.

Theodor De Bry “was born in 1528 and died in 1598, after having published Parts I to VI of the *Great Voyages*. He was a skillful engraver, and many of the plates in these parts were from his own burin.... After the death of Theodor De Bry the series was continued by his widow and two sons, Johann Theodor and Johann Israel De Bry, who in 1599 issued Parts VII and VIII, and in 1602,
Part IX. With this part it is presumed the publishers intended to close the series, as it bears the title: *Nona & Postrema Pars*” (Church). This part was first published in both Latin and German between 1590 and 1595. The complete German edition has fourteen parts. However, there was a seventeen-year gap between the publication of Part IX and the appearance of parts X–XIV in 1619 and 1634.

See cover of this catalog for another illustration.

Massive Collection of Voyages:
A Foundation Work for English Exploration


A beautiful set of the second great collection of English voyages, expanding upon and greatly adding to the work of Hakluyt, whose manuscripts Purchas took over after Hakluyt’s death. Comprised of the first issue of the first volume (which conforms to the pagination in Sabin 66683, with the offensive text concerning the Dutch in uncanceled state), and the fourth edition (as is usual and proper) of *Purchas His Pilgrimage* as the fifth volume (second issue, with the dedication to King Charles I). The first volume contains the first state of pages 703–706, with the offending references to the Dutch (e.g. with the headline on page 704 reading “Hollanders lying deuices, to disgrace the English” instead of “Amboyna taken by the Dutch. Ingratitude. Boasting,” as in the second issue). See Sabin for a detailed description of other issue points.
Purchas collects over 1,200 separate narratives of explorations in every part of the world. Many of the accounts relate to the New World, especially Virginia, and one of the engraved maps is Smith’s famous “Map of Virginia” (here in what Philip Burden describes as the tenth state).

Besides Smith’s Virginia map, Purchas includes two other maps of the greatest importance for North American cartography. The first of these is the “Briggs” map of North America, generally considered the first map to show California as an island. The Briggs map is also the first to note New Mexico by that name, and the first to name the Hudson River and Hudson Bay. The other notable American map is William Alexander’s depiction of the Northeast, showing the coast from Massachusetts north to Newfoundland. As Burden notes, this is the first map to record many place names and is a “map of great importance.” This set of Purchas is also notable for containing the engraved title, which is usually lacking or supplied in facsimile.

Purchas began work on his massive collection in 1611, and published various editions of a short collection, with the similar title of “Purchas His Pilgrimage,” over the next ten years. That publication, however, was merely a precursor to the present work, an entirely different book and arguably the greatest collection of travels and voyages ever published. The first two volumes are mainly devoted to travels in Africa, the Middle East, and Asia. The third volume largely treats northern explorations and America. The fourth volume is almost entirely devoted to America. The fifth volume, Pilgrimage, is a supplement to all of the preceding parts and properly completes a set of Purchas’ Pilgrimes.

A foundation work for any collection of travels and voyages, here in a nice, tall set.


The First Edition of The World Encompassed, with the Very Rare Map

4. [Drake, Francis]: THE WORLD ENCOMPASSED BY SIR FRANCIS DRAKE, BEING HIS NEXT VOYAGE TO THAT TO NOMBRE DE DIOS FORMERLY IMPRINTED; CAREFULLY COLLECTED OUT OF THE NOTES OF MASTER FRANCIS FLETCHER. . . . London: Printed for Nicholas Bourne, 1628. [4], 108pp. plus folding map. Frontispiece
The first edition of one of the most important works in the history of exploration, the narrative of Sir Francis Drake’s famous circumnavigation of the world in 1577–80, the first detailed account of the voyage to be published. The present copy is complete with the portrait of Drake and the highly important map of the world, usually lacking.

Drake’s circumnavigation, the second successful voyage around the world (the first being Magellan’s expedition), extended British maritime power into the Pacific for the first time, threatened the Spanish empire in America to its heart, opened a new age in British seamanship, and made Drake a rich man. Sailing from Plymouth in December 1577, the expedition reached Patagonia in June 1578, weathered a near mutiny, and saw the second ship, the Elizabeth,
turn back during the stormy passage of the Straits of Magellan. Drake sailed on alone in the Golden Hind, raiding Spanish commerce along the Pacific coast of the Americas and culminating his piracy with the seizure of a major treasure galleon. This exploit allowed him to pay a 4,600% dividend to his backers on returning to England. In 1579 he explored northward up the California coast, discovered San Francisco Bay, and went as far north as Vancouver. He then crossed the Pacific, took on a cargo of spices in the East Indies, and went home by the Cape of Good Hope, arriving back at Plymouth in September 1580. It was the most heroic feat of seamanship of the age.

For reasons of secrecy and diplomacy, the story of the voyage was kept veiled at the time, with brief accounts appearing much later in the works of Hakluyt and De Bry. This version, the first really detailed account, did not appear until after the death of James I. It is largely based on the narrative of the chaplain of the voyage, Francis Fletcher, but with considerable editorial additions and deletions, probably by Drake’s nephew and heir.

The portrait of Drake which appears here, showing him facing to the right, his arm over a globe and navigational instruments by him on a table, appears in two issues, one with the verses below the portrait in English, the other in Latin. Present is the Latin version (there is no known priority).

The double hemisphere map of the world is of great interest and importance. Entitled “A New and Accurate Mappe of the World, Drawne According to the Best and Latest Discoveries That Have Been Made,” it was engraved by Robert Vaughan. The margins contain various decorative figures and the portraits of circumnavigators Drake, Magellan, Cavendish, and Noort. A caption notes of the Straits of Magellan: “Twice in our age hath these straits been passed by Englishmen, the first was Sir Francis Drake Ano. 1578 the second by Mr. Thomas Cavendish in the year 1586.” Kraus notes there are two issues of the map, one with the engraved caption “Fol. 6i” in the upper left corner, the other without. The present copy is the latter issue, probably the second, since the erased “Fol. 6i” from the plate can still be seen faintly (see Kraus page 84 for a reproduction of this map).

A book of the greatest possible importance and rarity, one of the great classics of the Age of Discovery.

The South part of New-England, as it is Planted this yeare, 1635.
New Englands Prospect, with the Rare Map


The rare second edition of Wood’s New Englands Prospect . . ., with the very rare map: one of the classic works on early New England, important for descriptions of the land, natives, and its handsome map.

The first edition of this remarkably accurate work was published in 1634. According to Vail it includes the earliest topographical description of the Massachusetts colony. It is also the first detailed account of the animals and plants of New England, as well as the Indian tribes of the region. Of particular note is a chapter describing the customs and work of Indian women.

Part One is divided into twelve chapters and is devoted to the climate, landscape, and early settlements, and describes in some detail the native trees, plants, fish, game, and mineral ores, as well as including advice to those thinking of crossing the Atlantic. The early settlements described include Boston, Medford, Marblehead, Dorchester, Roxbury, Watertown, and New and Old Plymouth. These chapters also include four charming verses which are essentially a series of lists naming the native trees (twenty lines, starting “Trees both in hills and plaines, in plenty be, / The long liv’d Oake, and mournfull Cypress tree / . . .”); the animals (twelve lines, starting “The kingly Lyon, and the strong arm’d Beare, / The large lim’d Mooses, with the tripping Deare, / . . .”); the birds (twenty-eight lines, starting “The Princely Eagle, and the soaring Hawke, / Whom in their unknowne wayes there’s none can chawke: / The Humberd for some Queenes rich Cage more fit, / Than in the vacant Wildernesse to sit, / . . .”); and the inhabitants of the seas and rivers (twenty-eight lines, starting “The king of waters, the Sea shouldering Whale, / . . .”). The chapter on the
birds also includes what are clearly eye-witness descriptions of a number of birds including the Hummingbird and the Passenger Pigeon.

Part Two is devoted to the native inhabitants and is divided into twenty chapters. The tribes described are the “Mohawks,” “Connectecuts,” “Pequants and Narragansetts.” Again Wood goes into some detail describing the clothing, sports, wars, games, methods of hunting and fishing, their arts, and ending with their language: the work ends with a five-page vocabulary of Indian words, one of the earliest published for New England.

The map, one of the most important early New England maps (and often lacking from the book) is here in a crisp, clean, fine example. It is the second state of the map, the same as appeared in the 1634 first edition, but with a reset heading, changing the date to 1635. It shows most of the New England coast north of Narragansett Bay. Philip Burden praises the map: “An extremely influential and very rare map, the most detailed of the emerging settlements in New England to date... Although simply made, this map is of greater accuracy than any before it. Covering the area from the Pascataque River, in present day New Hampshire, to Narragansett Bay, it is, however, the Massachusetts Bay area that is shown with the most detail... Wood’s map was not improved upon until the John Foster [map] in 1677.” It is the first map of the region made by a resident, William Wood, and the first to name Boston and some thirty other English or Indian settlements. The delineation of the coast is very well done, and it influenced John Smith, whose 1635 map includes a three-line inscription referring to Wood’s map as the source for new information, and also shows new towns depicted on Wood’s map.

“Little is known of the author. The dedication to Sir William Armine, Bart., of Lincolnshire, may indicate that Wood was also from there. He was resident in New England, perhaps primarily in Lynn, from 1629 to 1633, when he returned to London to publish his book. He may have returned to New England afterward. The General Court of Massachusetts Bay voted thanks to him on the appearance of New England’s Prospect. The exceptional charm and vivacity of Wood’s writing, including flights of verse, is widely acknowledged”—Siebert sale.

The Most Entertaining Contemporary Book on Early New England

6. Morton, Thomas: *NEW ENGLISH CANAAN OR NEW CANAAN.*
Amsterdam: Jacob Frederick Stam, 1637. 188, [3]pp. Small quarto. Elegantly bound by Riviere & Son in brown morocco, boards and spine finely gilt and stamped in black, gilt inner dentelles, a.e.g. Titlepage slightly soiled, light age-toning, occasional light foxing and soiling. A very good copy.

One of the classic accounts of the early settlement of New England, looked to increasingly by modern historians and anthropologists for its unbiased and detailed accounts of Indian life in early New England, descriptions of flora and fauna, and internecine struggles among the colonists. Morton first came to New
England in 1622 and lived there until his expulsion by the Plymouth colonists a decade later. He was particularly sympathetic to the way of life of the Indians and provides extensive descriptions of customs, hunting, planting, artifacts, and lifestyles in the first section of the work. The second part provides a remarkable account of the landscape and ecology of New England (William Cronon draws heavily on Morton in his pioneering *Changes in the Land*). The final section of Morton’s account is the most famous historically, since it gives an account of his long and often amusing feud with the Plymouth Colony and a description of his separate settlement at Merry–Mount, where his close association with the Indians of the area and open defiance of the laws of the Plymouth settlers provided one of the more colorful episodes in early colonial New England.

Morton’s work is very scarce on the market, only two copies having appeared at auction in the last quarter century. A book of the greatest importance, perhaps the best single account of early New England.

**Benjamin Franklin’s Woodcut Map of the Pennsylvania–Maryland Boundary Dispute: One of the Earliest Maps Printed**


Benjamin Franklin’s landmark map showing Lord Baltimore’s proposed boundary lines between Pennsylvania and Maryland, which appeared in Franklin’s printing of *Articles of Agreement Made and Concluded Upon Between . . . the Lord Proprietary of Maryland, and . . . the Proprietarys of Pennsylvania* (Philadelphia, 1733). Wheat & Brun note this is the first map printed in the English colonies south of New York; they also indicate it is possible Benjamin Franklin cut the wood block from which this map was printed. Franklin executed the map after the original engraved version published by John Senex in London the previous year.

One of the most momentous documents in American history, this map accompanied the original agreement between the proprietors of the colonies.
of Pennsylvania and Maryland to set the boundary between their provinces. The dividing line set forth here, later resurveyed as the Mason–Dixon line, famously came to be considered the dividing line in the United States between North and South. The story of the Penn–Baltimore Agreement and its accompanying cartography has been told in great detail by Nicholas Wainwright in his article, “Tale of a Runaway Cape: The Penn–Baltimore Agreement of 1732.” Wainwright’s research remains the final word on the history of the document, a précis of which follows.
From the time of William Penn’s original grant of Pennsylvania in 1682, he was at loggerheads with the Lords Baltimore over the boundary lines between the colonies. Sporadic efforts to resolve the problem finally became serious negotiations in 1731. Both sides put forward maps of their own as guides, and indeed, as Wainwright says, “The map was really the key to the Agreement.” Baltimore insisted on the use of his map, and the Penns, who were under great money pressure and eager for an agreement, acceded, as they did to a number of Baltimore’s demands. Baltimore’s map was in due course taken to the shop of John Senex in Fleet Street, where it was engraved. One proof strike of it, with a scale of miles, survives in the Penn Papers at the Historical Society of Pennsylvania. The scale was later erased, and the map printed on each of the six final copies of the agreement. With the cartography agreed to, the rest of the bargain was quickly struck, and signed on May 10, 1732. Baltimore and each of the Penn brothers signed the document and placed their seals on its bottom edge.

When the agreement was reported in America in 1733 the machinery was set in motion to survey the boundaries. But the deal was unpopular in Maryland, and Lord Baltimore soon discovered another problem: his map was inaccurate, and the mislocation of Cape Henelopen gave the Penns more land than he had thought. As a result, he tried to nullify the agreement. In response, Thomas Penn contracted with Franklin to produce an American edition of the Articles . . . , complete with a map, “so that anyone reading its articles could judge for himself how unreasonably Baltimore’s commissioners were behaving” (Wainwright). He took his original document to Franklin’s shop, where the text and map were copied and reproduced in an edition of 500 copies. “Franklin charged the Penns £19.8.4. for the work entailed in producing this volume: £7.10.0. for printing 5 sheets at 30s. per sheet, £5.16.8. for 5 5/6 reams at 20s., £1.10.0. for stitching 500 books and pasting the maps and £2.11.8. for printing and paper of the map”—Miller.

With his colony unhappy and feeling he had given up more than intended, Calvert continued to try to abrogate the agreement. As a result, in 1734 he sued the in Chancery Court in London, charging fraud. The Penns, naturally, replied that it was based on Baltimore’s map, not theirs. From this lawsuit, which was wrangled over for the next sixteen years, came a string of printed documents, all now very rare, in which the parties set out their arguments. In the course of these the Senex map was reprinted from the same plate various times. Finally, in 1750 the Penns won the case, with costs, and the surveying could again proceed. A number of abortive attempts were made to survey the
boundary, before the two sides finally employed Mason and Dixon to make the final survey in 1763–68.

This, the first American issue of the original Senex map, preceded all of this later wrangling. It is one of the first half-dozen maps printed in the colonial United States, the first of these being the Hubbard map in 1677. The others were printed in the decade preceding this map, in either Boston or New York. None of these survive in more than a few copies.

In the Annual Report of the JCB for 1946–47, Lawrence Wroth remarks: “the identity of the American copyist of 1733 is unknown, but if we remember that before this time Franklin had taught himself enough of the engravers art to make small woodcuts of various sorts and plates for paper money, it is not entirely unreasonable to suggest that he may have copied the London map with his own hand.”

A major American map, the first produced in Philadelphia, by one of the greatest figures in American history.


A Landmark in American Cartography, Printed by Franklin


One of the most important maps of the British colonies produced prior to Independence, a landmark in American cartography, and an important Franklin printing.

Lewis Evans’ map, titled “A General Map of the Middle British Colonies in America,” shows the east coast of North America from Montreal and New England to the northern border of North Carolina, and includes the Ohio valley in the west. The Evans map appeared in 1755, the same year as John Mitchell’s famous map, with Evans drawing from his original surveys and Fry
and Jefferson’s 1753 map of Virginia. Evans’ map acknowledges French claims to all lands northwest of St. Lawrence Fort, resulting in criticism from New York, notably the New York Mercury. Despite the controversy, Evans’ work was very popular (there were eighteen editions between 1755 and 1814), and was famously used by Gen. Braddock during the French and Indian War.

In the text accompanying the map, printed by Benjamin Franklin’s press in Philadelphia, Evans provides a detailed geographical description of the middle and southern colonies, particularly notable for an early description of the Ohio country, and gives a good description of the Carolina back country. Evans was also eager for the British to expand into the South, especially West Florida, to challenge the French and Spanish in the Gulf.

The present example is a very fine, fully colored example of the first state of the map, before the addition of the name “The Lakes Cataraqui” above Lake Ontario. Significantly, the map has lovely full period hand-coloring. Sabin notes that many copies of Evans’ tract do not include the map, and that only some copies are fully colored, as is this copy. Miller adds that the map was sold separately from the book. On this second edition of the text, published the same year as the first, Miller notes: “This revised second edition of Evans’ analysis of his General Map of the Middle British Colonies is virtually a page-for-page resetting of the first edition with sub-titles added on pp. 6 and 11, and the numeral 2 inserted to the left of the signature on the directional line of the first two leaves of each quire in fours.”

“The map is considered by historians to be the most ambitious performance of its kind undertaken in America up to that time, and its publication was a milestone in the development of printing arts in the colonial period” —Schwartz & Ehrenberg.

The Famous View of the Battle of Lake George

wear and a few small tears along the edges, all neatly repaired. A handsome copy. Matted.

An extraordinary image, this is the first English edition of the first American battle plan. Based on sketches by Samuel Blodget, it was originally published in Boston just six weeks earlier. The American edition is so rare as to be virtually unobtainable; this English edition is nearly as rare.

The plan shows Sir William Johnson’s victory over the French and their Indian allies on the south shore of Lake George on Sept. 8, 1755. Coming on the heels of Braddock’s devastating defeat in the Ohio country, Johnson’s achievement was the first English victory of the French and Indian War and caused a sensation among the colonial public. Samuel Blodget, an eyewitness to the battle who drew these scenes, described the battle as “the greatest, in its kind, that ever happened in North America.”

In 1755, Maj. Gen. Braddock, commander of the British forces in North America, had designed a three-pronged attack against the French. The first thrust was directed at Fort Duquesne and ended calamitously when Braddock’s force was defeated in an ambush. A planned expedition against Fort Niagara sputtered to a halt due to logistical problems. The third thrust aimed at Crown Point on Lake Champlain and was comprised of some 3,500 New Englanders and New Yorkers and several hundred Mohawks under the leadership of an Indian trader named William Johnson. This force set out from Albany in the summer of 1755 and by September was camped along Lake George and at Fort Edward
a few miles south. There, on Sept. 8, it encountered a large force descending from Lake Champlain, led by Baron de Dieskau and consisting of Canadian militia and allied Indians augmented by a few French regulars.

Samuel Blodget was a sutler charged with provisioning Johnson’s army, and as such took no active part in the ensuing Battle of Lake George. This allowed him an excellent opportunity to observe the entire battle and the movements of both sides. Blodget returned to Boston in late October or early November 1755 with the sketches he had made. He had these sketches engraved by Thomas Johnston (1708–67), and his explanatory notes were written for an accompanying pamphlet. The plan and the text were published by Richard Draper. Blodget announced in the Dec. 22 Boston Gazette that the plan displayed “to the eye a very lively as well as just representation” of both engagements. According to Shadwell it was the first American engraving to depict an American historical scene. The significance of the engraving was immediately recognized, and by Feb. 2, 1756, London publisher Thomas Jefferys had engraved and published this English edition.

For the accuracy of its information and the high quality of its execution, Blodget’s plan is recognized as the most important and reliable contemporary account of the Battle of Lake George. The sheet is divided into three parts. The “first engagement” shows the initial action of the battle, early on the morning of Sept. 8, when some 1,000 provincials marching south from the camp on Lake George towards Fort Edward, were ambushed by 2,000 or more French and Indians, hidden in the bush along either side of the road. Suffering heavy losses, the English forces retreated towards Lake George. Among their dead were important Mohawk leader Chief Hendrick and Col. Ephraim Williams, whose will funded the establishment of Williams College.

The plan of the “second engagement” takes up more than half the sheet. After the attack at the road the enemy marched to the camp on the lake, which had been hastily fortified by felling trees that were laid singly on the ground. It was here that the battle was won, with the French regulars suffering heavy losses as they advanced against artillery placed at the center of the American line. Blodget’s use of a bird’s-eye perspective gives these plans an extraordinary visual quality. The great virtue of the perspective is that it combines the ability of a plan view to convey the overall tactical situation and force composition with a pictorial view’s capacity for conveying urgency, energy, and graphic detail. It is particularly effective here in depicting the flow of the battle while contrasting the fighting styles of the French regulars, the provincials, and the allied Indians. Throughout the two engagement plans are printed numbers
that correspond to the text of Blodget’s pamphlet, as printed by Draper and reprinted by Jefferys in London (though not present here).

The third part is a map of the Hudson from New York to Albany, which is just the second published map of that river, following one by Van Keulen published in 1684. Blodget says that it is “partly designed for the direction of navigation, and partly to convey a more plain idea of the difficulty of the carriage from Albany to Lake George.” Numerous place names are given, most of which are easily recognizable: Greenbush, Kinderhook, Claverack, Livingston’s Manor, Antony’s Nose, Tappan Sea, New Windsor, and so on. The spelling can be occasionally eccentric, such as “Pakepsy” for Poughkeepsie, “Dub’s Ferry” for Dobb’s Ferry, “Vis Kill” for Fishkill, and “Coats Kill Mountains” for the Catskills.

In addition, there are small inset plans of Fort Edward and Fort William Henry. Fort Edward, called Fort Lyman on the map of the Hudson, was above Albany on the east bank of the Hudson, and was the jumping off place for the portage to Lake George. It was established by Sir William Johnson during his march to that lake. Of Fort William Henry on Lake George, Blodget says, “I’ve received from a friend a sketch” of that fort, “which is not yet completed.” The inset on the two editions of Blodget’s plan is most likely the earliest printed plan of Fort William Henry.

The Boston edition of Blodget’s plan is extremely rare, with no copy on the market since 1984. Jefferys’ separately issued English edition of 1756 was reissued, unaltered, in Sayer and Jefferys’ A General Topography (1768), one of the rarest of all atlases relating to North America. This Jefferys edition of Blodget’s plan is nearly as rare as the Boston edition, with only the Middendorf copy appearing at auction in the last forty years. That copy, with original color, sold at Parke–Bernet in New York in May 1973 (lot 14), then reappeared at the Guthman sale at Sotheby’s New York on Dec. 1, 2005 (lot 190) where it fetched $66,000. ESTC locates only one copy of this Jefferys printing of Blodget’s plan, at The New York Public Library.

The first American battle plan, a great rarity of visual Americana, depicting a crucially important victory in the French and Indian War.
The Original Working Manuscripts of the Stamp Act and the Sugar Act: American Documents of Monumental Importance

The Opening Act of the American Revolution and Colonial Resistance to British Government and the Foundation of the United States

10. [Stamp Act of 1765]: [Kempe, John Tabor; Thomas Whately; Charles Jenkinson; and others]: *[A CRITICAL WORKING MANUSCRIPT DRAFT OF THE STAMP ACT]*. Docketed as: *[A BILL FOR LAYING CERTAIN STAMP DUTIES IN AMERICA]*. [London. Late 1764]. 26½pp., written in a calligraphic cursive hand (probably the hand of John Tabor Kempe) in black and brown ink. Docketed on verso. Legal folio. Stitched with black silk ribbon. Some contemporary underlining in ink, some light marginal soiling of first few leaves. Small edge tear in first leaf affecting one word, folded laterally across the center; small fold tear in first leaf. In a full morocco clamshell case.

[with:] [Sugar Act, also known as the American Revenue Act of 1764]: [Whately, Thomas, and others]: *[THE WORKING MANUSCRIPT DRAFT OF THE AMERICAN REVENUE ACT OF 1764, USUALLY KNOWN AS THE “SUGAR ACT”]*. Docketed as: *[A BILL FOR GRANT CERTAIN DUTIES IN THE AMERICAN COLONIES & PLANTATIONS IN AMERICA. . . . TOWARDS DEFRAYING THE EXPENCES AND DEPENDING & SECURING THE SAID COLONIES. . . .]* [London. Late 1763]. 63pp., written in several cursive hands (including sections probably in the hand of Thomas Whately) in black and brown ink. Legal folio. Some contemporary underlining, interlinear and marginal corrections in ink, stitched with pink silk ribbon; some light marginal soiling, small edge tear in first leaf touching one word. In a full black morocco clamshell case.

The working manuscript drafts of the American Revenue Act of 1764, usually known as the Sugar Act, and the Stamp Act of 1765. These critical Parliamentary laws inaugurated the struggle between the government of Great Britain and her North American colonies, culminating in the American Revolution and the foundation of the United States. These manuscripts, created in late 1763 and 1764, are nearly the final versions of these Acts, drafted at the behest of First Lord of the Treasury, George Grenville. As the first statutes distinctly taxing the colonies, they marked a radical new approach in British policy, and set the American colonies on a collision course with England.
They must rank among the single most important manuscripts in the history of the United States.

The end of the French and Indian War on Feb. 10, 1763 left Great Britain victorious but exhausted. The national debt had doubled in the course of the war, to £146,000,000, and the interest alone was some sixty percent of the national budget. Britain now held all of North America east of the Mississippi, but Indian conflicts sputtered on the frontier, and an estimated ten thousand troops, at a cost of £225,000 annually, were needed for defense. The peace brought a change of British administration, and in April 1763 George Grenville became First Lord of the Treasury and thus Prime Minister (although this title was not yet used). With Britain near bankruptcy, he faced potentially disastrous issues of finance and governance of the expanded American empire.

