

FINE BOOKS AND MANUSCRIPTS

Wednesday June 8, 2016

New York

ARISTOTELIS: DE HISTORIA: ANIMALIVM: LIBER PRIMVS INTERPRETE THEODORO



NIMALIVM PARTES: AVT IN
cōpositę sūt q̄. s. i similes sibi ptes diuidūť
ut caro ī carnes: & ob eā rē similes appellē
tur: aut cōpositę q̄ aptę secari ī ptes dissimi
les sint: nō ī similes: ut manus nō in manus
secať: aut facies in facies: Quapropter eas
dissimiles noīemus: quo ī genere ptiū sūt: q̄ nō mō ptes: ue
rū etiā mēbra appellēť: uidelicet q̄ cū ipse totius itegritate de
scribāť: habeāt tamē intra se ptes diuersas: suiq; generis opifi
cia: ut caput: ut pes: ut manus: ut totū brachium: aut pectus:
Quippe q̄: & ipsa ptes sint tote; & ex p̄tibus cōstēt diuersis:
Queq; aut ps dissimilari ex similaribus cōstat: ut manus ex
carne ossibus neruis. habēt uero aīalia ptes: aut easdē sibi oēs
aut diuersas: partes easdē: uel specie intelligi uolo: ut hominis
narus: aut oculus specie cū naso: aut oculo hoīs alterius cōue
nit: et caro cū carne: et os cū osse: Quod idē de equo & ceteris
q̄ specie it̄ se cōsentire statuimus: itelligi debet: ut. n. totū se
habet ad totū: Sic ptes singule sese ad sigulas habeāt: necesse
ē uel genere q̄q; excessu defectuue it̄ se differāt: de iis loquor
quorū idē ē genus: uerbi gratia auis: aut piscis. id. n. utrūq; dif
ferētis cōsumit̄ generis: Et species cōplures: tū pisciū: tū etiā
auiū habēt: differūt uero it̄ se ptes pene plurimę eorū cōtra
ria affectū p̄tū: ut coloris: aut figure; eo q; alię magis:
alię minus affectę iis ipsiis qualitibus sint multitudine etiā
& paucitate & magnitudine: p̄tateq;: & oīno excessu: defe
ctūq; discrepant cū aliis crusta: aliis testa p̄ tegmine habeatur
& aliis rostrum porrectius sit: ut gruibus: aliis breuipenna

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NEW YORK



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Paula Myrtle Neely -
French to meet
Dorothy -
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FINE BOOKS AND MANUSCRIPTS

Wednesday June 8, 2016 at 1pm

New York

BONHAMS

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PREVIEW

Friday June 3, 10am to 5pm
Saturday June 4, 12pm to 5pm
Sunday June 5, 12pm to 5pm
Monday June 6, 10am to 5pm
Tuesday June 7, 10am to 5pm
Wednesday June 8, 10am to 12pm

SALE NUMBER: 23413

Lots 1 - 204

CATALOG: \$35

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Please note that telephone bids must be submitted no later than 4pm on the day prior to the auction. New bidders must also provide proof of identity and address when submitting bids.

Please see pages 108 to 110 for bidder information including Conditions of Sale, after-sale collection and shipment.

INQUIRIES

New York

Christina Geiger, Director
+1 (212) 644 9094
christina.geiger@bonhams.com

Cassandra Hatton
Senior Specialist
+1 (212) 461 6531
cassandra.hatton@bonhams.com

Brian Kalkbrenner
Associate Specialist
+1 (917) 206 1625
brian.kalkbrenner@bonhams.com

Tom Lamb, Director
Business Development
+1 (917) 921 7342
tom.lamb@bonhams.com

Los Angeles

Dr. Catherine Williamson
Vice President, Director
+1 (323) 436 5442
catherine.williamson@bonhams.com

San Francisco

Adam Stackhouse
Senior Specialist
+1 (415) 503 3266
adam.stackhouse@bonhams.com

Automated Results Service
+ (800) 223 2854

ILLUSTRATIONS

Front cover: Lot 1
Inside front cover: Lot 122
Inside back cover: Lot 105
Back cover: Lot 44

DIRECTOR'S FOREWORD

Our June sale opens with one of the finest printed books to have appeared in these rooms, and a great rarity: the first Venetian printing on vellum of Aristotle's *de Animalibus* of 1476. This is the very copy that T.F. Dibdin described in his *Bibliographical Decameron* of 1817 as "very beautiful, if not matchless" and the most exquisite Venetian vellum printing in his memory. It is also an extraordinary re-discovery. Although this volume has been in this country (probably continuously) since the late 19th century, it does not appear in any of the censuses of incunabula in America.

Among the other early printed material is an attractive Apianus, followed by a healthy section of Natural History, Travel and Plate Books, featuring Ackermann, Audubon, Buc'hoz, Cook, Joutel, Elliot's *Birds of North America*, and others. In our Literature section we have a fine hand-colored copy of the first edition in English of Ariosto's *Orlando Furioso* and a folio Bible in a Samuel Mearne binding with an early woman's ownership inscription. Our Modern Literature section features an inscribed Raymond Chandler title, Siegfried Sassoon's copy of Lawrence's *Seven Pillars of Wisdom*, and an archive of Martha Gellhorn letters to her son, in which, among other things, she analyzes Hemingway's emotional problems (she says his mother is to blame). And in our Art, Illustration and Children's Literature section, my two personal favorites are the rare Virginia Lee Burton titles, *Mike Mulligan and his Steam Shovel* and an inscribed copy of *The Little House*.

Our Americana section begins with Muhammad Ali's 1972-74 passport covering a 20 month period where he fought 8 professional bouts in Croke Park, Barcelona, Jakarta, Singapore and elsewhere. And anchoring the section is an extraordinary collection of Amelia Earhart material that came to us from two different sources. The first comes from the family of famed precision pilot Paul Mantz, who helped Earhart design and build the Electra 10 for her round-the-world attempt, and includes her signed contract with Lockheed. The second Earhart-related archive comes from the descendants of navigator Paul Noonan's widow. Noonan accompanied Earhart on the doomed round-the-world flight, and this archive features his letters home to his new wife from nearly every stop along the way before their disappearance on July 2, 1937.

We close with a second offering of autographs from the collection of Harry Gould, Jr., the highlight of which is the "black tulip" of presidential autograph collecting: a document signed as President by William Henry Harrison. He also has the other great rarity among presidential signatures: a document signed as President of James Garfield, who held office a mere six months.

The sale will preview June 3-8 in our New York gallery. Please do not hesitate to contact any member of the department for condition reports or questions.

Catherine Williamson, PhD

ORDER OF SALE

1 - 9	Early & Continental Books
10-43	Travel, Natural History & Plate Books
44-71	Literature
72-82	Modern Literature
83-115	Art, Illustration & Children's Books
116-154	Americana
155-173	World History & Politics
174-204	The Autograph Collection of Harry E. Gould, Jr.

IMPORTANT NOTICE

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The following shall not constitute the basis for a return under the foregoing provision: defects stated in the catalog or announced at the time of sale; un-named items, blanks, half-titles, or advertisements; damage to bindings, stains, tears, foxing or other cosmetic defects, unless resulting in loss to text or illustration; defects to atlases, manuscripts, music, periodicals, and items sold as collections, archives, association copies, extra-illustrated copies, or bindings.

Items indicated in the catalog as "framed" have not been examined out-of-frame, unless specifically stated.

EARLY & CONTINENTAL BOOKS

Lots 1-9



THEODORI: GRAECI: THESSALONICEN
SIS: PRAEFATIO: IN LIBROS: DE ANIMA
LIBVS: ARISTOTELIS: PHILOSOPHI: AD
XYSTVM: QVARTVM: MAXIMVM.



Lycurgum lacedaemonium qui leges ciuibus
suis constituit: Reprehendunt nō nulli Pon
tifex summe Xyste quarte: q̄ ita tulerit leges
ut belli potius q̄ pacis rationem habuisse ui
deretur. Numam uero pompilium regem Romanū laudat
maiores in modum: q̄ pacis adeo studiosus fuerit: ut nulla
causa moueri ad bellum pateretur: quorum sententiam et si
alias probō: ut debeo (nihil enim pace commodius: nihil san
ctius) Tamen cum uita hominum ita ferat: ut bella uitari in
terdum nequeant. Sic censeo p̄finiendum consulendumq̄
ut & bellū interdum sit suscipiendum: si res urget: & pax ser
uanda sit semper: si fieri potest: nec belli ratō unquā proban
da sit: nisi ut demum rebus compositis quieto tranquilloq̄
animo uiuamus. Non enim ad pugnam & homicidia: nō ad
discordias et bella nati sumus: sed ad cōcordiam & humani
tatem: Itaque principis iſtitutum atque officium id esse reor
ut pacē summa opera petat: seruet: & colat. Quod cum Ro
manos pontifices fere omnes fecisse quo ad potuerint: intel
ligam: laudo illorum animum: Q̄ neque ab iſtituto nature
bonē recesserint: & p̄ceptum auctoris diuini seruarint: quod
sepissime pacem conciliat: & commendat. Sed usum nō nul
lorum ausim reprehendere. Pace enim qua uti debuerant ad
litterarum et artium bonarum studia: et uirtutum officia: illi
q̄dem ad uoluptates parum honestas abusi sunt. quod cum
omni hominum ordini sit turpe: tum p̄tificis personē tur
pissimū est. fuerunt tamen & qui recte pace uterentur: & pon
tificatum magna cum laude gererent: quibus te simile uideo
plane successisse. p̄stas enim doctrina & moribus: quo fit
ut nomen tuum immortalitati mandandum censeas studio
potius litterarum quē nūquam peunt: q̄ uel edificiorum quē

a z



EARLY & CONTINENTAL BOOKS

1

ARISTOTLE. 384-322 B.C.E.

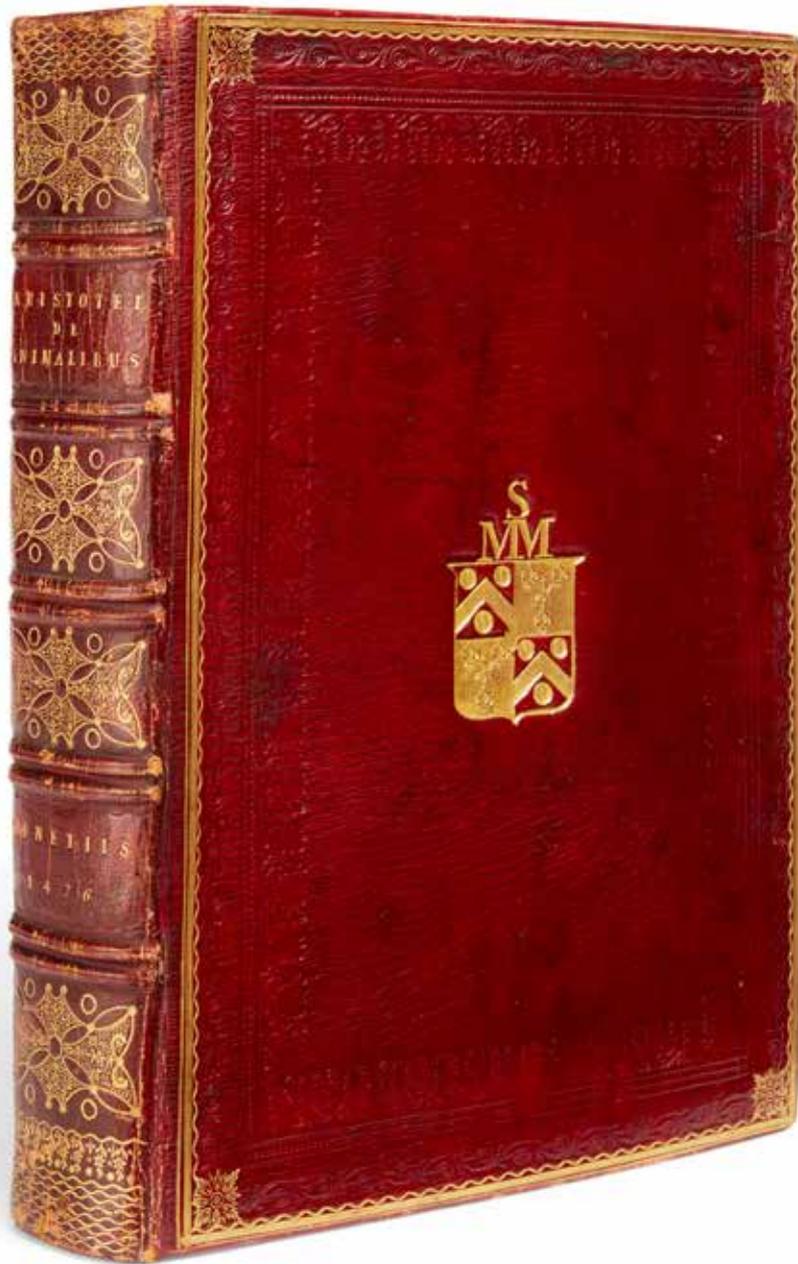
De animalibus [*De historia animalium. De partibus animalium. De generatione animalium.*] Translated by Theodore Gaza; edited by Ludovico Prodicator. Venice: Johannes de Colonia and Johannes Manthen de Gheretzer, 1476.

Folio (297 x 205 mm). Printed on vellum. Roman type. 250 leaves (of 252, lacking 2 blanks): a¹⁰ (-a1 blank) b¹⁰ c-d⁸ e-k^{10/8} l-t¹⁰ u⁸ x¹⁰ 2a-2d¹⁰ 2e⁸ 2f⁸ (-2f6 blank). Contents: a2r prologue, a7v *De historia animalium* in 9 books, p1r *De partibus animalium* in 4 books, u4r *De generatione animalium* in 5 books, 2f4v colophon, 2f5r table, 2f5v blank.] Illuminated in gold and colors comprising 19 faceted initials, 4 of which have floral borders of delicate purple or green shading and 2 of those with candelabra; possibly by Gaspare da Padova (Master of the Vatican Homer); 2-line initials in alternating blue and red throughout. Early 19th century full red morocco gilt for Sir Mark Masterman-Sykes with his central arms surmounted by initials MMS. Visible vertical crease to a2, tiny repaired marginal hole to t1, few tiny marginal holes to 2f5, few very minor rubs to illumination, very occasional pale discoloration, light rubbing to binding at extremities; overall extremely fine.

PROVENANCE:

- illuminated arms at foot of a2r (unidentified);
- Luigi Serra, 4th Duke of Cassano, 1747-1825;
- given by him to bookseller James Edwards, 1757-1816, in 1796 (pencil inscription in Edwards' hand);
- Sir Mark Masterman-Sykes, 1771-1823 (rebound by him, his arms on binding, his sale R.H. Evans, May 11, 1824, lot 162);
- sold to bookseller William Pickering, 1796-1854;
- Sir John Hayford Thorold, 1773-1831 (his monogram label and bookplate of Syston Park Library, their sale, Sotheby's, December 12, 1884, lot 163);
- sold to Bernard Quaritch (pencil collation note dated 1884);
- Brayton Ives, 1840-1914 (monogram book label with shelf number, his sale American Art Galleries, Mar 5, 1891, lot 21);
- sold to William Evarts Benjamin, 1859-1940;
- in the family of the current American owners since at least 1964.

MAGNIFICENT FIRST EDITION OF ARISTOTLE'S HISTORY OF ANIMALS: ONE OF TWO KNOWN COPIES PRINTED ON VELLUM and among the very finest examples of vellum printing to appear at auction in recent decades. This Latin translation by Theodore Gaza was the first collection of biological works to be printed, comprising Aristotle's three texts: *De historia animalium* (descriptive zoology, of over 500 species), *De partibus animalium* (animal physiology), and *De generatione animalium* (animal reproduction and embryology). It is widely considered to have been the single-most important source of zoological information for nearly two millenia.



“A PERFECT GEM” (Syston Park Library catalogue), printed on vellum, decorated and fully rubricated. Vellum printed copies of Renaissance books can be characterized as sponsors’ copies and as such were issued in extremely small numbers. A survival rate of only 2 vellum copies as here is not unusual. Moreover, as examples of the printer’s art from its early decades, Venetian printing on vellum is unsurpassed in beauty. The splendid and distinctly classical initials and borders are closely tied to the work of illuminator Gaspare da Padova. Gaspare was active in Rome from the 1460s to 1493 and his known patrons included Cardinal Francesco Gonzago and Cardinal Giovanni of Aragon. For comparable examples see the Vatican’s Latin MS 2094, being also Theodore Gaza’s translation of *De animalibus*, c.1473/74-80 and the NYPL Spencer Collection MS 20 being Valerius Maximus’s *Facta et dicta memorabilia*, c.1480, among numerous other humanist texts.

The only other known copy on vellum is in the *Bibliothèque nationale de France* (van Praet, vol 3, p 56). Interestingly, the early provenance of the BnF copy is also undetermined; the prologue has white vine-stem borders with a blank roundel for the arms. It was acquired for the Royal Library in 1784 having formerly been in the collections of Louis-César, Duc de Vallière, and George Jackson (d.1763).

When in the collection of Masterman-Sykes this very copy was seen by T.F. Dibdin who notes in the *Bibliographical Decameron* of 1817, “Yet how can I omit to mention, with the distinction which it merits, the very beautiful, if not matchless, copy of Theodore Gaza’s Latin version of ‘Aristotle upon Animals,’ of the date of 1476, in folio, UPON VELLUM, from the press of John of Cologne—of which my friend Sir M.M. Sykes is the fortunate possessor? If my memory be not treacherous, this is the most exquisite specimen of an early Venetian vellum book that I have ever seen” (vol 1, pp 402-3). This volume is preserved in nearly identical condition to when Dibdin handled it almost exactly 200 years ago.



From 1796 to 1891 the chain of provenance is unbroken and uniformly distinguished. It was handled by three famous booksellers: James Edwards, William Pickering and Bernard Quaritch and was a prized possession in the important libraries of Sir Mark Masterman-Sykes, Sir John Hayford Thorold and his son, and the American railway tycoon, Brayton Ives. James Edwards is of particular note as the man who brought it out of Italy, in a move quintessential of the golden age of book collecting in England. Edwards, characterized by Dibdin as "Rinaldo, the wealthy, the fortunate, and the heroic" (p 14), traveled widely on the continent acquiring libraries from many nobles, some straitened by revolution. At the time that the Duke of Cassano gave Edwards this book, for example, the Duke's own son Gennaro Serra was imprisoned for republicanism and his family was working to negotiate his release.

Though this volume's history is so well-known in England, following its purchase by William Everts Benjamin at the Ives sale in 1891, the trail goes cold. Benjamin was a New York publisher, book and autograph dealer, and husband of the Standard Oil heiress, Anne Engle Rogers. His purchase is recorded in the priced copy of the Ives catalogue at Cornell, but we find no mention of it in either those of his catalogues which are held at the Grolier Club or in his archive at Columbia University. Moreover, although the first *Census of 15th Century books owned in America* was published in 1919, this copy is not recorded there nor in the subsequent censuses. This volume came to America at a time only just before the rise of great American collectors such as Henry Edwards Huntington and J.P. Morgan (who began buying in earnest in only about 1890). Had Brayton Ives's auction been a few years later, this volume almost certainly would have been widely known to bibliophiles today instead of an extraordinary rediscovery.

“OF THE PARTS OF ANIMALS SOME ARE SIMPLE: TO WIT, ALL SUCH AS DIVIDE INTO PARTS UNIFORM WITH THEMSELVES, AS FLESH INTO FLESH; OTHERS ARE COMPOSITE, SUCH AS DIVIDE INTO PARTS NOT UNIFORM WITH THEMSELVES, AS, FOR INSTANCE, THE HAND DOES NOT DIVIDE INTO HANDS NOR THE FACE INTO FACES....”

(Opening sentence on a7v, translation of D'Arcy Wentworth Thompson).

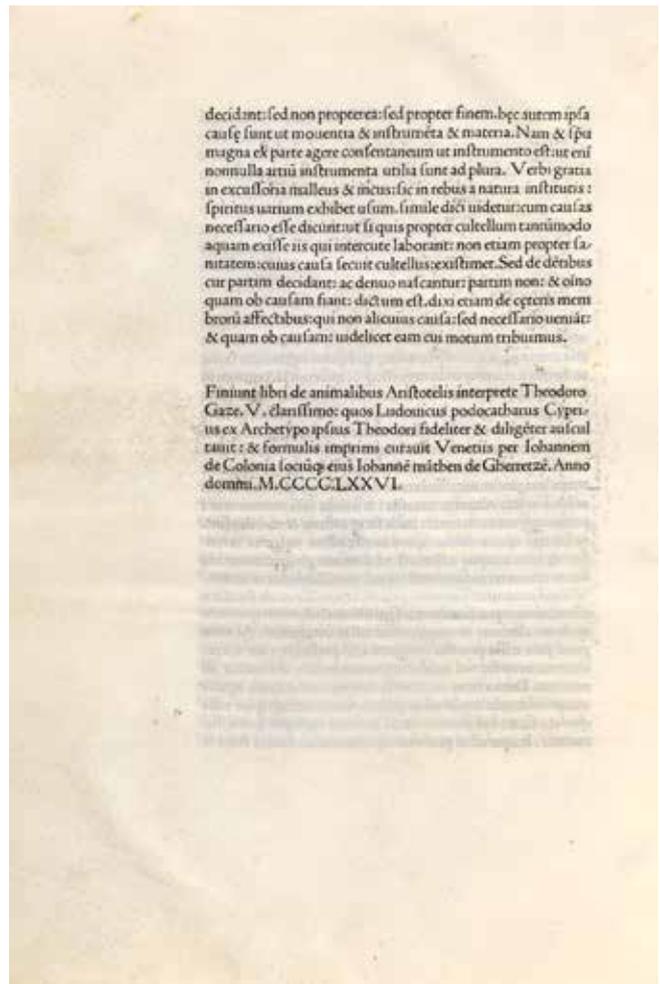
Aristotle's *De animalibus* is the earliest work known of comprehensive natural history written from the perspective of an impartial observer. As such it marks one of the most crucial events in intellectual history: “the sudden appearance, seemingly *de novo*, of naturalistic thought ... the procedure of basing explanations of natural phenomena on the things and processes of nature ... ‘It is to Aristotle in the first place that we owe the distinction between those who describe the world in terms of myth and the supernatural, and those who first attempted to account for it by natural causes’” (Moore p 30, quoting W.C. Guthrie).

It is fitting, then, that *De animalibus* was among the earliest scientific works to be printed and the first compendium of biology. Its influence was far-reaching, giving to the western world the beginning of zoology, comparative anatomy and embryology. Of the embryology, Joseph Needham assessed Aristotle's contributions as “greater in number than those of any other individual embryologist and ... [of] so profound an influence upon the following twenty centuries” (p 36). Aristotle's work in zoology, though “not without errors ... was the grandest biological synthesis of the time, and remained the ultimate authority for many centuries after his death. His observations on the anatomy of octopus, cuttlefish, crustaceans and many other marine invertebrates are remarkably accurate, and could only have been made from first-hand experience with dissection. Aristotle described the embryological development of a chick; he distinguished whales and dolphins from fish; he described the chambered stomachs of ruminants and the social organization of bees; he noticed that some sharks give birth to live young—his books on animals are filled with such observations, some of which were not confirmed until many centuries later” (Waggoner, *Aristotle*, UCMP). The extent of Aristotle's own personal field research can never be known, but for a strong case as regards his marine biology on a specific island off the Mysian coast see Armand Marie Leroi's *The Lagoon: How Aristotle Invented Science*, 2014. Many scholars believe that Aristotle's scientific writing substantially predated and informed his philosophic work.

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q̄ specie īter se cōsentire statuimus: ītelligi debet: ut. n. totū se
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ē uel genere q̄q; excessu defectuue īter se differāt: de iis loquor
quorū idē ē genus: uerbi gratia auis: aut piscis. id. n. utrūq; dif
ferētis cōsumit generis: Et species cōplures: tū pisciū: tū etiā
auiū habēf: differūt uero īter se ptes pene plurimę eorū cōtra
ria affectuū qualitate: ut coloris: aut figurę: eo q; alię magis:
alię minus affectę iis ipsis qualitibus sint multitudine etiā
& paucitate & magnitudine: puitateq; & oīno excessu: defe
ctuq; discrepant cū aliis crusta: aliis testa p tegmine habeatur
& aliis rostrum porrectius sit: ut gruibus: aliis breue: penna
item aliis uberius: aliis partius: data est sed tamen in his quo
que ratio partium nonnullarum diuersa est: Cum alia calcari
aut aliquo armentur aculeo: alia nihil eiusmodi habeant: &
aliis apex in capite sit: aliis desit: sed enim quod prope dixe
rim partes plurimę: & ex quibus tota moles compacta est: aut



The present text, in its translation by Theodore Gaza, was “the standard version of the Aristotelian zoological works throughout the Renaissance period and later” (Wingate p 127). Theodore (c.1400-c.1476) was the pre-eminent translator of Aristotle in the Renaissance, the bitter rival of George of Trebizond. He was a native of Thessalonica who fled to Italy in 1430, a refugee from the Turks. He taught Greek at Ferrara and in 1450 was invited to Rome by Pope Nicholas V (d.1455), the creator of the library which eventually became the *Bibliotheca Apostolica Vaticana*. This translation was begun for him but the dedication in this *editio princeps* is to Pope Sixtus IV. The manuscript version at the Vatican is a surmised dedication copy of this translation dated c.1473/4 or c.1480. Theodore Gaza’s relationship with Pope Sixtus was not altogether satisfactory however. “It is reported that on one occasion, when Sixtus paid him a number of gold pieces (not so much, it seems, for his elegantly rendered Latin version of Aristotle’s *De animalibus* as for the cost of the expensive gold binding of the manuscript), Gaza angrily cast the money into the Tiber river...” (Geanakoplos p 87).

The two printers of this edition were John of Cologne and John Manthen, both part of the German influx introducing printing to Italy (the first press in Venice arrived in 1469). John of Cologne was the former partner of Nicholas Jenson, and their books were great achievements in printing. The partnership of the two Johns may have been more as booksellers than as printers, judging from an inscription affixed to their edition of *Valerius Maximus*, “yet all the works that came from their press, or were printed for them, do them infinite credit” (Timperley p 141). It is also speculated that while he was Jenson’s partner, it was John of Cologne who supplied the funds while Jenson supplied the type. The question of the money is a particularly interesting one in the case of the 1476 *De animalibus*.

The special copies which were printed on vellum are likely to have been made for sponsors of the edition in as few as one to five copies. Here, the early provenance of both surviving vellum copies is as yet undetermined. Furthermore some political jockeying seems likely given Theodore Gaza’s dissatisfaction with the patronage of Pope Sixtus IV. The colophon can be read to imply that Ludouico Prodocator of Cyprus sponsored this edition. Prodocator was the private secretary and possible physician of Rodrigo Borgia, who later made him a cardinal. Both the publishing and printing history of this extremely important work in the history of scientific thought remain open to research.

Since 1978, only three copies on paper of this edition of *De animalibus* have appeared at auction, the most recent being in 2001. The most recent comparable incunabula vellum printing at auction was in 2013, being Virgil’s *Opera*, 1470.

HC 1699*; Klebs 85.1; Garrison-Morton 274, 275, 462; Goff A-973 (this copy unrecorded); Grolier *Medicine* 2A; Norman 69; Osler *Incunabula medica* 106; Stillwell 573; Wellcome 425.
\$300,000 - 500,000

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- VAN PRAET, Joseph. *Catalogue des livres imprimés sur vélin de la Bibliothèque du roi*. New York: Burt Franklin, 1965.
- [WELLCOME.] *A Catalogue of the Printed Books in the Wellcome Historical Medical Library*. London: Wellcome Historical Medical Library, 1962.
- WENTWORTH THOMPSON, D'ARCY, translator. "Historia Animalium." IN: *The Works of Aristotle*. Oxford: At the Clarendon Press, 1910.
- WINGATE, Sybil. *The Mediaeval Latin versions of the Aristotelian Scientific Corpus*. London: Courier Press, 1931.
- WINSHIP, George Parker, et al. *Census of Fifteenth Century Books owned in America*. New York: 1919.



2

2
APIAN, PETER. 1495-1552, AND FRISIUS GEMMA. 1508-1555.
Cosmographia, sive descriptio universi orbis. Antwerp: Jean Bellère, 1584.
 4to (230 x 154 mm). *4 ***4 A-I⁴ K¹ L-3M⁴ 3N⁶. Text in Latin. With numerous woodcut diagrams throughout including 4 with volvelles (pp 20, 25, 65 and 189), string pointer on p 22, double-page world map *Charta Cosmographica* as signature K (Shirley 96), large woodcut globe on title, several other globe maps including one naming America on p 2, astrological diagrams, woodcut ornaments and initials throughout. Modern paneled calf. Old dampstain covering roughly 1/3 of most leaves, title repaired in margin with some loss to text on verso. *Provenance:* early annotation p 65; early underlining in red in a few spots.

Apian's cosmography as expanded by Gemma was one of the most widely printed works on the subject in its era. The folding wood-cut world map is one of the earliest to name America; two other maps within also name America, including the volvelle on p 65 (Shirley 51). Van Ortruy *Apian* 59, Wellcome 346. Cf. Sabin 1751.
\$5,000 - 7,000



3

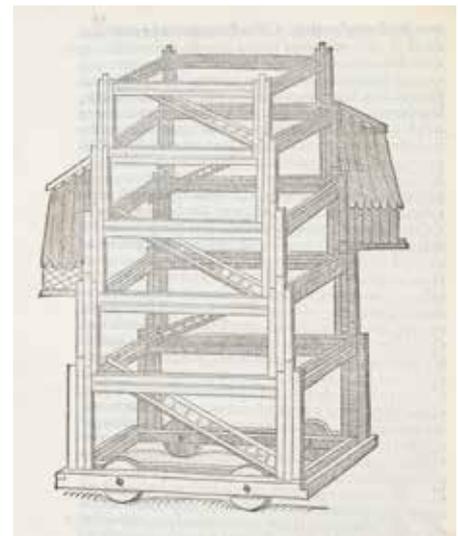
3
ARCHIMEDES. C.287-212 B.C.E.
Archimedis opera quae extant. Novis demonstrationibus, commentariisque illustrata. Per Davidem Ravaltum a Flurantia. Paris: Claude Morel, 1615.
 Folio (330 x 212 mm). [44], 549 pp. Text in Greek and Latin. Title page in red and black. With 551 woodcut illustrations in text, large printer's device on title. Contemporary speckled calf rebaked in matching leather. Old dampstain to corner of last few leaves, small repair to f.f.e.p., some minor rubbing and wear to boards.
FIRST RIVALT BILINGUAL EDITION. Brunet considered this one of the two finest editions of Archimedes, the founder of hydrostatics and theoretical mechanics. Brunet I 384; Graesse I 180.
\$2,000 - 3,000



4



5



6

4

DESCARTES, RENÉ. 1596-1650.

Epistolae, patrim ab auctore Latino sermone conscriptae, partim ex Gallico translatae. Amsterdam: Daniel Elzevir, 1668; Blaeu, 1683. 3 parts in one volume. 4to (196 x 145 mm). [8], 383; [4], 404, [4]; [16], 427 pp. Separate title for each part. With numerous woodcuts, woodcut device of Elzevir on titles parts I & II, of Blaeu part III. Contemporary blindstamped vellum. Occasional minor spotting but a fine copy overall.

First Latin edition of Descartes' letters. Blaeu issued part 3 following the death of Elzevir.

\$1,000 - 1,500

5

EUCLID. FL. 300 B.C.

Elementorum geometricorum, Lib. XV. Basel: Johannes Hervagius, August 1537. Folio (287 x 193 mm). +⁴ a-z⁶ A-Cc⁶. With woodcut device to title, initials, printer's device. Later vellum, title penned to spine. Dampstain to fore-edge of first several gatherings, occasional light foxing or toning, tear to Z2 with no loss, early marginalia, lacks free endpapers, spine with bands worn, shelfwear. *Provenance:* Pierre N. LeBrun, architect and son of architect Napoleon LeBrun (bookplate).

FIRST HERVAGIUS EDITION OF EUCLID IN LATIN. Also includes Euclid's *Phaenomena*, *Specularia*, *Perspectiva*, *Protheoria Marini* and *Data*. Adams E974.

\$2,000 - 3,000

6

HERO OF ALEXANDRIA. C.10-C.70.

Heronis mechanici Liber de machinis bellicis. Venice: Francesco Franceschi, 1572. 4to (200 x 136 mm). A-T⁴ V². With woodcut illustrations throughout, several full-page and one double-page, historiated initials, woodcut on title. Old calf rebacked and recorned. Chip to upper corner of title with loss to last letter of "Heronis," occasional light toning and spotting but overall clean internally, mild wear to boards. *Provenance:* Thomas Digges (ownership signature dated 1575 and Latin inscription to title); Robert Honeyman IV (morocco bookplate).

FIRST EDITION of this early treatise on mechanics as applied to engines of warfare. This copy with the ownership signature and inscription of Thomas Digges (1546-1595), English mathematician and astronomer.

\$1,000 - 1,500



7

7
PERSIAN MANUSCRIPT.

HAFIZ, KHWAJA SHAMS AL-DIN, OF SHIRAZ. Diwan, manuscript on paper, approximately 248 ll (apparently incomplete at end), tall 12mo, [Iran, late 16th century], each page with 14 lines of black *nasta'liq* script mostly arranged in two columns with headings within single central columns, each column with double gold intercolumnar rule, text blocks outlined in gold and blue, gold trailing floral borders, first 2 pp with text in clouds reserved against gold floral background and headpiece of gold, cobalt and red, 2 further similar spreads, some marginalia, early calf, covers gilt with lozenge and broad roll-tool border, rebaked preserving original spine, faint dampstain, slightly trimmed cropping marginalia, first leaf laid down and a few others with repairs, binding rubbed.
Provenance: D.S. Robertson (booklabel; probably the fellow of Trinity College, Cambridge, whose library was sold at auction by Hodgson & Co. of London in 1962).
\$2,000 - 3,000



8

8
VOS, MAARTEN DE. 1532-1603.

SADELER, JAN AND RAPHAEL SADELER. *Trophaeum vitae solitariae*. BOUND WITH: *Oraculum anachoreticum*. AND: *Solitudo sive vitae patrum eremicorum*. AND: *Sylvae sacrae*. AND: *Solitudo, sive vitae foeminarum anachoritarum*. Venice and Munich: Jan and Raphael Sadeler, 1594-1600.
5 volumes bound in 1. Oblong folio (250 x 335 mm). With engraved title for each volume and 130 (of 132) engraved plates, approximately 170 x 205 mm, by Jan and Raphael Sadeler after Maarten de Vos, volume 5 engraved by Adriaen Collaert. Engraved dedications as listed above. Contemporary calf. Binding perished, lacking plates 15 & 20 of *Oraculum anachoreticum*, old dampstain in upper margin occasionally touching just inside plate mark in upper left corner, some browning to plates of final volume, plate 22 of vol 2 mounted to later sheet, scattered marginal foxing but images overall clean, boards heavily worn and warped, spine perished.

A popular series of prints of the Desert Fathers engraved by brothers Jan and Raphael Sadeler and Adriaen Collaert, after works by Maarten de Vos. The fifth volume of the series is devoted to women hermits. Graesse vol 6 p 211-12.
\$1,500 - 2,000



9

9
[PSALMS.]

Latin manuscript on paper, [Germany? second half of 15th century]. 12 leaves recto and verso, 30 lines, brown ink, gothic bookhand, written space 112 x 76 mm, a few 2- or 3- line initials, headers, capital strokes and paragraph marks in red. Complete gathering, not bound.
An attractive paleographical example, containing a portion of the Song of Solomon.
\$1,500 - 2,500

TRAVEL, NATURAL HISTORY & PLATE BOOKS

Lots 10 - 43



From the plates by J. M. Lockhart

From the plates by J. M. Lockhart

FALCO CANDICANS.

10

ACKERMANN, RUDOLPH, PUBLISHER.

A History of the University of Oxford, Its Colleges, Halls, and Public Buildings. London: R. Ackermann, 1814.

2 volumes. Folio (355 x 280 mm). xiv, [4], xxv, 275, [6] pp; [4], 262, [6] pp. Half-titles. Frontispiece portrait of Lord Grenville and 114 hand-colored aquatint plates. Period green morocco with red cover panels, raised bands, gilt tooled decorative spines. Rebacked with original spine laid down, light offsetting from plates, chip to blank bottom corner of p 131, free-endpapers wrinkled, some rubbing to boards. *Provenance:* John Lord Sheffield (armorial bookplate).



10

FIRST EDITION, WITH PORTRAITS OF FOUNDERS AND UNIVERSITY COSTUME PLATES, half-titles present, both states of List of Plates, "Cambridge" misprint on plate 1, and Tooley's first issue points f, g, & j. *Abbey Scenery* 280; Tooley 5.

\$1,000 - 1,500

11

ACKERMANN, RUDOLPH, PUBLISHER.

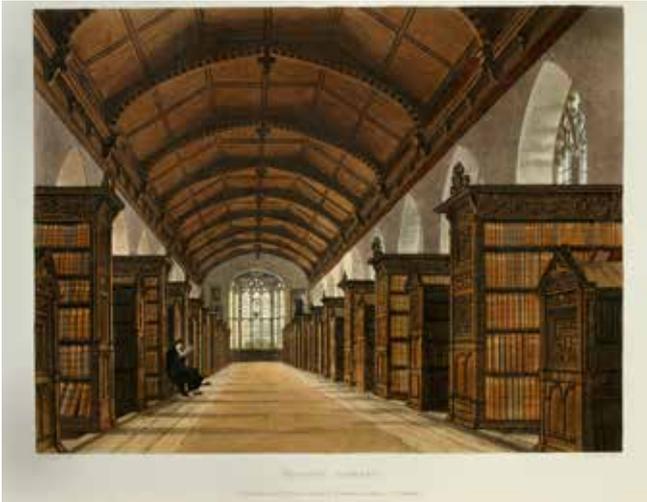
A History of the University of Cambridge, Its Colleges, Halls, and Public Buildings. London: R. Ackermann, 1815.

2 volumes. Large 4to (425 x 320 mm). viii, [2], ix-xii, 296, [6]; [4], 324, [8] pp. Engraved portrait on india proof paper mounted, 95 hand-colored aquatint plates (including 16 portraits of Founders) after Pugin, Westall, Mackenzie, Uwins, and Pyne. Untrimmed in original boards, printed spine-labels. Custom slipcases. One gathering loose, rebacked preserving most of original spines, one joint cracked, boards worn and lightly soiled, slipcases defective.

Provenance: James Devereux Hustler [1784-1849], Trinity College mathematician and the author of *Elements of Conic Section*, 1820 (bookplate); E.L.H. Jones (ownership inscription recording gift from his mother, 1903); Colin Franklin.

FIRST EDITION, one of 50 large paper copies, this copy untrimmed and in original boards. *Abbey Scenery* 80; *Prideaux* pp 125-126, 332; Tooley 4.

\$6,000 - 9,000



11

12

ARCTIC EXPLORATION.

MACMILLAN, DONALD BAXTER. 1874-1970. Album of 83 gelatin silver print photos and 4 black and white photo postcards, most 3 x 5 inches, being images from three exploratory voyages to the Arctic under the direction of Donald B. MacMillan, 1921-1925, corner mounted on album leaves, captioned in white pencil on leaves, oblong 4to album, a few photos overexposed but generally clear and sharp.

ORIGINAL PHOTOGRAPHS FROM THREE ARCTIC EXPEDITIONS.

The voyages, all commanded or co-commanded by Donald Baxter MacMillan, include the first trip of the *Bowdoin* (1921-22) to Baffin Island; the second trip of the *Bowdoin* (1923-24) to North Greenland, Ellesmere Island, Bay Fjord, and Eureka Sound; and the expedition of the *Bowdoin* and the *Peary* (1925) which was headquartered at Etah, North Greenland, and was designed to test the use of airplanes and short wave radio in the arctic. Images include views of the *Bowdoin*, Battle Harbour, Eskimos fishing and hunting, polar bears swimming, sledge dogs, various camps, the building of the magnetic observatory, glaciers and icebergs, airplanes on the *Peary*, planes taxiing on the water, Norse ruins, Eskimos and their kayaks, etc. The photographs appear to be by different photographers, and copies were likely made available to crew members at the end of each voyage. Several of the photos showcase Ralph Robinson, MacMillan's chief assistant during all three voyages, perhaps indicating that the album was assembled by him.

Complete listing available on request.

\$2,000 - 3,000



12

13

AUDUBON, JOHN JAMES. 1785-1851, AFTER.

Goosander. Mergus merganser. [Plate 331.] London: R. Havell, 1836. Hand-colored engraving with aquatint and etching, without watermark, sheet 660 x 985 mm, trimmed slightly inside platemark. Framed. \$5,000 - 8,000



13

14

AUDUBON, JOHN JAMES. 1785-1851, AND JOHN BACHMAN. 1790-1874.

The Quadrupeds of North America. New York: V.G. Audubon, 1854. 3 volumes. Large 8vo (263 x 173 mm). viii, 383; [2], 334; v, [1], 346 pp. 155 hand-finished color lithographed plates by J.T. Bowen from drawings on stone by W. E. Hitchcock and R. Trembley, after J.J. and J.W. Audubon. Publisher's gilt and blind panel-stamped morocco, spine gilt-lettered, a.e.g. Text with some light spotting, third volume with dampstain in lower fore-edge corner of approximately first half, otherwise plates generally clean with only occasional marks or spots in margins, plate guards often foxed, bindings with spine somewhat faded, corners rubbed, but attractive. Provenance: Daniel Newhall, 1855 (ownership signature to f.f.e.p. of each volume).

SECOND OCTAVO EDITION OF AUDUBON'S FINAL GREAT NATURAL HISTORY WORK, with plates and descriptions of the quadrupeds of the United States including Texas, California and Oregon, as well as part of Mexico, the British and Russian possessions and Arctic regions. Audubon's collaborator on the *Quadrupeds* was the naturalist and Lutheran clergyman John Bachman who had studied quadrupeds since he was a young man and was a recognized authority on the subject in the United States. The two began their association when Audubon stayed with Bachman and his family in Charleston for a month in 1831, this friendship was later cemented by the marriage of Victor and John W. Audubon to Bachman's daughters, Maria and Eliza. The *Quadrupeds* was first published in a folio format. The octavo edition, issued in response to the success of a similar edition of *The Birds of America*, contains all of the original 150 plates, with 5 of the 6 supplemental plates, reduced by means of the *camera lucida*. It was first prepared for the press and published by Audubon's sons, John W. and Victor, shortly after their father's death in January, 1851. Due to his declining health, Audubon had only been able to sketch about half of the animals included in the final publication—the remainder being drawn by John W., with most of the scientific details in the text written by Bachman. With the completion of the third volume in 1854 the quartet of natural history works as envisaged by Audubon was complete. Bennett, p 5; Nissen *ZBI* 163; Reese *Stamped With A National Character* 38; Sabin 2638; Wood p 208 (1st eds).

