FRAMED!

Bauman Rare Books
Large Overhead Photograph Of Muhammad Ali Fighting Cleveland Williams, One Of Only 350 Copies Signed By Photographer Neil Leifer, This Copy Additionally Signed By Ali


Extraordinary poster-size color photograph taken from overhead of Muhammad Ali returning to his corner with his fists raised over his head in triumph, leaving behind a sprawled-out Cleveland “Big Cat” Williams, one of only 350 copies printed and signed by the photographer Neil Leifer, this copy additionally signed by Ali.

Number 62 of only 350 copies numbered and signed by Leifer, only some of which were additionally signed by Ali. With certificates of authenticity documenting the original edition and date (October 14, 1996) on which Ali signed the piece. Fine condition.
48-Star American G.A.R. Reunion Flag


48-star American flag, a reunion flag for the Grand Army of the Republic, with "GAR VETRANS [sic] PERRYSBURG N.Y." printed on the top three white stripes.

Formed at the end of the Civil War, the Grand Army of the Republic was an organization for veterans of the Civil War on the Union side. At its height in the 1890s, it boasted over 400,000 members and wielded considerable political and social influence. The blue canton on this flag is printed, whereas the stripes are machine-sewn; there are two steel grommets on the hoist. Wear with loss to fabric, colors still quite bright. Beautifully framed.

Two Lovely Early 19th-Century German Gouache Portraits

3. **(ART)** Two early 19th-century gouache portraits. Germany, circa 1795 and circa 1810. Two gouache portraits on wooden panels, each measuring 7 by 9 inches; handsomely framed, each measures 11-1/2 by 14 inches.

Pair of German gouache portraits, circa 1795 and circa 1815, painted on wooden panels, in handsome gilt frames.

This pair of German gouache portraits was likely part of set of family executed in a matching style (these are numbered "I" and "III"). The first is a portrait of a man (b. 1760, d. 1817) and appears to have been executed circa 1795 based on clothing styles and technique. The portrait of the woman (b. 1762, d. 1842) is executed in a slightly more realistic style and appears to have been completed circa 1815. Light wear to frames, slightest faint staining to border of man's portrait, else fine. An exceptional pair of German gouache portraits.

Original large watercolor and wash image of a young woman on roller skates, in a feathered hat and a long skirt, by legendary fashion designer and painter George Barbier, with his stamp in the lower right corner.

Renowned for his fashion plates in leading contemporary magazines, including the Gazette du Bon Ton and Vogue, Barbier’s artistic style is readily identifiable by his elegant, stylized line. Here his roller skater is wearing a wool sweater, a long skirt, and a feathered hat. faint traces of a few pencil sketch marks. Fine condition.


Original hand-colored aquatint Plate XVII, first state, one of the 33 “vignettes” from Karl Bodmer’s magnificent picture-atlas, produced for Maximilian Wied-Neuwied’s Travels in the Interior of North America (1839-1843).

As seen by Bodmer on July 17, 1833, this superb hand-colored aquatint of beavers building their dam on the banks of the Missouri is one of a series of drawings made as the Maximilian-Bodmer Missouri River expedition worked its way under sail from Fort Union to Fort McKenzie aboard the keelboat Flora—fighting swift currents, rain and mosquitoes. The print is vignette number XVII, with the three requisite imprint statements, captions in German, French and English, and with the name of the artist—“C. Bodmer, Direct.”—embossed on the plate. First state, without a date in the imprint statement. Impression crisp, colors bright and true. A rare Bodmer image, in fine condition.


Wonderful large original drawing of a sheepish Clifford, inscribed: “For Scott, N. Bridwell,” attractively framed.

“Mr. Bridwell’s classic character, a bloodhound the size of a house and the color of a fire engine, joined the literary animal kingdom in 1963 with the publication of ‘Clifford the Big Red Dog’... By Clifford’s 50th birthday—a heralded event in children’s literature—he had become an animal celebrity on the order of the monkey Curious George or Babar the elephant” (Washington Post). A beautiful drawing of an iconic children’s book character, most desirable inscribed.
Original Art Nouveau Artwork By Will H. Bradley For The Echo Magazine

7. BRADLEY, Will H. Original cover design ["The Echo magazine"]. Chicago, circa 1895. Original pencil and watercolor magazine cover design highlighted in gouache on card. Artwork measures 5-1/2 by 8 inches; matted and framed, entire piece measures 13 by 16 inches. \$15,000.

A stunning original magazine cover design in delicate monotoones by Will H. Bradley (1868-1962), one of the foremost American Art Nouveau designers of his time, known for his advertising posters and book and magazine illustrations. The Echo, a "humorous and artistic fortnightly" was advertised as "Chicago's new paper—in which will appear a series of colored frontispieces by Will H. Bradley." It began publication in May 1895 and ceased in July 1897. With an original lithograph poster advertisement for "The Echo" based on Bradley's drawing, measuring 21-1/2 x 14-1/2 inches. A superb example of Bradley's artistry, handsomely framed.

Rare Abolitionist Broadside Released In 1859, “Address Of John Brown To The Virginia Court”

8. (BROWN, John). Broadside ["Address of John Brown to the Virginia Court, when about to receive the Sentence of Death, for his heroic attempt at Harper's Ferry, to Give deliverance to the captives, and to let the oppressed go free"]. Boston, 1859. Single sheet of beige paper, measuring 11 by 14 inches; pp. 1; matted and framed, entire piece measures 16 by 19-1/2 inches. \$8500.

Fascinating 1859 broadside sharing John Brown's speech before the court prior to receiving his death sentence of the Harper's Ferry Raid, published the same year as both the raid and Brown's execution and originally sold by the abolitionist weekly, The Liberator. This broadside was published the same year as the Harper's Ferry raid and was sold by William Lloyd Garrison's abolitionist weekly, The Liberator. A broadside such as this would have been greatly inspiring to The Liberator's readers, many of whom were less moderate than Garrison and considered Brown a martyr. Expert paper repair, mainly marginal, to folding creases; a few tiny spots of soiling. A most rare and desirable abolitionist broadside.
BURNE-JONES, Edward. Large original study ["The Sirens"]. No place, 1870. Colored chalks on brown paper, handsomely matted and framed. $16,500.

Splendid original chiaroscuro colored chalk drawing, a large preliminary compositional study for The Sirens.

Burne-Jones, leading painter and designer of Victorian England and among the most important of the Pre-Raphaelite artists, is best known for his collaborations with William Morris. This work is a preliminary compositional study for The Sirens, which Burne-Jones began to paint in 1870 but, despite many attempts over two decades, was never able to finish. The allegory of shipwreck does, nonetheless, appear in other of his works, including The Voyage to Vineland (stained glass window) and The Holy Grail (tapestry). An accomplished original work, elaborately framed.