Grenville had made a name for himself as a careful and exacting administrator. A member of an important and well-connected political family, he held a series of key positions throughout the French and Indian War, and understood as much as any British politician the issues of Imperial finance. As he took office, Grenville wrote that his goals were “The extension of commerce. . . , the improvement of the advantages we have obtained, and the increase of the public revenue.” Working with his secretary and close confidant, Thomas Whately
(who became Secretary to the Treasury in October 1763), he quickly reached the conclusion that the American colonies, expanding and prosperous, must bear some of the cost of their administration and defense.

In the fall of 1763, once the various Cabinet shifts were complete, Grenville began work in earnest on his plans for correcting the fiscal crisis. Whately took the lead in overseeing the drafting of legislation with the aid of Charles Jenkinson, Grenville’s Parliamentary private secretary; American land speculator Henry McCulloh, then lobbying in London and brought in as an expert on American affairs; and John Tabor Kempe, Attorney General of the colony of New York. Kempe, who would play a crucial role in the drafting of both the American Revenue (Sugar) Act and the Stamp Act, had come to England to lobby for an increased salary, while McCulloh was a perennial gadfly (he is best remembered today as an early advocate of cooperation between the colonies). All of these men became instrumental in hammering out the concepts and details of both the Sugar (General Revenue) Act and the Stamp Act, beginning in October 1763.

The General Revenue Act, or Sugar Act, of 1764

The first part of Grenville’s proposed reforms, which became the General Revenue Act of 1764, was a revision of the Molasses Act of 1733. This had taxed the importation of molasses (mainly used to make rum) into the North American colonies at the onerous rate of six pence per gallon. Because of this the act has often been called the Sugar Act, although this is really a misnomer for a much broader piece of legislation. The molasses tariff had led to massive smuggling and flouting of the excise laws, made easier by scanty enforcement. The new act proposed to cut the tax in half, to three pence per gallon, but to greatly increase the use of naval forces and penalties for evaders. By this carrot-and-stick method the British drafters thought to mollify public sentiment and make it more cost effective to simply pay the tax, thus raising revenue.

The proposed legislation did far more than tax sugar products. It also detailed more foreign goods to be taxed, including certain wines, coffee, pimiento, cambric, and printed calico, and further, regulated the export of lumber and iron. It regulated how commerce could flow between England, the Caribbean colonies, and those in North America. It reduced the number of markets to which the colonies could sell directly, and thus affected the amount of currency which might enter the American market. It also provided real teeth to customs laws, allowing for fines and confiscation, and sought to root out local corruption.

Work on drafting the act went on from October 1763 to the end of the year. The present draft closely resembles the final bill, but contains a few significant
differences from the printed act passed on April 5, 1764. It does not include clauses XXII, XXXVI, and XXXIX, which appeared in the final version; American territorial waters are defined in this draft as three leagues while the final version reads as two leagues (XXXIII, p. 47); clause XXXIV is largely rewritten; and there are many blanks left in the text for penalties and dates of implementation of the act. Also, some sidenotes are present here that are not in the final version. The present manuscript is in several hands corresponding to different sections of the Act, no doubt reflecting joint work. Most prominent among these are sections probably in Whately’s hand (pp. 9–16, 33–38, 45–48, 53–60). It is possible that this draft is that referred to by Richard Yeates in a letter to Jenkinson on Dec. 29, 1763, noting work has been completed on the bill.

The bill moved swiftly to adoption, without consulting the colonies. Grenville introduced it with his Budget address on March 9, 1764; it had its second reading on March 22 and became law on April 5. All of its provisions, with some justification, seemed eminently fair to the drafters. Great Britain had spent huge sums on the colonies, and the new law would raise only a portion of what was needed to maintain troops for their defense. That there would be colonial objections seems not to have occurred to Grenville and his staff. The provisions of the bill were to be perpetual, not renewable; from now on the colonies would have to contribute to their upkeep.

With the American Revenue Act of 1764, a chain of events was set in motion which would lead step by step to the American Revolution. Reaction in the colonies was not long in coming. In Massachusetts, James Otis and Samuel Adams fired pamphlets at it; the merchants of Boston banded together to protest; other colonial writers from Newport to Williamsburg added their voices; in England Thomas Pownall and others defended the step. All understood that a new era had dawned with the so-called Sugar Act. The enforcement of the Sugar Act would in time lead to extensive conflict, and when it passed Parliament in 1764, it aroused the first colonial opposition to British taxation. As Charles M. Andrews observed: “All tax legislation after 1764 was based upon, and used, the elaborate machinery created by the Sugar Act… [which] amount to a constitutional revolution in the relationships of the colonies and the home country.” That revolution, begun here, would soon be an actual Revolution.

THE STAMP ACT
Concurrent with the drafting of the General Revenue Act, a far more radical bill was in the works. Present here is a crucial working manuscript draft of the Stamp Act, the original form of the British law which sought to impose a direct
new tax on the American colonies, and so crystallized American opposition to
the English government. The Stamp Act lit the fire to the "long fuse" of events
which ended in the American Revolution.

While planning the General Revenue Act, Grenville and Whately simulta-
neously evolved another idea for raising revenue: a requirement that all legal
documents, bonds, newspapers, playing cards, and other forms of paper bear
an official stamp to be valid, thus applying a new tax to a host of necessary
and luxury exchanges of paper. The proposal to do this was initially made
to the Ministry by Henry McCulloh, a colonial speculator and lobbyist, and
John Tabor Kempe, the Attorney–General of the colony of New York who, like
McCulloh, was in London to lobby the new administration for preferment.
Both had approached Charles Jenkinson, Whately’s colleague at the Treasury.
In late September and early October 1763, McCulloh and Kempe separately
produced drafts of what a Stamp Act might cover. On Nov. 19 the Treasury
Board considered the two versions and decided to follow that of Kempe, who
was given the task of redrafting the bill into its final form.

Grenville was poised to introduce the bill for the Stamp Act at the same time
he introduced the Sugar Act, with his Budget address on March 9, 1764. Instead
he decided, evidently at the last minute, to postpone introducing it, although he
alluded to it in his speech. The reason for delay was supposedly a need to gather
more information, but in fact Grenville seems to have had concerns about the
constitutionality of a Stamp Act. This was reinforced by his conversations with
colonial agents such as Richard Jackson, who was Grenville’s private secretary
as well as an agent of the colonies of Pennsylvania and Connecticut. According
to C. R. Ritchieson, “Grenville well knew that the Act was an innovation….
Before him was the British pattern: taxes imposed by the consent of the govern-
ment expressed through their representatives….” “To impose such a tax with-
out legislative consent was new. Grenville hoped to persuade the colonial legis-
latures to endorse the tax, and thus put constitutional issues to rest.

Conversations with the American colonial agents in London made it very
clear that a self-imposed tax was highly unlikely, and there would be no colo-
nial consent. On May 17, 1764 a group of colonial agents met with Grenville.
The minister argued for voluntary acceptance of a Stamp Act, and the agents
protested vigorously; this thoroughly roused the alarm in America, where the
General Revenue Act had now gone into effect. In the fall, buoyed by argu-
ments from Jenkinson and the Lord Chancellor, Lord Mansfield, who stated
that Parliament had the right to directly tax the unrepresented colonies on
the basis of their charters or, in the case of the royal colonies, the instructions
to their governor, Grenville decided to go forward with the plan. In October, Kempe was instructed to proceed with drafting, meeting frequently with the London Stamp Office and Whately.

This is Kempe’s final draft, probably made in the late fall of 1764. It is very close to the final bill, with the exception of clauses VII–X, LIV, LVI, a section of LVII, and the references to Quakers in clauses XII, XXVIII, and XLIV. A section about frauds by clerks in section XIV was later omitted. This draft also does not contain the preamble to the bill and the enumeration of amounts of duties (probably the last matter to be decided). The draft manuscript is, however, unquestionably complete as it is.

Whately made a presentation of Kempe’s draft to the Treasury Board on Dec. 6, and the final bill was prepared by the end of the year. In the meantime, the colonial reaction against the Revenue Act of 1764 had brought a string of petitions arguing that the colonies could only be taxed with their consent, an argument the colonial agents also advanced in another conference with Grenville. To the British administration, this attitude required stern action, even beyond the economics of the moment. Grenville was polite but firm: colonial contributions were a necessity, and in his public view (whatever his private doubts) Parliament had a right to impose the tax. The bill was introduced and quickly passed Parliament on March 22, 1765, to go into effect Nov. 1.

The reaction in America, of course, was a firestorm of protest far beyond anything Grenville and his associates could possibly have imagined. In the end the British government backed down and repealed the Stamp Act before its provisions became effective. The damage, however, was done: the American colonies and the British government had parted ways on critical issues of governance, and the “long fuse” that led to the American Revolution had been lit.

The draft manuscripts of the General Revenue Act of 1764 and the Stamp Act of 1765 must rank among the most important documents in American history.


PRICE ON REQUEST


The Journals of the first two Continental Congresses, describing meetings from Sept. 5 to Oct. 20, 1774 to the second Congress from May 10 to Sept. 5, 1775, among the most basic documents of the American Revolution. The Journal for 1774 is the very rare issue of 144 pages, with the misdated state of the titlepage ("DCC,LXXIV"), which likely precedes in publication sequence the 132–page issue with the correctly dated title.

Committees of Correspondence resolved to hold a Continental Congress in June of 1774, and delegates from twelve colonies (none from Georgia) gathered in Philadelphia in the fall. It included many of the most distinguished men in America: Samuel and John Adams, Roger Sherman, John Jay, Joseph Galloway, John Dickinson, Richard Henry Lee, George Washington,
Edmund Pendleton, and Henry Middleton, among others. The Congress succeeded in taking numerous important steps. On Oct. 14 they adopted a Declaration of Rights, and agreed to an Association governing imports and exports and boycotting British goods. They also drafted an Address to the People of Great Britain and another Address to the Inhabitants of the Province of Quebec. They agreed to reassemble on May 10, 1775 for what was to be the fateful Congress that broke with England.

The journals of the second Continental Congress, also included in the volume at hand, cover the proceedings from May 10, 1775 through adjournment on Sept. 5, 1775. The activities of this summer, against the background of open conflict in Massachusetts, are among the most dramatic of the Revolutionary era. Included are reports on Lexington–Concord, the address to the Inhabitants of Canada inviting them to join the other thirteen colonies, numerous military matters, the Declaration of the Causes and Necessity for Taking Up Arms, the Olive Branch Petition, the American negotiations with the Six Nations, and other crucial material. These journals, like those of the first Congress, are quite rare.

The titlepage for the Journal of 1774 bears the famous seal of the Congress, showing twelve hands representing the twelve participating colonies supporting a column topped with a Liberty Cap and resting on the Magna Charta.

evans 13737, 14569. howes j263, j264.

The Bloody Butchery of Lexington and Concord: One of the Iconic Images of the American Revolution

A remarkable illustrated propaganda broadside describing the battles at Lexington and Concord, and a stirring call to Americans to take arms against British tyranny. The broadside was created by patriot printer Ezekiel Russell, who united several texts into this impressive display document: a first report on the battles datelined April 21 (from Russell’s newspaper, Salem Gazette); a follow-up datelined April 25 (excerpted from the rival Salem Essex Gazette); a May 5 report on the American casualties and funerals; and, in the third column, a detailed “List of the Provincials who were Killed or Wounded” arranged by the towns in which they resided (eight names are marked with an asterisk, to denote those “killed [at Lexington Common] by the first fire of the enemy.” The anonymous verse elegy at the bottom of the sheet, reprinted from the Newburyport Essex Journal and Merrimack Packet, names most of the towns which suffered in the fighting, and concludes: “Your country calls you far and near, / America’s sons ’wake / . . . His shield will keep us from all harm, / Tho’ thousands ’gainst us rise / His buckler we must sure put on. / If we would win the prize.” Russell’s headline informs us:

These particulars are now published in this cheap form at the request of the friends of the deceased worthies who died gloriously fighting in the cause of Liberty and their Country; and it is their desire that every Householder in America, who are sincere well-wishers to the American Colonies, may be possessed of the same, either to frame and glass, or otherwise to preserve in their Houses . . . as a perpetual Memorial of that important event, on which, perhaps, may depend the future Freedom and greatness of the Commonwealth in America. . . .

The broadside evidently proved even more popular than Russell had anticipated, and although few copies survive, at least two editions and three issues are distinguished, even though no definite sequence can be deduced. Streater’s “first edition” has no imprint, lacks the initial capital in the first column, and has a nine-line heading paragraph. The present issue adds the initial capital, carries a six-line heading paragraph, and has a two-line imprint; and another issue features a five-line imprint with the note, “The Second Edition, corrected, with some additions,” and shows two additional coffins representing two Americans who had since died of wounds sustained in the fighting.
All versions of this broadside are extremely rare. Copies of the various issues (some of which are defective) are at Massachusetts Historical Society, Harvard, American Antiquarian Society, Princeton, Yale, John Carter Brown, New York Public, and two additional examples in private hands. This firm has handled one copy previously, thirty years ago, lacking the lower right one-eighth.

A remarkable document in the aftermath of “the shot heard round the world.”


$250,000.

The Articles of Confederation Bind a Nation Together


One of the most basic documents in the history of the United States, the first official binding together of the states of the Union, and a State paper ranking in importance with the Declaration of Independence, the Constitution, and the North-west Ordinance, in the process of creating the Federal Union.
Congress appointed a committee to draft the Articles of Confederation even before the Declaration of Independence, on June 12, 1776. The drafters were dominated by John Dickinson of Pennsylvania, and the first drafts of the document are generally attributed to him. His first draft was published in secret for the use of the delegates only, in July 1776, and survives in a unique copy at the Library of Congress. There were many objections to the document, and a revised draft, now surviving in three copies, was issued in August. That draft also met with opposition on many points, and no agreement was reached. The issues were debated off and on for over a year, during which period Congress was forced to flee Philadelphia and move to York, Pennsylvania.

In October 1777 agreement was reached on most major points, and a committee of Richard Henry Lee, James Duane, and Richard Law was appointed to complete a new draft and propose any additional articles. The final document they produced was vastly different from the 1776 drafts, retaining little of the original language and altering many of the basic concepts of the Dickinson drafts. Consideration of the new text was completed on Nov. 13, and a committee appointed to arrange publication reported an agreed-upon draft on Nov. 15. Two hundred copies were printed, evidently on Nov. 16, and Congress sent copies to the states on Nov. 17, 1777.

The first edition of the Articles is so rare as to be virtually unobtainable. Many states republished the Articles as soon as copies arrived, to distribute to the population and for the use of the legislatures in ratification. Before the end of 1777 editions appeared in Newbern, North Carolina; Williamsburg; Annapolis; New London; Providence; Exeter, New Hampshire; and Boston. All of these reprint editions are rare, many scarcer than even the Lancaster original. We have done exhaustive work toward a census of the various editions. The great Americana collector, Thomas W. Streeter, owned a copy of this Boston edition. He called it “one of the great documents in our history.”

The Aitken Bible, First English Bible Printed in America

The Aitken Bible is one of the most celebrated American bibles, being the first complete English Bible printed in America. During the colonial era the monopoly on printing English bibles belonged to the Royal Printer, and the colonies were supplied entirely with bibles printed in England. The first bible printed in the British colonies in America was the famous Eliot Indian Bible, in Algonquin, issued in Cambridge in 1661–63 and reprinted in 1680–85. The 18th century saw the printing of bibles in German. With the American Revolution, the British monopoly on English-language bibles naturally ended, and the embargo on goods from England acted to create a shortage. Aitken, a Philadelphia printer, undertook the task, producing the New Testament in 1781 and the Old Testament in 1782. On completion, he petitioned the Continental Congress for their endorsement and received it in September 1782. Because of this official endorsement and the reasons behind its production, the Aitken Bible
is often referred to as “The Bible of the Revolution.” This highspot amongst printed Americana has become very difficult to find in any condition. The present example, despite minor faults, is a very nice copy of a work almost inevitably found in poor condition, here in a contemporary American binding.

This copy was owned by Joshua Coit (1758–98), a graduate of Harvard who served several terms in the Connecticut House of Representatives before being elected as a representative of that state to the U.S. House of Representatives, serving in Congress from 1793 to 1798.

A major rarity in American bibles and American printing.

darlow & moule 928. sabin 5165. evans 17101, 17473. hildeburn 4126, 4184. naip w004490. hills 11. o’callahan, p. 31.

$150,000.


The extremely rare privately printed first edition of Thomas Jefferson’s only book-length work published in his lifetime, issued by him in Paris in 1785 while serving as the United States Ambassador to France. This copy was evidently given by Jefferson to Virginia lawyer and patriot John Banister, who was closely associated with Jefferson before and during the Revolution. Jefferson later gave Banister’s son avuncular advice about his education in a letter that is among his most famous.

Prepared by Jefferson only for distribution to personal friends, the Notes ultimately went through several dozen editions during his lifetime and is now recognized as an enduring classic of Americana, as well as one of its greatest
rarities. Jefferson originally wrote the Notes in response to a series of queries sent to him by French diplomat François Barbé-Marbois, composing them after the defeat of the British at Yorktown in 1781. On the urging of their mutual friend, distinguished French soldier and scientist the Marquis de Chastellux, he later expanded his responses into a series of twenty-three essays on every aspect of his native state: geography, landforms, products, agriculture, climate, population, armed forces, Indians, towns, laws, religion, manners, and history. Notes is vastly informative, but it is also a mirror of Jefferson’s tastes and personality. J. M. Edelstein noted: “Jefferson wrote about things which interested him deeply and about which he knew a great deal; the Notes, therefore, throws a fascinating light on his tastes, curiosities, and political and social opinions.”

When Jefferson moved to Paris as the American ambassador, he discovered printing in the French capital was elegant and inexpensive. He decided to issue the Notes strictly for private circulation, and 200 copies were printed in May 1785. Millicent Sowerby, in her work on Jefferson’s library, has told the story of the book’s production in great detail. Jefferson gave a number of copies directly to friends, and he shipped numerous copies to James Madison and George Wythe in Virginia to distribute for him to friends there, as well as students at William & Mary. However, no copies were offered for sale, and the book was only obtainable directly from Jefferson, Madison, or Wythe. This copy is without the folding table found in some copies, which is usually the case with the copies sent to Virginia.

After Notes was printed Jefferson took advantage of the cheap Parisian printing to produce three pamphlets: the Constitution of Virginia; the Virginia Statute of Religious Freedom, which he co-authored; and his ideas on currency units. Some copies of the Notes were bound up with one or more of the extra pamphlets. This copy contains the first of these. The Virginia Constitution was the first state constitution to be created, drafted in May 1776 as the state declared independence from Great Britain; that Declaration is the preamble of the document. The Virginia Constitution was primarily the work of John Mason and James Madison. It created a bicameral legislature, with a House of Delegates and a Senate, an Executive of a Governor and a Council of State, and inferior and superior courts. The right to vote was closely restricted to white men over twenty-one of fairly significant wealth.

This copy of Notes belonged to John Banister, a Virginia lawyer and patriot with whom Jefferson was closely associated. It contains his engraved bookplate on the front inner board. Banister served in the Virginia House of Burgesses with Jefferson prior to the Revolution, and was a lieutenant colonel of Virginia
militia while Jefferson was governor of the state. He died in 1788. The volume also bears the signature: “Oswald Tilghman 1876.” Tilghman was a member of the prolific and prominent Tilghman tribe of the Eastern Shore of Maryland and Virginia, and descended from Washington’s Revolutionary War aide, Tench Tilghman. He lived until 1932. The book is also signed three times, in pencil, by one Henry Browne, in a 19th-century hand. This is a common name in a Surry County, Virginia gentry family. Given the intermarriages of the Virginia and Maryland planter clans, it is likely these three owners were related in some fashion.

Jefferson specially marked this copy in several ways. On page 5 he drew a line through the phrase “above the mouth of Appomattox,” which he did in many other copies. At the bottom of page 225 he wrote a note commenting on his musings on government. This has been excised, but a few words (“If the...”) remain in Jefferson’s distinctive hand, demonstrating the annotation was by him and suggesting he intended this copy specifically for Banister.

Initially, it is likely the Banister family copy of Notes passed first to John Banister, Jr., the son of Jefferson’s contemporary, who had sought Jefferson’s advice on where to go when thinking of studying in Europe. Jefferson’s reply, written on Oct. 15, 1785, has become one of his most famous letters (the full text is readily available online). After reviewing the advantages of various places to study, Jefferson counsels the young man to stay at home. To list the problems with a European education, Jefferson wrote, “would require a volume... [a student] acquires a fondness for European luxury and dissipation, and a contempt for the simplicity of his own county.” Jefferson concludes: “an American
coming to Europe for education, loses in his knowledge, in his morals, in his health, in his habits, and in his happiness.” In the event the death of his father kept the younger Banister from the fleshpots of Europe.

At the time he produced the private edition of Notes, Jefferson had resisted the idea of regular publication. However, the widespread interest the book aroused soon led to rumors that a pirated edition would appear, and to forestall this, regular published editions came out with his blessing in French (Paris, 1786) and in English (London, 1787), soon followed by an American edition (Philadelphia, 1788) and then a flood of reprints. Even these editions have become rare. The true first edition is virtually unobtainable (four copies have sold at auction in the last thirty years). It represents the book as Jefferson originally conceived of it, as a gift to his friends to help them better understand his beloved state of Virginia.

The Surviving Manuscript of Alexander Hamilton’s Unknown Book: The Most Spectacular Hamilton Item to Come on the Market in Modern Times, and a Major Text in Hamilton Studies

16. [Hamilton, Alexander]: [MANUSCRIPT FAIR COPY OF ALEXANDER HAMILTON’S PRACTICAL PROCEEDINGS IN THE SUPREME COURT OF THE STATE OF NEW YORK]. [N.p., likely Albany. ca. 1787]. 177pp. Late 18th-century three-quarter calf and marbled boards. Binding heavily worn, boards detached, the upper board with the signature of Peter Gansevoort, Jr., the lower board with “Hamilton’s Practice” in manuscript three times. Early 20th-century bookplate of the New York City Bar Association, the gift of Mrs. Abraham Lansing. All leaves detached, text somewhat toned, but very legible. Some marginal chipping affecting the page numbers and an occasional word on some leaves, minor foxing and spotting, numerous inked names to several leaves. Lacking a leaf corresponding with pp. 23–24. Still in very good condition. In a full morocco clamshell box.

The only complete manuscript copy of Alexander Hamilton’s influential Practical Proceedings in the Supreme Court of the State of New York, the first practice manual written for lawyers in the young United States dealing with the transition from English to American law. Written while preparing to join the
New York Bar in 1782, after his distinguished service in the American Revolution, the work is a testament to the precocious mind of its author, a treasure of American legal history, and of Hamilton’s historical legacy. It is made up of a detailed discussion of thirty-eight legal topics, covering most of the elements of legal practice in New York and the United States at the time. This manuscript,
written in the hand of Albany attorney Abraham Van Vechten, is the only surviving complete version of Hamilton’s highly important but little known work.

Alexander Hamilton had come to New York as a brilliant but poor teenager from the island of St. Croix, supported by the merchants to whom he was apprenticed. Attending King’s College (now Columbia), he wrote his first political pamphlet in 1774 at the age of nineteen, became a leader of the Revolutionary movement in New York, and served as military aide-de-camp to Washington from 1776 to 1781. After Yorktown, where he served with valor as the colonel of a regular regiment, he resigned his commission and moved to Albany, where he had married Elizabeth Schuyler, daughter of a prominent family, in 1780. Here he embarked on a crash course to prepare himself for a career as a lawyer.

Hamilton took advantage of a law passed by the New York Assembly that suspended the requirement of a three-year clerkship before admission to the Bar. This was designed to aid aspiring lawyers who had lost valuable time in service to the country during the war. Hamilton prepared by reading law in the Albany office of James Duane, aided by studies he had made while in college and during the slow winter months of army service. Later he filed for a six-month extension before applying to the New York Bar, a grace period that was only granted to Hamilton and his eventual nemesis, Aaron Burr. Finding that there was no published manual of legal procedures in the state to guide his study, Hamilton wrote his own (the present work) between 1782 and 1784. Hamilton’s *Practical Proceedings* is thus the fruit of his remarkable self-directed legal education, known to us only through this manuscript and one later abridgement. It represents the first guiding legal handbook of its kind in New York State or, indeed, the whole of the young United States.

“*Practical Proceedings* sets forth the procedure of the Supreme Court of New York and some of the substantive law of New York State . . . at a time when New York’s first constitution was but five years old and British troops still occupied New York City. It is the earliest known treatise on the practice of the independent state [of New York]. . . . Apart from the fact that Hamilton’s little treatise is the first work in the field of private law by one of the great lawyers of the early Republic, it holds a place of some distinction in the legal history of New York. It serves, indeed, as a link between an older way of remembrancing the peculiarities of procedure in this jurisdiction and what was to come”—Goebel.

In this nascent period of the American legal system, Hamilton’s book was the only handbook available for law students. To those students struggling with the transition from English to American law, the work has a wry, resigned,
almost sarcastic tone perfect for its audience. While Hamilton’s original draft has not survived, the present manuscript, which was likely made in Albany around 1787, is the earliest known extant copy and the only copy of the entire work. The story of Hamilton’s authorship of the work was recorded in 1834 by his son, John Church Hamilton, who wrote in his biography of his father: “There are men, now living, who copied this manual as their guide.”

In essence, this is the only surviving example of the entirety of Hamilton’s work. The only other known manuscript source of *Practical Proceedings*, now located at Columbia University, is entitled *The Attorney’s Practice in the Supreme Court of the State of New York*. According to Julius Goebel, this is “a post-1800 revision” of the present manuscript. Hamilton is also identified as the author in this manuscript. That work contains twenty of the original thirty-eight topics found in *Practical Proceedings* and is described by Goebel as “substantially a paraphrase of the earlier text.” The Columbia manuscript corroborates the authenticity and primacy of the *Practical Proceedings*.