\$3,000 - 5,000



14



15



16

15

BIDLOO, GOVARD. 1649-1713.

Komste van zyne Majesteit Willem III, Konig van Groot Britanje, enz. in Holland. The Hague: Arnoud Leers, 1691.

Folio (370 x 246 mm). [10], 127, [1] pp. Frontispiece, portrait of William III, 14 engraved plates (of which 11 are double-page) by Romeyn de Hooghe. Half morocco by Roger de Coverly. Very occasional faint spots, binding rubbed.

Provenance: anonymous bookplate of Earl Cowper pasted in.

FIRST EDITION. A record of the lavish celebrations held to mark William III's triumphant return to Holland in the spring of 1691, after establishing himself on the English throne. The plates, by Romeyn de Hooghe, depict the spectacular triumphal arches and other decorations along the processional route, all of which were designed by de Hooghe himself.

See illustration on preceding page.

\$1,500 - 2,000



16

16

BUC'HOZ, PIERRE JOSEPH. 1731-1807.

Premiere [-Seconde] Centurie de Planches Enluminees et Non Enluminees Representant au Naturel, Ce qui se trouve de plus Interessant et de plus Curieux parmi les Animaux, les Vegetaux et les Mineraux. Paris: Lacombe (parts 1-4); Amsterdam: Marc Michel Rey (parts 5-20), [1775]-81.

2 parts in 4 volumes. Folio (511 x 324 mm). 200 plates each in hand-colored and plain states, for a total of 400 plates divided into 20 decades, 20 engraved titles in red, yellow, blue or black, 20 engraved lists of plates, some plates on blue tinted sheets. Contemporary quarter calf, rebacked with original spines laid down. Light toning to numerous plates, faint staining encompassing approx. 20 plates and exceeding plate marks, ink smeared to two titles, minor worming to a few blank margins, paint strokes to margin of plate I:5.1, ink smeared to plate number on plate VII:6.1, light soiling to plate III:1.2, endpapers creased, some edgewear to boards and rubbing to spines.

FIRST EDITION, PLATES IN TWO STATES. 200 large zoological, botanical, and mineralogical plates, including 26 of birds. Nissen *IVB* 156; Sitwell p 82.

\$20,000 - 30,000

17

CHINA & JAPAN.

Group of 39 albumen print photographs including: 24 hand-colored *carte-de-visite* portraits depicting various Chinese costumes; 13 *c-d-v* Chinese scenes and portraits; 2 cabinet card portraits of Japanese royalty, 1880s-1890s. Some fading, all in very good or better condition.

A varied group of photographs including Chinese opera performers, peasants, a tribunal scene, a royal procession, etc.

\$1,500 - 2,000

CONSTANTINOPLE PEEPSHOW.

La Fête du Bairam à Constantinople. / Das Bairams-Fest in Constantinopel. / The bairam ad Konstantinople. [Paris?:] c.1815. Oblong 8vo (168 x 228 mm). Hand-colored lithographed upper cover and 7 hand-colored lithographed scenes bound concertina-style and extending to approximately 850 mm. Some soiling and wear to cover, bellows intact, minor damage to a few figures, minor spots of toning.

A fine example of a peepshow, consisting of six cut away scenes and one back scene on the inside of the lower cover. When viewed through the holes in the upper cover a lively, three-dimensional scene is revealed, a festival crowd in a long street of Constantinople, terminating at the port. An intact example of a fragile piece. No copies recorded in OCLC.

\$3,000 - 5,000

19°

COOK'S THREE VOYAGES.

1. [FIRST VOYAGE.] HAWKESWORTH, JOHN. *An Account of the Voyages Undertaken by the Order of His Present Majesty for Making Discoveries in the Southern Hemisphere.* London: W. Strahan and T. Cadell, 1773. 3 volumes. 4to (284 x 218 mm). [20], xxxvi, [4], 456; xiv, 410; 395 pp. 52 engraved charts, views and other engravings, mostly folding and some very large. Scattered toning and spotting, a few repaired tears to folding plates, offset from some plates, some brief reinforcement to verso of some folding plates.

Second edition.

2. [SECOND VOYAGE.] COOK, JAMES. *A Voyage Towards the South Pole, and Round the World.* London: W. Strahan and T. Cadell, 1779. 2 volumes. 4to (278 x 220 mm). xl, 378; [viii], 396 pp. 64 engraved plates, maps and charts, many folding or double-page, including frontispiece author portrait; folding letterpress table. Contemporary marbled calf with gilt panels, rebacked to conform to set. Generally quite clean, but with some scattered toning and spotting, some plates trimmed into titles and just into plate.

Third edition.

3. [THIRD VOYAGE.] COOK, JAMES, & JAMES KING. *A Voyage to the Pacific Ocean. Undertaken, by the Command of His Majesty, for Making Discoveries in the Northern Hemisphere.* London: W. and A. Strahan, 1784. 3 text volumes only. 4to (286 x 220 mm). [8], xcvi, 421; [12], 549; [12], 558 pp. Text volumes with 26 engraved charts and views (13 folding), plus folding letterpress table. Without atlas volume, some light foxing and spotting, dampstain to lower fore-edge corner of second volume, some offset from plates.

First edition.

Uniformly bound in modern full calf, red and green alternating gilt-lettered spine labels. Light shelfwear, spines somewhat faded, minor wear to joints of first volume of first voyage.

Provenance: Henry M. Yerington, Superintendent of the Virginia and Truckee Railroad from 1868-1910; Nevada State Library (presentation inscription dated 1882 from Yerington and library stamp to titles).

SET OF THE OFFICIAL ACCOUNTS OF COOK'S THREE VOYAGES.

It is impossible to overstate the importance of these voyages. The original purpose of Cook's renowned first voyage was simply to observe the transit of Venus. This was accomplished at Tahiti but six months were then spent on the coast of New Zealand, which was circumnavigated and charted for the first time, as was the east coast of Australia. Cook named New South Wales and naturalists on his expedition named Botany Bay. The second voyage disproved the myth of the existence of a further southern continent and made the first crossing of the Antarctic Circle. Numerous further explorations were undertaken and discoveries made including the New Hebrides, New Caledonia, and South Georgia. Knowledge of the South Pacific was given a firm basis for the first time and the maps made then remain valid today. The final voyage was directed principally towards the search for a Northwest Passage from the Pacific, culminating in Cook's death in the Hawaiian Islands. Hill 783, 358, 361; Holmes 5, 24, 47; Sabin 30934, 16245, 16250.

See illustration overleaf.

\$3,000 - 5,000



17



18



19



20



21

20

CUBA.

Habana. London: Smith Hermanos & Co., 1851.
Lithograph view, 697 x 1028 mm. Hand-colored. Chips, creases, toned around extremities, a few abrasions to surface.

An extremely rare view of Habana, Cuba.

\$2,000 - 3,000

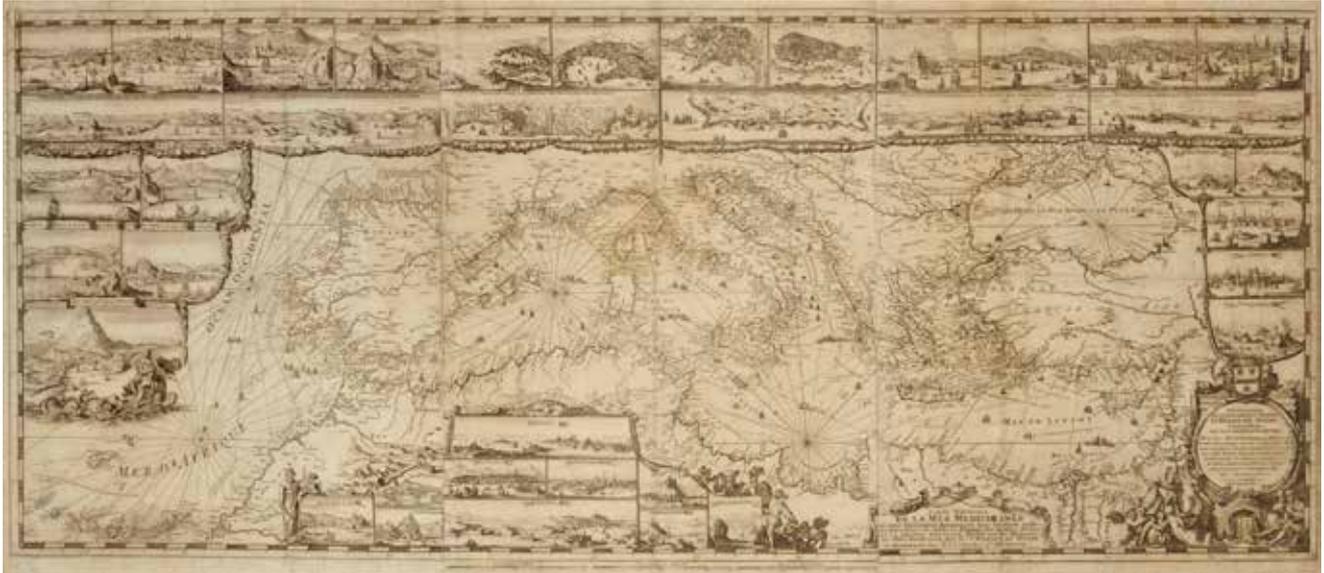
21

CUBA.

Album pintoresco de la isla Cuba. Berlin: B. May, [c.1855].
Oblong 4to (241 x 340 mm). With chromolithograph title, 27 chromolithograph plates and 2 folding lithographed maps. Original cloth stamped in blind and gilt. Repair to maps, plates with some foxing and dampstain, rebacked, boards somewhat worn.

An fascinating view of mid-19th century Cuba including a number of beautiful views, but also another side of the country with plates depicting cockfights, bullfights and Afro-Cuban music performance.

\$3,000 - 5,000



22

22

DE HOOGE, ROMEYN. C.1645-1708.

Carte Nouvelle de la Mer Mediterranee ou sont exactement remarques tous les ports, golfes, rochers, bancs de sable.... Amsterdam: Covens & Mortier, [c. 1694].

Copper-engraved map on 3 joined sheets, 605 x 1423 mm, toned, a few areas of repair on verso mainly around margin, minor edgewear.

Fourth state of one of the most elaborate of Mediterranean maps; featuring 38 inset views or plans of major ports and cities. Taken from *le Neptune Francois* which "was the most expensive sea-atlas ever published in Amsterdam in the 17th century. Its charts are larger and more lavishly decorated than those of any preceding book of its kind..." (Koeman M. Mor. 7-9).

\$8,000 - 12,000

23

DUGDALE, WILLIAM. 1605-1686.

The History of St. Paul's Cathedral in London. London: Thomas Warren, 1658.

Folio (350 x 213 mm). [8], 136, 157-178, 299, [7] pp. With frontispiece portrait, 14 engraved plates (mostly folding or double-page), and 30 engraved illustrations (all but one full-page) by Wenceslas Hollar, title page printed in red and black. Period mottled calf, rebacked, raised bands, spine titles in gilt. Boards rubbed.

Provenance: William Bree, Rector of Allesley (bookplate).

FIRST EDITION, WILLIAM BREE'S COPY. Bree [1786-1863], Rector of All Saints' Church in Allesley, was a noted observer of natural history. Wing D2482.

\$1,200 - 1,800



24



24

24

ELLIOT, DANIEL GIRAUD. 1835-1915.

The New and Heretofore Unfigured Species of the Birds of North America. New York: by the author, 1869.

Elephant folio (601 x 483 mm). With 72 hand-colored lithographed plates after Elliot, Joseph Wolf & Edwin Sheppard. Later half morocco over green cloth boards. Volume one title and flyleaves torn, dampstain to margin of first volume title and a few plates, Cape St. Lucas Guillemot with closed tear in fore-edge margin, text leaves toned and with occasional tears, plates generally clean and attractive, bindings with covers detached, spine worn.

FIRST EDITION of the last great color plate bird book to be produced in America, *ONE OF ONLY 200 COPIES PRINTED.* Elliot used the firm of Bowen & Co, which had continued after the death of J.T. Bowen when John Cassin married into the business. The firm closed sometime after the completion of this work and Elliot had to have his remaining books produced in Belgium. Anker 129; Sitwell *Fine Bird Books* p 95; Nissen IVB 294; Reese 44; Sabin 22227; Wood p 331.

\$20,000 - 30,000



25

25

GREAT WHITE SHARK ATTACK.

RICCIARDI, FRANCESCO. *Distinta relazione del mostruoso pesce preso da' pescatori Napolitani nella spiaggi detta il Ponte della Maddalena il di 6 Giugno 1721.* Naples: by the author, 1721. 4to (199 x 154). 4 pp. Full page illustration of the shark with victim protruding from its jaws. Modern boards. Period ownership signature, a little spotting, some very pale dampstain to top margin.

An extreme rarity, and possibly the earliest printed reference to a Great White Shark attack. Sensational tale of a "great dogfish" who devoured a Neapolitan fisherman and was subsequently hunted down by the fisherman's compatriots in a series of clever lures. When captured it was "20 hand-widths long with an excessively wide mouth, three rows of robust teeth in the upper jaw and one in the lower ... being weighed, it was sixteen cantaros" (about 1600 pounds). The remains of the victim were found in the shark's gut the next day.

\$4,000 - 6,000



26

26

HONDIUS, JODOCUS, THE YOUNGER. 1593-1629.

America noviter delineata. Amsterdam: Joannes Janssonius, [c.1647]. Copper engraved map (374 x 498 mm), hand-colored, Latin text on verso, top left corner with tear from outer margin, lightly toned, minor wear in margin, but generally an attractive example.

Fourth state of this influential Hondius map with inset of each pole. Burden 192.

\$2,000 - 3,000



27

27

JOUTEL, HENRI. C.1643-1735.

Journal historique du dernier voyage que feu M. De la Sale fit dans le Golfe de Mexique, pour trouver l'embouchure, et le cours de la Riviere de Missisipi.... Paris: Estienne Robinot, 1713.

12mo (165 x 94 mm). xxxiv, 386 pp. With folding engraved map, *Carte nouvelle de la Louisiane*. Contemporary speckled calf, spine gilt in compartments, red morocco lettering-piece. Small marginal tear from map, a few gatherings lightly toned, spine head with light wear; overall very fine.

Provenance: Henry Huth, 1815-1878 (morocco bookplate).

A VERY FINE FIRST EDITION OF THE ONLY EYE-WITNESS ACCOUNT OF LA SALLE'S FINAL EXPEDITION, that of Henri Tonty being based on hearsay from the survivors. La Salle's mission was to establish a settlement at the mouth of the Mississippi, but he was blown off course from France and landed in Texas. His colony there failed and he was murdered by his companions. *HUTH COPY*. The map is based on Joutel's own observations and accurately traces the Mississippi to its source. *Basic Texas Books* 114; Clark 1:14; Church 855; Graff 2251; HARRISSE 75; Howes J266; Raines p 130; Wagner *Spanish Southwest* 79.

\$8,000 - 12,000



28

28°

LA PEROUSE, JEAN-FRANÇOIS GALAUP DE. 1741-1788.

A Voyage Round the World, in the Years 1785, 1786, 1787 and 1788.... London: J. Johnson, 1798.

3 volumes. 8vo (206 x 127 mm). x, [2], 532; x, 498; viii, 446, 60 pp. With frontispiece portrait, 41 copper-engraved plates, maps, and charts, many of which are folding. Modern half speckled calf over brown cloth, spine gilt with black label. Tear to fore-edge margin of F2 in 1st volume, briefly affecting text, some light offset or spots, minor toning, but generally an excellent set.

FIRST ENGLISH EDITION. Hill deduces that this edition likely precedes the Stockdale edition of the same year. "As the first foreign visit to Alta California, the La Perouse expedition described, delineated, and illustrated the brief visit with a view from the outside and thus the Voyage is a particularly important document of early California history" (Mathes, Volkman/Zamorano 80, 49). Hill p 471; Howes L93.

\$2,000 - 3,000



29

29

LE MOTTRAYE, AUBREY DE. 1674-1743.

Travels through Europe, Asia and into Part of Africa. London: for the Author, 1723.

Volumes 1 & 2 (only, of 3). Folio (350 x 224 mm). [16], 440; 432, 72 pp. 48 engraved plates bound in at ends, including double-page and folding plates and some maps. Period calf, spines gilt in compartments, morocco spine labels. Few spots at ends, few fold repairs to maps, rebacked with original spines laid down, corners worn.

Provenance: John Nicoll (period armorial bookplate).

"This important work describes La Mottraye's travels over a 26-year period which took him through Northern Europe to Tartary and the Levant" (Blackmer 946, French ed). The third volume was not published until 1732.

\$1,000 - 1,500



30

30

LE ROUGE, GEORGES-LOUIS. 1712-1790.

Atlas portatif des militaires et des voyageurs. [Volume III]: Contenant le detail de l'Allemagne reduit sur les cartes de Homan et Mayer. Paris: Desnos, [c.1759].

4to (252 x 201 mm). Engraved title, 100 (of 101) engraved maps with hand-coloring, engraved table. Period mottled calf over boards, spine gilt. Bound without map of Holstein, some stray spots, spine and corners of boards rubbed.

Rarely seen atlas devoted to 18th century Germany.

\$1,000 - 2,000



30A

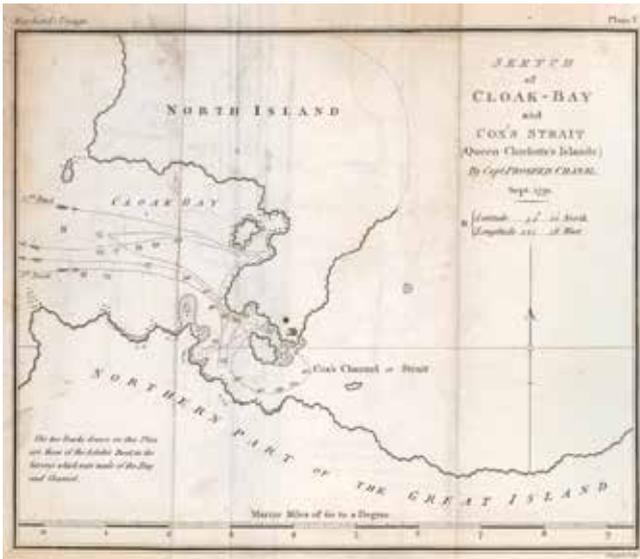
30A

MAITLAND, WILLIAM. 1693-1757.

The History of London from Its Foundation to the Present Time ... A New Edition. Continued to the Year 1772, by the Rev. John Entick. London: Printed for J. Wilkie, T. Lowndes, and J. Bew, 1775.

2 volumes. Folio (410 x 244 mm). vii, 3-712; [6], 713-1410 pp. With 131 engraved maps, plans, views, and plates, numerous folding. Period calf, raised bands, morocco spine labels, gilt borders and ruling, all edges gilt. Spotting and browning to some plates, several plates slightly shaved, dampstain extending from gutter from p 340 onward in vol 1, a few leaves torn at margins, dampstain to blank lower margins in parts of vol 2, spotting and offsetting to leaves of both volumes, bindings worn and chipped, hinges tightened.

\$800 - 1,200



31

31

[MARCHAND, ETIENNE. 1755-1793.]

FLEURIEU, CHARLES PIERRE CLARET. 1738-1810. *A Voyage Round the World, Performed during the Years 1790, 1791, and 1792, by Etienne Marchand, Preceded by a Historical Introduction and Illustrated by Charts, etc.* London: T.N. Longman, O. Rees, etc., 1801. 2 volumes plus atlas. 8vo (206 x 124 mm). [16], cvi, [1], 536; xiii, [1], 663, [1], 105, [1] pp. With 8 folding maps and plates. Modern half crimson morocco over marbled boards, spine gilt, slipcase. Some occasional light foxing, large folding maps with some repair and stains, illegible early ownership signature to first volume title, bindings fine.

FIRST ENGLISH EDITION OF "A MOST IMPORTANT WORK FOR THE HISTORY OF GEOGRAPHICAL DISCOVERY IN THE NORTH-WEST" (Hill). Marchand undertook his voyage for the purpose of fur trading with the backing of the firm Bac, and became only the second Frenchman—after Bougainville—to circumnavigate the globe. His travels took him to Norfolk Sound, the Queen Charlotte Islands, Rennell and Barclay Sounds, and the Sandwich Islands. His voyage "added considerably to the scanty knowledge of Northwest America" (Howes). The account also includes discussions on the languages of several tribes. Hill pp 105-6 ("far rarer than the French original"); Howes F195; Sabin 24752.

\$2,000 - 3,000



32

32

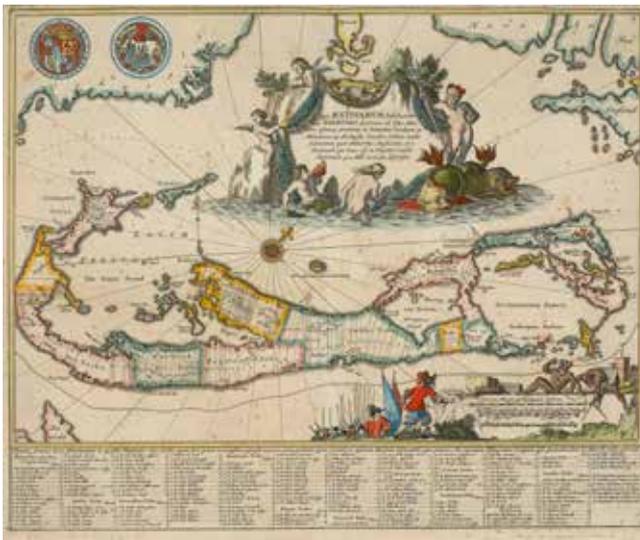
MISSISSIPPI BUBBLE: THE GREAT MIRROR OF FOLLY.

Het Groote Tafereel der Dwaasheid, vertoonende de opkomst, voortgang en ondergang der Actie, Bubbels en Windnegotie, in Vrankryk, Engeland, en de Nederlanden, gepleegt in den Jaare MDCCXX.... als meede Konst-plaaten, comedien en gedigten.... [Amsterdam?], 1720.

Folio (389 x 254 mm). [2], 25, [1], 52, 26, 29-31, [1], 8, 10 pp. Title printed in red and black. With engraved folding frontispiece and 90 plates and maps, including 54 double-page and/or folding and 2 leaves each with 4 engravings pasted on. Contemporary mottled calf, gilt panels, spine gilt. Early pen notation to title, some dampstain mainly affecting some margins, thumbing, occasional spots, a number of plates with repair to verso, one plate with lower margin extended, two corners of covers renewed, head and tail of spine rubbed, general wear to covers.

FIRST EDITION. The Great Mirror of Folly comprises a series of caricature engravings, with poetic and prose texts satirizing the "Mississippi Bubble" scheme (1717-1720) instigated by Scottish economist John Law on behalf of the French government, and the economic crisis that it precipitated in France, England and the Netherlands. "Rarely does a single volume combine in itself so much economic interest and so many bibliographical puzzles. Of the volume's real significance in economic literature there can be no doubt ... There is scarcely another item just like it" (Cole, *The Great Mirror of Folly*, 1949). Plates include "Pasquins Windkaart, op de Windnegotie," a sheet of 54 pictorial playing cards about the Bubble. Goldsmiths 5829; Kress 3217; Sabin 28932 ("An exceedingly curious collection of emblematic plates and caricatures").

\$2,000 - 3,000



33

33

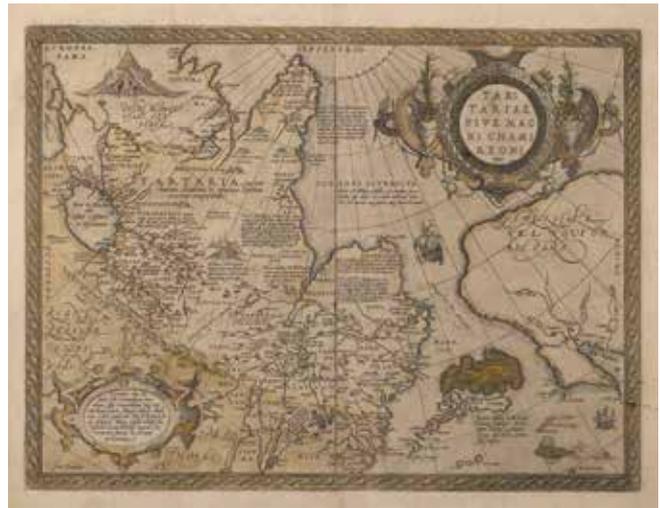
MONTANUS, ARNOLD. C.1625-1683.

Mappa Aestivarum Insularum, alias Bermudas dictarum, ad Ostia Mexicani aestuarij jacentium in latitudine Graduum 32 Minutorum 25 Ab. Anglia, Londino Scilicet versus Libonotum 3300 Milliaribus Anglicanis, et a Roanoack (qui locus est in Virginia) versus euronotum 500 Mill. accurate descripta. [Amsterdam: 1673.]

Hand-colored copper engraved map, 292 x 358 mm. Elaborate aquatic-themed cartouche, vignette of natives and English surveyors above scale of miles, two coats of arms above coast of Virginia. Faint toning and a few pale spots. Matted and framed.

The map was included in Montanus' *De Unbekante Neue Welt* of 1673, and is based on Blaeu's chart of 1635. Shows the division of the island into its original tribes and lists various landowners in the table below the map. Roanoke colony is shown on the map and mentioned in the title.

\$1,200 - 1,800



34

34

ORTELIUS, ABRAHAM. 1527-1598.

Tartariae sive magni chami regni typus. [Amsterdam: Ortelius, 1595 or 1601.]

Copper-engraved map with hand-coloring, 475 x 351 mm, Latin text on verso, matted and framed. Some faint spots, a few stray marks, tape to verso.

Depicts Asia including Russia, China, Japan, etc., but also the west coast of North America and features the "Stretto di Anian," based on Giacomo Gastaldi's theory of a strait between the Asian and American continents. Burden 41.

\$1,000 - 1,500



35

35

RUSSELL, JOHN SCOTT. 1808-1882.

The Modern System of Naval Architecture. London: Day & Son, [1865].

3 volumes. Elephant folio (684 x 488 mm). [2], xxxviii, 686; [4]; [4] pp. With 168 engraved plates, including numerous folding or double-page. Contemporary half-morocco and marbled boards. Plates largely clean and bright, some rubbing and wear to boards, covers vol 1 detached and spine ends worn.

An impressive survey of nineteenth-century naval architecture with many fine and detailed plans of various classes of sea-faring vessels. Russell was the naval architect responsible for the *Great Eastern*.

\$1,500 - 2,500



36

36

RUSSIAN COSTUME.

[HARDING, EDWARD.] *Costume of the Russian Empire.* London: John Stockdale, 1811.

4to (356 x 251 mm). With hand-colored additional title and 72 hand-colored lithographed plates. Text in English and French. Contemporary full burgundy straight-grained morocco and stamped in blind, spine fully gilt in compartments with raised bands, all edges gilt. Occasional minor spotting or toning, light offsetting to about 5 plates, rebacked with original spine laid down, hinges repaired, some wear and staining to endpapers, light rubbing.

Provenance: Herbert Brenon (bookplate).

Unusual in this attractive burgundy morocco gilt binding. *Abbey Travel* 246; *Colas* 704.

\$1,000 - 1,500

36



37

[SHACKLETON, ERNEST. 1874-1922.]

MURRAY, JAMES, and GEORGE MARSTON. *Antarctic Days. Sketches of the Homely Side of Polar Life by Two of Shackleton's Men....* London: A. Melrose, 1913.

4to. Introduction by Ernest Shackleton. Illustrated by the authors including 4 color plates. Original gilt-lettered cloth with pictorial cover label, top edge gilt. Some fading and spotting to cloth, spine browned, toning and ends and a few pale foxmarks (chiefly to guards).
Provenance: Alan Hazelton (bookplate laid in with gift inscription to); Dr. Telford.

LIMITED EDITION, SIGNED BY SHACKLETON AND BOTH AUTHORS on the half-title, no 232 of 380 copies of the *EDITION DE LUXE*. Spence 830.

\$4,000 - 5,000

38

SPELLIE, WILLIAM. 1697-1763.

A Sett of Anatomical Tables, with Explanation and an Abridgement of the Practice of Midwifery, with a view to illustrate a treatise on that subject, and collection of cases. London: n.p., 1754.

Folio (550 x 375 mm). With 39 engraved plates by Grignon after Jan van Rymsdyk, Pieter Camper, and the author. Contemporary sheep backed boards, metal clasp. Offset and light browning throughout, marginal dampstaining to six plates, covers detached, boards worn, spine partially perished.

FIRST EDITION. Smellie "contributed more to the fundamentals of obstetrics than virtually any individual ... he was the first to lay down safe rules regarding the use of forceps ... [and] invented the 'Smellie manoeuvre' to deliver breech cases" (Garrison-Morton). The present atlas of fine plates, a complete work in itself, was issued to illustrate Smellie's *A Treatise on the Theory and Practice of Midwifery*, 1752. Garrison-Morton 6154.1; Heirs of Hippocrates 826; Norman 1955; Waller 9012.

\$1,200 - 1,800

37



39

[SMITH, JOHN, REVEREND. 1790-1824.]

The Missionary Smith. Substance of the Debate in the House of Commons on Tuesday the 1st and Friday the 11th June, 1824, on a Motion of Henry Brougham, Esq. respecting the Trial and Condemnation to Death by a Court Martial of the Rev. John Smith, late Missionary in the Colony of Demerara. London: Ellerton and Henderson, 1824.

8vo (224 x 130 mm). liv, [2], 255 pp. Half-title. Modern cloth. Fine.

FIRST EDITION. The English missionary Smith was accused of helping to instigate the slave uprising in the English colony of Demerara (present day Guyana) in August 1823. Smith was court-martialed and given the death sentence, but died of consumption awaiting execution. Smith drew widespread sympathy from the public, and his case became a rallying point for the abolitionist movement. We find no examples in the auction records of ABPC or RareBookHub after 1978. Sabin 82906.

\$700 - 1,000

38

40

SUTHERLAND, WILLIAM. C.1685-1740.

Britain's Glory: or, Ship-Building Unvail'd.... London: Printed for Tho. Norris, 1717.

2 parts in 1 volume. Folio (335 x 280 mm). xxvi, 134 pp; [iv], 286 pp. With folding engraved portrait frontispiece of George I surrounded by the fleet (with letterpress title at head and key at foot), 6 engraved plates, woodcut illustrations and diagrams including 3 full-page, 3 preliminary leaves in Part I in French. Contemporary paneled calf rebaked. Foxing and browning, heaviest to title, portrait a little soiled and loose with title, boards rubbed, corners worn.

Provenance: Charles Tollet (contemporary ownership signature).

FIRST EDITION. Sutherland was a shipwright, following in the footsteps of his father and grandfather. He was also a master carpenter aboard three of His Majesty's ships. Part two was published separately in the same year, titled *The Prices of the Labour in Ship-Building Adjusted; or, the Mystery of Ship-Building Unveiled.*

\$1,500 - 2,000



40

41°

VANCOUVER, GEORGE. 1757-1798.

A Voyage of Discovery to the North Pacific Ocean, and Round the World; in which the Coast of North-West America has been Carefully Examined and Accurately Surveyed. London: G.G. and J. Robinson, and J. Edwards, 1798.

3 volumes only (without atlas). 4to (302 x 235 mm). [6], [xxix], [9], 432; [8], 504; [8], 505, [3] pp. Errata, lists of plates, editor's advertisement vol 1. With 18 engraved plates. Modern half-calf over brown cloth, spine gilt and with burgundy spine label. Without atlas and half-titles, light foxing and some offset from plates, else generally clean.

FIRST EDITION OF THE ACCOUNT OF "ONE OF THE MOST IMPORTANT VOYAGES EVER MADE IN THE INTERESTS OF GEOGRAPHICAL KNOWLEDGE" (Hill). Without atlas. Vancouver, a veteran of Cook's second and third voyages, was placed at the helm of the expedition and charged with securing for Britain lands in the Pacific Northwest granted to it by the Nootka Convention, as well as with exploring the coastline between 30 and 60 degrees latitude in hopes of discovering the long-sought Northwest Passage connecting the Pacific and Atlantic Oceans. Beginning in England and proceeding around the Cape of Good Hope, the expedition made stops in New Zealand, King George's Sound (discovered and named by Vancouver), Tahiti, the Hawaiian Islands, San Diego, Monterey, and San Francisco, among other places, before continuing further up the Northwest coast to Nootka Sound and the island which now bears Vancouver's name. Following Vancouver's death in 1798, his brother John completed preparation of the present work for publication with the assistance of Peter Puget, himself a member of the expedition. Cowan judges Vancouver's account "superior to any of its kind, and constitut[ing] the chiefest source of authority of that period" (pp 654-5). Hill p 304; Howes V23; Sabin 98443; Streeter Sale 3497; *Zamorano Eighty 77*.

\$2,000 - 3,000

42

VISSCHER, NICOLAS JANSZ. 1618-1679.

Novi Belgii Novaeque Angliae nec non partis Virginiae tabula multis in locis emendata. [Amsterdam: c.1684.]

Copper-engraved map (468 x 548 mm), early hand-coloring, no text on verso, some reinforcement on verso where early color has left paper brittle, evenly toned, but attractive.

Fourth state of this map of the American North East which was originally issued separately. Features an attractive inset view of New Amsterdam.

\$3,000 - 5,000

43

[WELLINGTON, ARTHUR WELLESLEY, DUKE OF. 1769-1859.]

DUPLESSI-BERTAUX, JEAN, engraver. *Campaigns of Field-Marshal His Grace, The Most Noble Arthur, Duke of Wellington... Detailing all the Celebrated Battles gained by the English Armies, commanded by this Unconquered Hero, from the taking of Seringapatam to the memorable Victory at Waterloo.* Paris: Didot Senior for Galignani, [1817].

Folio (456 x 286 mm). Title and dedication (2 leaves) in English and 108 leaves of text in English and French. With engraved hand-colored frontispiece portrait of Wellington and 24 hand-colored engraved plates each with vignette (120 x 185 mm) and legend in English and French, by Jean Duplessi-Bertaux most after Pierre Martinet. Contemporary straight-grained red morocco, wide ornamental borders in gilt and blind, spine elaborately gilt in compartments, a.e.g. Several letterpress leaves foxed and some browned, offset to title and in a few other spots, plates largely clean and colors bright with some minor spotting outside of image, some rubbing at extremities of binding.

Provenance: Duke of Anhalt-Dessau-Cöthen (armorial bookplate).

FIRST EDITION, RARE HAND-COLORED COPY. We trace no other copies appearing at auction with the plates colored; the contemporary coloring in the present copy is very fine. Brunet I 1519, Lowndes IV 2870.

\$3,000 - 5,000



41



42



43

LITERATURE

Lois 44 - 71





44



44

44

ARIOSTO, LUDOVICO. 1474-1533.

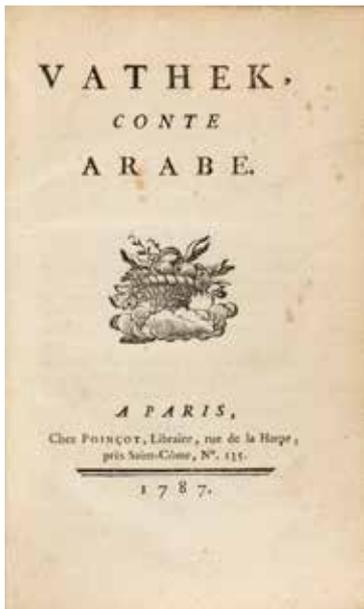
Orlando Furioso in English Heroical Verse, by John Harington. [London: Richard Field, 1591.]

4to (268 x 186 mm). [para] A-P⁶ Q⁴ R-2N⁶ 2O⁴. Printed in two columns, ruled in red. Engraved hand-colored historiated title by Thomas Cockson with portrait medallion of the translator and 46 full-page metal cut illustrations hand-colored and heightened with gold, woodcut printer's device on colophon, decorative head- and tailpieces throughout. Contemporary paneled calf rebacked with original spine laid down, gilt cornerpieces, five raised bands, spine gilt in panels, old paper label in top panel, marbled pastedown endpapers. Custom quarter morocco box. Marginal finger-soiling and occasional other minor old staining, some offset, small tape repair to shoulder notes on verso of first plate, title with one inch closed tear to bottom edge and another short tear to bound edge, small rub to image F3v, binding rubbed, corners neatly repaired; overall a splendid copy with fresh colors.

Provenance: contemporary signature erased from title; "E.G.C." (gilt initials on spine); Hopetoun House (presentation label from Martin dated 1822, bookplate); W.A. White (ownership signature dated 4 June 1890); Arthur Amory Houghton (bookplate).

FIRST EDITION IN ENGLISH, WITH EXQUISITE CONTEMPORARY HAND-COLORING. One of only 5 known copies on thick quarto paper, and one of only 8 colored copies known. Pforzheimer names the present copy in his discussion of color copies of the work: "The engravings in this book appear to have been regarded ... as of considerable interest for in the spring of 1593 there was controversy concerning a project for an edition in colors ... Nothing else seems to be known of that proposal but two copies are extant, both on special though different paper, with the plates hand-colored. One, the Hopetoun-White ... is printed on thick quarto paper, the type being re-imposed for that purpose. The other ... now in the library of the late F.B. Benis, is on large and thick folio paper." The illustrations were copied from those in Girolamo Porro's edition of 1584 printed in Venice. Sidney Colvin describes the title as "the earliest instance signed by an Englishman of the combination of literary portrait with architectural and emblematic decoration." A printed slip reading "Esquire" is pasted into some copies just below Harington's name, though in the present copy it is supplied in a contemporary hand. Harington's translation of *Orlando Furioso* was for a long time the only version in English, and is "an acknowledged classic of Elizabethan translation ... the rich linguistic texture and melange of registers seem at times to match Ariosto's own A work of great energy and occasional inspiration..." (*Encyclopedia of Literary Translation in English*). Pforzheimer 447; STC (2nd ed) 746.

\$70,000 - 90,000



47

The following seven lots come from the library of Beckford scholar and bibliographer Robert J. Gemmett, author of *William Beckford* (1977), *Beckford's Fonthill* (2003), "An Annotated Checklist of the Works of William Beckford" (PBSA 61, 1967), and editor of *The Consummate Collector: William Beckford's letters to his bookseller* (2000, 2015), as well as editions of several of Beckford's works, including *Biographical Memoirs of Extraordinary Painters* (1969), *Vathek* (1972, 1975), *Modern Novel Writing* (2008) and *Azemia*. His latest book is *William Beckford's Fonthill: Architecture, Landscape and the Arts* (2016).

45

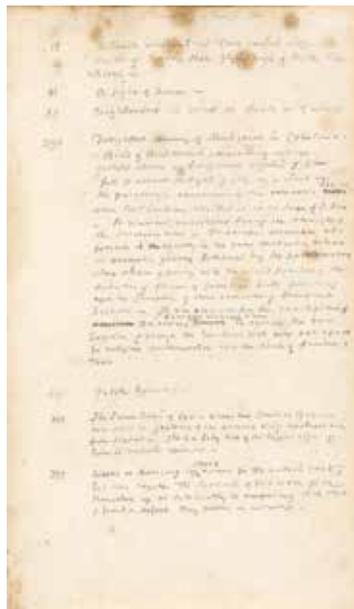
BECKFORD, WILLIAM THOMAS. 1760-1844.
Biographical Memoirs of Extraordinary Painters. London: printed for J. Robson, 1780.
Small 8vo (178 x 96 mm). [4], 158, [2] pp. Errata leaf at end. Later blue morocco. Old marginal dampstaining to title and final leaf, scattered minor foxing.
Provenance: collection of Robert J. Gemmett, Beckford scholar.

FIRST EDITION, FIRST ISSUE of Beckford's first book, with errata leaf present at end. Chapman & Hodgkin I.i; Gemmett III.A.1.[j].
\$600 - 800

46

BECKFORD, WILLIAM THOMAS. 1760-1844.
[*Vathek.*] *An Arabian Tale, from an Unpublished Manuscript: with Notes Critical and Explanatory*. London: printed for J. Johnson, 1786.
8vo (196 x 114 mm). vii, [1], 334, [2 blank] pp. With errata leaf and final blank. Contemporary tree calf, spine gilt, black morocco label to spine. Scattered faint spotting, small ink spot to fore-edge, but a clean copy, hinges tender.
Provenance: M.A. Syer (ownership signature dated 1814); Robert J. Gemmett, Beckford scholar.

FIRST EDITION of Beckford's cornerstone Gothic novel, published anonymously. The original manuscript was in French; it was translated into English by Beckford's friend the Rev. Samuel Henley, who against Beckford's wishes arranged for publication of the translation in London before the French edition appeared. Chapman & Hodgkin 3.A.i; Gemmett I.A.2.[a].
\$600 - 800



48

47

BECKFORD, WILLIAM THOMAS. 1760-1844.
Vathek, Conte Arabe. Paris: chez Poinçot, 1787.
8vo (196 x 114 mm). 190, [2 ad] pp. Woodcut decoration on title and woodcut headpiece on p 3. Later 3/4 red morocco and marbled boards. Some light foxing but largely clean, some light rubbing and toning to binding.
Provenance: Robert J. Gemmett, Beckford scholar.

FIRST PARIS EDITION, FIRST ISSUE without the Approbation included in the second issue. In the original French, extensively revised from the Lausanne edition of the same year, amounting to "almost a new version" (Chapman & Hodgkin p 127). Beckford also expanded the notes from one to twenty-four pages. Chapman & Hodgkin 3.B.ii; Gemmett I.A.1.[b].
\$2,500 - 3,500

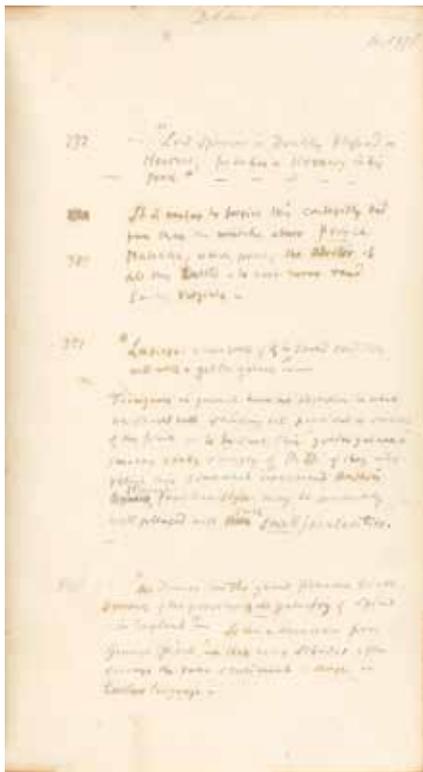
48

[BECKFORD, WILLIAM THOMAS. 1760-1844.]
Carleton, George. *The Memoirs of Captain George Carleton*. Edinburgh: printed by James Ballantyne and Co for Archibald Constable and J. Murray, 1808.
Large 8vo (239 x 140 mm). [2], xxiii, [1], 463 pp. 19th century full polished Russia Fonthill binding by Charles Lewis, crosses and cinquefoils in spine compartments, a.e.g. Internally clean and bright, horizontal slice in one spine compartment with chip and loss of one letter in title, upper cover detached.
Provenance: William Beckford (manuscript notes); Hamilton Palace auction, 1882, part I, lot 1595; Robert J. Gemmett, Beckford scholar.

