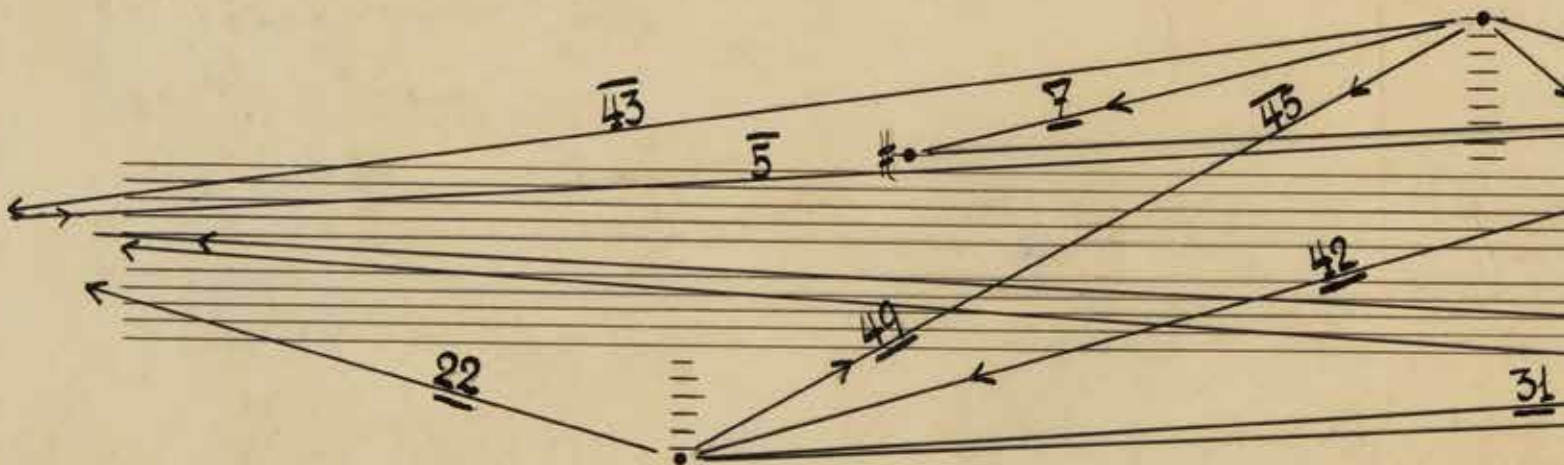


Tuesday June 12, 2018

Tuesday June 12, 2018



NEW YORK

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FINE BOOKS AND MANUSCRIPTS

Tuesday June 12, 2018 at 1pm

New York

BONHAMS

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

PREVIEW

Saturday, June 9, 12pm to 5pm
Sunday, June 10, 12pm to 5pm
Monday, June 11, 10am to 5pm
Tuesday, June 12, 10am to 12pm
or by appointment

SALE NUMBER:

24895

CATALOG: \$35

BIDS

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Please email bids.us@bonhams.com with "Live bidding" in the subject line 48hrs before the auction to register for this service.

Bidding by telephone will only be accepted on a lot with a lower estimate in excess of \$1000

Please see pages 146 to 149 for bidder information including Conditions of Sale, after-sale collection and shipment. All items listed on page 149, and/or marked W next to the lot number will be transferred to off-site storage, if not removed by Wednesday June 13, 2018 by 5pm.

INQUIRIES

New York

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

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

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

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

Mary-Kate Grohoski, Administrator
+1 (917) 206 1608
mary-kate.grohoski@bonhams.com

Los Angeles

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

Rachel Zimmerman, Administrator
+1 (323) 436 5506
rachel.zimmerman@bonhams.com

San Francisco

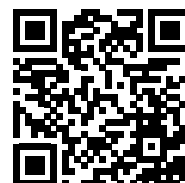
Adam Stackhouse, Senior Specialist
+1 (415) 503 3266
adam.stackhouse@bonhams.com

CLIENT SERVICES

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ILLUSTRATIONS

Front cover: Lot 194
Inside front and back cover: Lot 6
Back cover: Lot 76



DIRECTOR'S FOREWORD

Our June Fine Books and Manuscripts sale encompasses books and manuscripts across a variety of subjects spanning five centuries, from early English and Continental books, to botany, science and technology. We conclude the sale with sections of Literature, Americana and World Conflicts.

One highlight of the sale, featured in the endpapers of this catalogue, is a rare autograph musical manuscript leaf from Beethoven's Emperor Concerto, the first of the great 19th-century romantic concertos (lot 6). According to contemporary sources, the concerto electrified the audience when it was performed for the first time at the Gewandhaus in Dresden on November 28, 1811. We are offering a leaf from this concerto containing sketches for the first, second and third movements.

Alongside the Beethoven's Emperor Concerto we will offer another revolutionary autograph musical manuscript leaf, John Cage's Concert for Piano and Orchestra (lot 194). A leaf from the piano section, a landmark in musical notation, is featured on the catalogue cover.

Our English and Continental Books and Manuscripts section includes an illustrated incunabula edition of Aesop's fables (lot 3), the first printing of Shakespeare's Julius Caesar from the first folio, five plays from the second folio, and an unusual goblet carved by John Marshall from the wood of Shakespeare's Mulberry tree which was planted in 1609 (lots 37).

The Botany section of the sale includes numerous fine lots from an important botanical collection last offered in New York in 1997. Among the highlights are works by Bateman, Dickson, Duhamel du Monceau, L'Obel and Mattioli (lots 42-63).

The Science, Technology and Natural History section of this sale includes a rare Albert Einstein passport photograph taken in Bermuda on the occasion of his application to become an American citizen. The photograph was given to the consignor by Albert Einstein 83 years ago (lot 76). Following lots include letters from Einstein discussing eclipses and atmospheric light, and measurements with an interferometer. The section also includes three editions of Andreas Vesalius anatomical publications (lots 94-96).

Exploration and Travel Literature features Daniel, *A Voyage Round Great Britain* (lot 111), highly important autograph letters by Jose Maria Morelos y Pavon (lots 126 and 127), the first

edition of an Ortelius Atlas, *Theatrum orbis terrarum*, the first modern geographical atlas (lot 130) and a hand-colored copy of Roberts, *Holy Land* (lot 133).

Illustrations and Fine Press comprises *Alice's Adventures in Wonderland*, with illustrations by Salvador Dali (lot 152), a deluxe edition of Max Ernst's *Mr. Knife and Miss Fork* produced in conjunction with Man Ray, two original pen-and-ink drawings by John R. Neill (lots 168 and 169) and original cover art for the *Comet Man* by Bill Sienkiewicz, from the collection of Miguel Ferrer.

John Cage's concerto, mentioned earlier, is the lead item in the Literature, Film and Music section. This is preceded by Ingmar Bergman letters to his girlfriend Barbo Hiort af Ornaes and a stellar group of Burroughs, Gysin and Rauschenberg manuscripts, drawings and lithographs from the collection of David Prentice (lots 191-193).

The Americana section includes an autograph note by Custer ordering the arrest of private citizens in a remarkable transgression of authority (lot 239), an incredible engineer's archive of letters, plans and contracts relating to the construction of the General Grant National Memorial, Grant's Tomb (lot 245), and a Jacqueline Kennedy Onassis special reproduction photograph album depicting her summer vacation in Skorpios in 1969 (lot 254).

The final section of the sale includes a variety of historic pieces relating to world conflicts. The highlight being the Secret German weather report codebook, the *Wetterkurzschluessel* (lot 269). Another interesting lot in this section include items belonging to an American passenger Mrs. Martha Baker who survives the sinking of the Lusitania, May 7th, 1915 (lot 264). The many flags include those flown at D-Day, Guadalcanal and present at the signing of the Japanese Surrender on September 2nd 1945 in Tokyo Bay.

This sale will be on view in New York from June 9-12, 2018. Please do not hesitate to contact the department with any questions you may have.

Ian Ehling
Director
Bonhams
Books and Manuscripts

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.

ORDER OF SALE:

- 1 - 41 English and Continental Books and Manuscripts to 1810
- 42 - 63 Botany
- 64 - 96 Science, Technology and Natural History
- 97 - 138 Exploration and Travel Literature
- 139 - 183 Art, Illustration and Fine Press
- 184 - 227 Literature, Film and Music
- 228 - 261 Americana and World Figures
- 262 - 287 World Conflicts



Lot 3 (detail)

ENGLISH AND CONTINENTAL BOOKS AND MANUSCRIPTS TO 1810

Lots 1 - 41

THE TRAGEDIE OF IVLIVS CÆSAR.

Actus Primus. Scœna Prima.

*Enter Flavius, Murellus, and certaine Commoners
ouer the Stage.*

Flavius.

Hence: home you idle Creatures, get you home:
Is this a Holiday? What, know you not
(Being Mechanicall) you ought not walke
Vpon a labouring day, without the signe
Of your Profession? Speake, what Trade art thou?

Car. Why Sir, a Carpenter.

Mur. Where is thy Leather Apron, and thy Rule?
What dost thou with thy best Apparrell on?
You sir, what Trade are you?

Cobl. Truly Sir, in respect of a fine Workman, I am
but as you would say, a Cobler.

Mur. But what Trade art thou? Answer me directly.

Cob. A Trade Sir, that I hope I may vse, with a safe
Conscience, which is indeed Sir, a Mender of bad soules.

Fla. What Trade thou knaue? Thou naughty knaue,
what Trade?

Cobl. Nay I beseech you Sir, be not out with me: yet
if you be out Sir, I can mend you.

Mur. What meanst thou by that? Mend mee, thou
sawcy Fellow?

Cob. Why sir, Cobble you.

Fla. Thou art a Cobler, art thou?

Cob. Truly sir, all that I line by, is with the Aule: I
meddle with no Tradesmans matters, nor womens mat-
ters; but withal I am indeed Sir, a Surgeon to old shooes:
when they are in great danger, I recover them. As pro-
per men as euer trod vpon Neats Leather, haue gone vp-
on my handy worke.

Fla. But wherefore art not in thy Shop to day?
Why dost thou leade these men about the streets?

Cob. Truly sir, to weare out their shooes, to get my
selfe into more worke. But indeede sir, we make Holy-

To see great Pompey passe the streets of Rome:
And when you saw his Chariot but appeare,
Haue you not made an Vniuersall shout,
That Tyber trembled vnderneath her bankes
To heare the replication of your sounds,
Made in her Concaue Shores?
And do you now put on your best attyre?
And do you now cull out a Holy day?
And do you now strew Flowers in his way,
That comes in Triumph ouer Pompeyes blood?
Be gone,

Runne to your houses, fall vpon your knees,
Pray to the Gods to intermit the plague
That needs must light on this Ingratitude.

Fla. Go, go, good Countrymen, and for this fault
Assemble all the poore men of your sort;
Draw them to Tyber bankes, and weepe your teares
Into the Channell, till the lowest streame
Do kisse the most exalted Shores of all.

Exeunt all the Commoners.

See where their basest mettle be not mou'd,
They vanish tongue-tyed in their guiltinesse:
Go you downe that way towards the Capitoll,
This way will I: Disrobe the Images,
If you do finde them deckt with Ceremonies.

Mur. May we do so?

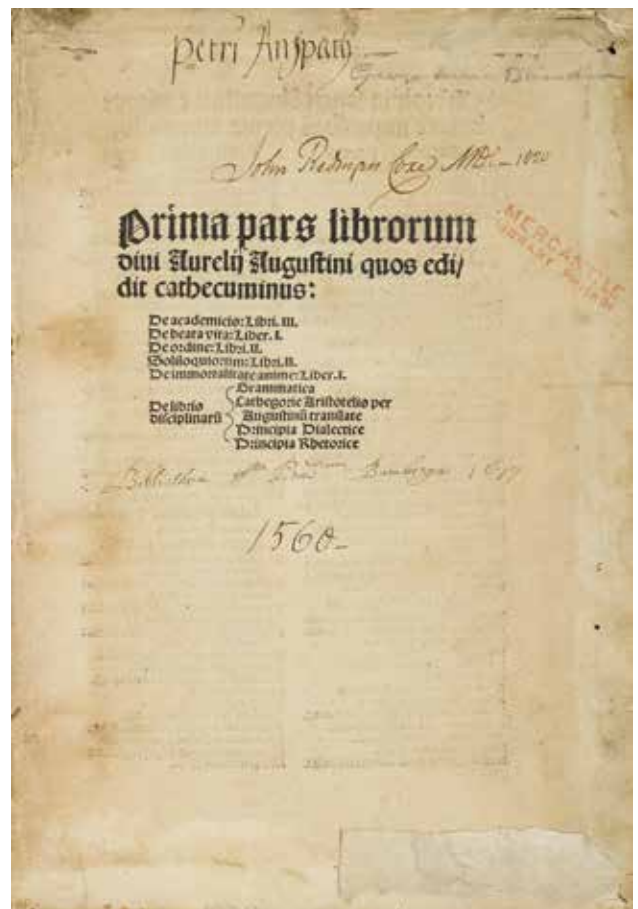
You know it is the Feast of Lupercall.

Fla. It is no matter, let no Images
Be hung with Cæsars Trophies: Ile about,
And driue away the Vulgar from the streets;
So do you too, where you perceiue them thicke.
These growing Feathers, pluckt from Cæsars wing,
Will make him flye an ordinary pitch,
Who else would soare aboue the view of men,
And keepe vs all in seruile fearefulnessse.

Exeunt



1



2

1

ACOSTA, CRISTOBAL DE. C.1525-1594.

Trattato ... della historia, natura, et virtu delle droghe medicinali...
Venice: Francesco Ziletti, 1585.

