

VOICES OF THE 20TH CENTURY

Wednesday December 6, 2017

New York

A surrealist painting on a dark blue background. At the top, a pair of large, stylized eyes with yellow irises and dark eyelids looks down. In the center, a pair of red lips is shown. Below the lips, a vibrant cityscape at night is depicted, featuring tall buildings with yellow and orange lights, and a green, spiky plant-like structure. The overall style is reminiscent of mid-20th-century abstract art.

Bonhams

NEW YORK



מ ע ש ה ל ע ך

VOICES OF THE 20TH CENTURY

Wednesday, December 6, 2017 at 1pm

New York

BONHAMS

580 Madison Avenue
New York, New York 10022
bonhams.com

PREVIEW

Saturday, December 2
12pm to 5pm
Sunday, December 3
12pm to 5pm
Monday, December 4
10am to 5pm
Tuesday, December 5
10am to 5pm
Wednesday, December 6
10am to 12pm

SALE NUMBER: 24254
Lots 1001 - 1265

CATALOG: \$35

BIDS

+1 (212) 644 9001
+1 (212) 644 9009 fax

To bid via the internet please visit
www.bonhams.com/24254

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 contact client services with any bidding inquiries.

Please see pages 147 to 152 for bidder information including Conditions of Sale, after-sale collection and shipment.

INQUIRIES

New York

Ian Ehling, Director
New York
+1 (212) 644 9094
ian.ehling@bonhams.com

Darren Sutherland, Specialist
+1 (212) 461-6531
darren.sutherland@bonhams.com

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

Tim Tezer, Junior Specialist
+1 (917) 206-1647
tim.tezer@bonhams.com

Mary-kate Grohoski,
Administrator
+1 (917) 206-1608
Mary-kate.Grohoski@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

ILLUSTRATIONS

Front cover: lot 1027
Inside front cover: lot 1128
Session page 3: lot 1008
Session page 35: lot 1034
Session page 53: lot 1074
Session page 71: lot 1170
Session page 97: lot 1254
Inside back cover: 1180
Back cover: 1068

FOREWORD

This is our fourth installment in our Voices of the 20th Century series, devoted entirely to the art, literature, culture, politics and conflicts of the last century. We generally take the full year to pull these sales together, gathering items as they come our way, fitting them together like pieces of a puzzle to try to gain a greater understanding of our recent past.

We open the sale with a selection of art, including an adorable Ludwig Bemelmans watercolor portrait of Pepito, the Bad Hat from the Madeleine series; a signed copy of David Hockney's book *Hockney Paints the Stage*, extra illustrated by the artist across two pages with pen, ink and watercolor; and a complete set of the remarkable *Visionnaire* series, among other highlights. Our literature section boasts a presentation copy of *This Side of Paradise* inscribed by Fitzgerald to screenwriter Harold Goldman; a rare advance copy (1 of 15) of *For Whom the Bell Tolls*, inscribed by Hemingway to Harold Cadmus of Scribner's; and two autograph manuscript pages of Ayn Rand's, opus magnum, *Atlas Shrugged*, from the estate of Rand associate and biographer Barbara Branden.

It's especially exciting, in our Popular Culture section, to offer up such cultural touchstones as Billie Jean King's tennis racquet used in the epochal "Battle of the Sexes" match with Bobby Riggs; 1973 (memorialized in the recent film *Battle of the Sexes* starring Emma Stone and Steve Carell). The racquet was originally donated by King in the 1980s to benefit her signature charity, the Women's Sports Foundation, and we are pleased to announce that a portion of the proceeds from the current sale will also go to that association. We're also thrilled to present for the first time to market an offering of original Lenny Bruce material, including letters, photographs, personal items and an unreleased film which hail from the estate of his close friend and collaborator "Count" Lewis DePasquale.

We've uncovered a tremendous archive of letters and manuscripts of feminist and anarchist Emma Goldman to fellow anarchist Warren Starr Van Valkenburgh, who published under the pen name Walter Starrett. The two rabble-rousers corresponded from the late teens through the 1930s, and the letters discuss the inner workings and tensions of the anarchist movement: who's in, who's out, what's next for the movement. Contrasting the Goldman material is a remarkable offering of Jackie Kennedy material, including an original Christmas poem written for her mother when

she was only 8 and decorated with green and red crayon; a group of 8 letters to her grandfather, written from 1942-44; a group of 5 letters home to her mother during the European sojourn that she and her sister Lee would memorialize in the book *One Special Summer*; and the "Dear Ros" letters to Roswell Gilpatric, oft rumored to have been her lover. The first batch of Gilpatric letters were stolen in 1970, made public, and offered at auction by Charles Hamilton before being withdrawn from sale and returned to Gilpatric. They return to the auction block today via his heirs.

We follow US politics with a look at the art, literature and culture of Russia. Our section offers wonderful examples of constructivist imprints, including colorful and vibrant children's literature by El Lissitzky and others; books and manuscripts of Pushkin, Tolstoy, Malevich and Eisenstein; and rare political imprints, such as samples of early opposition newspapers, early appearances of the writings of Vladimir Lenin, and a charming sketch done by Stalin's daughter, Svetlana.

We close with a selection of material covering the many (too many) wars and conflicts of the 20th century, from the Spanish American War through Vietnam. World War I highlights include a camouflaged section of a Fokker D VII, shot down in 1918; a painted side panel from Capt. Everett Richard Cook's plane; and a small section of fabric from the red baron's plane. From WWII we offer a D-Day "Operation Titanic" dummy parachutist, dropped over Normandy beaches; a D-Day 48 star American flag flown from LCT-703, sunk on Omaha beach; and a coast guard flag belonging to cutter 83300, also a D-Day participant. Alongside these relics, we have 2 village signs from the siege of Bastogne; a B-17 engine fashioned into a table; and a wonderful selection of WWII era spy radios, cipher machines, encoders and other material relating to OSS secret agents. Perhaps the most important item in the Conflicts section is the manuscript of "The Emperor's Monologue," Emperor Hirohito's thoughts recorded from March to April of 1946 by Japanese Court Officials. The emperor gives his version of the origin of World War II, from the Versailles Peace Conference to the hostilities in China in the late 1920s-1930s through to Pearl Harbor and beyond.

Our preview opens in the New York gallery on December 1 and runs through the morning of the sale. We hope to see you in person, but as always, you are welcome to ask us to forward photos and condition reports on any lot in the auction.

Catherine Williams, PhD.
Vice President, Director

ORDER OF SALE:

1001-1067 Art & Literature
1068-1093 Popular Culture
1094-1122 Politics
1123-1179 Russia, Art Literature and Politics
1180-1265 Wars and other Conflicts

IMPORTANT NOTICES

Subject to the Limited Right of Rescission regarding Authorship, lots are sold with all faults and imperfections. However, if on collation any printed book in this catalog is found to be materially defective in text or illustration, the same may be returned to Bonhams within 20 days of the sale; the undisclosed defect must be detailed in writing.

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.

ART & LITERATURE

Lots 1001-1067

H U M P H R E Y

we will
correct the
next edition.

Hockney Paints the Stage





1001



1002



1003

1001

BEMELMANS, LUDWIG. 1898-1962.

Original pen and ink and pastel drawing of Pepito the Bad Hat, 324 x 248 mm, signed "Bemelmans" lower right, framed.

Lovely large drawing featuring one of Bemelman's most beloved characters, Pepito the Bad Hat, introduced in *Madeline and the Bad Hat* (1956). During the 1950s and early 1960s, the artist often made drawings and paintings of his characters which were sold through Hammer Galleries in New York City.

\$3,000 - 5,000

1002

COBURN, ALVIN LANGDON. 1882-1966.

Men of Mark. London & New York: Duckworth & Mitchell Kinnerley, 1913.

4to (311 x 231 mm). 33 photogravures by Coburn. Original tan buckram over tan linen boards, upper cover stamped in gilt. Text toned, light shelfwear.

FIRST EDITION. The photogravures "were produced under the personal supervision of the artist."

\$1,500 - 2,000

1003

CONTEMPORARY PHOTOGRAPHY.

21st: The Journal of Contemporary Photography, Volume One. Brewster, MA: Leo & Wolfe Photography, Inc., 1998.

2 volumes. Folio (380 x 340 mm). 15 original photogravures, 1 woodcut, and 32 tritone plates. Original red morocco over Japanese silk, with additional matching portfolio containing an additional set of loose prints. Original prospectus laid-in. Housed together in original clamshell box.

FIRST EDITION, DELUXE ISSUE, THE "MUSEUM EDITION," no. XXXIII of 50 copies. Original photogravures by Duane Michals, Luis Gonzales Palma, Bernard Faucon, Michael Kenna, and Jock Sturges, among others, with a woodcut by Leonard Baskin, and accompanied by the additional portfolio of the original prints, loose as issued, each numbered and signed by the artist.

\$2,000 - 3,000

1004

CONTEMPORARY PHOTOGRAPHY.

21st: *The Journal of Contemporary Photography, Volume Two*. Brewster, Mass.: Leo & Wolfe Photography, Inc., 1999. 2 volumes. Folio (380 x 340 mm). 15 photogravures and 44 tritone plates. Original blue morocco over Japanese silk, with additional matching portfolio containing an additional set of prints. Housed in original clamshell box.

FIRST EDITION, DELUXE ISSUE, THE "MUSEUM EDITION" no. XXXIII of 50 copies. Original photogravures by Adam Fuss, Kenro Izu, Vik Muniz, John Dugdale, Tom Baril, Joan Fontcuberta, Arthur Tress, Robert ParkeHarrison, and Sheil Metzner, among others, and accompanied by the additional portfolio of the original prints, loose as issued, each numbered and signed by the artist.

\$2,000 - 3,000

1005

DE MEYER, ADOLPH (GAYNE). 1868-1946.

Typed manuscript, titled *Of Passions and Tenderness* by Gayne de Meyer, 271 pp, n.d., 4to, with Screen Writers Guild, Inc. registration stamp to title page numbered "29033" in ink, housed in a Hammermill Bond Typewrite Size paper box.

WITH: approximately 127 photographic negatives, most 2 ¼ x 2 ¼ in (55 are in a smaller format), housed in 5 contemporary film laboratory envelopes, 4 signed ("Ernest de Meyer"), Saint-Jean-Cap-Ferrat, France, and 175 modern digital prints, 4 x 6 in (overall), 3 ½ x 3 ½ in (image).

"Baron" Adolph de Meyer was *Vogue* magazine's very first fashion photographer and a major pioneer in fashion photography. He later worked for *Vanity Fair* and *Harper's Bazaar*. De Meyer was also an in-demand portrait photographer of his era; Queen Mary and George V of England are among the luminaries that sat for him. De Meyer later changed his name to "Gayne." This lot includes a largely unpublished manuscript by de Meyer, *Of Passions and Tenderness*, which is apparently a thinly-veiled and worshipful fictionalization of the life of his wife, Olga de Meyer. The manuscript is the story of free-spirited aristocrat Gloria de Medici, her family, background, and romances. Various characters seem obviously patterned after figures from Olga de Meyer's life, such as "Prince Stanislaus Stanislawski," based on Prince Stanislaus Augustus, a nobleman rumored to be Olga's true father. Though largely unpublished, passages from *Of Passions and Tenderness* appear in G. Ray Hawkins and Alexandra Anderson-Spivy, *Of Passions and Tenderness: portraits of Olga by Baron de Meyer* (Marina Del Rey: Graystone Books, 1992). This lot also includes a large group of original negatives related to de Meyer from the 1930s to 1950s, some possibly taken by him. The majority of these photographs were taken in Saint-Jean-Cap-Ferrat, France in the 1930s, and depict de Meyer's lover and adopted son, Ernest Frohlich de Meyer; de Meyer himself, shown candidly and in his car; the town and French coast; and various friends and locals; there are also slightly later photographs depict a sailor posing at Griffith Observatory. Olga de Meyer may be among the women depicted in the photographs. Included with these negatives are modern digital photographic prints of them, along with various candids of de Meyer as an older man which are not represented among the negatives.

\$1,200 - 1,800

1006

GOLDBERG, RUBE. 1883-1970.

Original charcoal drawing on board signed ("Rube Goldberg"), being a large caricature of Goldberg, 20 x 30 inches, created by Vincent Zito for the Circus Saints and Sinners Club of America, 1936, also signed by over 100 other event attendees, some wear to board, smudging.

The Circus Saints and Sinners Club of America is a national charitable organization. Their Club hosted a series of "Fall Guy" roasts in which the honoree's portrait was drawn and then signed by him, the artist, and the other attendees. Artist Rube Goldberg, famed for his madcap inventions, was the "Fall Guy" on November 25, 1936, the night he received this portrait by popular 1930s caricaturist Vincent Zito.

\$1,000 - 1,500



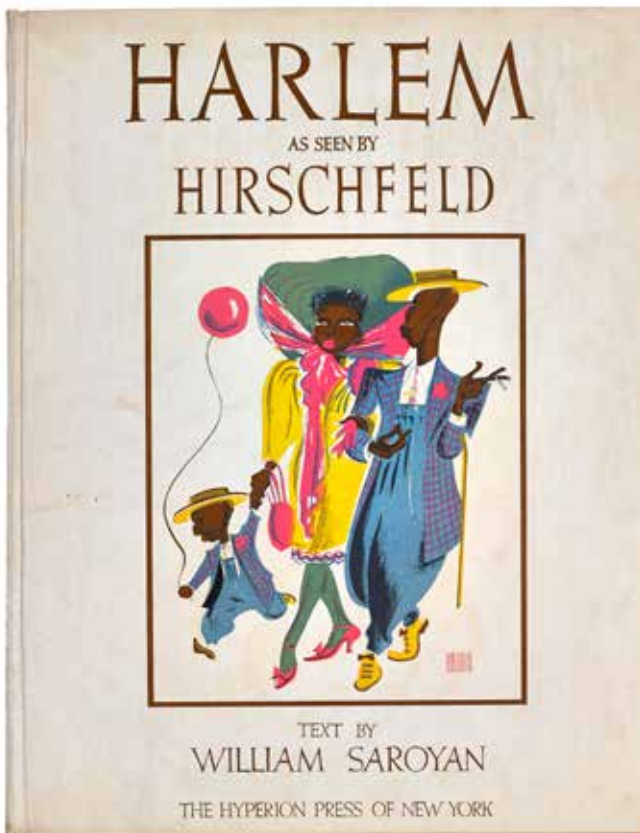
1004



1005



1006



1007

1007

HIRSCHFELD, AL. 1903-2003.

SAROYAN, WILLIAM. 1908-1981. *Harlem as Seen by Hirschfeld*. New York: Hyperion Press, 1941.

Folio (456 x 352 mm). 24 tipped-in lithographic plates by Hirschfeld, illustrations in text. Original off-white cloth, with pochoir illustration to upper cover. With partial glassine wrapper and slipcase; slipcase with 2 inch loss at upper fore-edge, some separation at corners, light staining.

Provenance: collection of Erwin Boehning.

LIMITED EDITION, no 86 of 1000 copies. An attractive copy of what is perhaps Hirschfeld's finest work with 24 joyful caricatures, 19 depicting Harlem residents.

\$1,200 - 1,800

1008

HOCKNEY, DAVID. B.1937

Hockney Paints the Stage. New York: Abbeville Press, (1983).

4to (268 x 268 mm). Illustrated. Minor soiling to cloth. Minor wear to dust jacket.

Provenance: Humphrey Clay, gift of the artist.

WITH A FABULOUS TWO-PAGE, SIX COLOR, FINELY DETAILED ORIGINAL PEN-INK-AND WATERCOLOR DRAWING OF A STAGE, inscribed to Clay Humphrey, the uncredited photographer for the book, "with sincere apologies for the lack of acknowledgement of your wonderful photographs in this book ... with much love and admiration," and signed. An elaborate, colorful and beautifully executed apology.

\$8,000 - 12,000



1008

1009

JOFFREY, BALLET.

Original gouache on board, "*Joffrey: 1956-1986*," 65 x 38 cm, by Melanie Taylor Kent, 1986, matted and framed.

Original painting commissioned by long-time Joffrey supporter Patricia Kennedy in honor of the company's 30th Anniversary. The artwork was reproduced for a poster printed and sold as part of a fundraising campaign to support a production of *The Nutcracker*.

\$1,000 - 2,000

1010

KENT, ROCKWELL. 1882-1971.

VOLTAIRE, JEAN-FRANÇOIS MARIE AROUET DE. 1694-1788.

Candide. New York, Random House, 1928.

8vo (280 x 185 mm). Hand-colored wood-engravings throughout, comprising half-title vignette, illustrations on recto and verso of title and on colophon leaf (these last three full-page), vignettes at foot of most pages, and historiated initials, paragraph marks after human figures also designed by Kent. Original red morocco over patterned cloth boards, gilt title, four compartments on spine, edges uncut, with red cloth slipcase.

Provenance: collection of Erwin Boehning.

LIMITED EDITION number 34 of 95 copies colored in the artist's studio, signed by Kent on the colophon page, from an edition of 1470 copies, of the first book published under the Random House colophon.

\$1,200 - 1,800

1011

KENT, ROCKWELL. 1882-1971.

MELVILLE, HERMAN. 1819-1891. *Moby Dick; or The Whale*.

Chicago: The Lakeside Press, 1930.

3 volumes. 4to (290 x 206 mm). Profusely illustrated with wood engravings by Kent. Original black cloth stamped in silver, top edge stained black. Very minor wear to spine ends and corners, lacking aluminum slipcase.

Provenance: collection of Erwin Boehning.

LIMITED EDITION, one of 1000 sets printed. One of Rockwell Kent's most impressive works. The Artist & the Book 1860-1960 pp 96-7.

\$2,000 - 3,000



1009



1010



1011



1012

1012

KLINGER, MAX. 1857-1920.

EULENBERG, HERBERT. *Zelt*. Berlin: Amsler & Ruthardt, [1923]. 4to (355 x 250 mm). 76, [4] pp. 46 etchings by Max Klinger. Original full blue morocco, gilt, by Meink of Berlin. Stains to cover, scattered foxing.

Second edition, limited issue no 19 of 120 copies, signed by Eulenberg in pencil on the justification page. *AN IMPORTANT AND RARE JUGENDSTIL ARTIST'S BOOK, THE MASTERPIECE OF KLINGER'S LATE PERIOD*. Klinger's work is full of Art Nouveau erotic symbolism, reminiscent of Gustave Moreau and Gustav Klimt. Klinger died before this masterpiece was published. Beyer 332-377.

\$2,000 - 3,000



1013

1013

MATISSE, HENRI. 1869-1954.

The Last Works of Matisse 1950-1954 (Verve, Volume IX, Numbers 35 and 36). New York: Harcourt, Brace & Co., 1958. 4to. 28 color lithographs, printed by Mourlot. Pictorial boards, with Matisse design.

FIRST EDITION, AMERICAN ISSUE, with 28 original color lithographs after Matisse.

\$2,000 - 3,000



1014

1014

NIELSEN, KAY. 1886-1957.

[ASBJORNSSEN, PETER CHRISTEN AND JORGEN I. MOE.] *East of the Sun and West of the Moon. Old Tales from the North*. London: Hodder & Stoughton, [1914]. 4to (280 x 225 mm). 25 tipped-in color plates with captioned tissue guards, monochrome vignettes, head and tail pieces in text. Original vellum stamped in gilt and blue, without ties. Some toning to endpapers, three small spots to upper cover, foot of spine slightly rubbed.

LIMITED DELUXE EDITION, no 71 of 500 copies, SIGNED by Nielsen on the limitation page. Among the finest achievements of the Golden Age of book illustration, featuring Nielsen's eerie, elongated Art Deco illustrations. Ray 333.

\$4,000 - 6,000

1015

PHOTOGRAPHY: CHINA AND VICINITY

Approximately 600 vintage gelatin silver print photographs, 3 x 6 to 4.5 x 6.5 inches, housed in 5 photo albums, oblong 8vo, comprising images of China and Southeast Asia, with small "line a day" journal of George W. Philleo, 1923-24.

WITH: Picturesque Hongkong. [Hong Kong: Y.O.P. (Ye Olde Printerie, Ltd.), 1920s.] Illustrated with 26 tipped-in gelatin silver print photographs. Paper wrappers with gelatin silver print photograph of Hong Kong harbor to upper cover. With related ephemera.

Album and photographs collected by George W. Phillio, a engineering graduate of the University of Illinois who spent 16 years in China and Southeast Asia during the teens and 1920s. In addition to Shanghai and Hong Kong, Phillio seems to also have spent time in The Philippines, Myanmar and India. His obituary claimed he was in Asia on behalf of Rotary International.

\$3,000 - 5,000



1015

1016

PICASSO, PABLO. 1881-1973.

A *Los Toros*. Monte-Carlo: Mourlot Freres for Andre Sauret, Paris, 1961.

4to (260 x 330 mm). Four original lithographs on wove paper, one in color, with 109 illustrations on smooth paper. Original gray cloth-covered boards and red paper-covered slipcase.

FIRST EDITION, THE FULL SET OF ORIGINAL LITHOGRAPHS by Picasso, one in colors, as contained in the complete book, with title page and text in German. Bloch 1014-1017. Cramer 113.

\$1,500 - 2,000



1016

1017

RACKHAM, ARTHUR. 1867-1939.

GRIMM, JAKOB AND WILHELM. *The Fairy Tales of the Brothers Grimm*. New York: Doubleday, Page & Co., [1909].

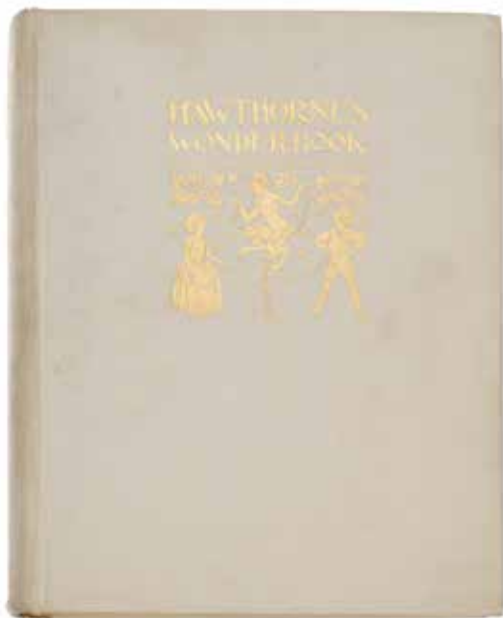
4to (287 x 230 mm). 40 tipped-in color plates. Original limp suede, spine lettered in gilt, t.e.g. Covers worn, 1.5 inch loss to tail of spine, front cover and spine detached from block but rear cover holding.

FIRST AMERICAN EDITION, limited issue, one of 50 copies, this an unnumbered out-of-series copy, signed by Arthur Rackham. Riall mentions 50 numbered copies of this edition in limp suede; this copy matches his description in all ways save the numeration. Riall p 97.

\$800 - 1,200



1017



1018

1018

RACKHAM, ARTHUR. 1867-1939.

HAWTHORNE, NATHANIEL. *Hawthorne's Wonder Book*. London: Hodder and Stoughton, [1922]. 4to (281 x 225 mm). 24 color plates and black and white illustrations in the text. Original white cloth decorated and lettered in gilt, t.e.g. Spine with half inch abrasion and smudging, covers thumbed.

LIMITED EDITION, no 37 of 600 copies, signed by Rackham. Latimore & Haskell p 55. Riall, p 146.

\$300 - 500

1019

RUSSIAN THEATER.

Collection of 24 vintage photographs of Russian Theater productions, comprising:

1. 16 vintage gelatin silver prints from the 1927 Bolshoi production of *Boris Gudonov*, 6" x 9" and 4" X 6", paper slightly curled, photographer's studio stamp to verso, some with annotations;
2. Five vintage gelatin silver prints from Tairov's 1926 production of O'Neill's *Hairy Ape*, , roughly 6" x 9", paper slightly curled;
3. One vintage postcard print from an unknown Russian production of O'Neill's *Desire Under the Elms*, 3" x 5", curled.
4. Two vintage collotype prints from an unknown Russian production of *Lohengrin*, likely the Fyodor Fyodorovsky-designed 1923 Bolshoi production, 3" x 5", mounted, with pencil annotations and studio blindstamps to mounts.

\$1,500 - 2,000

1020

SCHULZ, CHARLES M. 1922-2000.

Original pen and ink 4-panel comic strip, 150 x 716 mm, on stiff paper with printed panels and copyright slug, signed ("Schulz") in final panel and additionally signed and inscribed "*For Cathy with friendship- Sparky*," dated "5-6" [1975] in first panel, matted and framed.

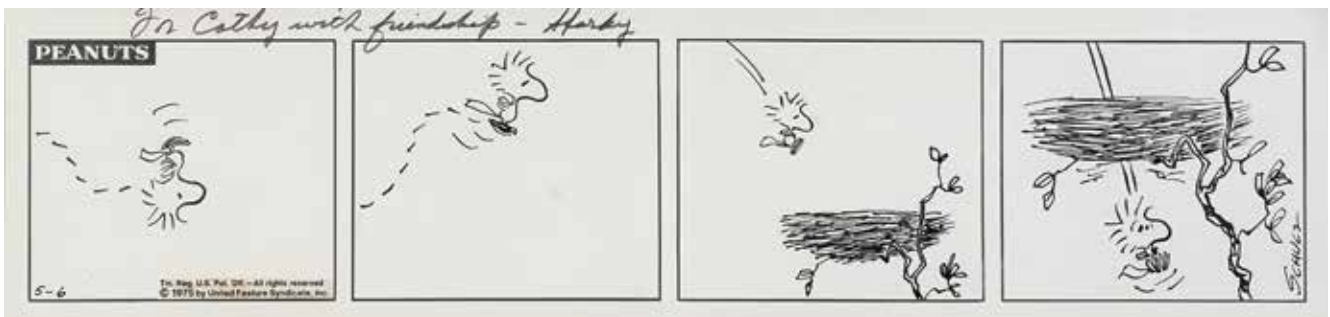
Provenance: estate of Cathy Cahn.

INSCRIBED TO CATHY CAHN, the actress who played Woodstock in the original cast of the musical *Snoopy*, and depicting Woodstock fluttering around and finally crashing through his nest.

\$4,000 - 6,000



1019



1020

1021

VERVE.

Verve: Revue artistique et littéraire, Volumes 1-8. Paris: Editions de la Revue Verve, 1937-1940.

Folio (350 x 260 mm). Profusely illustrated with original lithographs (color and black and white), heliographs, and other full page and double-page color and black and white plates. Volumes 1-4 bound together with cloth boards and minor wear to cover; 5-6 bound together in pictorial wrapper and 7-8 in individual pictorial wrappers with minor wear, last 4 numbers in pictorial slipcase with title in red. Wear to edges.

The first eight issues of the incomparable French review of arts and literature edited by Tériade, featuring lithographs by and after Chagall, Leger, Miro, Picasso, Derain, Matisse, Kandinsky, Klee and others.

\$1,000 - 1,500



1021

1022

VISIONAIRE MAGAZINE.

Visionaire Magazine. Issues 1-46, 48-57, including multiple variants of some issues. New York: Visionaire, 1991-2010.

74 volumes total. Various sizes and formats, all in original varied and eclectic bindings, boxes and cases as issued, many with the original posting boxes, and many unopened, one or two slightly rubbed but overall in fine condition, with duplicate issues, and multiple variants.

A *NEAR COMPLETE RUN*, including multiple variants, of this influential and genre-bending periodical founded in 1991 by Stephen Gan, Cecilia Dean, and James Kaliardos out of a small West Village apartment. Each issue stands as a work of art on its own, defying categorization and formal boundaries. The artists and designers contributing work include Bruce Weber, Bill Cunningham, Edward Gorey, Nan Goldin, Hedi Slimane, Vivienne Westwood, Mary Ellen Mark, Maurizio Cattelan, Barbara Kruger, Mario Testino, Rei Kawakubo, Karl Lagerfeld, Hayao Miyazaki, Philippe Starck, etc.

\$10,000 - 15,000



1022

1023

BRADBURY, RAY. 1920 – 2012.

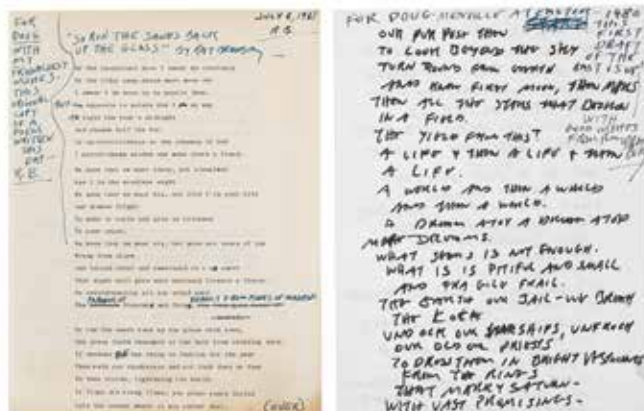
Two manuscript poems of Ray Bradbury:

1. Typed Manuscript Initialed ("R.B."), and Inscribed, 2 pp recto and verso, 4to, Los Angeles, July 6, 1961, being a poem titled "So Run the Sands Back Up the Glass," inscribed "For / Doug / With / my / friendliest / wishes- / this / original / copy / of a / poem / written / this / day- / R.B."

2. Autograph Manuscript Signed ("Ray Bradbury"), 2 pp recto and verso, 4to, Los Angeles, 1980, being a poem entitled "The East is Up," inscribed "For Doug Menville- At Easter- 1980 / This / first / draft / of 'The / East is Up!' / with / Good Wishes / from Ray Bradbury," with accompanying Autograph Letter Signed ("Ray B."), 1 p, 1 leaf, 8vo, on Bradbury's stationery.

Two original manuscripts of master fantasist Ray Bradbury's poems, inscribed to his friend, science fiction anthologist and historian Douglas Menville. The first, dated 1961, is a romantic work titled "So Run the Sands Back Up the Glass" and is apparently unpublished. The second poem, dated 1980, is a first draft of Bradbury's "The East is Up!" dealing with space travel; it was later published in his poetry collection *The Haunted Computer and the Android Pope* (1981).

\$800 - 1,200



1023



1024

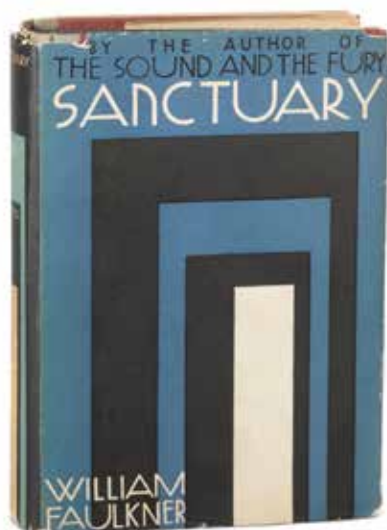
1024

BRADBURY, RAY. 1920-2012.

An archive of correspondence between Bradbury and Douglas Menville, as follows: 28 Typed Letters Signed ("Ray"), various sizes (most 4to and 8vo), dated July 18, 1960 to December 26, 1984, most on Bradbury's stationery including 14 with transmittal envelopes; 14 Postcards Signed ("Ray") in ink or marker, most 8vo, 1963-1975, many on Bradbury's stationery; a Christmas card, signed ("Ray"); a Halloween invitation, 1984, with original transmittal envelope; an Autograph Manuscript Initialed ("R.B."), 1 p, 4to, n.p., n.d., offering writing advice.

A large group of Ray Bradbury's letters to his friend and admirer, science fiction anthologist Douglas Menville. Bradbury wrote the foreword to Menville's book *Things to Come* (1977). These jovial letters, often in Bradbury's unmistakably colorful literary voice, touch on various topics; most relate to Bradbury's work, including film and stage adaptations like director Sam Peckinpah's unrealized version of *Something Wicked This Way Comes*. Some are on *The Illustrated Man* (1969) film production stationery. In one, Bradbury excitedly discusses opening his Pandemonium Theater Company to stage his own plays. In another, postmarked December, 1963, Bradbury discusses his horror at John F. Kennedy's assassination: "Jesus God, this has been one / of the worst weeks I can remember in my life. My / resentment is so huge, I don't know where to put it." Also included is a handwritten Christmas card, where Bradbury enthuses "Glad you liked [Fahrenheit] '451'!"

\$1,500 - 2,000



1025

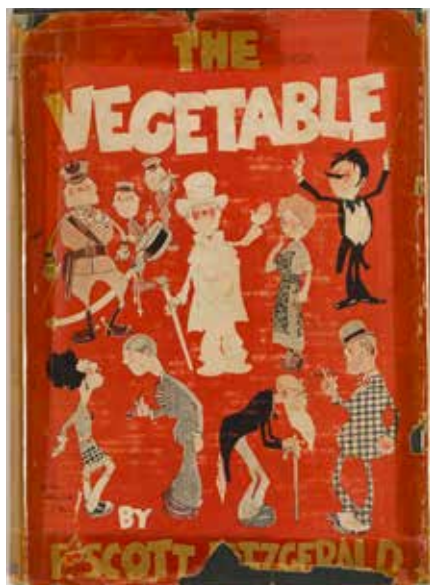
1025

FAULKNER, WILLIAM. 1897-1962.

Sanctuary. New York: Jonathan Cape & Harrison Smith, [1931]. 8vo. Original gray cloth over burgundy boards, spine stamped in burgundy, pictorial dust jacket, custom slipcase. Rear hinge starting, spine slightly toned, jacket with small chips mainly at head and tail of spine and to corners, spine sunned, rear panel partially separated.

FIRST EDITION, FIRST ISSUE. The first of Faulkner's novels to be filmed. Petersen A8b.

\$1,000 - 1,500



1026

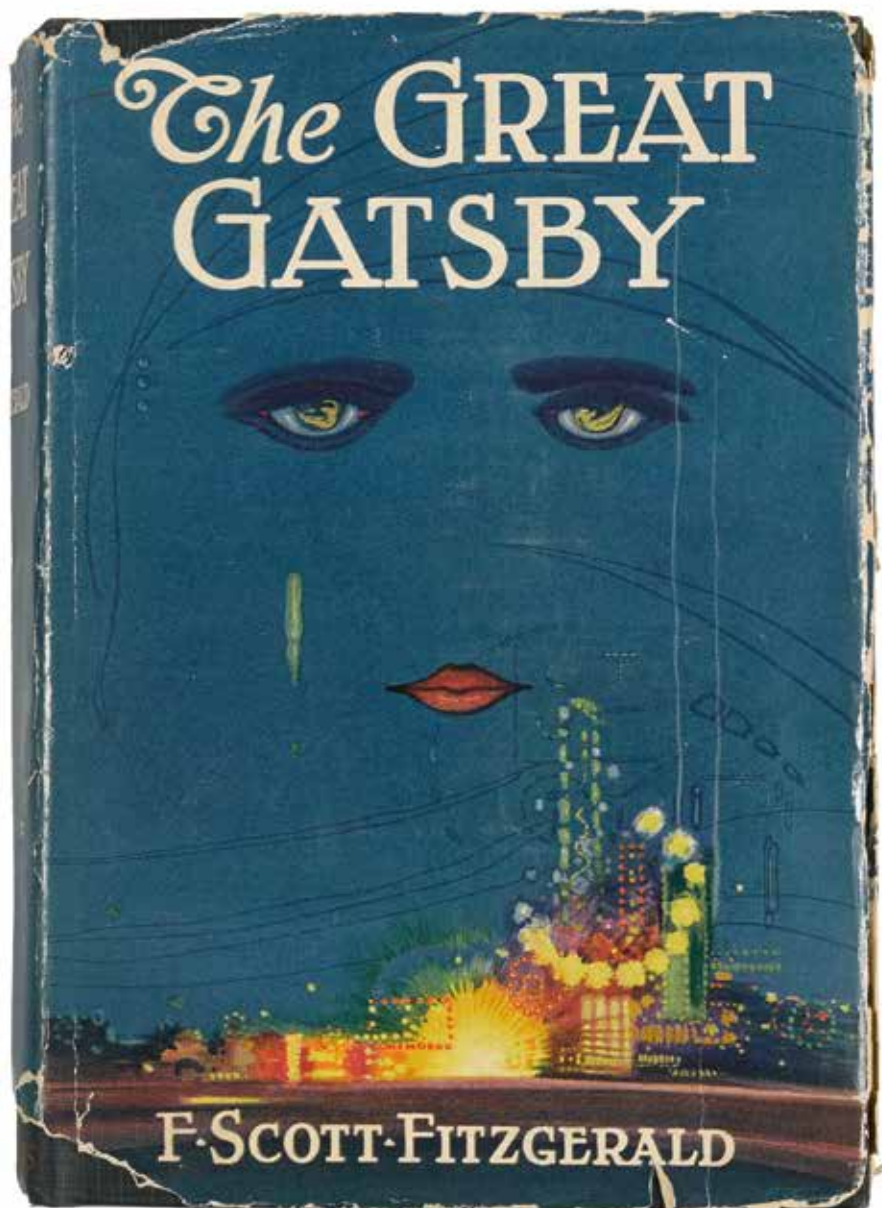
1026

FITZGERALD, F. SCOTT. 1896-1940.

The Vegetable. New York: Charles Scribner's Sons, 1923. 8vo. Original green cloth, spine lettered in gilt, pictorial dust-jacket by John Held, Jr.; jacket with losses to "Fitzgerald" at the bottom cover and tape residue repairs visible around edges and hinges of spine on dust jacket.

FIRST EDITION, in scarce original dust jacket. Brucoli A10.1.a.

\$2,000 - 3,000



1027

1027

FITZGERALD, F. SCOTT. 1896-1940.

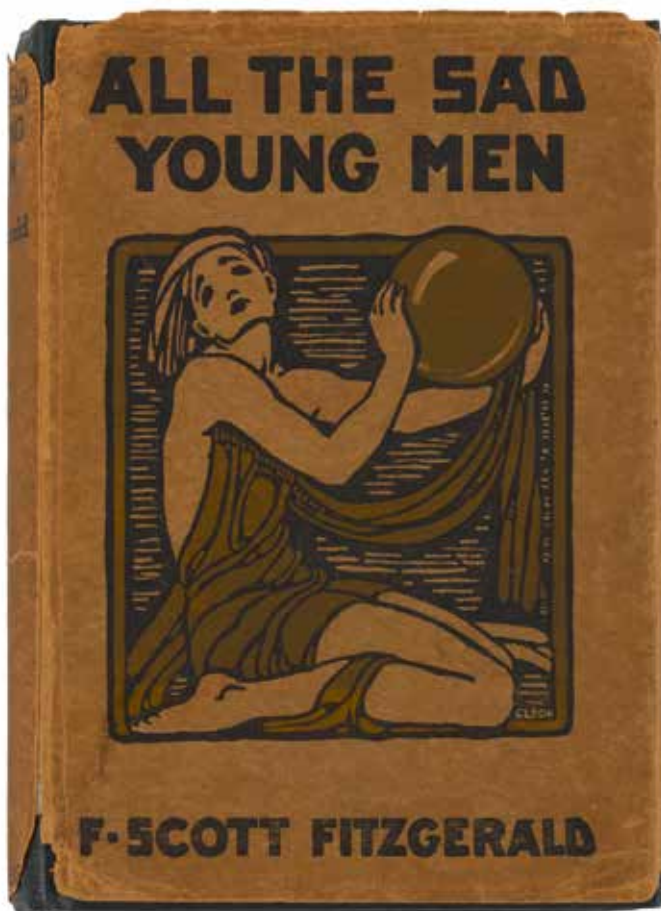
The Great Gatsby. New York: Charles Scribner's Sons, 1925.

8vo. Original dark blue cloth, dust jacket. Spine slightly cocked, very mild offset to endpapers from flaps; upper flap of jacket with wear, 3 inch loss affecting upper panel, spine and lower panel, lower panel with additional 1 inch loss to lower left corner and closed tear at upper corner.

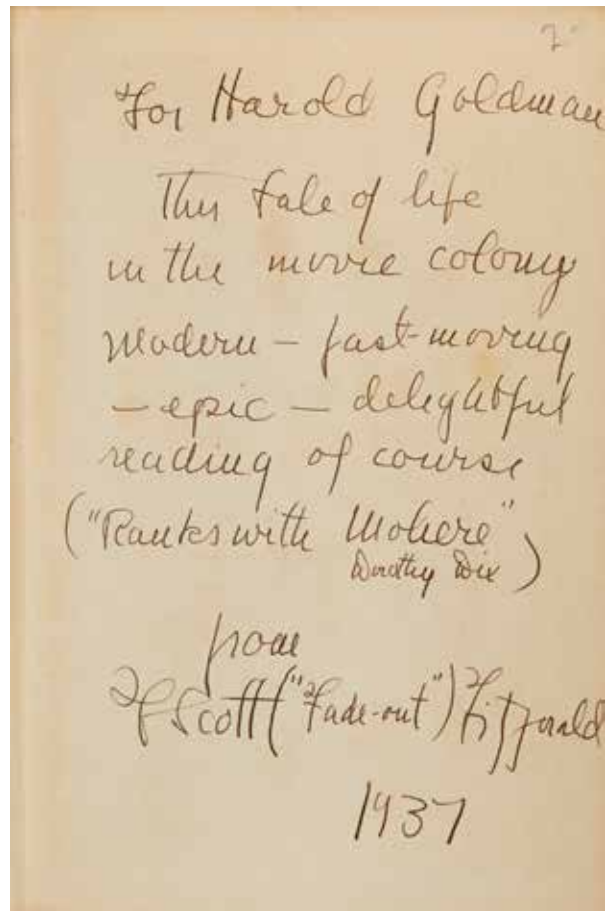
FIRST EDITION, FIRST STATE IN THE ICONIC DUST JACKET, with "chatter" for "echolalia" on p 60, "northern" for "southern" on p 119, "sick in tired" for "sickantired" on p 205, "Union Street Station" for "Union Station" on p 211, and with lower case "j" in "jay Gatsby" on back cover of jacket, hand-corrected in ink.

"Francis Cugat's jacket design for *The Great Gatsby* is perhaps the most famous and intriguing in American literature, as critics have argued over the meaning of Fitzgerald's plea to [Maxwell] Perkins in an August 1924 letter, 'For Christ's sake don't give anyone that jacket you're saving for me. I've written it into the book.' Fitzgerald's comment has not been fully explained, although it may refer to Nick Carraway's statement in Chap. 4: 'Unlike Gatsby and Tom Buchanan, I had no girl whose disembodied face floated along the dark cornices and blinding signs...'" (Mary Sidney Watson, in *Scott Fitzgerald Centenary Exhibition*, USC: 1996). Brucoli A11.1.a.

\$40,000 - 60,000



1028



1029

1028

FITZGERALD, F. SCOTT. 1896-1940.

All the Sad Young Men. New York: Charles Scribner's Sons, 1926. 8vo. Original dark green cloth, spine lettered in gilt, pictorial dust jacket. Faint toning to endpapers from jacket flaps. Minor losses to just jacket at spine, including damage to "All" in the title on spine. *Provenance*: "Old Corner Book Store" (bookseller's ticket).

FIRST EDITION, FIRST ISSUE, EARLIEST ISSUE JACKET, with unbattered lips on cover and unbroken type on pp 38, 90 and 248 . Brucoli A13.l.a.

\$2,000 - 3,000

1029

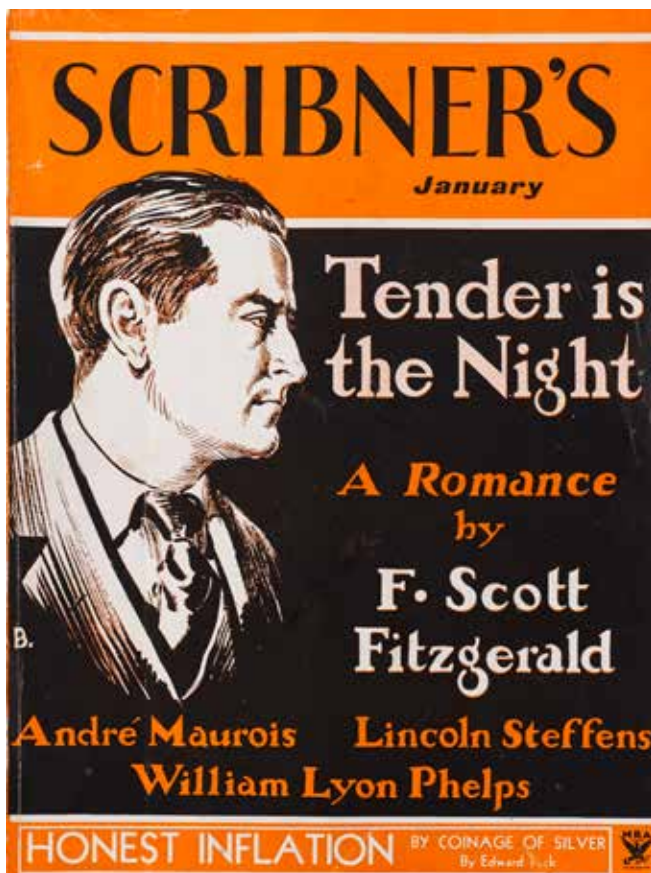
FITZGERALD, F. SCOTT. 1896-1940.

This Side of Paradise. New York: Charles Scribner's Sons, 1931. 8vo. Original green cloth. Light insect wear to covers, endpapers toned.

Provenance: Stanley Rose Bookshop, bookseller's label on lower paste-down; Harold Goldman.

PRESENTATION COPY FOR FELLOW SCREENWRITER HAROLD GOLDMAN, inscribed and signed by the author on the front free endpaper: "For Harold Goldman / This tale of life in the movie colony modern—fast-moving—epic—delightful reading of course ('Ranks with Moliere' Dorothy Dix) / from F Scott ('Fade-out') Fitzgerald / 1937." Harold Goldman was a screenwriter at MGM from c.1935 until 1940. The two men worked together on *A Yank at Oxford*, 1938, starring Robert Taylor and Vivien Leigh. Interestingly, either Fitzgerald or Goldman purchased the present volume, prior to inscription, at Stanley Rose Bookshop, an important gathering place for pre-War Hollywood literati, located on Vine Street off Hollywood Blvd. Brucoli A5.1.q.

\$8,000 - 12,000



1030

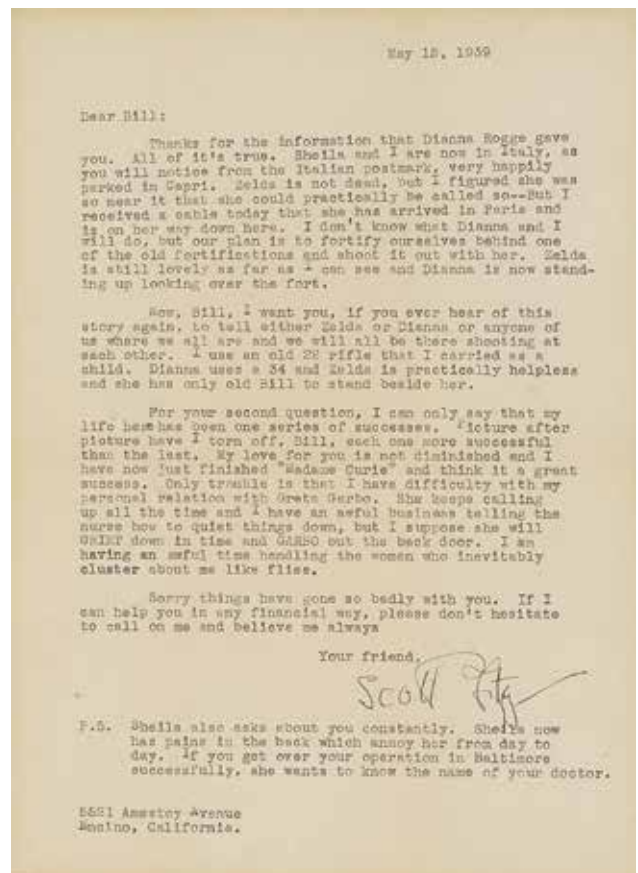
1030

FITZGERALD, F. SCOTT. 1896-1940.

Tender is the Night. In *Scribner's*, Vol XCV, Nos 1-4. New York & London: Charles Scribner's Sons, January-April 1934.
4to. 4 parts in original orange, black, and white pictorial publishers wrappers, minor edge wear. Housed in clamshell box with half morocco and marbled boards and marbled spine.

FIRST APPEARANCE of *Tender is the Night*, Fitzgerald's fourth and final completed novel. Originally serialized in four issues of *Scribner's Magazine* (from January until April 1934), the work appeared in book form in April 1934.

\$500 - 700



1031

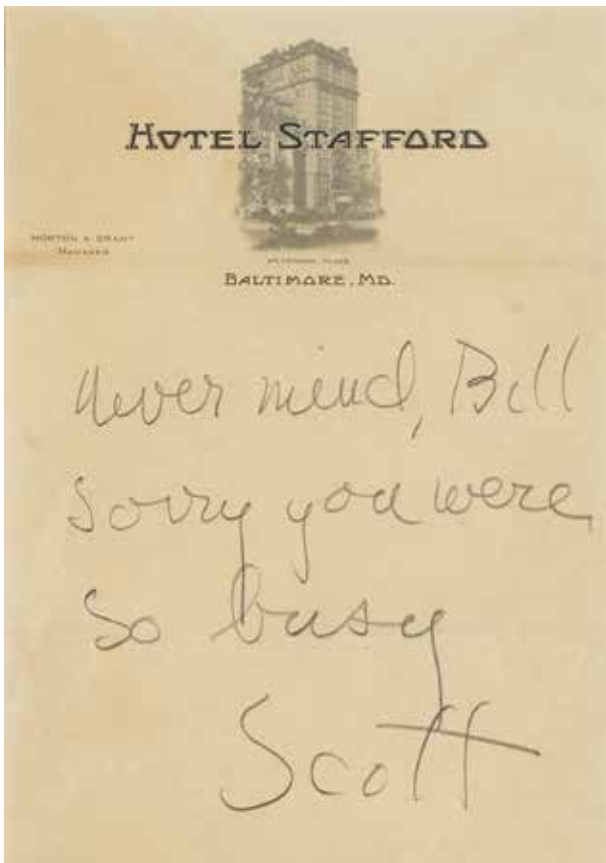
1031

FITZGERALD, F. SCOTT. 1896-1940.

Typed Letter Signed ("Scott"), 1 p, 4to, Encino, CA, May 15, 1939, to to Bill [Warren], creased horizontally and vertically, mild toning, matted and framed.

"ZELDA IS NOT DEAD, BUT I FIGURED SHE WAS SO NEAR IT THAT SHE COULD PRACTICALLY BE CALLED SO..." Addressed to Fitzgerald's friend "Bill" (almost certainly his godson and sometimes collaborator, the Hollywood screenwriter, producer, and director Charles Marquis [Bill] Warren), this letter opens with mock fear that Zelda is on her way to town, and jests that Scott, Zelda and Dianna will all face each other down with gun. He goes on to give a facetious report of his Hollywood success: "I can only say that my life here has been one series of successes. Picture after picture have I torn off, Bill, each one more successful than the last ... I have now just finished 'Madame Curie' and think it a great success. Only trouble is that I have difficulty with my personal relationship with Greta Garbo. She keeps calling up all the time and I have an awful business telling the nurse how to quiet things down, but I suppose she will GRIET down in time and GARBO out the back door."

\$2,500 - 3,500



1032

1032

FITZGERALD, F. SCOTT. 1896-1940.

Autograph Note Signed ("Scott"), in pencil, 1 p, 4to, [Baltimore], [1935-36], on Hotel Stafford stationery, framed, with original autograph transmittal envelope inscribed "Mr. Warren" on reverse of frame.

Fitzgerald pencils this short note to Charles "Bill" Warren, his Baltimore protege and writing partner: *"Never mind, Bill Sorry you were so busy Scott."*

\$1,500 - 2,000

1033

FITZGERALD, ZELDA. 1900-1948.

Western Union telegram, 1 p, oblong 8vo, Dec 25, 1926, to to Paul McLendon, framed.

Note reads: *"Enchanted with my dish wishing you the happiest of holidays many thanks/ Zelda Fitzgerald...."*

\$800 - 1,200

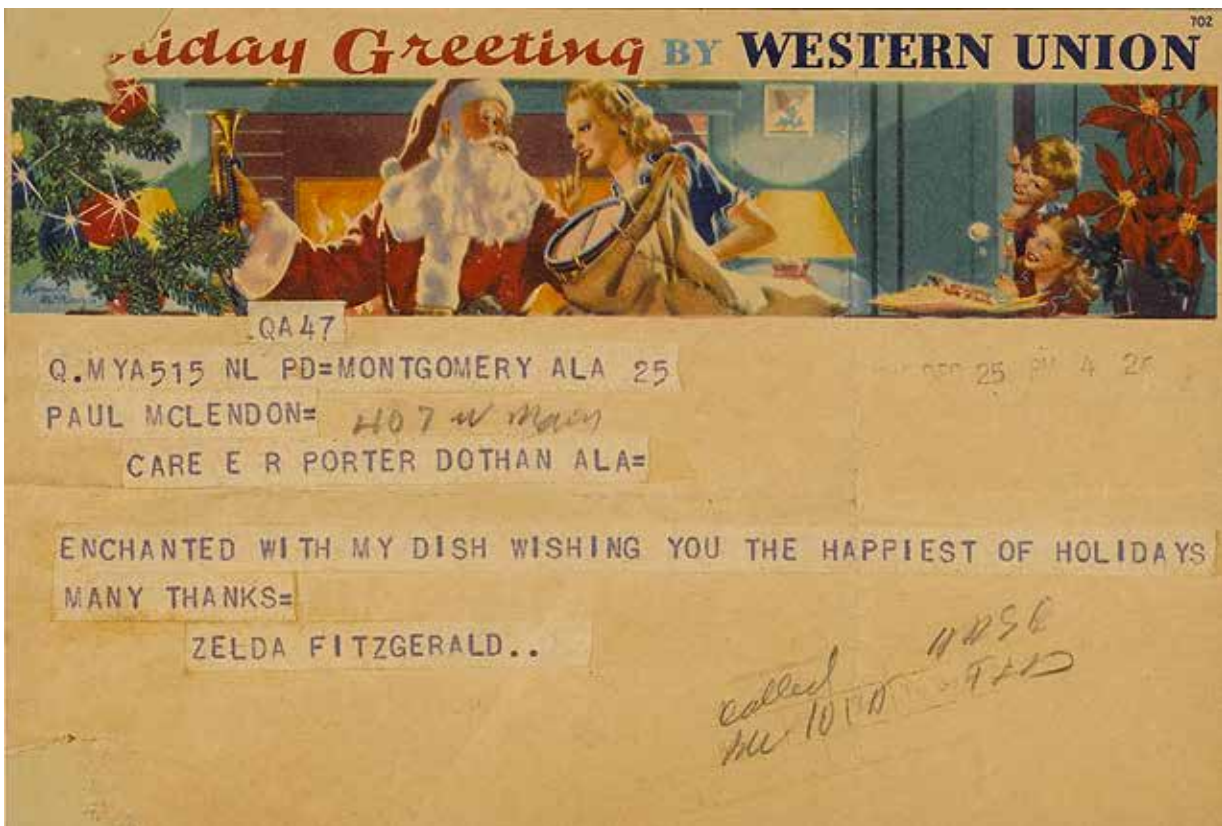
1034

FITZGERALD, ZELDA. 1900-1948.

Autograph Letter Signed ("Zelda Fitzgerald"), 2 pp, 8vo (conjoining leaves), n.p., n.d., to Mrs. Owens, regarding the closing of her apartment and retrieving her items, 3 inch dark stain to center of both leaves, some loss and mildewing.