*Practical Proceedings* seems to have circulated in manuscript form among New York lawyers in the late 18th century, and had considerable influence. The present manuscript is likely in the hand of Albany attorney Abraham Van Vechten, whose signature appears on the front pastedown. The verso of the last page and the rear board bear the name of Van Vechten and several other related attorneys in another hand. Van Vechten was educated at King’s College and later studied law with John Lansing, Jr. In 1784 he married Catharina Schuyler, a relative of Hamilton’s wife. He was the first lawyer admitted to the bar after the adoption of the New York State Constitution in October 1785. Van Vechten would have known Hamilton in Albany in this period, and the two were frequent correspondents in the 1790s. In Albany, Van Vechten partnered with Anthony Van Schaick, whose name is among the bevy of manuscript names found within the volume in another hand.

After this, the manuscript of “*Practical Proceedings* very certainly came into the hands of Peter Gansevoort” (Goebel). Some largely blank leaves in the rear contain some lecture notes titled “Of injuries to things real… delivered by Mr. [James] Gould,” likely in the hand of Peter Gansevoort, Jr., circa 1808–10. Gansevoort’s signature can be made out on the front board. His father and namesake was the important Revolutionary War general, Peter Gansevoort, Sr., and his mother was Catherine Van Schaick, a relation of Van Vechten’s partner. Gansevoort attended Litchfield Law School between 1808–09 and studied in the office of Harmanus Bleecker (whose name also appears within the volume). Back in Albany before 1810, Gansevoort clerked in the law offices
of Van Vechten and Van Schaick and was admitted to the bar in 1811. It is probable the manuscript was rebound at some point after 1798, possibly in advance of Gansevoort attending Litchfield Law School, as the partial manuscript found within the bulking paper are notes on a lecture delivered by James Gould, a professor at Litchfield from 1798 onwards. Ultimately, the volume descended to Gansevoort’s daughter, Catherine Gansevoort Lansing, who gave the manuscript to the New York City Bar Association early in the 20th century. It has recently been deaccessioned from their library.

Hamilton’s work, although unpublished, remained relevant into the 19th century. In legal circles it was eventually superseded by more accessible printed works, the first and most important of which was William Wyche’s 1794 *Treatise on the Practice of the Supreme Court of Judicature of the State of New York*. . . . Wyche’s publication is of particular interest, since it borrows heavily from the *Proceedings*. In the introduction Wyche writes that he consulted “Some practical sketches in manuscript, one passing under the name of a personage of high respectability.” In his text Wyche closely paraphrases some of Hamilton’s language in the *Proceedings*, including an incorrect characterization of the New York writ of *capias* which appears on the first page of Hamilton’s work. Considering Wyche’s cryptic reference to an author of “high respectability” (Hamilton was then Secretary of the Treasury) and the textual clues, including the transcription of a very specific error, it seems certain that Wyche used Hamilton’s *Practical Proceedings* to a great degree.

Hamilton’s *Practical Proceedings* is a foundational text of American law, providing insight into its author’s genius. Despite its utility, it was not published in Hamilton’s own time. The first publication, made from this manuscript, was in 1964, when it formed part of the first volume of *The Law Practice of Alexander Hamilton*, edited by Julius Goebel and published by the Columbia University Press. The work was later reprinted as a stand-alone publication by the *New York Law Journal* in 2004, with a foreword by Willard Stone Randall. Copies of both editions accompany the original.

An absolutely extraordinary piece, the foundation of Hamilton’s legal career, and without peer in Hamilton material to come on the market in modern times.


$250,000.
The rare first edition of the most important work of American political thought ever written and, according to Thomas Jefferson, “the best commentary on the principles of government.”

The first edition of The Federalist comprises the first collected printing of the eighty-five seminal essays written in defense of the newly drafted Constitution. The essays were first issued individually by Alexander Hamilton, James Madison, and John Jay in New York newspapers under the pseudonym “Publius” to garner support for the ratification of the Constitution. The first thirty-six numbers of The Federalist were here published in book form in March 1788, with the remaining forty-nine, together with the text of the Constitution, in May of that year. Upon its publication George Washington noted to Alexander Hamilton that the work “will merit the Notice of Posterity; because in it are
candidly and ably discussed the principles of freedom and the topics of government, which will always be interesting to mankind” (George Washington, letter to Hamilton, Aug. 28, 1788).

The genesis of this “classic exposition of the principles of republican government” (Bernstein) is to be found in the “great national discussion” which took place about the ratification of the Constitution, and the necessity of answering the salvos in print from the Anti-Federalists and other opponents of a strong federal government. The original plan was that James Madison and John Jay were to help Hamilton write a series of essays explaining the merits of their system, while also rebutting the arguments of its detractors. “Hamilton wrote the first piece in October 1787 on a sloop returning from Albany…. He finished many pieces while the printer waited in a hall for the completed copy”—Brookhiser. In the end, well over half of the eighty-five essays were written by Hamilton alone. Despite the intense time pressures under which the series was written “what began as a propaganda tract, aimed only at winning the election for delegates to New York’s state ratifying convention, evolved into the classic commentary upon the American Federal system” (McDonald).

This copy bears the contemporary ownership signature on the title-page: “John H. Lothrop 1803.” Just below it is further marked: “William K. Lothrop, Aug. 1831.” In a few instances a contemporary hand (likely that of John Lothrop) has identified the author of a particular essay in the text. The rear free endpaper contains a manuscript note in the same hand further assigning authorship of the essays to Hamilton, Madison, or Jay. This is evidently the Rev. John Lothrop of Boston and his son, William; through his daughter, Anna, Rev. John was the grandfather of renowned historian and diplomat John Lothrop Motley, author of The Rise of the Dutch Republic.

John Lothrop’s annotations in the text are as follows: 2. “(Jay)”; 3. “Jay.” On the rear endsheet Lothrop has written” “NB. Nos. 2.3.4.5.54. Jay—10.14.37 to 64 inclusive Madison—18.19.20 Hamilton and Madison—all the rest Hamilton—”

_The Federalist_ is without question the most important commentary on the Constitution, the most significant American contribution to political theory, and among the most important of all American books.

Two Extraordinary Native American Portraits from the Malaspina Expedition

18. [Malaspina Expedition]: Pozo Ximénez, José del: [PAIR OF SEPIA PORTRAITS OF PATAGONIANS EXECUTED ON THE MALASPINA EXPEDITION]. Puerto Deseado, Argentina. [ca. 1789]. Two red chalk drawings: the young woman on a sheet measuring 228 x 190 mm., paper watermarked with a combined “P” and smaller “L”; the man “Junchar” on a sheet 228 x 195 mm. Both drawings window-mounted (probably about 1810) into a larger sheet of Whatman paper, with ink borders added. Fine.

A superb pair of highly finished red chalk portraits of two Patagonians made at Puerto Deseado in southern Argentina during the Malaspina expedition, by one of the expedition’s artists.

The Malaspina Expedition was Spain’s single effort at a voyage of exploration and discovery comparable to the great English and French voyages of the late 18th and early 19th centuries. More specifically, it was designed to gain geographical knowledge and underpin Spain’s territorial claims to the Northwest Coast of America. It also had ambitious plans to publish its findings, in the tradition of the other great European voyages. The Malaspina voyage is famous for the quality of the scientific material collected, not least the anthropological drawings of peoples drawn at their many ports of call, accurate and lifelike depictions very much in the tradition of the artists who accompanied James Cook, William Hodges, and John Webber. The expedition circumnavigated the globe, leaving Cadiz on July 30, 1789, visiting the coast of Patagonia in November, working on the west coast of the Americas in 1790 and 1791, and ultimately returned to Spain in 1794 after a five year voyage.

Although unsigned, both portraits offered here have been firmly attributed to voyage artist José de Pozo Ximénez (1757–1821), who made a
A series of drawings in Patagonia, including one sketch in which he and his fellow artist, Pineda, are depicted in the act of drawing some of the local people. Pozo Ximénez was a native of Seville, hired as an expedition painter by the Spanish government in June 1789. At the time of his recruitment he was described as “an excellent subject and perspective painter, having a very good education, with a wealth of geometry and is very robust for the age of 32” (Puig–Samper, *Illustrators of the New World*, online). A specialist in perspective and portraits, his ethnological work is considered his greatest contribution to the results of the voyage, but although Malaspina admired his “accuracy and speed” (*Journal of the Voyage* I, p. 140), the commander became increasingly infuriated with what he saw as the artist’s laziness and indifference, and forced him to leave the expedition in Callao in May 1790. Although ordered back to Spain, Pozo in fact never left Peru, founding a school of painting in Lima. The bulk of his Malaspina voyage originals are in the Museo Naval, Madrid, where much of the original material from the expedition resides.

The portraits depict a man and woman, drawn during a well-recorded encounter between the Spanish and the Patagonians in December 1789. It can be established that the man is a chief called “Junchar”; and the young woman is apparently the young woman called “Jujana” or “Cátama,” who is described in detail in Malaspina’s journal as having captivated the Spanish officers.

The expedition had reached Puerto Deseado in late 1789, and Malaspina personally describes their interaction with a local tribe of some forty people on three separate occasions (*Journal I*, pp. 85–90). Pozo joined Malaspina on the second of these visits, drawing these portraits and a larger sketch of the encounter between the Spanish officers and a large group of Patagonians, a sketch which seems to have an each-way bet on whether they were in fact giants: Pozo’s Patagonians are strapping but not absurdly tall (Carmen Sotos Serrano, *Los Pintores de la Expedición de Alejandro Malaspina*, plate 36). Indeed, it is plausible that the two present portraits are of people who are also in that larger scene: Junchar may be the man with a cloak over one shoulder talking to one of the Spanish men, while the young woman could conceivably be the person standing at the far right of the Patagonians, with dark eyes and parted hair.

What is clear is that both subjects were described in detail by Malaspina personally. Of Junchar he notes: “In general they were all (including the women and children) very large and solidly built. Their height was not in proportion to their build but they were tall: the cacique Junchar who was carefully measured by Don Antonio Pineda and found to be six Burgos feet and ten inches in height, and almost twenty-three inches broad from shoulder to shoulder” (*Journal I*, p. 87). No doubt Junchar was singled out by Pozo because his large
stature spoke to the ancient misconception of Patagonians as giants, a myth which had gripped the European imagination since the time of Magellan. In a much longer passage Malaspina also describes how they singled out one particular woman to have her portrait taken: a “Patagonian girl aged about fourteen [later referred to as Jujana by Malaspina], whose good looks, great charm and exceptional loquacity had made us choose to portray her rather than the other women, was drawn to our attention even more when the time came for them to go ashore,” as she struggled to modestly use her poncho to carry away some biscuits and vegetables that had been given to her as a gift (p. 89).

In the catalogue raisonné of the art of the Malaspina voyage Carmen Sotos Serrano located two preliminary gridded sketches of these portraits, “Patagon” and “contorno de la Patagone” respectively (see cat. 39 and 40). Pozo also did a full-length study of Junchar and two other studies of a second woman with child (cat. 41 and 42). All of these sketches are in the Museo Naval in Madrid, which collection also includes two later oil paintings of Junchar and the young woman, now called “Cátama.” The oils were acquired by the museum in 1932.

The drawings presently offered were originally in an album or portfolio entitled “Spanish Drawings” which had been acquired by Elizabeth, Lady Holland, when travelling extensively in Spain between 1802 and 1805. The Whatman paper into which they have been window-mounted for the album is watermarked 1801, confirming this approximate date of acquisition and their having been mounted in an album. Many of the other drawings in the collection were topographical works by another Malaspina voyage artist, Fernando Brambila. When the present drawings were sold in the large sale of drawings from Holland House in 1979, they were attributed to Brambila, with the rather telling comment that “no comparable drawings by the artist are recorded.” However, a comparison with the works illustrated by Serrano and a reading of the journals make it clear that Pozo Ximénez is the artist.

Because Malaspina quickly fell into official disfavor, and with the disruptions of the Napoleonic Wars, the extensive planned publications of the expeditions never came to be. Virtually all of the archives of the voyage are now to be found in the Museo Naval in Madrid. These drawings, acquired only a few years after the return of the voyage by Lady Holland, are thus among the very few original works of the voyage to ever appear in the market. An extraordinary opportunity to acquire two significant portraits of Native Americans from one of the greatest voyages of the Second Age of Exploration.

howgego 1, M26. Serrano, Los Pintores de la Expedicion de Alejandro Malaspina (Madrid, 1982), cat. 39–42. $110,000.
have got what is good, hold it fast as we do. There are heads among us itching for crowns, coronets, and mitres. But I hope we shall sooner cut them off than gratify their itching. Our constitution is a wise one, and I hope we shall be able to adhere to it. Present me affectionately, most affectionately, to Mrs. and Mrs. Brand, the elder. Tell them if I had Fortunatus's wishing cup the first use I would make of it should be to seat myself between them at dinner at Ralph. Remember me also in the most friendly terms to Mrs. and Mr. Brand the younger, and accept yourself assurances of the esteem and attachment with which I am,

Your friend and sent

Tell Mr. de Nieuland I shall ever esteem him,

[Signature]

Thomas Jefferson
A Wonderful Jefferson Letter
About the Constitution and the French Revolution:

“There are heads among us itching for crowns... we shall sooner cut them off than gratify their itching.”


A very forceful, interesting, and remarkably candid letter from Thomas Jefferson revealing his intense distaste for Federalist policies and political sympathies, and illustrating the growing rift in the administration between Jefferson and Treasury Secretary Alexander Hamilton. Jefferson also relates his support for the American Constitution and his hope for the success of the French Revolution.

This letter was written to a French friend of Jefferson in Paris named Jean Antoine Gautier. Jefferson writes from Philadelphia, where he was serving as George Washington’s Secretary of State, at a time when he was becoming more critical and distrustful of Alexander Hamilton’s policies. Just two weeks earlier, on May 23, Jefferson had written Washington a long letter criticizing Hamilton’s policies and political philosophy. In that letter Jefferson condemns Hamilton’s plan for increasing the federal debt, arguing that it would lead to a heavy tax burden, a reliance on bank bills, a corrupt legislature, and sectional strife. Even more significantly, Jefferson argues that it would steer the American government toward a monarchical system on the British model, instead of the representative system enshrined in the Constitution.

In the present letter to his French friend, Jefferson continues his condemnation of Hamilton, and what he considered to be the pro-British, pro-monarchical, anti-republican forces in the American government. Most forcefully he writes that “there are heads among us itching for crowns, coronets, and mitres. But I hope we shall sooner cut them off than gratify their itching.” Jefferson’s phrase is even more ringing and bold when one considers that the...
French revolutionary government had just a few months earlier adopted the guillotine as the official instrument of executing political enemies. Jefferson then moves to a defense of the American constitution, writing that “our constitution is a wise one, and I hope we shall be able to adhere to it.” Earlier in the letter, in encouraging Gautier and the young lawmakers of the French Legislative Assembly, Jefferson writes that he “wish[es] them all possible success, and I hope they will issue in a free & a good government. If your first assay is unsuccessful as ours was, make a second as we did. When you have got what is good, hold it fast as we do.”

In the first paragraph in the letter Jefferson asks Gautier to help him procure a watch from famed French watchmaker Romilly. The watch was for Jefferson’s friend and political ally, William B. Giles, and was to be the same as a Romilly watch Gautier had helped acquire for Jefferson. Jefferson requests of Gautier: “be so good as to get M. Romilly to make exactly such another watch as he made for me before, only adding a second hand on the eccentric plan, because this will not require a single additional wheel.” Jefferson then instructs Gautier to draw on his account with the London banking firm of Donald & Burton to pay for the watch. He further asks Gautier to send the watch to Thomas Pinckney, American Minister Plenipotentiary in London, who would then send it on to Jefferson, thereby helping Jefferson avoid paying English duties. The cost of the watch for Giles would ultimately come to £37-10.

This is the copy of the letter received by Gautier. The text as recorded in The Papers of Thomas Jefferson is taken from Jefferson’s retained copy, now at the Library of Congress. That copy appears to have significant loss of text, as the transcription in the printed Jefferson Papers notes missing words and phrases, and hypothesizes an “estimated one or two pages missing.” In fact, thanks to the present copy of Jefferson’s letter, we now have the complete text, and know that only a few lines are missing from the copy at the Library of Congress.

A fine Jefferson letter, pithily encapsulating his political philosophy and vibrantly illustrating the growing rift between Federalists and Republicans, a schism that would lead Jefferson to inform Washington that he planned to resign as Secretary of State a little more than a year after he wrote this letter.
One of the Most Important Northwest Coast Voyages


A unique set of “One of the most important [voyages] ever made in the interests of geographical knowledge” (Hill), from the library of Robert B. Whitebrook, author of the *Coastal Exploration of Washington* (Palo Alto, Ca., 1959) (Tweny 82), whose M.A. thesis submitted to the University of Washington in 1963 was titled *The Pacific Northwest Maritime Frontier, 1775–1825* (OCLC 19992020). The atlas volume in this set includes fascinating proof images of four of the six coastal profile plates, which offer a real insight into the working methods of the highly talented engravers who labored over these valuable aids to navigation. The prime aim would, of course, have been to make them as accurate as possible—any mistakes and lives of subsequent visitors to the region would have been put at risk—but, almost by accident, the profiles are also very beautiful images. This beauty that can best be appreciated when the plates are without lettering, as is the case with these proofs.

Vancouver was put in command of the expedition on the recommendation of his past commanding officer, Alan Gardner. He had served earlier with
both Admiral Rodney and on Cook’s second and third voyages, so was well equipped in terms of experience; in addition he was a first class navigator. The voyage was mounted as a “grand-scale expedition to reclaim Britain’s rights, resulting from the Nootka Convention, at Nootka Sound, to thoroughly examine the coast south of 60° in order to find a possible passage to the Atlantic; and to learn what establishments had been founded by other powers. This voyage became one of the most important ever made in the interests of geographical knowledge. Vancouver sailed by way of the Cape of Good Hope to Australia, where he discovered King George’s Sound and Cape Hood, then to New Zealand, Hawaii, and the northwest coast of America. In three seasons’ work Vancouver surveyed the coast of California; visited San Francisco and San Diego . . . and other Spanish settlements in Alta California; settled the necessary formalities with the Spanish at Nootka; investigated the Strait of Juan de Fuca; discovered the Strait of Georgia; circumnavigated Vancouver Island; and disproved the existence of any passage between the Pacific and Hudson Bay” (Hill).


_Incredibly Rare Indian Captivity and Early Kentucky Imprint:_
“One of the rarest books of western history”—Graff

corner. Preface leaf trimmed a bit close, leaf C3 torn in outer margin, not affecting text. Text evenly toned. Very good. In a half calf slipcase, spine gilt.

The virtually unprocurable first edition of this most important Indian captivity and narrative of border conflict during the French and Indian War, accorded a “dd” by Howes, his highest rating of rarity. Smith, age eighteen, was taken captive while employed in building the first trans-Allegheny road for Braddock’s army. He was a captive at Fort Duquesne in 1755, witnessed the Indians’ preparations for and celebrations after Braddock’s defeat, and remained among the Indians as an adopted member of the community until his 1759 escape in Montreal.

“Dynamic activities of an inveterate frontiersman on the borders of Pennsylvania, Ohio, and Kentucky, including captivity among the Indians from 1755 to 1759. One of the imperial books on the early Ohio valley”—Howes.

“One of the rarest works of western history. . . . Colonel Smith was himself the type of the chivalric, brave, and generous frontiersman, of which class Daniel Boone and Simon Kenton were famous examples. He possessed the advantage of an intellect, cultivated in the rude border schools, it is true, yet not ill cultivated in such places as heroes were not seldom bred”—Field.

“One of the most historically valuable of captivities”—Graff.

This is the former Ayer copy, sold at the Newberry Library duplicates sale in 1966. We are unaware of any copies of this first edition on the market (from
dealers or at auction) since 1970, when Howell offered a copy for $12,500, a princely sum at the time.


A Major North Pacific Voyage


“A scarce and exceedingly important work” (Hill), including one of only a handful of 18th-century accounts of Hawaii. A foundation work for any collection of voyages, with important accounts of Japan and the northwest coast of North America. One of the rarest British voyages.

“In 1793 Broughton was made commander of the Providence, Captain Bligh’s old ship, and was sent out to the northwest coast of America to join Captain George Vancouver. He sailed to Rio de Janeiro, thence to Australia, Tahiti, and the Hawaiian Islands, and on to Nootka Sound on Vancouver Island. Finding that Captain Vancouver had left, Broughton sailed down the coast to Monterey, across the Pacific to the Hawaiian Islands and on to Japan. For four years he carried out a close survey of the coast of Asia and the Islands of Japan. The ship was lost off Formosa, but the crew were all saved, and work continued in the tender. He arrived back in England in 1799 and, until his death, saw much further important service, for the most part in the
Far East. This voyage was one of the most important ever made to the north-west coast of America. It is on this document that Great Britain based her claim to the Oregon Territory, in 1846”—Hill.

A Remarkable Archive of Watercolors by Langsdorff, Executed in Japan on the Krusenstern Expedition

23. Langsdorff, Georg Heinrich: [ARCHIVE OF ORIGINAL WATERCOLORS DRAWN DURING THE KRUSENSTERN VOYAGE TO JAPAN]. Nagasaki, 1804–1805. Twelve original watercolors, many signed by Langsdorff, differing sizes and paper stocks. All showing some slight degree of wear, but with lovely fresh color. Very good. See details below. In a half morocco case, with chemise.

A rare and important group of original watercolors depicting Japanese people and scenes, drawn on the Pacific voyage of Krusenstern by the physician and naturalist of the expedition, Georg Langsdorff. These fresh and poignant sketches are remarkable survivals, having remained in the hands of direct descendants of Langsdorff in Germany until very recently. They constitute one of the more interesting collections of early Pacific voyage art to remain in private hands.

The dream of opening trade between Russia and Japan was one of the main objectives of the Krusenstern expedition, and these detailed watercolors are a moving record of the period the Russians spent in Nagasaki in 1804 and early 1805, a time when all but the Dutch traders were still being firmly rejected by the Japanese imperial government. Given the coolness of Japanese relations with Europeans at this time, such glorious eyewitness depictions are most uncommon. Indeed, Langsdorff was one of only seven Russian officers who were allowed to live on shore while the expedition was anchored in Nagasaki. Only because of this was he able to make so many sketches of everyday life and the Japanese people.

In the event, Langsdorff and the other Russian officers spent over six months politely imprisoned in Nagasaki, at the end of which period their gifts to the Emperor were returned, and they were told to leave and not return. Langsdorff was fascinated by Japan, as these accomplished watercolor sketches confirm, and in his published narrative gave a minute account of life there, details of which help provide a key to understanding many of the sketches in this group.
Formal trade relations between Japan and Europe had been opened in 1609, but after 1637 only the Dutch retained their rights to trade, all other nations being expelled. Over the next two centuries the trade had been jealously protected by the Dutch, but the Langsdorff visit took place at a time of political turmoil in which the Dutch monopoly seemed threatened. The Dutch East India Company (the VOC) had collapsed into bankruptcy in 1800, and Dutch ships were also suffering because of the Napoleonic Wars, their trade lines having been cut by the British Navy. This power vacuum invited probing by other nations; Dutch traders had even been forced to make some tentative arrangements with American vessels, and the arrival of the Russians meant another power attempting to insert itself.
Georg Heinrich von Langsdorff (1771–1852) studied medicine at Göttingen, and like many of his generation he became very interested in natural history. He entered Russian service and sailed with Capt. Ivan Krusenstern’s expedition in 1803. This four-year voyage, the first Russian circumnavigation of the globe, around Cape Horn to Kamchatka, making stops at the Marquesas and Hawaii, was intended to gather geographical knowledge in the Pacific and assert Russian naval authority there. Langsdorff returned to Russia in 1807, publishing his major account of the voyage in 1812. In his account Langsdorff states that, though they were politely refused, their Japanese visit was “the most interesting part of our expedition,” and devotes nearly 100 pages to their stay in Nagasaki. In their spare time they constructed a Montgolfier-type balloon and made the first aerial ascent in Japan.

The published account includes a suite of plates, several of which are based on the original sketches in the present group. No doubt the most striking is the harbor scene depicting Japanese officers sent by the Prince Omura on an embassy to the Russian official Rezanov. The large vessel at left is the Nadezhda, while Langsdorff has drawn himself at far right in the act of sketching the scene.

It is interesting to see the wide variety of paper used by Langsdorff for his sketches, no doubt a testament to the exigencies of life on board long sea-going voyages. Three watermarks are quite distinct, one for Whatman paper (dated 1794), three marked “CR VII,” and three “Orholm.” At least eight of the sketches are distinctly the originals for the later engravings, while the other four are otherwise unique. Even where a later engraving is known, the difference in quality and detail between the watercolour and the finished plate is extraordinary.

Eight watercolors were copied by the engraver for the official account:

1) River boat transporting a group of women, fine detail of faces and hairstyles, with two boatmen in loincloths standing. Wove paper sheet watermark “J. Whatman 1794,” 220 x 280 mm. This boat was later used as part of a larger scene of a Japanese fortress (plate I:16). Langsdorff describes how their ship was towed to the other side of Papen Mountain and had its first glimpse of Nagasaki proper. While they came to anchor a great many smaller boats came out, as Langsdorff commented, “full of company of both sexes, but particularly of the fair sex . . . to satisfy their curiosity with a sight of the great Russian ship.”

2) “Schekita der Strohschuhe verkauft.” Portrait of a Japanese vendor in blue robes with two baskets of sandals. Pale blue tinted laid paper sheet,
160 x 220 mm. A very similar (but not identical) figure is included at the far left of plate 1:17, a scene showing the house inhabited by Ambassador Rezanov in Nagasaki. If the sketch is indeed the original, it has lost something in the translation to the finished engraving, because the details of being a sandal seller (and of course the name) are not on the plate.

