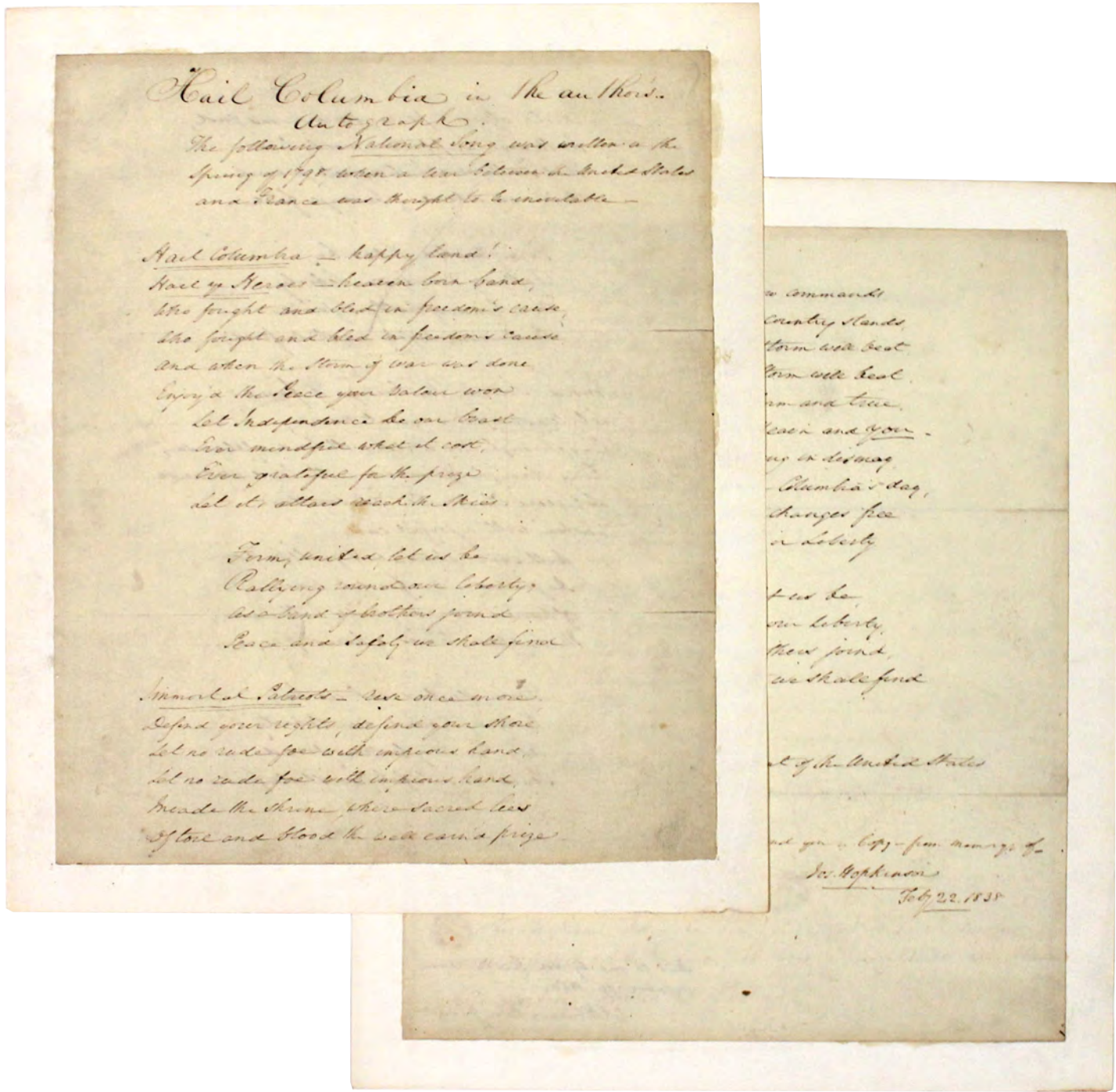


MANUSCRIPT AMERICANA

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1

[AMERICAN ANTHEM] Hopkinson, Joseph (1770-1842). **An autograph manuscript copy of “Hail, Columbia,” written on February 22, 1838.** 2 pp. on a single sheet. Housed in a quarter morocco slipcase. While various 18th century printed versions of both the music and lyrics survive, as well as some early fair copy manuscripts, the original 1798 draft appears lost and we have been unable to locate any manuscripts in Hopkinson’s hand.

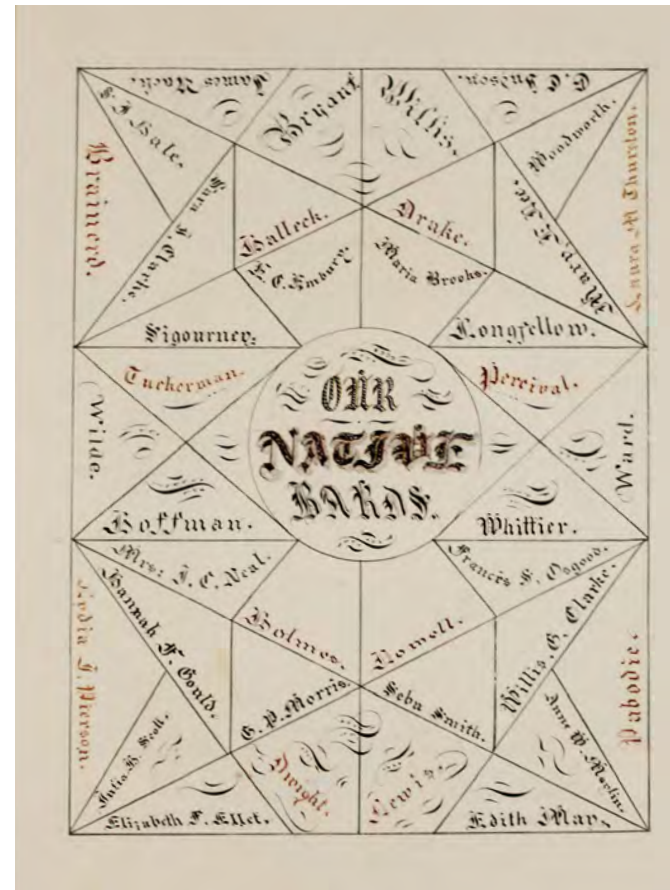
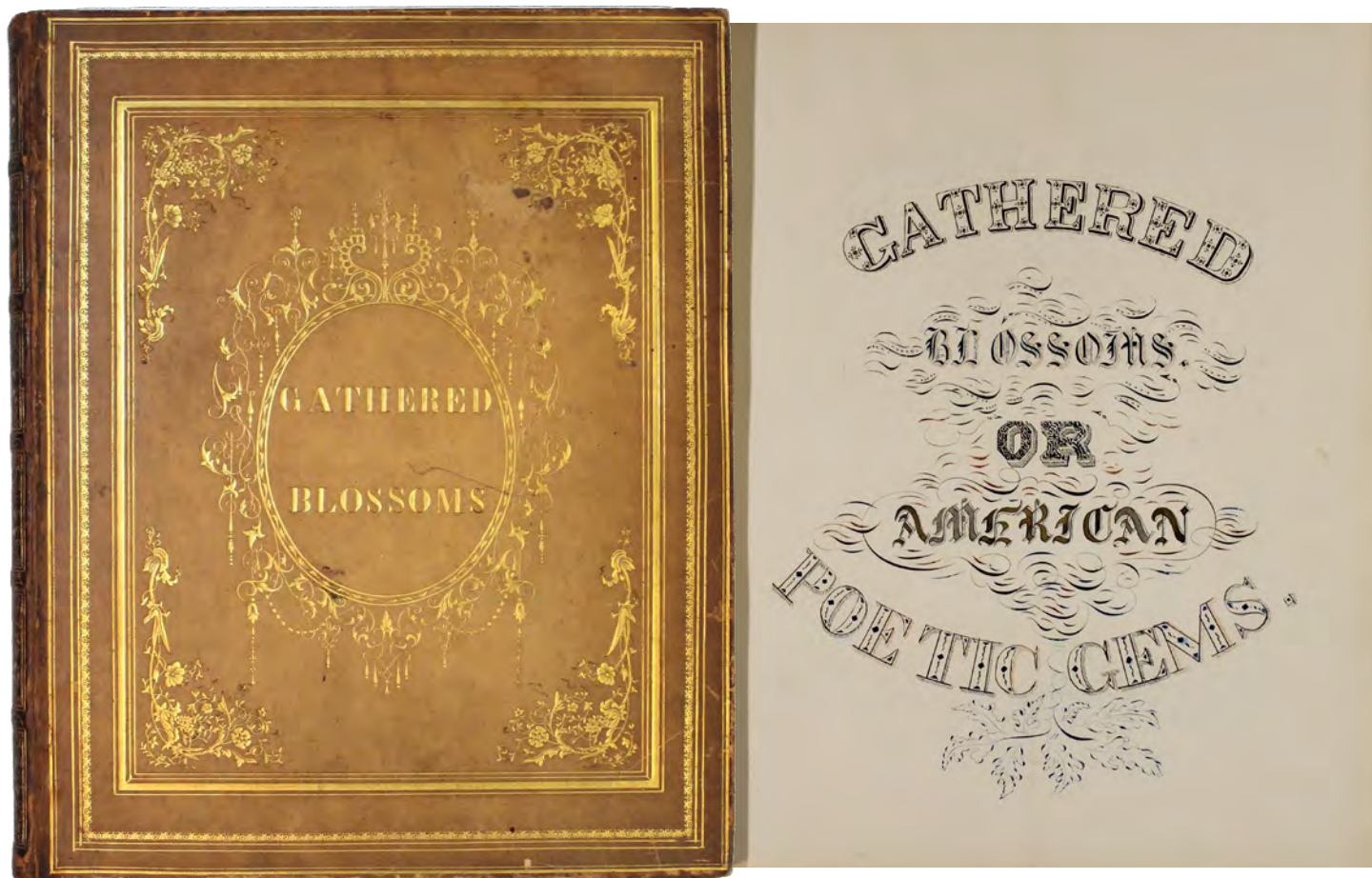
Joseph Hopkinson was born in Philadelphia, the son of Francis Hopkinson, signer of the Declaration of Independence and the first recognized American composer. He rose as a lawyer to become a Federal Judge, and in 1833 issued an opinion in *Wheaton v. Peters* that formed the foundation of modern American copyright law. The young Hopkinson must have observed his father writing music in support the cause of American independence, and achieved his own musical fame by penning the lyrics of “Hail Columbia”, the first American national song and an unofficial anthem of America until “The Star-Spangled Banner” was named so in 1931. Interestingly, unlike other early American patriotic songs, including “The Star-Spangled Banner” (which was based on a traditional English melody), both the words and music to “Hail, Columbia” were written in the United States.

The manuscript opens with the succinct explanation in Hopkinson’s hand that it was written originally “in the spring of 1798 when a war between the United States and France was thought to be inevitable.” Indeed at that date, Joseph Hopkinson, was a Philadelphia lawyer with a reputation for being a talented wordsmith. Following the XYZ affair, France and America were heading toward the brink. Congress introduced a range of measures against France including a full trade embargo, authorization for naval attacks against French ships if necessary to protect commerce, and the suspension of all treaties. It was a stunning and rapid reversal of the former pro-French sentiment among Republicans that stemmed from the American Revolution.

The melody for “Hail Columbia” is taken from Philip Phile’s “The Presidents March,” which was written the same year that Parisians stormed the Bastille and performed at George Washington’s inauguration. But while the French Revolution was originally greeted as a transatlantic extension of the American quest for liberty, its subsequently violent turns and radicalization prompted a rejection of French republicanism. The fervor of Phile’s melody did not fade from the public consciousness, and in 1798, an actor named Gilbert Fox asked Hopkinson to pen some lyrics to the old favorite. He did so overnight and the revised “Hail, Columbia”, bristled with rapturous patriotism that made it an instant and lasting success.

The manuscript has some fascinating provenance: 1) Moses Pollock, the first antiquarian bookseller in America to specialize in Americana and A.S.W. Rosenbach’s uncle. Sold at the sale of his estate in 1904 for the remarkable sum of \$95. 2) John Gribbel (1858 – 1936), the American businessman, industrialist, philanthropist and bibliophile, best remembered for his donation of the Glenn Riddell Manuscripts to the National Library of Scotland and sold with his library at Parke-Bernet Galleries, 1945. 3) Irving Berlin, from whose descendants the manuscript was purchased. Berlin’s interest in acquiring a manuscript of the famed patriotic song may have been prompted by the great success of his own “God bless America” after the 1938 recording by Kate Smith. Perhaps Berlin, a Russian immigrant swelling with pride for his adopted homeland, found a kindred spirit in Philip Phile, himself a proud German immigrant to the new United States in the 1780s.

\$20,000

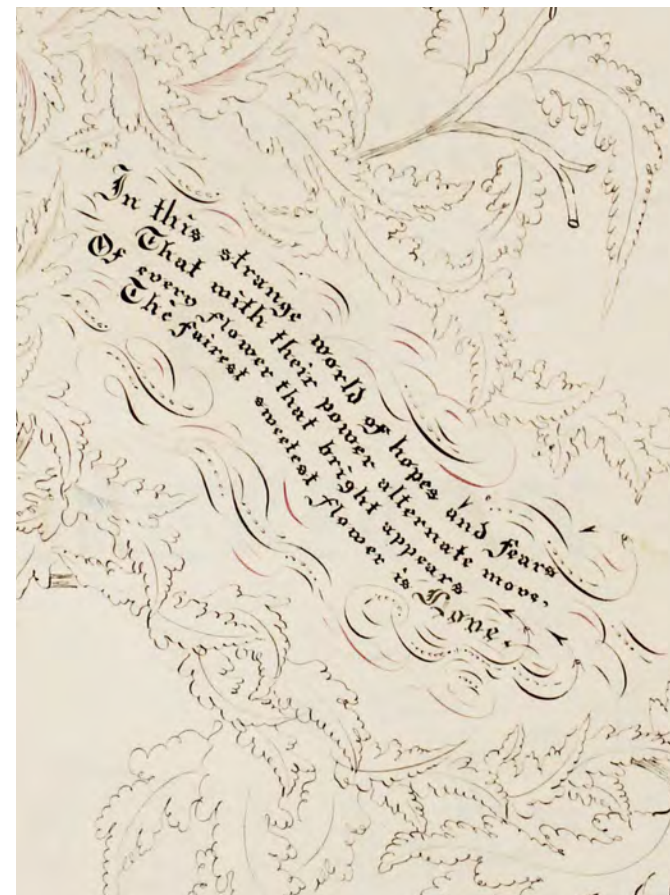


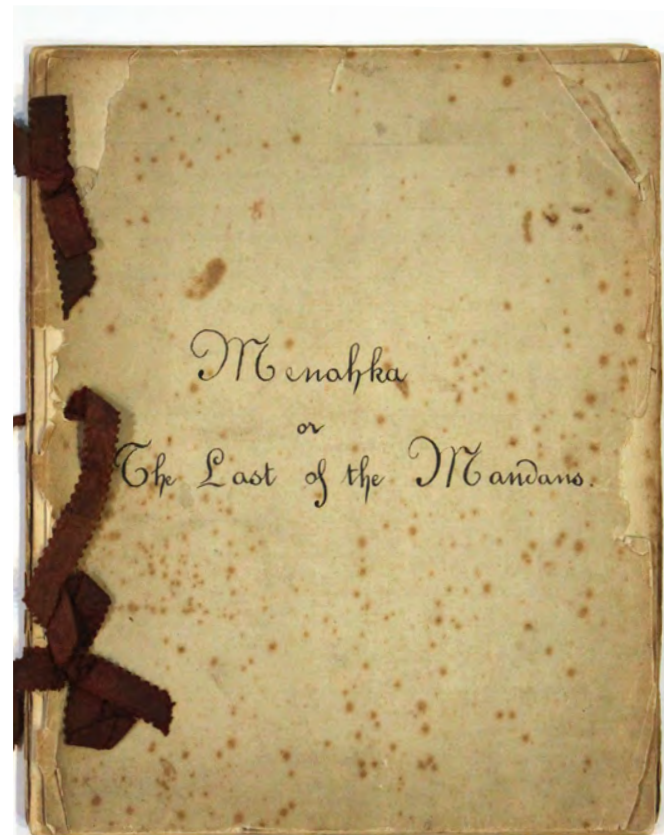
2

[ALBUM - AMERICAN POETRY] **Gathered Blossoms or, American Poetic Gems.** Extraordinary calligraphic album of American poetry, created for a mid 19th-Century woman from Bucks County, Pennsylvania, named Caroline A. Smith. The album was presented by her fiancée, Thomas Loyd [sic] Bailey (the book's dedication reads, "CAS from TLB / 3rd month 2nd 1853") whom she married the following year on November 9th in a Quaker service in Abington, PA. A second dedication leaf states: "This Little Volume composed entirely of selections from the writing of Our Native Bards is most respectfully dedicated to Caroline A. Smith by The Compiler 1853." [7], 169, [2] pages. Folio, contemporary tan calf gilt extra, titled "Gathered Blossoms" on covers. Some rubbing to leather, but, overall, still quite solid and sound.

The album contains 69 hand-copied poems by Longfellow, Bryant, Lowell, Percival, Gould, Halleck, and numerous other well- and lesser-known writers, each with elaborate geometric borders, floral embellishments, titles and initials in variously colored inks. Additionally, the album contains 20 illustrated plates, a brightly colored manuscript bouquet near the front, followed by engravings and hand-colored lithographed plates of Niagara Falls, Laurel-Hill Cemetery, the Tomb of Washington, among other images, including several beautifully colored flower plates. An index at the front lists each poem, as well as each illustration. A truly stunning display of calligraphy throughout, that requires examination to be properly appreciated. American commonplace books of poetry are fairly ubiquitous, with varying degrees of charm and qualities that either set them apart, or not. The calligraphy, the colors, the geometric designs, the size, and the unity of spirit, all elevate this volume, making it one of the more remarkable examples of its kind.