In the letter Zelda requests that Mrs. Over *"be kind enough to send me my [personal?] silver, the perfume Scottie gave me last birthday and any belts and clothes of mine that happen to be still extant..."* and expresses her *"regrets of the necessity of disturbing you. / Zelda Fitzgerald."*

\$1,000 - 2,000



1033

1035

HARDY, THOMAS. 1840-1928.

Tess of D'Urbervilles. A Pure Woman London: Macmillan & Company, Limited, 1926.

4to. 41 wood-engraved plates and illustrations by Vivien Gribble, and folding map. Publisher's half vellum. Minor wear to paper at edges of boards, leaves unopened.

Provenance: collection of Erwin Boehning.

LIMITED EDITION one of 325 large paper copies signed by the author.

\$1,200 - 1,800

1036

HEMINGWAY, ERNEST. 1899-1961.

Death in the Afternoon. New York: Charles Scribner's Sons, 1932.

8v. Original black cloth stamped in gilt, dust jacket. Chipping to heads and tails of upper and lower panels and spine, including losses to "Hemingway."

FIRST EDITION, FIRST ISSUE. Hanneman A10.a.

\$800 - 1,200

1037

HEMINGWAY, ERNEST. 1899-1961.

Winner Take Nothing. New York: Charles Scribner's Sons, 1933.

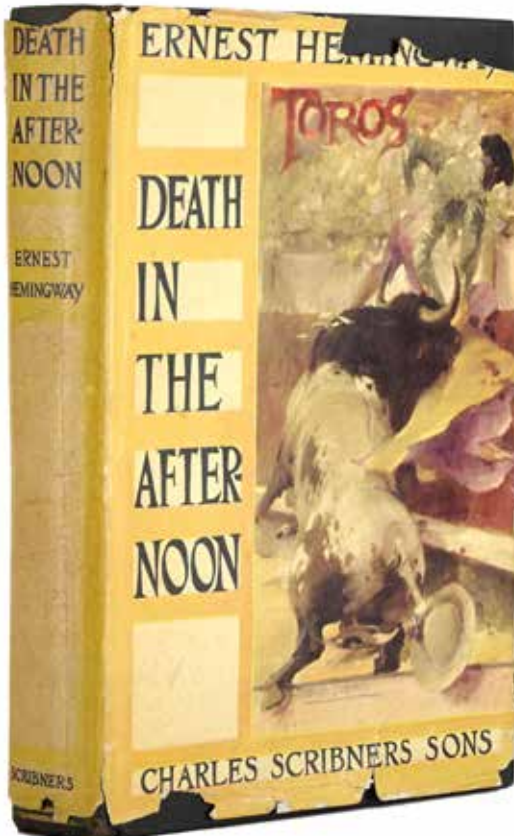
8vo. Original black cloth with gold labels printed in black, dust jacket. Jacket with half inch loss at upper right corner of lower panel, chipping and loss at head and tail of spine.

FIRST EDITION. Hanneman A11.a.

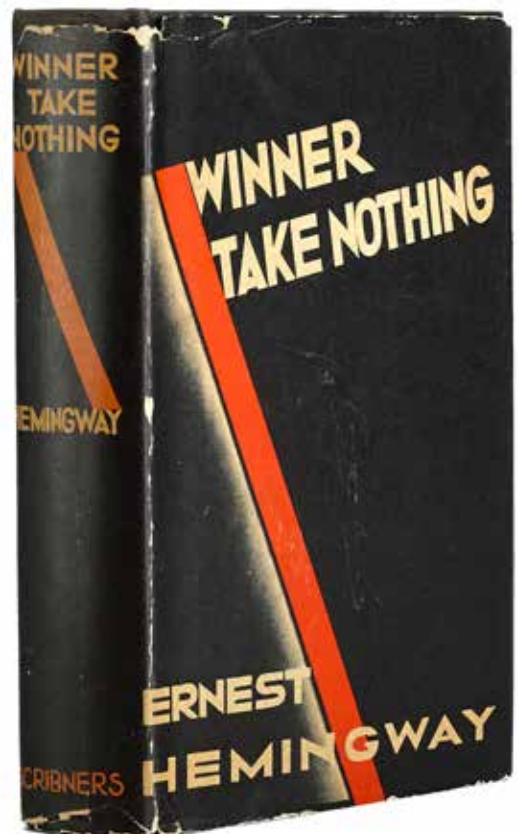
\$700 - 900



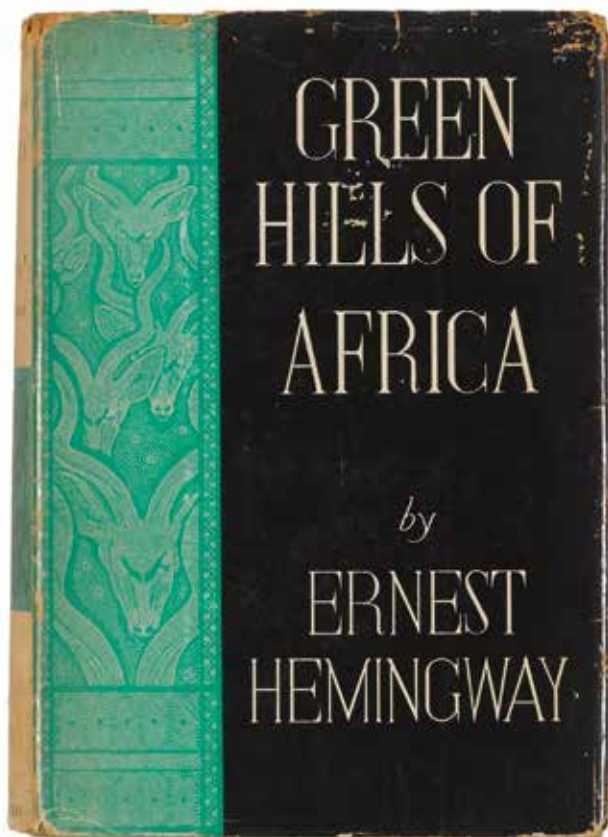
1035



1036



1037



1038



1039



1038

HEMINGWAY, ERNEST. 1899-1961.

Green Hills of Africa. New York: Charles Scribner's Sons, 1935. 8vo. Illustrated by Edward Shenton. Original light green cloth stamped in gilt and black, original first issue dust jacket without the photographer's name on the back panel. Spine sunned, shelfwear.

FIRST EDITION. Hanneman A13.a.

\$600 - 900

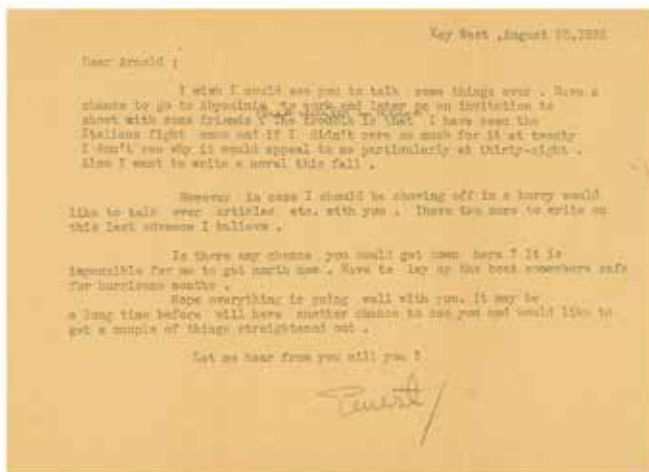
1039

HEMINGWAY, ERNEST. 1899-1961.

Typed Letter Signed ("Ernest"), 1 p, 4to, [Key West], April 13, 1935, to Arnold Gingrich, with original typed transmittal envelope, some fading and toning overall, framed together.

Hemingway drops his friend and editor Gingrich a note, likely accompanying a work under consideration. In full: "Dear Arnold: Here is the piece. If you can't say fornicate can you say copulate or if not that can you say co-habit? If not that would have to say consummate I suppose. Use your own good taste and judgement. / We are leaving tomorrow morning early. Wound perfectly clean so far and should be healed tight in another couple of days. Very little pain. / Will drop you a line from Bimini. Thought it was safest to xx write you a piece now as taking three days to get to Bimini would make it too close to your deadline for chance a slip-up. / Best regards, Ernest."

\$1,000 - 2,000



1040

1040

HEMINGWAY, ERNEST. 1899-1961.

Typed Letter Signed ("Ernest"), 1 p, oblong 8vo, [Key West], August 23, 1935, to Arnold Gingrich, with original typed transmittal envelope, some toning and thumbing to both, framed together.

In full: "Dear Arnold; I wish I could see you to talk some things over. Have a chance to go to Abyssinia to work and later on an invitation to shoot with some friends. [Pencil annotation] The trouble is that I have see the Italians fight once and if I didn't care so much for it at twenty I don't see why it would appeal to me particularly at thirty-eight. Also I want to write a novel this fall. / However in case I should be shoving off in a hurry would like to talk over articles etc. with you. I have two more to write on this last advance I believe. / Is there any chance you could get down here? It is impossible for me to get north now. Have to lay up the boat somewhere safe for hurricane months. / Hope everything is going well with you. It may be a long time before will have another chance to see you and would like to get a couple of things straightened out. / Let me hear from you will you? / Ernest."

\$1,000 - 1,500



1041

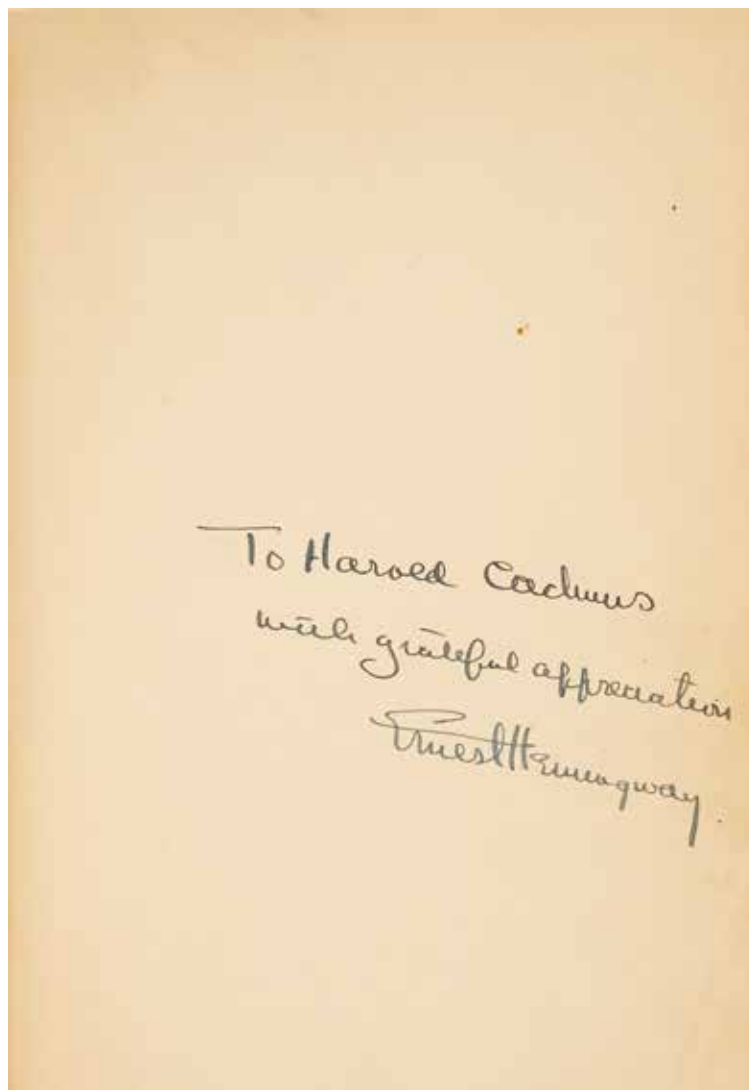
1041

HEMINGWAY, ERNEST, CONTRIBUTOR.

Ken Magazine. Chicago: Ken, Inc., April-Dec 1938. 20 issues bound in 2 volumes. Folio. Black cloth. Spine labeled "G.W. Smith." Folio. Black cloth. Provenance: G.W. Smith, spine label.

Early issues of the magazine whose managing editor was Arnold Gingrich, a longtime friend of Ernest Hemingway's from *Esquire* magazine. The first fourteen issues feature articles by Ernest Hemingway on the Spanish Civil War, such as his two-page anti-Mussolini article "The Time Now, The Place Spain" in vol 1, no 1 (April 7, 1938). A longstanding outspoken opponent of Mussolini, Hemingway had attacked *Il Duce* in-print since 1923. The article notes: "Although contracted and announced as an editor [Hemingway] has taken no part in the editing of the magazine nor in the formation of its policies."

\$800 - 1,200



1042

1042

HEMINGWAY, ERNEST. 1899-1961.

For Whom the Bell Tolls. New York: Charles Scribner's Sons, 1940. 8vo (237 x 160 mm). Original cloth stamped in black and red. Top edge untrimmed. Fine copy, with slight rubbing to spine, corner crease to endpaper and ad list.

Provenance: Harold Cadmus (1881-1964, presentation inscription); thence by descent.

PRESENTATION COPY, ONE OF 15 ADVANCE COPIES of the first edition, specially bound for the author and measuring slightly larger, with edges untrimmed, and without dust jacket as issued. A bright copy, inscribed and signed on the front free endpaper to the book's printer: "To Harold Cadmus / with grateful appreciation / Ernest Hemingway."

Harold Cadmus joined Scribner's at the age of 16, becoming manager of the Scribner press in 1921 and was named a director in 1933. A pioneer of the printing industry, he was credited with the development of printing from molded rubber plates among other things, and *For Whom the Bell Tolls* was one of the first trade books to be printed in that fashion.

Laid-in are copies of a valedictory resolution by Scribner's on the occasion of Cadmus's retirement explaining his contribution to printing technology; and a copy of a handwritten note from Charles Scribner detailing the disposition of the 15 advance copies of *For Whom the Bell Tolls*, letting him know "[your work] greatly contributed to the book's success / CS" and at head: "We gave all 15 copies away EH 7 / myself 8 / CS." Hanneman A18a, note.

\$25,000 - 35,000

1043

HEMINGWAY, ERNEST. 1899-1961.

Autograph Letter Signed ("Papa"), 2 pp, 220 x 280 mm, August 25, 1946, on Memorial Hospital of Natrona County Capser, Wyoming, letterhead, with original autograph transmittal envelope, folded.

Written just after Mary Hemingway's miscarriage to Lloyd and Tillie Arnold in Sun Valley, Idaho, Hemingway offers updates on Mary Hemingway's recovery after a recent miscarriage from an ectopic pregnancy, which left her unable to bear children. An intimate letter to dear friends.

\$1,500 - 2,500

1044

HEMINGWAY, ERNEST. 1899-1961.

The Old Man and the Sea. New York: Charles Scribner's Sons, 1952. 8vo. Original light blue cloth stamped in silver and in blind, dust jacket with blue-tinted photo of Hemingway. Jacket with very light edge-wear.

FIRST EDITION. Hanneman A24.a.



1043

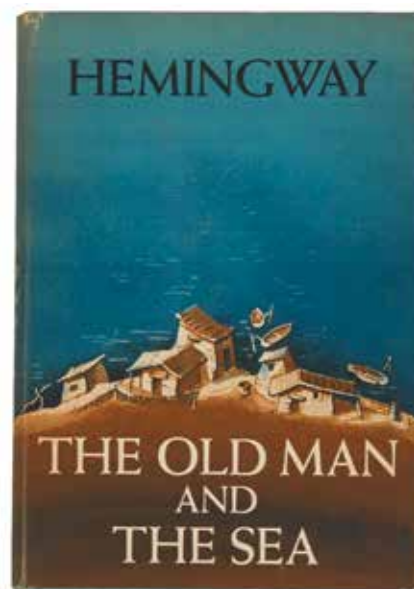
\$1,000 - 1,500

1045

JONES, JAMES. 1921-1977.

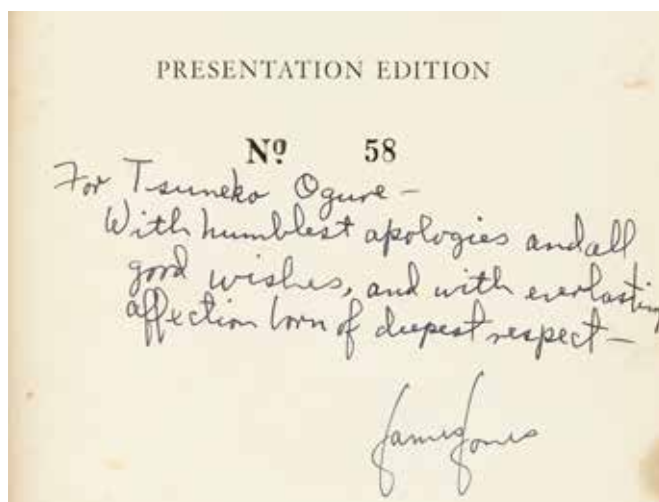
From Here to Eternity. New York: Charles Scribner's Sons, 1951. 8vo. Original black cloth with spine titles in gilt. Custom clamshell case. Endpapers and limitation leaf spotted, small smudges to right margin of first several leaves, spotting to edges of text block.

FIRST EDITION, LIMITED "PRESENTATION EDITION," no. 58 of 1,250 copies, signed by Jones. THIS COPY ADDITIONALLY INSCRIBED TO THE MODEL FOR ONE OF THE NOVEL'S CHARACTERS: "For Tsuneko Ogure - With humblest apologies and all good wishes, and with everlasting affection born of deep respect." Jones befriended Ogure in a creative-writing class at the University of Hawaii he attended while stationed at Schofield Barracks on Oahu. He named the love interest of Private Prewitt in *From Here to Eternity* Violet Ogure as a token of remembrance, but it was a gesture not altogether appreciated. "When the book came out, I wrote him a letter giving him hell for making me look like a shack-up job," Ogure recalled to *Newsweek* in 1966. In another article she said that Jones "answered my letter with an apology and sent me an autographed copy of his book." Tsuneko Ogure went on to a successful career as a columnist and reporter for the *Honolulu Advertiser* under the pen-name "Scoops" Casey. Included in the lot is a photo of Ogure and an envelope addressed to her from Jones.

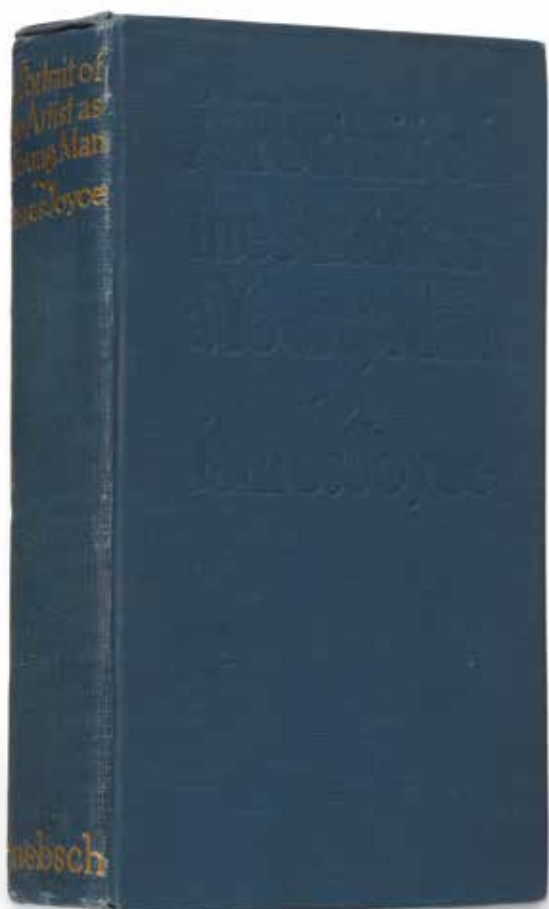


1044

\$800 - 1,200



1045 (detail)



1046

1046

JOYCE, JAMES. 1882-1941.

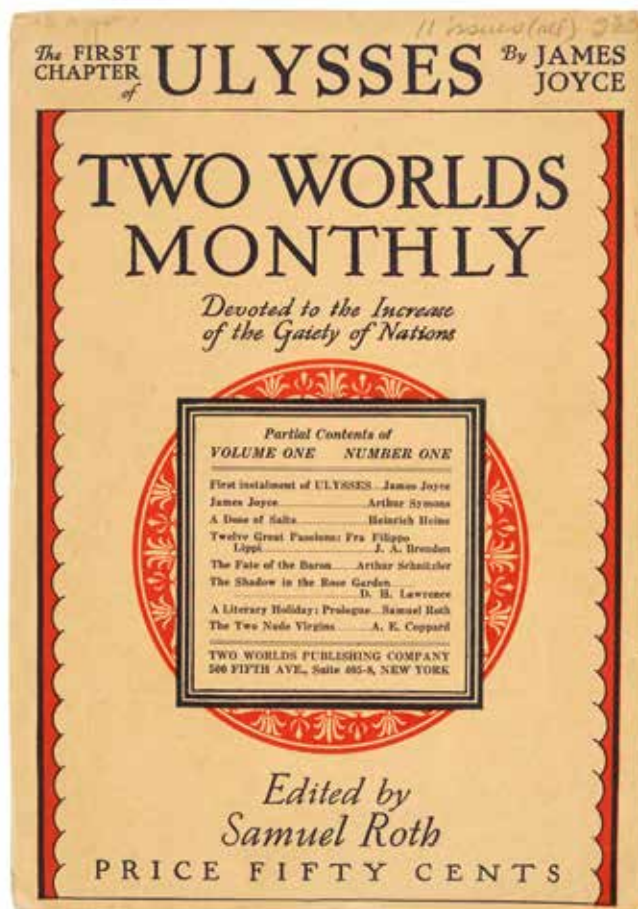
A Portrait of the Artist as a Young Man. New York: B.W. Huebsch, 1916.

8vo (194 x 127 mm). [4], 299, [1] pp. Original publisher's blue cloth, upper cover lettered in blind, spine gilt lettered. Minor rubbing to spine ends and joints.

Provenance: Porcaro (bookplate); John Kobler (bookplate).

FIRST EDITION, preceding the English edition (issued from the American sheets) by two months. Connolly *The Modern Movement* 26; Slocum & Cahoon A11.

\$3,000 - 4,000



1047

1047

JOYCE, JAMES. 1882-1941.

Ulysses [published in *Two Worlds Monthly*, edited by Samuel Roth]. Volume 1, number 1 through Volume 3, number 3 (complete as issued). New York, 1926-27.

11 volumes. 8vo (238 x 168 mm). Publisher's printed wrappers, some minor chipping to spine ends and a few corners, covers of 11th volume detached with chipping to edges.

The scarce piratical first appearance in America of Joyce's masterpiece, Roth's unauthorized edition of 11 chapters from *Ulysses*. Roth had planned to publish 12 installments, however, the 12th issue never appeared individually. The printing sparked immediate legal action from Joyce and Sylvia Beach. Slocum & Cahoon C68.

\$2,000 - 3,000

1048

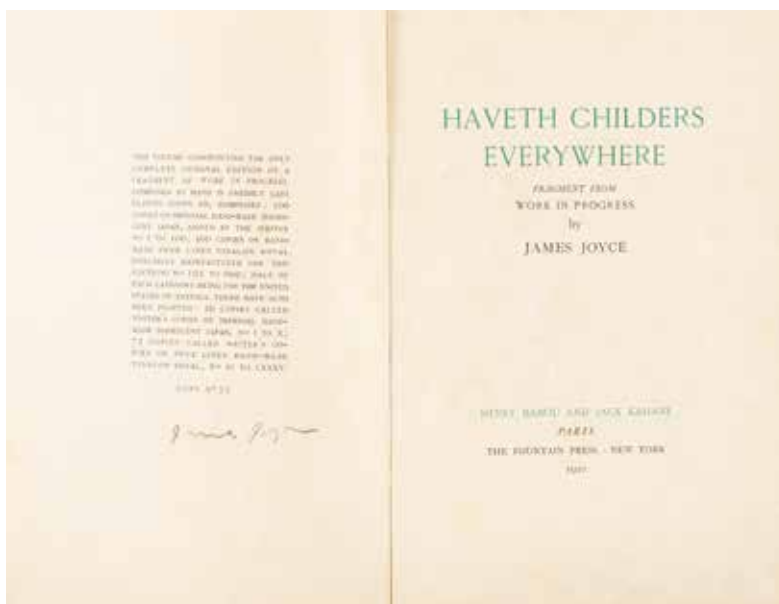
JOYCE, JAMES. 1882-1941.

Haveth Childers Everywhere. Fragment from Work in Progress. Paris and New York: Ducros et Colas for Henry Babou and Jack Kahane and The Fountain Press, 1930. Folio (283 x 191 mm). 72, [2] pp. Title printed in green and black, initials and headlines printed in green. Original printed wrappers, uncut, glassine dustwrapper; some light staining; original three panel gilt paper covered folder, some rubbing, without the slipcase.

Provenance: John Kobler, bookplate.

FIRST EDITION, limited issue, no. 24 of 100 copies on hand-made iridescent Japan, signed by Joyce, of a total edition of 685. This fragment forms pp.532-554 of *Finnegans Wake*. Slocum and Cahoon A41.

\$8,000 - 12,000



1048

1049

JOYCE, JAMES. 1882-1941.

Work in Progress, in: Eugene JOLAS and others (editors). *Transition*. The Hague: The Servire Press [No. 21 and 22], New York: *transition* [No. 25 and 26], 1932, 33, 36 and 37.

4 volumes. 4to (232 x 152 mm). Original printed wrappers with covers after Hans Arp, Sophie H. Taeuber-Arp, Joan Miro and Marcel Duchamp. No. 22 with the original yellow paper band reading "Revolutionary Romanticism." Some light darkening and minor chipping, number 25 with light rubbing and staining, a few creases to spine.

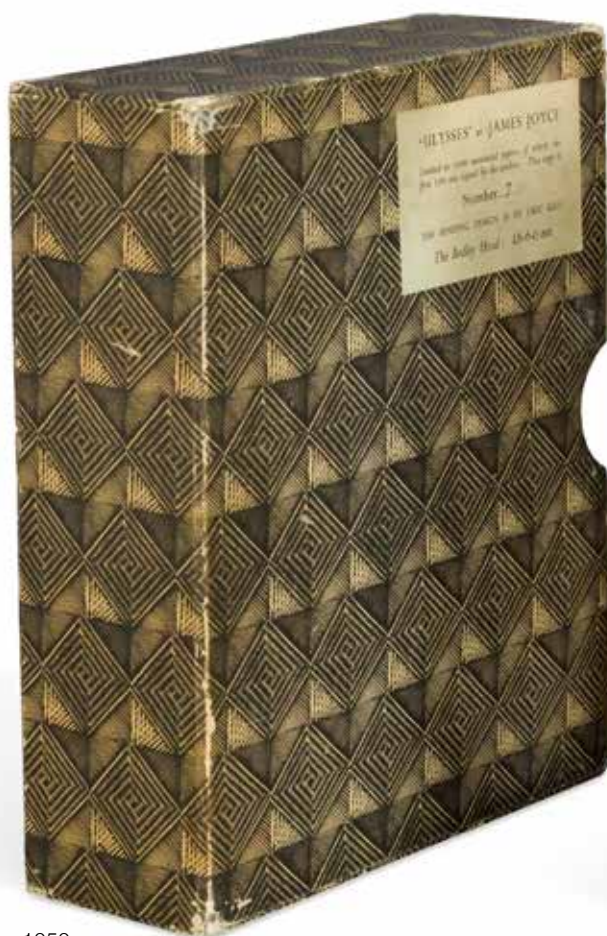
Provenance: Wallace Liggett, 18 April 1946 (inscription on back cover of No. 26).

FIRST EDITIONS. Four important issues of *Transition*, containing excerpts from what would become "Finnegans Wake" under the title "Work in Progress." Slocum and Cahoon Joyce C70.

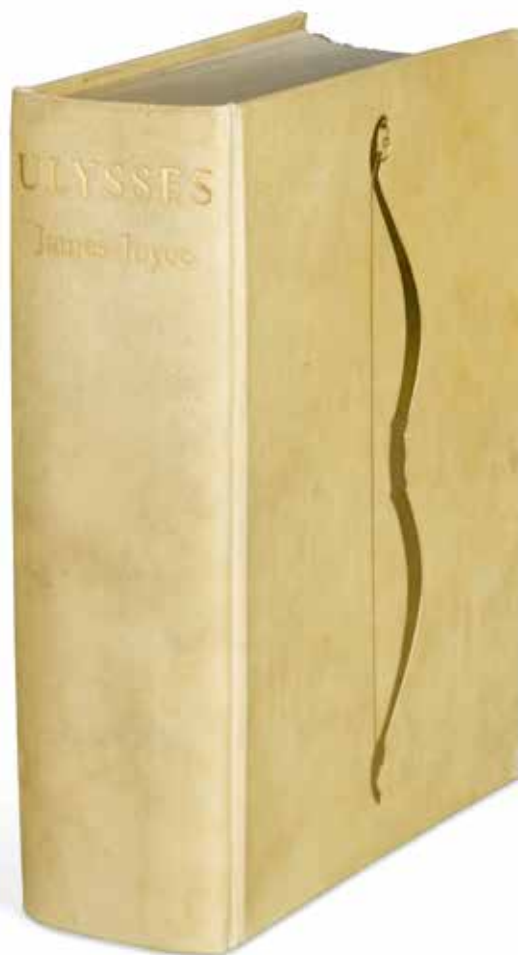
\$800 - 1,200



1049



1050



1050

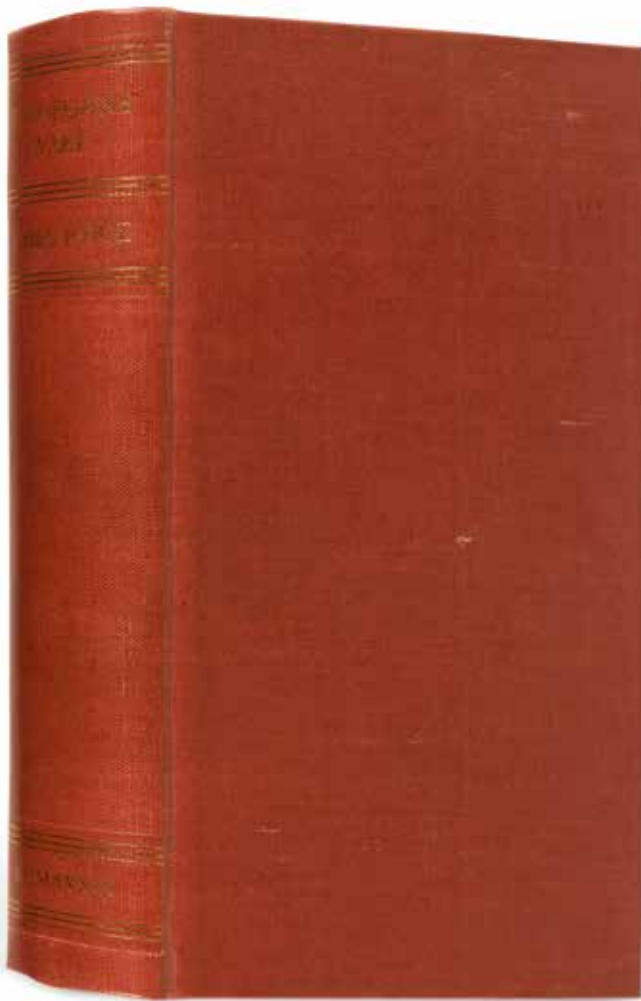
JOYCE, JAMES. 1882-1941.

Ulysses. London: John Lane the Bodley Head, 1936.

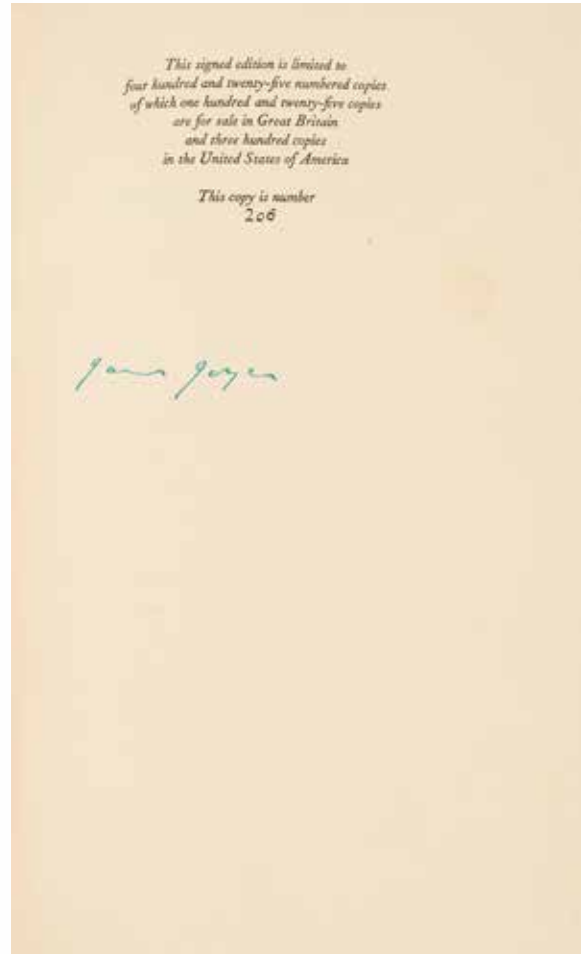
4to (265 x 195 mm). [8], 765, [1] pp. Title-page printed in blue and black. Original vellum, spine gilt-lettered, Homeric bow in gilt after a design by Eric Gill on both covers, top edges gilt, others uncut. Publisher's decorative slipcase with printed label; some rubbing and minor wear; gray morocco folding case by Sangorski and Sutcliffe.

First edition printed in England, limited issue number 7 of 100 copies signed by Joyce on mould-made paper and in this vellum binding designed by Eric Gill, of a total edition of 1,000. The prospectus "Final and definitive edition" laid in. This edition prints the added material from the first authorized American edition (1934), along with the "International Protest... and Injunction... against Samuel Roth" for pirating *Ulysses*, and the first bibliography of Joyce's works. A fine copy. Slocum & Cahoon A23.

\$20,000 - 30,000



1051



1051

1051

JOYCE, JAMES. 1882-1941.

Finnegans Wake. London: Faber & Faber, New York: The Viking Press, 1939.
8vo (260 x 171 mm). [4], 628 pp. Original brick red buckram, top edges gilt, others uncut, many unopened; original yellow cloth slipcase; half morocco folding case. Remnants of bookplate glue on front paste-down.

FIRST EDITION, LIMITED ISSUE, number 206 of 425 copies SIGNED BY JOYCE. Connolly *The Modern Movement* 87; Slocum & Cahoon A49. A VERY FINE COPY.

\$6,000 - 9,000


 Letter on Monday
 Dear Deborah:
 I'm delighted & most impressed
 by the article on Rebecca,
 and thank you for it!
 I am not of your persuasion

HL
 25 July '07
 Dear Deborah:
 I have no-
 thing to report ex-
 cept that I am cozy,
 which you already
 know. I am in
 the midst of falling
 in love again with
 C.S. Lewis, whom

HL
 24 April (?)
 My dear Debs:
 If you ever
 mention lobster rolls
 to me again, I shall
 do something terrible to
 you. They are my favorite
 things to eat!! Really
 the only lobster com-
 bination I like, and they
 are superb!

HL
 23 March '09
 My dearest Debs:
 Thank you for
 your lovely words
 about Horton. You
 got him taped!
 He was just plain
 NICE - a nice
 man - such a

HL
 7 February '08
 (2 years!)
 My dear Debs:
 As soon as the
 Pope says Mass,
 I shall never
 forget you

The latest ship-
 ment of wonderful
 things from you
 has really made
 me feel dog-gone
 because I lack the
 vocabulary with which
 to properly thank
 you. (How that is a bit
 impertinent?) at any
 rate, THANK YOU
 and much love, Harper

I am with all the fruits
 of creation is some-
 thing I should
 cherish but won't
 because I shall
 consume them all!
 (but not all at once)
 You are always so
 on target with what
 pleases my delicate
 appetite! Much love,
 Helen Harper

I have!
 Life here is very
 much like Heaven
 13.8. The sun is shining
 now, on the first of the month.
 No big rain, which I love.
 If you're grown
 up in the hot
 South you'd love
 rainy weather!
 Much love
 Harper

1052

1052

LEE, HARPER. 1926-2016.

Archive of correspondence including 35 Autograph Letters Signed (mostly "Harper", but a few "H", "H.L." or "Nelle Harper"), most 1 or 2 pages, with a few to 4 pages, and most on her "NHL" monogrammed letterhead, Monroeville and Birmingham, AL, October 6, 2006- February 12, 2010, to Deborah Di Clementi, a friend in New York, all in very good condition with original autograph transmittal envelopes.

A fascinating collection of 32 autograph letters signed, plus 3 Christmas cards signed, by Harper Lee, written between 2006 and 2010, as she was injured and moved from the hospital in Birmingham to assisted living in Monroeville. The letters cover many topics including her health (obviously an over-riding concern at this point), her Presidential Medal of Freedom, the death of Horton Foote, C.S. Lewis and all manner of food, but primarily brownies and seafood, and include a letter from 2008 in which she informs Ms. Di Clementi (who is gay) that she is "not of your persuasion." A charming, intimate look at the great author's later years, as seen through the lens of a recently developed friendship with obvious affection, with a rare reference to her sexuality.

\$18,000 - 25,000

1053

MILLER, HENRY. 1891-1980.

Original watercolor on illustration paper, 11 ¾ x 15 ½ inches, signed and dated ("Henry Miller / [illegible] 1946") at lower right, framed, with clippings about Miller taped to verso of frame.

This early watercolor by Henry Miller depicts a reclining woman against a vividly-colored abstract background featuring an awning and the number "42." It was painted in 1946, the year Miller wrote *The Time of the Assassins: A Study of Rimbaud* while living in Big Sur, California and developing a literary following in Europe.

\$3,000 - 5,000

1054

MILLER, HENRY. 1891-1980.

Original watercolor on illustration paper, 13 ¾ x 19 inches, signed and dated ("Henry Miller / 12/66" at lower right), framed. As an older man, Henry Miller frequently painted watercolors at his home in Pacific Palisades, California. This watercolor, depicting a stylized Harlequin in shades of blue and mauve, was painted in 1966, the year that his ex-wife, artist Eve McClure, died.

\$1,500 - 2,000



1053



1054

1055

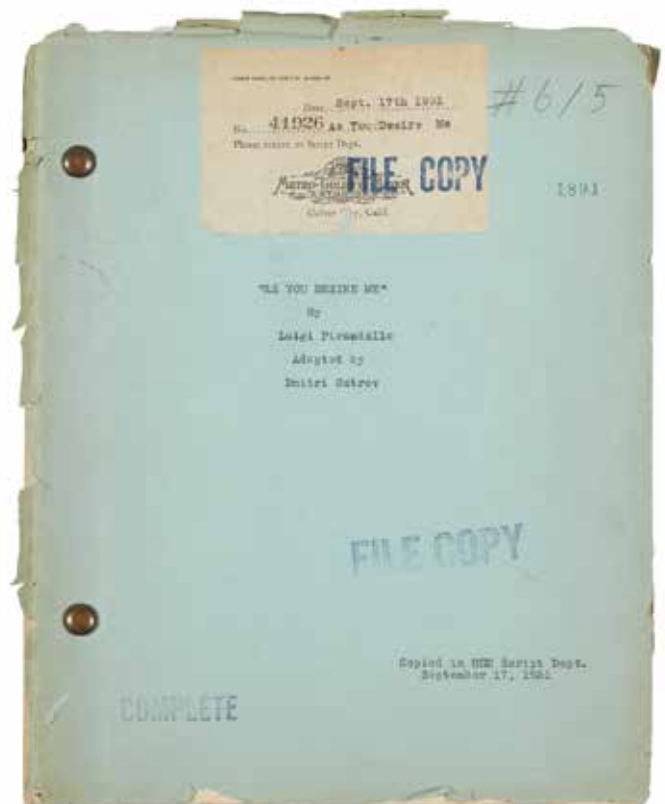
PIRANDELLO, LUIGI. 1867-1936.

Mimeographed manuscript, *As You Desire Me*, adapted for the screen by Dmitri Ostrov, 107 pp, "Copied in MGM Script Dept. / September 17, 1931." Blue wrappers with Metro-Goldwyn-Mayer Script Department label.

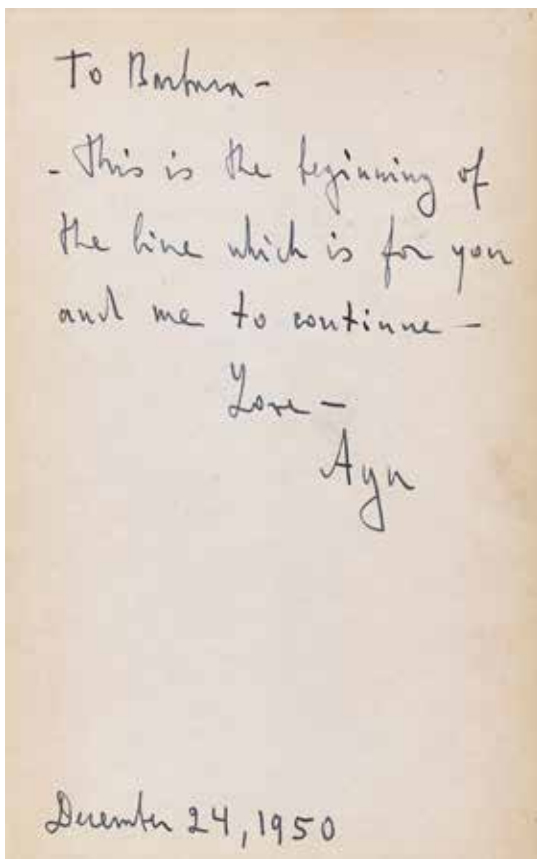
An adaptation of Luigi Pirandello's 1930 play by Dmitri Ostrov with no scene numbers, shot descriptions, etc. Several of the characters' names differ from the play along with other alterations to Pirandello's original.

Greta Garbo starred in *As You Desire Me* as a woman who may or may not have been living an alternate life for years as an amnesiac. The film costarred Melvyn Douglas and Erich Von Stroheim as her competing love interests.

\$1,500 - 2,000



1055



1056



1057

1056

RAND, AYN. 1905-1982.

ARISTOTLE. *The Basic Works*.... New York: Random House, [1941]. 8vo. Publisher's red cloth.

Provenance: from the Library of the Nathaniel Branden Institute (stamp).

Provenance: estate of Barbara Branden.

SIGNED AND INSCRIBED BY RAND TO BARBARA BRANDEN, HER STUDENT, COLLEAGUE AND BIOGRAPHER during the first year of their acquaintance: "To Barbara— This is the beginning of the line which is for you and me to continue—Love—Ayn December 24, 1950." Rand's fiction and non-fiction were enormously influenced by Aristotle, making this a gift fraught with significance for Branden. Barbara would go onto be a member of Ayn's inner circle through the 1950s and 60s and was a central figure in the schism between Rand and Barbara's husband Nathaniel. Later she wrote the first biography of Rand.

\$2,000 - 3,000

1057

RAND, AYN. 1905-1982.

Photograph Signed ("Ayn Rand") and Inscribed, 8 x 10 inch silver gelatin print, head and shoulders portrait of Rand by Bert Six, photographer's stamp on verso, minor tape residue at corners from previous mounting.

Provenance: estate of Barbara Branden.

Inscribed to at lower left: "To Barbara /you remind me of myself and I wish us both that you remain that way / With Love /Ayn / June 21, 1951."

\$6,000 - 9,000

(406)

She nodded, as if she understood.
He did not follow her as she descended
to the ground. He ^{across the} ~~leaved~~ ^{wheel toward} ~~forward~~ the
open door ^{of the plane} and they looked at each other;
as she stood, her hand raised to him, a
faint wind stirring her hair, the ^{straight} line of
her shoulders ~~down~~ straight and true against
the ~~sky~~ her shoulders sculptured by the trim
suit of a business executive ^{amidst} ~~the~~ the flat
~~immensity~~ immensity of an empty prairie.
~~Don't look for~~ The motion of his
hand pointed east, toward some invisible
cities. "Don't look for me out there," he

1058

1058

RAND, AYN. 1905-1982.

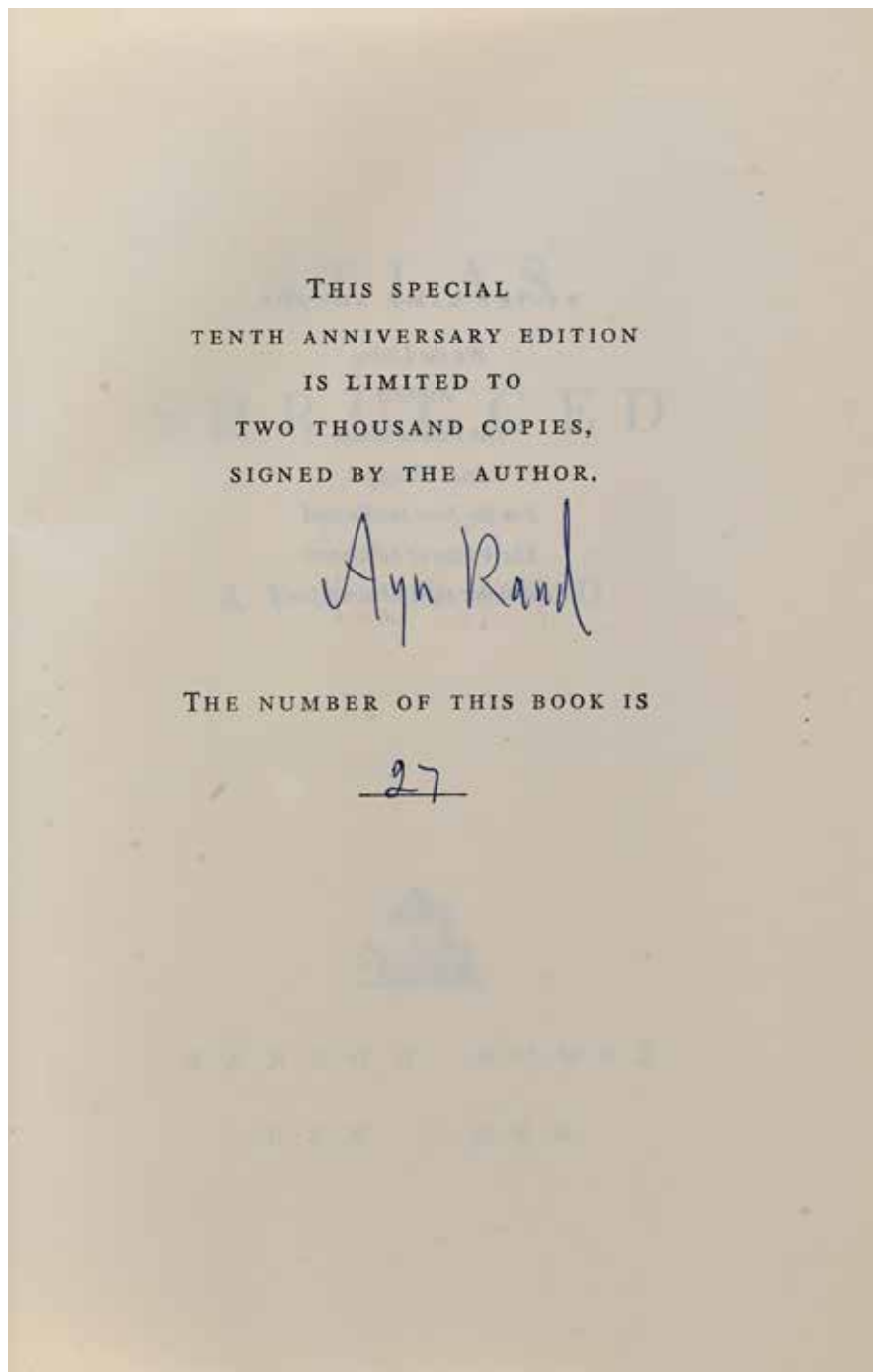
Autograph Manuscript, 1 p, 4to, [New York], 1950s, being p 406 of the working manuscript of *Atlas Shrugged*, some toning and thumbing to page.

Provenance: estate of Barbara Branden.

MANUSCRIPT PAGE 406 FROM *ATLAS SHRUGGED* with corrections in the author's own hand. Pages from Rand's opus magnum are rare. Rand donated a draft of *Atlas Shrugged* to the Library of Congress, and in 1998 Barbara Branden sold a small collection of original working draft leaves at this house, but she held this lot and the next back as mementos of her time with Rand.

In full, "She nodded, as if she understood. He did not follow her as she demanded to the ground. He leaved [again the wheel toward] the open door [of the plume] and they looked at each other. She stood, her hand raised to him, a faint wind stirring her hair, the straight line of her shoulders sculptured by the trim suit of a business executive [amidst] the flat immensity of an empty prairie. The motion of his hand pointed east, toward some invisible cities. 'Don't look for me out there,' he...."

\$25,000 - 35,000



1060

1060

RAND, AYN. 1905-1982.

Atlas Shrugged. New York: Random House, [1967].
Original blue buckram gilt, top-edge stained blue, acetate jacket, slipcase. Fine.

WITH: 8 x 10 inch gelatin silver print photograph of Barbara and Nathaniel Branden's wedding with Ayn Rand as bridesmaid.

Provenance: estate of Barbara Branden.

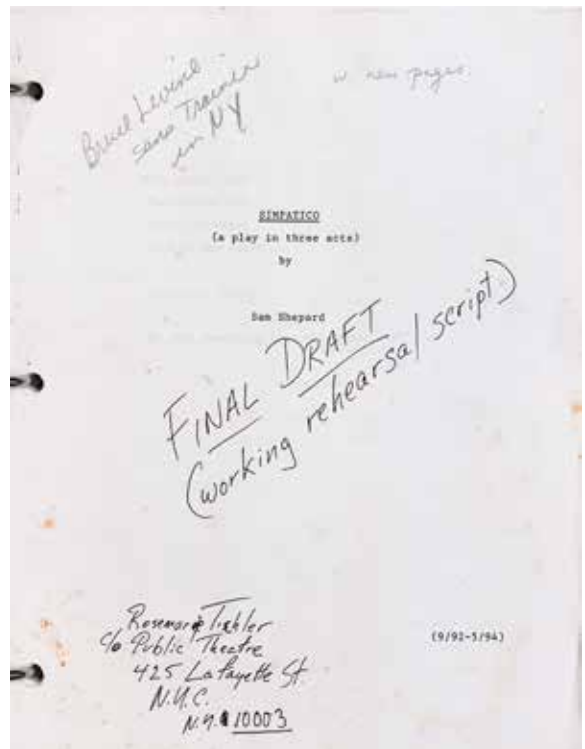
LIMITED EDITION, SIGNED by the author, no. 27 of 1000 copies, also signed by BARBARA AND NATHANIEL BRANDEN on the dedication page.

While living in New York during the early 1950s, Barbara and her future husband, Nathaniel Branden, befriended Rand and her husband Frank O'Connor. Not only would the couple go on to become major proponents of Objectivism, establishing the Nathaniel Branden Institute in 1958, with Barbara serving as Rand's assistant, but their personal lives would be dramatically intertwined with Rands. Begrudgingly sanctioned by both Barbara and Frank, Nathaniel began an affair with Ayn in 1954. The secret couple had a very public break in 1968, almost certainly due to Branden's affair with actress Scott. Details of the scandal emerged in Barbara's biography *The Passion of Ayn Rand* published after the notorious author's death. Perinn Ad4.

\$3,000 - 5,000



1061



1062

1061

SHEPARD, SAM. 1943-2017.

3 copies of James Gammon's working playscripts of *A Lie of the Mind*, each 189 pp, 4to, [1985], original variously colored wrappers. WITH: Xerographic manuscript of reference material related to the story, approximately 160 pp (irregularly numbered), white wrappers, signed ("Sam Shepard") in ballpoint pen to front wrapper. AND WITH: Autograph Letter Signed ("Sam"), 1 p, 4to, March 24, 1995, on Totier Creek Farm stationery, from Sam Shepard to Gammon; and a cast- and crew-signed poster and other ephemera. *Provenance*: estate of James Gammon.

Sam Shepard's drama *A Lie in the Mind* deals with two families and how one brutally abusive husband's actions horribly affect their lives. The play's debut production, which Shepard also directed, opened off-Broadway in December, 1985 and ran for 186 performances. Shepard's frequent collaborator James Gammon costarred and this is Gammon's personal script and ephemera archive for that play. Also included is a later handwritten, signed letter from Shepard. In 1986, *A Lie of the Mind* won the New York Drama Critics' Circle Award for Best Play, the Drama Desk Award for Outstanding Play, and the Outer Critics' Circle Award for Best Off-Broadway Play.

\$1,500 - 2,000

1062

SHEPARD, SAM. 1943-2017.

Xerographic manuscript, final draft playscript by Sam Shepard for *Simpatico*, 194 pp, May, 1994, 4to, annotated in pencil by actor James Gammon, with autograph notes, 1 p, folded in, and a legal pad folded in, annotated to first page, housed in a red leather three-ring binder, mild wear including some soiling to leaves, mainly fore-edges, last page with stain to upper left corner. *Provenance*: estate of James Gammon.

Sam Shepard's play *Simpatico* deals with crooked horse track gamblers and blackmail. It was first performed at the Joseph Papp Public Theater in New York City on November 14, 1994, costarring James Gammon, and was adapted into a 1999 film starring Jeff Bridges, Sharon Stone, and Nick Nolte. This is Gammon's working script from the 1994 production.

\$1,000 - 1,500



1063

1063

SHEPARD, SAM. 1943-2017.

Xerographic playscripts of *The Late Henry Moss*, each approximately 125 pp, 4to, n.p., 1999-2000, the first three versions (January and two August drafts);

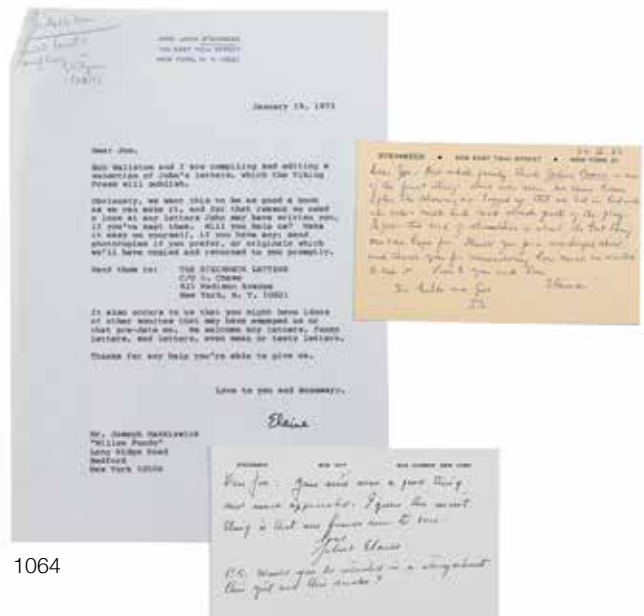
WITH: accompanying Autograph Letters Signed ("Sam"), 3 pp, 4to and 8vo, n.p., January 9, 1999 to January 31, 2000, to James Gammon;

WITH: the final working draft, 168 pp, n.p., n.d. (but 2000), the four housed in 3-ring binder, heavily annotated by Gammon. With related ephemera.

Provenance: estate of James Gammon.