LARGE PAPER COPY, WITH ONE PAGE OF NOTES BY BECKFORD BOUND IN, and a hand-written note by Beckford at the end of the preface, where he corrects Sir Walter Scott's publication history of the book. A copy of this book sold at the Fonthill Abbey sale of 1823 (lot 3093 to the bookseller Thorpe) and Beckford must have bought it back later, as was his habit to buy "Fonthills." It appears that he had it bound again in the 1830s when he was assisted by his bookseller George Clarke, whose "C.P." ("Collated and Perfect" or as Beckford called it, "Clarke Perfected") appears on the verso of the front free endpaper.
\$2,000 - 3,000



49



50



51

49

[BECKFORD, WILLIAM THOMAS. 1760-1844.]

1. RUTTER, JOHN. *Delineations of Fonthill and Its Abbey*. London: the author, 1823. Folio (335 x 263 mm). xxvi, 127, [1] pp. Half-title, list of subscribers. With 13 engraved plates (three hand-colored) including large folding map of the estate, 14 woodcut vignettes in text. Half-morocco and marbled boards. First signature sprung, scattered light soiling, old dampstain to bottom corner of plate five, light wear to binding.

Provenance: Richard Blake Brown (gift inscription from Norman Bishop Hartnell). **FIRST EDITION, LARGE PAPER COPY.**

2. BRITTON, JOHN. *Graphical and Literary Illustrations of Fonthill Abbey, Wiltshire; with Heraldical and Genealogical Notices of the Beckford Family*. London: printed for the author, 1823. Folio (344 x 252 mm). viii, 6-68, [4], [4 ad] pp. Half-title, list of subscribers. With 12 engraved plates (2 hand-colored). Original paper covered boards, paper label to upper cover, mostly unopened. First signature sprung, stray spotting, covers detached, upper half of spine perished, some additional wear to boards. **LARGE PAPER COPY**, one of 270 such. **\$800 - 1,200**

50

[BECKFORD, WILLIAM THOMAS. 1760-1844.]

DIBDIN, THOMAS FROGNALL. 1776-1847. *The Library Companion*. London: Harding, Triphook, and Leopard; and J. Major, 1824. 2 volumes. Large 8vo (254 x 148 mm). [4], li, [1], 400; [2], 512 pp. Contemporary half Russia by Charles Lewis in Fonthill binding with cinquefoils and crosses in spine panels, t.e.g., rebacked with original spines laid down. Internally clean, one leaf of notes loose, small losses to original backstrips.

Provenance: bookseller George Clarke ("C.P." and initials); William Beckford (manuscript notes); Hamilton Palace sale, 1882, part I, lot 2054; Robert J. Gemmett, Beckford scholar.

FIRST EDITION, LARGE PAPER COPY, WITH FOUR PAGES OF NOTES BY BECKFORD BOUND IN. Beckford's notes include a number of substantive comments on Dibdin himself. Referring to Dibdin's assessment of a work by Lisitzki as "a rare book and if in sound condition well worth a golden guinea," Beckford remarks "Foreigners in general have no objection to what we should call stinking oil provided it smacks of the fruit - to be sure this 'golden guinea' smacks pretty strongly of P.D. [i.e. "Puppy Dibdin," Beckford's derisive nickname for the author] and they who relish this somewhat irreverend author's flippant familiar style may be perfectly well pleased with such small jocularities." Elsewhere he comments, "P.D. not only frothy, as he is a little apt to do upon all occasions, but almost foams at the immorality of the Mem. de Grammont, which he declares may be called in many instances a privileged volume of systematic profligacy." On the first blank of each volume appears the "C.P." and initials G.C. of Beckford's book dealer George Clarke. **\$3,000 - 5,000**

51

[BECKFORD, WILLIAM THOMAS. 1760-1844.]

FAULKNER, SIR ARTHUR BROOKE. *Letters to the Right Honourable Lord Brougham and Vaux*. London: John Macrone, 1837. 8vo (200 x 115 mm). [2], iv, [3]-350 pp. Original boards, paper spine label. Custom 1/4 calf slipcase. Internally clean, chipping to spine label with loss of a few letters, boards detached, chipping to joints, some edgewear.

Provenance: William Beckford (manuscript notes and drawing); Robert J. Gemmett, Beckford scholar.

WITH SIX PAGES OF MANUSCRIPT NOTES BY BECKFORD AND WITH A DRAWING IN HIS HAND. First edition. Beckford's detailed notes are penciled onto both sides of the first and last blanks, the verso of the title page, and on the rear pastedown endpaper where the drawing also appears. The drawing is for a cabinet in Landsdown Tower, Bath, where a good portion of Beckford's library was housed; it demonstrates that Beckford often designed objects he owned.

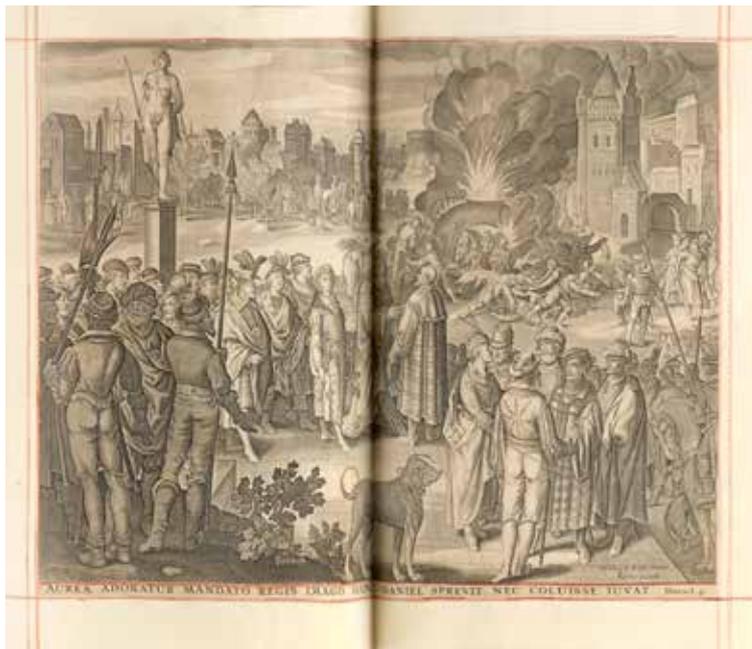
\$2,000 - 3,000



TYRE NOUVEAU
BIBLE
Containing the Bookes
of the Old & New
TESTAMENT
CAMBRIDGE
Printed by John Sturges,
Printer to the University,
1674

Abraham Ortelius delinavit

Le plus grand travail que je me sois vu faire



52



52

52

BIBLE IN ENGLISH.

[MEARNE, SAMUEL, binder.] *The Holy Bible containing the bookes of the Old & New Testament.* Cambridge: printed by John Hayes. Printer to the University, 1674.

Folio (454 x 307 mm). A⁴ (-A1) [para.]² b⁴ B-4O⁶ 4P⁴ 4Q⁴ (-4Q4). Without half-title A1 and final blank 4Q4, [para.]² bound between A2 and A3. Printed in double columns, calendar in red and black, separate letterpress title for New Testament on 3Y2r, single- and double-ruled in red throughout. With engraved title page by Jan Drapentier and EXTRA-ILLUSTRATED with 95 double-page plates engraved by Claes Jansz Visscher after Rubens, Diepenbeeck, Vos, Bloemaert, Bruyn, Heemskerck, Landerseel, and others. Full contemporary paneled morocco by SAMUEL MEARNE, elaborately tooled in gilt and blind, spine with 7 raised bands, marbled endpapers, a.e.g. Scattered marginal spotting, occasional mild toning, 5 leaves remargined, repaired tears to 5 other leaves, additional minor marginal repairs, several plates mounted to new leaves, some light rubbing and scuffing to binding.

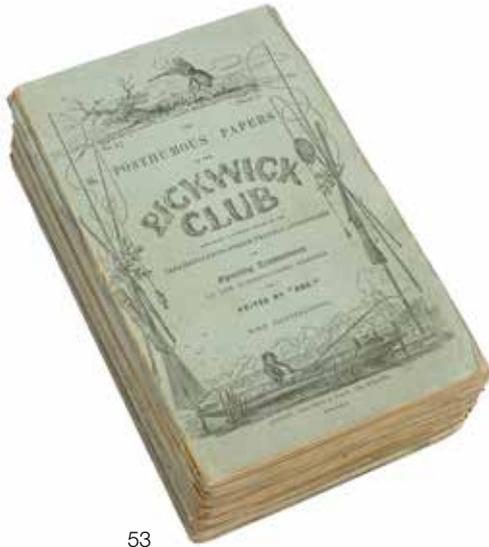
Provenance: Sir Edward Carteret, 1620-1683; gifted to his daughter Elizabeth de Carteret, 1663-1717 (inscription on title).

HAYES' LARGE-TYPE FOLIO BIBLE, PROFUSELY EXTRA-ILLUSTRATED, IN MEARNE BINDING AND WITH DISTINGUISHED PROVENANCE, INCLUDING EARLY WOMEN'S OWNERSHIP INSCRIPTION. The inscription on the title-page reads "My Father Sr. Edward Carteret gave me this book: Eliz. Carteret." Sir Edouard de Carteret (1620-1683) of Jersey, was a member of Charles II's court in exile and was appointed Gentleman Usher of the Black Rod and Bailiff of Jersey during the Restoration. His daughter Elizabeth (1663-1717) married her kinsman Sir Phillippe de Carteret, 2nd Baronet of St. Ouen, Jersey, and their son Charles was baptised in 1679, with Charles II standing as one of his godfathers. She was interred in Westminster Abbey, where there is a monument to her in the north aisle of the nave.

The Bible is elegantly bound by Samuel Mearne, bookbinder to Charles II. The plates are from a series originally published in the Netherlands by C.J. Visscher and later acquired by Hayes— they are found in several copies of this edition, in varying numbers, up to 115. It appears to have been a practice of Charles II to gift the Hayes folio bible to members of his court: the Hely-Hutchinson copy, now in the New York Public Library, is also in a Mearne binding, includes the Visscher engravings (115 total), and was a gift from Charles II to Duke Lauderdale. ESTC R38709 ("Variant includes [110] folded leaves of plates"); Herbert 717; Wing B2291.

Complete list of illustrations and more extensive background on Carteret and subsequent owners available on request.

\$25,000 - 35,000



53

53

DICKENS, CHARLES. 1812-1870.

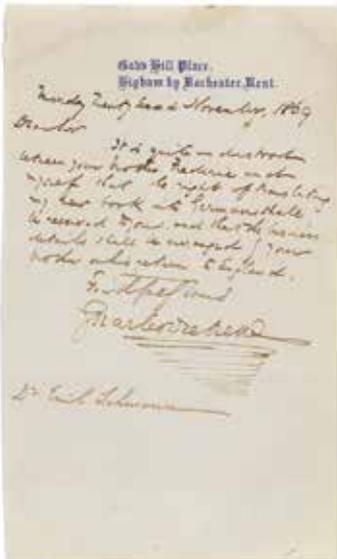
The Posthumous Papers of the Pickwick Club. London: Chapman and Hall, April 1836-November 1837.

20 parts in 19. 8vo (220 x 140 mm). With 43 engraved plates by Robert Seymour, R.W. Buss, and Hablot K. Browne ("Phiz"). Original green pictorial wrappers. Custom half-morocco slipcase. Internally clean with scattered light foxing, restoration to wrappers as usual, some minor edgewear and wrinkling to wrappers, old stain to front wrapper part XII.

FIRST EDITION IN ORIGINAL MONTHLY PARTS, MIXED ISSUE.

Includes the suppressed plates by Buss in part III. Pickwick Advertiser present and complete in parts XII, XIII, XIV, XVI, and XIX/XX, partially complete in Part XV (12 pp). Five of the seven "addresses" present. 2 ads at back of part XIII, 4 (of 8) ads at back of part XV, one (of 3) ads part XVII, four ads part XVIII, four ads part XIX/XX. Vignette title with "Veller" for "Weller."

\$2,000 - 4,000



54

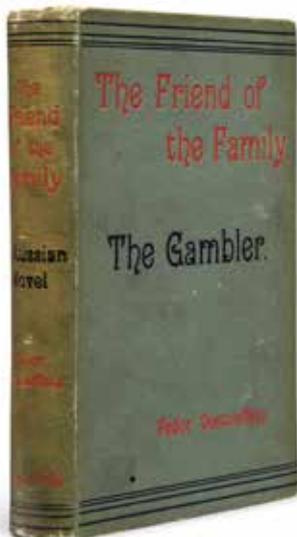
54

DICKENS, CHARLES. 1812-1870.

Autograph Letter Signed ("Charles Dickens"), 1 p, 8vo, Gad's Hill, Kent, November 22, 1869, to Emil Lehmann, on Gad's Hill stationery, pale toning, left edge slightly unevenly trimmed, a little mounting residue to verso.

"*THE RIGHT OF TRANSLATING MY NEW BOOK INTO GERMAN SHALL BE RESERVED TO YOU.*" An interesting letter pertaining to Dickens' international market and fame. The recipient, Emil Lehmann, would indeed translate *Edwin Drood*. He had also translated some novels of George Eliot and was represented in London by his brother Frederick Lehmann who was active in literary circles.

\$1,000 - 2,000



55

55

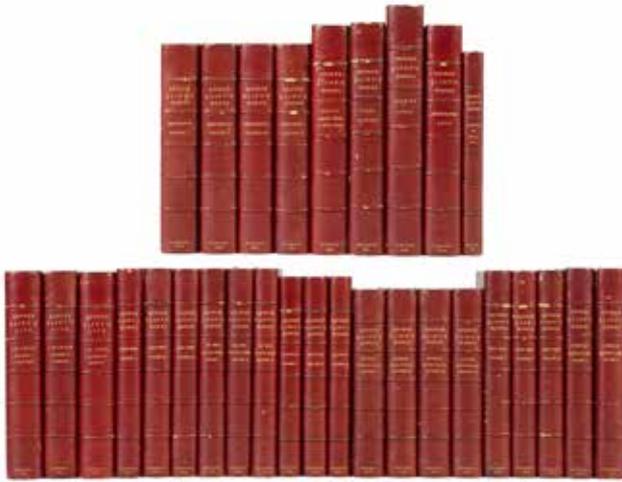
DOSTOYEVSKY, FYODOR. 1821-1881.

The Friend of the Family; and The Gambler. London: Vizetelly & Co., 1887.

8vo. 317, [1], [2 ad] pp. Publisher's green cloth stamped in red and black, dark green endpapers. A few marginal spots, hinges cracked, light rubbing to edges and joints, but an attractive copy overall.

FIRST EDITION IN ENGLISH OF THE GAMBLER and of the lesser known *Friend of the Family (The Village of Stepanchikovo)*. Published as volume XXII in Vizetelly's One-Volume Novels series. We find no examples at auction in the last forty years.

\$800 - 1,200



56

56

ELIOT, GEORGE (MARY ANNE LEWES). 1819-1880.

[Works]. London, or Edinburgh & London: William Blackwood and Co., 1858-1885.

30 volumes. 8vo. Uniform half red morocco over marbled boards, spines lettered in gilt. Mild shelfwear.

Provenance: Louis E. Goodman (bookplate).

FIRST EDITIONS of Eliot's novels, poetry and nonfiction; 13 works including *Middlemarch*, *Daniel Deronda*, *The Mill on the Floss* and *Silas Marner*, among others. Volumes lacking ad leaves but *Middlemarch* with errata slip. Also includes J.W. Cross's 3 volume biography of Eliot.

\$4,000 - 6,000

57

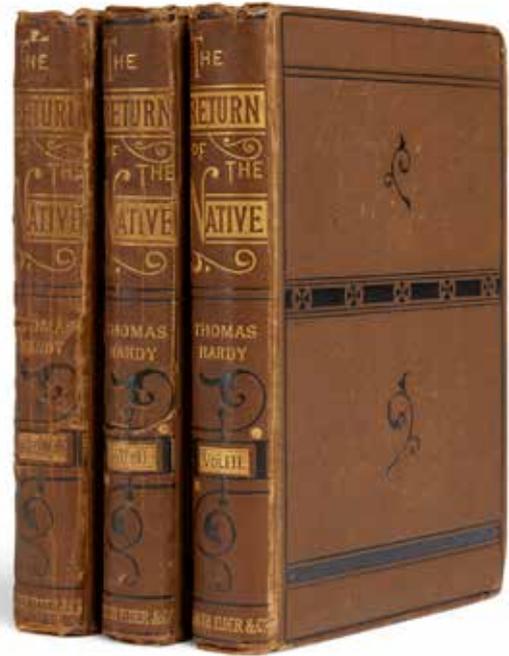
GOLF.

HILTON, HAROLD H. & GARDEN G. SMITH. *The Royal & Ancient Game of Golf*. London: Golf Illustrated Ltd, 1912.

4to (304 x 244 mm). Illustrated throughout. Original crimson morocco, stamped in gilt, a.e.g. Front hinge cracked, binding with extremities rubbed, spine somewhat darkened, a good copy overall.

LIMITED SUBSCRIBER'S EDITION, no 280 of 900 copies. "This is one of the most magnificent books in the entire library of golf, comprehensive in content, very handsome in appearance and attractively illustrated" (Murdoch 348). D&M 21090; D&J H17860.

\$1,000 - 2,000



59

58

HAMILTON, SIR WILLIAM ROWAN. 1805-1865.

Lectures on Quaternions: Containing a Systematic Statement of a New Mathematical Method. Dublin: Hodges and Smith, 1853.

Thick 8vo (222 x 134 mm). [6], 736, [2] pp. Half-title, errata. Original blindstamped cloth, yellow endpapers. Internally clean, spine faded, cloth separating from backstrip, boards worn.

Provenance: William Watson (ownership signature).

FIRST EDITION. Hamilton's invention of quaternions "was comparable in importance to the invention of non-Euclidian geometry" and helped to "[make] possible the creation of the general theory of relativity" (PMM 334).

\$1,000 - 1,500

59

HARDY, THOMAS. 1840-1928.

The Return of the Native. London: Smith, Elder, & Co., 1878.

3 volumes. 8vo. Frontispiece map. Half-titles; 2 ad pp at end of vol 2. Original brown cloth, front covers stamped in black, spines in gilt and black, double-rule border in blind on lower covers. Custom chemises and quarter morocco slipcase. Shaken with cracking to text blocks, cloth rubbed (particularly spine of vol 1), endleaf replaced in vol 1, some removed bookplates.

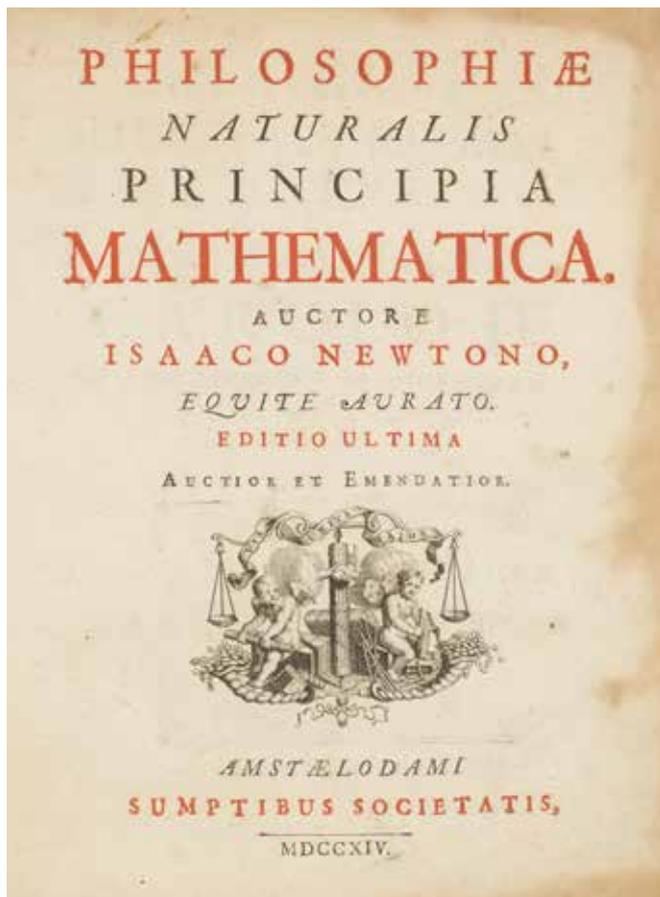
Provenance: G.S. Veitch (ownership inscription in each volume).

FIRST EDITION IN BOOK FORM, FIRST ISSUE, lacking the close quotation mark for "A Pair of Blue Eyes" on title-page of vol 1. Purdy's FIRST BINDING with double-rule in blind on lower covers. *The Return of the Native* first appeared in the monthly numbers of *Belgravia* in 1878. The first edition in book form comprised only 1000 copies. Purdy p 24ff (first binding); Sadleir 1113 (binding "B").

\$1,000 - 1,500

60

No lot



61

61

NEWTON, ISAAC. 1643-1727.

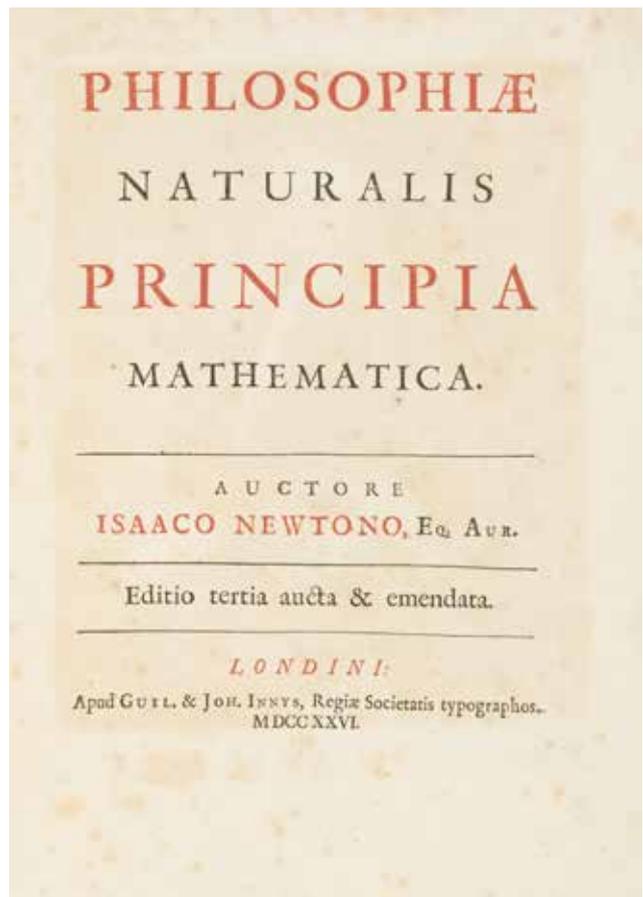
Philosophiæ naturalis principia mathematica ... edition ultima auctior et emendatior. Amsterdam: sumptibus Societatis, 1714.

4to (243 x 188 mm). [28], 484, [8] pp. Title page printed in red and black. With folding engraved plate of cometary orbit, numerous woodcut diagrams in text, engraved device on title. Contemporary sprinkled calf. Lightly browned with some scattered foxing, some staining to covers and wear to corners, front hinge cracked.

Provenance: early ownership signatures to first blank; Carl Er. Kjellin (ownership signature dated 1807); Elihu Thomson (ownership signature, Franklin Institute bookplate).

SECOND EDITION, AMSTERDAM PRINTING. The second edition contained for the first time Newton's additions to the theory of the motion of the moon and planets, and many other additions and corrections. "This first Amsterdam reprint of the second edition of the *Principia* is a fine example of bookmaking" (Babson *Supplement* p 4). This copy from the library of Elihu Thomson (1853-1937), noted American scientist, inventor and electrical manufacturer. Gray 11.

\$4,000 - 6,000



62

62

NEWTON, ISAAC. 1643-1727.

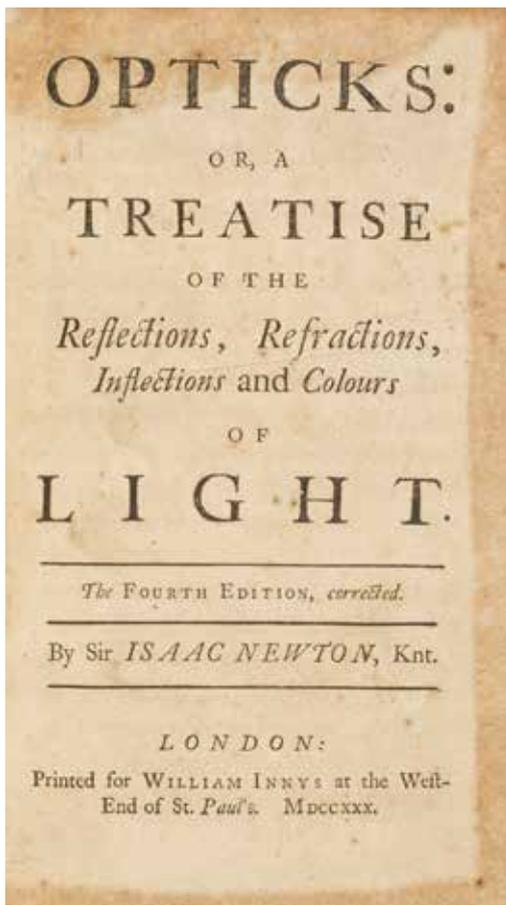
Philosophiæ naturalis principia mathematica. London: William and John Innys, 1726.

Folio (321 x 212 mm). [34], 530, [6], [2 ad] pp. Half-title, imprimatur leaf, index and final advertisement leaf, title printed in red and black. With portrait frontispiece engraved by George Vertue after Vanderbank, engraving of cometary orbit on p 506 and numerous woodcut diagrams in text. Contemporary calf rebaked with original spine laid down. Scattered faint spotting but a clean copy internally, gutter cracked between pp 96-97.

Provenance: Thomas, 8th Earl of Pembroke (library shelf-mark to front pastedown endpaper); Francisco J.M. Duarte (ownership signature to half-title; his sale, Swann, April 28, 1977, lot 316).

THIRD AND DEFINITIVE EDITION, PEMBROKE'S THICK AND LARGE PAPER COPY. The last edition published during the author's lifetime and the basis of all subsequent editions. It was edited by Henry Pemberton, and contains a new preface by Newton and a substantial number of alterations, "the most important being the scholium on fluxions, in which Leibnitz is mentioned by name" (Babson 13). Wallis 9.

\$2,000 - 3,000



63

63

NEWTON, ISAAC. 1642-1727.

Opticks; or A Treatise of the Reflections, Refractions, Inflexions and Colours of Light. London: William Innys, 1730.
8vo (195 x 111 mm). [2], [vii], 382, 2 ad pp. With 12 folding engraved plates. Full calf gilt, red label to spine. Moderate toning to leaves, title and preliminary leaves toned at margins, new endpapers, rebacked.

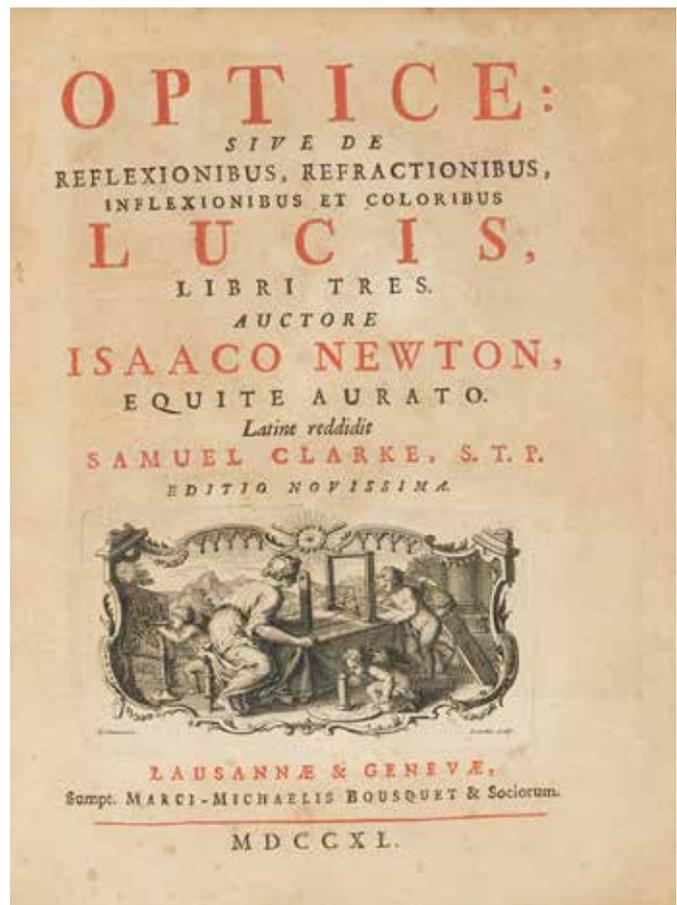
Fourth edition.
\$1,000 - 1,500

64

NEWTON, ISAAC. 1643-1727.

Observations upon the Prophecies of Daniel, and the Apocalypse of St. John. London: printed by J. Darby and T. Browne, 1733.
4to (258 x 190 mm). vi, [2], 323 pp. Contemporary calf. Soiling to title, some scattered marginal soiling, small loss to blank corner of last page of text, chipping to joints.

FIRST EDITION. Babson 224.
\$600 - 900



65

65

NEWTON, ISAAC. 1643-1727.

Optice; sive De reflexionibus, refractionibus, inflexionibus et coloribus lucis, libri tres. Lausanne and Geneva: Bousquet, 1740.
4to (254 x 193 mm). [4], xxxii, 363, [1] pp. Half-title, title page printed in red and black. With frontispiece portrait and 12 engraved folding plates, vignette on title. Contemporary blind-tooled vellum. First leaves toned, scattered minor spotting, some bowing and wear to boards.
Provenance: Florian Cajori (ownership signature dated July 27, 1929).

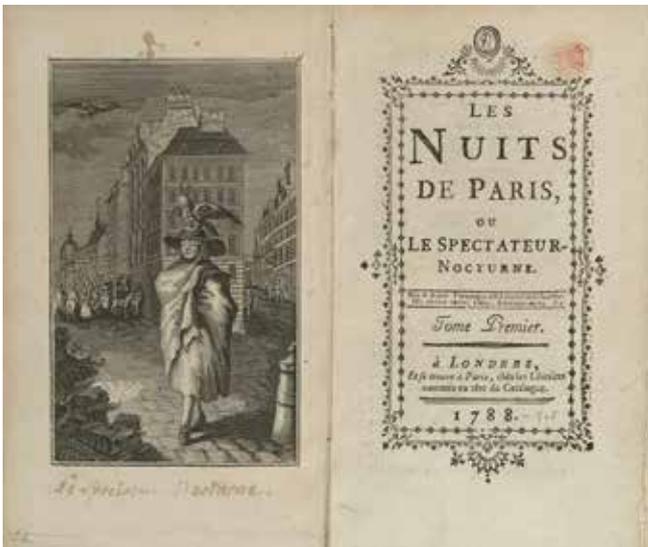
Third Latin edition. Cajori was the author of *History of Mathematical Notations* (1928-1929) and history of mathematics chair at UC Berkeley. Babson 141.
\$800 - 1,200

66

[NEWTON, ISAAC. 1643-1727.]

MACLAURIN, COLIN. 1698-1746. *An Account of Sir Isaac Newton's Philosophical Discoveries, in Four Books. Published from the Author's Manuscript Papers, by Patrick Murdoch.* London: A. Millar, 1750.
8vo (198 x 114 mm). [10], xxvi, 412 pp. With 6 engraved folding plates with diagrams. Early calf-backed marbled boards. Internally clean, upper board starting, spine chipped.
Provenance: Stillman Drake (bookplate).

Second edition.
\$600 - 900



67

67°

RESTIF DE LA BRETONNE, NICOLAS-EDME. 1734-1806.

Les nuits des Paris, ou le spectateur nocturne. London & Paris: 1788-90.

8 volumes in 15 individually bound parts (of 16). 12mo (178 x 105 mm). With 17 engraved plates. Later paper boards, gilt-lettered spine labels, uncut. Wanting 16th part, plate in first volume partially sprung, spines darkened, some shelfwear.

Provenance: small ownership stamp in red to titles; early ink identification to margin and/or verso of plates; Ross Ambler Curran (bookplate).

FIRST EDITION, rarely found complete.

\$600 - 800

68

SHAKESPEARE, WILLIAM. 1564-1616.

The Works... Cambridge: Nonesuch Press; New York: Random House, 1929-1933.

7 volumes. Edited by Herbert Farjeon. 8vo. Original full morocco gilt-ruled and lettered. Fore-edges lightly foxed and a few spots to endpapers, spines lightly sunned, spotting to covers of vols III, IV, bowing to boards of VI, VII.

Provenance: Harry Hartman, Seattle (label to rear pastedown of vol 1).

NONESUCH PRESS SHAKESPEARE. Limited edition, no 538 of 1600 sets.

\$1,000 - 1,500

69°

VERLAINE, PAUL. 1844-1896.

Sagesse. Paris & Brussels: Societe Generale de Librairie Catholique, Victor Palme & Henri Goemaere, 1881.

8vo (230 x 150 mm). [6], 106 pp. Woodcut publisher's vignette to title. Contemporary vellum, yapped fore-edges, spine lettered in gilt, original wrappers bound in, t.e.g., uncut. Foxing, contemporary bookseller's label to front wrapper, some foxing and toning to boards, edges worn.

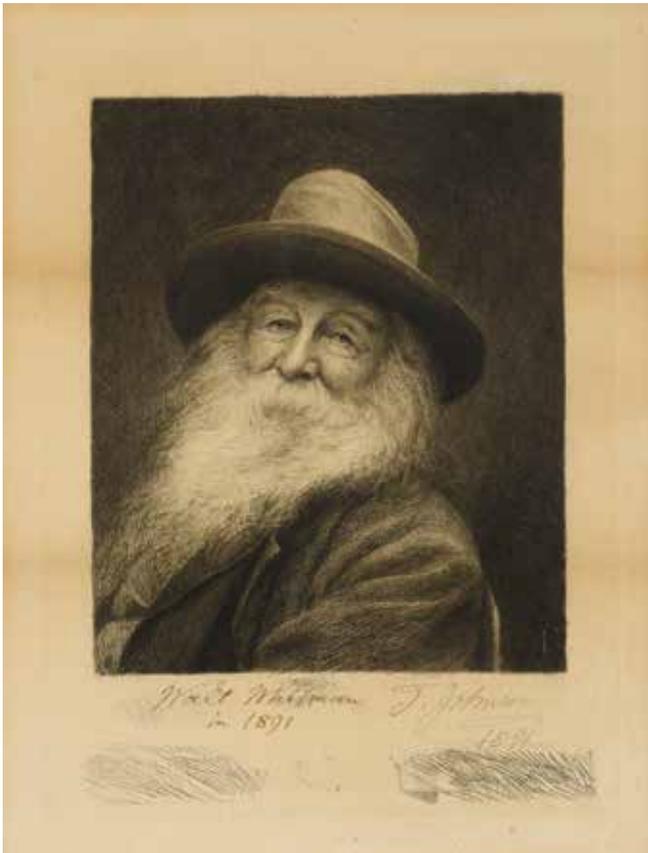
Provenance: Ross Ambler Curran (bookplate).

FIRST EDITION.

\$600 - 800



68



70

70°

WHITMAN, WALT. 1819-1892.

Portrait Signed ("Walt Whitman"), 305 x 229 mm, proof etching, head and shoulders seated portrait by Thomas Johnson after a photograph by George C. Cox, dated "in 1891" below signature, signed and dated by the artist at right below image, even toning, tipped to mat. Framed.

ICONIC PORTRAIT OF WHITMAN, SIGNED BY HIM. Sometimes called "The Laughing Philosopher," this fine image of the elderly sage is after a photograph by George C. Cox. It is said to have been Whitman's favorite from the photo session; he sent, for instance, a copy to the poet Tennyson in England. Through this etching, it has become one of the best-known images of Whitman.

\$1,500 - 2,500



71

71

[WHITMAN, WALT. 1819-1892.]

BARTLETT, TRUMAN HOWE. 1835-1922. *Walt Whitman's hand*. Cast bronze sculpture, numbered 1 of 12, signed ("T.H.B.") and dated April 17, 1881.

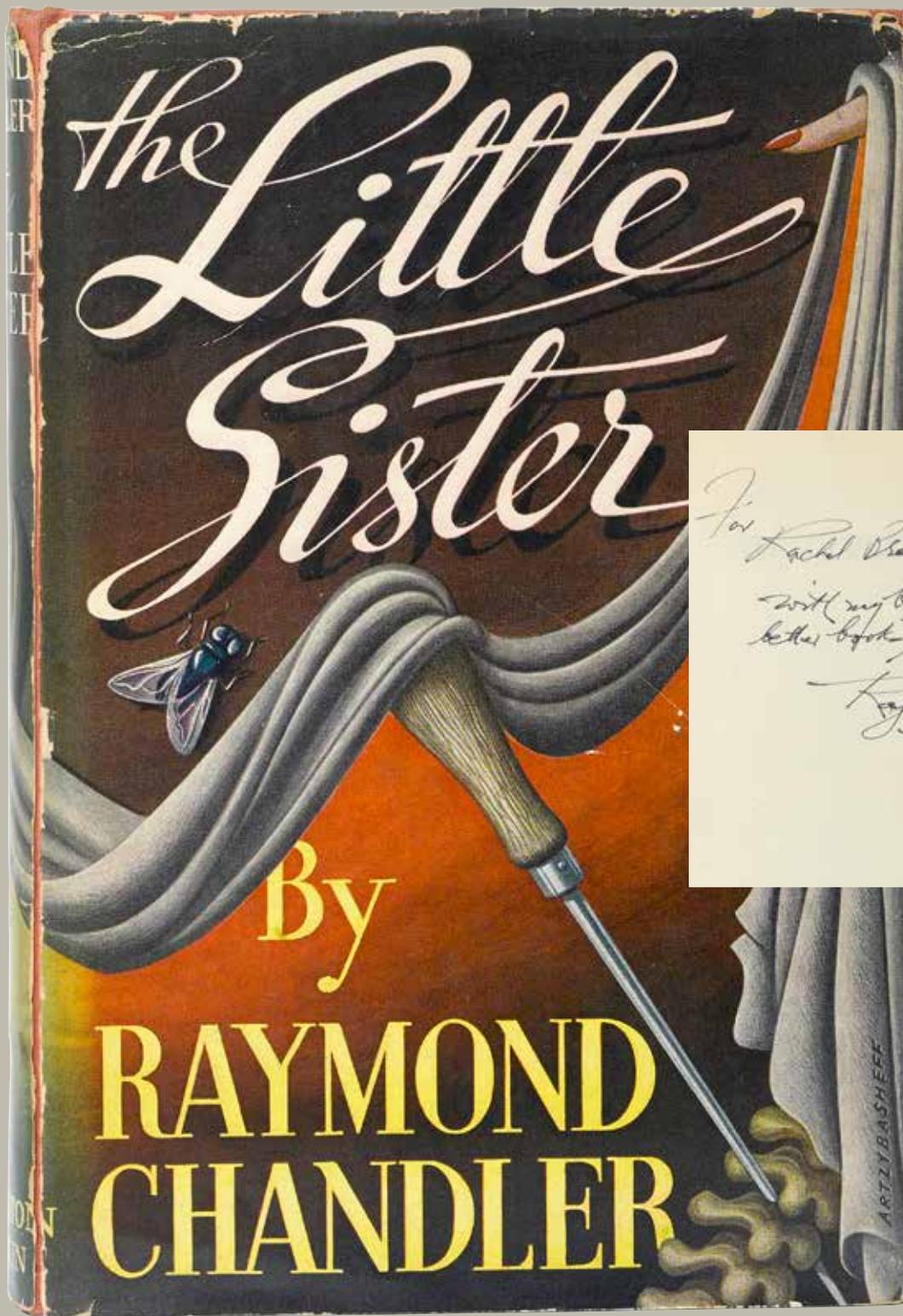
Truman Howe Bartlett was an instructor in modeling at MIT during the late 19th century. The Whitman Archives suggests that the two men met in 1878 at Colonel Johnston's studio. Though this bronze is dated 1881, Bartlett did not have it cast until two years later, as his letter written June 8, 1883 suggests: "The cast of your hand I shall soon send to Paris to be cast in bronze."

The plaster cast of Whitman's hand is in the Charles E. Feinberg Collection, Library of Congress, Washington, D.C. In 1990, a limited edition of 150 bronze hands were released, but those are markedly less detailed than this example.

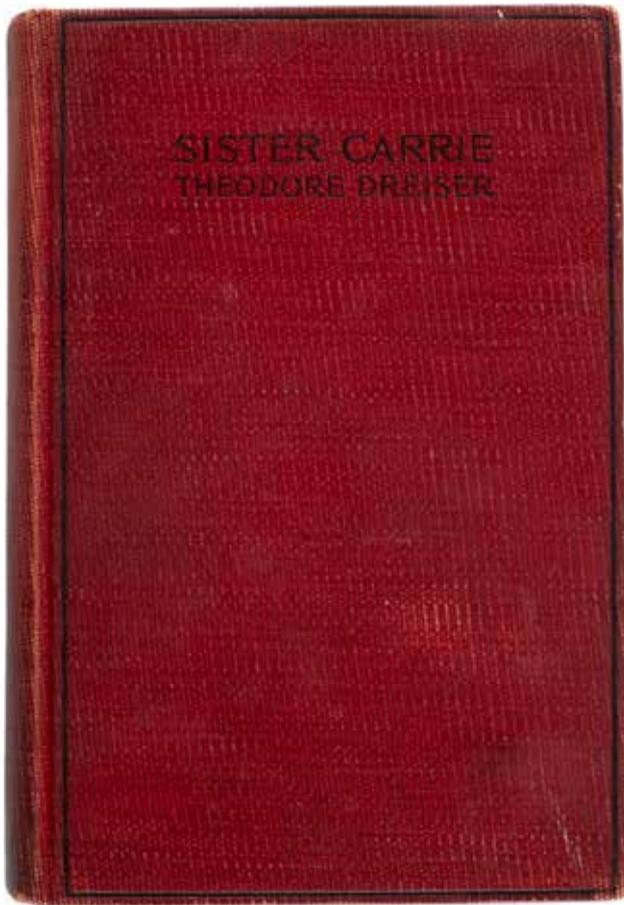
\$2,000 - 3,000

MODERN LITERATURE

Lots 72 - 82



For Rachel Brand
with my best wishes (for
better books)
Raymond Chandler
Los Angeles Oct 23, 1949



73

72

CHANDLER, RAYMOND. 1888-1959.