\$10,000





3

[AMERICAN INDIANS] **Menahka, or the Last of the Mandans.** 4 ink drawings after Catlin. [31] manuscript pages on lined paper. 4to, 8 x 6 1/2 inches, original front wrapper with manuscript title, worn and stitched with ribbon; minor wear and foxing to contents. Np, circa late 19th century.

An apparently unpublished work of fiction, relating to one of the Native American tribes of the Great Plains region, the Mandans. The manuscript purports to be the story of Menahka, a Mandan chief, as told to “one of the Fur Company’s traders in the Far West” who signed his name as “X.Y.” It’s possible that Menahka and his wife Edayhush were historical figures, but we could not locate them. The two words do have basic meaning in the Mandan language: Menahka being the Mandan word for sun, and Edayhush, the Mandan word for light. Menahka is presented as being the last surviving member of the tribe, after an 1837 smallpox epidemic and attacks by Sioux enemies. While these were actual historic events, the Mandans did not entirely disappear; their few survivors joined forces with two other groups, as members of today’s Mandan, Hidatsa, and Arikara Nation in North Dakota would attest. The four ink drawings are after the 1845 George Catlin line illustrations from “Illustrations of the Manners, Customs & Condition of the North American Indians.” “Mandan Cemetery” is from the illustration of the same name, while the portrait of Menahka is copied closely from Catlin’s portrait titled Tal-lee. The buffalo near the end of this work is copied from one of Catlin’s more enduring images. The portrait of Edayhush has yet to be traced.

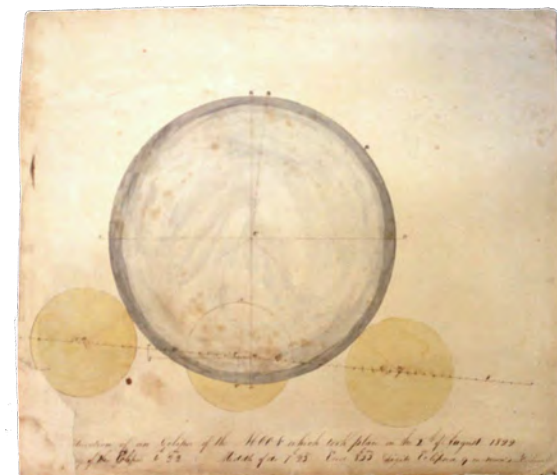
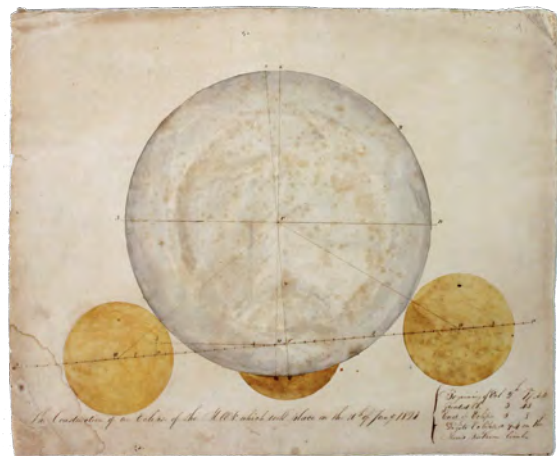
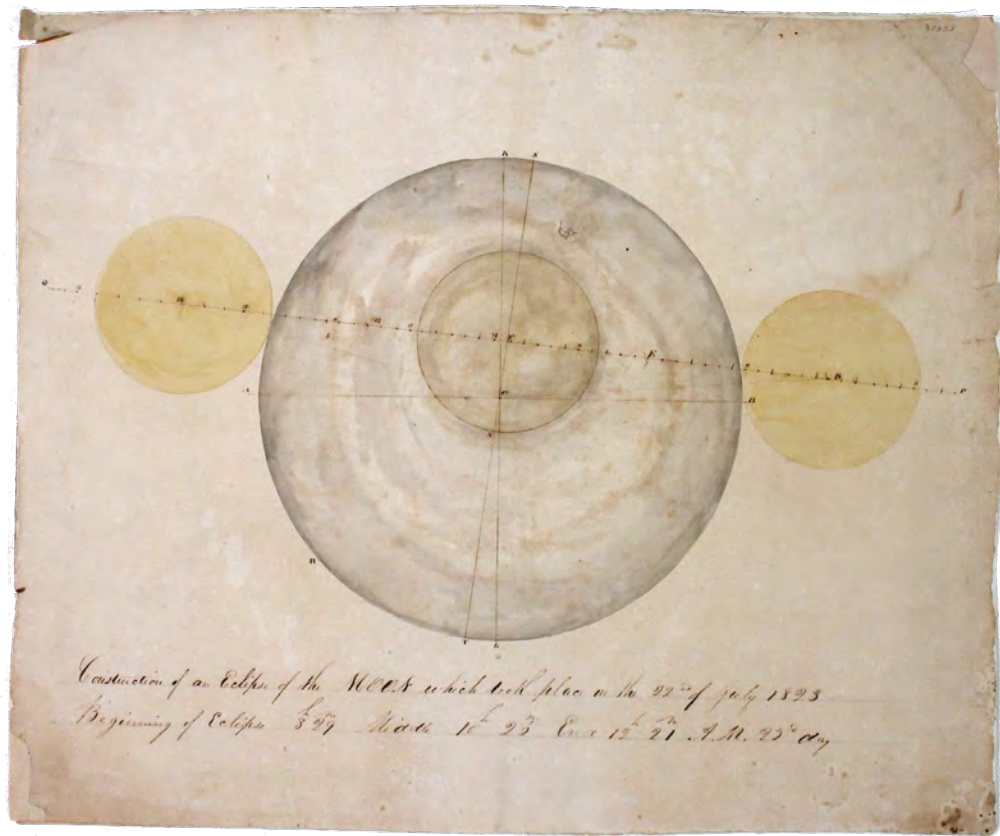
\$1,750



4

[AMERICAN INDIANS] **Original Ink Drawing of John Smith Meeting the Native Americans.** Brown paper, black ink heightened in white. 223 x 140 mm, mounted to larger album leaf. Late 19th century? Offered with a colorful gouache from roughly the same period, and approximately the same size, also featuring John Smith. Neither work is signed, or has been attributed to a particular artist.

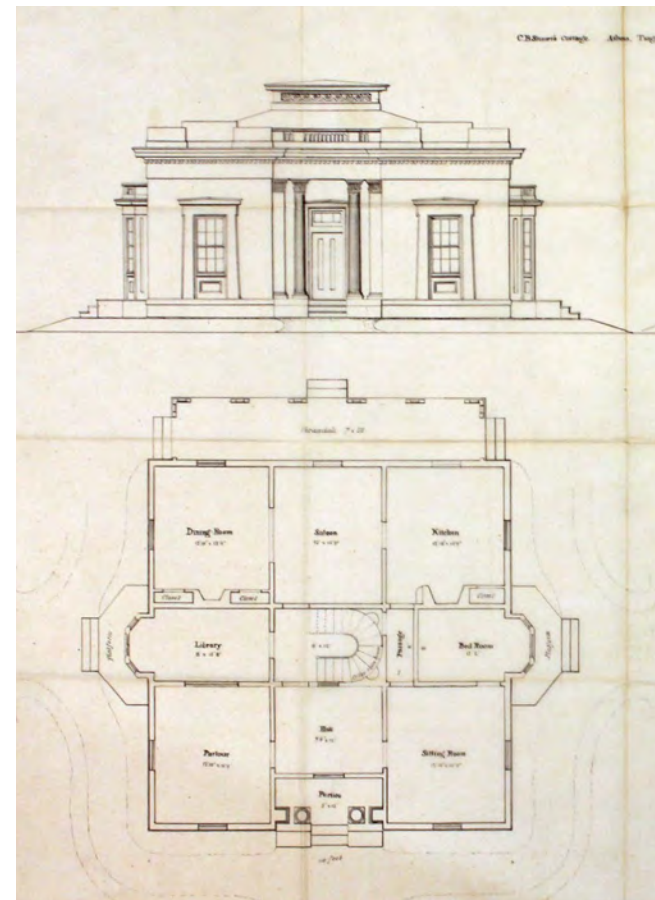
\$375



5

[ASTRONOMY] Three manuscript representations of lunar eclipses in pen and ink and watercolor, each on sheets measuring approximately 17" x 13". The manuscript pages appear to be in the same hand, and are unsigned. The eclipses occurred on consecutive years, 1822, 1823, and 1824. Manuscript assignments such as these were routinely given to students, with mathematical calculations appearing alongside the images. These examples are attractively done and well-executed with subtle, pleasing colors. A pencil note on the back of one indicates Burlington, New Jersey.

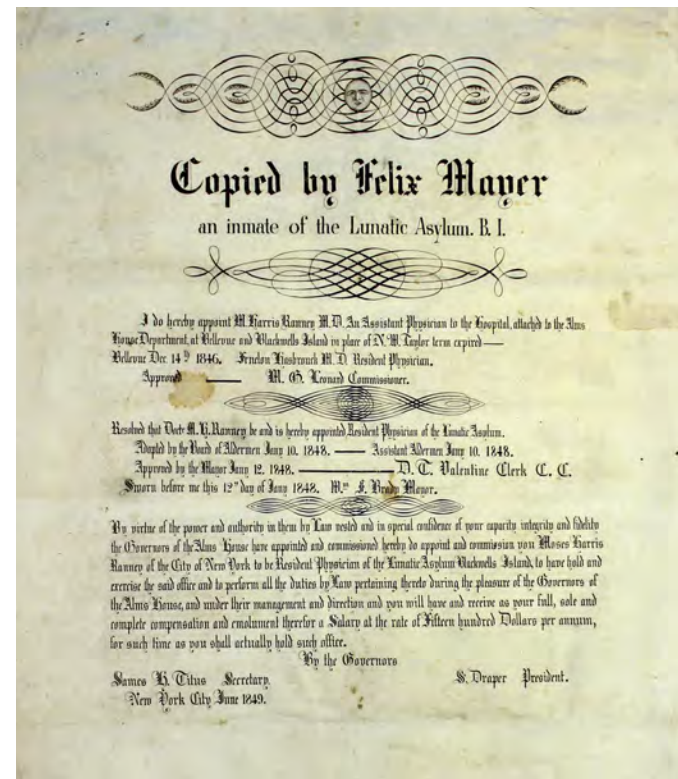
\$600



6

[ARCHITECTURE] Circa 1840 architectural drawing titled "C.B. Stuart's Cottage, Athens, Tioga Point, Pa.," by Frederick Hubbard. Hubbard (1817-1894) was an 1836 graduate of New York's Hamilton College and went on to a career as a civil engineer. This large size drawing on rice paper is unsigned, but was found among other papers and a notebook of Hubbard's, dating from 1836-1841. An accomplished drawing in excellent condition.

\$325



7

[BROADSIDE] Manuscript Broadside copied by an inmate of a lunatic asylum. [New York], [1840s]. Large manuscript broadside; 600x500mm; pen and ink on vellum. A little wrinkled, with a few small, faint spots of staining.

Copied by Felix Mayer, an inmate of the Lunatic Asylum, B.I. (Blackwell's Island). "I do hereby appoint M. Harris Ranney M.D. An Assistant Physician to the Hospital." Moses Harris Ranney (1814-1864) held his position at the asylum for nearly 20 years. He was a member of the Pathological Society and a Fellow of the New York Academy of Medicine.

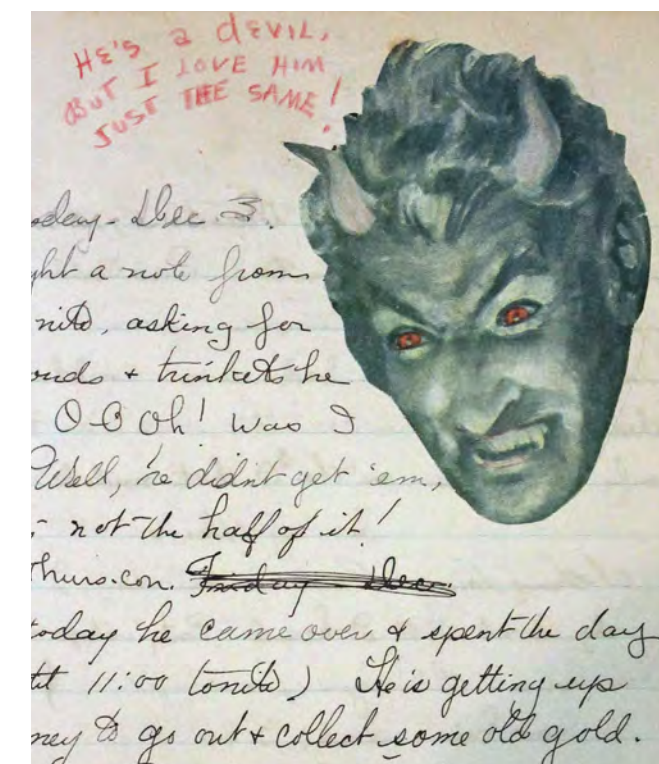
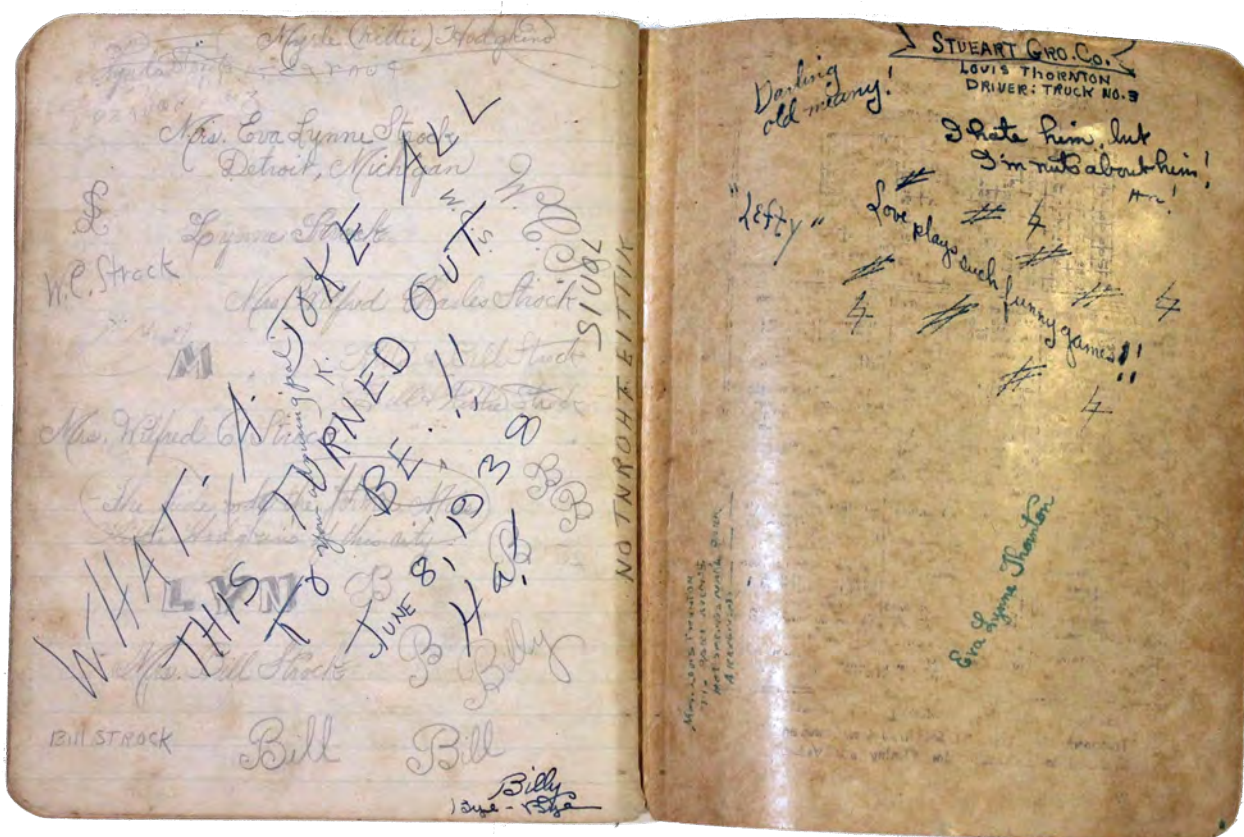
\$650



8

[ARKANSAS] Thornton (nee Hodgkins), Myrle Evelyn (a.k.a. Eva Lynne, Lynne Madrey, Kitty, Kittie). **Hot in Hot Springs: The Man-Crazy Diary of a Young Woman in Arkansas, 1936-1947.** Arkansas, et al, 1936-1947.

The diary -- a common drugstore "Scholastic Composition Book" -- of Myrle "Kittie" Hodgkins Thornton, born in Tulsa, Oklahoma, 18 February 1918, died in Hot Springs, Arkansas, 28 February 2005. Printed wraps, cloth backstrip; 165 x 212 mm; approx. pp. 225, lined paper, completely full of handwritten and dated entries, in pencil or ink, usually in English but sometimes in secret code; with tipped-on ephemera (usually soda labels) and vignette illustrations in text (sometimes colored); also rich with doodles of hearts, variously emblazoned with the initials B.S., L.J., or a prayer, sometimes emanating rays of light, encircled by flowers, cracked, broken, or skewered on a bloody sword. It is, truly, HOT in Hot Springs. Miss Hodgkins is 18 years old at the beginning of this diary, which opens on 1 July 1936, with the crashing of her boyfriend's (Wilfred "Bill" Charles Strock) beloved truck, "Ponty" -- a befitting start to this dramatic record of quarrels, make-ups, break-ups, dates ("little affairs"), slapped faces, slashed tires, sex, lazy summer days, nights on the town, gossip (thefts! divorce! murder! yes, murder!), infidelities, dreams, desires, jobs gained, jobs lost, teeth lost, illnesses endured, movies seen, people seen, places visited, and drinks drunk. The men in her life seem to be the impetus to her writing, but the backdrop to her story -- Hot Springs, Arkansas and its denizens -- looms lively. Some frequent characters include Holcomb, Boers, Hefley, Whimby, Braughton, Rapley, Zimmerman, Hooper, Thornton -- and many more. Locations include: Martin's Pool Hall, Hick's Landing, Whittington Avenue (and Park), Ozark Bath House, Camp Dixie, Kingsway Hotel, Iron Spring Trail, Sleepy Water Springs, and others. Our heroine (spoiler alert) does just fine. Eventually working at KWFC Radio (broadcasting "Kitten at the Keys") and settling down with a truck driver for Stueart Grocer's Wholesale. A kind of palimpsest appears over earlier penciled practices of her "married" name, on the last page of her diary. She writes, "WHAT A JOKE ALL THIS TURNED OUT TO BE!! June 8, 1938 / Ha!" A true classic.