4to (227 x 177 mm). 342 pp, woodcut device on title page, 47 woodcut illustrations, woodcut initials. Contemporary vellum, gilt titles on spine. Browning, dampstaining to several leaves, mostly in margins, slight worming to last several leaves, not affecting text. *Provenance:* M[aria] L[udovica] Borromeo Arese and M[assimiliano] Favia del Core (bookplate); Ladislaus von Hoffmann, (An Important Botanical Library Part II, Christie's New York, 5 June, 1997, lot 161).

FIRST ITALIAN EDITION of Acosta's *Tractado de las drogas y medicinas de las Indias orientales*. Acosta's observations were made in the Portuguese indies, where he served as physician to the Viceroy, and physician to the royal hospital in Cochin. The last chapter is a treatise on the Indian elephant, a topic never before covered in a European publication. Durling 1066; Sabin 114.

\$2,000 - 3,000

2

AUGUSTINUS, AURELIUS. 354-430.

Opera omnia. Prima [-Undecima] pars librorum diui Aurelij Augustini.
Basel: Johann Amerbach, Johann Petri and Johann Froben, 1505-1506.

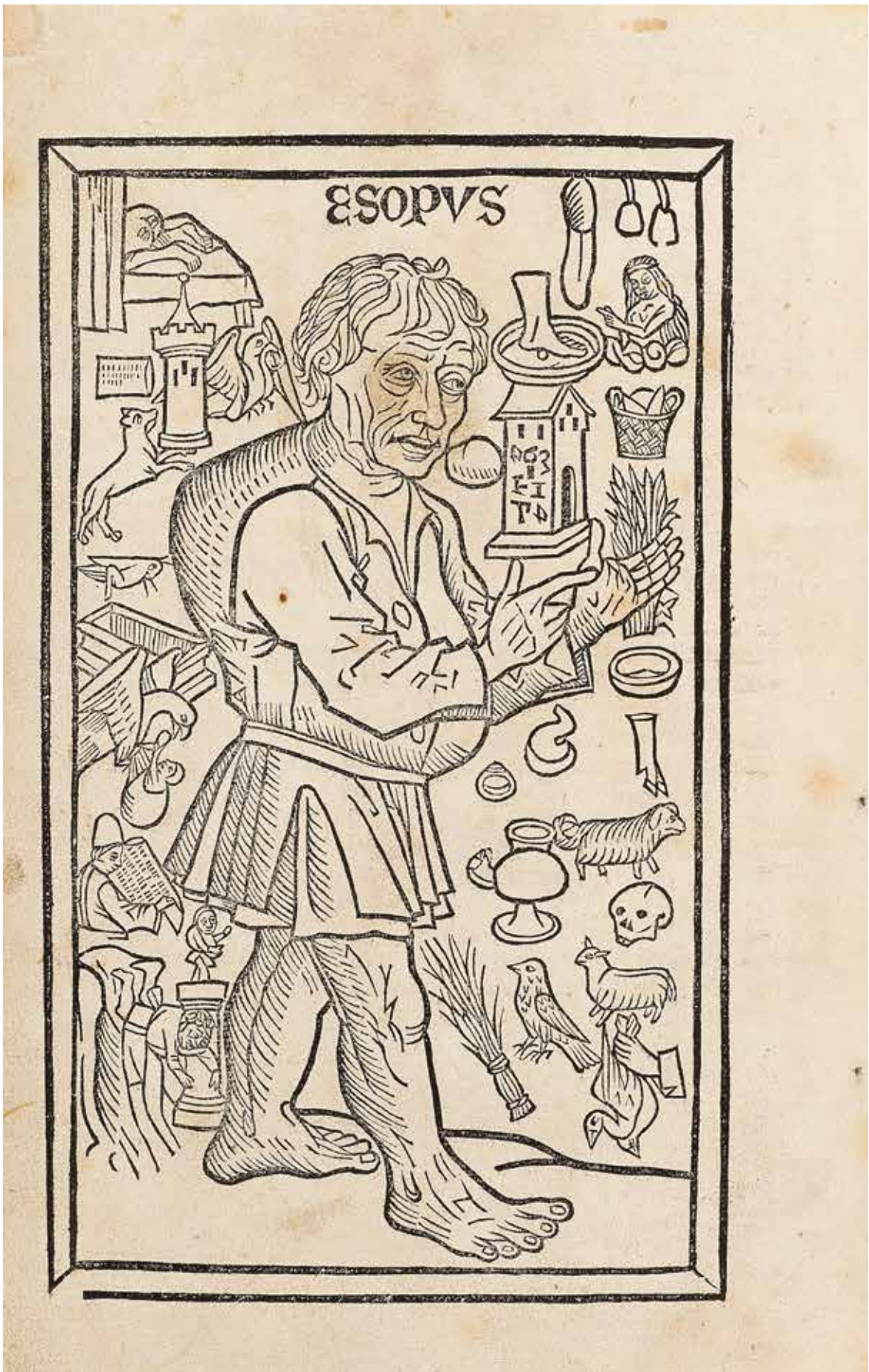
Folio (approx. 304 x 213 mm). 11 volumes bound in 9: Vol. 1 80 leaves (including final blank); vol. 2 144 leaves; vol. 3 127 leaves

(without final blank), (vols. 1-3 in one); vol. 4 306 leaves; vol. 5 360 leaves; vol. 6 206 leaves; vol. 7 356 leaves (including final blank), woodcut illustration on verso of title, rubricated with initials and paragraph marks in blue and red; vol. 8 400 leaves; vol. 9 236 leaves; vol. 10 312 leaves (including final blank); vol. 11 257 leaves (lacks final blank). Contemporary blind-stamped pigskin over wooden boards, nearly uniform, some volumes with brass clasps (vol. 7 blind-stamped with different tools and clasps, vol. 10 bound in half pigskin and wooden boards), some darkening, wear to joints and edges, some clasps missing, upper cover of vol. 5 nearly detached, first gathering loose, overall some darkening to leaves, a few leaves with marginal chipping and tears.

Provenance: occasionally some early marginalia; Bamberg, Library, 1677; Mercantile Library; John Redman Coxe (1773-1864), American medical doctor and bibliophile (his signature in volume 1 and and 6); George Dana Baordman (owners name on title); Philadelphia (old ink stamp on title and first leaf).

FIRST EDITION OF THE COLLECTED WORKS, printed by the most prestigious Basel printers Amerbach, Petri and Froben, referring to themselves in the colophon as "Ioannes tres, ciues basilienses" the three Johanns. The edition is arranged in chronological order: vols. 1-3 his early writing, vols. 4-8 the works he edited or wrote as bishop and vols. 9-11 works that do not appear in his "Retractationes" (or "reconsiderations"). All parts, with the exception of vol. 7 with an introduction by Amerbach. Adams A-2156; VD16 A 4147.

\$5,000 - 7,000





3

AESOP. C.620-560 B.C.

[*Vita et Fabulae*], Latin prose version of *Romulus, Franciscus Rinucius Aretinus, translator, et Fabulae, Lib. I-IV, with the metrical version of Anonymous Neveletti* (i.e., *Aesopus Moralisatus*). [Basel: Jacob Wolff von Pforzheim, c.1489.]

Folio (238 x 165 mm). a-o^{8.6} p⁸ q¹⁰ (q9 and q10 blank) TEXT COMPLETE WITH 114 LEAVES, this copy with one of the final two blank leaves (not called for by BMC see below) full-page woodcut frontispiece, 192 woodcut illustrations in text, woodcut initials. 19th century paneled burgundy morocco, by J. Leighton, gilt edges. Light wear to upper joint. Inner upper corner with minor worming, repaired, occasionally touching letters, a few headlines shaved, a few other repairs to margins, h2 shaved affecting woodcut at lower margin with 1/8 in supplied in facsimile, l6 with upper and outer margins renewed, touching a few letters supplied in facsimile.

Provenance: Early ink annotations on b5 verso and final blank; C. W. Dyson Perrins (bookplate, his sale Sotheby's, 10 March 1947, lot 536); Silvain S. Bruntschwig (morocco bookplate).

THE EARLIEST ILLUSTRATED EDITION OF AESOP TO BE PRINTED IN SWITZERLAND, FORMERLY IN THE COLLECTIONS OF DYSON PERRONS AND SILVAIN BRUNTSCHWIG. Early references to Aesop, including those by Aristotle, Plato, Herodotus and Aristophanes, suggest he was a Greek slave, born circa 620 B.C. No manuscript writings by Aesop have survived, and although collections of the fables from the 4th century B.C. are suggested, Fables attributed to Aesop were first gathered and set down in writing by Babrius (in

Greek) and Phaedrus (in Latin) as early as the first century C.E. In the tenth century, a prose version in Latin by Romulus appeared, which would become the most influential of the early versions and the version upon which most subsequent prose translations were based.

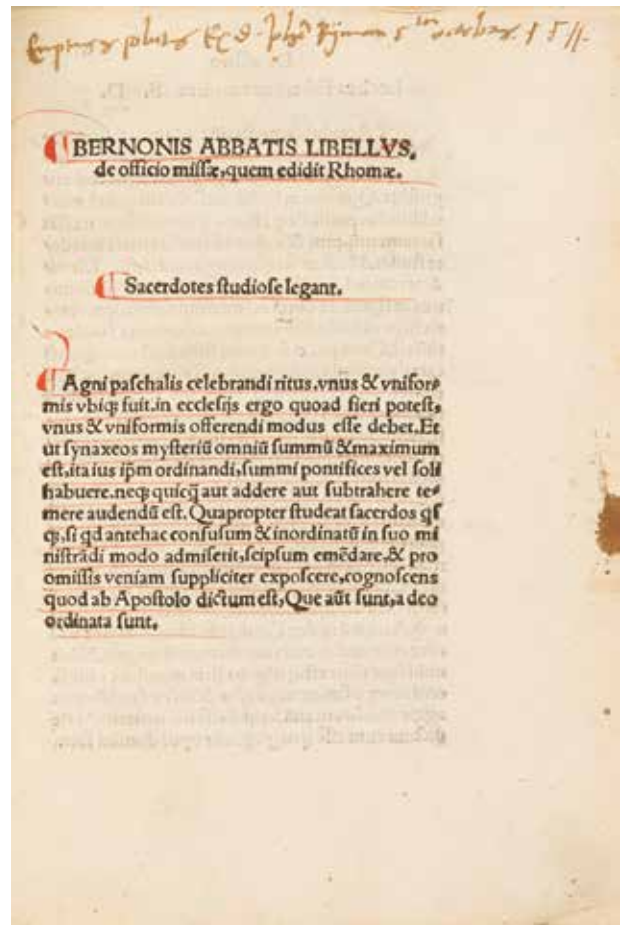
The editio princeps of the Fables in Latin appeared around 1470, in Greek in 1478, and in English by Caxton in 1484. The earliest illustrated edition of the Fables appeared in Ulm in 1476, published by Johann Zainer, and the woodcuts were quickly copied, sometimes in reverse, by other printers. The present edition, the earliest to be published in Switzerland, uses copies of those cuts in reverse, attributed by B.M.C. to Adam von Speier.

The printer of this edition has been established by Clifford C. Rattey as Jacobus Wolff de Pforzheim, having previously been erroneously attributed to Joh. de Amorbach or M. Furter. As to the dating of this edition, recent bibliographic descriptions date the work "not after 1489"; this edition was previously dated to circa 1492 (by Goff and Schreiber) and Rattey concluded it to have been printed "nearer to 1490." See Rattey, "The Undated Aesop Attributed Jakob Wolff de Pforzheim" in *The Library* (1957), pp. 119-121. GW calls for the last gathering q¹⁰ with the blank final two leaves. BMC calls for 8 leaves in the last gathering despite the collation mark q5 in this gathering. The above copy has one of the two final blanks. BMC III, 788; BSB-Ink A-76; Fairfax-Murray German 19; Goff A-115; GW 350.

\$60,000 - 80,000



4



5

4

BALDINUCCI, FILIPPO. 1624-1696.

Vita del cavaliere Gio. Lorenzo Bernino, scultore, architetto e pittore.... Florence: Vincenzio Vangelisti, 1682.
4to (280 x 206 mm). 111 pp, half-title, portrait frontispiece of Bernino engraved by Arnold van Westerhout, nine plates in the rear (four folding). Contemporary vellum, ink titles on spine. Scattered foxing, especially on first two leaves, one plate inverted.

FIRST EDITION with portrait frontispiece, which differentiates the original edition from a later reprint. The plates include architectural sections of the dome of St. Peter's basilica. Cicognara 2197.

\$800 - 1,200

5

BERNO, ABBOT OF REICHENAU. C.978-1048.