3) Harbor scene, with much fine detail of a procession of fourteen Japanese soldiers and officials in the foreground and a saddled horse, roof and partial side view of a traditional house, and the Nadezhda and a Chinese junk at anchor in the cove, signed “Langsdorff.” Laid paper sheet watermarked “CR VII,” 335 x 205 mm. Old paper repair to one corner (image unaffected). This marvellous scene is the original for the engraved plate which shows Japanese officers sent by Prince Omura on an embassy to Rezanov (1:18). The accommodation for Rezanov had been a rather contested issue, but after weeks of diplomacy he was finally allowed to take over a small house ashore, in which he lived with a few of the other senior officials and Langsdorff. The large vessel at left is the Nadezhda, while the junk is almost certainly the vessel that had originally been lent by the Japanese as proposed accommodation for the Russian officials (the proposal had been rejected by Krusenstern). In the text Langsdorff explains this scene in great detail, including a key to all of the figures depicted. For example, the man in trousers (third from the left) is the officer sent as Omura’s emissary, and even the hills in the background are “true to nature.” Despite this accuracy, the comparison of the lively and detailed original with the finished engraving, shows how much has gone missing in the process of publishing.

4) “Rokubo.” Front and rear portrait of a monk (?) in white ceremonial dress and hat, with some detail of accoutrements. Laid paper sheet, 205 x 165 mm. This man was later included in the first plate showing the Japanese in “various costumes” in Langsdorff’s account (I:22).

5) Fine portrait of two men in blue robes, with good detail of costume, faces, and sandals. In lieu of hands both men have unusual geometric contraptions, the exact interpretation of which is not clear. Laid paper sheet watermarked “Orholm,” 210 x 335 mm. Certainly the figure of a man in his “raincoat” (Regenkleid) on the left of the image was later included on plate 1:23 in the Langsdorff account. In the engraving the man may be holding a fan. It is not obvious what the second man’s hand holds.

6) “Ein Japaner im Ceremonien Kleid.” Front and rear portrait of samurai in formal dress with two swords, partially colored. Laid paper sheet
watermarked “Orholm,” 205 x 335 mm. This wonderful portrait of a man in his blue robes with swords was later adapted to become the figure at the far right of plate I:22. A good deal was lost in the translation from original to engraving.

7) Portrait of a Japanese woman with ornate hairstyling, patterned kimono, and a fan, signed “Langsdorff.” Laid paper sheet watermarked “Orholm,” 335 x 210 mm. This beautiful portrait was adapted to become the figure in the center of I:26. This is the most extreme example of the flattening of detail that has taken place in the engraving process, as the original sketch is a vibrant and evocative portrait, unlike the fairly mundane finished engraving.

8) “Eines vonnehmen Japaners.” Portrait of a man holding a child on his shoulder, the child in a parti-colored robe figured in great detail. Laid paper sheet, 205 x 125 mm. This figure was used as the original for a man holding a child on plate I:26. What the sketches show is the fabulous color and detail of the child’s robe. In the caption to the finished plate Langsdorff comments that the man is a servant of the woman, holding her child on his shoulder. As he notes, children often wear red clothing covered with floral designs.

Four of the watercolors are not otherwise recorded:

9) “Ein soldat des Prinzen von Omura.” Portrait of samurai in blue kimono with detail of insignia, hilts of two swords visible. Laid paper sheet watermarked “CR VII,” 205 x 80 mm. A fine and interesting portrait of a warrior attached to the Prince of Omura. Details of his visage and dress are quite similar to a figure included on plate I:18 (but if so, quite altered in the process).

10) “Japaneser im Zimmer sitzend.” Portrait of three seated men, with detail of kimonos and sword hilts, partially colored and signed “Langsdorff.” Laid paper sheet watermarked “CR VII,” 325 x 200 mm. A most interesting depiction of three men in the traditional seated pose. Although sketched in with some rapidity, Langsdorff’s eye for detail is shown to advantage in his use of highlight color.

11) “Bonser[?]” Japanese nobleman in red kimono with blue sash and fabrics, detailed study. Laid paper sheet, 205 x 140 mm. A fine portrait of a man in a voluminous red robe with blue brocading.

12) “Minno.” Front and rear portrait of male figure in traditional grass garb. Cloak with blue cloth detail, bead necklaces, etc. Pale blue tinted laid paper sheet, 225 x 345 mm. A double portrait, front and back, of a man in his elaborate fur coat, with various accoutrements at his belt.
An extraordinary archive, from one of the most important of European Pacific voyages, by one of the key narrators of that voyage, depicting Japanese subjects at a time when it was virtually closed to European eyes. This archive is now offered for the first time since its creation, having descended in the Langsdorff family until the present.

Andrew Jackson’s Own Copy
of a Work Concerning His Actions in the First Seminole War:
A Remarkable Presidential Association Copy

[Jackson, Andrew]: [Overton, John]: [Seminole War, First]:
A VINDICATION OF
THE MEASURES OF
THE PRESIDENT AND
HIS COMMANDING
GENERALS, IN THE
COMMENCEMENT AND
TERMINATION OF THE
SEMINOLE WAR. BY
A CITIZEN OF THE
STATE OF TENNESSEE.
Washington: Gales & Seaton,
1819. 133pp. Modern three-
quarter polished calf and
marbled boards, gilt leather
label. Modern bookplate on
rear pastedown. Minor toning
and foxing. Four leaves present
in duplicate (pp. 81–88). Very
good.

Andrew Jackson’s personal copy,
with his ownership signature at
the top of the titlepage, of a work essential to his career. After the events sur-
rounding Jackson’s unauthorized invasion of Florida (then still a Spanish pos-
session), he was harshly attacked by his political enemies, and this work lays
out the defense of his actions. The author (Howes attributes this to John Over-
ton) offers a defense of Jackson’s invasion of Florida during the Seminole War, which was attacked by chairman Abner Lacock in his Report of the Select Com-
mittee of the Senate. . . . This is second edition, after the first printed the same 
year in Nashville, which Howes notes is known in only three copies.

Books signed by early presidents are certainly rare in the market, but rarer 
still are those signed by presidents who play such a central role in the subject 
matter of the book. In Jackson’s case, very few books owned by him have ever 
appeared on the market (many books from his library are still at the Hermit-
age). All have sold for significant sums, the most recent being his copy of an 
1838 edition of Washington’s Farewell Address ($46,875 at Sotheby’s in 2013). 
Here we have Jackson’s signature on a book defending his own controversial 
actions in Florida during the First Seminole War, a controversy that would 
resurface with a vengeance by the election of 1828. A remarkable association.

FIELD 1163. ALLEN 429. STREETER SALE 1202. HOWES 0158. SABIN 99811. SHAW & SHOEMAKER 49002. $42,500.

One of the Greatest Works of Pacific Voyages

25. Choris, Louis: VOYAGE PITTORESQUE AUTOUR DU MONDE, AVEC DES PORTRAITS DE SAUVAGES D’AMÉRIQUE, D’ASIE, D’AFRIQUE, ET DES ILES DU GRAND OCEAN; DES PAYSAGES, DES VUES MARITIMES, ET PLUSIEURS OBJETS D’HISTOIRE NATURELLE. Paris: Firmin Didot, 1822. 1p. list of subscribers and 2pp. list of plates in the rear. Lithographic portrait frontispiece of Count Romanzoff; 104 fine handcolored lithographs (eighty-nine by Choris; thirteen after Choris by V. Adam, Franquelin, Norblin, or Morlet; one after Albert de Chamisso; one unsigned), ninety-eight printed by Langlumé (six with no printer given); folding engraved map with routes marked in colors by hand; two lithographic charts on one leaf. Folio. Period half red morocco and marbled boards, spine gilt with raised bands, marbled endpapers. Foxing to text and tissue guards, the plates quite clean. Very good, uncut.

Extremely rare, large-paper, fully handcolored issue of a fundamental work on Alaska, California, and Hawaii, and “one of the most beautiful books of travel in existence” (Hill). This is one of fifty such deluxe copies of the first edition.

Louis Choris, born Login Choris in Jekaterinolsaw, Russia on March 22, 1795, was only twenty years old when he was appointed official artist “aboard
the Rurik, 1815–1818, commanded by the Russian, Otto von Kotzebue. The purpose of the voyage was to search for the supposed Northwest Passage. After visiting islands in the South Seas, Kotzebue explored the North American coast and landed twice on the Hawaiian Islands. . . . [The first work in particular] has great American interest because of its lithographs of California, the Queen Charlotte Islands, the Aleutians, St. Lawrence Island in the Bering Sea, and Kotzebue Sound in Alaska. The lithographs cover all aspects of native life and culture, as well as the natural history of the area. Choris was a Russian of German stock, and his book is considered one of the most beautiful books of travel in existence. A map of the route of the expedition accompanies the work” (Hill). The work was issued in twenty-two parts, in three different forms: with the plates uncolored; with just the natural history subjects colored; or in a deluxe form, as here, with all the plates handcolored. “Complete copies with all the plates colored are very rare”—Hill.
A Revolution in American Cartography

A fine copy of the first collected edition of “the most distinguished atlas published in the United States during the engraving period” (Ristow), published at the start of the “Golden Age of American Cartography” (Ristow). Tanner’s *New American Atlas* contains the most accomplished series of maps of America that had yet appeared in an atlas. Of the greatest importance were the maps of American states. With the exception of the maps of New York State and Florida, these showed two or more states to each double-page map sheet. These maps were drawn up using a careful combination of original surveys and the best existing published sources.

The evident high cost of production caused the publishers to make the decision to issue the maps in five separate parts, which were published from 1819 to 1823. A second revised edition appeared in 1825. The maps, all of which are carefully handcolored, include a double-page world map, four double-page maps of continents, a map of South America on two joined sheets (numbered 6 and 7 in the index), a map of North America on four joined sheets (numbered 8–11), and eleven double-page maps of the various States.

Contemporary reviews were favorable: *A New American Atlas* “is decidedly one of the most splendid works of the kind ever executed in this country” (*United States Gazette*, September 1823). Never “has either America or Europe, produced a geographical description of the several States of the Union, so honorable to the Arts, and so creditable to the nation as Tanner’s American Atlas” (*National Advocate*, Aug. 25, 1824). The most enthusiastic report came from scholar Jared Sparks, who wrote in the April 1824 issue of the *North American Review*: “as an American Atlas, we believe Mr. Tanner’s work to hold a rank far above any other, which has been published.”


$85,000.
Pioneering Collection of Native American Portraits


One of the rarest 19th-century American color plate books and the first major American color plate book on American Indians. Scarcer than McKenney and Hall’s *History of the Indian Tribes...*, Prince Maximilian’s *Reise in das Innere von Nord-America*, or Catlin’s *North American Indian Portfolio*, Lewis’ work records the dress of the Potawatomi, Winnebago, Shawnee, Sioux, Miami, Fox, Iowa, and other tribes at treaties of Prairie du Chien, Fort Wayne, Fond du Lac, and Green Bay.

*The Aboriginal Port Folio* was published in Philadelphia by lithographers George Lehman and Peter S. Duval. It was issued in ten parts, with each part containing eight plates. Given the size of the undertaking, the first nine parts were issued remarkably quickly, appearing monthly between May 1835 and January 1836. The reason for this haste was probably that Lewis was aware that the imminent appearance of the first part of McKenney and Hall’s *History of the Indian Tribes of North America* would adversely affect his subscriber numbers. The evidence of the surviving copies suggests that his fears were well-founded, as there are a number of sets made up from eight parts (with sixty-four plates), but very few with nine parts (seventy-two plates); and ten-part sets with the full complement of a frontispiece/title-leaf and eighty plates are virtually never found: only the Siebert copy is listed as having sold at auction in the past twenty-five years, and there are only about a half dozen or so other recorded sets (the Siebert set and one other are the only two examples to include the titlepage). The binding of the present set can be dated to between 1836 and 1847: in 1836 Samuel Bennett died and Richard Allen took over as proprietor of the Nottingham Mercury. In 1847 the proprietorship passed to Thomas Bailey.

James O. Lewis was born in Philadelphia in 1799, moved west as a teenager, and had become an engraver and painter by the time he was living in St. Louis...
in 1820. In 1823 he moved to Detroit, and painted the first of his Indian portraits at the request of Gov. Lewis Cass of Michigan. He accompanied Cass on four Indian treaty expeditions in the Great Lakes region in 1825–27 and painted Indians during the course of each. Virtually all of the originals of the images published here were executed by Lewis in this period. Subsequently, many of the Lewis portraits were copied by Charles Bird King, and some appeared in the King versions in the McKenney and Hall portfolio. All of the Lewis originals were destroyed in the Smithsonian fire of 1865.


$97,500.

The California Declaration of Independence: One of Five Known Copies, and the Only Copy Signed in Manuscript


A remarkably early and important California imprint, this is the official notice of California’s Declaration of Independence from the central Mexican government. This is one of only five known copies of this document, and the only one that is signed in manuscript.

Juan Alvarado and his “Californio” cohorts toppled the Mexican military authorities at Monterey on Nov. 3, 1836. In the present proclamation the new government declares itself independent from Mexico “for as long as the Federal system it adopted in 1824 remains unrestored.” The California rebels were revolting against a Centralist system of government that ruled without much consideration for the outlying provinces, and they hoped that a return to the Federal system would return more autonomy to the states. The Declaration sets up a full government for California, including a system for appointing leaders, establishing a legislature, and creating a constitution. The third provision of
En el Partido de Monterey de la Alta California, a los siete días del mes de Noviembre de mil ochocientos treinta y seis, reunidos en sesión extraordinaria los vocales de la Escolástica Diputación Constituyente José Castro, Juan B. Albarrán, Antonio Buño, y José Antonio Noriega con el objeto de tomar medidas de seguridad, atendiendo a las circunstancias del Territorio, se dio cuenta por la Secretaría con el plano de un pronunciamiento, hecho en este Territorio el día tres del corriente, por multitud de Ciudadanos descontentos con la forma de Gobierno Central, adoptado en la República; que habiendo tomado la plaza mediante una captura dictada por el Comandante General, ofendido y tropas que le guardan, se pusieron a los crímenes de la Escolástica Diputación, dictando un voto redactar dicho plan, adoptando lo que creyera justo y conforme a lo intereses del país en cuya virtud tomando la palabra el C. Albarrán y dijo que se persuadía que en forma en que estaba concebido el Plan presenciado era debido a los fatigas de la campaña, pues no había los gastos tan benevolente en público general en la mano de los pronunciados, que solo resistían las rejas de los Gobernantes mandados al Territorio después de pajas las bocas del muro del sistema de Gobierno central, por ello que atendiendo la obra del Territorio si no se tomaban medidas extraordinarias y del momento, opinaba que el Plan debía redactarse en los términos siguientes.

1° La Alta California se declara independiente de Mejico mientras tanto no restablezca el sistema Federal que se adoptó al año de 1824.

2° La misma California se erige en Estado libre y soberano estableciendo un Congreso que dicte todos los leyes particulares del país, y los demás Supremos Poderes declarándose Constituyente la actual Escolástica Diputación.

3° La Religión será la Católica Apostólica Romana, sin admitir el culto público de ninguna otra, pero el Gobierno no molestará a ninguno por sus opiniones particulares religiosas.

4° Una Constitución arreglará los ramos todos de la administración, provisionalmente, conforme a cuanto sea posible, con la expresada Constitución.

5° Entre tanto se lleva al cabo lo contenido en los artículos antecedentes será llamado a la Comisión General el S. D. Mariano Guadalupe Vallejo.

6° Se permitirá a las municipalidades del Territorio las comunicaciones convenientes por el Presidente de la Escolástica Diputación.

El Señor Castro expresó que en efecto lo constaba y era público y notorio que los pronunciados solían apresar a libres de los perjuicios que infusión a la causa pública y a sus intereses particulares, los Gobernantes mandados al Territorio por un Gobierno que no estaba recibido uniformemente por los Estados Unidos Mexicanos, y que por lo mismo era de opinión que se estudiara por la proposición del C. Albarrán apercibiendo que si dicha proposición era de la aprobación de la Escolástica Diputación, sería conveniente hacer presente a los pronunciados la reducción hecha por esta Escolástica Corporación, en caso no estar por ello, las medidas convenientes.

Fue tomada en consideración la proposición del S. Albarrán, y aprueba por unanimidad de votos su adhesión igualmente la adopción del S. Castro.

Y siendo presentes las que dirigían a los pronunciados, se expresaron siete conformes por sí, y en nombre de sus subalternos que habían depositado en ellos su confianza, con lo que se les manifestó, y que en realidad era su opinión, con lo que se levantó la sesion a que asistieron los vocales expresados.
this Declaration establishes the Roman Catholic church as the only faith that may be publicly practiced, but also notes that citizens will not be persecuted for the private practice of other faiths. Occurring in the same year as the Texas Revolution—though more conservative in nature—the actions of the Californians clearly showed the ineffectiveness of centralized Mexican control of the states. The text is signed in print at the end by Juan Albarado (i.e. Alvarado), who led the independence movement and declared himself governor, serving in that role until 1842; José Castro, who served as Alvarado’s military chief; Antonino Buelna; and José Antonio Noriega. The present copy also bears the manuscript signatures of Alvarado, Castro, and Noriega, below their printed names. Alvarado served as governor of California until he was removed in 1842, then staged another successful revolt against governor Manuel Micheltorena in 1844, ruling until the Bear Flag Revolt and John C. Fremont toppled him in 1846.

This broadside is also significant from a printing history standpoint, as it is the second imprint by the second printer in California, Santiago Aguilar. California’s first printer, the famed Agustin Zamorano, was forced into exile by Alvarado and Castro on Nov. 4, 1836, three days before the date of this broadside, and they installed Aguilar in his place. Aguilar himself would be thrown out of his position a few months later, when he backed the wrong side in a political revolt in Monterey.

Greenwood locates the Streeter copy, as well as copies at the Huntington and Bancroft libraries. There is also a copy at the archives in Mexico City. The Streeter copy brought $4500 at the Streeter sale in 1968. Rare and very desirable, documenting a landmark moment in the political history of California.

STREETER SALE 2482. GREENWOOD 23. LIBROS CALIFORNIANOS (1ST ED), P. 26. COWAN, SPANISH PRESS, P. 16. FAHEY 22. HARDING 22. AII (CALIFORNIA) 17. $65,000.

*A Magnificent John Quincy Adams Letter Attacking the Institution of Slavery and Predicting the Progress of the United States:*

“...It shocks the moral sense of every soul not contaminated by the practice of oppression.”

29. Adams, John Quincy: [*AUTOGRAPH LETTER, SIGNED, FROM JOHN QUINCY ADAMS AS A MEMBER OF THE HOUSE OF REPRESENTATIVES, TO ELIJAH HAYWARD, HARSHLY CRITICIZING THE INSTITUTION OF SLAVERY, FORESEEING*
A truly remarkable letter from former president John Quincy Adams, giving full voice to his opposition to slavery and lashing out at the immorality of slave holders, while at the same time displaying his optimism for the future improvement of mankind and the rise of the United States. Adams castigates the defenders of slavery and looks forward to the day when “Slavery shall vanish from the Earth; and the race of man, descended from one father shall live as a band of brothers upon Earth.” He also puts forth interesting views on the progress of the United States and the importance of technology, marveling at the advances in transportation and observing that “speed is power,” while fairly accurately predicting the present-day population of the country. Written while he was serving in the United States House of Representatives, and deeply embroiled in the struggle to preserve the right of the people to petition government against slavery, this is the most powerful John Quincy Adams letter regarding slavery that we have encountered or are aware of.

Adams was personally opposed to slavery but not a vocal public abolitionist. Regardless, as early as 1831 (his first year in Congress and two years removed from the presidency) he began submitting petitions to the House of Representatives that were sent to him by citizens who sought to abolish the slave trade in the District of Columbia. The mid-1830s saw a great rise in petitions to Congress to abolish slavery, especially calling for an end to the slave trade in the District of Columbia (the belief being that Congress could exercise this power in the District, if not in individual states). As a result, the right to petition came under assault beginning in late 1835, and Adams worked to defend the right against the efforts of southern slave holders and northern supporters of Andrew Jackson. Adams’ efforts “made him the most famous—or notorious—of combatants on the floor of Congress during the next decade” (Nagel). In May of 1836 the House of Representatives passed the Pinckney Resolutions, the third of which contained the so-called “Gag Rule,” which instructed that all petitions or memorials relating to slavery in any way would be laid on the table without being printed, discussed, or referred to committee. Adams’ vocal opposition to the Gag Rule only increased the flood of anti-slavery petitions that poured into his office. The Gag Rule was finally overturned in 1844, largely due to Adams’ efforts. In 1841, Adams once again occupied the public
stage in opposition to slavery, arguing before the Supreme Court on behalf of
the Africans who took over the slave ship Amistad.

The present letter was written less than a year after the passage of the
Gag Rule, and shows Adams at his most eloquent and powerful on the sub-
ject of slavery. He wrote this letter to Elijah Hayward of Ohio, who had
recently written Adams to congratulate him on his speech in the House
in opposition to the Gag Rule. A lawyer, Hayward was also involved in
politics, wrote history, and had served as Commissioner of the General
Land Office. Fellow Massachusetts natives, Hayward and Adams were well
acquainted but not close friends. Adams notes in the letter that he is proud
of his Massachusetts nativity, and that “from her originated that Ordinance
for the Northwestern Territory the first abolition of slavery on this Con-
tinent, which has already given to this Union four of its most flourishing
states, in which there is neither slavery nor involuntary servitude, unless as
punishment for crime.” He continues with a strong attack on slavery and a
denunciation of its defenders:

The right of man to property in man has been for many years secreted
out of all decent moral and intellectual company. . . . It shocks the moral
sense of every soul not contaminated by the practice of oppression. John
Randolph declared the Declaration of Independence, the great charter
of mankind, ‘a barrage of abstractions,’ but John Randolph died with
‘Remorse’ upon his lips, and emancipated his slaves by his will, ‘because
in his conscience he believed they ought to be free.’ Slavery is a part and
parcel of the divine right of kings, and no thinking man can read Hobbes
and Sir Robert Filmer, without perceiving that all the arguments which
they urge in favour of despotic power in Government, and against the
theory of human rights, are the identical and only arguments, by which a
colour of justification can be given to slavery. This must eventually be the
sense of all mankind; but that in this country with an appeal to God that
all men are born with an inalienable right to Liberty; and that this is a self-
evident truth—that a nation founding its existence upon the proclamation
of that Law, should suffer its ears to hear from its own degenerate sons,
that one sixth part of its own people are chattels, to whom no rights can
belong,. . . my dear Sir, when Daniel O’Connell in the British Parliament,
pronounces us in the face of Heaven and Earth a nation of Hypocrites and
Liars, we may answer him with Billingsgate upon Earth, but will Bishop
England just from Hayti tell us what we shall say to Heaven?
Elijah Hayward  Expt Columniae Ohio

Washington 20 April 1837

Dear Sir,

Although I have seldom had the opportunity of personal intercourse with you, I have a very distinct and pleasing recollection of you as Commissioner of the General Land Office, and of the liberality and kindness which on more than one occasion I experienced in your administration of the duties of that Station. I remember also that you mentioned to me once that you was a native of the Commonwealth of Massachusetts, whence I also derive my birth, and of whose juries I believe it one of the greatest, that from her originated that Ordinance for the Northwestern Territory, the first abolition of Slavery on this Continent, which has already given to this Union four of its most flourishing States, in which there is neither Slavery nor involuntary Servitude, unlike a punishment for crime.

It was therefore not surprising though highly gratifying to me to receive in your letter of the 13th inst, the assurance that my Speech in the House of Representatives of the United States at the recent session of Congress on the right of Petition and the right of free discussion in Congress, had been read by you with entire approbation. I regret that it has not been published in pamphlet form, that I might have the pleasure of sending you a copy of it. There is yet a possibility that it may be so published, in which case I will not fail to transmit a copy to you.

I believe with you that the debate opened by the discussion upon which that Speech was delivered, is destined to descend to our posterity.
No—never, never can Slavery again be reconciled to the rights, or to the duties of man. Our slave-trading Professors, and Governors, and Chancellors and Bishops, may cauterize their own consciences and those of their accomplices, while they live, with sophistication worthy of Belial in Pandemonium, but with John Randolph, ‘Remorse’ will be their dying word, without even the atonement of emancipating their Slaves at death. They may and I fear will rust the chains of slavery upon their unhappy fellow creatures whom they hold in bondage. They may, and I fear will restore the extinguished curse of slavery in Mexico, and thereby fortify and reinforce and spread its odious dominion in our own country; protracting its final doom for unblest ages to come—but in the chancery of Heaven that doom is sealed—Slavery shall vanish from the Earth; and the race of man, descended from one father shall live as a band of brothers upon Earth; at least without shedding each others blood.

As he writes in this letter, Adams was convinced slavery would ultimately be abolished in the United States and would vanish from civilization. Elsewhere in the letter he sets forth his vision for an improved human condition:

I believe the day will come when there will be neither War, Slavery nor hereditary kings upon Earth—how many centuries it will take to accomplish this Revolution it is not given to me to foretell. If the population of the North American Continent should increase for two centuries to come in the same proportion as it has regularly done for the half century since the Establishment of the Constitution of the United States, in two hundred years from this day there will be three thousand millions of the human race living on its surface. There is room for them all, and for as many more on the continent of South America. The steamboat and the railway have already approximated distances so that we travel five hundred miles in a day—Speed is Power—and the multiplication of that Power in the last half century has at least kept pace with that of population. And in the same half century, notwithstanding the bloody wars that have raged, the uniform tendency of the minds and hearts of civilized men towards each other has been from cruelty to benevolence, from harshness to humanity. The question whether man has in any case whatever the right to take the life of man is sinking deeper and deeper into the consciences of men. The right of offensive war has not only fallen into disfavour but has become exceedingly problematical. Personal imprisonment for debt is gradually disappearing from all Christian Codes. Even the
right of defensive war has been denied in theory and the denial has been supported by powerful argument.