\$2,000

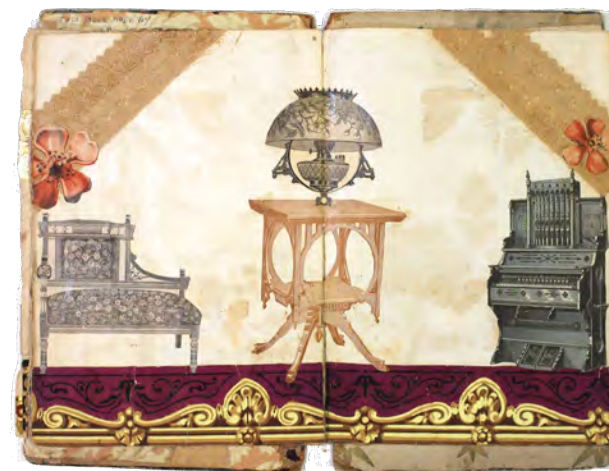
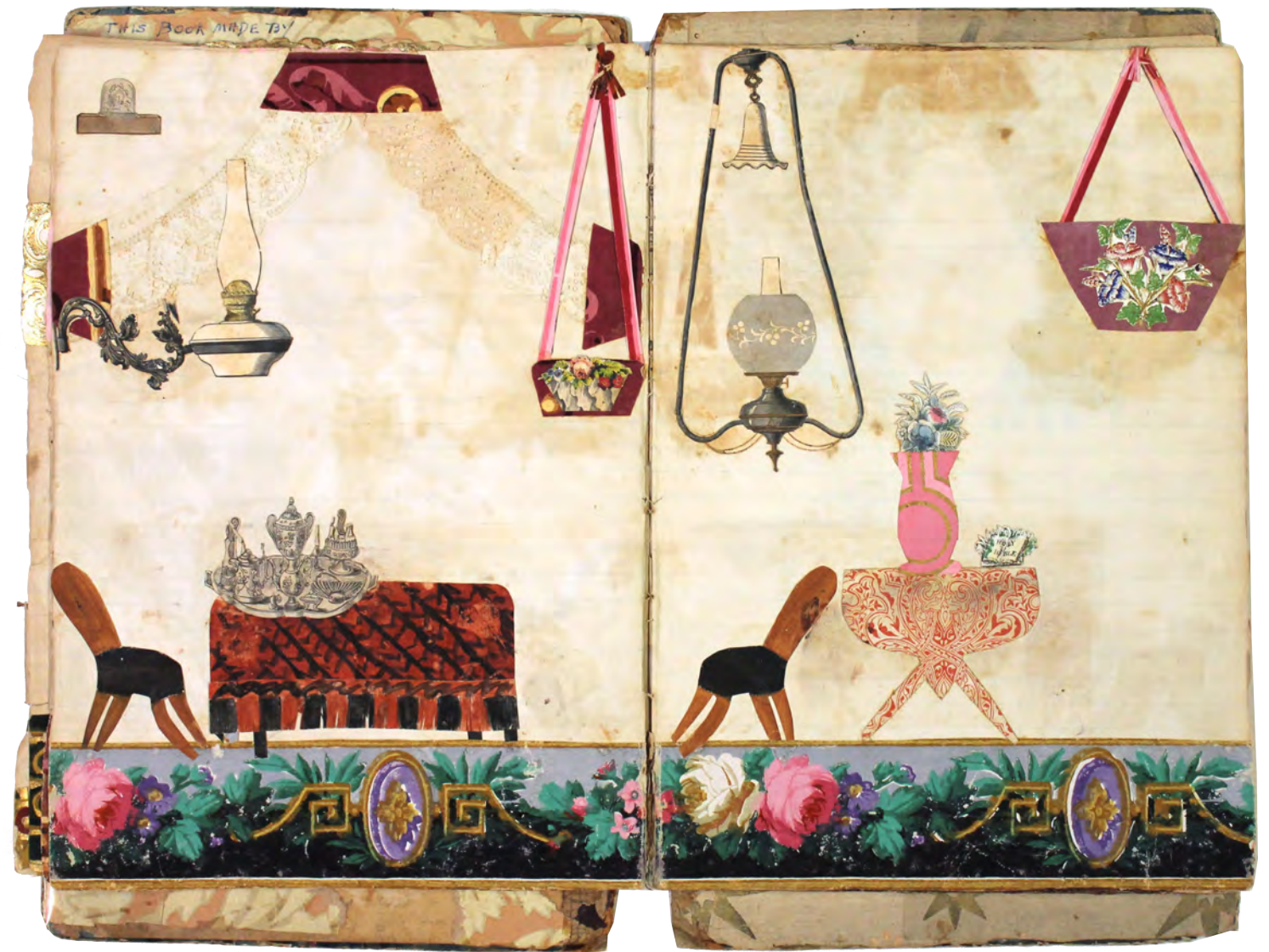


9

[CARICATURE] Early original cartoons by the noted caricaturist, cartoonist and satiric commentator, Robert Osborn, who died in 1994 at age 90. The album titled: **Bobbed Hair, California [sic, Bobbed Hair]**. Half brown cloth and morocco with gilt-stamped lettering on spine. Contains 21 grey heavy cardstock leaves, each with a tipped-on drawing (6-by-7-inches), colored by hand, usually in watercolor and pencil. Osborn holds forth, in 19 cartoons, on the subjects of hair and California. Also includes 2 more serious drawings, both concerned with landscape and the human figure.

Educated at the University of Wisconsin and Yale University, where he was art editor of the Yale Record, Osborn studied painting in Rome and Paris before returning to teach art and philosophy at the Hotchkiss School in Lakeville, Connecticut. At the outbreak of World War II, he enlisted in the Navy with the hope of becoming an aviator. He was assigned to an information unit under the command of the photographer Edward Steichen. As a Navy officer, he learned the art of speed drawing, and over his military career produced some 40,000 drawings for training manuals -- many of them featuring a cartoon character named Dilbert, a blunderer who violated rules of military safety. In 1946, he achieved his first public recognition for "War Is No Damn Good," said to be the first antiwar book of the nuclear age. He went on to draw for Harper's, Fortune, Life, and Look, and became a regular contributor to The New Republic. Garry Trudeau, creator of the "Doonesbury" strip, called Mr. Osborn "one of the very few masters of illustrative cartooning."

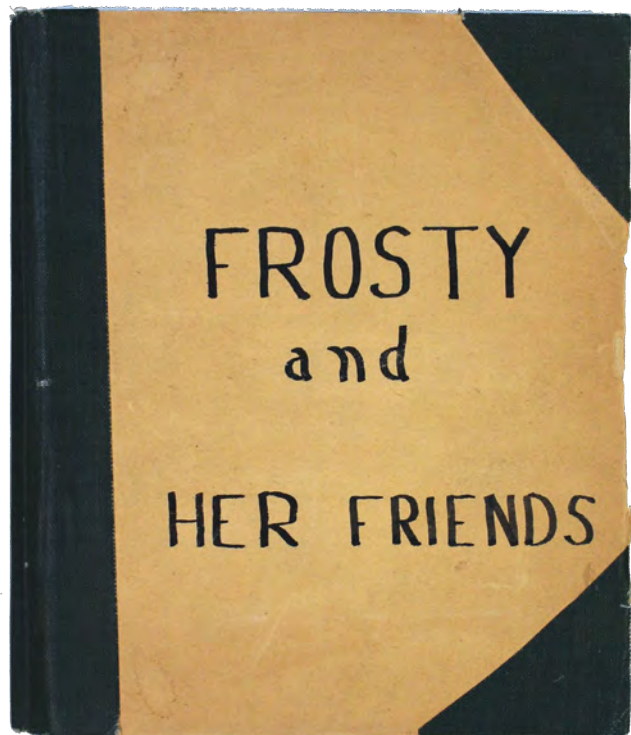
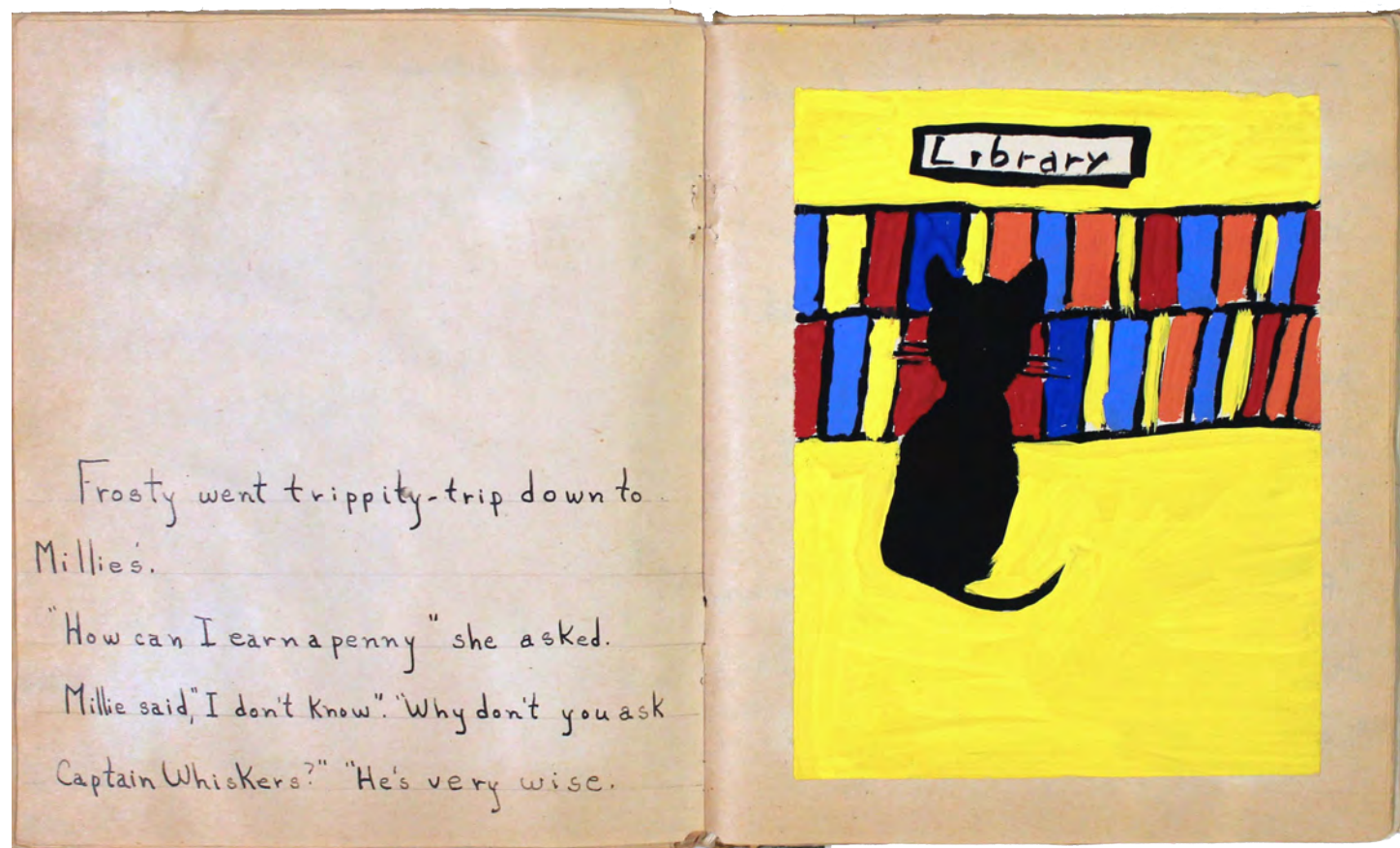
\$1,500



10

[CHILDREN'S] [DOLLS] Handmade Civil War era book of little rooms made by Jennie (Sarah Jane) Williams Balch, using cutouts, with elaborate, highly decorative manuscript borders along the bottom. Balch's name and date of birth and death (1855-1924) are provided at the front, presumably by her daughter, Laura Balch West, whose bookplate is fixed to the front pastedown. 25 pages of charming doll room scenes. Contents loose inside period marbled boards. The collage elements are varied, including period fabrics and ornamental designs. Exactly what age the girl was when producing this book is a bit of a guess. The hand-painted designs along the bottom are rather expertly done, whereas the cutouts and other additions are more naïve.

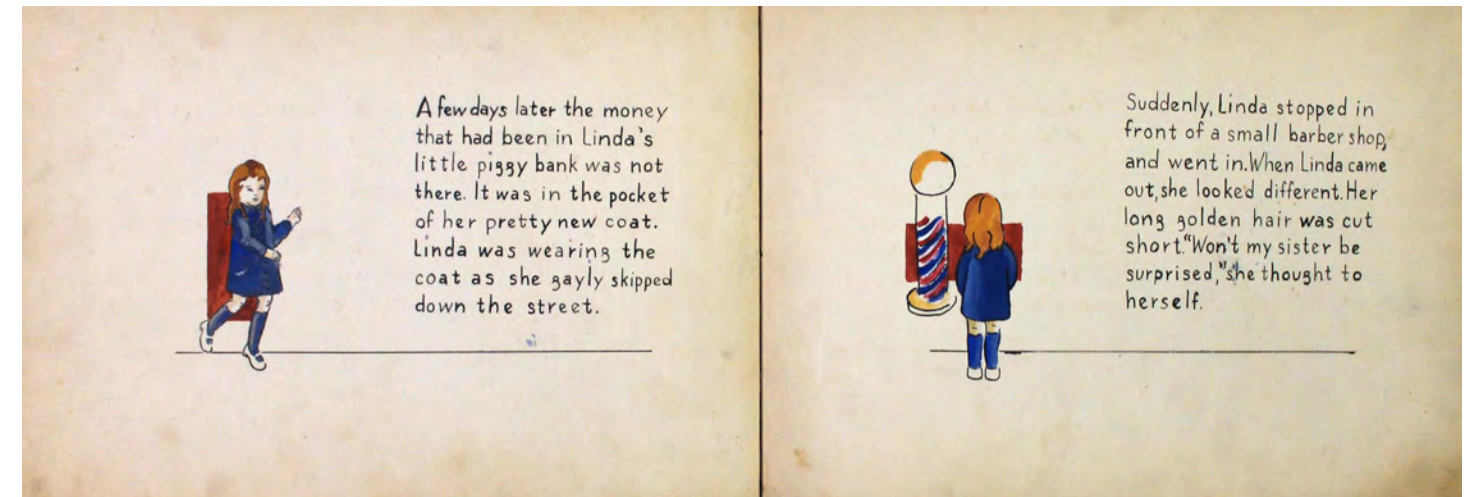
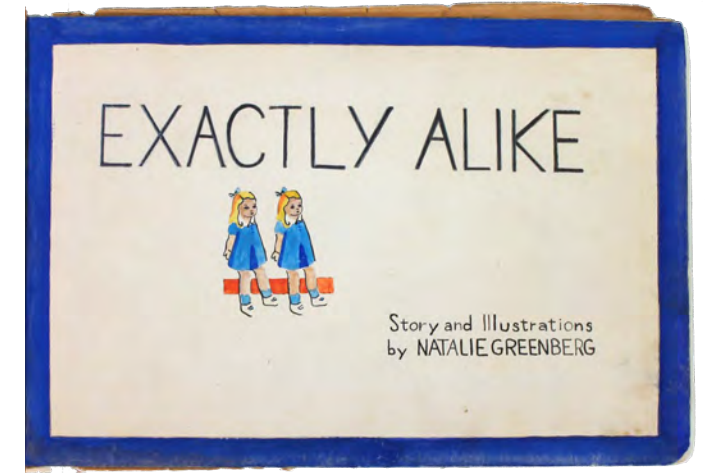
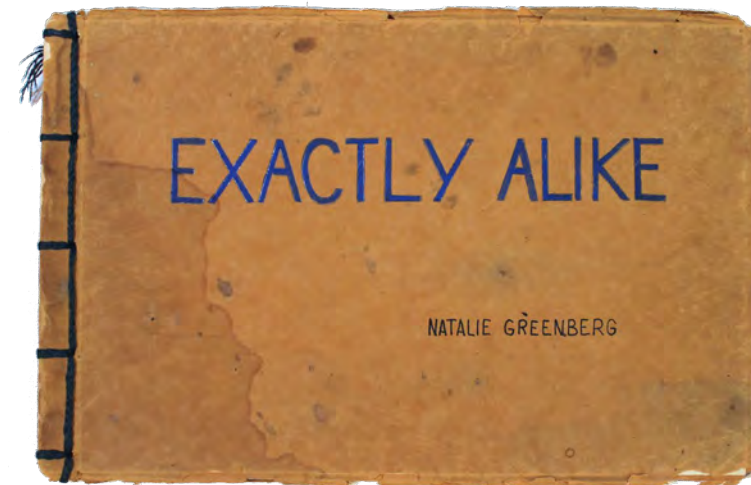
\$750



11

[CHILDREN'S] **Frosty and Her Friends**. Children's manuscript story with text by Agnes H. Timerman and Jean D. Walsoe. Circa 1940 (an 8 year old Agnes Timerman located in Antwerp, New York in 1940). Half-cloth and paper, title handwritten on front board in black ink; 140 x 168 mm; contains 25 brightly colored original paintings (each about 130 x 106 mm), tipped onto the recto, with text on (handwritten in black ink) facing page. Created about 1940, judging from the paper and (limited) findings for the Timerman and Walsoe families. Binding somewhat rolled, with very light chipping to the fore-edge of the last few leaves, otherwise fine. The story of a little white kitten with purr-severance, who earns some pennies by helping her bunny and dog friends.