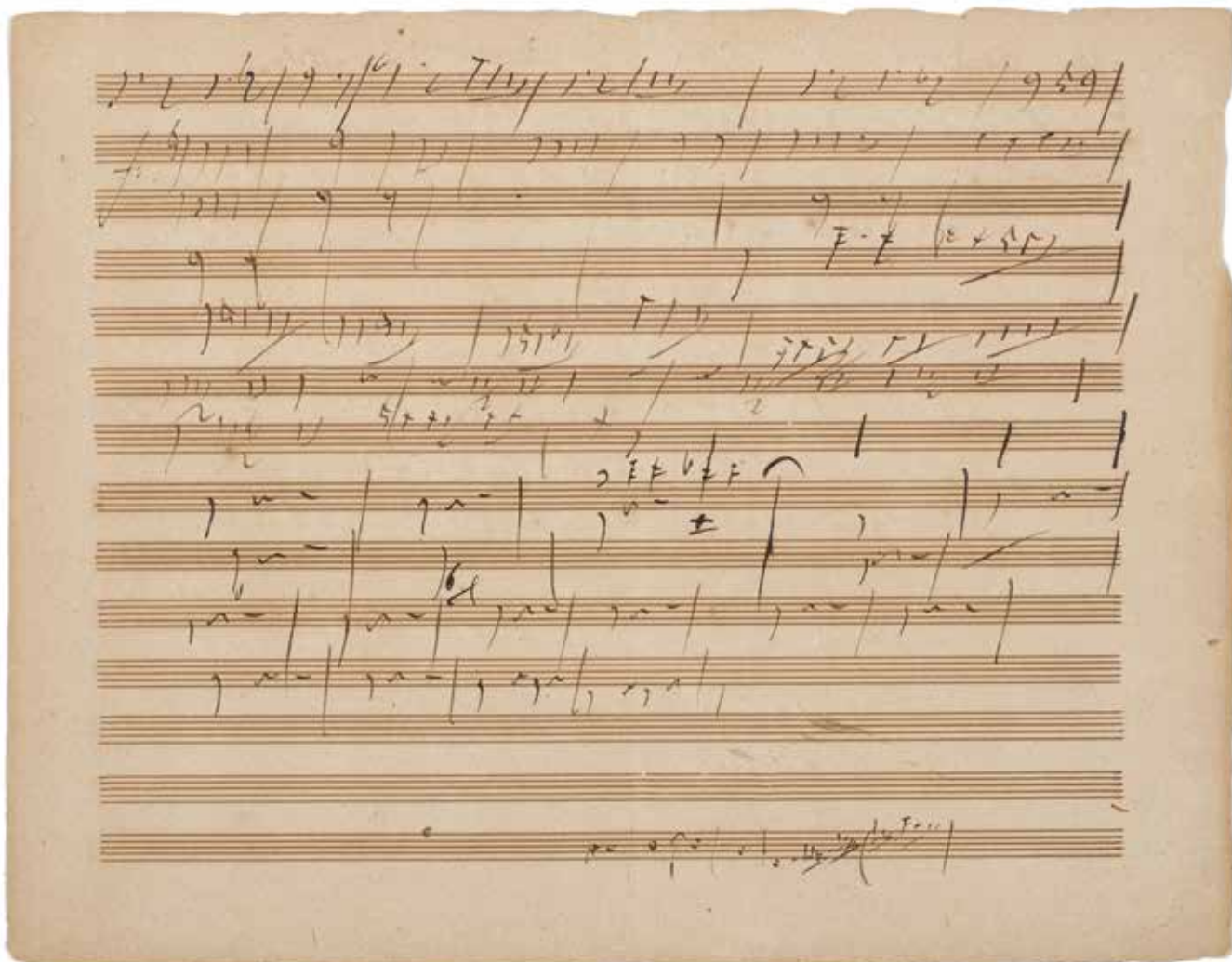
Libellus de officio missae quem edidit Rhomae. Strasbourg: Matthias Schuerer, 1511.
4to (200 x 141 mm). 22 leaves. Rubricated with red initials and paragraph marks. Modern half vellum. Some light browning.

SECOND EDITION. Famous for his musical skill, as well his knowledge in poetry, philosophy and mathematics, Berno was appointed Abbot of Reichenau in 1008 by Holy Roman Emperor Henry II. He transformed the Benedictine abbey into a center of learning and church music. Adams B-754.

\$800 - 1,200

Luna Candia





(page 1)

6

BEETHOVEN, LUDWIG VAN. 1770-1827.

Autograph Musical Manuscript, 2 pp, oblong 4to (233 x 307 mm), [Vienna, early 1809,] ruled with 14-staves per page, notated in black ink, some minor darkening.

Provenance: Anonymous consignor, J. A. Stargardt, Berlin, 10 March 1988, lot 754 (first of two leaves).

BEETHOVEN'S EMPEROR CONCERTO, THE MOST FREQUENTLY PERFORMED OF HIS PIANO CONCERTI, AND THE FIRST OF THE GREAT 19TH-CENTURY ROMANTIC CONCERTOS.

The first page is a sketch for the second theme of the first movement. Orchestral exposition, beginning with bar 3 in E flat minor with the following major version in B flat major. The further course is noted in a very shortened form. The second page contains

ideas for the second and third movements. The material of the second movement (found on staves 1-7) is the earlier version of this movement which Beethoven wrote in theme and variations form. Time signature of 2/4 and in B major (but with only four sharps in the key signature). Including the autograph markings "pizz," "tutti" and "minore" (most likely referring to the envisaged minor-mode variation) and twice the notes "Solo" and "una corda." Staves 8-11 are a sketch for the transition to the 3rd movement, with a notation of the final theme - with a different rhythm and different metric at the end "dopo presto."

Beethoven began sketching this work in early 1809 and completed the composition and writing of the score in the same year. He composed the "emperor" concerto following the completion of his



9

9

BOOK OF HOURS, USE OF ROME IN LATIN AND FRENCH.

Benedictio dei patris cum angelis suis.... Paris: Antoine Verard, 30 October 1507. PRINTED ON VELLUM. 4to (175 x 110 mm). [a]⁸ b¹⁰ a-i⁸ k⁴ A-D⁸. 124 (of 126) leaves (lacking i1.8). Lettre bâtarde, 22 lines, 19 large metalcuts, including the Grail supported by Angels ([a]1r) Anatomical Man ([a]2r) and Verard device at end, 29 small portrait metalcuts, ALL ILLUMINATED IN GOLD AND COLORS BY A CONTEMPORARY HAND, and multiple-piece metalcut borders to each page, initials and line-fillers heightened in gilt on red and blue grounds in a contemporary hand. 19th-century blind-ruled brown morocco, some light rubbing, dealer's catalog clippings pasted to free front endpaper. Upper margin trimmed closely touching a few illuminated borders, some minor staining.

RARE VERARD EDITION, A PRINTED BOOK OF HOURS ILLUMINATED IN GOLD AND COLORS IN A CONTEMPORARY HAND. The colophon on recto of final leaf reads "Ces presentes heures a l'usage de ... furent acheuees...." leaving a blank space to write in the city, which, according to MacFarlane, was intended to read "Rome" judging by the appearance of the letter "R" at the bottom of b1. The Almanac is for 1503-1520. We only found one other copy of this edition at the British Library. Antoine Verard was the most important figure in Parisian printing in the late 15th and early 16th century. MacFarlane (Verard) 238; British Library C.29.d.16.

\$8,000 - 12,000



10

10

BOUDARD, JEAN BAPTISTE. 1710-1768.

Iconologie Tirée de divers Auteurs. Ouvrage Utile aux Gens de Lettres, aux Poètes, aux Artistes, & généralement à tous les Amateurs des Beaux-Arts. Parma: Philippe Carmignani, 1759. 3 volumes, folio (324 x 220 mm). Engraved title vignettes in each volume, engraved dedication in volume I, engraved headpiece, 630 engraved emblematic illustrations. Contemporary marbled calf over marbled boards, spine ruled in gilt, morocco labels. Repairs to spines, light spotting.
Provenance: Giuseppe de Lama (manuscript book label in volume I).

Rare folio edition of this 18th century emblem book. Known for his work as a sculptor, this is arguably Boudard's most enduring masterpiece, containing over six hundred engraved emblematic illustrations. The work is organized alphabetically, creating a visual dictionary of vices, virtues, emotions, professions and more. This set with provenance to Giuseppe de Lama, the biographer and bibliographer of Bodoni. Praz p 28.

\$2,000 - 3,000



11

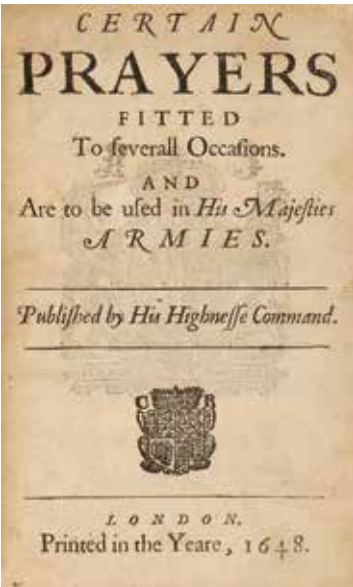
11

CARDANO, GIROLAMO. 1501-1576.

De rerum varietate libri XVII. Basel: Heinrich Petri, 1557. 2 volumes, 8vo (168 x 110 mm). Woodcut portrait of Cardano on verso of title page, woodcut initials and illustrations in text, some full-page, one (of three) folding plates. Contemporary limp vellum, inked titles on spines. Some browning, inked owner's inscription on title pages, marginal dampstaining in volume II.

FIRST OCTAVO EDITION, published the same year as the folio edition. Cardano, a true Renaissance man whose knowledge encompassed mathematics, philosophy, medicine, physics, astronomy, theology and the occult. Presented as a continuation of his 1550 *De subtilitate*, this encyclopaedic work consists of 17 books in which the author discusses plants, animals, metals, chemical and alchemical experiments, distillation processes, divination, palmistry, magic and demonology. BM/STC *German* p. 182; Norman 402.

\$2,000 - 3,000



12

12

[CHARLES I, KING OF ENGLAND.]

Certain Prayers Fitted To severall Occasions. And Are to be used in His Majesties Armies.... London: 1648. BOUND WITH: *A Forme of Prayer Used at Newport in the Isle of Wight, by His Majesties Directions, upon the 15 of September, 1648....* London: for Richard Royston, 1648.

2 volumes in one, 8vo (165 x 104 mm). 19th century green morocco bound by Maltby of Oxford, covers paneled in gilt, spine lettered in gilt, gilt edges. The second work with title page trimmed, and repair to last leaf with loss of some text.

Provenance: A. M. Broadley (bookplate).

RARE ORIGINAL EDITION of the *Cavalier Soldier's Vade Mecum*. The first work is a famous rarity, a book of prayer compiled for use by the Cavalier's Army during the English Civil War and said to have been suppressed by Cromwell. In 1900, Edward Almack produced a facsimile of the work, claiming that only a single example was extant. "It is a small book of Prayer and Praise for the soldiers in the Cavalier Army. Probably it was soon found by the enemy and the issue of it quashed ... The dignity and simplicity of the language of this little book are worthy of the best traditions of the Church of England" (Almack). Wing C-4091D.

\$2,000 - 3,000



14



15

13

CONFUCIUS. 551-479, B.C.

The Morals. London: for Randal Taylor, 1691.

8vo (145 x 89 mm). [16], 142 pp. 19th century cloth. Wanting frontispiece portrait, title-page tipped in and with tears, A2 partially detached, named crossed out on title, trimmed somewhat close, only briefly affecting signature of a few leaves, toned.

Provenance: Jews' College, London (stamp to title).

FIRST ENGLISH EDITION. Confucius's writings are the cornerstone of Chinese philosophy, the basis of both court culture and daily life. In this edition, the translator attempts to put the writings of Confucius into a Christian context, arguing that though Confucius was a pagan, his writings are not inconsistent with the teachings of the Bible. Wing C-5806.

\$800 - 1,200

14

DANTE, ALIGHIERI. 1265-1321.

La Commedia. Commentary by Cristoforo Landino (1424-1504); commendations by Marsilio Ficino (1433-1499). Florence: Nicolaus Laurentii, 30 August 1481.

Folio (420 x 273 mm). 323 (of 371) leaves. Text with commentary. 45-48 or 57-60 lines. Typ: 4:114R, 5:91R. 2- to 16-line initial spaces, most with printed guide-letter. 19th-century half sheep, some wear and staining. Lacks 48 leaves and illustrations, disbound, a few leaves shorter or remargined supplied from another copy.

Provenance: Bibliotheca Casanatense (old ink stamp on a2).

FIRST EDITION with Landino's commentary. A fragment of this monumental edition, this copy without the illustrations, but with some of the leaves with spaces that were left for engravings at the head of the cantos. The plan was too ambitious and many were never filled up. Some copies of the book have no engravings at all, others only two: those prefixed to Cantos 1 and 3, the first of which is most introduced on the lower margin of the tempting mutilation by the binder's shears. BMC VI, 628; BSB-Ink. D-9; GW 7966; Goff D-29; HC 5946.

\$800 - 1,200

15

[DEZALLIER D'ARGENVILLE, ANTOINE JOSEPH. 1680-1765.]

La Théorie et la Pratique du Jardinage. Paris: Jean Mariette, 1709.

4to (253 x 187 mm). 208 pp. 32 engraved double-page or folding plates. Contemporary speckled calf, gilt title and decorations on spine. Hinges starting, slight dampstaining to a few leaves in margins, browning.

Provenance: Jean-Philibert Ambert (early booklabel); Warren H. Corning Collection (booklabel).

FIRST EDITION of the most influential French work on garden design of the first half of the eighteenth century, which "...describes the manner of gardening practiced by Andre Le Notre (1613-1700), who designed or redesigned the gardens of Versailles, the Tuileries and Fontainebleau." (Johnston). Hunt 421; Johnston 324.

\$800 - 1,200

16

DOSSIE, ROBERT. 1717-1777.

Handmaid to the Arts ... The Second Edition, with considerable Additions and Improvements. London: J. Nourse, 1764.

2 volumes, 8vo (203 x 128 mm). Contemporary tree calf, rebaked to style, gilt titles and decorations on spine.

SECOND, ENLARGED EDITION of this valuable work, first published in 1758, containing information on all aspects painting, engraving, coloring of prints, transfer of prints onto glass, colouring of glass, etching of glass, Japanning, lacquering, papier mache, marbling paper, etc. A fascinating compendium. Dossie was an apothecary, but his interests spanned the gulf between the Sciences and the Arts. He strove to explain and improve the skills of artists and artisans in his publications, which led him to help fund the Society for the Encouragement of Arts, Manufactures and Commerce in 1754.