Adams closes on a hopeful and uplifting note, prognosticating that in two hundred years there may be:

three hundred million souls upon this Continent, and we contemplate what this mass of physical moral and intellectual, congregated human power may effect for the improvement of the Earth, and of the condition of its mortal and immortal inhabitant, may we not in humble hope invoke the blessing of the Father of Spirits upon every purpose intended to promote the universal emancipation of man?

A powerful, moving, and visionary John Quincy Adams letter on slavery, the most contentious issue of the age, foreseeing an end to that institution and a better future for mankind.


A Scene of Native American Life in the Rocky Mountains

30. [Miller, Alfred Jacob]: FEMALE INDIANS TOILET [manuscript caption title]. [New Orleans. 1837]. Watercolor, 8½ x 11¾ inches, made up of pencil on buff paper, with gray and brown washes, heightened with white. Fine. Matted and attractively framed.

A fine Alfred Jacob Miller watercolor showing a pair of Indian women bathing. Though unidentified beyond the caption, they are very likely members of the Snake Indian tribe, whom Miller encountered on an expedition to Wyoming in 1837. Miller (1810–74) was one of the earliest and most important artists to produce paintings of American Indians based on his firsthand experience on the frontier. In this, he was a contemporary of Karl Bodmer and George Catlin—an artist who travelled the American West in the 1830s and created paintings of North American Indians based on his own observations and experiences. Miller is significant for travelling further west than either Bodmer or Catlin, reaching the Rocky Mountains in 1837.

This image depicts a pair of Indian women in a wooded area, clad from the waist down, as they kneel beside a river and bathe themselves. Miller has
rendered it in subdued earth tones, and the women themselves seem to be a part of the lush natural landscape. The outline of another group of Indians is visible in the background. Miller often featured Indian maidens in his art, and the present work is an outstanding example of the Anglo–American male gaze turned toward two Native American women, here in a state of semi–nudity.

Born in Baltimore, Miller studied painting in Europe in his early twenties. He returned to Baltimore in 1834 and opened a studio, exhibiting paintings in Baltimore and Boston shortly thereafter. In 1836, Miller moved to New Orleans and opened a studio there. The following year he met Scottish baronet Sir William Drummond Stewart, retired from the British army, and agreed to join his expedition to the Rocky Mountains as the company’s artist. “Miller was not driven by the fierce desire for posterity that motivated Catlin, but he would see more than both Catlin and Bodmer, for Stewart was en route to the annual rendezvous of fur trappers and traders, which [Stewart] had attended for the past
four seasons”—Tyler. Captain Stewart had met Karl Bodmer and his patron, Prince Maximilian of Wied–Neuwied, in St. Louis a few years earlier, and was inspired by the details of their western journeys. Stewart, Miller, and their party began in St. Louis, completed their outfitting in Westport, then travelled along what would become known as the Oregon Trail through Kansas, Nebraska, Wyoming, Utah, and Colorado. The ultimate destination of Stewart’s group was the annual rendezvous of trappers and traders which, in 1837, took place at Horse Creek, a tributary of the Green River in present-day Wyoming. It was there that Miller first encountered the Snake Indians, who staged a grand entry to the rendezvous in Stewart’s honor.

Miller made dozens of sketches during the course of the three-week rendezvous, which he turned into finished watercolors and oil paintings when he returned to New Orleans in late 1837. He exhibited several of his western paintings in Baltimore and New York in 1838 and 1839. A large group of the watercolors he produced in New Orleans in late 1837 (the present work among them) were meant for Capt. Stewart’s personal collection. Miller travelled to Murthly Castle in Scotland in 1840 to present his paintings to Stewart and to paint further works for him. The present watercolor was part of “a fresh and lively group of pen, wash, and watercolor sketches that Stewart kept in a ‘richly bound portfolio’ in the drawing room” (Tyler).

This watercolor was part of the portfolio given to Sir William Drummond Stewart by Alfred Jacob Miller about 1840. It descended in the Stewart family at Murthly Castle until it appeared at auction at Chapman’s in Edinburgh, June 16–17, 1871, where it was purchased by Bonamy Mansell Power. It descended through the Power family until it was consigned to auction at Parke Bernet Galleries in New York on May 6, 1966, where the album was broken up and sold as a series of watercolor drawings by Miller, “the property of Major G. H. Power of Great Yarmouth, England.” This watercolor was acquired at that sale by Carl and Elizabeth Dentzel, becoming part of their collection. It was sold to the previous owner in 1996 by the Gerald Peters Gallery.

A lovely and early watercolor of American Indian women by this important artist, based on his travels in the West.

*Tyler, Alfred Jacob Miller 473a (“unlocated”).* $62,500.
W. SUDU AQUIT
A FOX CHIEF

Chateaugay, N. Y. April 1st, 1807.

Drawn from nature by C. Bird.

Engraving by E. B. White.
The Folio Edition of McKenney and Hall


First edition of “One of the most costly and important [works] ever published on the American Indians” (Field), “a landmark in American culture” (Horan), and an invaluable contemporary record of a vanished way of life, including some of the greatest American handcolored lithographs of the 19th century. This copy has a complete set of the very rare original wrappers, here uniformly bound as a fourth volume.

After six years as superintendent of Indian Trade, Thomas McKenney had become concerned for the survival of the western tribes. He had observed unscrupulous individuals taking advantage of the American Indian for profit, and his vocal warnings about their future prompted his appointment by President Monroe to the Office of Indian Affairs. As first director McKenney was to improve the administration of Indian programs in various government offices. His first trip was during the summer of 1826 to the Lake Superior area for a treaty with the Chippewa, opening mineral rights on their land. In 1827 he journeyed west again for a treaty with the Chippewa, Menominee, and Winnebago in the present state of Michigan. His journeys provided an unparalleled opportunity to become acquainted with American Indian tribes.

When President Jackson dismissed him from his government post in 1839, McKenney was able to turn more of his attention to his publishing project. Within a few years he was joined by James Hall, the Illinois journalist, lawyer,
state treasurer, and from 1833 a Cincinnati banker, who had written extensively about the West. Both authors, not unlike George Catlin, whom they tried to enlist in their publishing enterprise, saw their book as a way of preserving an accurate visual record of a rapidly disappearing culture. The text, which was written by Hall based on information supplied by McKenney, takes the form of a series of biographies of leading figures among the Indian nations, followed by a general history of the North American Indians. The work is now famous for its color plate portraits of the chiefs, warriors, and squaws of the various tribes, faithful copies of original oils by Charles Bird King painted from life in his studio in Washington (McKenney commissioned him to record the visiting Indian delegates), or worked up by King from the watercolors of the young frontier artist, James Otto Lewis. All but four of the original paintings were destroyed in the disastrous Smithsonian fire of 1865, so their appearance in this work preserves what is probably the best likeness of many of the most prominent Indian leaders of the early 19th century. Numbered among King’s sitters were Sequoyah, Red Jacket, Major Ridge, Cornplanter, and Osceola.

This was the most elaborate plate book produced in the United States to date, and its publishing history is extremely complex. The titlepages give an indication of issue and are relatively simple: volume I, first issue was by Edward C. Biddle and is dated 1836 or more usually 1837; the second issue is by Frederick W. Greenough and dated 1838; and the third issue is by Daniel Rice & James G. Clark and dated 1842. Volume II, first issue is by Frederick W. Greenough and dated 1838, and the second issue is by Rice & Clark and dated 1842. Volume III, first issue is by Daniel Rice & James G. Clark and dated 1844.

Copies of the work with their original wrappers are of the utmost scarcity and seldom found.

A Wonderful Manuscript from an Epic Exploration:

Original Music and Artwork Composed by Officers During the Wilkes Expedition, with Original Watercolors of Antarctica and Oregon Territory

32. [Dana, James D.; James C. Palmer; et al]: THE NATIVITY AND OTHER MUSIC [manuscript title]. [Various places, including Antarctica, the Northwest Coast, and shipboard. 1841–1842]. 54pp., including four
original color sketches. Oblong quarto. Contemporary black morocco, ornate gilt cover, stamped with the initials of James D. Dana and James C. Palmer; neatly rebacked, preserving most of the original spine. Corners slightly worn. Internally bright and clean. Later presentation inscription on front free endpaper. Overall in fine condition.

A superlative album of music, lyrics, and artwork composed by officers of the United States Exploring Expedition (1838–42), originally composed during their landmark voyage. Included are several of the earliest views of Antarctica, as well as a superb watercolor of Oregon. The work is the collaboration of expedition scientist James D. Dana and expedition Acting Surgeon James C. Palmer, shipmates aboard the U.S.S. Peacock and evidently close friends. Dana, a young officer of twenty-five, was the only scientist of the expedition with previous naval experience. His work was shaped by his mentor, Prof. Benjamin Silliman of Yale, who became his father-in-law upon his return. Palmer served as a well respected medical officer. Together the two, with artistic contributions from colleagues, recorded the events of the expedition in this album in remarkable fashion. The musical scores were Dana’s forte, while the lyrics fell to Palmer. The album consists of eight selections of music, four of which are adorned by original artwork, delineated as follows:
1) “The Nativity, A Dramatic Canticle.” The first and longest piece in the album, likely written and performed in the interest of buoying morale. Stage directions and music were later printed in broadside format, located in only one copy, at the John Hay Library of Brown University.

2) “Veni Parvule.” Dedicated to Palmer’s wife, Juliet, occasioned by the death of his son during the expedition. An unattributed color portrait of the little boy precedes the music.

3) “The Stars May Aye Their Vigils Keep. Pacific Ocean—1841.” A melancholy tune, lamenting a father’s absence upon the death of his newborn child, no doubt related to the previous title.

4) “A Breeze from the Unpopular Opera of The Iceberg!!” Below the ornate manuscript title of this piece appears a detailed watercolor of the Peacock locked in Antarctic ice, labeled in large block letters: “The Icebergs!” A small party of men in the foreground are engaged in what is likely repair of the damaged vessel. The sketch is captioned: “Accurately drawn by Dr. Guillou [a quarrelsome medical officer and Palmer’s subordinate], January 24, 1840. Computed area, 32 miles.” At the time the Wilkes expedition had travelled closer towards the pole than any previous American venture, making this image among the earliest evidence of the United States’ “farthest south.” This song was later published in Palmer’s *Antarctic Mariner’s Song* . . . (New York: D. Van Nostrand, 1868), pp. 75–76.

Historian David B. Tyler cites Passed Midshipman Henry Eld’s journal description of the Peacock at this moment as a “happy” ship, continuing that the crew could be heard “stamping about the decks the whole day in the most merry mood—dancing and singing most of the time.” This merriment was likely the product of Dana and Palmer’s song-writing efforts, though the mood changed dramatically in a moment. Tyler writes:

On the morning of the twenty-fourth this merry mood suddenly changed into one verging on panic. It was a clear day with light winds and smooth water as the ship worked her way into a bay searching, as always, for a means of reaching land. Space for maneuvering was limited . . . the first crash threw those having breakfast out of their seats, making them think the whole bow must be stove in, but actually the most serious damage was at the stern where the starboard wheelrope was carried and the neck of the rudder wrenched so that it became inoperable.
The next twenty-four hours saw the condition of the Peacock deteriorate substantially, and it was only through the competent labors of the ship’s carpenters that catastrophic disaster was avoided. The resulting “Breeze,” also titled “The Old Peacock,” was written in Honolulu, to entice shipmates to re-enlist by reminding them in song of the hardships that had brought the crew so close together. A selection referring to the loss of the ship’s rudder reads: “Our pluck did not fail, till we lost our tail / And then it was high time to belay; / But we stuck here clean through, and it came out anew, / And if any man says this yarn is not true, / Let him go there himself, some day.”


6) “My Tent Beside the Oregon.” A light ditty, with an introduction based on the Chinook language. Above the title of this piece is a detailed watercolor of the expedition’s camp beside the Columbia River drawn by Joseph Drayton, the primary artist of the expedition. The sketch is among the first views of Army exploration in the Pacific Northwest. It shows two tents surrounded by evergreens, with an American flag mounted on a makeshift pole to the right. An officer is shown seated upon a captain’s chair outside the nearest tent. A pencil note, evidently added later, reads: “Sketched with camera lucida. The flag is the one referred to by Dr. Kane, vol. I, p.298.” In that narrative, Elisha Kane’s *Arctic Explorations . . .* (Philadelphia: Childs & Peterson, 1856), the author writes that the flag was later flown high into the Arctic near Cape Constitution. The camp, affectionately dubbed “Peacockville,” was built along the Columbia following the wreck of the Peacock at the river’s mouth. The ship had struck the bar upon approaching what was thought to be the channel to the Columbia River. Over the next forty-eight hours the ship was wrecked entirely as a rising sea repeatedly smashed the vessel against the shore. Through the heroics of Capt. William Hudson no lives were lost, and enough supplies were salvaged to allow for the construction of the camp a short distance from Astoria where, for a time, Palmer was assigned command of a shore party. The accompanying music and lyrics, later published in the aforementioned *Antarctic Mariner’s Song* (pp. 44–45), describe the loss:

My tent beside the Oregon o’er looks the sullen wave, Whose turbid waters darkly frown, Above the Peacock’s grave; Where surges weave the shifting sands Around her for a pall; And like a spectral sentry, The toppling over. Mourn not her fate that, round the world, Thrice circled
with the sea. And thrice to every land unfurled, The banner of the
Free: She came to plant her standard fast, Where it had drooped before;
Content to lay her bones at last, Beside it on the shore....

Despite their unlucky landing, the time spent at Peacockville was singularly
productive. Under Wilkes’ immediate direction the entire Columbia River
region was systematically surveyed for the first time, thus elevating the North-
west’s commercial potential.

7) “Young Shepards’ Canzonet. China Sea. 1842.” An introduction to “The
Nativity,” composed at a later date.

Sea—1842.” At the head of this score appears the last watercolor, of a
schooner tacking hard amidst a sea of small icebergs and floes. Like “The
Iceberg!!” before it, this sketch also ranks among the earliest views of
America’s southward progress and records the highest southern latitude of
any exploring expedition vessel. The short ink caption reads: “Wm. May,
USN. (on the spot).” William May served as a Passed Midshipman on the
expedition and was later tried for insubordination. The polar ambitions of
the Wilkes expedition are summed in a simple phrase repeated through-
out the short tune: “Ease the sheet and keep away; Glory guides us South
today.” At the time of writing, this song was unpublished as stated, though
it later appeared as Thulia. A Tale of the Antarctic... (New York: Samuel
Coleman, 1843), pp. 27, 42–46, and again as part of Antarctic Mariner’s
Song (pp. 65–72).

Given its lavish binding, stamped with the authors’ initials, and superlatively
neat interior, it is most likely the present album was assembled immediately
after the expedition’s return, though the songs and watercolors were undoubt-
edly composed en route. The illustrations are probably fine copies of rougher
sketches done “on the spot” by the original artists. That Dana, Palmer, Guill-
lou, May, and Drayton would have collaborated on the album is not unlikely;
all were simultaneously engaged in the production of the official expedition
report and remained in close contact. The penciled captions were added later,
as the 1856 Kane reference attests.

While the extant narrative journals of the Wilkes expedition are invaluable
research sources, the present album offers a unique sentimental view of morale
and good spirits under repeated extreme duress. Dana and Palmer have pro-
vided in song a description of the mood of the endeavor in a way that would be
impossible in a traditional narrative account. Further, the artwork supplied by Guillou, May, and Drayton offers wholly original and early views of two of the expedition’s most important stops: the Northwest Coast and Antarctica. The juxtaposition of scenes from these diverse locations is testament to the broad range and scope of the expedition. Palmer himself writes in his introduction to *Thulia* that his journals and notes were lost with the wreck of the Peacock, making this volume, reconstructed from memory, the best record of his experiences. That this voyage was the defining event in the careers of both Dana and Palmer is certain, and it is evident both took great pride in their participation. Dana’s scientific contributions, especially his work with crustaceans, elevated him to the forefront of American scientists. Palmer, for his part, was later offered the direction of naval hospitals in Washington and Brooklyn. Though Wilkes’ expedition was riddled with strife and discord, the efforts and character of these two men, appropriately displayed here, offers an early hint to their future successes.

In all, a tremendous and singular memoir of the expedition that vaulted the scientific efforts of the United States to new and unparalleled heights.


$60,000.

*The Most Extensive Correspondence by the Most Famous Early California Pioneer*

33. Sutter, Johann Augustus: [GROUP OF SIX AUTOGRAPH LETTERS, SIGNED, FROM CENTRAL GOLD RUSH FIGURE AND CALIFORNIA PIONEER, JOHANN (JOHN) AUGUSTUS SUTTER, TO FELLOW CALIFORNIA PIONEER, JEAN JACQUES VIOGET. ACCOMPANIED BY TWENTY-TWO OTHER MANUSCRIPT AND PRINTED DOCUMENTS CHRONICLING VIOGET’S LIFE IN CALIFORNIA AND SOUTH AMERICA]. New Helvetia, Ca. February 1842—June 1843 (for the Sutter letters). Accompanying documents dated between 1828 and 1862. Six manuscript letters, totaling sixteen pages, written on quarto-sized or larger sheets. Accompanied by twenty-two other manuscript documents or partially printed forms, completed in manuscript. One letter with a 1 x 4-inch chip in the bottom edge, costing approximately eight words, otherwise the letters are in near fine condition, clear and legible. The remainder of the documents with some occasional wear or paper repairs. The entire collection is in overall very good condition.
A remarkable collection of six manuscript letters written in the early 1840s by California pioneer John A. Sutter, a central figure in the California gold rush. It was at Sutter’s mill in Coloma that gold was found in January 1848, sparking the California gold rush and the greatest westward migration in American history. Any letters penned by Sutter from California in the 1840s are rare and quite desirable. These letters are among the earliest known Sutter letters from California, and they provide a great deal of insight and information on Sutter’s early career in the Sacramento area, including his financial hardships, business ventures, interactions with emigrants, trappers, and Indians, and his efforts to defend his vast land claims against the encroachments of former associates. All were written from Sutter’s Fort at “New Helvetia,” and were sent to another important figure in the early history of California, Jean Jacques Vioget, a fellow Swiss immigrant, one of the first residents of San Francisco, and a prominent businessman, trader, and surveyor. Along with the six letters, which are all in Sutter’s hand and are written in French (accompanied by English language translations), is a collection of twenty-two additional manuscripts and printed forms detailing Vioget’s career. These added documents provide quite a bit of information on the life and activities of this little-known but important figure in the early history of the settlement of San Francisco.

“Captain” John A. Sutter was born Johann Augustus Sutter in 1803 in Baden, Germany, of Swiss parents. Early in life he worked in a printing, publishing, and bookselling firm in Basel, before marrying in 1826 and opening his own dry goods and drapery store. He also served in the Berne militia for a time. When his business failed he emigrated to the United States, arriving in New York in 1834, and then travelled to the German colony at St. Louis. He became involved in the Santa Fe trade (making two journeys to the Southwest himself) before setting out for California (via Hawaii and Alaska), where he arrived in 1839. Sutter ingratiated himself with the various political leaders of California, and was granted by the Mexican government an estate of nearly 50,000 acres at the confluence of the Sacramento and American rivers. His land was meant to be an outpost guarding the frontier of Alta California against incursions by Indians and Russian fur traders. Sutter named the region “Nueva Helvetia” (New Switzerland), later commonly called “New Helvetia,” and presided over the region as nearly an absolute ruler. Sutter constructed a strong fort, worked the land with the labor of some one thousand Indians, and began cultivating the region, also building a mill, raising cattle, and offering help to immigrants to the region.

From the early 1840s, Sutter had to defend his land against fur traders, hostile Indians, and squatters. Often in these letters he complains of the losses
he has sustained due to the activities of interlopers such as trader Michel La Framboise, chief of the Hudson’s Bay Company, or due to betrayals by his former business associates. Paradoxically, the situation only worsened when Sutter’s millwright, James Marshall, discovered gold at Sutter’s Mill on Jan. 24, 1848. Soon Sutter’s land was overrun by squatters and gold seekers who killed his cattle and used his crops. After California joined the United States in 1850, Sutter served in a variety of state and federal political positions, but he continued to suffer financial setbacks. From 1864 to 1878 he received a monthly $250 stipend from the state, but died destitute in 1880.

These six letters provide important information on Sutter’s business activities in the early 1840s, his financial dealings and hardships, his relations with Indians, fur traders, and the Russians, and his dealings with merchants in San Francisco, whom he supplied with timber, hides, agricultural products, and other goods, and on whom he also relied for goods and services. The letters also provide insight to Sutter’s character and personality, as he often writes in a deeply personal tone. These six letters were translated by students at C.K. McClatchy High School in Sacramento and were published in 1942 in a limited-edition volume called *Six French Letters: Captain John Augustus Sutter to Jean Jacques Vioget 1842–1843*. A photocopy of that volume accompanies these letters, as do alternate English language translations of the letters. The quotes from the letters excerpted below are taken from the text of *Six French Letters*.

The years covered by these letters coincide with what have been called “Sutter’s years of expansion and material accumulation” (*Six French Letters*). At the time, farming was Sutter’s most important enterprise. He hired Jean Jacques Vioget to make a map of his lands in January 1841 (he made another such map in 1843), and Vioget served as a witness to Sutter’s purchase of Fort Ross from the Russians in December 1841. Vioget also functioned as a contact
and agent for Sutter in San Francisco, helping Sutter buy and sell goods, as well as arranging for transportation of Sutter’s products.

The first letter in this group from Sutter to Vioget (at “Yerba Buena,” later San Francisco) is dated Feb. 18, 1842. Sutter writes to Vioget (“my dear fellow countryman”) and informs him of a shipment of timber he is sending to San Francisco and the prices he hopes to get for the lumber:

Right now, I am sending you twenty-nine pieces of oak wood, mostly all big pieces, which are really worth $10. There are three among them which are worth at least $15, but all are $5 if one would also take the others which you still have on the beach. If you could sell them or give me credit at about $5 apiece, it would be fine. If not, please keep them at my disposal; and each trip I will send some others. It is absolutely necessary that the big ones sell as well as the small ones. Without that my efforts would not pay at all. It is a great deal of work because these trees are not so near the river. Sometimes we have to drag them two or three miles to load them at the wharf. In summer I can send you wood from the highlands, such as pine, cedar, etc.

Sutter goes on to ask Vioget to help an employee of his, David Chandler, procure some goods in San Francisco that Sutter cannot supply at New Helvetia:

I took the liberty of giving a small order of $30 on you, sir, to Mr. Chandler who has worked here. He would like to have some utensils and other things that I don’t have here. You would oblige me very much by procuring them for him, if you please. By the small launch I shall send without fail 15 hides for those $30.

The next letter is dated Aug. 28, 1842 and effectively conveys the financial difficulties that Sutter often fell into, and the measures that his creditors in San Francisco would take to collect what they were owed. Sutter begins by complaining to Vioget that his ship, the Sacramento, has been detained in San Francisco harbor by California pioneer William Richardson, who was the first white settler in Yerba Buena, and was at that time captain of the port. Richardson embargoed the ship on behalf of merchants looking to collect from Sutter:

I don’t know why this man [Eulogio Celis, the aggrieved merchant] acts so bitterly. I paid him a large bill last spring, and now he surely knows that I can’t pay anything until next winter. In three or four weeks the beaver hunting is going to begin. I understand that you will take the place of Mr. Celis; for this reason I take the liberty to apply to you, sir.
fellow countryman, I dare hope that you are willing to bring to bear all your influence so that such things can no longer happen and that they will give me time, as to any Californian. I shall indeed pay what I owe. Considering briefly my situation since the beginning of my establishment, I do not believe that any reasonable man will take strenuous steps against me, especially since I am ready to pay the interest. Almost everywhere, as you, Mr. Celis, and I know very well, I have been obliged to pay very high prices for merchandise; and for this reason nothing can be lost by waiting a little longer.

Sutter goes on to explain to Vioget why he has been tardy in sending Indian laborers to Yerba Buena, and updates his countryman on the situation at his estate:

I pray you not to be angry because I haven’t sent you the Indians. I could not because I need them myself; and at present I haven’t enough; but with the return of the little ship, I shall send you six men. My work is increasing from day to day, even more since I am building another establishment in the upper part of the Feather River because the animals no longer have enough to eat here.

Two months later Sutter writes to Vioget again, asking him to intercede on his behalf again with Mr. Celis, who claims Sutter’s accounts are in arrears. The letter of Oct. 16 reads, in part:

In answer to your letter of the seventeenth of last month, I repeat that Mr. Celis’ account is not right and he must send you my current books so that you may be convinced. You will see that Mr. Celis has made an error of nearly $600. You know very well that the launch ‘Sacramento’ is mine on condition that I pay for it. All those provisions of the contract, which you yourself signed as a witness; and it is in the power of the Russians and no others to take possession when they wish. They have written about all this to the government.

In a long, fascinating, and very informative letter of Feb. 2, 1843, Sutter gives Vioget details about his finances and his plans to pay his accounts, on the progress and growth of his business enterprise, and on his difficulties with fur traders treading onto his land and using up his resources. He begins by describing his plan to pay his debts:

Yes, sir, I can assure you that everything is going better at present. If the good Lord gives me a good crop this year, I shall have more than enough
to pay my debts, except to the Russians; but that is different. As for me, I am neglecting nothing and am doing more than my utmost. I hardly ever sleep at night, and I assure you that the trouble that I had last year has made me ten years older. You would find me completely changed. I am getting all the pelts by myself to pay my debts, and I am sending everyone something on account... I think that when I pay something to everyone, people will see that I am doing my best and will have a little more patience in waiting for the remainder.

