



# EXTRAORDINARY BOOKS AND MANUSCRIPTS

Friday March 9, 2018

New York

# Bonhams

NEW YORK



**I**NTER EA cum roma gothorum irruptione agentium sub rege Alarico atq; impetu magne cladis eversa est: eius euerfione deoz; fallorū mutorūq; cultores quos uilitato nomine paganos uocamus: in christianā religionem referre conantes: solito acerbius & amariū deū uerū blasphemare ceperunt. Vnde ego exardescēs zelo domus dei: aduersus eorū blasphemias uel erro- res: libros de ciuitate dei scribere institui. Quod opus per aliquot annos me tenuit. eo q̄ alia multa intercurrebāt que differri nō oporteret: et me p̄s ad soluēdum occupabant. Hoc autem de ciuitate dei grande opus tandem .xxii. libris est terminatū. quorū quinq; primi eos refellūt qui res humanas ita prosperari uolunt: ut ad hoc multoz; deorū cultum quos pagani colere consueuerunt: necessarium esse arbitrentur. et quia prohibentur: mala ista exoriri atq; abundare cōtendūt. Sequētes autē qnq; aduersus eos loquunt: qui facentur hec mala nec defuisse unq̄ nec defutura mortalibus: et ea nūc magna nūc parua: locis: temporibus: personisq; uariari. Sed deoz; multorū cultum quo eis sacrificatur: propter uitam post mortē futuram esse utilem

disputāt. His ergo .x. libris due iste uane opinionēs christiane religioni aduersarie refellūtur. Sed ne quis q̄ nos aliena tantum redarguisse: non autē nostra asseruisse reprehenderet: id agit pars altera operis huius. que .xii. libris continetur. Quāq̄ ubi opus est: et in prioribus .x. que nostra sunt asseramus: et in .xii. posterioribus redarguamus aduersa. Duodecim ergo libroz; sequentiū primi quatuor cōtinent exortū duarū ciuitatum. quarū est una dei altera huius mūdi. Secundi quatuor excursus earū seu procursum. Tertii uero qui & postremi: debitos fines. Ita omnes .xxii. libri cū sint de utraq; ciuitate cōscripti: titulum tamē a meliore acceperūt ut de ciuitate dei potius uocarentur. In quorum decimo libro non debuit pro miraculo poni: in Abrae sacrificio flammam celitus factam inter diuisas uictimas cucurrisse. quoniam hoc illi in uisione monstratū est. In .xii. libro quod dictum est de Samuele nō erat de filius Aaron: dicendū potius fuit: non erat filius sacerdotis. Filios qppe sacerdotū defunctis sacerdotibus succedere magis legitimi moris fuit. Nam in filius Aaron re- perit pater Samuelis: sed sacerdos non fuit. nec ita i filius ut eū ipse genuerit Aaron: sed sicut omnes illius populi dicuntur filii israel.

*De aduersariis nominis christi. quib; i uastatione uisus pp̄ xpm habuē procursum*

**L**OTOSISSIMAM ciuitatem dei siue i hoc temporum cursu cum inter impios peregrinat ex fide uiuens: siue in illa stabilitate sedis eterne quam nunc expectat per patientiam: quoadusq; iusticia cōuertatur i iudiciū: deinceps adeptura p̄ excellentiā uictoria ultima & pace perfecta: hoc opere ad te instituto et mea promissione debito: defendere aduersus eos qui cōditori eius deos suos p̄ferūt fili carissime Marcelline suscepi. magnū opus & arduum: sed deus adiutor noster. Mam scio quibus uiribus opus sit: ut persuadeatur superbis quāta sit uirtus humilitatis. qua fit ut oīa terrena cacumina temporali mobilitate nutantia: non humano usurpata fastu: sed diuina gratia donata celsitudo transcendat. Rex enim & conditor ciuitatis huius de qua loqui institui: in scriptura populi sui sentētiā diuine legis aperuit qua dictum est: deus superbis resistit hūilibus autem dat gratiam. hoc uero quod dei est



# EXTRAORDINARY BOOKS AND MANUSCRIPTS

Friday March 9, 2018 at 10am  
New York

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10am to 5pm  
Thursday, March 8  
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24535

## **CATALOG: \$35**

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## **ILLUSTRATIONS**

Front cover: Lot 14  
Inside front cover: Lot 1  
Session page: Lot 2  
Inside back cover: Lot 18  
Back cover: Lot 26

## DIRECTOR'S FOREWORD

For the past several years we have offered two sales early in the calendar year: a February sale timed to coincide with the California ABAA Book Fair, and a March sale timed to coincide with the New York ABAA Book Fair. We love holding sales around fairs because we get to see so many old friends, and because the energy of being in a room with so many bibliophiles is electric. But it's hard to put together sales so close together! We had barely a month between the two, and were sending this catalog off to the printer at the same time we were setting up the preview in Pasadena.

It's easier, however, if you can manage a sale like this one: small in lot number (there are just 33 lots for sale here) but each piece a veritable bijou. The hardest part of putting this together was deciding which of these amazing items to put on what cover. We settled for a Beethoven autograph musical manuscript of part of the score of the Scottish Songs "Sunset" for the front, a fine example that hails from the collection of his biographer; and Einstein's violin, an incredibly well documented example created for and gifted to him upon his arrival in America in 1933. But within the pages of this catalog, we have so much more to offer! A fine copy of the second edition of Saint Augustine's *De Civitate Dei* (Rome: 1468), one of just three copies to appear at auction in the last 34 years. Ptolemy's *Cosmographia* (Rome: 1478), the second edition of this title with maps and one of the earliest printed books to contain copper-engraved illustrations. A 8 pp autograph manuscript of Sir Isaac Newton in Latin, detailed instructions on the making of a philosopher's stone, translated by Newton and enhanced from an unknown

French manuscript. A prism belonging to Benjamin Franklin. A first edition Walt Whitman *Leaves of Grass*. *Alexander Gardner's Photographic Sketch Book of the War*. Ulysses S. Grant's Inauguration Bible, used for his 1869 swearing in and presented to his wife by Chief Justice Salmon P. Chase. Three examples of Richard Wagner manuscripts, including a working draft of the prelude to Act III of *Siegfried*, the 1875 announcement of the Bayreuth Festival Theater, and fragments of the text of three pieces of *Götterdämmerung*. Sigmund Freud's physician's oath, signed and inscribed by him in 1882 at the very beginning of his career. An Oscar Wilde autograph manuscript of an unknown poem fragment. Einstein's powerful letter to his son Hans, written just after the dropping of the atomic bomb and attempting to place some distance between his own work and that of the Manhattan scientists. Major Theodore "Dutch" Van Kirk's true copy of the Navigator's Log for the flight of the *Enola Gay*.

This sale will preview in New York March 6-8 alongside highlights of a natural history collection from a Dutch Private Library that our London colleagues are selling on May 30. Both collections are not to be missed. As always, if there are any questions about condition or bidding at Bonhams, please do not hesitate to ask any member of the department.

Ian Ehling  
Director  
Bonhams  
Books and Manuscripts

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## 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.





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1

**AUGUSTINUS, AURELIUS, SAINT. 354-430.**

*De Civitate Dei.* Rome: Conradus Sweynheym and Arnoldus Pannartz in the house of Petrus de Maximo, 1468.

Royal folio (390 x 267 mm). Collation: [1-2<sup>8</sup>; 3-14<sup>10</sup> 15<sup>12</sup> 16-26<sup>10</sup> 27-28<sup>8</sup>] (1/1 blank, 1/2 table of rubrics, 2/8 blank, 3/1 text, 28/7-8 blank). 273 leaves (of 274, without final blank). Type: 3:115R. 46 lines. Illuminated by a contemporary Roman artist with a full-page white-vine border opening page in green, blue, and red with white dots set within a burnished gold frame and incorporating two initials, empty laurel wreath in lower margin and birds amongst the tendrils, 21 large illuminated white-vine initials with extensions and gold dots, 2-line initials alternating in red and blue, paragraph marks in rubrics table alternating in red and blue, chapter headings supplied in manuscript in red ink, MS guide-letters. 17th-century French calf, gilt spine, red edges, modern brown half morocco solander box. A few small wormholes to the text, occasional offsetting of decoration, careful restorations to spine and small sections of sides.

*Provenance:* annotation in a contemporary hand on first leaf (shaved), and "lix" on final verso -- Roderick Terry (bookplate, sale American Art Auction-Anderson Galleries, 7 November 1934, lot 24, \$1100 to Rosenbach for Estelle Doheny (morocco bookplate); her sale, Christie's New York, 22 October 1987, lot 78 \$70,000; sale, Christie's London 29 November 2000, £157,750 (\$224,000).

*A FINE COPY OF THE SECOND EDITION OF SAINT AUGUSTINE'S MAGNUM OPUS AND ONE OF THE EARLIEST BOOKS PRINTED IN ROME.* A great rarity on the market: in the last 34 years there have been just 3 copies at auction, the present and best copy (twice, 1987 and 2000), the Broxbourne/Abrams copy (twice, 1978 and

1989), and the defective Nakles copy in 2000. The text is a reprint of the first edition of the previous year, the last of the four books printed at Sweynheym and Pannartz's first press at Subiaco. Conrad Sweynheym of Mainz is thought to have been one of the workmen for Fust and Schoeffer who fled after the sack of Mainz in October 1462, and his partner Arnold Pannartz of Cologne, who together brought the first printing press across the Alps and set up in 1463 or 1464 at the Benedictine monastery of St. Scholastica at Subiaco, just east of Rome, a monastery inhabited almost entirely by German monks, and honored as the birthplace of printing in Italy. It may well have been Cardinal Nicholas of Cusa who had encouraged the printers in their early endeavours. Sweynheym and Pannartz moved their second printing shop to Rome in 1467 to the house of brothers Franciscus and Petrus de Maximis, Palazzo Massimo, very probably at the behest of the great humanist, Cardinal Bessarion. Bessarion's secretary, Giovanni Andrea Bussi (formerly Nicholas of Cusa's secretary), soon became chief editor of the press (and later papal librarian), directing its printing programme of humanistic texts. By the end of 1467, they had printed an edition of Cicero's *Epistolae ad familiares* using a new Roman font, replacing the semi-gothic (first Roman) type used in Subiaco (and imitated by Ashendene in his English Press). In 1468 four further works followed, of which the Augustine is accepted as the third. A total of 51 editions, including a third edition of Augustine's *De Civitate Dei* (1470), are recorded from this first Roman press, which remained active until 1473. A list of Sweynheym and Pannartz books, made by Bussi for an appeal to the Pope for financial assistance and printed in the 1472 edition of Nicolaus de Lyra's commentary on the Bible, states that 825 copies



of *De Civitate Dei* had been printed, each edition thus comprising 275 copies. Auction records in the last 34 years record just 3 copies of this, the second edition, 3 of the 1470 edition and no copies of the 1467. The partnership of the two printers broke up in 1473 but their work established the process of printing in Rome, a natural place for one of the great centers of printing, and created the beginnings of one of the most used fonts.

St. Augustine's magnum opus is ostensibly an apologia of the Christian church, which he saw as rising from the ruins of the Roman Empire, but it is also a work of history and philosophy. In the middle ages "the writings of Augustine contained perhaps

the most substantial body of philosophical ideas then available in Latin" (Kristeller, "Augustine and the Early Renaissance," *Studies in Renaissance Thought and Letters I*, 1956). "Few men have influenced human thought as Augustine did Western religion and philosophy" (DSB). His works were central to the transmission of Platonic philosophy, and "the book remained authoritative until the seventeenth and eighteenth century ... both Luther and Calvin took Augustine as the foundation of Protestantism next to the Bible itself" (PMM). HC 2047; BMC IV, 5 (IC. 17107); GW 2875; IGI 967; Goff A-1231.

**\$200,000 - 300,000**



scientie que magna in eis erit: nō solum sua preterita: sed etiā damnatorū eos semper  
 terna miseria nō latebit. Alioqn si se miserōs fuisse nesciunt: quō sicut ait psalmus  
 misericordias domini in eternū cantabunt? Quo cantico in gloriā gratie xpī cuius  
 sanguine liberati sumus: nihil erit profecto illi iocūdius ciuitati. Ibi pficietur: uacate  
 et uidete qm̄ ego sum deus. Quod erit uere maximū sabbatū non habens uesperam.  
 quod cōmendauit dominus in primis opibus mūdi ubi legitur. Et requieuit deus in  
 die septima ab om̄ibus opibus suis que fecit: et benedixit deus diem septimū & sancti-  
 ficauit eum: qā in eo requieuit ab om̄ibus opibus suis que inchoauit deus facere. Dies  
 enī septimus etiā nos ipsi erimus: qm̄ eius fuerimus benedictiōe & sanctificatiōe pleni  
 atq; refectioni. Ibi uacantes uidebimus quoniam ipse ē deus: quod nobis ip̄i eē uoluimus:  
 qm̄ ab illo cecidimus audiētes a seductore eritis sicut di: et recedētes a uero deo quo  
 faciente di essemus eius participatiōe non desertione. Quid enī sine illo fecimus: nisi  
 qm̄ in ira eius defecimus: a quo refectioni & gratia maiore perfectioni: uocabimur in eternū  
 uidentes quia ipse est deus: quo pleni erimus quādo ip̄e erit om̄ia in omnibus? Nam  
 et ipsa opera bona nostra: quādo ip̄is potius intelligūtur qm̄ nostra: tūc nobis ad hoc  
 sabbatum adipiscendū imputātur. Quia si nobis ea tribuerimus seruilis erūt: cum de  
 sabbato dicatur. Om̄e opus seruile in eo nō facietis. Propter quod & per Ezechielē  
 prophetam dicitur. Et sabbata mea dedi eis in signū inter me & inter eos: ut scirent  
 qā ego dominus qui sanctifico eos. Hoc pfecte tunc sciemus qm̄ pfecte uocabimur:  
 et pfecte uidebimus qā ipse est deus. Ipse etiā numerus etatū ueluti dierū: si secundum  
 eos articulos temporis cōputentur qui in scripturis uidētur expressi: iste sabbatismus  
 euidentius apparebit qm̄ septimus inuenitur. Vt prima etas tanq̄ primus dies sit ab  
 Adam usq; ad diluuiū. Secūda inde usq; ad Abrahā: nō equalitate tēporis: sed numero  
 generationū. denas qppe habere reperiuntur. Hinc iam sicut Matheus euangelista  
 determinat: tres etates usq; ad xpī subsequūtur aduentū: que singule denis & q̄ternis  
 generatiōibus explicātur. Ab Abrahā usq; ad Dauid una. Altera inde usq; ad trans-  
 migrationē in babiloniam. Tercia inde usq; ad xpī carnalē natiuitatē. Fiunt itaq;  
 om̄es qnq;. Sexta nūc agitur nullo generatiōnū numero metienda: propter id quod  
 dictū est. Non est uestrū scire tēpora que pater posuit in sua potestate. Post hanc  
 tanq̄ in die septimo resurget deus: cū eundē diem septimū qd̄ nos erimus in seip̄o deo  
 faciet resurgere. De istis porro etatibus singulis: nunc diligēter longū est disputare.  
 Hec tamē septima erit sabbatū cuius finis non erit uespera: sed dominicus dies uelut  
 octauus eternus qui christi resurrectione sacratus est: eternam non solum spūs uerum  
 etiā corporis regem pfigurans. Ibi uocabimur & uidebimus. uidebimus et amabimus.  
 amabimus & laudabimus. Ecce quod erit in fine sine fine. Nam quis alius est noster  
 finis: nisi peruenire ad regnum cuius nullus est finis?

**V** Ideor mihi debitū ingentis huius operis adiuuante domino reddidisse. Quibus  
 parum uel quibus nimium est: mihi ignoscant. Quibus autē satis est: non mihi  
 sed deo mecū gratias congratulantes agant. Gloria & honor patri et filio & spiritui  
 sancto: omnipotenti deo in excelsis in secula seculorum Amen.

Hoc Conradus opus suueynheym ordine miro  
 Arnoldusq; simul pannarts una ede colendi  
 Gentartheonica: rome expedire sodales.

In domo Petri de Maximo. M.CCCC.LXVIII.





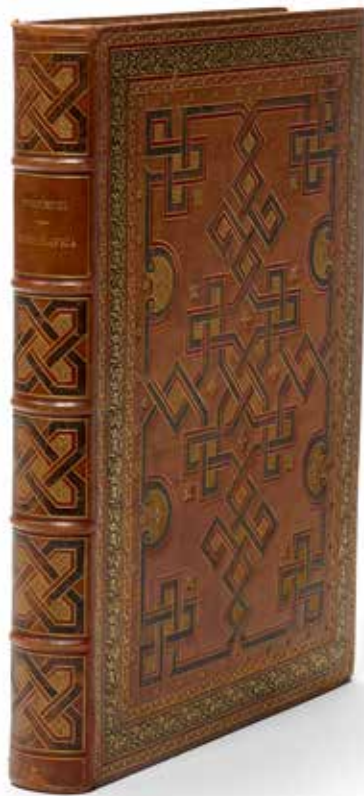












2

#### **PTOLEMAEUS, CLAUDIUS. C.100-C.170.**

*Cosmographia*. Translated by Jacobus Angelus. Edited by Domitius Calderinus. Rome: [Conradus Sweynheym, succeeded by] Arnold Bucking, 10 October 1478.

Folio (393 x 296 mm). Collation: [1-4<sup>8.10</sup> 5-7<sup>8</sup> 8<sup>10</sup> 9-14<sup>8</sup> 15<sup>6</sup>]. 123 (of 124) leaves (lacks 8/10 blank). 1/1r blank; 1/1v dedication to Sixtus IV; 1/2r-8/9r text; 8/9v colophon; 8/10 blank [lacking]; 9-15 copperplate maps printed on one side only. Type 1:115R. 50 lines. Double-column. 2-, 3- and 7-line initial spaces, mostly with printed guide letters, initials supplied in alternating red and blue. 27 COPPER-ENGRAVED MAPS with 23 additional engraved maps bound in at end from the 1541 Vienna edition published by Gaspar Trechsel. 19-century morocco richly gilt by Guerin, covers with elaborate inlaid geometrical strap-work designs in gilt, with red and black morocco inlays, spine in six compartments with similarly decoration, gilt lettered in second, some rubbing, wear at corners. Text and engraved maps mounted on modern guards throughout, initial on 1/2r replaced, marginal repair to few text leaves, first and third maps, fourth and last map with several repaired tears crossing image, a few maps trimmed closely just touching text, some intermittent soiling, pale stains, light marginal staining, some maps with light worming.

ONE OF THE RAREST PTOLEMY EDITIONS OF THE COSMOGRAPHIA, PRINTED A YEAR AFTER THE BOLOGNA EDITION, THIS THE THIRD EDITION, AND THE SECOND WITH MAPS, IS ONE OF THE EARLIEST PRINTED BOOKS TO CONTAIN COPPER-ENGRAVED ILLUSTRATIONS. This 1478 Rome edition of Ptolemy was preceded only by the 1475 Vicenza edition (without maps), Goff P-1081, and the Bologna edition dated "1462" but printed in 1477, also with copperplate maps but of far cruder quality.

"THIS EDITION OF PTOLEMY'S ATLAS BY FAR OUTSHONE ANY OTHER FIFTEENTH CENTURY EDITION, both in regard to the scholarship of the text and in the accuracy, beauty and careful engraving of the maps themselves ... the labor on this Rome edition had been in progress even before the Bologna partnership was formed to produce the Ptolemaic maps that succeeded in appearing first" (*The World Encompassed*).

An unsigned dedication to Pope Sixtus IV appears in this Rome edition, is possibly supplied by Dom Nicolaus, known to have been in Rome under Sixtus's patronage at the time. The dedication mentions both Sweynheym and the editor Calderinus as recently dead (probably of plague in June 1478), and says that Sweynheym's work on the plates was begun more than three years previously. Arnoldus Buckinck, the printer named on the colophon, is not recorded in any other book and was most likely one of Sweynheym's workmen.

"There is evidence that the work on the Rome edition had been started in 1473 or 1474 ... many consider the Rome plates to be the finest Ptolemaic plates produced until Gerard Mercator engraved his classical world atlas of 1578" (Shirley *World* 4). The plates were saved and reused in the 1490 Rome edition of Petrus de Turre and in the 1507 Rome edition of Bernardinus de Vitalibus. This copy contains 23 additional maps from the 1541 Vienna edition of Gaspar Trechsel (the second edition edited by Servetus). These comprise the 22 maps of the modern world and the map of Lotharingia. The maps are printed from unaltered blocks used in Lorenz Fries's edition printed by Gruninger in 1522 (the final map is captioned with this date and Fries's initials), in Gruninger's Strasbourg edition of 1525 and in the first Trechsel edition printed at Lyons in 1535 (see Burden 4).

THIS IS THE EDITION OF PTOLEMY USED BY CHRISTOPHER COLUMBUS prior to his Voyage of Discovery to the New World in 1492 (see R.A. Skelton's introduction to the 1966 facsimile edition of the 1478 edition). This atlas is of the greatest rarity: only one other copy of this work in atlas form has appeared at auction over the last 100 years, namely the Garden copy, with colored maps, sold at Sotheby's New York, 9 November 1989, for \$264,000. In 1936, Sothebys London sold a set of the maps bound without text but printed on vellum.

BMC IV 78; BSB-Ink P-858; Goff P-1083; GW M36368; HC 13537; Klebs 812.3; Pr 6313; PMM 18 (note); Rosenwald LC 225; Sabin 66470; Sander 5975; Shirley 4; Stevens-Ayer 38; *The World Encompassed* 36.

**\$600,000 - 800,000**





3

**POLITIANUS, ANGELUS. 1454-1494.**

*Opera.* Edited by Alexander Sartius. Venice: Aldus Manutius, July 1498.