CANTWELL, George. Photograph collection [Puyallup Indians]. Everett, Washington, circa 1903. Eleven prints. Vintage brown-toned prints (ten prints, 6 by 8 inches; one oval print, 5-1/2 by 8 inches), each mounted on card stock. $4500.

Collection of eleven vintage brown-toned prints of Washington State’s Puyallup tribal people, seen at the turn-of-the-century in an exceptional series by western photographer George Cantwell, with each print captioned in the negative and mounted on distinctive “Cantwell” studio card stock.

Photographer George Cantwell worked in the Klondike during the 1890s Gold Rush before settling near Puyallup, then Everett, Washington around 1901. During that time, he began photographing the tribal people known as the Puyallup Indians. Prints fresh and bright, handsomely mounted. An outstanding turn-of-the-century photographic series in about-fine condition.
Lovely Framed Photograph Of Cesar Chavez And Robert Kennedy, Inscribed By Cesar Chavez


Black-and-white photographic print of Cesar Chavez and Robert Kennedy meeting in front of the press at the Delano Grape Strike, inscribed below the image: “Para Andy y Margarita—Buena Suerte, Cesar Chavez.”

The morning he visited Delano, Kennedy had decided to run for president and he met Chavez from the perspective of a man who planned to represent the entire nation, not just New York. The Chavez he encountered was worn down by a month-long hunger strike, but still energized by his cause. Kennedy was with Chavez as he broke his fast, publicly offering his support to the farm workers and expressing his respect for their choice to pursue nonviolent protest. The UFW finally won the contract they had been fighting for in July 1970. Tiny oxidation dot to RFK’s face, unobtrusive light rubbing and creasing primarily affecting margins. A handsome framed photograph, most desirable inscribed.

Autograph Letter Of Condolence From Winston Churchill To Lady Cave


Autograph letter signed from Churchill to Lady Anne Cave, expressing condolences on the death of her husband, Viscount George Cave, the Lord Chancellor of the United Kingdom, handsomely framed with an early portrait of Churchill.

Cave, a career politician who served first in the House of Commons and, after being awarded the title of viscount, the House of Lords, was appointed Lord Chancellor in 1922, a post he held until a few days before his death in March 1928. A fine Churchill autograph letter, handsomely framed.

Churchill Signs A Voucher To The Ascot Races


1951 voucher to the Ascot races, signed by Churchill. This voucher filled out to his son, Randolph, enabling him to watch his father’s horse race. Framed with a letter to Randolph from one of Churchill’s secretaries and a photograph of the Prime Minister.

The younger Churchill would have been going to Ascot to watch his father’s horse, Colonist II, race. “Colonist II… [won] 13 races in his career and nearly £12,000 in prize money… [and] even reflected Churchill’s politics by running best on courses bending to the right” (Churchill Centre). A fine piece of Churchilliana.
“The Rock And Fort Had Become
A Popular Symbol Of British Military Prowess In India”

14. DANIELL, Thomas and William. Hand-finished aquatint [“View in the Fort of Trichinopoly”].

A view from within the fortress at Trichinopoly, from Thomas and William Daniell’s celebrated book Oriental Scenery, a color-printed aquatint finished by hand.

The Daniells’ Oriental Scenery is considered one of the finest illustrated works on India. Thomas Daniell and his nephew William spent nine years in India making studies, sketches and drawings of the scenery, architecture, and antiquities that graced the countryside. The Daniells brought the romance of the English landscape to the antiquities of India and provided England with an accurate vision of this wondrous country. Near-fine condition, an exceptional Daniell plate.

$4200.


A view of the town of Badel (“Buddell”), from Thomas and William Daniell’s celebrated book Oriental Scenery, a color-printed aquatint finished by hand.

Of this plate, Thomas Daniell wrote, “Our tent was pitched between two small rills on a beautiful knoll. It being the time of harvest when this view was taken, and the corn gathered in, the mode of treading out the grain by the feet of cattle, is represented in the foreground, and also the collecting and winnowing it; all which operations are performed in the open air” (Archer, Early Views of India, plate 50). Near-fine condition, a desirable hand-colored Daniell plate.

$4200.
Original Painting By Acclaimed 19th-Century British Artist Septimus Dawson Depicting Irish Travelers Presumably On Their Way To America


Engaging original oil painting of two Irish travelers by late 19th-century British artist and possible Irish Nationalist Septimus Dawson, handsomely framed.

Painter Septimus Dawson was born in Sunderland, Durham, England in 1851. Several of his works depict working class Irishmen or Irish peasants and he seems to have been sympathetic to Irish Nationalism. This work—“Irish Travelers”—contains many of Dawson’s characteristic elements. Here, he presents two happy, pink-cheeked Irishmen in artfully tattered clothes standing at a port and discussing an advertisement for a mail steamer headed to New York (as well as, curiously, Wyoming, Nevada, “Wisconsin,” and Abyssinia). Slight wear to frame. Fine condition.

Beautiful Hand-Colored Engraving Of Atlas By Frederick De Wit, Serving As The Frontispiece For His Maritime Atlas Of 1675


Magnificent hand-colored engraving of the “Titano” Atlas (with the mountain at his feet and Africa pictured in the eastern hemisphere), used by famed Amsterdam map-maker Frederick De Wit as the frontispiece to his nautical atlas, Zee Karten (1675).

In this frontispiece for Frederick de Wit’s nautical atlas entitled Zee Karten (1675), the “Titano” Atlas is correctly represented in the act of supporting the sky. The legend was subsequently distorted by describing Atlas as carrying the terrestrial world on his shoulders. De Wit was one of the most prominent and successful 17th-century Dutch engravers and publishers, whose reputation as a maker of fine maps and atlases was unparalleled in his time. A 17th-century image by the famous Amsterdam map-maker.
Fascinating and rare manuscript leaf of mathematical calculations, very likely lecture notes for a graduate course that Feynman taught on the mathematical methods of physics at Caltech during the early 1970s, written on the recto entirely in Richard Feynman’s hand.

In one of Feynman’s famous lectures, he remarked: “To summarize, I would use the words of Jeans, who said that ‘the Great Architect seems to be a mathematician.’ To those who do not know mathematics it is difficult to get across a real feeling as to the beauty, the deepest beauty, of nature. C.P. Snow talked about two cultures. I really think that those two cultures separate people who have and people who have not had this experience of understanding mathematics well enough to appreciate nature once.” About-fine condition, with only mildest edge toning and rough top edge from notebook removal.

$12,500.