The Little Sister. Boston: Houghton Mifflin, 1949.
Original reddish orange cloth stamped in blue, dust jacket. Endpapers toned, cloth with minor edgewear, jacket with separation at top joint, tiny chips to head and tail of spine and corners, spine somewhat sunned and with small spot of skinning, generally a very good copy.

FIRST AMERICAN EDITION, SIGNED & INSCRIBED by Chandler to Rachel Brand "with my best wishes (for better books)," La Jolla, October 23, 1949. Bruccoli A8.2.a.

\$6,000 - 9,000

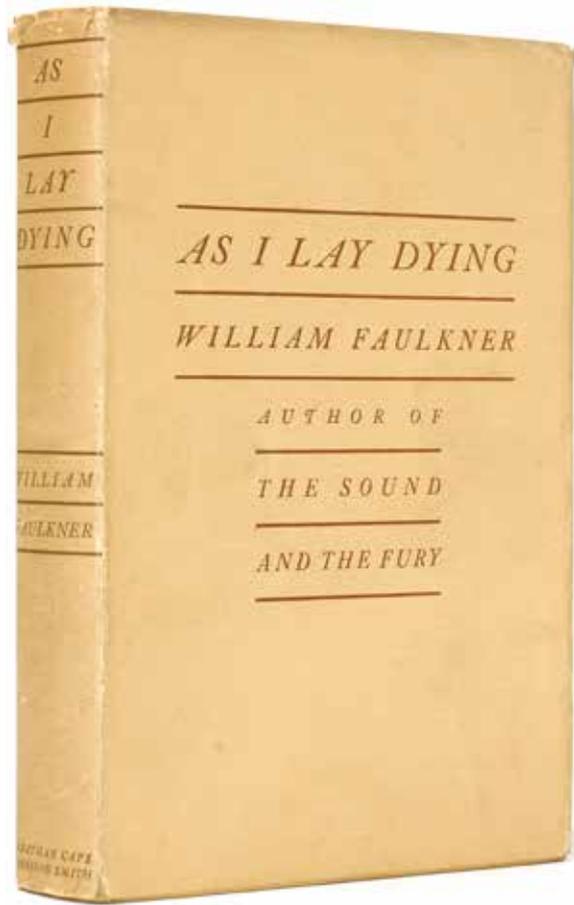
73

DREISER, THEODORE. 1871-1945.

Sister Carrie. New York: Doubleday, Page & Co., 1900.
Original red cloth ruled and lettered in black. Hinges cracked, some discoloration and darkening to cloth.

RARE FIRST EDITION OF DREISER'S FIRST NOVEL. Frank Doubleday agreed to publish *Sister Carrie* at the urging of Frank Norris and approximately 1000 copies were printed. However, Doubleday's wife apparently objected to the frank depiction of the fallen woman and effectively suppressed it. Dreiser was bitterly disappointed and did not publish his second novel, *Jeannie Gerhardt*, for another 10 years. Orton, p 17.

\$1,500 - 2,500



75

74

ELIOT, THOMAS STEARNS. 1888-1965.

The Complete Poems and Plays. New York: Harcourt, Brace and Company, [1952].
Original turquoise cloth stamped in silver; dust jacket. A few pages including title toned, light wear to cloth; jacket with some creases and edgewear.

FIRST EDITION, SIGNED & INSCRIBED by Eliot to Maisie Drew, Webster Groves, June 3, 1953.

\$1,000 - 2,000

75

FAULKNER, WILLIAM. 1897-1962.

As I Lay Dying. New York: Jonathan Cape: Harrison Smith, [1930].
Original tan cloth; printed dust jacket. Very slight lean; jacket with mild edge-wear and mild darkening chiefly to edges and spine panel.

FIRST EDITION, FIRST STATE, with dropped initial "I" on p 11. Petersen A7a.

\$2,000 - 3,000



76



76



76

GELLHORN, MARTHA. 1908-1998.

A large archive of Gellhorn's correspondence with her son Sandy, together with her War Correspondent badge and World War II dog tags, stamped "Martha G. Hemingway," as follows: Approx. 50 Letters Signed ("Mum") most typed, a few handwritten, approx. 160 pp, 4to and 8vo, various locations including St. Louis, Frankfurt, Germany, London and Naivasha, Kenya, 1969-1974, some on various hotels' stationery, some with corrections in pen in Gellhorn's hand. WITH: 15 badges and pips, mostly military, including her US War Correspondent's badge, a US Armed Forces Parachutist's Badge with four stars affixed to it, and a cloisonné pin from the 1946 Paris Peace Conference, housed in a red velvet pouch with drawstring. Gellhorn's World War II steel dog tags, embossed "Martha G Hemingway / War Correspondent / Colliers Magazine," housed in a small grey felt pouch with soft clasp. AND WITH: A portrait of Gellhorn by Bernard Perlin, pencil on paper, unsigned, "Bernard Perlin / 1953?" attribution in pencil to frame's backing.

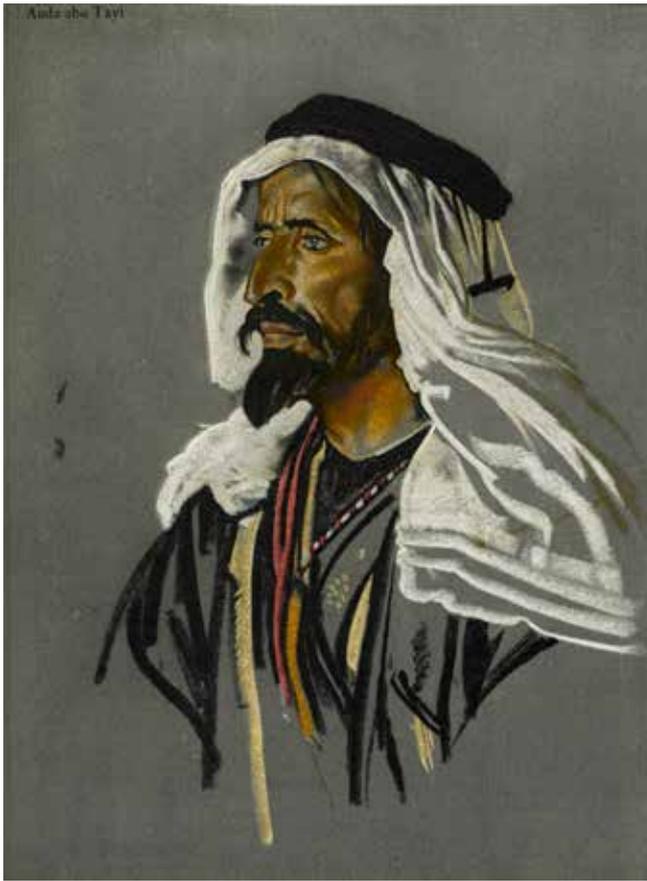
Martha Gellhorn was a pioneering woman war correspondent who covered most of the twentieth century's major conflicts. Among her many larger-than-life experiences, she was the only woman to land on Normandy Beach on D-Day and was present at the liberation of Dachau. Gellhorn famously had a nine-year relationship with Ernest Hemingway including their marriage from 1940-1945 (Gellhorn's surname is listed as "Hemingway" on her World War II-era dog tags in this lot).

Gellhorn wrote quickly and frequently, and corresponded regularly with her adopted son, George "Sandy" Gellhorn. On October 26, 1969, Gellhorn sent Sandy a 37-page single-spaced typed letter-- "a sort of African journal for you and me" written in installments, "as the mood strikes me". In it, Gellhorn discusses Ernest Hemingway, an extreme rarity. Gellhorn fought intensely against being overshadowed by her connection to Hemingway, refusing to discuss him in

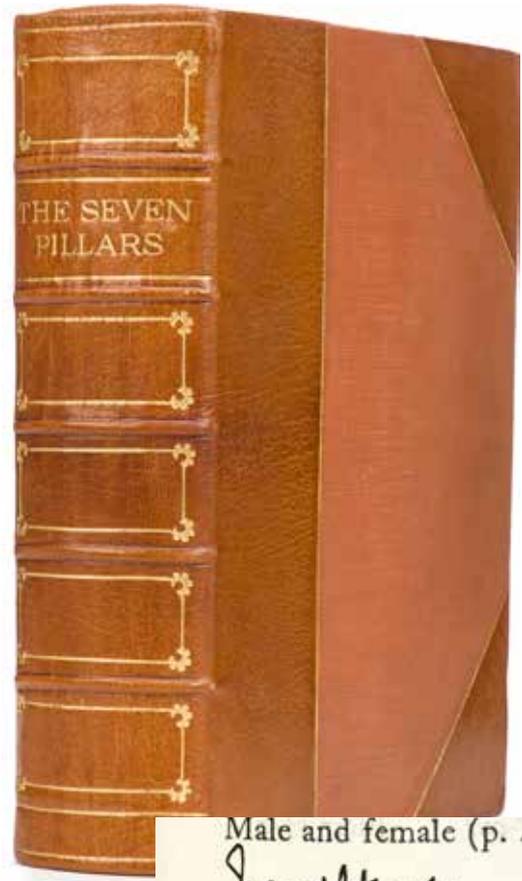
interviews. Gellhorn writes that she had recently reread Hemingway's *Men Without Women* and she discusses its style ("Writing simply has not been the same since his flat accurate prose, but yet it's poetry too.") and the man himself. She writes: "Poor Ernest, so much was left out in the early days. And though he conquered the world, he was always a poor boy. At the height of his fame, Omi [Gellhorn's mother] astonished me by saying 'I'm sorry for him.'" She refers to Hemingway's mother as "Solid hell" and then discusses Hemingway's personal turmoil in detail, including his troubled relationship with his parents, for a half-page: "Deep in Ernest, due to his mother, going back to the indestructible first memories of childhood, was mistrust and fear of women." Gellhorn also discourses on many other subjects—daily life in Africa, politics, her own writing, etc.—and nearly always in her distinctively tough voice: "Governments are all bad everywhere, only differently bad. I've known that for a long time." Gellhorn's firsthand experience with Nazi concentration camps haunted her for life, which is reflected in an October 11th letter: "They've carefully prettied up Dachau near Munich so you get hardly an idea; I was in it the day the war ended and seeing it years later found it unrecognizable. But I saw Auschwitz 15 years after the war and could not sleep afterwards." Gellhorn pulled strings with government connections to keep her son from serving in Vietnam, "Certainly as much for my principles as for you," she writes. "I feel that Vietnam is like Poland in World War Two; the evil and cynical ruin of the Vietnamese people by the US Army is something so awful that, to me, it was like sending my son to be a Nazi." These letters offer a rich chronicle spanning many areas of Gellhorn's life. Several of these were published in *Selected Letters of Martha Gellhorn*, Caroline Moorehead, ed. (October 31, 1969; November 19, no year; September 6, no year; May 12, 1970).

Also included is a framed close-up portrait of Gellhorn by World War II propaganda artist Bernard Perlin (1918-2014).

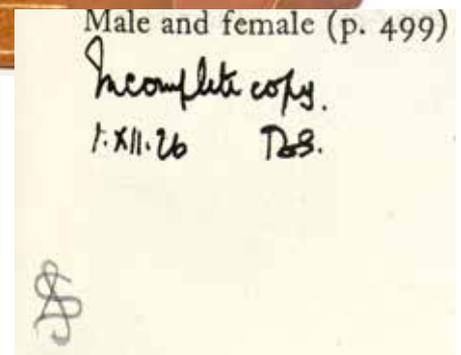
\$15,000 - 20,000



77



77



77 (detail)

77

LAWRENCE, T.E. 1888-1935.

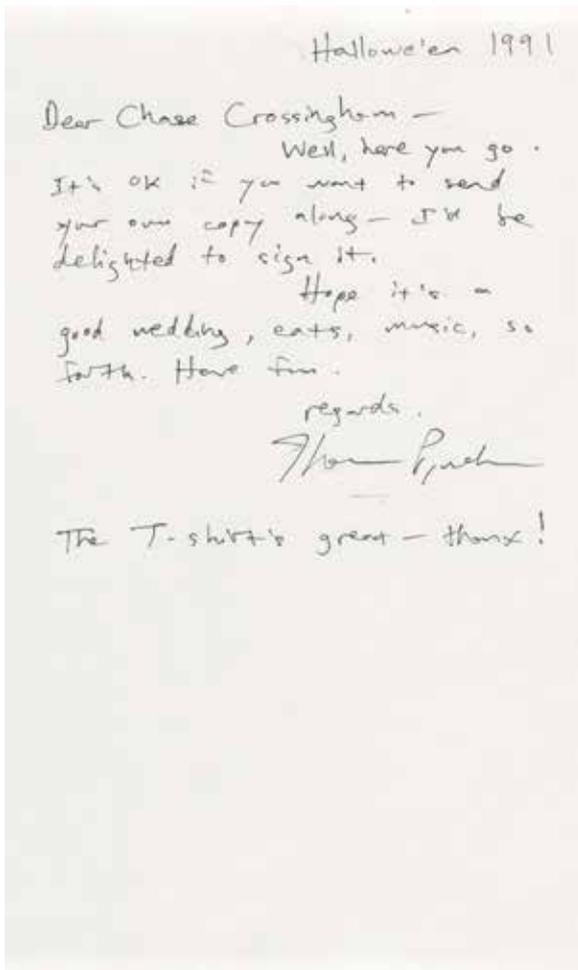
Seven Pillars of Wisdom: A Triumph. [London: Printed for the author by Manning Pike and H.J. Hodgson, 1926.] 4to (252 x 185 mm). xxii, 659, [1] pp. Printed in red and black. With 4 folding maps (including 2 duplicates), 31 plates including the Prickly Pear and the double-page plate "Irish Troops being Bombed in the Judean Hills." Contemporary half morocco by Roger de Coverly & Sons, gilt-ruled, spine gilt in compartments with raised bands, top edge gilt. Some creases to maps, faint stain to inside front cover. *Provenance*: Siegfried Sassoon, 1886-1967 (ownership monogram to front free endpaper and below limitation statement); Mary Priscilla Smith (bookplate); Austin Smith (leather bookplate); collection of Harvey Sarnier.

SIEGFRIED SASSOON'S "INCOMPLETE" COPY OF THE LIMITED FIRST EDITION, inscribed and initialed by the author in a statement on the contents leaf above Sassoon's monogram. This is an important association copy replete with further documentation tipped in to the front endpapers, including the note "TE Shaw Clouds Hill Moreton Dorset" in Lawrence's hand which accompanied copies when sent out, a group of four Hejazi stamps designed by Lawrence, an

autograph note by ALEC GUINNESS regarding a robe worn by T.E. Lawrence, given to him by Sir Sidney Cockerell who had purchased it from a nomad c.1890, then given to G.B. Shaw, back to Cockerell and then to Guinness who wore it for his role as T.E. Lawrence in a play, also a typed description and a reproduction of a Lawrence letter.

Some 170 copies with a full complement of plates were sold to subscribers. In terms of association, these are not as interesting as the "incomplete copies" which were given by Lawrence to his friends, and which were deficient in plates, but not text. Like G.B. Shaw, Sassoon was one whose opinion Lawrence sought while *Seven Pillars* was in the process of revision. A note pasted on the front endpaper quotes a 1923 letter from Lawrence to Sassoon seeking approval for the manuscript, "I still feel a doubt whether the book can be any good. Only judgments like your's and Shaw's can give me any rest on this point," and eliciting from Sassoon, "Damn you, how long do you expect me to go on reassuring you about your bloody masterpiece. It is a GREAT BOOK, blast you. Are you satisfied? you tank-vestigating eremite."

\$40,000 - 60,000



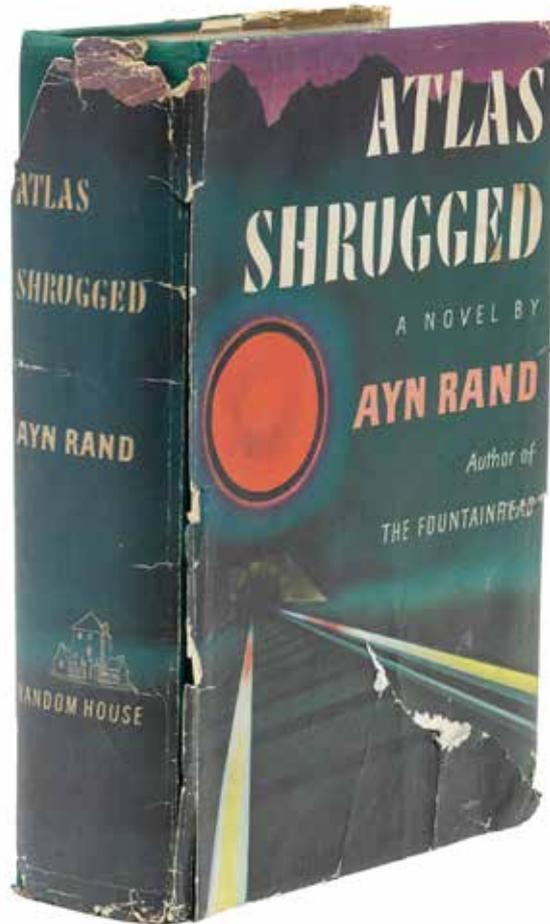
78

78

PYNCHON, THOMAS. B.1937.

Autograph Letter Signed ("Thomas Pynchon"), 1 p, 8vo, n.p., "Hallowe'en" 1991, to Chase Crossingham, faint wrinkling, fine.

Pynchon sends a friendly note to book collector and amateur literary scholar Chase Crossingham, apparently enclosing a book (not present): "Well, here you go. It's ok if you want to send your own copy along—I'd be delighted to sign it." Pynchon wishes him a good time at a wedding, and thanks him for the "great" T-shirt. Crossingham is mentioned in the acknowledgements for David Cowart's *Thomas Pynchon and the Dark Passages of History* (2011). Crossingham's master's thesis on "The presence of T.S. Eliot in Thomas Pynchon's *Gravity's Rainbow*" is on deposit at the University of South Carolina. **\$4,000 - 6,000**



79

79

RAND, AYN. 1905-1982.

Atlas Shrugged. New York: Random House, [1957].

Original blue-green cloth; dust jacket. Interior generally clean, spine and lower cover detached, shelfwear, tail of spine rubbed, upper panel of jacket separated with some loss at head of spine, lower panel with 2 inch loss at upper right corner.

Provenance: sold Butterfield & Butterfield, *The Papers of Ayn Rand*, November 18, 1998, lot 5873.

FIRST EDITION, SIGNED AND INSCRIBED BY RAND TO BARBARA BRANDEN. Barbara and Nathaniel Branden were at the center of Ayn Rand's circle of young admirers in the 1950s that included future scholars and economists, including Alan Greenspan. Barbara and Nathaniel were instrumental in the establishment of the Ayn Rand Institute, which the writer established after the publication of *Atlas Shrugged* to disseminate her political and economic ideas. As she revealed in her biography of Rand, *The Passion of Ayn Rand*, Barbara also gave her consent to a years-long affair between Branden and Rand (as did Rand's husband, Frank) and when that relationship ended in 1968, Barbara was kicked out of Rand's inner circle along with Nathaniel.

This volume, however, is Barbara's personal copy of Rand's magnum opus, warmly inscribed on the night of Random House's publication party for the author. It reads: "To Barbara— / For that sense of life which is mine and yours— / for starting with the same values and accepting nothing less— / to carry on my battle, my universe and all my values— / Ayn."

\$25,000 - 35,000

To Barbara -

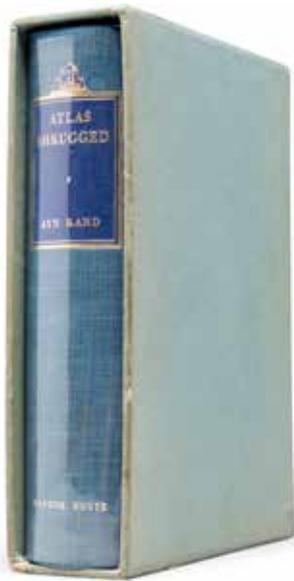
- for that sense of life which
is mine and yours -

for starting with the same
values and accepting nothing less -

to carry on my battle, my
universe and all my values -

Ayn

August 15, 1957



80

80

RAND, AYN. 1905-1982.

Atlas Shrugged. New York: Random House, [1967].
Original blue buckram gilt, acetate jacket, slipcase. Some toning and very minor wear to slipcase, copy number penned to slipcase, otherwise fine.



81

LIMITED EDITION, SIGNED by the author. No 44 of 2000 copies. Tenth Anniversary edition. Perinn Ad4.

\$1,000 - 1,500

81

WELLS, H[ERBERT] G[EOURGE]. 1866-1946.

The Croquet Player. London: Chatto & Windus, 1936.
Original cloth, paper label to spine; pictorial dust jacket. Head and tail of spine lightly rubbed; small closed tear at tail of spine, brief dampstain at head of spine, else a fine jacket.

FIRST EDITION. Wells described this work as "a sort of ghost story."

\$1,200 - 1,800

82

WOLFE, TOM. BORN 1931.

The Right Stuff. New York: Farrar, Strauss & Giraud, 1979.
4to. Original light gray cloth stamped in blue, red and silver, dust jacket. Minor shelfwear to book, jacket with rubbing at upper edges and head of spine.

FIRST EDITION, SIGNED BY THE AUTHOR, CHUCK YEAGER AND JOHN GLENN. Glenn and Yeager sign on the half title; Wolfe signs boldly on the title. A fine copy of Wolfe's superb nonfiction account of the pilots who became America's first astronauts.

\$1,000 - 1,500

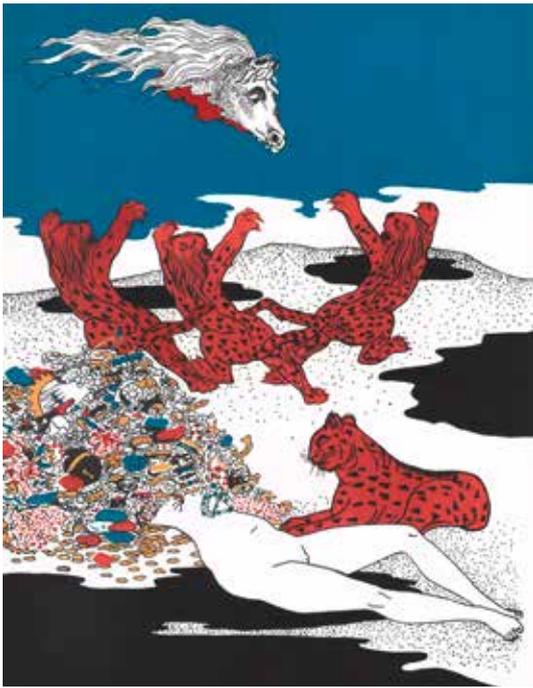


82

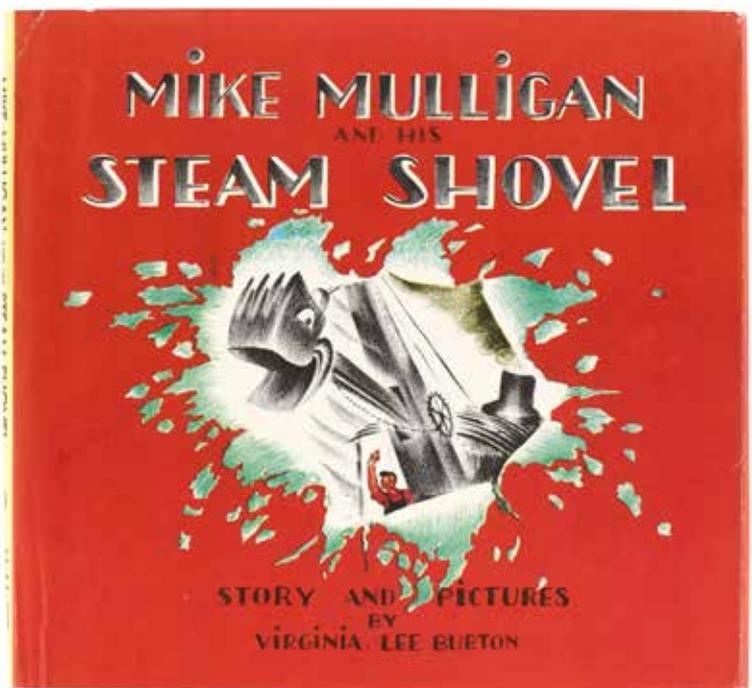
ART, ILLUSTRATION &
CHILDREN'S BOOKS

Lots 83 - 115





83



84

83

ARTISTS' BOOKS: 1940S-1970S.

1. LABISSE, illus. DESNOS. *Le bain avec Andromède*. Paris: 1944. 1 of 350.
2. [MATISSE, HENRI.] *Verve*. Vol VI, no 21-22. Paris: 1948.
3. LÉGER, FERNAND. STIL. *Levers de rideau sur la question du bonheur*. Paris: 1955. Custom case. 1 of 1000.
4. PARMELIN. *Cinq Peintres et le Théâtre. Décors et costumes de Léger, Coutaud, Gischia, Labisse, Pignon*. Paris: 1956. 1 of 150.
5. [BRAQUE, GEORGES.] BENOIT. *Braque et le divin manifeste*. [Ales: PAB, 1959.] With two vignettes after Braque in pochoir. 1 of 300.
6. SINGIER, GUSTAVE, illus. GRACQ. *Un Balcon en forêt*. Paris: 1973. 1 of 415.
7. PEVERELLI, illus. NOGARE. *Tristan et Iseut*. Paris: [1977]. Full embossed calf; leather-edged chemise and slipcase. 1 of 300, signed. Together, 7 volumes. Folio and quarto. Original bindings or cases.

LIMITED EDITIONS, INCLUDING ORIGINAL PRINTS. Includes work by Matisse, Léger, Braque and others.

\$800 - 1,200

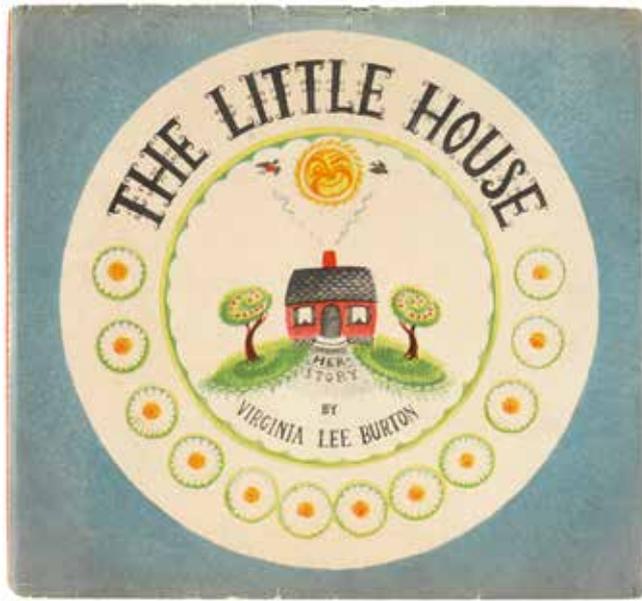
84

BURTON, VIRGINIA LEE. 1909-1968.

Mike Mulligan and His Steam Shovel. Boston: Houghton Mifflin, 1939. Oblong 4to. Color illustrations throughout. Original pictorial cloth stamped in black and red, pictorial endpapers; dust jacket. Custom slipcase. Pages with a scattered few finger-creases and small spots; jacket price-clipped with a bit of light rubbing; overall fine condition.

FINE FIRST EDITION IN RARE JACKET. Among the most beloved children's books of the 20th century.

\$5,000 - 8,000



85



85

85

BURTON, VIRGINIA LEE. 1909-1968.

The Little House. Boston: Houghton Mifflin, 1942.

Oblong 4to. Color illustrations by the author. Original pictorial blue cloth cloth stamped in white, pictorial endpapers; dust jacket. Custom slipcase. Mildest toning to volume; jacket a bit sunned and with short edge-tears and rubbing to folds, slight wear at spine panel ends.

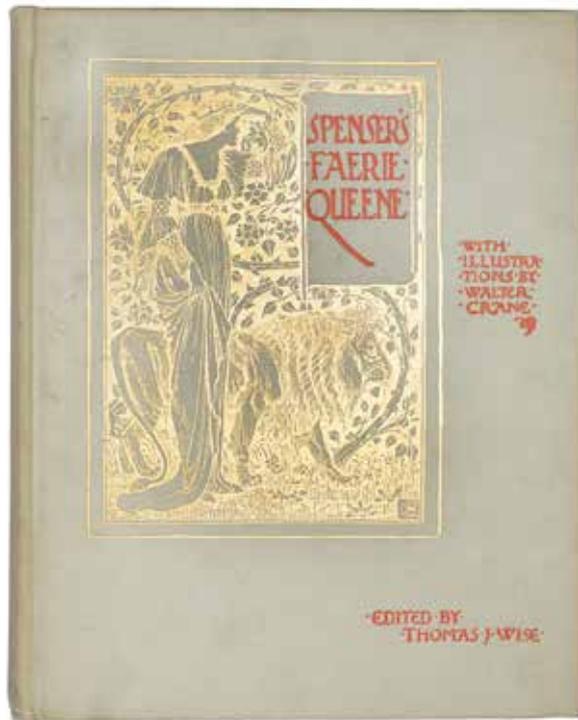
Provenance: Peggy and Dorothy Norton of Gloucester, MA (information supplied by the current owner).

FIRST EDITION, WARM PRESENTATION COPY INSCRIBED AND SIGNED BY THE AUTHOR on the title-page: "Greetings from 'The Little House' to another 'Little House' / Virginia Lee Burton." One of Burton's most beloved books, the winner of the Caldecott award, and extremely rare inscribed and signed. The recipients, Peggy and Dorothy Norton, were sisters and members of the Folly Cove Designers, the textile collective founded by Virginia Lee Burton in 1941 using design principles which she taught to her neighbors. The story of *The Little House* was based on Burton's own experience of moving her house from the street to a field of daisies with apple trees. We trace no inscribed copies of this book in the auction records of Rare Book Hub or ABPC (and only one signed copy, that without jacket). *Grolier Children's* 86. RARE.

\$15,000 - 20,000



86



88



87

86

**CHIMOT, ÉDOUARD, AND LOBEL-
RICHE, ALMÈRY.**

1. MONTESQUIOU FEZENSAC, JEAN DE. *Ardance ou La Vallée d'Automne*. [Paris: 1958]. Color etchings by Chimot. 1 of 250.

2. MEUSNIER DE QUERLON. *Les Soupers de Daphné suivis des Dotoirs de Lacédémone*. Paris: Éditions Éryx, 1951. 1 of 429.

3. LOUYS, PIERRE. *Poèmes Antiques*. Paris: Georges Guillot, 1949. 1 of 300.

4. REBOUX, PAUL. *La Maison de Danses*. [Paris: 1928.] 1 of 250.

5. LOUYS, PIERRE. *Sanguines*. Paris: Wapler, [1945]. 1 of 300.

Together, 5 volumes. Folio and quarto. Loose in sheets as issued; original chemises and original or custom cases. Some minor wear or sun, spotting to chemise of second title.

LIMITED EDITIONS WITH ORIGINAL COLOR ETCHINGS BY ÉDOUARD CHIMOT AND DRY-POINT ENGRAVINGS BY ALMÈRY LOBEL-RICHE. Chimot illustrated the first 3 titles, and Lobel-Riche the last 2.

\$800 - 1,200

87

CRANE, WALTER. 1845-1915.

Autograph Manuscript Signed ("Walter Crane"), 1 p, 4to, n.p., n.d., titled "Illusions," folded in eighths, together with original pen and ink drawing, 5 1/2 x 8 1/4 in, captioned "Flood of Winterburg," initialed "WC" and dated 1890, mild toning, otherwise very fine, both items mounted and framed together to 18 x 27 3/4 inches overall.

A fifteen-line poem about youth and dreams by the noted English illustrator, framed with a detailed pen and ink drawing of floodwaters coursing near an English town as its residents walk in the background under an overcast sky.

\$800 - 1,200

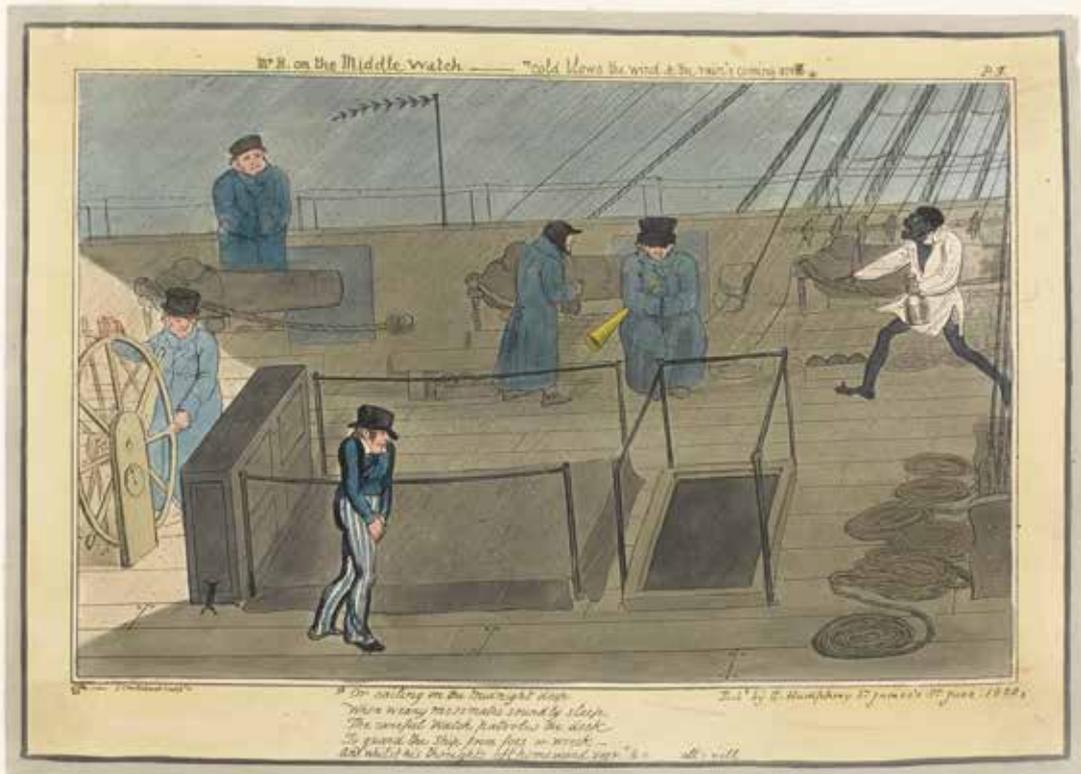
88

CRANE, WALTER, ILLUSTRATOR. 1845-1915.

SPENSER, EDMUND. *The Faerie Queene*. London: George Allen, 1897-96. 6 volumes. 4to. Publisher's pictorial cloth gilt, original parts wrappers bound in, t.e.g., other edges untrimmed. Mild toning to interiors, a few hinges weak; covers lightly thumbbed, spines age-toned.

This edition of Spenser was edited by Thomas J. Wise.

\$800 - 1,200



89

89

CRUIKSHANK, GEORGE, ENGRAVER. 1792-1878.

MARRYAT, FREDERICK, illustrator. *The Progress of a Midshipman, Exemplified in the Career of Master Blockhead*. London: G. Humphrey, June 1820 & July 1821.

Oblong folio (276 x 370 mm). With 8 hand-colored lithographed plates by Cruikshank after Marryat dated June 1820, additional suite of 8 hand-colored lithographed plates dated July 1821, and with a proof of plate 1 loosely inserted. 1821 plates bound before 1820. Full green morocco gilt by Morell, original front wrapper of 1821 edition preserved. 1820 plates expertly remargined, slight rubbing to binding, but very fine.

Provenance: Reuben Jay Flick (bookplate).

FIRST AND SECOND STATES, TOGETHER WITH PROOF PLATE. Cohn calls the first state "of the greatest rarity," and the second state "almost equally so." The illustrations are by Captain Marryat (1792-1848), whose anchor monogram appears as his signature in the plates. The proof is an early, undated (but lettered) state of plate 1, "Fitting out." Cohn 1874.

\$10,000 - 15,000

90

DERRYDALE PRESS.

BARBER, JOEL. 1876-1952. *Wild Fowl Decoys*. New York: Derrydale Press, [1934].

4to. With 5 color plates (including one hand-colored) and 121 illustrations. Original red morocco gilt. Slipcase. Head and tail of spine restored, tiny nick to spine, light wear at corners, internally fine.

NUMBER 31 OF 55 LARGE-PAPER COPIES, SIGNED BY THE AUTHOR-ILLUSTRATOR.

\$1,200 - 1,800



91

91

DETMOLD, EDWARD AND MAURICE.

Sixteen Illustrations of Subjects from Kipling's "Jungle Book." London: MacMillan and Co., 1903.

Folio. 16 chromolithograph plates, each with printed leaf of descriptive text. Housed in original green cloth gilt portfolio. WITH: 31 additional color trial proofs on various papers, many annotated by the artist and/or printer, housed in a separate green cloth portfolio with printed label to upper cover; the two volumes housed together in custom ecru clamshell box.

FIRST EDITION, WITH ADDITIONAL COLOR TRIAL PROOFS, SOME ANNOTATED BY EDWARD DETMOLD. The additional plates include "Council Rock" (one final and 8 color trial proofs); "Mowgli and Bageera" (one final and 3 color trial proofs); and "Baloo in the Forest" (2 finals and 16 color trial proofs, including one heavily edited by Edward Detmold).

\$20,000 - 30,000



92

92

DETMOLD, EDWARD. 1883-1957.

A group of 19 original illustrations for a projected work entitled "The Truth," each approximately 323 x 191 mm, c.1933, comprising 11 watercolor and 8 wash designs, some incorporating text or captions, others titled or captioned below in pencil, occasional light foxing and soiling, some sheets mounted on paper.

Provenance: Estate of Mrs. Joy, sister of E.J. Detmold (Christie's, March 6, 1979, Lot 81).

ORIGINAL ILLUSTRATIONS FOR AN UNREALIZED BOOK alternatively titled "The Truth," "Indictment of the Nations," and "The Sword and Gold." Detmold's typescript sheets pasted to the backs of a few of the images indicate that the present, visceral images of war and violence were to be countered with a plea for love and sincerity.

\$3,000 - 5,000



94

93°

DUFOUR, EMILIEN. 1896-1975.

RICHEPIN, JEAN. *La Chansons des Gueux*. Paris: Maurice Dreyfous, 1885.

4to (275 x 221 mm). [4], 354, [1] pp. Loose as issued in original wrappers; board chemise and slipcase. Some foxing to text, repair and rubbing to chemise and slipcase, later label to chemise.

WITH 78 ORIGINAL DRAWINGS BY EMILIEN DUFOUR LAID IN, mostly in suites of 4 comprising one large gouache, a smaller color sketch and 2 ink sketches of the same subject. Seven of the drawings are *SIGNED* in full by the artist and 16 more are signed in initials.

\$600 - 800

94

FRIEDLANDER, LEE. B.1934.

Cherry Blossom Time in Japan. New York: Haywire Press, 1986. Oblong folio. Engraved title and 25 photogravures, each numbered and signed by the photographer and with his copyright stamp to verso. Post-bound in publisher's heathered pink cloth lettered in gilt and embossed in blind, matching blind-embossed slipcase. Slightest sunning to spine, hint of wear to slipcase, else fine.

NO 28 OF 50 COPIES of a total edition of 56.

\$6,000 - 8,000



95

95

FROST, A.B. 1858-1921.

Shooting Pictures. New York: Charles Scribner's Sons, 1895[-1896]. Folio (490 x 670 mm). Text by Charles D. Lanier. 12 chromolithographed plates after Frost. Loose plates and text leaves in six original wrapped parts, set in original half burgundy morocco portfolio with Frost design on upper cover. Plates quite clean, edgewear to plate mounts and text, one plate with some cockling, wrappers generally clean although some spotting to fifth part wrappers; binding somewhat worn.

FIRST EDITION of A.B. Frost's most important and desirable publication. It "immediately gave Frost his position as our premier sporting artist" (Reed *The A.B. Frost Book* p 85).

\$5,000 - 7,000



95

96°

GILLRAY, JAMES. 1757-1815.

The Caricatures of Gillray. London: John Miller, [1818]. 9 parts bound in 1 volume. Oblong 4to (218 x 308 mm). 164 pp. With 85 hand-colored engraved plates on 81 leaves (4 folding), some with aquatint. Early calf over marbled boards, gilt-lettered spine. Crease to first plate, folding plates with some reinforcement or repair, some toning, some stray marks, but generally very good.

BOUND FROM THE ORIGINAL MONTHLY PARTS. A fine gathering of satirical work from the father of the political cartoon.

\$3,000 - 5,000

97

HOCKNEY, DAVID, ILLUSTRATOR. B.1937.

WEBB, PETER. *The Erotic Arts*. London: Secker & Warburg, [1975]. Small 4to. Original full green morocco, a.e.g, cloth slipcase. Fine.

LIMITED EDITION WITH AN ORIGINAL SIGNED ETCHING BY DAVID HOCKNEY, no 7 of 100 copies; and with an original serigraph by Allen Jones, also signed and numbered.

\$1,800 - 2,200



96

98

ILLUSTRATED BOOKS.

24 volumes of chiefly French artists' books and illustrated books, late 19th to mid 20th century, 4to and 8vo, 12 of which are in fine leather bindings. Includes: ORAZI & GRASSET, illus. *Aventures merveilleuses de Huon de Bordeaux*. Didot, 1898. 4to. Contemporary red half calf, spine gilt. * LALAUZE, illus. *Mémoires de Madame de Staal-de Launay*. 1890. 2 vols. 8vo. Contemporary half morocco by CHARLES MEUNIER, spines inlaid in morocco with Art Nouveau pattern. * *La Nuit et le Moment*. With pochoirs by Louis Berthommé Saint-André. Red morocco. Slipcase. WITH 8 ORIGINAL DRAWINGS BY SAINT-ANDRÉ. * *Un Cas de jalousie*. Lithographs by LUNOIS. 1896. 1 of 60 on japon. Citron half morocco, inlays to spine. * *3 Petites filles dans la rue*. 1925. Color illustrations by PASCIN. Original wrappers. * MIRBEAU. *Dans l'Antichambre*. Illustrated by CHAHINE. 1905. 1 of 350. Contemporary half morocco. * SOUPAULT. *Corps Perdu*. Etchings by JEAN LURÇAT. 1926. Original wrappers. * HESSE. *L'Age d'or*. Lithographs by MARCEL VERTÉS. 1926. 1 of 250. * 14 other titles (15 volumes), list on request.