\$125



12

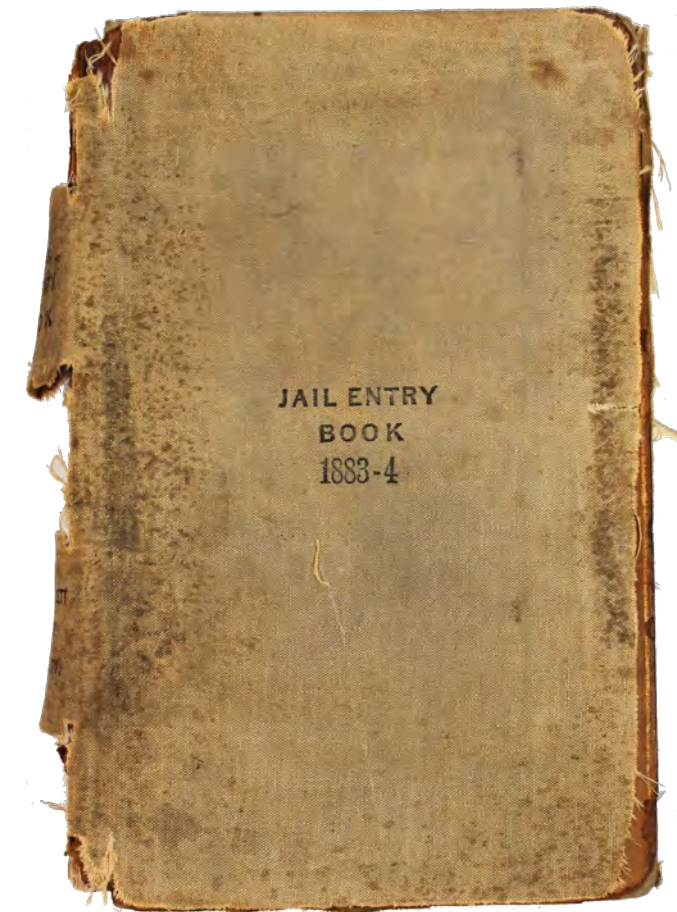
[CHILDREN'S] **Exactly Alike**. Manuscript children's story by Natalie Shalita Greenberg. New York, c. 1960. Heavy brown cardstock wraps, bound with blue ribbon, lettering in blue gouache and black ink on front cover; oblong (283 x 180 mm); pp. [14], heavy cardstock leaves, each with text handwritten in black ink, accompanied by a full-color gouache illustration. Covers a little soiled; light chipping along yapp edges; text block a bit dust-smudged here and there, but overall nice and bright. A pencil notation on the final page indicates that this entirely original illustrated story was the project of Natalie Shalita (nee Greenberg), a student at Cooper Union. She worked as a designer in Harper & Row's Children's Books Division in the 1960s and early 1970s. Here she tells the story of twin girls and their thwarted attempt to distinguish themselves.

\$300



13 [CIVIL WAR] **Civil War, Union Manuscript.** Six contemporary manuscript volumes. New York, 1860-1865. Original stitched wrappers; small 4to; six volumes; pp. [84], [104], [108], [129], [111], [133]. Approximately 85,000 words, the index in the form of a daily abstract, with each article reporting on or referring to events related to the beginning of the Civil War, its conduct, and its conclusion, briefly described in a paragraph referencing The New York Tribune. Some light edgewear and soiling. Horace Greeley founded the Tribune in 1841.

\$500



14 [CRIME] **Nineteenth Century American Prison Log Book, "Jail Entry Book"** Illinois, 1883-1884. Contemporary sheep over thick, heavy boards; in heavy canvas dust jacket, with lettering stamped on upper board and spine; folio (445x287mm); pp. 479, lined ledger paper; 50 pages blank at rear. Manufactured by J. M. W. Jones of Chicago. Sheep heavily worn; spine perished. Dust jacket tattered, torn and stained; frayed along the edges; but present (identifying Seth Hanchett, Cook County Sheriff, see below). Perfectly legible throughout.

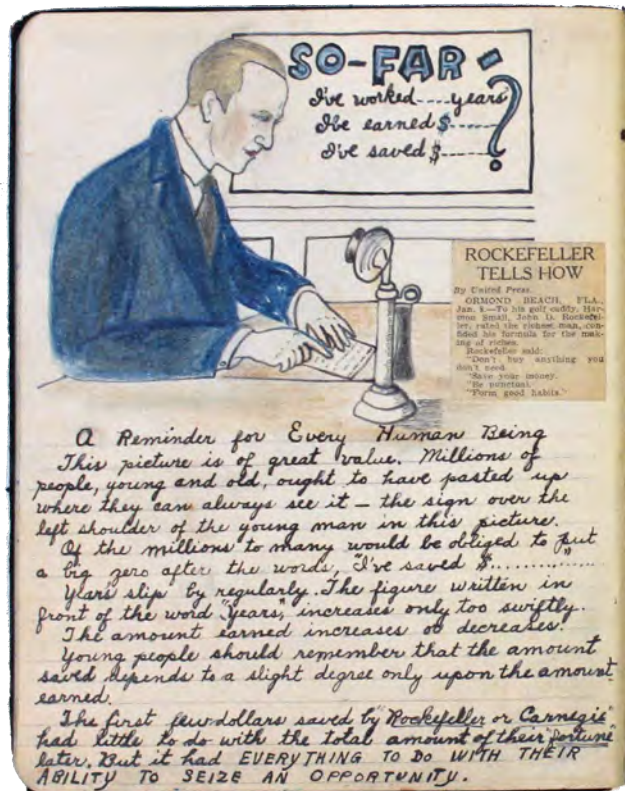
Tidy cursive records, in black ink, the offender's name, charge, amount of bail, sentence, and cell number. "Amount of bail" is sometimes left blank, but often all fields are complete. Offenders include men and women, arrested for larceny, burglary, assault, murder, insanity, forgery, and more. If convicted, the sentence is recorded, usually with the note "sent to Penit;" if insane, a note reads "sent to physician." Seth Hanchett's predecessor, Chicago Police Chief William J. McGarigle (1881-1882) was rumored to have been involved in bail bond rackets in cahoots with Michael C. McDonald, a wealthy and powerful gamesman who controlled the internal mechanisms of the Democratic Central Committee in the last quarter of the 19th Century. McDonald tried to keep McGarigle in office via internal political machinations, which proved to be no match for the plans of Mayor Carter H. Harrison and the people of Cook County, who elected Republican Seth Hanchett as Sheriff in 1882. He was the county's first 4-year Sheriff. Hanchett was succeeded by the "bumbling" Canute R. Matson in 1886. Matson was a close friend of McGarigle, who by this time, had been placed in charge of the disease-infested Cook County Hospital (likely due to McDonald's pull).

\$2,000



15 [CLEVELAND] **Assortment of Handwritten Newspapers, Cleveland, Ohio (1913-1914).** Handwritten newspapers, with calligraphic flourishes, original drawings, and tipped-on images and clippings. 5 items, each one different and delightful. Edited by M. Ruggles and Ruth Stowell. A charming collection, clearly made in good fun -- abundant in silliness, cleverness, and humor. All are nicely laid-out, with panels, columns, ads, and artwork replicating the look of an actual newspaper. "Nervous young man would like quiet place (without girls) for vacation. Call Dean." Read all about it.

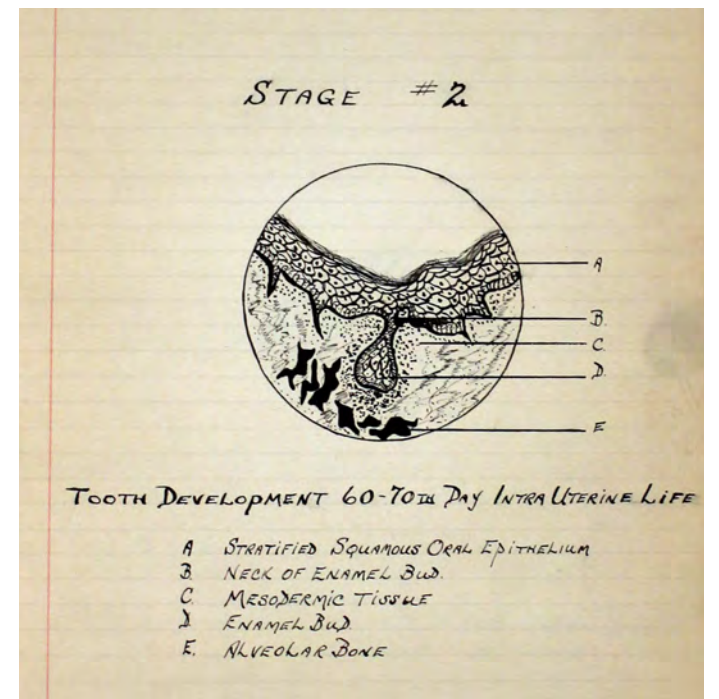
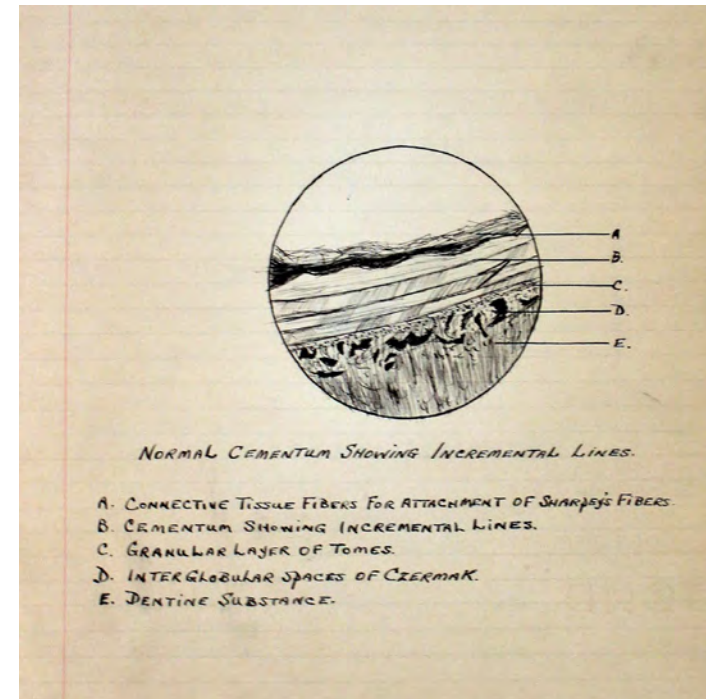
\$1,000



16

[COMMONPLACE BOOK] **Mr. Jack H. Warson's Book, from Mother (Manuscript Collection of Prose and Poems).** America, 1925. Black faux leather over flexible boards (7.5in x 9.5in); approx. pp. 120, lined, completely full of handwritten poems and quotations, with additional ephemera attached or laid-in. Dated "New Year, 1925," the collection begins with a hand-embroidered American flag and a two photographs of Mother. Thereafter, every page is filled with her florid script, usually in blue ink, collecting poems and quotations on life, love, advice, and religion -- even a few entries entitled "Wit" and "Spiffy Spoofs." One of Mother's witticisms is illustrated and colored by another hand on a small piece of laid-in paper, with a note from Mom on the verso, "Mildred Drew -- some talent -- Mom." There are two more hand-colored illustrations by that contributor to the final page and paste-down of the book. One, a lesson from Rockefeller on "the making of riches," with an image of him sitting in front of a telephone. The other, an image of a man sitting in an armchair and dreaming of a woman, a big house, and a ship. A nice little keepsake, with a distinctly American feel.

\$375



17

[DENTISTRY] **Dental Histo-Pathology and Oral Surgery [Student's Manuscript Notebook on Dentistry].** Circa 1930. A pretty standard "Composition Book," from Williams, Brown & Earle, Inc., Scientific Instruments, of Philadelphia. Marbled paper over boards (20 cm x. 25.5 cm), cloth backstrip, handwritten paper label on upper board; approx. 200 lined pages, about 2/3 of which are full of handwritten notes and illustrations; nice card slipped into a sleeve on the inside front board, from Bausch & Lomb Optical Company, illustrating the mechanical features of the microscope of one side, and the path of light rays on the other. Begins with 34 exceptionally detailed (framed in a circle, as though viewed through a microscope) drawings of different views of teeth and gums, in varying states of health or decay, including: Tooth Development 70-75th Intra Uterine Life, Nasmyth's Membrane, Longitudinal Section of Tooth Crown Showing Histological Features of Enamel, Hypoplasia of Enamel, Abnormal Enamel, and more. Followed by extensive handwritten notes under the heading (presumably the course title) "Oral Surgery, Dr. Cameron," and listing Earl Padgett's "Surgical Diseases of Mouth and Palate" as the text. Handwriting and illustrations are nice and legible throughout, in blue or black ink. Instructor's discreet stamp reading "APPROVED F.J." here and there. Boards a bit rubbed along the edges; and pages a bit age-toned.

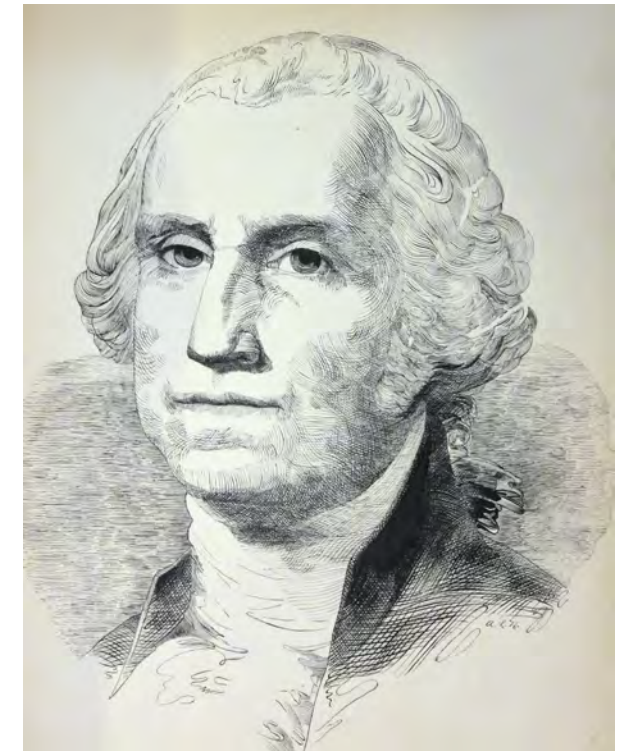
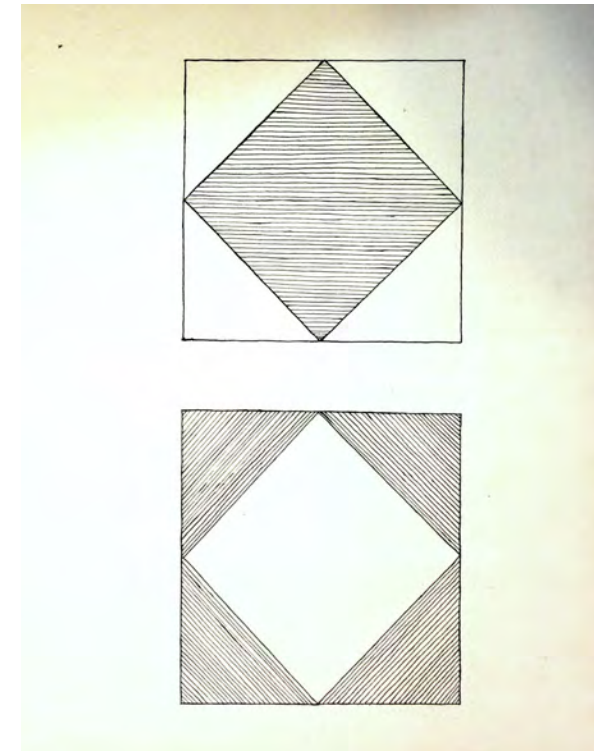
\$250



18

[DECORATIVE ARTS] George D. Thompson & Co. **Collection of Original Artwork for Hand-Tooled and Painted Leather Screens, Wall Panels, and Chairs.** New York, c. 1920. Collection of 27 pieces of original artwork, on a variety of papers (2 on leather), ranging in size up to about 11-by-14 inches. Includes pencil sketches, ink sketches, and full-color paintings of landscapes, streetscapes, scenes, birds, floral motifs, and more. Executed by the George D. Thompson Company of New York, who fetched considerable sums for their leatherwork in the late-19th and early-20th centuries. Remarkable for their craftsmanship (and their survival), the images preserved here must have graced some of the most sumptuous homes of the period. Very lightly worn, with some light chipping and dust-soiling here and there.

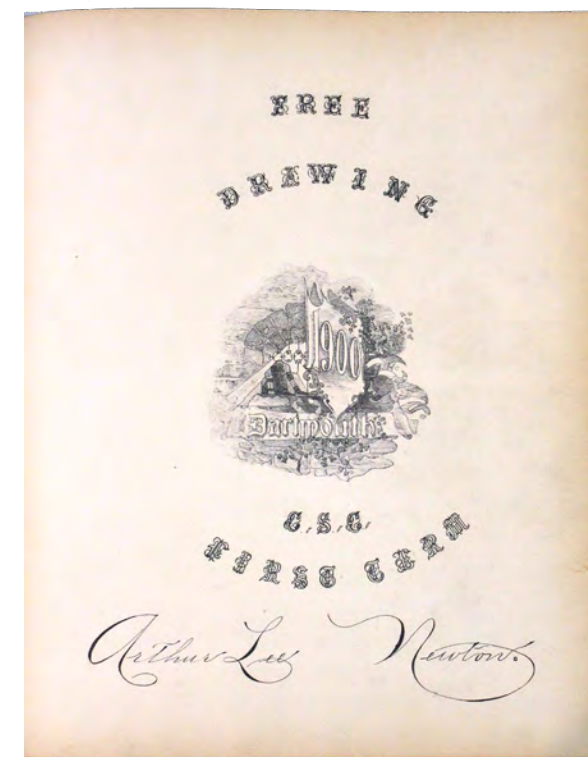
\$750



19

[DRAWING] Newton, Arthur Lee. **Manuscript Drawing Notebook.** New Hampshire, 1900. Manuscript Drawing Notebook of Arthur Lee Newton, signed by him on the title page. Bound in original 3/4 leather and green cloth; first prize label fixed to front board. 60 pages of drawings; shapes, anatomical studies, zoological studies, and a portrait of George Washington among the efforts. A fine sketchbook displaying strong skill. Newton was a pioneer in the American automotive industry, eventually with the title of president of the Glidden Buick Corporation. An obituary stated that he had sold more automobiles at retail than any other man in the world. At Dartmouth, he was a track star, winning five U.S. championships, and became a two-time Olympian. At the Olympic Games in St. Louis in 1904, Newton medalled in both the Steeplechase and the Marathon.