Folio (320 x 218 mm). Collation: a-p<sup>8</sup> q-r<sup>10</sup> s-t<sup>8</sup> A-I<sup>8</sup> K<sup>4</sup> L-P<sup>8</sup> Q-R<sup>10</sup> S<sup>8</sup> T<sup>10</sup> V<sup>6</sup> X-Y<sup>10</sup> Z<sup>8</sup> &<sup>10</sup> aa<sup>10</sup> "iterum" aa<sup>8</sup> "iterum" bb<sup>8</sup> bb-hh<sup>8</sup> ii<sup>6</sup> kk<sup>10</sup> (a1r title, a1v address by Aldus to Marino Sanuto, a2r index, a3r text, K4-L1r blank, X10v blank, kk8v colophon, kk9r register, kk10r "Monodia" on the death of Lorenzo de' Medici, kk10v blank). 452 leaves. 38 lines and headline. Type: 2:114R, 7:114Gk. 2- to 9-line initial spaces with guide-letters. Contemporary blind-tooled half pigskin and wooden boards, two brass clasps, fore edge lettered in ink "Angelus Politianus." Some minor staining to sides, lower right corner with minor chipping, first and last gatherings with some light mostly marginal worming.

*Provenance:* Gervais Sopher (d. 1556) held the office of "fiscal of the bishop" in Strassburg and prosecuted ecclesiastical offenses, including 24 charges of heresy against Matthaeus Zell, an early Lutheran in Strassburg, (his ownership and purchase information dated 1512 on front paste-down and early marginalia).

*FIRST EDITION* of the collected works of Politianus, one of the foremost classical scholars and poets of the Florentine Renaissance, whose "conscious adoption of a new standard of accuracy and precision" lifted him above previous generations of Classical scholarship (Grafton *Defenders of the Text* p 72). This edition of his *Opera* is perhaps the first attempt of a publication of collected works of a modern author, appropriately printed by one of the greatest Renaissance printers. The square Hebrew type on H8r is the *FIRST USE OF HEBREW TYPE AT VENICE*. Renouard considered this "one of the most beautiful" productions of the Aldine press. BMC V, 559; BSB-Ink P-663; Goff P-886; GW M34727; HC \*13218; HC \*13218; Renouard I, 17:4.

**\$30,000 - 40,000**



ANGELI POLITIANI EPISTOLARVM LIB. PRIMVS.

• Angelus Politianus Petro Medici suo. S. D.

GISTI MECVM Sæpenumero Magnani-  
me Petre Medices, ut colligerem meas episto-  
las, & in uolumen redactas publicarem. Colle-  
gi, ne non in oibus obsequeretur tibi, quo sunt  
in uno, spes omnes, opesq; meæ sitæ. Neq; col-  
legi tamen uniuersas, id enim laboriosius, q̃ Si-  
byllæ folia. Non scripseram uidelicet ad hoc,  
ut i unum corpus referretur, sed ad usum præ-  
sentem duntaxat, oblati argumentis, nō quæ-  
sitis. Ita nec exempla mihi retinui, nisi quarundam, puto minus feli-  
cium, quæ diu iam cū blattis & tineis rixabatur. Verū tamen, ut instar  
uoluminis efficerem, nōnullas etiam missas ad me, sed a doctis dūnta-  
xat, inserui, quæ marcentē quasi stomachum lectoris excitarent. Est au-  
tem omnino stilus epistolæ mearum, ipse sibi dispar, Quo noīe mul-  
tum quoq; scio reprehendar. Nam nec eadem mihi semper uoluntas,  
nec idem cuiq; uel personæ, uel materiæ cōgruebat. Non deerunt ergo  
qui dicant, ubi tam uarias epistolas legerint ( si qui modo legerint ) ite-  
rum me Miscellanea, non epistolas composuisse. Sed inter diuerfas opi-  
niones, & præcipientiū de epistolis, & epistolas scribentiū, speraui fore  
perfecto, nec ubi mihi patrocinium deesset. Occurreret aliquis forsan, qui  
Ciceronianas esse neget, huic ego dicā ( nec sine auctore tamen ) in epi-  
stolari stilo silendū prorsus esse de Cicerone. Rursus alius hoc ipsum  
culpabit, quod æmuler Ciceronē, sed respondebo, nihil mihi esse ma-  
gis in uotis, q̃ ut uel umbram Ciceronis assequar. Optaret alius, ut ora-  
torem Plinium sapere, quod huius & maturitas, & disciplina laudatur.  
Ego cōtrā totū illud aspernari me dicā Plinii sæculum, Sed & si Pliniū  
cuiq; redolebo, tuebor ita me, quod Sidonius Apollinaris, nō omnino  
pessimus auctor, palmā Plinio tribuit in epistolis. Symmachum si cui  
referre uidebor, nō pudebit, ut cuius & breuitas celebretur, & rotunditas.  
Abesse rursus a Symmacho si cui credar, negabo mihi siccitatē pla-  
cere. Longiores quædam dicentur epistolæ, tales Plato scripsit, Aristote-  
les, Tucydides, Cicero. Dicentur aliæ contrā nimis breues, obiciā tunc  
ego Dionem, Brutum, Apollonium, Marcū, Philostratum, Alciphro-  
nem, Iulianum, Lybanium, Symmachum, sed & Lucianum, quæ falso  
Phalarim uulgo putant. Damnabit alius me, quod argumēta non sint





4

# **VARTHEMA, LODOVICO DE. C.1470-1517.**

*Die ritterlich unn lobwirdig rayss des gestrengen unn ueber all anderweyt erfahren ritters und Lantfarers herren Ludowico Vartomans von Bolonia Sagent von den landen, Egypto, Syria von bayden Arabia Persia India unn Ethiopia.* Translated by Michael Herr (d. c.1550). Augsburg: Johann Miller, 16 June 1515.

4to (188 x 152 mm). 74 of 76 leaves (missing leaves a2 and a3 supplied in facsimile, and 8 leaves c1, c2, p2, p3 and t1-4 probably supplied from another copy) with 43 (of 45) woodcut illustrations fully hand-colored, three pages with red capital strokes. Modern morocco. Some light browning, a few marginal repairs, g4 with tiny mended hole to image and letters on verso.

*FIRST ILLUSTRATED EDITION*, and first German edition, of one of the greatest travel narratives of the age of discovery, by the first non-Muslim European to enter Mecca.

The title features a large woodcut showing Varthema presenting his book to Agnese, Duchess of Urbino, and forty-five smaller cuts in the text, all by the Augsburg artist Jorg Breu the Elder (c.1475-1480). Varthema made his voyage from Italy to the East between 1501 and 1507, and visited Egypt, Syria, Alexandria, Cairo, Beirut, Tripoli,

Aleppo, Damascus, Mecca and further east to India. "Varthema was a real traveler. His reports on the social and political conditions of the various lands he visited are reliable as being gathered from personal contact with places and peoples. His account of the overland trade is of great value in that we are made to see it before it had begun to give way to the all-seas route. He even heard of a southern continent and of a region of intense cold and very short days, being the first European probably after Marco Polo to bring back the rumor of Terra Australis" (Cox I, 260). Varthema's fame rivaled that of Columbus and Magellan in the sixteenth century and his work, first published in Italy in 1510, was very popular, appearing in numerous editions and in all important collections of travel accounts such as Huttich, Grynaeus, Ramusio and Purchas. It was consulted by many cartographers including Muenster, Waldseemueller, Mercator and Ortelius. *VERY RARE*. According to online databases, only the imperfect Perrette copy (lacking title and 4 leaves) of this first German edition has sold at auction since 1971. VD 16, ZV 15156; Cordier, Indosinica I, 102; Ibrahim-Hilmy II, 305; Dodgson II, 424; see Cox I, 260; Reichert, *Reisen im Orient, Ludovici de Varthema*, Sigmaringen, 1996.

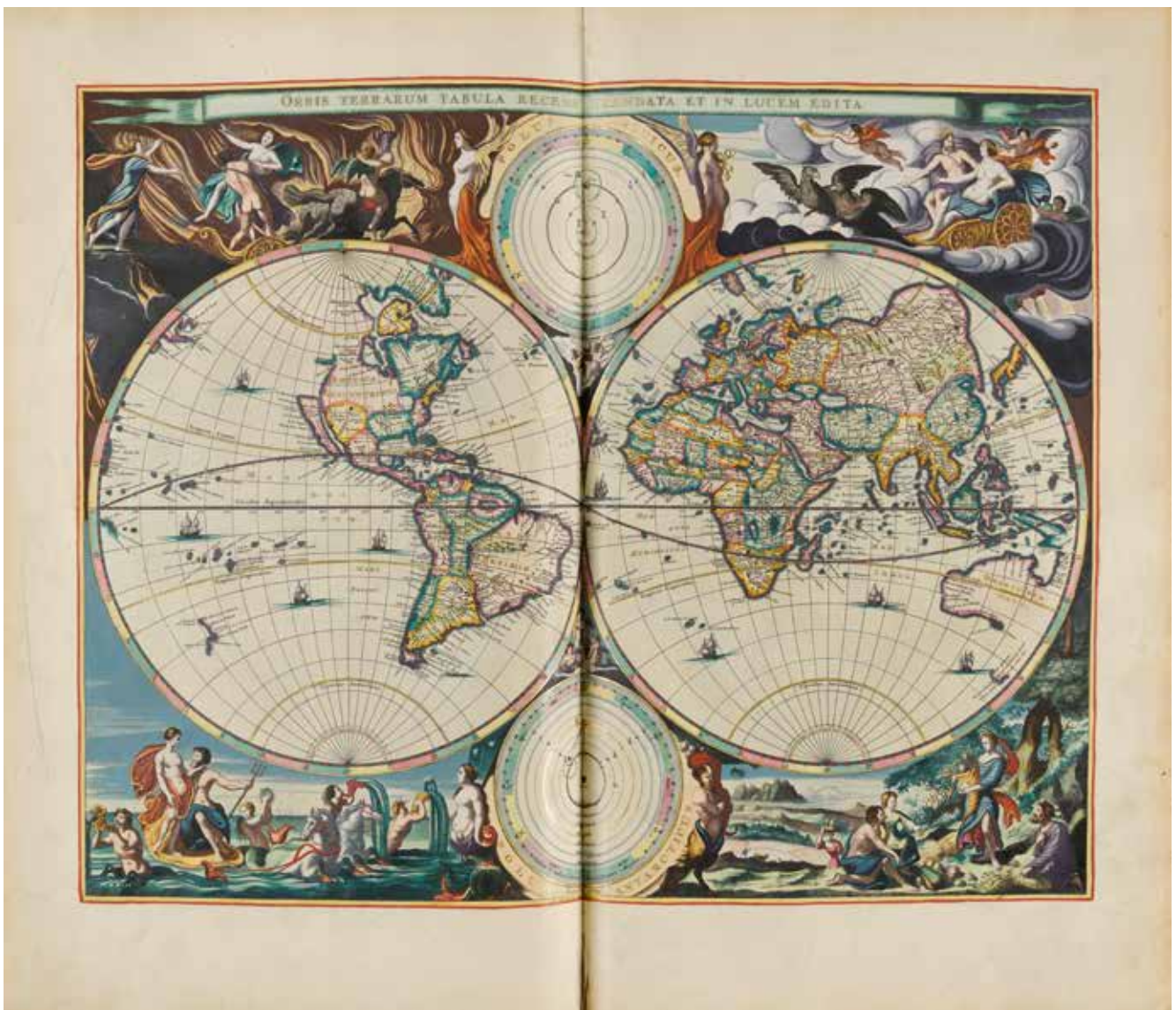
**\$40,000 - 60,000**











5

#### BIBLE IN DUTCH.

*Biblia, dat is De gantsche H. Schrifture, [With]: Historie des Ouden en Nieuwen Testaments, bestaande in Twee Honderd Twee en.* Dordrecht: Hendrik and Jacob Keur and Amsterdam: Marcus Doornick, 1682.

Folio (455 x 285 mm). 4 parts in one volume. Engraved title, 19, 302; 2, 134; title, 11, 164; 2, 134; title, 1, 66 leaves. 6 double-page engraved maps and 6 double-page plates each with 16 vignettes, **ALL FINELY COLORED BY A CONTEMPORARY HAND AND HEIGHTENED IN GOLD**. Contemporary Dutch calf gilt, central lozenge and corners made-up from small tols, border of bird and grapes roll-tools. Corner pieces and claps renewed in antique style, spine ends neatly restored. Some maps and plates with minor repairs to margins and folds, first few leaves and first plate with extended margins, some plates mounted on renewed stubs, first part with B7 and L4 torn and repaired with minor loss to text, a few marginal tears and repairs, occasional browning to text.

A fine copy of a later Keur edition of the so called "Staten Bijbel," the States General Bible, the official protestant translation of the Bible into Dutch, established in 1618-1619 at the Synode of Dordrecht. The deluxe issues of this Bible with its maps and vignettes magnificently colored and heightened in gold are rare on the market. In this copy the world map, showing California as a island (Shirley, *World*, 513) is adapted from the Visscher world map of 1658 (Shirley 406), using the elaborate border decoration from Visscher, with the map printed at a slightly reduced size (360 x 470 mm). The other maps added to the Bible are St Paul's journeys around the Mediterranean, a plan of Jerusalem, and 3 other elaborate maps of the Holy Land. The 96 engraved vignette illustrations appear only in select copies of this bible and are printed by Frederick de Wit, after Merian and Danckerts. Portman I, 155.

**\$25,000 - 35,000**



cum se invicem. Aqua est nobilior terra quia splendidior. Aer est sacratior aqua quia magis transparent, et ignis est dignior aere quia luminosior. Quintum corpus seu quintessentia est nobilior et dignior <sup>et</sup> omnibus. idcirco dicitur <sup>quod</sup> materia prima <sup>est</sup> nobilior omnibus purior et excellentior. ~~est~~ Materia vera valde occultata fuit ab antiquis. Invenitur in duobus montibus cognitis ubi dominantur Saturnus et Jupiter. ~~Hec~~ Est ~~—~~ materia in qua Natura valde parum operata est et quae continet sulphur <sup>mirabile</sup> et argenti <sup>vivum</sup> nigrum purum et album rubrum et nigrum deductum ad complementum sed equaliter mixtum in massa solida congelata: Hec materia per providentiam et industriam humanam et per ignem nostrum artificialem perficitur in magisterio nostro ~~multo~~ <sup>multo</sup> ~~est~~ <sup>in</sup> mille vicibus melius quam sol et Luna deocho per naturam. Et propheta excusamus ab his <sup>sumendo</sup> <sup>capite</sup> pro materia nostra quia sunt nimis deocho.

**Practica.**

Accipe libram divinae nostrae materiae reductae in partes parvas ac tenuissimas foliorum et pone in vase forti de terra de Bauuai vel in Retorta glassi. Recipiens adjungit. Subijce ignem parvum et distilla.

**De Materia**

Philosophi appellantur materiam nostram plumbum nostrum, stannum nostrum quod tu invenias in frustis congelatis, in ~~massa~~ <sup>massa</sup> sulphure et mercurio non dum deocho in cavernis terrae. Hae frusta in aquam missa et dissoluta, ~~apparent~~ <sup>instar</sup> capilluli exigui ~~saphiri~~ <sup>saphiri</sup> et quaedam ~~arene~~ <sup>crassior</sup> ~~aliquando~~ <sup>quid</sup> ~~instar~~ <sup>instar</sup> mercaptanorum et ubi dissolvuntur faciunt residuum in parvis brachiis, flavis aut albis in cloro solis vel Luna. Hec est index vera materiae.

**Practica** <sup>quam reduces in frusta</sup>

Accipe libram divinae nostrae materiae ~~reductae in frusta~~ <sup>reductae in frusta</sup> parvas ac tenuissimas foliorum et pone in vase forti de terra ~~de Bauuai~~ <sup>de Bauuai</sup> vel in Retorta. Recipiens. Subijce ignem parvum et distilla, quicquid ascendit,

6

# NEWTON, ISAAC. 1642-1727.

Autograph manuscript in Latin, being detailed instructions on making the philosopher's stone, titled on the upper wrapper "Opus Galli Anonymi," 8 pp recto and verso, on two bifolia (watermarked arms of London), with wrappers made up from the same stock, 4to (284 x 182 mm), [1790s], closely written in ink with numerous deletions and supralinear emendations, approximately 45 lines per page totaling roughly 4000 words, wrapper lightly browned, and separating at fold. Provenance: Isaac Newton; Catherine Barton (1679-1739); by descent, sold Sotheby's, July 1936, lot 67, as part of the Portsmouth Papers, to bookseller Emmanuel Fabius.

UNPUBLISHED ISAAC NEWTON MANUSCRIPT DETAILING THE CREATION OF THE PHILOSOPHER'S STONE – THE LARGEST AND MOST SUBSTANTIAL NEWTON SCIENTIFIC MANUSCRIPT IN PRIVATE HANDS.

John Maynard Keynes, the influential economist and the greatest collector of Newton manuscripts, famously referred to Newton as "the last of the magicians" for his pursuit of alchemy. However, as modern Newton scholarship brings to light, Newton's alchemical investigations were not in pursuit of *chrysopoeia*, or gold-making, but rather were part of his quest to discover the principles of chemistry. Along with Newton, many of the scientific and philosophical



sublimatio reddit corpus glorificatum cum suo spiritu. Hæc materia  
 appellata est operatio prima Opus purificati<sup>o</sup> omni macula et labe  
 originali quod ~~est~~ spiritus et anima reddidit<sup>ur</sup> spirituales. Philosophi dicunt  
 Ascendit<sup>ur</sup> de terra in celum. Mas et femina conjungunt<sup>ur</sup> et  
 dissolvunt<sup>ur</sup> in vase et ovo philosophico, ~~et~~ in quodam<sup>is</sup> materia ponit<sup>ur</sup>  
 mittit<sup>ur</sup> quod ubiq<sup>ue</sup> non debet occupare plusquam quartam partem vasis  
 hermetice sigillati.

## De igne.

Post hæc mitte in ignem calidum et humidum, continua colorem  
 veluti naturalem et calor exterior superet calorem interiorum materie.  
 Si ignis nimis debilis est nulla erit conjunctio et si nimis fortis est  
 materia sublimabitur et opus ~~perditur~~<sup>impeditur</sup>, et sic nihil eveniet boni.  
 Ea de causa regio media aeris ordinata per naturam inter celum et  
 terram, nam sol et stelle aliquin comburerent totum quod est supra  
 terram. Ad faciendum ignem hujus operis ~~est~~ aqua ~~et~~ <sup>super</sup> siccitatem  
 ignis et convertatur in humiditatem vaporosam, hæc duo elementa  
 miscent<sup>ur</sup> in temperamento calidi et humidi vaporosi digressis alterant<sup>ur</sup>  
 penetrant<sup>ur</sup> et vividi ut ~~perantur~~<sup>regantur</sup> colores duos albus et rubrus  
 Philosophi figurant hæc ignis naturam ad distantiam digitorum quinq<sup>ue</sup>  
 a fundo ~~vasis~~ vasis. Hæc igitur ignem equalem et continuum calidum  
 et humidum qui est verum omnium generatio, ignem fortificando  
 ab albo ad rubrum. In principio materia vestra dissolvitur in  
 aquam et colorem induit album instar picis liquidæ. Note <sup>tunc</sup> ~~quod~~  
 formabitur pellicula ~~inter picis liquidæ~~ et integumentum quod est  
 vas materia et nature et vas Philosophorum, dicunt <sup>quod ipse</sup> ~~et~~ <sup>cognoscendum</sup> ~~quod oparet~~  
<sup>esse</sup> ~~cognoscendum~~ ~~quod~~ In hac pellicula fit verum matrimonium et lectu  
 nuptiale, et femina ascendit supra marem hoc est materia supra

luminaries of the period engaged in the study of alchemy, including Boyle, Locke, and Leibniz, among others. As with all of his pursuits, Newton brought a scientific approach and rigorously logical mind to the investigation, actively engaging in laboratory experimentation to empirically verify the efficacy of the regimens he read and wrote about. Newton ultimately devoted more time and ink to chemistry than he did to physics and mathematics combined, amassing one of the largest libraries ever assembled on the subject, including several hundred manuscripts he himself wrote (both by way of transcription and elucidation). Newton was always highly guarded about his chemical researches during his lifetime, and most of his manuscripts

and private papers were kept from public view for over two hundred years after his death, making the academic study of Newton's chemistry a relatively recent and ripe field.

Newton's interest in chemistry was profoundly related to, and entirely in accord with, his more well-known work with gravity and light. Indeed, Newton's chemical researches appear to have significantly contributed to his successful achievement in each of these other scientific areas. The Principia left the "active cause of gravity" unposited, and Newton was convinced that chemistry held the key to its determination (*Opticks*, Query 31). In addition to providing him a





Opus Galli Anonymi

10

Simile est hoc opus operi Fabri (in Palladio Spagenco Descriptio  
et maxime) in Libro Fabri dicto Les Secrets Chimiques  
Fertur Faber Palladium scripsisse antequam Lapideum perficeret  
& Les Secrets postea.

theory of matter's structure, Newton's chemical researches furnished him a theory of "active principles" and "affinity" which most scholars agree influenced and shaped his concept of gravity in the *Principia*. Perhaps the clearest expression of this chemistry-gravity connection is to be found in Newton's 1692 essay "De natura acidorum," where we observe "the transition from the alchemical concept of active principle to the Newtonian concept of attraction expressed in his own words" (Westfall, "Newton and Alchemy," 1984). Newton's chemical investigations also impacted his theory of light and optics: Robert Boyle's "alchemical experiments" regarding the dissolution and reconstitution of camphor appears to have suggested to him the very possibility of separating and reconstituting white light via a prism. This outstanding manuscript declares that it reveals "The Secret of Secrets," and the directions are remarkable for the clarity of instruction. Almost entirely free of the usual concealments and code words (*Decknamen*) characteristic of alchemy texts, the regimen detailed for the production of the Philosopher's Stone could in theory be unambiguously recreated within a modern laboratory. Divided into 7 sections, the manuscript describes a lengthy and precise process of distillations, additions, heatings and coolings. An untitled introduction briefly overviews the four elements and the alchemical process, signaling that the matter used for the preparation of the Stone is "matter on which nature has operated very little," and the subsequent short titled section on "*De materia*" further specifies that the base matter of the given regimen is lead and tin of a special given characteristic. The manuscript then proceeds to meticulously describe a long and detailed regimen over the course of four titled sections of the text (including one on the "making of [medicinal] potable gold"), before finally concluding with "another shorter way of making our stone and medicine." Labor intensive, even the shorter

regimen is said to take from 9 to 12 months, depending on the purity of the original matter used, the adherence to practical detail, and the quality of the fire.