WITH: Five turn-of-the-century French family photograph albums. Together, 29 items.

\$1,200 - 1,800



98

99

LOBEL, ARNOLD. 1933-1987.

Original watercolor, ink and pencil on artist board, "Words Escape Me," 139 x 125 mm, signed and dated "Lobel '83" at lower right, mounted to mat board, inscribed to James Marshall on slip mounted below illustration: "for Jim with love, Arnold." Matted and framed.

A self-caricature as a pig from *The Book of Pigericks* (1983) in gratitude for a favor from Lobel's dear friend James Marshall, the creator of *George and Martha* (1972).

\$3,000 - 5,000



99

100^o

PENNELL, JOSEPH. 1857-1926.

1. A group of 18 original pen and ink drawings, illustrations for *Charing Cross to Saint Paul's*, 255 x 165 mm to 350 x 255 mm, signed "Jo Pennell" at bottom of each, some minor soiling but overall very good, old staining to "St. Mary le Strand Church." Uniformly mounted and matted, in custom folding box (worn).

Published: McCarthy, Justin. *Charing Cross to Saint Paul's*. London: Seeley and Co., 1893.

2. Original gouache and watercolor on paper, the Lord Mayor's Mounted Band, 365 x 257 mm (sight), signed "J Pennell" at lower right. Matted and framed.

Published: Pennell, Elizabeth Robbins. "The Lord Mayor's Show" in *The Century Magazine*, new series vol 23, 1898, p 436.

The first item is a fine series of pen and ink drawings by the American illustrator Pennell, created to accompany a series of sketches of London by Justin McCarthy. The illustrations comprise (titles taken from published edition): "Charing Cross," "Morley's Hotel," "Trafalgar Square," "St. Martin's in the Fields," "Fish Shop at Charing Cross," "In the Strand," "Exeter Hall," "The Gaiety," "Wellington Street," "The Lyceum," "Somerset House," "St. Mary-Le-Strand from the East," "Entrance to the Courts," "The Windows of 'Punch,'" "St. Bride's Passage," "The Railway Bridge, Ludgate Hill," "Ludgate Circus," "Wild's Hotel," and "West Door of St. Paul's." An old dealer description pasted to the inside of the portfolio indicates that all 35 of the original drawings were once present. Sold with a copy of the first American edition (1893).

\$3,000 - 5,000



100



101

101

PERSIAN ART.

POPE, ARTHUR UPHAM. 1881-1969. *A Survey of Persian Art from Prehistoric Times to the Present*. London and New York: Oxford University Press, 1938-39.

9 volumes, comprising volumes 1-3 text and volumes 4-9 plates. Folio. With 1479 (of 1482) plates, mostly photographic, some coloured, some double-page, loose as issued, illustrations in the text. Publisher's uniform black half-morocco, plate volumes drop-front boxes, lettered in gilt, t.e.g. Lacking three plates (127-129), occasional minor edgewear to plates (especially vol 4), minor wear to bindings, several sides of drop boxes broken, eye hooks missing from most plate boxes, a very good set overall.
Provenance: Ralph M. Chait (bookplate).

EDITION DE LUXE. The most celebrated and authoritative survey of Persian art, beautifully illustrated with fine collotype plates, many showing important architectural sites prior to either restoration or destruction.

\$3,500 - 4,500



102

102

PICART, BERNARD. 1673-1733.

The Temple of the Muses; or, the Principal Histories of Fabulous Antiquity, Represented in Sixty Sculptures. Amsterdam: Zachariah Chatelain, 1733.

Folio (466 x 296 mm). [4], xxiv, 153, [3] pp. Half-title. With additional engraved allegorical title-page and 60 large engraved plates by Picart, captioned in English, French, German, and Dutch. Contemporary mottled calf, seven raised bands, spine elaborately gilt, morocco label. Scattered light foxing mostly in margins, old dampstain to blank margin of final plate and final few leaves, light wear and slight bowing to boards, but a clean, bright copy.

FIRST EDITION IN ENGLISH, published the same year as the French edition. Illustrated with Picart's magnificent engravings, each within an ornate border, depicting fables of the ancient world, many from Ovid. The text is by Antoine de La Barre de Beaumarchais. Cohen de-Ricci 531.

\$1,000 - 1,500



103



104

103

POST-WAR ILLUSTRATED BOOKS.

1. MARQUET, ALBERT. *L'Académie des Dames*. NY: [1950]. 1 of 325.
2. CORNEAU, EUGÈNE, illus. LA FONTAINE. *Le Songe de Vaux & Élégie pour M. Fouquet*. Paris: 1952. 1 of 160.
3. CAMOIN, CHARLES. *Éloge de Ch Camoin*. Paris: 1956. Custom case. 1 of 240.
4. DUFY, RAOUL, illus. MALLARMÉ. *Madrigaux*. Paris: [1960]. 1 of 200.
5. FINI, LEONOR, illus. BALZAC. *Adieu*. Paris: 1965. 1 of 200.
6. ERNI, HANS, illus. VALÉRY. *Réflexions simples sur le corps*. Paris: 1967. Loose in chemise.
7. BRIANCHON, illus. MARIVAUX. *Les Fausses confidences*. Paris: 1959. 1 of 132.

Together, 7 volumes. Large-format. In original bindings or cases except as noted. Overall very good condition.

LIMITED EDITIONS, ILLUSTRATED WITH ORIGINAL PRINTS. Some fine examples of *livres d'artiste* from the 1950s to 1960s.

\$800 - 1,200

104

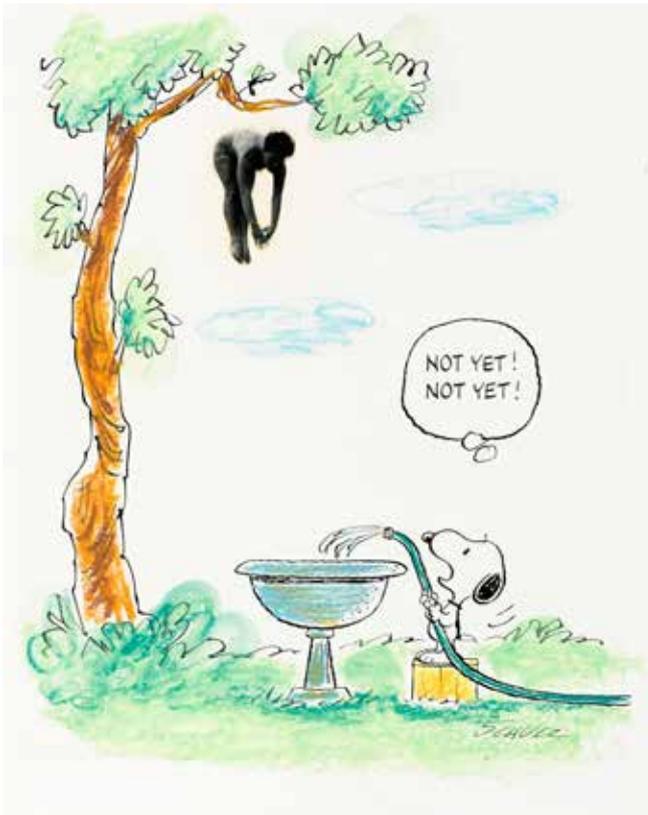
ROWLANDSON, THOMAS. 1756-1827.

Original ink, watercolor and gouache on paper, "In the Abbey," 122 x 195 mm, signed lower right ("Rowlandson"), laid down to board, mild age-toning, matted and framed, with separate label identifying artist and title.

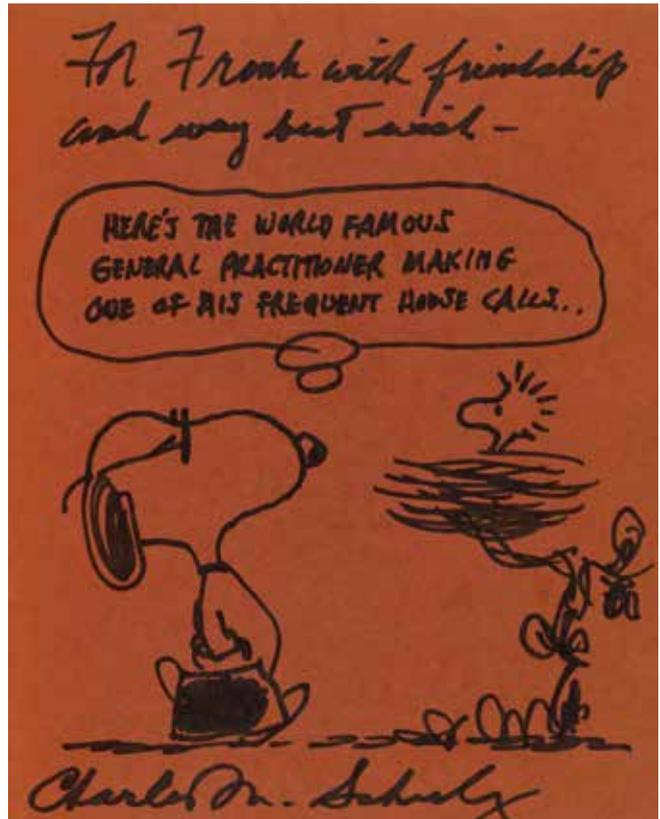
Provenance: sold Christie's, June 17, 1999, sale 8205, lot 64.

Two scholars stand before a king's tomb in rapt discussion while in the background, a man hurries a lady out of the room.

\$2,000 - 3,000



105



107

105

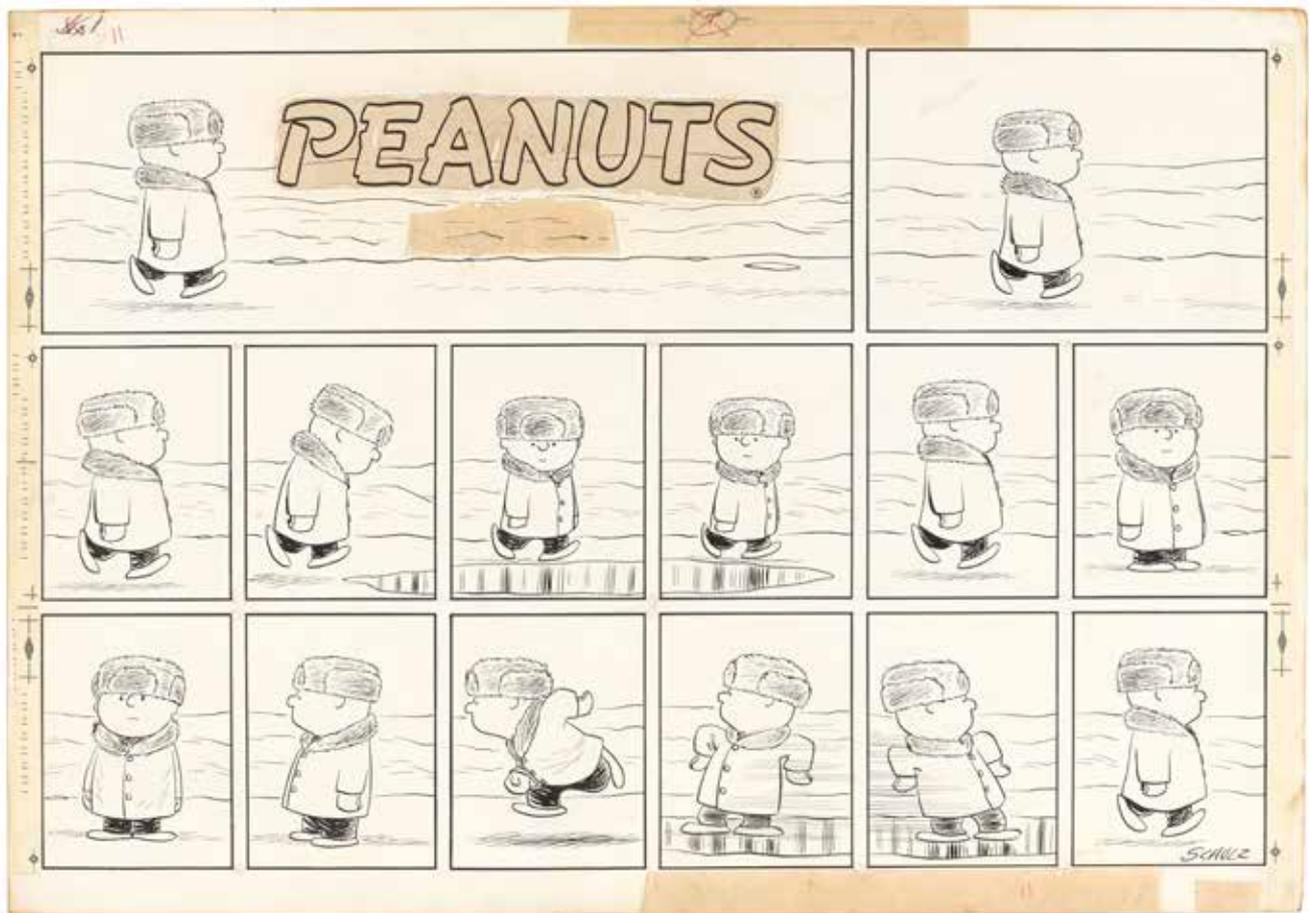
SCHULZ, CHARLES. 1922-2000.

Original watercolor and collage, Snoopy and the Diver, with pencil, and pen and ink, 356 x 287 mm, signed "Schulz" lower right, some faint toning suggesting previous mat.

Provenance: Pat McCormick (letter accompanying lot).

ORIGINAL WATERCOLOR TRIBUTE TO OLYMPIC DIVER PAT MCCORMICK, FEATURING SNOOPY. The illustration shows four-time Olympic gold medalist McCormick (in a cut-out black and white photo) diving from a tree into a bird bath. Snoopy waits below with a garden hose, exclaiming in a thought-bubble, "NOT YET! NOT YET!" McCormick won both the springboard and platform diving events in the 1952 and 1956 Summer Olympics. Accompanying the lot is a note on Pat McCormick Educational Foundation letterhead which reads: "This original drawing was sent to me from Charles Schulz. / Pat McCormick."

\$8,000 - 12,000



106

106
SCHULZ, CHARLES. 1922-2000.

Original 14 panel *Peanuts* Sunday comic strip, pen and ink and pencil on artist board, 430 x 607 mm (17 x 24 inches), signed "Schulz" in final panel, dated 2-3-57 in lower margin, printed title pasted into first panel, editorial tape and marks in margins and first panel, a few faint smudges, verso soiled, minor creasing at corners.

EARLY PEANUTS SUNDAY STRIP FEATURING CHARLIE BROWN.
 An entirely wordless sight gag from the comic's first decade, the strip shows Charlie Brown, outfitted in parka and fur hat, strolling along on a winter day. He gives a long look to a frozen puddle as he passes by, then stops in tracks to consider something. He then turns and runs back toward the puddle, skating across it both ways before continuing stoically on his way. A terrific example of the understated, whimsical humor of *Peanuts*.
\$12,000 - 18,000

107
SCHULZ, CHARLES. 1922-2000.

Peanuts Classics. New York, Chicago & San Francisco: Holt, Reinhart and Winston, [1970].
 4to (277 x 216mm). Original red cloth stamped in black, dust jacket. Jacket toned and with some chips and tears to extremities, price-clipped.

FIRST EDITION SIGNED & INSCRIBED WITH A FULL-PAGE DRAWING on the front free-endpaper. The drawing depicts Snoopy as a doctor visiting Woodstock, his patient, with the thought bubble: "Here's the world famous general practitioner making one of his frequent house calls...."
\$1,500 - 2,000



108

108

SENDAK, MAURICE. 1928-2012.

Where the Wild Things Are. [New York]: Harper & Row, 1963.

Oblong 4to. Original cloth-backed illustrated boards, illustrated dust jacket. Custom slipcase.

Faint marginal toning to boards and jacket, tiny tear to rear panel, lower front flap clipped but price on top of front flap intact, a fine copy overall.

INSCRIBED TO THE DAUGHTER OF BEVERLEY SILLS WITH A LARGE DRAWING OF A WILD THING saying "BOO!" on the verso of the front free endpaper: "For Muffy / A Wild Thing wearing a Janacek hat (for your Mama). / Maurice Sendak / April /'81." Early printing in jacket priced "\$3.95" with "40-80 1163" on front flap and Caldecott medallion on front panel. Sendak designed the costumes for a 1981 production of Leoš Janáček's "The Cunning Little Vixen" by the New York City Opera, of which Sills was the Director. "Vixen" premiered the month Sendak inscribed this copy.

\$8,000 - 12,000

109

STEIG, WILLIAM. 1907-2003.

Original watercolor and ink on paper, "Two rabbit aeronauts, swinging along in a balloon, were electrified from ears to scuts at the sight of a young frog floating by, upside down," 200 x 200 mm, signed "W. Steig" lower left, faint spotting. Matted and Framed.

An alternative illustration for page 20 of *Gorky Rises* (New York: Farrar Straus Giroux, 1980).

\$3,000 - 5,000



109

110

SYMBOLISM & LES NABIS.

1. DENIS, MAURICE, illus. DE LAUNAY, LOUIS. *Orphée*. Paris: 1942. Folio. Illustrated by Denis with color wood engravings executed by J. Beltrand. Loose in sheets, original chemise. Custom case. 1 of 220.

2. BONNARD, PIERRE, illus. WERTH, LÉON. *Éloge de Pierre Bonnard*. [Paris: 1946.] Illustrated with 10 lithographs. Folio. Original wrappers. 1 of 240.

3. SCHWABE, CARLOS, illus. *L'Évangile de l'enfance de Notre Seigneur Jesus-Christ selon Saint-Pierre*. Paris: Armand Colin et Cie Éditeurs, [1894]. Folio. Color wood engravings, art nouveau borders. Modern half cloth; original wrappers bound in.

\$600 - 900

111

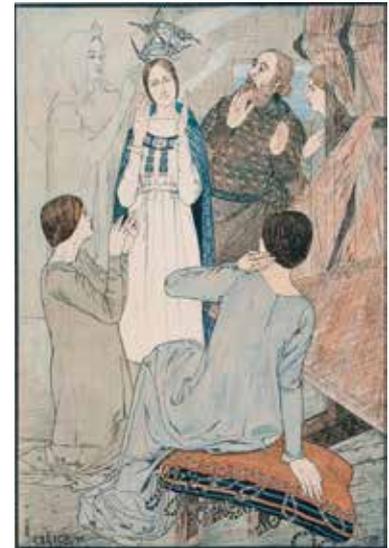
TUDOR, TASHA. 1915-2008.

Pumpkin Moonshine. London, New York & Toronto: Oxford University Press, [1938].

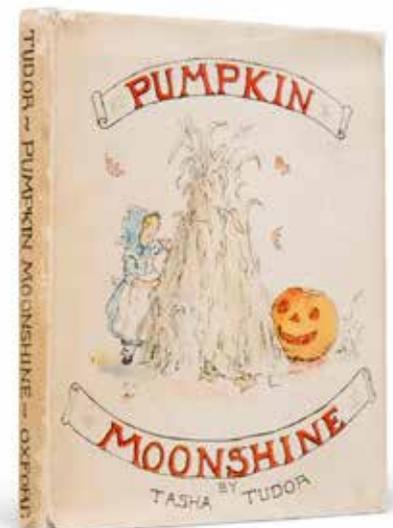
16mo. Illustrated with color plates. Original printed boards, pictorial endpapers; dust jacket. Small ownership label to inside cover, light staining to endpapers, touch of rubbing to extremities; mild tanning and edge-wear to jacket, light rubbing at folds.

FIRST EDITION IN DUST JACKET OF THE AUTHOR'S FIRST BOOK.

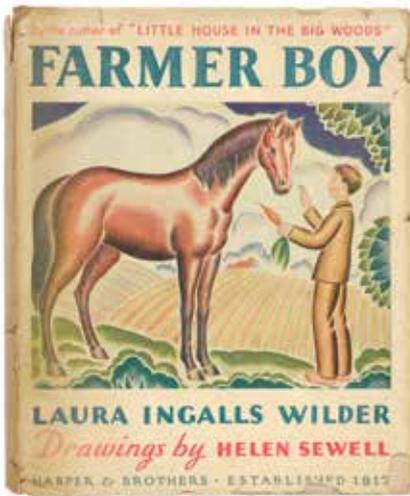
\$1,500 - 2,500



110



111



113



114



115

112

[WARHOL, ANDY.]

WEIN, CHUCK. 1939-2008. An archive of papers and scripts, mostly typed or mimeographed, contracts, and publicity materials belonging to Chuck Wein, friend of Edie Sedgwick, filmmaker for Andy Warhol at the Factory, and later screenplay writer and author. The archive contained in 13 files plus many loose papers, with publicity and reviews of *Rainbow Bridge*, personal letters to his family, plays written by Wein early on, *The Lottery and the Assassin*, *Tangier*, 1964, various typescripts and manuscript notes for *Edie, Andy and Chuck*, corrected scripts for *Bloodrock*, 1988, and many other projects. All contained in a single file box.

A fascinating archive from a man at the eye of the storm in the Factory from 1965-68. Wein graduated from Harvard in 1961, and in 1963 met and befriended Radcliffe student Edie Sedgwick, and joined her in New York in 1964. He insinuated himself into Andy Warhol's circle of friends, and by 1965 had introduced Edie to Andy. Andy invited Wein and Edie to Paris in Spring 1965, to an opening of his paintings, and soon after, Andy announced that Edie would be his new "superstar." Wein wrote and was assistant to Andy on *Beauty No 2*, with Wein's voice off screen harassing Sedgwick with questions. The Warhol-Sedgwick-Wein collaboration produced 9 films in 1965-66, but by the end of 1966 Edie was disillusioned and had left Andy, and Wein moved on two years later. Wein is credited as Director of the Jimi Hendrix Concert *Rainbow Bridge*, in 1971, and having settled in California, for the last 30 years of his life, wrote numerous screenplays, and various versions of his *Edie, Andy, and Chuck* screenplay. The collection includes a ruled file pad of notes, in biro, noting down situations and his recollections of the characters at the factory, preparatory to that screenplay.

\$1,000 - 1,500

113

WILDER, LAURA INGALLS. 1867-1957.

Farmer Boy. New York: Harper & Brothers, 1933.

4to. Illustrated by Helen Sewell including color frontispiece. Original pictorial cloth stamped in red, decorative endpapers; dust jacket. Mild darkening to cloth (chiefly to spine); jacket sunned and with some small chips to extremities slightly affecting lettering, some tears at folds and one tear across spine panel.

FIRST EDITION OF THE AUTHOR'S SECOND BOOK, IN A RARE JACKET. Published the year after *Little House in the Big Woods*, *Farmer Boy* chronicles the childhood of Laura Ingalls Wilder's husband, Almanzo. We trace no copies at auction.

\$4,000 - 6,000

114

WISA, LOUIS. 1873-1953.

Original watercolor, Uncle Wiggily and the Baby Rabbit, with pencil and heightened with white, 444 x 270 mm, on illustration board, signed "Louis Wisa" lower right, light wear/toning to margins; image fine. Matted and framed.

Published: *Uncle Wiggily's Automobile* by Howard Garis, [Fenno: 1914], captioned in pencil at head and specified "Story No 29."

Introduced to the public in 1913, Uncle Wiggily was once one of the most popular characters in American children's literature. The earliest Uncle Wiggily stories that appeared in the *Newark News* were not illustrated; it was Wisa who created the popular image of the famous bunny through the books he did for R.F. Fenno. Wisa was a highly prolific illustrator and collaborated with Garis on many other books. Lansing "Lang" Campbell drew the Sunday comic *Uncle Wiggily's Adventures* and took over the illustrating of Garis' books from Wisa.

\$2,000 - 3,000

115

WITKIN, JOEL-PETER. B. 1939.

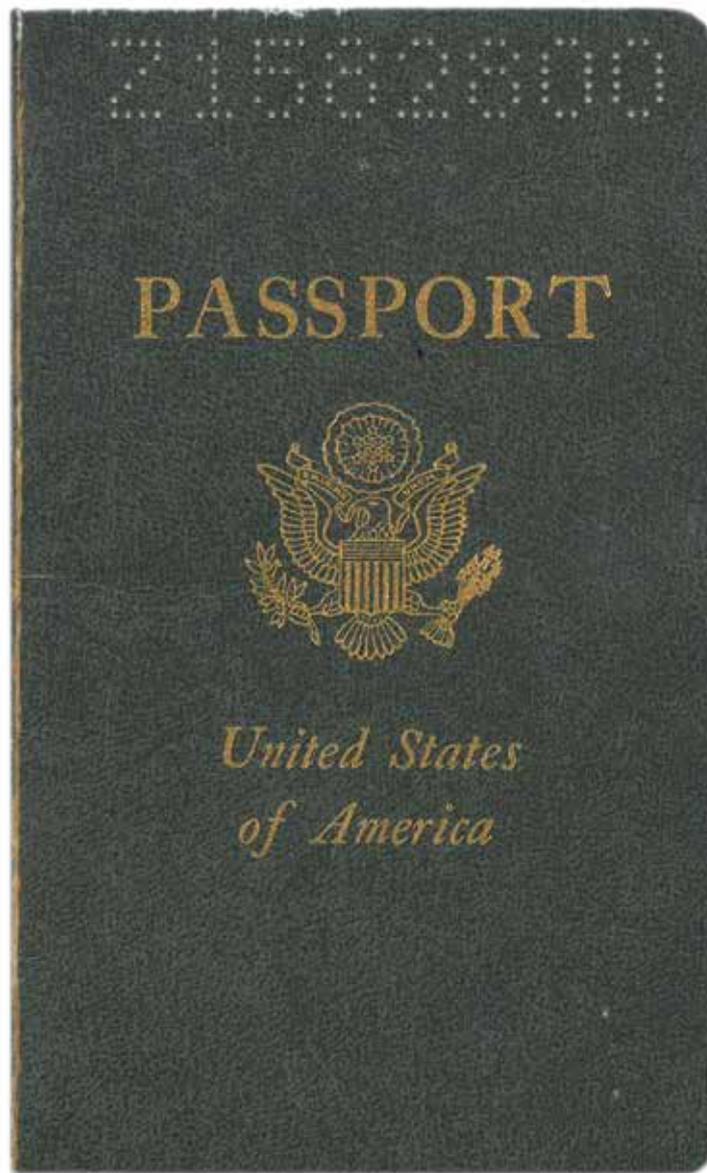
BLAKE, WILLIAM. *Songs of Innocence & Experience*. South Dennis, MA: 21st, Publishers of Fine Art Photography, 2004.

Folio (330 x 290 mm). 171 pp. Illustrated with 62 photographic plates after Joel-Peter Witkin. Printed on Arches paper. Original full cloth and folding box.

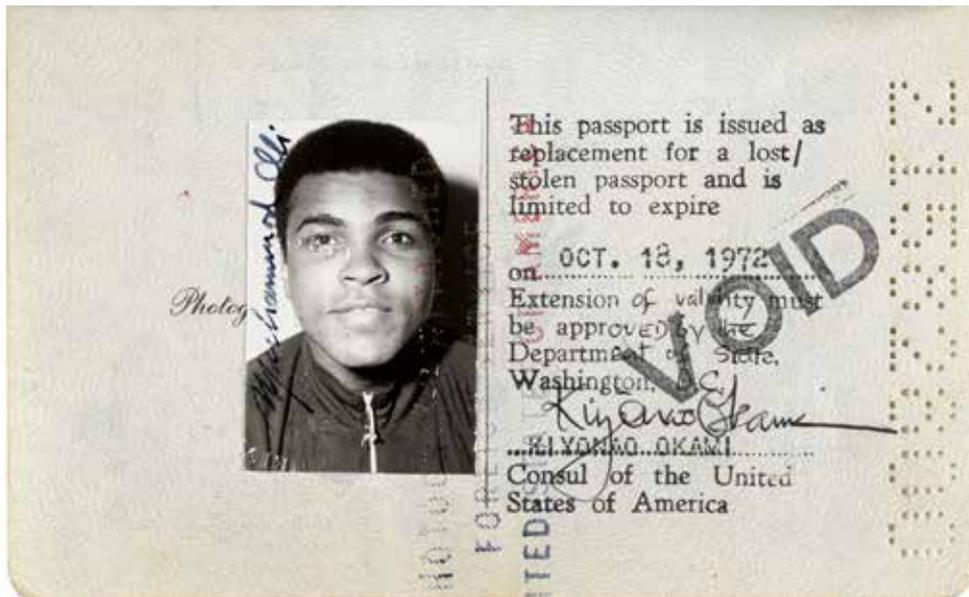
WITH: A separate original platinum print, "Eve Knighting Daguerre," on 407 x 510 mm sheet, signed in pencil by the artist, contained in a cloth portfolio. Housed together in original packing box. As new condition.

SIGNED DELUXE ISSUE OF THE FIRST WITKIN EDITION, WITH AN ORIGINAL PLATINUM PRINT, no 59 from an edition of 75 plus 10 artist's proofs. Signed by the artist across the inside front cover and facing flyleaf and below the original photograph.

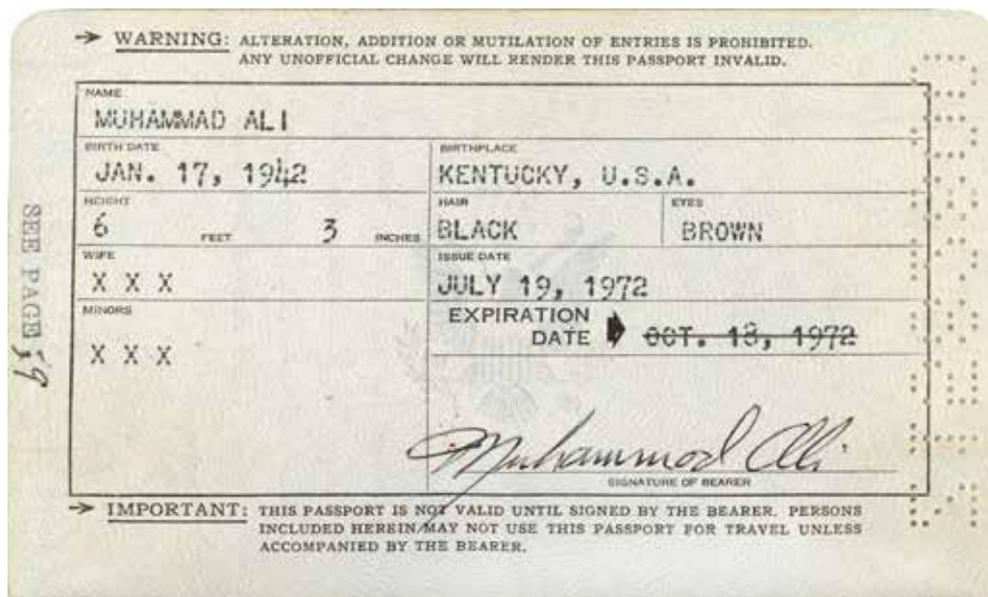
\$800 - 1,200



116



116



116

116

ALI, MUHAMMAD. B.1942.

U.S. Passport Signed ("Muhammad Ali") Twice, [Dublin, July 19, 1972]. 20-page printed booklet with photograph, various stamps and manuscript notes, signed by Ali on p 2 and on his photograph on p 3, original stiff wrappers gilt-lettered, minor rubbing, excellent condition.

MUHAMMAD ALI'S ORIGINAL PASSPORT USED BETWEEN JULY 1972 AND MARCH 1974: A TREMENDOUSLY PERSONAL ITEM FROM THE GOLDEN AGE OF HEAVYWEIGHT BOXING, covering a 20-month period with 8 professional bouts.

This passport was issued at the U.S. Consulate in Dublin, Ireland as a temporary replacement for a lost or stolen passport. On September 14, 1972 it was extended to July 1977 but by March of 1974 it was already full of visa, entry and exit stamps. The issue date of the passport was the same as Ali's fight in Ireland: he defeated Alvin Lewis in Croke Park on July 19, 1972 with a TKO in round 11. Ali had been in Ireland for eight days already and has returned twice since, once to visit Ennis, the birthplace of his great-grandfather.

The passport is chock full of stamps relating to Ali's other fights in this important stage of his comeback, directly preceding the Rumble in the Jungle. It covers a period during which Ali had eight professional fights, including bouts with Ken Norton (his only loss in this span) and Floyd Patterson. Stamps include a visit to Morocco right before his exhibition fight in Barcelona on August 1, 1972 against Gregorio Peralta, and to Indonesia to fight Rudi Lubbers in Jakarta on October 20, 1973. Interestingly, this passport bears a specific stamp permitting Ali to "perform" four days later at the National Stadium in Singapore. In addition to stamps from Philadelphia, London, Beirut and Cairo, also included are the Venezuelan stamps that evidence Ali's attendance at the bout between George Foreman and Ken Norton on March 26, 1974 in Caracas. Foreman annihilated Norton and established Ali as the definite underdog in the upcoming fight in Zaire. The interview with Ali after this Caracas fight is a classic, with his bravado and tactical brilliance in perfect form.
\$25,000 - 35,000



117



117

117

CATLIN, GEORGE. 1796-1872.

[*North American Indian Portfolio: Hunting Scenes and Amusements of the Rocky Mountains and Prairies of America*. London: Chatto & Windus, 1875 or 1877.]

Folio (595 x 417 mm). 31 tinted lithographed plates by Day & Haghe after Catlin and McGahey. Contemporary sheep-backed marbled boards lettered in gilt on spine, leather label lettered in gilt to upper board. Lacking the title and contents leaf (as usual), occasional marginal soiling (heavier to plate 1), a few small edge tears, small dampstain to upper margin of 5 plates well outside image, binding worn, spine half-perished, covers detached.

THE MAGNIFICENT SUITE OF PLATES FROM THE RARE 31-PLATE ISSUE OF CATLIN'S MASTERPIECE, one of only 350 copies printed, with six added unnumbered plates following the twenty-five originally issued. Catlin's Portfolio was issued with both uncolored tinted and hand-colored plates, but due to pervasive modern coloring, complete sets of the original tinted plates are increasingly rare. "These beautiful scenes in Indian life are probably the most truthful ever presented to the public" (Field). Catlin spent eight years living amongst the various Native American tribes. He writes, "The history and customs of such a people, preserved by pictorial illustrations, are themes worthy the lifetime of one man, and nothing short of the loss of my life shall prevent me from visiting their country and becoming their historian." Catlin's publishing ambitions proved to be over-ambitious, and he quite quickly had to cede the rights to his work to Henry Bohn.

The present edition of Catlin's work includes six rare unnumbered lithographs not found in earlier editions, comprising two portraits, a group portrait of Ojibways, two tribal dance scenes, and a hunting scene. These six plates were evidently executed in the 1840s as part of Catlin's unfulfilled plan for a series of Indian Portfolios, but they were not printed and issued until Chatto & Windus acquired the copyright to the *North America Indian Portfolio* in 1875. "The appearance of the plates in the thirty-one plate issue is distinctively different from any of the twenty-five plate versions. The background tints are much heavier, making the tones far darker and giving the plates a much more orange-yellow appearance than the twenty-five plate versions" (Reese). Bennett 22; Field 258; Howes C243; Reese *The Production of Catlin's North American Indian Portfolio* issue III:10; Reese *Stamped with a National Character* 25; Wagner-Camp 105a:2.
\$15,000 - 20,000

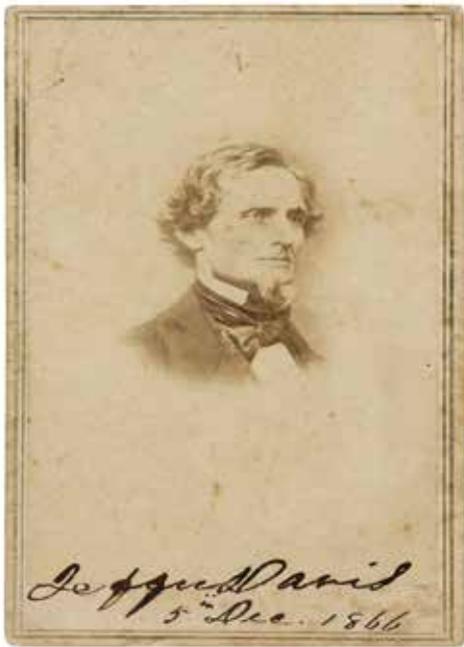
118

DAVIS, JEFFERSON. 1808-1889.

Autograph Letter Signed ("Jeffer Davis"), 1 p, 4to, integral blank, n.p. [but Washington, D.C.], January 25, 1848, to General John Anthony Quitman, docketed on verso of integral blank, slight toning and a few faint spots, old folding creases.

MAKING REFERENCE TO HIS MEXICAN WAR INJURY. Davis writes to General John Anthony Quitman (1798-1858) on behalf of a soldier: "The wife of Capt. Reynolds of the Marines who served under you at Mexico is at Mrs. Peyton's Penn. Av. and desires to see you. She has come on to secure for her husband a Brevet and I pointed out to her the great effect which your special recommendation would have." He then references the injury he received during the Mexican War: "I would have called to see you had I been ordinarily able to get about, but having suffered more than for some time past with my unhealed wound have been compelled to write to you in relation to this matter." Davis was lionized for his heroics as colonel of the First Mississippi Volunteers, which under his command played a prominent role in the capture of Monterrey and in February 1847 famously repelled an attack by Santa Anna at Buena Vista, where Davis was injured in his right foot. At the date of this letter Davis was serving as U.S. Senator from Mississippi.

\$1,000 - 1,500



119



120

119

DAVIS, JEFFERSON. 1808-1889.

Photograph Signed ("Jeffer. Davis"), 3 1/4 x 2 1/4 inch *carte-de-visite* bust portrait, New York, c.1860, dated "5th Dec. 1866" below signature, with E. & H.T. Anthony imprint on verso reading "from photographic Negative in Brady's National Portrait Gallery," some faint smudging and light spotting, slightly toned.

Provenance: Mrs. Fairbanks (annotation to verso dated 1881).

RARE: SIGNED BY JEFFERSON FROM PRISON. We locate no other examples in auction records of photographs signed and dated by Davis during his imprisonment in Fortress Monroe, Virginia from May 1865-May 1867. An inked annotation on the verso reads "Mr. Davis' own signature, written for Mrs. Fairbanks while he was in prison. Rec'd from Mamma Dec 29th 1881."

\$5,000 - 7,000

120

DAVIS, MILES, AND JO GELBARD.

Acrylic and pastel on linen canvas panel, titled "Just Bad," signed "Miles" upper center, 13 1/2 x 15 inches, matted and framed to 23 1/2 x 25 3/4 inches; with signed note of provenance from Jo Gelbard.

Davis and Gelbard collaborated on this wildly colorful, impressionistic portrait of two women's faces in Paris in July, 1991 in the hotel where he was staying the weekend that he was knighted by the French Government. This painting was done during Davis's final European tour, shortly before the trumpeter's death in September, 1991. The painting's loose style arose from the minimal art supplies at hand and lack of time. Davis and Gelbard had an affair that lasted from 1984 until Davis died, and the two frequently painted together. Their collaborative works have been exhibited in the Whitney Museum and in galleries internationally. Gelbard later published a memoir of her years with Davis, *Miles and Jo: Love Story in Blue*.

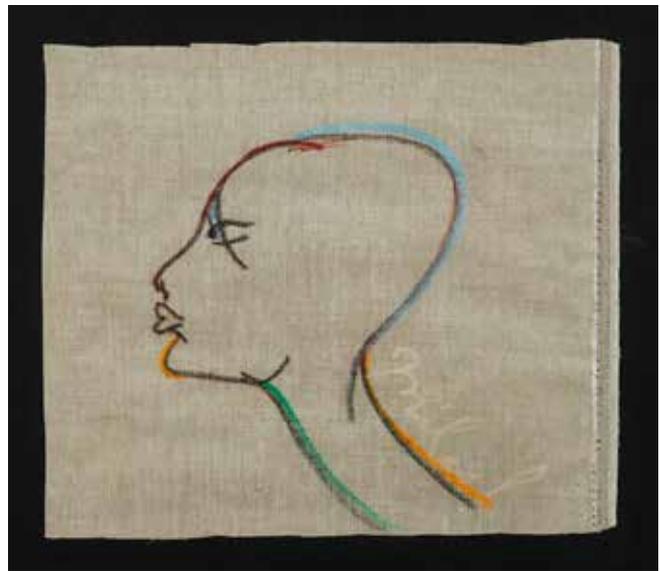
\$1,000 - 1,500

121

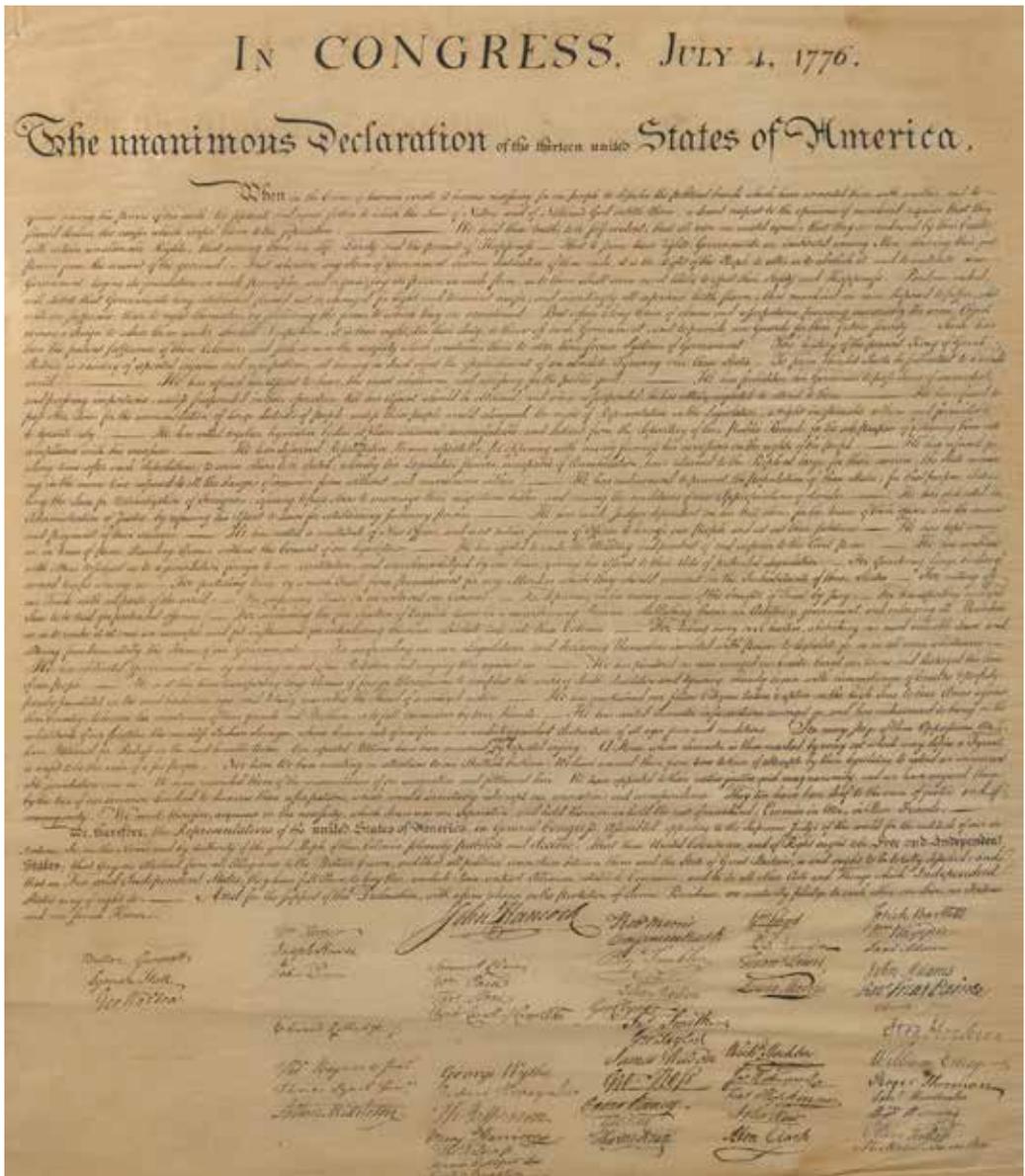
DAVIS, MILES, AND JO GELBARD.