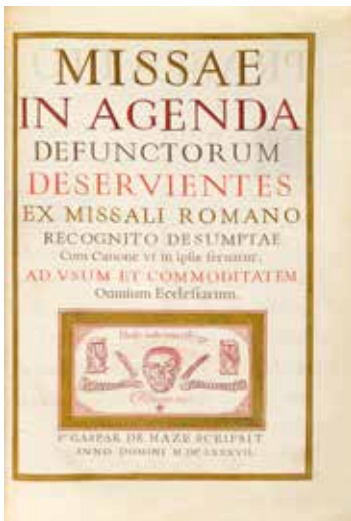
\$800 - 1,200



17



18



19

17

FONTANA, CARLO. 1634 OR 1638-1714.

Il Tempio Vaticano E Sua Origine Con gl'Edifitii piu cospicui antichi, e moderni fatti dentro, e fuori de Esso.... Rome: Francesco Buagni, 1694.

Folio. (430 x 308 mm). 79 engraved plates (including 10 double-page or folding) by Alessandro Specchi after Fontana, parallel text in Latin and Italian. Modern half calf. Tiny hole in L12 affecting one letter, a few short marginal tears. Some light staining.

Provenance: William Lite (ownership inscription); James O'Byrne (bookplate).

FIRST EDITION of Fontana's lavish and beautifully illustrated work on the Vatican and the Vatican obelisk, including the plates from his *Della Trasportatione dell'obelisco vaticano* published 1590. Book VII includes a comparison of St. Peter's, the Pantheon and the Duomo in Florence. Berlin Kat. 2678; Cicognara 3731; Fowler 122; Millard *Italian* 38.

\$2,000 - 3,000

18

HORACE (QUINTUS HORATIUS FLACCUS). 65-8 BCE.

Quinti Horatii Flacci Opera. London: Gul. Sandby, 1749.

2 volumes, 8vo (227 x 140 mm). Titled printed in red and black with engraved vignettes, engraved dedication, 35 engraved plates. Contemporary red morocco gilt, marbled endpapers, gilt edges.

Provenance: W. W. Scranton (ink inscription, dated 1904).

Sandby's edition of Horace, adorned with a vignette of the author engraved by J.S. Muller — who also engraved most of the plates — repeated on both title pages. The dedication page features a portrait of George, Prince of Wales (later King George III) engraved by Simone Ravenet.

\$800 - 1,200

19

ILLUMINATED FUNERAL MISSAL.

Illuminated manuscript on vellum, *Missae in agenda defunctorum tantum deservientes. Ex Missali Romano recognito desumptae, cum Canone ut in ipsis feruatur...*, 8 leaves, folio (370mm x 250mm), [n.p.]: Gaspar de Haze, 1687, manuscript in black and red block letters with gold borders and decoration, title page with gold-bordered hand-drawn vignette in ink, eight historiated initials in colors, headpiece on first page of text in colors, musical staff on two pages, rebacked in modern vellum, minor staining, small hole in margin of leaf 5.

A fine 17th century Spanish funeral missal containing prayers and hymns, probably for the funeral of an important personage. The calligrapher, Gaspar de Haze, is unidentified, but probably of the Antwerp de Haze family, and most likely a member of the Jesuit order.

\$3,000 - 5,000



20

JODE, GERARD DE. 1509-1591.

Thesaurus sacrarum historiaru[m] Veteris [Novi] Testame[n]ti.
[Antwerp: Gerard de Jode, 1585.]

2 volumes in 1, oblong folio (288 x 384). Two engraved title pages, first title with applied armorial devices of owner covering imprint, 341 engraved plates, indices for old and new testaments. 19th century blind-stamped red morocco, gilt edges, title embossed on lower edge. Covers and spine worn at extremities, several plates with repairs, front endpapers and title loose.

Provenance: William Stirling Maxwell (bookplate, and his? manuscript notes laid in).

DE JODE'S COMPENDIUM OF ILLUSTRATIONS OF BOTH TESTAMENTS OF THE BIBLE. The etchings, by De Jode, Crispin van den Broeck, Johann Sadeler and Maarten van Veen, were published by De Jode and issued as single prints or as illustrations in other

printed books. Collected albums such as this, with title pages and indices, are rare, and seem to vary widely in the number of prints: While the index calls for 346 plates, the National Library of Scotland copy has 355 plates; that in the Huntington Library has 353, and the Harvard Museum copy only 338 plates. The present copy has 218 plates in the Old Testament, and 123 plates in the New Testament, with two blanks inserted as placeholders. Specially bound for the library of Sir William Stirling-Maxwell (1818-1878), with his bookplate, armorial devices applied to the title page (obscuring De Jode's imprint and the date of publication), and blind-stamped monogram on the top cover. Particularly known as an historian of Spanish art, Maxwell's expansive personal library included a large collection of emblem books, now housed at the University of Glasgow, where he served as chancellor. Adams B-1965.

\$6,000 - 8,000



21

21

LABIA, CARLO. C.1624-1701.

Horto simbolico.... Venice, Nicolo Pezzana, 1700. Folio (388 x 270 mm). Engraved additional title by Isabella Piccini after Lazarini, engraved portrait by Isabella Piccini after Domenico Uberti, frontispiece, engraved title vignette and 51 emblematic engraved plates. Contemporary vellum over boards. Some minor marginal dampstaining.
Provenance: Jan Borms (ink stamp on lower paste-down); J.L. Beijers, Utrecht (bookseller's label); Ladislaus von Hoffmann, (An Important Botanical Library Part II, Christie's New York, 5 June, 1997, part of lot 432).

FIRST EDITION of this emblem book with engravings by Isabella Piccini (1627-1719). She was trained by her father the Venetian engraver Giacomo Piccini in the style of the great masters, particularly Titian and Peter Paul Rubens. Landwehr 425; Praz p. 91.

\$800 - 1,200



22

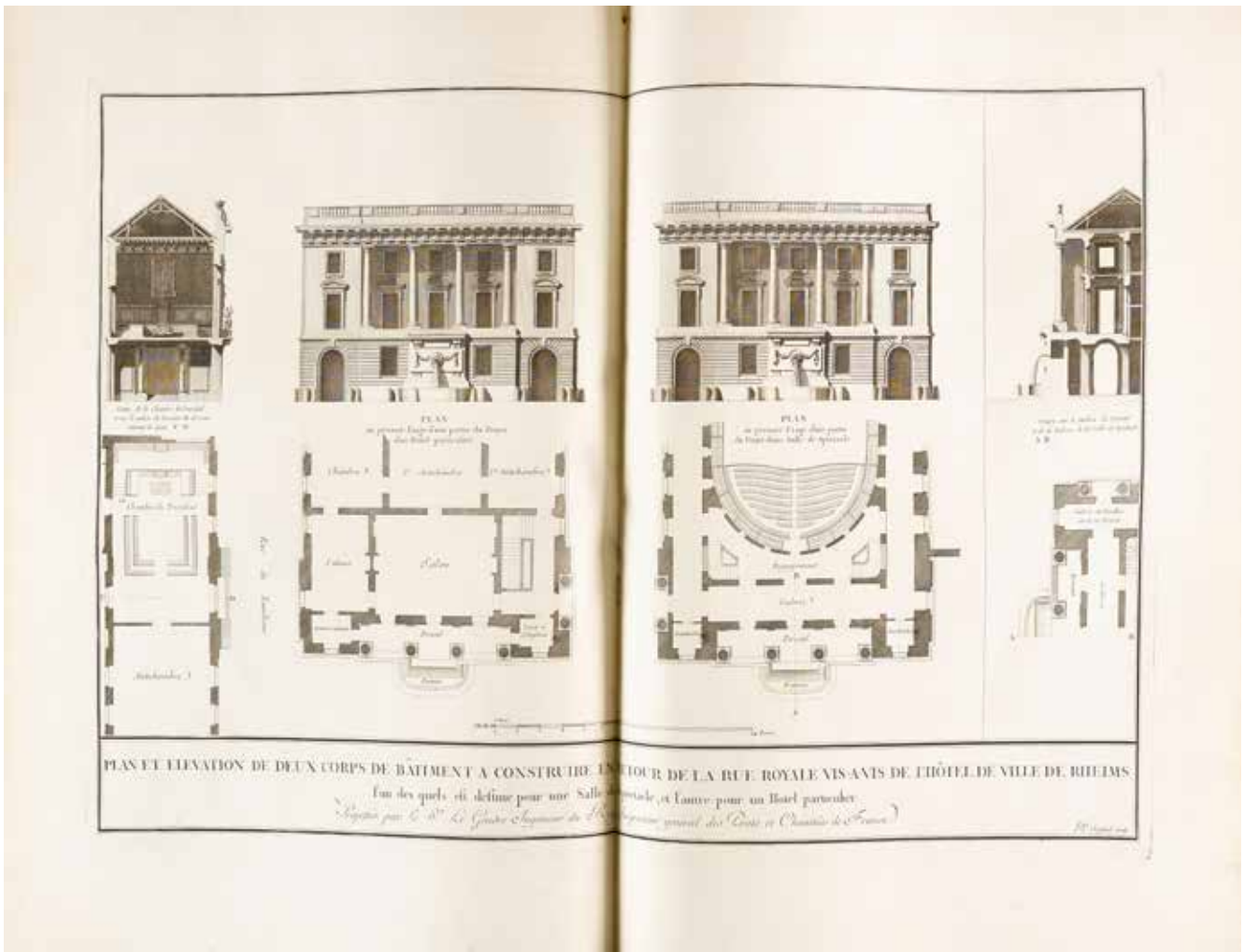
22

LA FONTAINE, JEAN DE. 1621-1695.

Fables choisies, mises en vers. Paris: Desaint & Saillant and Durand, 1755-59. 4 volumes. Folio (405 x 272 mm). Engraved portrait frontispiece of La Fontaine being celebrated by his creations, 275 engraved plates (plate CLXXII in 2nd state), all after Jean-Baptiste Oudry, and woodcut tailpieces. Contemporary marbled calf, gilt-ruled, spines in seven compartments with gilt titles, marbled endpapers. Hinges repaired, spotting, some dampstaining in volume IV.

FIRST EDITION OF THE OUDRY-ILLUSTRATED VERSION OF LA FONTAINE'S FABLES. The publisher describes in the preface how Oudry composed the drawings "for his own pleasure, and in those chosen moments of imagination when an Artist grasps the idea of his subject and gives free reign to his genius" (Ray's translation). "One of the most ambitious and successful of all illustrated books" (Ray). Cohen-de Ricci 548; Ray French 5.

\$7,000 - 9,000



24

23

LAIRE, FRANCOIS-XAVIER. 1738-1901.

Specimen historicum typographiae romanae. XV Saeculi. Rome: Venantii Monaldini, 1778.
2 parts in one volume, 8vo (208 x 142 mm). Title page in red and black with engraved vignette, engraved folding plate depicting early type samples. 19th century vellum. Worming to endpapers, slight foxing. **FIRST EDITION** of this important work on the advent of printing in Italy, particularly in Rome. The second part contains a catalog of early Roman incunables. Brunet III, 774.
WITH: BANDINI, ANGELO MARIA. 1726-1803. *De Florentina Iutarum typographia eiusque censoribus....* Lucca: Francesco Bonsignori, 1791.
8vo. Folding genealogical diagram in volume I, errata page at end of volume II. 19th century light brown calf, gilt decoration and titles to spine, marbled endpapers. Corners rubbed, minor spotting, small library label on spine. Early work on typography by Bandini, a Florentine-born librarian and cleric, known for his bibliographies of Greek and Latin texts, and his studies of the Obelisk of Augustus. Graesse I, 286.

\$600 - 800

24

LEGENDRE, JEAN-GABRIEL. D.1770.

Description de la Place de Louis XV que l'on construit a Reims, des ouvrages a continuer aux environs de cette place, & de ceux a faire dans la suite pour l'utilite & l'embellissement de cette ville. Paris: Imprimerie de Prault, 1765.
Large folio (635 x 465 mm). six double-page engraved plates and plans, engraved headpiece. Modern half morocco, gilt edges. Spotting to one plate, contemporary retailer's label on title page.

Impressive illustrations of the design of the Place de la Concorde engraved by Pierre-Philippe Choffard after Le Gendre, and P.E. Moitte after C.N. Cochin. The subjects include three plans, two perspective views, and two sculptures, including the monument to Louis XV by Jean-Baptiste Pigalle. Le Gendre was Engineer to the King, Inspector General of Bridges and Roadways. He submitted his first plans in 1755 based on an earlier project in the city of Nancy, the submitted revised plans which were accepted in 1758. The revised plans are pictured in this work. Berlin Cat. 2515; Cohen-de Ricci 615.