Photographic print of two African-American boys playing at the Rittenhouse Square fountain, one kissing the fountain’s topper statue, Duck Girl, and the other looking up at him and laughing, by acclaimed photographer Jack T. Franklin and signed at the lower margin by him.

The margin bears the signature of Jack T. Franklin, an acclaimed Philadelphia photographer known for his images of Black life in Philadelphia. He also painstakingly chronicled the Civil Rights Movement and all of its major figures. Over 500,000 of Franklin’s photographs and negatives are housed at the African American Museum in Philadelphia. Fine condition.

$1,500.
Rare Typed Page From An Early Draft Of The Book Version Of Roots, Heavily Annotated In Alex Haley’s Hand

20. HALEY, Alex. Typed draft page annotated. No place, circa 1975. Single sheet of goldenrod paper measuring 8-1/2 by 11 inches; matted and framed with photographic image from Roots, entire piece measures 14 by 24 inches.

$3800.

Rare typed page from an early book draft of Roots heavily annotated in green felt-tip marker in Alex Haley’s own hand, handsomely matted and framed with a photographic group portrait from the movie set of the Roots miniseries.

This typed page is from an early draft of Alex Haley’s Roots, one of the most popular works of African-American historical fiction ever written. The page details the changes Haley made to the conversation between Miss Malizy and the slave Kizzy, a scene which occurs when Kizzy is first separated from her parents and sold to her new owner. Fine condition.

Rare Hand-Colored Image Of The Crucifixion


$8800.

Exquisite illuminated miniature from a French Book of Hours, an exceptional, large, domed, hand-colored image depicting the Crucifixion, with the Latin text of the Ave Maria on the verso, most rare.

This beautiful illuminated miniature depicts the Crucifixion and features an unusual number of highly detailed onlookers (seven with visible faces, all unique), including Mary kneeling in prayer on the left. Leaf trimmed to dome shape, with slightly affected edges of letters on verso. About-fine condition.

Illuminated Leaf From A Northern Italian Choir Book

22. (ILLUMINATED LEAF) Illuminated leaf from a choir book. Northern Italy, likely Ferrara, circa 1475-1500. Folio leaf, measuring approximately 14-1/2 inches by 17 inches; matted and framed in black and gilt wood frame; entire piece measures 22 inches by 26 inches.

$7000.

Superb illuminated leaf, featuring a beautifully illuminated initial “V” decorated with plump acanthus and a palette of blue, mauve, red and green, as well as music notation and Latin script in black and red.

From Videntes Joseph, the third reading for Sunday in Lent from Genesis 37. The reading focuses on Joseph, hated by his brothers for being a dreamer. Ironically, the destructive envy of Joseph’s brothers—which leads them to throw Joseph into a dry well and sell him into slavery—ultimately sets in motion a course of events that allows Joseph to fulfill his much-scorned dreams in Egypt. Videntes Joseph, then, is an illustration of God’s plan for human lives. Fine condition, beautifully matted and framed.
Large Illuminated Leaf From A 15th-Century Italian Antiphonal Featuring A Beautiful Hand-Colored Image Of King David In Prayer

23. **(ILLUMINATED LEAF)** Illuminated leaf from an antiphonal. Ferrara, Italy, circa 1455-60. Single vellum leaf (6-1/2 by 6 inches), illuminated in colored inks; matted and framed, entire piece measures 13-1/2 by 13-1/2 inches. $16,500.

Beautiful, oversized illuminated miniature from an Italian Antiphonal, comprising a large, hand-colored image of King David in prayer.

The style and color of this leaf place the artist within the Ferrarese tradition of the mid-15th century. There, teams of illuminators worked together to produce some of the most extravagant manuscripts of the period. University of Zurich professor Gaudenz Freuler has identified the artist of this work as the fourth Master of Plutarch’s *Vitae* (Cesena, Biblioteca Malatestiana, S. XV. 2). This leaf bears notable similarities to the Cesena manuscript, including the foreshortened faces, similarly close eyes, and prominent noses of God and David. Slight rubbing to gilt and unobtrusive creasing. A splendid piece in beautiful condition.

With A Lovely Hand-Colored Image Of The Pentecost


Beautiful illuminated miniature from a French Book of Hours, a large, hand-colored image depicting the Pentecost in crisp detail, with three lines of Latin text in batarde script and a three-line initial “D” below the image, bordered with flowers, leaves, and acanthus leaves.

This beautiful illuminated domed miniature depicts the Pentecost, with the apostles kneeling in prayer and Mary traditionally dressed in her iconic blue robes. The Holy Spirit is depicted as a dove flying in through a window held open by one of the apostles—possibly Saint John. A bit of rubbing to the apostles’ robes, initial “D”, and a few border elements, still quite vibrant and desirable. Near-fine condition.

Featuring A Hand-Colored Image Of The Annunciation


Wonderful illuminated miniature from a French Book of Hours, a large, hand-colored image depicting the Annunciation, with four lines of Latin text from the Hours of the Virgin in gothic script, one four-line floriated initial, one two-line initial, and a line extender, beautifully bordered on all sides by berries, flowers, acanthus leaves, and a bird-like drollery.

In this image, only Gabriel wears a halo whereas Mary, despite her iconic blue robes, maintains a rather unadorned appearance. Light wear to faces, presumably from devotional use, a few slight smudge and rub marks. A beautiful leaf in extremely good condition.
26. (ILLUMINATED LEAF) **Illuminated painting of the Virgin Mary.** Germany, 16th century. One vellum leaf, image measures 10-1/4 by 17 inches; leaf measures 14 by 20-1/2 inches; matted and framed, entire piece measures 20 by 26 inches.

Splendid and very large—antiphonal sized, though not from an antiphonal—16th-century hand-painted illuminated portrait of the Virgin Mary praying over Jesus as a baby.

This vellum leaf from a 16th-century German manuscript presents a richly hand-painted portrait of the Virgin Mary and child. A bit of the paint in the corners and along the lower edge has lifted, a bit of expected wrinkling to vellum, central image of the Virgin and Child clean and fine, coloring vivid.

27. (ILLUMINATED LEAF) **Illuminated painting of Saint Louis.** Germany, 16th century. One vellum leaf, image measures 10-1/4 by 17 inches; leaf measures 14 by 20-1/2 inches; matted and framed, entire piece measures 20 by 26 inches.

Splendid and very large 16th-century hand-painted illuminated portrait of King Louis IX of France, commonly known as Saint Louis.

This vellum leaf from a 16th-century German manuscript presents a richly hand-painted portrait of Saint Louis, King Louis IX, who reigned from 1226, at the age of 12 following the death of his father, until his own death in 1270. A bit of the paint along the lower edge only has lifted, a bit of expected wrinkling to vellum, central image of Saint Louis clean and fine, coloring vivid, red only slightly toned.
“Celebrated For Their Directness, Their Penetrating Immediacy”


Vintage gelatin silver print of poet W.H. Auden by Lotte Jacobi, signed by her and with her embossed “New York” studio stamp.