The Late Henry Moss debuted at San Francisco's Magic Theater in 2000, with James Gammon costarring as the titular deceased patriarch of a deeply dysfunctional family. The play costarred Nick Nolte, Sean Penn, and Woody Harrelson. These are Gammon's personal working scripts and his correspondence with Shepard, who sought Gammon's input throughout the play's development. From the James Gammon estate.

\$1,500 - 2,000



1064

1064

STEINBECK, JOHN. 1902-1968.

Autograph Postcard Signed ("John and Elaine"), 1 p, 8vo, October 20, 1962, Sag Harbor, New York, on Steinbeck's "Private Mailing Card" stationery.

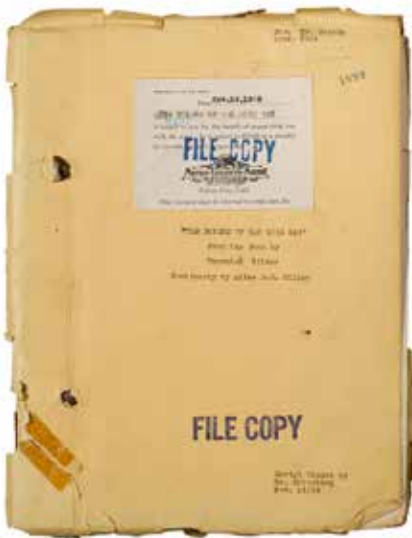
WITH: STEINBECK, ELAINE. Autograph Postcard Signed ("Elaine"), 1 p, 8vo, April 29, 1953, n.p., on Steinbeck's stationery, additionally annotated by John Steinbeck: "So help me God J.S."

AND WITH: Typed Letter Signed ("Elaine"), 1 p, 4to, January 19, 1973, New York City, on John Steinbeck's stationery, from Elaine Steinbeck.

Provenance: Joseph L. Mankiewicz; by descent.

Several pieces of correspondence from author John Steinbeck and his wife Elaine to Academy Award®-winning director Joseph L. Mankiewicz (1909-1993). In a 1962 postcard, Steinbeck writes: "Dear Joe: Your wire was a good thing / and much appreciated. I guess the recent / thing is that our friends seem to care. / Love / John & Elaine / P.S. Would you be interested in a story about / this girl and this snake?" In a 1953 postcard, Elaine Steinbeck writes about how much their entire family was impressed by Mankiewicz's film of *Julius Caesar* (1953); John Steinbeck closed the postcard by echoing her sentiments: *So help me God J.S.* Also included is a letter from Elaine Steinbeck regarding a posthumous collection of Steinbeck's letters she is preparing; Steinbeck published her husband's correspondence in *Steinbeck: A Life in Letters* (Viking, 1975).

\$1,000 - 1,500



1065

1065

WILDER, THORNTON. 1897-1975.

Bridge of San Luis Rey. Culver City: Metro-Goldwyn-Mayer, 1928. Mimeographed screenplay, continuity by Alice D.G. Miller, 128 pp. Yellow wrappers stamped "File Copy," edges and hinge heavily worn.

A screenplay adaptation of Wilder's Pulitzer Prize winning novel. The film was directed by Charles Brabin and starred Lili Damita.

\$1,000 - 1,500



1066

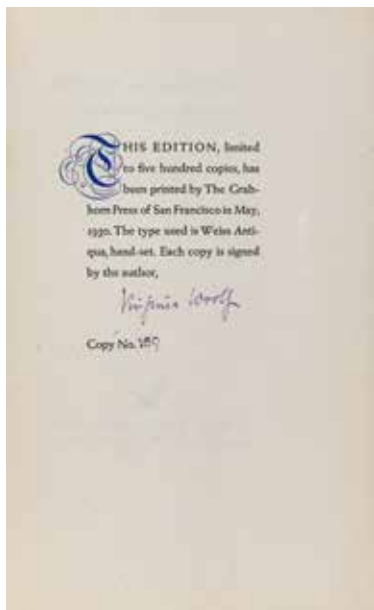
1066

WILLIAMS, TENNESSEE. 1911-1983.

Autograph Letter Signed ("Tennessee"), 2 pp recto and verso, 8vo, London, [1958], to Joe Mankiewicz, regarding casting for *Suddenly, Last Summer*. WITH: 3 telegrams from Williams to Mankiewicz, 8vo, Rome and Venice, Italy, July 7-11, 1954, and an ALS of Williams' agent Audrey Wood to Mankiewicz, 2 pp, regarding Williams and a script. Some thumbing and creasing overall. *Provenance*: Joseph L. Mankiewicz; by descent.

Academy Award®-winning writer/director Joseph Mankiewicz directed the film adaptation of Tennessee Williams' *Suddenly, Last Summer* (1959). In an undated letter in this lot, Williams writes: "Dear Joe - / I do hope you / will find a / nice little part / in the picture for / Maria - she's an / excellent actress / of long & varied / experience, stage / and screen. / Good luck & / affection [illegible] goodbye / Tennessee. / Maybe Foxhill?" Williams may be referring to actress Maria Britneva, who later became his literary executrix; Britneva has a supporting role in *Suddenly, Last Summer*. The telegrams from Williams to Mankiewicz are regarding Williams and Mankiewicz meeting; in one, Williams writes: "Eager to discuss play with you."

\$800 - 1,200



1067

1067

WOOLF, VIRGINIA. 1882-1941.

Street Haunting. San Francisco, Westgate Press (printed for the Grabhorn Press), 1930. 8vo. Original blue morocco over patterned boards, with slipcase; light fading to spine. *Provenance*: collection of Erwin Boehning.

FIRST EDITION, limited issue no 169 of 500 copies, signed by the author. Kirkpatrick A13.

\$1,000 - 1,500

POPULAR CULTURE

Lots 1068-1122





1068

1068

BATTLE OF THE SEXES: THE TENNIS RACQUET USED BY BILLIE JEAN KING DURING HER EPOCHAL MATCH AGAINST BOBBY RIGGS, SEPTEMBER 20, 1973.

Wilson "Billie Jean King Autograph" tennis racquet, of wood, tape, leather and catgut, 27 x 9 x 1 ¼ inches. Soiling to leather handle from use, minor chips and scratches; with DVD of Billie Jean King: American Masters (PBS, 2013).

Provenance: Billie Jean King, donated and sold for charity auction to benefit the Women's Sports Foundation, 1982; purchased by the present owner in 1996.

ORIGINAL BILLIE JEAN KING TENNIS RACQUET USED IN THE MATCH THAT DEFINED A GENERATION. On September 20, 1973, Wimbledon Champion Billie Jean King played a \$100,000 purse best-of-five match against former Wimbledon and U.S. Champion Bobby Riggs in "The Battle of the Sexes." Played in the Houston Astrodome in front of more than 30,000 fans, with another 48 million people watching at home, the spectacle captured the imagination of America, pitting colleagues and couples against each other in a "battle" that echoed the ongoing struggle for equality both in the stadium and in the stands. The previous year the controversial Title IX had been signed into law, establishing a bar for equality in women's collegiate sports, but while women's liberation had been gaining ground, inequality remained everywhere: in 1972 Margaret Court won the Grand Slam earning a bonus of \$15,000, while a similar bonus on the men's circuit would have been over \$1,000,000. So while the atmosphere surrounding the match has sometimes been described as carnivalesque, with King entering the Astrodome on an Egyptian litter carried by four young men, and Riggs dressed as a Sugar Daddy for the first three games, the stakes in terms of public perception were very real, and King certainly felt the pressure, looking back she said: "I felt like the whole world was on my shoulders, and if I lose it's going to put women back 50 years at least."

A stiff underdog in the press and in Vegas, King won in straight sets, quieting critics and inspiring supporters. Her victory lent major support to the existence of Title IX, bolstered the recently formed Women's Tennis Association (WTA), and led to her founding the Women's Sports Foundation, which the sale of this racquet will benefit. But more than those immediate effects, the match inspired a generation of young girls to compete both on the field and off and showed a generation of young boys that women were equals. While the 1960s are widely thought of as the decade of change, the early 1970s represented the "feminist moment" in American culture, 1972 saw the Equal Rights Amendment passing both houses of Congress in 1972, Shirley Chisholm's run for the Democratic nomination, the founding of Gloria Steinem's *Ms. Magazine*, and the passage of Title IX, followed by *Roe vs. Wade* in 1973. Amidst the turmoil and the opportunity, King's resounding win provided a signpost for the times. In the words of Olympic Swimmer Donna De Verona, "...it was a worldwide movement that needed a finishing statement. And Billie Jean King gave that to us." According to King, "Our dream was for any girl in any place in the world, if she were good enough, to have a place to compete and make a living. We knew it wasn't about our generation, but it was about the future generation."

Already one of Wilson's most desirable racquet lines, this Billie Jean King Autograph model skyrocketed in sales after the match. It is one of only two racquets used by her during her epic match, and the only one whose whereabouts are currently known.

A PORTION OF THE PROCEEDS WILL BE DONATED TO THE WOMEN'S SPORTS FOUNDATION

\$100,000 - 200,000



Still from Billie Jean King: American Masters



1069

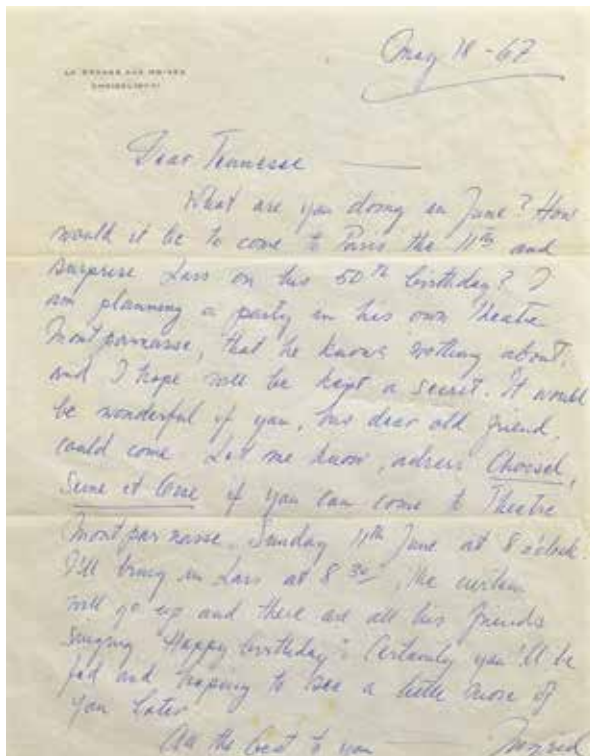
1069

BAEZ, JOAN AND DAVID HARRIS. 1915-1982.

David Harris and Joan Baez Speaking on The Resistance. c.1968. Printed broadside (215 x 455 mm). Poster depicting an image of David Harris and Joan Baez bearing the title above and below "Wed. March 12 / 8:00 PM / Michigan State University / Union Ballroom / Take a break from exams and join us."

Poster promoting a speech on the "Resistance" (a movement against the military draft) by married peace activists and prominent figures in the anti-Vietnam War movement, David Harris and folk singer Joan Baez.

\$500 - 700



1070

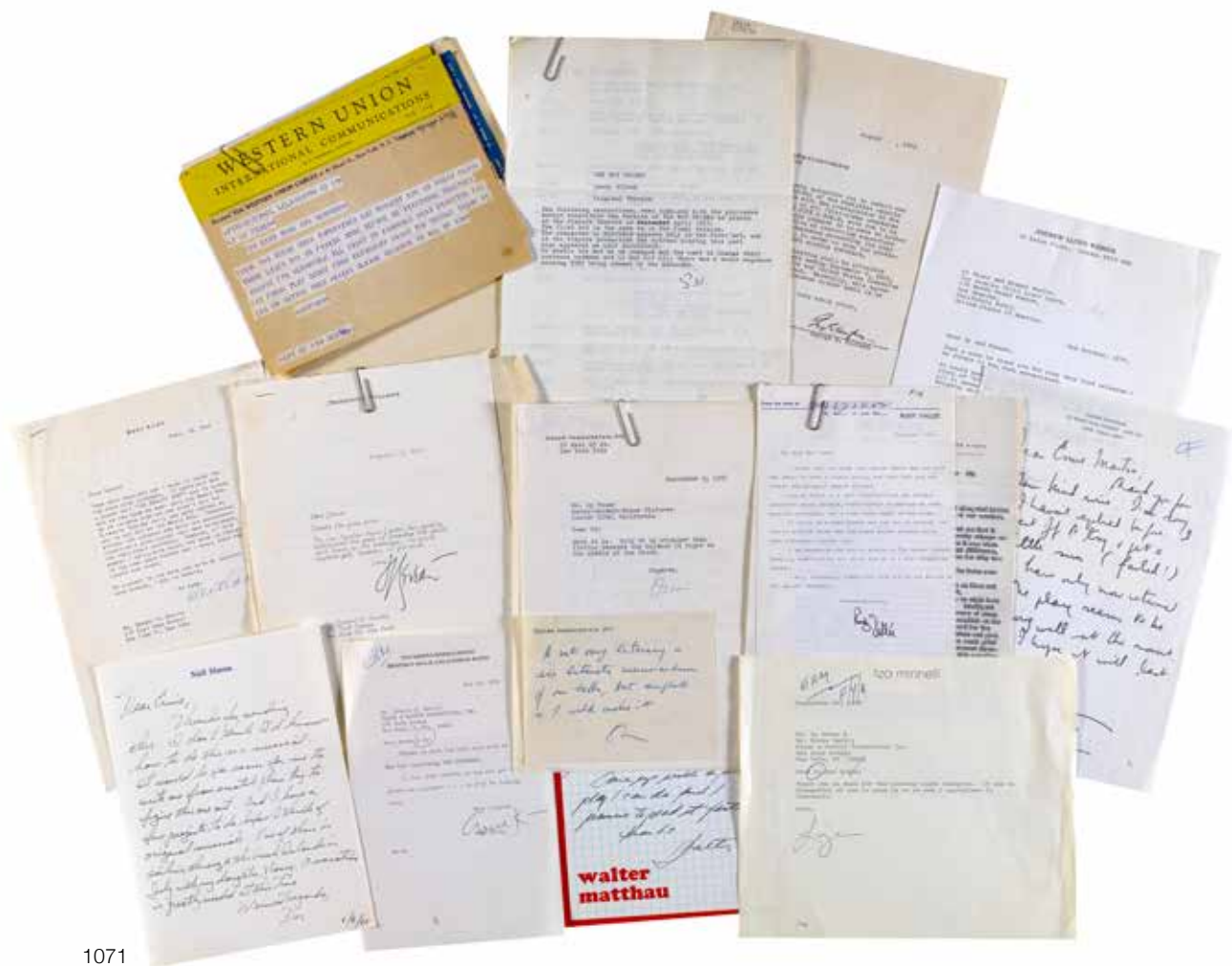
1070

BERGMAN, INGRID.

Autograph Letter Signed ("Ingrid"), 1 p, 4to, Choisel, May 18, 1967, to Tennessee Williams, on personal stationery, inviting him to a surprise birthday party she is throwing for her husband, Lars Schmidt, mild creasing and toning. Provenance: R.M. Smythe & Co., September 22, 2005, lot 57.

Bergman writes to playwright Williams: "It would be wonderful if you, his dear old friend, could come." Lars Schmidt owned the Théâtre Montparnasse, had produced several of Tennessee Williams' plays, and had formed a friendship with him; Williams had earlier socialized with Bergman and her former husband, Roberto Rossellini.

\$1,200 - 1,800



1071

1071

BROADWAY: ERNEST MARTIN AND CY FEUER.

A large archive of correspondence to Broadway producer Ernest Martin (1919-1995) including: 1. WILSON, SANDY. 1924-2014. Typed Manuscript Initialed ("S.W."), 6 pp, legal folio, n.d. [1953], being emendations to *The Boy Friend* playscript by Sandy Wilson. WITH: Typed Letter Signed ("Sandy Wilson"), 1 p, 4to, November 2, 1954, London, United Kingdom.

2. KAUFMAN, GEORGE S. 1889-1961. 3 Typed Letters Signed ("George" or "George S. Kaufman"), 4 pp, 4to, August, 1953 to February 1, 1955, with 3 Western Union telegrams from Kaufman to Ernest Martin and Cy Feuer regarding *Guys and Dolls* and *Silk Stockings*.

With approximately 150 pp of correspondence (TLs, ALS, postcards), 1950-1996, some with original transmittal envelopes of such Broadway notables as FRANK LOESSER, ABE BURROWS, OSCAR HAMMERSTEIN, STEPHEN SONDHEIM, ALAN J. LERNER, ELIA KAZAN, BILLY ROSE, HAROLD PRINCE, MEREDITH WILLSON, CLARE BOOTHE LUCE, AND CAST MEMBERS FROM MARTIN'S SHOWS LIKE LIZA MINNELLI AND RUDY VALLEE. OTHER LETTERS, CARDS, AND POSTCARDS ARE FROM GENE KELLY, ARTHUR GARFUNKEL, DEBBIE REYNOLDS, DOROTHY CHANDLER, PETER SELLERS (unsigned), BERT LAHR, ARTHUR G. VANDERBILT, CLARE BOOTHE LUCE, among many others.

With his partner Cy Feuer, Broadway and film producer Ernest H. Martin backed a string of stage hits in the mid-20th century. Five of their productions received Tony Award nominations for Best Musical, and two won: *Guys and Dolls* (1951) and the Pulitzer Prize-winning *How to Succeed in Business Without Really Trying* (1962). Martin's

film productions include the hit *Cabaret* (1972) and *A Chorus Line* (1985). In 1953, Sandy Wilson's 1920s pastiche *The Boy Friend* became a hit on London's West End. Martin and Feuer imported the play to Broadway, starring Julie Andrews in her Broadway debut. Martin and Feuer's relationships often had contentious relationships with their writers and directors, Wilson included.

Theater legend George S. Kaufman had a notoriously acrimonious relationship with Martin and Feuer. This correspondence follows their working relationship from its very beginning to its bitter end. A June 27, 1950 telegram simply states "Available / Kaufman." In a July 19, 1950 telegram, Kaufman discusses his early preparation of *Guys and Dolls*, ironically noting "Think we / can do better [sic] than *Vivian Blaine*." Blaine eventually costarred in the show. In an irate letter regarding *Guys and Dolls*, Kaufman accuses Martin and Feuer of undercutting their creative talent's due royalties; he closes with: "If your thinking can be defended I certainly want / very little more of show business. Not that that will bother you." Martin and Feuer later fired Kaufman from *Silk Stockings*; a December, 28, 1954 letter, signed by Kaufman and his wife, Lauren McGrath, signs over the show's direction to Feuer. In a February, 1955 letter, Kaufman and McGrath dismissively refusing seats to the show's opening or any of its subsequent performances.

This lot also includes a large archive of Martin and Feuer's letters, most signed, from various theatrical, film, and musical celebrities, as well as politicians.

\$2,500 - 3,500



1072

1072

BRUCE, LENNY. 1925-1966.

Archive of Lenny Bruce material from "Count" Lewis DePasquale:

1. Eight Autograph Notes Signed ("Lenny" or "Lenny Bruce") to "Count" Lewis, 11 pp in total, between 1960-1965, two on hotel letterhead ("Tidelands Motor Inn", "Ritz Carlton, Atlantic City"), others on torn envelopes, and assorted papers and scraps;
2. Ten various pieces of autograph correspondence signed by Lenny Bruce (mostly as "Lenny"), 25 pp in total (some of these in Count Lewis's hand), including autograph notes, drafts for telegrams, and a check made out to "Lewis DePasquale";
3. Original manuscript by "Count" Lewis being a draft of a memoir of his friendship with Lenny Bruce, mostly 1970-1971, but continued 1999-2000, 158 pp in total (52 manuscript, 70 typescript, 26 pp of photocopied typescript), some annotations;
4. 29 original color slides of "Count" Lewis and Lenny Bruce and their families; 34 original color slides of "Count" Lewis and family behind-the-scenes of Bob Fosse's "Lenny" with Dustin Hoffman; assorted negatives, contact prints, and photographs of Lenny Bruce;
5. 20 vintage audio cassettes, twelve 3" reels, four 7" reels, and one 5" reel of ¼" magnetic audio tape, and 2 VHS cassettes, of recorded interviews on Lenny Bruce, performances of Lenny Bruce, approximately 5 hours of interviews with "Count" Lewis by Larry Jordan and Peter Keepnews about Lenny Bruce;.
6. Two copies of Bruce's first book *Stamp Help Out* (Self-published, 1965) and a telegram from Lenny to Bobby Young regarding it's distribution; a copy of Margaret Bourke-White's *You have Seen Their Faces* with an inscription to Lenny, and a few notes in his hand, many faces cut-out; two autograph notes signed ("Sally") from Lenny's mother; a statuette of a boxer, with engraved plates to base, "The Lenny Bruce Piss All Over the Ring Award" and "Presented by Count Lewis to Dustin Hoffman"; a copy on red vinyl of Lenny Bruce's Interviews for our Times (Fantasy 7001); a Super-8 film by "Count" Lewis; and assorted magazine and newspaper articles and other ephemera.

Provenance: "Count" Lewis DePasquale; by descent.

"Count" Lewis played as an organist with such greats as Ella Fitzgerald, Sarah Vaughn and Harry Belafonte, and toured with Charlie Ventura, Roy Eldridge, Al Hibbler and Sonny Stitt, among others. Born Lewis DePasquale, he was known widely and simply as "Count." One early morning in January 1960, after his show at the Sir John Hotel in the Overtown neighborhood of Miami, Count was introduced to Lenny Bruce, a volatile comedian with two records that were making the rounds. Lenny was immediately taken with the young organist who seemed equally comfortable in black clubs and white, and after an animated breakfast, he invited Count to come open for him (with a significant pay raise) at the El Patio Club across town. Over the next 6 years, Count played, worked, wrote movies, capered and tangled with Lenny up and down the East Coast. The material here in various media reveals the many faces of Lenny Bruce, including a 4 pp draft of a note for an unnamed doctor on behalf of Count's son (who is hydrocephalic), pictures of their families, notes for an insurance scam for Count, Lenny and Sally Marr (his mother), and numerous notes to promoters and club owners, including a draft of a characteristically poetic telegram to Max Gordon of the Village Vanguard, in part: "Please, Please Max I know that I like Jackie Gleason and never like Bud Abbott & Lou Costello./ Played miniature golf but never bowled, wouldn't drink out of a glass with lipstick on/ it. Will fress up strange shmushkie. I reflect the taste of a big buying market."

For many years, Count retained this material and used some in writing his memoir of life with Lenny, for which Doubleday arranged a ghost writer at one point but which never was completed. The manuscript contains over 150 pages of first-hand stories, many



1073

with related ephemera, including Lenny's near overdose in the Bartram Hotel in Philadelphia (Count who didn't use shot him up with Methedrine to save his life), and his subsequent road-trip to Miami to get clean (the archive contains Lenny's note to Count "I wish to employ you to drive me to Miami at the rate of \$20 per day", as well as the receipt for the rental car). At turns dark and humorous, Count writes compellingly of all-night jaunts in Miami, making a film on the Atlantic City boardwalk, and of John "Skinny Razor" DeTullio, somewhat of a benefactor, the comedy and jazz clubs being a bit rougher than they would be today.

According to Count, much of the published material about Lenny Bruce was being written by people who never knew him, sourced from people who met him once or twice. He was looking to write the real Lenny, and in pursuit of that he pursued hours of interviews by people who were a part of this story, including many from the Philadelphia judicial system who played a role in the narcotics bust that led to the shakedown, and really began Lenny's slide into legal and emotional penury. There are first-hand interviews, many recorded on the phone with a reel-to-reel, with officer John Zawackis and Bill Wolf of the DA's office, as well as club owner Joe de Luca of the Red Hill Inn, where Bruce first performed the subsequent bit about the arrest. The book was never completed, but the raw footage of the project comprises an intimate, eloquent and fascinating look at one of the 20th century's most enduring public figures.

\$4,000 - 6,000

1073

BRUCE, LENNY. 1925-1966.

Two jackets worn by Lenny Bruce, and given to "Count" Lewis: 1. Handmade light blue denim, with no labels, Nehru-collar, hand-tailored, with white plastic buttons backed with jump rings, and two breast pockets, vents; 2. Light blue denim jacket, stitched in white thread, label trimmed, with white enameled metal snaps, two breast pockets.

Provenance: "Count" Lewis DePasquale; by descent.

Both jackets once belonged to Lenny Bruce, and were worn by him in the early sixties, before they were given to Count Lewis DePasquale. With a letter from Count's widow attesting to that fact.

\$2,000 - 3,000



1074

1074

BRUCE, LENNY. 1925-1966.

An unreleased, edited 16 mm film by "Count" Lewis DePasquale featuring Lenny Bruce, approximately 450 feet, running time 12:37, black-and-white, original jazz soundtrack (likely by "Count" Lewis), in Paillard film cannister, unlabeled.

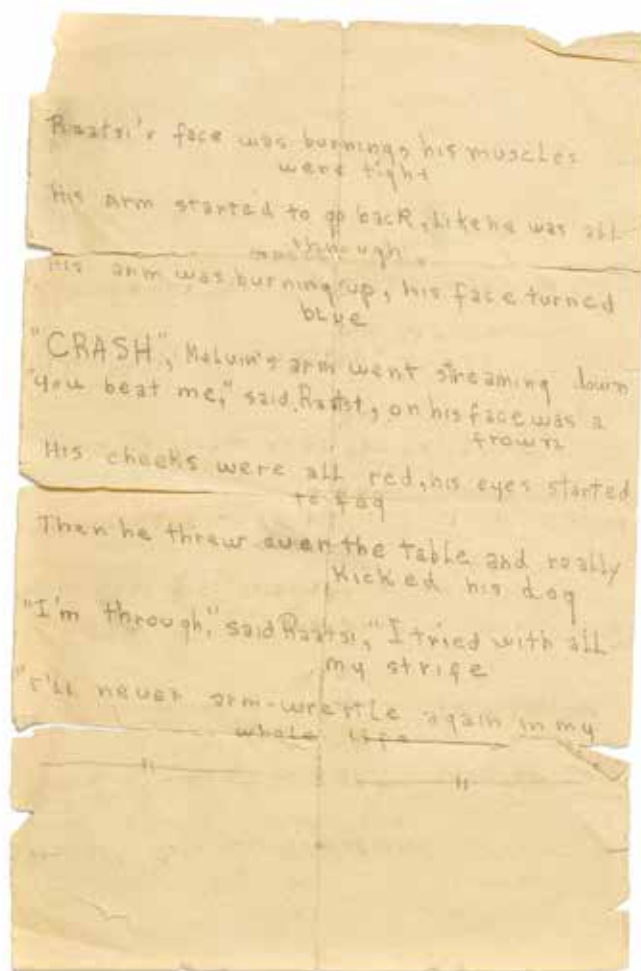
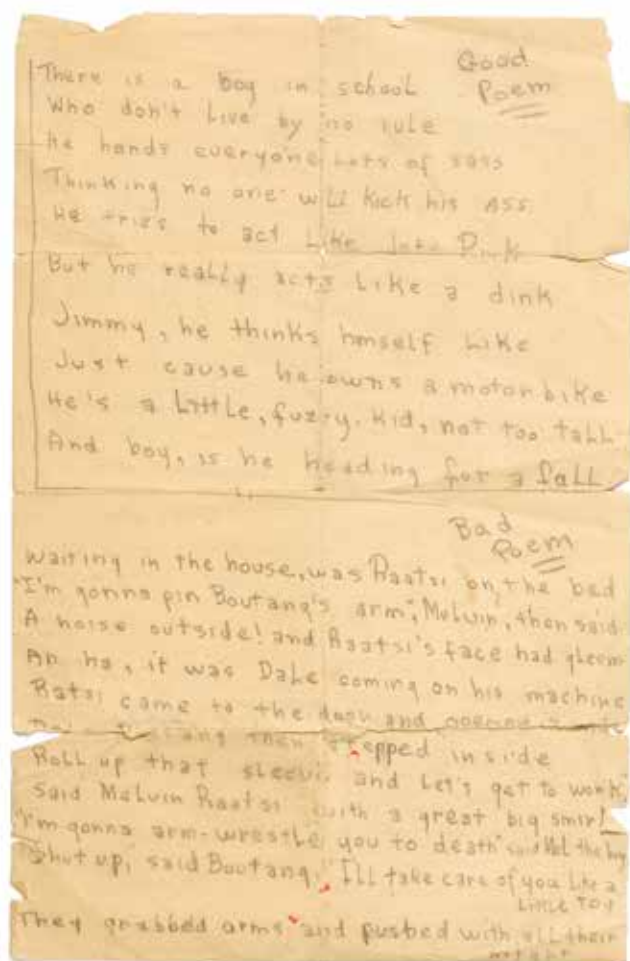
Provenance: "Count" Lewis DePasquale; by descent.

AN UNRELEASED ORIGINAL SHORT FILM FEATURING LENNY BRUCE as a down on his luck newspaper salesman living in a flophouse who accidentally discovers the wonders of methamphetamine when a dope dealer discards his stash into our downtrodden hero's coffee. Conceived by Count and Lenny, with an original jazz score likely written by Count, and made on Count's own 16 mm camera, this is a quirky and intimate look at the two friends' minds at work (or play), and at the same time touches on many of the themes that governed Bruce's life during their friendship, drugs, cops, love, and evincing a whimsical humor characteristic of his best routines.

\$7,000 - 10,000



1074



1075

1075

DYLAN, BOB. B.1941.

Autograph Manuscript, 2 pp recto and verso, 8vo, Hibbing, MN, n.d. [1956], both sides featuring early poems by young Bob Dylan.

WITH: a silver gelatin print, 2-1/2 x 2-3/4 inches, depicting a young Dylan with friend Dale Boutang.

Provenance: collection of Dale Boutang, accompanying letter; sold, Robert Edward Auctions, April 29, 2006.

Exhibition history: *Bob Dylan's American Journey 1956-1966*, Experience Music Project's traveling exhibition, 2004-2008.

In the mid-1950s, Bob Dylan (then known as Bob Zimmerman) attended Hibbing High School in Hibbing, Minnesota, where he befriended fellow student and musician Dale Boutang. Around 1956, Dylan wrote the two poems in this lot, one of which mentions Boutang by name, and the document is apparently one of the oldest extant examples of Dylan's creative writing. In the first poem, Dylan describes a smart-mouthed, tough-acting kid named Jimmy, who is going to pay for his bad attitude. Dylan sets down the rebellious tone shown in his groundbreaking adult work in the opening lines: "There is a boy in school / Who don't live by no rule / He hands everyone lots of sass / Thinking no one will kick his ass / He tries to act like Jett

Rink / But he really acts like a dink...." ("Jett Rink" is James Dean's character in the 1956 film *Giant*.) The second poem is a lighthearted fictional account of an arm-wrestling match between Dylan's two friends, Dale Boutang and Melvin Raatsi. It reads in part: "Waiting in the house was Raatsi on the bed / 'I'm gonna pin Boutang's arm,' Melvin then said / A noise outside! and Raatsi's face had gleam / Ah ha, it was Dale coming on his machine / Raatsi came to the door and opened it wide / Dale Boutang then stepped inside / 'Roll up that sleeve and let's get to work,' / said Melvin Raatsi with a great big smirk...." Boutang retained this important early example of Dylan's writing for decades. Also included in this lot is an early photograph of a young Dylan on a motorcycle. The Experience Music Project's traveling exhibit, *Bob Dylan's American Journey 1956-1966*, stopped at the Rock and Roll Hall of Fame, the Pierpont Morgan Library (New York), The Weisman Art Museum (Minneapolis), the Smithsonian Institution, and the Grammy Museum.

\$6,000 - 9,000



1076

1076

FISCHER, BOBBY. 1943-2008.

An outstanding collection of items relating to Fischer's epic victory over Boris Spassky (b.1937) at the World Championships in 1972, including an original watercolor by Halldor Petursson of Fischer and Spassky, as follows:

1. *My 60 Memorable Games*. New York: Simon and Schuster, (1969). 8vo. Some wear to jacket.

FIRST EDITION, INSCRIBED TO HIS COACH BILL [LOMBARDY] ON THE OCCASION OF HIS FIRST WORLD CHAMPIONSHIP.

"thanks a lot for your help and patience." Annotated and signed by Lombardy, "Sept 1st, 1972/ First autograph of Bobby Fischer as World Champion." Bill Lombardy was Fischer's coach from the age of 11 1/2 through the World Championships of 1972, ending on September 1st when Fischer famously defeated Boris Spassky, an event, Garry Kasparov noted, "treated on both sides of the Atlantic as a crushing moment in the... cold war."

2. *Bobby Fischer Teaches Chess*. New York: Basic Systems, (1966). Illustrated boards, without d.j. as issued. Cracking to joints, some soiling.

FIRST EDITION, SIGNED BY FISCHER, BILL LOMBARDY'S COPY, with his signature to paste-down.

3. Signed traveller's check ("Bobby Fischer"), accomplished in Fischer's hand to Bill Lombardy, and endorsed by Lombardy to the verso.

4. Five Icelandic postal covers, each signed by both Fischer and Lombardy, dated 2.VII.1972 to 1.IX.1972 and numbered, with various representations of Fischer-Spassky, and including one dated the day of Fischer's momentous victory.

5. Original watercolor by Halldor Petursson, depicting Fischer and Spassky, along with Lombardy, lettered in English, pen and ink with watercolor, 367 x 478 mm, inscribed by the artist to "Grandmaster William Lombardy", Reykjavik, July 1972, lower right, small tear to left hand margin, not affecting image.



1077

BEAUTIFUL WATERCOLOR DEPICTING A VICTORIOUS FISCHER emerging from a doorway marked "Ping Pong" and being tended to by Lombardy, while a beaten and worn Spassky stumbles away, cradling his crown. Petursson created some of the most iconic images of the World Championships with a series of 18 cartoons published as post cards. He annotates "(Rev) William Lombardy" beneath his image, and inscribes the painting in the month of their first matches at the world Championships. As Spassky won the first match, and was awarded the second on a forfeit, one can only imagine that this was accomplished only after Fischer beat Spassky for the first time in his life in game 3, before going undefeated in the next six matches throughout late July.

\$2,000 - 3,000

1077

GLANKOFF, SAM. 1894-1982.

6 "Greatnik Dolls," felt, corduroy, linen and polyester, ranging from 16 1/2 to 18 inches tall, all with original tags and labels. New York, Impulse Items, 1966.

Provenance: Clare Booth Luce (donation tags).

A complete set of Greatnik dolls, comprising Einstein, Freud, Beethoven, Van Gogh, Abraham Lincoln, and Shakespeare. "Greatniks" was a sophisticated adult stuffed toy line whose name was inspired by the launch of the Russian satellite Sputnik. Glankoff, a New York based abstract expressionist artist, designed, fabricated, and manufactured over 200 stuffed toys for the New York based company, including the first stuffed Babar dolls.

\$1,000 - 1,500



1078

1078

[HILL, GEORGE ROY. 1921-2002.]

A group of George Roy Hill's correspondence with film and theater personalities, including:

KAZAN, ELIA. 1909-2003. 2 Typed Letters Signed ("Gadge"), 2 pp, 4to, n.p., May 13, 1960 and June 4, 1963, on personal letterhead, earlier letter discussing Tennessee Williams' play *A Period of Adjustment*.

JOHNSON, NUNNALLY. 1897-1977. 7 Typed Letters Signed ("Nunnally"), 12 pp, 4to, n.p., March 31, 1964 to June 24, 1966, to Hill, relating to the play *Henry, Sweet Henry*, a musical version of *Breakfast at Tiffany's*, which Johnson co-wrote and Hill directed in the 1967-68 Broadway season.

VON SYDOW, MAX. B. 1929. 2 Autograph Letters Signed ("Max") 8 pp, 4to, Sweden, April 7 and June 9, 1966, discussing his recent work with Ingmar Bergman, describing the other director as "*wizard with the camera*." With TLS of James Michener and TLS of Richard Harris, both commenting on the filming of *Hawaii*.

\$800 - 1,200



1079

1079

LAVEY, ANTON SZANDOR. 1930-1997.

Original oil on canvas, untitled abstract, 26 x 40 inches, signed ("Anton Szandor LaVey") at lower right, 1954, with white painted wood strip molding, light surface soiling, a few abrasions, faint stretcher bar mark along top edge.

An early painting by San Francisco-based Church of Satan founder Anton Szandor LaVey, who published his *Satanic Bible* in 1969. LaVey later said to have been influenced by the double moral standards of church goers that he witnessed while working in the carnivals. They would attend the bawdy Saturday night shows and then the very next morning show up at the tent revivals. He became a popular figure into the 1970s with articles about him in major magazines and appearances on television shows such as *Donahue* and *The Tonight Show*.

\$1,000 - 2,000



1080

1080

[LINDBERGH, CHARLES A. 1902-1974.]

ERNEST CLEGG. 1876-1954. *Map Showing the Overland and Overseas Flights of Charles A. Lindbergh*. New York: John Day Company, 1928. Multi-color lithographic print on paper, laid down on board, 680 x 1,180 mm, showing Lindbergh's flights, including his famous Transatlantic flight, San Diego to New York flight, Pan-American Route, National Tour, flights as an airmail pilot etc. Explanatory insets describe his flights, while the Atlantic ocean is decorated with images of Magellan's ship, Columbus' ship the *Santa Maria*, and the U.S.S. *Memphis*, which brought Lindbergh back from France. At lower left is a legend with a portrait of Lindbergh at bottom, an American eagle at top, and images of Lindbergh's decorations, including the British Air Force Cross, French Legion d'Honneur, Belgian Order of Leopold, and American Distinguished Flying Cross. Above that, suspended below the descriptive box for his National Tour, is an image of the U.S. Army Medal of Honor, which was awarded to Lindbergh in 1928. Framed, unglazed.

WITH: Gelatin silver print photograph, signed "Charles A. Lindbergh," matted to a circular image area, 12-1/2 inches diameter, signature slightly faded, framed and glazed.

WITH: 2 oval needlepoint on silk maps depicting Lindbergh's Transatlantic flight and Pan-American flight, each 480 x 410 mm, framed and glazed.

English-born cartographer and illustrator Ernest Clegg had settled in New York before the outbreak of World War I, but returned to Europe to serve as a captain in the British Army during the war. He then returned to the U.S. and established himself as a successful illustrator and maker of pictorial maps. This is probably his best known map, and was published both as a folding map and a rolling map.

\$5,000 - 8,000

1081

REICH, WILHELM. 1897-1957.

Typed Letter Initialed ("W.R."), 1 p in German, 8vo, Oslo, February 11, 1939, to Oskar Bumbacher, on his Oslo letterhead, light centerfolds, small stain to upper corner, matted next to later portrait of Reich, framed.

Written just one month before he would first use the word "orgone," and six months before he left Norway for America, this important letter expresses both the hope for his work ("everything is being done... to preserve the little we have created so far"), as well as his despair at the European political and academic climate ("the press campaign in Scandinavia has not only stopped the influx of funds, but has also very limited my ability to earn money").

\$1,000 - 1,500



1081

1082

WRECK OF THE HINDENBURG: LARGE SALVAGED GIRDER FASHIONED INTO A TABLE.

Segment from the airframe of the zeppelin LZ 129 *Hindenburg*, consisting of a length of the triangulated and cross-braced painted aluminum girder measuring 28 inches (711mm) long and 13 inches (330mm) across each side. Mounted to a circular wooden base and top, both 16-1/2 inches (419mm) diameter. Duralumin plaque (also from material salvaged from Hindenburg wreck) embedded in top bears the inscription: *Strut, From Hindenburg Zeppelin Destroyed By Fire May 6/37 Lakehurst, N.J..*

The wreckage of the Hindenburg was mostly melted for scrap, but not before a number of pieces were taken as souvenirs. 150,000 pounds of frame metal went to the National Bronze and Aluminum Foundry Co. in Cleveland, Ohio, whose contract forbade the use of the metal for "ash trays, book ends or any similar articles." Nonetheless, some pieces of the airframe were taken and workers used them to produce a small number of tables and other items.

\$15,000 - 25,000

1083

HINDENBURG BAGGAGE LABEL.

1930s. Oval baggage label, printed in red white and blue, 133 X 92 mm, with *Airship Hindenburg* and *American Airlines Inc. Exclusive Connecting Service* around a vignette of passengers boarding a plane under a blimp with three stars on either side. No signs of wear. Mounted in clear Plexiglas frame.

Originally lauded as the largest luxury airship, the Hindenburg is now notorious for its tragic and fiery crash, which killed 35 people in 1937.

\$500 - 700



1082



1083



1084

1084

WRIGHT BROTHERS.

LEMON, FRANK, ILLUSTRATOR. *Flights. Unforgettable Exploits of the Air, Drawings by Frank Lemon.* [New York]: Wright Aeronautical Corporation, Christmas, 1928.

Folio, 7 colored lithographic plates, the "Wright Brothers at Kitty Hawk" plate signed by Lemon, with one page letterpress text from the Wright Aeronautical corporation saying "Happy Christmas, 1928", the plates loose, as issued, portfolio slightly worn.

A Corporate Christmas gift, in an edition of 500 copies, to clients and friends of the Wright Corporation. There are a small number of copies from this limitation where the prints were signed by the pilots themselves.

\$1,200 - 1,800

1085

MILLER, ROGER. 1936-1992.

Autograph Manuscript Signed ("Roger Miller") 4 times, in pencil and pen, 30 pp, 8vo, [Los Angeles], mid-late 1960s, on unlined loose-leaf paper.

Provenance: From the collection of musician Lee Hazlewood's ex-wife, who acquired them from Roger Miller when he lived in an apartment over Hazlewood's garage during the 1960s.

A fine collection of singer/songwriter Roger Miller's handwritten lyrics to several of his hits, including "You Can't Rollerskate in a Buffalo Herd" and "One Dyin' and a Buryin,'" as well as fragments of many unfinished songs; approximately 29 songs included. Other pages are labeled "Ad-Libs?" and "Play Idea," and another has phone numbers scribbled on it.

\$1,000 - 2,000



1085

1086

NEW YORK YANKEES.

DIMAGGIO, JOE. 1914-1999. Baseball Signed ("Joe DiMaggio", et al) by members of the 1946 New York Yankees, soiling and chipping to covers obscuring some autographs.

Provenance: estate of Clinton Kent Bradley, Sr. (1907-1992), former groundskeeper of the Yankees; sold to the present owner.

SIGNED BY JOE DIMAGGIO, and at least four more Hall of Famers, Phil Rizzuto (rubbed), Red Ruffing (rubbing), Bill Dickey, and Joe Gordon, as well Charlie Keller, Aaron Robinson, Bill Bevens, Nick Etten, Johnny Murphy, and Mel Queen, with many others, not all legible.

According to Bradley's son, groundskeeper Clinton Kent Bradley kept the ball in his apron, gathering autographs throughout the season.

\$1,500 - 2,000

1087

NEW YORK YANKEES

RUTH, GEORGE HERMAN "BABE." 1895-1948. Baseball Signed and Inscribed ("To My Little Pal / Bill Hart Jr. / From / Babe Ruth 6/5/33") on the sweet spot, an A. J. Reach Co. Official American League baseball No. 0, housed in original box with outer cardboard mailer and original transmittal wrapper addressed (in an unknown hand) to "William S. Hart / Horseshoe Ranch / Newhall / California," from "Babe Ruth / N.Y. Yankees / Yankee Stadium / N.Y.C."

Provenance: From the William S. Hart, Jr. estate.

A signed baseball gifted by baseball legend Babe Ruth at the height of his fame to William Hart, Jr., son of cowboy star William S. Hart.

\$6,000 - 9,000



1086



1087



1088

PORTER, COLE. 1891-1964.

Ten Typed Letters Signed ("Cole"), 13 pp, 4to, New York City, September 10, 1952 to February 17, 1956, including typed lyrics of Porter's song "All of You," 1 p, and a typed song list, 1 p; WITH a Typed Document Signed ("Cole Porter") 1 p, 4to, August, 1953, regarding royalties. Some thumbing and wear throughout.

Broadway producers Ernest H. Martin and Cy Feuer employed the great Cole Porter when other producers overlooked him as *passé*. With Porter, they produced the hits *Can-Can* (1953) and Porter's last original Broadway musical, *Silk Stockings* (1955), effectively giving a strong closing act to Porter's Broadway career. This lot of eleven letters from Porter to Martin and Feuer follows their amicable working relationship. In a typed letter dated August, 1953, Porter attaches a revised typed refrain of his classic song "All of You" (referred to as "Of You" in the letter). Porter writes that he considers these lyrics "the best. Please / destroy the other two lyrics which you have. I / have a series of substitute lines for this song / which we can use in case the enclosed lyric / doesn't apply." The song debuted the following year in *Silk Stockings*, and was later famously covered by Billie Holiday, Ella Fitzgerald, and Miles Davis, among many others. In the same letter, Porter discusses Martin's niece helping him research the Russian aspects of *Silk Stockings*. He closes by asking Martin and Feuer for a copy of the script to Ernst Lubitsch's film *Ninotchka* (1939), the basis for *Silk Stockings*. Porter writes: "Haven't you a spare script of *Ninotchka* around / that you could send to me? Even though it is not / yet correct, by reading it over and over again I / could perhaps get some good ideas."

\$1,000 - 2,000

1089

SHERWOOD, ROBERT. 1896-1955.

Reunion in Vienna. Metro-Goldwyn Mayer, 1932. Mimeographed manuscript, 163 pp, 4to, Culver City, February 8, 1932, studio file copy of Sherwood's playscript, bound in light blue wrappers with MGM label to upper cover, wear and toning to covers, leaves thumbled.

In MGM's screen adaptation of Sherwood's play, John Barrymore played the dissolute Archduke who returns to Vienna and confronts an old love.

\$1,000 - 1,500

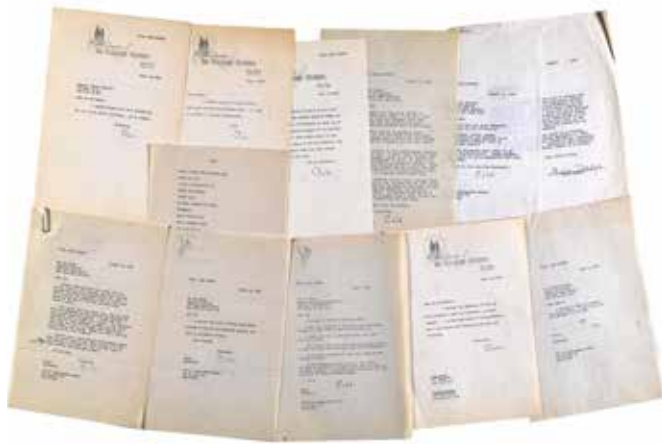
1090

SIMON, CARLY. B.1945.

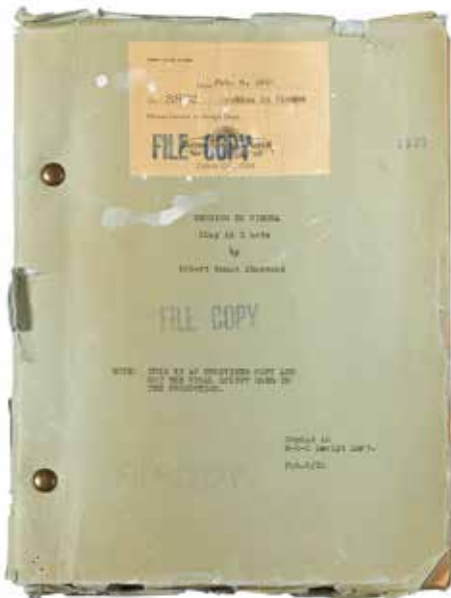
Autograph Manuscript Signed ("Carly Simon"), 1 p, 4to, n.p, n.d., lyric sheet for *Anticipation*, inscribed "Words + music by / Carly Simon" and "handwritten for _____ by Carly Simon."

For a charity auction, Simon hand-wrote the lyrics to her hit song, the title track from her *Anticipation* album (1971). *Anticipation* received a Grammy Award nomination for Best Pop Vocal Performance, Female.

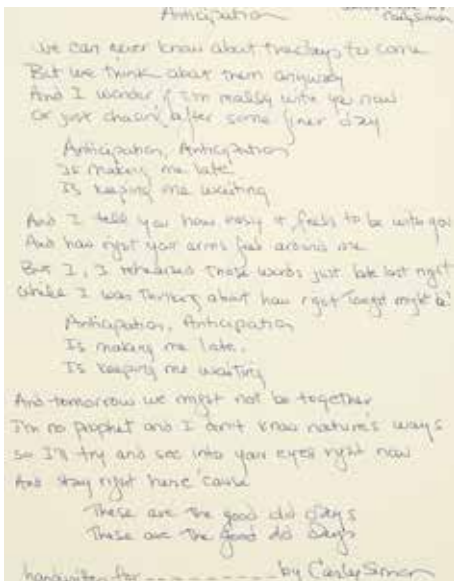
\$800 - 1,200



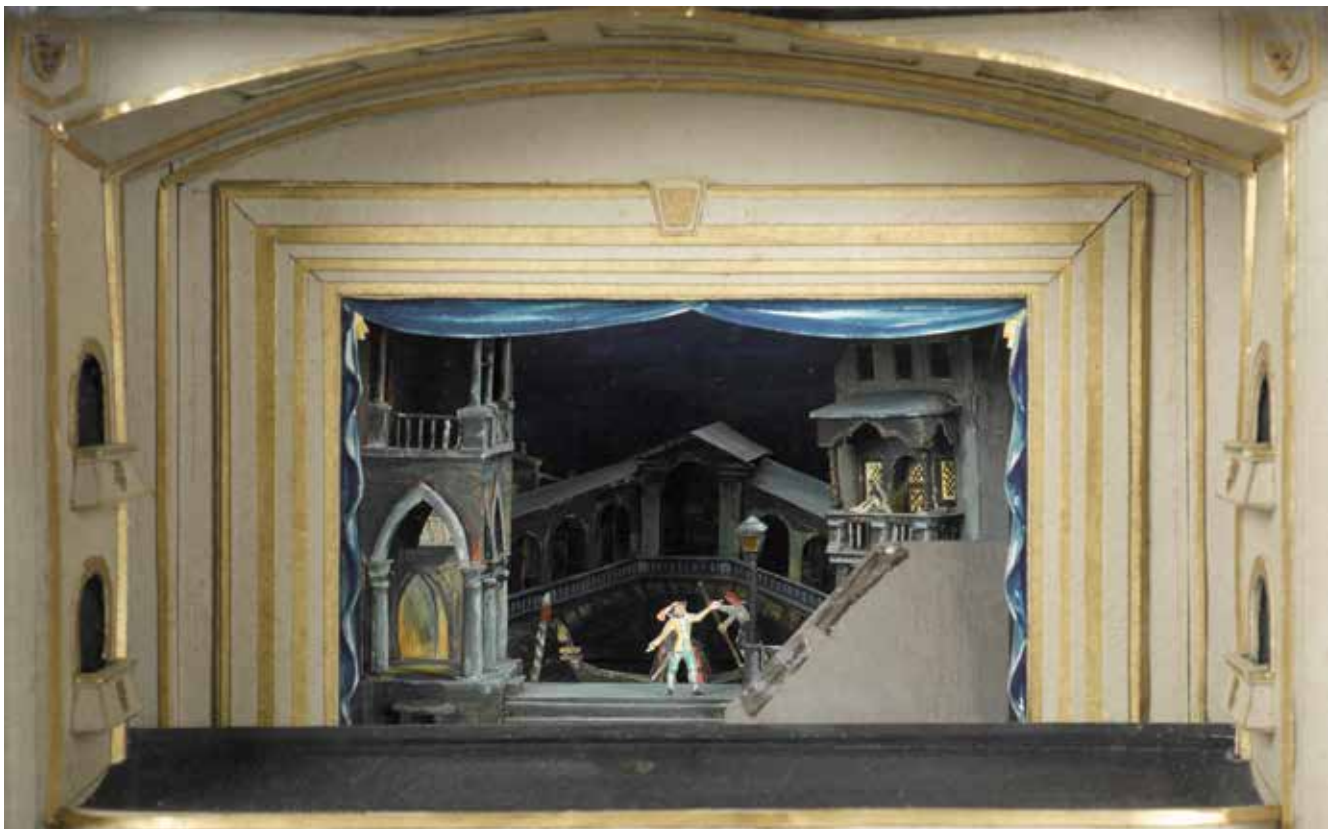
1088



1089



1090



1091

1091

MINIATURE STAGE SET FOR JOHANN STRAUSS' A NIGHT IN VENICE

Germany, ca. 1951. Stage in Miniature Operetta "A Night in Venice" by Johann Strauss. – Bühnenmodell zur Operette "Eine Nacht in Venedig" von Johann Strauss. Model and Scenario designed by Karl Heinz Oberschelp. 200 x 254 x 279 mm.

A charming miniature theater paper design depicting the Grand Canal and the Rialto bridge.

\$1,200 - 1,800

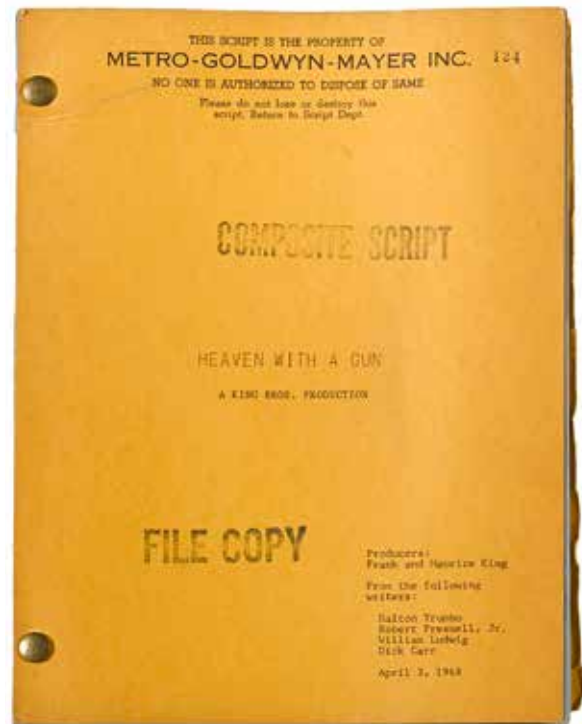
1092

TRUMBO, DALTON. 1905-1976.

Heaven With a Gun. Metro-Goldwyn-Mayer, 1969. Mimeographic manuscript, screenplay by Trumbo, Robert Presnell, Jr., William Ludwig, and Dick Carr, 125 pp, April 3, 1968, 4to, bound with brads in yellow Metro-Goldwyn-Mayer wrappers with a duplicate blue inner front wrapper, stamped "Composite Script" and "File Copy" to front wrappers, with blue revision pages dated April 17th-June 24th, 1968 and green revision pages dated May 15, 1968. Mild thumbing and wear throughout.

Novelist/screenwriter Dalton Trumbo was famously blacklisted by the House Un-American Activities Committee in the late 1940s for his political leanings. Using other screenwriters as "fronts," Trumbo wrote nearly twenty screenplays, including the western *Heaven With a Gun*, before regaining his status in the film industry in 1960. *Heaven With a Gun* was a work-for-hire for "B"-producers the King Brothers; the film was produced many years after it was written, and Trumbo had his name removed from the project so as not to be connected with a "B"-movie; other screenwriters revised it. The film stars Glenn Ford and concerns a war between cattle ranchers and sheep farmers.

\$800 - 1,200



1092



1093

1093

VAUDEVILLE.