Sutter complains that he is being hindered in his attempts at fur trapping by incursions onto his lands by hunters from the Hudson’s Bay Company, and vents his anger at Michel La Framboise, chief of the company:

If that cursed party of hunters from the Hudson’s Bay Company had not come this year against the orders of the government, I would have had a good fur-trapping season. At present, my Indians are bringing me a few beaver pelts, that’s all. The first trip was rather good; but now they are selling them secretly to the Canadians, giving four or five good pelts for one red wool scarf or a red handkerchief, etc., and that hurts me a great deal. According to my orders from the government, I have forbidden La Framboise to trap beavers; but in spite of that, he still does as he pleases. If Mr. Alvarado were still governor, I would confiscate their canoes with the traps, and everything they have. Without asking my permission, Mr. La Framboise camped in the middle of my territory between my two farms, for I still have one establishment at the third rancheria on the Feather River. They do whatever they want, since this time there are sixty men; and that is enough to ruin beaver hunting completely. Since they are so strong, they do just as they please and they do not at all respect the orders of the government. I can assure you that my cattle are in great danger since, with these sixty men, there are at least forty women, and a quantity of children and dogs. The whole crowd must eat, and about every three days they kill a deer. There aren’t very many more since deer have been killed and eaten in this vicinity for the last ten or twelve years.

Despite these troubles Sutter remains optimistic about his business prospects, and he concludes by describing for Vioget the great activity on his lands:

In a few days my new steam distillery will produce a great deal of the spice of life. There is still one pump to finish, then everything is done. That will be a pretty income for me. I also have a mill that grinds ten fanegas
of wheat a day. I plan to establish a tannery in the American manner with a mill to grind oak bark. I have a good master tanner; and in a little while I will be able to sell tanned leather, which is a very good article in this country. Along with the cow hides, the hunters are furnishing me with deer and elk hides that I will have tanned in the same way. I also have a hatter who makes woolen hats ordered for the Indians. I have some Indian rope makers who are making shoes for my people. Next summer I will have all the blankets for my Indians manufactured right here because I have nearly 2000 sheep for which I have a very good shepherd from New Mexico. You see, sir, that the expenses of the establishments are beginning to diminish, and I no longer have so much need of outsiders. I won’t keep any but the most necessary people, such as the blacksmiths, carpenters, tanners, etc.

In a letter of April 12, 1843, Sutter informs Vioget that he is sending him two Indian laborers “who know how to make adobes.” He goes on to relate his troubles with neighbors on the other side of the American River: “Those gentlemen on the other side are beginning again to annoy me. I thought I was on good terms with them now, and I assure you that I am tired of living this way in this cursed country! Captain Walter is talking terribly harshly against me—that gentleman would do better to control himself a little.” Sutter signs off with an optimistic forecast for his farm returns: “The wheat, peas, and potatoes are all fine and promise a good crop.”

In the final letter in the group of six, dated June 14, 1843, Sutter writes Vioget about a scheme by Charles W. Flugge, who had been Sutter’s friend and served as his legal adviser, business manager, and representative, to steal land from Sutter:

And now, sir, just imagine a man whom I never would have thought capable of it, a man who possessed my confidence, whom I thought my friend, and who is more or less under obligation to me, permitting himself to dispute my right to my best land, where there are already two establishments. This man is Mr. Flugge who wishes to have these lands for himself, and he even claims that my boundary line passes from the mouth of the Feather River through the middle of that bad strip of land through which we passed while going to the top of the Buttes! Again the impudence of that man! We already had disagreements last winter. After he could no longer agree with Mr. Cordua, I was once more foolish enough to employ him again. I was even at the point of sending him tomorrow to the town of Los Angeles to see the governor on my business. Perhaps he is going anyway to act against me. By chance I discovered his plans. I am sure that
he has written to you concerning these affairs. For that reason I beg you to aid and assist me against a rare schemer... I believe the whole plan is that Flugge or Cordua, or Flugge alone, I don’t know which, wish through intrigue to try to come into the possession of these lands in order to make large speculations.

Sutter goes on to ask Vioget to make him another map of his lands, which he could then use in his claims against Flugge. Sutter encapsulates his difficulties as the pioneering landowner in the region, and his feeling of being taken advantage of by his former associates, when he writes: “Isn’t it too bad that after having sacrificed everything, after having enormous expenses, and risking my life, etc., to become established here; in a word, pulling chestnuts out of the fire, others want to come and eat them.”

The recipient of these six letters from Sutter, Jean Jacques Vioget, is a fascinating figure and important in the early history of California. Vioget (1799–1855) was born in Switzerland, joined Napoleon’s army at the age of fifteen, and then trained as an engineer. In the 1820s he served in the Brazilian navy, rising to the rank of captain, and engaging in the maritime trade in South America. He first arrived in San Francisco, then known as Yerba Buena, in 1837, when only two homes stood in the village—those of Jacob Leese and William Richardson. It was at this time that Vioget made a watercolor of the Bay, which hung in the cabin of his ship for the next two years. He returned to Yerba Buena in 1839 and rented the home of William Leese. The alcalde of the small town, Francisco de Haro, hearing that Vioget was a trained engineer, hired him to produce the first survey of the village. Vioget’s plan covers the area that is now San Francisco’s Financial District and featured a grid made of trapezoidal blocks. His plan, in fact, had great influence over the way that San Francisco developed over the ensuing decades. In January 1840, Vioget received a grant of land and built a hotel, Vioget House, which also had a saloon and billiard parlor. Vioget became a leading saloon-keeper and merchant in the city, and also continued to offer his services as a surveyor. It was at this time that Vioget first went to work for Sutter, surveying his Sacramento-area land grants in 1841 and 1843. Vioget spent his last years in San Jose, where he is buried.

Included in the group of twenty-two documents regarding Vioget are manuscript letters and printed forms completed in manuscript, documenting his career from the 1820s to the 1850s. The earliest item is a printed Swiss “Certificate of Origin,” completed in manuscript, stating that in 1828, Vioget was twenty-nine years old and the son of Jean Pierre Vioget. Another printed form,
completed in manuscript, is Vioget’s Brazilian passport, dated 1829, and contains several signatures, ink customs stamps, and accompanying notes. There are also two of Vioget’s Swiss passports, dated 1831 and 1833, both signed by Vioget and executed at the Swiss consulate at Toscane. Several other manuscript letters and documents from the 1830s, some of them signed by Vioget, give instructions to Vioget regarding his service in the Brazilian navy, while other documents relate to maritime affairs involving Ecuador and Peru.

A two-page manuscript letter, dated Oct. 1, 1843, from Padre Muro of San Jose, relates the Padre’s sending mission Indians to Yerba Buena for fifteen days to help build Vioget’s house, and also sends instructions on how Vioget should pay for their labor. A six-page manuscript letter to Vioget is dated June 20, 1844 and gives him extensive instructions regarding the bark, Clarita, and its voyage to Mazatlan. A letter dated Aug. 20, 1860 is written on a blank sheet attached to a printed description of the “French College” at the corner of Jackson and Mason streets in San Francisco. The letter is written by a Mr. Mibielle, the head of the school, to Vioget’s widow, Maria. The printed document gives an interesting description of the school’s plan of study. Finally, there are three manuscript pages describing the business accounts of Maria Vioget from 1858 to 1862.

A great collection of Sutter letters, telling us much about the business, struggles, and character of a crucially important figure in California history, wonderfully supplemented by an archive of material illuminating the life history of another California pioneer, Jean Jacques Vioget.


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A beautiful set of the first elephant folio edition of Audubon’s *Quadrupeds*, complete with the first issue of the separate text volumes.

This is Audubon’s final great natural history work. Unlike the double-elephant folio edition of *The Birds of America*, which was printed in London, the *Quadrupeds* was produced in the United States. It was the largest and most significant color plate book produced in America in the 19th century, and a fitting monument to Audubon’s continuing genius.

The work was originally published in thirty parts, each containing five plates and priced at $10 per number. The first proofs were ready in 1842, but Audubon was fully employing the services of lithographer J. T. Bowen on the octavo edition of *The Birds of America*, which was the greatest money-maker of any of the Audubon family ventures. Instead, Audubon and his sons busied themselves in gathering subscribers, signing up over 200 by the summer of 1844 (eventually the subscription list reached 300). The last part of the octavo *Birds* appeared in May 1844, and publication of the folio *Quadrupeds* commenced immediately with the first number being issued in January 1845 and the first volume completed within the year. Audubon’s health began to fail dramatically, and responsibility for new art work fell mainly on his son, John Woodhouse Audubon, with some help from his brother, Victor. The second volume was completed in March 1847, but as John Woodhouse travelled first to Texas, then to London and Europe, the pace slowed further. The final number was issued early in 1849. By this time the elder Audubon had become completely senile (“his mind is all in ruins,” Bachman wrote sadly in June 1848). He died in early 1851. In the end about half of the plates were based on the work of John James and half on the efforts of John Woodhouse.

Audubon’s collaborator on the text of the *Quadrupeds* was naturalist and Lutheran clergyman John Bachman, who was a recognized authority on the subject in the United States. The two began their association when Audubon stayed with Bachman and his family in Charleston for a month in 1831. This friendship was later cemented by the marriage of Audubon’s sons, Victor and John, to Bachman’s daughters, Maria and Eliza. Audubon knew Bachman’s contribution to the
Quadrupeds would be crucial, especially because of his concerns over his own technical knowledge. By 1840, Bachman had become indispensable to the Quadrupeds project, and as Audubon showed increasing signs of vagueness, Bachman found himself writing most of the text, with some help from Victor, who was the primary business manager of the project. The text appeared between December 1846 and the spring of 1854. Two issues of the third volume of the text are known, the present being the rare first issue. The present set includes provenance to Dr. Henry W. Ravenel (1814–87), a noted botanist from South Carolina “and a friend of both Audubon and Bachman. He donated many live birds to Audubon, notably a male Black-shouldered Hawk” (Steiner).

The elephant folio edition of Audubon’s Quadrupeds will always be compared to the incomparable Birds. It should be judged in its own right, as one of the grandest American works of natural history ever produced, and one of the greatest American illustrated works ever created.


$600,000.
The First American Diplomatic Mission to Japan,
Seven Years Before Perry

(with:) DEPARTURE OF THE U.S.S. COLUMBUS AND VINCENNES
FROM JEDDO BAY, JULY 29th, 1846. Philadelphia: Wagner & McGuigan,
Lithographers, [1848]. Two folio lithographs, each 17 x 21½ inches, matted
to 22 x 26 inches. First lithograph with several minor neatly repaired tears;
expertly backed with heavier paper. Second lithograph with some very minor
wear and soiling. Very good.

This extremely rare pair of lithographs is one of the very few printed records of
the first official American expedition to Japan, the diplomatic mission of Com-
mmodore James Biddle, which attempted to establish formal relations between
the United States and Japan in 1846. Although overshadowed by the famous
and successful mission of Commodore Matthew Perry seven years later, the
Biddle expedition deserves far greater fame. It was, in fact, the first official con-
tact between America and Japan, and certainly a necessary precursor to Per-
ny’s breakthrough of 1853. This graphic representation of the events of the visit,
with the extensive textual gloss accompanying each plate, given the dearth of
written accounts by the key figures, is the most important published record of
the Biddle expedition. The prints depict Biddle’s ships, the Columbus and the
Vincennes, in Tokyo Bay during Biddle’s visit of July 20 to 29, 1846.

Commodore James Biddle, a distinguished naval career officer and scion
of a noted Philadelphia family, served his country in a diplomatic capacity
on various occasions. Because of this, he was a reasonable choice in 1845 to
head a mission to exchange ratifications of the first treaty between the United
States and China, after which he was to attempt to negotiate a treaty with
Japan. Biddle sailed from New York in June 1845, concluding the treaty with
China early in 1846 and cruising along the Chinese coast throughout that
spring. In early July, he proceeded to the next part of his mission, sailing for
Japan on the 7th. Rather than sail for the open port of Nagasaki, he decided
to make directly for Yeddo (modern-day Tokyo), arriving there on July 20,
mindful of his instructions to “ascertain if the ports of Japan are accessible,”
but “not in such a manner as to excite a hostile feeling or a distrust of the Gov-
ernment of the United States.”

Biddle’s ships moved up Tokyo Bay on July 21, 1846, but were stopped by
numerous small vessels carrying armed soldiers. His ships remained at anchor
about fifteen miles below Tokyo for the duration of their visit. After an initial con-
frontation in which Japanese officials demanded that the Americans surrender their weapons, peaceful relations were established and numerous Japanese visited the ships, bringing many supplies as gifts. The first of the lithographs depicts the American warships at anchor, surrounded by many smaller Japanese vessels.

Biddle continued negotiations to be received on shore, without success. Finally it was arranged that he would present an address to suitable Japanese officials on board a Japanese vessel, and he arrived in full uniform for the occasion. However, upon boarding the boat the Commodore was deliberately knocked over by a common sailor. The Japanese officials professed to be mortified, and Biddle accepted their apology without insisting on harsh punishment for the offender. Subsequently there was much debate over whether Biddle had helped or hurt the American position by losing face or being magnanimous, depending on one’s point of view, and this dialectic is still pursued by historians today. In any case, much of Commodore Perry’s behavior in Japan seven years later was designed to avoid such an incident.

Feeling that he had carried out his instructions as far as they could be pursued, Biddle accepted from his reluctant hosts both supplies and a tow out to sea to catch the wind. For their part, the Japanese were happy to aid him in
departing. A small fleet of rowboats towed the American warships from their anchorage, and this scene is the subject of the second lithograph. After the departure on July 19, Biddle made for Hawaii, where he learned of the outbreak of the Mexican-American War. As a result, instead of heading home, the Commodore took his warships to the west coast of America to support the conquest of California, and spent the next year there. Only in March 1848 did Biddle finally arrive back in Norfolk, Virginia.

Biddle arrived home in Philadelphia in April 1848 and died there on Oct. 1. Since both of these prints bear a dedication from the artist, S. F. Rosser, to Commodore Biddle as if he were alive, it seems certain that they were produced during the six months of peaceful retirement the old sailor enjoyed before his death. Rosser, evidently a Philadelphia lithographic artist, credits his lithographs to be based on “Sketches by John Eastley,” presumably a member of the expedition; of course, these probably arrived in town with Biddle. The printing was executed by the well-known firm of Wagner & McGuigan. An indication that the prints may have been hastily struck is the blank spaces left where the longitude and latitude of Tokyo were to be filled in. A small print run or limited interest must account for the extreme rarity of the prints today. We can locate sets only at the U.S. Naval Academy and the Historical Society of Pennsylvania.

The Biddle mission to Japan paved the way for the later successful expedition of Perry, and the latter’s famous “Opening of Japan” must be seen in the context of the 1846 expedition. Perry came not as an isolated phenomenon, but part of an escalating American pressure campaign which was begun by Biddle. These prints are the most striking artifact of the true beginning of the Japanese-American relationship.

A truly extraordinary pair of lithographs, utterly unknown to most experts in the field, and of the greatest rarity.

A Classic Plate Book of the American West


First edition, original handcolored issue of a work which contains the “only western color plates comparable in beauty to those by Bodmer” (Howes). An important record of the American West before it was touched by western civilization.

Captain Warre and Lieut. Mervin Vavasour, of the Royal Engineers, left Montreal on May 5, 1845. They initially accompanied Sir George Simpson, governor of the Hudson’s Bay Company, who was making a tour of inspection of the Company’s outposts. On reaching Fort Garry (plate 1) at the confluence of the Red and Assiniboine rivers, they teamed up with Peter Skene Ogden (1790–1854), a Company Chief Trader who had vast experience of the West, the Columbia, and Rockies in particular. Travelling mainly on horseback, the journey from the fort over the Rockies to Fort Colville took them from June 16 to Aug. 12. This section of the journey is illustrated by five plates. They left Fort Colville in boats and made their way down the Columbia River, arriving at the Pacific on Aug. 25 (3 plates). They then spent the winter exploring Oregon Territory and the Pacific Coast, visiting the Company settlement on the Willamette River (2 plates), exploring the Columbia River (1 plate), visiting Fort George on the Columbia River (2 plates), Vancouver Island and Fort Vancouver (1 plate), Cowelitz River, and Puget’s Sound. Once the weather started to improve Warre and Vavasour and a party of about thirty began their westward journey on March 25, 1846, again by boat, but this time against the current. Warre made sketches of Mount Hood (2 plates) during this journey. On April 3 they arrived at Fort Walla Walla, a distance of about 200 miles. They then took to horses again, and taking a shortcut of about 250 miles, made for Fort Colville across a desert landscape (1 plate). From Fort Colville they went up the Columbia by boat for about 250 miles, setting off to cross the Rockies
on foot. After seven days their food ran out, but fortunately a search party sent out from the Company station at Jasper’s House found them and guided them to safety. The station was on the Athabasca River, and from there they again took to boats and swiftly descended a distance of nearly 400 miles in two and half days to Fort Assiniboine. On horseback they travelled 100 miles in three days to Fort Edmonton on the Saskatchewan River, then by boat five hundred miles down the river to Fort Carlton. Again on horseback, they crossed the prairie to Red River in ten days, a distance of about 450 miles, arriving back at Fort Garry on June 7. There they met up with Sir George Simpson and together returned by boat to Montreal, arriving on July 20, 1846.

The background to the journey was semi-official and semi-secret: Warre and Vavasour were to make what amounted to a military reconnaissance of Oregon Territory. American expansionists were making it clear that the uneasy joint occupation of Oregon by the United States and Great Britain was not equitable and were demanding that a northernmost frontier be established. The two officers, with the enthusiastic support of the Hudson’s Bay Company, were sent to gather information that would be of use in the negotiations.

As Howes notes, Warre’s dramatic depiction of the scenery, situations, and incidents he encountered has resulted in “the only western color plates comparable in beauty to those by Bodmer.” This copy is without the dedication to
the Hudson’s Bay Company executives, which, as Howes notes, was not issued in all copies. This copy, as is the case in the Abbey copy, is in the original as-published green cloth-backed wrappers with the front cover reproducing the title (price: 2 guineas uncolored, or as here, with the plates colored at £3 13s. 6d).

Warre continued with his military career after his return to Great Britain, serving with distinction in both the Crimean and the New Zealand Maori wars, he was knighted for his military services and retired with the rank of general. In addition to the present work he also published a series of views in the Crimea, published in London in 1856, but the present work is his undoubted masterpiece.

With Clipped Signature

37. Melville, Herman: MOBY–DICK; OR, THE WHALE. New York: Harper & Brothers, Publishers / London: Richard Bentley, 1851. xxiii, [1], 634, [2]pp. plus [6]pp. of advertisements (five of them bearing advertisements for and reviews of Melville’s earlier books). Drab purple-brown A cloth, stamped in gilt and blind, orange coated endpapers. Typical light foxing, cloth modestly sunned and lightly soiled, with a few faint spots to the lower half of the upper board, short and shallow patch of fraying at crown of spine (the consequence of a ham-handed book fair browser), a couple of streaks of darkening along the joints; but a very good copy, significantly above average, with only minimal wear and completely unsullied by repairs.

First American edition, in the first of the two bindings, with blindstamped plain rule frames on the boards and the central publisher’s blindstamped...
device. Accompanied by a clipped signature by Melville, in full, in brown ink, on a slightly irregular slip of heavy paper (2 x 6.8 cm). Although preceded by a month by the UK edition in three volumes, this edition was set directly from the manuscript and restores some thirty-five passages omitted from the British text. This edition consisted of 2,915 copies, and was published on Nov. 14, at the price of $1.50. A portion of the edition was bound up in 1852 in a secondary binding, and it was not until 1855, after a warehouse fire destroyed the remaining supply of copies from the first printing, that a minuscule second printing was ordered (250 copies).


The Longest Surviving Letter of John Wilkes Booth


One of the few surviving letters of John Wilkes Booth, assassin of Abraham Lincoln and scion of one of the most famous acting families in the United States. Written to his close childhood friend, T. William O’Laughlen, describing Booth’s youthful escapades in rural Maryland, this is the longest letter by Booth known to survive, and provides a fascinating insight into one of the most infamous characters in American history. William O’Laughlen’s brother, Michael, was later convicted in the Conspiracy Trial in 1865 and sentenced to life in prison. William, who remained friendly with Booth, was not implicated.

John Wilkes Booth’s father, Junius Brutus Booth, was a brilliant but erratic British actor who eloped to the United States with Booth’s mother in 1821. While the elder Booth toured the country performing, he established his family in the peace of rural Harford County, Maryland, northeast of Baltimore, acquiring the home they named “Tudor Hall” outside the county seat of Bel Air (now open to the public as the county cultural center). By the time John Wilkes was born in 1838 his eldest brothers were already acting with their father. Although Junius Brutus died of alcoholism in 1852, his eldest sons formed a dynasty of actors. By the late 1850s the Booths were arguably the leading stage family of the country.

Despite the turbulent family history and the raciness associated with the stage, John Wilkes grew up in the comparatively stable life of rural Maryland and
My Dear Friend,

Excuse my neglect in not writing to you before, but indeed I have been so taken up with the fast times and various amusements that have been going on this month, that I can hardly find time to address you, and you know that I do something new to me, being a very late riser, and used to long naps. There's nothing that I can put under the heading of news. But I will tell you what has been going on, what is going to go on, and what will be going on if nothing happens from the first to the last day of June. Well the first week in June was taken up by a fair held in church hall for the benefit of the Presbyterian Church. They made $600.00. I seem more tired than usual. I promise you, for I was there most of the nights, and you must not think I am blowing when I say I only a dash, I saw pretty girls coming at ten O'clock at night some at the distance of four or five miles after it was over it was very dull for a day or two, and then I went to a fine fellow's that was doing the same as I, when I visited all the young ladies that we knew at the fair, I asked them how they were, how they enjoyed themselves at the fair, and they all invited me to two tea parties. I have visited home the traveler's home, or home sweet home. I have described on a rainy day in one of my letters, you, yesterday, and to day it has been raining like the devil and I want to do something.
various boarding schools. This chatty and spirited letter, written when Booth was just seventeen to his boyhood friend, reflects well what his main concerns were: parties, girls, and gossip about mutual acquaintances. Booth writes, in part:

Well the first week in June was taken up by a fair held in Church Ville [a hamlet about three miles from Tudor Hall; the church described here still exists] for the benefit of the Presbyterian church. . . . I was there night and day and you must not think I am blowing when I say I cut quite a dash. I saw pretty girls home from Fair at ten o’clock at night at some at the distance of four or five miles. . . . the day after tomorrow I am invited to a strawberry eating and I promise you I will do my duty, and from then until teusday [sic] I will do nothing but gun, ride, and sleep and eat. . . . Stevenson Archer, a young lawyer in Bel Air [whose brother was later head of Lee’s medical corps until captured at Gettysburg] went to Boston and brought back a wife worth $60,000.00 that’s what I call doing the thing up brown. He gave a party but I was one of the Non Visitants. In plain English I was not invited. Ned Webster another of the same profession and from the same place has gone off to get himself a wife, and I hear he has got himself a very rich one. It’s an old saying that a lawyer can lie like the devil also in making women consent [sic]. The devil tempted mother Eve with an apple. I don’t know whether lawyers use apples or no but they all tempt the ladies. It is strange too that ladies like to be connected to the law in any way, but it is always best to agree with a lawyer as well as a doctor for they have the means for revenge, hurrah. I have wrote a long letter at last.

The young Booth, both naive and cosmopolitan, was on the verge of greater fame. Within two months he appeared on the Baltimore stage in his first role, and within a year he was an acclaimed actor. By the time of the Civil War he was one of the most famous stage figures in the United States.

Booth letters and even his autograph are rare; he was not much of a correspondent. Of the seventy letters or documents signed by Booth which survive, forty-nine are letters, and twenty-seven are in institutions. Of these, eleven have appeared at auction since 1969, including this one (Christie’s Dec. 5, 1997, $21,850). The correspondence with William O’Laughlen was rediscovered in 1965, when a cache of eight letters was found by a Baltimore cleaning lady in a basement. They are the earliest known Booth letters, as well as some of the longest and most interesting; most of the others are business-like notes about theatre engagements and the like. It has often been speculated that acquaintances destroyed correspondence lest they be implicated, but of course this is unknowable.
A rare opportunity to acquire a superb letter by one of the most infamous figures in American history.


“Right or wrong, God judge me,” *The Writings of John Wilkes Booth*, pp. 41–42. $58,000.

*The Very Beginning: The Earliest Printing of the South Carolina Secession Ordinance*


A very rare draft printing, likely the earliest printing, of the South Carolina Secession Ordinance, apparently printed for the use of the seven-member committee appointed to draft the ordinance by which South Carolina seceded from the Union, precipitating the Civil War. It is thus one of the most important printed documents of the entire Civil War.

After Lincoln’s election South Carolina moved vigorously to follow through its threat to secede from the Union. A secession convention was called, and assembled at Charleston on Dec. 17, 1860. Their entire business was to debate the issue of secession, which they favored overwhelmingly, and to settle on the wording of a secession ordinance. The ordinance drafting committee created the present text, and within three days the 169 members of the Convention voted unanimously for the ordinance.