The photographs of Lotte Jacobi, one of the 20th-century’s finest portraitists, “are celebrated for their directness, their penetrating immediacy, and their ability to convey the essence of the subject before her camera” (Sundstrom, 1). Jacobi’s vintage gelatin silver print, rarely found in this large 11 by 14-inch format, intuitively reveals that it was only “with books” that Auden’s “hands took on a deftness and lost all the ineptitude they had with plates and cups” (Davenport-Hines, 234). With Jacobi’s trademark penciled signature at the lower right corner of the print recto, immediately beneath her embossed stamp: “Lotte Jacobi, New York.” Lightly penciled notations on print verso reading “#111” and identified “W.H. Auden.” From the estate of Lotte Jacobi. A fine signed print.

“I Expect To Be Settled At Monticello By The Middle Of January”


Fine Thomas Jefferson signed autograph letter, written near the end of his tenure as Secretary of State, addressed to James Brown, a merchant from Richmond who handled many of Jefferson’s financial dealings, including his extensive imports from Europe. The letter records the status of a Mr. Short’s endeavor to convert his property into stock, and mentions Monticello, Richmond, and “TM Randolph”—Thomas Mann Randolph, Jr., Jefferson’s son-in-law, who was living at Monticello at the time.

Lightly age-toned, faint fold lines, signature bold and clear. A fine Jefferson autograph letter, handsomely framed.
Jackie Kennedy Walking Along The Georgetown Canal


Vintage photographic print depicting Jackie Kennedy walking along the Georgetown canal. Bears Shaw's own studio stamp and "Private Print" on verso.

Photographed during the last weeks before the presidential election in 1959, this image was evidently printed by photographer Mark Shaw in 1963, most likely in preparation for his book, The John F. Kennedys. The gelatin silver print shows Jackie on one of her regular late morning walks along the Georgetown canal, after JFK had left for the Senate Office Building. As Shaw died unexpectedly in 1969 at the age of 47, Kennedy prints bearing his studio stamps are quite rare. Shaw studio stamp dated 1963 and "Private Print" stamp on verso. Red and black pencil and pen labeling and measurements on verso. Fine condition.

The Kennedys In Front Of Their Georgetown Home


Vintage photographic print, taken in front of the Kennedy's Georgetown home, depicting John Kennedy lifting a toddler-age Caroline into the air while Jackie watches. Bears Shaw's own studio stamp on verso.

In 1964, the year after this print was produced, the image appeared as a half-tone in The John F. Kennedys, a photobook that Shaw compiled just after JFK's assassination for Farrar, Straus as a tribute to the family Shaw had grown to love. As Shaw died unexpectedly in 1969 at the age of 47, Shaw studio stamp dated 1963 stamp on verso. Red and black pencil labeling on verso. Fine condition.

Pocket-Map Of The Comstock Lode, 1875

32. LASALLE, E.B. Map of Virginia City and the Comstock Lode, State of Nevada... compiled and drawn by Edw. B. Lasalle, Topog. Engineer. San Francisco, 1875. Original folding map measures 17-1/2 by 29-1/2 inches, framed with original green cloth binding. $4800.

Pocket-sized folding map of the famous Comstock Lode in Nevada, identifying existing claims by name and location, published around the time of the "Big Bonanza" discoveries.

The discovery of gold and silver in the western Utah Territory (now Nevada) in the 1850s proved to be one of the most significant sources of precious metals in American history. In 1850, gold was discovered by a company of Mormon emigrants, in what is known as Gold Canyon. In 1857, more gold was found in Six-Mile Canyon, which is about five miles north of Gold Canyon. Both of these canyons are on what is now known as the Comstock Lode. The map has handwritten notes across the section closest to Virginia City, noting the numbers from the list near the respective claims. Contemporary owner signature. Light expert cleaning and restoration to map, the lightest soiling to fold lines still present. Beautifully framed.
Beautiful Plates From Levaillant’s Magnificent Histoire Naturelle Des Perroquets


Engraved plate, by artist Jacques Barraband, from Francois Levaillant’s famed Histoire Naturelle des Perroquets, printed in color and finished by hand.

This plate, number 33 in the original work, is probably from a later, 19th-century edition of the 1801-05 original work, as the size of the plate is midway between the quarto and folio printings of the first edition. Beautifully framed.


Engraved plate, by artist Jacques Barraband, from Francois Levaillant’s famed Histoire Naturelle des Perroquets, printed in color and finished by hand.

This plate, number 100 in the original work, is probably from a later, 19th-century edition of the 1801-05 original work, as the size of the plate is midway between the quarto and folio printings of the first edition. Beautifully framed.

1864 Military Appointment For A Future Medal Of Honor Winner, Signed By Abraham Lincoln As President


Splendid Lincoln Civil War document appointing James S. Casey as “Captain in the Fifth Regiment of Infantry,” countersigned by Edwin Stanton, Secretary of War.

The President here appoints a future Medal of Honor recipient as a Captain in the Fifth Regiment of Infantry. James Seaman Casey, of New York, rose through the military ranks during the Civil War. During the Black Hills War, he served under Nelson Miles and was awarded the Medal of Honor for his actions at the Battle of Wolf Mountain in January 1877. This commission is handsomely engraved with two military vignettes, one of an emblematic eagle and the other an army motif with crossed flags, cannon, and other accoutrements of war. Docketed in red ink in upper left-hand corner. Contemporary pencil notation in lower right corner. Expected fold line, a bit of faint foxing, Lincoln signature exceptionally crisp and clear. Beautifully framed.
Extremely Rare Ship’s Papers For A Whaling Voyage
Signed By Abraham Lincoln As President


A remarkable ship’s passport signed by President Lincoln and his Secretary of State William Seward, authorizing passage for the ship Martha, “lying at present in the port of New Bedford bound for Pacific Ocean, and laden with provisions, stores, and utensils for a whaling voyage.” A fine signed document dating from the Civil War.

Written authorization to sail the high seas and dock at the country’s harbors, in the form of presidentially signed ship’s papers, was a valuable and desirable privilege. Ship’s papers were intended to authorize a craft’s mission and purpose. Paper evenly toned, a few expert paper repairs, about an inch of three margins folded around backing board; Lincoln’s signature bold and clear. A fine signed document, with the fragile paper seal present.

Lincoln’s signature $25,000.