\$5,000 - 8,000

Num. 65
 S^r
 Date 27 Oct. 98
 Mr Locke to Mr Burridge

you guessed not amiss, when y^e said in the beginning of
 y^t of the 13th instant, that y^e gave me the trouble of a letter. For I have
 received few letters in my life the contents whereof have soe much troubled and
 afflicted me as y^t of yours. I parted with my excellent friend when he went
 from England with all the hopes & promises to my self of seeing him again
 & enjoying him longer the next spring. This was a satisfaction y^t helped
 me to bear our separation. And the short taste I had of him here in his our
 first interview I hoped would be made up in a longer conversation w^{ch} he
 promised me the next time: But it has served only to give me a greater
 sense of my losse in an eternall farewell in the world. y^e could
 acquaintance may have given y^e a longer knowledge of his virtue & excellent
 endowments, a fuller sight or greater esteem of them y^e could not have
 than I. His worth & his friendship to me made him an inestimable treasure
 w^{ch} I must regret the losse of the little remainder of my life without
 any hope of repairing it any way. I should be glad if what I owed the
 father could enable me to doe any service to his son. He deserves it for
 his own sake (his father has more than once talked to me of him) as well
 as for his father. I desire y^e therefore to assure those who have the care of him
 that it shall be any thing wherein I at this distance may be any way serviceable
 to serve Mr Molyneux they can not doe me a greater pleasure than to give me
 the opportunity ^{to please} that my friendship did not with him.
 As to the picture w^{ch} it seems y^e know noe thing of but by my letter. After he had
 done me the favour to sit to S^r Godfrey Kneller for his picture for me w^{ch} I have
 He sat for another for himself. The face being done before he went to Ireland, he
 paid S^r Godfrey for the picture & his man for a frame for it & for a box to pack it
 in. Soe y^t there was noe thing more to be done than for S^r Godfrey to finish it & then
 for me to take it ready packed with my livery & send it to Mr Churchill to be

25

LOCKE, JOHN. 1632-1704.

Autograph Letter Signed ("J Locke"), 2 pp, 8vo (conjoining leaves),
 Oaks, October 27, 1698, to Ezekial Burridge of Dublin, regarding
 the death of his friend William Molyneux, with original autograph
 address leaf on the verso of p 2, some toning and creasing overall,
 small separations at fold, 1 inch loss to second leaf from original seal,
 leaves pressed, with small tape repair to address leaf.

LOCKE GRIEVES OVER THE DEATH OF WILLIAM MOLYNEUX.

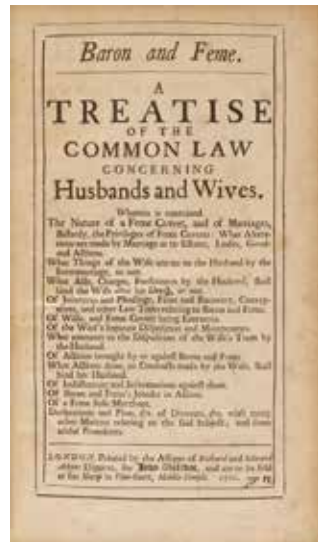
William Molyneux (1656-1698) was a close friend and fellow
 philosopher of John Locke, and the original proponent of Molyneux's
 Problem, which is discussed in later editions of *An Essay Concerning
 Human Understanding*: if a blind man regains his sight, and is
 presented with shapes such as spheres and cubes, could he
 immediately identify them as such without touch? Molyneux, inspired
 by the blindness of his wife, proposed this question, and answered
 no, the blind man could not make sense of the shapes without
 accessing his original knowledge through touch, with which Locke
 agreed.

The news of Molyneux's unexpected death was sent to Locke by
 his correspondent Burridge. Locke writes in response: "Sir, / You
 guessed not amiss, when you said in the beginning of yours of the
 13th instant, that you gave me the trouble of a letter. For I have
 received few letters in my life the content whereof have soe much
 troubled and afflicted me as that of yours. I parted with my excellent
 friend when he went from England with all the hopes & promises
 to my self of seeing him again & enjoying him longer the next spring.
 This was a satisfaction that helped me to bear our separation. And
 the short taste I had of him here in this our first interview I hoped
 would be made up in a longer conversation which he promised
 me the next time: but it has served only to give me a greater sense
 of my losse in an eternall farewell in the world ... His worth and
 his friendship to me made him an inestimable treasure...." Locke
 continues by offering his services to Molyneux's surviving son Samuel
 in whatever way he can.

\$7,000 - 10,000



26



27



28



29

26

MACHIAVELLI, NICCOLO. 1469-1527.

The Works. London: for John Starkey, Charles Harper, and John Amery, 1680.

Folio (325 x 190 mm). Contemporary mottled calf, rebaked with old spine laid down, hinges cracked and wear to binding, some staining and light darkening.

Provenance: E.B. Faunce, Sharsted [Edmund-Barrell Faunce?] (ownership signature to title); James L. Madden (receipt dated April 13, 1950 from Bernard Quaritch Ltd. laid in).

SECOND COLLECTED EDITION IN ENGLISH. Wing M-129.

\$800 - 1,200

27

MATRIMONIAL LAW.

Baron and Feme. A Treatise of the Common Law Concerning Husbands and Wives. London: Richard and Edward Atkins, 1700. 8vo (187 x 117 mm). 19th century blind-ruled calf, red morocco spine label, renewed endpapers. Scuffed, upper joint separating, browning throughout.

FIRST EDITION. "The first known legal treatise that focuses exclusively on the laws concerning husbands and wives" (Greenburg, *Legal Treatises: Essential Works for the Study of Early Modern Women*, vol 2); Wing B-899.

\$800 - 1,200

28

PICART, BERNARD, ILLUSTRATOR.

The Temple of the Muses. Amsterdam: Zachariah Chatelain, 1733. Folio (463 x 300 mm). Half-title, additional engraved allegorical title-page and 60 large engraved plates by Picart, captioned in English, French, German, and Dutch. Red Russia gilt, rebaked. Edges and corners rubbed, scattered foxing, browning to edges.

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

\$1,500 - 2,000

29

RAY, JOHN. 1628-1705.

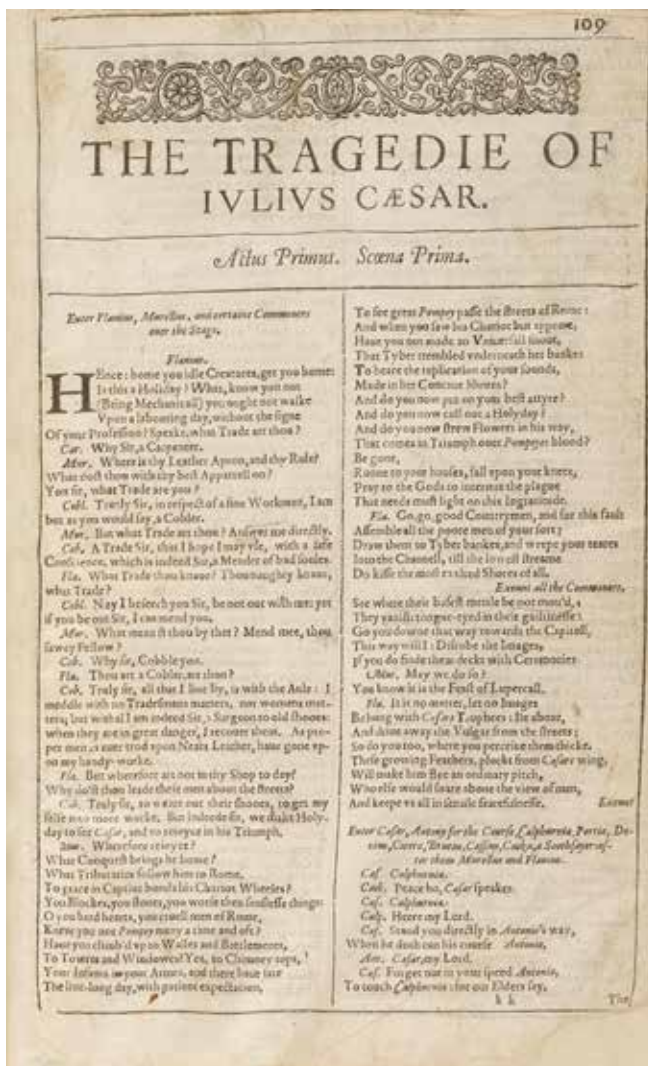
Three Physico-Theological Discourses, Concerning, I. The Primitive Chaos, and Creation of the World. II. The General Deluge, its Causes and Effects. III. The Dissolution of the World, and Future Conflagration.... London: William Innys, 1713.

8vo (195 x 118 mm). 456 pp. Frontispiece portrait, four engraved plates. Contemporary panelled calf, rebaked to style. Foxing throughout.

Provenance: James Hamond (bookplate); I.G. Schorsch (bookplate).

THIRD EDITION of Ray's work on biblical accounts of natural disasters, and archaeological evidence purported to support them. The plates include coins of the ancient Greeks and Romans, fossils, and bone artifacts. This third edition is enlarged from the previous editions with additions from the author's manuscript.

\$600 - 800



to serve a diversity of political agendas. The play remains as vital and relevant today as when it was first performed. "Incomparably the most important work in the English language" (Pforzheimer Catalogue), the First Folio is both the definitive source for Shakespeare's plays and for all practical purposes the earliest obtainable printing of any particular play. Remarkably, *Julius Caesar*, along with seventeen other plays, had never previously been printed, and its appearance in the First Folio represents its first publication in any form; the first separate printing would not occur until 1684. This First Folio printing of *Julius Caesar* is in fact the only known source of

the text: no earlier printing, manuscript, or prompt-book exists today. The number of extant plays individually bound from the First Folio is very small, and *Julius Caesar* has appeared in the marketplace only rarely. With the rise in price of the First Folio — now well into 7-figures — individually bound plays are becoming increasingly desirable and hard-to-find. Given both its literary excellence and its importance within our cultural history, *Julius Caesar* is certainly one of the most desirable of all the First Folio plays. See Pforzheimer 905 (for First Folio).

\$50,000 - 70,000



31



32



33

31

SHAKESPEARE, WILLIAM. 1564-1616.

As You Like It; The Taming of the Shrew; All's Well That Ends Well. [London: Printed by Thomas Cotes, 1632.]

Folio (303 x 208 mm). 70 pp. Modern red morocco backed cloth. Minor soiling to leaves, lower edge of final leaf repaired and extended, a few marginal repairs throughout.

SECOND PRINTING OF THREE SHAKESPEARE COMEDIES, including two of his most popular *As You Like It* and *Taming of the Shrew*, extracted from the Second Folio. The first printing of all three plays was in the First Folio, with these printed shortly thereafter in 1632. *As You Like It*, with its strong notes of romance and adventure, remains one of the most beloved and most performed plays, and including the famous speech by the melancholy Jacques, "*All the world's a stage, And all the men and women merely players; They have their exits and their entrances, And one man in his time plays many parts....*" The earliest versions of the plays widely accessible to many buyers.

\$8,000 - 12,000

32

SHAKESPEARE, WILLIAM. 1564-1616.

The Famous History of the Life of King Henry the Eighth. [London: Printed by Thomas Cotes, 1632.]

Folio (320 x 209 mm). 28 pp. Modern green morocco backed cloth, titled in gilt to spines, very light staining to leaves.

THE SECOND PRINTING OF SHAKESPEARE'S HENRY THE EIGHTH, extracted from the Second Folio, and handsomely bound. First performed around 1613, and thought to be co-written with John Fletcher, the play is famous for an early performance in 1613 in which a cannon shot employed for effect caught the roof on fire, burning the original Globe Theatre to the ground on June 29, 1613.

\$2,500 - 3,500

33

SHAKESPEARE, WILLIAM. 1564-1616.

The Life and Death of King John. [London: Printed by Thomas Cotes, 1632.]

Folio (302 x 210 mm). 22 pp. Modern blue morocco backed cloth. Small pencil notation to upper corner of recto of each leaf, minor staining throughout.

THE SECOND PRINTING OF SHAKESPEARE'S KING JOHN, extracted from the Second Folio, and handsomely bound. Believed to have been written between 1595-1597, but was first published in the 1623 First Folio.

\$2,500 - 3,500

34

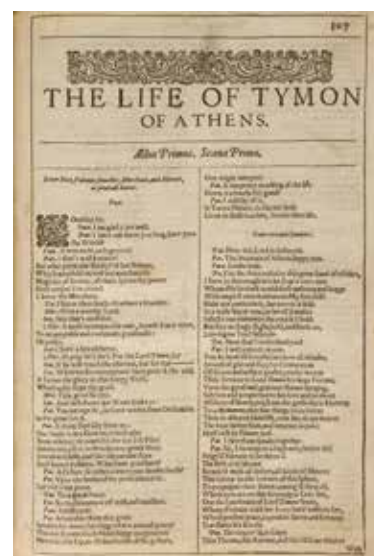
SHAKESPEARE, WILLIAM. 1564-1616.

The Life of Tymon of Athens. [London: Printed by Thomas Cotes, 1632.]

Folio (302 x 210 mm). 22 pp. Modern ochre morocco backed cloth, upper file border shaved above headline to some leaves, small pencil notation to upper corner of recto of each leaf, minor staining throughout.

THE SECOND PRINTING OF SHAKESPEARE'S TIMON OF ATHENS, extracted from the Second Folio, and handsomely bound. Probably written with Thomas Middleton, Shakespeare's *Timon* has remained one of his lesser known works, although a 2017 film adaptation "I, Timon" garnered multiple international and domestic awards.

\$2,500 - 3,500



34

35

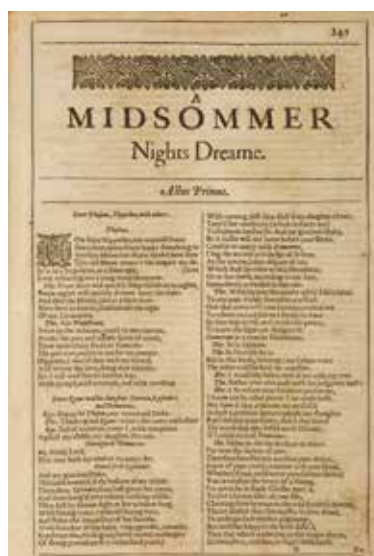
SHAKESPEARE, WILLIAM. 1564-1616.

A Midsommer Nights Dreame [Midsummer Night's Dream]. [London: Printed by Thomas Cotes, 1632.]