\$950

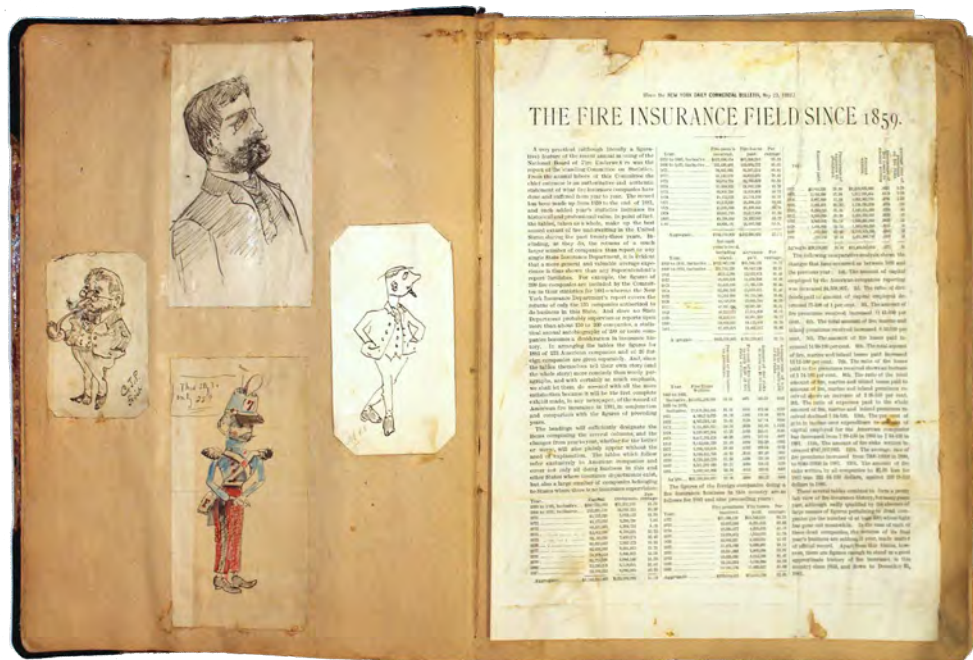


[INSURANCE] **Nineteenth-Century Scrapbook About Insurance -- Primarily, Fire Insurance -- Including Original Artwork.** mostly, New York and California, 1850s-1930s. Contemporary half black cloth and marbled paper, gilt-ruled spine, with remnants of a typed paper spine label; 4to (300x235mm); approx. pp. 150, with newspaper articles, typed memos, printed reports and bulletins (example, “Report of the Fire Underwriters’ Inspection Bureau” and “The Coast Review, a Monthly Journal Devoted to Fire, Marine, Life and Accident Insurance,” “Interest on Debt ‘Pure Usury,’ [John Maynard] Keynes Holds”), quarterly reports, notices of gathering and meetings held, calendars, poems clipped from a variety of sources, handwritten notes, obits, original caricatures in pencil and/or ink, and other ephemera, tipped to the recto and verso of nearly every page. The expected, moderate wear. Nicely preserved overall -- sturdy and legible, and unusual.

Our compiler is likely Courtlandt P. Hull, Jr., an insurance lawyer working in New York City, who, over the course of the scrapbook, becomes president of the Lincoln Assurance Co. of America. His career milestones are captured in artifacts, kept with little or no caption or comment, referencing various committees and events in San Francisco, Baltimore, Chicago, Washington D. C., and more. (Another frequent name is Clement D. Albrecht, likely a colleague.) This volume opens with a handwritten note on the outside of a (mounted) envelope: “Started in business -- Sept. 13, 1879, as office boy in NY office of

Phoenix HSSCE Co. of London, 54 William St., NY, ‘Union Building.’ The enclosed commutation ticket expired Sept. 13, 1937, 58th Anniversary.” Though focused primarily on insurance, the personality of our compiler and the trappings of his daily life also appear -- such as a letter from D. A. Cushman Realty (rent is going up); a souvenir booklet from the America’s Cup International [Yacht] Race; an article or two about pelicans; a newspaper clipping honoring Charles Green, a little person, and well-known Wall Street brokers’ messenger for 40 years; a receipt for \$1 donation to the Republican Party; and more than 20 little portraits or caricatures in pencil or ink. A few examples of the headlines that captured Hull’s attention: “Exposing Wildcat Companies,” “How Insurers are Cheated,” “Stricken from the List of Brokers: Summary Action of the Fire Underwriters on a Violation of Pledge,” Business Men Squeezed While Insurance Officials Enjoy Big Salaries.” Some highlights: Articles and letters, including typed letter on Continental Insurance Co. letterhead, referencing the 1906 San Francisco earthquake and fire; a typed “Diagram Showing that the Habit of Saving Must be Formed and Exercised Early in Life” (if you know anything about typewriters, this was a once a pain-in-the-butt to make, it breaks down stages of a man’s fiscal life into “Age of Wild Oats,” “Now or Never” and “Danger Line”); a postcard with a Japanese scene, made entirely from delicately cut postage stamps.

\$1,250



[LEDGER] **Mid-Nineteenth Century Manuscript Cobbler's Ledger.** Hopkinton, MA, 1840s-1870s. Half calf and marbled paper over boards; approx. 8 by 13 inches; pp. [24] (alphabetically tabbed), 216 (hand-numbered, first 100 pages full). Front board detached. Begins with an index on alphabetically tabbed pages, identifying customers by last name and recording their coordinating page number(s). The bulk of the text consists of carefully kept lists of customers, and the date, service, and the price and balance of service(s) rendered. Services include leasing and renting, setting shoes on a horse, and closing, siding, or mending boots. Payments are accepted in the form of cash, hours of work, trade (goods and food). Legible throughout.

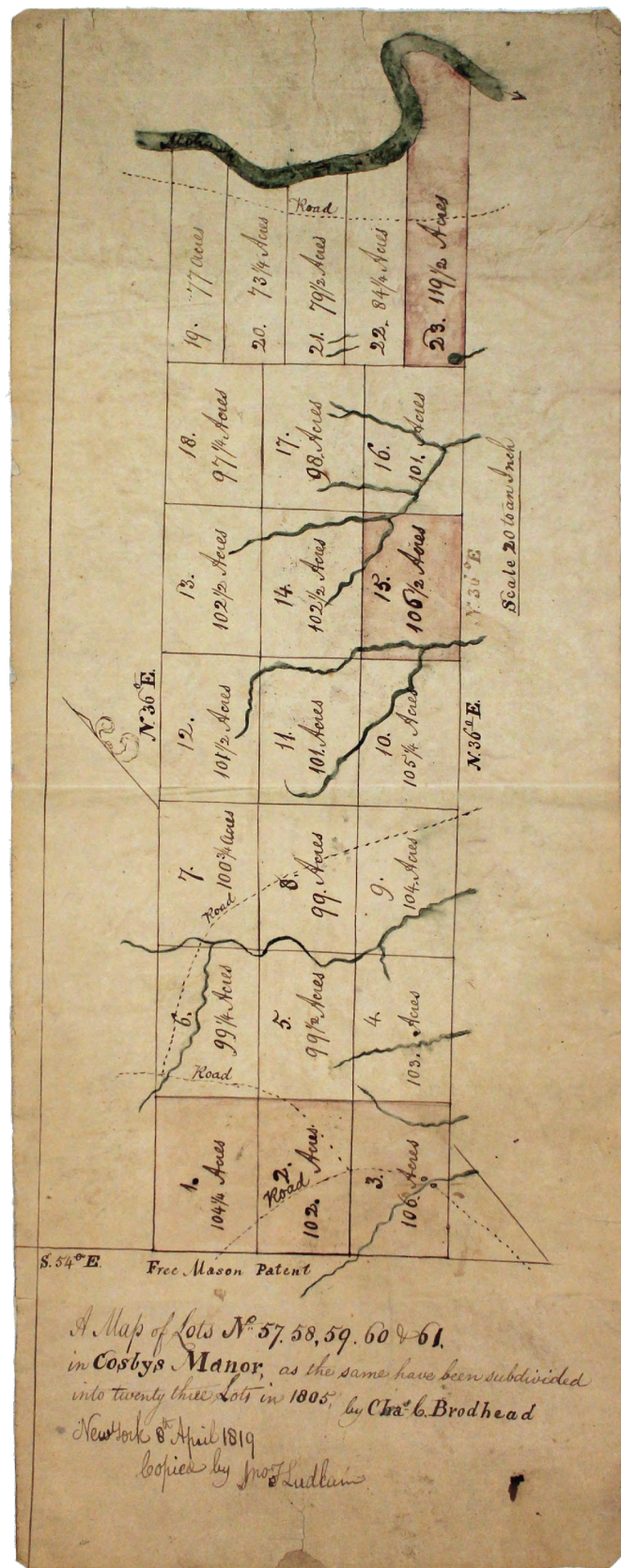
\$375



[MAP] **Manuscript map of Deposit and Bennettsville.** New York, early-19th century. Single leaf (about 22x19 inches), drawing in black in on the recto only. Shows lots 1-6 and identifies the road and brook that runs through them, also lists the owner of each lot and a rough lay-out of houses. Somewhat crude, but charming. Some light foxing; flattened creases from folding.

\$750

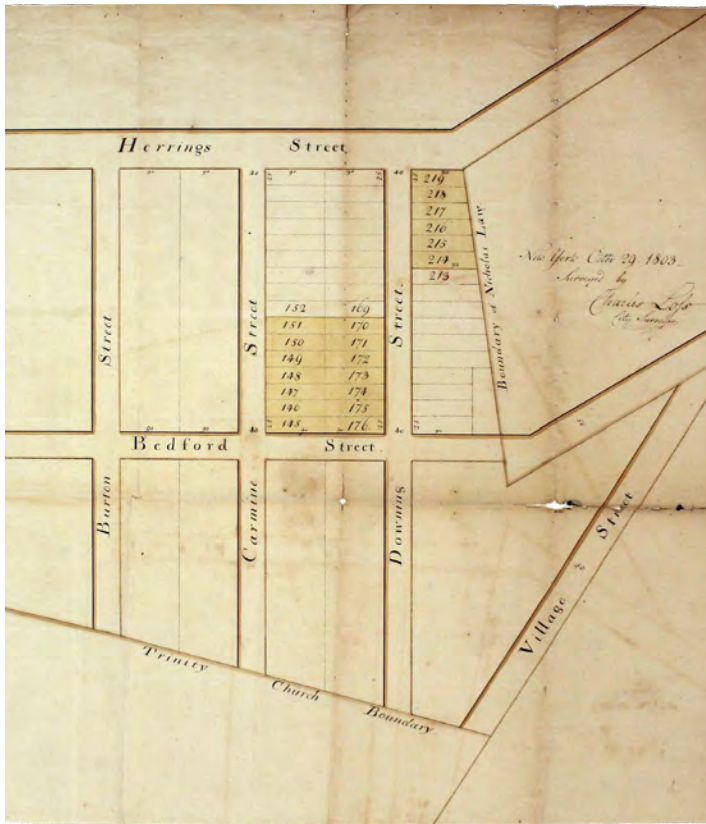




23

[MAP] Broadhead, Charles; Ludlam, John F. **Two manuscript hand-colored maps of Cosbys Manor, Mohawk River.** New York, 1819. Single cloth-backed leaf (about 30x20 inches), hand-drawn and colored on the recto only; by Charles Brod head, copied by John F. Ludlam. A map of lots 57-61 and others, with a long manuscript letter attached on the verso, authenticating the map, signed by John Savage of the New York Supreme Court. Sold with another cloth-backed map showing the lots subdivided. Also includes a separate leaf, manuscript chart, showing the numbered lots with a brief description and whom they sold to. Flattened creases from folding.

\$1,200



24

[MAP] Loss, Charles. **Manuscript hand-colored survey of Bedford Street, Burton Street, Carmine Street, and Downing Street in the West Village of Manhattan.** New York, 1803. Single leaf (about 500x400mm), hand-drawn and colored map on the recto only. Some tiny chips along folds, otherwise presents very nicely.

\$600



25

[MAP] **Manuscript Map of the United States, Drawn by Student Cornelia Richards.** Winchester (likely Virginia), 1825. Manuscript map (17x22 inches) on paper, with hand-coloring, in an early frame (19x24 inches); titled, "The United States of America / by Cornelia Richards / Winchester February 1825." Unexamined out of frame, the map was laid to board likely at a very early date. A few old stains; small puncture in the Florida panhandle; closed tear along right side, drifting into the Atlantic Ocean; the expected age-toning.

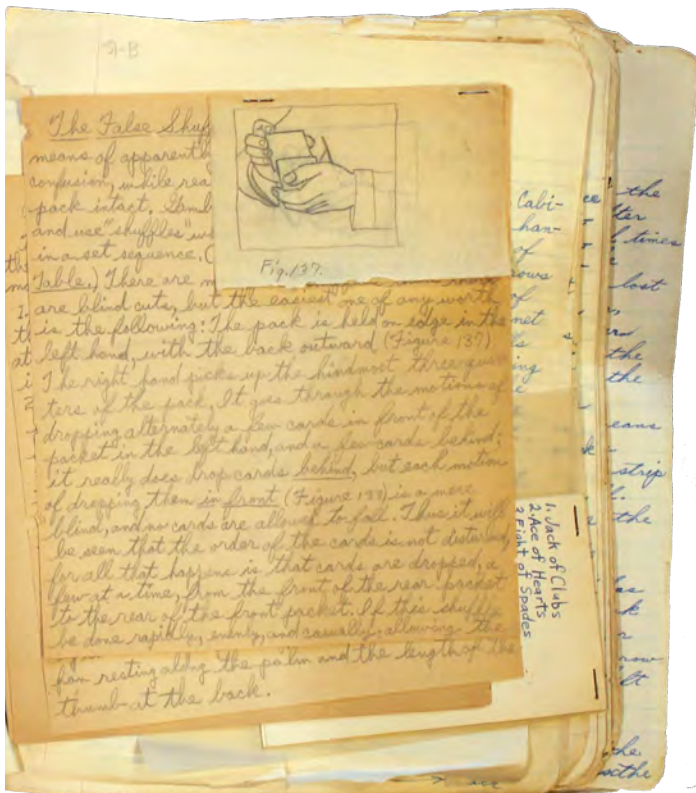
States, major cities, rivers, and landmarks are named. The map shows the Arkansas Territory (after 1819), lead mines in the Northwest Territory, and locations of various Indian tribes such as the Chippewa, Chickasaw, and Cherokee.

\$1,000



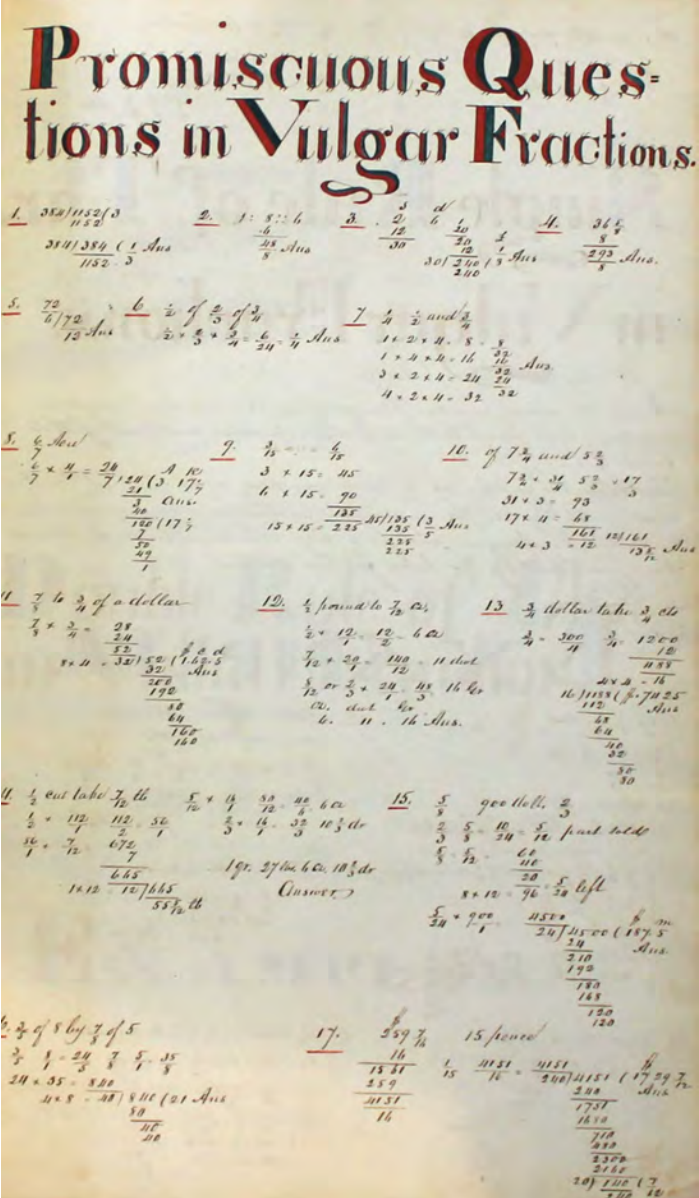
26

[MAGIC] Leader, Budd. **Handwritten and Illustrated Magician's (or Conjurer's, Illusionist's) Book of Illusions and Magic Tricks.** America, 1947. Cloth-covered 3-ring binder (American manufactured), covers illustrated in black marker with drawings of top-hats, an ace of spades, an eight ball, faces, names, and maxims ("Flunk Early, Avoid the Rush," "Here's Your Hat What's Your Hurry?"). The inside front cover bears our author's name ("Budd Leader, Sophomore, 1st half") as well as a cloud of girls' names (Joan, Ginger, Darlene, Sally, Betty, Roberta, et al), perhaps referring to his lovely assistants -- women who put birds back in their cages, who comforted newly hatless rabbits, who were sawn in half, or who otherwise gave themselves to magic. This distinctly American binder is bursting with 382 tricks, handwritten in ink in tidy script, on lined paper, most of them accompanied by careful pencil drawings (demonstrations of steps and techniques) on small leaves of onion skin paper, stapled to the trick they describe.