“\textit{I Learn, More And More How Facts Become Twisted With Time... That Is One Of The Reasons That Started Me Writing ‘The Spirit Of St. Louis’}”


Original 1953 typed letter from Charles Lindbergh to his friend, U.S. Air Services editor Earl Findley, expressing gratitude for Findley’s comment on the first serialized installment of “The Spirit of St. Louis” in The Saturday Evening Post; lamenting the fact that facts are often twisted, even by good people; and explaining that, contrary to popular belief, the propeller on his plane was not wooden, signed by Charles Lindbergh. Accompanied by two news service photographs of Charles Lindbergh.

This letter is addressed to Earl N. Findley, an aviation journalist best known for his friendship with and coverage of the Wright brothers. Findley corresponded frequently with Lindbergh, beginning well before the Second World War. Findley and Lindbergh exchanged lengthy letters often touching on the minutiae of airplanes. In the 1930s, as Europe was suffering under the threat of another World War, Lindbergh began to express pro-German sentiments in his letters. In fact, Orville Wright approached Findley with his concerns, essentially calling Lindbergh a Nazi. While Findley refused to cast aside his friend, many did turn on Lindbergh and he was essentially banned from military service. At the time this letter was written, Lindbergh was still out of favor due to his isolationist political stance, but had secured employment as a consultant to the Chief of Staff of the United States Air Force and to Pan American World Airways. He had also just written his Pulitzer Prize-winning autobiography, The Spirit of St. Louis, published in 1954. Tipped-on description and news service stamps and notations to versos of photos, which have been affixed to verso of frame in facsimile. Corner of one photo bent and small closed tear to top edge of other photo. Typed signed letter fine. Most desirable.
Beautiful Original Watercolor Featuring A 1944 Presentation Inscription By Henry Miller


Original watercolor of human figure standing in a town, featuring a presentation inscription: “For Cecilia Draeger from Henry Miller 1944.”

Miller began painting watercolors in the 1920s and continued throughout his life. After spending years in Europe, Miller moved to Big Sur in 1942, where he lived a modest existence. This watercolor, painted during the Big Sur years, depicts a person with a gentle facial expression and closed eyes with a town in the background and a blue sun overhead. Although Tropic of Cancer and Tropic of Capricorn were published in Paris in the 1930s, it was not until the easing of censorship in the early 1960s that his work was published in the United States. Fine condition.

Hannah More’s Famous Anti-Slavery Poem, Sorrows Of Yamba


Early broadside printing of More’s influential abolitionist poem, with a wood-engraved vignette picturing a slave being rescued by a cleric. “Beyond any doubt, Hannah More was the most influential female member of the Society for Effecting the Abolition of the African Slave Trade” (Carey).

Samuel Johnson once called Hannah More “the most ‘powerful versificatrix in the English language’ (DNB). “She did, perhaps, as much real good in her generation as any woman that has ever held the pen” (Allibone, 1361). The Sorrows of Yamba (traditionally ascribed to More) first appeared in the November 1765 issue of the Cheap Repository. Recent scholarship, however, suggests that a short form of the poem was originally created by Eaglesfield Smith, to which More made additions. The provocative vignette was probably engraved after English cuts by John Bewick. Fine condition. Beautifully framed.
Rare Large Photograph Of Painter And Inventor Samuel F.B. Morse, Inscribed By Him

41. (MORSE, Samuel F.B.) CLAUDET, A. Photograph inscribed. London, circa 1865. Salt paper print photograph measuring 10 by 12 inches; mounted, framed and presented in a shadow box with an original telegraph key, entire piece measures 22 by 22 inches. $12,500.

Large photograph of painter and inventor Samuel F.B. Morse, inscribed: “Samuel Finley Breese Morse, to his cousin Esther Elliott Finley. Po'keepsie June 1869.” Framed with an original telegraph key.

Born in Massachusetts in 1791 and professionally trained at the Royal Academy in London, Morse initially gained fame as a portrait painter. It was only his later 30s that he developed an interest in the idea of long-distance communication, after finding out by letter of his wife's death and arriving home after she was already buried. In 1844, his famous first message—“What hath God wrought!”—sent from Washington D.C. to Baltimore is the beginning of the telegraph age and one of the signal moments in the making of the modern world. A few slight scratches to surface. Rare and desirable inscribed. Beautifully presented.

Letter Patent Signed By Napoleon In 1812

42. NAPOLEON. Document signed. Paris, December 30, 1812. One vellum leaf measuring 17 by 22-1/2 inches, printed on the recto and finished by hand, handsomely framed. $8,500.

Large letter patent boldly signed by Napoleon (“Np”) in 1812 renewing the military appointment of Provençal soldier Jean-Joseph Dejoannier, assigned to Jerome Bonaparte, King of Westphalia's army.

This document, issued on December 30, 1812 at the Tuileries Palace in Paris, states that Jean-Joseph Dejoannier, a 42-year old Postal Director of the Army of the King of Westphalia, born in Nice, may remain in that position. Cosigned by Claude Ambroise Régnier, Duke of Massa as the Minister of Justice, and by the Interim Secretary of State Jean-Baptiste de Nompere, Duke de Cadore. Text in French. Document near-fine, with light expected folds, a few slightly darkened edges, and one manuscript line slightly rubbed, likely due to a contemporary correction. Napoleon's signature bold.
"I Had The Honor And Pleasure Of Displaying The Flag Of The Navy League At The Pole": Typed Letter Signed By Robert Peary In The Year Of His Discovery Of The North Pole


Typed letter signed by Robert Peary, dated December 1909, expressing his thanks for the use of a Navy League flag which he relates he flew upon his discovery of the North Pole in February of the same year. Framed with black-and-white photograph of Peary, shown on a ship's deck bundled in animal skins.

After leading several prior Arctic expeditions that fell short of the final goal, Peary set out on his last quest for the North Pole in 1908. Accompanied by Matthew Henson and four Eskimos, he made a final dash for the pole, which he claimed to have reached on Apr. 6, 1909. Fine condition.

Rare 1700 Pennsylvania Land Purchase Document Boldly Signed By William Penn

44. PENN, William. Document signed. No place, 1700. One leaf of vellum, measuring 13 by 20 inches; floated on silk and framed, entire piece measures 27 by 20 inches. $7500.

Pennsylvania land purchase document granting to John Kirton 500 acres in “… situated and being in the said Province of Pennsylvania…” in receipt of four pounds, boldly signed by Penn and bearing his armorial seal in red wax.

In 1681 the King granted to Penn, as payment for a debt owed to the latter’s deceased father, a “great tract of land north of Maryland,” which the King insisted be named Pennsylvania in honor of the elder Penn. This document, executed in 1700, is for the purchase of five hundred acres of land in Pennsylvania from Penn by John Kirton of Kensington. Penn was in Pennsylvania from December 1699 until November 1701. With blue paper embossed seal and royal stamp in left margin. A bit of soiling, a few old repairs, mostly to center seam, only minimally affecting a few words, evidence of mounting on verso. An attractive document, beautifully presented.