Folio (303 x 210 mm). 18 pp. Modern green morocco backed cloth. Minor soiling to leaves, a few marginal repairs to leaves.

THE 1632 PRINTING OF ONE OF SHAKESPEARE'S MOST POPULAR, MOST PERFORMED AND MOST CHARMING PLAYS, extracted from the Second Folio and handsomely bound. Samuel Pepys once called it "the most insipid ridiculous play that ever I saw in my life," but even he had to admit "some good dancing and some handsome women, which was all my pleasure." Shakespeare's playful look at love, marriage, sex and identity has nevertheless thrilled audiences since its first appearance before 1599. This is the earliest version of the play widely accessible.

\$5,000 - 7,000



35

36

SHAKESPEARE, WILLIAM. 1564-1616.

The Tragedie of King Lear; The Tragedie of Othello, the Moore of Venice; The Tragedie of Antony, and Cleopatra. [London: Printed by Thomas Cotes, 1632.]

Folio (302 x 209 mm). 86 pp, paged continuously 303-388. Modern maroon morocco backed cloth. Minor soiling to leaves, with pencil notation at upper corner of each leaf.

THREE OF SHAKESPEARE'S GREATEST TRAGEDIES, including *King Lear*, widely considered Shakespeare's greatest tragedy. George Bernard Shaw said of *Lear*: "No man will ever write a better tragedy than *Lear*." These represent the original First Folio text, extracted from the 1632 second collected edition of his Works (the Second Folio). In the case of *Lear*, there is much debate as to the relationship between the First Folio publication, and a 1609 quarto publication also attributed to Shakespeare, because of vast differences between the two. In many ways, the First Folio text, from which this 1632 printing is taken, represents a new publication. Similarly, Shakespeare's *Othello*, his classic exploration of jealousy and revenge, exhibits substantial differences between the 1622 quarto publication and the 1623 version included in the First Folio. These early printings are in many cases the first accessible editions of these texts.

\$12,000 - 18,000



36



37

37

SHAKESPEARE, WILLIAM. 1564-1616.

An English mulberry wood goblet, with the upper rim carved with a quote adapted from Hamlet: "We shall not look upon his like again," and around the base: "Shakespeare's Mulberry Wood / 1864," the bowl with Shakespeare's coat-of-arms, bust, within decoration of mulberry branches, underside of base incised, "I. [for J.] Marshall Carver Stratford on Avon," a small superficial crack to base, diameter: 108 mm; height: 218 mm.

AN ENGLISH TURNED WOOD GOBLET, ELABORATELY CARVED BY JOHN MARSHALL FROM THE WOOD OF SHAKESPEARE'S MULBERRY TREE PLANTED IN 1609. John Marshall was a 19th-century woodworker and antiquarian who lived two doors down from the site of Shakespeare's "New Place" in Stratford-on-Avon. Upon the death of treen Thomas Sharp, who had purchased a stock of wood from the tree in 1759, Marshall acquired the remaining wood from the tree, and continued making boxes, goblets and other relics through the middle of the 19th-century. A fine example of a Shakespeare relic.

\$4,000 - 6,000



38

38

SMIDS, LUDOLPH. 1649-1720.

Pictura Loquens; sive heroicarum Tabularum Hadriani Schoonebeeck Enarratio et Explicatio. Amsterdam: Adriaan Schoonebeek, 1695. 8vo (175 x 109 mm). Engraved frontispiece, title vignette, portrait of dedicatee Nicolaas Witsen, 60 full-page engraved illustrations by Schoonebeek. 19th century straight-grained green morocco, spine with raised bands in six compartments, lettered in gilt and tooled in blind, brown endpapers, gilt edges.

Provenance: William S. Heckscher (art historian, ink inscription on flyleaf).

FIRST EDITION with plates depicting mythological and historical subjects. Schoonebeek, the illustrator and publisher, was a pupil and follower of Romeyn de Hoogh. Hollstein XXVI, p 39

\$600 - 800

39

SPANISH CARTA EXECUTORIA.

Manuscript on vellum, *Despacho Confirmatorio, de los escudos de armas ... Corresponden al Muy Illustre Don Ramon de Sierra...*, Madrid, 1794, folio (298 x 196 mm), 166 pp (2 blank), one folding genealogical chart, one full-page hand-colored coat of arms, numerous hand-colored illuminations, including 19 illuminated initials; text pages ruled in red, the last three pages with affixed paper seals, and signed in pen by various dignitaries. Contemporary red morocco gilt, silk tissue guards, blue watered silk endpapers. Contained in contemporary speckled calf slipcase with marbled paper interior. Wear and stains to binding, heavy wear and old repair to slipcase, slight warping to pages.

\$4,000 - 6,000

40

TASSO, TORQUATO. 1544-1595.

La Gerusalemme Liberata. Genoa: Giuseppe Pavoni, 1617. 3 parts in one volume, folio (303 x 205 mm). 20 full-page engraved plates, illustrated with 2 engraved architectural titles, bearing oval portraits of Tasso and his patron Carlo Emanuele I, Duke of Savoy, 20 full-page engraved plates by Camillo Cungio after Bernardo Castello, engraved head and tail pieces and historiated initials throughout. 18th century mottled calf, triple gilt ruled with gilt fleurons at corners, spines elaborately tooled in gilt. Internally clean overall, some mild scuffing to binding, front hinge cracked with chip to upper cover at joint.

BEAUTIFULLY ILLUSTRATED EDITION with 20 full-page plates after Castello, representing his "third and grandest Tasso series" (Unglaub). The illustrations differ significantly from Castello's in the Pavoni editions of 1590 and 1604. See Unglaub *Poussin and the Poetics of Painting: Pictorial Narrative and the Legacy of Tasso* p 235 n44. Brunet V 666.

\$800 - 1,200

41

THURNIER BUCH, 1566.

RÜXNER, GEORG. D.1550. *Thurnier Buch. Von Anfang, Ursachen, ursprung und herkommen, der Thurnier im heyligen Römischen Reich Teutscher Nation*. Frankfurt am Main: Georg Rab for Sigmund Feyerabend & Simon Huter, 1566. 3 parts in one volume. Folio (285 x 186 mm). Title printed in red and black, woodcut vignette to title, large printer's device to colophon, profusely illustrated with woodcuts throughout including one folding, numerous early hand-colored coat-of-arms. Modern calf antique. Occasional browning, a few instances of marginal repair, not affecting the text, folding plate tipped in, with outer margin renewed, briefly affecting image, A2 lower margin restored, not affecting text. *Provenance*: Some brief marginalia; Fürstl. Hohenlohsche Bibliothek (stamp to endpapers).

Third edition, enlarged with the addition of new woodcuts attributed to Jost Amman and Hans Bockesperger. The second part describes the games held at Vienna in the 1560s. One of the finest early printed books on medieval tournaments in the Holy Roman Empire. It describes in detail and spectacularly illustrates the tournaments, staged battles, balls and banquets, held at Vienna to honor the visit of Albrecht V Duke of Bavaria (1528-79), son-in-law of Emperor Ferdinand I and brother-in-law of King Maximilian of Bohemia (from 1564 Emperor Maximilian II). Adams R-877; Fairfax Murray *German* 374; Lipperheide Tb10.

\$1,500 - 2,500



39



40



41

BOTANY

Lots 42 – 63

Pl. 30



Painted by Syd Edwards

London Published Aug 1. 1866. by G. B. Kearley, Fleet Street

Engraved by F. S. Goussier

Iris germanica
1 German Iris

Iris versicolor
2 Various coloured Iris

Iris variegata
3 Variegated Iris

42

BATEMAN, JAMES. 1811-1897.

A Second Century of Orchidaceous Plants. London: L. Reeve & Co., 1867.

4to (310 x 247 mm). Half-title, 100 hand-colored lithographed plates by and after W.H. Fitch (numbered 101-200). Contemporary green cloth gilt. Binding sprung, text and plates loose, spine ends and corners worn, some leaves with minor chipping.

Provenance: Jacques Leche-Valier (bookplate); Kenneth K. Mackenzie, Horticultural Society of New York (bookplate and blindstamp); Robert de Belder; Ladislaus von Hoffmann, (An Important Botanical Library Part II, Christie's New York, 5 June, 1997, lot 190).

FIRST EDITION. A continuation of *A Century of Orchidaceous Plants*, published by William Jackson Hooker in 1849. This was issued in parts, featuring illustrations of orchid specimens from *Curtis's Botanical Magazine*. *Great Flower Books* p 49; Nissen BBI 87; Stafleu and Cowan TL2 344.

\$2,000 - 3,000

43

BAUHIN, JEAN. 1541-1613; AND JEAN HENRI CHERLER. C.1570-1610.

Historia plantarum universalis.... Yverdon: [Typographia Caldorina], 1650-1651.

3 volumes, folio (383 x 242 mm). 3 engraved titles by Conrad Meyer, approximately 3500 woodcut illustrations in text. Contemporary vellum, joints cracked, a few repairs, covers slightly bowed. Some light browning to text leaves, minor worming on title and a few leaves in second volume.

Provenance: Peter Thacher, 1698 (ownership inscription); Medical Society of Edinburgh (ownership inscription); Kenneth K. Mackenzie, Horticultural Society of New York, (bookplate and blindstamp); Robert de Belder; Ladislaus von Hoffmann, (An Important Botanical Library Part II, Christie's New York, 5 June, 1997, lot 192).

FIRST EDITION, second issue, published posthumously by Dominique Chabree and Franz Ludwig von Graffenried. The *Historia* describes "about 5,000 species in a clear and accurate manner, taking into consideration all the organs and properties of the plants as well as their ecology. Though Jean Bauhin was not considered as great a botanist as his brother Gaspard, this encyclopaedia of botanical knowledge had enormous value" (Hunt). This copy corresponds with Hunt's second issue of vol 3, with pagination and signatures partially corrected. *Cleveland Collections* 212; Hunt 251; Nissen BBI 103; Pritzel 504; Stafleu and Cowan 368.

\$2,000 - 3,000

44

BLUME, KARL LUDWIG. 1796-1862.

Flora Javæ nec non insularum adjacentium [-Nova Series, Vol I: Orchidæ]. Leiden, 1828-1836 [but Brussels, 1828-1851], and Leiden and Amsterdam, C.G. Sulpke, 1858.

4 volumes, folio (442 x 272 mm). Half-titles, tinted lithographed frontispiece in New Series volume, lithographed view of Mount Gedeh on india paper, 307 (of 308) lithographed plates (all but 28 hand-coloured, 15 double-page), additional "Bernard Quaritch" contents leaf dated 1867 in first volume, with inserted titles throughout. Early half-green morocco, rebounded, with original spines laid down, spine labels renewed, chipping to spine on volume 2, corners of endpapers repaired, minor foxing to plates, with label to verso of most plates. *Provenance:* Harry C. Gibson(?) (bookplate in each volume).

THE 1867 QUARITCH ISSUE OF BLUME'S MAGNIFICENT BOTANICAL WORK. A pleasing copy, although lacking one plate, plate 2 from the *Rhizanthæe* section of the third volume, but containing nearly 280 finely colored plates, including all of the "Nova Series" dealing specifically with Orchids. *Great Flower Books* p 77; Nissen BBI 174-5.

\$6,000 - 8,000



42



43



44



45



46



47

45

BOCCONE, PAOLO. 1633-1704.

Icones & descriptiones rariorum plantarum Siciliae, Melitae, Galliae, & Italiae.... Oxford: Theatro Sheldoniano and London: Robert Scott, 1674.

4to (246 x 188 mm). Engraved vignette of the Sheldonian Theater on title, 52 engraved illustrations. Contemporary boards. Some minor wear to spine ends. Some light browning, stamp removed from title-page, lower blank corner of last leaf cut away.

Provenance: Kenneth K. Mackenzie, Horticultural Society of New York (bookplate and blindstamp); Robert de Belder; Ladislaus von Hoffmann, (An Important Botanical Library Part II, Christie's New York, 5 June, 1997, part of lot 433).

FIRST EDITION of this comprehensive description of rare plants in Italy and France. Boccone was botanist of the Grand-Duke of Tuscany and professor of botany in Padua. The dedication to Hatton bound at end. A few copies of this edition also contain an additional leaf (not present here) bearing a dedication to the Royal Society signed by Boccone. Henrey 14; Hunt 329; Nissen BBI 179; Wing B-3385.

WITH: Osservazioni naturali ove si contengono Materie Medico-Fisiche e di Botanica, produzioni naturali, fosfori diversi, fuochi sotterranei d'Italia. Bologna: Manolesi, 1684. 12mo (159 x 97 mm). 2 plates. Contemporary calf, spine gilt. Light wear to spine.

Provenance: Author's presentation on front free endpaper: "Ex dono Authoris;" as above. *FIRST EDITION.*

\$800 - 1,200

46^W

BOTANY.