Includes tricks with cards, rope, dice, balloons, sleights of hand, mind reading, break-away cabinets, and so much more. Though some of the illusions strike this cataloguer as enticingly practical ("How to be Marvelous without Skill," "The Vanishing Alarm Clock"), many of the illusions seem quite advanced, and particular to the world of magic ("Second Sight Extraordinary," "Mind Signals," "You Do As I Do"). Though little can be found on Budd Leader now, he was clearly a high school student of some talent and considerable dedication. A remarkable volume.

\$3,750

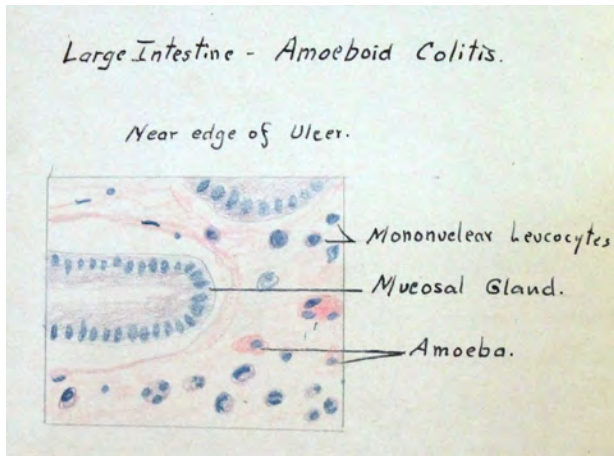
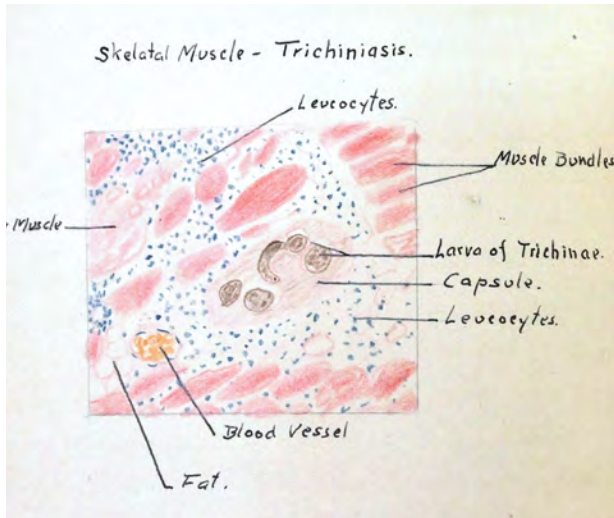


27

[MATHEMATICS] "Promiscuous Questions in Vulgar Fractions," with "Promiscuous Examples," and Other Mathematical Delights, Including Pike's Arithmetic, Rule of Three, & c., & c. America, 19th Century. Early cloth-covered boards; 13.5 x 8.25 inches; approx. pp. 140, completely full with equations handwritten in ink, with calligraphic headings decorated in color. Spine tips chipped, with gatherings exposed; corners and edges of boards a bit scuffed; hinges reinforced. Bright and beautiful text block.

This unique manuscript volume contains complex arithmetic not often seen in student workbooks of the period, such as perpetuities at compound interest, foreign exchange, insurance commission and brokerage, and more -- all of it spectacularly rendered. The simple (or complex) beauties of mathematical equations and arithmetic sequences are heightened here by the wonderful hand that elegantly carries them out. The penmanship is invariably tidy, refined, and frequently quite lovely, and it is remarkable that the hand which so deftly records the numbers and explanatory text is also capable of such variety in the subject headings -- from exacting, almost typographic block Roman letters, to ornate serifs that swirl into a whimsical face -- rendered in multiple, bright colors, and minute detail. Visually striking throughout, a distant look at a full page is as rewarding as the close scrutiny of a single element. And rigorous to boot, addressing vulgar fractions with promiscuous examples (which is so much fun to say), geometrical progression, annuities, ships' tonnage, cubic measure, and rules -- plenty of rules, rules made marvelous.

\$2,000



28

[MEDICINE] Pathology Notes and Drawings, Spring Term of 1925, College of Physicians and Surgeons. New York, 1925. Plain notebook paper, hole-punched and bound with clasps; 270 x 205 mm; approx. pp. 200, handwritten, typed, and with detailed ink and colored pencil drawings that in a different setting could function as contemporary art. A copious work by medical student Arthur L. Marshall Smith, covering atrophy, cell death, metabolic disturbances, disturbances in mineral metabolism, inflammation, regeneration and repair, physical and mechanical injuries, chemical injuries, and more. With frequent references to works by MacCallum and Wells. Front leaf detached; some rubbing at extremities; a visually compelling document.

\$650

29

[MEDICINE] Ledger book belonging to Levi Oberholzer, manufacturer of cough medicines in Lancaster, PA, with hundreds of manuscript entries. Oblong small 4to, reverse calf, some wear at extremities. Pennsylvania, 1860s-70s. The entries acknowledge payment for materials probably used in his remedies (many with attached revenue stamps), plus numerous bank checks payable to Oberholzer's order.

\$400



30

[MUSIC] Early-19th Century Manuscript American Songbook, "A Choice Collection of Songs and Tunes" America, c. 1800. Contemporary limp calf; oblong 4to (190x130mm); pp. [2] (title-p.), 61 leaves (contemporary foliation to 63, lacking leaves 22-23), scores and lyrics (in English) in brown ink on recto and verso. Lower stitching gone; many leaves worn and chipped; 2 leaves loose. Early ownership signatures of John G. Scott on the title-page. A fragile survival.

A collection of seventy-eight songs, usually in treble and bass clef, with lyrics in English, offering an interesting look at the marches, popular songs, and ditties of the period. It includes songs from Ireland, Scotland, England, and France, as well as songs now thought to be distinctly American, including "Anacreon in Heaven," the tune that would become "The Star-Spangled Banner," and the very rare "Galley Slaves." For a complete list of titles, please inquire.

\$3,000



31 [MUSIC] Geminiani, Francesco; Metcalf, E. (trans.). **Manuscript Translation of "The Art of the Violin, or an Accurate Method of Learning to Play Well on That Instrument, Originally Composed by the Celebrated Geminiani. Newly Revised, Augmented, Explained, and Enriched, with New Examples, Preludes, Airs, and Progressive Lessons and Du."** New York: E. Metcalf, 1813. Originally printed in Paris, 1750. Folio, 59 leaves, bound in a ledger in reversed calf binding, cover detached and worn. In custom pigskin clamshell, of the same design as the original binding. This work should not be confused with the other work by Geminiani, "The Art of Playing the Violin," Paris 1752. This manuscript was never published -- it's unique, polished and accomplished -- simply lovely. Metcalf worked on this translation for a number of years, the first draft of which resides in the Special Collections of the Boston Public Library (a microfilm is available for comparison). Geminiani (1687-1762) was a composer, a student of Corelli, and a contemporary of Vivaldi and Handel. A widely celebrated virtuoso in his time, he is today best remembered for his influence as a teacher, beautifully evidenced here. Metcalf is less well known, but his careful translation begs further research.

\$4,000



32 [NATURAL HISTORY] **A Guide to the Mammals, Birds, Batrachians, Reptiles, Fish, Lepidoptera, and Mushrooms of (Primarily) Western New York State.** NY Albany, 1900-1920. Gerritt S. Miller, Jr., a Biologist at the Smithsonian Institute. Loose leaves, lined paper (165 x 220 mm); 61 hand-numbered pages, handwritten on both the recto and verso in black ink throughout, with historiated initials in color and a 3-page "Duck Chart" illustrated in b/w (ink and gouache); plus 6 leaves of unlined paper at rear, with full-color ink and gouache illustrations of butterflies and moths on both the recto and verso (12 pages, 48 lepidoptera shown). Pages brittle and age-toned, with some very light chipping and tiny closed tears along the edges, and the occasional dust-smudge. A charming taxonomy, listing the scientific and common names of a variety of plants and animals, and sometimes adding fuller descriptions of physical features or other notes. It includes Mammals (pp. 1-10, 34); Birds, with a list of Western NY Birds and the afore-mentioned Duck Chart (pp. 25-33); Batrachians of NY (pp. 36); List of Reptiles and Batrachia of Western NY State (pp. 37-38); Fishes and Mammals of NY State (pp. 39-41); American Lepidoptera (pp. 41-43), Mushrooms of NY State (pp. 45-46). With marginalia, penciled notations, and other asides throughout. A list of plants and flowers occupies pp. 47-61, and it is recorded, "This was written 1920... Notes were made 1946." Nicely accomplished full-color ink and gouache illustrations of 48 different lepidoptera, each one labeled with its scientific name, complete the manuscript.

One assumes this manuscript to be taken from Miller's work with further embellishments on the part of the scribe, as Gerrit appears in published work with one "t" and not two, and why would Miller misspell his own name. But what complicates matters is that more than one scholarly work refers to Geritt not Gerit. And the manuscript's line, "This was written 1920... Notes were made 1946" would seem odd coming from someone other than Miller. Miller graduated from Harvard in 1894 and worked under Clinton Hart Merriam at the United States Department of Agriculture. He was assistant curator of mammals at the United States National Museum in Washington in 1898, and became curator from 1909 to 1940, while an Associate in biology at the Smithsonian Institution. In 1906, he travelled to France, Spain, and Tangier on a collecting trip. In 1915, he published the results of his studies of casts of specimens associated with the Piltdown Man, concluding that the jaw actually came from a fossil ape.

\$750



33

[NATURAL HISTORY] **Original Ink Drawing of Four Elk by James Carter Beard.** (1837-1913). America, likely late-1800s. Original drawing in black ink on tan paper (300x200mm), with wide margins (402x304mm). Signed by the artist, an image of four elk, one with antlers, grazing on the edge of a forest. Some very light foxing; a little marginal wrinkling and chipping along the edges, not infringing into the image itself, which is suitable for framing.

Known primarily as an illustrator of plant and animal life, James Carter Beard was born in Cincinnati and studied art with his father, James Henry Beard. He began his adult life as an attorney who served in the Civil War and then turned to draftsmanship. He lived in New York and exhibited with the Brooklyn Art Association.

\$350

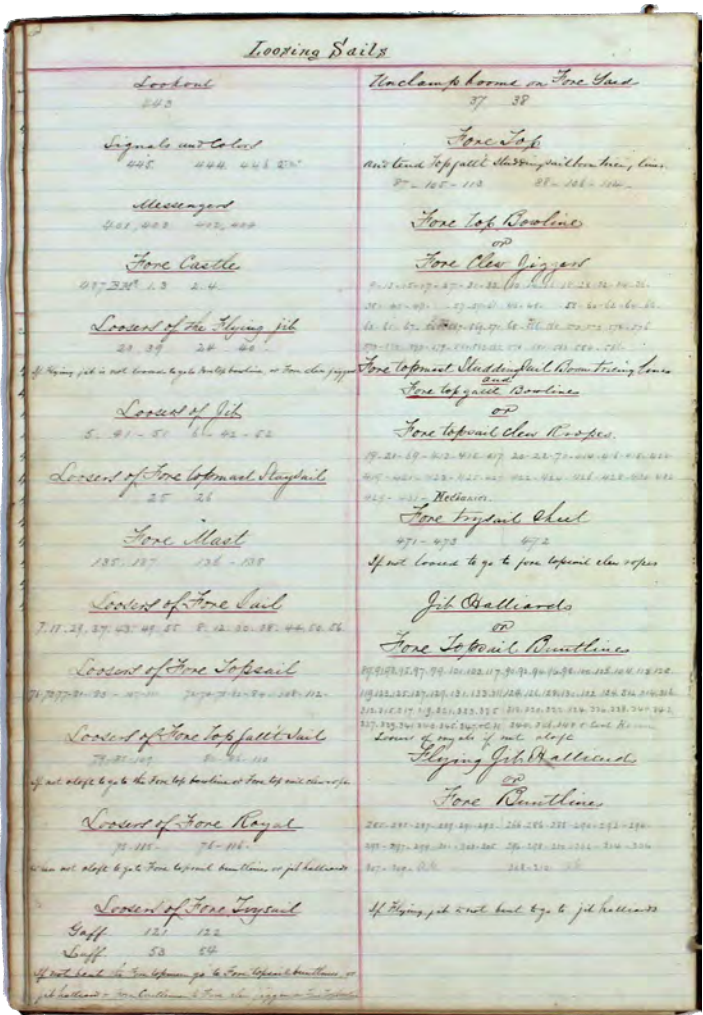


34

[NAVY] **Portrait of British captain Henry Whitby,** whose ship fired a shot which infamously killed an American seaman in 1806. Silhouette reverse portrait on glass, 3 3/4 x 3 1/4 inches to sight, captioned “Cpt. Henry Whitby R.N.” in image; not examined outside of frame. Np, early 19th century

In the years leading up to the War of 1812, the British Navy made a practice of checking American merchant ships to ascertain whether embargoed French cargo was aboard. In April 1806 off New York, the American merchant ship Richard refused to stop when commanded by Captain Henry Whitby’s HMS Leander. A warning shot was fired, in what proved to be American territorial waters. The shot was poorly aimed and splintered a railing; a shard killed an American sailor named John Pierce. This triggered an international incident, with President Jefferson calling for Whitby’s arrest. Whitby was cleared in a British court-martial, which only increased tensions. We don’t know when this portrait of Whitby was created, but he was promoted to captain in 1801 and died in 1812.

\$375



35

[NAVY] **Civil War Era, Navy Ship Ledger,** documenting all activity and details about the 614 men aboard, including six African-American sailors enlisted with the Union. Cloth, morocco backstrip; folio (400x260mm); approx. pp. 100 full of manuscript entries by a single hand, with permanent instructions and headings in ink, and crew member names and station designations in pencil; numerous additional blanks at rear. (Nonetheless, a trove of information.) Lined paper, listing the 614 men aboard, assigning each a number, gun, and location (Fore Castle Port, Main Top, Mizzen Top, etc.); listing division and stations; and recording details of every situation that might occur on the ship (see examples below). The ship is unnamed, but it appears to be a ship of the Line or a Frigate, which had 3 masts as well as some minimal amount of steam power. There were 6 African-American members of the crew, all of whom were Union Sailors during the Civil War (Edward Turner Joseph Davis, and Thomas Mills from Maryland; Henry Andres from the West Indies; Joseph Gordan from New York; Samuel R. Whittaker from Buenos Aires). Three of these men served on the USS Minnesota, which may help identify the ship. Also includes the ship’s Fire Bill, crew member stations of Making Sail from Single Anchor, Mooring and Unmooring, and much more. A rich volume, worthy of further study. Cloth torn; front hinge cracked; first few signatures loose. A little faint waterstaining and soiling, but generally nice and clean.

\$950



36

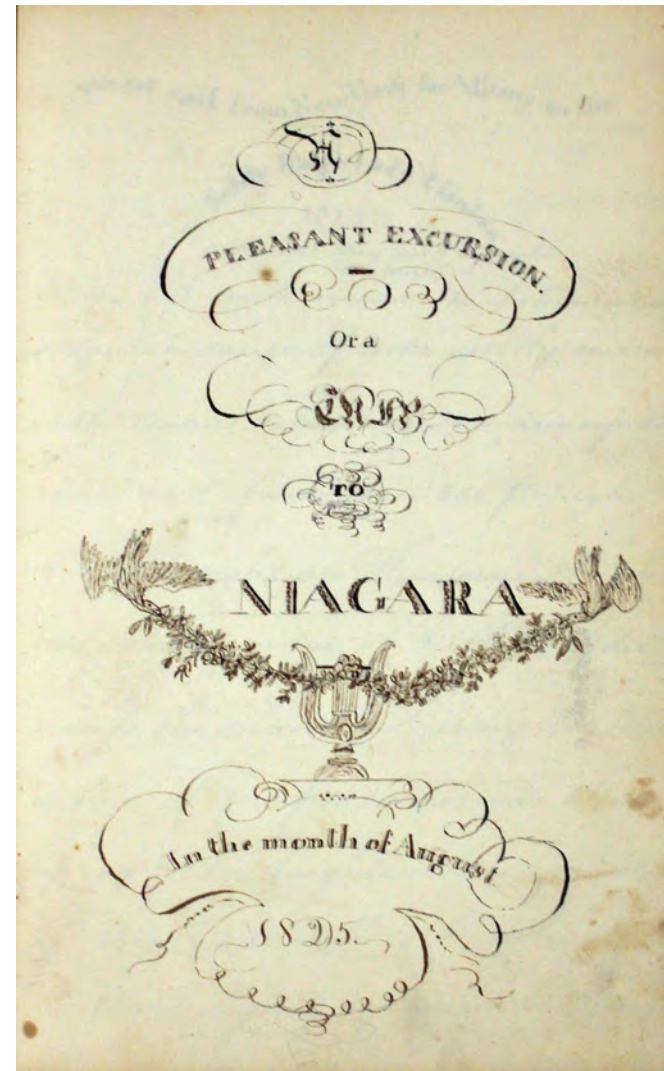
[NEW ENGLAND] Teel, George Albert (1854-1936). **Artist's Archive, George A. Teel: Sketchbooks, Travel Diaries, Photo Albums, and Watercolors, Primarily of New England and the Northeast United States.** Six volumes, 5 complete watercolor landscapes, and additional papers (together .5 linear feet), including more than 140 original ink or pencil sketches, and more than 100 photographs. Circa 1878-1932, in various sizes and conditions (please see below). George Albert Teel was born in Arlington, Massachusetts in 1854, and died there in 1936. He worked in Boston as a printer, specializing in half-tones and photogravure, and he also created watercolors, etchings, and wood-engravings of specific New England locations. One might say that the region was his primary vocation -- his artwork suggests a deep fondness for and familiarity with his subject.