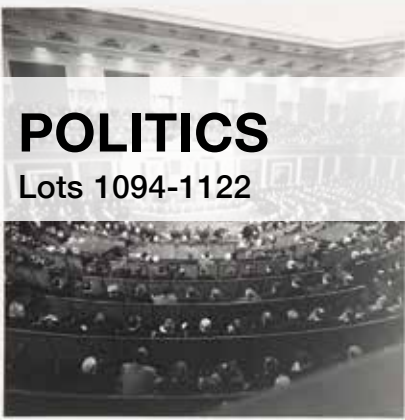
Archive of Typed Manuscripts and Autograph Manuscripts, many signed, approximately 375 individual works (of various lengths), being short scripts of Vaudeville sketches, most 4to, various places including New York City and throughout the US, 1912-1925, most housed in original transmittal envelopes, many still sealed, some thumbing and wear, certain pages fragile.

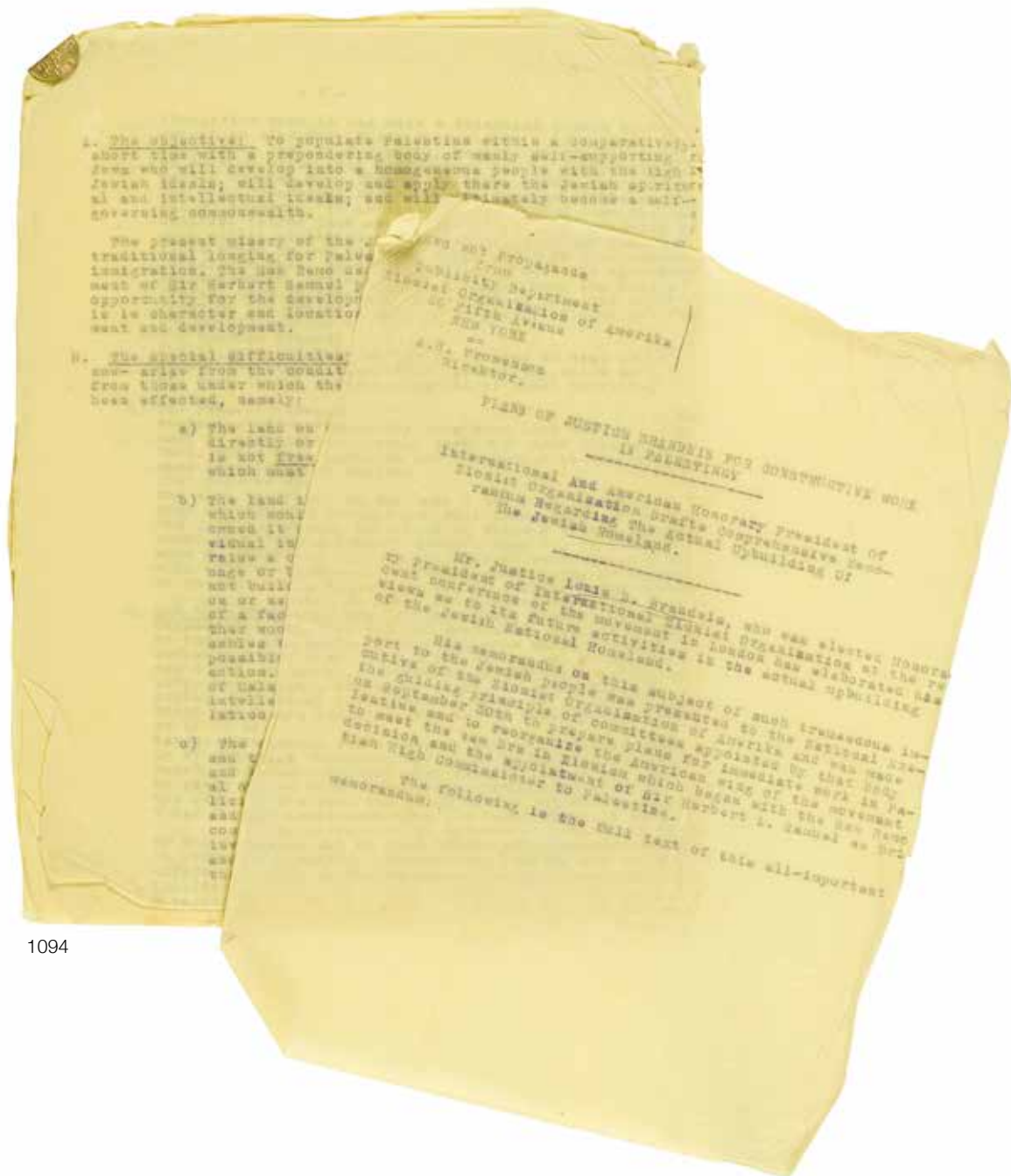
During Vaudeville's heyday in the early twentieth century, *Variety* magazine had a Protected Material Department which provided copyright protection to traveling Vaudevillians. The performers mailed *Variety* their personal sketches and other stage material, which were then kept on file in case the performers needed to legally prove authorship. This archive is a fascinating treasure trove of otherwise largely unobtainable Vaudeville material; many of these manuscripts remain unopened. They include submissions by vaudevillians Will Mahoney, Orrin Breiby, Fred Berrens, Jack Blair, and many others.

\$6,000 - 9,000

POLITICS

Lots 1094-1122





1094

1094

BRANDEIS, LOUIS D. 1856-1941.

Typed Manuscript, carbon copy, *Plans of Justice Brandeis for Constructive Work in Palestine*, containing what is likely the first printed appearance of the whole of Louis D. Brandeis's "Zealand Memorandum", 10 pp on yellow paper, New York, [October-November 1920], chipping to corners and edges of paper, some creasing, a few ink lines to first sheet.

After an unsuccessful *Jahreskonferenz* in July of 1920, Justice Louis Brandeis penned his "Zeeland Memorandum" on his way home aboard the S.S. Zealand, urging immediate immigration to Palestine, as well as a mechanism for raising sufficient funds through investment to facilitate economic development and health improvement. Brandeis (who had been appointed to the American

Supreme Court in 1916) had been elected chairman of the world conference, but had left frustrated by his inability to effect any real movement toward the reality of a Zionist state in Palestine amidst the bickering. This memorandum was controversial at first, but by 1930 it had become a guiding principle in the Zionist movement. This rare carbon of a press release contains the entirety of Brandeis's momentous memorandum, and though undated, certainly predates the first printing of the Memorandum in November 1920 in *The Maccabean*.

\$2,000 - 3,000

Hudson 6491

TEL. HARBORDALE 4308

EMMA GOLDMAN

663 SPADINA AVE.

TORONTO,

192

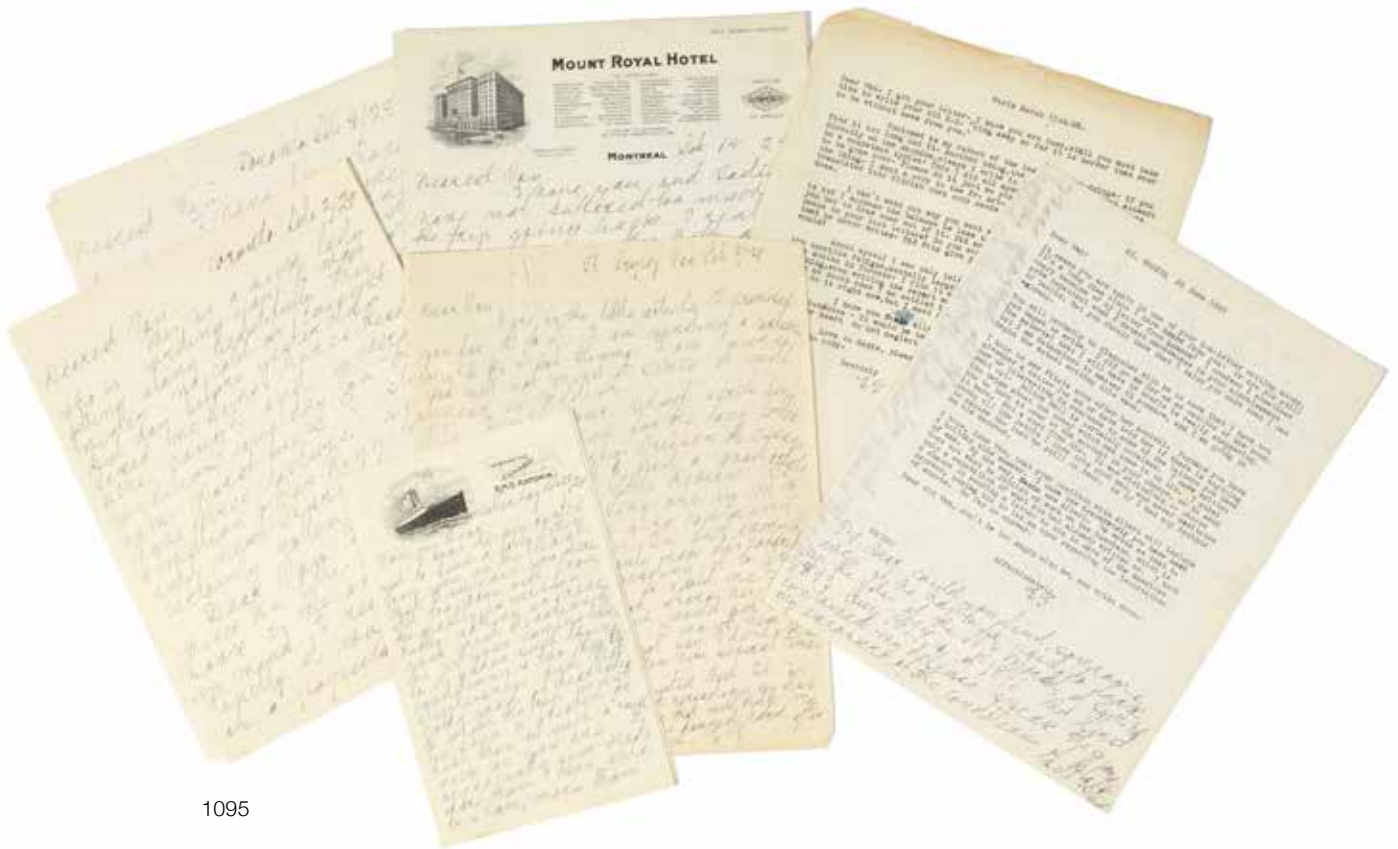
Dear Nan

The enclosed card represents
a comrade who used to be active
in the anarchist Red Cross. He
spent his days here at raised
about \$1000 for air, organizing
Kraning, I mean, as I do
I can tell you that the man
performed a miracle. He is
evidently a Russian.

He wanted me out the
first few days he was here and
he wanted to help on the fund
later on people said he do
a bit, nothing. But he is not
will do no more. Still, he made
you a chance. He had my
your address, he goes back
to NY to night, and will be
in his office, Monday. Will
you get in touch with him
by phone or arrange to

keep me well & feel
informed what's
done - to Eddie. Affec. E

1095



1095

1095

GOLDMAN, EMMA. 1869–1940.

VAN VALKENBURGH, WARREN STARR. 1884-1938. Archive of correspondence between Goldman, Van Valkenburgh, and other members of the anarchist movement of the early 20th century, as follows:

50 Autograph Letters Signed ("Emma," "E.G.," "E"), approx. 272 pp recto and verso, 4to and 8vo, AND approx. 118 Typed Letters Signed ("Emma" E.G." "E" and "Mrs. Colton"), approx. 220 pp, 4to and legal folio, various places including London, Toronto and San Tropez, 1916-1932 (with the vast majority dating from the mid- to late 1920s), to Warren Starr Van Valkenburgh, with his retained copies (equally voluminous, if not more so, and many annotated), covering a wide variety of issues relating to the anarchist movement, including publishing, fundraising, and general messaging.

WITH: Typed Manuscript Signed ("Emma Goldman"), 10 pp, 4to, n.p., n.d., titled "Patience and Poststamps Some Times Have Their Reward," annotated throughout, being a report of Goldman's efforts in Canada. AND WITH: carbon copies of Goldman circulars distributed to movement members and some examples of retained copies of Goldman correspondence (handled through Van Valkenburgh); lists of names and addresses of supporters/contributors (including Lady Astor and Paul Robeson); other related correspondence and retained copies and pamphlets, magazines, and newspaper clippings, many relating to the Sacco-Vanzetti Trial. *Provenance:* descended through the family of Warren Starr Van Valkenburgh.

CORRESPONDENCE FROM FAMED ANARCHIST AND RADICAL FEMINIST EMMA GOLDMAN.

Born in Russia to a Jewish family, Emma Goldman emigrated to America in 1885; not long after her arrival, she was stirred to activism by the Chicago Haymarket riot of 1886, embarking on a lifelong career of writing and lecturing about anarchist politics, women's rights and social issues. She was frequently imprisoned for "inciting to riot" and for distributing information about birth control. On the left she was lionized as a political maverick and trailblazer; on the right she was demonized for promoting revolution and political murder. In 1901 McKinley assassin Leon Czolgosz claimed Goldman had inspired him to act, and she was arrested and charged with having planned the murder. She was eventually cleared, and refused to condemn Czolgosz, whom she viewed as mentally ill, a position which led to an exile of sorts. Within a few years, however, she returned to writing and lecturing, traveling around the globe to spread her message.

Warren Starr Van Valkenburgh began his career in the early part of the 20th century as an anarchist writer and lecturer, often publishing under the pseudonym Walter Starrett. He contributed to Goldman's publication *Mother Earth* as well as the other leading radical journals of the period, *The Blast* and *Revolt*. From 1928-1932 he was editor of *The Road to Freedom*, the leading anarchist journal of the period. The correspondence between the two begins in earnest around

St. Proper, Van Der 9/28

Dear Nan,

Here is the little article I promised you for R to L. I am sending a carbon copy to the D. I feel strong. I am sure you will not mind it since it will appear in Yiddish.

I got your short story. I am patiently waiting for the long letter. Thanks for giving Dreiser the essay. Yes I remember it. I had a good article about me in the Gothic Review. I also had a poem long one in M & J, July 1917. That issue also contains a defense, speeches. In fact enough about the trial. I only now discovered an extra copy. I am sending it to Dreiser. May should be sent to you. I can not spare him only.

1095

1925, as Goldman writes from Canada, France, and England. Among his many duties on her behalf, Van Valkenburgh submitted Goldman's manuscripts to publishers and negotiated on her behalf, solicited funds from supporters, distributed messages through publications or circulars, and generally acted as a sounding board for current events and writing.

On disagreements within the anarchist movement, from May 7, 1926: "I am sure you must be under the impression that Beckh knows everyone in the Anarchist movement, or that he is an anarchist in the political sense. It must be that or you would not have taken the trouble to write at length about the reception for Rocker, or what Havel did. I confess it made me sick. Not that Beckh would mind about the reception if he knew the life and work of Rocker. If he knew, for instance, that for thirty five years Rocker has lived in abject poverty, has been in prison and concentration camp, has given his all to the movement. And that Milly Rocker worked for years in the sweatshop to help sustain the Jewish anarchist paper. If Beckh would know that he would feel with me that any reception given this wonderful man is a small recompense for what he has given or suffered."

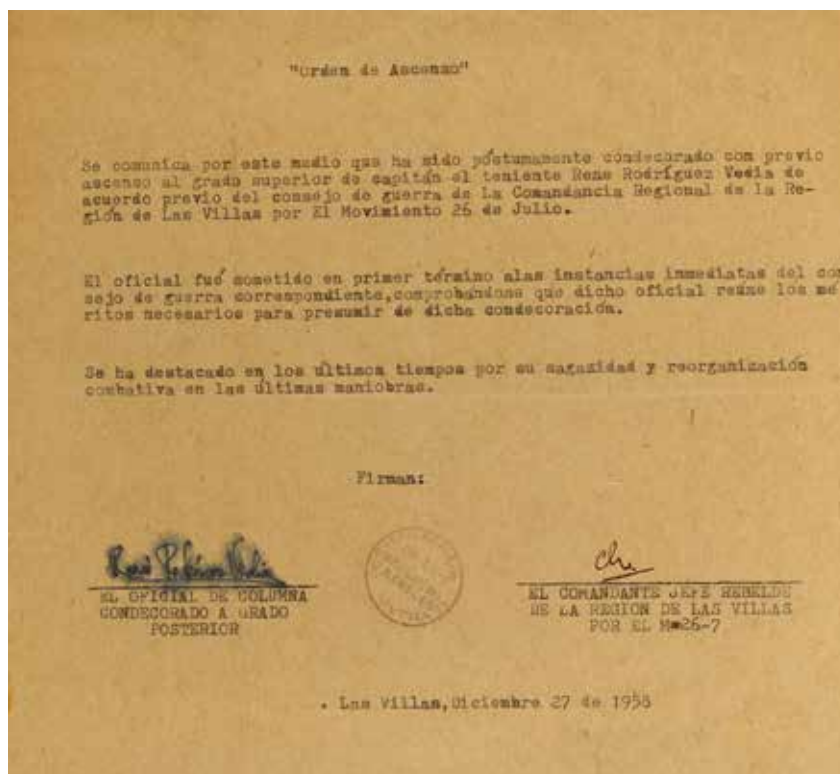
On the burden of being a public anarchist, from July 12, 1928: "whatever I may find in 'Boston' about the muck, pettiness and viciousness back of the Sacco-Vanzetti fight will not surprise me in the least. I have waded through such mud before—once in the case

of Berkman and in the Czolgoz affair. I understand your bitterness only too well. I haven't forgotten the bitterness that nearly drove me out of the movement entirely. But I have come to realize that we must have strength to rise above this swamp—and reach out towards the pure air of some height—or we become swallowed up by it."

Goldman often comments on her own writing, which comes slower than she would like, and is a perceptive critic of other voices of the period. From May 22, 1928: "Unlike you I do not think Dreiser's articles half as unfair as most stuff that comes from there. It is true he gloats over the experiment, speaks highly of a lot of things. But he also emphasis[sic] the dark sides, the political despotism. It is more than Roger Baldwin is doing in his book ... After all we must grant him the right of seeing Russia or whatever part he visited in his light, just so we have the feeling that the man is honest enough to point out the evils as well as what he considers good."

In the later letters Goldman and Van Valkenburgh discuss the rise of Hitler and the Nazi party in Germany with suitable alarm.

\$70,000 - 100,000



1096

1096

GUEVARA, CHE. 1928-1967.

Typed Document Signed ("Che"), 1 p, Las Villas, 27 December, 1958, an *Orden de Ascenso* for Rene Rodríguez Vedia, counter-signed by Vedia, and stamped *Comandancia Las Villas*, folds.

Provenance: exhibited *Museo de la Revolucion*, Havana, Cuba, 2016.

A military promotion signed by "Che" Guevara as *El Comandante Jefe Rebelde de la Region de Las Villas por el M-26-7*. Accompanied by a letter from Jose Andres Perez Quintana of Havana's *Museo de la Revolucion* attesting to its authenticity.

\$2,000 - 3,000

1097

KENNEDY, JOHN FITZGERALD. 1917-1963.

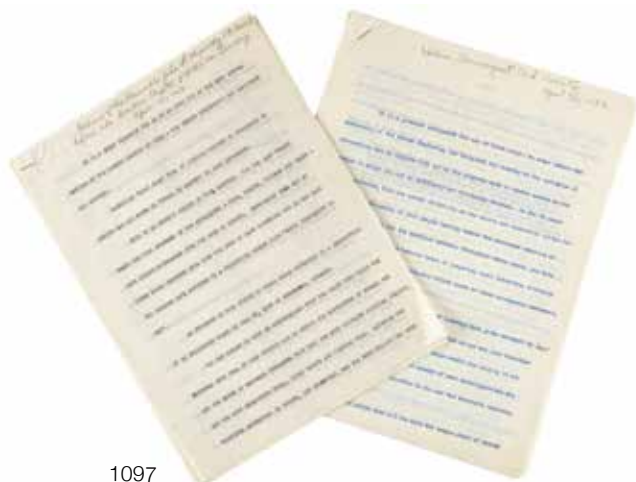
Two Typed Manuscripts, carbon copies, each 11 pp, 4to, [1950], one in blue carbon (the earlier draft), the second in black (the later draft) with pencilled title of speech added on upper margin, written out in a contemporary hand, each a distinct draft of a speech that Congressman Kennedy delivered before the Boston Chapter of Hebrew Immigrant Aid Society (HIAS) on April 30, 1950, stapled at upper right corners, light creasing to edges.

Provenance: Dave Powers; gifted by him to a collector.

A fine example of an early speech to the Jewish Community from a young, gifted and ambitious Boston Congressman who understood the need for a Democrat to draw support from all sides of the theological spectrum.

In his first draft Congressman Kennedy commences on a personal note: "*It is a pleasure for one of Irish origin to stand before the membership of the Hebrew Sheltering and Immigrant Aid Society in the springtime of mid-century and to rejoice with you on the progress made in recent months on the problem to which you are selflessly and tirelessly devoted.*" He quotes from the old Lee's *Advanced School History of the United States* (1896) in which the Irish were described as "*wicked and worthless immigrants (who) often sought a hiding place in the large cities where they swelled the ranks of idleness and vice ... Their ignorance of all things American, their inability to distinguish between one State and another, and their want of interest or sympathy for the traditions of the past made them undesirable neighbors to men who loved their own States with a passionate devotion, and were willing to risk everything to preserve and defend them.*" In the later draft he drops the blarney, and instead of talking about the castigating of the Irish, he now emphasizes the monumental injustices against the Jews during The Holocaust. The John F. Kennedy Library has a copy of the final speech (JFKREP-0095-025).

\$1,500 - 2,500



1097

1098

KENNEDY, JOHN FITZGERALD. 1917-1963.

Typed Manuscript, carbon copy, 12 pp, 4to, Harvard University, Thursday June 14, 1956, an address given on his receipt of an honorary degree by his *Alma Mater* Harvard University, this copy marked at upper right in pencil "FINAL DRAFT," and has sentences underlined or double underlined for emphasis during the speech, original staple at upper left.

A fine speech given by Senator John F. Kennedy to the audience at Harvard in June of 1956, on the occasion of his presentation with an honorary degree. Here he makes an eloquent plea for a better understanding of the politician by the group which criticizes him most - the intellectuals and college professors. The Congressional Record recording the speech, describes it as "the most eloquent defense of politics and politicians that it has ever been my pleasure to read."

\$1,000 - 2,000

1099

KENNEDY, JOHN FITZGERALD. 1917-1963.

Typed Manuscript, carbon copy, 11 pp, 4to, New York City, November 19, 1957, being an early draft of a speech by Senator John F. Kennedy given at the Temple Emmanuel in New York City, minor creases and a few small tears.
Provenance: Dave Powers, gifted to a collector.

AN APPARENTLY UNPUBLISHED DRAFT OF THE TEMPLE EMMANUEL SPEECH, a fine political speech in which Senator Kennedy comments on the growing technological and economic power of the Soviet Union during the current Cold War. He talks about how the world has "*fractured in two, as a dualism between the United States and the U.S.S.R.,*" and calls for expanded foreign aid that went far beyond the Marshall Plan as the International Development Plan of the Mutual Security Act. He demands a reconsideration of India policy now that the Indian Second Year Plan had failed as well as the establishment of a Reciprocal Trade Act. He also calls for the Congress to deal with "Colonial" problems around the world. The John F. Kennedy Library owns a different typescript of this speech that may be read on www.jfklibrary.org. Here he concentrates primarily on the enormous threat of expanding Soviet influence around the world.

\$1,000 - 2,000

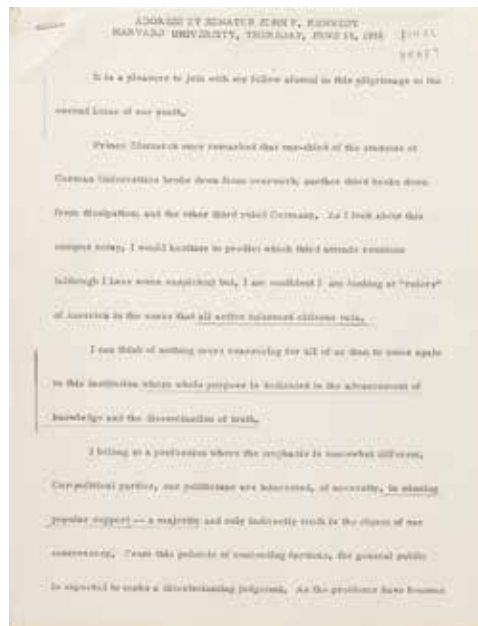
1100

[KENNEDY, JOHN FITZGERALD. 1917-1963.]

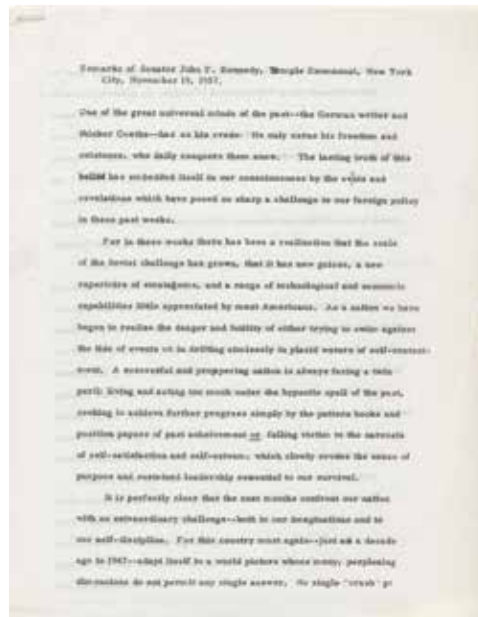
Painted banner reading "Viva Los Kennedy" with the Mexican and American flags crossed and two grasped hands below with red and blue border, approximately 77 1/2 x 35 1/8 inches.

A sign of solidarity between the two nations, likely commemorating John F. Kennedy's state visit to Mexico City in June and July, 1962, where he met with President López Mateos.

\$1,000 - 1,500



1098



1099



1100



1101

1101

KENNEDY ADMINISTRATION: WHITE HOUSE LIFE.

Stoughton, Cecil. 1920-2008. A collection of approximately 280 photographs, documenting the life and events of the White House during Kennedy's administration, comprising: 60 color photographs, 8 x 10 inches; 110 black and white photographs, 8 x 10 inches; and 110 color photographs, 5 x 7 inches; [1961-1963], most with the Stoughton numbering on verso, some with the later Florida address label, a few duplicates, some of the color photographs slightly faded. *Provenance:* estate of Cecil Stoughton.

A fine collection of images of visiting dignitaries to the White House (De Gaulle etc), evening events (the Casals concert), cabinet meetings, and events held on the lawns. Apparently Stoughton would wait off the Oval office and when JFK pressed the buzzer, he would enter, camera at the ready, and record the meeting for posterity.

\$1,500 - 2,000



1102

1102

KENNEDY ADMINISTRATION: WHITE HOUSE AND UNITED STATES TRAVEL.

Stoughton, Cecil. 1920-2008. A collection of approximately 1200 black and white images documenting the activity of the President both in the White House and on tours around the USA, 5 x 5 inches and 5 x 7 inches, [1961-1963], a large number with the stamp "Cecil W Stoughton" on verso, some also stamped "Office of the Military Aide to the President", and almost all with Stoughton's unique numbering system on verso, in pencil or ball-point pen, used to log his photographs by image and film number, and year. *Provenance:* estate of Cecil Stoughton.

A large group of small format images, from Stoughton's personal files, documenting President Kennedy and his life in office. Stoughton's presence at events was expected, usually discreetly to one side of the President, armed with both black and white and color cameras at the ready.

\$1,500 - 2,000



1103

1103

KENNEDY ADMINISTRATION: UNITED STATES TRAVEL.

Stoughton, Cecil. 1920-2008. A collection of approximately 638 color photographs, comprising 68 8 x 10 inch format, and approximately 550 5 x 7 inch format, [1961-1963], most with Stoughton number on verso, a few duplicates, a few with some fading. *Provenance:* estate of Cecil Stoughton.

Stoughton, as official White House photographer, followed the President on his many trips around the country documenting his arrival, parades, speeches, and numerous other events. Kennedy had an exhausting schedule, traveling from State to State, addressing conferences, opening dams and machine plants, visiting military sites. It seems to have been an almost incessant demand on the President's time and energy, and certainly exacerbated physical injuries he had suffered in World War II.

\$1,400 - 1,800

1104

KENNEDY ADMINISTRATION: OFFICIAL EVENTS IN UNITED STATES.

Stoughton, Cecil. 1920-2008. A collection of approximately 750 color photographs, 5 x 5 inches, [1961-1963], all on Kodak paper with the Stoughton numbers on verso, a few duplicates, some images a little faded.

Provenance: The Estate of Cecil Stoughton.

Stoughton's file copies of some of his many 1000's of images that he took as the White House photographer, covering every event that Kennedy attended, visiting projects, factories, military installations, a ball game and numerous tours through cities across the country. This selection includes 3 color photographs of Kennedy's fateful Dallas trip, including one of the grassy knoll with the Newman family lying flat on the grass protecting their children and Craven and Atkins standing nearby filming the cavalcade rushing on. It is presumed that Stoughton took this shot from the Press bus, seconds after the assassination of President Kennedy. It seems likely that Stoughton had to hand over all his negatives and images of that fateful day to the FBI, but this particular shot survived in his personal archives.

\$2,000 - 3,000



1104

1105

KENNEDY ADMINISTRATION: EUROPEAN TOUR.

Stoughton, Cecil. 1920-2008. A collection of approximately 122 color photographs, documenting JFK's trips to Ireland, Germany and Italy in the summer of 1963, comprising 12 photographs, 8 x 10 inches, mostly of Germany; approximately 40 photographs, 5 x 7 inches, images of Ireland; 30 photographs, 5 x 7 inches, images of Italy; and 40 photographs, 5 x 7 inches, images of the German Tour; most with the Stoughton numbering on the verso, a few in duplicate.

Provenance: estate of Cecil Stoughton.

The summer of 1963 was a busy time for JFK, in June he set off for Europe, stopping in Ireland to visit his ancestral family village, and went on to Bonn and Berlin. There he gave one of the great American Presidential speeches, in effect taunting the Russians at the height of the Cold War, and stood on an observation platform looking over the Berlin Wall, that divided the city. He went on to Rome in July, Stoughton, of course, following him on his tour of Europe. These images present a fascinating historic record of this Tour, full of crowds and little insights into what was going on behind the scenes.

\$1,200 - 1,800



1105

1106

KENNEDY ADMINISTRATION: WHITE HOUSE EVENTS.

Stoughton, Cecil. 1920-2008. A large collection of approximately 1,300 color photographs of White House life during the Kennedy administration, each 5 x 5 inches, most with the Stoughton numbers on verso, a few duplicates, some images slightly faded.

Provenance: estate of Cecil Stoughton.

A fine selection of White House images from Stoughton's file copies of his 8000 plus collection of images that he took of the Kennedy Presidency. The pace of life at the White House was intense, an almost continuous round of meetings with diplomats, State Receptions, and gatherings of groups eager to press the hand of the President, as well as larger gatherings on the South Lawn, and that was just the day times, in the evenings their were glamorous receptions and elegant dinner parties. Stoughton was always on hand to capture the moments.

\$1,200 - 1,800



1106



1107



1108

1107

KENNEDY ADMINISTRATION: FAMILY VACATIONS.

Stoughton, Cecil. 1920-2008. A collection of approximately 420 images of the Kennedy family at leisure, some rarely seen, comprising 17 color images and 10 black and white photographs, each 8 x 10 inches; approximately 230 color photographs, 5 x 7 inches, and approximately 163 more, 5 x 5 inches, [1961-1963], most with the Stoughton numbers on verso, a very few with the "Cecil Stoughton White House" stamp on verso, some with an added later Florida address label for Stoughton, but many without his official numbering system, some of the color images slightly faded, a few duplicates.

Provenance: estate of Cecil Stoughton.

This is a fine group of private Kennedy Family photographs including father Joe Kennedy and all his grandchildren gathered in Florida, and images up in Hyannis, documenting various vacations with brother Robert and his family, also McNamara and other friends, with secret service agents in attendance, all relaxing and taking the sun, golfing, sailing, and out on the Presidential Yacht, the Honey Fitz, as well as snaps of family life at the ranch that Jackie and John Kennedy built at Atoka, near Middleburg Virginia, and images of John Jr. and Caroline playing in the White House.

Although Stoughton was assigned to be the Kennedy's official photographer as a military assignment, he was delighted to be asked to accompany the Kennedy's on their vacations to capture the family at leisure. The lack of any number system on the verso of some of these images suggests these were for private use only, to be made up into albums and given to Jackie and John as a personal record. That some of the images are slightly faded suggests that these were perhaps images that were rejected from the dark room for the finished albums.

\$1,400 - 1,800

1108

KENNEDY ADMINISTRATION: JFK AND FAMILY IN THE WHITE HOUSE.

Stoughton, Cecil. 1920-2008. A collection of 65 color photographs, many taken for official purposes, of the President speaking to an audience, or being interviewed with Walter Cronkite, family group portraits, and images of the White House used for Christmas cards, including several duplicates, comprising 26 photographs, 8 x 10 inches, and 39 more, 5 x 7 inches, [1961-1963], most with the Stoughton numbering system or the official military stamp, a few color images slightly faded.

Provenance: estate of Cecil Stoughton.

Stoughton was often asked to do official portraits of JFK, for publicity purposes, but he also snapped the President relaxing on vacation. This group includes copies of the White House covered in snow used for a Christmas card, small color shots of Caroline's bedroom in the White House, and the famous image of the family on the steps of a Palm Beach Church, Easter 1962.

\$1,000 - 1,500



1109



1110

1109

KENNEDY ADMINISTRATION: JACKIE KENNEDY AT HOME AND ON THE ROAD.

Stoughton, Cecil. 1920-2008. A collection of 40 photographs of Jackie's official trip to India and Pakistan, March 12-21 1962, comprising 19 color photographs, 8 x 10 inches, 18 black and white photographs, 8 x 10 inches; and 3 color photographs, 5 x 7 inches; all without the official Stoughton numbering;

WITH: 27 color photographs of Jackie riding, relaxing on the Presidential Yacht at Hyannis, mostly 5 x 7 inches; variously with stamps and numbers, some color images slightly faded.

Provenance: estate of Cecil Stoughton.

This small collection of images of Jackie Kennedy, documents her travels in India and Pakistan, where she was both radiant, almost regal, and 'wowed' the huge crowds. Accompanied by her sister Lee and their entourage, she visited some of the famous sights of India and Pakistan. The personal portraits of Jackie up at Hyannis, taken in the summer of 1963 are sometimes sombre, othertimes uplifting. Stoughton proved himself a very able photographer and chronicler of the Kennedy Family, as these personal and official photographs show.

\$1,200 - 1,800

1110

KENNEDY ADMINISTRATION: JOHN F. KENNEDY, JR.

Stoughton, Cecil. 1920-2008. A collection of approximately 220 images of John Kennedy Jr (John John), taken in the White House, at Atoka, and on vacation in Hyannis and Newport, comprising 24 color and 7 black and white photographs, 8 x 10 inches, approximately 189 color photographs, 5 x 7 inches, most with the Stoughton number system on verso, some with the official stamp for a military photograph, and others with the later added label for his Florida home, a few duplicates; some slightly faded.

Provenance: estate of Cecil Stoughton.

A very fine group of personal portrait photographs of John Kennedy Jr (1960-1999), otherwise known as John John. He was one of the most photogenic of the Kennedy family, always seemingly mischievous and exploring life, and he certainly tugged at the heart strings of Cecil Stoughton, who managed to capture him in moments of pure brilliance, sometimes playing alone or with others, or with his mother or father, being held or just walking holding hands, often when the family was up at Hyannis on vacation. This group includes a series of photographs of his third birthday party, held at the White House, and the famous images of JFK walking around the verandah of the White House holding his young son's hand, one of the great father/son images. Shot for the family's personal use, many of these images have rarely been seen.

\$1,500 - 2,000



1111

1111

KENNEDY ADMINISTRATION: CAROLINE KENNEDY.

Stoughton, Cecil. 1920-2008. A collection of 256 images of Caroline Kennedy at the White House, riding at Atoka, and on summer vacations at Hyannis and Newport, a few in duplicate, comprising 16 color photographs, 8 x 10 inches, approximately 180 color 5 x 7 inches primarily Hyannis and Newport, and approximately 60 black and white photographs, 5 x 7 images, primarily of birthday parties for Caroline and John John given at the White house, most with the Stoughton stamp or with the unique number on verso, some with the military stamp as well, some of the color shots slightly faded.
Provenance: estate of Cecil Stoughton.

Cecil Stoughton would often be invited to come up to Hyannis for a few days over the family August vacations, when the President, his family and friends, and often Teddy, Robert and his family would all congregate at the Kennedy compound. The Presidential yacht was at their disposal, and many of these photographs are taken on board the Honey Fitz, with Caroline inevitably sitting on her father's lap at the stern, or dozing or playing on the deck. Many think that Stoughton's best work is in his photographs of Caroline, where he captures her sense of playfulness and fun, which brightened up the White House.

\$2,000 - 3,000

1112

KENNEDY ADMINISTRATION: HAILE SELASSIE VISIT 1963.

Stoughton, Cecil. 1920-2008. A collection of 46 color photographs documenting Emperor Haile Selassie's visit to Washington, DC, in the early fall of 1963, comprising 36 photographs, 8 x 10 inches, and 10 photographs, 5 x 7 inches, all with the Stoughton numbering on verso, a few in duplicate.
Provenance: estate of Cecil Stoughton.

The visit of Emperor Selassie to the States was a lavish affair with a ceremonial motorcade with both JFK and the Emperor riding through the streets of Washington, and a banquet that same evening. Despite the differences in size and economic power between their two countries, JFK clearly enjoyed Selassie's visit, and Stoughton chronicled all the events of the day. Selassie was the oldest leader of any African nation, but sadly a month later he returned as a mourner at the funeral of his friend John F. Kennedy.

\$700 - 1,000

1113

KENNEDY ADMINISTRATION: JFK FUNERAL.

Stoughton, Cecil. 1920-2008. A collection of approximately 190 photographs, taken over the 3 days of JFK's mourning and funeral, comprising 16 color and black and white photographs, 8 x 10 inches, 40 color photographs, 5 x 7 inches, and approximately 150 color photographs, 5 x 5 inches, a few later printings, most with Stoughton numbering on verso, a few with the later added Florida address labels, some color shots slightly faded;
WITH: 32 color photographs of the early Johnson presidency, including his inauguration, January 1965.
Provenance: estate of Cecil Stoughton.

A poignant glimpse of the sombre reaction of the American public at the time of JFK's funeral. For 3 days, Stoughton wandered around Washington taking photographs of people assembled, the lying in State, the procession to the Cathedral, and the scene at Arlington Cemetery. He maintained his official position as chief photographer to the White house under the new President Johnson, but retired in 1965. This grouping also includes a later printing in B/W of the scene on Airforce One of Johnson's swearing in, and two shots of Jackie and the children leaving the White House for the last time.

\$1,200 - 1,800



1112



1113



1114

1114

ONASSIS, JACQUELINE BOUVIER KENNEDY. 1929-1994.

Archive of correspondence signed ("Jackie") to Eliza Sullivan, including:

1. Photograph Signed and Inscribed, 8" x 10" gelatin silver print, a portrait of Janet Bouvier Lee Auchincloss, inscribed on the mat and signed by "Jackie" and "Yusha," matted and framed.

A lovely portrait of Janet Auchincloss, inscribed intimately by both Jackie and Jackie's step-brother, Hugh Auchincloss III, known as Yusha, in separate inscriptions.

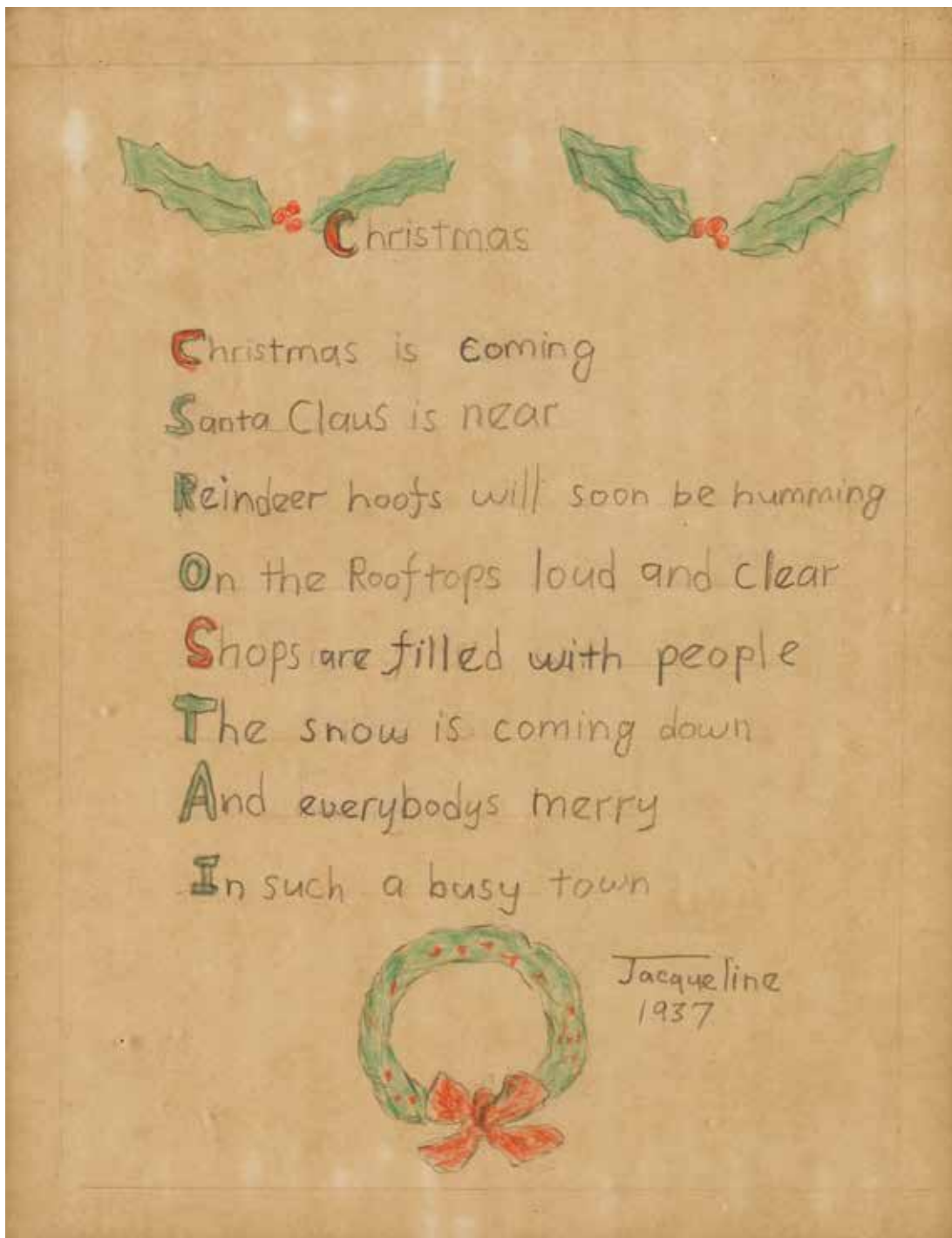
2. Autograph Letter Signed ("Jackie"), 1 p, 8vo, on the death of Eliza's own mother, poignant, with tremendous empathy.

3. 4 Autograph Notes and 2 Typed Notes Signed ("Jackie" and "JKO") to Eliza, 6 pages in total, various sizes, 1980s and 1990s, primarily an assortment of "Thank You" notes, for gifts, for her help, for her kindness, folded.

4. Collection of original photographs and ephemera, including assorted photographs, telegrams, invitations and correspondence.

Eliza Sullivan (1935-2012) first worked for Janet Lee Auchincloss in 1979, and became very close with the family. When Mrs. Auchincloss became ill in the early 1980s the family turned to Eliza to help care for her as a personal companion. She stayed on at Hammersmith Farm after Janet's passing in 1989, and when Jackie passed away in 1994, Eliza was retained by Hugh D. Auchincloss III (known as "Yusha") as a personal housekeeper, cook, and book keeper. She continued working for Yusha up until his own death in 2011.

\$2,000 - 3,000



1115

1115

ONASSIS, JACQUELINE BOUVIER KENNEDY. 1929-1994.

Autograph Manuscript Signed ("Jacqueline") being an original poem, "Christmas", initials decorated in crayon, with holly and wreath drawings to head and foot, 1 p, 4to (260 x 210 mm), [New York], 1937, light wear with age, framed.

Provenance: Jacqueline Bouvier; Janet Lee, her mother; gifted to Elisa Sullivan.

AN ORIGINAL CHRISTMAS POEM WRITTEN BY JACQUELINE BOUVIER AT AGE 8 for her mother Janet Lee in 1937, written in an 8-year-old's studied hand, and decorated in crayon. A similar (but later) copy was sold in these rooms in 2007.

\$4,000 - 6,000



1116

1116

ONASSIS, JACQUELINE BOUVIER KENNEDY. 1929-1994.

8 Autograph Letters Signed ("Jackie") to her grandfather, James T. Lee, as "Gramps" 25 pp, various sizes, from Merrywood, Hammersmith Farm, and Miss Porter's School, 1942-1944, with many original drawings, doodles, and sketches, including one Typed Letter Signed (in type) from "Gramps" in return, clean, folded. Provenance: estate of Eliza Sullivan.

EIGHT LETTERS FROM JACKIE TO HER GRAMPS WRITTEN AS A TEENAGER. Written with humor, a budding style, and a playful wit, these letters cover the years 1942 to 1944, and include commentary on her growing up, her hopes for the future, and a personal glimpse at her life between Hammersmith and Miss Porter's School for Girls, and include a number of charming drawings and doodles to capture that life. Some highlights include:

October 20, 1943, thanking him for a gold pin he gave her as a gift, "If I ever go to a dance and want people to fall in love with me I will wear that pin & They will all hang around & be fascinated & marry me for my jewels," including a drawing of Gramps dealing with a suitor who ogles her pin.

April 30, 1943, thanking him for a bond he had purchased from her class at school to benefit the war effort, "It was really fun to floor the teacher when she said, 'You, Jackerlyn, how much have you got, \$25?' & I said, 'No Miss Ethel \$1000' & she almost fell over & she was so happy she gave us A's for weeks on end."

July 8, 1944, apologizing for her attitude the previous summer, and a realization on teenage life, "Golly I was a stick-in-the mud... everyone is just as scared of you as you are of them - but this summer they are more scared of me than I am of them and I like it like that - And just think - I'm almost 15 - that is pretty old - I haven't even LIVED yet - I don't know quite what that means but it sounds exciting. If I haven't lived by the time I am 16 I will have to take steps- even more steps than I am taking now-."

July 15, 1943, trying to convince him to come to Hammersmith Farm, "It's lovely & foggy here tonight and when I go out I feel just like Rebecca or Jane Eyre wandering through the mist to Rochester's house... I'm going to be so many things when I grow up... I think I'll be an actress & give you free first row, aisle seats to all my first nights- & I'll be the toast of the town & you can hang a big picture of me in the Chase Bank."

A remarkable series of letters full of youthful confidence, insecurity, pride, joy, and hope for the world around her, and written with a teasing tone which betrays the esteem she has for Gramps.

\$8,000 - 12,000



1117

1117

ONASSIS, JACQUELINE BOUVIER KENNEDY. 1929-1994.

Five autograph letters signed ("Jackie") to her mother, 24 pp in total, various sizes and papers, Grenoble, Beau Vallon, on board the RMS Queen Elizabeth, and Paris, 1949-1951, three written during her study-abroad year in France, 1949-1950, two from Grenoble, and two more written during her *One Special Summer* trip with her sister Lee, 1951, including original transmittal envelopes addressed to "Mrs. Hugh D. Auchincloss", tears to fold of one letter, folded; WITH: six original photographs, annotated by Jackie to the verso, of her time in Europe, 1949-1950.
Provenance: Mrs. Eliza Sullivan.

LETTERS HOME FROM YOUNG JACKIE'S EUROPEAN SOJOURN.

In Fall 1949, Jackie left for France to attend the University of Grenoble and then the Sorbonne, and her letters home reflect a young woman exploring a new world, new friends, and of course romance. In the earliest letter, she discusses her halting French, boys, and dancing, and offers a glimpse of her approach to learning the new language, "Going out with French boys is really the best thing Mummy! I just talk my head off + feel that I've made so much progress when the evenings over - as at the maison we always talk about the same things at meals." Possibly the joke was lost in the translation, as a week later she begins, "I really don't think any of us - Merv, Judith or I have behaved like bobby soxers gone wild - I really do feel that we have a position to uphold as Americans and I haven't done one thing that I am ashamed of," and she continues to discuss dating, French mores and attitudes, assuring her mother, "If we go out to an idyllic little restaurant in the country + have a bottle of wine - because they don't have Coca Cola here - it doesn't go very far between 8 people." The following summer, she writes rhapsodically of her days in Beau Vallon, "All we have done for 2 days is eat + sleep + swim + sunbathe... it is such a perfect life... we eat on the terrace + at night the Luart's sometimes have friends - sunburned Frenchmen roaring up in Delahayes + you always wear shorts + you drink the good Provencal wine by candlelight + it is so unspoiled + so much better way to spend the summer than cocktails and dances all the time." Indeed, she enjoyed her time in Paris immensely, so much so that the following summer her sister Lee accompanied her again, a trip they document in their delightful book, *One Special Summer* (New York, 1974). The first letter from the two is penned aboard the RMS "Queen Elizabeth," and brims with the excitement that accompanied the trip, "You should see us sneaking into 1st class - getting stuck on the gate in our tight dresses," and includes a delightful sketch of Lee and Jackie dancing with two boys, as Lee jealously eyes Jackie's partner. In the final letter, she writes of seeing Verdi's *Othello* in Salzburg, and being taken back stage to meet Furtwangler, before going to see Stowkowski the following evening, as well as her new haircut ("...had it ALL cut off... at least you won't have to tell me to keep it out of my eyes"). All five of the letters convey the joy and delight of a young American lady in Europe, and capture two formative experiences in her life - the freedom of her first time alone in Europe and the thrill of "this whole dream trip" with Lee.

\$7,000 - 10,000



1118

1118

ONASSIS, JACQUELINE BOUVIER KENNEDY. 1929-1994.

5 Autograph Letters Signed ("Jackie"), 16 pp, four from London and Nice, [July and August, 1955], and one from Ravenna, [August, 1962], including original transmittal envelopes addressed to "Mrs. Hugh D. Auchincloss," creasing to upper margin of one Nice letter, folded;
WITH: original telegram sent from Jackie to her mother, 1 p, sent September 14, 1955.
Provenance: Mrs. Elisa Sullivan.

REMARKABLE COLLECTION OF LETTERS from Jackie to her mother during a solo continental vacation while Jack recovers from back surgery. Beginning with a 1955 stay in London with sister Lee and her husband Michael, Jackie writes home about her first encounters with London society, noting the Astors, Andrew Devonshire, the More O'Ferralls, David Gore (Lord Harlech, to whom she would become very close). She notes, "*The longer I stay here the more I love it - because it isn't till the English really like you that it is any fun.*" She writes of her trip to Ascot ("*after every race you rush out & have a drink with everyone under the umbrellas- then you tear to the paddock and the bookies*"), watching polo, dining at Blenheim ("*the duke was less lecherous than usual*"). She also notes missing Jack, who is recovering from back surgery, and hopes he will come to join her. By late July 1955, she writes from Nice with a sketch of Lee and Michael's flat there, and notes "*Jacques Prevert, the existentialist poet has the terrace below us... guess who was having tea with Prevert - Picasso - Michael kept staring over the terrace and they smiled sickly at each other.*" Anticipating Jack's arrival, she writes, "*If only he feels well enough to stay over here maybe he'll get his strength back....*" A few weeks later, "*Jack has arrived - and it's too good to be true - he is in marvelous health - had a lovely rest in Sweden... Jack at last seems to be relaxing.*" Written during a tumultuous summer for the young quasi-newlyweds, these letters offer an intimate glimpse into Jackie's mindset at a pivotal moment. Also, included is a letter from Jackie postmarked August 21, 1962, from Ravenna, where she again is travelling alone while Jack, now president, works in Washington. She poignantly notes, "*I never realized that even in Hyannis there is always a certain tension one lives with & to have it vanish completely was so incredible.... I keep wishing [Jack] could have a change of scene like me... Hammersmith will be his Ravello.*" She relishes her chance to relax, but notes "*Then the Agnelli's came and they organized life to such a degree - & seem to need 3 hours sleep a day - we had a rather hectic week.*"

\$3,000 - 5,000



1119



1120

1119

**ONASSIS, JACQUELINE BOUVIER KENNEDY. 1929-1994;
ROSWELL GILPATRIC. 1906-1996.**

8 Autograph Letters Signed ("Jackie") to Roswell Gilpatric ("Ros"), three from 1963-1968, and five from 1989-1994, 12 pp in total, on various stationery including *White House*, *On Board S/Y "Christina,"* and *1040 Fifth Avenue*, minor soiling, some with light folds. *Provenance:* Roswell Gilpatric; thence by descent.

THE NOTORIOUS "DEAR ROS" LETTERS, written by Jackie Kennedy to Roswell Gilpatric, often rumored to have been her lover, and which were famously stolen, and subsequently offered for sale by Charles Hamilton, causing a sensation in 1970. Gilpatric remained unaware of the theft until he was contacted by the Washington Post who published excerpts from the letters at the time of the sale. Hamilton voluntarily surrendered the letters at the same moment they were seized under subpoena for a separate matter, the whole episode stirring much unwanted media attention. Offered here are three of those four letters, including the plaintive note from Jackie penned aboard the "Christina", days after her marriage to Onassis appeared in the press, and Gilpatric had told reporters that he wished her "a happiness that certainly is entitled" to her, in full: "*Dearest Ros, I would have told you before I left -- but then everything happened so much more quickly than I'd planned. I saw somewhere what you had said and I was very touched -- dear Ros -- I hope you know all you were and are and will ever be to me -- With my love, Jackie.*" The fourth letter has gone missing.

The correspondence picks up again 20 years later in 1989 with five letters written by Jackie to Ros, both now in the sunset of their lives, and are filled with an obvious fondness and regard. They continue an exchange of books that began with Gilpatric's 1963 gift to

Jackie of a "slim volume" titled *L'Amitie Amoureuse*, an Overbrook Press publication of Margaret Lane's essay on the joys of "romantic friendship". A copy of the book from Gilpatric's library is included here, along with a letter on Washington Post letterhead from Ben Bradley, explaining to Gilpatric his decision to print the letters (Gilpatric, among other things, represented the Graham family, who owns the Post, in private practice), and a trove of articles related to their relationship.