9 titles, together 45 volumes:

1. PICCIOLI, ANTONIO. *L'Antotrofia ossia la coltivazione de fiori.* Florence, 1834. One volume in 12 original monthly parts, 8vo (240 x 150 mm). Half-title, 72 hand-colored stipple engraved plates. Original wrappers, slight soiling and occasional small tears, light spotting to contents. *FIRST EDITION.* Stafleu and Cowan 7884.
2. JUNIOR, OLIVEIRO. *Jornal de Horticultura Practica.* Porto, 1870-1892. Volumes 2-23, 4to. Numerous plates, many hand-colored. Contemporary near-uniform red morocco-backed boards, lacking first volume, spine of volume 17 torn, light browning to plates.
3. MARATTI, G.F. *Flora Romana.* Rome: 1822. 2 volumes, 8vo. Original wrappers. Some light spotting. Stafleu and Cowen 5374.
4. TORNABENE, FRANCESCO. *Flora Aethae.* Catinae, 1889-92. 4 volumes, 8vo. Contemporary cloth backed boards. Wear to edges.
5. SAVASTANO, FRANCESCO. *I Quattro libri delle cose Botaniche.* Venice, 1749. 8vo. Engraved frontispiece. Contemporary boards.
6. RUCHINGER, Giuseppe. *Flora dei Lidi Veneti.* Venice, 1818. 8vo. Contemporary wrappers.
7. SAVI, GAETANO. *Due Centurie di Piante.* Pisa, 1804. 12mo. Contemporary wrappers.
8. PLANCHON, Jules EMILE. *Catalogue des Plantes.* Paris, 1854-58. 4to. 19th century cloth.
9. PREDÀ, AGILULFO. *Contributo allo studio delle narcissee italiane.* Florence, 1896. 8vo. Modern cloth. Presentation copy.

Provenance: Ladislaus von Hoffmann, (An Important Botanical Library Part II, Christie's New York, 5 June, 1997, part of lot 288, 435, 436).

\$800 - 1,200

47

BOTANY: ITALY.

5 titles:

1. BUSSATO, MARCO. *Giardino di agricoltura....* Venice: Bartolomeo Carampello, 1593.
- Small 4to. Printer's device on title, 20 full-page woodcut illustrations, woodcut headers and initials in text. Contemporary vellum, gilt title on spine. Slight spotting, owners inscriptions on flyleaf. Second edition. Bagnasco 363.
2. RUGINELLI, GIULIO CESARE. *De arboribus controversis* Bologna: Giulio Borzaghi, 1692. Small 4to. Woodcut floral vignette on title page, one full-page woodcut illustration. Contemporary half vellum over boards. Dampstained, corners chipped, extensive browning. Mantel II, 353.
3. PONTEDERA, GIULIO. *Anthologia, sive de floris natura, Libri Tres.* Padua: Joannem Manfre, 1720. 2 works in one volume, 4to. 12

engraved folding plates at end. Contemporary vellum over marbled boards. Shelfwear, slight dampstaining to margin of first few leaves, ink stain on verso of a1. Pritzel 7265.

4. BALBIS, GIOVANNI BATISTA. *Miscellanea Botanica*.... [Turin, 1804]. 2 parts in one volume. 4to. 11 engraved plates. 19th century half calf. Nissen BBI 71.

5. SEBASTIANI, ANTONIO. *Romanarum Plantarum*. Rome: Paulo Salviucci and sons, 1815. 4to. Engraved title vignette and six engraved plates (four folding) bound at the end. Contemporary blind-ruled sheep with label of John Philip, Bookbinder, Aberdeen; gilt titles on spine, marbled edges. Stafleu-Cowan 11.579 and 11.580.

Provenance: Christie's sale June 5, 1997, parts of lots 423, 431, and 433. Ladislaus von Hoffmann, (An Important Botanical Library Part II, Christie's New York, 5 June, 1997, part of lots 423, 431, and 433).

\$800 - 1,200

48

CHABRAEUS, DOMINICUS. D.1667.

Stirpium icones et sciagraphia.... Geneva: J.H. Chouet, 1677.

Folio (340 x 219 mm). Engraved half-title, woodcut decoration on title, and numerous woodcut illustrations in text. Rebacked in 19th century half vellum over marbled boards. Browning throughout, repair to inner margin of half-title.

Provenance: Kenneth K. Mackenzie, Horticultural Society of New York (bookplate and blindstamp); Robert de Belder; Ladislaus von Hoffmann, (An Important Botanical Library Part II, Christie's New York, 5 June, 1997, part of lot 398).

SECOND EDITION. Swiss physician and botanist Chabraeus was known for editing and publishing Bauhin and Cherler's *Historia plantarum universalis*. Hunt 349; Nissen BBI 345.

\$800 - 1,200

49

[DICKSON, R.W. 1759-1824.]

EDWARDS, SYDENHAM, Illustrator. *The New Botanic Garden, Illustrated with One Hundred and Thirty-Three Plants*. London: John Stockdale, 1812.

2 volumes, 4to (296 x 142 mm). 61 hand-colored engraved plates by F. Sansom after Sydenham Edwards. Contemporary half calf over marbled boards. Rebacked, corners bumped, half-titles lacking, slight spotting.

Provenance: Kenneth K. Mackenzie, Horticultural Society of New York (bookplate and blindstamp); Robert de Belder; Ladislaus von Hoffmann, (An Important Botanical Library Part II, Christie's New York, 5 June, 1997, lot 261).

Adapted from Dickson's *Complete Dictionary of Practical Gardening*, which was published serially between 1805 and 1807. The same excellent plates after Sydenham are used here, beautifully colored. Nissen BBI 480; *Great Flower Books* 56.

\$3,000 - 4,000

50

DUHAMEL DU MONCEAU, HENRI LOUIS. 1700-1782.

Traite des arbres et arbustes. Paris: H.L. Guerin & L.F. Delatour, 1755. 2 volumes, 4to (251 x 195 mm). Half-titles, 4 folding engraved plates, 250 woodcut plates, numerous engraved headpieces. Contemporary mottled calf, spines gilt in 6 compartments with 5 raised bands.

Some light wear to joints and edges. Text leaf Bb2 torn.

Provenance: Oswald Weigel, Leipzig (bookseller's stamp on lower paste-down); Kenneth K. Mackenzie, Horticultural Society of New York (bookplate and blindstamp); Robert de Belder; Ladislaus von Hoffmann, (An Important Botanical Library Part II, Christie's New York, 5 June, 1997, lot 288).

FIRST EDITION of this important and influential work on every aspect of planting, growing and maintaining trees. The beautiful large woodcut illustrations are in part printed from blocks made by Giogio Liberale and Wolfgang Meyerpeck for Mattioli's herbal two centuries earlier, which Duhamel had acquired for use in this work. *Cleveland Collections* 439; Hunt 552; Nissen BBI 547; *An Oak Spring Silva* 2; Stafleu and Cowan 1544.

\$2,000 - 3,000



48



49



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51



52



53

51

DURANTE, CASTORE. 1520-1590.

Herbario nuovo. Venice: Sessa, 1602.

Folio (315 x 220 mm). Title printed in red and black, woodcut printer's device on title and at end, 2 woodcut portraits medallions on title verso, 965 woodcuts in text, and 110 added woodcuts on 10 leaves at end. Contemporary vellum, joints splitting near ends.

Provenance: Marquis Terzi, Bergamo (bookplate, his sale Paris Ancienne Maison Silverstre, Camerlinck, libraire successeur 11 March 1861, lot 186); Henry D. (bookplate); Kenneth K. Mackenzie, Horticultural Society of New York (bookplate and blindstamp); Robert de Belder; Ladislaus von Hoffmann, (An Important Botanical Library Part II, Christie's New York, 5 June, 1997, lot 293).

Second edition of Durante's herbal, enlarged with the suite of 110 woodcuts at the end which is not found in the first edition of 1585. Alden & Landis 602/41; Krivatsy 3571; Nissen BBI 569.

\$2,000 - 3,000

52

HERBALS.

4 titles:

1. PEDANIUS DIOSCORIDES OF ANAZARBUS. *Pedacii Dioscoridis Anazarbei de medicinali materia libri nove....* Bologna: Cintio Achillini, 1526. 8vo. Woodcut title page with decorative border. Contemporary blind-embossed vellum with gilt label on spine, lacking closures.

Stains, adhesive residue to spine, library stamp in margin of first text page.

2. CRESCENTI, PIETRO. *D'agricoltura : doue si contiene il modo di coltiuare la terra, seminare, & inserir gli arbori....* Venice: Benardino Bindoni, 1542. Rebacked in 20th century calf over speckled boards, red morocco spine label with gilt titles, edges gilt. Small wormhole at extreme margin of first few leaves, a few ink annotations.

3. ESTIENNE, CHARLES. *Seminario, over plantario de gli alberi, che si piantano, con i loro nomi, e de i frutti parimente....* Venice: Vincenzo Vaugris, 1545. BOUND WITH: two other titles by the same author, 1555, three works in one volume, 8vo (167 x 110 mm). Contemporary limp vellum, ink titles on spine. Staining and wear to covers, torn blank at front, minor dampstaining, numerous ink markings on flyleaf.

4. DE ORTA, GARCIA, et.al. *Dell'historia dei semplici aromati, et altre cose : che vengono portate dall'Indie Orientali pertinenti all'uso della medicina....* Venice: Francesco Ziletti, 1589. 2 parts in one volume, 8vo. Woodcut device on title, woodcut illustrations in text. Contemporary vellum, morocco gilt title label on spine. Old library sticker on spine, ownership stamps on title, minor dampstaining. *Provenance:* Kenneth K. Mackenzie, Horticultural Society of New York (bookplate and blindstamp); Robert de Belder; Ladislaus von Hoffmann, (An Important Botanical Library Part II, Christie's New York, 5 June, 1997, part of lot 391).

\$1,000 - 1,500

53

HORTICULTURE, EARLY WORKS.

4 titles:

1. FIERA, BATTISTA. C.1465-1538. *Coena Baptistae Fierae de herbarum virtutibus....* Strassburg: C. Egenolgh, [c.1530]. 8vo.

Woodcut device on title. Rebacked in 20th century half vellum over marbled boards. Browning. Adams F437; Wellcome 2277.

2. MACER, AEMILIUS. *Aemilius Macer De Herbarum virtutibus, cum Ioannis Atrociani commentariis....* Freiburg: [Johannes Faber, 1530]. 8vo. Rebacked in 20th century vellum over boards.

3. SCHNELLENBERG, TARQUINIUS, et.al., *Experimenta. Von zwentzig Pestilentz Wurtzeln und Kreutern....* Frankfurt am Main: George Raben & Weigand Hanen Erben, 1563. 8vo. Woodcut illustrations in text. Rebacked in 20th century vellum over boards. Contemporary annotations on verso of title page, browning.

4. SILLIG, JULIUS, Editor. *Macer floridus de viribus herbarum una cum Valafridi Strabonis....* Leipzig: Leopold Voss, 1832. 8vo. Rebacked in 20th century maroon buckram over marbled boards, retaining original morocco gilt spine label, brown endpapers. Chipping to edges of title page, browning.

Provenance: Kenneth K. Mackenzie, Horticultural Society of New York (bookplate and blindstamp); Robert de Belder; Ladislaus von Hoffmann, (An Important Botanical Library Part II, Christie's New York, 5 June, 1997, lot 311).

\$2,000 - 3,000

L'OBEL, MATTHIAS DE. 1538-1616.

Icones stirpium seu plantarum tam exoticarum, quam indigenarum in gratiam rei herbariae studioforum in duas partes digestae. Antwerp: Plantin, 1591.

2 volumes in one, oblong 4to (172 x 225 mm). Woodcut printer's device on title-page, 2173 woodcut illustrations printed 2-3 per page, indexes of plant names in Latin, French, Italian, Portuguese, German, Dutch, and English at end. Contemporary blindstamped pigskin over paper boards, initials "A.V.G.H." and date 1593 gilt stamped on upper cover hinges and spine ends repaired in vellum, 19th-century endpapers. Lower blank corner of first 21 leaves renewed, title with repaired tear, some occasional minor staining.

Provenance: A.V.G.H. (initials on binding); many French plant-names added in a 17th-century hand, sometimes referring to Bauhin, Dodoens, Matthioli, et. al.; K.F. Koehlers, Leipzig (bookseller's label); Kenneth K. Mackenzie, Horticultural Society of New York (bookplate and blindstamp); Robert de Belder; Ladislaus von Hoffmann (An Important Botanical Library Part II, Christie's New York, 5 June, 1997, lot 479).

Second edition, of the "most useful reference work in connection with the study of 16th-century botanical illustration" (Hunt). This richly illustrated herbal includes most woodcuts that were in Plantin's possession at the time some of which he used to illustrate works by Lobelius, Clusius and Dodonaeus. Adams L-1384; Cleveland Collections 135; Hunt 138 (1581 edition); Nissen BBI 1220; Pritzel 5549; Stafleu-C. 4909; Wellcome 3830.

\$2,000 - 3,000

MALPIGHI, MARCELLO. 1628-1694.

Opera omnia. [Bound with:] Structura Glandularum... [and:] Opera Posthuma... Leiden: Petrus Vander Aa, 1687; 1690 and Amsterdam, 1700.

4 parts in one volume, 4to, (234 x 192 mm). Additional allegorical engraved titles, 118 engraved plates. Contemporary mottled calf, spine gilt. Upper margins of plates in first two volumes slightly trimmed.

Provenance: Botanisches Museum, Vienna (ink stamp and library label); Kenneth K. Mackenzie, Horticultural Society of New York (bookplate and blindstamp); Robert de Belder; Ladislaus von Hoffmann (An Important Botanical Library Part II, Christie's New York, 5 June, 1997, part of lot 431).

FIRST EDITIONS forming the first complete collection of Malpighi's writings on his research into the microscopic structures of plant and animal anatomy. Nissen BBI 2656; Pritzel 5763; Waller 6202.

\$800 - 1,200

MATTIOLI, PETRO ANDREA. 1500-1577.

Commentarii secundo aucti, in libros sex Pedacii Dioscoridis Anazarbei de medica materia..... Venice: Officina Valgrisiiana, 1559.

2 parts in 1 volume, folio (311 x 210 mm). Woodcut printer's device on title page, woodcut illustrations of plants, animals, and shells. 16th century armorial calf gilt. Rebacked, first few leaves frayed, ink inscriptions lined-out on title page, some margin repairs.