This manuscript was written in the decade following the publication of the *Principia*, an especially fertile time for Newton's chemistry (during which Newton wrote his seminal chemical treatise "*De natura acidorum*"). Though Newton's inscription on the front wrapper tell us that the text is an "anonymous French work" ("*Opus Galli Anonymi*") and further notes that the regimen described is similar to one by the French alchemical physician Pierre-Jean Fabre, no comparable source text is known, indicating this is possibly the only extant copy of the text in any language. The heavy emendation and the nature of the corrections, together with the characteristic English phrasing of the Latin, suggest that Newton was not simply transcribing, but was extemporaneously creating an original translation from the French text, possibly interpreting and elucidating in the process.

An unpublished and otherwise unknown text, this manuscript merits formal academic study, and an examination of Newton's particular contributions to the text will doubtless enrich our understanding of his relationship to the alchemical tradition as well as his own chemical legacy. Moreover, documenting an unrecorded extensive regimen in clear language, often evocative of Newton's own chemical writings, this manuscript adds substantively to our understanding of both alchemy and chemistry in the 17th century. As nearly all of the Newton manuscripts offered in the 1936 Portsmouth Papers sale have already made their way into institutions, a Newton manuscript of this scale and import is unlikely to appear again in the foreseeable future.

**\$200,000 - \$300,000**

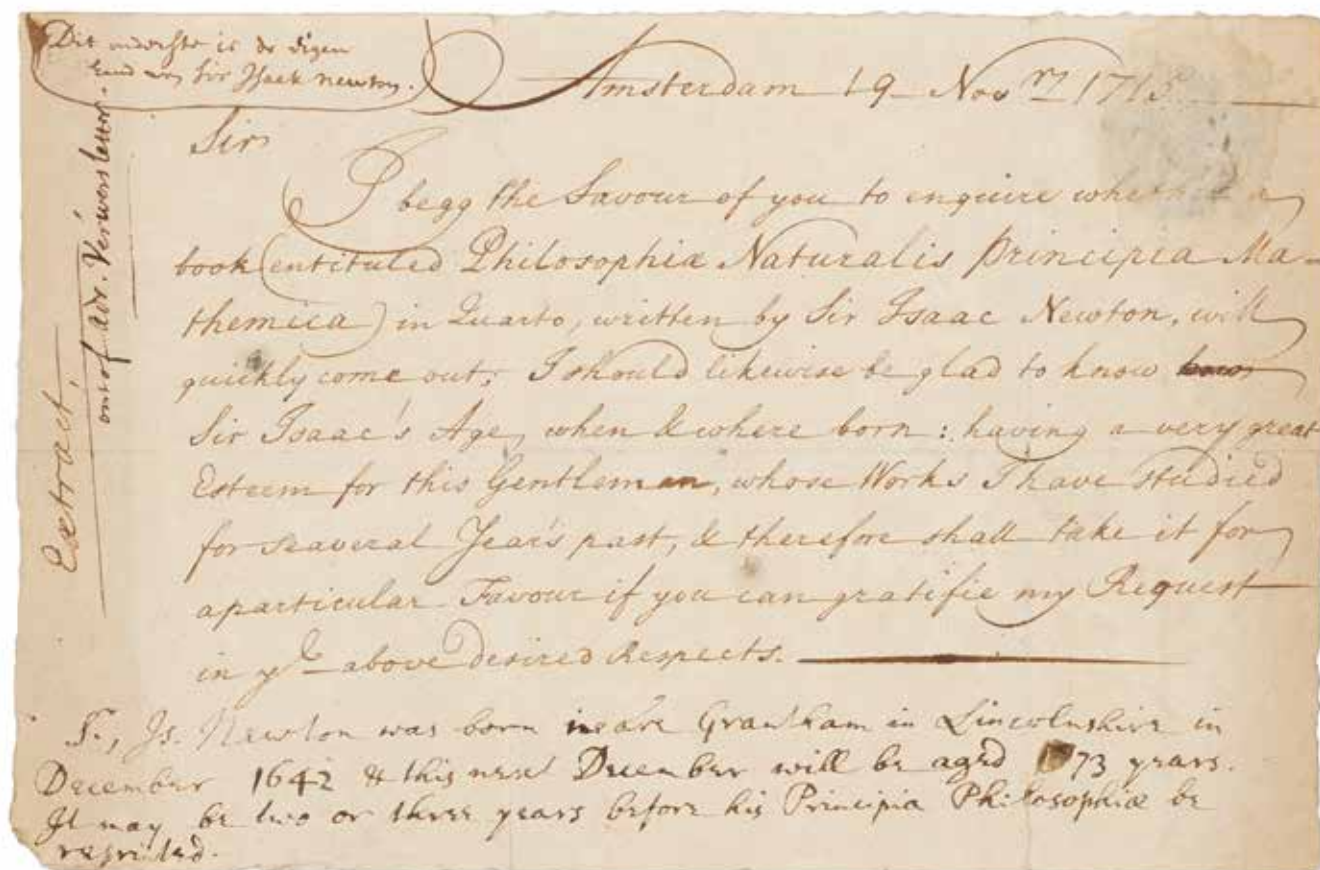




Image courtesy Bonhams

A portrait of Sir Isaac Newton, c.1715





7

**NEWTON, ISAAC. 1642-1727, AND ADRIAEN VERWER.  
C.1655-1717.**

Autograph Note Signed Integrally ("Sir Isaac Newton"), 1 p, 8vo (126 x 193 mm), [after] November 19, 1715, being a brief autobiography and note on the *Principia* in response to a query from scholar Adriaen Verwer, the query from Verwer in a secretarial hand, with a note to the margin, *Extract... out of Adr Verwer's letter.* Original folds, remains of red wax seal, some light darkening.  
Provenance: sold Bloomsbury, February 14, 1991, lot 394.

AUTOGRAPH NOTE RESPONDING TO AN INQUIRY OF ADRIAEN VERWER, giving a brief autobiography and mentioning future edition of the *Principia*. Adriaen Verwer was a Dutch author and philosopher of the late 17th-century, at the center of a group of amateur mathematicians in Amsterdam. The Dutch response to Newton's *Principia* was initially rather cold; both Christian Huygens and Burchard de Volder were rather critical of Newton's work. The acceptance in the Netherlands of the revolutionary Newtonian model did not take hold in the academies, but blossomed amongst a loose connection of amateur scientists and mathematicians of which Verwer was at the center. Here he requests information regarding the

next edition of the *Principia*, as well as the origins of Newton: "having a very great esteem for this gentleman, whose Works I have studied for several Year's past, & therefore shall take it for a particular favor if you can gratifie my Request in y<sup>e</sup> above desired respects." Newton's kind response is at the foot of the letter, and interestingly estimates, "It may be two or three years before his *Principia Philosophiæ* is reprinted." It would be at least 10 years.

Verwer's heavily annotated copy of the first edition is preserved in the Universiteitsbibliotheek Utrecht. The present letter illuminates this important relationship, connecting Newton, the great scientist whose ideas revolutionized our conception of the world, and Verwer, a man referred to as the "first continental Newtonian," an amateur of crucial importance for the spread of Newtonian ideas on the Continent. Vermij, "The Formation of the Newtonian Philosophy: The Case of the Amsterdam Mathematical Amateurs," in *The British Journal for the History of Science* (June, 2003), pp 183-200.

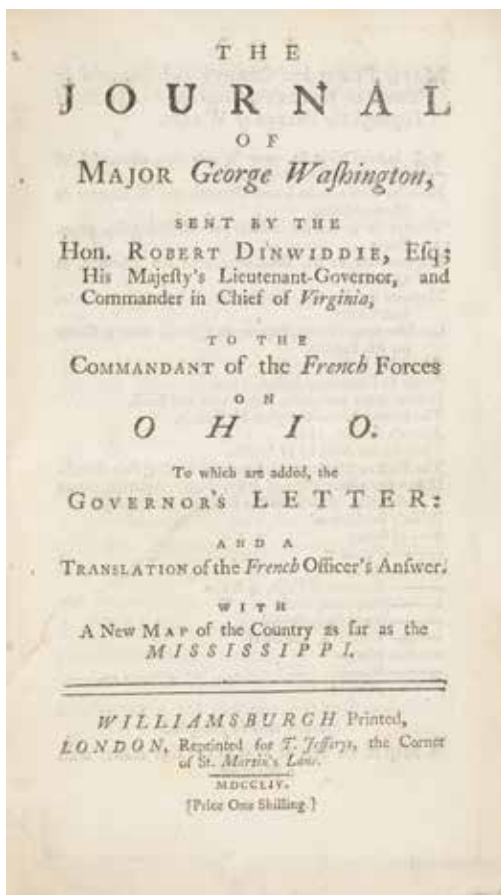
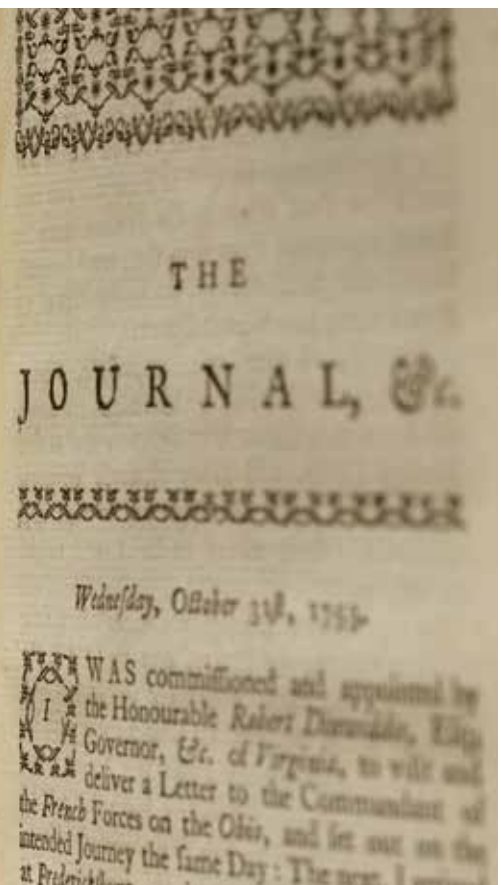
**\$80,000 - 120,000**



or even have more than a cursory Reading; till I was informed, at the Meeting of the present General Assembly, that it was already in the Press.

There is nothing can recommend it to the Public, but this. Those Things which came under the Notice of my own Observation, I have been explicit and just in a Recital of:—Those which I have gathered from Report, I have been particularly cautious not to augment, but collected the Opinions of the several Intelligencers, and selected from the whole, the most probable and consistent Account.

G. WASHINGTON.



8

# WASHINGTON, GEORGE. 1732-1799.

*The Journal of Major George Washington, sent by the Hon. Robert Dinwiddie, Esq. ... — to the Commandant of the French Forces on Ohio.* London: T. Jefferys, 1754.

8vo (230 x 116 mm). 32 pp; engraved portrait of Washington inserted as frontispiece, dated 1780; later issue of map (c.1860) supplied, bound at rear. Nineteenth-century green morocco by Bedford, repair to title page, light soiling along margins.

FIRST OBTAINABLE EDITION OF THIS CRITICAL DOCUMENT LEADING TO THE FRENCH AND INDIAN WAR, and WASHINGTON'S FIRST PUBLISHED WORK. George Washington was only 21 years old when he was commissioned by Governor Dinwiddie of Virginia to journey to the Ohio Country and negotiate with the French for a withdrawal of their forces. He reached the French Commander on Lake Erie in early December and after fruitless but informative discussions, Washington carried back the French refusal, reaching Williamsburg on January 16, 1754. This was a mere month and a day after his departure from Lake Erie, an astounding feat in itself in midwinter. On the way Washington remarked that the fork between the Monongahela and Allegheny rivers is "extremely well situated for a fort" (the future site of Pittsburgh) and gleaned much information from Tanacharison (the Seneca "Half-King") and other Indian leaders, as well as from a party of French deserters. Only two days elapsed between Washington's return to Williamsburg and the meeting of the General Council at which his account was presented. Washington's news of French insolence and treachery to the Indians was so incendiary that his account was immediately printed in Williamsburg in pamphlet form (an edition known in only 9 institutional copies), before being reprinted in London with a map for the first time. This copy has the map supplied from a later issue, but otherwise this is a beautiful copy of the first obtainable edition of this American landmark, called by Howes, "the most desirable eighteenth century American rarity." Howes W-134. Sabin 101710; Vail 472.

\$20,000 - 30,000



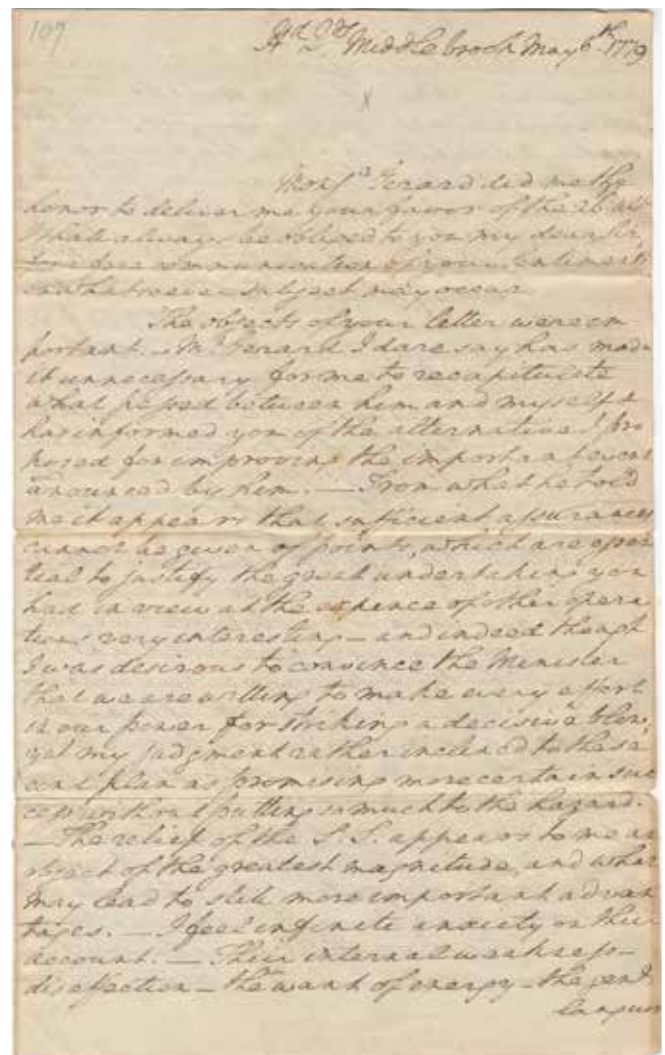


GEORGE WASHINGTON,  
Commander in Chief of y Armies of y  
UNITED STATES of AMERICA.





Gouverneur Morris, engraved by J. Rogers, c.1787



9

# **WASHINGTON, GEORGE. 1732-1799.**

Autograph Letter Signed ("Go: Washington") , 4 pp, folio, "Hd. Qrs." May 6th, 1779, docketed May 9, 1779 (date of receipt), to Gouverneur Morris, addressing his proposed attack on New York City, new plans for the Southern Campaign, as well as the decay of the currency, the Army and its morale, clean, folds.  
Provenance: Gouverneur Morris; by descent.

A SUBSTANTIAL WASHINGTON LETTER TO GOUVERNEUR MORRIS, conveying his intended course for the "relief of the S[outhern] S[tates]" on the heels of the visit of Conrad-Alexandre Gérard, in which he assured Washington of the imminent arrival of a French squadron commanded by Count D'Estang on the Southern Coast (see *Papers, GW to Gerard*, 1 May 1779). An April 26th letter from Morris, delivered by Gerard, had outlined a strategy for an attack on New York City, and Washington had offered Gerard the support of his armies in New York, if D'Estang could be certain to arrive in New York in advance of the British fleet under the command of Admiral Byron. Washington notes: "sufficient assurances cannot be given of points which are essential to justify the great undertaking you had in view ... my judgment rather inclined to the second plan [in the South] as promising more certain success, without putting so much the hazard." He continues to enumerate multiple reasons for his own Southern strategy, concluding, "If it should fail, our affairs which have a very sickly aspect in many respects will receive a stroke they are little able to bear."

Interestingly, he openly elaborates on this "sickly aspect" of colonial affairs, noting with gravity, "the rapid decay of our currency, the extinction of public spirit, the increasing rapacity of the times, the want of harmony in our councils, the declining zeal of the people, the discontents and distresses of the officers of the army; and I may add, the prevailing security and insensibility to danger, are symptoms in my eye of a most alarming nature ... Our army as it now stands is little more than the skeleton of an army and I hear of no steps that are taking to give it strength and substance." Having taken pains to elaborate the direness of their situation, he advises Morris, it is well-worthy of a patriot statesmen at this juncture, to endeavour to pacify party differences — To give fresh vigour to the Springs of Government — To inspire the people with confidence — and above all to restore the credit of our currency."

This expansive letter covers important terrain in tremendous detail. This is the copy sent to Morris, docketed by him on May 9th, 1779, and passed down through the family. A fine example of a substantial war-time letter from the country's first and greatest military leader and statesman, on the brink of a major shift in the war. *The Papers of George Washington*, Vol 20 (Charlottesville, 2010), as published from a draft in the hand of his aide, Alexander Hamilton, mis-dated May 8th, 1779.

**\$40,000 - 60,000**

danger - are symptoms in my eye of a most  
alarming nature. - If the enemy have it  
in their power to press us hard this campaign,  
I know not what may be the consequence -  
Our army as it now stands is little more  
than the skeleton of an army - & I hear  
of no steps that are taken to give it strength  
& substance - I hope there may not be great  
mistake on this head, & that our abilities  
in general are not overrated - The applica-  
tions for succour are numerous, but no pains  
are taken to put it in my power to afford them.  
- When I endeavour to draw together the  
Continental troops for the most effectual pur-  
poses I am embarrassed with complaints of  
the exhausted defenceless situation of par-  
ticular states & find myself obliged either  
to resist solicitations made in such a manner  
and with such a degree of emphasis as care-  
fully to leave me no choice, or to sacrifice the  
most obvious principles of military propri-  
ety & risk the general safety. -

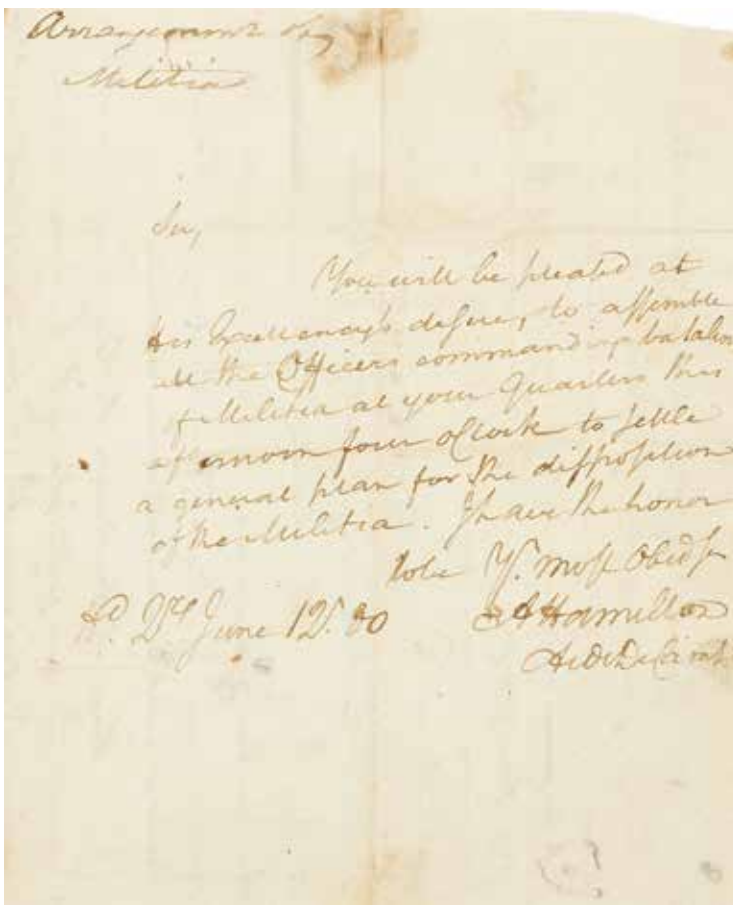
I shall conclude by observing, that  
it will be worthy the ambition of a patriot  
statesman at this juncture to endeavour  
to pacify party differences. - To give firm-  
ness to the springs of Government - To  
inspire the people with confidence - and a-  
bove all to restore the credit of our currency.