\$5,000 - 8,000

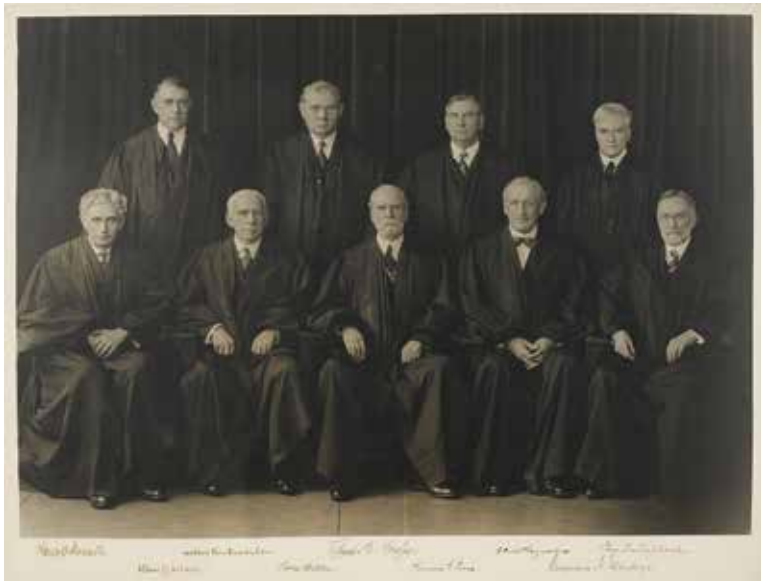
1120

[PRESIDENTS.] REAGAN, RONALD; CARTER, JAMES; FORD, GERALD; NIXON, RICHARD M.

Color photograph, signed ("Ronald Reagan", "J. Carter", "Gerald Ford", and "Richard Nixon"), 8" x 10", the White House, October, 1981, mounted along with an explanatory plaque, and framed.

SIGNED BY RONALD REAGAN AS PRESIDENT ALONG WITH HIS THREE PREDECESSORS. Taken as the former Presidents met President Reagan at the White House before flying to Egypt on the occasion of the funeral of Egyptian president Anwar Sadat, October 8, 1981. The first time four presidents were photographed together.

\$1,800 - 2,500



1121

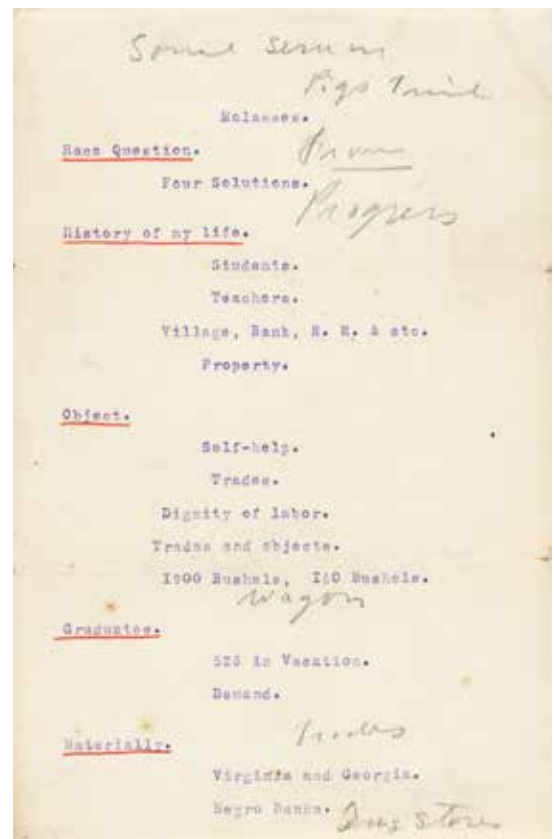
1121

SUPREME COURT.

Hughes Court. 1936-38. Photograph Signed ("Louis Brandeis," "Charles Hughes," "Geo. Sutherland," "J.C. McReynolds," "Benjamin Cardozo," "Owen Roberts," "Harlan Stone," "Pierce Butler," and "Willis Van Devanter"), 25 x 18 inch gelatin silver print photograph of all nine Supreme Court justices, signed at lower margin, matted and framed.

A fine example of a Hughes Court photograph. Assuming the role of chief justice after William H. Taft's retirement, Charles Hughes led the Supreme court from 1930-1941, during the Great Depression and New Deal.

\$2,000 - 3,000



1122

1122

WASHINGTON, BOOKER T. 1856 – 1915.

4 Typed Manuscripts, as follows:

1. Typed Manuscript with Annotations, 3 pp, 215 x 140 mm, n.p., n.d., notes for a speech, minor loss at the edges of the folds, light wear, in outline form with topics on the left margin underlined in red, including ("Race Question," "History of my life," "Objects," "Materially," "Mentally," and "Morally"), and his autograph notes in pencil throughout.
2. Typed Manuscript, "The Progress of the Negro Race delivered before the New York City Club, March 13, 1912," 9 pp, 280 x 215 mm, rust marks from paper clip, some chipping to edges and corners, discussing the origins of the Tuskegee Institute, the progress made, and the work to be done.
3. Typed Manuscript, "Memorial Address on General Samuel Chapman Armstrong - Delivered at Hampton, May 25, 1893," 6 pp, 280 x 215 mm, minor spotting to leaves, light chipping to edges, autograph of Edith M. Washington to margin of first leaf, discussing Armstrong's contributions to Tuskegee, and the abolition of slavery, and his support of black education.
4. Typed Manuscript, notes for a speech, "Lincoln University, June 1, 1909," 3 pp, 215 x 140 mm, minor soiling at folds, small ink mark to 1st leaf, tape to left margin of 2nd and 3rd leaves, in outline form with topics set left, beginning with "Debt to Lincoln/Pioneer in education," and ending with "Georgia Strike/Hard Problem."

Provenance: estate of Booker T. Washington, through his great-granddaughter, Robin Washington Banks.

\$2,000 - 3,000

RUSSIA, ART, LITERATURE AND POLITICS

Lots 1123-1178





1123

1123

APSIT, ALEKSANDR PETROVICH. 1888-1944.

Internatsional [The Internationale]. N.p.: VTsIK, 1919.

Bolshevik propaganda poster, color lithograph, 41 x 21 inches, backed with acid-free archival paper.

The Internationale is *La Marseillaise* of the International Socialist Movement. With lyrics written by Eugène Pottier originally in 1871, the song became the official Left-Wing Anthem when Pierre De Geyter added music in 1888. The Bolsheviks were no different than any other radical party when they sang it at rallies and into battle. Here evil Capitalism is depicted as a monstrous Golden Calf.

\$1,200 - 1,800



1124

1124

BELYAKOV, N.

Di shṭarn. Minsk: Vaysruslendisher melukhe farlag, 1928.

8vo. 18 pp. Illustrated. Chromolithograph wrapper. Light soiling to covers.

Scarce Yiddish children's book.

\$400 - 600



1125

1125

BILIBIN, IVAN YAKOVLEVICH. 1876-1942.

Volga. Petrograd: I. I. Bilibin, 1904.

Folio. 16 pp. Color lithographs. Original decorated wrappers. Some internal soiling and creases; a few scratches on back wrapper not affecting image.

FIRST EDITION. Drawing on the works of E. Polenova, S. Maliutin and V. Vasnetsov all of whom turned to Russian folk tales for inspiration, Bilibin absorbed a vast array of artistic influences from Russian *lubki* (popular prints) to Japanese woodblock prints. He established his reputation as an representative member of the famous Mir Iskusstva or World of Art Group at the end of the 19th Century through his pictures for traditional *skazki* or fairy tales that upheld the high artistic standards of the English picture books of Walter Crane, Kate Greenaway and Randolph Caldecott. The most ambitious of his picture albums was *Volga*, his elaborate oversized edition of the Russian folk epic. He traveled to the Russian North to accurately depict all the details of traditional architecture, clothing and implements in the book.

\$800 - 1,200



1126

1126

BILIBIN, IVAN YAKOVLEVICH. 1876-1942.

PUSHKIN, ALEXANDER. 1799-1837. *Skazka o Tsare Saltane* [The Tale of Tsar Saltan]. St. Petersburg: Expeditsii Zagotovleniya Gosudarstvennykh Bumag, 1905.

4to. Chromolithographed illustrations after Bilibin.

Chromolithographed wrappers. Mild rubbing to wrappers, light offsetting from plates to text.

FIRST BILIBIN EDITION. One of the most beautiful picture books ever published for children and one of the masterworks of *Mir Isskustva* [The World of Art]. These illustrations were related to the elaborate sets and costumes Bilibin designed for the Rimsky-Korsakov opera which in turn was based on the Pushkin poem. Bilibin emigrated after the Bolshevik Revolution; but on his return to the Soviet Union, he reillustrated this title in a more conventional manner in 1937.

\$800 - 1,200



1127

1127

BLOK, ALEKSANDR. 1880-1921.

ALEKSEEV, GEORGII DMITREVICH. 1881-1951. *Kruglyi god* [All Year Round]. Moscow: I. D. Sytin, 1913.

Illustrated by G. D. Alekseev. 8vo. [32] pp. Original gilt-decorated wrappers designed by G. D. Alekseev. Small water stain on front wrapper not affecting design.

RARE RUSSIAN CHILDREN'S BOOK by the great Symbolist poet. One of only two juvenile titles written by Blok. A student of S. A. Korovin and V. A. Serov, G. D. Alekseev was a prominent Soviet sculptor and graphic artists who designed agit-prop posters for ROSTA. He was best known for his portraits of Lenin.

WITH: Rukavichka - Repka [The Glove - The Turnip]. Odessa: Bessarabskoe knigoizdatelstvo, 1919. Illustrated. 8vo. 16 pp. Original two-color decorated boards. Minor wear. Two well-known Russian folk tales.

AND: Lesnaya knizhka [The Book of the Forest]. [Odessa]: Bessarabskoe knigoizdatelstvo, [1919]. Illustrated with photogravures. 8vo. 16 pp. Original decorated wrappers. Minor wear. Selection of excerpts about forests including one by Turgenev.

\$1,200 - 1,800



1128

1128

CHAGALL, MARC. 1887-1985.

KAHANOVICH, PINCHUS ("DER NISTER"). 1884–1950. *A Mayse mit a hon; Dos tsigele [A Story About a Rooster and The Little Kid]*. Petrograd: Vilner farlag fun B.A. Kletzin, 1917. 8vo. 30 pp. 8 illustrations by M. Chagall. Original decorated wrappers designed by M. Chagall. Margins dampstained, soiled.

RARE YIDDISH CHILDREN'S BOOK ILLUSTRATED BY CHAGALL. The first Yiddish book, and the only children's book to be illustrated by the great modern artist. The drawings of shtetl life are in the faux naïf style of Chagall's other work at this time, combining Modernist elements with traditional Jewish motifs. The two tales in verse were composed by Pinchus Kahanovich, a major Yiddish author, philosopher, translator and critic known as "Der Nister" [The Hidden One]. After Yiddish was outlawed in 1948, all books in this language had to be reviewed by the censors. When Stalin unleashed this last pogrom to finally destroy the remaining Jewish culture in the USSR, Kahanovich was arrested in 1947 and died in the Gulag. MoMA 146.

\$14,000 - 16,000

1129

CHAGALL, MARC. 1887-1985.

HOFSHTEYN, DOVID. 1889-1952. *Troyer [Mourning]*. Kiev: Kultur-lige, 1922. Folio, 23 pp. 4 inserted black-and-white plates and two other textual illustrations by Chagall. Original decorated green wrappers. Wrappers soiled, worn; some internal finger marks; slight glue residue on first and last pages.

FIRST EDITION. Many Russian Jews embraced the October Revolution as a liberating force not only politically and culturally, converting to the avant-garde just as they were exploring their



1129

own folk culture. Marc Chagall emerged in Vitebsk, Belarus as the preeminent Jewish artist of the 20th Century. However, despite the overturning of the old anti-Semitic Tsarist laws by the Bolsheviks, it was still a dangerous time for Jews. Dovid Hofshhteyn wrote *Troyer* in response to the recent pogroms carried out in the Ukraine during the Russian Civil War. Chagall's mystical Cubist designs touch on the sorrow expressed in the poetry: his first drawing depicts "a man with weeping hands, the next refers to blood dripping amid sunshine, and the last is a moving drawing of a series of houses over a headless body symbolizing the pogroms" (Apter-Gabriel 62). Hofshhteyn also played with concrete poetry as in the circular poem on p 11. He had just been feeling his own sense of loss when Malevich and his Suprematists (including the turncoat El Lissitzky), offended by what they considered to be Chagall's "bourgeois individualism," overthrew him as head of the Popular Art Institute in Vitebsk. Not long after this insult, Chagall left Russia for good.

Troyer was published by the Kultur-lige, then the center of the Jewish cultural renaissance in Kiev. Its lively press issued educational materials, literary and historical studies, literary journals and exceptional children's books in Yiddish for an eager Jewish population. Hofshhteyn continued to write in Yiddish despite growing Soviet antagonism toward the language. He somehow survived the Purges of the 1930s and joined the Jewish Anti-Fascist Committee in 1942. But Stalin's paranoia continued to grow as he convinced himself that the Jews were planning to assassinate him. Hofshhteyn was the first member of the Anti-Fascist League to be arrested for "anti-Soviet activities." On August 12, 1952, he and a dozen others were executed in the Lubyanka Prison in Moscow on what became known as the "Night of the Murdered Poets." Rowell/Wye 373; Apter-Gabriel pp 62, 215, 258; Getty 241; MoMA 373.

\$8,000 - 10,000



1130



1131

1130

CHAIKOV, JOSEPH (IOSIF MOISEVICH). 1888-1986.

BRODERZON, MOISHE. 1890-1956. *Temerl* [Little Tamar] (Kinder Bibliotek, No. 4). Moscow: Farlag Khaver, 1917. Oblong 8vo. [9] pp (rectos only). Original decorated green wrappers designed by Chaikov. Center crease, staple rust stains, soiled, Soviet school stamps.

FIRST EDITION of this Yiddish "grandmother's fairy tale." Born in Moscow, M. Broderzon was a Yiddish poet and theater director in Lodz, Poland from 1918 to 1938. His family had been expelled from Moscow with other Jews in 1891. He created the Krayzl fun Yidish Natsyonal Estetik (Circle for Jewish National Aesthetic) with the artists Chaikov, Ryback and Lissitzky. After the Tsarist regime collapsed in 1917, Lissitzky illustrated Broderzon's epic poem *Sikhes khulin* [Idle Chatter]. He also wrote children's stories and opened a successful marionette theater in Moscow in 1922. He survived World War II only to be arrested in 1948 with many other Jews and sent to the Gulag where he remained until 1955. Although gravely ill, he returned to Poland where he died just as he was about to emigrate to Israel. *Temerl* is the story of a little girl, born into a traditional Jewish household, who escapes by reading a storybook. She sets off in a shell-shaped boat that takes her on a fantastical voyage that includes her becoming princess of an African tribe. Elements in the story are strangely similar to Maurice Sendak's *Where the Wild Things Are* (1963). Chaikov's illustrations for this fantasy are more in the manner of German Jugendstil than the Russian Avant-Garde. The Hebraic Section of the African and Middle Eastern Division of the Library of Congress has a manuscript version of the story that Chaikov wrote in Russian and illustrated for his stepdaughter Tanya.

\$4,000 - 6,000

1131

CHAIKOV, JOSEPH (IOSIF MOISEVICH). 1888-1986.

ANDERSEN, HANS CHRISTIAN. 1805-1875. *Margaritke* [The Daisy]. Kiev: Anhoyb farlag, 1919. Oblong 8vo. 8 pp. Original color decorated wrappers designed by Chaikov. Soiled and creases; several internal pencil numbers; top left corner of fourth leaf restored.

FIRST EDITION WITH CHAIKOV'S ILLUSTRATIONS. In 1918, with the collapse of the old Tsarist regime and the triumph of Bolshevism, Kiev became the center of the publication of artistic Yiddish children's books. *Margaritke* is a fine example of the revolutionary fervor for this new juvenile literature. Although Andersen's sad Romantic fable "Gaaseurten" was first published in 1838, Chaikov brought the story up to date by combining elements from Cubism with others from folk art to produce this stunning early Yiddish picture book. Der Nister also translated this fairy tale in 1921.

\$6,000 - 8,000



1132

1132

CHAIKOV, JOSEPH (IOSIF MOISEVICH). 1888-1986.

In Feirdiken Doyr [In the Burning Period]. Kiev: Meluche-Verlag and Kultur-Lige, 1921.

8vo, [64] pp. Wrappers restored; internal pencil and fingermarks. Original suprematist gray wrappers designed by Chaikov.

FIRST AND ONLY EDITION of this anthology of new and revolutionary lyrical Yiddish poetry. Contributions by Dovid Hofshsteyn, Peretz Markish, Moshe Kolbak, Moshe Broderzon, Kadia Molodovsky and others.

\$3,000 - 5,000



1133

1133

CHAIKOV, JOSEPH (IOSIF MOISEVICH). 1888-1986.

GRIMM, JAKOB AND WILHELM. *Maiselekh [Fairy Tales]*. Kiev: Kultur-Lige, 1922.

8vo, [48] pp. Illustrated. Original wrappers designed by Chaikov. Metal staples replaced with string; some rust spots; faint glue residue on first and last pages.

FIRST EDITION WITH CHAIKOV'S ILLUSTRATIONS, 3000 copies printed. Containing three German fairy tales in Yiddish: "Rumpelstiltskin," "Snow White and Rose Red," and "One-Eye, Two-Eyes and Three-Eyes." Despite the overt anti-Semitism in several of the Grimms' *volksmärchen*, Jewish children have traditionally read and enjoyed the classic German fairy tales. In Kiev, I. M. Chaikov co-founded the Jewish socialist Kultur-Lige with El Lissitzky, Boris Aronson and others. He also illustrated children's books while overseeing a children's art studio. He studied sculpture at VKhUTEMAS where he worked within the Cubo-Futurist manner. By the early 1930s, he had embraced Social Realism and became famous for his heroic monuments for the glorious Soviet Union. His sculptures were also featured at both the 1937 Paris Exposition and the 1939 New York World's Fair. *Futur antérieur* 204.

\$4,000 - 6,000



1134

1134

CHAIKOV, JOSEPH (IOSIF MOISEVICH). 1888-1986.

MARKISH, PERETZ. 1895-1952. *Di Kupe [The Mound]*. Kiev: Kultur-Lige, 1922.

8vo, 36 pp. Original decorated wrappers designed by Chaikov. Pages unopened, wrappers soiled; faint glue residue on final page.

FIRST EDITION. Chaikov was an important Jewish sculptor, graphic artist, teacher and art theoretician. He studied with Natan Aronson in Paris and at the School of Decorative Arts and the School of Liberal Arts. He helped found the Kultur-Lige Art Section in Kiev in 1918, and frequently contributed to Yiddish books and periodicals. He also contributed to the Soviet art sections of the Berlin International Exhibition. Besides belonging to the arts organizations ORS and "Four Arts," he taught sculpture in an art and technical institute. M. Peretz was an important Soviet Jewish poet, playwright and novelist who wrote in Yiddish. Although he embraced the Bolshevik Revolution and was awarded the Order of Lenin, he was accused of Zionism and executed with other Jewish poets on what became known as the Night of the Murdered Poets. *Di Kupe* was written in response to the Ukrainian pogroms of 1919 to 1920. The cover depicts two victims of the pogrom, carrying the body of a third. MoMA 374.

\$4,000 - 6,000

1135

CHARUSHIN, EVGENII IVANOVICH. 1901-1965.

CHARUSHIN, EVGENII IVANOVICH. 1901-1965. *Ptentsy [Chicks]*. Leningrad: GlZ, 1930.

Square 8vo, [2] pp. Color lithographs. Original color lithographed wrappers. Worn and soiled.

E. Charushin was one of the most beloved of Russian children's book illustrators during the Soviet era. One of Vladimir Lebedev's proteges, the young artist specialized in drawing wild and domestic animals. He often provided the texts himself. He wrote in *Detskaya literatura* in 1935 that he preferred above all "to depict young animals, so touching in their helplessness and interesting, because within them one can already see signs of the full-grown beasts."

\$400 - 600



1135

1136

DENI (DENISOV), VIKTOR NIKOLAEVICH. 1893-1946.

BEDNYI, DEMYAN. 1883-1945. *Shagaiut k gibeli svoei! [They Walk to Death on Their Own]*. Moscow and Leningrad: OGIZ-Izogiz, 1937. Soviet anti-Trotsky propaganda poster, color lithograph, 24 1/4 x 36 inches, linen backed.

RARE ANTI-TROTSKY PROPAGANDA POSTER. Tiny "Judas" Trotsky leads Japanese and German Fascist giants with an enormous bomb marked "WAR." Three years later the exiled Trotsky was assassinated on Stalin's orders. "Demyan Bednyi" (Yefim Alekseyevich Pridvorov) was a Soviet satirical agit-prop poet who earned Lenin's endorsement.

\$4,000 - 6,000



1136

1137

EFIMOV, BORIS EFIMOVICH. 1899-2008.

Original pen-and-ink drawing, *Avraam Linkoln: Bozhe! Neuzheli poste voyny za osvobozhdenie negrov proshlo sto let? [Abraham Lincoln: God! Has it been 100 years since the post-war period of Negro liberation?]*, a political cartoon for *Izvestiya*, 1961, 185 x 255 mm, titled in pencil below the drawing; signed twice in pencil on upper right above image ("Ris. Bor. Efimova") and in ink on lower left within image ("Bor.. Efimov - 61").

President Abraham Lincoln looks sadly on as a Ku Klux Klan thug brandishes a club, a noose and a blood-stained knife while dressed in a Klan hooded cloak labelled "Racist Fanaticism."

\$1,000 - 1,500



1137



1138

1138

EFIMOV, BORIS EFIMOVICH. 1899-2008.

Original pen-and-ink and watercolor drawing, *Globalnaya bestseremonnost* [Global Ruthlessness], a political cartoon for *Izvestiya*, June 10, 1981, 255 x 185 mm, titled in pencil below the drawing; signed twice in pencil on upper right above image ("Ris. Bor. Efimova") and on lower right below image ("Bor. E. - 81"), *Izvestiya*, label affixed to verso.

Uncle Sam balances on two bombs as he takes little American flags marked "My Interests" or "Here Are My Interests" out of a money bag and sticks them all over the globe.

\$1,000 - 1,500



1139

1139

EFIMOV, BORIS EFIMOVICH. 1899-2008.

Original pen-and-ink drawing, *Vozdushnyi Banditizm* [Gangsterism of the Air], a political cartoon for *Izvestiya*, June 10, 1981, 255 x 185 mm, titled in pencil below the drawing; signed twice in ink on upper right above image ("Ris. Bor. Efimova") and on lower right within image ("Bor. E. - 81"), *Izvestiya* label affixed to verso.

An American capitalist fiendishly drops bombs labelled "MADE IN USA" on a building.

\$1,000 - 1,500



1140

1140

EFIMOV, BORIS EFIMOVICH. 1899-2008.

Original pen-and-ink and watercolor, *Ruka ob ruku* [Hand in Hand], a political cartoon for *Izvestiya*, 1982, 255 x 185 mm, titled in pencil below the drawing; signed twice in pencil in upper right above image ("Ris. Bor. Efimova") and lower right below image ("Bor. E. - 82").

The British Lion and the American eagle carry a black banner emblazoned with a skull-and-cross-bones and the slogan "COLONIALISM." While the tall thin figure in the ten gallon hat and bow tie suggests President Ronald Reagan, the pumps on the lion indicate that it is a caricature of Margaret Thatcher, then Prime Minister of Great Britain.

\$1,000 - 1,500



1141

1141

EISENSTEIN, SERGEI MIKHAILOVICH. 1898-1948.

Ivan grozny [Ivan the Terrible]. Moscow: Goskinozdat, 1944. 8vo. [192] pp. Illustrated. Original embossed brown leatherette boards, edges rubbed, some internal soiling.

PRESENTATION COPY warmly inscribed in red crayon from S. Eisenstein: "To Arthur, in whose interpretation this script benefited so much ... Thankfully, Eisenstein." *Ivan grozny* was the last masterpiece of the famous inventor of montage. "A majestic synthesis of disparate forms, Sergei Eisenstein's final film seems to be as much a ballet or an opera or a moving painting (or a mutant kabuki show) as it is a movie," according to J. Hoberman of the *Village Voice*. Earlier movies ran afoul of the Soviet censors, but no other Eisenstein film had quite the same difficulty as did this final work. Stalin himself commissioned the film but he banned Part II; and it was not released until 1958. Eisenstein never finished Part III. The published script includes the lyrics of the songs by Vladimir Lugovskii. Sergei Prokofiev provided the searing original score for the movie. Even in this aborted version, it remains one of the most extraordinary motion pictures ever made.

\$7,000 - 10,000



1142

1142

ESENIN, SERGEI ALEKSANDROVICH. 1895-1925.

Original photograph, showing Esenin looking directly into the camera, vintage gelatin silver print by Nikolai Ivanovich Svishchov-Paola (1874-1964), Moscow, 1919, signed in pencil "N. Svishchov-Paola" by the photographer on the bottom left of the print and again beneath the image; and dated "1919" in pencil on verso. Right margin of mount chipped, not affecting photograph or signature.

A remarkably innocent portrait of the famous Russian peasant poet.

\$2,500 - 3,500



1143

1143

EARLY RUSSIAN OPPOSITION PRESS.

Collection of rare Russian underground newspapers comprising: *Supplément du Kolokol (La Cloche)*, Geneva, one issue: Feb 15, 1869. **Przedświt (L'Aurore)*. [Dawn], seven issues, numbers 9-15 (January-April 1883). **Svoboda (La Liberté)*, 8 issues, numbers 1/2, 3, 5, 6/7, 8/9/10, 11/12, 13/14 (1888) and No. 1 (1889). **Poslednie Izvestiya [The Latest News]*. London; Geneva. Twenty-four issues: Nos. 70, 73 (May-June 1902); 131, 143, 145, 159 (June-December 1903); 170-172, 177/178, 180/181, 183/184, 193, 197 (March-October 1904); 233, 235-238, 244, 246, 254 (March-October 1905). **Listok Osvobozhdeniya [Release Sheet]*. Paris. Six issues: Nos. 18-21 (November-December 1904); and 22/23, 24 (January-February 1905). **Osvobozhenie [Liberation]*. Stuttgart. Thirteen issues: Nos. 14 (December 1903); 17-25, 51, 5355 (February-September 1904). **Vpered [Forward]*. Geneva. Seven issues: Nos. 3, 10-14, 16 (March-April 1905). **Anarkhist [The Anarchist]*. Two issues: No. 1 (October 1907); No. 2 (April 1908). **Burevestnik [The Petrel]*. Paris. Three issues: No. 8 (November 1907); 9-10/11 (February-March/April 1908). **Revolutsionnaya Mysl [Revolutionary Thought]*. London. One issue: No. 3 (September 1, 1908). **Pravda. [Truth]*. Vienna. Nos. 5, 7, 8 (September-December 1909); 15, 16 (August-September 1910); 21, 23 (June-December 1911); 24, 25 (March-April 1912). **Letuchii Listok [Flying Sheet]*. Geneva. One issue: March 1912. **Listock [Leaflet]*. Cracow. Two issues: May and October 1913. **Prizyv [The Appeal]*. Paris. Twenty issues: No. 2 (October 1915); 31-39, 40, 42-50 (April-September 1916). **Vpered [Forward]*. Geneva. Five issues: No. 2 (October 1915); 3-5 (January-June 1916) No. 6 (February 1917). **Gazeta Otkliki Bern. [Newspaper Feedback]*. 29 issues with prospectus: Nos. 1-29 (August 1919-March 1920). All loose, various sizes and conditions. SOLD AS IS.

The underground or clandestine press seems to have existed almost from the invention of movable type. Every and anyone with a contradictory opinion found some way to get his or her words into cold type. The Founding Fathers understood the necessity of a free press, no matter how offensive might be its rhetoric, that they insured it in the First Amendment of the American Constitution. Not so in Europe. Presses were smashed and printers, publishers and writers arrested when their editorials offended the state. This was especially true in Tsarist Russia when much of the opposition was forced to publish on foreign soil. In the late Nineteenth Century when literacy greatly increased and the costs of printing presses and materials decreased, everyone and his brother seemed to own a hand press that spewed fiery political protest. Some of these publications died after a few issues, others went on for years. Here is a rich selection of some of these subversive Russian newspapers. Out of this vast verbal caldron of political thought emerged the Russian Revolution.

\$4,000 - 6,000



1144

1144

GONCHAROVA, NATALIA SERGEEVNA. 1881-1962.

TSETLIN, MIKHAIL OSIPOVICH ("AMARI"). 1882-1945. *Prozrachnye teni; Obrazy* [Transparent Shadows; and Images]. Paris and Moscow: Zerna, 1920.

8vo. [74] pp. Two-color wood engravings by Goncharova. Original white wrappers, pages unopened, minor wear and soiling.

FIRST EDITION, LIMITED ISSUE, ONE OF 150 COPIES ON VIEUX CHINE, unnumbered, from a total edition of 1150 copies. Goncharova was one of the most important of the Russian avant-garde artists and became internationally known for her exquisite livres d'artiste. She embraced Primitivism, Cubism, Cubo-Futurism and Rayism and was represented at the second Blaue Reiter exhibition in Munich in 1912. Along with her companion Mikhail Larionov, she belonged to the Mir iskusstva group and designed sets and costumes for Diaghilev's Ballets Russes. The couple settled permanently in Paris in 1917. M. O. Tsetlin was a Russian poet, dramatist, novelist, memoirist and translator who used the pseudonym "Amari." His first collection of poetry was banned for its "revolutionary content." Persecuted by the Bolsheviks, he went into exile in Paris in late 1918, where he opened his home to the Russian émigré community and issued the literary magazine *Okno* [Window]. He resettled in the United States in 1940, and helped found the highly influential *Novy zhurnal* [New Journal]. He dedicated the poem "Van-Gog" [Van Gogh], pp. 41-42, to Goncharova. Compton, pp. 14 and 16; Getty 789. Not in MoMA.

\$5,000 - 8,000



1145

1145

GRIGORIEV, BORIS DEMITRIEVICH. 1886-1939.

Boui bouis. [Berlin]: Petropolis, 1924.

Folio, [63] pp. Original gilt decorated gray wrappers, minor wear.

PRESENTATION COPY, number 70 of 125 copies (plus 50 not for sale), inscribed in ink on the half-title page to the author of the preface: "Avec ma bien vive admiration à Claude Farrère Boris Grigoriev Pont -Avon 1927." *Boui bouis* pulled together Grigoriev's *Marseilles* series of extraordinary, sometimes grotesque, at times satirical pictures of sailors, dock workers and prostitutes who inhabited the port's taverns and dens. The artist interspersed full-page black-and-white lithographs with sepia vignettes scattered throughout the text. French novelist "Claude Farrère" (Frédéric-Charles Bargone) provided a preface, and Russian poet and art critic Sergei Konstantinovich Makovsky an evaluation of Grigoriev's drawings. While Russian translator and musicologist Boris Fedorovich Schlözer wrote on the humanity inherent in his art, Makovsky accused Grigoriev of being "an extraordinarily caustic and angry psychologist of modern degeneration." Grigoriev seems to have agreed. Another critic called *Boui bouis* "a terrible book, a ruthless book. The magic of Grigoriev's amazing pencil attracts and fascinates, but this charm is an eerie charm, and our soul is painfully compressed from the twilight cold that comes from the ghosts that filled it." It is indeed a haunting exploration of the French *demi-mode* as only a Russian artist could have depicted it.

\$2,000 - 3,000



1146

1146

KERENSKY, ALEXANDER FYODOROVICH. 1881-1970.

Original pastel, Portrait of Alexander Kerensky, by Irene Bashkiroff-Valira (1913-1999), 21 x 17 1/2 inches, 1937, signed lower left "I. Bashkiroff," and signed, dated and titled on verso. Framed.

WITH: four autograph letters (one on Hoover Institute stationary) and one picture postcard in Russian from Kerensky to Bashkiroff-Valira; three letters in English and one in Russian from his wife Therese; a typed resumé signed by Kerensky; five vintage photographs (one of Kerensky during the Provisional Government; and four press pictures of him later in life with S. F. A. R. A. stamps on versos).
Provenance: Bashkiroff Collection.

Lawyer A. F. Kerensky was a member of the moderate Socialist Revolutionary Party who joined the Provisional Government hastily formed after the February Revolution of 1917. First serving as Minister of Justice, he went on to become Minister of War and then second Minister-Chairman and vice-chairman of the Petrograd Soviet. He was deposed when the Bolsheviks took control of the government during the October Revolution. He spent the remainder of his long life in exile, first in Paris and later New York. He taught graduate courses at the Hoover Institution at Stanford, and outlived Lenin by 46 years. Irene Valira studied art in Estonia before meeting her husband, Vladimir Nicholaevich Bashkiroff, when she was studying in Paris. She met Kerensky through her husband, the former minister of the Russian Provisional Government and a Menshevik diplomat. He also introduced her to the Russian émigré artists Larionov, Goncharova and Grigoriev. She privately published a satirical book she both wrote and illustrated, *Miss Twisty, Adventures in the Country*, in 1948.

\$5,000 - 8,000



1147

1147

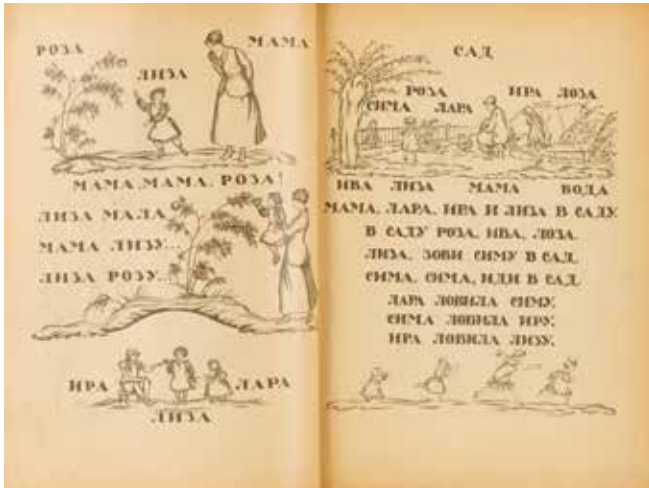
KONASHEVICH, VLADIMIR MIKHAILOVICH. 1888-1963.

Azbuka v risunkakh [An Alphabet in Pictures]. Petrograd: R. Golike and A. Vilborg, 1918.

4to. 39 pp. Color lithographed illustrations. Original two-color lithographed wrappers, restored, minor internal soiling.

FIRST AND ONLY EDITION. V. M. Konashevich was one of the greatest of modern Russian children's book illustrators, second only to V. V. Lebedev. He illustrated works by S. Marshak, K. Chukovsky, Alexandre Pushkin, Charles Perrault, Hans Christian Andersen and many others. His early masterpiece, *Azbuka v risunkakh*, was the debut of this talented thirty-year-old artist and one of the last publications of the famous firm of R. Golike and A. Vilborg. That same year, 1918, the company was nationalized. This pictorial alphabet was an affectionate homage to Alexandre Benois' 1904 picture book with a similar title. But unlike Benois, Konashevich was less concerned with ornate scenes of interest to upper class Russian children than animals, vegetation and objects that he thought every boy and girl should know. The elegant suite of watercolors demonstrates the artist's mastery of line and color adhering to the tradition of the Mir Iskusstva group of artists who believed that the line was the source of all true art. He drew the book specifically for his own daughter. "Papa wrote letters to my mother, and I sent pictures for each letter of the alphabet," she recalled. "I was four years old, and obviously he thought it was time to know the letters."

\$5,000 - 7,000



1148

1148

KONASHEVICH, VLADIMIR MIKHAILOVICH. 1888-1963.

SOLOVEVA, E. E. *Rozovaya azbuka* [The Pink Alphabet]. Petrograd: R. Golike & A. Vilborg, 1918. 4to. [44] pp. Lithographed illustrations and text. Original color lithographed wrappers, restored.

FIRST AND ONLY EDITION OF THIS RARE AND FRAGILE PUBLICATION. A companion volume for *Azbuka v risunkakh*, *Rozovaya azbuka* was a primer of proverbs, sayings, simple stories and brief literary excerpts for children who had already mastered their letters. Individual words introduced at the beginning of the book are then replaced by short texts, gradually becoming more complicated by the end of the volume. Drawings of animals and plants, rural landscapes, children's games, school scenes and the everyday intercut the text. Like Chekhov in his plays, Koneshevich in these delicate and elegant pictures drawn and hand-lettered with the lithographic crayon captured a leisurely way of rural life that would soon be swept away by the Russian Revolution. The text was based on a new system of spelling developed by Russian pedagogue E. E. Soloveva and approved by the new Soviet regime. *Rozovaya azbuka* was one of the first textbooks to employ this method after it was introduced by official decrees of December 23, 1917 and October 10, 1918. Dulsikii and Meksin, *Illustratsiya v detskoj knige*, 1925, p. 105; Molok, *Vladimir Mikhailovich Konashevich*, 1969, pp. 24-25.

\$6,000 - 8,000



1149

1149

KORETSKY, VIKTOR BORISOVICH. 1909-1998.

Original maquette for *Vstretim XVIII sezd VKP/b/novymi proizvodstvennymi pobedami!* [We Will All Meet the 18th Congress of the All-Union Communist Party (Bolsheviks) with New Production Victories], an agit-prop poster published by *Iskusstvo* on February 17, 1939, two color painted photo-collage, gouache on vintage silver nitrate prints, 155 x 235 mm, matted. Provenance: "PHOTOTEKA IZ-VA IOKUSOTVO" rubber stamped on verso.

ORIGINAL CLASSIC CONSTRUCTIVIST AGIT-PROP MAQUETTE. The solidarity among the proletariat is represented by a noble woman, a noble bureaucrat and a noble peasant. "The poster urges workers to excel in their productivity upon the occasion of the Eighteenth Congress of the All-Human Communist Party (Bolsheviks) held in Moscow March 10-12, 1939" (Wolf, *Koretsky: The Soviet Poster Artist 1930-1984*, 2012, PI 20). The gentleman in the middle had to have his hair darkened for the final poster to make him look younger.

\$10,000 - 15,000



1150

1150

ANTI-BOLSHEVIK REPORT ON RUSSIAN PRISONS.

Kreml za reshetkoi (Podpolnaya Rossiya). [The Kremlin Behind Bars. Underground Russia]. Berlin: Skythen, 1922.

8vo. [225] pp. Original silver embossed black wrappers designed by Prof. Doimig. Front wrapper detached; spine chipped.

FIRST EDITION. Testimonies by Maria Alexandrovna Spiridonova (1884-1941), A. A. Izmailovich (1878-1941) and other left-wing socialist revolutionaries on the current state of Soviet prisons in memoirs, letters and other documents. Having previously known the conditions of the Tsarist prisons, they report the general lawlessness and terror under the Bolsheviks who merely adopted and intensified the previous regime's policy of secret police, informers and executions.

\$800 - 1,200



1151

1151

LEBEDEV, VLADIMIR VASILEVICH. 1891-1967.

MARSHAK, SAMUIL. 1887-1964. *Tsirk [Circus]*. [Leningrad]: Raduga, 1925.

4to. [12] pp. Color lithographs. Original color lithographed wrappers designed by V. V. Lebedev. One corner dog-eared and occasional thumb marks; blue pencil on back wrapper.

FIRST EDITION of this Constructivist children's classic. When Lebedev first showed his pictures for *Tsirk* to Marshak, he immediately offered to write verses to accompany them. The various typefaces serve as another design element for this stunning picture book. Lebedev has thrown in a few sly satirical jabs in the performers. Mayakovsky was particularly fond of Marshak's verse in this book. MoMA, *The Russian Avant-Garde Book*, pp.172-3.

\$5,000 - 8,000



1152

1152

LENIN, VLADIMIR ILYICH AND F. DAN.

Gosudrstvennaya Duma i sotsialdemokratiya [The State Duma and the Social Democrats]. [St. Petersburg]: Poletarskoe Delo, 1906.

8vo. 32 pp. Original gray wrappers. Wrappers detached with former library label on front; marginal tears and thumb marks.

RARE LENIN ARTICLE, written in response to the resolution adopted by the First Conference of the R. S. D. L. P. in Tammerfors in December 1905. The delegates decided not to take part in the elections. Lenin agreed: "*The new Duma is undoubtedly a caricature of popular representation. Our participation in the elections will give the masses of the people a distorted idea of our appraisal of the Duma. There is no freedom to carry on agitation.*"

\$800 - 1,200



1153

1153

LENIN, VLADIMIR ILYICH. 1870-1924.

Collection of 11 Pre-Revolutionary works comprising:
Novoe slovo [The New Word], April 1897. Leather-backed marbled boards. Contains "*K kharakteristik ekonomicheskago romantizma*" [A Characterization of Economic Romanticism] written by Lenin under the pseudonym "K. T---na," pp. 25-50. **Sotsialdemokratiya i vybory v Dumu* [Social Democracy and the Duma Elections]. St. Petersburg: Delo, 1907. 8vo, [31] pp. Original tan wrappers. **Rospusk dумы i zadachi proletariata* [Dissolution of the Duma and the Tasks of the Proletariat]. Moscow:, 1906. 8vo, 16 pp. Original tan wrappers. **Peresmotr arganoi programmy rabochei partii* [Revision of the Agrarian Program of the Workers' Party]. St. Petersburg: , 1906. 8vo, 31 pp. Original tan wrappers. *"*Uslyshish sud gluptsa*" ["Hear the Judgement of a Fool"]. St. Petersburg: Devlo, 1907. 8vo, 24 pp. Original tan wrappers. **Agrarnyi vopros i "kritiki" Marksa* [The Agrarian Question and the "Critics" of Marx]. Odessa: Burevestnik, 1905. 8vo, 49 pp (uncut). Original two-color wrappers. **Nuzhdy derevni* [The Needs of the Village]. St. Petersburg: Ya. Levenshtein, 1905. 8vo, [63] pp. Original tan wrappers. **Ekonomicheskie etody i stati* [Economic Methods and Articles]. St. Petersburg: A. Leifert, 1899. 8vo, 290 pp. Original tan wrappers. **Nauchnoye obozreniye* [Scientific Review], No. 8, August 1899. 8vo. Original decorated tan wrappers. Contains "*Eshche k voprosu o teorii realizatsii*" [To the Question of the Theory of Realization] by "V. Ilin," pp. 1564-79. **O eyaniyakh vremeni* [On the Eternity of Time]. Moscow: Posev, 1908. 8vo, [257] pp. Original tan wrappers. Contains "Neitralnost professionalnykh soiuзов" [The Neutrality of Trade Unions] by "Vl. Ilin," pp. 75-83. * *Agrarnyi vopros*. [The Agrarian Question]. Vol. 1. St. Petersburg: , 1908. 8vo. [264] pp (partially uncut). Original tan wrappers.

Lenin was one of the most articulate of revolutionaries and arguably the most convincing in his political thought and actions. He was a committed and merciless intellectual who was always coolly analyzing the global political situation, always keeping certain goals in mind: "Formation of the proletariat into a class, overthrow of the bourgeois supremacy, conquest of political power by the proletariat." According to Anatoly Lunacharsky, Lenin never "glanced into the mirror of history, never even thought what posterity would say of him--simply did his work." Although based on Marxism, Lenin's ideas evolved into a socialist economic philosophy that is now known as Leninism. His early works, like those of Hitler, expressed exactly what he promised to do once he seized power and established his particular concept of Communism.

\$1,500 - 2,000



1154

1154

[LENIN, VLADIMIR ILICH. 1870-1924.]

Razvitiye kapitalizm v Rossii [The Development of Capitalism in Russia]. St. Petersburg: A. Leifert, 1899. 8vo. [489] pp. 3 plates (2 folding). Contemporary leather-backed brown cloth. Contemporary inscription at top of title-page; endpapers discolored with pencil and ink marks on back endpaper.

FIRST EDITION OF LENIN'S FIRST BOOK, written over three years while in exile in Siberia and published under the pseudonym "Vladimir Ilin." Here he argued that Russia was already a capitalist nation. Although not entirely accurate, this study confirmed his status as a major Marxist theorist. A second edition was issued in 1902. By 1957 it had sold 3,372,000 copies in 20 languages.

\$1,500 - 2,500

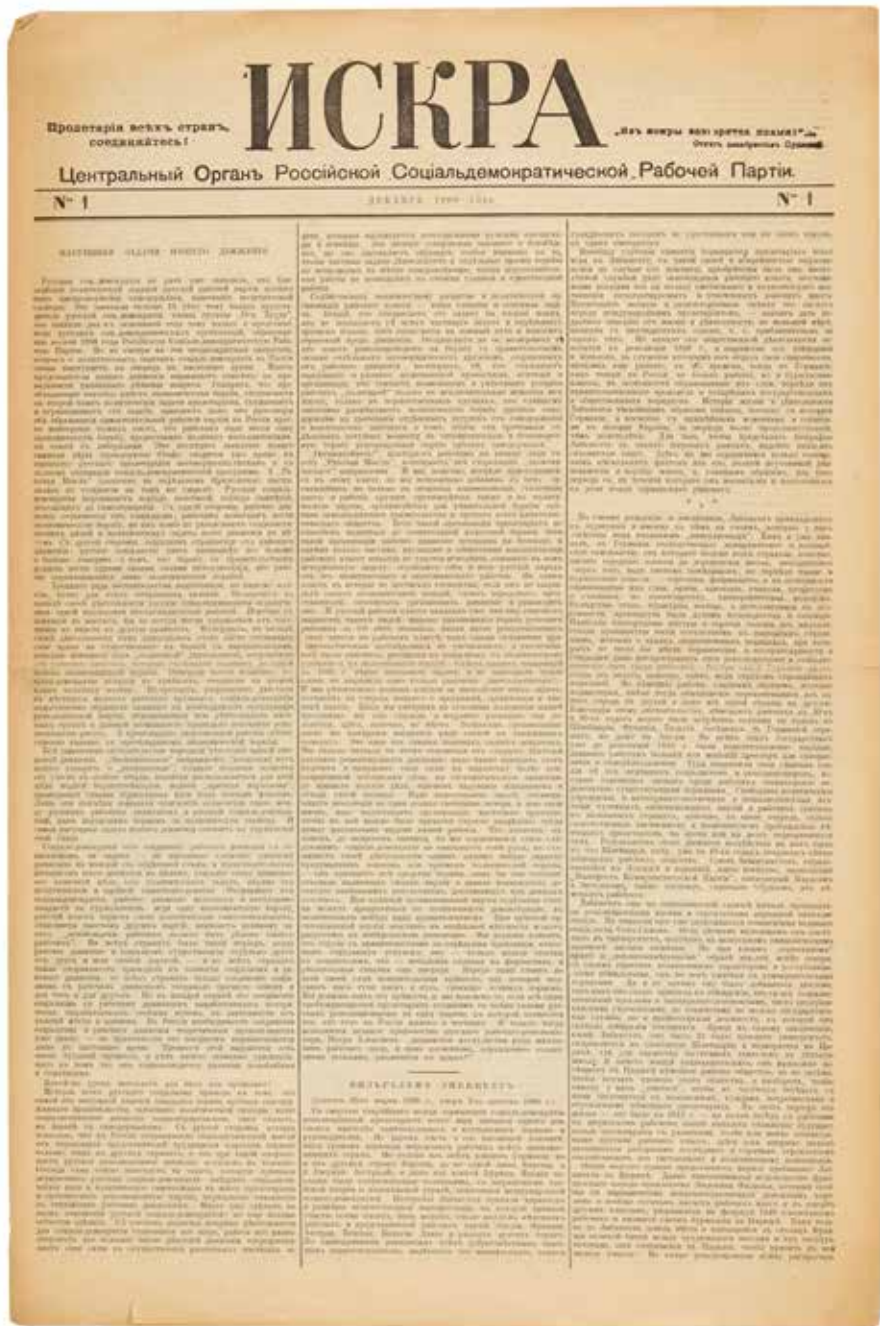
[LENIN, VLADIMIR ILICH. 1870-1924.]

Iskra [The Spark] Nos 1, and 3 - 112, with supplements (December 1900-October 1905). Geneva, 1900-1905. Folio. Bound in gilt full blue buckram (except No. 1 which is separate). Center folds; some tears and repairs.

Provenance: Some issues rubber-stamped "Expedition für Ausland. Axelrod. Zurich" (P. Axelrod distributed the paper) or the Russian Social Democratic Society, New York.

NEARLY COMPLETE RUN OF LENIN'S REVOLUTIONARY NEWSPAPER, lacking only issue no 2, and including two with anti-Tsarist cartoons signed *Gaid*. Under the motto "a single spark can start a prairie fire" (a line by Alexander Odoevsky and later seized by Chairman Mao Tse-tung), the Central Organ of the Russian Social Democratic Labour Party or R. S. D. L. P. commenced publication in Leipzig, Germany, in December 1900. Lenin knew that every movement had to have an official journal. "The mission of the newspaper is not limited, however, to disseminating ideas, providing political training and attracting political allies," he argued. "The newspaper is not only a collective propagandist and a collective agitator, but also a collective organizer." Lenin became not only an editor but also one of the most frequent contributors to *Iskra*. It has been estimated that he wrote at least 50 articles, many under various pseudonyms or anonymously. Due to Tsarist oppression, the journal could only be published abroad. During its relatively short life, *Iskra* reestablished itself in Munich, Geneva and London as Lenin moved about Europe. It quickly became the most successful underground Russian newspaper in half a century with a general circulation of 8,000. Leon Trotsky joined the staff in 1902. He recalled the sharp clashes between the six editors: the young men (Lenin, Martov and Portesov) vs the older ones (Plekhanov, Sasulich and Axelrod). Not everyone agreed with Lenin that the paper had to be (in Trotsky's words) "the immediate instrument of revolutionary activity."

When he split with the RSDLP to form the Bolshevik Party in 1903, Lenin left *Iskra* that November, and the Mensheviks took control of the paper. Trotsky called it a difference between "hard" and "soft" tactics. Georgi Plekhanov, who favored the Mensheviks, continued to publish it until 1905. No. 4 contains Lenin's "Where To Begin" with its outline of building of a revolutionary workers' party. He further developed his argument in *What Is To Be Done?* (1902). Trotsky remembered a dispute over No. 25 concerning "the policy of greater sharpness and exactitude in characterizing the chief tendencies of capitalism, the concentration of production, the disintegration of the intermediate ranks, the class differences, etc.--on Lenin's side, and on greater consideration of conditions and caution on the part of Plekhov." Many of the unsigned editorials were written by Lenin himself.



He was, as Trotsky maintained, "the political guide of *Iskra*." "This most powerful machinist of the revolution, not only in politics but also in his theoretical works, in his philosophical and linguistic studies, was irrevocably controlled by one and the same idea, the goal," wrote Trotsky. "He was probably the most extreme utilitarian whom the laboratory of history has produced. But his utilitarianism was of the broadest historical scope." This same focus of purpose fueled Lenin's contributions to *Iskra*.

\$10,000 - 15,000

1156

[LENIN, VLADIMIR ILYICH. 1870-1924.]

Iskra. [The Spark]. 13 issues with supplement (December 1900-1902): Nos. 1, 5, 9-11, 16, 18, 21-26. Geneva. Folio. Loose.

WITH: *Vpered*. [Forward]. Geneva. Nos. 1-18 (January 4-May 18, 1905). Bound with *Poletarii* [The Worker]. Geneva. Nos. 1-26 (May 27-November 25, 1905). Folio. Cloth-backed marbled boards. Provenance: Rubber-stamped "Arkhiv Bunda."

RARE REVOLUTIONARY NEWSPAPERS CONNECTED WITH LENIN. *Iskra* was the Central Organ of the Russian Social Democratic Labour Party; and with subscription list of 8,000, it was the most successful revolutionary journal during its day. Lenin served not only as an editor but also one of its major contributors. When he broke with the editors of *Iskra* in 1903, he founded *Vpered* as its official successor and chief competitor. He contributed more than 40 articles to it; and several issues were entirely written by him. *Poletarii* followed; and Lenin spent three days a week on it and published 90 articles within twenty-six weeks.

\$6,000 - 8,000

1157

LENIN, VLADIMIR ILYICH. 1870-1924.

Collection of 7 volumes Post-Revolutionary writings, comprising:

1. *Vremennoe narodnoe pravitel'stvo v obnovlennom sostav*. [The Provisional People's Government in Renewed Composition]. Moscow: I. D. Sytin, 1917. 8vo, 32 pp, illustrated with photogravures. Original tan wrappers. Some soiling and name of former owner on front cover.

2. *Agrarnaya programma sotsial-demokratii v pervoi Russkoi revoliutsii 1905-7 gg* [The Agrarian Program of Social-Democracy in the First Russian Revolution of 1905-1907]. Petrograd: Naychnoe Depo, 1917. 8vo, 271 pp. Contemporary cloth-backed blue marbled boards. Edges rubbed, internal soiling.

3. *Agrarnyi vopros v Rissii k kontsu 19-go veka*. [The Agrarian Question in Russia of the Nineteenth Century]. Moscow: I. D. Sytin, 1918. 8vo, 80 pp. Original gray wrappers. Some wear and soiling with former owner's name on front wrapper.

4. *Novyya dannyya o zakonakh razvitiya kapitalizma v zemledlii*. [New Data on the Laws Governing the Development of Capitalism in Agriculture]. Petrograd: Zhizn i Znaniye, 1918. 8vo, 104 pp., uncut. Original pale green wrappers. Some wear with former owner's name on title page.

5. *Proletarskaya revoliutsiya i renegat Kautskii* [The Proletarian Revolution and the Renegade Kautsky]. Moscow and Petrograd: Kommunist, 1918. 8vo, [136] pp. Original tan wrappers. Some soiling and wear with a couple pencil notes on front wrapper and first blank page.

6. ZINOVIEV, GREGORY YEVSEEVICH (Hirsch Apfelbaum) and N. LENIN. *Protiv techeniya!* [Against the Current!]. Petrograd: Izd. Petrogradskago Soveta Rab. i Sold. Dep., 1918. 8vo, 550 pp. Original pale green wrappers. Spine chipped and front wrapper partially split.

7. *O professionalnykh soiuзах, o tekuschem momete i ob oshibke Tov. Trotskogo*. [The Trade Unions, the Present Situation and Comrade Trotsky's Mistakes]. Petersburg: GlZ, 1921. 8vo, 32 pp. Original tan wrappers. Wrappers worn and soiled.

WITH: "Soviet Leaders Expelled—Counter-Revolutionaries." New York: International News Photos, Inc., Oct 23, 1932. Retouched vintage print, 6 x 7 7/8 inches, of Gregory Zinoviev, Former head of the Comintern, seated with Leo Kameneff, Trotsky's brother-in-law, when the Central Control Committee expelled them from the Communist Party. Grease crayon marks and buckled.

Lenin recognized that it was not enough to seize power. It was essential to retain power. The Reds were besieged on all fronts so their leader vigorously fought back with pamphlets and speeches



1156



1157

on all aspects of the new Bolshevik state. For example, when Karl Kautsky published an assault on the dictatorship of the Proletariat in 1918, Lenin lashed back at this moderate socialist in *Proletarskaya revoliutsiya i renegat Kautskii*. The Bolsheviks may have won the battle but the Revolution was not over as evidenced from these political pamphlets. Only a debilitating stroke in 1922 ended his direct participation in governing the Communist Party.

\$1,500 - 2,000



1158



1159

1158

LISSITZKY, EL [LAZAR MARKOVICH]. 1890-1941.

RASKIN, BEN ZION. *Der Bar* [The Bear]. Kiev and St. Petersburg: Yidisher Folks Ferlag, 1919.

4to. 12pp. 8 illustrations by Lissitzky. Original decorated wrappers designed by Lissitzky. Some soiling, some pencil and fingermarks, censor's rubberstamp ("Checked 1948") on front wrapper.