This is the printing of the ordinance that was made for the use of the seven members of the committee appointed to draft the secession ordinance, and is likely its earliest printing. The ordinance is set up in the form of a “slip bill” or “reading bill,” familiar to most delegates as the typical form of a legislative bill in working draft, with the body of the text in numbered, double-spaced lines to facilitate the making of corrections. Textually, it is identical to the final draft version of the ordinance as distributed to the members of the full secession convention for their final vote. It differs slightly from that later printing in form, however: the present version is printed in a much plainer manner, and does not italicize the title of the ordinance or the preamble, as is found in the later printing. Also, in the title of
the ordinance “America” is hyphenated “Ame-rica,” indicating the work of a printer who was not as concerned with aesthetic appeal as they would have been for the final product presented to the full convention. Though without an imprint, this version was likely printed by Evans and Cogswell, who were printers to the secession convention. Following the title given above, the text reads:

We, the People of the State of South Carolina, in Convention assembled, do declare and ordain, and it is hereby declared and ordained, That the Ordinance adopted by us in Convention, on the twenty-third day of May, in the year of our Lord one thousand seven hundred and eighty-eight, whereby the Constitution of the United States of America was ratified, and also, all Acts and parts of Acts of the General Assembly of this State, ratifying amendments of the said Constitution, are hereby repealed; and that the union now subsisting between South Carolina and other States, under the name of “The United States of America,” is hereby dissolved.

Presumably only a small number of copies would have been printed for the use of the seven-member ordinance drafting committee, and we are aware of only three other copies that have survived. One of those is in the Robert Barnwell Rhett papers at the Charleston Museum, and contains marginal annotations, presumably in Rhett’s own hand. Rhett was a member of the secession ordinance drafting committee. There are also copies at Emory University and at the College of Charleston. Parrish & Willingham and Crandall both locate a copy at the Huntington Library, but according to the Huntington Library catalogue their holdings are of two, different, later printings of the secession ordinance.

We are not aware of any copies of this first draft printing of the South Carolina Secession Ordinance to appear in the market. By comparison, a copy of
the “slip bill” version that was presented to the consideration of the full convention was sold by this firm to collector Jay Snider and reappeared at his auction at Christie’s in 2005, where it sold for $66,000.

PARRISH & WILLINGHAM 3795, CRANDALL 1888, SABIN 87444 (ref). $75,000.

A Remarkable Collection of Civil War Song Sheets and Patriotic Covers

40. [Civil War]: [MAGNIFICENT COLLECTION OF 524 CONTEMPORARY PRO-UNION CIVIL WAR SONG SHEETS, WITH 217 PATRIOTIC POSTAL COVERS AND FOURTEEN SHEETS OF PRINTED PATRIOTIC LETTERHEAD]. [Mostly New York or Philadelphia. 1861–1865]. 524 single-page printed song sheets, 217 patriotic postal covers, fourteen sheets of illustrated letterhead, and a handful of assorted single-page items, all mounted on larger sheets. 755 pieces in all. Uniformly neatly mounted and bound in folio three-quarter brown morocco and cloth albums, gilt. Light toning and foxing to a few images; mostly fine or near fine. A beautiful set, magnificently presented.

An unprecedented and meticulously-assembled collection of original Civil War-era song sheets (also referred to as lyric sheets or slip ballads).

Volume one contains 187 song sheets (with forty-seven handcolored or printed in color); forty-eight patriotic covers (most colored); one colored portrait of Elmer E. Ellsworth, the first Union officer of rank killed in the war; and one advertising handbill for a Jefferson Davis–related song. Notable examples include “The Battle Hymn of the Republic”; “The Star Spangled Banner”; a dozen songs mourning the death of President Lincoln; ten songs about Jefferson Davis; and over twenty-five examples of Negro-related songs, with such titles as “Bully Nigger Amos,” “Darkey Conscript,” “Come Back, Massa,” “A Soldier in the Colored Brigade,” and “The Colored Soldier Boy!” There are also several battle-specific songs (including two on Gettysburg), numerous elegiac songs (including “Soldier’s Funeral,” “The Soldier’s Death,” “The Soldier’s Farewell to His Bride,” and “Who Will Care for Mother Now?”), and several songs devoted to honoring the flag. Also encompasses a colored portrait of Elmer Ellsworth, plus seven song sheets devoted to him.

Volumes two and three, assembled by the same hand a short time after the first volume, contain 337 song sheets in total, arranged in alphabetical order across the two volumes. Volume two contains 210 song sheets (with
thirty-four either handcolored or printed in color), in alphabetical order from A to I, including well-known examples such as “Battle Cry of Freedom,” “Battle-Hymn of the Republic,” and “Glory Hallelujah.” There are also several battle-specific songs (including Bull Run, Gettysburg, Spotsylvania, and the Battle of the Wilderness, among others), several songs honoring Union generals (“Gen. Grant’s Boys,” “Gen’l Sherman’s Bonny Boys,” etc.), numerous songs devoted to honoring the flag, eight songs about the Irish soldiers in the war, some regimental tunes, and another healthy selection of elegiac songs. Several songs are devoted to the Union view of Dixie, including “Cruelty to Our Union Prisoners While in Dixie’s Sunny Land” and “Dixie, Where is Dixie?”

Volume three (alphabetical from J–Z) contains 127 song sheets (with twenty-two in color), 169 patriotic postal covers (ninety-four of which are in color), fourteen blank patriotic letterhead sheets, and one 1864 handbill for a “Catalogue of Union Songs.” Two more examples of “Star Spangled Banner” are found in this volume, including one in German. Two songs focus on the “Fighting 69th” regiment, the famous Irish Brigade of infantry that fought the entirety of the Civil War, from First Manassas to Appomattox Court House. A few songs mention the rebels of the Confederacy, most notably “Lee’s Rebel Raid in Pennsylvania” and “Rebel, Spare That Flag” and there are three songs regarding Sherman, one titled “Sherman’s March to the Sea.” A few of the postal covers are quite unkind to secessionist “traitors,” with a few examples showing Jefferson Davis at the gallows, in a “Union Neck Tie” or “On the Last ‘Platform’ of the Southern Confeder-Ass-Y.” The letterhead sheets are mostly decorated with the flag and/or the American Bald Eagle, with one striking example con-
sisting of an engraved image of John Bell, Tennessee congressman and eventual Confederate sympathizer, over-printed in red with the word, “traitor.”

Manuscript notes on a front blank of the first volume identify the compiler of the present work as J. M. Fox. He writes in 1908 that he produced the first volume from “several hundred” Civil War songs, these being the “most metrical.” He adds in a later note, from 1912, that he “added two similar volumes to this.” Hence, the full three-volume compilation.

“To some extent songs were expected to fill the emotional needs of people during times of tenseness: patriotic songs to march to, ballads of battles to boast of, sentimental songs to while away hours around campfires or bring tears to Victorian eyes, comic songs to fetch a laugh, bitter satirical songs to relieve feelings, and old favorites just because people liked, and still like, to sing them. . . .

Unlike sheet music designed for the singer or instrumentalist who could read the notes, song sheets were for the thousands to whom the tunes were familiar—one old tune covered a multitude of songs—but the words new. . . . In the 1850s songs of topical interest began to appear with greater frequency, swelling into a torrent of tears, blood and battles during the Civil War, and tapering off again thereafter. It was these jingles written for a moment in time which seem most fascinating today. They tell us more of the plain people, what they were interested in, how they dressed, what their pleasures were and why they were pained. They are, in a way, a social history of the times”—Wolf.

Includes several examples unrecorded in Edwin Wolf’s bibliography, American Song Sheets, Slip Ballads, and Poetical Broadsides. This deep collection of Civil War songs, certainly the largest such assemblage available in the market today, would be the cornerstone of most collections of 19th-century American music. A full list of the song titles is available upon request.

Wolf, American song sheets, slip ballads, and poetical broadsides, pp. i–iv.

$67,500.
*The Southern Illustrated News* was the Civil War South’s answer to northern publications such as *Harper’s Weekly*. A pictorial paper, it printed portraits and biographies of important military leaders, political cartoons mocking President Lincoln and other northern figures, as well as literary tidbits. The paper ran from Sept. 13, 1862 to Feb. 4, 1865 and was published weekly. Through 1863 issues were eight pages in length, but into 1864, issues were more often four pages or sometimes skipped entirely and only published every other week.

The quality of the publication and its illustration were rather crude by comparison with the North’s offerings. The publishers advertised several times for expert engravers, but never seem to have found any to take up the job. Nevertheless, each issue contains cartoons and portraits of famous generals and officers, along with literary works, a few advertisements, theatre and literature critiques, and the news of the day (though often several days behind). Portraits in these issues include Brig. Gen. Thomas R. R. Cobb, Brig. Gen. John S. Williams, Commodore French Forrest, Lieut. Gen. Richard S. Ewell, Gen. William Loring (pictured missing an arm), Maj. John S. Mosby, Gen. John H. Winder, Commodore Matthew F. Maury, Gen. George Pickett, and others. The back page of each issue advertises literary works now available or recently off the press, maps of the war, and different plays and shows coming up. One cartoon shows a downcast President Lincoln as Julius Caesar with a black Brutus; another shows the pleasant conditions for Union soldiers at Belle Isle Confederate Prison as opposed to the isolation and unhappiness of Confederate soldiers imprisoned in Ohio. Still a further illustration shows a dead man sprawled across a coffin captioned: “The Fate of a Deserter.” *The News* not surprisingly published with a pro-southern bias, even to the point of declaring the Battle of Gettysburg to be a great Confederate victory.
Publication only became more difficult as the months passed. Legend has it that in 1864 several issues were printed with shoe polish rather than proper printing ink due to shortages (not borne out by an examination of existing copies). Paper was also in short supply, resulting in shortened or skipped issues. By 1865, with the Union Army occupying major southern cities and marching further into the heart of the Confederacy, the paper’s circulation plummeted and distribution outside of Richmond became next to impossible. Richmond fell to the Union on April 2, 1865, which is when the periodical effectively ceased.

This run is remarkable for its scope and completeness, with issues running inclusively from Sept. 20, 1862 (No. 1:2) through April 23, 1864 (No. 3:16), with additional 1864 issues for May 7 (3:18), June 11 (3:20), and Sept. 24 (3:29). The News published forty-two issues in its first volume (Sept. 13, 1862 to June 27, 1863), twenty-five in its second volume (June 27, 1863 to Dec. 26, 1863), and thirty-eight issues in its third (Jan. 2, 1864 to Dec. 24, 1864). There is some confusion about how many issues appeared in 1865. Some sources record the paper running until September 1865, though that is almost certainly wrong; others say the end of March. The Library of Congress website devoted to historical newspapers, “Chronicling America,” indicates an end date of Sept. 3, 1865 but gives the final issue as Volume 4, issue 5, which was published on Feb. 4, 1865. Emory University holds a 4:5 dated Feb. 4, 1865, the latest we can find listed anywhere, and thus probably the actual end of the publication. Assuming this is correct, the present run has contains 85 of 110 issues, with all but one of the missing issues at the end of the run. Several determined collectors (including the primary builder of this run) tell us they have never seen issues later than the Fall of 1864 on the market.

Issues are rare, and significant runs even more so. A wonderful resource for Civil War history.

$48,000.

Extremely Rare Series of Civil War Lithographs by Winslow Homer: The First American Artist’s Book


This extremely rare series of lithographs by renowned American artist Winslow Homer is the artist’s first graphic publication produced to stand on its
own. It is his most important published work from his formative Civil War period, and a landmark in his career as a printmaker.

In 1854, Homer began his career as an apprentice for the famed Boston lithography firm of John H. Bufford, and in the course of several years there he learned the techniques of lithography which he later employed in making *Campaign Sketches*. Most of his published work from this period is illustrated sheet music. In 1859 he moved to New York, creating illustrations for publications such as *Ballou’s Magazine* and *Harper’s Weekly*. It was as an illustrator for the latter publication that Homer made his first contact with the Civil War. In the fall of 1861 and again in the spring of 1862, Homer joined the encampment of McClellan’s Army of the Potomac near Washington. Afterwards he embarked with the troops from the port of Alexandria and spent five weeks with them on the Peninsular Campaign to reach Richmond. During this time he produced a number of sketches and watercolors which appeared in *Harper’s Weekly*, bringing him considerable recognition. Significantly, Homer had no control over the final images, which were rendered by Harper’s woodblock cutters from his originals. Julian Grossman, in his book on Homer and the Civil War, has demonstrated the significant changes wrought by these artisans.

Little is known of Homer’s decision to publish *Campaign Sketches*, but it may well have been at the instigation of the energetic publisher, Louis Prang. Prang and Homer probably knew each other from the 1850s, when the lithographer was beginning in business while Homer was still apprenticing at Bufford’s. Prang later became famous as the greatest chromolithographer in America and a masterful innovator in printing technology, but he was young and unknown in 1863, full of ideas of what might be marketable. Homer, gaining fame but unhappy with the crude distortions of his work in *Harper’s Weekly*, probably jumped at the chance to create graphic images in which he could control the medium. Sometime near the end of 1863 he drew the images directly on lithographic stones in his New York studio. These were then transported to Boston, where Prang printed them before the end of the year. In December 1863, Homer wrote Prang: “I have seen a copy of ‘Campaign Sketches.’ The cover is very neat and the pictures look better than they would in color, but why did you not get a copyright?” If the rarity of the book is an indication, one was not needed. It sold poorly, and Prang offered the work for sale as late as 1868.

Homer and Prang probably originally intended a larger work, to be issued in parts, since the very rare front wrapper (not present here) states “Part I.” The part sold for $1.50; however, this is all that was ever published. Prang and Homer collaborated on a completely different project the following year: a series of small cards entitled *Life in Camp*, caricatures rather than finished large prints.
Campaign Sketches focuses, as much of Homer’s Civil War work did, on incidents in the daily life of soldiers rather than battle scenes. The plates are as follows:

1) “The Baggage Train.” Two black men sitting on the back of a covered wagon. Wood and Dalton suggest that Homer is depicting escaped slaves (known in the Union Army as “contraband”) hitching a ride on an Army supply wagon.
2) “The Coffee Call.” A group of soldiers waiting with empty pannikins as coffee is brewed over a campfire.

3) “Foraging.” Three soldiers attempt to subdue a rampaging bull. As with other plates in the series, this exhibits tongue-in-cheek humor over the realities of soldiering.


5) “Our Jolly Cook.” Caricature of a black army cook dancing in front of an audience of soldiers. Wood and Dalton suggest several interpretations for this image.

6) “A Pass Time.” Four soldiers sitting on ground playing cards while several other soldiers look on.

A lovely set of one of the rarest works of one of Americana’s greatest artists.


A Critical Lincoln Manuscript, Drafting His Proclamation on Amnesty and Reconstruction:

One of the Most Important Lincoln Manuscripts to Come on the Market in Modern Times

This manuscript, entirely in Abraham Lincoln’s hand, is one of an extremely small number of Lincoln manuscripts relating specifically to his Reconstruction policies and his vision of the reunification of the United States after the Civil War. The editors of *The Papers of Abraham Lincoln* inform us that this is the only version of Lincoln’s proclamation concerning amnesty that they have found that is in Lincoln’s own handwriting.

This draft represents one of Lincoln’s longest texts on a cornerstone principle of his Reconstruction policy. With his first Proclamation of Amnesty and Reconstruction of December 1863, Lincoln was not only proffering the olive branch to individual Confederate prisoners of war, but also giving evidence of his personal attitude toward Reconstruction. Moreover, he was also exerting the President’s power to guide the tone of Reconstruction, making sure that it would follow his moderate impulses and not those of the more punitive Radical Republicans in Congress. Lastly, Lincoln was also claiming expanded powers for the Executive Branch at the expense of the House and Senate. He followed his initial proclamation with a further statement on March 26, 1864, refining the language of the first statement and reserving for the President the right to grant amnesty. This manuscript is a draft, entirely in Lincoln’s hand, of significant portions of his March 1864 Proclamation.

President Lincoln had been considering a proclamation of amnesty, should the South give up the war, as early as December 1862. On Dec. 8, 1863, as part of his State of the Union message (and with the Confederate surrender still a year and a half away), Lincoln issued his historic Proclamation of Amnesty and Reconstruction. He hoped that such a bold maneuver might hasten the end of the Civil War by enticing weary southerners to surrender. He offered to grant a full pardon and restoration of all rights of property (excepting slaves) to anyone who took an oath to “faithfully support, protect and defend the Constitution of the United States, and the Union of all the States thereunder” and also accepted the Emancipation Proclamation. His theory was that the “loyal” elements in the southern states could then hold elections and send new representatives to the government in Washington. The federal government was quickly overwhelmed with requests for amnesty, and in March of the following year Lincoln issued a second Proclamation, clarifying exactly which “insurgent enemies” were entitled to the pardon.

The initial Proclamation of Amnesty and Reconstruction excepted from its benefits members of the “so-called Confederate government,” including Confederate military officers above the rank of colonel, anyone who had resigned a federal governmental or military position to aid the rebellion, and “all who have
engaged in any way in treating colored persons or white persons, in charge of such, otherwise than lawfully as prisoners of war.” The overwhelming response to Lincoln’s December 1863 announcement required him to issue a second Proclamation about amnesty for clarification, which was issued March 26, 1864.

The present manuscript is a substantial draft of that second statement, written in clearer and more direct language than the first Proclamation, in which Lincoln explains that Confederate prisoners already in the custody of the United States are not automatically entitled to a pardon under the terms of the December amnesty announcement, but that instead he personally will review each plea on a case-by-case basis. Lincoln denies automatic pardon to prisoners of war, but retains the right to grant special clemency, the object being to prevent prisoners of war from claiming the rights of amnesty simply by taking the oath.

Lincoln writes:

Whereas many persons being in custody of the United States, as prisoners of war, or for supposed offences against the United States, are, from time to time applying to take the oath, and have the benefits, prescribed in the President’s Proclamation of December the 8th, 1863. And whereas said Proclamation was not intended to apply, and does not apply, to any persons other than such as being out of the actual custody of the United States, might or may voluntarily come forward and offer to take said oath: therefore I, Abraham Lincoln, President of the United States, do proclaim, declare, make known, and order that no person being in the actual custody of the United States, (unless he or she voluntarily comes into such custody for that express purpose) shall be permitted to take the oath and have any of the benefits, prescribed in the Proclamation aforesaid; but that all persons in such custody, and not coming thereunto voluntarily for the express purpose of securing the benefits of said proclamation, shall be subject to the special clemency of the President, to be given or withheld, and to be dealt with in all respects, as if said Proclamation of December 8th, 1863, had never been made.

The Presidential power to grant amnesty was an important aspect of Lincoln’s effort to control Reconstruction policy in general. Lincoln never deviated from the theory that secession was illegal and that Southern states remained a part of the Union despite the temporary takeover of their governments by rebels. Together with the “ten percent plan” (the second major tenet of the December 8 Proclamation, whereby a state could elect Federal representatives with only 10% of the voting population acceding to the loyalty oath) Lincoln acted to restore both property and the franchise to southerners with as few stipulations
Whereas many persons being in custody of the United States, as prisoners of war, or for purposes of
fences against the United States, are, from time to time, applying to take the oath, and know the benefit, prescribed in the Proclamation of December the 8th, 1863.

And whereas said Proclamation was not in tenden to apply, and does not apply, to any persons other than such as being out of the actual custody of the United States, might or may voluntarily come forward and offer to take such oath, therefore

I, Abraham Lincoln, President of the United States, do proclaim, declare, make known an order that no person being in the actual custody of the United States (unless he or she voluntarily comes into such custody for that express purpose) shall be permitted to take such oath, and have any of the benefit, prescribed in the Proclamation aforesaid; but that all persons in such custody, and not coming willingly voluntarily for the express purpose of securing the benefit,
as possible. Some radical Congressmen, however, led by Republican Thaddeus Stevens of Pennsylvania, insisted that Southern states had forfeited all their rights prior to secession, and should have little more legal status than if they were a conquered nation or a territory. “What Lincoln well understood, but did not acknowledge, was that the ‘metaphysical question’ of reconstruction theories concealed a power struggle between Congress and the Executive over control of the process. If the southern states had reverted to the status of territories, Congress had the right to frame the terms of their readmission under its institutional authority to govern territories and admit new states. If, on the other hand, the states were indestructible and secession was the act of individuals, the president had the power to prescribe the terms of restoration under his constitutional authority to suppress insurrection and to grant pardons and amnesty. . . . By offering them pardons on the conditions of Union and emancipation, Lincoln hoped to set in motion a snowballing defection from the Confederacy and a state-by-state reconstruction of the Union”—McPherson (p. 700). Lincoln must have been mindful of this when he penned the present manuscript, in which he attempts to exert control over the Reconstruction process, thereby guiding it in the spirit of reconciliation, “with malice toward none.”

Lincoln’s proclamation, however, was also an expansion of the powers of the Presidency in wartime and, prospectively, in peacetime—another step in an expansion that began early in the war.

“The Proclamation of Amnesty and Reconstruction pointed ahead to a period of direct control of reconstruction by the executive and set forth a policy that has usually been considered lenient toward the South, and therefore conservative. Yet in its historical context . . . Lincoln’s proclamation was radical”—Belz (pp. 165–166).

The existence of this important Abraham Lincoln manuscript was unknown for well over a century, and the exact nature of its creation is uncertain. It is quite likely that it was written out by Lincoln to be sold at a Sanitary Commission Fair. These fairs were held to raise needed funds for the work of the United States Sanitary Commission, which raised money for sick and wounded soldiers and provided nursing, uniforms, supplies, and improved conditions in military camps. Lincoln gave speeches at several sanitary fairs in early 1864, and signed special broadside printings of the Emancipation Proclamation to be sold to raise funds for the Commission as well. This manuscript is written on the same type of paper Lincoln used for the first draft of the Gettysburg Address (written in the fall of 1863) and his 1864 election victory speech.
The present document first appeared on the market in 1999 as part of the Pencarrow Collection, which was largely assembled by English collector Mary Ford (1816–1910). She collected in the second half of the 19th century, and her collection remained at her family’s seat in Cornwall until it was sold by Sotheby’s in 1999. Ms. Ford’s collection consisted primarily of important European literary and musical manuscripts, and this Lincoln manuscript seems out of scope for her. However, it is not quite so incongruous when one considers that Ms. Ford’s collecting was largely inspired by her deceased brother, Sir William Molesworth (1810–55). Molesworth was a British politician quite interested in England’s colonial empire, who saw the American model of independence as a path for the future self-governance of Britain’s remaining colonies. Ms. Ford may have acquired this Lincoln manuscript on amnesty as a tribute to her late brother; but it may have also been given to her by Abraham Lincoln’s son, Robert Todd Lincoln, while he was serving as U.S. Minister to England from 1889 to 1893. Robert Todd Lincoln, the only child of Lincoln to survive into adulthood, was the custodian of his father’s papers after the assassination. Robert Lincoln is known to have given away a few of his father’s manuscripts as gifts, including the manuscript of the 1864 election victory speech (written on the same type of paper as the present manuscript). As Mary Ford’s family was prominent and politically active, it is likely their paths would have crossed in the years that Robert Lincoln was U.S. Minister to England, a period during which Mary Ford was actively collecting.

An incredible, original, Abraham Lincoln manuscript, written in the midst of the war and exhibiting the President’s farsightedness in shaping future Reconstruction and reunification of the United States.


$475,000.

**The First Book Printed in Wyoming, a Famous Western Rarity**

brads along the spine. Wrappers lightly creased, a handful of tiny edge chips and tears, minimal foxing. Light creasing to text. Very good. In a modern folding cloth case with gilt morocco label on upper cover.

The first book printed in Wyoming, one of possibly about fifty copies printed, of which only a handful survive. This is Lieut. William Starring’s copy, with his holographic correction on page [31]. United States Army lieutenants Joseph Keyes Hyer and William Sylvanus Starring compiled this dictionary of the Sioux language with the aid of Indian interpreter Charles Guerreu. A note from Starring inside a copy at the Wisconsin Historical Society records the circumstances under which the work was compiled:

Shut up all winter in a Rocky Mountain fort with many Indian scouts, Lieut. Hyer and I undertook to master their language. Accordingly eight of the most intelligent natives were brought into our quarters early every day. We had Webster unabridged on the table before us and made inquiry about every word in its order. Whenever we found any corresponding aboriginal expression we wrote it down, and before the close of our confinement had reached the end of our Webster.

Once the weather improved and Starring was able to travel, he went to Fort Lyon, Colorado and thence to Fort Laramie in Wyoming, where this Dictionary was likely printed on a portable military press.

The Dictionary was produced at a particularly tense point during the Sioux Wars, when the end of the Civil War saw emigrants travel along the Bozeman Trail to the Montana gold fields from 1865 to 1867. This violated the First Treaty of Fort Laramie, which had been concluded in 1851 and reserved this area for the Sioux. In response, the Sioux and their allies mounted raids against the prospectors and miners passing through their territories, prompting the U.S. Army to increase its presence and to establish a series of forts to provide some security. The attacks and skirmishes reached a climax on Dec. 21, 1866 with the Fetterman Fight in the vicinity of Fort Phil Kearny, when eighty American soldiers led by Capt. William Fetterman were killed. Despite public agitation for decisive military action, Congress decided to seek a peaceful solution and concluded the 1868 Fort Laramie Treaty, which provided for the withdrawal of the army from the area and established a large Sioux reservation.

According to a note in the Pilling copy, Starring thought only fifty copies were printed. According to OCLC, sixteen of those copies are recorded in institutions,
though in most cases these are copies of the type-facsimiles produced in 1966 on the centenary of the original which were catalogued as first editions (the facsimiles give no indication of their modern production, but it is clearly evident to anyone with any book experience). The actual number of surviving copies is probably seven or eight. The rarity of the original in the market is confirmed by auction records: since 1975 only four copies have gone under the hammer. Of these four, three, including this copy, came from Starring’s own collection, consigned to Christie’s by descendants of his family and sold in 2005–06. This copy realized $50,400 on Dec. 5, 2006.