Acrylic and pastel on linen canvas panel, titled "Harlem Riff," signed "Miles" upper center, 13 1/2 x 15 inches, matted and framed to 23 1/2 x 25 3/4 inches; with signed note of provenance from Jo Gelbard.

\$1,000 - 1,500



121



122

122
DECLARATION OF INDEPENDENCE.

In Congress, July 4, 1776. The Unanimous Declaration of the Thirteen United States of America. When in the Course of Human Events...
 [Washington, D.C.: engraved by William J. Stone for Peter Force, after 1833.]

Engraved broadside. 780 x 655 mm. Matted and framed, Slightly uneven toning, traces of waterstain towards upper and lower right corners, a few tape repairs to verso, extremities brittle and with minimal fraying and chipping.

The so-called Force Declaration of Independence was actually printed sometime after 1833 by William J. Stone from his original plate that the he had begun in 1820. In 1833 Force proposed an ambitious compilation of important original American documents, *American Archives*. Sometime after that Force commissioned Stone to print a number of copies of the Declaration on a translucent tracing paper. These printings included the alteration to the copperplate that is still evident: "W.J. Stone sc. Washington" in the lower right (lower left of the print). In this light, the "Force Declaration," albeit rare, is the most attainable example of the Stone Declaration on the market.
\$15,000 - 20,000

123
DU PONT DE NEMOURS, PIERRE SAMUEL. 1739-1817.

2 Autograph Letters Signed ("Du Pont de Nemours"), 4 pp, 8vo and 12mo, n.p., June 16, 1810 and July 3, 1813, to Monsieur de Chateaufeuf, slight toning but fine.

Two letters from the French writer and economist du Pont de Nemours to his cousin, Chateaufeuf. In the first he congratulates him on his "*ouvrage sur les noms*," but regrets that his "*classe*" (i.e. the Academie des Inscriptions et Belles-Lettres) only accepts works of its own members or of its correspondents. In the letter of 1813 he congratulates him on another work, "*Mémoire no 1*," and for his "*excellent*" opinion on "*Aucassin et Nicolette*." Du Pont de Nemours, who emigrated to the United States during the French Revolution, was the patriarch of the du Pont family dynasty.
\$800 - 1,200

The following 13 lots are consigned by descendants of Paul Mantz (1903-1965), a Hollywood stunt pilot and record-setting racer. Mantz accompanied Amelia Earhart as co-pilot on her aborted first attempt at circumnavigation and, as evidenced in the following lots, was a valued adviser and collaborator from the mid-1930s until just before her disappearance.

124

EARHART, AMELIA. 1897-1937.

Typed Letter Signed ("Amelia Earhart"), 1 p, 4to, Rye, New York, September 8, 1932, on Earhart's stationery, with note in pencil to lower right in pencil "Parachute shipped / by express 10-4-32" and initialed, probably by Paul Mantz, stapled with a carbon copy of Paul Mantz's reply, 1 p, 4to, n.p., October 4, 1932. Mild toning and creasing; Mantz's retained copy with light smudging, creasing, and tears.

Earhart writes, apparently, her first letter to Mantz regarding a trade of parachutes the two were making. Mantz replies that he had "just returned from a month's trip patrolling the big fire in the Santa Barbara National Forest" and apologizes for the delay in shipping Earhart her parachute. Mantz had been heroically airdropping supplies to firefighters battling the blaze.

\$1,000 - 1,500



124

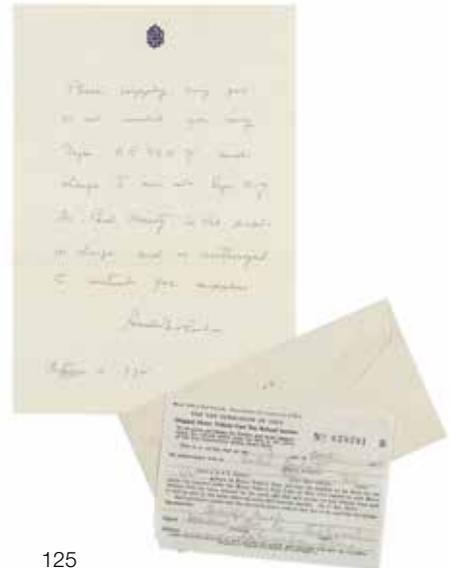
125

EARHART, AMELIA. 1897-1937.

Autograph Document Signed ("Amelia Earhart"), 1 p, 4to, [Rye, New York], October 6, 1934, with original transmittal envelope and Tax Commission of Ohio Motor Vehicle Fuel Tax Refund Invoice in Earhart's name for 142 gallons of aircraft fuel. Ink smudge to date of document, light creasing and toning; small paper loss to lower right corner of tax invoice.

The document reads "Please supply any gas or oil needed for my Vega NR9654 and charge to me at Rye, N.Y. Mr. Paul Mantz is the pilot in charge and is authorized to contract for supplies."

\$1,000 - 2,000



125

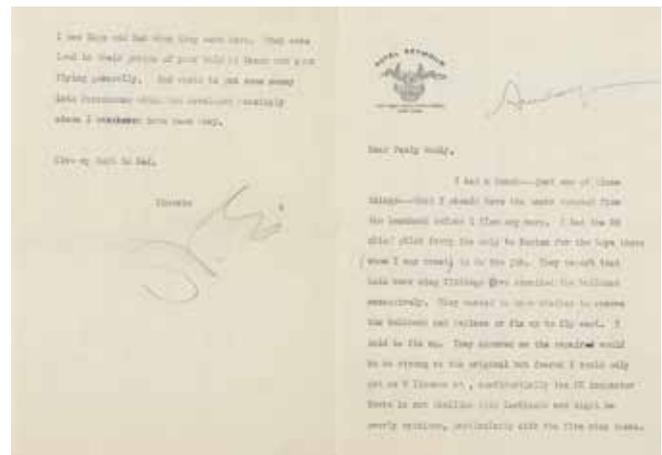
126

EARHART, AMELIA. 1897-1937.

Typed Letter Initialed ("A.E."), 4 pp recto and verso (conjoining leaves), 4to, New York City, n.d. ("Sunday" c.1934-1935), on Hotel Seymour stationery, mild creasing and toning.

Earhart writes to Mantz—whom she addresses as "Pauly Wauly"—regarding various repairs and alterations that she was having done to her Lockheed Vega 5C. (Earhart's record-breaking trans-Atlantic and trans-American flights were made in a Vega 5B, which she sold in 1933.) She expresses various detailed concerns about the aircraft's strength and reliability. Earhart then asks Mantz if he would "break out with an ad for the Airwomen" in "the only magazine now distributed on the Airlines." Mantz and Earhart had become close in the couple of years they had known each other and Earhart relied on Mantz for his feedback and advice. Unfortunately, their friendship became an irritant to Mantz's wife Myrtle who later sued for divorce claiming that he was having an affair with Earhart.

\$2,000 - 3,000



126



127

127

EARHART, AMELIA. 1897-1937.

Photograph Signed ("Amelia Earhart") and Inscribed, 8 x 10 inch gelatin silver print, portrait of Earhart inscribed "To / Paul and Myrtle Mantz / friends in need / Amelia Earhart - / 1935," light crease to lower edge, mild age-toning, else fine.

\$1,500 - 2,000

128

EARHART, AMELIA. 1897-1937.

25 Checks Signed ("Amelia Earhart"), 3 1/2 by 8 inches each, drawn on the Fifth Avenue Bank of New York, May 31 to August 31, 1935, paid to the order of various persons, including Paul Mantz and G.P. Putnam, together with account statements and original transmittal envelopes. Some smudging and soiling to checks, statements toned, check protector holes punched in all checks.

An interesting glimpse at Earhart's accounts during the years leading up to her fatal trans-world flight.

\$3,000 - 5,000



128

129

[EARHART, AMELIA. 1897-1937.]

Approximately 65 gelatin silver prints, various sizes (2 x 3 inches to 8 x 10 inches, some mounted to boards with photographer's signatures), 1934-1949, with various markings to versos including press credit stamps, Mantz's notes, "Mantz Air Services" stamps, etc.; WITH a collection of 16 slides and negatives; AND WITH: an Autograph Letter Signed ("Franklin F. English") to Paul Mantz, 1 p, 8vo, Inglewood, California, January 23, 1961, with original transmittal envelope; AND WITH: a TLS ("George R. Becker"), 1 p, 4to, March Field, California, August 5, 1936. Some toning and oxidation to photos; letters mildly age-toned.

Photographs mainly depict Earhart and Mantz on or around planes including the Lockheed 12 and Vega. Others include Mantz with Earhart and Fred Noonan in 1937 in Hawaii, a posed portrait of Earhart, and a series of photographs of the dedication ceremony of an Earhart memorial exhibition. The three mounted photographs show Earhart in flying gear with Mantz and others posing beside the Vega. A 4 x 5 in group portrait depicts Earhart, her husband George Putnam, and others at Pearl Harbor on January 7, 1935. One image of Mantz with two Japanese women is signed by all three. One posed shot of Mantz and Earhart beside a biplane has a note from Mantz in pencil paper-clipped to it, dated July 2, 1963: "Francis - / This cowling made all the / difference in the world on flying / control of P-12 / It should be her. / Paul." Several smaller Polaroids show a group of men holding various wrecked airplane parts, possibly suspected pieces from Earhart's fateful Lockheed Electra 10e.

\$1,200 - 1,800

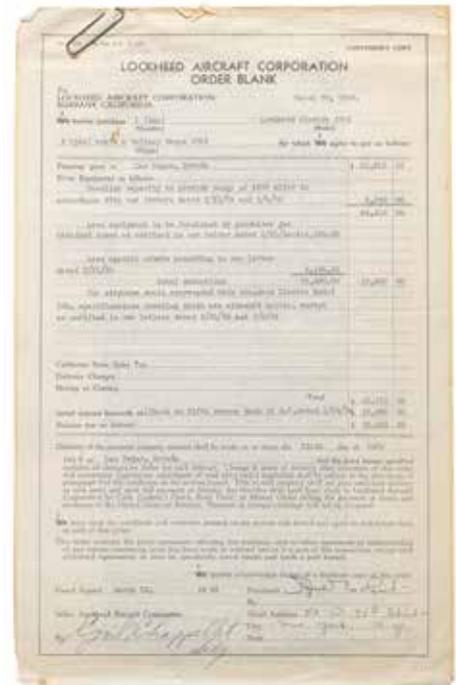


129

“WON’T BE LONG NOW BEFORE SHE WILL START MAKING HISTORY....”



130



130

130

EARHART, AMELIA. 1897-1937.

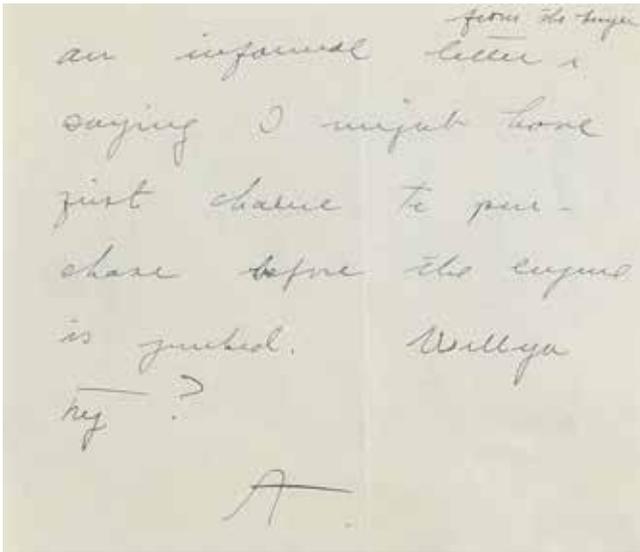
Archive of material on the purchase and outfitting of Earhart's Lockheed Electra 10e, circa 1935-1937, comprising: Document Signed ("Amelia Earhart"), 1 p (with carbon duplicate), legal folio, New York, NY, March 20, 1936, being the agreement between Earhart and Lockheed Aircraft Corporation for the PURCHASE OF THE ELECTRA 10-E for \$42,000, some creasing and wear at edges; 2. *Western Electric Radio Receiver No. 20 Type....* c.1934. Printed instruction manual for Earhart's radio receiver, initialed by her on the upper cover, and with Mantz' manuscript notes on the verso; 3. 420 pp of correspondence, receipts, work orders, blueprints, and telegrams housed in five folders; a mimeographed document ("Descriptive Specification for 75 Watt Aircraft Telegraph Transmitter Type CH"), 11 pp, March 1934; and five blueprints of transmitter components. Age toning and creasing, some mild spotting and tears.

Amelia Earhart's Lockheed Electra 10E airplane was dubbed the "Flying Laboratory" because it was partly for use in testing experimental airplane equipment; the Electra was co-financed with grants from the Purdue Research Foundation. Earhart eventually flew her Electra 10E on her final, unsuccessful around-the-world flight. This archive thoroughly documents the Electra's design and construction, and the preparation of many parts of Earhart's Electra and includes the purchase agreement for the aircraft signed by Earhart.

The majority of the massive correspondence here is between Earhart's husband George Putnam, Earhart's technical director Paul Mantz, Earhart, and Cyril Chattelet of Lockheed. Almost all of Putnam's correspondence is initialed "GPP" There are at least two letters from Earhart's navigator, Fred Noonan.

Present also is a set of blueprints of the Electra with many notations in pencil along with detailed Lockheed invoices, housed in the original transmittal envelope with a Lockheed mailing label addressed to Earhart. There is a US Department of Commerce record of title for the Electra 10e in Earhart's name, dated August 18, 1936; a letter from Paul Mantz to E. Shelton of Lockheed, dated August 18, 1936, which includes a list of accessories and other equipment purchased for the Electra; eight blue carbon copies of letters from Mantz to Earhart and Putnam, February-December, 1935; Earhart's War Department packing list from Hawaii, March, 1937; a four-page breakdown of the Lockheed 10e with diagram and three pages of specifications; a letter from Mantz to Putnam, April 18, 1936, about a tip that pioneering aviator Eddie Rickenbacker gave him about some Eastern Air Condors for sale; and a carbon copy of a letter from Mantz to Putnam, dated May 7, 1936, reading in part: "The number of A.E.'s new ship will be NR-16020. Won't be long before she will start making history."

\$15,000 - 20,000



131

131

EARHART, AMELIA. 1897-1937.

Autograph Letter Initialed ("A"), 3 pp recto and verso (conjoining leaves), 8vo, Detroit, Michigan, n.d., on Book-Cadillac Hotel stationery, mild creasing and toning.

Earhart writes to Paul Mantz: *"Did you mention the final disposition of the engine? I would like it eventually to go to the Franklin Institute in Phila. as I promised. Of course, I could wait to hold up the sale. Maybe you could get an insurance letter from the buyer saying I might have first chance to purchase before the engine is junked. Will ya try?"*

\$1,000 - 2,000

132

EARHART, AMELIA. 1897-1937.

Typed Letter Initialed ("A.E."), 2 pp recto and verso, 8vo, Cortland, NY and/or NYC, January 2, 1936, to Paul Mantz, on Hotel Cortland stationery, with original transmittal envelope from Hotel Seymour, New York, NY, light creasing and toning.

Earhart discusses her doubts about a potential business venture proposed by Mantz of training Mexican pilots. She expresses her concern that their upcoming work on the Lockheed Electra 10e airplane would impede any concurrent projects like the flight school and charter service Mantz and Earhart were planning: *"With the rather large undertaking which is beginning to take shape on the horizon, I feel I could not do anything at all to help this along."* Earhart also vaguely apologizes for any trouble she inadvertently caused that led to Mantz's wife Myrtle suing for divorce.

\$1,000 - 2,000

133

EARHART, AMELIA. 1897-1937.

Typed Letter Signed ("Amelia Earhart"), 2 pp, 4to, New York City, March 16, 1936, to Paul Mantz, on Earhart's personal stationery, mild creasing and toning, small paperclip stain to verso of p 2.

"I do hope the Court treats you fairly." Earhart writes to Mantz regarding his divorce, explaining that she and her husband George Putnam have been following newspaper reports about the trial and gauging people's reactions to it. Earhart discusses the "school project" that she and Mantz were working on together and the trial's potential ramifications on the public's response to the project. She then discusses their upcoming development of the "Flying Laboratory," their specially-designed Lockheed Electra 10e and the publicity it will bring her. She writes, in part: *"Also it looks as if our big project is really coming through ... If that is so I will have to give a good deal of attention to it during the summer and also probably to some political alliances which may be very helpful to us all later on."* Earhart was forced to briefly distance herself from Mantz when the newspapers covered the court testimony of Myrtle Mantz, who asserted that her husband and Earhart were having affair. This was eventually put to rest and their work continued.

\$2,000 - 3,000

134

EARHART, AMELIA. 1897-1937.

Autograph Letter Initialed ("A") in pencil, 4 pp recto and verso, 8vo, Dallas, Texas, n.d. (circa 1936), on Hotel Adolphus, Dallas, stationery, with three photographs of the Monocoupe Monosport G airplane, gelatin silver prints, 3 1/2 x 5 1/2 inches. Mild toning and creasing to leaves, small paperclip stain to upper left corners; photographs lightly oxidized.

Earhart writes to Paul Mantz about the Monosport G after a presentation by a Monocoupe representative. She also discusses a Lockheed Wasp engine that their friend Ed Ritchey told her was for sale, and she asks Mantz to look into it. Earhart's final plane, the Lockheed Electra 10e, was powered by a Wasp engine.

\$3,000 - 5,000



134



134



135

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EARHART, AMELIA. 1897-1937.

Single reel of 16mm film, late 1930s, color and black and white, housed in original cardboard transmittal mailer, mailing label addressed to "Valley Photographic Center / 195 Hollywood Way / Burbank, Calif.", return address "Hollywood Valley Film Labs, Inc. / 12522 Ventura Boulevard / Studio City / Amelia Earhart and / Paul Mantz". The footage depicts Earhart, Mantz, and others and Earhart's Lockheed Electra 10e taking off, among other subjects.

A reel from Mantz's archive, possibly containing rare Earhart footage.

\$2,000 - 3,000

136

EARHART, AMELIA. 1897-1937.

A large archive of paperwork related to Paul Mantz and his career with Amelia Earhart, circa 1934-1960 comprising over 560 pp of paperwork housed in thirteen manila folders, one reel of magnetic tape housed in Scotch tape box, with original KCBS label, titled "Amelia Earhart Story", dated July 1, 1960, with twelve black and white photographs gelatin silver prints, each 4 x 5 inches, depicting a display of airplane parts allegedly from Amelia Earhart's Lockheed Electra 10E salvaged in Saipan in June, 1960. Thumbing and age toning throughout. David Binney Putnam letters with some waterstaining and smudging.

This extensive file of correspondence deals with Amelia Earhart's colleague, stunt pilot Paul Mantz's, long and close working relationship with Earhart before and after her 1937 disappearance. Among the numerous



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papers included are an FCC application for new modification of an aircraft radio station license, dated December, 1934, signed by Earhart ("Amelia Earhart") in ink; a file of correspondence related to Earhart's Lockheed Vega 965Y airplane; Earhart's husband, George Putnam's, letters on Paramount Pictures stationery, circa 1935, regarding a proposed film about Earhart; a thick file on potential film adaptations of Earhart's life, circa 1941-1960, including correspondence with Earhart's sister, Muriel, and brother-in-law, Albert Morrissey, and interested film producers; paperwork, including insurance policies, etc., from Mantz's company, United Air Services at United Airport in Burbank, California, circa 1935-1950s; Mantz's correspondence regarding efforts to locate Earhart, her navigator, and her plane; a file of Earhart's mother, Amy Otis Earhart's, correspondence with Mantz and others, circa 1938-1949; Mantz's correspondence with Earhart's stepson, David Binney Putnam, who he taught to fly, circa 1935; a folder of information about a potential Earhart Memorial Flight in 1957, which, Mantz wrote, he wanted to use "as part of an exploitation plan in connection with the making of the [biographical Earhart] picture", as well as an 11 pp typed outline for the proposed memorial flight housed in a blue three-ring folder; materials related to the Amelia Earhart Memorial at the Smithsonian's National Air Museum in 1949; and a folder filled with letters, telegraphs, and newspaper clippings related to Earhart's disappearance and the various theories attached to it, including a 1948 telegram from Eclipse, the manufacturers of Earhart's plane's generator, investigating airplane parts that washed up in

Saipan that might have been from her plane; and more.

One folder, circa 1956-1957, concerns an episode of the television series *Omnibus* about Earhart. The series was sponsored by the Ford Foundation, and Mantz takes offense at one of their Feature Editor's comments. Mantz irately responds to remarks about his having been excluded from the episode: ". . . Not only did I have charge of her first flight from Honolulu to Oakland, but actually flew her on the first leg of the flight in which she was lost . . . I don't need any credit as far as my own personal publicity is concerned because I think, as we say in our business, I have it made, but with reference to your last paragraph, you did not make a friend for the Ford Foundation."

\$3,000 - 4,000

137

EARHART, AMELIA. 1897-1937.

Photograph Signed ("Amelia Earhart"), 3 5/8 x 2 7/8 inch gelatin silver print, a head and shoulders portrait in aviator coat and scarf, c.1935, pinholes at edges of image, slight toning, faint creasing, mount remnants and biographical note in ink on verso.

SIGNED PORTRAIT OF THE GREAT AVIATOR, the first woman to fly solo across the Atlantic Ocean. Earhart disappeared over the Pacific in 1937, during an attempted circumnavigation of the world.

\$800 - 1,200

“WE RECEIVED WORD THIS MORNING THAT REPORTS IN THE STATES SAID WE HAD CRASHED. HOW SUCH A RUMOR WOULD MATERIALIZE IS BEYOND ME BECAUSE WE HAVE HAD NO TROUBLE WHATSOEVER.”



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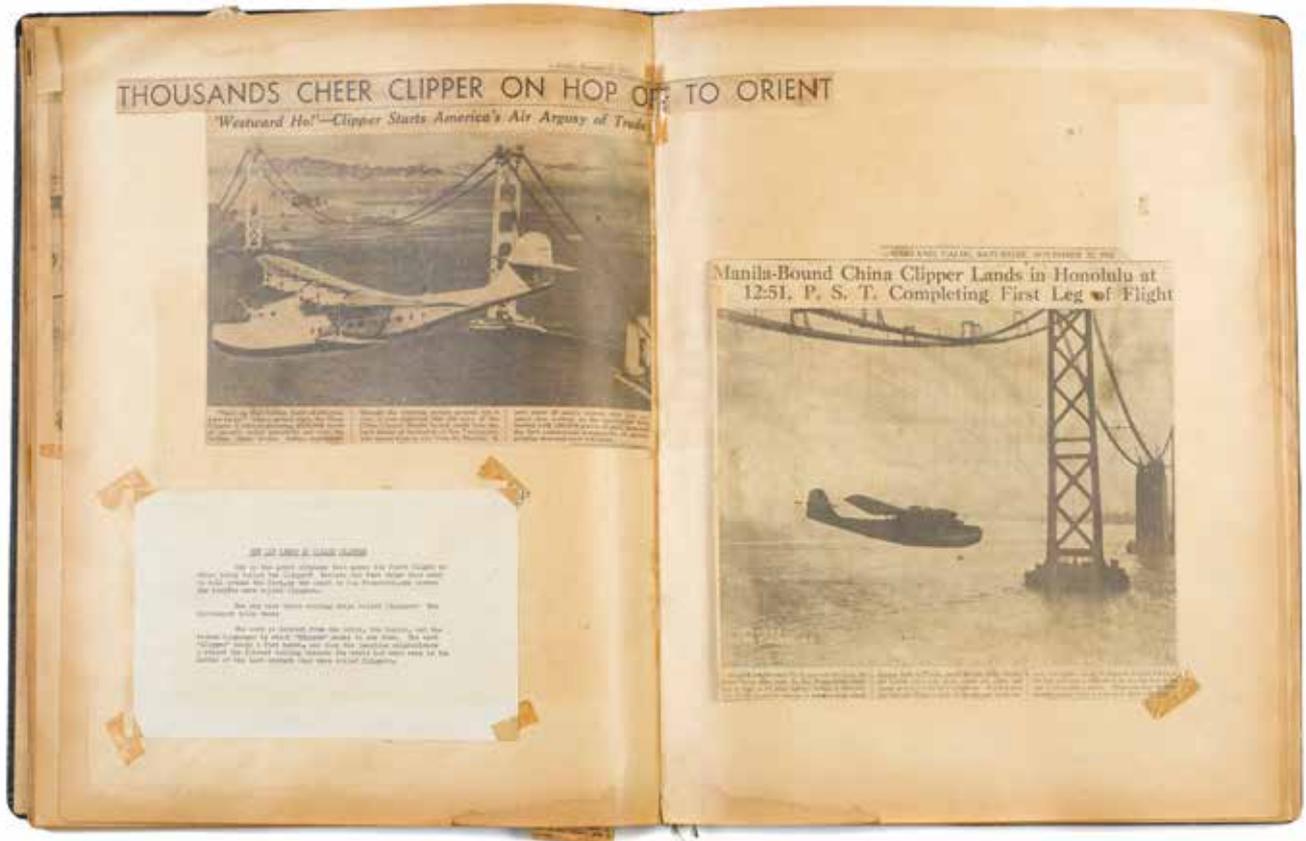
[EARHART, AMELIA] AND FRED NOONAN.

Archive of Earhart's navigator, Fred Noonan, detailing final round-the-world trip as well as his work earlier on the Pan American China Clipper, comprising:

1. 13 Autograph Letters Signed ("Fred"), 25 pp, mostly 8vo, various locations including New Orleans, Miami, South America, Africa, and Asia, many with original transmittal envelopes, 9 are from Noonan to his wife, two from George Putnam to Mrs. Noonan, one dated October, 1937, two are from various parties, dated June 15-21, 1937. Thumbing and wear throughout.
2. 18 telegrams from Noonan to his wife and to actor Eugene Palette, various locations, May 21-June 30, 1937. Pages brittle with some chipping.
3. An archive of approximately 84 photographs and two postcards, the majority related to Amelia Earhart, her final flight, and the Pan-Am China Clipper, 8 1/2 x 10 inches to 2 x 2 3/4 inches, gelatin silver prints, circa 1935 onward, various locations, various notations to some in pencil, pen, and grease pencil. Some oxidation and wear, tape remnants to verso of several prints.
4. Scrapbook bound in black leather, folio, 104 pp, "China Clipper" stamped to cover in gilt, two issues of Pan American Airways, 1935-1944, tipped in, plus seven related clippings mostly on photographic paper. Paper brittle and toned, album with some wear.

5. "Domain of Phoebus Apollo" certificate presented to Noonan from Pan American Airlines for a flight on the Philippine Clipper, dated November 25-26, 1936, signed "Captain H.E. Gray".
6. Matted and framed tinted photograph of the China Clipper, captioned "Off Diamond Head / First Flight - April 17, 1935" with the Clipper's six crewmen's signatures below.
7. A Pan American Airways mailing label addressed to Noonan, three issues of *Tighar Tracks*, a historic aviation magazine, featuring articles on Noonan and Earhart, circa 1996-1998, four Amelia Earhart Society newsletters, circa 1992-1993.

Commercial airline pioneer Fred Noonan (1893-1937) was navigator of Pan American Airlines' first Sikorsky S-42 Clipper on its momentous first round-trip flight from San Francisco to Honolulu. Noonan later mapped many of the Clipper's routes to the South Pacific. He then became aviator Amelia Earhart's navigator until she and Noonan famously perished together during her tragic around-the-world flight. From May-June, 1937, Noonan kept his wife, Mary Beatrice ("Bee") Martinelli, informed about his and Earhart's around-the-world voyage via frequent telegrams and handwritten letters from many stops along his route. The two had only just married that March. Noonan describes each leg of their journey to her in detail, expresses his deep love for "Bee," and occasionally discusses his return home. On June



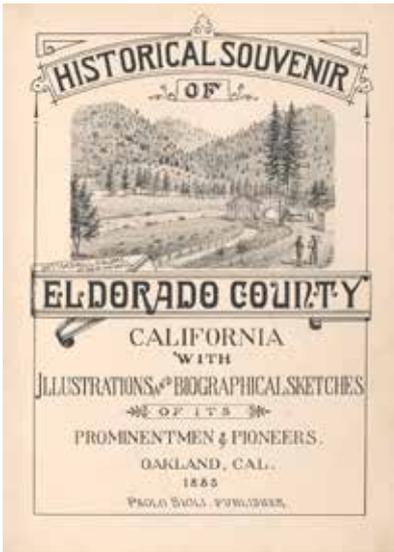
8th, he wrote from Dakar, Africa: "Amelia is a grand person for such a trip – she is the only woman flyer I would care to make such a trip with. Because in addition to being a fine companion she can take hardship as well as a man – and can work like one." On June 16th, he reported from Karachi, India: "We should be back home in about two weeks from now ... We received word this morning that reports in the States said we had crashed. How such a rumor would materialize is beyond me because we have had no trouble whatsoever." Earhart and Noonan vanished on July 2nd.

The photographic archive primarily covers the around-the-world trip. At least thirty-five of the larger photos feature Earhart, many candidly depict her and Noonan on or around their fateful Lockheed Electra 10e. A series of images was taken during Earhart and Noonan's stopover in Caripito, Venezuela on June 3, 1937. Four 6 x 8 inches photographs show Earhart in white coveralls with Noonan beside the Electra during refueling; notes in red pencil on these photos' rectos state they were taken in Karachi on June 16, 1937 and identify their subjects. Another set of photos shows Earhart casually dining with several unidentified people in a hangar. One of the last photos is a group shot featuring Earhart and Noonan beside their plane and is annotated to verso in pencil "June 29 38 [sic] / Mr. and Mrs. Joubert / Mr. & Mrs. Jacobs / Amelia Earhart / Capt Noonan / Lae - / New Guinea"; there are similar notations to verso in pen, noting that Joubert and Jacobs managed gold companies in New Guinea. A posed portrait photo of Earhart in front of a map of the

round-the-world trip has a note on its verso in pen: "Given to me by Putnam / Aug. 17th, 37"; this refers to Earhart's husband, publisher and explorer George Putnam, who had financed Earhart's first transatlantic flight. Other images show Charles Lindbergh with Will Rogers, as well as the China Clipper, its crew, and related subjects. A group photograph depicts a group of men posing beside the commemorative plaque on Howland Island, where Earhart was supposed to land, naming its lighthouse "Earhart Light" on November 17, 1937; it is signed "To Mrs. Noonan / Richard R. Black". Black had been in charge of the Howland Island airstrip when Earhart crashed. The smaller photographs include several from a stopover in Assab, Eritrea on June 14, 1937 to have their plane serviced en route to Karachi. One image shows Earhart and Noonan wearing leis in Hawaii beside ace pilot Paul Mantz.

This oversize China Clipper scrapbook contains approximately 200 newspaper clippings dating from 1935-1944, probably kept by Noonan and/or his wives, mainly detailing the plane's progress and flight. Later clippings follow Noonan's and Earhart's disappearance and Clipper Captain Edward Musick's death in a 1938 Clipper crash. Notable among the clippings are tipped in telegrams from Charles Lindbergh, Postmaster General James Farley, and Ed Harper congratulating Noonan and the rest of the Clipper's crew on their trans-Pacific flight.

\$15,000 - 20,000



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EL DORADO COUNTY, CALIFORNIA.

SIOLI, PAOLO. *Historical Souvenir of Eldorado County, California with Illustrations and Biographical Sketches of its Prominent Men & Pioneers.* Oakland, CA: Paolo Sioli, 1883.

4to (280 x 211 mm). [8], 272 pp. Profusely illustrated. Original quarter morocco over pebbled black cloth, spine gilt-lettered, upper cover gilt-stamped. Hinges cracked before title and after final page, a few stray stains and occasional edgewear, but generally very good, spine rubbed and faded, corners rubbed.

Provenance: Thomas R. Stephens, 1834-1913, El Dorado pioneer (1883 ownership signature to f.f.e.p.); Grace Mabrey (ownership signature to f.f.e.p.).

FIRST EDITION of this thorough overview of El Dorado County. Howes E-87.

\$1,500 - 2,000



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HANCOCK, JOHN. 1737-1793.

Document Signed ("John Hancock"), 1 p, with conjoined leaf, 4to, Boston, March, 1789, accomplished in manuscript, countersigned by John Avery, with paper-covered wafer seal, being the appointment of Samuel Treat as First Lieutenant of Castle Island & the fort on Governor's Island, vertical and horizontal folds with split and chips at the two horizontal folds, two small pieces of tape, conjoined leaf detached.

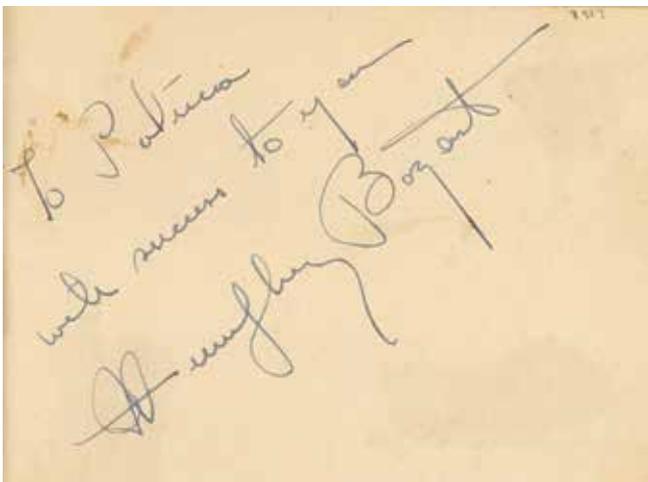
\$1,500 - 2,000

141

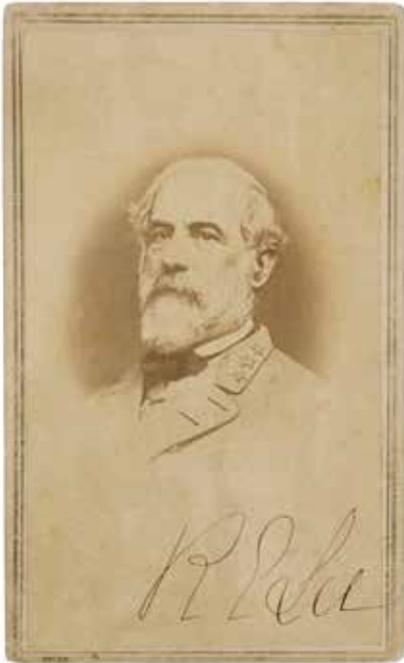
HOLLYWOOD AUTOGRAPH BOOK.

Book containing approximately 68 signatures, oblong 12mo, 1937-1940, brown silk boards, upper cover with dog carrying dripping pen, a number of leaves also inscribed, generally very good to fair, some mounted. Signatures include: HUMPHREY BOGART (with inscription), GARY COOPER, MARLENE DIETRICH, OLIVIA DE HAVILLAND (inscription), MARY ASTOR, RUBY KEELER, GLORIA SWANSON, EDDIE KANE, BERT WHEELER, WILLIAM NANCE ANDERSON, EUGENE J. ZUKOR, CONNIE BOSWELL, PHIL HARRIS (inscription), NORMAN FOSTER, HENRY STEPHENSON, DOUGLAS DUMBRILLE, JIMMY RITZ (inscription), MICKEY ROONEY, BOB HOPE, PHYLLIS BROOKS, ISABEL JEWELL, WALTER HUSTON, JON HALL, ARTHUR TREACHER, GLADYS SWARTHOUT (inscription), JERRY COLONNA (loose), ANITA STEWART, LUM & ABNER (inscription), RALPH FORBES, HEATHER ANGEL, FRANCES LANGFORD (inscription), CONSTANCE COLLIER, BRUCE CABOT, SID GRAUMAN (inscription), EDGAR BERGEN & CHARLIE MCCARTHY (inscription), LORETTA YOUNG, WALLACE BEERY, DON AMECHE, BARBARA STANWYCK, WALTER PIDGEON (laid in), BING CROSBY, and others.

\$1,000 - 2,000



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LEE, ROBERT EDWARD. 1807-1870.

Photograph Signed ("R.E. Lee") and additionally Inscribed on verso, "For / Miss Louise Snowden / R.E. Lee," 3 3/4 x 2 1/4 inch carte-de-visite head and shoulders portrait, Richmond, Virginia, c.1864, by C.E. Jones & Vanerson, studio stamp to verso, 2 cent stamp also affixed to verso, faint smudging and light rubbing to margins.

TWICE SIGNED AND INSCRIBED PORTRAIT OF GENERAL LEE IN UNIFORM, being a reduced portrait of the famous March 1864 photograph by Julius Vanerson.

\$5,000 - 7,000



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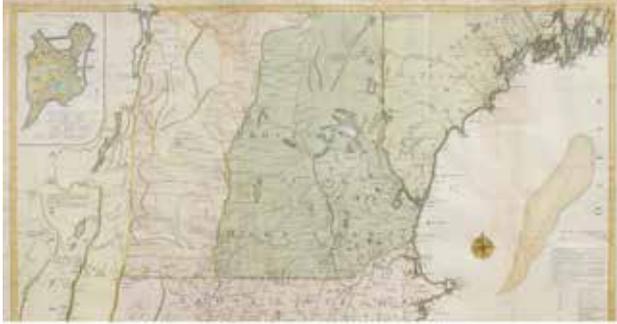
LEWIS, MERIWETHER. 1774-1809, & WILLIAM CLARK. 1770-1838.

Travels to the Source of the Missouri River and Across the American Continent to the Pacific Ocean. Performed ... in the years 1804, 1805, and 1806. London: Longman, Hurst, Rees, Orme, and Brown, 1817. 3 volumes. 8vo (210 x 135 mm). xxvi, 411; xii, 434; xii, 394 pp. Large engraved folding map and 5 full-page engraved maps or plans.

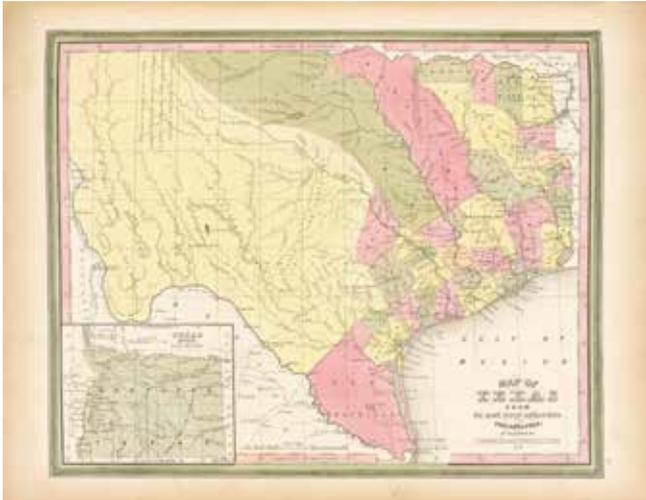
Contemporary half red calf over marbled boards, black gilt-lettered spine labels. A few faint spots mainly to endpapers, short closed tear to folding map, first volume rebacked preserving original spine, spine darkened, corners rubbed, a very good set overall.

THIRD ENGLISH EDITION, WITH THE IMPORTANT MAP as frontispiece: "A Map of Lewis and Clark's Track Across the Western Portion of North America, from the Mississippi to the Pacific, by Order of the Executive of the United States in 1804, 5 & 6,." It is a close copy of the map which appeared in both the first English and first American editions. Howes L-317; Sabin 40830; Wagner-Camp 13:4.

\$2,000 - 3,000



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MEAD, BRADDOCK (ALIAS JOHN GREEN).

A Map of the Most Inhabited Part of New England, Containing the Provinces of Massachusetts Bay and New Hampshire, with the Colonies of Connecticut and Rhode Island. London: Thomas Jefferys, November 29, 1774.

Large hand-colored copper-engraved map, 4 sheets joined into 2 and separately framed, 1045 x 995 mm, each backed by a sheet of Japon paper repairing tears and small losses to top edges and with some restoration in manuscript along upper borders and edges, 2 long and 1 shorter repaired tear off the coast of New Hampshire (one of which touches Jeffreys Ledge).

An attractively colored example of "the most detailed and informative pre-Revolutionary map of New England" (*New England Prospect* 13). Features a large cartouche depicting the landing at Plymouth Rock, and inset maps of Boston town and harbor. Stevens & Tree 33(e).

\$3,000 - 5,000

145

MITCHELL ATLAS.

A New Universal Atlas Containing Maps of the Various Empires, Kingdoms, States and Republics of the World, With a Special Map of Each of the United States, Plans of Cities &c. Philadelphia: S. Augustus Mitchell, 1846.

Folio (444 x 349 mm). Engraved ornamental title, list of plates, and 72 hand-colored maps including many with insets (complete). Original half morocco over marbled boards, gilt lettered and -decorated label to upper cover. Some marginal toning to maps, binding worn, upper cover detached, spine partially perished.

Includes an 1846 Texas map, a map of Mexican California, as well as maps of each state and city plans of New York, Philadelphia, Washington, and New Orleans. Phillips 6103.

\$1,200 - 1,800

146

PAINE, THOMAS. 1737-1809.