FIRST AND ONLY EDITION of this rare Yiddish children's book illustrated by Lissitzky. In 1919, he and Raskin signed a contract with Yidisher Folks Ferlag in Kiev to produce eleven titles in their "Kinder Gartn" or Kindergarten series. Only three (including *Der Bar*) were published. The cover of each title sports the same abstract picture of a rooster on a roof crowing. Lissitzky's playful child-like drawings adroitly combined traditional Jewish and modernist elements. "After 1923, Lissitzky ceased illustrating Yiddish books and concentrated his great talents on Constructivism, photomontage and architectural design, making significant contributions in all of them....His illustrated Yiddish books remain unsurpassed to this day" (Apter-Gabriel, p. 66). Many of these books were confiscated in 1948 when Stalin outlawed Yiddish and Hebrew. Apter-Gabriel 94.

\$7,000 - 9,000

1159

LISSITZKY, EL. 1890-1941.

ERENBURG, ILYA GRIGORIEVICH. 1891-1967. *Shest povestei o legkikh kontsakh* [Six Tales with Easy Endings]. Moscow and Berlin: Gelikon, 1922.

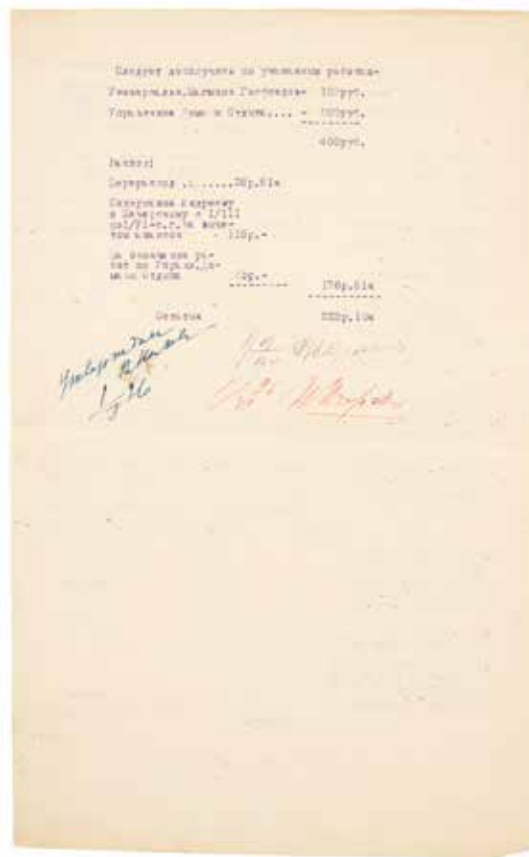
8vo. [165] pp. Six constructivist collages by Lissitzky. Original two-color constructivist wrappers designed by Lissitzky, some restoration.

FIRST EDITION OF THE CONSTRUCTIVIST CLASSIC. In his pictures for Erenburg's short stories, Lissitzky used photographic elements for the first time. He combined them with drawings and clippings from newspapers. Of course he was not the first to use photo-collages for book illustrations, but the book did encourage others to use his method. Perhaps the best known of these designs was the picture "Shifs karta" [Ship Pass] with the Hebrew words for "Here lies" in the palm of the hand (p. 102).

\$4,000 - 6,000



1160



1161

1160

LISSITZKY, EL. 1890-1941.

ENGEL, YOEL. 1868-1927. *Joc, dance. Zok. Op. 19, No. 3. No. 33.* Moscow: Gesellschaft far idische Musik, 1919. Folio. [6] pp. Original cubo-futurist wrappers designed by Lissitzky. Some soiling and a bit dog-eared; staple rust stained (staples removed).

RARE RUSSIAN JEWISH SHEET MUSIC WITH COVERS BY LISSITZKY. One of 500 copies. In Yiddish, Russian, German and French. Lissitzky's dynamic design, combining Jewish folk motifs with modernist sensibility, appeared on the wrappers of other music in this series. Music critic, composer, teacher and organizer, Engel was a major force in the modern Jewish art music movement. He encouraged other Jewish classical musicians to rediscover their ethnic roots and create a new style of nationalist Jewish music. He also composed the incidental music for S. Ansky's famous play *The Dybbuk*. He left for Germany in 1922 and eventually settled in Palestine.

\$2,000 - 3,000

1161

MALEVICH, KAZIMIR. 1878-1935.

Typed Document Signed ("K. Malevich"), being a typed receipt for return of eight works of art to R. A. Andreev and I. E. Pecherskii, 2 pp, 352 x 221 mm, April 1, 1926, signed on the verso in blue ink: "Confirmed K. Malevich 1/4 26," as well as by the two artists, folds and minor wear.

In Spring 1923, K. Malevich became Director of the short-lived Petrograd State Institute of Artistic Culture or GINKhUK (formerly INKhUK) which was originally located in the Museum of Artistic Culture. It became a hotbed of Modernist activity under Malevich, Tatlin and Matiushin with the active support of Commissar of Enlightenment Anatoly Lunacharsky. But it was forced to disband in 1926 when *Leningrad Pravda* denounced it for being "a state-sponsored monastery" run by "holy crackpots" fraught with "counterrevolutionary sermonizing and artistic debauchery." Malevich was officially "freed of his duties." Apparently these works were returned to Andreev and Pecherskii with Malevich's approval while the production department of the art shop of the Design Studio was liquidating between March 1 and April 1, 1926.

\$1,500 - 2,500



1162

1162

MITROKHIN, DMITRII ISIDOROVICH. 1883-1973.

Watercolor and ink on paper. *Seascape*. 1 7/8 x 7 inches, signed and dated "D. Mitrokhin 1918," mounted and framed.

D. I. Mitrokhin was one of the best known graphic artists of the *Mir Iskusstva* (World of Art) group. He studied at the Stroganov School in Moscow and with Eugène Grasset and Théophile Steinlen in Paris. On his return to Russia he illustrated children's books for I. Knebel of Moscow. During the Russian Civil War he served as a custodian of drawings and engravings in the Russian Museum. He also taught art classes and continued to produce charming childlike watercolors and etchings well into his 80s. This seascape with its bevy of asexual nudes is typical of his mature work, an unexpected combination of self-conscious naïveté and sophistication not unlike Matisse's art with his deep appreciation for the Japanese wood-block print.

\$1,500 - 2,500

1163

MOOR, DMITRY (DMITRY STAKHIEVICH ORLOV). 1883-1946.

Krasnyi soldat na fronte ne obut, ne odet [The Red Soldier at the Front Is Not Shod and Dressed]. Moscow: Litizdat, 1920. Bolshevik agit-prop poster, lithograph, 27 x 19 inches, creases and some restoration.

An appeal to civilians to provide the Red Army with shoes and coats to weather the frigid winter during the Russian Civil War. "Open the chests. Give everything that your defender can. If he will not survive, you too will perish. To the aid of the Red Army!"

\$3,000 - 5,000

1164

MOOR, DMITRY (DMITRY STAKHIEVICH ORLOV). 1883-1946.

Sovetskaya repka [The Soviet Turnip]. Moscow: Litizdat PUR, 1920. Soviet agit-prop poster, color lithograph, 28 x 17 inches, unobtrusive folds, lower right hand corner repaired.

A parody of the famous Russian folk tale "The Turnip" in which enemies of the Bolsheviks try to remove what they think is an enormous vegetable. It turns out to be a giant soldier in the Red Army who blithely blows the Whites away.

\$3,000 - 4,000



1163



1164

1165

MOOR, DMITRY (DMITRY STAKHIEVICH ORLOV). 1883-1946.

Trud [Labor]. Moscow: Litizdat, 1920. Bolshevik agit-prop poster, color lithograph, 26 x 19 inches, unobtrusive folds, upper right hand corner repaired.

The oppression of men and women workers by the landowners, the church, the manufacturers and the military on Russian labor is denounced in this comic strip-like propaganda poster of the Russian Civil War. Labor is then called to join the Red Army to defeat their capitalist exploiters.

\$3,000 - 4,000



1165

1166

NARBUT, GEORGII IVANOVICH. 1886-1920.

ZHUKOVSKY, VASILY ANDREEVICH. 1783-1852. *Kak myshi kota khoronuli* [How the Mice Buried the Cat]. Moscow: I. Knebel, [1910]. 4to, [12] pp. Color lithograph prints. Original decorated lithographed wrappers designed by Narbut. Spine rubbed; some internal soiling and wear.

FIRST EDITION. Narbut was arguably the most important Ukrainian graphic artist of the early 20th Century. Born into the provincial village Narbutivka, Narbut at an early age became enraptured with Bilibin's *skazki* or fairy tale series of picture books. Bilibin's wife recalled how the young man came right to their door immediately after he got off the train in St. Petersburg and informed Bilibin that he wanted him to teach him. They took the stranger in and he soon became Bilibin's most gifted student. When the Moscow art publisher I. Knebel contacted Bilibin about illustrating a new series of fairy tales, Bilibin turned the commission over to his students. Narbut's earliest children's book illustrations were highly derivative of Bilibin's celebrated work. But he quickly developed into one of the most inventive and eclectic illustrators of his generation. *Kak myshi kota khoronuli* shows the influence of his recent studies in Munich. His deep admiration for Albrecht Dürer and other members of the German School are evident in its ornate decorations. V. Zhukovsky was a contemporary of Pushkin's, famous in his own right as a poet and translator who introduced Russia to the Romantic Movement.

\$1,000 - 1,500



1166

1167

NARBUT, GEORGII IVANOVICH. 1886-1920.

DIKS, B. A. *Igrushki [Toys.]* Moscow: I. Knebel, [1911]. 2 volumes. 4to. Each [12] pp. Color lithographs by Narbut. Original decorated lithographed wrappers designed by Narbut. Spine rubbed; some internal soiling; ink blot on final page of text of Vol. 2 but not affecting text or image.

The rare two-volume masterpiece by the famous Ukrainian artist. The verses describe how a little boy travels to an enchanted toy village on the back of his hobby horse. Narbut dedicated the pictures to his teachers and fellow Mir Iskusstva artists Alexandre Benois and Mstislav Dobuzinsky. Benois, a well-known collector of Russian folk toys, encouraged Narbut to collect them too. *Igrushki* was one of the few original texts in Knebel's celebrated "Gift Book" series commissioned from an unknown poet probably to fit the illustrations.

\$2,000 - 3,000



1167



1168



1169

1168

RADUGA [RAINBOW].

Catalog izd "Raduga" [Catalog of "Raduga" Co]. Leningrad and Moscow: Raduga, November 1925; and October 1927. 2 volumes. 8vo. [16] pp; and [32] pp. Original color decorated wrappers. Front wrapper of first volume spotted; and pencil notes on inside back wrapper of the second.

RARE CATALOGS for the most important Russian children's book publisher of the NEP (or New Economic Policy) period. By comparing 1927 to 1925, Raduga's output of titles more than doubled within two years. The second one opens with quotes from glowing reviews from the press including two from *Izvestiya* (March 15, 1925; and March 9, 1926). Chukovsky, Marshak, Mandelshtam, Shvarts, Lebedev, Chekhonin, Dobuzhinsky, Konashevich, Kustodiev, Mitrokhin and Petrov-Vodkin all contributed to this firm. It folded with the cancellation of Lenin's New Economic Policy and the installation of Stalin's Five Year Plan.

\$2,000 - 3,000

1169

RODCHENKO, ALEKSANDR MIKHAILOVICH. 1891-1956.

MAYAKOVSKY, VLADIMIR VLADIMIROVICH. 1893-1930. *Pro eto [About This]*. Moscow and Petrograd: GIZ, 1923. 8vo. 43 pp. 8 photo-montage illustrations by Rodchenko. Original two-color photo-montage wrappers designed by Rodchenko. Wrappers, spine and title page restored; internally with minor soiling, staining and a few ink marks.

A MASTERWORK OF CONSTRUCTIVIST PHOTOMONTAGE, one of 3,000 copies printed. Aleksandr Rodchenko was one of the most innovative Russian artists of the early Soviet Union. After securing a solid place within the Soviet avant-garde, he gave up drawing and painting to concentrate on photography and photocollage. "Among [Rodchenko's] most fruitful collaborations was that with poet Vladimir Mayakovsky, who also embraced Rodchenko's goal of reaching out to the Soviet proletariat rather than to the artistic elite....One such joint project, *About This: To Her and to Me*, featured the first photomontages by Rodchenko to be used in book design. The illustrations provide a lively counterpoint to the long love poem Mayakovsky wrote for his lover and muse Lily Brik, whose portrait is on the cover" (<https://www.moma.org/collection/works/16012>). She and her husband, Mayakovsky's friend Osip Brik, had an open marriage; and he does not seem to have objected much to the famous poet's intense ardor for his wife. Mayakovsky did not pull any punches in this long erotic love poem describing his troubled relationship with his greatest lover.

\$6,000 - 8,000



1170

1170

RODCHENKO, ALEKSANDR, AND VARVARA STEPANOVA, DESIGNERS.

Pervaya konnaya [First Cavalry]. Moscow: OGIZ-OZOGIZ, 1938. Folio, 284 pp. Text by O.L. Leonidov. Original decorated pale green coated cloth stamped in red. Minor wear and soiling on covers.

RARE CONSTRUCTIVIST AGIT-PROP ALBUM ABOUT THE RED ARMY. The husband-wife team of Rodchenko and Stepanova were towering figures within the Russian Constructivist movement. Among their most ambitious collaborations were opulent coffee table books dedicated to Soviet progress; and among the best of these was *Pervaya konnaya*. The album mixes photographs with facsimiles of historical documents from the Central Museum of the Red Army in a dizzying display of fine book design and Marxist propaganda. Some photographs were taken by Rodchenko himself.

\$4,000 - 6,000



1171

1171

RYBACK, ISSACHAR-BER. 1897-1935.

DIMITROVSKI, A. and LEIB KVITKO. *Tzvitshi, Tzvitchil* [Tender, Tender!]. No. 6. Kiev: Kultur-lige, c.1920. 8vo. [4] pp. Original cubo-futurist wrappers designed by I.-B. Ryback and printed in sepia. Stained, worn; transcription in German of title-page in pencil on front wrapper; rubberstamp on back wrapper.

RARE CHILDREN'S SONG, 100 copies printed, number six in a series of songs featuring the Ryback cover-design. Ryback was a prominent Soviet Jewish graphic artist, stage designer and art theorist who taught at the Kiev Art School and in Alexandra Exter's studio. As a founder of the Kultur-Lige Arts Section in 1918, he was an important figure in the development of Jewish avant-garde art. In 1921, he left for Germany and eventually settled in France. L. Kvitko (1890-1952) was a gifted Yiddish poet in the "Kiev group" and later became an important Soviet children book writer. He caused a scandal in 1929 with his poetic caricatures; but the famed nonsense poet Kornei Chukovsky saved him for arrest and possible execution. He capitulated to the Soviet demands and wrote in Russian in the Social Realist manner; and his books sold in the millions.

\$2,000 - 3,000



1172

1172

SMEDLEY, AGNES. 1892-1950.

Ballade vegn di zibn brikn. Kïev: Melukhe farlag far di natyionale minderhaytn in USSR, 1936. 12mo. 37 pp. Text in Yiddish. From the series *Bibliyotek "Zay greyt"*, num. 4-5 (25-26). Original staple-bound wrappers. Minor toning.

Yiddish-language, Soviet juvenile issue of the famous chapter "The Ballad of Seven Bridges" from her 1934 book, *China's Red Army Marches*.

\$400 - 600

1173

SOVIET CHILDREN'S MAGAZINES.

Ezh [Hedgehog]. Nos. 5, 15/16 and 21. Leningrad: GLZ, 1930. 8vo. Original color lithographed wrappers. Some wear and scattered crayon marks.

WITH: *Chizh [Siskin]* Nos. 1, 6 and 11.. Leningrad: GLZ, 1930. 8vo. Original color lithographed wrappers. First issue split; front wrapper of third detached with some crayon and pencil marks.

RARE COPIES of the most important Soviet children's magazines. With contributions by O. Berggolts, V. Ermolaeva, E. Schwartz, V. Shklovsky, "Mark Svirepy" (N. Oleinikov), A. Vvedensky and others; and illustrated by P. Basmanov, E. Charushin, V. Ermolaeva, V. V. Lebedev, K. Rudakov, K. Rozhdestvenska, E. Safanova, V. Sterligov, V. Tambi and others. Many of the lively contents were later the basis for picture books. *Ezh* and *Chizh* briefly became a safe haven for denounced avant-garde writers and artists most notably members of the OBERIU group. Both magazines were enormously influential and became victims of Stalin's Purges of the 1930s. Vvedensky and Ermolaeva died in prison; Oleinikov was arrested as a counter-revolutionary and executed.

\$4,000 - 6,000



1173

1174

SOVIET SATIRICAL JOURNALS.

Collection of 4 volumes comprising:
1. *Lapot [Bast]*. Moscow: November 1924-October 1926. 48 issues bound in two vols. Folio. 3/4 marbled boards. Spine chipped on second volume with other wear.

2. *Smekhach [Laughter]*. Leningrad: January-December 1927. 50 issues in one volume. Folio. Brown cloth rubbed and back cover detached; some tears and marginal chipping.

3. *Begemot [Hippopotamus]*. Leningrad: January 1927. 52 issues in one volume. Folio. Spine partially gone; front inner hinge tender and back split; and boards rubbed with internal soiling and tears.

With contributions by B. Anatovskii, M. Cheremnykh, N. Denisovskii, G. Effros, V. Kozlinskii, V. Lebedev, B. Malakovskii, I. Maliutin, A. Radakov, A. Radlov, L. Rotov, A. Uspenskii and others. Under Lenin's New Economic Policy or NEP, independent publishing flourished and with it the humor magazines. Political cartoonists found a ready and steady market for their lively drawings until the industry was collectivized under Stalin and his Five Year Plan. *Lapot* was aimed primarily at the peasantry while *Smekhach* and *Begemot* were more urban focused. The United States was on occasion the target of ridicule.

\$2,000 - 3,000



1174



1175

1175

[STALIN, JOSEF. 1878-1953].

ALLILUYEVA, SVETLANA IOSIFOVNA. 1926-2011. Original colored pencil illustration, *Avrora! Avrora skorei zanmai zimii dvorets [Aurora! Aurora, Hurry to Storm the Winter Palace!]*, 95 x 155 mm, being a child's drawing of a ship by Stalin's daughter, and inscribed in pencil in his hand below the ship: "Drawing by Setanka the Housekeeper."

Svetlana Alliluyeva was the only daughter of dictator Josef Stalin. She was also one of the few people he deeply loved. Winston Churchill recalled her as "a handsome red-haired girl, who kissed her father dutifully." She was raised by a nanny and rarely saw her parents, but Stalin exchanged amusing letters with her and treasured her childish drawings. Her mother committed suicide when Svetlana was only six; and she was told that appendicitis had killed her. It was not until Svetlana was fifteen that she learned the real cause. According to her memoir *Twenty Letters to a Friend* (1967), her father affectionately called her "Setanka the Housekeeper." When she made this drawing, *The Aurora* was considered an honored symbol of the 1917 Revolution supposedly for firing the shot that signaled the revolutionaries to storm the Winter Palace. Svetlana Alliluyeva became the world's most famous defector when she sought political asylum in 1967.

\$7,000 - 9,000

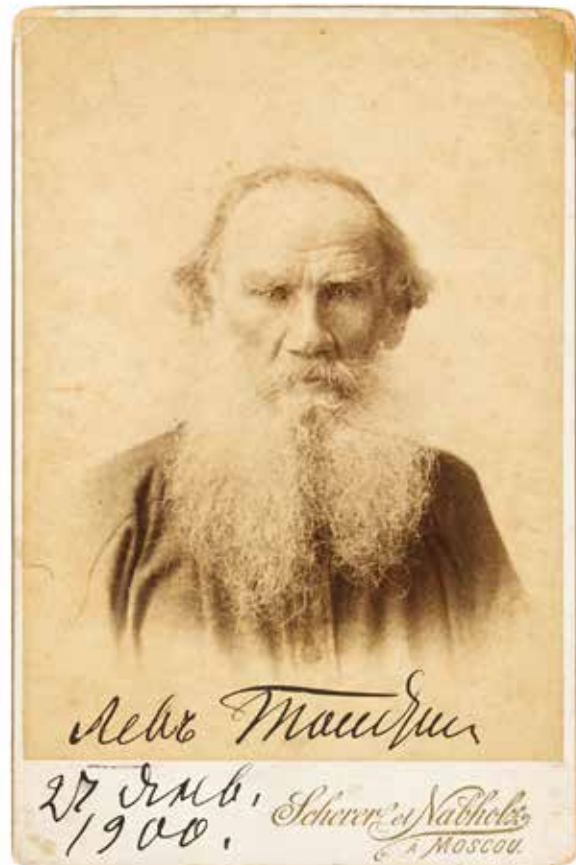
1176

TOLSTOY, COUNT LEO. 1828-1910.

Photograph Signed ("Lev Tolstoy," in Cyrillic), cabinet portrait photograph showing Tolstoy looking directly into the camera, by Scherer and Nabholz, Moscow, 1898-99, signed in ink at bottom of image and dated "27 June 1900" on mount below image, surface soiling and stain in right corner not affecting image.

An especially fine portrait of the author of *War and Peace* and *Anna Karenina*, boldly signed and dated by Tolstoy in ink on the mount. Scherer & Nibholz, Moscow were among the premier Russian commercial photographers of their day.

\$6,000 - 8,000



1176



1177



1178

1177

TROTSKY, LEON. 1879-1940.

Za rabotu! [Let's Get To Work!]. Saratov: ROSTA, [1920]. Bolshevik propaganda poster, color lithograph, 21 1/2 x 26 inches, restored and backed on archival paper, overall toning with glue residue on verso.

RARE INSPIRATIONAL AGIT-PROP POSTER FROM THE HEAD OF THE RED ARMY. A lengthy quote from a famous letter sent to a peasant by Leon Trotsky between Samara and Yekaterinburg, on February 12, 1920, in which he promised that conditions would surely improve within five years. "Trust me: it will soon be better," he concludes. "Soon a bright day will take over the great workers and peasants of Russia."

\$6,000 - 8,000

1178

[TROTSKY, LEON. 1879-1940.]

Cherez krv i cherez trupov grudy... [Through the Blood and the Pile of Corpses...]. n.p., c.1918. White Russian anti-Bolshevik propaganda poster, two-color lithograph signed "M. V.", 13 x 19 inches, soiled with some surface restoration; mounted on japan paper.

RARE ANTI-TROTSKY WHITE RUSSIAN POSTER. The verses and art argue that the rowdy Bolshevik soldiers and sailors with their booze and whores are recrucifying Christ. Trotsky, as head of the Red Army, can be seen scowling in the lower right corner.

\$4,000 - 6,000

Lots 1179-1265

530

年

月

日

寺



1179

1179

SPANISH-AMERICAN WAR.

Battle of Santiago de Cuba Flag. Flag dated July 3, 1898. A late nineteenth century Cuban linen flag, 410 x 610 mm, inscribed in ink "Battle of Santiago July 3 1898," the linen flag somewhat faded, and mounted on a period blue linen background and the ink faded to brown, edges slightly torn and worn. Framed, unexamined out of frame.

An emotive relic from the famous sea battle between the American and the Spanish Navies, fought off Santiago, Cuba, on July 3 1898. This naval battle marked the culmination of the Cuban Wars of Independence from the Spanish, and the beginning of US influence on the island. Cuban revolutionaries had been fighting for independence from Spain since 1868, and the spark that involved the States was the sinking of the USS Maine in Havana Harbor in February 1898, with 266 dead, apparently from a mine attached to the hull by the Spanish. Public opinion whipped up by Hearst and others, over the Spanish policy of "concentration" camps for Cubans, also provoked the US into action and they sent the North Atlantic Squadron and the Flying Squadron to Cuba, with battleships and armored cruisers and considerable fire power. The Spanish Caribbean Squadron under Cervera, was holed up in the port of Santiago, with a ring of American ships blockading the port. For more than a month they faced off, but on July 3rd the Spanish tried to slip out of port. the American fleet engulfed the Spanish ships in a hail of shell fire, and the Spanish Squadron was chased out to sea. By the end of the day, all the Spanish ships had been sunk, losing 300 men, and 1,800 taken prisoner, while the US fleet lost one man killed and one wounded. Within two weeks the Spanish negotiated a Treaty in Paris and lost possession of Cuba.

\$3,000 - 5,000



1180

1180

FLAGG, JAMES MONTGOMERY. 1877-1960.

I Want You for U.S. Army New York: Leslie-Judge Co, [c.1917] Lithographic poster, 40 1/2 x 30 inches, with center fold, minor chipping to the margins, backed in linen.

ORIGINAL UNCLE SAM "I WANT YOU" RECRUITMENT POSTER. A bright example of one of the most iconic American images of the 20th-century. Flagg p 80 and cover; *American Style* 60; *IWM* p 27, Rawls p 13. *Power of the Poster* 156.

\$2,500 - 3,500

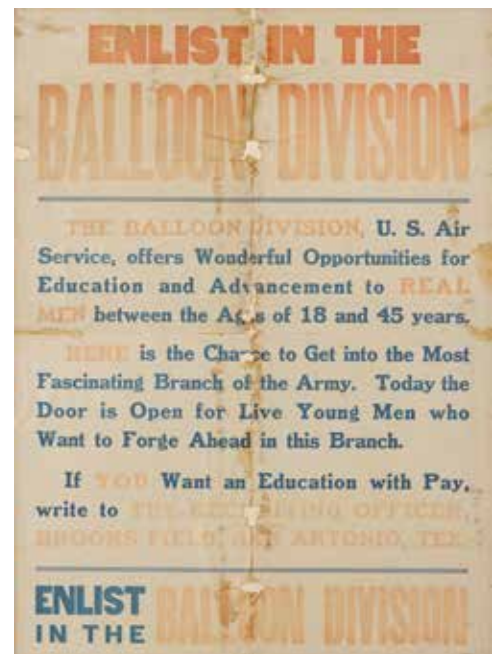
1181

US BALLOON DIVISION RECRUITMENT POSTER.

Enlist in the Balloon Division ... US Air Service. San Antonio, TX, c.1918.
Printed poster, in blue and red, 580 x 430 mm, fold lines and some loss along folds, the red color faded to pink. Framed, unexamined out of frame.

A rare poster seeking Texas recruits for the Balloon Division of the US Air Service in 1918. The US balloon Company training had started in 1917 in the Omaha area, but in early 1918 they moved down to Camp John Wise, San Antonio, Texas alongside an aeroplane Flying School, where wind conditions were more conducive to balloon training. Initially the Missouri Aeronautical Society were brought in to train balloon pilots at \$1,000 a head.

\$1,000 - 1,500



1181

1182 W

WORLD WAR I "PARAGON" WOODEN PROPELLER.

American, 1917-1918. An oak "Paragon" propeller, each blade with ink stamp "America Propeller Company, Baltimore, MD. Paragon," one blade broken off due to a crash. Length: 1950 mm.
Provenance: Lieutenant Edmund G. Pike.

A propeller owned by Lieutenant Edmund G. Pike (1891-1919), from Massachusetts. He was educated at Middlesex School and Harvard, and enlisted in the Canadian RAF in Toronto July 1917. He became an 2nd Lieutenant and instructed at the School of Aerial Gunnery at Fort Worth Texas, until March 1918. He went overseas in October 1918, and stationed in London til 1919. His failure to get to the front in World War I was such a disappointment that in September 1919 he enlisted in the Kosciusko Squadron of the Polish Army to fight the Bolsheviks. On November 22nd, 1919, he was killed in a flying accident at Lemberg, when his plane broke a wing and he bailed out at a low altitude. This broken propeller and his uniform were returned to his family after his death. The American Propeller Company was the one of the foremost American manufacturers, and at one point were making up to 200 propellers a day. They were widely used on American planes such as the Curtiss Jenny at the end of the war.

\$1,200 - 1,800



1182

1183

WORLD WAR I: A ROYAL FLYING CORPS WINGS SWEETHEART BROOCH.

Leeds, c.1918. A 15-ct RFC sweetheart brooch, 15ct impressed on verso, finely feathered wings with central crowned wreath and initials RFC, green and red enamel inlays, original pin fitting, contained in its original "Dyson and Sons, Leeds" jeweller's box. Width: 52 mm;
WITH: two small RFC wings, one in silver and a second in brass.

RFC sweetheart brooches are rare on the market, this example is in fine condition with its original box.

\$1,000 - 1,500



1183



1184

1184

**WORLD WAR I: CAMOFLAGED SECTION OF A FOKKER D VII,
SHOT DOWN BY A.W.CARTER, 201ST SQUADRON RFC.**

German, c.1918. A painted camouflage panel from a Fokker plane, stenciled "Fokker D VII (O.A.W.) 8492/18," recovered from the crashed plane by the British Pilot who shot it down, framed together with several period photographs of "Nick" Carter and his fellow flyers, the mess at Marioux, and the planes lined up for service, original varnish, some light crackling of the surface. Framed, unexamined outside frame. 850 x 1090 mm (maximum dimensions).

A poignant trophy recovered from the wreckage of the the last kill taken by Flight Commander Nick Carter, 201st Squadron, during World War I. A typed letter is mounted in the frame, dated April 1 1982, from Nick Carter to a collector called "Jim," explaining the history of the panel, and details of the extra photographs that he has sent along with the panel, which are now mounted all together.

\$20,000 - 30,000



1185

1185

WORLD WAR I: US 91ST AERO SQUADRON, A PAINTED SIDE PANEL FROM CAPTAIN EVERETT RICHARD COOK'S PLANE.

American, c.1918. A full left hand side panel for Cook's Spad VIII aircraft painted with full decorated insignia, with number '0' at right and scene of a mounted white knight, holding a shield decorated with two dice showing numbers "1" and "4" with a lance in the other hand spearing a fleeing red devil, with green and yellow/gray background camouflage, mounted with a photograph of Cook standing by his Spad VIII. Some light wear and chipping through age, old varnish. Framed, unexamined out of frame. 655 x 1840 mm.

A very large panel from Lieutenant Cook's Spad VIII, with the famous insignia of the Knight and the Devil. The 91st Aero Squadron was formed in Texas in August 1917, and was one of the first five US flying squadrons to arrive in France in November 1917. At first they were equipped in February 1918 with obsolete French Reconnaissance planes, unsuitable for combat, but by April they had new Salmson 2A2s. The 91st was primarily an observation squadron taking photography of trench areas, but obviously had to fight off the enemy who would fly up to meet them. Cook (1894-1974) was born in Indiana, joined the "Aero Service" in May 1917 as a First Lieutenant, and by September 1918 was Commander of the 91st Aero. He was awarded the DFC and the Silver Star, as well as the Legion of Merit, Legion D'Honneur, and Croix de Guerre with palm. He shot down 5 German planes during WWI and went on to become Deputy Chief of Staff for the US 8th Air Force in England during WWII.

\$35,000 - 45,000



1186

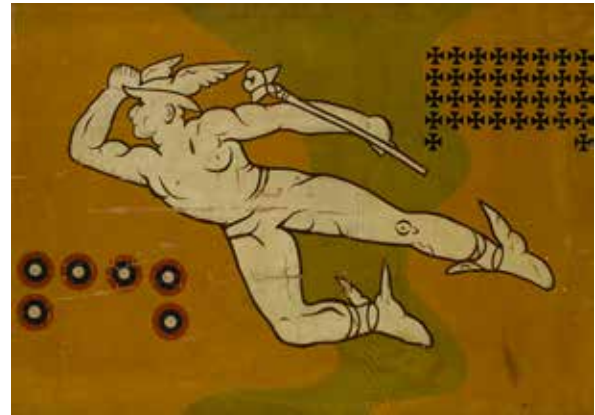
1186

WORLD WAR I: US 36TH AERO SQUADRON, A PAINTED “STARS AND STRIPES” INSIGNIA.

American, c.1918. A 48 star national flag insignia painted on the side of a 36th Aero Squadron plane, painted in grey, blue, red and white, the panel cut out and framed with three dog-tags of George Pyne and a newspaper clipping describing the painted panel; the panel with some light crackling, and a few abrasions, colors slightly faded. 520 x 800 mm (maximum dimensions).

A famous insignia used by many of the WWI US Aero squadrons to decorate the sides of their planes. The clipping enclosed with this panel explains that George Pyne recovered this panel after a plane accident during a display in early 1919. A plane from the 36th piloted by Lieutenant Cowley came down during an air display, and George Pyne who was watching rushed out and cut the insignia from the burning wreckage as a souvenir. The clipping goes on to say that Deputy Sheriff George Pyne, thought he had lost the panel, but in the early 1930s found it behind a filing cabinet in his office, and retold his story to the Press, posing with this painted insignia in the article.

\$15,000 - 20,000



1187

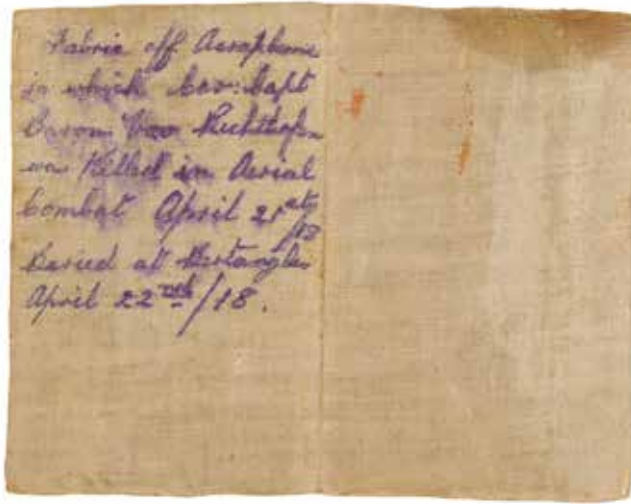
1187

WORLD WAR I: US 39TH AERO SQUADRON, A CANVAS SIDE PANEL FROM A SPAD XIII WITH “PEGASUS” INSIGNIA.

American, c.1918. A painted canvas side panel from the SPAD XIII of Major L.C. Angstrom by Master Signal Electrician Jack V. Jeffers, the panel with yellow/green camouflage, with an image of Pegasus, the winged messenger, and at upper right 34 German crosses denoting the number of kills for the Squadron, and at lower left six roundels denoting the number of US planes shot down, old varnish, some light scratches to surface with loss of some paint, slight rucking in a vertical line. Framed, unexamined out of frame. 660 x 905 mm; WITH: a framed small typed explanation of the history of the panel giving details of the lost planes and their pilots, and the names of the seven aces in the squadron.

A historic panel of the Commanding officer of 139th Aero Squadron's SPAD XIII, removed from his aircraft as a souvenir. The 139th was formed in September 1917 in Kelly Field Texas, moved to New York and then on to London and arrived in Tours in March 1918. The 139th acted as a pursuit squadron from June to November 1918, and were in combat regularly, with considerable success. They were demobilized in June 1919.

\$15,000 - 20,000



1188

1188

THE RED BARON, BARON MANFRED VON RICHTHOFEN. 1892-1918.

German, c.1918. A section of red painted canvas, the verso with text in purple ink "*Fabric off Aeroplane in which Baron von Richthofen was killed in aerial combat April 21st/18. Buried at Bertangles April 22nd/18,*" light surface varnish, the section with crack down central fold and a few abrasions, 135 x 175 mm.

Provenance: collection of P.J. Carisella, with documentation.

A piece of the Red Baron's Aeroplane, recovered from the wreckage at his death site, and formerly owned by P.J.Carisella. Carisella, from Massachusetts, had a world-renowned collection on the Baron which was said to be the best outside of the Australian Imperial War Museum. He wrote one of the definitive works on the Red Baron, *Who Killed the Red Baron. The Final Answer*, published in 1969. His basement was filled with his large collection of Baron material, including over 1,400 letters from flyers of both sides, and other witnesses to his tragic death.

\$12,000 - 18,000



1189

1189

WORLD WAR I: A PAINTED HELMET FOR THE US 19TH BALLOON COMPANY.

American, 1918-1919. A fully painted American steel helmet, decorated with a camouflage background and incorporating the initials "AEF," "19th Bal Co.," and "France 1918-1919," crossed British, American and French flags at the front top, without the liner, surface with original varnish, some light chipping and wear. 320 x 120 mm.

The painted helmets were a form of trench art, many of them done after the hostilities were over in November 1918, as you would have been on charge if you defaced your helmet. This helmet, was done for a member of the 19th Balloon Company, one of 110 balloon companies organized by the American Expeditionary Force, of which only 35 made it to France. Of 35 companies, 17 served on the front, making 1,642 ascents. Each company had as many as 250 men, to repair and get the balloon airborne and keep the communications between ground and air open. It was a hazardous occupation as the balloons were floated up to 1,700 feet, at which height they could direct artillery fire accurately onto the German trenches, but as soon as they were up in the air, the German planes appeared to blow them up, and in most cases the balloon observers had to bail out with parachutes before their burning balloon descended onto them.

\$1,500 - 2,000



1190

1190

ARCADIA BALLOON SCHOOL, CALIFORNIA: PAINTED BALLOON PANEL.

American, c.1918. A painted section of cloth balloon, with brown background, decorated with the insignia of the Balloon School, and lettered "Arcadia Balloon School", old varnish, some light discoloration. Framed, unexamined out of frame. 650 x 590 mm.

This panel of painted balloon was made for Lieut. Colonel Leonard J. Mygatt, US Army, commander US Balloon School AEF, February to September 1918, and from December 1918 in command of Ross Balloon Field, Arcadia, California. Painted panels of balloons are very rare and this piece was presented to Mygatt by his staff.

\$5,000 - 8,000

1191

WORLD WAR I RFC COMMEMORATIVE FRAME.

British, c.1918. A tip of a wooden British airplane propellor, with an elaborately carved RFC winged insignia attached at the tip and 3 oval shaped portal windows, with period cards of images of various downed planes, and a British Pilot, 2nd Lt. W.J.Tempest, who famously shot down a Zeppelin over London on September 24 1916, cards slightly discolored. Framed, in attractive commemorative Royal Flying Corps frame. 330 x 270 mm.

\$1,000 - 1,500

1192

AN ALUMINUM MODEL OF A GERMAN JUNKERS JU 52/3M TRI-MOTOR AIRCRAFT.

German, mid-20th century. 1/29th scale model in aluminum, with ridged body, wings, and tail, fitted with three engines, movable propellers, windshields, lights, windows, wheels on struts, and other details. Displayed on an arched chrome stand. Wingspan: 1,016 mm; height: 370 mm.

Nicknamed "Iron Annie," this plane was developed from the Junkers Ju 33. It was manufactured from 1931 to 1952, initially as a single engine plane and then as a trimotor. During World War II it was one of Germany's work horse planes, being adopted as a Luftwaffe troop and cargo transport aircraft, and briefly (in 1934), as a medium range bomber.

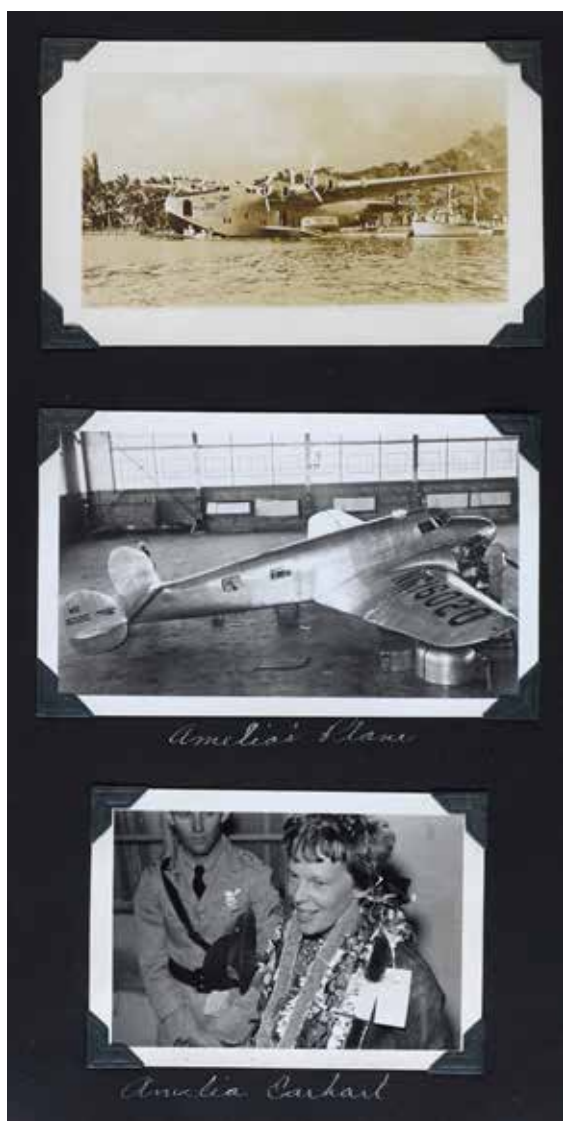
\$800 - 1,200



1191



1192



1193

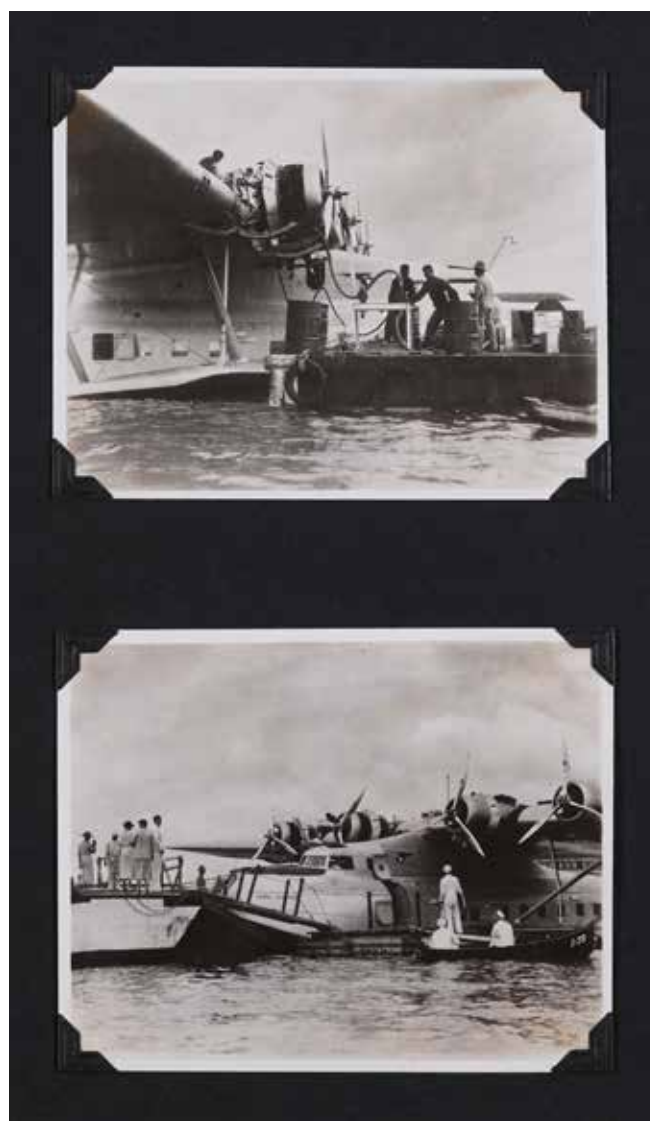
1193

PACIFIC THEATER: SCRAPBOOK.

Photograph album, containing approximately 600 photographs, gelatin silver prints, 2 x 2 ¼ inches to 8 x 10 inches, 1920s-1940s. A photographic scrapbook prepared by an American sailor stationed in the South Pacific during the mid-1920s-1940s, black leatherette.

The album contains three small photographs related to Amelia Earhart during her 1937 visit to Hawaii: One depicting Earhart with pilot Paul Mantz and navigators Fred Noonan and Harry Manning; one close-up of her wearing a lei; and another of her Lockheed Electra 10E airplane. The numerous other photographs in this album depict many different World War II-era aircraft and ships like the U.S.S. *Detroit*, H.M.S. *York* and the H.M.S. *Orion*; Pearl Harbor; France Field Airbase; many images of Hawaii, including snapshots of visiting celebrities Lana Turner, Bing Crosby, Joel McCrea, and Frances Dee and natives; and gory casualties of the Sino-Japanese War. There are also many images of the album's owner throughout: In school, during mid-1930s military training, posing with his Navy shipmates, and on leave.

\$1,000 - 1,500



1194

1194

SEAMAN EUGENE SCHLOTTHAUER, U.S. NAVY.

Photography album, containing approximately 600 original photographs, 1936-1937, snapshots of Hong Kong, China, Hawaii, Philippines, and Second Sino-Japanese War, taken while serving on board U.S.S. *Augusta*, photographs intermittently labeled in negative or on album. Also includes clippings for local hotel advertisements, 21 negatives contained in an envelope, some mounted postcards, with Eugene Schlotthauer's Navy Training Course Certificate signed by R.G. Sly, Chief Machinist US. Navy Division Officer and H.V. McKittrick, Captain of U.S.S. *Augusta*. Black leather binding with embossed dragon design, gilt title "*Tsingtao 1936 E.S.*", and stitching at edges worn; album leaves detached from binding.

Some photos depicting the death and destruction left in the wake of the Second Sino-Japanese War. Schlotthauer also had a photographic eye, capturing both dramatic and beautiful landscapes as well as local peoples, their monuments, and culture (everything from exotic women to foot binding).

\$800 - 1,200



1195

1195

"KEEP CALM AND CARRY ON" POSTER.

[London: Ministry of Information, 1939.] Lithographic poster, 19 3/4 x 29 1/2 inches, printed in white text on pillar box red, surmounted with a crown, two horizontal creases.

The "Keep Calm" poster was created by a team of designers in the Spring of 1939, one of four designs for special Government Emergency posters to be used in the event of an attack on Britain. The other three designs went out in circulation around Britain in late 1939, but this design was held back and never sanctioned for use. In April 1940, the stock of possibly 2.5 million posters were

pulped for the war effort. Somehow a very few of these images escaped, a cache of the smaller pane-sized versions of this poster were found in a book shop in Scotland, and this one is part of a small hoard discovered in a British Police Station in the Midlands. The reappearance of this image around 2000, created a boom in reproductions which has become a worldwide phenomena. The simplicity of the design and the sensibility of the sentiment seem to have struck a chord in the 21st century.

\$6,000 - 8,000



1196

1196

CHURCHILL/ROOSEVELT: THE ATLANTIC CHARTER

British/American, 1941. A commemorative solid steel paperweight, the upper face with a stamped image of Churchill seated on a chair on the deck, with lettering around "Winston S Churchill. August 9th 1941", light rusting. Height: 50 mm; diameter: 75 mm.

The secret meeting of Churchill and Roosevelt was held in Newfoundland (A British Dominion) on a US ship, both leaders quietly disappearing for several days, Churchill using the HMS Prince of Wales to speed him across the Atlantic, dodging U Boats, while Roosevelt under the guise of a fishing trip slipped onto the Augusta and headed north. This was their first face to face meeting of the War, and the British party received a ceremonious welcome. It was a difficult time for Churchill, who after two years of war, was anxious to extend the Roosevelt land-lease program, while the Senate and Congress were trying to hold Roosevelt back from entering another European War. The key results of their discussions were framed in the "Atlantic Charter", which laid out the eight common objectives for the world "after the final destruction of the Nazi tyranny". This paperweight is wrapped in a piece of period waxed wrapping paper addressed to Miss Aspinall, Standen Hall, Clitheroe, Lancs, the connection between Miss Aspinall and anyone on the Churchill team is unknown. A special silver medal was struck for the occasion of this meeting, with portraits of the King and Queen on obverse and Churchill and Roosevelt on reverse, the diameter is similar to this, but only four of these silver medals were probably made. This image may well have been a die for an unreleased medal.

\$1,200 - 1,800



1197

1197

BATTLE OF BRITAIN: RAF REFLECTOR GUN SIGHT MARK II.

British, c.1943. Patent dates 1937, 1938, and serial number 3478/43, in black metal with electrical wire, spare bulb, and second electrical cord; length 260 mm; together with two WW2 spitfire dimmer switches.

The Mark II sight was used exclusively in RAF Spitfire and Hurricane aircraft. The concept of the reflector sight is that it is an optical device that allows the viewer to look through a partially reflecting glass element and see another image superimposed on the field of view. The French were the first to use the concept for aircraft sights after WWI, but in 1937 the British developed the Mark II, and used them in all the Spitfires and Hurricanes built during the War.

\$1,200 - 1,800



1198

1198

BATTLE OF BRITAIN: RAF DEBDEN OPERATIONS ROOM SIGN.

British, 1940-1945. An original military red enameled double-sided sign with holes at each corner, indented white enamel lettering reading "*Operations Room Restricted Area No Admittance unless on Duty,*" some chipping at each corner, rubbing along the edges. 510 x 510 mm.

A historic sign for the Operations Room of one of the leading airfields in Britain during the 1940s. The Operations Room was the heart of a fighter airbase, and RAF Debden near Saffron Walden, Essex, played a pivotal role in the Battle of Britain and fighter support throughout the war. The airfield was opened in April 1937, hard surface runways were laid in 1940, and a block constructed for No. 11 Group RAF, which included an underground Ops Room. The airfield was targeted in the early months of the Battle of Britain, with several severe raids, destroying buildings and planes. Debden fighters still claimed 70 enemy aircraft destroyed, 30 probables and 41 damaged during August and September 1940. From May to September 1942 Debden was used by No 71, 121 and 133 American "Eagle Squadrons" equipped with Spitfire V's, which were renamed the 4th Fighter Group when the airfield was transferred to the United States Army Eighth Air Force in September 1942. The 4th destroyed more enemy aircraft than any other fighter group in the Eighth Air force. The airfield was returned to the RAF in September 1945, and became a technical training Command, and was under RAF control until 1982, when the British Army wanted the airfield for tank training. Most of the buildings remain intact today.

\$1,500 - 2,000



1199

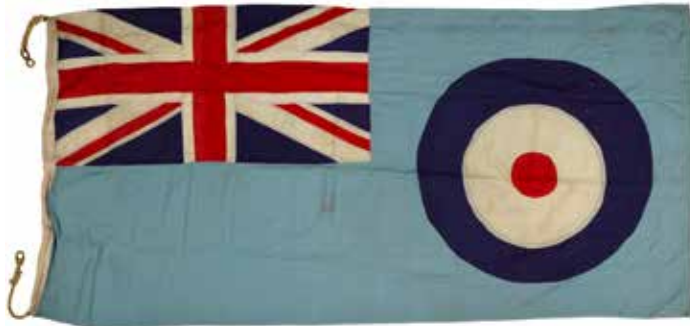
1199

RAF SCRAMBLE BELL.

British, c.1941. Brass bell and stained wooden handle, marked with crown and initials AM and British Government contract Number *H531844/41 C22b*, and stamped on the brass bell "*WR*," both brass bell and handle with a dark varnish, slightly tarnished, a few light knocks. Height: 240 mm; diameter: 140 mm.

An official government-made RAF scramble bell, inscribed "*WR*," believed to be the code for the 248 Squadron flying Beaufighters, which was in 1941 flying out of Norfolk, but in July was deployed to Malta flying long range support for The Malta Convoy Operation Pedestal, attacking Sardinian airfields and Corfu convoys, but was back again by 1943, on convoy duty covering the Western Approaches.

\$1,500 - 2,000



1200

1200

BATTLE OF BRITAIN: RAF NORTH WEALD BASE FLAG.

British, early 1940s. Heavy cotton flag, with Union Jack at upper left Canton, RAF roundel at right, turquoise blue field, rope halyard, one side of header with ink date "1940 NORTH WEALD AM." Some light wear. 860 x 1,800 mm.

A fine RAF Base flag, used at North Weald fighter base during the Battle of Britain. The airfield, North Weald Bassett, near Epping, north of London, was established by the Flying Corps as early as 1916. Its role in the strategic defense of Britain, intensified at the start of World War II. Squadrons of Hawker Hurricanes and Blenheim night fighters were established, the hurricanes playing an important role in the retreat from Dunkirk, and during the Battle of Britain in summer 1940. In late 1940 two American Eagle squadrons moved into North Weald, and were supplied with Spitfires. The RAF vacated the airfield in 1964, and it became a civilian airfield, now with over 20,000 movements a year, and is also the home to the North Weald Airfield Museum.

\$1,500 - 2,000



1201

1201

BATTLE OF BRITAIN: SIR ARTHUR HARRIS COLLECTION.

An RAF collection of four pieces from Sir Arthur Harris, comprising;
1. A set of original cloth pilots wings, mounted on a wooden base, labelled "Original pilots wings worn by Marshal of the Royal Air Force Sir Arthur T. Harris ... when he was C. in C. Bomber Command 1942.45." Base: 100 x 190 mm.

2. A silk pilots escape map of Italy, signed at lower left "Arthur T. Harris MRAF" and by "Mick Martin 617 SQDN," otherwise Air Marshal Sir Harold Brownlow Martin of "Operation Chastise," the Dambusters raid on the Ruhr dams. 400 x 500 mm.

3. A RAF Bomber Command Reunion Dinner Menu, held on May 13th, 1978, at the Grosvenor House Hotel in London with Harris as guest of honor, the menu signed by Sir Arthur Harris and his wife and by Sir Harold (Mick) Martin and his wife, and by Mrs Guy (Eve) Gibson. 200 x 125 mm.

4. A fragment of aluminium fusilage from German ME109 No 1145, shot down by two spitfires from 74 tiger squadron over southern England on November 30th, 1940. In January 1972 the remains of this aircraft were dug up from 22 feet underground. This Me 109 was the 600th plane to be shot down by Fighters from Biggin Hill airfield. The piece is mounted on a wooden base with an explanatory plaque.

\$1,000 - 1,500

1202

PACIFIC THEATER: JAPANESE INFANTRYMAN'S HELMET, PRAYER FLAG AND PERSONAL POSSESSIONS.

Japanese, 1942-1945. A Japanese infantryman's helmet, with yellow star at front, interior webbing, the external helmet chipped and worn; together with a mid-size linen prayer flag, browned and stained, and a group of letters and two small printed books, with a small military green linen pouch, 520 x 650 mm.

A group of personal items belonging to Yoshio Yoshido, of the Japanese Imperial Army. The flag is not profusely signed as many prayer flags can be, it was probably worn under his helmet.

\$1,500 - 2,000

1203

SWEETHEART LETTERS.

Approximately 90 Autograph Letters Signed from Flight Sergeant W.C. Francoeur, of Montreal, to his sweetheart Miss Grace Browne, various places and sizes, 1940-1942;

WITH: a ladies handkerchief embroidered with the RAF insignia sent back to Grace, and a Canadian Pacific Telegraph, dated June 28, 1942, informing Miss G Brown that Francoeur had been reported missing in action on the 25th June 1942.

A somber yet delightful account from Francoeur written across two years to his sweetheart Grace in Montreal, spanning the period when he joined the RCAF in 1940, his training around Canada (Calgary, Nova Scotia etc), and his tour to the UK joining the RAF with the 76th Squadron, located up in Yorkshire and Scotland. The 76th flew bombing missions into Europe, a hazardous job, and one which Francoeur loved according to his letters. Seventy-four of the letters predate his move to UK and sixteen are sent from airbases in Britain. During WW2 some 17,000 members of the RCAF died, one third of these were flyers and have no known grave. The Runnymede Memorial in Englefield Green, Surrey, honors those who fell with no grave and William (Bill) C. Francoeur is listed there.

\$1,000 - 1,500



1202



1203



1204

1204

OPERATION CHASTISE (DAM BUSTERS RAID): JOSEPH CHARLES MCCARTHY COLLECTION.

A collection of Dambusters memorabilia, comprising: 1. A WW2 silk escape map for the Norwegian area, printed both sides with southern and Northern Norway, upper left corner signed "Joe McCarthy 617/ Squadron". 400 x 570 mm.