Two Beautiful, Large, Vintage Photographic Portraits Of Sioux Chiefs By Frank A. Rinehart

45. RINEHART, Frank A. Two large Native American photographic portraits. Omaha, 1896. One image measuring 12-1/2 by 15-1/2 inches, the other 13 by 16 inches; both mounted on glass and framed together in old wooden frame, entire piece measures 33 by 20-1/2 inches. $12,000.

Two splendid large photographic portraits of Native American (Sioux) chiefs—Chief Hollow Horn Bear of the Lakota Sioux, on the left, and Chief Afraid of Eagle, of the Oglala Sioux, who participated in the Battle of Little Bighorn, on the right—by renowned photographer Frank A. Rinehart. Both images are vintage enlarged negatives (internegatives) that would have been used by Rinehart or his studio for producing large prints, and show remarkable detail, clarity, and fine tonal gradation.

In 1898 Smithsonian ethnographer James Mooney arranged for the Indian Congress to coincide with the Trans-Mississippi Exposition in Omaha so that the delegates could serve as a living ethnographic museum for the Exposition. Photographer Frank A. Rinehart, the Exposition’s official photographer, was commissioned to do portraits of some of the 500 Indian delegates, “many of the most famous Indians of the day. Rinehart and his assistant and successor, George Marsden, made exquisite prints from the negatives of the Indians” (Mautz, 179). Rinehart’s series of stunning photographs constitutes one of the most impressive visual records of Native Americans at the turn of the century. Bit of spotting and crackling to negatives, chiefly near edges; old wooden frame showing some scratches and wear, exceptionally good condition. Very scarce and desirable.
One Of The Most Iconic Of All David Roberts' Egyptian Plates


Beautiful original three-tint lithograph of perhaps the most famous David Roberts plate, depicting the Sphinx with Egyptians on camels facing an oncoming sandstorm, from the standard edition of Roberts’ landmark work, Egypt and Nubia.

“This splendid composition shows how Roberts, who was basically very accurate, could become carried away by the effect of his subject. The juxtaposition of the Sphinx, pyramid and sun is incorrect, as the Sphinx, the embodiment of Ra-Herakhti, the rising sun, faces directly east. [Pre-Raphaelite artist] Holman Hunt was indignant, but Charles Dickens, to whom Roberts presented the original painting from which this lithograph was made, was delighted and considered it ‘a poetical conception’” (Clayton, 32). Fine condition.


Beautiful original hand-colored lithograph of the exterior of a modern mansion in Cairo (with Egyptians in colorful costumes), from the superb large format first issue of Roberts’ landmark work, Egypt and Nubia (only the first issue is hand-colored on onionskin and mounted on heavier card).

“Among all the artists working in Egypt... [Roberts] stands head and shoulders above the rest, both for the number of sites and monuments he recorded and for his interesting presentation” (Clayton, 6). “Particularly in the Egypt and Nubia section, one feels that the colossal subjects and broad vistas were ideally suited to Roberts’ talent” (Abbey, 341). Some chipping and soiling to mount. Print in fine condition. Magnificent hand-colored lithograph from the most famous and desirable work on Egypt.
Publicity Photograph Inscribed By Nat “King” Cole


Publicity photograph of a youthful and sharply dressed Cole holding a microphone, inscribed: “To Macie, Best Wishes, Nat King Cole.”


Warmly Inscribed By Paul Robeson

ROBESON, Paul. Photograph inscribed. No place, no date. Photograph, measuring 3 by 5 inches; handsomely matted and framed, entire piece measures 9 by 11 inches. $1800.

Original photograph of Paul Robeson, warmly inscribed: “Every good wish, Paul Robeson.”

“One of the major performing artists of the 20th century, [Robeson’s] achievements as a stage actor, movie star, and singer are individually outstanding but collectively astounding. He was easily the most influential black entertainer of his day” (ANB). A fine inscribed portrait, handsomely framed.

Extremely Large Engraved Print Of John D. Rockefeller, Signed By Him

ROCKEFELLER, John D. Engraved print signed. No place, no date. Engraved print, measuring 13-1/2 by 17 inches, mounted on cardstock; matted and framed, entire piece measures 16 by 19 inches. $3500.

Very large folio-size portrait of John D. Rockefeller, engraved by Timothy Cole after a painting by John Singer Sargent, signed in pencil by Rockefeller.

This portrait by John Singer Sargent is iconic. Rockefeller’s son “managed to convince Sargent to paint John D. Rockefeller during an extended visit to America in 1916-17, even though by that point the artist was refusing portrait commissions because he wished to focus on watercolors rather than his ‘old line of ladies portraiture’... Sargent was quite impressed with John D. Rockefeller and remarked upon ‘his expression of benevolence’ and compared him to ‘an old medieval saint with a great deal of intellect’” (National Trust for Historic Preservation). The original engraving was accomplished circa 1921; the date of this particular print is unknown, but is obviously before Rockefeller’s death in 1937. Minor chipping and a few small spots to marginal edges. A handsome signed item.
Magnificent Limited Edition Of Franklin D. Roosevelt's D-Day Prayer

51. ROOSEVELT, Franklin D. Lithographic broadside ["D-Day Prayer"]. Washington, Christmas 1944. Broadside, measuring 14 by 21 inches, printed in black gothic type, capital letters and portions of the heading in red and blue ink, one large capital 'A' in blue and gold, a single sentence in red ink; matted and framed, entire piece measures 19 by 25-1/2 inches. $18,000.

Limited edition of this rare broadside of the "D-Day Prayer," one of very few—believed to be only 50—exquisitely printed copies issued by President Roosevelt for his close friends, handsomely printed in gothic type with red-blue- and gold ink textual embellishments.

This limited edition broadside is quite rare: very few copies have appeared at auction in the last 40 years—one of the copies notably belonging to Eleanor Roosevelt. On June 6th, 1944, while American and Allied troops stormed the beaches at Normandy, Roosevelt released the text of a prayer in the afternoon which he then delivered by radio to the nation at 10:00 p.m., Eastern time. It is estimated, according to Andrew Malcolm, that as many as 100 million people listened to it. A beautiful copy in fine condition.

“Direct Service To Scotland”


Charming 1925 Canadian lithographed travel poster advertising the Anchor-Donaldson Steamship Line's direct service to Scotland.