\$3,750

37

[NEWSPAPERS] SCHMUCK, JOSEPH. **Account Book of the Hanover Guardian newspaper**, 78 pp, folio, Hanover, PA, 1818-1825. Attractive contemporary wallpaper covers; calf spine. Chipping to corners, browning; cover a bit loose. Joseph Schmuck purchased the Hanover Guardian in 1819, from its founder, Jacob Wiestling, a German Pennsylvania settler in York County. The weekly newspaper holds the distinction of being the first English language newspaper printed in Hanover. A very carefully kept record, in a worn, but still handsome, period binding.

\$650

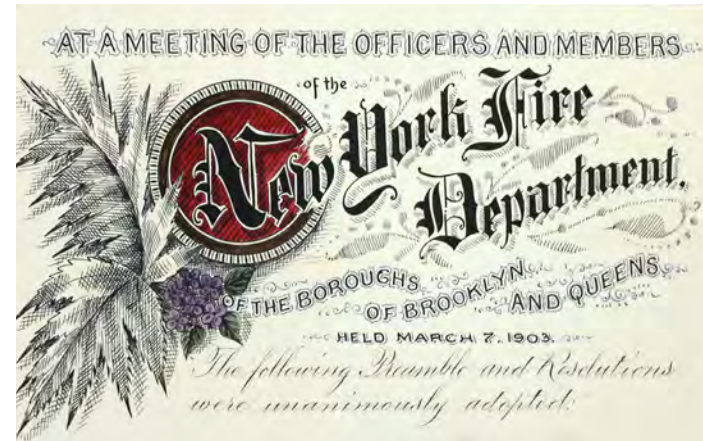


38

[NEW YORK] [Erie Canal] **A Pleasant Excursion. Or, a Trip to Niagara, in the Month of August, 1825. [A Journey in the Very Early Days of the Erie Canal].** Niagara, 1825. Plain red wraps; 12mo (190x120mm); 22 pp., numbered and handwritten on the recto only, plus a “frontispiece” calligraphic verse, and calligraphic title-page (“A Pleasant Excursion...” see above); in handsome cursive, black ink, with calligraphic flourishes on section headings (Newburgh, Weeds Basin, Auburn, Sulphur Springs, Pittsford). Covers a bit scuffed; closed tear at fore-edge of front cover. Ghosts from once laid-in leaves on some of the blank pages at rear.

“We set sail from New York for Albany in the Safety Barge Lady Clinton...” so begins this very early journey down “Clinton’s Big Ditch.” The Erie Canal originally ran about 363 miles, from Albany, on the Hudson River, to Buffalo, at Lake Erie. First proposed in 1807, its construction began in 1817. When finally completed on October 26, 1825, it was the engineering marvel of its day. It included 18 aqueducts to carry the canal over ravines and rivers, and 83 locks, with a rise of 568 feet from the Hudson River to Lake Erie. It was 4 feet deep and 40 feet wide, and floated boats carrying 30 tons of freight. A ten foot wide towpath was built along the bank of the canal for the horses and/or mules which pulled the boats and their driver. Our unnamed writer records a journey taken just before the canal’s completion, listing not just the names of towns and landmarks passed, but also offering facts, figures, and observations. “Took the canal boat for Schenectady. Albany Basin has been built for the reception of the canal boats while they are unloading or receiving their cargoes. It is 4000 ft long and extends some distance” (p. 5). “It is but 20 miles from Albany to Schenectady, yet in that distance it has been found necessary to have 27 locks...” (p. 6). “The Lower Aqueduct where the canal is carried across the Mohawk is 1188 ft-long and rests on 26 stone piers” (p. 7). It continues in this vein until the journey ends (mid-sentence) in Rockport.

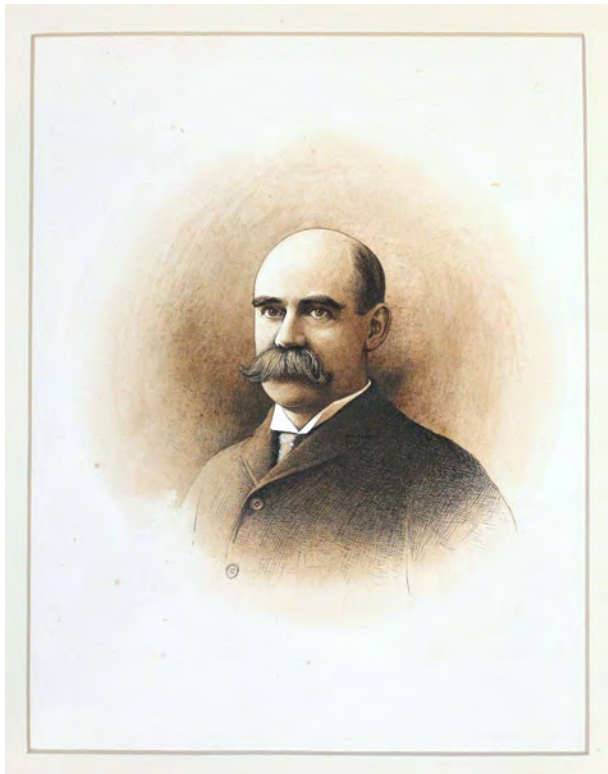
\$750



40

[NEW YORK – FIRE DEPARTMENT] Manuscript Presentation volume from the New York City Fire Department to Vaudeville Manager Percy G. Williams. New York, 1903. Original full morocco, the recipient's name stamped in gilt on upper board; oblong 4to (about 8.5 by 12 inches); contains 6 leaves of calligraphy with watercolor and silver embellishments (carried out by Henry Nelves of 415 Fulman Street, Brooklyn), each matted in heavy board, all edges gilt. Expertly re-backed; some of the boards tanned along the edges, but calligraphic leaves are bright and clean. The recipient, vaudeville manager Percy Williams (1857-1923), had put on an event for the department's Widows and Orphans Fund, in the wake of a series of fires.

\$750



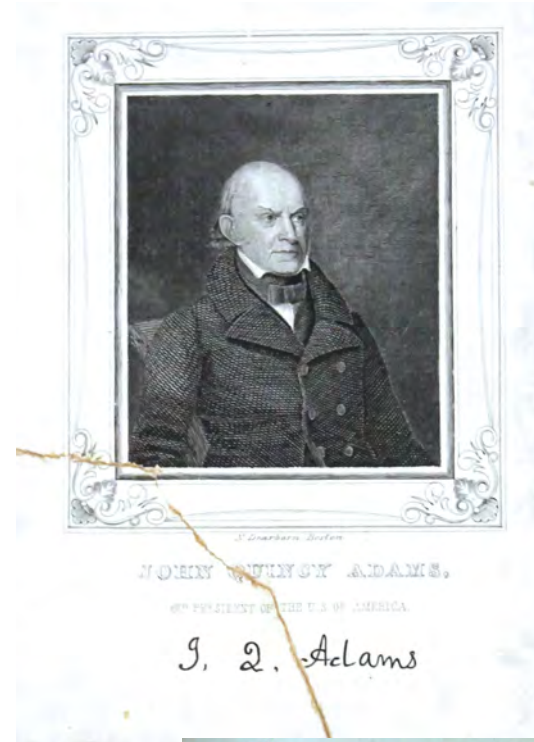
39

[NEW YORK – ILLUMINATED ALBUM] Large Presentation Album of Illuminations for the Surveyor of the Port of New York (Customs), with Signed Appointment by President Grover Cleveland. New York, c. 1900-1910.

Original green leather with engraved metal centerpiece, ornate metal monogrammed initials, and ornate metal corner-pieces on upper board, moire endpapers, a.e.g.; large, thick folio (420x380x150mm); containing 22 leaves inset to thick mounts.

A truly extraordinary album accomplished with great skill throughout. Titled on the first leaf: "To the Honorable John C. McGuire upon his Retirement from the Office of Surveyor of the Port of New York," and followed by a series of remarkable manuscript leaves heightened with gold, an original portrait of McGuire, a few nautical themed watercolors, several leaves of facsimile signatures, and McGuire's original 1894 appointment to the post of Surveyor of Customs which is signed by President Grover Cleveland. Some light scuffing along joints and spine; gutter cracked in two places (because this magnificent volume weighs a ton), but the whole of it, still holding.

\$4,500

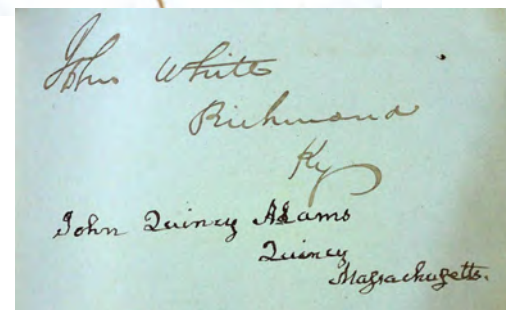


41

[PRESIDENTS] Mid-19th Century U.S. Senator's Autograph Album, with the Signatures of 180 Senators and Congressmen, and 3 Presidents. Washington DC, 1842. Contemporary straight-grain black morocco, ornately stamped in blind and gilt on boards and spine; 8vo (192x152mm); approx. pp. 120, including engraved title-page ("Album / The Dream") and 5 plates (landscapes, portraits), and numerous autographs per page, many of them also identify the state they represent (3 autographs clipped and pasted in) for a total of 180 autographs, usually (but not always) on the recto only, with blank leaves interspersed throughout. Some scuffing along edges of boards; crack in the gutter, but binding remains tight; some foxing to plates, but autographed leaves are nice and clean.

We can't say who the original owner of this album was, but it opens with a bookplate portrait of John Quincy Adams, with facsimile signature. This is unlikely to signify ownership, however, as John Quincy Adams signs a later leaf, sharing the page with John White of Birmingham, Kentucky. Other highlights include James Buchanan, Millard Fillmore, John Calhoun, Thomas Hart Benton, William Seward, Daniel Webster, and many others.

\$3,000





42

[PRESIDENTS – BENJAMIN HARRISON] **Little Girl's Friendship Book, Handwritten Quotes and Drawings, Referencing the 1888 United States Presidential Election.** Ohio, 1888-1889. Stitched wraps, covered in U.S. Presidential Election ephemera, dated November 14, 1888, illustrated with woodcut portraits of President Benjamin Harrison and Vice President Levi Morton; 137x120mm; pp. [32], handwritten and illustrated in pencil throughout (some blank pages), by numerous contributors, most of them seemingly very young. A bookplate inside front cover lists Flora Clay, Minnie Baker, and Rosa Lore, of West Alexandria, Ohio, 1889. Covers a little soiled, and lightly chipped along the edges. Some of the handwriting (in pencil, throughout) a little faded, but legible overall, and quite charming.

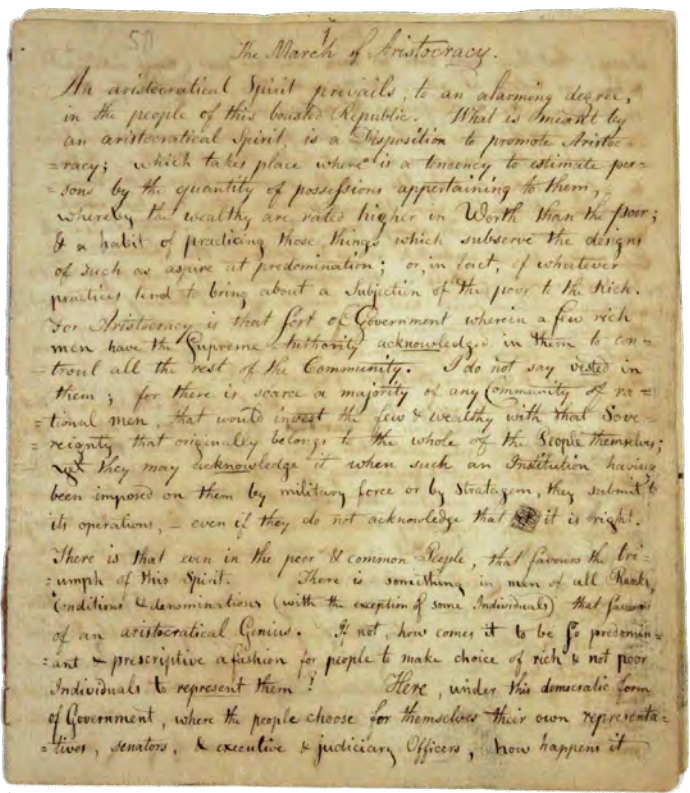
Full of little verses and sentiments from schoolmates and also including childish drawings of cats; Grover Cleveland; a man with a hat and pipe, captioned “I believe Harrison will make a good president, my old woman is for Cleveland though”; two more drawings of human figures, captioned “hurrah for Harrison”; a drawing of a woman with a donkey and an American flag.

\$250

43

[PUBLISHING] **Papers of dime novel publisher William Benners (1863-1940).** 25 items, various sizes and conditions. Vp, 1884-36. William J. Benners of Philadelphia was a successful author and publisher of dime novels, and a lifelong bachelor. This small archive includes a real photo postcard and a small photograph of Benners; 2 complete manuscripts by Ellen Thorneycraft Fowler, “The Curse of the Condor” and “The Witch’s Spell”; 18 leaves from a commonplace book containing poems and dialogues in various hands, 1876-98 and undated; 2 pages of a family tree; 5 letters to Benners and others, 1884-1936; and 14 items of printed ephemera including a clipping on Benners, his bookplate, a pamphlet dedicated to him, and more.

\$950

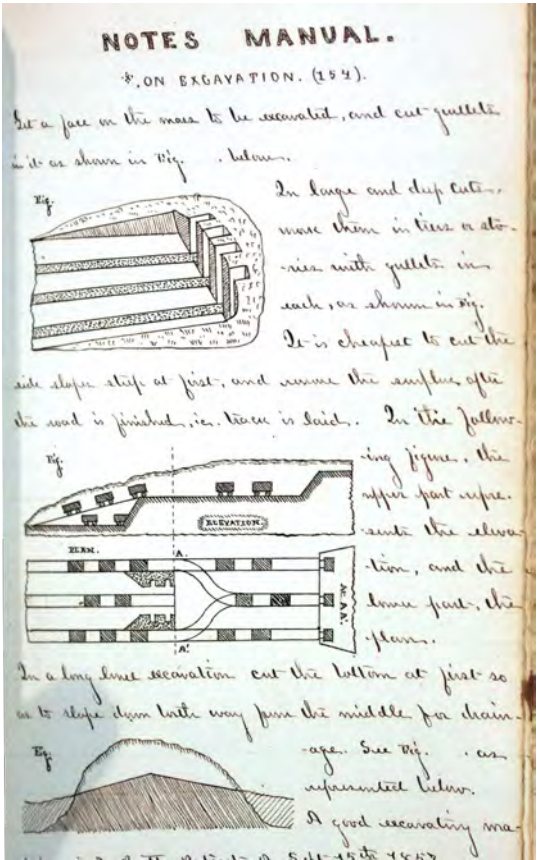


44

[RADICALISM] [BROWN, DAVID PAUL. 1795-1872.] **Autograph Manuscript, entitled “The March of Aristocracy,”** signed anonymously as “A Spectator,” 8 pp. recto and verso, 177 x 154 mm, browning and fold creases.

The assumption is that this manuscript is in Brown’s hand. Paul Brown was a Philadelphia lawyer who was a member of the New Harmony Community. His essay, known in printed copies bearing his name, criticizes the tendency to elect wealthy people to office: “Aristocracy is that sort of government wherein a few rich men have the Supreme Authority ... how comes it to be so predominate & prescriptive a fashion for people to make choice of rich and not poor individuals to represent them?” Adams, in Radical Literature in America, writes: “The author was an eccentric member of the New Harmony Community, who criticized Owen for not being sufficiently radical. This book contains an attack on private property, banks, rent and all other adjuncts of the capitalist system.”

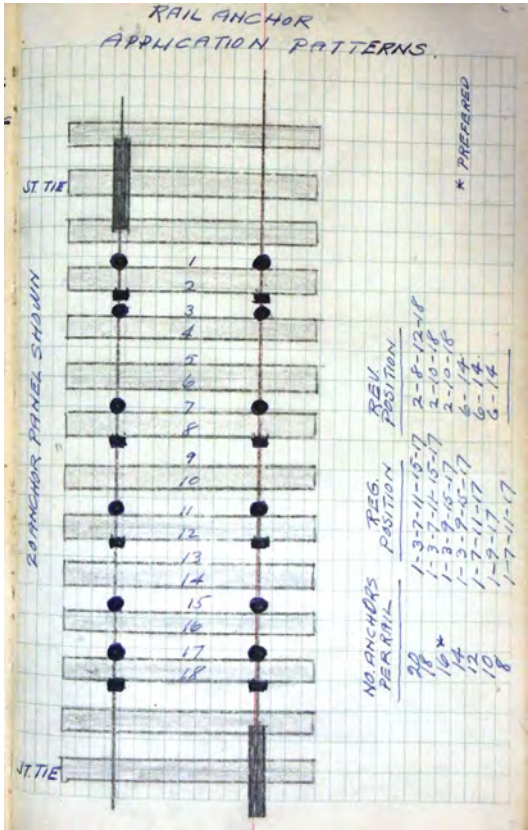
\$750



45

[RAILROADS] **Engineer’s Manuscript Notebook: Railroad Work and Construction.** Pennsylvania, 1886. Contemporary quarter sheep, marbled paper over boards; 112 x 176 mm; with 123 numbered and lined leaves, mostly filled. A rather early, and quite impressive American railroad treatise by one Isaac Dox, the chief engineer in the building of a rail line from Delano to Hazelton, Pennsylvania, 1886-1887. The manuscript covers all aspects of railroad construction and the working of railroads, accomplished in a small, precise hand, with frequent illustrations and diagrams done in pen and ink. Spine chipped and scuffed; edges of boards scuffed.