2. A 1960s German tourist map of the Mohnesee, showing the site of the famous Dambuster run which destroyed the Mohne dam, signed at top right "Joe McCarthy". 360 x 510 mm; and a postwar typed letter from Joe McCarthy.

3. Two silk escape maps, standard British flyers issue covering Western Europe, for Holland, Belgium, France and West Germany, printed both sides, both contained in waxed khaki cloth "Maps only" bag, one map in pristine condition, the other with a few tears, bag worn. Both 740 x 740 mm.

4. A small flyers escape compass, for use if the flyer came down in enemy territory, often sewn into the flight jacket, diameter 15 mm.

5. A framed photograph of a Lancaster Bomber, with metal label below "Some of the Men who flew in Lancasters", the photograph signed by Barnes Wallis, Arthur Harris, Joe McCarthy, Mick Martin and 2 others, the mount signed by another 81 Lancaster bomber pilots, possibly at a Reunion in London in the 1960s.

6. A large format signed photograph of Barnes Wallis (verso dated July 1976), a small signed Imperial war Museum photograph of Mick Martin, and two later signed images of some of the Dambuster pilots standing outside the Mess Hall at Scampton, all of these signed at post war reunion dinners.

A fine collection of Dam Buster memorabilia. Operation Chastise, or the "Dam Busters" Raid, was carried out on night of 16/17th May 1943, by No. 5 Group RAF, led by Guy Gibson. The aircraft were modified Avro Lancasters B Mark II Specials, with most of the internal armor removed as was the upper machine gun turret, the weight reduced to accommodate the heavy bouncing bombs that had to bounced along the water surface into the dam structure. To do this the planes flew at 60 feet on the approach at speeds of over 240 mph, which was particularly difficult with the high sided reservoirs on the Hohne, Sorpe and Eder dams, west of the Ruhr. After lengthy testing of planes and bombs in the UK, the operation took place with 19 bombers, with both Eder and Mohne dams breached. Joe McCarthy, an American serving with the RCAF, was the only plane from Formation 2 to arrive at Sopre dam, and after 9 passes to deliver his bomb, it was finally dropped on the 10th, hit the top of the dam but did not break it. Of the 19 bombers that set out, just 11 returned to base.

\$2,000 - 3,000



1205

1205

AMERICAN MILITARY LEADERS.

Five American military autographs, including:

1. Check signed ("Joshua L. Chamberlain"), from J.B. Brown and Sons, Bankers, Portland, Maine, accomplished in manuscript in the amount of \$35 to "E. Smith," some spotting with a small tear at bottom edge;

2. Typed Letter Signed ("John J. Pershing"), 1 p, on "General of the Armies/Washington" letterhead, Africa, October 29, 1925, to Major General Geo. H. Harries, thanking him for an induction to the Military Order of the World War as a Life Member, light soiling, folds;

3. Autograph Letter Signed ("George Dewey"), 1 1/4 pp, bifolium, on Flagship Olympia letterhead, Dec. 26, 1898, to "My dear Colonel," thanking him for sending a box of "Acme Health Koffy" from the state of Oregon, some staining, a few pin-sized holes, folds;

4. Envelope Signed ("Capt E.V. Rickenbacker") along the margin of front cover, 5 cent US Airmail stamp, cancel, postmarked Feb 10, 1930, and addressed to Mr. Lionel Aucoin, clean.

5. Photograph Signed ("Joe Rosenthal" and "John H. Bradley"), 5 x 7" print of Rosenthal's image of the flag-raising at Iwo Jima, light warping along top edge.

\$400 - 600



1206

1206

RAF BENEVOLENT FUND BELLS.

British, 1945. Two cast aluminum bells, decorated with the three heads of the Wartime leaders (Churchill, Stalin and Roosevelt) cast onto the sides of the bell, around the edge of the bell there is a cast inscription, *RAF BENEVOLENT FUND, CAST IN METAL FROM GERMAN AIRCRAFT SHOT DOWN OVER BRITAIN 1939-1945*, the handle of the bell has a raised 'V' on each side. The clapper is attached to a ring on the inside of the bell. some oxidation of the surfaces. Height: 150 mm; diameter: 115 mm.

After the war the RAF sold these bells to benefit injured airmen and bereaved families, aptly using recycled aluminum from German planes shot down over Britain.

\$800 - 1,200



1207

1207

US ARMY AIR FORCE: AN AAF TYPE K-17 GUN SIGHT USED ON 817S AND B24S.

American, c.1941. Serial no 00244, made by General Motors Corp, Michigan, with its electrical lead. Height: 190 mm.; WITH: A wartime AAF Kollsman altimeter, length 140 mm; WITH: An AAF Flyers first aid kit, with its original contents intact, in the original yellow plastic box. Box 150 x 100 mm.

The type K-17 gun sight was a versatile sight used specifically for lower ball gun turrets on B-17s and B-24s, both work-horses of the the Eighth Air force in Europe. It was a flexible gunnery computing gun sight, which had additional circuitry to compensate for airspeed, gravity and altitude.

\$1,200 - 1,800



1208

1208

H.M.S. ML 579, TORPEDO BOAT FLAG.

British, c.1943. A British Royal Navy National Flag, sewn linen, with central red cross 4 blue sectors and red diagonal cross, with a white surround, the upper luff with stencilled number "579," the right hand side with white linen partly blown out. 830 x 1,300 mm.

A flag rescued from HMS ML 579, a special operations torpedo boat, commissioned in June 1943, and lost at sea off Leros on October 26th, 1943, when, while hiding in a bay from German aircover, she was spotted and sunk by a German Stuka. The ship sank losing 4 men but 13 men survived who were rescued by locals, and passed from island to island until they could get back to Alexandria. The important role of the Motor launches and MTBs in the Mediterranean, as fast striking vessels is not fully appreciated, travelling in packs or alone they were able to do significant damage to axis power transport vessels. This flag is accompanied by a printout of online correspondence between the heirs of the Captain of ML579 and a naval historian. The flag was likely taken down and retained by the Captain, who survived the bombing.

\$2,000 - 3,000

1209

USAAF FLIGHT BAG AND CONTENTS BELONGING TO 1ST LIETENANT BILL F. CELY.

American, 1943-1944. Green cloth flight bag stenciled "Lt B Cely 0-741880," with flak helmet and ear panels, winter cold mask and officers cap, cap with name written on the band, the bag well worn, helmet slightly scarred, and cap a little worn. Various sizes.

William (Bill) F Cely was the pilot of a B17G flying fortress for the 33rd BS 94th Bomb Group based at Rougham, Suffolk. He flew B17G-142-39775 Flying Fortress, nick-named Frenesi, and after a bombing raid on Brunswick on January 11, 1944, his bomber was significantly damaged, with 5 crew bailed out over enemy territory, he managed to pilot his plane back to base with three wounded gunners. He had a distinguished career completing his 25 missions over Europe, and was awarded many citations, including the Silver Star, DFC, Air Medal with 3 oak cluster, Presidential Unit Citation, and American Defense Service Medal. He went on to rise up the ranks to Lieutenant colonel.

\$2,000 - 3,000



1209

1210

D-DAY: A J.C.BUNNEL-MANUFACTURED CW RADIO KEY, OPERATIONAL SECOND WAVE, OMAHA BEACH.

American, 1944. US Navy radio key, model CJB26012A, the key on a bakelite oval base, taken from USS LCI (L) 492, by radioman 2nd Class Peter J. Fantacone, in action in Normandy from June 6th for over a month. Mounted for presentation on a wooden board, with explanatory panels in English and French. Mount: 230 x 305 mm.

A historic radio key used and taken off the USS LCI (L)492 (Landing Craft Infantry Large), by a young radioman Peter Fantacone in July 1944. The 492 was part of the second wave landing Infantry onto Omaha Beach (USCG Flotilla 10), most of the LCI's of the second wave were knocked out by mines and enemy fire from the cliffs above. The 492 survived the ordeal, with just their Quartermaster wounded, and after D-Day the vessel became a communications ship, and performed rescue operations and other duties off Omaha Beach. Later that month it set up the first Navy radio stations in Cherbourg and Le Havre. The crew of 492 was then sent back to the States, assigned to USS Columbus and they served in the Pacific Theater. Peter Fantacone took this radio key off the LCI when he was shipped back to the USA, and used it in his amateur radio operations, as well as and lending it out to ham radio operators in France. In June 5th 2014, Mr Fantacone lent the key to be displayed at the the D-Day Museum of Utah Beach. Now in his 90s, he still lectures on his experiences in World War II, and his special video on the Battle for Normandy, has been seen online by some 37 million people, many of them school children. He received the Legion d'honneur in 2015.

\$4,000 - 6,000



1210



1211

1211

D-DAY: AN "OPERATION TITANIC" PARADUMMY PARACHUTIST.

British, 1944. D-Day paradummy, made of Hessian cloth, without the sand straw and sawdust stuffing to head, arms and legs, and original ties-strings to top of head and at sleeves and feet, with its original parachute in its pack on the back, later tie string on the parachute, slightly dusty. Height: 820 mm; width: 400 mm.

A rare survival from Operation Overlord, the Invasion of Europe on June 6th 1944. Part of Overlord, (and unknown to many combatants) was Operation Bodyguard a series of deceptive operations put into place to divert the enemy from the Normandy landing beaches. Part of Bodyguard was Titanic, a plan executed by the RAF and SAS involving 4 squadrons totaling 40 aircraft (Hudsons, Halifaxes and Stirlings) who were responsible during the night of June 5th and morning of June 6th, in dropping some c.450 fake paradummies along with small numbers of SAS men into 3 fake invasion drop zones (1 was cancelled), 200 dummies into the Cotentin peninsula, 50 into Calvados region near Maltot, west of Caen, and 200 at Yvetot in Eure region, south west of Dieppe. In addition the SAS men were also equipped 30 minute sound recordings of the sounds of battle and mortar fire, to create the semblance of a larger force and cause confusion. It appears that most of dummies were a self destroying

version which had explosive rifle fire simulators called pintails behind the parachute, and an explosive charge that would ignite and burn as it landed, destroying all the evidence. The SAS had orders to let some of the enemy escape, so that they would report back that a serious force had been encountered inland, and thus deflect and confuse the enemy from the full frontal assault on the Normandy beach-head. These paradummies were nicknamed Rupert, and most burned on impact.

The operation was successful, various German divisions and panzer units moved away from their coastal positions, and the RAF suffered 2 lost aircraft and crews, the SAS lost 8 men.

An estimate of surviving examples is probably under 30. A very small number of original paradummies are to be found in WWII museums in Normandy, and occasionally examples appear in old collections of WWII veterans in England. A cache of mint examples were found in an English airfield in the 1980s, but this original example was purchased from a French collector in Branville, north east of Caen, and likely an example of a paradummy that landed but did not explode, and was subsequently tucked away by a local farmer after D-Day.

\$7,000 - 10,000

1212

D-DAY: ROYAL NAVY ENSIGN FROM HMS NARCISSE.

British, 1944. A Royal Navy Ensign, dyed linen, Union Jack in upper left canton, red cross on white, in action June 6, 1944; together with three World War II medals including the 1939-45 Star, and France and Germany Star, and 3 commemorative veterans D-Day landing medallions awarded to Petty Officer J Landers, two dated 1984 and 1989. The flag lightly discolored through age, fly end blown out. 640 x 1000 mm.

The personal collection of J. Landers, a Stores Petty Officer on the Flower Class Corvette HMS Narcissus, part of the Royal Navy Support Group on June 6th 1944. The Narcissus successfully escorted the Third Canadian Division onto Juno beach, and the 51st Highland Division onto Gold Beach.

\$3,000 - 5,000



1212

1213^W

D-DAY: 286TH US ARMY SIGNAL CORPS MINE DETECTOR SET AN/PRS-1.

American, 1944. Mine detector set, order no 1346-MPD-44, Series# 1803, used on Utah beach by the 286th Signal Corps, part of Joint Assault signals Company (JASCO), working under the 1st ESB at Utah beach on D-day June 6th 1944, the military trunk containing the complete apparatus for mine sweeping, with a long aluminum probe and extra rods, with detector head assembly DT-5, backpack with amplifier assembly and headphones with electrical wiring, and hand held metal probe. Contained in its original wooden chest, with a copy of the technical manual, the case stenciled with order numbers as above. Slightly corroded. 370 x 710 x 220 mm.

A rare survival of a complete mine detector unit, this example used by the 286th Signal Corps, on Utah Beach on June 6th and afterwards. This model detects anti-tank mines that are buried less than seven and a half inches under the ground.

\$2,000 - 3,000



1213

1214

D-DAY: AN ORIGINAL M1 HELMET, 29TH INFANTRY DIVISION, USED FIRST OR SECOND WAVE AT OMAHA BEACH.

American, 1944. M1 helmet, the front with two tone circular painted recognition insignia of the 29th Infantry, the inside with Firestone liner, and webbing, leather head band and chin strap. The exterior weathered and slightly corroded, a few chips. Height: 170 mm; length: 260 mm; WITH: US Navy M26 life preserver, used at Omaha beach, made of olive canvas, with pockets to house the CO2 canisters, rubber tubes, some corrosion of metal fittings.

An historic helmet from the landings at Omaha Beach on the morning of June 6th, 1944. The battalions from the 29th Infantry Division, landed on the western landing sectors of the beach. The first waves onto the beach head received murderous gunfire from the entrenched German positions on the low cliffs, and suffered casualties as high as 60%, while the second wave, after some further heavy bombardment of the German gun positions by naval vessels brought further inshore, were able to land with fewer casualties and take positions which allowed them to storm the cliff tops, and eventually take the day. The M26 life preserver was standard issue to the landing forces and naval personnel involved in D-Day. Both items were recovered from the beach area by a French civilian after the battle.

\$3,000 - 5,000



1214



1215

1215

D-DAY: A 48 STAR AMERICAN FLAG, FLOWN FROM LCT-703, SUNK ON OMAHA BEACH.

American, 1944. Battle worn flag, the header with stencilled "USN LCT703 1944 3x 5," severely damaged through use, numerous tears, holes, and battle damage, the fly end blown out reducing the flag area by 30%. 850 x 1290 mm (maximum).

A historic D-Day flag, flown on LCT Mk VI (Landing Craft Tank) 703, and cut down from the vessel when it hit a mine off Dog Green Sector Omaha Beach, early on the morning of June 6th, 1944. LCT 703 was built in Quincy, Illinois, launched in December 1943, transported to Britain, and equipped for D-Day. It was assigned to deliver its cargo of 4 tanks in the second wave of the assault on Omaha Beach starting at 7am. Its tanks were sent off further inshore, but still floundered in high seas as the flotation devices could not cope. An account by an officer around 9am on LCT 614 on Dog Red sector (adjoining) describes how "Three LCT's had gone off to the Dog Green sector...(the beach sector where company A of the 116th the Bedford Boys-suffered so badly when they landed at H hour).. two of those three LCTs took severe hits. LCT 703 struck mines that knocked out her engines, and before other LCTs could pull her off, several shells struck her, setting her on afire and swamping her. She lay off the beach burning for the rest of the morning." Soon after, an American destroyer sailed closer inshore and pounded the German gun positions, making the ongoing assault on the beaches below somewhat easier.

This flag was cut down from the stern flag pole of the burning ship by the Boswains Mate Harold Shook. It was purchased in 1998 in an estate sale in Ohio.

\$15,000 - 20,000



1215



1216

1216

D-DAY: AMERICAN COAST GUARD FLAG BELONGING TO CUTTER 83300.

American, 1944. An American Flag Co manufactured USCG linen flag, the luff with written date 1944, and faint stencil markings "83300 PL-L" and "C.G. Ensign no. 4," the flag with shield and stars at upper left, the emblem of the USCG at lower right, with vertical red and white stripes, the linen slightly discolored with age, a large number of small holes spotted around the flag, possible shrapnel damage, partly blown out at the fly end. 730 x 1260 mm.

An historic American flag flown from USCG vessel 83300 on the morning of June 6th, 1944, escorting the first waves of landing craft onto Omaha Beach. Her crew pulled 28 survivors from a sinking landing craft right off the beaches before 7am. The USCG lost 4 LCI(L), and of the 60 cutters all survived the day, acting as escorts and search and rescue vessels for the landings- at Omaha Beach that day. The role of the USCG at Omaha is not widely known, but they worked hard in dangerous inshore waters, and did much to help the troops to gain a footing on the beach-head.

\$7,000 - 10,000



1217

1217

D-DAY: AN OFFICER'S COLLECTION OF "INVADE MECUM" INTELLIGENCE MANUALS ISSUED TO THE ALLIED INVASION FORCES.

A collection of Intelligence Manuals on Northern France, all marked "RESTRICTED", comprising:

1. Invade Mecum, [printed February to April 1944]. 8vo, Volume 3, parts 1-5 complete (Calais eastwards), each part in gatherings, stapled and stitched, special cloth folder with map decorating the covers, light wear, not stitched into folder.
2. Invade Mecum, [printed December to April 1943/44]. Volume 4, (Cotentin, Calvados, Seine, Eure and Orne), parts 1-6, 8, 9, (lacking part 7), 8vo, without cloth folder, in gatherings, stapled.
3. Through-way Town Plans of France, 1944, 8vo, Volumes 1 and 2 (Normandy and Calais regions) from a complete set of 6 volumes covering France, original paper wrappers, stapled, lightly discolored.

An officer's set of military intelligence manuals for Normandy and Pas de Calais, distributed for the D-Day landings and compiled by the British Directorate of Military Survey, with maps and details of the towns, roads, industries and railways, sourced from both resistance information and from standard French mapping. These guides provided essential information for any unit moving through the countryside, the text and maps give copious details of each town and village. The efficiency and completeness of these manuals demonstrate the state and extent of the preparedness of the Allies for the Invasion of Europe. Volumes 1, 2 and 5, (not present here), covered Brittany and other regions of France. These sets were issued to both Officers, and Platoon Commanders.

\$1,200 - 1,800



1218

1218

BATTLE OF THE BULGE: 502ND PARACHUTE INFANTRY REGIMENT, 101ST AIRBORNE DIVISION, INFANTRY OFFICERS M1 HELMET RECOVERED FROM BASTOGNE.

American, c.1944. M1 helmet, with both sides decorated in white paint with heart device alongside a single small white dot (1st battalion), larger painted white panel (name panel) on the back, and single white dot near the top of the helmet, Firestone airborne liner, webbing and leather band. Lacking central metal ring on webbing, the leather a little rubbed, externally chipped and corroded, lacking chin strap. Height: 180 mm; length: 250 mm.

The historic defense in the Siege of Bastogne, December 19-27th, by the 101st Airborne is rightly lauded as one of the most important American engagements, amongst many, in the Battle for Europe, 1944-45. It came a turning point of the campaign, as an unexpected German Counter attack (Battle of the Bulge) comprising Panzer divisions and infantry broke through the Allied lines in the Ardennes, and were stopped at Bastogne, where the forces of 101st Airborne and fragments of other battalions held out for 10 days, surrounded by superior German forces, and low on ammunition, food and water. The 502nd regiment were trucked into Bastogne from Camp Mourmelon le Grand in France, and held positions on the North and North West of the defensive ring of the town. They fought doggedly and repulsed attacks on Christmas Day 1944. This helmet was recovered by a farmer living near Bastogne after the battle. After Patton and others relieved the siege, the 101st went on fighting til January 17th, pushing the German forces back to their earlier lines.

\$2,000 - 3,000



1219



1220

1219

BATTLE OF THE BULGE: ROAD SIGN FOR THE TOWN OF HOUFFALIZE.

Belgian, 1944-1945. Enameled road sign, blue base color with white raised letters, 6 drilled holes to secure to posts, chipped around holes and rusted, some edges chipped, verso rusted, the enameled surface dusty and stained. 285 x 950 mm.

The village of Houffalize, north of Bastogne, occupied an important strategic position in the campaign to push back the German forces after the Siege of Bastogne had been broken. As the 101st Airborne and other units pushed north out of Bastogne, the crossroads at Houffalize became a key escape route for German Forces and supply columns. With that in mind on the night of 5/6th January 1945 90 RAF Lancasters flew a sortie over the town, destroying much of it, and blocking the escape route for the German forces. A week later Patton and Montgomery met up here in their combined counter offensive operation against the German Offensive of the Battle of the Bulge. This sign at the edge of the town survived the bombing.

\$4,000 - 6,000

1220

BATTLE OF THE BULGE: A 712TH TANK BATTALION BATTLE DAMAGED FLAG.

American, 1944. A 48-star national flag, accompanying the 712th tank battalion, in its journey across Europe, landing on Utah Beach, June 28, 1944, the flag torn, worn, crumpled and oil stained, several bullet or shrapnel holes, fly end blown out. 820 x 1340 mm.

A historic tank flag used by the 712th Tank Battalion in its circuitous journey across Europe. The Battalion was activated in September 1943 as part of the build up to the Invasion of Europe. It landed at Utah Beach on June 28th as part of the 1st Army under Bradley, and then transferred to the 3rd Army under General Patton. They followed the great General across Europe, around France through the Falaise gap, up to the Moselle, then the mad dash to relieve the Siege of Bastogne in December 1944, pushing the Germans back, and went on past the Moselle and the Rhine across southern Germany, helped liberate the Flossenburg Concentration Camp, and finally met up with the Russian Army in May 1945. Life in the 3rd Army was never easy and the 712th had been actively fighting for 311 days by the end of the War. The lead tank would often fly the flag in advancing formation.

\$3,000 - 5,000



1221



1222

1221

BATTLE OF THE BULGE: DIRECTIONAL ROAD SIGN, "NEUFCHATEAU 10K."

Belgian, 1944-1945. Double-sided enameled road sign, taken from a road junction between Neufchateau and Bastogne, blue base with indented enameled white letters, 8 drilled holes to secure the sign. Some chipping at extremities on both sides, and shrapnel chips across the sign, old dirt. 300 x 1280 mm.

This sign come from the junction of Remichampagne, 5km south west of Bastogne on the Neufchateau road. In December 1944 this small village was occupied by the 12th SS Panzer division, and liberated on January 1st 1945, by the US 15th tank Battalion with 9th Armored US Infantry in support. During the Battle of the Bulge, Neufchateau became a marshaling point for the US 3rd Army (under Patton) to push north to liberate the siege of Bastogne. He famously volunteered to go liberate Bastogne and force marched his tanks and men, punching through the German offensive lines, and throwing their advance into confusion.

\$4,000 - 6,000

1222

SIEGE OF BASTOGNE: HQ SIGN FOR FOX COMPANY, 501ST PARACHUTE INFANTRY REGIMENT.

American, 1944. Part of a thin rough hewn wooden piece of planking, taken from the side of a building or barn, the cut smooth side with stenciled letters in black paint "Fox Co 501st PIR HQ," the plank partly split horizontally, with jagged ends, the painted letters somewhat worn but clearly visible, some old mud stains on the surfaces. 180 x 1250 mm (maximum dimensions).

Sign used in the vicinity of Bastogne for the temporary HQ of Fox Company, 501st PIR, who were dug into defensive positions a mile to the East of Bastogne in the area of the villages of Bizory, Mont and Neffe. In early December 1944, after parachuting into Normandy on

D-Day, being involved in Operation Market Garden in November, the 501st PIR as part of the 101st Airborne were being held in reserve on R & R at Mourmelon, France. On the 16th December large German forces broke through the lines, overrunning the US 106th Division, and poured through the Ardennes. At 21.30 on the 17th, the 101st Airborne was ordered north to take up positions around Bastogne to stem the enemy advance. The 501st jumped into trucks and led the column, with LTC Julian Ewell commanding. They arrived on the 18th, and moved east of Bastogne on the 19th, initially pushing up against the enemy and then taking defensive positions on the ridge around the villages of Mont, Bizory and Neffe...there they dug in for a fight. By the 20th, Bastogne was encircled by German units, and US forces held a defensive perimeter line a mile to 2 miles around the cross-roads village. Fighting was hard and consistent, low cloud meant that there was no friendly air support until December 24th, and the Panzer tank units, arrayed around the town pounded US positions. The 3rd Battalion was overrun in Warden to the east and suffered heavy casualties. Snow lay on the ground and troops used white sheets as camouflage, and team Cherry's tank destroyer force moved up to support the 501st who were holding a 3,000 yard perimeter defense line. On December 26th Patton's relief column broke the enemies grip around Bastogne, and the air relief drops 24-26th resupplied the defensive forces, and the tide was turned. As they pushed north from their positions on the 3rd of January 1945, SS Panzer Grenadier Regiment attacked the 2nd battalion 501st near Longchamps to the north of Bastogne, and captured 40 paratroopers from Fox company.

On February 23rd the 501st were relieved and sent back to Mourmelon, where General Eisenhower visited the 101st Airborne and awarded them the Distinguished Unit Citation for their defense of Bastogne, the first time a complete unit had been so honored in American military history. This sign was acquired by a military collector, from a farmer in the area of Bastogne.

\$2,500 - 3,500



1223

1223

SIEGE OF BASTOGNE: "BASTOGNE" VILLAGE SIGN.

Belgian, 1944. A period enameled metal sign lettered in black "BASTOGNE", yellow background and red borders, with securing holes to each corner, the corners chipped and rusted, 3 indents or holes created by gun fire or shrapnel, the enameled surface with residue of earth stains, the verso rusted. 200 x 805 mm.

A rare battle-scarred original village sign, one of 26 that were placed at the roadsides entering the village of Bastogne, Belgium. This example recovered by a local farmer who took it away after the battle, identified as being the sign on the Senonchamps road (probably the Rue de Musy) going west out of the village.

\$20,000 - 30,000





1224

1224

SIEGE OF BASTOGNE: "ISLE LA HESSE" HAMLET ROAD SIGN, THE HQ OF 101ST AIRBORNE DIVISION.

Belgian, 1944. An enameled road sign lettered in black "*ISLE LA HESSE*", on yellow background bordered in red, ten holes used to secure the sign, and ten areas where bullets or shrapnel have hit or penetrated the sign. Edges and pock marks showing loss of enamel and subsequent rust, verso rusted, front of sign with traces of dust and dirt. 360 x 1,000 mm.

The Chateau Isle la Hesse is 2 km outside Bastogne to the west of modern day E25, and is still standing and used as a hotel. In December 1944, it was taken over as the HQ for the 101st Airborne Division, being large enough to accommodate the various Commanders of the Battalions in action all around the perimeter. Communication lines radiated out of the Chateau to command posts all around the perimeter. Here Generals Taylor, McAuliffe, and Higgins coordinated the defense of Bastogne and directed the push back in January 1945. During the siege there were 12,000 of the 101st Airborne and 11,000 men in other units, fighting 7 German Divisions, with over 55,000 men, casualties were 3,000 for US forces. This sign was retrieved after the battle by a local farmer, who subsequently sold it to an English collector.

\$20,000 - 30,000

1225

**A WORLD WAR II CLANDESTINE RADIO RECEIVER
“SWEETHEART” TYPE 31/1 BY HALE ELECTRIC.**

London, c.1943. Plaque with serial number *No 10989* to front panel
A small body-wearable receiver and a separate battery case painted
in blue/grey wrinkle paint. The Norwegian instructions on a plaque
mounted to top panel of the receiver. 120 x 110 x 30 mm (receiver);
100 x 75 x 25 mm (battery case).

The type 31/1 also known as “Sweetheart” was developed for use
by the Special Operations Executive in 1943 by the Norwegian
Willy Simonsen. Simonsen escaped to England where he worked
for the Inter Servies Research Bureau. He used his knowledge and
experience with Norwegian resistance, to design this pocket-size
receiver and battery case. About 5000 units went to the Norwegian
government in exile and were dropped over occupied Norwegian
territory. Without the earphones.

\$3,000 - 5,000



1225

1226

A WORLD WAR II CLANDESTINE MORSE CODE GENERATOR.

European(?), c.1940. Two attached panels with 12 slots, inside the
slots the morse code is laid out in copper. With an electric pen. 160
x 103 x 5 mm.

If a radio operator was not capable of sending messages in Morse
Code, he could use the “electric pen,” to send numbers in morse
code by sliding the pen through one of 12 slots numbers 1-9 and
0 and the letters S and E on the top panel of the device. Inside the
slots, the morse pattern for each number was laid out in copper. All
the operator had to do, was to slide the pen through the appropriate
slot with a constant speed. This device allowed for coded radio
transmissions even if the operator did not know Morse Code. We are
not able to establish the maker of this piece or the country of origin.

\$500 - 800



1226

1227

**WIRELESS EQUIPMENT, TRANSCEIVER BC-611-C (SCR- 536)
“HANDIE-TALKIE”.**

American, c.1940. Plaque with serial number *Signal corps radio
receiver and transmitter BC-611-C*. A large green-painted metal box
with round black earpiece and mouthpiece that are both perforated
with small round holes in the shape of hexagons. On the back is
a short green webbing carrying strap. The plaque is between the
earpiece and mouthpiece. 310 x 85 x 85 mm.

This short range portable radio, considered to be the first “cell
phone.” It was widely used during the Second World War period by
US, and Allied, Armed Forces in Italy, N W Europe, and the Pacific.
The SCR-536 was an extremely popular set and was colloquially
known as a “Handie-Talkie.” It consisted of a five-valve, low-power,
battery operated, AM (HF) transceiver that was designed for
portability and ease of operation. With: A Motorola “brick” phone,
America Series 865.

\$1,200 - 1,800



1227



1228

1228 W

B-17 ENGINE FASHIONED INTO A MODERN TABLE.

American, c.1940 1,200 hp Wright R-1820-97 "Cyclone" turbosupercharged radial engine, with glass table top in place of propeller and held in place by spinner. 1,600 x 1,100 mm.

The four-engine (1200 hp each) Boeing B-17 Flying Fortress heavy bomber, which cost over \$200,000 each in 1940 (the equivalent of about \$3,000,000 in today's market), was a key component of the United States Army Air Forces' (USAAF) World War II strategy in Western Europe. It dropped more bombs (640,000 metric tons) on German industrial and military targets than any other U.S. aircraft. It was relatively fast (287 mph maximum speed), high-flying, long-ranging (2,000 miles with 6,000 lb bomb load), and known for its toughness with a number of badly damaged B-17s still able to return to base. In one famous episode a German Messerschmitt Bf 109 fighter attacking a 97th Bomb Group formation went out of control and hit one of the B-17s, which continued to fly, its tail nearly severed. The B-17 headed back toward base, its gunners fending off two more Me-109s. Nearly 2 1/2 hours after the collision, the aircraft was able to make it back to base and land on the runway, its entire crew safe.

\$10,000 - 15,000

1229

SPECIAL OPERATIONS EXECUTIVE: AN EXPLOSIVE DUMMY RAT.

English, 1941. A dummy rat made of actual rat hide, with inert delayed fuse, dry and shriveled, the hair almost removed due to age, mounted on a wooden platform, as if an object for storage in French Police Stores. French police identification label "*surmulot ou rat d'égouts Mus decumanus.Pall.Lyon I 1942*". with ink label on base dated 1942, and with post war 1940's tie-on label in French, stating that this "rat du SOE", belonged to an officer of the SOE, Maurice Ledain, aka Jack Dickens, who was sent 3 times behind enemy lines into central France in May 1943 and 1944. Length: 400 mm (with tail); height: 100 mm.

A rare example of a Rat Bomb, this one seemingly found in a police store in France, and with attributed ownership to Maurice Ledain. Ledain escaped occupied France in 1940, coming to Britain where he joined Allied Commando 10. From there he moved to the Free French Airforce and then to BCRA (De Gaulle's secret Service). He was dropped into France on numerous occasions using various pseudonyms, the main one being Jack Dickens.

The rat bomb idea was conceived by the SOE in 1941, and their laboratory in Stevenage Herts, posing as London University ordered 100 rats for dissection. The first batch, was packed off to agents in France but was intercepted, and the German authorities then spent many months checking the boiler rooms of France for dead rats which might contain explosives. It was a simple but effective idea that a dead rat in a boiler room would be shoved up and thrown into a furnace and would explode destroying countless official heating systems across France. It is likely that agents dropped into France would have carried one or two such devices to cause local disruption.

\$1,500 - 2,000

1230

AN "EVERSHARP" FOUNTAIN PEN, USED AS AN OSS ASSASSIN WEAPON.

American, 1940s. A normal-looking brown cased ink fountain pen with nib, marked Eversharp on the nib and on brass banding, hiding inside a concealed metal spike with blood groove. The pen with some wear, drops of 1940s colored nail varnish on casing, and with metal blade oxidized, but still sharp. Total Length 135 mm, blade length 65 mm.

A rare wartime American OSS pen with concealed spike or dagger for either self defense or attack, the spike used as a stabbing weapon on delicate areas, such as neck, lower back or heart. In the right hands, a deadly concealed weapon.

\$3,000 - 5,000

1231

FRENCH RESISTANCE: MINIATURE WOODEN COFFIN CONTAINING A GARROTTE.

French, early 1940s. A carved miniature wooden coffin, the lid cut to open sideways to reveal a small carved chamber, lined with thin foil paper, and containing a small garotte, made of two soldered metal rings and multi-ply household wire. The coffin with a few knocks, the garotte with light oxidation. Coffin dimensions 118 x 42 mm, garotte length 360 mm.

A rare French Resistance device, placed on the doorsteps of, or in the houses of individuals, who may have been tempted to collaborate with the German occupiers. The Imperial War Museum, London, has a collection of various small French Resistance coffins, part of the Denis Vernez Collection acquired in 2003, including coffins where the collaborators name is engraved into the inside compartment.

\$700 - 1,000



1229



1230



1231



1232

1232

A BRITISH TYPE 3 MK.II (B2) SPY RADIO.

English, 1942-43. A British Spy radio in its cardboard suitcase, containing 3 units, receiver, transmitter and power supply unit, with a box for spares and accessories on the left side, transmitter with 4 external band coils each for a limited frequency range, 4 crystal sockets, with power cable, telegraph key, spare valves and various adapters, and continental pin plugs, all mounted in a cardboard suitcase, with two locks at front. Some oxidation on metal surfaces, case very lightly scuffed. Overall dimensions 310 x 500 mm x 160 mm.

The most commonly used British SOE spy radio used in World War II was the B2, designed in 1942 by Captain John Brown at SOE station IX, and manufactured by the Radio Communications Department at Stonebridge Park. The set was standard issue to both agents and Resistance groups in occupied territories. This example is in its period brown/red cardboard suitcase with two locks, with most of the spares required present. Unfortunately the B2 was heavy and large, and would often sustain damage when parachuted into enemy territory, so they started to be sent in broken down into units in 2 water tight metal containers which could survive a drop. The second problem for this radio was its weight, some 34 lbs, and its size, which made taking it on public transport around occupied Europe hazardous. A second model, the Model A Mk. III (A3) followed, both smaller and lighter. This example comes with various photocopies of the original instruction sheets that accompanied the radio, and was purchased from a collector from Maubeuge, Northern France.

\$10,000 - 15,000



1233



1234

1233

AN OSS EUROPEAN SECRET AGENT COLLECTION.

American, 1942-45. An American OSS agent's collection: comprising a pair of size 9 brown leather brogues, with spiked soles (spikes later), the right foot with a hidden compass in the heel, an RCA Victor bp-10 radio/receiver, a pipe with hidden assassins spike, a German book with a hollowed out section to hide money, here containing 230 Belgian Francs, a Swiss Nonox steel hand generator dynamo torch, with US patents, with a charging handle, and a small map of greater Germany, printed on light rayon.

A rare group of OSS espionage equipment. The OSS, Office of Strategic Services was created in June 1942 by President Roosevelt, who appointed General William J Donovan to lead this new Intelligence agency. Donovan had been sent by Roosevelt to London in 1940 as his personal emissary, and despite their different political views, their opposition to the Nazi threat bound them together. Despite having no friends in Washington (just enemies), Donovan put together a group of gifted amateurs who infiltrated France, assisted in Operation Torch in Morocco, undertook missions in South East Asia, and sourced valuable intel before D-Day. To this day many of their operatives are unsung heroes, who went on to be spies in the Cold War. The RCA Victor bp-10 was first produced in the States in 1940, the receiver is activated when you open the lid.

\$2,000 - 3,000

1234

OSS AGENT'S COLLECTION; AGENT GEOFFREY JONES.

[1942-45.] A collection of 8 items belonging to OSS agent Geoffrey Jones, comprising;

1. A French Resistance FFI linen flag, made up of red, white and blue vertical panels, with cross of Lorraine and FFI painted crudely in the central white panel, faded, edges slightly worn, with burn and large tear with loss in central panel. 550 x 1,300 mm.
2. Small linen "Stars and Stripes" used for identification purposes, slightly stained. 260 x 425 mm.
3. A brass knuckleduster, worn.
4. A pack of American Red Cross playing cards, with printed date July 21, 1943.
5. A bakelite-cased escape compass, diameter 30 mm.
6. A D.B. Ltd black metal torch, with red filter and blackout filter, leather strap to secure to a belt and button attachment.
7. A pair of fold up allied goggles, in a cardboard container, leather distressed.
8. Low light special forces binoculars, in cloth carrying case.

An interesting array of devices and instruments used by a named OSS agent in Europe.

\$1,500 - 2,000



1235



1236

1235

ALLIED SPY RECEIVER SUITCASE WITH SOE WEAPONS.

1941-45. A SOE radio receiver with two main dials, one dial with 6 bands of frequencies, the radio with attached period headphones and morse code key, a pencil box in the case contains two spare valves and five electrical adapters, separate small children's card suitcase containing a variety of SOE weapons and devices including, a compass map magnifier in a metal case, a barbed edged garrotte, trench made push spike, folding boot dagger, and secret bolt for message drops in industrial areas, all contained in a period cardboard suitcase lettered "Geniune Vulkanite Fibre," some rubbing of case and some wear to SOE implements. Various sizes.

A fine collection of a wartime SOE agents radio and fighting implements, the agent unknown.

\$5,000 - 8,000

1236

OSS RAZOR PACK WITH HIDDEN COMPASS AND SILK ESCAPE MAP.

American, 1942-45. A US Army issue razor pack, made by "Khaki," stamped property of the US Army, with compartments for a razor handle, razor head and spare blades, the handle unscrews to hide a delicate compass pointer on a cotton thread, a "swinger" compass, which if hung up will point to true north, the razor parts contained in its original khaki cloth pouch. Pouch size 60 x 110 mm; together with a silk escape map with lithographed maps on both sides, numbered 43/D (1943?) covering Western Germany, Holland, France, Belgium and Switzerland. 690 x 700 mm.

Two useful tools provided for SOE agents operating in occupied Europe. The light silk map was often sewn inside the lining of a coat, and the compass disguised in a razor pack. Towards the end of the War flyers and agents escape maps were made of cheaper man-made rayon.

\$1,200 - 1,800



1237

1237

SOE SPY RADIO: MCR-1 "BISCUIT TIN RECEIVER" SAID TO BE OWNED BY AMERICAN SOE/OSS AGENT MISS VIRGINIA HALL GOILLOT.

1943-45. MCR1 (Midget Communications Receiver) Type 36/1 Biscuit Tin Spy radio Receiver, comprising a rectangular receiver in a military grey metal box, 4 plug-in coil packs for ranges 1-4, period head-phones, morse code key, and a Kodak "Hawkeye" spy camera (made in London), in a Kodak cardboard box, some wear of all radio parts through age, the radio parts and camera contained in a period French Biscuit tin, worn, the receiver lacking the AF tuning button, the battery pack and the aerial.

The famous SOE Biscuit tin radio was developed in 1943 by Captain John Brown at SOE and built by Philco in the UK. It became the standard radio equipment for SOE and French Resistance cells. This radio receiver and the camera is said to have been owned by the famous SOE/OSS agent Miss Virginia Hall Goillot (1906-1982). Miss Hall was born in Baltimore and after Radcliffe and Barnard studying languages (French, German, Italian), went to Europe intending to get into the Diplomatic Service, but after a hunting accident and the amputation of her leg, she looked for a new career. She joined the ambulance service and was in Vichy France when France fell in summer 1940. She went to London and joined the SOE, and was sent back to Vichy to organize underground resistance. She worked for SOE in France Spain and London up to March 1944, and then joined the OSS, and helped in the Jedburgh Operation. She had many aliases, although the Germans called her "Artemis," and considered her as the most dangerous of all Allied spies. Hall was awarded the OBE from Britain and DSC from Truman, the only one awarded to a civilian woman in world War II. Later in 1950 she married OSS agent Paul Goillot, and in 1951 continued her career in espionage by joining the CIA as an intelligence analyst.

\$3,000 - 5,000



1238

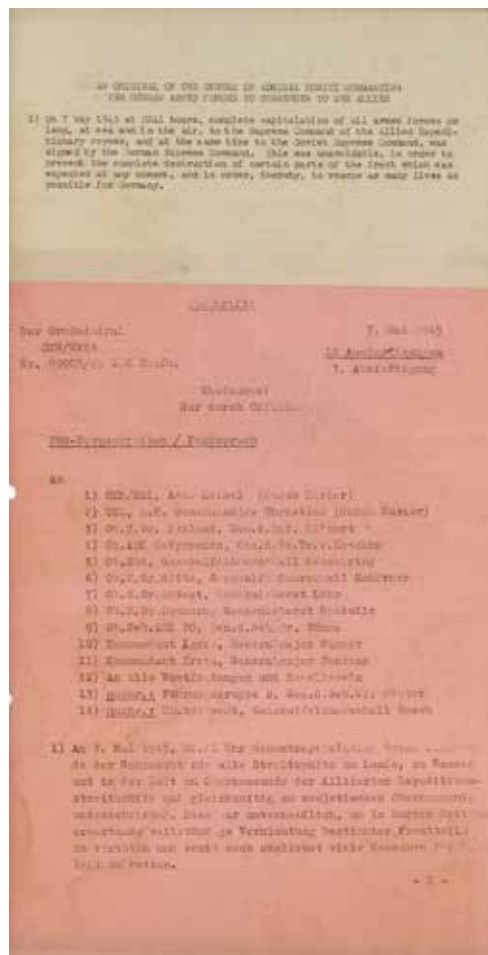
1238

A GERMAN ABWEHR MODEL SE 109/3 SPY RADIO.

German, 1943. A German espionage transmitter/receiver, model SE 109/3, the left two thirds housing the receiver, the remaining third the transmitter, the controls similarly divided, 3 black metal DF11 valves, the whole housed in a tin case, with stamped lettering of control functions in English (to prevent detection) on the removable lid, with morse key at front, and a period German earphone set, but without the power supply lead. Contained in a period small card suitcase. Radio 140 x 200 x 60 mm, the case slightly larger. light wear, some damp corrosion on base.

A rare example of a German spy radio, the SE 109/3. this radio was developed in 1942 by OKW Aussenstelle Wurzen (Supreme Command of the Armed Forces), for use by German Security Service, the ABWEHR. It went into production in 1943, and 500 sets were built during the war. After the War, many of them fell into the hands of radio amateurs, but in 1946 the Americans established a new German Intelligence Agency, the OG, which developed as the Cold War started, and they recruited old ABWEHR personnel to reactivate agents behind the Iron Curtain. The OG urgently needed radio sets and tried to buy back as many of the SE 109/3 sets they could find, and for this reason the SE 109/3 is particularly hard to find. In 1953 a new radio, the 12WG, succeeded the SE 109/3. This example was discovered in the 1970s in a house near Laon, in North Eastern France, a "safe house" formerly used by the Resistance and SOE, and appears to have been captured from the Germans and used against them in the later years of the War.

\$10,000 - 15,000



1239

1239

THE GERMAN SURRENDER: RADIO ANNOUNCEMENT FROM DOENITZ TO 14 GERMAN COMMANDERS.

Typed document in German, 2 pp, 370 x 200 mm, Flensburg, Germany, May 7, 1945, on thin military pink paper, with filing holes, lettered "12 copies. Number 1", from the *Grossadmiral* (and Chancellor) Doenitz, to be read over the radio to 14 Divisional Commanders spread around Germany. Comprising two parts, the first announcing that the capitulation of all forces, land sea and air, had been signed by the German Supreme Command on 7th May at 0241, so as to avoid complete destruction of the German front, and to rescue as many lives as possible for Germany, the second part goes on to say that by May 9, 1945 at 0000 hours, all active combat is to cease, no vessel, aircraft of any kind to be destroyed or damaged, and after 0100 hours all German Forces to obey commands from Allied and Supreme Soviet Commanders, or punishments will be exacted by those forces on Germany. Some light damp staining and rucking. Framed and double-glazed with a contemporary English translation.

A historic document with Chancellor Doenitz formally informing his High Command of the German Surrender that morning, and ordering his forces to cease fire. The announcement was dictated by Doenitz at his HQ at Flensburg, near Bremen, checked by Oberstleutnant Brudermüller, and read out over the radio to 12 of the German High Command, spread around Germany, including Kesselring, Böhme, and Schörner, and two copies of this message couriered to Admiral Meisel and Generalmajor Christian. There is an extra note after the two paragraphs stating that the Army Group Kurland and AOK,

in East Prussia, is ordered to make every effort to get away by sea, up to 9 May 1945 0100 hours, all ships to have sailed by that time. The German forces in East Prussia were in dire circumstances, surrounded by Russian forces, and Doenitz was keen to save those men from Russian imprisonment.

This announcement was probably sent out on the morning of the 7th May, the Surrender at Rheims being signed at 0241 on the 7th by Jodl. On the 6th Eisenhower had insisted to Jodl that they would have to be a complete capitulation, which he telegraphed onto Doenitz, Doenitz authorising Jodl to sign, but subject to a 48 hour delay ostensibly to enable the surrender order to be communicated to outlying German military units. The text of the Rheims surrender was sent by Eisenhower to Soviet High Command who said it was unacceptable because the text differed from that agreed by the EAC. So a second signing was arranged in Berlin for 8th May, with the slightly changed terms. The German High command was flown in, and with the Allied and Soviet Commanders present, they eventually signed the definitive Act of Surrender Document at 0100 9th May. Field Marshall Keitel initially balked at the amended text, proposing a grace period of 12 hours for non compliance, but had to be satisfied by a verbal assurance from Marshal Zhukov. There was a later Berlin Declaration on June 5th 1945, adopted by all 4 Allied Powers (Russia, US, Britain and France) who would then control Germany. The German forces in East Prussia, in the Russian sector, tried to make their way to surrender to the Americans, but most were stopped and captured by Soviet forces. And so ended World War II, one of the bloodiest and most savage in World History.

\$15,000 - 20,000

1240

KHALDEI, YEVGENI. 1917-1997.

Original photograph, *Berlin. Znamya Pobedy nad reikhstagom* [Banner over the Reichstag in Berlin], 1945, vintage gelatin silver print, 7-1/4 x 9 inches, mounted on card, verso of card with Russian press information label for the Planet newspaper, the second, "touched up", version of the "Raising of the Flag" photograph.

Three days after the Russian army had captured Berlin, Khaldei arrived to take pictures for the various newspapers and magazines that he supplied. He noticed that there was no Russian flag over the Reichstag, and so he arranged for several soldiers to go up to the top of the ruined building, and had them pose with the flag unfurled, which became one of the famous images of the war. The real photograph showed the soldier below with two watches on his left wrist, and the photograph had to be touched up (the watches removed) before its global release.

It is rare to find this image in its original form, this example almost certainly preserved for a long time in the photo archives of the 'Planet'.

\$2,500 - 3,500



1240

1241

3RD BATTALION, 331ST INFANTRY RADIO UNIT.

1944-45. A small collection of personal military items belonging to Morgan Chute, 331st Infantry Radio Unit, comprising
1. A trench-made wooden field sign, recto with central insignia of the unit and lettered *Radio 3rd Bn - 331st Inf*, verso with a list of the 9 radio operatives in the unit, and a list of 17 towns plotting their route from Richelle in Belgium, to the Elbe River Bridge Head, slightly worn, 175 x 260mm.

2. A small postcard/photograph album with pictures of towns in Germany and France, and other personal family photos, some post May 1945. Original card.

3. Two photographs of Chute in military uniform, dated May 5th and July, 1945, and two autograph letters signed from and to Chute.

\$500 - 800



1241



1242

OSYNKA, PALADIJ.

Album of a Political Prisoner [of Auschwitz]. Munich: Hans Lindner, 1946.

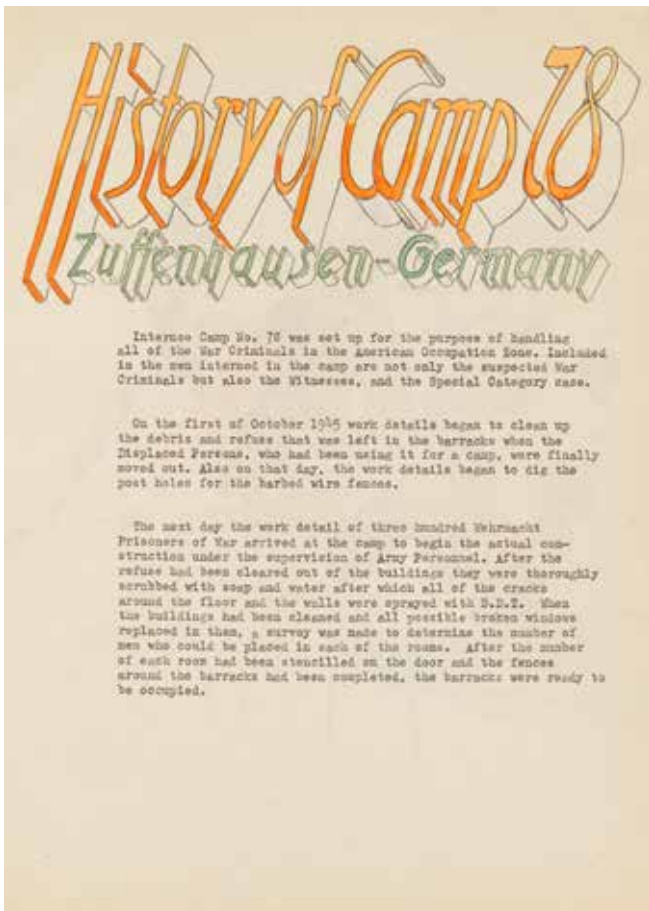
8vo, in Ukrainian and English, 15 colored lithographic caricatures of life in Auschwitz, draw in a humorous mode, 7pp preface, 1p explanation at end, original wrappers, front cover with green colored illustration of Auschwitz, back strip worn with some loss, chipped at head and foot.

Paladij Osynka (a pseudonym) was a Ukrainian nationalist in eastern Poland at the outbreak of War in 1939. His country was divided between Russia and Germany, and he was hunted down by both Soviet and Nazi Intelligence services. He was eventually captured and sent to Auschwitz as a political prisoner. Somehow he was one of the 40 Ukrainian political prisoners who survived when the camp was freed by the Russians in 1945. This work is dedicated to the Ukrainian people, honoring the Ukrainian Nation through the 'humorous' sketches that he took of life in the camp.

\$800 - 1,200



1242



1243

1243

HISTORY OF CAMP 78, ZUFFENHAUSEN-GERMANY.

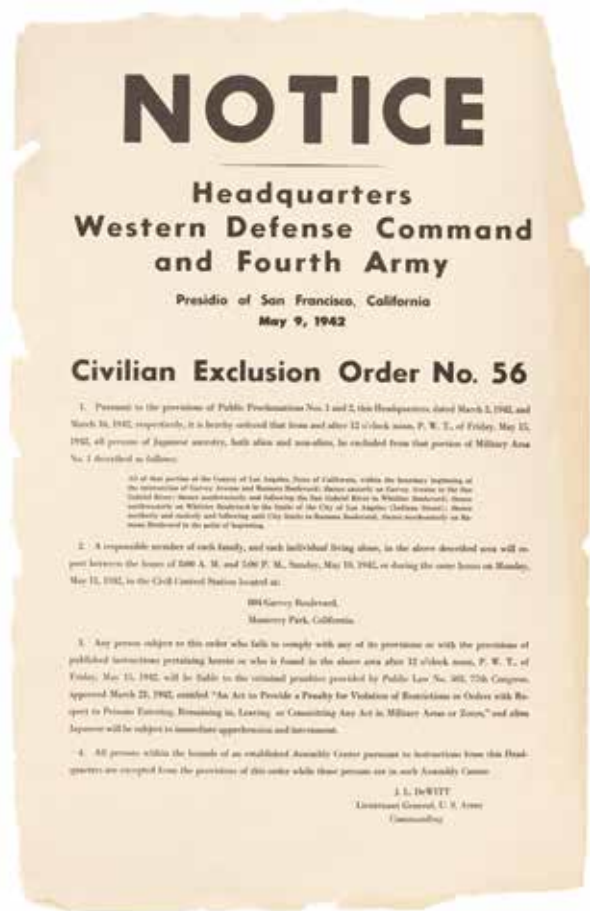
Manuscript and typescript on paper, "*Life for German soldiers in Internment Camp 78, at Zuffenhausen,*" 2 volumes, 8vo, October 1945 - March 1946. The first volume with typed text, illustrated with humorous caricatures of camp life, card covers, with a second manuscript report on life in Block A. 19 original colored drawings, dated 1946, and several graphs and mathematical charts, both booklets contained in a green cloth folder, enclosed by wooden boards, the upper cover lettered "History Camp 78" using wood stain.

WITH: Official military report on the War Crimes Branch of the 7th Army.

WITH: Printed report on Dachau by William Quinn, Colonel 7th Army.

Camp 78 in Zuffenhausen, near Stuttgart, was set up in October 1945 for suspected War Criminals and witnesses, and served as a processing center in the long task of investigating and prosecuting war crimes.

\$800 - 1,200



1244

1244

US JAPANESE-AMERICAN INTERNMENT: CIVILIAN EXCLUSION ORDERS NO 39 AND 56.

Two US Army Civilian Exclusion Orders, printed broadsides, comprising:

1. Order 39, dated May 5th, 1942, authorized by J.L.DeWitt, titled *Instructions to all Persons of Japanese Ancestry* living in the Seattle area, instructing a responsible member of each family to come to the Civil Control center to receive instructions for Japanese families to be moved to new premises.

2. Order 56, dated May 9th, 1942, authorized by DeWitt, for the movement of Japanese civilians out of a sector of Los Angeles, instructing the head of each household to come to the Civil Control Center. A small tear to the margin of the first, the margins of the second with some damage, and slight browning.

Each 555 x 355 mm.

Two notices, part of the military round-up of Civilian Japanese-American citizens, a process that moved over 110,000 out of their homes and into civilian internment camps in Colorado, Arizona, Utah, Wyoming, Idaho and California. Most remained in the camps until 1945, even though thousands of Japanese men had volunteered to fight in Europe, and went overseas. It was not until 1988 that the Government, acknowledged its error, and paid \$20,000 to surviving internees, together with a Presidential letter of apology.

\$1,500 - 2,500



1245

1245

WORLD WAR II LOG BOOKS.

SNYDER, LORAIN R. "DOC." A collection of four manuscript logbooks from "Doc" Snyder, approximately 100 pp each, 8vo, n.p., 1941-1943, profusely illustrated in ink pen & ink and crayon.

Standard issue blank books printed by the Government Printing Office that were owned by Lorain R. Snyder, who served as a Gunner's Mate aboard the U.S.S. Richmond from 1941 to 1943. The first two volumes contain Snyder's notes and assignments on such matters as wrecking mines, depth charges, and ammunition, as well as his basic duties. These notes are enhanced by Snyder's draftsman-like color illustrations, which detail the structure and functioning of the various weaponry with which he would have been familiar. These include mines, the .45 caliber automatic pistol, and roller-bearing gun mounts. In addition, Snyder -- whose nickname was "Doc" -- provides illustrated charts of semaphore, alphabet, naval and weather flags, map cross-hatching legends, and military insignia for various countries.