Signed By Maurice Sendak:
An Original Large Drawing Of Max And A Wild Thing

53. SENDAK, Maurice. **Original drawing signed [Max and a Wild Thing].** No place, no date. Single sheet, measuring 11-1/2 by 9 inches; handsomely matted and framed, entire piece measures 21-1/2 by 19 inches. $18,500.

Original large pencil drawing of Max, dressed in his monster suit, playing with the wild thing “Moishe” from *Where the Wild Things Are*, signed by Sendak.

Hailed as “the Picasso of children’s books,” Maurice Sendak produced more than 80 books, of which *Where the Wild Things Are* (1963) is unquestionably the most famous, being one of the ten best-selling children’s books of all time. Sendak named the individual wild things after his relatives; the wild thing depicted here is “Moishe.” Fine condition.

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Very Scarce Silkscreen Portrait Of Frederick Douglass,
Based On An 1894 Photograph, One Of Only 250 Signed By Artist Ben Shahn


Original large 1965 silkscreen print of Frederick Douglass, one in a series of only 250 signed and numbered by artist Ben Shahn, based on a cabinet card photograph taken the year before Douglass’ death by studio photographer Dennis Bourdin in Boston, when Douglass was on a lecture trip with his grandson.

It was Shahn’s skill as both artist and photographer that also links him to Frederick Douglass—“the most photographed man in 19th-century America” (Henry Louis Gates, Jr.). Douglass used photography to send “a message to the world that he had as much claim to citizenship... as his white peers.” That spirit was shared by Shahn, who focused “on the civil rights struggle in a characteristically personal way. He completed four drawings of Douglass... [and] gave permission to the Museum of African Art in Washington to reproduce and sell a portfolio of these drawings to benefit the museum’s Frederick Douglass Institute of Negro Arts and History,” signing and numbering each print. Issued same year as unnumbered, unsigned prints. A fine signed print.
“Soon Shall Your Eyes Search The Foul Garden, Search The Darkened Rooms, Nor Find One Jewel But The Blazing Log”

55. STEVENSON, Robert Louis. Autograph manuscript poem signed. Paris, France, August 18, 1886. Single unlined ecru sheet, measuring 7 by 7-1/2 inches; pp. 1; matted and framed in an antique frame, entire piece measures 13 by 10-1/2 inches. $12,500.

Autograph manuscript of the published version of the poem, “To Mrs Will H. Low,” first published a year later in A Child’s Garden of Verses and Underwoods, signed and dated by Robert Louis Stevenson. The copy of Mrs. Low, accompanied by the autograph explanatory note extracted from the back of the original 19th-century frame.

While by all appearances a fair copy of the published version, this poem was actually handwritten by Stevenson two years prior to publication. This poem was the copy of the poem’s dedicatee, Mrs. Will H. Low, and is accompanied by part of the original cardboard backing from the 19th-century frame in which it was originally housed (now housed in portfolio). That backing bears an autograph address label for Mrs. Low, as well as an autograph notation in an unknown hand explaining provenance. A few tiny chips to top edge just touching “Low” in heading, mild discoloration from prior framing including faint traces of patterned offsetting. Extremely good condition.

Inscribed By Stravinsky


Postcard photograph of Igor Stravinsky, inscribed: “Pour Monsieur Maurice Dubois avec mes meilleurs compliments, Igor Stravinsky, 1950.”

“Few 20th-century composers enjoyed international influence and importance equal to that of Stravinsky... For many years he was, with Schoenberg, one of the two unofficial poles of Western music” (ANB). The postcard portrait is dated September 1948, and is attractively matted and framed with a page of music from Stravinsky’s Four Etudes. An attractive inscribed and signed framed piece in fine condition.
Striking Original Painting, “War Orphans”
By Arthur Szyk

Extraordinary signed original watercolor and gouache painting of two young Jewish refugees, huddled together, by anti-Nazi caricaturist Arthur Szyk, whose portrayals of brutality, heroism and suffering strongly influenced American attitudes toward the war effort.

Polish-born Arthur Szyk considered his work to be “weapons of war.” At the time of the 1939 German invasion of Poland, Szyk lived in London, and, in an effort to sway American public opinion against the Nazis, British authorities dispatched him to New York City. There he was to assume the role of unofficial propagandist for the Allied powers. In his work, Szyk focused primarily on three major themes: the brutality of the Germans, the heroism of the Poles, and the suffering of the Jews. These themes were present in his 1940 exhibition, “War and ‘Kultur’ in Poland,” which opened in London, and later in Toronto and New York. This striking original watercolor and gouache painting of “War Orphans,” signed by Szyk and dated “London, 1940,” was apparently among the images in that exhibition. Fine condition. A beautiful piece.

Warmly Inscribed By Truman

This inscribed photograph captures Truman gleefully holding up the Chicago Daily Tribune, which erroneously announced his electoral defeat. A bit of unobtrusive creasing to photograph. Near-fine, handsomely framed.

Holiday Greetings From Harry S. Truman

The note, dated December 13, 1966, reads: “Dear Ed and Mary: Mrs. Truman and I were delighted to receive your Christmas greetings. Your continued thoughtfulness is deeply appreciated and we wish you both the very best for the coming year. Sincerely yours, [signed] Harry Truman.” Fine condition.
Fascinating 1874 Signed Autograph Letter Written By Mark Twain To American Publishing Company President Elisha Bliss

**60.** TWAIN, Mark. *Autograph letter signed.* Hartford, Connecticut, October 21, 1874. Single sheet of unlined paper, measuring 4-1/2 by 7 inches; pp. 2; floated, matted and framed with a portrait and facsimile of recto for display, entire piece measures 23 by 14 inches. $7500.

Original 1874 signed autograph letter written entirely in Mark Twain’s hand to American Publishing Company President Elisha Bliss suggesting Louise Chandler Moulton’s *Some Women’s Hearts* for publication despite reservations about the content; wishing Bliss success with the publication of Howell’s and Harte’s upcoming books; and expressing hope that his play (“The Gilded Age”) would run for 200 nights in New York.

This letter to American Publishing President Elisha Bliss is the culmination of a plan formed between Moulton and Twain one week prior. Twain, having already cautioned Moulton that they should not seem over-anxious, instead tries to maintain some leverage over Bliss. Twain implies that Bliss would simply be offering Moulton the proper path by transitioning her over to subscription. A bit of toning, foldlines and a few expert repairs to splits along folds, signature quite legible. Extremely good condition.

Large Manuscript Document Relating To The Potomack Company, Boldly Signed By George Washington In 1785

**61.** WASHINGTON, George. *Manuscript document signed.* Alexandria, Virginia, July 14, 1785. Quarto (7-1/2 by 8 inches), single sheet penned in manuscript and signed on recto; matted and framed with front page of January 8, 1794 *Columbian Centinel* newspaper and two engraved portraits, entire piece measures 38 by 28 inches. $26,000.