With very great regard  
I am - D<sup>r</sup> Sir -

Y<sup>r</sup> Most Obed<sup>t</sup> Serv<sup>t</sup>  
G<sup>o</sup> Washington

May 9.  
1779





10

**HAMILTON, ALEXANDER. 1757-1804.**

Autograph Letter Signed ("A. Hamilton") 1 p, 8vo, bifolium, Hd. Qrs [Springfield, NJ,] June 12, 1780, to Baron de [von] Steuben, issuing Washington's orders to assemble the commanding officers, noted at the head "Arrangements of Militia," and with Von Steuben's aide Benjamin Walker's minutes across the two inner pages detailing the troop movements discussed, old folds, seals removed, minor staining, letter and transcription laid-into window mounts, modern half-morocco box.

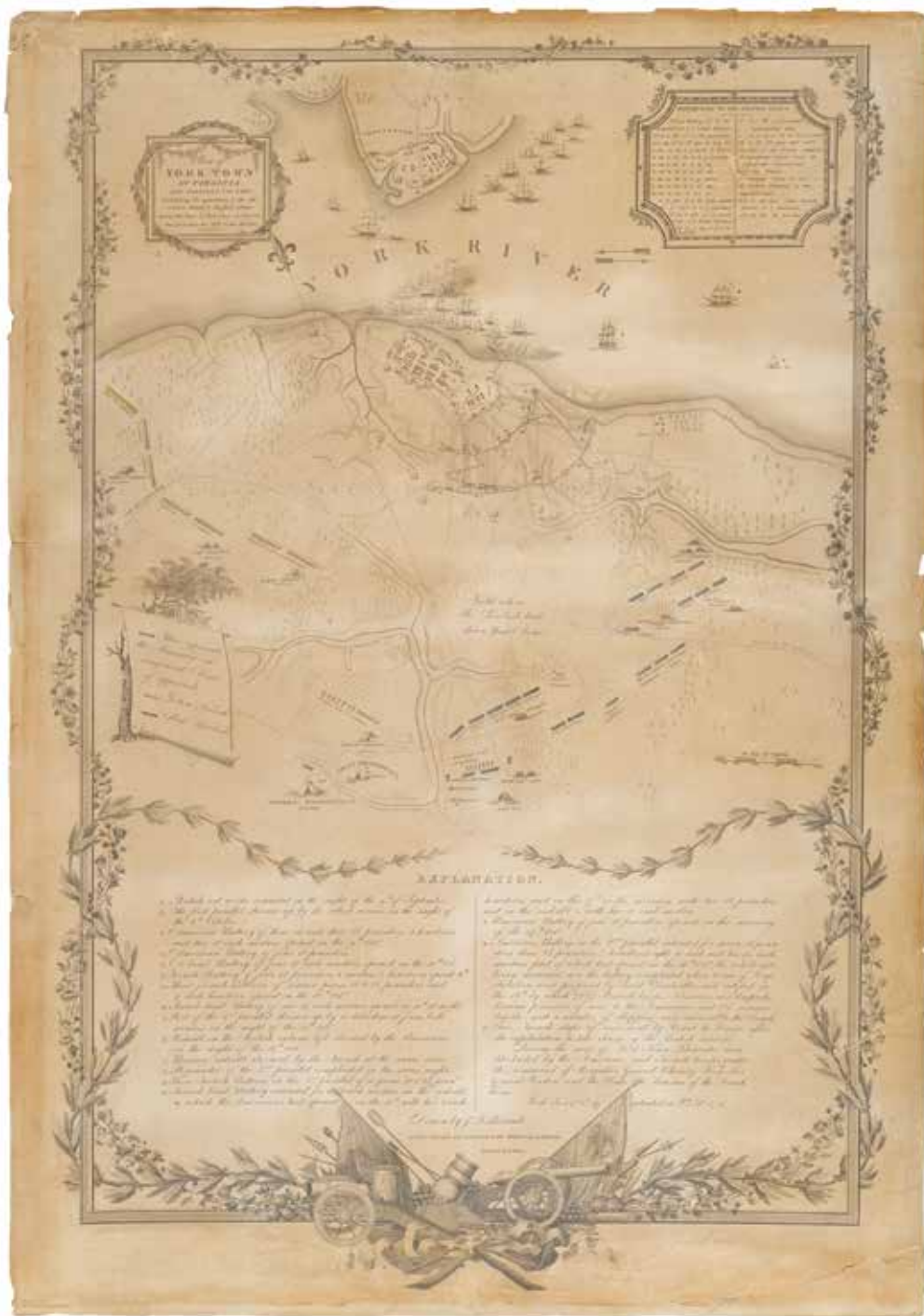
*WARTIME ALEXANDER HAMILTON LETTER FROM THE NEW JERSEY BATTLEFIELD TO BARON VON STEUBEN*, issuing orders from General George Washington to assemble the commanding officers in his tent to "settle a general plan for the disposition of Militia," with a full sheet, detailed account of the discussion and resulting strategy to the verso by Von Steuben's aide-de-camp, Benjamin Walker, "The regiments of Col Scudder, Chamberlain Phillips ... to remain on the ground and to be joined released on Monday evening next...."

This missive from Hamilton was written during a critical juncture in the War for Independence, as Washington and his troops had weathered the coldest winter of the war in the Morristown encampment, significantly giving Von Steuben a chance to pull the militias into order (and Hamilton a chance to court Elizabeth Schuyler). By June, the British were firmly in control of the South after a resounding Continental defeat at Charleston, and were shifting attention to New York and New Jersey, where Washington and his armies remained encamped. On June 7th, the British attacked

from Staten Island, and made it as far as Springfield, before being turned back in what is known as the Battle of Connecticut Farms by Maxwell's brigade and the militia, without meeting Washington and Von Steuben as they approached from the Morristown encampment. Washington set up Headquarters in Springfield and remained there until June 21st, when anticipating a British attack to the North at West Point, and having dispatched Von Steuben a week earlier toward that purpose, Washington moved back to Morristown, leaving General Nathaniel Greene in charge of Springfield. On June 23rd, the British army assayed into New Jersey again, this time with the British taking a two-pronged attack through Springfield, with another column moving North along the southern edge of Short Hills. Once again, the Continental Army and assorted militiamen, under Greene's command, turned back the British, who retreated back to their hold, and would not return to New Jersey for the rest of the war, a major victory for the resurgent Continental forces and a turning point in the war.

While the present letter has been published in the Hamilton papers, the extensive notes on the meeting itself in the hand of Von Steuben's aide-de-camp Benjamin Walker are heretofore unrecorded. Prepared at a critical moment, and likely in preparation for Washington's decision to send Von Steuben north, the movements detailed herein offer important detail to the final weeks of the war in the North. *The Papers of Alexander Hamilton*, vol 6, December 1789–August 1790 (New York, 1962).

**\$10,000 - 15,000**



11

## REVOLUTIONARY WAR.

Bauman, Sebastian, after. *Plan of York Town in Virginia and Adjacent Country, Exhibiting the Operations of the American French & English armies, during the siege of that place in Oct. 1781. Surveyed from the 22nd to the 28th Octr.* [Philadelphia, 1825].

Hand-colored engraved map, 820 x 570 mm, mounted on linen, some chipping to edges of paper, with a few internal tears and chips, mitigated by the mount.

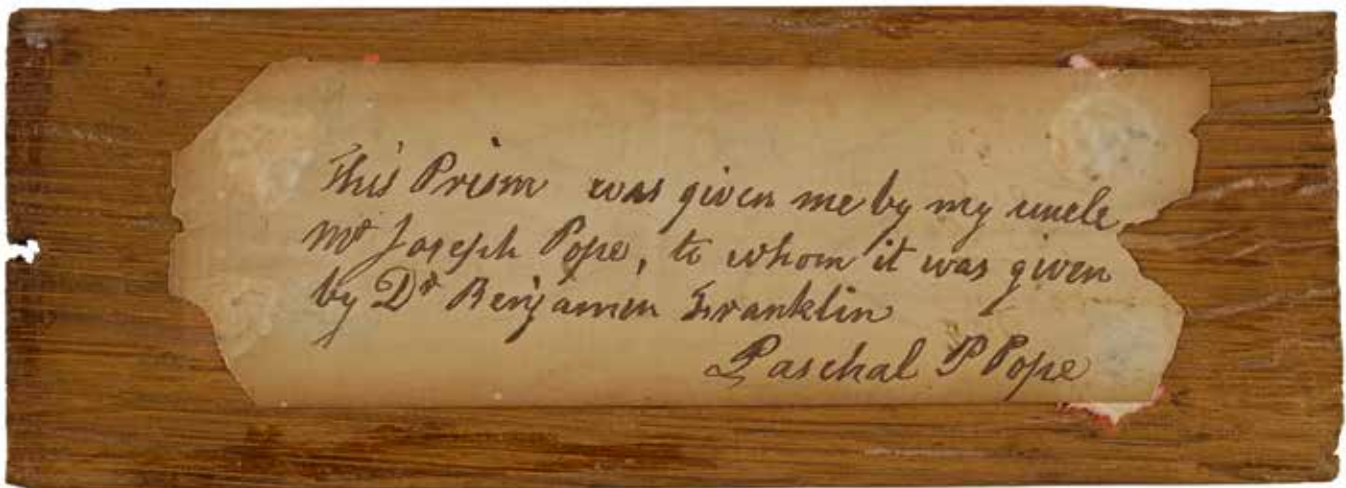
*Provenance:* Philadelphia Independent Seaport Museum (proceeds will be used in the acquisition and maintenance of their collections).

**RARE HAND-COLORED ENGRAVING OF THE SIEGE OF YORKTOWN INCLUDING TROOP POSITIONS** drawn by John F. Renault with embellishments, after the original by Sebastian Bauman, and engraved by Benjamin Tanner, on the occasion of Lafayette's 1825 tour of the United States. The detailed plan shows the British fleet in flames off the coast of the city, and the troop lines of the American and French troops including those of Lafayette, Von Steuben, Washington, Rochambeau, and others, as well as British troop positions and fortifications, each troop line colored by nationality, according to an engraved scroll containing the legend.

\$4,000 - 6,000







12

#### PRISM BELONGING TO BENJAMIN FRANKLIN.

Glass prism, 152 mm overall, cut in three polished facets, 33 mm per side, molded knobs on both ends. Contained in a cedar box with sliding lid, with applied paper label on inside of lid lettered in ink in a nineteenth-century hand: "This prism was given me by my uncle Mr. Joseph Pope, to whom it was given by Dr. Benjamin Franklin - Paschal Pope." A few old chips in glass, not affecting facets; wear to box, paper label toned.

*Provenance:* Benjamin Franklin; given to Joseph Pope (1748-1826); by descent to Paschal [Paoli] Pope (d.1867), affixed note signed by Paschal Pope.

*EIGHTEENTH-CENTURY GLASS PRISM GIVEN BY BENJAMIN FRANKLIN TO JOSEPH POPE, DESIGNER OF THE FAMED ORRERY AT HARVARD.* Beginning with Sir Isaac Newton's experiments showing the refraction of white light into color, scientists across Europe and into the Americas had used prisms in optical experiments. Indeed, one of Franklin's early experiments was a replication on Hermann Boerhaave's use of a prism to focus the sun's rays on different colored papers, and his work in optics and specifically in his invention of the bifocal would owe a debt to Newton and his prism. Joseph Pope of Boston was a distant cousin of Franklin, and more importantly, the designer of the orrery now in the Philosophy Chamber at Harvard. Pope constructed the enormous orrery, measuring 6 1/2 feet in height and in diameter, between 1776-1787, decorating it with effigies of three figures: Benjamin Franklin, Sir Isaac Newton, and James Bowdoin, the Governor of Massachusetts and a scientist who collaborated with Franklin on his work with electricity. The Great Fire of 1787 destroyed Pope's home, but the orrery was saved, and the following year, under the direction of Bowdoin, it was bought by Harvard University through a lottery. Indeed, when Pope sailed for Europe in 1789, Bowdoin provided him a letter of introduction to the Marquis de Lafayette as a "Genius in the mechanical department ... he has constructed an elegant Orrery ... [that] far surpasses everything of its kind in America" (Manuel, p 237). The Pope Professorship of Latin Language and Literature at Harvard was founded under the will of Paschal P. Pope, the nephew of Joseph Pope, through whom the prism descends. Literature: *A History of the Dorchester Pope Family*, 1634-1888 (Boston, 1888); *Ware Genealogy: Robert Ware, of Dedham, Massachusetts, 1642-1699, and his lineal descendants* (Boston, 1901); *Manuel, James Bowdoin and the Patriot Philosophers* (Philadelphia, 2003).

\$20,000 - 30,000

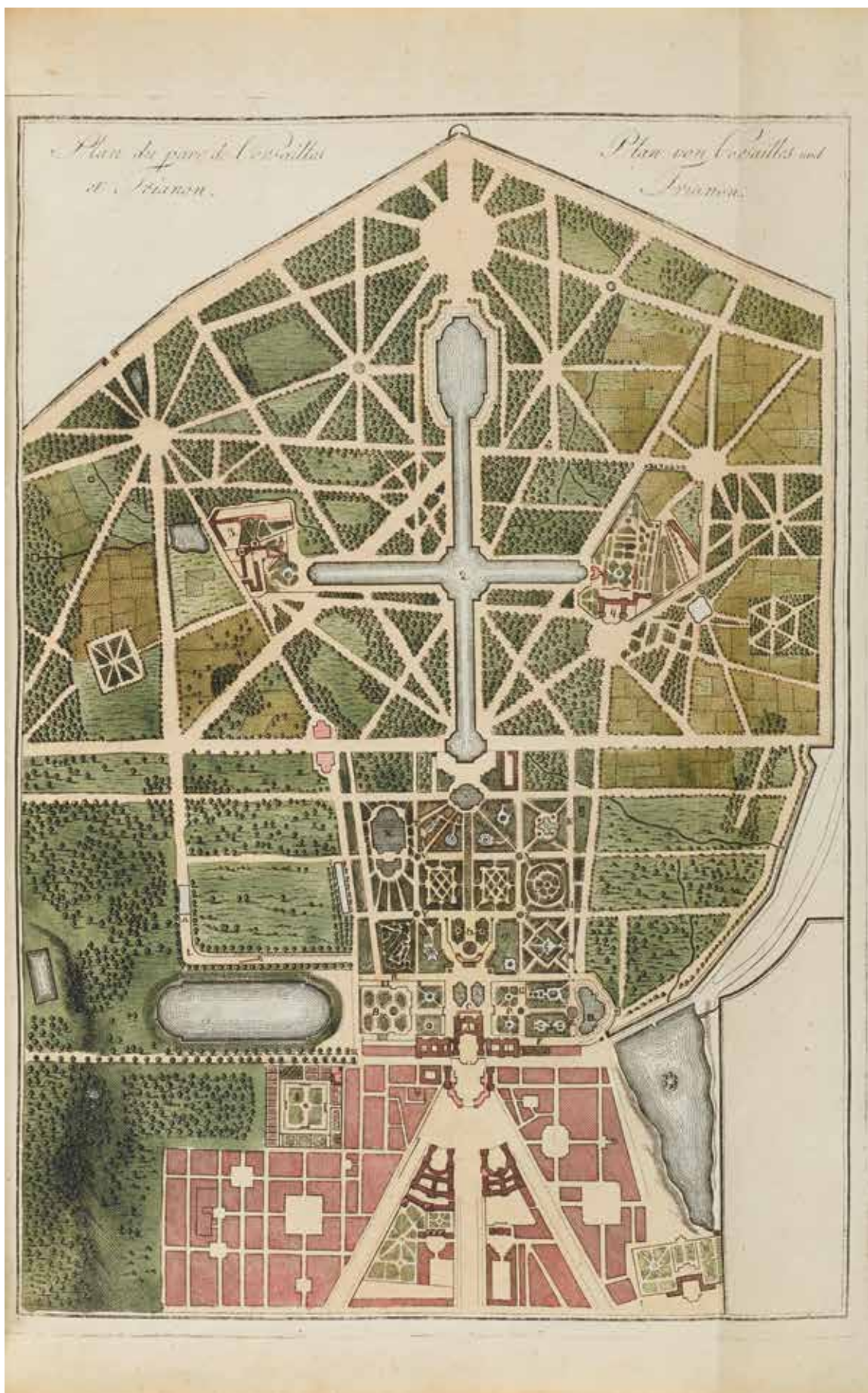


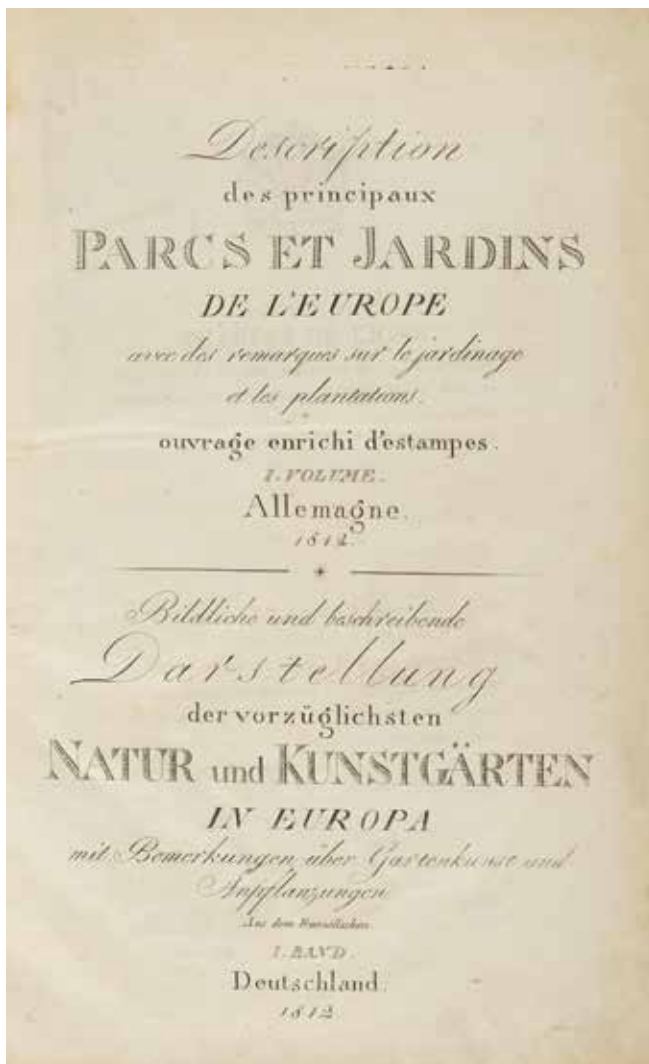
Image courtesy of National Portrait Gallery

"Can the pleasure of a few philosophers when they gaze on the seven threads of light separated by the Newtonian prism compare with the ease and comfort every man living might feel seven times a day, by discharging freely the wind from his bowels?"

– Benjamin Franklin, "To the Royal Academy of Brussels," c.1780







13

#### GARTENKUNST.

*Description des Principaux Parcs et Jardins de L'Europe.*

Deutschland [Vienna: Schrambl?], 1812.

3 volumes. 4to (350 x 220 mm). Three engraved titles, text in French and German, dedication to the Prince Charles de Ligne in French incorporating his engraved arms as a head-piece, text in French and German in two columns, 4 hand-colored botanical plates in volume I, one folding, 72 hand-colored engraved and aquatint views and plans of gardens in Europe by Schindelmayer, several folding. Very occasional light browning to margins and tissue guards. Bound in a sympathetic 20th century remboitage, with modern marbled paper boards, the covers overlaid with the original marbled papers and the spines decorated with the original leather spine labels, modern endpapers.

A fine complete copy of this charming and rare work on European Gardens, this copy with wide margins, almost a large paper copy. The fine engraved and aquatint plates depict the most beautiful Gardens and Parks of Europe, including images of Hohenheim, Stowe, Marly, Versailles, Liechtenstein, and curiously the addition of a depiction of the Imperial Gardens in Peking. Ganay *Art de Jardins* 172; Nebelhay 141; Not in Nissen. World Cat lists 6 copies of the work in the USA, several in Arboretums in Illinois, as well as Getty and Princeton, but only 2 copies of this edition in Europe: in the British Library, and at Wurttemberg Landsbibliothek.

**\$18,000 - 25,000**





“An original good air... [is] perhaps the most difficult undertaking in musical composition...”

(Beethoven in a letter to Thomson, Feb 7, 1815).

14

#### BEETHOVEN, LUDWIG VAN. 1770-1827.

Autograph Musical Manuscript, sketch-leaf part of the score of the Scottish Songs, “Sunset” Op. 108 no 2, 2 pp, 4to (190 x 230 mm), ruled with 12 staves per page, notated in black ink [on two systems per page of six staves] with many holograph emendations, and some pencil revisions, two staves extended into the margin, some light darkening and some minor staining.

*Provenance:* Alexander Wheelock Thayer (1817-1897) author of the first scholarly biography of Ludwig van Beethoven and US Consul in Trieste, presentation inscription: “Autograph of Beethoven, a small Token of friendship, to Miss Augusta Grimm, Jan 1, 1859”; Auguste Grimm (1832-1919) daughter of Wilhelm Grimm (presentation inscription); the Thayer family and by descent to the present owner.

AN AUTOGRAPH SKETCH-LEAF COMPRISING AN EARLY VERSION OF MEASURES 24-28 OF BEETHOVEN’S WORK “SUNSET,” set to a poem by Walter Scott (“The sun upon the Weirclaw Hill / In Ettrick’s vale, is sinking sweet...”) for voice, violin, violoncello and piano. Between 1809 and 1820 Beethoven composed 179 Scottish-, Irish- and Welsh- folksongs. They were commissioned

by George Thomson (1757-1851), the Scottish publisher and close friend of Robert Burns. “‘Beethoven,’ Thomson said in 1815, ‘is a genius strikingly original, and has absolutely done wonders for the airs;’ and again, a year later: ‘The originality and exquisite beauty of Beethoven’s accompaniments surprise me more and more. They require only to be heard to command admiration!’” (Hadden).