In the other two volumes, Snyder switches from theory to practice as he begins a tour aboard the Richmond, and the blank books become a daily logbook. Included are his rather restrained comments on Pearl Harbor ("Sunday evening -- War!!!/Oh my! Well here's what we've been waiting for ... Arizona and Oklahoma got it bad!"), a lengthy first-hand account of the Battle of Komandorskis off the coast of

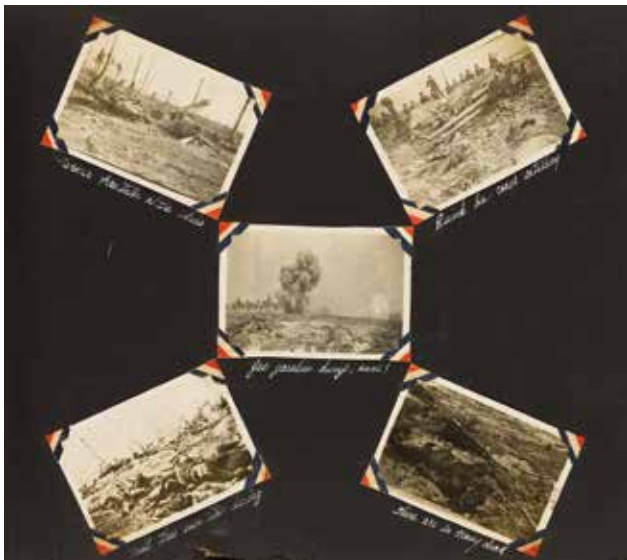
Siberia, as well as a long semi-bawdy ballad about an old maid on Waikiki entitled "A Torrid Tragedy of the Tropics." In these volumes, Snyder's illustrations are less abundant, but they include a detailed inventory of his thirteen tattoos, including the location of each, and a map of the Pacific showing the area covered by the Richmond during Snyder's tour of duty. Additionally, all volumes bear front and back cover illustrations by Snyder.

The Richmond was flagship of the U.S. Fleet's Submarine Force during 1938-40 and carried the Commander of the Scouting Force in the first half of 1941, while based in Hawaii. Later in that year, and during the first year of the U.S.'s involvement in World War II, she patrolled along the Latin American west coast and escorted convoys in the southeastern Pacific. The Richmond went to the North Pacific in January 1943 and was soon heavily engaged in the then-active Aleutians campaign. She bombarded Japanese-held Attu in February, participated in the Battle of the Komandorski Islands on 26 March and took part in the recovery of Attu and Kiska in May and August 1943. Serving in the Aleutians area for the next two years, Richmond's activities included active patrolling and, beginning in February 1944, bombardments of the Kuril Islands.

\$4,000 - 6,000



1246



1247



1248

1246

USAF AND MARINE PRESS PHOTOGRAPHS.

A collection of 25 USAF and Marine Corps press photographs, most 8 x 10 inches, including shots of the action in the Pacific, two ground shots of the damage at Hiroshima, after the Nuclear bomb, and 2 images of the explosion at Bikini Atoll, July 1946.

WITH: 40 press photographs, all 8 x 10 inches, of US military aircraft issued by Boeing, Douglas, Lockheed, and Vultee, most issued for publicity purposes.

\$700 - 1,000

1247

US MARINE CORPS IN THE PACIFIC: THE COLLECTION OF AFRICAN-AMERICAN MARINE HERBERT DAVID.

Four vintage photograph albums, containing hundreds of original photographs, most 3 x 5 inches, with manuscript captions, various sizes, 1942-1945, albums somewhat worn, some pages loose.

Two albums document Herbert David's time in the Pacific Theater, Guadalcanal, Peleliu, Saipan, Tarawa, Eniwetok, New Georgia, Okinawa, and R & R leaves in Philippines and other Pacific Islands. In addition, there are two albums of family photographs and of his home in Richmond, VA, including some official USMC photographs bought from the Seabees, as they island-hopped up the Pacific. A good collection of Pacific Theater images, some showing battle scenes, but most taken after the battle had ceased.

\$1,000 - 1,500

1248

USAAF 846TH BOMB SQUADRON: LT. WILLIAM S. BUCKMASTER COLLECTION.

A collection of items belonging to Lt W.S Buckmaster of 489th Bomb Group, 846th Bomb Squadron, comprising;

1. Buckmasters USAAF Reserve identity card.
2. Wartime Emergency Signalling mirror, with wrist cord.
3. USAAF Pilots navigation kit briefcase, white stenciled "Lt. W.S.Buckmaster 0-818270", with 10 US air charts of the USA (training program), 1944-45, and 5 blank proforma Navigators log sheets, 23 Australian and American air charts for Australia and South West Pacific.
4. Buckmasters water canteen, his belt with attached cloth case holding two medical kits each in yellow containers, and a belt pouch labelled Buckmaster with a single wound dressing with sulfanilamide, in original card board box.

A fine group of artifacts from the flying days of Navigator W. S. Buckmaster.

\$1,000 - 1,500

1248A

COOK, HOWARD. 1901-1980.

Four original lithographs related to World War II, 1943-1945, titled "Self-Portrait in Fox-Hole Guadalcanal"; "Jungle Rations Gaudalcanal, 1943"; "Guadalcanal, 1943"; "HC-151 Bougainville Barracks Bags \$20", (3) 322 x 408 mm ; (1) 210 x 280 mm, all signed ("Howard Cook") in pencil to lower borders, titled and dated respectively in pencil, taped on cardstock and matted.

These four lithographs by famed printmaker Howard Cook depict World War II-era American soldiers (including himself) at rest, deploying on a beach, digging in, and marching through rainy Guadalcanal. When he made these, Cook's studio was in the Empire State Building; it was considered a likely enemy target, leading to many unoccupied offices and allowing artists to rent there cheaply.

\$1,200 - 1,800

1249

PHOTOGRAPHY: AMERICAN GI'S IN INDIA.

WADDELL, CLYDE. *A Yank's Memories of Calcutta*. Houston: Waddell, 1946.

Oblong folio (254 x 305 mm). Printed introduction, 60 8 x 10 inch gelatin silver prints corner mounted to captioned pages. Original black cloth album.

Clyde Waddell worked as photographer on the Phoenix Magazine, an army picture weekly, from 1943 to 1945. Includes: fine views of Calcutta (Chowringhee Street, panoramas taken from the top of Hooghly Bridge, the Hindustan Building, the Burra Bazar on Harrison Street, Juma Masjid mosque, Nimtolla burning ghat); bustling street scenes (buffalo herds, beggars, snake charmers, "a native madman... accosting cars"), American servicemen interacting with the locals (street vendors, bookstall holders "specialising in lurid novels", brothel keepers).

\$1,000 - 1,500



1249

1250

JAPANESE HINOMARU PRAYER FLAG.

1941-1945. A Japanese Hinomaru linen prayer flag, the borders profusely decorated with inscriptions from relatives and colleagues, with several red-inked Japanese shrine stamps. some dirt at lower right corner, very light fading. 870 x 870 mm.

An unusual square-shaped prayer flag (generally oblong), the traditional gift for Japanese Servicemen who set off to war, the inscriptions and messages from his friends and relatives protecting him in battle. They were usually carried inside the uniform folded up over the heart. Smaller head flags were carried under the helmet.

\$1,000 - 1,500



1250

1251^W

503RD AAF BASE UNIT: PRESENTATION CAST PROPELLER FROM A MITSUBISHI NAVAL BOMBER G4M (BETTY).

Washington, DC, 1945. A gold colored cast metal presentation propeller, 1,650 mm high, inscribed "To Colonel Frank Collins from the officers of his Command 503 AAF Base Unit, 2 June 1945", signed by 115 officers, the signatures in relief. Some light wear to the edges, a few light abrasions.

The 503rd AAF was based out of Washington National, and were the official carrier of the President and other high ranking people (a forerunner to Air Force One). Presumably a wooden Betty propeller had been available at the airbase from which a cast was taken, and signatures of the officers applied as a lasting memorial to Collins's service. One of the signatories is Major E. Dryer, who piloted the first American plane into Berlin with General Dean on board for the signing of the German Surrender document in May 1945.

\$6,000 - 8,000



1248



1251



1252



1253

1252

**JAPANESE IMPERIAL NAVY FLAG, PRESENTED TO
COMMANDER ROBERT MORRIS IN TOKYO BAY AT THE TIME
OF THE SURRENDER SIGNING.**

[Tokyo Bay, September 1945.] A Japanese Imperial Navy linen flag from a capital ship, with off center red sun and radiating red bands, the header with stenciled markings "93 Chatsworth", lightly discolored, some running of the red color, probably as a result of being folded up wet in a locker, edges slightly frayed. 680 x 1,320mm.

This Japanese naval flag was presented to Lt Commander Robert F Morris of the US navy at the time of the Japanese Surrender signing, held on the USS Missouri, on September 2nd 1945.

\$2,000 - 3,000

1253

JAPANESE PRAYER FLAGS RECOVERED FROM HIROSHIMA.

A Hinomaru (circle of the sun) linen prayer flag, with copious inscriptions from friends and colleagues, and images of cats and figures, the main motif faded with age, the black inked hand print of the soldier who carried the flag across the center of the sun, slogans read, "Shanghai Shinto Shrine" "Bushu" (Warrior), "Dare to Die", the flag recovered from the center of Hiroshima by Luther Thomas Hilton, while on Naval duty there in September/October 1945. Slight discoloration, some damp staining, a few holes. 700 x 820 mm; WITH: small Hinomaru rayon flag put under the helmet, and a larger silk Hinomaru flag, without inscriptions.

Provenance: Petty Officer Luther T. Hilton, Jr., BM2c, 7th Division, USS Elkhart.

A group of 3 Japanese flags, one a prayer flag, recovered from the city of Hiroshima, by naval rating Luther Thomas Hilton, stationed in the city September/October 1945.

\$1,200 - 1,800



1254

HIROHITO, EMPEROR SHOWA. 1901-1989.

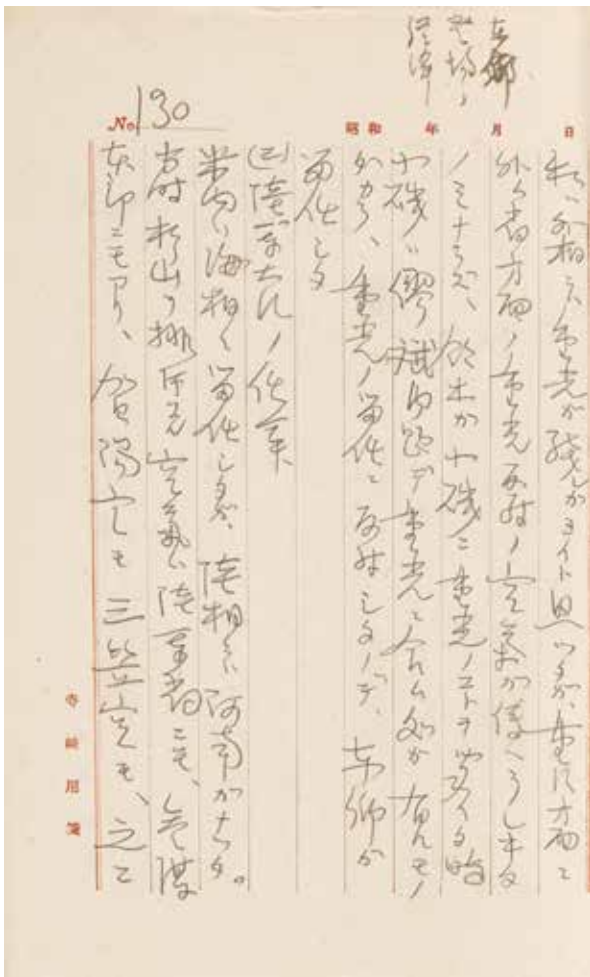
Autograph Manuscript in Japanese, *Showa Tenno Dokuhakuroku* 昭和天皇独白録 "The Emperor's Monologue," transcribed by Terasaki Hidenari, 2 volumes, 173 leaves rectos only, 260 x 175 mm, [March - April 1946], written neatly in pencil (excepting page 1, and marginal notes throughout the two volumes, in black ink), each page numbered at upper left, volume 1, 3 preliminaries, pp 1-81, volume 2, pp 82-170, each page with printed ruled lines, and printed name *Terasaki Yosen* 寺崎用箋 (Terasaki letter paper) at lower left, the two volumes each bound with string in plain paper covers inscribed respectively *Daikken*, *Dainiken* 第一卷、第二卷 (Part 1, Part 2), some light creasing to a few margins.

Provenance: Written by Terasaki Hidenari 寺崎英成 (1900-1951), recovered by his widow Gwen Terasaki (1908-1990) on a visit to Japan in 1958, thence by descent to her children.

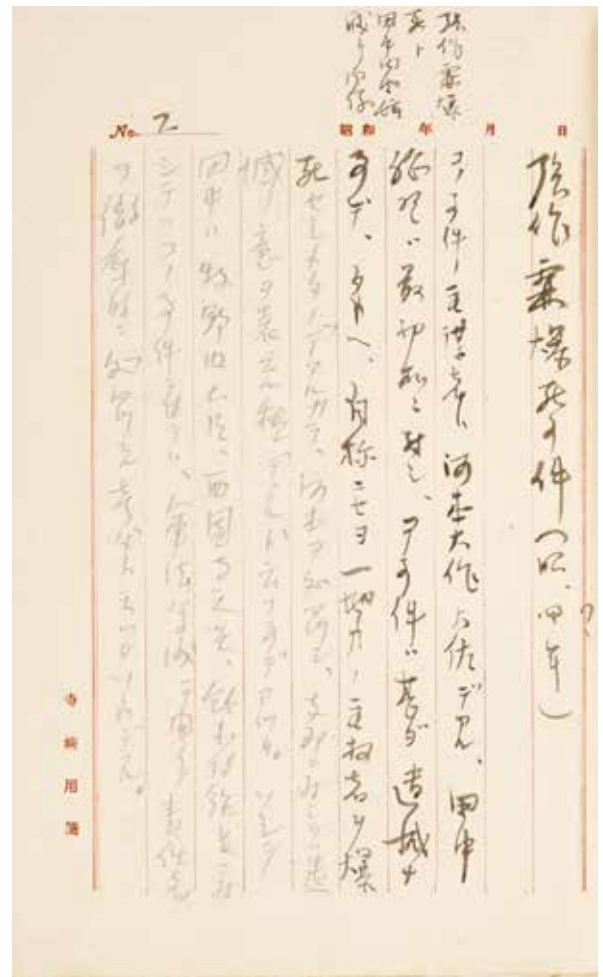
THE EMPEROR'S MONOLOGUE. EMPEROR HIROHITO GIVES HIS THOUGHTS, IN HIS OWN WORDS, ON MOMENTOUS EVENTS IN JAPANESE HISTORY FROM 1928 TO 1945. Between March 18 and April 8 1946, with the likely encouragement of Douglas MacArthur, the Supreme Commander for the Allied Powers, five Japanese court officials took down replies given by the Emperor Hirohito to questions posed to him over five sessions, lasting more than eight hours in total. One of the officials was Terasaki Hidenari (see also following two lots), a fluent English-speaking diplomat, married to an American, who on February 20 1946 had assumed the special post of "Liaison Officer to the Imperial Household," with responsibility for interpreting for the Emperor and advising him on his dealings with General Douglas MacArthur (Bix 1992, p 357). Terasaki wrote extensive notes of the Emperor's answers, in pencil on his own family letter paper; these notes, which comprise the present 2 volume notebooks, are

the ONLY EXTANT FULL RECORD OF THE EMPEROR'S SPOKEN MEMOIRS, and constitute a key resource for the understanding of twentieth-century Japanese history.

Part 1 of Terasaki's manuscript opens with the Emperor's brief remarks on the ultimate origins of World War II, which he traces to the Great Powers' rejection of the principle of equality between the races at the Versailles Peace Conference, the prohibition on Japanese immigration to California, and the forced return to China of Japan's Qingdao protectorate in Shandong Province. Based on the first session on March 18, 1946, the narrative begins with events from 1928, in particular the assassination of the Manchurian warlord Zhang Zuolin (1928) and the resignation, at the Emperor's instigation, of Prime Minister Tanaka Giichi (1929), an event which, the Emperor claims, made him decide that in future "I would approve Cabinet decisions even if I opposed them." There follow accounts of such momentous developments as the Manchuria (1931) and Shanghai (1932) Incidents, the outbreak of full-scale war with China (1937), the Nomohan clashes with the Soviet Union (1939), and the Tripartite (Axis) Pact (1940). The *Dokuhakuroku* continues with the Emperor's remarks (second session, March 20) covering events up to the planning of the attack on Pearl Harbor and continues (third session, March 22, and subsequent sessions; Part 2 of Terasaki's manuscript) with the declaration of war on the United States, the ebb and flow of the war, the rise and fall of successive cabinets, the Potsdam Declaration of July 26, 1945, the final Imperial Conference on August 14, and Japan's eventual capitulation, concluding with the Emperor's statement that if he had vetoed the decision to go to war, it would have resulted in a civil conflict that would have been even worse and "Japan would have been destroyed."



1254



1254

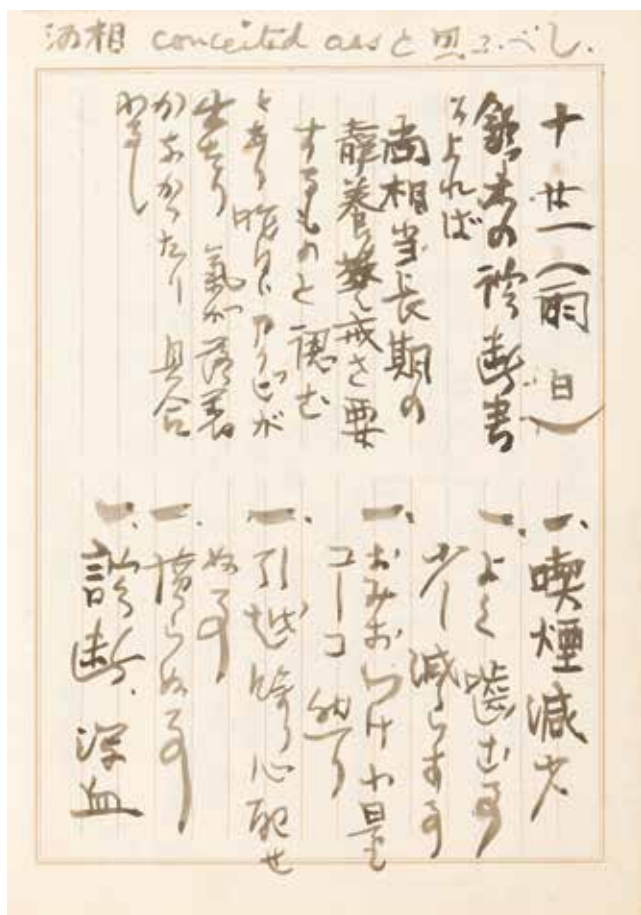
In the late 1980s Terasaki's widow Mariko (Mako) entrusted the *Dokuhakuroku* manuscript temporarily to Tokyo's *Bungei Shunju* magazine which printed its contents in December 1990 along with Terasaki's Diaries (lot 1262), going on to issue both documents in book form in March 1991; this publication was an instant sensation and sold around 140,000 copies. As noted by Herbert P. Bix, *Dokuhakuroku's* creation came at a key moment in the postwar remaking of the Japanese state and "its contents, its logical and rhetorical structure, and ... its omissions illuminate a different set of issues relating to the Emperor's role as supreme war leader." (Bix 1992, pp 298-299). The subsequent discovery of a significantly different English-language version (Higashino, pp 12-19) among the effects of MacArthur's advisor Brigadier General Bonner F. Fellers (1896-1973) has only served to deepen interest in this most controversial of historical documents.

References:

Herbert P. Bix, "Emperor Hirohito's War," *History Today*, 41/12 (December 1991), pp 12-19
 Herbert P. Bix, "The Showa Emperor's 'Monologue' and the Problem of War Responsibility," *The Journal of Japanese Studies*, 18/2 (Summer 1992), pp 295-363
 Higashino Makoto 東野真, *Showa Tenno futatsu no "Dokuhakuroku"* 昭和天皇二つの「独白録」(The Showa Emperor's Two "Monologues"), Tokyo, Nihon Hoso Shuppan Kyokai, 1998.

Transcription published: Terasaki Hidenari 寺崎英成 and Mariko Terasaki Miller, *Showa Tenno Dokuhakuroku, Terasaki Hidenari Goyogakari Nikki* 昭和天皇独白録 寺崎英成御用掛日記 (The Emperor's Monologue and the Official Diary of Terasaki Hidenari), Tokyo, Bungei Shunju, 1991

\$100,000 - 150,000



1255

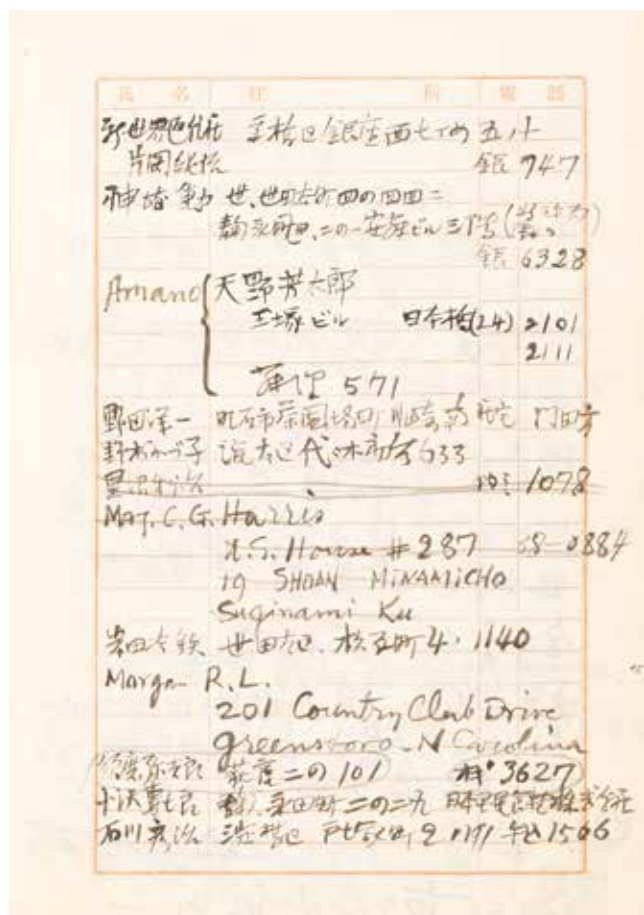
1255

TERASAKI HIDENARI. 1900-1951.

Autograph Manuscript in Japanese, Diaries Covering Japan Under the American Occupation, two volumes, 336 leaves in total, August 15, 1945-February 15, 1948; volume 1, 143 leaves written recto and verso, in black ink throughout, opening with a quotation from *Kaishu Zadan*, a memoir by the famous statesman and naval engineer Katsu Kaishu (1823-1899) comparing human life to crossing the ocean on a great ship, the diary itself opening with a resolution to quit smoking and going on to report the Emperor's famous speech announcing Japan's surrender, illustrated with 4 pen-and-ink landscape sketches and including two Chinese poems by Saigo Takamori (1828-1877), leader of the failed Satsuma rebellion against the Meiji government; volume 2, 193 leaves written mostly on both sides of the paper except for a section in the middle, in black and blue ink and pencil, in various sections, some phrases censored in black, concluding with a sashimi feast and an unsuccessful game of poker, 4 leaves at the end with names and addresses of contacts. Original black and brown cloth, volume one worn with some gatherings detached or pages loose, spine torn with loss.

Provenance: Hidenari Terasaki, by descent.

A fascinating and detailed account of relations between the Imperial Palace and the Supreme Commander for the Allied Powers during a critical phase of the American occupation of Japan, this original manuscript for the *Diaries* contains many passages, not transcribed in the 1991 edition published by Bungei Shunju, that throw light on Terasaki's personal privations, intellectual formation, and divided loyalties.

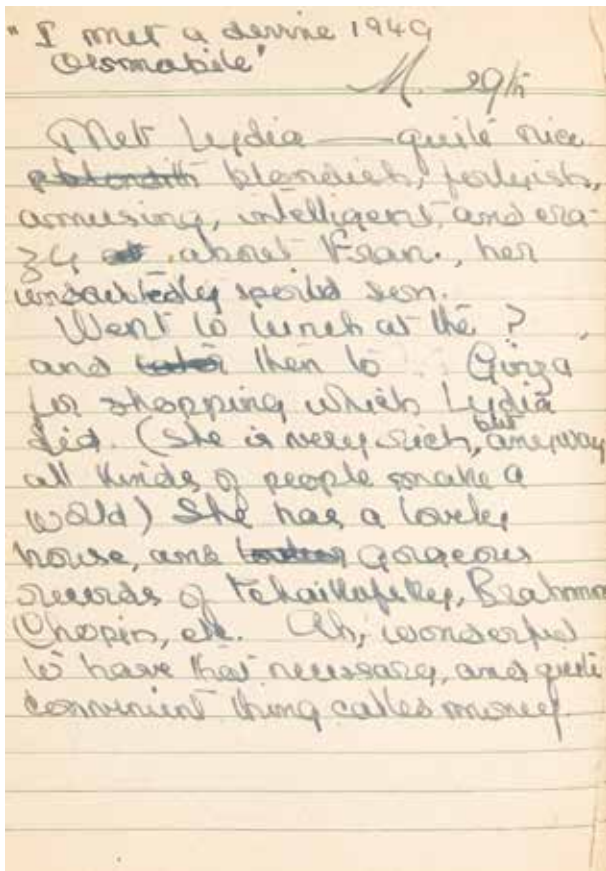


1255

Terasaki, the transcriber of Emperor Hirohito's *Dokuhakuroku* (see previous lot), was an elite Japanese diplomat who played a pivotal role in relations between his country and the United States, first in 1941, and again in 1946. In 1931 Terasaki married Gwen, an American from Tennessee, and following postings in Shanghai, Havana, and Beijing, in 1941 was appointed head of Western Intelligence and transferred to Washington where, despite his position, he is thought to have tried to make a desperate failed attempt to have a cable sent directly from President Roosevelt to the Emperor, appealing for peace. After Pearl Harbor, his family were interned and then repatriated to Japan in 1942. He moved away from diplomatic life, living in a mountain village, but after Japan's unconditional surrender Terasaki was recalled to Tokyo, and with his experience, became the liaison between Emperor Hirohito and General MacArthur. He was one of the officials present during the Emperor's monologues (lot 1261) and his diaries are filled with events in the years 1945-48 such as appointments with George Atcheson, MacArthur's political advisor, and other American personnel, but they also include his favorite poems and news of everyday life. Terasaki and Gwen became a useful bridge between the two sides in these opening years of American occupation and they were visited by many of the senior American officers. Terasaki retired from his post in 1948 for health reasons, his wife and daughter returned to the US the following year, and he died in 1951. The story of the life of the Terasaki family was told in the 1961 movie "Bridge to the Sun," based on Gwen's biography of the same name.

Transcription published: Terasaki Hidenari 寺崎英成 and Mariko Terasaki Miller, *Showa Tenno Dokuhakuroku, Terasaki Hidenari Goyogakari Nikki* 昭和天皇独白録 寺崎英成御用掛日記 (The Emperor's Monologue and the Official Diary of Terasaki Hidenari), Tokyo, Bungei Shunju, 1991.

\$10,000 - 15,000



1256

1256

TERASAKI, MARIKO. 1932-2016.

Autograph manuscript, being a small diary containing Terasaki's American Occupation Diary, 47 leaves written recto and verso, 178 x 124 mm, August 13, 1945, and February 6 - March 29, 1949; the first 6 leaves in pencil with the date August 13, 1945, the next 41 leaves in ink starting February 6, 1949, with 2 pp. of sketches at the end, some gatherings cut out on occasion, one leaf loose, contemporary paper-backed board, rubbed, the upper cover signed "Miki Terasaki", the front free end-paper signed "Mariko Terasaki"; *WITH*: Dinner menu, for the M.S. Asama Maru, dated August 5 1942, bifolium, 4 pp.
Provenance: Mariko Terasaki, by descent.

An interesting view on life in Tokyo under American occupation, from the unique viewpoint of a teenage girl of mixed Japanese and American heritage. Starting in August 1945 "I could not go to get milk because Mama said I could not go. She said she was afraid of machine gunning. As the Americans swoop down and machine gun us." By 1949, Mariko is bored of life, and wonders "what is going to become of us," but enjoys her literature (Shakespeare) and music recitals. The menu comes from the travels of Terasaki and his family from Washington DC to Japan in 1942, the rules of war forcing them on a circuitous route via exchange of diplomats in Mozambique and thence via Singapore.

\$2,000 - 3,000



1257

1257

THE ARCHIVE OF PROFESSOR LESTER S. HILL (1891-1961), US MATHEMATICIAN, AND CRYPTOLOGIST.

Collection from the papers of Lester S. Hill, 19 pieces, comprising;
1. Studio photograph of the young 13 year old Hill, signed on verso "Lester S. Hill. June 6, 1904."
2. Five family photographs, including 2 of his daughter Judy in the 1930s, and one of him on a bowsprit of a sailing vessel in the Pacific.
3. A Western Union telegram dated June 25, 45, from Osborn, Director of Information and Education in DC to Hill, asking him to accept a post as a teacher of mathematics (Spy cryptology) at a university in Europe, for 7 to 12 months at \$8,933 per annum.
4. War Department (Pentagon), military travel orders for Hill and 104 others to ship out from Boston and New York for Europe on temporary duty, dated July 18, 1945, 6 leaves, lettered "restricted."
5. An original US Navy Alegebraic Cipher coded message, dated September 1945, using Hill's polygraphic cypher.
6. Copy letter releasing him from his teaching post at Hunter College, New York, dated September 27, 1945; and two other a.i.s. personal correspondence from late 1945.
7. Proforma receipt for his uniform, dated October 15, 1945 and 4 proforma military information sheets and memoranda from Biarritz (military) American University, November 1945 to January 1946, and a photograph of the lecturers gathered on a French Railway platform.
8. His official release from the American University of Biarritz dated January 10, 1946; and other ephemeral pieces.

Lester Hill was an American mathematician, Princeton, Yale, and Hunter, who in 1929, developed a polygraphic substitution cipher based on linear algebra, the first to use more than 3 symbols. During WW II the US military made extensive use of his codes. After the war he was drafted in to teach spies at the "American University of Biarritz."

\$1,000 - 1,500



1258

1258

MK-301 CLANDESTINE POCKET RECEIVER.

British, 1954. Miniature valve-based receiver, in two parts with a detachable coil pack (Tuning Unit Assembly), military grey metal casing with coil section numbered 1-4 to accommodate the 4 frequency ranges, small white label lettered 743 (of 800 made), a few scratches to casing through use, contained in a period wooden box, damaged. 90 x 170 x 35 mm.

An important Cold War spy radio supplied to British Agents and Special Forces, such as the SAS and SBS. The Mark 301 was designed by S G Hart when working for HMGCC at Borehamwood in the UK. It was a lightweight portable alternative for the wartime MCR-1 (biscuit tin radio used by SOE and OSS agents), and was built around 5 subminiature valves. The radio operates on a wide band of frequencies from 500kHz to 18.5Mkz, divided into 4 ranges and hence the four positions for the coil pack. It is powered by a battery pack or from the mains, and had an external aerial wire and an earphone, in this example these are not present. It is said that only 800 examples of the Mark 301 radio were made.

\$1,200 - 1,800



1259

1259

M-209-B CIPHER MACHINE, SUPPLIED BY SMITH CORONA.

American, 1944. Plaque with serial number 54938: CACH/6919-PHILA-1944 to upper cover. Green metal casing with 6 adjustable key wheels at the front, left side enciphering knob and power lever on the right, letters printed on paper tape, complete with lid, canvas shoulder bag, technical manual, and additional paper tape. 185 x 145 x 88 mm, in canvas bag.

The M-209 was designed by the Swedish cryptographer, Boris Hagelin for the USA armed forces, and used throughout World War II. It continued in service though the Korean War. Text was entered one letter at a time, by setting the alphabet ring at the left to the desired position and turning the black knob at the right one full revolution, until a letter is printed on a paper tape at the left, by the built-in printer. While good for its time, the M-209 was considered secure for tactical messages whose importance was short-lived. Its greatest strength was that it needed no power source to function.

\$3,000 - 5,000



1260

1260

M-125 FIALKA CIPHER MACHINE.

Russian, 1950s. Serial number 98-70913 stencilled to panel of case. The machine complete with ten rotors, each with 30 Cyrillic characters, and a three row keyboard in Latin and Cyrillic with five-level paper tape reader below and paper tape punch and tape printing mechanism on top with punch card input on the left hand side, in grey metal casing with cover. 300 x 280 x 205 mm.
WITH: Power supply, hand telegraph key unit and later reference manual. The power supply is a standard Eastern Bloc (DDR and Czech) metal-cased 24 volt PSU, with stencil number 98-71115 to case. 260 x 175 x 155 mm.

RARE EXAMPLE OF THE FIRST VERSION OF THE RUSSIAN FIALKA M-125 MN CIPHERING MACHINE. A highly complex ciphering machine used by the Soviets during the Cold War era, and also widely used by many of the Warsaw Pact countries of Europe and their allies including Cuba. For many decades this machine was virtually unobtainable from behind the iron curtain, but in the last few decades examples have been released to the world. The Fialka, often called the Russian Enigma, was developed in the late 40s and early 50s by the Soviets, who needed a secure ciphering machine for message transmissions. The first one was used in 1956 and was the mainstay of secure communications until the fall of the Berlin Wall in 1989. The original M-125 was succeeded by the new revised version the M-25 3 in the 60s, and various communist countries rewired and changed the settings for their own languages. Some have compared the structure of Fialta to NEMA, but it is far more complex with the 10 electronic rotors as compared to 4, but in its structure it derives much from the German Enigma.

\$8,000 - 12,000

1261

R-353 PROTON BURST ENCODER AND TAPE CASSETTE.

Russian, Late-1960s. No external markings. Encoder housed in metal hammerite-painted case, with black metal dial, numbered 0-9, with morse correction sign and the letter *P*, metal stop, with removable rear panel housing a short stylus with metal tip; cassette in metal hammerite-painted case, with two dials, and two spools containing magnetic tape. Encoder: 100 x 80 x 40 mm; cassette: x 45 x 25 mm. Each in green canvas case.

Functioning without the need for electricity, and pocket-sized, the R-353 Proton Burst Encoder was a sophisticated (for its time) encoding system that was used in conjunction with the R-353 sp radio set in order to send a message.

\$1,000 - 1,500



1261

1262

R-350 ELECTRON MESSAGE PUNCHER.

Russian, c.1955. Serial number plaque removed. Metal hammerite painted case, with 12 metal keys numbered 0-9 with morse code correction key ("...") and "=", with film feed to either end. 115 x 74 mm.

Used in conjunction with the R-350 Electron, or Elektron, Russian spy radio set, the message puncher was used to punch the message into the film once the message had been translated into a series of numbers. The film used was a standard 35 mm film roll, obtainable throughout the world, and unlikely to arouse suspicion when an agent travelled abroad.

\$700 - 1,000

1263

R-014D DATCHIK ELECTRONIC BURST ENCODER.

Russian, c.1979. Serial number *N008797* etched in front panel. Hammerite gray panel, housing keyboard with 16 rubber keys; lamp panel; power switch and two external outlets to right side; and dials and voltmeter along the left; set into standard Russian military yellow/green case, internal power supply.

Codenamed *Datchik*, the R-014D was used extensively by USSR Special Forces during the cold war to send morse code at very high rates of transmission. Used alongside a transmitter for morse code input, it could transmit data at 75 or 150 bps, in order to evade interception and radio direction finding.

\$800 - 1,200



1262



1263



1264

1264

COLD WAR SOVIET BODY-WEARABLE INTERCEPT RECEIVER.

East Germany, c.1970. Serial number *178034*. Body-wearable intercept receiver, with tuning dial, frequency scale, mode selector (long- or short-distance), volume dials, and various inputs/outputs. Including original headphone speaker and original speaker cable; antenna also present, with cable. Power cable connector present but cables cut. Some (deliberate?) scratching to receiver and antenna. 210 x 32 x 162 mm.

Code-named "Filin" ("owl"), USSR / Type B (60-150 MHz). An elaborate eavesdropping device to be worn by cold war agents. The curved design was intended to be worn around the chest. Using the headphone (present here, 3 cm in diameter) attached on the inside of the user's collar, enemy communication signals could be detected, tracked, and intercepted. The cryptomuseum website describes the original speaker cable as "extremely hard to find." This model, with its 'near-' and 'far-' switch, was apparently in use by the Stasi (East German Secret Police).

\$700 - 1,000



1265

1265

A COLD WAR CLANDESTINE RT-3 BURST ENCODER BY WANDEL AND GOLTERMANN.

West Germany, c.1958. Serial number *RT3 9501* to upper panel. Gray aluminum case, partly milled out to provide room for the mechanism inside the case. At the top is a small metal lid, with two locks on either side which covers the mechanical memory. With the scare crank-handle, stored in a milled out cavity at the bottom. 110 x 93 x 42 mm.

The RT3, Rapid Transmitter 3, a Morse Code Burst Encoder was developed by Wandel and Goltmann for the West German Bundesnachrichtendienst, BND (West Germany's equivalent of the CIA or the MI5). It allows a series of 25 pre-recorded numbers to be transmitted at high speed in morse code. The RT3 was also used by NATO and by Stay-Behind Organizations. Stay Behind Organizations were meant to remain operating after a Soviet invasion of Europe. These operatives would have continued to act in clandestine ways against the Soviet invaders. With: Privately printed manual, dated 2008.

\$700 - 1,000

Index

101ST AIRBORNE.....	1218	FAULKNER, WILLIAM.....	1025
AIRPLANE ENGINE	1228	FEUER, CY.....	1071
AIRPLANE MODEL.....	1192	FISCHER, BOBBY.....	1076
ALEKSEEV, GEORGII DMITREVICH.....	1127	FITZGERALD, F.SCOTT	1026-1032
ALLILUYEVA, SVETLANA IOSIFOVNA.....	1175	FITZGERALD, ZELDA.....	1033, 1034
AMERICAN MILITARY LEADERS	1205	FLAGG, JAMES MONTGOMERY.....	1180
ANDERSEN, HANS CHRISTIAN	1131	FORD, GERALD	1120
ANTI-BOLSHEVISM.....	1150	FRENCH RESISTANCE	1231
APSIT, ALEKSANDR PETROVICH	1123	GLANKOFF, SAM	1077
ARISTOTLE	1056	GOLDBERG, RUBE.....	1006
ASBJORNSEN, PETER CHRISTEN	1014	GOLDMAN, EMMA.....	1095
ATLANTIC CHARTER	1196	GONCHAROVA, NATALIA SERGEEVNA.....	1144
B-17 BOMBER.....	1228	GRIGORIEV, BORIS DEMITRIEVICH	1145
BAEZ, JOAN	1069	GRIMM, JAKOB AND WILHELM.....	1017, 1133
BALOONS, MILITARY.....	1181, 1190	GUEVARA, CHE	1096
BATTLE OF BRITAIN.....	1197-1201	HARDY, THOMAS	1035
BATTLE OF THE BULGE	1218-1224	HARRIS, DAVID.....	1069
BEDNYI, DEMYAN.....	1136	HAWTHORNE, NATHANIEL	1018
BELYAKOV, N.	1124	HEMINGWAY, ERNEST.....	1036-1044
BEMELMANS, LUDWIG	1001	HILL, GEORGE ROY	1078
BERGMAN, INGRID.....	1070	HILL, LESTER S.	1257
BILIBIN, IVAN YAKOVLEVICH.....	1125, 1126	HINDENBURG ZEPPELIN	1082, 1083
BLOK, ALEKSANDR.....	1127	HIROHITO, EMPEROR SHOWA	1254
BRADBURY, RAY	1023, 1024	HIRSCHFELD, AL.....	1007
BRANDEIS, LOUIS D.....	1094	HOCKNEY, DAVID	1008
BRODERZON, MOISHE	1130	HOFSTHEYN, DOVID	1129
BRUCE, LENNY	1072, 1073, 1074	HOUFFALIZE	1219
CARTER, JAMES	1120	JAPANESE -AMERICAN INTERNMENT	1244
CHAGALL, MARC	1128, 1129	JAPANESE FLAGS	1250, 1252, 1253
CHAIKOV, JOSEPH (IOSIF MOISEVICH)	1130-1134	JOFFREY BALLET.....	1009
CHARUSHIN, EVGENII IVANOVICH.....	1135	JONES, JAMES.....	1045
CHURCHILL, WINSTON.....	1196	JOYCE, JAMES.....	1046-1051
COBURN, ALVIN LANGDON	1002	KAHANOVICH, PINCHUS ("DER NISTER")	1128
COOK, HOWARD.....	1248A	KEEP CALM AND CARRY ON.....	1195
DAM BUSTERS.....	1204	KENNEDY, JOHN FITZGERALD	1097-1118
DAN, F.....	1152	KENT, MELANIE TAYLOR	1009
D-DAY	1210-1217	KENT, ROCKWELL.....	1010-1011
DE MEYER, ADOLPH (GAYNE).....	1005	KERENSKY, ALEXANDER FYODOROVICH	1146
DENI (DENISOV), VIKTOR NIKOLAEVICH.....	1136	KHALDEI, YEVGENI	1240
DIKS, B. A.	1167	KING, BILLY JEAN.....	1068
DIMAGGIO, JOE.....	1086	KLINGER, MAX	1012
DIMITROVSKI, A. and LEIB KVITKO.	1171	KONASHEVICH, VLADIMIR MIKHAILOVICH.....	1147, 1148
DOENITZ, KARL.....	1239	KORETSKY, VIKTOR BORISOVICH	1149
DYLAN, BOB.....	1075	KVITKO, LEIB.....	1171
EFIMOV, BORIS EFIMOVICH	1137-1140	LAVEY, ANTON SZANDOR.....	1079
EISENSTEIN, SERGEI MIKHAILOVICH	1141	LEBEDEV, VLADIMIR VASILEVICH.....	1151
ENGEL, YOEL	1160	LEE, HARPER	1052
ERENBURG, ILYA GRIGORIEVICH	1159	LEMON, FRANK.....	1084
ERNEST CLEGG	1080	LENIN, VLADIMIR ILYICH	1153-1157
ESENIN, SERGEI ALEKSANDROVICH	1142	LINDBERGH, CHARLES A.	1080
EULENBERG, HERBERT.....	1012	LISSITZKY, EL [LAZAR MARKOVICH]	1158-1160

Index

MALEVICH, KAZIMIR.....	1161	STALIN, JOSEF	1175
MARKISH, PERETZ	1134	STEINBECK, JOHN.....	1064
MARSHAK, SAMUIL.....	1151	STEPANOVA, VARVARA.....	1170
MARTIN, ERNEST	1071	STOUGHTON, CECIL.....	1101-1113
MATISSE, HENRI.....	1013	STRAUSS, JOHANN	1091
MAYAKOVSKY, VLADIMIR VLADIMIROVICH.....	1169	SUPREME COURT.....	1121
MELVILLE, HERMAN	1011	SWEETHEART LETTERS.....	1203
MILLER, HENRY.....	1053, 1054	TENNIS	1068
MILLER, ROGER	1085	TERASAKI HIDENARI	1255, 1256
MITROKHIN, DMITRII ISIDOROVICH	1162	TOLSTOY, COUNT LEO	1176
MOE, JORGEN I.....	1014	TROTSKY, LEON.....	1177, 1178
MOOR, DMITRY (DMITRY STAKHIEVICH ORLOV).....	1163-1165	TRUMBO, DALTON	1092
NARBUT, GEORGII IVANOVICH.....	1166, 1167	TSETLIN, MIKHAIL OSIPOVICH ("AMARI").....	1144
NEUFCHATEAU.....	1221	VAN VALKENBURGH, WARREN STARR	1095
NEW YORK YANKEES	1086, 1087	VAUDEVILLE	1093
NIELSEN, KAY.....	1014	VERVE.....	1021
NIXON, RICHARD.....	1120	VISIONAIRE MAGAZINE	1022
ONASSIS, JACQUELINE BOUVIER KENNEDY	1114-1119	VOLTAIRE, JEAN-FRANÇOIS MARIE AROUET DE	1010
OSS	1230, 1233, 1234, 1236	WADDELL, CLYDE	1249
OSYNKA, PALADIJ.....	1242	WASHINGTON, BOOKER T.	1122
PHOTOGRAPHY, CHINA AND ASIA	1015, 1249	WILDER, THORNTON	1065
PHOTOGRAPHY, CONTEMPORARY.....	1003, 1004	WILLIAMS, TENNESSEE	1066
PICASSO, PABLO	1016	WOOLF, VIRGINIA	1067
PIRANDELLO, LUIGI	1055	WRIGHT BROTHERS	1084
PORTER, COLE	1088	ZHUKOVSKY, VASILY ANDREEVICH	1166
PUSHKIN, ALEXANDER	1126		
RACKHAM, ARTHUR	1017, 1018		
RADUGA.....	1168		
RAND, AYN	1056-1060		
RASKIN, BEN ZION.....	1158		
REAGAN, RONALD	1120		
REICH, WILHELM.....	1081		
RICHTOFEN, MANFRED VON	1188		
RIGGS, BOBBY.....	1068		
RODCHENKO, ALEKSANDR MIKHAILOVICH	1169, 1170		
ROOSEVELT, FRANKLIN DELANO	1196		
ROYAL AIR FORCE	1197-1201, 1203, 1204, 1206		
RUSSIAN THEATER	1019		
RUTH, GEORGE HERMAN "BABE"	1087		
RYBACK, ISSACHAR-BER.....	1171		
SAROYAN, WILLIAM	1007		
SCHULZ, CHARLES M.	1020		
SHEPARD, SAM.....	1061-1063		
SHERWOOD, ROBERT	1089		
SIMON, CARLY	1090		
SMEDLEY, AGNES	1172		
SNYDER, LORAIN R. "DOC"	1245		
SOLOVEVA, E. E.	1148		
SPANISH-AMERICAN WAR.....	1179		
SPECIAL OPERATIONS EXECUTIVE	1229		
SPY EQUIPMENT.....	1232, 1235, 1238, 1258-1265		

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 \$150,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$150,000 UP TO AND INCLUDING \$3,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$3,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Arizona, California, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New Jersey, New York, Pennsylvania, Texas, Virginia, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

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 thereof, (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.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

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

CONDITIONS OF SALE - CONTINUED

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 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 Ⓜ 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 ▲ 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 ◊ 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

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation 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 in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

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 office have requirement 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 galleries until 5pm Wednesday 6th December without penalty. After Wednesday 6th December oversized lots (noted as W next to the lot number and/or listed on page ???) will be sent to Cadogan Tate where transfer and full value protection fees will begin accruing for any lots not collected within 7 calendar days of the date of auction. All other sold lot will be retained in Bonhams Gallery until Wednesday 20th December without penalty provided however that if buyers of oversized lots also buy other non listed lots these other lots will also be sent to Cadogan Tate where Transfer and full value protection fees will be immediately applicable. 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**.



IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below and marked as W in the catalog will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited from 5pm Wednesday 6th December. Lots not so listed will remain at Bonhams; provided however, **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF CADOGAN TATE**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

LOTS WILL BE AVAILABLE FOR COLLECTION FROM CADOGAN TATE BEGINNING AT 9:30AM EST ON FRIDAY 8TH, DECEMBER.

Address

Cadogan Tate
301 Norman Ave
Brooklyn, NY 11222

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9.30am to 4.30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at +1 (917) 464 4346.

HANDLING & STORAGE CHARGES

Please note: For lots removed to Cadogan Tate there will be transfer and full value protection charges but no storage charge due for lots collected with 7 calendar days of the date of auction. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$75
Daily storage..... \$10
Insurance (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

Transfer \$37.50
Daily storage..... \$5
Insurance (on Hammer + Premium + tax) 0.3%

Please contact Catherine More at Cadogan Tate Fine Art Storage at

+1 (917) 464 4346
+1 (347) 468 9916 (fax)
c.more@cadogantatelineart.com

For more information and estimates on domestic and International shipping, please contact Catherine More at
+1 (917) 464 4346 or
c.more@cadogantatelineart.com

PAYMENT

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (917) 464 4346 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

May be made by cash, check, or credit card.

Lots will only be released from Cadogan Tate's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

PLEASE NOTE

Cadogan Tate does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Cadogan Tate reserves a lien over all goods in their possession for payment of storage and all other charges due them.

OVERSIZED LOTS

1182
1213
1228
1251

CONTACTS

OFFICERS

Malcolm Barber
Co-Chairman

Matthew Girling
Chief Executive Officer

Laura King Pfaff •
Chairman Emeritus

Leslie Wright
Vice President, Trusts and Estates

Jon King
Vice President, Business Development

Vice Presidents, Specialists
Susan F. Abeles
Rupert Banner
Judith Eurich
Mark Fisher
Dessa Goddard
Jakob Greisen
Bruce McLaren
Scot Levitt
Mark Osborne
Brooke Sivo
Catherine Williamson
William O'Reilly

REPRESENTATIVES

Arizona
Terri Adrian-Hardy, (602) 684 5747

California
David Daniel
(916) 364 1645, Central Valley

California
Brooke Sivo
(760) 350 4255, Palm Springs
(323) 436 5420, San Diego

Colorado
Julie Segraves, (720) 355 3737 •

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/New England
Amy Corcoran, (617) 742 0909

Nevada
David Daniel, (775) 831 0330

New Jersey
Alan Fausel, (973) 997 9954 •

New Mexico
Michael Bartlett, (505) 820 0701

Oregon and Idaho
Sheryl Acheson, (503) 312 6023

Pennsylvania
Alan Fausel, (610) 644 1199 •

Texas, Oklahoma and Louisiana
Amy Lawch, (713) 621 5988 •

Virginia and Washington DC
Gertraud Hechl, (540) 454 2437 •

Washington
Heather O'Mahony, (206) 218 5011

Canada, Toronto, Ontario
Kristin Hayashi, (416) 462 3741 •

Montreal, Quebec
David Kelsey, (514) 894 1138 •

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

Books & Manuscripts
Ian Ehling, (212) 644 9094
Darren Sutherland, (212) 461 6531

Chinese Works of Art & Paintings
Bruce McLaren, (917) 206 1677
Ming Hua, (646) 837 8132

Collectors' Motorcars & Motorcycles
Rupert Banner, (212) 461 6515
Eric Minoff, (917) 206 1630
Evan Ide, (917) 340 4657
Michael Caimano, (917) 206 1615

**Fine Art
American**
Elizabeth Goodridge, (917) 206 1621

Contemporary
Jeremy Goldsmith, (917) 206 1656
Megan Murphy, (212) 644 9020

European Paintings
Madalina Lazen, (212) 644 9108

Impressionist & Modern
William O'Reilly, (212) 644 9135

Himalayan Art
Mark Rasmussen, (917) 206 1688

Japanese Works of Art
Jeff Olson, (212) 461 6516

Jewelry
Susan F. Abeles, (212) 461 6525
Caroline Morrissey, (212) 644 9046
Camille Barbier, (212) 644 9035

Maritime Paintings & Works of Art
Gregg Dietrich, (212) 644 9001 •

Modern Decorative Arts & Design
Benjamin Walker, (212) 710 1306

Photographs & Prints
Deborah Ripley, (917) 206 1690
Laura Paterson, (917) 206 1653

Russian Fine & Decorative Arts
Yelena Harbick, (212) 644 9136

Trusts & Estates
Sherri Cohen, (917) 206 1671

Watches & Clocks
Jonathan Snellenburg, (212) 461 6530
Jonathan Hochman, (917) 206 1618

CLIENT SERVICES DEPARTMENT

San Francisco
(415) 861 7500
(415) 861 8951 fax
Monday - Friday, 9am to 5pm

Los Angeles
(323) 850 7500
(323) 850 6090 fax
Monday - Friday, 9am to 5pm

**BONHAMS *
SAN FRANCISCO DEPARTMENTS
220 San Bruno Avenue
San Francisco California 94103
(415) 861 7500**

20th Century Fine Art
Dane Jensen, (323) 436 5451

Arms & Armor
Paul Carella, (415) 503 3360

Asian Works of Art
Dessa Goddard, (415) 503 3333

Books & Manuscripts
Adam Stackhouse, (415) 503 3266

Chinese Works of Art
Daniel Herskee, (415) 503 3271

Jewelry & Watches
Shannon Beck, (415) 503 3306

Collectors' Motorcars & Motorcycles
Mark Osborne, (415) 503 3353
Jakob Greisen, (415) 503 3284

Museum Services
Laura King Pfaff, (415) 503 3210

Native American Art
Ingmars Lindbergs, (415) 503 3393

**California & Western
Paintings & Sculpture**
Aaron Bastian, (415) 503 3241

Photographs & Prints
Judith Eurich, (415) 503 3259

Space History
Adam Stackhouse, (415) 503 3266

Trusts & Estates
Victoria Richardson, (415) 503 3207
Celeste Smith, (415) 503 3214

Wine
Erin McGrath, (415) 503 3319

Writing Instruments
Ivan Briggs, (415) 503 3255

**BONHAMS *
LOS ANGELES DEPARTMENTS
7601 W. Sunset Boulevard
Los Angeles California 90046
(323) 850 7500**

20th Century Decorative Arts
Angela Past, (323) 436 5422

20th Century Fine Art
Alexis Chompaisal, (323) 436 5469

African, Oceanic & Pre-Columbian Art
Fredric W. Backlar, (323) 436 5416 •

Books & Manuscripts
Catherine Williamson, (323) 436 5442

Coins & Banknotes
Paul Song, (323) 436 5455

Contemporary Art
Dane Jensen, (323) 436 5451

Entertainment Memorabilia
Catherine Williamson, (323) 436 5442
Dana Hawkes, (978) 283 1518

Furniture & Decorative Arts
Andrew Jones, (323) 436 5432
Jennifer Kurtz, (323) 436 5478

Jewelry & Watches
Dana Ehrman, (323) 436 5407
Alexis Vourvoulis, (323) 436 5483

Collectors' Motorcars & Motorcycles
Nick Smith, (323) 436 5470

Photographs & Prints
Morisa Rosenberg, (323) 436 5435

Natural History
Thomas E. Lindgren, (310) 469 8567 •
Claudia Florian, G.J.G., (323) 436 5437 •

**California & Western
Paintings & Sculpture**
Scot Levitt, (323) 436 5425

Paintings - European
Mark Fisher, (323) 436 5488

Silver
Aileen Ward, (323) 436 5463

Trusts & Estates
Leslie Wright, (323) 436 5408
Joseph Francaviglia, (323) 436 5443

• * Indicates saleroom
• Indicates independent contractor

The following information is recorded
and available 24 hours a day, 7 days a
week, through our telephone system:
- Auction and Preview Information
- Directions to Bonhams's salesrooms
- Automated Auction Results

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders: If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐
I will arrange a third party to collect my purchase(s) ☐

Please email or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
Fax +1 (212) 644 9009
bids.us@bonhams.com

Bonhams

Sale title:	Sale date:
Sale no.	Sale venue:
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion 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)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams **only** if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:

Date:



WILLIE MONTGOMERY FLAGG

**I WANT YOU
FOR U.S. ARMY**

NEAREST RECRUITING STATION

EB 1793

Bonhams

580 Madison Avenue
New York
NY 10022

+1 212 644 9001

+1 212 644 9009 fax