Manuscript document relating to the Potomack Company, ordering William Hartshorne, as Treasurer, to make several payments on its behalf, including advertising in Alexandria, signed by George Gilpin and John Fitzgerald, who were Directors of the Potomac Company and by Washington, its President.

The Potomack Company [spellings vary] was formed in 1784 to help facilitate navigation and trade along the Potomac River for the benefit of both Virginia and Maryland and to aid in western expansion. After retirement, Washington “plunged enthusiastically into promoting a scheme long dear to his heart, the construction of a canal connecting the Potomac with the interior waterways that flowed from the Ohio-Mississippi system” (ANB). Some separation along old fold lines that appear to have been partially repaired. Small area of toning in upper right corner. Some ink transference from folding touches Washington’s signature. A splendid framed piece, boldly signed.
19th-Century Chromolithographic Portraits Of George And Martha Washington, In Matching Oval Gilt Frames


Mid-19th-century chromolithographic portraits of George and Martha Washington, laid on canvas, each in a contemporary gilt frame.

Cincinnati engraver Elijah C. Middleton used a unique method of lithography—printing on canvas-backed paper in oil-based inks—to produce color images of unusually high quality that were still affordable. Starting around 1861, his portraits—often of figures such as George and Martha Washington, Abraham Lincoln, Daniel Webster or General Grant—were prized not just locally, but even drew the attention of East Coast markets and competitors. A few minor cracks to frames, small chip exposing plaster on George Washington frame, a few spots of discoloration to Martha Washington portrait, not touching her face. Near-fine condition.

"Purchase All The Good Rifles You Can Meet With"


Exceptional February 1776 autograph signed letter from “Mad” Anthony Wayne to Captain John Lacey, ordering that Lacey—his longtime adversary—recruit men and round up enlistees in Bucks County; arrange for a commissioned officer to train those men at Darby; and purchase good rifles in preparation for marching toward New York in the buildup for the Battle of Trois-Rivières.

This letter is a rare example of cordiality between two patriots who detested each other, but fought for a common cause. Captain—later General—Lacey had enlisted early in the war and had served in the Pennsylvania Line under Anthony Wayne repeatedly. Familiarity lead to loathing and, by the end of 1776, Lacey finally retired back to his Bucks County farm. This letter was written just before the event that would lead to his retirement: the Battle of Trois-Rivières. While the Battle of Trois-Rivières resulted in a terrible defeat for the Continental Army, it was an action undertaken with what the colonists believed to be the best of intentions: a free Canada. Wayne and Lacey did not meet again as battlefield compatriots until Lacey reemerged from retirement at Germantown. This item was bound into an extra-illustrated copy of the "History of the City of New York" circa 1872, in the possession of Emery E. Childs, and while the book—expanded to 21 volumes—has passed through several hands, this particular autograph letter has not been on the market since it was bound in, a happy circumstance that has also maintained this rare letter in excellent condition. Original folds, slightest rubbing to edges before mounting affecting one word. Near-fine condition.
19th-Century Oil Portrait Of The Duke Of Wellington, Together With A Commemorative Waterloo Medal


Fine 19th-century oil portrait of one of England’s most revered military heroes, together with a medal given to a participant in Wellington’s most famous success, the final defeat of Napoleon at Waterloo.

Known as “the Iron Duke,” Arthur Wellesley truly rose to prominence as a general during the Peninsular campaign of the Napoleonic Wars. Following Napoleon’s exile in 1814, he served as the ambassador to France and was granted a dukedom. During the Hundred Days in 1815, he commanded the allied army which, together with a Prussian army under Blücher, defeated Napoleon at the Battle of Waterloo. After, he was twice Prime Minister, and continued as one of the leading figures in the House of Lords until his retirement. The side of the medal is inscribed with the name of the recipient, “William Halfpenny, 2nd Batt[alion] 95th Regiment Foot.” Light wear and minor repairs to mildly darkened frame; a bit of fraying to upper edge of ribbon. Medal fine.

Native American Original Oil By Mary Belle Williams


Original oil on canvas by renowned San Diego painter Mary Belle Williams—an early and characteristic painting of an unidentified Native American.

Williams was a charter member of the San Diego Art Guild, and won silver and bronze medals in the Panama-California Exposition of 1915. This striking painting of an unidentified Native American is signed “Mary B. Williams” and dated “1901.” Expert restoration to one small tear.

Exceptional 1887 autograph letter concerning the health of Whitman's friend, William O'Connor; his own health and recent publications; updates on his friends; and his summer retreat plans, written and signed by Walt Whitman.

William O'Connor, whose health Whitman chronicles in the letter, remains best known as the author of the Whitman pamphlet "The Good Gray Poet," published in 1866. William Douglas O'Connor invited Whitman to live with him and his wife following the Battle of Fredericksburg. Whitman's brother, George, had been wounded in the battle and the O'Connors' home provided Whitman with an ideal base from which Whitman could make frequent trips to visit both his brother and the scores of wounded soldiers in both Union and Confederate hospitals. The cohabitation turned into a lasting friendship. Whitman stayed at the O'Connors' home for over five months. This letter also includes references to Whitman's recent publications, which were "Shakspere-Bacon Cipher" and a group of poems titled "November Boughs" [no relation to the 1888 volume of the same title]. Whitman also mentions Herbert Gilchrist, his British portrait-painter, who brought the original painting back to London, leaving a copy with Whitman. The portrait was criticized as overly tame, but Whitman's friends found it to be accurate. Gilchrist is also known as the editor of Anne Gilchrist: Her Life and Writings. Pencil framing notations on verso. Early creases, mounting tabs to verso. An exceptional about-fine signed autograph Whitman letter.

Rare Russian Wrestling Poster

67. (WRESTLING) TSIRK KOLLEKTIV, Poster ["Krasnaia Maska"]. Russia, 1920. Large poster. $2800.

Large original poster announcing a program of competitive wrestling matches conducted under the auspices of the "Tsirk Kollektiv" (Circus Collective), typeset in a wide selection of Cyrillic wooden fonts, with bold woodcut of a pair of wrestlers.

The "stellar program" described on this original sporting poster from the early years of the Soviet Union features three wrestling matches: the "Red Mask against Gersh Brodskii, the only Jewish wrestling champion in the world," "Sali-Sulieman, the strongest Muslim wrestler, a favorite of the Russian public, undefeated champion of the world, against the champion of the Volga region, Smirnov," and finally the main event, "Kolya Kraviani vs. Borelli of Tiflis [Tbilisi]." Two faint fold lines, small paper repair to intersection. A fantastic piece.