*Agrarian Justice Opposed to Agrarian Law, and to Agrarian Monopoly. * Prospects on the Rubicon. * Dissertations on Government, the Affairs of the Bank, and Paper Money. * The Case of the Officers of Excise. * A Letter to George Washington, on the Subject of the Late Treaty.... * A Letter to the English People, on the Invasion of England. * Public Good.* London: W.T. Sherwin, 1817.

7 pamphlets. *English People* on blue paper. Uniform modern cloth-backed boards. Some scattered foxing, splash staining to title of *George Washington*.

Group of Thomas Paine pamphlets issued by reform publisher William T. Sherwin, who, along with his collaborator Richard Carlile, helped generate a resurgence of interest in Paine's work in London in the 1810s and '20s.

\$1,000 - 1,500



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PRESIDENTIAL SIGNATURES.

Collection of 31 consecutive Presidential signatures, all clipped, mounted, all uniformly matted below engraved portrait to 11 3/4 by 8 1/4 inches, facing full-page steel engraving, bound in burgundy leather album stamped in gilt, pastedowns set with Presidential medallions (obverse on front pastedown, reverse on rear pastedown), slipcase; signature condition good to fair, some light wear to album. Includes signatures of GEORGE WASHINGTON (on a sheet with GEORGE GILPIN & JOHN FITZGERALD); JOHN ADAMS, THOMAS JEFFERSON, JAMES MADISON, JAMES MONROE, JOHN QUINCY ADAMS (with autograph address), ANDREW JACKSON, MARTIN VAN BUREN, WILLIAM HENRY HARRISON (with autograph title), JOHN TYLER, JAMES K. POLK, ZACHARY TAYLOR (with autograph title), MILLARD FILLMORE (free frank), FRANKLIN PIERCE, JAMES BUCHANAN (free frank), ABRAHAM LINCOLN, ANDREW JOHNSON (with autograph place), ULYSSES S. GRANT, RUTHERFORD B. HAYES, JAMES A. GARFIELD, CHESTER A. ARTHUR, GROVER CLEVELAND (with autograph date), BENJAMIN HARRISON (with autograph date), WILLIAM MCKINLEY, THEODORE ROOSEVELT, WILLIAM HOWARD TAFT (with autograph closing), WOODROW WILSON, WARREN G. HARDING (with autograph place), CALVIN COOLIDGE, HERBERT HOOVER, and FRANKLIN D. ROOSEVELT.
\$15,000 - 20,000



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ROSENTHAL, JOE. 1911-2006.

"RAISING THE FLAG ON IWO JIMA," taken 23rd February, 1945 (but probably printed and signed in 1946).

Vintage gelatin print, 8 x 6 1/2 in (20 x 16 cm), signed and inscribed on the lower blank edge "Jo Patsy with best wishes from Joe Rosenthal," inset mounted into a special frame with marine blue beige background and gold cord border, mounted together with a picture of Rosenthal posing with a young girl (Jo Patsy?), an example of Rosenthal's business card, dated by him in ink, March 3rd 1946, two near-contemporary browned newspaper clippings of Rosenthal's achievements and 4 modern facsimile Marine badges. The Flag Raising photograph a little creased at the edges. Framed and glazed, the frame 27.5 x 21 inches (70 x 53 cm).

Rosenthal's prize-winning photograph of the Raising of the Flag was selected by Guam HQ to be sent back to represent the ongoing successes of the Iwo Jima campaign, and subsequently appeared in nearly every newspaper of the time. Rosenthal, an AP photographer, became an instant celebrity and on occasion after the war toured parts of the USA lecturing and signing photographs. This small format photograph signed to a Jo Patsy, with an accompanying press photograph of the two of them, appears to date from 1946, probably on one such tour.

\$3,000 - 5,000



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TAYLOR, GEORGE. C.1716-1781.

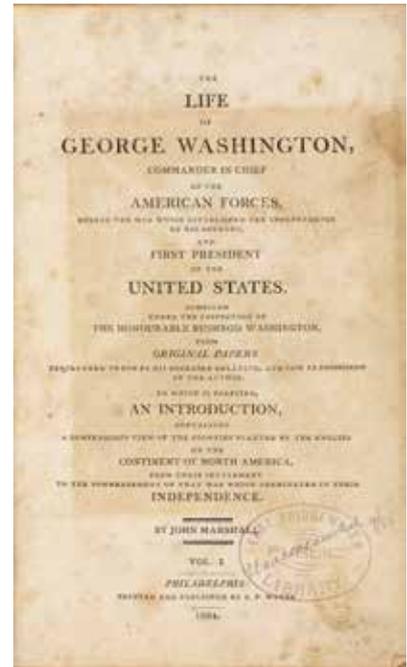
Document Signed ("Geo Taylor"), 4 pp, folio, Bucks County, Pennsylvania, December 31, 1779, being a deed poll recording the sale of a parcel of land in Haycock Township to Richard Backhouse, Robert Lettis Hooper and Isaac Sidman, witnessed by John Burcham and H. Hughes, another page recording the sale of Hooper's share of the land in 1782, document separated along folds into six pieces, a few spots and small chips along folds.

SIGNER OF THE DECLARATION OF INDEPENDENCE GEORGE TAYLOR sells a parcel of land in Haycock Township, Bucks County, Pennsylvania, to three men. Taylor—who emigrated to Pennsylvania from Ireland in 1736—was among the replacements for the five loyalist delegates from Pennsylvania forced to resign from the Continental Congress after the adoption of the Declaration of Independence. Taking his seat on July 20, Taylor affixed his signature to the Declaration on August 2. He was the only signer to have been indentured, and was one of only eight foreign born.

\$10,000 - 15,000



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UNITED STATES ARMY UNIFORMS.

Regulations for the Uniform & Dress of the Army of the United States, June 1851. From the Original Text and Drawings in the War Department. Philadelphia: William Horstmann and Sons, [1851]. Folio (369 x 275 mm). 13 pp. With 25 lithographed plates (5 chromolithographed and 6 hand-colored in part), tissue guards. Original brown cloth lettered in gilt. Slight toning, last two plates spotted and a few scattered spots besides, staining to endpapers, rebacked and hinges strengthened, some wear to boards.

FIRST EDITION. Howes R155; Sabin 68957.

\$2,000 - 3,000

151

[WASHINGTON, GEORGE. 1732-1799.]

MARSHALL, JOHN. 1755-1835. *The Life of George Washington.* Philadelphia: C.P. Wayne, 1804-07.

5 volumes plus atlas. 8vo (203 x 120 mm) and 4to (275 x 215 mm). [2], xxii, 488, 45; viii, 560, 72; viii, 580, 28; viii, 626, [2], 16; vii, [1], 779, [1], 36 pp. Engraved portrait frontispiece in vol 1. Atlas: title page, 22 pp list of subscribers, and 10 engraved folding plates. Contemporary sheep, atlas contemporary quarter sheep over marbled boards with original title label to upper cover. Foxed, atlas sheets unstitched, some rubbing and light wear to bindings.

Provenance: library stamps and de-accession marks to titles; Stephen D. Watkins (contemporary ownership signature to title page and title label of atlas).

FIRST EDITION of this biography of Washington by Chief Justice John Marshall. Howes M317; Sabin 44788.

\$1,500 - 2,500



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WRIGHT, WILBUR. 1867-1912.

Postcard Signed ("Wilbur Wright"), 3½ x 5½ inches, November 8, 1908. Light soiling, edges and corners very lightly worn, evidence of tape removal to upper edge with loss to one letter.

SIGNED AND DATED POSTCARD BY WILBUR WRIGHT FEATURING THE FIRST AMERICAN WOMAN TO FLY AS A PASSENGER IN AN AIRPLANE. No. 2 from the French postcard series *L'Aviation en 1908*, reproducing the photograph by J. Bouveret of Wilbur Wright giving Mrs. Hart O. Berg a ride in the Wright Flyer at Camp D'Auvours in Le Mans, making her the first American woman to fly as a passenger in an airplane.

\$3,000 - 5,000



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WRIGHT, WILBUR. 1867-1912.

Postcard Signed ("Wilbur Wright"), 3½ x 5½ inches, November 18, 1908. Light soiling, edges and corners very lightly worn, evidence of tape removal to upper edge.

SIGNED AND DATED BY WILBUR WRIGHT. No. 1 from the French postcard series *L'Aviation en 1908*, reproducing the photograph by J. Bouveret of the Wright flyer at the Camp d'Auvours in Le Mans, France.

\$3,000 - 5,000

154

YEAGER, CHUCK. B. 1923.

A script and correspondence archive related to an unrealized film adaptation of Yeager's biography *Across the High Frontier*, comprising approximately 200 pp of typed and handwritten correspondence; various contracts; twelve 8 x 10 inch gelatin silver print photographs; nine copies of a 13 pp script breakdown titled "The Story of Major Chuck Yeager and the X-1, the First Supersonic Airplane," mimeographic manuscripts and carbon copies; two 16 pp script breakdowns titled *Across the High Frontier* and one 13 pp manuscript under that title, all housed in labeled folders; *On the Threshold of Space* screenplay by Simon Wincelberg, Xerographic manuscript, 110 pp, housed in red-brown Twentieth Century-Fox wrappers, September 9, 1955, marked "Revised Shooting Final" to upper right of cover, title and date printed to spine, with 4 pp of retake scenes dated December 23, 1955, with blue revision pages dated October 13th and a revised opening sequence dated December 23rd, note paper clipped to title page in pen listing main cast members and director: "Guy Madison / Dean Jagger / Virginia Leith / Director - Webb," referring to Robert Webb who directed the film. Provenance: Paul Mantz; by descent.

An archive of materials related to an unrealized film adaptation of *Across the High Frontier*, William Lundgren's 1955 biography of Charles "Chuck" Yeager. Famed pilot Paul Mantz, widely regarded as the movies' greatest stunt pilot, represented the book's motion picture rights for Yeager and Yeager's wife, Glennis. The lot also includes materials from other film projects in which Mantz was involved including one about Canadian WWI flying ace Billy Bishop and another about Jimmy Doolittle.

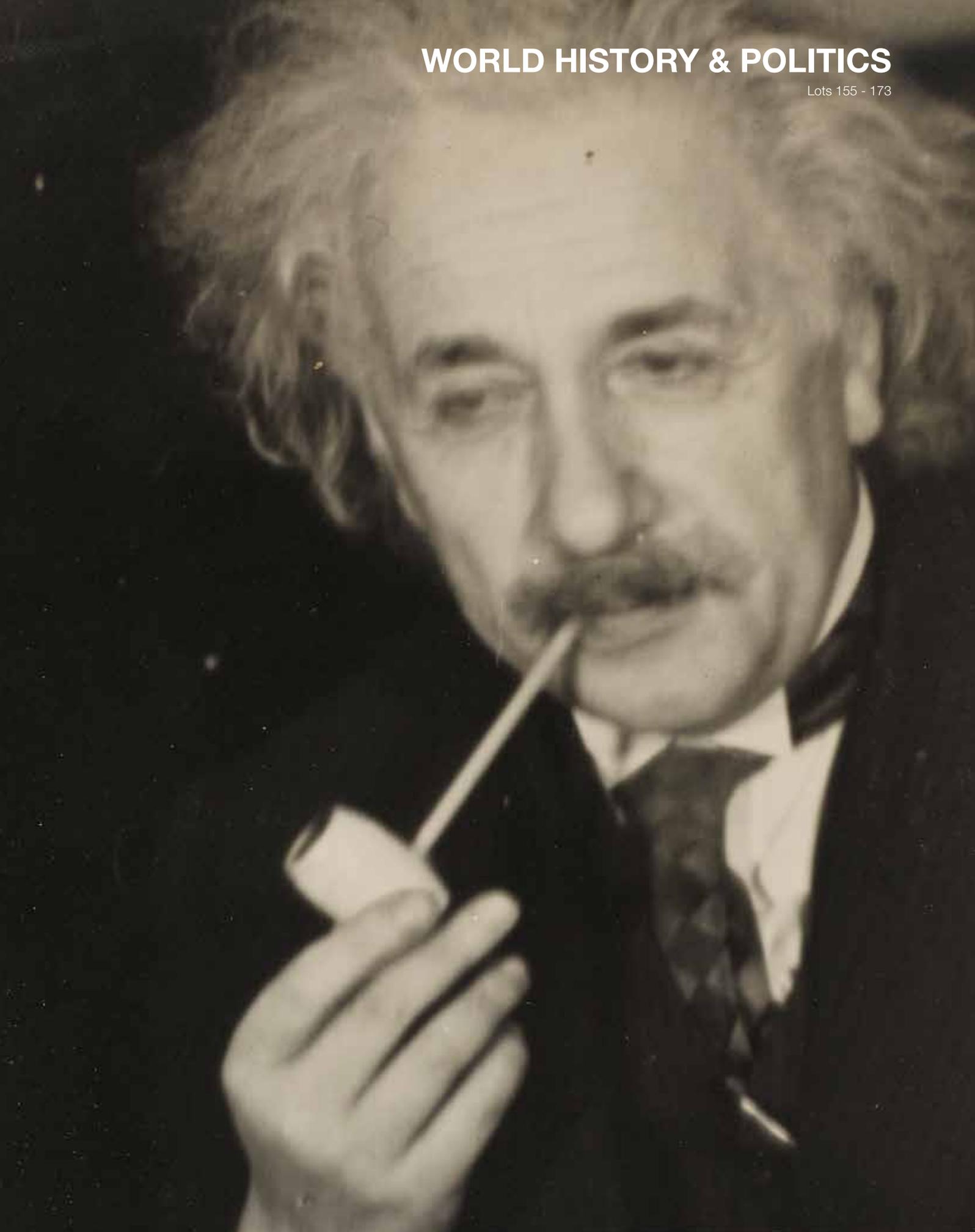
\$1,500 - 2,000



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WORLD HISTORY & POLITICS

Lots 155 - 173





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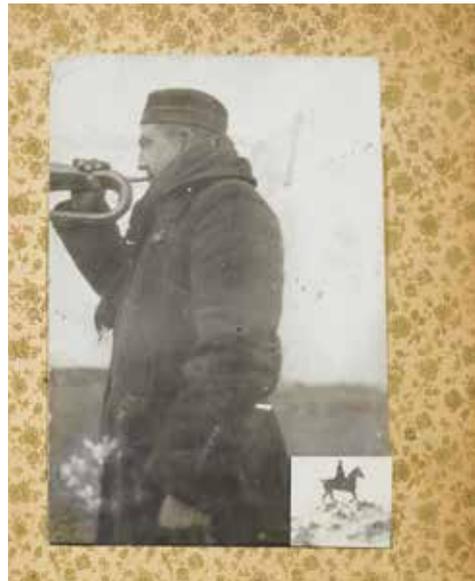
AUTOGRAPH ALBUM OF COUNTESS ALMEIDA, SCHLOSS MONDSEE, AUSTRIA.

Guestbook, approx. 306 pp, last 18 pp are blank, in a red leather folio ledger with clasps and brass calling card holders, pre-1958 autographs are on smaller leaves likely from an earlier guestbook tipped-in, several photographs of the hotel bar laid in, includes menu with poem written in an unknown hand c.1994. Early pages loose, some toning and thumbing throughout, moderate wear to covers and cardholders.

SIGNED BY MANY STARS INCLUDING THE CAST AND CREW OF BOTH THE SOUND OF MUSIC AND THE GREAT RACE DURING FILMING. A guestbook belonging to the Countess Almeida, from the Castello Bar of the Castle Scloss Mondsee in Mondsee, Austria near Salzburg. The castle belonged to the family of Countess Micheline Almeida (1911-2000) and they regularly entertained various luminaries there, including socialites, film stars, artists, politicians, and musicians. From 1951 to 1988, Almeida had visitors sign this guestbook. Almeida sold the castle in 1985 and it became a hotel in 2001. *The Sound of Music* (1965) was filmed in Salzburg and Mondsee between April-July, 1964; key members of its company that visited the castle signed the guestbook, including director ROBERT WISER, associate producer/arranger SAUL CHAPLIN, music editor ROBERT MAYER, and stars JULIE ANDREWS, CHRISTOPHER PLUMMER, and ELEANOR PARKER. Someone, likely Saul Chaplin, wrote the opening bars and lyrics of "The Hills are Alive" in pen above their signatures. Around that time, Blake Edwards was filming *The Great Race* (1965) in Salzburg and the guestbook is signed by its visiting cast members NATALIE WOOD, JACK LEMMON, KEENAN WYNN, WILLIAM BRYANT and KEN WALES (who added "'The Great Race' 9/13/64"). Among the hundreds of other autographs (many unidentified) are GRETA GARBO, CLARK GABLE, BURT LANCASTER, PETER SELLERS, TONY CURTIS, FRANZ JOSEF II, HERBERT VON KARAJAN, HENRY MILLER (inscribed "Just a Brooklyn boy" with notes), BROOKE ASTOR, ROBERT STOLZ, GENE TUNNEY, JEROME ROBBINS, CHUCK JONES (with sketch of Daffy Duck), YVES ST. LAURENT (twice, both with sketches), DONALD CAMERON, LEONTYNE PRYCE, ARTHUR RUBINSTEIN, PETER POELZIG, DAVID CAMERON, KURT HOFFMANN, MADELEINE RENAUD, GORDON GETTY, and MARTIN MILNER. Because the castle was so near Salzburg, many ballet and opera performers' signatures are included. There are several signed photographs laid-in, including ones of Kurt Kaszner, who received a Tony nomination for his costarring role in the original Broadway production of *The Sound of Music*, and KIRI TE KANAWA.

\$2,000 - 3,000

86 | BONHAMS



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BEAUFORT, J.M. DE (JACQUES ALBERT UILENBROEK).

WORLD WAR I ALBUM OF THE BELGIAN FRONT. Album, 60 pp recto and verso, "Autographs and Sketches" stamped in gilt to front cover, with approx. 35 gelatin silver prints laid in and letters, maps, diagrams, postcards, and foreign press clippings tipped in, label "J.M. de Beaufort / Author, Soldier, War Correspondent, late with the Belgian Army" attached to front cover, de Beaufort's business card taped to inner front cover, photographs laid in to front and back covers. Many pages loose or stained, some loss to three leaves, edgewear and toning throughout. Covers worn with tape remnants.

J.M. de Beaufort was a war correspondent for the *London Daily Telegraph* and *New York American*, attached to the Belgian Army during World War I. De Beaufort described his wartime experiences in his 1917 book *Behind the German Veil: A Record of a Journalistic War Pilgrimage*. In this journal's inner front cover, de Beaufort wrote: "Never to be forgotten of my days with the Belgian Army 1914-1915 J.M. de Beaufort". The journal is written and drawn in various hands and languages, and mainly involves the areas around Furnes in Belgium, circa October-December, 1914. At that point, the Belgian Army had only recently entered the war and was being routed by the German Army's superior numbers. Belgium's high command cleverly devised a plan to flood the vicinity of Furnes to keep the Germans at bay. There are several fairly detailed hand-drawn diagrams in pen, colored pencil, and pencil of the flooding plan. The photographs in the journal mainly depict Belgian and French soldiers; de Beaufort is visible in several. One image shows two unexploded bombs, with "aeroplane bombs" written on its verso in pencil, beside de Beaufort's note about how they landed close to his room in Furnes. Other photographs show bombed-out buildings. There are cartoons—mostly anti-German—drawn at various points throughout. De Beaufort, also known as Count de Beaufort, was quite an elusive figure. His real name was Uilenbroek and he was a Dutchman, thought to have been a deserter. He came to Chicago in 1909, married a steel magnate's daughter and entered show business. By 1912 he was divorced and took up newspaper work; he became known as the "Dude Reporter." See *American Cinematographers in the Great War, 1914-1918*, 2015.

\$1,200 - 1,800

157

BRITISH-CHINESE DIPLOMACY.

ROBERTSON, SIR DANIEL BROOKE. 1810-1881. Autograph Letter Signed ("Robertson") as British Consul General to Canton, 4 pp, 8vo, Canton, February 2, 1875, marked private at upper left, to "My Dear Parkes" [SIR HARRY SMITH PARKES, Consul General to Japan 1865-83].

A fine private letter from the British Consul in Canton to his superior in Japan, reporting on the succession of another boy to be Emperor of China, one who would be malleable and influenced by the Dowager Empresses. Robertson reports the death of "the young Emperor, from smallpox officially, but dissipation privately I suspect. He is succeeded by ... a boy of three years old who will reign under the name of Kwang-su," this new Emperor being the son of the sister of the Empress Dowager regent. He reports that "it's said she (the Empress Regent) got the dying Emperor's assent to the succession," thus passing over other candidates for the role, and keeping it close in the family. He finishes, "I think I shall leave for home about the end of May, in time to dodge the hot weather."

In fact the death of Tung Chi of a mysterious illness was fast and unexpected, and immediate installment of the new boy Emperor just continued the power and reign of the Dowager Empresses. Kwang-Hsu married the woman of his mother's choice in 1889, and was Emperor until February 1908. His death in the Palace was said to be violent, his "advisor," the Dowager Empress Tsz Hsi, died the following day.

\$1,200 - 1,800

158

CARUSO, ENRICO. 1873-1921.

Photograph Signed ("Enrico Caruso") and Inscribed, 7 3/4 x 5 1/4 inch gelatin silver print on original 11 3/4 x 9 3/4 inch mount, a bust-length portrait by F.W. Tyler, New York, 1906, photographer's blind stamp and insignia at lower right and in mount, inscribed in lower mount, "Alla gentile Signorina / Francesca Alda / con ammirazione / Enrico Caruso / London 1906, attribution additionally supplied in pencil in mount and in ink at lower edge of photo, slight oxidization. Matted and framed.

INSCRIBED TO SOPRANO FRANCES ALDA. In the year of this inscription Caruso and Alda—still at the outset of her career—appeared together in the Royal Opera House production of *Rigoletto* in Covent Garden, with Caruso in the role of Duca and Alda sharing the role of Gilda. They would go on to share the stage regularly at the Metropolitan Opera in New York.

\$1,000 - 1,500

159▲

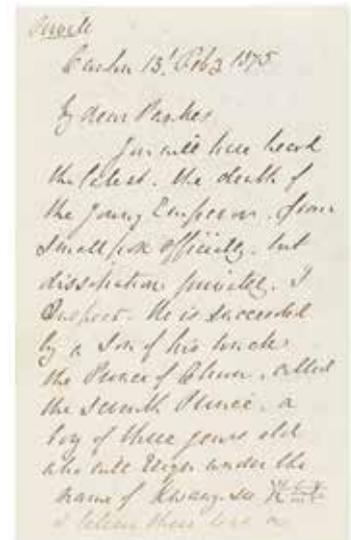
D-DAY: OMAHA BEACH LANDING PLANS.

Top Secret Omaha Assault Area Diagram, 560 x 440 mm, blue printed base map with black printed overlay, undated, actioned 6:30 AM June 6, 1944. The map extracted from an English version of old detailed French surveys and has a black printed battle plan overlay added in 1944, the map demarcating the 8 sectors, with fire support areas to each side, and listing the destroyers, and the LST craft assembled offshore before the assault started, two minor errors corrected in ink. Marked "Top Secret." Old fold lines; together with a color printed detailed shore map, from the official Operation Overlord plans, of Omaha Beach-East (Colleville-sur-Mer), on verso the current tide tables May 25 to June 21, prepared April 21, 1944.

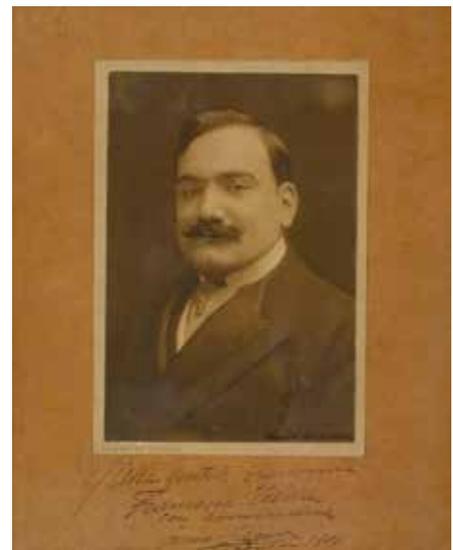
Provenance: The War Museum.

A poignant piece of history framed in a simple map. This diagram of the Omaha beach assault looks deceptively easy, and the first boys off the landing craft, a mix of recruits and the battle-hardened, must have thought the same. The situation turned into a calamity, as troops, tanks and vehicles floundered some distance from the shore, or arrived out of position, and the supporting fire failed to knock out the German defenses, making the shore line a killing zone. It was only with the second assault, in the afternoon, that the tide turned for the landing forces, and only with severe losses, were they able to take their objectives for the day.

\$1,200 - 1,800



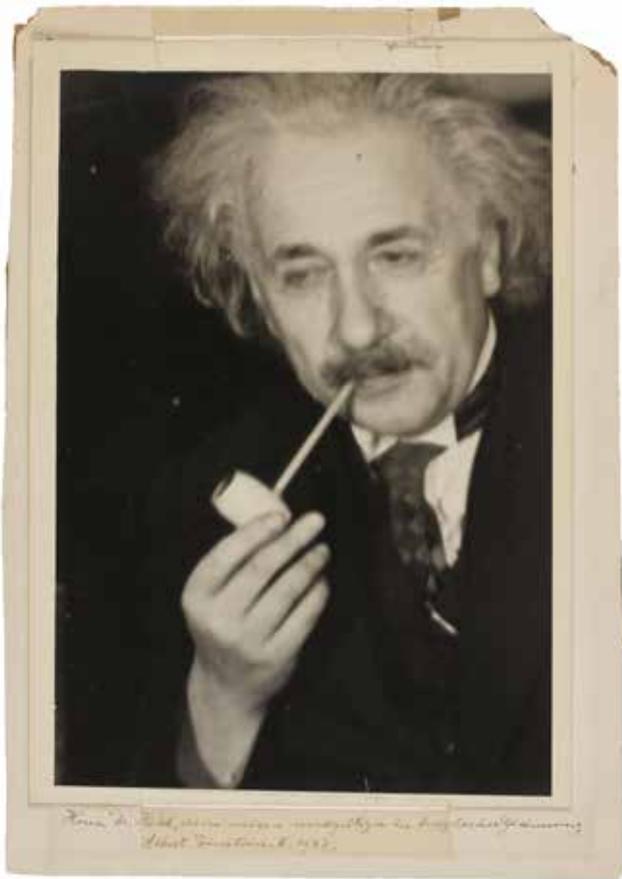
157



158



159



160

EINSTEIN, ALBERT. 1879-1955.

Photograph Signed ("Albert Einstein") and Inscribed, 9 1/4 x 6 3/8 inch gelatin silver print, portrait of Einstein with a pipe by an unknown photographer, inscribed in German in mount to Dr. Isidore Held and dated "Il. 1937," mounted with cellotape at top and bottom margins to backing, tape at lower margin over inscription, backing chipped.

INSCRIBED BY EINSTEIN to his friend Dr. Isidore Held (1876-1947), Austrian émigré, physician at Beth Israel and professor at the New York University College of Medicine.

\$3,000 - 5,000

161

EINSTEIN, ALBERT. 1879-1955.

Autograph Letter Signed ("A. Einstein"), in German, 1 p, 4to, Princeton, New Jersey, April 26, 1945, to Dr. and Mrs. Isidore Held, some marginal staining, old folding creases.

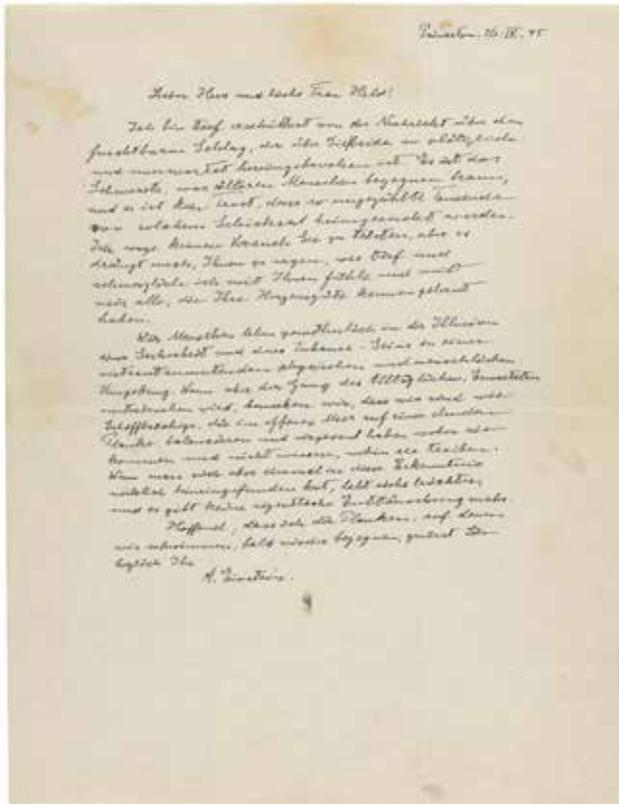
"WE ARE LIKE CASTAWAYS..." In part (in translation): "We humans usually live with the illusion of security and of belonging in familiar-looking and pleasant physical and human surroundings. But when the course of the daily and expected routine is disrupted, we notice that we are like castaways who are balancing themselves in the middle of the sea on a plank and have forgotten where they are coming from and do not know where we are floating to..."

This letter is written to Dr. Isidore Held and his wife Fannie following the death of their son Captain Abraham Held in battle. Dr. Held (1876-1947) was a physician at Beth Israel Hospital in New York, faculty at New York University, and an active member of the Rudolf Virchow Medical Society.

We are grateful for the assistance of Dr. Diana Kormos Buchwald in cataloguing this lot.

\$5,000 - 7,000

160



161

162

EINSTEIN, ALBERT. 1879-1955.

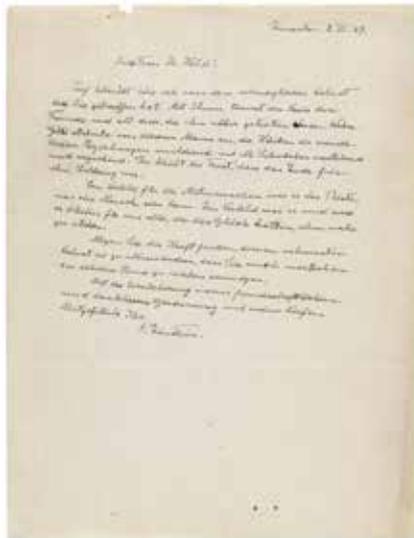
Autograph Letter Signed ("A. Einstein"), in German, 1 p, 4to, Princeton, New Jersey, March 3, 1947, to Fannie Held, on blind-stamped personal letterhead, some wrinkling, tiny chip to top edge, old folding creases.

WITH: ALS of Margot Einstein, 1 p, 8vo, March 3, 1947, to Mrs. Held.

EINSTEIN SENDS CONDOLENCES FOLLOWING THE DEATH OF HIS FRIEND. A letter to the widow of Dr. Isidore W. Held, a New York physician and friend of Einstein who died the day before. In part (in translation): "Deeply affected I hear of the painful loss that has befallen you ... True goodness emanated from this man, who alleviated the harshness of human relations and who understood and forgave all weaknesses ... As a role model for his fellow men he was the best that a human being can be..."

We are grateful for the assistance of Dr. Diana Kormos Buchwald in cataloguing this lot.

\$4,000 - 6,000



162

163

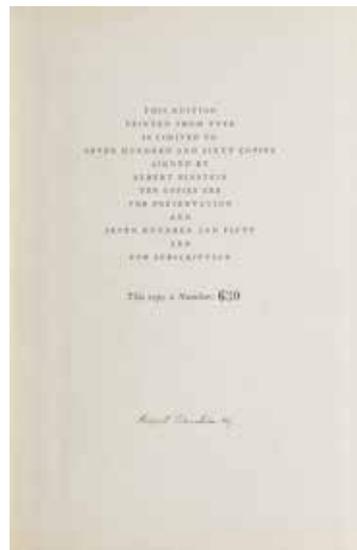
EINSTEIN, ALBERT. 1879-1955.

ALBERT EINSTEIN: PHILOSOPHER-SCIENTIST. EDITED BY PAUL ARTHUR SCHILPP. Evanston: Library of Living Philosophers, 1949. 8vo. Photographic frontispiece portrait and plates. Publisher's brown cloth over beveled boards, top edge gilt, uncut and partially unopened, in publisher's slipcase. Minor shelfwear to slipcase, otherwise very fine.

LIMITED EDITION, SIGNED BY EINSTEIN, number 630 of 760.

Contributors to this volume include Arnold Sommerfeld, Louis de Broglie, Wolfgang Pauli, Max Born, Niels Bohr, Hans Reichenbach, Percy Bridgman, F. S. C. Northrop, E. A. Milne, Leopold Infeld, Max von Laue, and Kurt Gödel. This deluxe edition is the only edition of any book for which Einstein signed a significant number of copies, usually refusing to do so on other occasions.

\$3,000 - 5,000



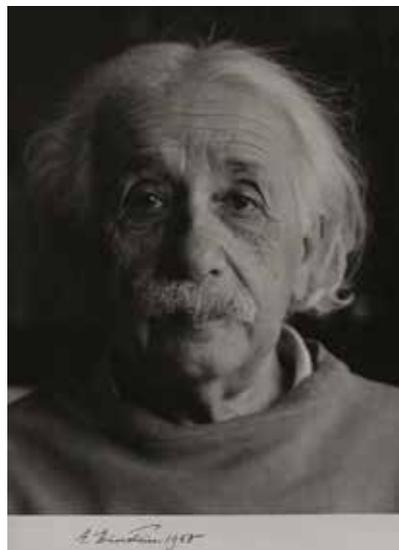
163

164

EINSTEIN, ALBERT. 1879-1955.

Photograph Signed ("A. Einstein"), [no place], 1950, on the lower margin of a 9 x 6 1/2 inch gelatin silver print head and shoulders portrait of Einstein, fine, matted and framed.

\$2,000 - 3,000



164



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165

GRAF ZEPPELIN.

A small, 2 x 8 inches piece of the exterior cotton-canvas fabric of the *Graf Zeppelin* from its first transatlantic flight in 1928; a printed flight schedule for *Graf Zeppelin*; a small photograph of the zeppelin and another of Clara Adams, Dr. Hugo Eckener and others; and a descriptive note. Housed together in a 16 x 20 ¾ in frame.

Provenance: Clara Adams.

The zeppelin, named for German Count Ferdinand von Zeppelin, was believed to be the future of air travel in the early 20th Century. The first commercial flight was in 1910 and these great balloons were used in bombing raids during World War I. They were outlawed after the war until 1926. The note in an unknown hand describes this item: "This is a sample of the outer covering of the *Graf Zeppelin*. It was presented to Clara Adams from Dr. Hugo Eckener—1928. The *Graf Zeppelin* made the first flight across in 1928. The *Graf Zeppelin* never met with a disaster! The dirigible *Hindenburg* made its first flight in 1936. Clara Adams was a passenger on that great flight." The *Hindenburg* disaster of May 6, 1937 led to the demise of the zeppelin. Clara Adams (1884–1971) was a flight passenger pioneer who flew on both *Graf Zeppelin* and *Hindenburg* on their maiden voyages to the USA. Dr. Hugo Eckener (1868-1954) was the manager of the *Luftschiffbau Zeppelin* and the commander of the *Graf Zeppelin* when he met the American woman. The photo shows Mrs. Adams with Dr. and Mrs. Eckener in Friedrichshafen, after arrival from America on the *Graf Zeppelin* on November 3, 1928.

\$1,000 - 1,500



166

166

GRAINGER, PERCY. 1882-1961.

Photograph Signed ("Percy Grainger") and Inscribed, 10 x 6 inch bust-length gelatin silver print, New York, by Aimé Dupont Studio, imprint in the negative, inscribed "To Frederick Stock / In grateful & happy memory of his ideally perfect performance / of 'In a Nutshell' / from his deeply admiring / Percy Grainger / April 1917," fine. Matted and framed.

A striking and elegant portrait of the Australian-born pianist and composer Grainger, inscribed to the director of the Chicago Symphony Orchestra, Frederick Stock (1872-1942). Stock conducted Grainger's "In a Nutshell Suite" with the Chicago Symphony Orchestra in February 1907, with Grainger himself at the piano. From a review in the March 1 issue of *Musical Courier*: "Nothing of the same sort has been offered the Chicago Symphony Orchestra patrons before, and they were taken aghast by the massiveness of the novelty and showed interest by exuberant enthusiasm at the close of the suite, bringing out Grainger innumerable times to bow acknowledgement."

\$800 - 1,200



167

167

MOZART, WOLFGANG AMADEUS. 1756-1791.

Le Nozze di Figaro. Dramma Giocoso in Quattro Atti. Paris: Chez Frey, Successeur de Mmrs. Cherubini, et al, [c.1810-1812].

Folio. Engraved throughout, text in Italian and French, priced at 60 francs, plate numbers 366 (title), 566 and 566/1 (leaf 2), 566/1 and 566 (Act I), A. 2. 566 (Act II), 566.3 (Act III), 566.4 (Act IV). J Frey signature stamp on cast list. Modern half red morocco over marbled boards, spine in gilt ruled compartments with raised bands, lettered in gilt. Mild foxing and browning throughout, a few leaves dog-eared.

FIRST EDITION, SECOND ISSUE of the full score. Habekamp p 261, RISM M4338.

\$1,500 - 2,000

168

NAPOLEON BONAPARTE LIBRARY COPY.

BOUGEANT, GUILLAUME-HYACINTHE. *Histoire des guerres et des negociations qui precederent le traite de Westpahlie....* Paris: Musier & Durand, 1767.

3 volumes. 4to (251 x 191 mm). Contemporary tree calf, spine gilt with two red morocco labels. Custom purple levant morocco-backed chemises, cloth slipcases. Occasional spots, a few stray stains, spines somewhat dry, joints cracked, generally a handsome set.

Provenance: Napoleon Bonaparte Library at St. Helena (Eagle stamp to titles); British Government; Albert Bossange (note); Prince George, Duke of Cambridge 1850-1904 (bookplates); Mortimer L. Schiff (bookplate); Sotheby's London, July 1938; George Eustis Paine (presentation on slipcase).

NAPOLEON BONAPARTE'S COPY FROM HIS ST. HELENA LIBRARY WITH HIS EAGLE OWNERSHIP STAMP, of particular interest as it is a work of military history.

\$1,000 - 2,000

169

NAPOLEONIC CODE.

Code Napoleon. Édition seule officielle pour le Royaume de Westphalie. Strasbourg: F.G. Levraut, 1808.

4to (303 x 240 mm). [6], 550, [1] pp. Title-pages in German and French, parallel text in German and French with Latin version below, errata leaf. Contemporary crimson morocco, covers with gilt-decorated floral and foliate panels, upper cover centered with gilt Napoleonic arms, spine gilt decorated incorporating the crowned eagle within interlacing ribbons and stars, green morocco spine label, inner borders gilt, pale blue silk endpapers. Some sparse foxing, upper joint tender, head and tail of spine and corners rubbed.

FIRST LIMITED GERMAN EDITION of the Napoleonic Code, which came into force in all the countries of the Empire. Although not part of the Empire, Westphalia, with Jerome Bonaparte as King, was under pressure to adopt the Code: it was to prove very popular with the Rhinelanders and remained in force there until 1901, long after the liberation from France. This quarto edition was presumably printed in a limited number of copies, and the Napoleonic arms on the upper cover indicates that this copy seems likely to have been bound for a high-ranking official or a member of the ruling family.

\$6,000 - 8,000

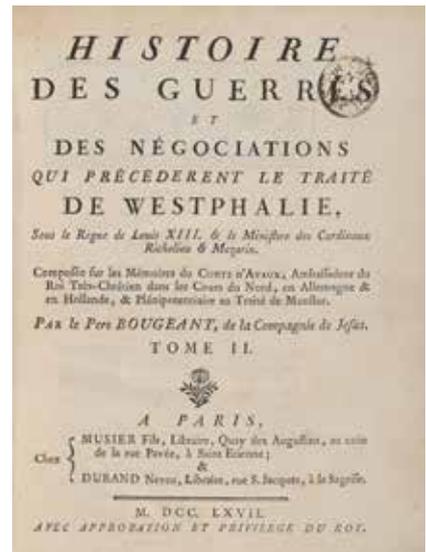
170

PLANCK, MAX. 1858-1947.

Typed Letter Signed ("Planck"), in German, 1 p, 4to, Berlin, October 2, 1936, to Dr. August Heisler, on Kaiser Wilhelm Society for the Advancement of Sciences letterhead, faint toning, old folding creases.

The Nobel Prize winning physicist Planck invites Dr. August Heisler to become a member of the Kaiser Wilhelm Society.

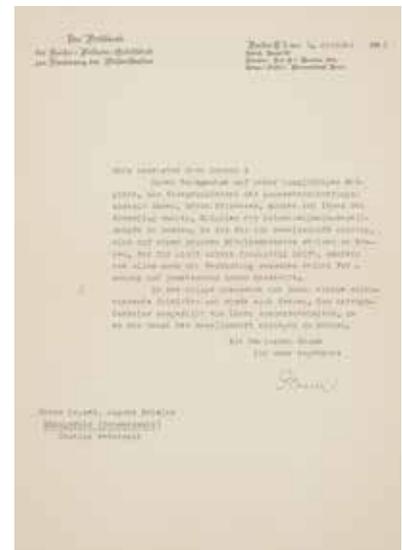
\$800 - 1,200



168



169



170



171

171

PROTESTANT REFORMATION.

MAJOR, GEORG. 1502-1574; & PAUL EBER. 1511-1569. Autograph Manuscripts Signed ("Georgius Maior" and "Paulus Eberus"), in German, on 2 pp recto and verso, 4to, [Wittenberg?], April 29, 1553, being a removed leaf from an *album amicorum* or possibly the flyleaf of a theological text, mild toning/soiling, both surnames underlined.

VERY RARE AUTOGRAPH ITEM FROM MAJOR FIGURES IN THE PROTESTANT REFORMATION EXHORTING PROTESTANT IDEALS.

Georg Major was a Wittenberg preacher who studied under both Martin Luther and Melanchthon and was ordained by Luther. He would edit the Wittenberg edition of Luther's works. Major's manuscript is a full-page vernacular German translation of Romans 13 (submission to governing authorities) written just a few months after he was expelled without trial from Eisleben by Count Albrecht. Paul Eber was a close friend of Philipp Melanchthon and professor of Latin in Wittenberg. He wrote hymns and was known as a moderate voice among extremists. Eber signs underneath a brief Latin quotation exhorting close study, in part, in translation: "If reading a text pleases, ten times repeated will please more." This follows a manuscript in another hand in German quoting Martin Luther and also a German translation from Timothy 4 on the same theme of personal reading of the Bible. For a similar example of signed manuscript passages by Major and Eber (and other Protestant reformers), see the annotated copy of the works of Philipp Melanchthon held at St. John's College, Cambridge.

\$5,000 - 7,000



172

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SECOND OPIUM WAR.