In a letter to his German publisher Adolf Schlesinger (April 30, 1820), Beethoven notes that the songs “are written in a very simple style, and are therefore especially suitable for performance by small groups of musical amateurs.” Given the stark complexity of many of Beethoven’s compositions the simplicity of the present leaf magnifies the compositional process and reveals the extraordinary number of edits Beethoven made to perfect even a simple air.

The extensive corrections and cancellations provide a clear view into Beethoven’s working method. While the vocal line is complete, changes are reflected in the piano and string parts, mostly of figurations and some minor harmonic changes. Clearly a work in



progress, the first page includes two measures that are added at the end of the first system, set off to the right. These measures are a clarification of measures 26-27. Beethoven probably did this to provide more visual clarity as those measures appear quite dense and with much crossing out. On the second page there is one measure at the end of the first system that represents an early version of measure 33. In the final printed version, measure 33 appears quite different.

Alexander Wheelock Thayer dedicated many years of his life to researching primary sources for his substantial Beethoven biography, still considered to be the most authoritative work on the composer. In 1855 he became acquainted with Wilhelm Grimm and his daughter Auguste Grimm. Subsequently Auguste and Thayer corresponded for many years. In 1864 Thayer was appointed as Consul to the Austrian Dominions by Abraham Lincoln (see lot 18 for the signed document and a further note on Thayer's biography).

*Reference:* This autograph manuscript was exhibited in facsimile in a special "Alexander Wheelock Thayer" exhibition at the Beethoven-Haus Bonn, May-September 2010; see Dorfmueller, Gertsch, Ronge, *Ludwig van Beethoven, Thematisch-bibliographisches Werkverzeichnis* p 674 Opus 108, 25 Schottische Lieder, Nr. 2 and *Staatsbibliothek zu Berlin, Digitalisierte Sammlungen, Mus.ms.autogr.* Beethoven, L. v., 29 II, Sunset, Arr. Fragmente; Beethoven, *Saemtliche Briefe*, Berlin, 1909-10, volume 2, page 239 and volume 1 page 125 (note); James Cuthbert Hadden, *Georg Thomson the friend of Burns, his Life and Correspondence* (London: 1898); Alexander Wheelock Thayer, *The Life of Ludwig van Beethoven* (New York: 1921). Bonhams thanks Marc Peloquin for assistance in cataloguing this lot.

**\$80,000 - 120,000**



**THE**  
*New American*  
**ATLAS,**

**No. I.**

CONTAINING MAPS OF  
**The World, Europe, and South America**  
ON TWO SHEETS.

*Arranged from the most Authentic Documents.*

By H. S. Tanner.



PHILADELPHIA  
Published by Henry S. Tanner, No. 8, Sanson Street.  
1822.



15

**TANNER, HENRY SCHENCK. 1786-1858.**

*A New American Atlas containing Maps of Several States of the North American Union, projected and drawn on a uniform scale.* Philadelphia: 1818-23.

5 parts. Folio (606 x 446 mm). Letterpress half-title, 1 p index of maps and 18 pp text titled "Geographical Memoir"; the engraved title with a vignette of Columbus landing in the New World and dated 1823; 18 hand-colored engraved maps on 22 sheets, divided between the 5 parts, variously dated 1818-1822; 16 maps in double-page, the Map of North America on 4 sheets, and the map of South America on 2 sheets. Original blue wrappers, some light browning of both text and maps, the last two pages of the text with clean marginal tears, the maps in the first 3 parts with brittle margins and some marginal loss, map of Europe torn along center fold, wrappers separated along spines, contained in a contemporary half roan portfolio, spine worn and broken.

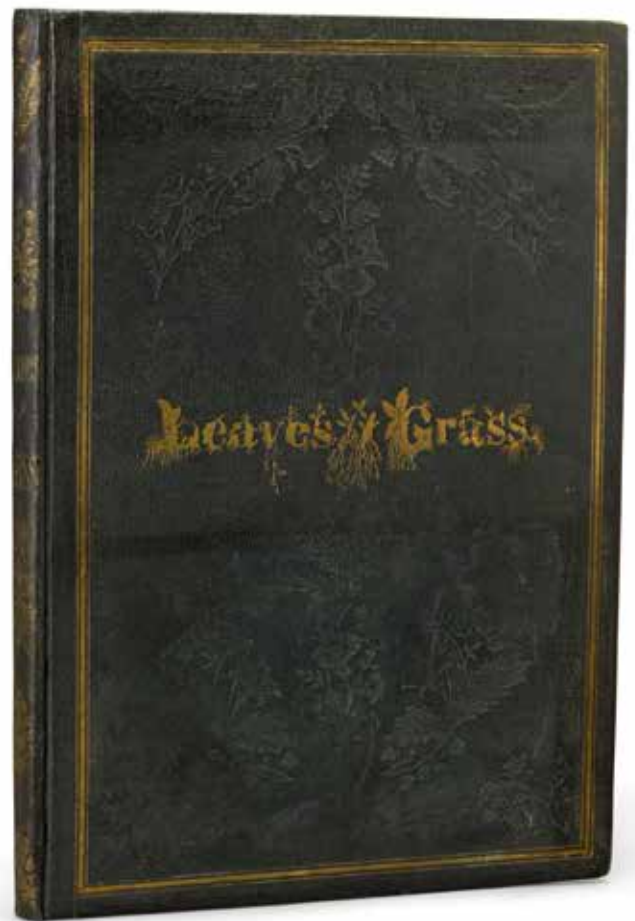
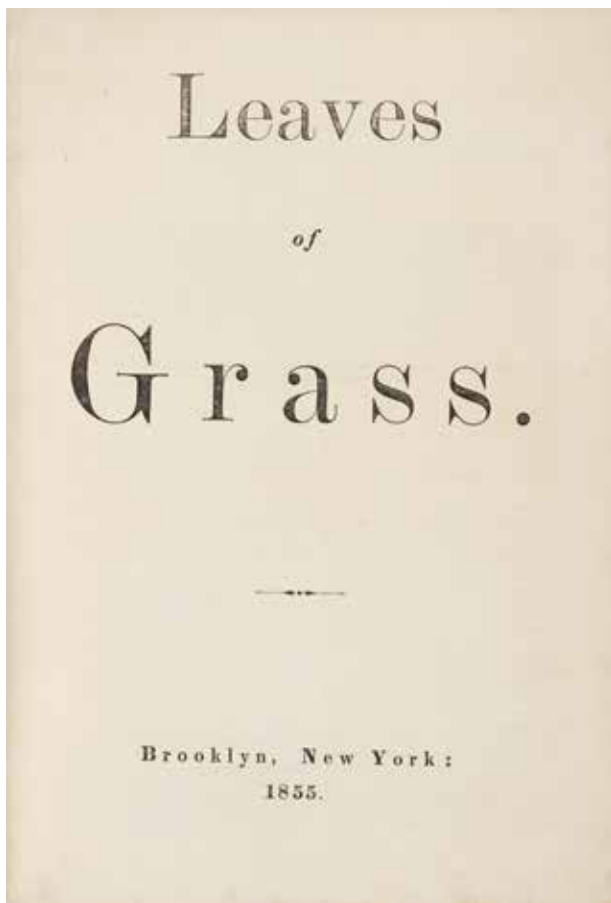
WITH: "New and Elegant American Atlas now publishing," being the prospectus and terms of publishing for the work dated July 10th 1818, original wrappers, the verso of the lower wrapper with a letterpress listing of maps to be published in the first three parts, noting 14 maps in total, but listing two maps not present in the final work, a map of the world on two sheets and a map of Nova Scotia and New Brunswick, both of Canada, and subsequently left out of the finished atlas as it appeared in parts.

*RARE, EARLY ISSUE* of Tanner's *New American Atlas*, complete in its original parts, and with the separate prospectus for publication, printed in July 1818. We can find no record of a copy in parts coming up for auction in the past 45 years. The special rear wrapper for the prospectus has a listing of the maps for the first 3 parts, and promises a new map of America on 4 sheets and other maps of states to be finished. Contemporary reviews of this *New American Atlas* were favourable: "it is decidedly one of the most splendid works of the kind ever executed in the Country" (*US Gazette*, September 1823). Schwartz and Ehrenberg argue, "Tanner's 'Atlas' represents the first comprehensive analytical compilation of existing cartographic and geographic data for the United States as a whole," p 251. By publishing each map on a uniform scale, and grouping states where necessary, Tanner presented a cohesive geographical entity for the new nation and moved forward the the quality of presentation for cartography in America. The published memoir describes that it took "nearly 10 years of unremitted application and research."

Tanner was born in New York, the younger brother of Benjamin Tanner, an established engraver, and served his apprenticeship with his older brother before moving to Philadelphia in 1810 to start up as a map publisher. This *New American Atlas* was his first major opus and established his reputation.

**\$15,000 - 20,000**





"I too am not a bit tamed — ... — I too  
am untranslatable, I sound my barbaric  
yawp over the roofs of the world."

16

**WHITMAN, WALT. 1819-1892.**

*Leaves of Grass* Brooklyn: [For the author], 1855.

Folio (279 x 196 mm). Engraved frontispiece portrait of Whitman by Samuel Hollyer on heavy paper, original tissue guard. Original green cloth stamped in gilt and blind, gilt edges, marbled endpapers, custom green quarter morocco box, skillfully rebacked, maintaining much of original spine, the rest supplied in facsimile, expertly refurbished, resewn and repaired.

*Provenance:* Fowlers, Wells & Co., Phrenologists and Publishers (bookseller's ticket); Mark Hofmann; Lyn Jacobs; Sam Weller; sold to Forrest Baker (all from provenance letter laid-in).

*FIRST EDITION*, first binding, of "America's second declaration of independence: that of 1776 was political, that of 1855 intellectual" (PMM 340). According to Myerson, 795 copies of the first edition were bound: 337 in Binding "A" in June and July of 1855; 262 in Binding "B" in December, 1855 and January, 1856; and 196 copies in two other binding styles, becoming increasingly less elaborate as the reality of printing and binding costs set in. This original first issue binding has been expertly repaired, with a note from the restorer Lyn R. Jacobs detailing her work laid-in. With 1st state of frontispiece, and, as usual, the 2nd state of copyright page and 2nd state of p iv. Significantly, this copy contains the first state of "the first known revision from the thousands Whitman was to make in *Leaves of Grass* over the following thirty-seven years" (Schmidgall, 1855: A Stop-press Revision, *Walt Whitman Quarterly Review* 18, Summer, 2000).

Whitman spent nearly every day of the spring of 1855, at the printing offices of James and Thomas Rome, "writing, revising, reading proof, even working the type case ... Altogether he set in type about ten of the ninety-five pages of a book that he also designed, produced, published, promoted" (Kaplan, *Walt Whitman: A Life*, New York, 1980). The resulting first edition of *Leaves of Grass* contained just 12 poems (and 95 pages), all untitled, under the repeated header "Leaves of Grass." Just one year later, the second edition added another 20 poems and ran to an astounding 356 pages. Whitman continued adding and revising throughout his life, "As *Leaves of Grass* grew through its five subsequent editions into a hefty book of 389 poems (with the addition of the two annexes), it gained much in variety and complexity, but Whitman's distinctive voice was never stronger, his vision never clearer, and his design never more improvisational than in the twelve poems of the first edition" (Marki, from *The Walt Whitman Encyclopedia*, Garland, 1999).

In all, a solid, clean copy of the most American of American books, in its spirit, its content and its production. "The importance of the first edition of *Leaves of Grass* to American literary history is impossible to exaggerate. The slender volume introduced the poet who, celebrating the nation by celebrating himself, has since remained at the heart of America's cultural memory because in the world of his imagination Americans have learned to recognize and possibly understand their own" (Marki). BAL 21395; Grolier *American* 67; Myerson A2.1.a1; PMM 340.

**\$50,000 - 70,000**

THE PRESIDENT OF THE UNITED STATES OF AMERICA.

TO ALL WHO SHALL SEE THESE PRESENTS, GREETING:

KNOW YE, That, reposing special trust and confidence in the abilities and integrity of *A. W. Thayer*,  
I do appoint him **CONSUL** of the United States of America, for the *Port of Trieste and all the other*  
*ports in the Austrian Dominions on the Adriatic Coast, except those ports*  
*which belong to the Lombardo-Venetian Kingdom* and do authorize and empower him to **HAVE AND TO HOLD** the said office,  
and to exercise and enjoy all the rights, pre-eminences, privileges, and authorities, to the same of right appertaining, during the pleasure of the President  
of the United States, for the time being, and until the end of the next Session of the Senate of the United States, and no longer: he demanding and receiving  
no fees, or perquisites of office whatever, which shall not be expressly established by some law of the United States. And I do hereby enjoin all captains,  
masters, and commanders of ships and other vessels, armed or unarmed, sailing under the flag of the said States, as well as all other of their citizens, to  
acknowledge and consider him, the said *A. W. Thayer* accordingly.  
**AND I DO HEREBY PRAY AND REQUEST** *His Majesty the Emperor of Austria*  
*His Generals* and officers, to permit the said *A. W. Thayer* fully and peaceably to  
enjoy and exercise the said office, without giving or suffering to be given unto him any molestation or trouble; but, on the contrary, to afford him all  
proper countenance and assistance: I offering to do the same for all those who shall, in like manner, be recommended to me by *His said Majesty*.

In testimony whereof, I have caused these letters to be made Patent, and the Seal of the United States to be hereunto affixed.  
Given under my hand, at the City of Washington, the *First* day of *December*  
In the year of our Lord one thousand eight hundred and *Sixty four* and, of the Independence of the United  
States of America, the *Eighty ninth*.

BY THE PRESIDENT:

*Abraham Lincoln*

*William H. Seward*

SECRETARY OF STATE

17

LINCOLN, ABRAHAM. 1809-1865.

THAYER, ALEXANDER WHEELOCK. 1817-1897.

Document Signed ("Abraham Lincoln") as President, partially printed and accomplished in manuscript, 1 p, folio (354 x 457 mm), Washington, November 1, 1864, appointing A.W. [Alexander Wheelock] Thayer as Consul to "Trieste and all the other parts in the Austrian Dominions on the Adriatic Coast, except those which belong to the Lombardo-Venetian Kingdom," also signed by Edwin Stanton (1814-1869) as Secretary of State, with wafer seal, toning, mounted on board and re-framed.

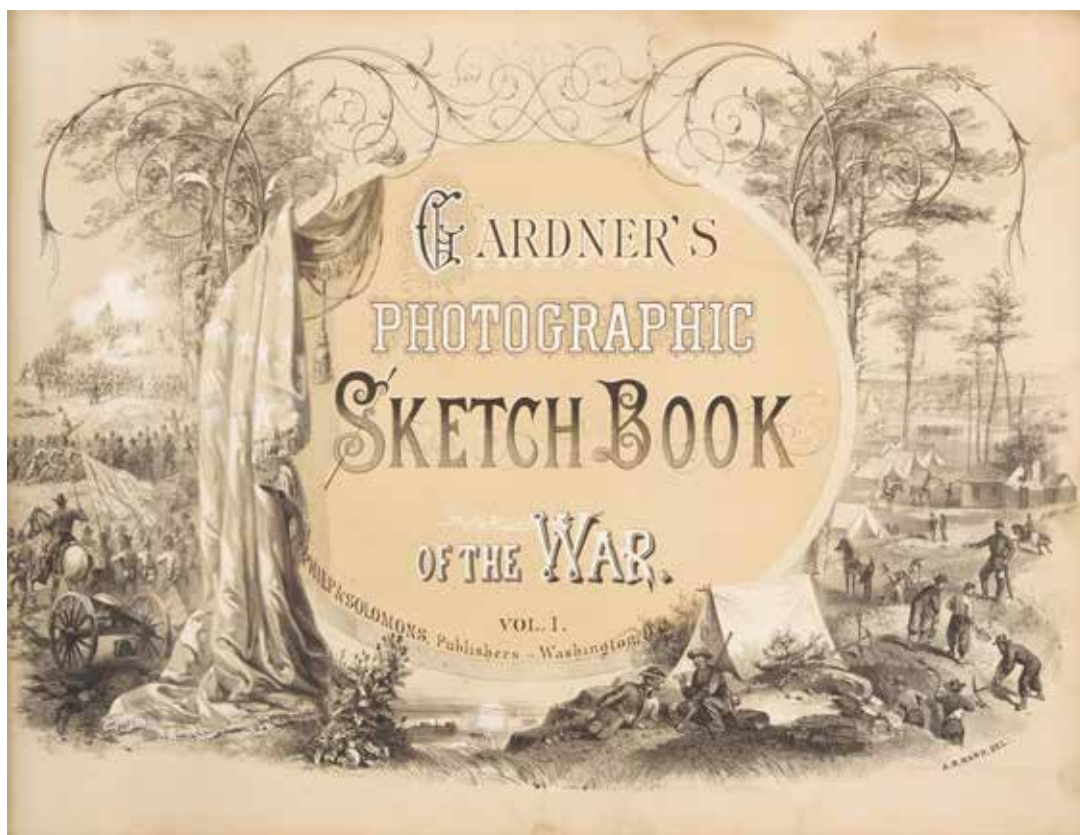
Provenance: Alexander Wheelock Thayer (1817-1897) author of the first scholarly biography of Ludwig van Beethoven and US Consul in Trieste; by descent to the present owner.

SIGNED LINCOLN APPOINTMENT FOR ALEXANDER WHEELOCK THAYER, who wrote the first substantial—and still standard—biography of Beethoven, first published in German in 1866. Working at the Harvard Library while a student there from 1843-1848, Thayer discovered the works of Beethoven. Dissatisfied with the

only extant biography of the great composer (by Anton Schindler, and later revealed to be based on forged documents and full of inconsistencies), Thayer began to gather materials for his own biography, travelling to Germany in 1849 and writing for publications such as the *Grove Dictionary of Music*. In order to support his Beethoven work, he took a job at the Austrian Consulate in Vienna in 1864, and this appointment later that year as Consul to Trieste greatly improved his prospects and enabled him to write. The first volume of his extensive three-volume (eventually extended to five) *Ludwig van Beethoven's Leben* was published in German to great acclaim in 1866, and remarkably, though written in English and translated, would not see English publication until 1921. Written from primary sources, it is still considered to be the most authoritative work on the composer. See Lot 14.

\$4,000 - 6,000





18

**GARDNER, ALEXANDER. 1821-1882.**

*Gardner's Photographic Sketch Book of the War.* Washington: Philip & Solomons, [1865-1866].

2 volumes. Oblong folio (302 x 400 mm). Lithographic pictorial title-pages designed by Alfred R. Waud, preface leaves, contents leaves + 100 albumen photographs (approximately 7 x 9 inches each) on captioned mounts and each preceded by a leaf of letterpress description. Publisher's brown morocco gilt-ruled and -titled, spines in compartments with raised bands, all edges gilt. Some mild discoloration to photograph edges (from adhesive?) and a few very occasional nicks to edges, toning to card mounts apparently from previously laid in tissue guards, occasional dampstaining, particularly to the end of volume one, affecting plates 45-50, and 99-100, but generally isolated to margins, scattered foxing throughout binding corners just showing and a little light rubbing to edges, with dampstain to rear cover volume one, and partially to front cover of volume two; a very good copy overall.

*Provenance:* presentation inscription, "To our dear sister Mary, from Sam and Kate, January 1, 1867."

**THE MOST IMPORTANT PHOTOGRAPHIC RECORD OF THE CIVIL WAR AND AMERICA'S FIRST BOOK OF PHOTOGRAPHS.**

In Gardner's own words: "In presenting the Photographic Sketch Book of the War to the attention of the public, it is designed that it shall speak for itself. The omission, therefore, of any remarks by way of preface might well be justified; and yet, perhaps, a few introductory words may not be amiss. / As mementoes of the fearful struggle through which the country has just passed, it is confidently hoped that the following pages will possess an enduring interest. Localities that would scarcely have been known, and probably never remembered, save in the immediate vicinity, have become celebrated, and will ever be held sacred as memorable fields, where thousands of brave men yielded up their lives a willing sacrifice for the cause they had espoused. / Verbal representations of such places, or scenes, may or may not have the merit of accuracy; but photographic presentments of them will be accepted by posterity with an undoubting faith. During the four years of war, almost every point of importance has been photographed, and the collection

from which these views have been selected amounts to nearly three thousand" (preface).

Alexander Gardner was a Scottish immigrant and photographer who immigrated to the USA in 1856. During the Civil War, he was initially hired by Allan Pinkerton, the Head of the Union Intelligence Service, to produce photographic reproductions of secret documents. Gardner soon shifted to battlefield photography, and began the photographic project that would become the Sketch Book. Through their work, Gardner and his collaborators captured the violence of the battles with images of their chilling aftermaths, producing perhaps the most gripping and dynamic collection of photographic images of the nineteenth century and a landmark work of photojournalism. These photographs capture scenes from many of the most important battles of the war—Gettysburg, Manassas, Petersburg, Cold Harbor, Appomattox, Fredericksburg, Harper's Ferry, and Antietam—as well as famed individual photographs, including "Home of a Rebel Sharpshooter" and "A Harvest of Death." There has been some controversy on the extent to which Gardner and his assistants staged their photographs (so much for the undoubting posterity), but such treatment of photographic scenes was a common practice during the time.