\$2,500



46

[RAILROADS] **Railroad Engineer's Notebook.** Schenectady, New York, 1950s. Cloth-covered boards, blindstamped lettering on upper board (“Dietzgen / Engineers’ Field Book / No. 403”), with “Miscellaneous Information” faintly penned by hand atop it; 12mo (180x112mm); 79 leaves hand-numbered on the recto only, plus 8 leaves of printed charts and graphs at rear; graph paper, full of notes and illustrations by W. J. Schramm of D&H RR (Delaware and Hudson Railroad) Corporation, in pencil and ink. He records the availability of work equipment, phone numbers, emergency stock, snow fighting equipment, motor cars, fuel tanks, feet of rail of car loads, switch heaters, guard rails, stone ballast data, types of anchors (with drawings), engine lengths and weights, measures of curves (and bends, braces, slides), and much, much more. Nearly every page is full. A must-have for the rail historian or enthusiast, offering a richly detailed look at practical minutiae. Front joint torn and frayed, but board is holding just fine; endpapers browned and foxed.

\$250

47

[ROOSEVELT, FRANKLIN DELANO] **Register of the Riverside Hotel, with Roosevelt's Check-In Signature on the Day of the Lusitania Sinking.** Eastport, ME, 29 April - 17 August 1915. Contemporary half calf; folio (16x10 inches); pp. 152, guest signatures on printed sheets, interspersed with advertising leaves. Binding heavily worn; first and last few leaves a little warped and water-stained (not affecting Roosevelt's signature, which appears on 7 May 1915).

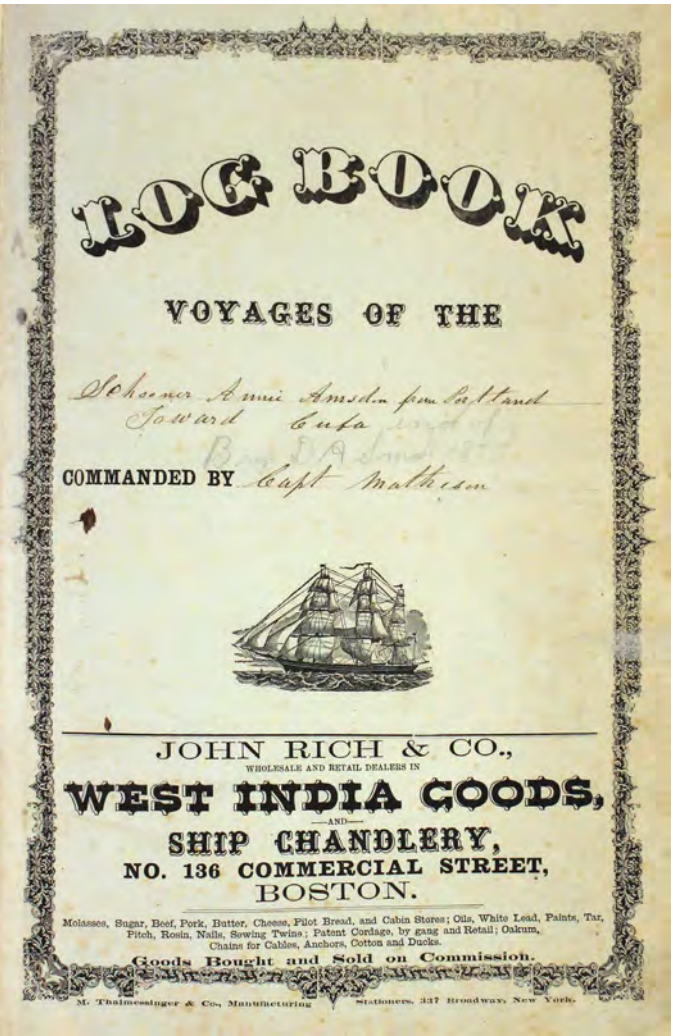
The Assistant Secretary of the Navy was the final guest of the 7 May 1915, registering on his family's behalf as “Mr. & Mrs. Franklin D. Roosevelt, Washington.” The family took two rooms, presumably to accommodate their four children and any household staff who accompanied them on the journey. The hotel was in Eastport in the eastern tip of Maine, and the Roosevelts were likely en route to their summer retreat at Campobello Island, Canada, a short ferry ride away. The RMS Lusitania had been torpedoed at 2:10 that afternoon, probably before Roosevelt signed in, though the news may not have reached remote Eastport by then. The news would have been of direct professional interest to Roosevelt; he would soon agitate to use the attack as a reason to declare war on Germany.

\$1,200

48

[SHIP'S LOG] **Log book of the Schooner Annie Amsden, from Portland [Maine] Toward Cuba.** Original pre-printed log book, neatly rebacked and cornered in leather, retaining portions of the original marbled boards; 15.75 x 9.5 inches; approximately 100 ff. of ruled paper, about three-quarters completed in a neat script in dark brown ink, likely by a few different hands. The log has a printed title leaf, published by M. Thalmessinger & Co., of New York, with an ad for John Rich & Co., Wholesale and Retail Dealers in West India Goods and Ship Chandlery, Boston. Manuscript addition reads, “Schooner Annie Amsden from Portland toward Cuba, Capt. Matheson,” tho it actually records a journey from Boston to St. Thomas in 1875; and a journey from Boston to Cienfuegos, Cuba, in 1876 (some of it while in harbor); plus entries from January to August 1878, from “the west ground” to Provincetown, which note whaling and fishing activity. There are also just a few notations regarding the Briga. D. A. Small, a whaling vessel out of Provincetown, dating about 1877. Changes in handwriting and recording style (sometimes using ledger's columns and fields, other times writing across them) suggest multiple hands, likely that of Captain Duncan Alexander Matheson (b. 1829, Nova Scotia - d. 1913, Provincetown) and his son, Captain John Annaster Matheson (Provincetown, 1856 or 1857-1941)

\$950





49

[SKETCHBOOK – ILLINOIS] **Drawings and Sketches by F. W. Huverstuhl.** Paper-covered boards, backed in red morocco; 11.25 x 14 inches; contains 75 grey heavy cardstock leaves, each with a drawing in pencil or black ink mounted to the recto. Late 19th century boards scuffed; binding shaken; slight wave to text block. Artwork, however, is in fine condition. A remarkably accomplished collection of drawings, in pencil or black ink, usually one per page (average size is about 7 x 10 inches), with one page offering 7 small sketches mounted together. The landscapes in this volume are located around Illinois, and include bridges, barns, “View Near Sanger and Moody’s Quarries;” and it includes portraits of people known and unknown (Abraham Lincoln, a little black girl named “Topsy”). The portraits of famous people are likely drawn from statues or paintings, as the artist also includes architectural ornaments and details. In addition to the tranquil landscapes and portraits, the artist also includes some lively scenes, like a preacher at his pulpit, a couple dancing, men watching a yacht race.

\$1,850



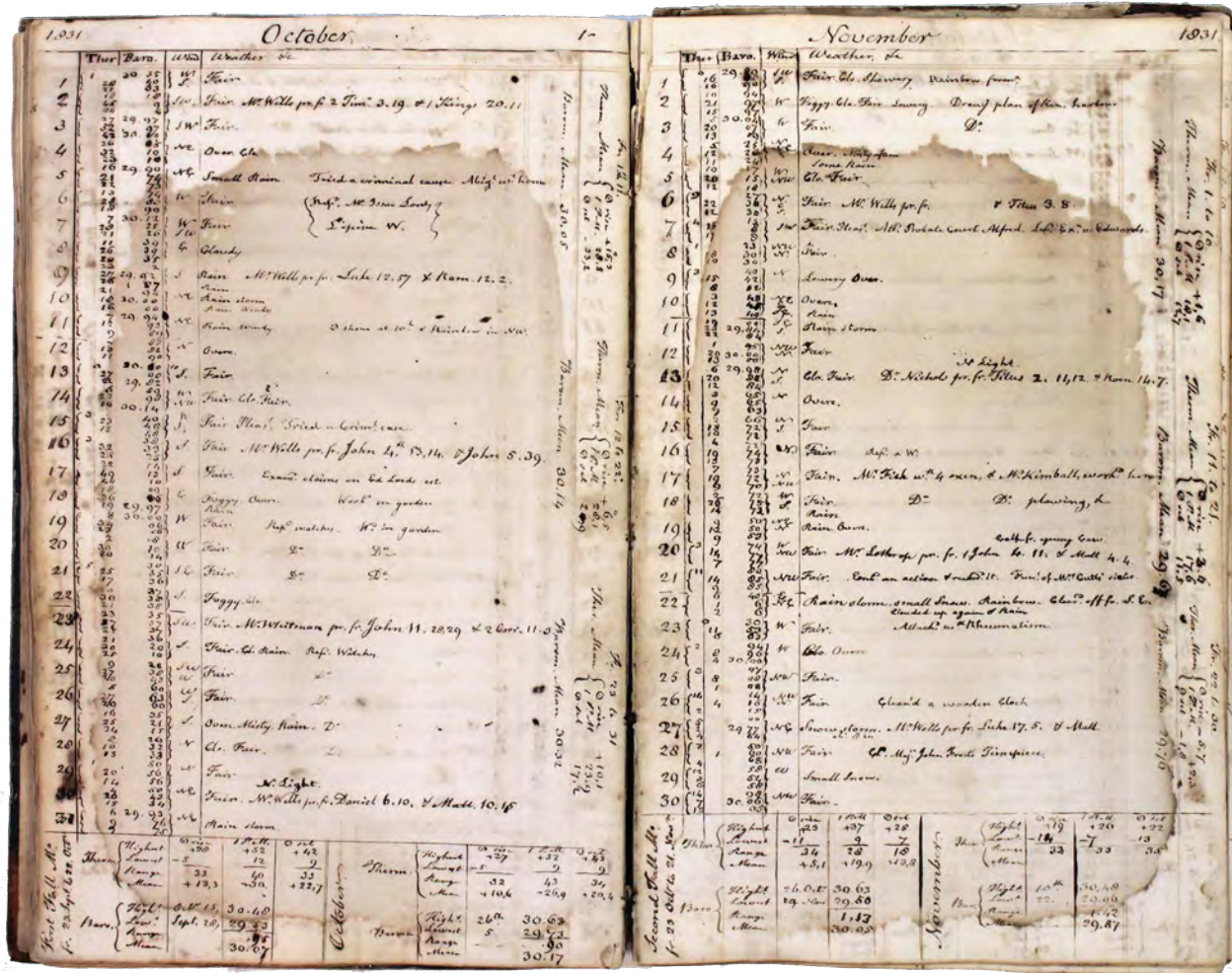
50

[SKETCHBOOK – WISCONSIN] **Artist’s Sketchbook of Harley DeWitt Nichols,** dated 1875. Marbled cardstock wraps, cloth backstrip; oblong, 210 x 175 mm; contains 20 beautiful pencil sketches. Includes portraits of men and women; a horse; a table with a book on it; The Reservoir, Looking South, From Centre Street (Wisconsin landscape); Schoolhouse Bluff, from the Depot, Mazomanie (Wisconsin landscape); Black Hawks Cliff, Wisconsin River; The Wisconsin River, Looking Up from Kilbourn City; In Cold Water Canyon, Dells; Mouth of Cold-Water Canon; Diamond Grotto, Dells; In Witches Glen, Dells; Devil’s Doorway, Devil’s Lake, Wisconsin; Natural Walls, Devil’s Lake; Devil’s Lake, from the East Shore; and 2 drawings of men in a sailboat. Front cover bent; small chip at bottom corner of front cover and first few leaves (tho images are unscathed). All drawings appear on the recto only (as such, removable, and suitable for display). These drawings are from relatively early in the artist’s career, perhaps while he was still a student. They are as strong as his later, professional work, and they are more careful and polished than his later work -- he was clearly honing his skill.



Harley DeWitt Nichols (1859-1939) was born in Barton, Wisconsin. He began his education in art as early as 11 years of age. His first job putting his talent and training to use came in the form of an apprenticeship with the Milwaukee firm Marr & Richards, where he stayed for 3 years, drawing and engraving on wood. The subsequent years included many moves, from Milwaukee to Chicago, and later to New York, where he studied at ASL and was encouraged by Professor Packard to pursue a career as an illustrator at a European school. Nichols left for Munich in October 1885 to attend the Royal Academy, where he studied under Heckel, became a member of the American Club, and socialized with Carl von Marr, the club’s president. He went to London for a little while, and worked as an illustrator. By 1893 he’d returned to New York, working mostly in advertising, and illustrating for Harper’s Weekly and Century magazines. He helped organize the New York Water Color Club. Nichols didn’t curb his peripatetic lifestyle until he moved to Laguna Beach, California, in 1894. The art community in Los Angeles was in its infancy, but he got a teaching job at the Echo Mountain summer school, and he was inspired by the scenery of Yosemite, Monterey, San Juan Capistrano, and other locations in southern California. He stayed in Laguna Beach until his death in 1939.

\$2,000

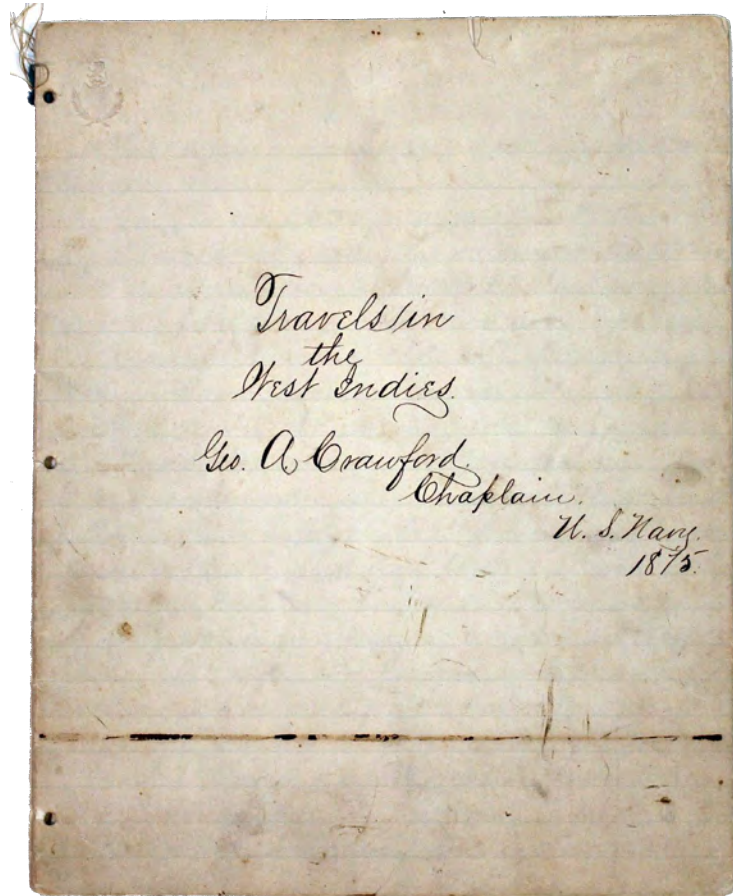


51

[WEATHER] Sewall, Daniel; [manuscript] **Weather Diary**. York, Maine, 1823-1834. Paper-covered boards, approximately 8-by-12 inches; 86 leaves, including 3 blanks toward the end, before a 2-page list of “Deaths noted in this book,” legal jottings on endpapers. Front board detached. A detailed, closely written, and very legible account of weather and news in the York, Maine area, from January 1823 through December 1834. Logical, efficient, and clear, it offers a wealth of information -- each year is laid out one month per page, and the months combine numbers, letters, words, and symbols in set patterns, with columns for the date, temperature, barometer, wind, etc., and a band at the foot of the page for summary data. There is also a column for “weather, etc.,” which serves mainly as a diary, offering a short sentence about the main activity or occurrence for that day. Sewall makes note of his travels, modes of transportation, and some important genealogical data (marriages, births, deaths). A nice combination of the public, the professional, and the personal.

Daniel Sewall, who served as Register of Probate and Clerk of the Courts for more than 30 years, began writing the astrological information for published almanacs as early as 1780 (Drake 4633), and continued through the next 25 years. Is it any wonder, then, that he would compile such a thorough, even lovely, record? During this time he was also a surveyor, postmaster, and participant in various societies and businesses. He also served in the Revolutionary War (though his older brother, Henry Sewall, gained distinction from his service). This volume shows Sewall to be a model of industry -- he cleans and repairs watches and clocks, gardens, tries both criminal and probate cases, surveys property, attends auctions, writes deeds, and serves as a proprietary member of a Library Society and a stage company. Amongst his data, he remarks on copying his old weather books, feeling his rheumatism, working on his house, and “piddling about.”

\$1,500



52

[WEST INDIES] Late-19th Century Manuscript by an American, “Travels in the West Indies” Original unpublished manuscript by a young U.S. Navy chaplain, George A. Crawford, black ink on lined paper, in handsome script; 195 x 246 mm; pp. 29. An engaging narrative, offering brief histories and descriptions of the places Crawford visits, and remarks on race, slavery and -- briefly -- other political views such as education and women’s rights. He visits St. Thomas, St. Croix, Martinique, Baradoes, Trinidad, Jamaica, and Havana -- and offers blunt, unflinching portrayals of their landscapes, people, and cultures. Unlike St. Thomas, “one of the dirtiest, most unattractive places I ever visited,” Saint Croix is “lovely and healthy.” Further, after the slaves St. Croix revolted and won their freedom in 1831, “very stringent laws were made for their regulation... No distinction is made with regard to sex. Working gangs are composed of men and women, working side by side, and receiving equal pay. O! Paradise of Women’s Rights! Would that Susan B. and others whome we might mention, would immediately emigrate to that fair land, and there enjoy in its fullness that equality for which they have so long

sighed in vain! -- As they have compulsory education, all the younger people read, write, and have some knowledge of the other common branches. Their system works well, and it is a great pity that some such laws could not have been made for our South States, when such a herd of ignoramuses was turned loose in our political pasture, to graze the sweetest thistles.” In Jamaica, he is taken by the sight of a mixed race family, a black man married to a white woman, with “a large family of children... the most wonderful variety of shade and feature. The blending of colors was truly artistic... prejudice on account of color was entirely prevented by family affection. Let us pause a moment to think upon the awful stupidity of those people who cannot see the sublimity of such a system.” He also offers a 3-page historical narrative of the 1831 Jamaica slave revolt, anti-imperialist in tone, and extremely graphic in its litany of cruelties against inflicted against black people. He concludes with his 1875 stop in Havana, in which the fleet gains custody of a large group of Americans who were taken prisoner by the Spanish in 1873.

\$950



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