BOWRING, SIR JOHN. 1792-1872. Letter written as 4th Governor of Hong Kong, a retained copy in a secretarial hand, unsigned, 2 pp, 8vo, Hong Kong, Jan 12, 1857, marked private, to LORD CANNING, GOVERNOR-GENERAL OF INDIA, repaired tear along center fold, some smaller tears to margins, old tape markings on verso.

REPORTING ON THE LATEST EVENTS IN THE SECOND OPIUM WAR (1856-60). A fascinating account of the burning of the factories in Hong Kong of all nations, destruction of at least 500 Chinese houses, and the kidnapping of subjects of not just the British but neutral countries. He goes on "with all our experience of Chinese obstinacy I think nobody expected the the Imperial government would resist so long and carry on hostilities in a manner so barbarous ... for I now conclude that until the city of Canton is taken we shall have no rest - still less any hope of successfully negotiating Treaties."

Together with a retained copy (secretarial) of a letter from Frederick Bush, US Consul at Canton, dated Hong Kong June 16, 1850, 7 pp, 8vo, to Commodore Geisinger, reporting on failure of the mission of Commodore Voorhees, in his flagship, *The Plymouth* to Siam, Cochinchina and Sarawak, an early attempt by America to establish trading treaties with South East Asia. Commodore Perry's expedition to Japan seven years later was more successful.

\$1,000 - 1,500



173

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WORLD WAR I PHOTOGRAPH ALBUM.

Album of 357 photographs of U.S. Cavalry military maneuvers, mostly 3 1/4 x 5 1/2 inch gelatin silver prints, [Connecticut], 1912-13, mounted to album leaves, oblong 4to, "Photographs" stamped in gilt to cover, interior clean with some age-toning to images, minimal wear to covers.

An unidentified soldier's photo album detailing the daily lives of a Cavalry troop, apparently the "L" Troop, First New York Cavalry. Many images depict routine activities: resting, shaving, eating, putting up tents, bathing, etc. Their camps are shown in detail. Several photos depict biplanes and artillery pieces. There are numerous portraits of soldiers posing in uniform and shots of long rows of Cavalrymen marching on horseback. A long series of photographs follows the preparations for war games with another Cavalry troop and the actual war games. There are 9 multi-print panoramas present in the album.

\$1,000 - 1,500

Aan alle de geenen, die deeze teegen woordige zullen, zien SALUT:

THE AUTOGRAPH COLLECTION OF HARRY E. GOULD, JR.

Lots 174 - 204

DOEN TE WEETEN, dat by deezen vryheden en permissie gegeven

werd aen *Theodore Winthrop*
 Schipper en
 Bevelhebber van het Schip (of vaartuig) genaamd *Margaret*
 van de *port* van *Newport (R.I.)*
 grot *375 16ths* Tonnen of daar omtrent, leggende tegenswoordig
 in de Haaven van *Newport* gedestineert naar
Pacific Ocean en beladen met

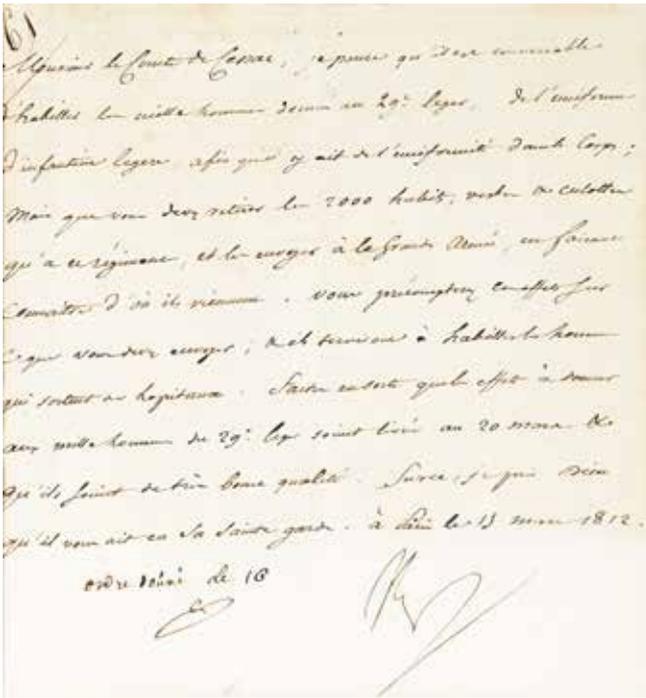
*Provisions, Fuel, &
 stores for a voyage
 in the Whalerfishery*

om te vertrekken, en met zyn voornoemd Schip of vaartuig des zelfs
 gemelde reize voort te zetten, zodanig Schip of vaartuig gevisiteert
 zynde, en de voornoemde Schipper of Bevelhebber onder Eede, voor
 den daar toe gestelden officier verklaart hebbende dat het gemelde Schip
 of vaartuig aan een of meerder onderdanen, volk, of Ingezeetenen van
 de Vereenigde Staaten van America, toe behoort, en aan hem (of hun-
 alleen.)

IN GETUIGENS WAAR VAN, ik deeze teegenwoordige met myne naam
 hebbe ondertekent, en het Zeegel van deeze Vereenigde Staaten
 Van America daar aan gehegt, en het Zelve doen contrasigneeren
 door *Mr. Littlefield Coll of the*
Customs — tot *Newport* den
28th dag van *August* in hetjaar van
 onzes Heeren Christi,

1841.

W. H. Harrison



174

174

BONAPARTE, NAPOLEON. 1769-1821.

Letter Signed ("NP"), 1 p, 8vo, Paris, March 15, 1812, to the Comte de Cessac, docketed "ordre donné le 16" to left of signature, old folding creases, toning. Framed with portrait.

Napoleon writes to his minister of war, Jean-Girard Lacuée, Comte de Cessac, with instructions for providing uniforms to the 29th Light Infantry.

\$800 - 1,200

175

CLEMENS, SAMUEL LANGHORNE. 1835-1910.

Autograph Sentiment Signed ("Mark Twain"), three lines on verso of 1 3/4 x 3 1/8 inch engraved visiting card ("Hartford, Conn"), n.d., vertical crease running the length of the card, a few faint smudges, mount mark to verso at one edge, matted and framed.

Provenance: Hamilton, Jan 21, 1982, lot 55.

"Let us try to so live that when we come to die we shall not be regretted."

\$1,500 - 2,500

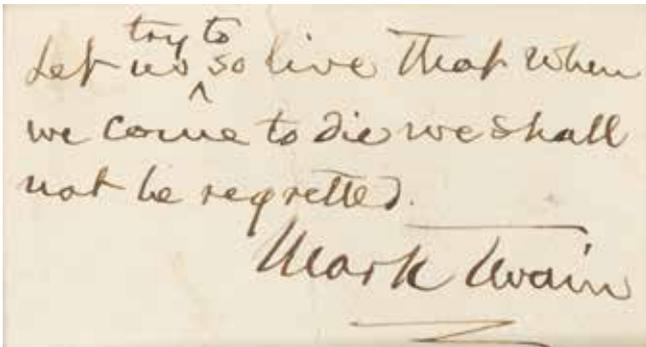
176

CLINTON, DEWITT. 1769-1828.

Autograph Letter Signed ("DeWitt Clinton"), 1 1/4 pp recto and verso, 4to (conjoined address leaf), New York, April 11, 1805, to John Smith, couple of spots, piece missing from address leaf.

"THIS CITY HAS BEEN TREATED SO ILL...." THE FUTURE MAYOR OF NEW YORK CITY COMPLAINS ABOUT CORRUPTION. Clinton writes to the man who would fill his vacated seat in the Senate later in the year to reflect on disputes between NYC and the State Legislature. In part: "I have no doubt but that resentment will yield to patriotism. You may rely upon it that a scandalous scene of corruption has taken place which has extended beyond the Legislature. The next election will sweep most of the corrupt into merited insignificance."

\$700 - 1,000



175

177

COLERIDGE, SAMUEL TAYLOR. 1772-1834.

Autograph Manuscript Signed ("S.T. Coleridge"), headed "Time fleets," 1 p, narrow oblong 4to, n.p., September 12, 1833, a little edge-toning, two finger-smudges to right edge. Matted.

Provenance: Mrs. Ellis, d.1835, wife of the missionary William Ellis, 1794-1872 who edited *The Christian Keepsake* after he returned from Polynesia in 1825 (removed from her album, sold Sotheby's, May 21, 1968, lot 344; to Sawyer).

"Time fleets: but Conscience gives immortality to the fleeting Acts of Time.

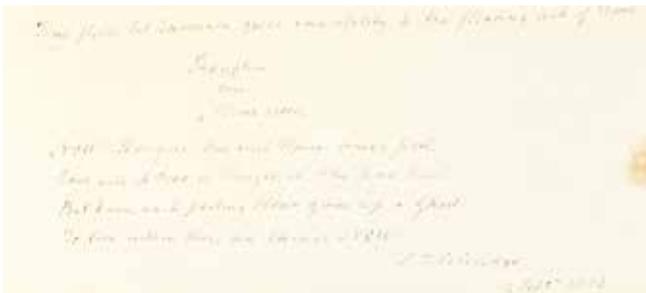
Inscription over a Timepiece.

NOW! It is gone. Our brief hours travel post.

Each with its Deed, or Thought; its Why? And How?

But know, each parting Hour gives up a Ghost.

To live within thee, an Eternal NOW."



177

The first version of this short poem is dated November 15, 1830 (this original manuscript lost) and it was published only posthumously, in 1835. The present reading has small variations to word choice and order (e.g. "live" for "dwell" in the final line). Certainly this was an appropriate *memento mori*; both the author and the recipient passed away less than two years from the date of this manuscript.

\$2,000 - 3,000



181

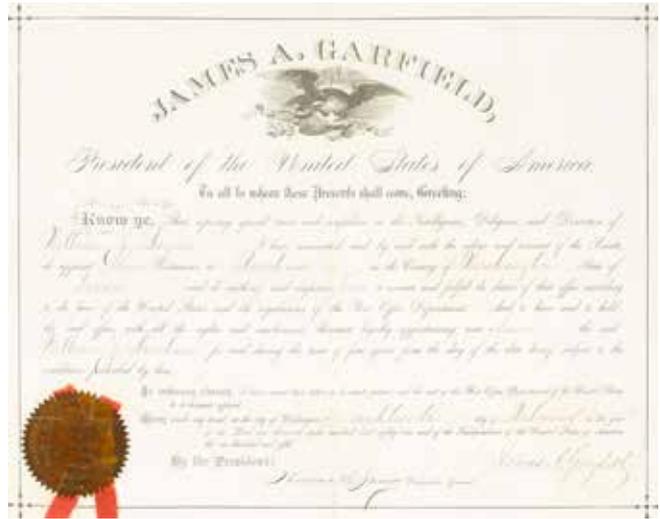
181

FRANKLIN, BENJAMIN. 1706-1790.

Document Signed ("B. Franklin"), 1 p, oblong folio, Philadelphia, June 29, 1787, being a land deed to James Hepburn for 400 acres, with red wax and white wafer seals, attested by James Trimble for John Armstrong, some toning at folds. Matted and in a double-sided frame. *Provenance:* Sotheby's New York, Apr 29, 1980, lot 30.

Franklin at this time served as President of the Supreme Executive Council of the Commonwealth of Pennsylvania (the equivalent of Governor), a post which he held for only three years. He here approves the deed for a tract of land called Antrim in Northumberland County to one James Hepburn. A fine Benjamin Franklin document on vellum.

\$5,000 - 8,000



182

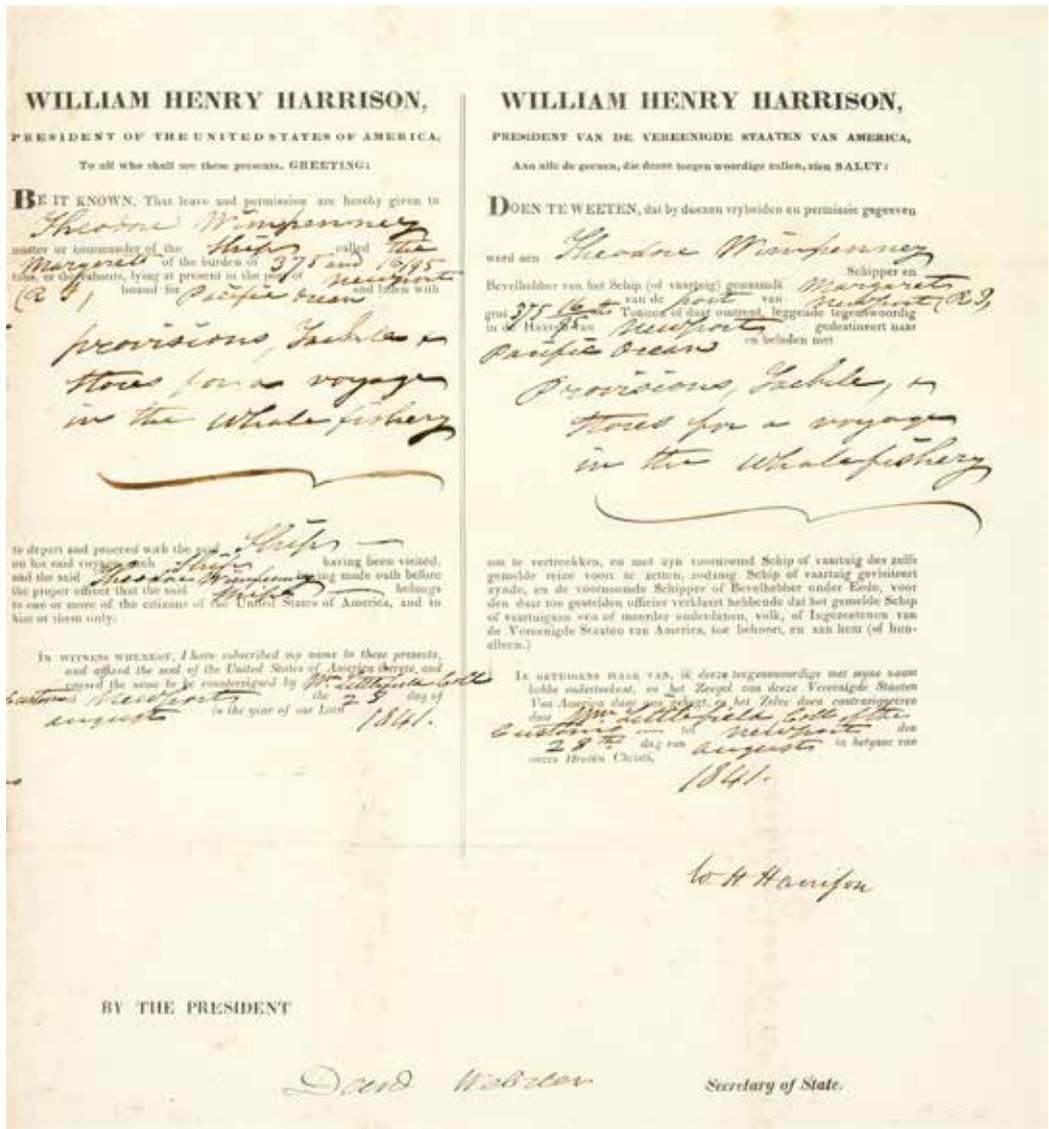
182

GARFIELD, JAMES ABRAM. 1831-1881.

Document Signed ("James A. Garfield") as President, 1 p, folio, Washington D.C., February 18, 1881, partially printed and accomplished in manuscript, appointing William J. Bryan as Postmaster of Brenham, Washington County, Texas, countersigned by Thomas L. James as Postmaster General, gold Post Office seal with two red ribbons affixed to lower left, folding creases, some blearing to last three letters of signature, small loss at meeting of two folds, faint offset to signature from seal. Matted and framed.

Material signed by Garfield as President is rare, as he only held office from March 4, 1881-September 19, 1881, the date of his death following his July 2 shooting by Charles Guiteau. The present item is dated two weeks before Garfield took office; either the document is misdated—there is another clerk's error in the document, supplying the name "William J. Brenham" in the second name blank—or (more likely) the document was filled out in advance of Garfield's swearing in. (The *Journal of the Executive Proceedings of the Senate* records Bryan's nomination to the post by Garfield's predecessor, Rutherford B. Hayes, on February 11, 1881, and approval by the Senate on February 18.)

\$5,000 - 8,000



183

183
HARRISON, WILLIAM HENRY. 1773-1841.

Document Signed AS PRESIDENT ("W.H. Harrison"), printed and accomplished in manuscript, 1 p, 4to, Washington, August 28, 1841, being top English and Dutch portions only of a 4-language ship's passport, countersigned by DANIEL WEBSTER ("Danl Webster") as Secretary of State and headed "William Henry Harrison, President of the United States of America." Matted and framed.

THE BLACK TULIP OF PRESIDENTIAL AUTOGRAPHS: DOCUMENT SIGNED BY WILLIAM HENRY HARRISON AS PRESIDENT, one of only approximately 12 in private hands. According to contemporary reports and enshrined in public myth, Harrison, "Old Tippecanoe," fell ill on his inauguration day of March 4, 1841. It was cold, wet weather and he delivered a nearly 2-hour address outdoors without a hat or coat. However, more recent scholarship suggests that rather than pneumonia developed from a cold caught that day, Harrison may have died of enteric fever. In fact, it could have been living at the White House itself which caused his death—in the mid-19th century the White House had a notoriously unsanitary water supply. Two other antebellum Presidents, James K. Polk and Zachary Taylor, developed severe gastroenteritis while living in the White House and Taylor also died in office in 1850. Harrison's Presidency, however, was by far the most short-lived. He died exactly a month after his inauguration day, on April 4, 1841. At least one of his 30 days in office was spent signing routine papers such as this one for future use. This explains the rather macabre fact that the present document is dated over four months after his death.

\$40,000 - 60,000

188

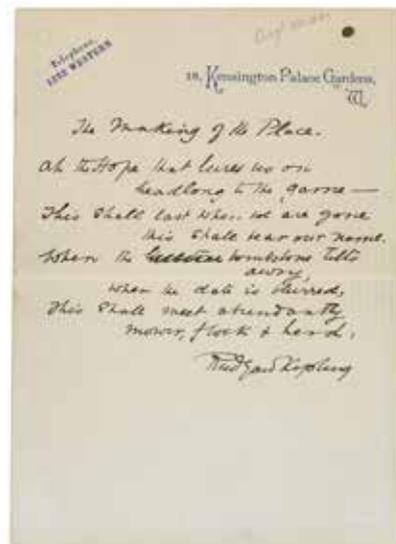
KIPLING, RUDYARD. 1865-1936.

Autograph Manuscript Signed ("Rudyard Kipling"), entitled "The Making of the Place," 1 p, 8vo (conjoined blank), London, n.d., on 18, Kensington Palace Gardens W stationery, with one amendment, mild toning, about fine.

Provenance: Hamilton, Apr 19, 1979, lot 137.

*"Ah the Hope that lures us on, headlong to the game--
This shall last when we are gone / this shall bear our name.
When the headstone tombstone tells awry, when the date is blurred,
This shall meet abundantly / mower, flock & herd."*

\$800 - 1,200



188

189

LEE, ROBERT E. 1807-1870.

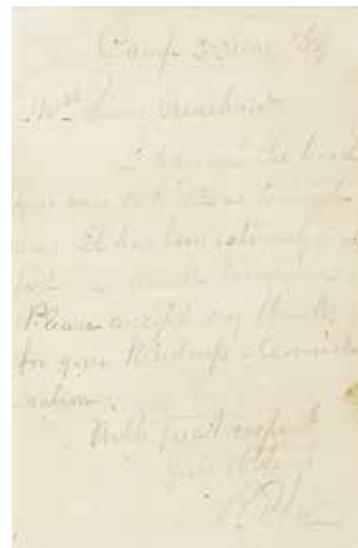
Autograph Letter Signed ("R E Lee"), 1 p, 8vo, "Camp," June 3, 1864, to Mrs. Louis Crenshaw, in pencil (somewhat faint), fingerprint. Matted and framed.

Provenance: Hamilton, Dec 11, 1980, lot 88.

THANKING MRS. CRENSHAW FOR A DELIVERY OF BREAD TO THE CONFEDERATE ARMY on the very day of the battle of Cold Harbor, a decisive Lee victory. In full: "I have rec^d the bread you were so kind as to send me. It has been extremely grateful—I think beneficial—Please accept my thanks for your kindness & consideration"

Louis (or Lewis) Crenshaw owned both flour and woolen mills around Richmond, VA and was a regular supplier to the Confederate Army.

\$4,000 - 7,000



189

190

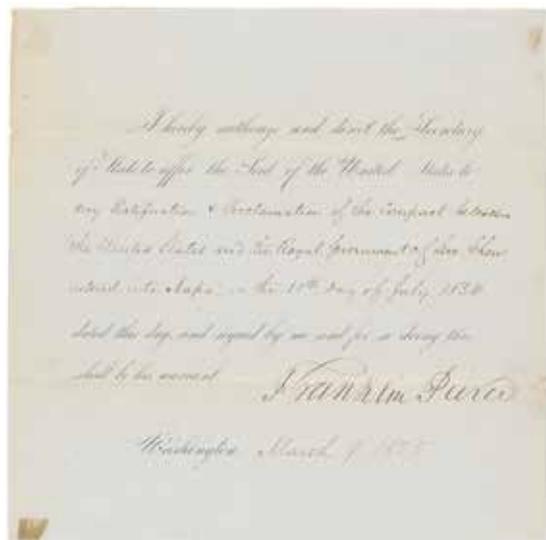
PERRY AND THE OPENING OF JAPAN.

PIERCE, FRANKLIN. 1804-1869. Document Signed as President ("Franklin Pierce"), partially engraved and accomplished in manuscript, 1 p, oblong 4to (conjoined blank), Washington, March 9, 1855, blank tipped at three corners to mat with corner tape shadow.

This document is the order to affix the seal on the ratification of the "Compact between the United States and the Royal Government of Lew Chew entered into Napa, on the 11th day of July, 1854." Lew Chew at the time (now Okinawa) was an independent kingdom that specialized in trade between Japan and mainland Asia. The treaty specified here was the one negotiated by Commodore Matthew Perry to ensure cooperation between Lew Chew and U.S. merchants.

Perry's was the first of Lew Chew's treaties with western countries and eventually the unease which this created in Japan caused Japan to annex Lew Chew in 1879.

\$800 - 1,200



190

Boston Decem: 24-1816
Wth Isaac Parker, I will thank you to
send me by Joseph Eayres One hundred
& fifty dollars, and you will oblige
your humble servant
Paul Revere

191(actual size)

191

REVERE, PAUL. 1735-1818.

Autograph Note Signed ("Paul Revere"), 1 p, oblong 16mo, Boston, December 24, 1816, to Isaac Parker, requesting payment of \$150, some mat toning, a neatly repaired tear, a little smudging at corners.

Provenance: Sotheby Parke Bernet, Nov 24, 1980, lot 250; later unidentified auction lot "79."

CHRISTMAS EVE SIGNED NOTE BY PAUL REVERE REQUESTING PAYMENT OF \$150 FROM [JUDGE?] ISAAC PARKER. The Joseph Eayres who collected the debt is likely a descendant of the Joseph Eayres who was a close friend of Revere and a participant in the Boston Tea Party. Incidentally, this note dates exactly 10 years and 1 day after the opening of the notorious Thomas Selfridge trial, for which Isaac Parker was the presiding Judge. Thomas Selfridge was an ardent Federalist who murdered a young Republican newspaperman around the time of the 1806 Independence Day celebrations. His trial opened on December 23, 1806 and he was acquitted on December 26 after only 15 minutes of deliberation. Paul Revere was the foreman of the jury and his integrity (as he was a known friend of Selfridge and a Federalist himself) came under fire.

\$7,000 - 9,000

192

ROOSEVELT, THEODORE. 1858-1919.

Typed Letter Signed ("Theodore Roosevelt") as President, 1 p, 4to, Washington, October 7, 1905, on White House stationery, to New York Congressman HERBERT PARSONS, a little faded. Matted and framed.

REVEALING LETTER ON THE STRAINS OF THE PRESIDENTIAL OFFICE written to his friend Herbert Parsons who had recently accused him of using undue influence. In full, "Having waited until today I do not think it wise to wait any longer in the Morris matter. I took the appointment up with Root, who thinks it ought to be made. He had recommended John S. Wise, but evidently thinks Morris a better man and does not see how I could go back on the statements of the three judges. I have written Sheffield. It is a very real regret to me not to be able to appoint him. If I could conduct public business only with reference to my own feelings I should do so as a matter of course."
\$1,500 - 2,500



192

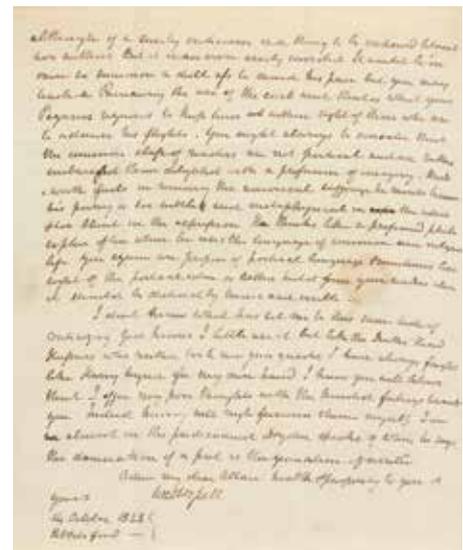
193

SCOTT, WALTER. 1771-1832.

Autograph Letter Signed ("Walter Scott"), 2 pp recto and verso, 4to (conjoined address leaf), Abbotsford, October 14, 1825, to ALLAN CUNNINGHAM, mild toning but about fine, red wax seal preserved. Provenance: Sotheby's, Jul 25, 1978, lot 448.

ON THE POETRY OF WORDSWORTH and offering a nuanced critique of Cunningham's poem, the "Magic Bridle" as well as congratulations on the award of a Cadetship for Cunningham's son which Scott had helped to procure. Of Wordsworth Scott writes: "Wordsworth fails in receiving the universal suffrage he merits because his poetry is too subtle and metaphysical in the idea & too blunt in the expression. He thinks like a profound philosopher often when he uses the language of common even vulgar life. You again are profuse of poetical language & sometimes lose sight of the poetical idea or rather hide it from your readers when it should be distinctly traced and visible..."

Cunningham (1784-1842) began his adulthood as a stonemason's apprentice but his father's friendship with Robert Burns encouraged his literary talent. He spent his leisure time writing imitations of old Scottish ballads and he even managed to insert some of them in Cromek's *Remains of Nithsdale and Galloway Song* (1809) which occasioned his introduction to Walter Scott.
\$700 - 1,000



193

194

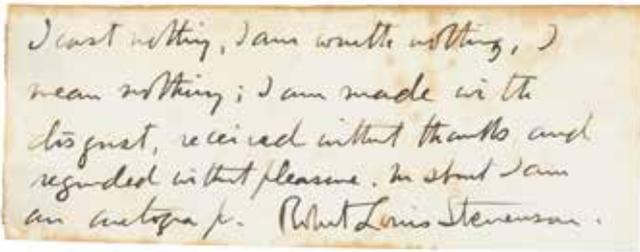
SMITH, SAMUEL FRANCIS. 1808-1895.

Autograph Manuscript Signed ("S.F. Smith") being the second verse of "America" ["My Country 'Tis of Thee"], 1 p, 8vo, n.p., March 25, 1892, on card, some toning and mat residue to top edge.

Smith wrote the now canonical, patriotic hymn while a student at Andover Theological Seminary. Though his note on this manuscript states that the song was "written in 1832", it was actually debuted on the Fourth of July, 1831, at a children's celebration in a Boston church, and first published in 1832 (*ANB*).
\$600 - 900



194



195

195

STEVENSON, ROBERT LOUIS. 1850-1894.

Autograph Manuscript Signed ("Robert Louis Stevenson"), a sentiment on autographs, 5 lines, on 1 3/4 x 4 1/2 inch slip of paper, n.p., n.d., light spotting, small mounting hinges to verso.

Provenance: Sotheby's, Dec 15, 1980, lot 372.

"I cost nothing, I am worth nothing, I mean nothing; I am made with disgust, received without thanks, and regarded without pleasure. In short I am an autograph."



196

An otherwise unrecorded sentiment on autographs by Stevenson who nevertheless obliged in providing this.

\$2,000 - 3,000

196

TAYLOR, ZACHARY. 1784-1850.

Document Signed as President ("Z. Taylor"), on vellum, 1 p, oblong small folio, partially engraved and accomplished in manuscript, Washington, September 26, 1849, countersigned by WILLIAM B. PRESTON as Secretary of the Navy, being an appointment for William K. Mayo as passed midshipman in the Navy, without seal, mounted and matted.

William K. Mayo (b.1829) went on to be a commander during the Civil War (U.S.S. *Kanawha* and U.S.S. *Nahant*) and then Commodore and Rear Admiral.

\$1,200 - 1,800

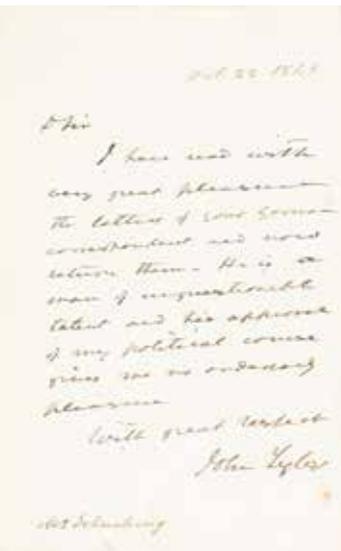
197

TYLER, JOHN. 1790-1862.

Autograph Letter Signed ("John Tyler") as President, 1 p, 8vo, n.p., October 22, 1843 to [Alfred] Schucking. Mounted and framed with portrait.

In full, *"I have read with very great pleasure the letters of your German correspondent and now return them. He is a man of unquestionable talent and his approval of my political course gives me no ordinary pleasure."* John Tyler became President in 1841 after the untimely death of his running mate, William Henry Harrison.

\$1,500 - 2,500



197

198

VICTORIA, QUEEN OF ENGLAND. 1819-1901.

Autograph Letter Signed integrally ("the Queen") written in the third person, 4 pp recto and verso, 12mo (conjoined leaves), Windsor Castle, February 26, 1873, to ALFRED, LORD TENNYSON, on Windsor Castle mourning stationery, fine condition, with original autograph transmittal envelope additionally signed ("The Queen").
Provenance: Sotheby's, July 21, 1980, lot 440.

QUEEN VICTORIA WARMLY THANKS TENNYSON FOR THE DEDICATORY EPILOGUE TO "IDYLLS OF THE KING" and invites him to visit and see the Royal Mausoleum. In full: "Though Lady August Stanley has already conveyed the expression of the Queen's warmest thanks and high admiration of the beautiful Epilogue he has so kindly inscribed to herself that she wishes to repeat again herself to Mr. Tennyson these feelings on the occasion of the arrival of the copy of the very fine new edition of the *Idylls of the King*. Pray accept the renewed thanks of the Queen for the noble, heart-stirring words addressed to her, & which were a complete surprise. It would give the Queen great pleasure could she, some day, when he is in reach of Windsor, show him the Mausoleum she has raised over the earthly remains of her dear husband whom he knew how to appreciate & so beautifully described—as she feels sure he would admire it & think it worthy of Him who wore '...The White flower of a blameless life.' She also hopes that Mr. Tennyson will not find Osborne too far a drive from Freshwater." Tennyson did indeed visit the Mausoleum at Windsor about a week later. The Queen made note of the meeting in her journal, "...when I showed him some of the details of the decorations in the building he said the whole effect was very beautiful & worthy of what it was intended for..." See *Dear and Honoured Lady: The Correspondence between Queen Victoria and Alfred Tennyson*, 1971.

\$800 - 1,200



199

WELLINGTON, ARTHUR WELLESLEY, DUKE OF. 1769-1859.

Autograph Letter Signed integrally ("The Duke of Wellington"), 1 p, 8vo (conjoined blank), London, February 17, 1847, written in the third person to James Laughton, mild toning and offsetting, else fine.
Provenance: Christie's, Apr 29, 1981, lot 152.

Fine and interesting letter conveying that "The Duke is certainly the Commdr in Chief of the Army, but he has no Power or Authority or Jurisdiction to enable him to compel an Officer of the Army to marry a Lady!" The imagination reels at the possible content of Mr. Laughton's letter to the Duke.

\$600 - 900



198

200

WORDSWORTH, WILLIAM. 1770-1850.

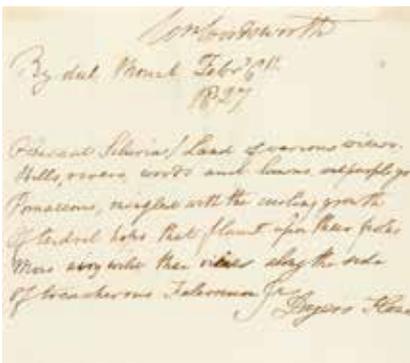
Autograph Manuscript Signed ("Wm Wordsworth"), 1 p, oblong 4to, Rydal Mount, February 26, 1827, 6 lines quoted from John Dyer's "The Fleece," matted and framed with portrait.

The Welsh poet and painter John Dyer (1699-1757) is now perhaps best-known for exciting Wordsworth's admiration. In full:

"Pleasant Siluria! Land of various views;
Hills, rivers, woods and lawns, and purple groves
Pomaceous, mingled with the curling growth
Of tendril hops that flaunt upon their poles
More airy wild than vines along the sides
Of treacherous Falernum.

J. Dyer's Fleece"

\$1,200 - 1,800



200

201

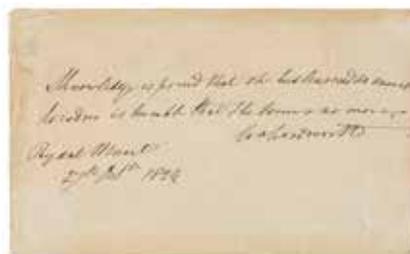
WORDSWORTH, WILLIAM. 1770-1850.

Autograph Manuscript Signed ("Wm Wordsworth"), 2 lines, oblong 8vo, Rydal Mount, October 27, 1826, toned, some mounting residue to verso.

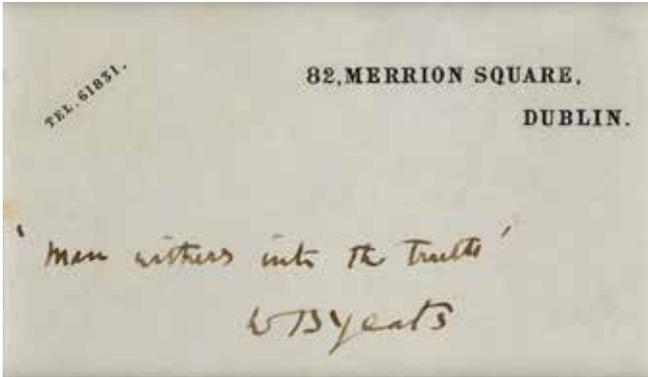
"Knowledge is proud that she has learned so much
Wisdom is humble that she knows no more"

The quotation is from Cowper's *The Task*, but Wordsworth has made the pronouns feminine.

\$1,000 - 1,500



201



202

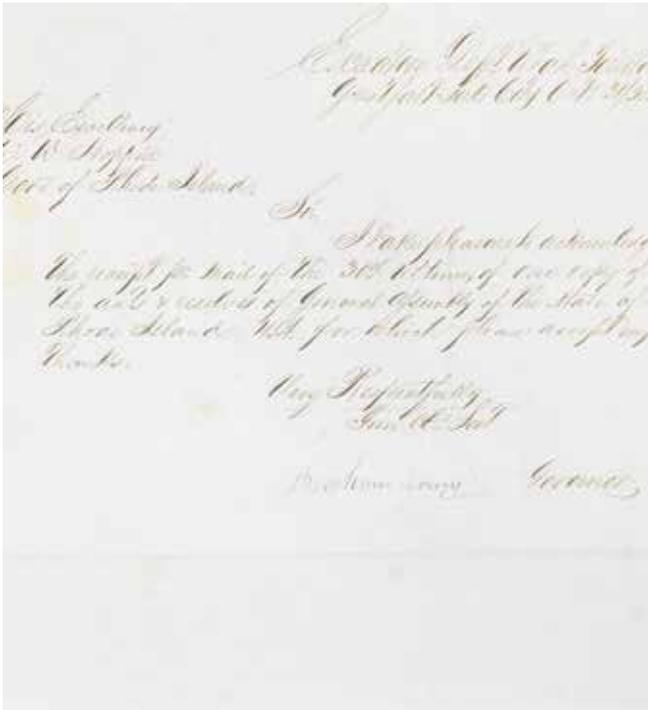
202

YEATS, WILLIAM BUTLER. 1865-1939.

Autograph Quotation Signed ("WB Yeats"), 1 line, Dublin, n.d., on 82, Merrion Square stationery, sheet trimmed and laid down with portrait above, matted.

"MAN WITHERS INTO THE TRUTH." This idea is from Yeats' short poem "The Coming of Wisdom with Time" which reads in full: "Though leaves are many, the root is one; / Through all the lying days of my youth / I swayed my leaves and flowers in the sun; / Now I may wither into the truth."

\$500 - 800



203

203

YOUNG, BRIGHAM. 1801-1877.

Letter Signed ("Brigham Young") as Governor of Utah Territory, 1 p, 4to, Great Salt Lake City, October 31, 1854, to the Governor of Rhode Island, W.W. HOPPIN, few light spots, backed. Matted and framed. Provenance: Sotheby Parke Bernet, Apr 29, 1980, lot 94.

FROM ONE GOVERNOR TO ANOTHER: LEGISLATING FOR UTAH TERRITORY. Not long after Young's second appointment as Governor of Utah Territory, he writes to thank the Governor of Rhode Island for transmitting a copy of the Acts and Resolves of the General Assembly of that State.

\$1,500 - 2,500

204

ZOLA, EMILE. 1840-1902.

Autograph Quotation Signed ("Emile Zola"), 2 lines, on correspondence card, modest toning. Mounted and framed with portrait.

"TRUTH IS ON THE MARCH AND NOTHING CAN STOP IT," in full, in translation, being one of Zola's famous pronouncements on the Dreyfus Affair.

\$700 - 900

END OF SALE



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SPACE HISTORY

Wednesday 20 July, 1pm
New York



**DON PETTIT'S FLOWN SOKOL
KV-2 SPACESUIT FROM ISS
EXPEDITION 6**

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EARTH ABOARD THE SOYUZ
TMA-1, FOLLOWING THE
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CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for

the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition **ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES.** No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

- (A) All arbitration proceedings shall be confidential;
- (B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
- (C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;
- (D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
- (E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY**

REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate,

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

Unless indicated by the ρ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a \circ symbol next to the lot number(s).

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200	by \$10s
\$200-500	by \$20/50/80s
\$500-1,000	by \$50s
\$1,000-2,000	by \$100s
\$2,000-5,000	by \$200/500/800s
\$5,000-10,000	by \$500s
\$10,000-20,000	by \$1,000s
\$20,000-50,000	by \$2,000/5,000/8,000s
\$50,000-100,000	by \$5,000s
\$100,000-200,000	by \$10,000s
above \$200,000	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Thursday June 14 without penalty. After Wednesday June 14, collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction. Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

CONTACTS

OFFICERS

Laura King Pfaff
Chairman

Matthew Girling
Chief Executive Officer

Leslie Wright
Vice President, Trusts and Estates

Jon King
Vice President, Business Development

Vice Presidents, Specialists

Susan F. Abeles

Rupert Banner

Gary Espinosa

Judith Eurich

Alan Fausel

Mark Fisher

Martin Gammon

Dessa Goddard

Jim Haas

Scott Levitt

Mark Osborne

Hadji Rahimpour

Brooke Sivo

Catherine Williamson

REPRESENTATIVES

Arizona

Terri Adrian-Hardy, (480) 994 5362

California - Central Valley

David Daniel, (916) 364 1645

California - Palm Springs

Brooke Sivo, (760) 350 4255

Colorado - Denver

Julie Segraves, (720) 355 3737 †

District of Columbia/Mid-Atlantic

Martin Gammon, (202) 333 1696

Florida

Jon King

(561) 651 7876, Palm Beach

(305) 228 6600, Miami

(954) 566 1630, Ft. Lauderdale

Georgia

Mary Moore Bethea, (404) 842 1500

Illinois

Ricki Harris

(773) 267 3300, (773) 680 2881

Massachusetts/Boston/New England

Amy Corcoran, (617) 742 0909

Nevada

David Daniel, (775) 831 0330

New Mexico

Michael Bartlett, (505) 820 0701

Oregon and Idaho

Sheryl Acheson, (503) 312 6023

Texas

Amy Lawch, (202) 333 1696

Virginia

Gertraud Hechl, (713) 621 5988

Washington

Heather O'Mahony, (206) 218 5011

Canada

Toronto, Ontario

Jack Kerr-Wilson, (416) 462 9004

Montreal, Quebec

David Kelsey, (514) 894 1138 †

BONHAMS *

NEW YORK DEPARTMENTS
580 Madison Avenue
New York, New York 10022
(212) 644 9001

Books & Manuscripts

Christina Geiger, (212) 644 9094

Cassandra Hatton, (212) 461 6531

Brian Kalkbrenner, (917) 206 1625

Chinese Works of Art & Paintings

Bruce MacLaren, (917) 206 1677

Collectors' Motorcars & Motorcycles

Rupert Banner, (212) 461 6515

Eric Minoff, (917) 206 1630

Evan Ide

Fine Art

American

Alan Fausel, (212) 644 9039

Kayla Carlsen, (917) 206 1699

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Cassandra Hatton, (212) 461-6531

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Shawna Brickley, (917) 206 1690

Russian Fine & Decorative Arts

Yelena Harbick, (212) 644 9136

Space History

Cassandra Hatton, (212) 461 6531

Trusts & Estates

Sheri Cohen, (917) 206 1671

Watches & Clocks

Jonathan Snellenburg, (212) 461 6530

Wine & Whisky

Gary D'Urso, (917) 206 1653

CLIENT SERVICES DEPARTMENT

San Francisco

(415) 861 7500

(415) 861 8951 fax

Los Angeles

(323) 850 7500

(323) 850 6090 fax

Monday - Friday, 8.30am to 5pm

BONHAMS *

SAN FRANCISCO DEPARTMENTS
220 San Bruno Avenue
San Francisco California 94103
(800) 223 2854

20th Century Fine Art

Sarah Nelson, ext. 23311

Arms & Armor

Paul Carella, ext. 23360

James Ferrell, ext. 23332

Asian Works of Art

Dessa Goddard, ext. 23333

Books & Manuscripts

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Decorative Arts

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(Attendee / Absentee / Online / Telephone Bidding)

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Sale no. 23413		Sale venue: New York	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
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City		County / State	
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