The *Sketch Book* was printed in two editions and was originally sold as a set of two volumes for \$150. This is the issue with plates numbered and without "Incidents of the War" in the captions. The exorbitant price of the books, which was a result of the project's massive scope and laborious printing process, also doomed Gardner's project to financial failure. It is estimated that somewhat less than 200 copies were ever issued, and currently there exists 51 institutional copies, plus another 23 in private hands; many having been broken up into individual photographs. Howes G64; Mellby, "Gardner's Photographic Sketch Book of the War," in *Princeton University Library Chronicle*, Winter 2006, pp 435-4; Rosenheim, *Photography and the American Civil War* 2013, ch 7; Sabin 26635; Truthful Lens 68.

**\$120,000 - 180,000**



FREEDMAN LODGES ON BATTLE-FIELD OF ANTIETAM.



FIELD WORKS, GENERAL REYNOLDS FALL, GETTYSBURG.



Mrs U. S. Grant,  
presented by Chief Justice Chase;  
being the Bible on which  
her husband took the oath of office  
as President of the United States;

March 4, 1869.

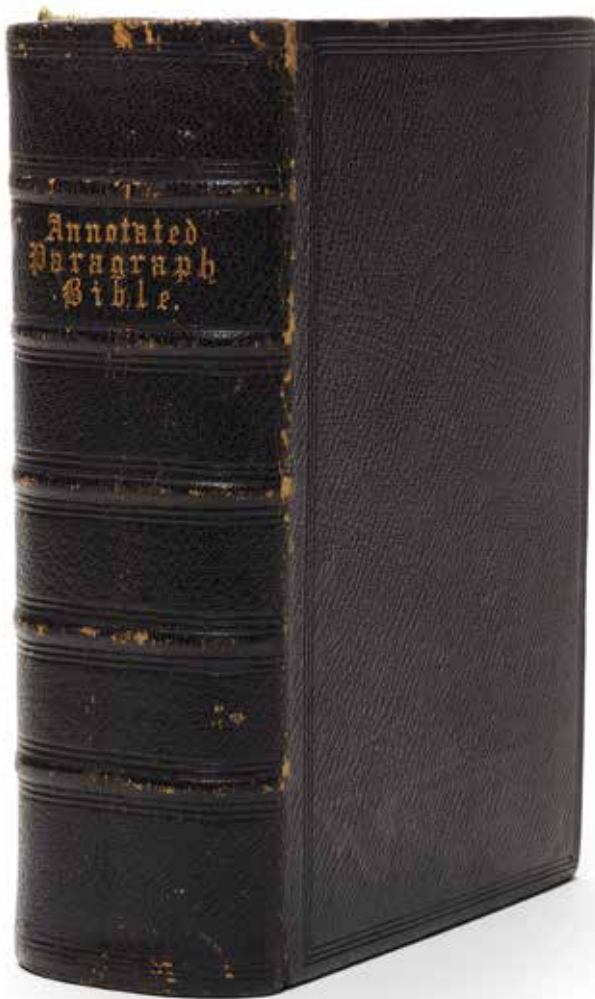


Image courtesy Bonhams

19

# **INAUGURAL BIBLE OF ULYSSES S. GRANT, 1869.**

[Grant, Ulysses S. 1822-1885.] *The Annotated Paragraph Bible: containing the Old and New Testaments, according to the Authorized Version, arranged in Paragraphs and Parallelisms; with Explanatory Notes.* London: The Religious Tract Society, 1861. 4to (265 x 195 mm). 1,471 pp, engraved plates, diagrams, and maps, some with hand-coloring. Contemporary black morocco, spine in six compartments, gilt lettered in second, cloth slipcase. Bookseller's ticket ("Wm Ballantyne / Bookseller & Stationer / 519 Seventh St / Washington DC") to rear pastedown. Lightly rubbing to joints and edges, front flyleaf torn and repaired, touching a few letters of inscription.

*Provenance:* Mrs. Philip D.L. Sang, her sale, Sotheby's, March 27, 1985, lot 53.

*THE ONLY PRESIDENTIAL INAUGURATION BIBLE IN PRIVATE HANDS*, given to First Lady Julia Grant by Salmon P. Chase, Chief Justice of the Supreme Court. Inscribed on the front flyleaf "Mrs. U.S. Grant, presented by Chief Justice Chase; being the Bible on which her husband took the oath of office as President of the United States; March 4, 1869."

Most of the Bibles used in presidential inaugurations are held by the Library of Congress, presidential libraries, and other institutions. In 1968/1969, the Washington National Cathedral hosted an exhibition of presidential inauguration Bibles, and the catalog for that exhibition stated "General Grant took the oath of office twice, but only his second (1873) Bible has survived." The presentation of the Bible to Julia Grant is documented in *The Papers of Ulysses S. Grant*, stating that Chase presented the Bible to Mrs. Grant on March 5, "in the name of some religious society," and that he also wrote her a letter concerning the Bible. In that letter, dated March 5, 1869, Chase wrote "... Col. Parsons, the Marshal of the Supreme Court will place in your hands the Book in which your honored husband took the oath of office yesterday. His lips pressed the 121st Psalm. The Book will, I am sure, be to you a precious memorial of an auspicious day; destined, I trust, to be ever associated in American remembrance with the perfected restoration of peace & with the renewal & increase of prosperity throughout our Country."

**\$80,000 - 120,000**



Op. 10. Dritte Auflage.

(Faksimile, 24. Juni 1894)

Allegretto, doch gewichtig.

The image shows a page of handwritten musical notation for a piano piece. The title at the top is "Op. 10. Dritte Auflage." and the date in parentheses is "(Faksimile, 24. Juni 1894)". The tempo marking "Allegretto, doch gewichtig." is written above the first staff. The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast and intricate texture. There are various dynamic markings, including "p" (piano) and "f" (forte), scattered throughout the score. The handwriting is in dark ink on aged, slightly yellowed paper. The score is written on ten staves, with some staves having multiple systems of notation. The overall style is characteristic of 19th-century musical manuscripts.



20

**WAGNER, RICHARD. 1813-1883.**

Autograph Musical Manuscript, being the Prelude to Act III of *Siegfried*, with the first several bars of music, titled *Siegfried Dritter Aufzug* (Tribtschen. 22 Juni 1869), 2 pp, recto and verso, folio (328 x 249 mm), ruled with 21 staves per page noted in brown ink with some pencil revisions on 29 staves (systems of 3 and 2 staves), some very minor browning and staining.

This score, heavily marked up with alterations and corrections, covers the first scene of the opera up to the entrance of Wotan (disguised as the Wanderer), approximately corresponding to the first 73 bars, but without bars 19 and 20. It differs significantly from the published version, particularly bars 15-20, which are transposed upwards, and the passage is shortened by two bars. A version of this section, page 89 of the *Zweiter Gesamtentwurf*, is held at the *Nationalarchiv und Forschungsstätte der Richard-Wagner-Stiftung Bayreuth* (A III c 2). This would appear to be a discarded draft of that version.

Wagner had been struggling with the text for *Siegfried's Tod*, which eventually became *Götterdämmerung*, and decided that he needed a preface. In 1851, he began writing the libretto to this preface, originally entitled *Jung-Siegfried* (Young Siegfried), completing it in the last two months of 1852. The musical score of the first two acts of *Siegfried* was begun in 1856, but between 1857 and 1869 he stopped to compose *Tristan und Isolde* and *Die Meistersinger*. He finally returned to this, the third act of *Siegfried* in 1869, completing it in 1871. It was not performed until the first complete production of the *Ring* cycle at the Bayreuth Festival in 1876. The style of Act III of *Siegfried* is richer in complex harmonies than the two earlier acts, and displays greater subtlety in the interplay of its musical motifs, including those of the Valkyrie and Wotan's Spear.

**\$150,000 - 200,000**



# Das Bühnenfestspiel „Der Ring der Nibelungen“

voll nun bestimmt im Sommer des Jahres 1876 in dem besonders  
hierfür erbauten Theater zu Bayreuth aufgeführt werden. Die  
Drei, den Patronen meiner Unternehmung versprochenen Auffüh-  
rungen des ganzen Werkes, werden an folgenden Tagen statt-  
finden.

## Erste Aufführung:

Sonntag, 13 August:	Das Rheingold,
Montag, 14 „	Die Walküre,
Dienstag, 15 „	Siegfried,
Mittwoch, 16 „	Götterdämmerung.

## Zweite Aufführung:

Sonntag, 20 August:	Das Rheingold,
Montag, 21 „	Die Walküre,
Dienstag, 22 „	Siegfried,
Mittwoch, 23 „	Götterdämmerung.

## Dritte Aufführung:

Sonntag, 27 August:	Das Rheingold,
Montag, 28 „	Die Walküre,
Dienstag, 29 „	Siegfried,
Mittwoch, 30 „	Götterdämmerung.

Hauptsächlich

Die Besetzung zu dieser bestimmten Ankündigung ist  
mit ~~Wieder~~ durch die Engländerheit und den aufopferungs-  
vollen Opfer des von mir benutzten ausgezeichneten  
Künstlers, welche damit, dass durch ihre Mitwirkung  
die dreijährigen Vorarbeiten, unter Einhaltung der größten

Pünktlichkeit in allen Eudagen, zu einem unachörten Gelingen abgeschlossen werden können, mit jener Beweistigung verbunden. Fühle ich mich durch die künfte Theilnehmung meiner künstlerischen Genossen, welche ohne jedes Honorar, ja meistens selbst ohne jede Entschädigung künstlerischer Opfer ihre edelsten Leistungen mit zur Verfügung stellen, dem und wahrhaft getrieben, so glaube ich mich auch der Anteilnahme von außen, soweit sie zur geschäftlichen Durchführung meiner, jeden Gewinn ausschließenden Unternehmung angesprochen werden musste, vertrauensvoll entgegen zu sehen. Dann auch dem Erfolge, welcher ich nun dem über alles Lob erhabenen, von jedem Bedenken freien Lofe meiner künstlerischen Genossen verdanken zu dürfen, dass das andererseits unablösbar und oft schmerzhaft merkte, wie gewöhnliche Misstrauen des deutschen Publikums gegen den Charakter einer Unternehmung, welche nur durch Aufopferung von Seiten jedes deren Gehilfen & durchzuführen mit, verschwinden werde.

Dennach lade ich hiermit nochmals zur Förderung dieses Unternehmens ein, welcher Förderung ich, gebau meinem ursprünglichen Gedanken, jedoch nur durch Anmeldung zur Theilnahme am Patronat, unter den nachstehenden, wiederholt bekannt gemachten Bedingungen, entgegen setze, wogegen ich bei der Aussicht verharre, unerschöpfenden Künstlern und Kunstverwandten gänzlich freien Zutritt zu den Aufführungen zu gewähren, dem Klass Herabsetzen, in der Förderung des Unternehmens Unbilligkeithen aber, selbst gegen so hohe Bezahlungsanerbietungen für eine Probe, also zu drei oder vier Vorstellungen, das Bühnenfesttheater auszuheben zu halten.

Bayreuth, 28 August 1875.

Richard Wagner

# WAGNER, RICHARD. 1813-1883.

Autograph Manuscript "Das Buehnenfestspiel 'Der Ring der Nibelungen.'" Signed ("Richard Wagner"), in German, being an announcement of the inauguration of the Bayreuth Festival Theater, where, for the first time, the *Ring* cycle was to be performed in its entirety, 2 pp, 4to (281 x 220 mm), Bayreuth, 28 August 1875. Wagner states that the *Ring* cycle "... is now to premiere in the summer of 1876 at the festival theater in Bayreuth, which was built especially for this production." He praises the musicians who have made the production possible, saying: "I have been fortunate enough to be able to make this announcement wholly primarily due to the devotion and self-sacrificial assiduousness of those excellent artists which I myself hired, whose cooperation and whose painstaking diligence in all of their work has assisted in making this year's rehearsals an unprecedented success."

The three performances of the *Ring* cycle took place on the dates given in this announcement, the first attended by Kaiser Wilhelm I, and the third attended by King Ludwig II of Bavaria, one of Wagner's patrons. The festival was also attended by fellow composers Camille Saint-Saëns and Peter Tchaikovsky. It was a financial failure, and it would be almost six years before Wagner was able to put up another performance, when he debuted *Parsifal* in July 1882.

\$40,000 - 60,000



Drei Bruchstücke aus  
„Götterdämmerung“  
Am 11ten Abend des Wihnachtsfestes:  
Der Ring des Nibelungen.

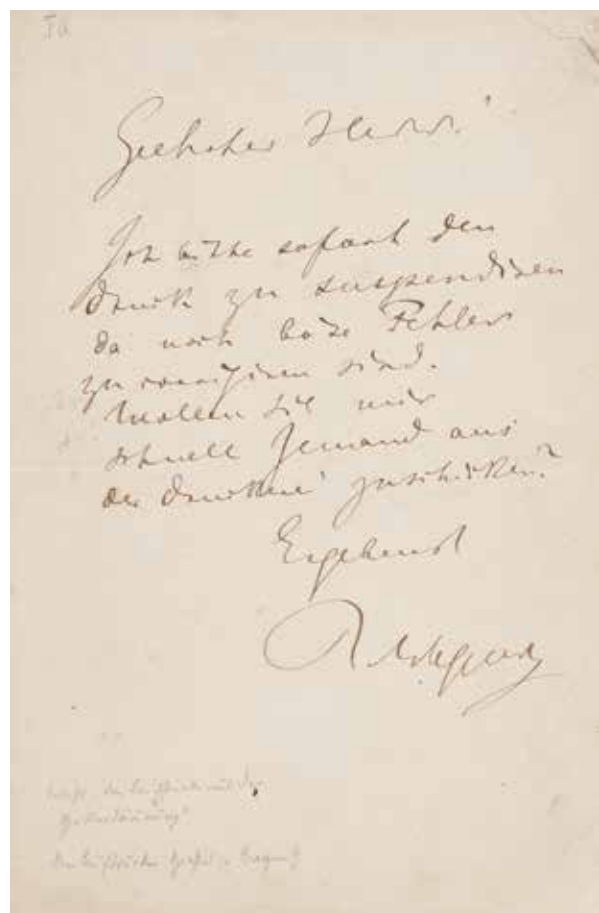
I.

1. Vorspiel.

Klein In dem Zwecke einer Mittheilung des orchestra-  
symphonischen Theiles dieses dramatischen Vorspiels,  
mussten dreijährigen Abkürzungen eintreten, welche  
der Absicht der Auslassung des, ohne scenische  
Darstellung unzulässigen, Ausführung der  
Gesangspartien entsprachen. Da nichts desto weniger  
die Phantasie des Zuhörers zur Ergänzung des  
jetzt nur angedeuteten scenischen Vorganges  
habe zu Hilfe gezogen werden musste, wird  
mit den folgenden versucht, dem ausführenden  
Bruchstücke ein erläuterndes Programm unter  
zu legen, welches jenen Vorgang in Form einer  
Pantomime vorzuführen bestimmt ist.)

Cassius (gross)

Nächtliche Scene auf felsiger Höhe. Die drei  
Normen ~~haben~~ wehen und werfen das Seil des Schiffs: -  
es reißt; - Die Normen umschlingen sich mit den Enden  
desselben und versinken. - Morgenrauschen. Tages-  
anbruch. - Mit dem Sonnenaufgange brechen  
Siegfried und Brinnhilde auf: Siegfried in den  
Waffen der Walküre, welche ihm, da er auf neue  
Thaten ausgeht, auch ihr Ross schenkt. Feurige  
Gelöbniß; Treueschwur: heldenkühler Abschied. -  
Siegfried führt sein Ross den Felsenabhang hinab:  
jähend ruft ihm Brinnhilde nach, bis jener  
ihren Arm plötzlich, wie hinter einem Felsen vergründ,  
entdeckt, und sie nur noch bedenkend aus der Tiefe



22

# **WAGNER, RICHARD. 1813-1883.**

Autograph Manuscript in German, 8 pages, folio, [1874-1875], being sources of the concerto production of "three fragments from *Götterdämmerung*" ("Twilight of the Gods"). Later calf, slipcase. comprising:

## 1. *Vorspiel* "prologue:"

Norn scene, followed by Siegfried's and Brunnhilde's parting scene and the journey to the Rhine; At the top of this fragment is the notation in Wagner's hand "for the purpose of conveying the orchestral-symphonic part of this dramatic prologue, these edits needed to be made, which correspond with the intention to omit those of the singers' performances that are not possible without scenic representation. Since the imagination of the audience must nevertheless be drawn upon to expand upon the scenic event which is only hinted at here, the following attempts to provide an explanatory program for the fragment that will be performed, which will portray the event in the form of a pantomime.'."

## 2. *Siegfried's Tod* "Siegfried's death:"

"This fragment of the third act begins with Wotan's ravens flying up after Siegfried has finished telling the tale of his first adventure with Brunnhilde...."

## 3. *Schluss-Szene des letzten Aktes* "Final scene of the last act:"

"This fragment also begins in the middle of a violent episode. Hagen, during the course of the argument about the ring of the Nibelung, has just killed Gunther and, with the cry of "hither, ring!" now reaches out to a dead Siegfried's hand, which clenches into a fist and rises up threateningly..."

WITH:

1. Galley proofs of the above manuscript "Drei Bruchstuecke...", 8 leaves, all with autograph corrections and notations, first page with the remark "I request another revision proof" in pencil.

2. Proof sheet with several lines in Wagner's hand concerning text changes (pencil) and deletion of the first paragraph (red pencil). - See pp. 343-350 of the printed libretto of the 1863 Leipzig edition. Wagner reduced to the closing scene of the prologue using a red pencil. The remaining text from "Siegfried is in full armor" is first incorporated in this correction phase.

3. Proof sheet with sporadic corrections in Wagner's hand; at the top Wagner's instruction, "In any case, I ask that these three sheets be copied so that the pages come to lay one inside the other, and can therefore be bound together more easily.. RW"

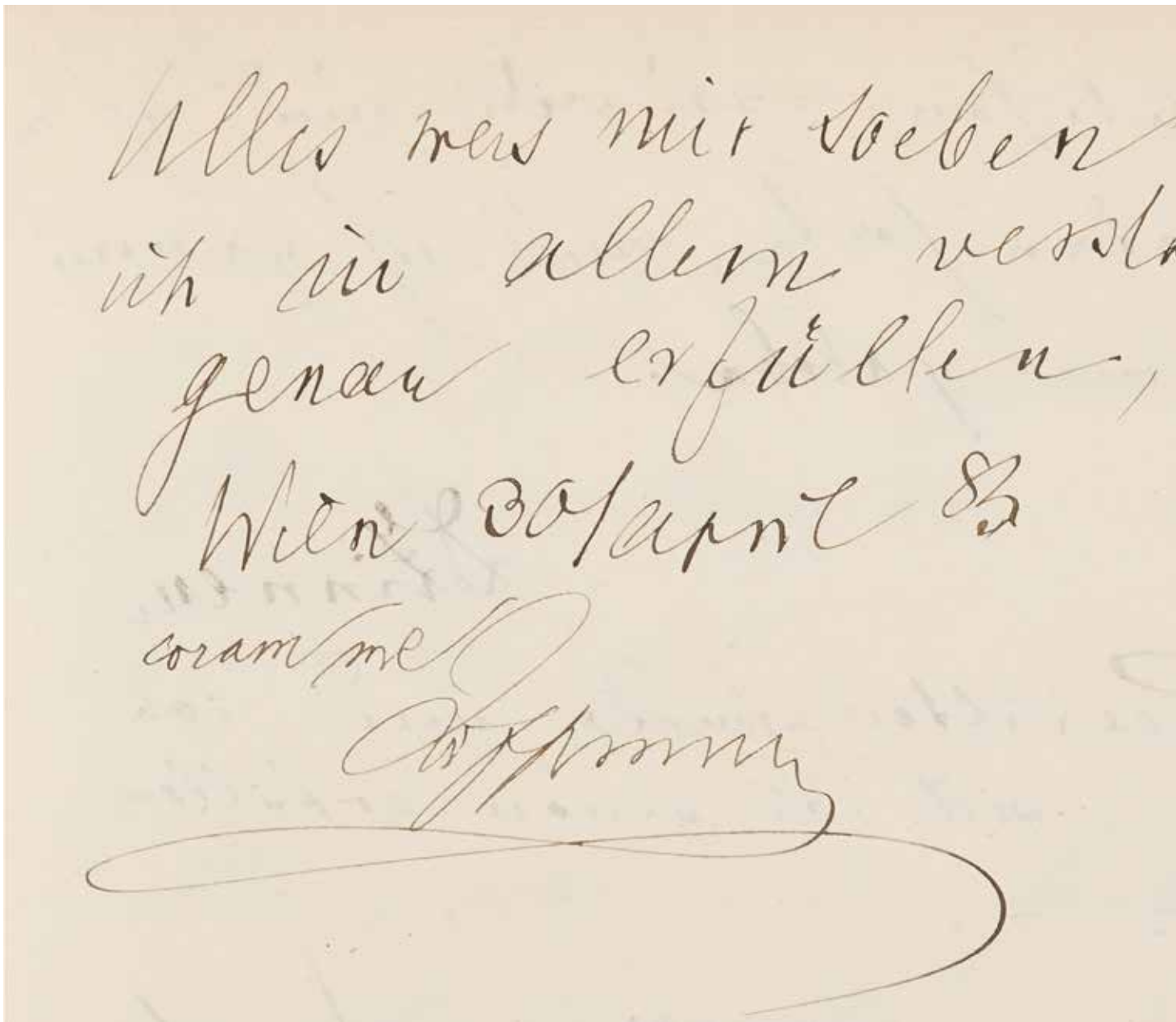
4. Proof sheet, now in the desired order; at the top, Wagner's remark (blue pencil); "Please provide the proofs / RW." - In addition, an envelope addressed to the Bayreuth book-seller and printer Carl Giessel, with the addendum: "Should any doubts arise regarding the production, might I then ask you to send them to me immediately? I cannot go out myself. / RW."