Two settings of the work have been identified, presumably the result of the manner of the book’s composition and production. In one setting, the last entry on the first page is “Anecdote, Hoon-kah’-kon” (as in this copy and the Graff copy at the Newberry Library); in the other setting the last entry reads “Another, thing, Nah-kon’-toh-kay’-chah” (as in the copy Starring gave to Pilling, now also at the Newberry Library). One interesting aspect of this copy is Starring’s autograph correction of the translation of “Five” on the last page of text, which is amended from “Tap-tah” to “Zah-tah.” This same correction is found in a copy offered by Eberstadt in catalogue 164, item 365, and in a copy that Starring annotated extensively, possibly in preparation for a further edition (sold by his descendants at Christie’s in 2005). In this latter example, the correction is in a cursive hand and ink similar to the correction in this copy, whereas the other corrections on that page are in a more legible lettering hand and in a darker ink, suggesting they were written at a later date and that the correction was written into a number of copies by Starring at or shortly after the time of printing.
McMurtrie states:

[T]he pioneer printers of Wyoming produced a number of books, pamphlets and broadsides. … First is an extraordinarily interesting item, a rather crudely-printed little pamphlet … with the heading, or caption title, Dictionary of the Sioux Language. This was compiled by two lieutenants of the United States Army with the aid of Charles Guerreu, an Indian interpreter. It is dated at ‘Fort Laramie, Dakota, December, 1866.’ In the opinion of the late Dr. Wilberforce Eames, in which I concur without hesitation, the crudity of the typography indicates that the Dictionary was printed on a little army press at that post on the North Platte River, in what is now Wyoming. Only about fifty copies of it were printed, and extremely few of them have survived.

“Lt. Starring was on frontier duty at Fort Laramie from June 1866 to January 1867. Lt. Hyer was stationed there during the same period. He doubtless learned to operate a press from his father [George Hyer], a pioneer printer in Wisconsin”—Eberstadt.

A true high point in Western Americana. Not in Pilling or Streeter.

*The Great West Illustrated:*

*A Monument of Western Photography, with the Photographs in Superb Condition*

Russell, Andrew J.: *THE GREAT WEST ILLUSTRATED IN A SERIES OF PHOTOGRAPHIC VIEWS ACROSS THE CONTINENT; TAKEN ALONG THE LINE OF THE UNION PACIFIC RAILROAD, WEST FROM OMAHA, NEBRASKA.* New York: Published by Authority of the Union Pacific Railroad Company, 1869. Printed titlepage, preface, table of contents (3 leaves), half title, and fifty original albumen photographs measuring 9¼ x 12 inches. Titlepage printed in red and black, preface, table of contents, and half title with printed red border on each page. Oblong folio. Original three-quarter pebbled morocco and pebbled cloth, front board titled in gilt and with gilt Greek scroll design, spine gilt with raised bands, a.e.g. A few images with some moderate bubbling, a few lightly faded. Some occasional light foxing on the mounts, but the photographs are quite clean and fresh overall. In a half morocco clamshell case.
A legendary rarity of western photographic books, *The Great West Illustrated* contains some of the earliest and most beautiful photographs of 19th-century western landscape and scenery by Andrew J. Russell. These images document the great project of building the transcontinental railroad, including scenes of dramatic rock formations, coal mining towns, railroad engines, bridges, Laramie, Salt Lake City, the Mormon Tabernacle, Brigham Young’s house, a Mormon family, and the like. Only the photographs of Timothy O’Sullivan made for the King Survey in 1867–68 and Alexander Gardner’s views for the Kansas Pacific Railroad of 1867 rival Russell’s *The Great West Illustrated* as photographic records of the great surveys and railroad building of the West immediately after the Civil War.

The dream of a transcontinental railroad stirred the imaginations of many Americans during the early part of the 19th century. Merchants interested in Pacific trade, gold seekers, and people simply seeking a new home in the West all yearned for a better way of reaching the Pacific Coast. As early as 1838 daguerreotypist John Plumbe had petitioned Congress to fund a transcontinental railroad route survey, but to no avail. In 1844 industrialist Asa Whitney also failed to secure the help of Congress in a venture to build a railroad. It was
not until 1862, when President Lincoln signed the Pacific Railroad Act, that the first serious steps toward a transcontinental railroad project got underway. Soon thereafter the federally subsidized Union Pacific Railroad and Central Pacific Railroad companies took up the massive task of building the railroad.

The Union Pacific was responsible for construction westward from Omaha, while the Central Pacific built the line east from Sacramento. Most of the land traversed by the railroad was uninhabited, let alone well documented either through paintings or photography. In 1868 the Union Pacific called on Andrew J. Russell to make photographs of their part of the line. During two trips on the railroad route (one in 1868 and one in 1869), Russell was able to produce the present remarkable photographs of bridges, locomotives, rocky landscapes, and mining towns.

Andrew J. Russell (1830–1902) was born in New Hampshire and grew up in New York. Originally trained as a painter, he served as an army officer in 1862, then as photographer for the Quartermaster and United States Military Railroad departments until the end of the Civil War. Working under Gen. Herman Haupt of the United States Military Railroad, he photographed devices used to transport troops, as well as documenting the construction and destruction of roads and bridges. In 1868 he went west to record the transcontinental progress of the Union Pacific in evocative images that documented both remarkable engineering efforts and an equally impressive natural scenery. As the railroad made its way across Wyoming and into Utah, Russell made trips along the line in 1868 and the spring of 1869. He photographed its progress, bridges, locomotives, towns en route, awe-inspiring scenery, and ultimately the famed Golden Spike ceremony, when the Union and Central Pacific railroads met at Promontory Point, Utah. Published in 1869, only photographs taken on Russell’s 1868 trip are contained in *The Great West Illustrated*.

This elaborate photographic book was evidently issued in a very small edition, for distribution to the prominent men who helped finance the transcontinental railroad. Consequently, copies of Russell’s work are extremely rare in the marketplace. A total of seventeen have been located by the exhaustive research of the leading authority on Russell’s western railroad photographs, Susan Williams. Almost all of these are in institutional collections.

The images are captioned as follow:

1) “Carmichael’s Cut, Granite Canon.”
2) “Granite Canon, From the Water Tank.”
3) “Granite Rock, Near Beaufort Station.”
4) “Malloy’s Cut.”
5) “Hall’s Cut.”
6) “Skull Rock.”
7) “Dale Creek Bridge, General View.”
8) “Dale Creek Bridge, From Above.”
9) “Eastern Approach to Dale Creek Bridge.”
10) “Devil’s Gate, Dale Creek Canon.”
11) “Gen. Grant and Party at Fort Sanders.”
13) “Snow and Timber Line, Laramie Mountains.”
14) “Valley of the Great Laramie, From the Mountains.”
15) “Laramie Hotel, Laramie City.”
17) “Laramie Machine Shops, From the Southwest.”
18) “Valley of the Little Laramie River.”
19) “Among the Timber at Head of Little Laramie River.”
20) “Source of the Laramie River.”
21) “High Bluff, Black Buttes.”
22) “Burning Rock Cut.”
23) “On the Mountains of Green River.”
24) “Castle Rock, Green River Valley.”
25) “Green River Valley, Looking Down the River.”
26) “Church Buttes.”
27) “Supply Trains.”
28) “Coal Beds of Bear River.”
29) “Bear River City, Near the Coal Fields.”
30) “Looking Down Echo Canon, From Death’s Rock.”
31) “Monument Rock, Mouth of Echo Canon.”
32) “Hanging Rock, Foot of Echo Canon.”
33) “Sphinx of the Valley.”
34) “Sentinel Rock, Weber Valley.”
35) “Echo City, Looking Up Weber River.”
36) “Coalville, Weber Valley.”
37) “Willhelmina Pass, From the East.”
38) “Rock Great Eastern.”
39) “East End of Tunnel, Weber Canon.”
40) “Devil’s Gate, Weber Canon.”
41) “Weber Canon, From Below Devil’s Gate.”
42) “Mormon Turnpike Bridge, Mouth of Weber Canon.”
44) “Gen. Casement’s Construction Train.”
45) “Salt Lake City, From the Top of the Tabernacle.”
46) “City Creek Canon, Near City Creek Falls.”
47) “Residence of Brigham Young.”
48) “Mormon Family, Great Salt Lake Valley.”
49) “Brigham Young’s Cotton and Woolen Factories.”
50) “Great Mormon Tabernacle.”

A magnificent and rare western photographic book.

The truthful lens 142. margolis & sandweiss, to delight the eye 4. $250,000.

The Indian Portfolio in the 31-Plate Issue

46. Catlin, George: CATLIN’S NORTH AMERICAN INDIAN PORTFOLIO. HUNTING SCENES AND AMUSEMENTS OF THE ROCKY MOUNTAINS AND PRAIRIES OF AMERICA . . . [London: Chatto & Windus, n.d., but 1875]. Letterpress title and plate list, thirty-one handcolored lithographic plates, all mounted on card within ink-ruled frames. Large folio. Unbound as issued within publisher’s brown cloth covered portfolio, original red morocco label on upper cover, expertly rebacked to style, glazed yellow endpapers. Very good. In a red morocco backed box.

The plates from the first complete edition of the Catlin’s North American Indian Portfolio. This edition of Catlin’s famous work on American Indians includes the rare six unnumbered lithographs, comprising two portraits, a group portrait of Ojibways, two tribal dance scenes, and a hunting scene. These six plates were evidently executed in the 1840s, when Catlin envisioned a series of Indian “Portfolios,” but they were not printed and issued until Chatto & Windus acquired Henry Bohn’s stock of, and copyright for, Catlin’s North America Indian Portfolio in 1871.

Catlin’s North American Indian Portfolio contains the results of his years of painting, living with and travelling amongst the Great Plains Indians. In a famous passage from the preface he describes how the sight of several Indian chiefs in Philadelphia led to his resolution to record their vanishing way of life: “the history and customs of such a people, preserved by pictorial illustrations, are themes worthy of the lifetime of one man, and nothing short of the loss of my life shall prevent me from visiting their country and becoming their historian.” From 1832 to 1837 he spent the summer months sketching the tribes, and
finished his pictures in oils during the winter. He painted approximately 600 highly realistic and powerfully projected portraits of Indians, carefully recording their costume, culture, and way of life. In addition to publishing the present work, Catlin spent from 1837 to 1852 touring the United States, England, France, and Holland with his collection of paintings and examples of Indian crafts, accompanied by representative members of the Indian tribes. A financial reversal in 1852 meant that he lost the collection, but he spent his later years making several trips to South and Central America, sketching the natives there.

Research by William Reese has demonstrated that the thirty-one-plate issue of the Portfolio was not produced until the firm of Chatto & Windus purchased the copyright to the book from famed bookseller Henry Bohn. According to the Chatto & Windus records, which survive, these were printed from the original lithographic stones, in 1875. The thirty-one-plate issue is far rarer than any of the twenty-five-plate issues, and only in this format can the extra six plates be found. The issue on card is the rarest of all.

The plates are as follows:

1) “North American Indians.”
2) “Buffalo Bull Grazing.”
3) “Wild Horses, at Play.”
4) “Catching the Wild Horse.”
5) “Buffalo Hunt, Chase.”
6) “Buffalo Hunt, Chase.”
7) “Buffalo Hunt, Chase.”
8) “Buffalo Dance.”
9) “Buffalo Hunt, Surround.”
10) “Buffalo Hunt, White Wolves attacking a Buffalo Bull.”
11) “Buffalo Hunt, Approaching a Ravine.”
12) “Buffalo Hunt, Chasing Back.”
13) “Buffalo Hunt, Under the White Wolf Skin.”
14) “Snow Shoe Dance.”
15) “Buffalo Hunt, on Snow Shoes.”
16) “Wounded Buffalo Bull.”
17) “Dying Buffalo Bull, in Snow Drift.”
18) “The Bear Dance.”
19) “Attacking the Grizzly Bear.”
20) “Antelope Shooting.”
21) “Ball Players.”
22) “Ball-Play Dance.”
23) “Ball Play.”
24) “Archery of the Mandans.”
[unnumbered] “Joc-O-Sot, the Walking Bear.”
[unnumbered] “Buffaloe Hunting.”
[unnumbered] “The War Dance.”
[unnumbered] “The Scalp Dance.”

A Beautiful Copy of Louis Prang and Thomas Moran’s Masterpiece

47. Hayden, Ferdinand V., and Thomas Moran: THE YELLOWSTONE NATIONAL PARK AND THE MOUNTAIN REGIONS OF PORTIONS OF IDAHO, NEVADA, COLORADO AND UTAH. DESCRIBED BY PROF. F. V. HAYDEN… ILLUSTRATED BY
A complete copy of Thomas Moran’s finest published work and a masterpiece of chromolithography: the greatest American color plate book of landscape scenery from the post-Civil War era. This copy is especially remarkable for containing the original wrappers, the first time that we have ever encountered them. There are fifteen wrappers, each of which has printed on the front wrapper: “The / Yellowstone / National Park. / Hayden. / Moran.” The verso of the rear wrapper of each of the fifteen parts lists the plates that come with the work and explains: “each part will contain one plate and its accompanying text. The Title, Table of Contents, Preface, Introduction, and two Maps will be furnished with the last part. L. Prang & Company, Boston.”

The stunning views in this book are based on Thomas Moran’s work during Ferdinand V. Hayden’s 1871 expedition to northwestern Wyoming, the first survey of what would become Yellowstone National Park. During that summer Moran laid the basis for some of his most famous works rendered in watercolor, oil, and here in chromolithographs. These plates were the first to adequately depict the spectacular scenery of Yellowstone, and have long been considered the most skillful and striking prints of the park. Indeed, these images helped define the American West for much of the public.

Louis Prang was the greatest color-printer of his day, and he declared this work his masterpiece. At the time of its production in 1876 it was certainly the most elaborate and successful work of chromolithographic printing undertaken in the United States. Printed on card using numerous lithographic stones to give remarkable depth of color, the intended result was to give the prints the appearance of the original paintings. A contemporary review in The Nation declared the prints to bear remarkable likeness to the original watercolors, “an accuracy which we do not think could have been surpassed in any country.” The review continues by praising Moran’s artistic sense, “the boldness and facility of the drawing are really impressive.” Another reviewer termed the work “a genuine triumph of American graphic art.”
Moran himself praised Prang’s efforts, writing to him in 1876: “It is in every respect a most sumptuous & magnificent work. . . . It seems to me that Chromo-Lithography has, in your hands, attained perfection so skillfully have you reproduced every shade and tone of color of the originals.”

The work’s publication marked “the beginning of [Prang’s] dominance of the finest American chromolithographic work in the last quarter of the century” (Stamped with a National Character). Bennett concurs that the book is “marvelously reproduced . . . hand work could never give the effect of perspective and distance achieved in the towering scenes reproduced here.” McClin- ton declares Prang’s work to be a “monument of American bookmaking” and
the “prints have never been surpassed as examples of the best American chromolithography… unexcelled among illustrations of the Far West.” Kinsey aptly sums up Moran’s efforts: “Had he done nothing else, Moran would be remembered for this series, which remains a landmark in publishing history.”

Issued in a limited edition with the prints loose in a portfolio (as here), and thus easily extracted for display, few complete copies have survived. This copy is especially notable for having the original parts wrappers, the first instance of such that we have ever encountered.

The Editor’s Copy:

An Extraordinary Set of One of the Greatest Works of American Natural History and Archeology

48. Godman, Frederick DuCane, and Osbert Salvin, editors: BIOLOGIA CENTRALI–AMERICANA; OR, CONTRIBUTIONS TO THE KNOWLEDGE OF THE FAUNA AND FLORA OF MEXICO AND CENTRAL AMERICA. London: R. H. Porter and Dulau and Co., 1879–1915. Sixty-six volumes, comprising 240 natural history parts and seventeen archeology parts. Approximately 1,657 lithographic and autotype plates, including 890 handcolored lithographs. Quarto and oblong folio. Uniform contemporary gold-tooled red morocco, t.e.g. Some spines evenly faded. Oblong volumes in similar contemporary red half morocco, t.e.g.; original wrappers and Botany indices bound in three separate volumes in contemporary red half cloth. Several plates spotted on margins, a few plates in Archaeology slightly browned. A superb, remarkable set. Provenance: Frederick DuCane Godman (armorial bookplates).

The editor’s copy of the most comprehensive study of Central American wildlife, in fine condition, and the most complete set to have appeared on the market in the past thirty-five years. The Biologia is one of the towering achievements of natural history research in the Americas, and remains fundamental to the study of Neotropical plants and animals to this day. Almost 19,000 separate subjects are depicted in the plates and over 50,000 species described,
of which almost 20,000 were first noted here. In addition, the extraordinary segment on archeology by Alfred Maudslay remains vital to Mayan studies to this day. Because of the massive nature of the work and its extended period of publication, and because subscribers could purchase sections of the work without subscribing to the whole, most holdings are fragmentary. Since this is Godman’s own copy, in superb condition, it is certainly the finest in existence.

Frederick DuCane Godman, who conceived, authored, and underwrote the *Biologia*, was born into a wealthy English family in 1834 (his father was a partner in the British brewer, Whitbread). After study at Eton and Cambridge, where he met his later co-author, Osbert Salvin, he embarked on a career of studies in ornithology and entomology. In 1861, Godman and Salvin visited Central America together, the first of a number of trips that led to their conception of the *Biologia* project. Work on it began in 1876 and the first volumes were published in 1879. Publication was spread over the next thirty-six years, with six or seven parts coming out annually. Most of the research for the project was done in the 1870s and 1880s, after which both men were hampered by ill health. Salvin died in 1898, and publication only terminated with World War I. Godman died in 1919.

The entire *Biologia* project was conceived and executed at the highest level of scholarship and production, with almost 900 colored plates. It remains the single greatest published resource for New World natural history. It is still a vital reference tool, ever more so today, as issues of biodiversity and extinction move to the forefront of scientific inquiry. It is also a work of great beauty, produced on a level of lavishness that would be impossible today.

Although it was not part of the original conception of the work, Godman made the fortunate decision to include a section of Central American archeology. This section was edited by Alfred Maudslay, another Cambridge polymath who became intrigued by the Mayan ruins in Guatemala in 1880. Maudslay spent the next two decades exploring the sites of Tikal, Copan, Quirigua, and Yaxchilan, as well as Chichen Itza. He made careful measurements and took hundreds of photographs, many of them reproduced in colotype in four folio atlases in the *Biologia*. His photographs and casts documented many sites later disturbed or plundered. Michael Coe says, “It is impossible to exaggerate the importance to Maya research of Maudslay’s published work.” Coe goes on to call Maudslay the greatest single recorder of Mayan inscriptions.

A massive and important pictorial work of American natural history, in what is certainly the finest copy extant.

This remarkable album contains a superb series of ethnographic and exploration photographs taken during the Erskine expedition, in which Great Britain established a Protectorate over the southern coast of New Guinea. All were printed and produced in Sydney, in a small edition for presentation. They illustrate the visit of the Australian Squadron under Commodore James Erskine in the fall of 1884 and the events surrounding their visit to New Guinea.

The motivation for the expedition was imperialistic.

The Imperial Government... decided to take steps to establish a Protectorate over that part of the southern shores of New Guinea to the east of the territory claimed by the Netherlands, with the double object of preventing any foreign occupation of the country, and of protecting the inhabitants from aggression... 

This declaration of the expedition’s objective belies the tone of much of Erskine’s *Narrative*, which reads more like a travelogue than an official account. “Picturesque” is the most often used descriptive term, along with such passages as “the striking variety and beauty of the colour in the adjacent water were enchanting, and struck the beholder with wonder and admiration.” Similarly, Erskine’s own speech, considered for many years a “Declaration of Rights” for New Guinea, contrasts strongly with the text of the Proclamation itself. The latter is couched in formal, imperial language, whereas the former looks ahead in more open terms to the real benefits that the tribesmen might expect, and is very specific with regard to the protection offered by Her Majesty Queen...
Victoria: “look upon white persons whom the Queen permits to reside amongst you as your friends. . . .”

However, it is the photographs themselves, attributed to Augustine Dyer (1873–1923) of the NSW Printing Office, which are of prime importance. The album is principally a visual record, a piece of photo-reportage, unmatched by any other work of this time and place. Through the positioning of images of the official ceremonies alongside topographical views of the surrounding areas, the photographs themselves become a true part of the narrative. It is most impressive as an ethnographic album, one of the first such produced in the South Pacific. A special copy was delivered to Her Majesty the Queen as “a keen supporter of photography.”

The photographs are:

1) “Port Moresby, from the Mission Station.” Four-sheet panorama.
2) “H.M.S. ‘Nelson’ at Port Moresby, S.W.”
3) “General View of Settlement at Port Moresby, N.N.E.”
4) “Commodore shaking hands with Native Chief ‘OBE Vagi’, on board H.M.S. ‘Nelson’, at Port Moresby.”
5) “Native Village, Port Moresby, W.”
6) “Ethel Island, and landing-place at Native Village, Port Moresby, S.W.”
7) “Native Houses, Port Moresby.”
8) “Native Village, Port Moresby, S.”
9) “Native Village, Port Moresby, N.W.”
10) “Hoisting Flag at Port Moresby, N.W.”
11) “Yule Island, from Delena, Hall Sound, N.W.”
12) “Landing-place at Delena, Hall Sound, N.”
13) “Hoisting flag at Delena, Hall Sound.”
14) “Koloka, the Queen of the Lolo Tribe at Delena.”
15) “Landing at Motumotu.”
16) “Landing at Motumotu.”
17) “Firing the Feu de joie, Motumotu.”
18) “New Guinea Chief, Motumotu.”
19) “Native Village, Kerepunu, Hood Lagoon, S.W.”
20) “Commodore reading Proclamation at Kerepunu, Hood Lagoon, W.”
21) “H.M.S. ‘Espiegle’ saluting Flag, Hood Lagoon.”
22) “Scene near Kerepunu, Hood Lagoon, N.E.”
23) “A Chief’s House, Kerepunu, Hood Lagoon, S.W.”
24) “Commodore addressing Chiefs on board H.M.S. ‘Nelson’, Hood Bay.”
26) “Commodore reading Proclamation at Argyll Bay, N.W.”
27) “H.M.S. ‘Nelson’ saluting Flag at Mission Station, Suau, Stacey Island, South Cape.”
28) “View from Stacey Island, N.”
29) “Native Village, Suau, S.W.”
30) “Native House at Suau.”
31) “View from Dinner Island, China Strait—H.M. Ships ‘Nelson’ and ‘Espiegle’ at anchor, N.W.”
32) “View from Dinner Island, S.W.”
33) “Natives on board H.M.S. ‘Nelson’ at Dinner Island.”
34) “View from Anchorage, N. side of Teste Island, W. by N.”
35) “West end of Teste Island, from Anchorage, S.W.”

Not in *The Truthful Lens.*

A Remarkable and Important Archive of Photographs

50. Kent, Rockwell: [THIRTY–ONE ALBUMS OF ORIGINAL PRINTS OF PHOTOGRAPHS, REPRESENTING KENT’S PERSONAL ARCHIVE OF IMAGES OF HIS EXCURSIONS TO GREENLAND, ALASKA, DENMARK, PUERTO RICO, THE AMERICAN SOUTHWEST, MONHEGAN ISLAND, OF HIS HONEYMOON IN NEW HAMPSHIRE AND OF HIS HOME, ASGAARD]. [Various places. ca. 1929–1960s]. Thirty-one 7.5 x 6-inch leatherette albums categorized and identified by spine labels, captioned in ink in Kent’s hand, containing 1,125 individual original matte and glossy black and white 7 x 5-inch gelatin silver prints. Slight surface variations characteristic of ferrotyping, and some spotting, scratches, and other blemishes in the negatives are evident in the prints; some are printed slightly askew; some oxidation, fading, or other signs of the amateur processing is evident on occasion, otherwise remarkably good.

Until his death Rockwell Kent maintained this collection of thirty-one albums of prints of his own photographs, as well as some photographs taken by others in his company on certain occasions, all arranged, identified, and labeled according to locations and subjects. Apart from their categorization by placement in the notebooks, some occasional prints are identified by Kent in ink or bear his stamp. Kent frequently recorded scenes, people, and settings via photographs during his voyages and travels, many of which he utilized as reference material, and are identifiable as such, in the production of his illustrations, prints, and paintings made during and after his journeys. He made three trips to Greenland, first in 1929, and then in 1931–32 and 1934–35, and photographs from these three trips constitute the largest single subject element in the archive.

The subjects break down generally as follows:

1) Greenland. Sixteen albums, including 549 images.
2) Asgaard. Eight albums, including 293 images.
3) Alaska. One album, including 46 images.
4) Monhegan Island. Two albums, including 84 images.
5) Arizona, Colorado, California. One album, including 28 images.
6) Puerto Rico. One album, including 51 images.
7) Denmark. One album, including 43 images.
8) Hillsboro and Richmond. One album, including 31 images.
Although obviously best known for his book illustrations, works on paper, and paintings, Kent was sufficiently renowned as a photographer during the 1930s that some of his photographs were reproduced in photogravure in a portfolio, *Modern Masters of Photography, Series 1 Pictorialists*, published by the Galleon Press. While those photogravures turn up separately with some frequency (usually well outside of their original context in the portfolio), individual original prints from negatives of Kent’s photographs are scarce. We note as reference the appearance of a single Greenland print, also represented by a print in this archive, and in the same format, with Kent’s ink rubber stamp on the verso: Swann Galleries, May 15, 2008, lot 341 ($1300).

Further details about the archive are available upon request.  $195,000.