AND WITH: Autograph Letter Signed ("Richard Wagner"), 1p, 8vo, n.p., n.d., with envelope, addressed to printer Carl Giessel: "... I request that you immediately suspend printing because there are still dreadful mistakes to correct...."

Overall, these manuscripts and galley proofs form an extensive record of Wagner's perfectionist approach to his work and the last stages of the refinement of *Götterdämmerung* into a final draft.

**\$90,000 - 120,000**





23

**FREUD, SIGMUND. 1856-1939.**

Autograph Manuscript Signed ("Dr. Sigm. Freud"), Folio (352 x 215 mm), 30 April, 1883, included in the oath book from Vienna General Hospital, 123 leaves (including 58 blank leaves) containing the text of the oath, followed by hand-written entries by hospital physicians, with Freud's entry appearing on leaf 40: "Alles was mir soeben vorgehalten wurde und ich in allem verstanden habe, will ich genau erfüllen, was ich hiermit gelobe. Wien 30 April 83." "Everything that was read to me I have fully understood, I do hereby swear to fulfill precisely - Vienna, 30 April '83." Light browning. 19th-century half leather notebook with marbled boards, upper cover with manuscript label "Sponsion." Some light rubbing. 2 leaves with large ink stain.

*FREUD'S PHYSICIAN'S OATH*, signed at the Vienna General Hospital where he began his medical career. Having attained his MD in 1881, he joined the hospital staff in 1882. It was here that he conducted his research on the effects of cocaine and on cerebral anatomy. He resigned from the hospital in 1886 to open his private practice.

Vienna General Hospital (*Allgemeines Krankenhaus der Stadt Wien*) was established in 1693 by Emperor Leopold I, and reorganized under Joseph II in 1784. The *Narrenturm* or "fool's tower" was built that year as an accommodation for mental patients—the first building known to have been built exclusively for that purpose. In the 19th

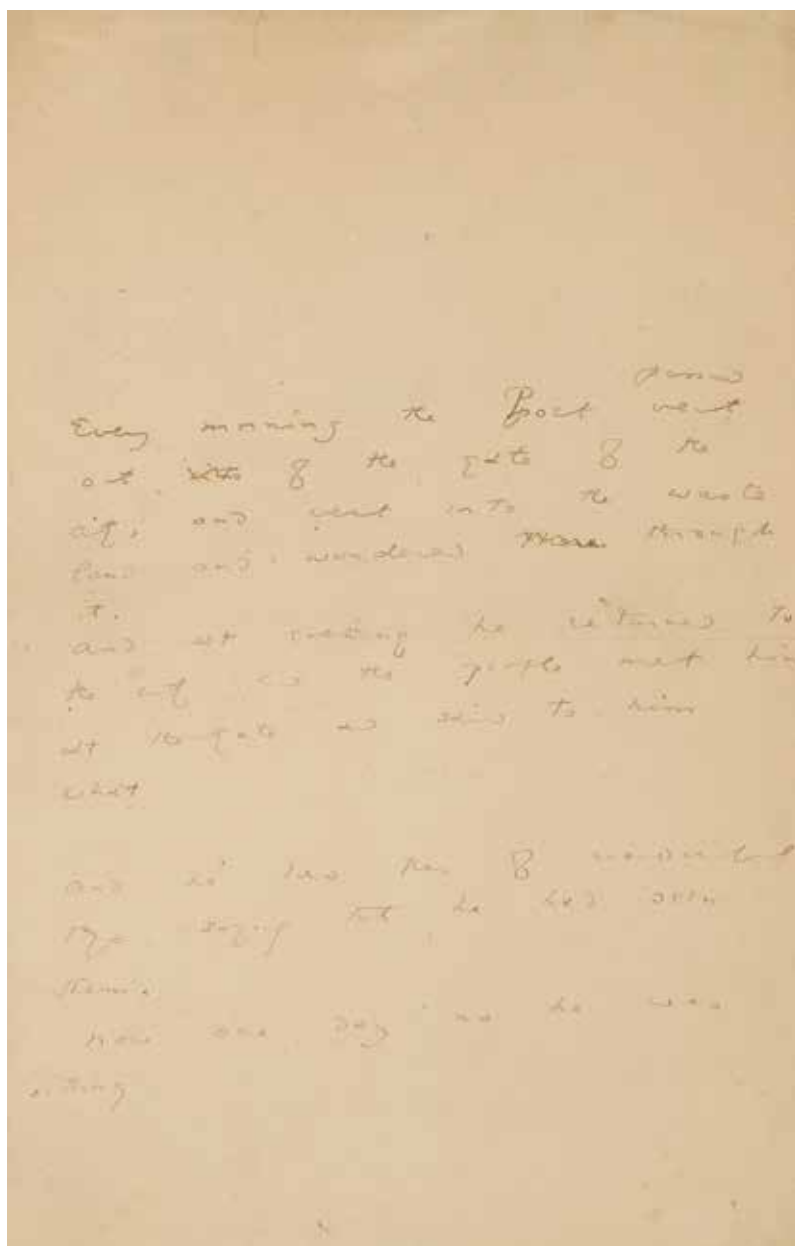
vorgehalten wurde und  
unden habe, will ich  
was ich hiermit gelobe  
Sigmund Freud

century, the hospital was the primary center for medical research in the Austrian Empire, and the old site of the hospital still forms part of the main campus of the University of Vienna.

The volume unites more than 850 autographs entries and signatures of Austrian medical students, many of them later known as eminent physicians, including Rudolf von Vivenot, Theodor Meynert, Sigmund Lustgarten and the physician and author Arthur Schnitzler (1862-1931). Freud's declaration is counter-signed by Adolf Hoffmann (1822-1909).

**\$120,000 - 180,000**





## OSCAR WILDE MANUSCRIPT POETRY LEAF.

24

### WILDE, OSCAR. 1854-1900.

Autograph Manuscript, 1 p, folio (330 x 202 mm), in ink, being a partial draft of an untitled poem: "Every morning the Poet went out of the gate of the city, and went into the waste land and wandered through it., and at evening he returned to the city and the people met him at the gate and said to him what and he told them of wonderful things, saying that he had seen them. Now one day, as he was sitting ..." with some corrections. Creases, browning, minor marginal chipping, expertly laid down on Japan paper.

**MANUSCRIPT DRAFT OF AN UNKNOWN WILDE POEM.** Although unsigned and undated, this draft fragment would seem to date from around the 1890s. *The Complete Works of Oscar Wilde, Volume 1: Poems and Poems in Prose*, (edited by Bobby Fong and Karl Beckson, Oxford University Press, 2000), notes that a copy of this manuscript was given to the editors by Merlin Holland, Wilde's grandson. The editors correlate the text to a story that appeared in

Vyvyan Holland's *Son of Oscar Wilde*, entitled *The Poet*, as well as a similar story that appeared in the pamphlet *Echoes* by Gabrielle Enthoven. These consisted of stories told by Wilde verbally, and transcribed by Holland and Enthoven. Yet another version, by Aimée Lowther, later appeared in *Mask: A Quarterly Journal of the Art of the Theatre* in 1912, and was possibly derived from Enthoven's version, but Fong and Beckson point out that a letter to Lowther from Wilde dated 1899 asked her not to publish the "little poem in prose I call 'The Poet'," because he intended to publish it in an unnamed magazine. That published version appears to have never come to fruition. Although the text of *The Poet* as published by these other authors is significantly different, this fragment "supports the claim that the text of 'The Poet' was indeed derived from a story told by Wilde...." (Fong and Beckson).

**\$50,000 - 70,000**



25

**POTTER, BEATRIX, ILLUSTRATOR.**

WEATHERLY, FREDERIC E. 1848-1929. *A Happy Pair*. London: Hildesheimer & Faulkner, and New York: Geo. C. Whitney, [1890]. 16mo (120 x 101 mm), [title], 14, with 6 chromolithographed print illustrations. Original pictorial stiff wrappers with chromolithographed print (identical to third illustration in text), bound with white silk cord with pale blue tassel, all edges gilt. Spine edge splitting from bottom, front panel creased, light soiling to wrappers.

BEATRIX POTTER'S FIRST BOOK ILLUSTRATIONS, with her initials, H.B.P. on each illustration, credited on the front wrapper as *Illustrated by H.B.P.* The text was written by Victorian song lyricist Frederic Weatherly, best known for the ballad *Danny Boy*, and the popular song, *Londonderry Air*. Very few of this first and only edition were published, pre-dating Potter's *Peter Rabbit* by more than ten years.

**\$10,000 - 15,000**







Einstein playing a violin, detail of postcard

“Life without playing music is inconceivable for me.  
I live my daydreams in music. I see my life in terms of music ...  
I get most joy in life out of music.”  
– Albert Einstein

26

#### **VIOLIN BELONGING TO ALBERT EINSTEIN.**

Violin with spruce top, maple sides, back and neck, carved scroll headstock, 1933, inscribed inside: “Made for the Worlds[sic] Greatest Scientist Profesior[sic] Albert Einstein By Oscar H. Steger, Feb 1933 / Harrisburg, PA,” approximately 600 x 185 mm, contained in hardshell case with unmarked bow. With vintage postcard of Einstein playing a violin.

*Provenance:* Oscar H. Steger to Albert Einstein; Einstein to Lawrence Wilson Hibbs, son of Princeton janitor/handyman Syllas Hibbs; by descent to present owner.

Einstein began playing the violin at age 6, but it wasn’t until the age of 13, when he discovered the Mozart violin sonatas, that music became a passion for him. His second wife Elsa was quoted: “*Music helps him when he is thinking about his theories. He goes to his study, comes back, strikes a few chords on the piano, jots something down, returns to his study.*” Einstein rarely traveled without his violin

and music was so important that he would arrange his schedule so that he could host a weekly Wednesday night chamber music session in his Princeton home.

In October 1933, Einstein had just arrived in the U.S. to accept a post as a resident scholar at the Princeton Institute for Advance Study, escaping the worsening situation for Jewish intellectuals in Nazi Germany. As the one of the most prominent intellectuals of the time, his arrival was a cause for celebration in America. Cabinet maker and member of the Harrisburg Symphony Orchestra Oscar H. Steger was moved to craft a violin, which he presented to the professor shortly after his arrival. The gift was covered in two Harrisburg newspapers of the time, on October 25th and 26th. No other Einstein violins have appeared on the market, according to on-line sources.

**\$100,000 - 150,000**





HARRISBURG TELEGRAPH
OCTOBER 26, 1933

### ARE HONORED BIRTHDAY PARTY

rille, Oct. 26.—Mr. and Mrs. 11th, Linden avenue, gave a birthday party for their gene Smith, thirteen, and f Smith, eleven, at their ocently. Raymond's birth- October 21, Eugene's Oc- Luncheon was served to wing: Edythe Fortenbaugh, ndentin, Irene Ellenberger, nders, Marie Noll, Priscilla Virginia Weaver, Lucretia

### SISTER WILL BE PARTY HOSTESS

#### Miss Thelma Packer to Honor Miss Kathryn Packer Saturday Night

Miss Kathryn Packer, daughter of Mr. and Mrs. Roy Packer, Progress, whose marriage to Charles Hummer, son of Mr. and Mrs. John Hummer, Hershey, will take place Sunday af-

### ASSISTING COUNTY CHRISTMAS SEAL SALE COMMITTEE

Lock Haven, Oct. 26.—W. T. Grif- fith, Lock Haven, chairman of the Clinton County Christmas Seal Sale of the Tuberculosis Society, is as- sisting the Huntingdon County Seal Sale Committee in the preliminary work for their seal sale drive, and will later assist the State Tubercu- losis Society to organize its cam- paign in different parts of the State.

B. K. Focht to Speak

### OSCAR STEGER MAKES EINSTEIN FIDDLE

Oscar Steger, 321 Verbeke street, made a violin recently for Dr. Al- bert Einstein, the famous scientist. Mr. Steger, a cabinetmaker by trade, is a member of the Harris- burg Symphony Orchestra. He has made violins for Sadah Shuchari, Ottokar Cadek, George King Raudenbush, the late Dr. E. I. Keffer and Alexander Hilsberg, head of the violin department of

the Curtis Institute at Philadelphia. Dr. Louis Bailly, famed viola player of the Curtis Institute, has received a viola.

#### Plan Halloween Carnival

Middletown, Oct. 26.—The Mothers Congress has completed its plans for the annual Halloween street carnival to be held Friday evening. H. K. Paul, Jr., will be a chief marshall for the evening. Union street from Emaus to Ann streets will be roped off by permission of Borough Coun- cil.

Image courtesy Newspapers.com.

(inside violin)

EXTRAORDINARY BOOKS AND MANUSCRIPTS | 57



Lieber Albert:

Meine wissenschaftliche Arbeit steht mir in ganz indirektem Zusammenhang mit der atomie bombe. Ich habe nämlich (vor 39 Jahren schon) gezeigt, dass gemäss der speziellen Relativitätstheorie eine Äquivalenz zwischen Masse und Energie eines Systems besteht, bzw. dass beide nur verschiedene Erscheinungsweisen desselben Dinges sind. Auch habe ich bemerkt, dass die bei radioaktiven Zerfall freiwerdenden Energien gross genug sind, um sich in einer Ungenauigkeit der Massenbilanz bei radioaktiven Reaktionen zu äussern. Dies ist alles.

Ich habe Dein Modell Herrn Bucher gezeigt, als er noch bei uns war. Es hat ihm sehr gefallen. Er hat aber von Besorques gelernt, dass die Sache in patentrechtlichem Sinne nicht sein mag, weil nach seiner Erfahrung alles, was mit Steuerung periodischer Vorgänge zu thun hat, schon seit 150 Jahren, d. h. seit der Entdeckung der Dampfmaschine beachtet worden

27

#### EINSTEIN, ALBERT. 1879-1955.

Autograph Letter Signed ("Papa"), 2 pp recto and verso, 4to (280 x 215 mm), [Saranac Lake, NY, September 2, 1945], to his son Hans Albert, with an extensive postscript by his sister Maja Winteler-Einstein, with original stamped transmittal envelope.

Provenance: The Einstein Family Correspondence, sold Christie's, New York, November 25, 1996, lot 110.

HIGHLY IMPORTANT EINSTEIN LETTER ADDRESSING HIS INVOLVEMENT WITH THE CREATION OF THE ATOM BOMB, SENT THE DAY OF JAPAN'S FORMAL SURRENDER. In what is likely his first written statement on his role in the development of the atomic bomb, he writes to his son Hans Albert:

*"My scientific work has only a very indirect connection with the atomic bomb. Indeed, I showed (39 years ago already) that according to the special theory of relativity, there exists an equivalence between the mass and energy of a system, that is, that the two are only different manifestations of the same thing. Also I noted that the energies released by radioactive decay are great enough to be emitted in a nuclear reaction when there is an imbalance of mass. That is all."*

This historically significant letter, written to his son the very day WWII officially ends, directly points at his great 1905 discovery of the equivalence of mass and energy, immortalized in the equation  $E=mc^2$ , and poignantly reveals the central tension of Einstein's later life: that his greatest achievement could be his greatest error. A lifelong pacifist, Einstein was morally outraged by the atomic bombing of Hiroshima and Nagasaki, and he writes to his son at the first available opportunity to defuse the widespread public perception, perhaps shared by his own son, that he was responsible for the creation of the bomb. Though Einstein did not himself work on the Manhattan Project (his security clearance was denied in early 1940), the American public and press could not separate him from the atomic bomb, including a Time magazine cover depicting him in front of a mushroom cloud emblazoned with " $E=MC^2$ ." By all accounts the bombings of Hiroshima and Nagasaki in 1945 were extremely painful for the great scientist, and the idea that his greatest achievement could be used to inflict the greatest catastrophes gnawed at him for the rest of his life – so much so that Einstein declared [in a 1948

interview with William Hermanns] "if I had foreseen Hiroshima and Nagasaki, I would have torn up my formula in 1905" (Hermanns, *Einstein and the Poet*, Brookline Village, 1983).

Einstein's admission, "I also noted that the energies released by radioactive decay are great enough to be emitted in a nuclear reaction when there is an imbalance of mass," strongly echoes, and may be a direct reference to, Einstein's famous 1939 letter to President Franklin Roosevelt, in which Einstein informed FDR of the possibility of setting up "a nuclear chain reaction in a large mass of uranium, by which vast amounts of power... would be generated..." such that "extremely powerful bombs of a new type may thus be constructed." This fateful letter of course led to the inception of the Manhattan Project and the ultimate construction of the Atom Bomb; a letter which Einstein would later acknowledge to his friend Linus Pauling as his "one great mistake – when he signed the letter to Pres. Roosevelt recommending that atom bombs be made" (Pauling diary notes, November 1954, Ava Helen and Linus Pauling Papers, 1873-2013, Oregon State University).

In an attempt to put the genie back in the bottle, Einstein spent the final years of his life actively trying to contain the horrible destructive power he had helped unleash. As early as 1946, he became involved with the Emergency Committee of Atomic Scientists, and wrote letters to the public in which he affirmed that "We scientists who unleashed this immense power have an overwhelming responsibility in the world life-and-death struggle to harness the atom for the benefit of mankind and not for humanity's destruction." Indeed, the final public statement Einstein signed his name to was the "Russell-Einstein Manifesto", one of the most powerful anti-nuclear and anti-war statements ever written.

In the present letter Einstein also discusses an invention of Hans Albert's for which he is helping to arrange a patent, displaying his knowledge of the internal combustion engine as well as a broad grasp of the history of invention, and warns his son away from the United Nations Relief and Rehabilitation Administration, citing its corruption, and advising Hans Albert to "Just be patient and deal with your current miseries...."

Konzeptionen umschließt. Die ganze Spekulation eines Tages aufliegen  
wie so vieles andere, durch einen Federstrich der mächtigsten  
Geistestoren, welche diese beide ullen Watten lücken. Wenn Du  
aber geduldlig Deine gegenwärtigen Ideen erträgst, so  
wirst Du sicher nach einiger Zeit eine selbständige Position  
in der real conservation ergötzen können, deren Bedeutung  
in der Zukunft nur zu erkennen kann. Dies ist wenigstens  
meine Ansicht.

Ich habe in letzter Zeit wieder wächtige Fortschritte  
gemacht und bin fest überzeugt, dass der richtige  
Zielpunkt für die künftige Entwicklung erreicht zu  
haben. Aber ich bin wohl zu alt, um es bis zu greifbaren  
Ergebnissen zu entwickeln. Dies ändert aber nichts an  
meiner Befriedigung.

Mit besten Grüßen an Dich alle Deine  
Papier.

Ihr Lieben! Meine Abreise rückt sicher immer  
näher, aber gewiss weiß ich immer noch nicht das  
Jahr. Die Transportation ist immer noch <sup>am</sup> nicht möglich.  
Nun in Atoro gebunden. Pauli ist viel mehr immer  
zappziger, wie bezeichnend. Auf meiner Heimreise wer-  
de ich mich in N. Y. persönlich über allen erkundigen  
hoffentlich dann, wenn ich alles möglichst genau  
in Erfahrung gebracht haben werde, mich entziehen.  
Wir kommen mit welchem Dampfer u. mit welcher  
Linie ich fahren werde.

Ich danke Dir, lieber Friedy, für die Dr. von Fr.  
Bücher. Ich habe sie s. Z. sehr lieb gewonnen u. ich  
mache ihr jedenfalls - wenn auch leider nur kurz  
Lich Lebenswort sagen.

Es freut mich, dass Dein Neffe so erfolgreich war  
in seinem Namen. Die Erbschaft von erworbenen  
Eigenschaften ist aber alles andere als erworben u. spricht  
also dieser Fall weder für noch gegen Deine Theorie.  
Ich wünsche auch allen \* und Freunden für eure Tour nach Japan  
u. für die wiederkehrenden Freizeite, das bedeutet auch für mich.

In closing, Einstein confides a new discovery in his cherished quest for the Unified Field Theory: "I have made great progress again and I'm convinced that I latched onto the right puzzle piece for future developments, but I am probably too old to develop it into tangible results. But that changes nothing in my satisfaction." Published as "Generalization of the Relativity Theory of Gravitation" in 1945, his "great progress" constituted Einstein's final approach to the problem, one which he would pursue for the last 10 years of his life.

This remarkable letter brilliantly bookends Einstein's scientific career—from his 1905 formulation of  $E=mc^2$  to the Unified Field Theory he would leave unfinished at the end of his life 50 years later. Of great historical significance, this unpublished letter captures at the earliest moment what was to become a terrible and moving tension in Einstein's post-war life: his unwitting implication in one of the world's greatest tragedies—the atom bomb.

\$100,000 - 150,000





28

**ROSENTHAL, JOE. 1911-2006.**

"The Raising of the Flag at Iwo Jima," original transmission print on ferrotyped paper, 273 x 355 mm, AP transmission date, February 24th, 1945, sent by wirephoto from Navy Guam AP to the AP desk in San Francisco, with AP text down one side, "(FX9 (9th photo of the day)-FEB 24) Marines Hoist Flag Atop Suribachi— United States Marines of the 28th Regiment, fifth division, hoist American Flag atop Suribachi, Iwo Jima volcano, after battling Japs to top the crater," inscribed (later) in silver ink by Rosenthal, at upper right: "To Rich, who got this first. Joe Rosenthal A.P.," some light tears to margins, mounted in display case.

ORIGINAL TRANSMISSION PRINT OF THIS ICONIC PHOTOGRAPH, sent through the Associated Press wire service from Guam to San Francisco, the day after the shot had been taken. The full caption on the image continues, "Photo by AP photographer Joe Rosenthal on assignment with Wartime Still Picture Pool radioed by Navy from Guam to San Francisco today. (AP Wirephoto) (NRW71315jir/pl) 1945."

The image of the "Raising of the Flag at Iwo Jima" has become one of the most iconic of World War II, captured on stamps and

the subject of numerous models and commemorative works. Used by De Weldon, the sculptor, to build his two Marine monuments in Washington, as well as others around the world, it has even toured around the States with the 7th Loan drive in May and June 1945 as a large size light-weight model. This almost accidental photograph was taken by Joe Rosenthal, who had scrambled up Mount Suribachi after the U.S. Marines had taken the mountain on the third day of the battle for the island. He arrived too late for the first flag raising, and was standing around at the summit, when he suddenly realized that they were replacing the first flag with a larger version (as ordered by the Admiral out at sea with the invasion force), and he literally spun around and took this shot. He sent off all his reels of film to Guam a few hours later, and this shot was selected by Guam AP to be sent back to the States. It was sent out on the news wire, creating an image that became the front page news story in almost every newspaper in the country. More importantly, it came to inspire hope for the people of America that victory in the war of the Pacific would come soon.

**\$12,000 - 18,000**





1-21-44		Eglin Field, Fla.		20th Bombardment Group		B-29	
DATE		STATION		GROUP NO. AND TYPE		AIRCRAFT MODEL	
M/Sgt C. M. Youngblood				42-6216			
CREW CHIEF OR AERIAL ENGINEER				SQUADRON NO. AND TYPE		AIRCRAFT SERIAL NO.	

PERG CLASS	NAME - RANK - ORGANIZATION	USE AS DIRECTED LOCALLY	ALWAYS ENTER DUTY SYMBOLS. WHEN APPLI- CABLE, ENTER N - NIGHT OR I - INSTRUMENT. ENTER TIME FLOWN THEREUNDER				FLIGHT DATA	
			DUTY	N	I	TIME	TERMINALS AND MISSION	
01	LEWIS, R. H. 1st Lt. H.C.		P				FROM: 08:20	
01	SWEENEY, C. W. Capt		P				TO:	
82	John W. Myers		X				MISSION:	NO. OF LANDING
82	Ch. Lindbergh		X				FROM:	
01	SUSKY, V. 1st Lt. O-857892		O				TO:	
20	Miller, H. C. M/Sgt		FE				MISSION:	NO. OF LANDING
20	Youngblood, C. M. M/Sgt		FE				FROM:	
							TO:	
							MISSION:	NO. OF LANDING
							FROM:	
							TO:	
							MISSION:	NO. OF LANDING
							FROM:	
							TO:	
							MISSION:	NO. OF LANDING
							FROM:	
							TO:	
							MISSION:	NO. OF LANDING

WAR DEPARTMENT A. A. F. FORM NO. 1 2-3-43	FLIGHT REPORT - OPERATIONS	CHECKED: LEGIBLE AND CORRECT	OVER- CLERK	TRANSCRIBED: TOTAL FLIGHT TIME ENTERED ON FORM 1A	CREW CHIEF	TOTAL FLIGHT TIME
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WITH: his 201 file in an official manila card file, 46 leaves, covering the period from 10 October 1942 through to 7 March 1946, with numerous lists of crews, marked restricted.

AND WITH: a second manila file with 21 loose leaves, including copies of his commission, his silver star award sheet, and his discharge, an original discharge certificate for his flying service dated 27 Sept 1947, and other leaves including copies of appointments, orders and other miscellaneous documents;

AND WITH: a portrait photograph of Robert Lewis as a young pilot, by Phyfe of New York City, c.1943.

Provenance: Captain Robert A. Lewis, co-pilot, *Enola Gay*; gifted to his son, Steven Lewis.

A fine series of official papers documenting the flying career of Robert Lewis from 13 December 1942 to his discharge in 1946. His career was bound up with the development of the B-29 long range bomber, a prototype of which he saw crash in Seattle in 1942. He trained on B-29s then became a flying instructor for the testing and passing hundreds of pilots, who were then sent out to both Iwo Jima and Tinian to join the massed bombing Groups for the final bombing campaign against mainland Japan.

The B-29 was chosen to be the delivery vehicle for the two atomic bombs, and Lewis found himself in top spot to lead a specially trained crew to drop the first atomic bomb. Whilst at Eglin Field the urgency for the success of the Atomic bomb mission began to tell and Lewis was often out flying twice a day, checking every aspect of the plan and its dos and don'ts, and practicing bombing runs over objects in the Gulf of Mexico.

Included amongst the official paperwork is a nondescript proforma of a flight crew page with Lewis and Sweeney piloting a B-29 on January 21st 1944 at Eglin Field, the third and fourth signatures on the roster are Charles Lindbergh and John W. Myers, whilst on the back Lewis has written out Lindbergh's and Myers' addresses so he can send him something in the future. It was on Jan 20th, 1944 that Colonel Lindbergh and his friend, Northrop Aviation test pilot, John Myers, came into the Eglin Field mess for dinner and Lindbergh came over to Lewis and asked him if he could go up on a test flight the following day ... Lindbergh was Lewis's childhood hero!

\$50,000 - 80,000







[illegible]

A close comparison of the two documents show a number of differences:

1. The original Van Kirk log was in two sheets (pages 1 and 2 of the log were conjoined), but the sheets of both logs are standard wartime USAAF Navigator's log sheets.
2. Van Kirk log contains, on the verso of sheet 3, a short log of an earlier practice run.
3. Van Kirk log fails to fill in any of the official boxes on the rectos of the sheets as well as a few boxes on the versos of the sheets; these are filled in or corrected by Lewis in this true copy. Lewis also adds sheet numbers at the upper left.
4. The two remarks on sheet 2 of Van Kirk's log "Circle E of Target" and "10.52 - Cloud Gone" are not present in this copy, presumably omitted by Van Kirk as he copied it out, in haste, and not added by Lewis as he was not aware of the original form of the log.
5. There are also 5 numerical entries on sheet 2 where the time listed has been changed from 04 to the correct number 05, again by Lewis.
6. There is variance of the number "0" from the Van Kirk log to his

copy: we believe that the variance of the o's and a few other letters is because a B-29 flying at 20,000 feet would shake consistently, causing the pencil line to swerve as Van Kirk wrote down the numbers.

The story of this document is an example of the animosity that prevailed amongst the two crews of the *Enola Gay*. Those who were part of Lewis's original flight crew, who had practised for months to drop the bomb on Japan, and the 5 extra men headed by Tibbets, Van Kirk and Ferebee, who flew into Tinian just a few weeks before the bomb drop, and pushed out part of Lewis's original crew, demoted Lewis to co-pilot, and renamed their plane the day before it flew the mission. Although Lewis kept his anger buttoned up for most of his life, Tibbets, Van Kirk and others cashed in on their fame, went travelling around the country like film stars, signing objects and giving talks, and assisted in the Hollywood film of the bombing mission in 1952, called "Above and Beyond" starring Robert Taylor as Colonel Tibbets.



	0807	325	G-3 F	20,500	
31°15'N 136°12'E	0815	325	G-3 F	23,500	
	0823	327	C-14 F	24,500	
32°08'N 135°34'E	0830	329	C-20 F	28,000	
33°40'N 139°53'E	0840	344	C-24 F	31,900	
	0845	353	C-25 F	30,700	
J.P.	0912	264	C-22 F	30,200	31
Bomb Runway	0915	215-3260	C-11 F	11	31
Mishima	0931	150	C-18 F	29,100	
33°14'N 134°11'E	0942	142	G-18 F	29,200	
32°35'N 134°36'E	0952 1/2	140	G-16 F	28,700	
31°49'N 135°10'E	1005	140	G-11 F	26,400	
30°37'N 136°13'E	1025	142	C-11 F	25,800	
29°43'E 137°03'E	1041	142	C-10 F	25,000	
	1100	140	G-9 F	24,400	
			G-9	21,000	

Interestingly on this document Lewis calls Van Kirk "Captain" in his annotation of this log in early 1946, when he knew, only too well, that he only got to the rank of Major, a moment of sarcasm perhaps. The many books on the *Enola Gay* flight concentrate on those members of the crew who freely spoke to the press, i.e. the "Three Musketeers" (Captain Tibbets and his former European flying buddies, "Dutch" Van Kirk, and Tom Ferebee). Although Lewis has maintained to his own family that he got this log from the USAAF 509th headquarters in Boswell field (as stated on this log), perhaps the method of its acquisition should be explained. In an article in the *Washington Post* in 1990, Van Kirk spoke to press saying that he could think of several "scenarios" when a copy could have been made "but I don't want to go into them." He continued, "I knew he (Lewis) had a copy of it," and in 2002 in an article on Van Kirk in the *SF Chronicle*, just before he was about to offer the log for the first time at Butterfields in San Francisco at an estimate of \$400-600,000, he elaborated further: "returning to Tinian at 2:58 on August 6, ...he turned over the navigators log to the Intelligence Officer Capt Hazen Payett, a friend whom he'd served in England and North Africa. Normally the log would go into the files. But Van Kirk sensed this one's historical importance, and later asked to keep it as a memento.

he offered to write out a copy for the files, and Payett agreed." The article goes on, "After his unit returned to Roswell, N.M., after the war, the copy of his log was tossed out on the floor. It was retrieved by Robert Lewis ... who kept it." The article quotes Lewis, "What you have to understand is, if I hadn't saved it would be lost, because the Army, the Air Force, didn't try to save anything... all we wanted to do was to get out of the service and get home." This is the reference copy, thrown out by the 509th Composite Group, and retrieved by Lewis, who always thought it was the only and original copy of the Navigator's Log, as it was the file copy (normally the original log). The National Archives USAAF holdings have no record of any logs from the 509th.

From the additions and corrections, it seems Lewis decided he had to add to this document, that this "true copy" done for the files was hastily copied by Van Kirk, and contained some inconsistencies. Lewis was always a stickler for correct paperwork, and would never have let such inconsistencies remain, so he completed and corrected the log to a standard he believed it deserved.

**\$100,000 - 150,000**

Property of  
 Robert A. LEWIS  
 MAJOR U.S.A.F.  
 A-0128015

15. Navy DR  
 Old Tappan  
 New Jersey

Bombing of Hiroshima  
 By Robert A. Lewis  
 Capt-US.A.F.  
 Aug 6, 1945

Ship # 44-27292  
 "Enola Gay"

Radio Code  
 Dimples 12

CREW  
 P.W. Tibbets - Col  
 R.A. Lewis - Capt  
 T. Van Kirk - Capt  
 T. Ferebee - Maj  
 R. Nelson - PVT  
 J. Stiborik - Sgt  
 W. Duxbury - Sgt  
 G. Caron - Sgt  
 R. Shumann - Sgt

Specialists  
 W. Parsons Capt (Navy)  
 J. Bessie LT.  
 M. Jappson LT.

Pages 1-8  
 M-1199AT

FAIR copy Number (4) R.A. Lewis.

Little Boy Mission #1 Target Det  
 First Atomic Bomb.  
 August 6<sup>th</sup> 1945 By Capt Robert A. Lewis  
 Pilot aboard ship

Briefing at 2400  
 Eating at 0030  
 Dear Mom & Dad.

We started engines at 0227 and taxied out  
 to take off at 0235. Then we got off the ground at  
 exactly 0245. Everything went well on take off  
 nothing unusual was encountered, at the last  
 minute before take off our cruising altitude  
 had been changed from 9,000' to 4,000' pressure altitude  
 which means possibly a ~~rougher~~ <sup>trouble</sup> trip.

At 0313 we encountered a little <sup>trouble</sup> without  
 interphone system as we were receiving both  
 interphone & V.H.F. Transmissions on the outophone Jack  
 box position. At 0320 Items 1-11 were  
 completed satisf. by Capt. Parsons. At the same  
 time we lost contact with Ed Dahl.

31

## LEWIS, ROBERT A. 1917-1983.

Autograph Manuscript, being a fair copy of Lewis's original 1945 log book of the flight of the *Enola Gay*, 8 pp, small 4to, 275 x 205 mm, copied out from the original log early 1971, titled on upper cover "Bombing of Hiroshima, by Capt Robert A. Lewis," inside front cover copying his statement of August 8, 1945 saying that this log was a last minute request of William Lawrence, Science Editor, *New York Times* (who failed to join the flight in time), followed by 3 and a half pages in ink, with the final 4 and a half pages in the pencil (as in the original), the back cover with a pencil sketch of the mushroom cloud and initialled and dated 8/6/45, fawn wrappers, stapled at head, minor water smudging of the ink on the upper cover.

Provenance: Captain Robert A. Lewis, co-pilot *Enola Gay*; gifted to his son, John Lewis.

The original "log" was written out on the morning of the 6th August 1945 as Co-pilot Lewis flew out from Tinian Island to Hiroshima, and back to Tinian by midday. In this document he disguises his report of the mission as a letter home to "Mom and Dad," as the mission was top secret, and there was to be no official account of the flight. Lewis's clandestine manuscript report is the only written account of the flight of the *Enola Gay*. This "fair copy Number (4)" was given to his son, John in early 1971, copied out before the occasion of the auction sale of the original log in the same year. He made 6 copies,

one for his wife and one each for his 5 children. This house sold copy number 5 in 2015 for \$50,000. The original document was sold by Lewis at auction in 1971 for \$37,000, and subsequently sold on in 1978 to Malcolm Forbes for \$85,000 (a record, at that time, for a piece of manuscript Americana). On Forbes' death, the original log was sold at Christies for \$391,000 in 2002.

Lewis was aware, throughout his life, of his central role in the training and creation of the team that flew the plane, that was to drop the first atomic bomb on Japan, an act that changed the world completely. During his life he only sold one item from his personal collection, the original of this log. Lewis may have been encouraged to sell as he saw both Tibbets and Van Kirk cashing in on their celebrity status, doing special signings and even redrawing their original documents.

When it was sold at Christie's in March 2002 after Forbes's death, the original log was purchased by an anonymous buyer who has yet to display the copy in public. So these copies, in their own way, represent the only viewable first hand evidence of the flight, written out with a clarity and a devastating accuracy, by the man who piloted the *Enola Gay*.

\$30,000 - 50,000





32

32

**BARBER, SAMUEL. 1910-1981, AND JOHN BROWNING. 1933-2003.**

Early working copy of the reduced two piano score for Barber's Concerto for Piano and Orchestra, Op 38, heavily annotated by pianist John Browning with performance notes, as well as a few autograph musical changes to the second piano line in Barber's hand, first and second movements only, in two volumes, folio (346 x 278 mm), 36 and 12 pp, [September, 1962], in black synthetic cloth wrappers, leaves toned in the margins; WITH: second copy of the same, inscribed by Samuel Barber to "Mr. and Mrs. Browning, to remember much excitement and John's wonderful performance," dated "Sept 29, 1962," uniformly bound, the first and second movements bound in one volume, 48 pp total, with some autograph annotations from Barber to Browning, and additional annotations in a 3rd hand, with additional accordion copies of the second movement laid-in at rear, one headed in ink "Barber" and the other "Browning," toning.



32



32

*Provenance:* the estate of John Browning.

*JOHN BROWNING'S ANNOTATED WORKING COPY OF THE REDUCED SCORE FOR SAMUEL BARBER'S CONCERTO FOR PIANO AND ORCHESTRA, OP 38*, which was written for Browning specifically and earned Barber his second Pulitzer Prize in 1962, as well as the 1964 Grammy for Best Composition by a Contemporary Composer. Browning would revive the piece in for a 1991 RCA Victor recording with the St Louis Symphony, for which he was awarded a Grammy.

In 1959, Samuel Barber received a commission from his publisher G. Schirmer for a piece of music to commemorate their hundredth anniversary, to be performed in the inaugural week of performances at the newly constructed Lincoln Center for the Performing Arts. Barber had long admired the Russian style of piano, and admired the pianist John Browning, rigorously trained in that style. Of Browning, Barber would note: "to have anybody who is such a musician ... who is so plastic in his approach for new work, who is able to change interpretations when we find out something ... doesn't go ... who can change the way Browning can with his musicianship and with his technical equipment is just wonderful." Over the next two years, with Browning in mind, he wrote what became his most famous and well-regarded piano concerto, delivering the final section just 3 weeks before the scheduled performance, at which point Barber's plasticity served them both well. There was little time for rehearsal, and they made changes right up to the day of the performance, September 24, 1962.

The annotations in the present manuscript, similar in composition and content to Heyman H-132.E, are mainly in tempo and style, in Browning's autograph, and have a descriptive flair, such as *sorrowful*-



**\$4,000 - 6,000**

**\$4,000 - 6,000**



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To the fullest extent permitted by applicable law: 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 also 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 all other remedies available to us and the consignor by law, we may at our election: (a) hold the purchaser liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the purchaser's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the purchaser; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private

sale, and in such event the purchaser shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, 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 prices 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 (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), 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



## CONDITIONS OF SALE - CONTINUED

have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

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

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

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

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

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as

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

### LIMITED RIGHT OF RESCISSION

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

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

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

EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

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

### LIMITATION OF LIABILITY

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

## SELLER'S GUIDE

### SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at [www.bonhams.com/us](http://www.bonhams.com/us) for more information or call our Client Services Department at +1 (212) 644 9001.

### 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](http://www.bonhams.com/us).
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at [www.bonhams.com/us](http://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](http://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](http://www.bonhams.com) or call our Client Services Department at +1 (212) 644 9001.

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](http://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](http://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](http://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 has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items.

All sold lots will be retained in Bonhams Gallery until Friday 23 March without penalty. Storage charges may start accruing after Friday 23 March. Collection of lots after Friday 23 March 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 within 14 calendar days. Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. further transfer handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Auction Results

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](http://www.bonhams.com/us).



# Catalog Order Form

# Bonhams

Please check the Auction Catalog(s) you would like to receive, complete the address and payment information below and send the completed form via email to [catalogs.us@bonhams.com](mailto:catalogs.us@bonhams.com), or via fax at (415) 861 8951, or mail to:

## Bonhams

220 San Bruno Avenue  
San Francisco, California 94103

If you have any questions please  
contact us at +1 (800) 223 2854

Category Name	Internal	Domestic Address*	International Address*	Issues per year**
19th CENTURY PAINTINGS (Including Russian and Dogs in Art)	PIC41	<input type="checkbox"/> \$200	<input type="checkbox"/> \$280	5
20TH CENTURY FURNITURE & DECORATIVE ARTS	FRN21	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200	4
AFRICAN, OCEANIC & PRE-COLUMBIAN ART	TRI12	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
AMERICAN & CALIFORNIA WESTERN PAINTINGS & SCULPTURE	PIC40	<input type="checkbox"/> \$200	<input type="checkbox"/> \$250	5
ARMS, ARMOR AND MODERN SPORTING GUNS	ARM10	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
ASIAN WORKS OF ART	ASN10	<input type="checkbox"/> \$360	<input type="checkbox"/> \$430	9
BONHAMS QUARTERLY MAGAZINE	MAGB	<input type="checkbox"/> \$30		4
BOOKS, MANUSCRIPTS & RELATED CATEGORIES	BKS10	<input type="checkbox"/> \$320	<input type="checkbox"/> \$400	8
COINS AND BANKNOTES	CNS10	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200	4
CONTEMPORARY ART (Including Made in California)	PIC50 & PIC52	<input type="checkbox"/> \$200	<input type="checkbox"/> \$250	5
ENTERTAINMENT MEMORABILIA & COLLECTABLES	COL10	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200	4
EUROPEAN & AMERICAN FURNITURE & DECORATIVE ARTS	FRN20	<input type="checkbox"/> \$320	<input type="checkbox"/> \$400	7
IMPRESSIONIST AND MODERN ART	PIC55	<input type="checkbox"/> \$100	<input type="checkbox"/> \$120	2
INDIAN, HIMALAYAN & SOUTHEAST ASIAN ART	ASN12	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
JAPANESE WORKS OF ART	ASN11	<input type="checkbox"/> \$120	<input type="checkbox"/> \$140	3
JEWELRY	JWL10	<input type="checkbox"/> \$320	<input type="checkbox"/> \$400	8
MADE IN CALIFORNIA CONTEMPORARY ART	PIC52	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
MARITIME PAINTINGS AND DECORATIVE ARTS	COL11	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
MOTOR CARS, MOTORCYCLES & AUTOMOBILIA	MOT10 & MOT20	<input type="checkbox"/> \$330	<input type="checkbox"/> \$390	6
MOTORCYCLES	MOT20	<input type="checkbox"/> \$40	<input type="checkbox"/> \$50	1
NATIVE AMERICAN ART	NTV10	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
NATURAL HISTORY, GEMS, MINERALS & LAPIDARY	NAT10	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
PHOTOGRAPHS	PIC44	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
PRINTS	PIC43	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
SPACE MEMORABILIA	BKS11	<input type="checkbox"/> \$40	<input type="checkbox"/> \$50	1
WATCHES	JWL11	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
WINES	WIN10	<input type="checkbox"/> \$280	<input type="checkbox"/> \$350	5
WRITING INSTRUMENTS	COL20	<input type="checkbox"/> \$50	<input type="checkbox"/> \$70	2
ALL CATEGORIES	ALLCAT	<input type="checkbox"/> \$4,500	<input type="checkbox"/> \$5,600	109

\*\* The number of auction catalogs and sales listed for a subscription are strictly estimates. We are not responsible for refunds or credits if the number of sales alters from the estimate. Some of the above categories may include our auctions in other locations.

## Method of Payment

☐ Check/Money Order enclosed for \$ \_\_\_\_\_  
Payable to Bonhams and Butterfields

☐ Visa ☐ Mastercard ☐ American Express

Card number \_ \_ \_ \_ \_

Expiration Date \_ / \_ CW \_

Cardholder Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_ Zip \_\_\_\_\_ Country \_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_

## Send Catalogs to:

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PL. 10.

1862.



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PL. 11.

1862.



**B 1793**

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