Provenance: Kenneth K. Mackenzie, Horticultural Society of New York (bookplate and blindstamp); Robert de Belder; Ladislaus von Hoffmann (An Important Botanical Library Part II, Christie's New York, 5 June, 1997, lot 502).

THIRD LATIN EDITION, and the second to include the *Apologia adversus Amathum Lusitanum* bound at the end. Mattioli's "most important book" (Hunt). First published in Italian in 1544. Adams D-669; Hunt 94 (note); Nissen BBI 1305.

\$2,000 - 3,000



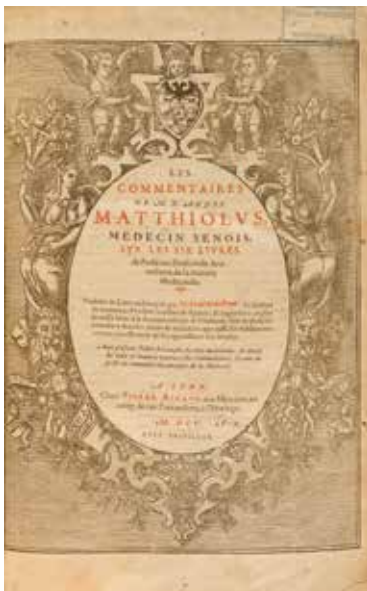
54



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57

MATTIOLI, PETRO ANDREA. 1500-1577.

Les Commentaires sur les six livres de Pedacius Dioscoride Anazarbeen de la matiere Medicinale. Lyons: Pierre Rigaud, 1605. Folio (324 x 206 mm). Woodcut ornamental border on title page, woodcut portrait of Mattioli before preface, woodcut illustrations in text. 19th century blind and gilt decorated calf. Browning throughout, very slight worming to margins of first two leaves, slight dampstaining to last several leaves.

Provenance: Kenneth K. Mackenzie, Horticultural Society of New York (bookplate and blindstamp); Robert de Belder; Ladislaus von Hoffmann, (An Important Botanical Library Part II, Christie's New York, 5 June, 1997, lot 398).

Lyons reprint edition of Mattioli's *Commentarii secundo aucti ... de Medica Materia*, translated into French by M. Antoine du Pinet. Nissen BBI 1312 (note).

\$800 - 1,200



58

58

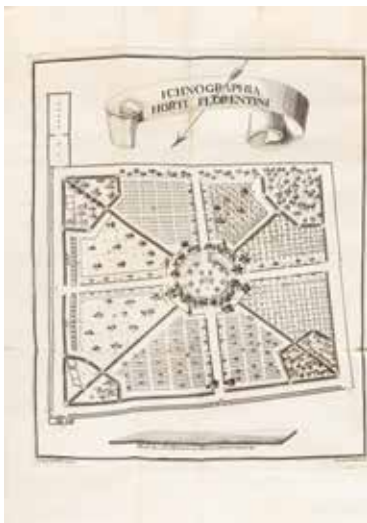
MATTIOLI, PIETRO ANDREA. 1500-1577.

Commentarii denuo aucti in libros sex Pedacii Dioscoridis Anazarbei De medica.... Lyon: Gabriel Coterius, 1563. 4to (248 x 172 mm). Woodcut printer's device on title and final leaf, numerous woodcut illustrations in text. Contemporary gilt-ruled calf, rebaked retaining old spine. With Mattioli's *Apologia* bound at end with a separate title, dated 1562. Nissen BBI 1305.

WITH: I Discorsi... ne I sei libri della materia medicale di pedacio dioscoride anazarbo. Venice: Valgrisi, 1560. Folio (290 x 202 mm). Woodcut printer's device on title page, woodcut initials and numerous woodcut illustrations in text. Contemporary gilt-ruled vellum with blind-stamped decoration on upper cover. Warping and staining to covers. Lacking Z⁹, some staining. Italian language edition of 1560, first published in 1544. Hunt 94; Nissen BBI 1304.

Provenance: Kenneth K. Mackenzie, Horticultural Society of New York (bookplate and blindstamp); Robert de Belder; Ladislaus von Hoffmann (An Important Botanical Library Part II, Christie's New York, 5 June, 1997, part of lot 265).

\$1,000 - 1,500



59

59

MICHELI, PIER ANTONIO. 1679-1737.

MICHELI, PIER ANTONIO. 1679-1737. Catalogus plantarum Horti Caesarei Florentini opus posthumum. Florence: Bernardo Paperini, 1748.

Folio (336 x 226 mm). Title printed in red and black, 7 engraved botanical plates and engraved folding garden plan and two large vignettes of gardens at beginning of preface and text. Contemporary half sheep, some rubbing.

Provenance: Philippe de Vilmorin (bookplate); Robert de Belder; Ladislaus von Hoffmann (An Important Botanical Library Part II, Christie's New York, 5 June, 1997, part of lot 432).

FIRST EDITION of a catalogue of plants in the botanical garden of Florence, catalogued by the curator of the botanical gardens at Florence. Micheli was a collector of plant and on one of his collecting trips, in 1736, he contracted pleurisy, of which he soon after died in Florence. The work was published posthumously with an introduction by his student Giovanni Targioni Tozzetti. Pritzel 6203.

\$800 - 1,200



60

60

SANDER, HENRY FREDERICK CONRAD. 1847-1920.

Reichenbachia. Orchids Illustrated and Described. St. Albans, London, etc.: F. Sander and J. French for Henry Sothorn, [1886]-1888-1894.

2 Series in 4 volumes, folio (522 x 392). [viii (of x)], 110; [viii], 106; [8], iii, [1], 104; [viii], 24, 27-114 pp. With 192 chromolithograph plates after Henry George Moon, W.H. Fitch & A.H. Loch, wood-engravings throughout the text. Disbound, some original wrappers for Second Series present, plates held in custom metal case. Lacks first volume title, pp 25/26 in final volume, plates with tissue guards replaced, some toning and edgewear, occasional spots (more so to verso), dampstain in margins of some plates, text with occasional foxing and toning, some chips and dampstaining, wrappers with chips around extremities.

FIRST EDITION of what Sitwell considers an "important and authoritative work for orchid growers." German-born Sander settled in St. Albans, Hertfordshire where he ran a successful nursery specializing in orchids. The above work, which was a collaboration with landscape painter Henry G. Moon, was named in honor of the renowned German orchidologist Heinrich Gustav Reichenbach. The chromolithographs are among the best of its day with hand-cut blocks and use of up to 20 colors. *Great Flower Books* p 135.

\$5,000 - 8,000



61

61^W

SARGENT, CHARLES SPRAGUE. 1841-1927.

The Silva of North America, a description of the trees which grow naturally in North America exclusive of Mexico. Boston & New York: The Riverside Press for Houghton, Mifflin & Co., [1890-]1891-1902. 14 volumes, large 4to (365 x 279 mm). Printer's device on title pages, 740 engraved plates (4 double-page) after Charles Edward Faxon. Original paper-covered boards, titles printed directly onto upper covers, backstrips with applied paper title labels. Worn, six bindings lacking paper labels, one lacking paper covering on spine, foxing throughout.

The last significant natural history book to be illustrated by engravings, this work brought together the talent of Faxon, who did the line drawings, with some of the top engravers from France, including Philibert and Eugene Picart, Rapine, Himely, Guesnier, Toulet, Lovendal, Muzelle, Migneaux and others. Sargent was the first Director of the Arnold Arboretum at Harvard University, and one of the giants of American botany. Nissen BBI 1728; Stafleu and Cowan V, 10.293.

\$800 - 1,200



62

62

ZANNICHELLI, GIOVANNI GIROLAMO. 1661-1729.

Istoria delle piante che nascono ne' lidi intorno a Venezia. Venice: Bortoli, 1735. Folio (388 x 271 mm). Engraved vignette on title, engraved additional title, engraved portrait and engraved illustrations on 78 engraved plates with 312 illustrations. Contemporary vellum, some light staining and worming to lower cover. Light marginal dampstaining. *Provenance:* Robert de Belder; Ladislaus von Hoffmann (An Important Botanical Library Part II, Christie's New York, 5 June, 1997, part of lot 432). *FIRST EDITION.* "Used by Linneaus" (Hunt). Great example of Venetian book illustration and typography. Hunt 498; Nissen 2192; Stafleu and Cowan 18.589.

[With:] MALPIGHI, MARCELLO. 1628-94. *Opera posthuma*.... Venice: Andrea Poleti, 1698. Folio (364 x 238 mm). Engraved portrait frontispiece, engraved additional title and 19 engraved folding plates. Contemporary vellum, corners worn. Portrait frontispiece laid down, first few pages with minor marginal dampstaining. *Provenance:* Kenneth K. Mackenzie, Horticultural Society of New York, bookplate and blindstamp; Robert de Belder; Ladislaus von Hoffmann (An Important Botanical Library Part II, Christie's New York, 5 June, 1997, part of lot 432). Krivatsy 7322; Pritzel 5764.

\$800 - 1,200



63

63

ZANONI, GIACOMO. 1615-1682.

Rariorum stirpium historia.... Bologna: Laelius a Vulpe 1742. Folio (362 x 242 mm). Engraved portrait, engraved frontispiece and 185 plates. Contemporary mottled calf. *Provenance:* Early plant identification in manuscript under each plate; Adrien de Jussieu, (bookplate); Robert de Belder; Ladislaus von Hoffmann, (An Important Botanical Library Part II, Christie's New York, 5 June, 1997, part of lot 690).

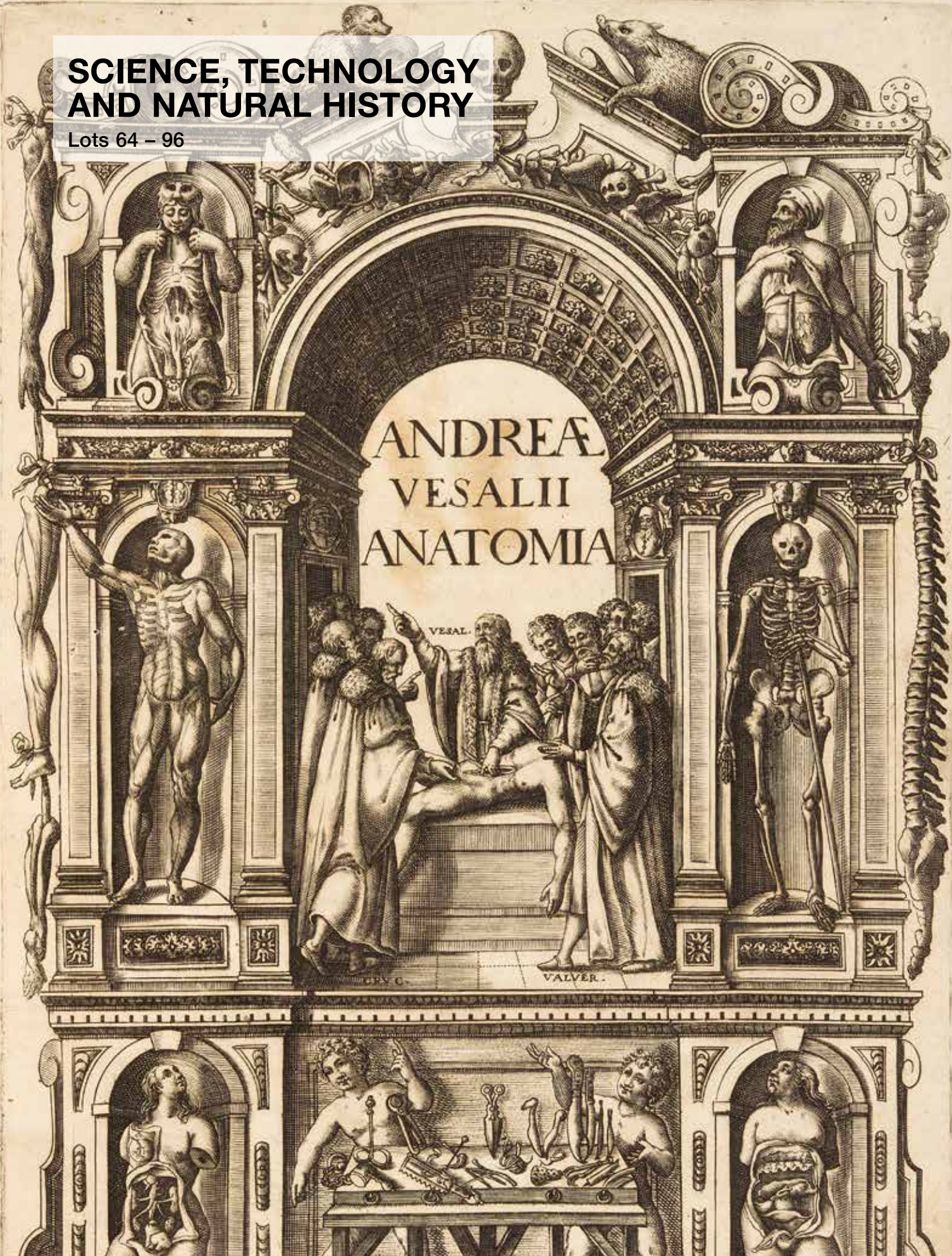
FIRST LATIN EDITION, translated from the Italian and enlarged by Gaetano Monti, Zanoni's successor as director of the Bologna Botanical Garden. Augmented by use of a manuscript on the plants of the Middle East by Pietro Foglia (Mattaues a St. Joseph) and enlarged with 115 new plates. *Cleveland Collection* 399; Hunt 520; Nissen BBI 2194; Pritzel 10459.

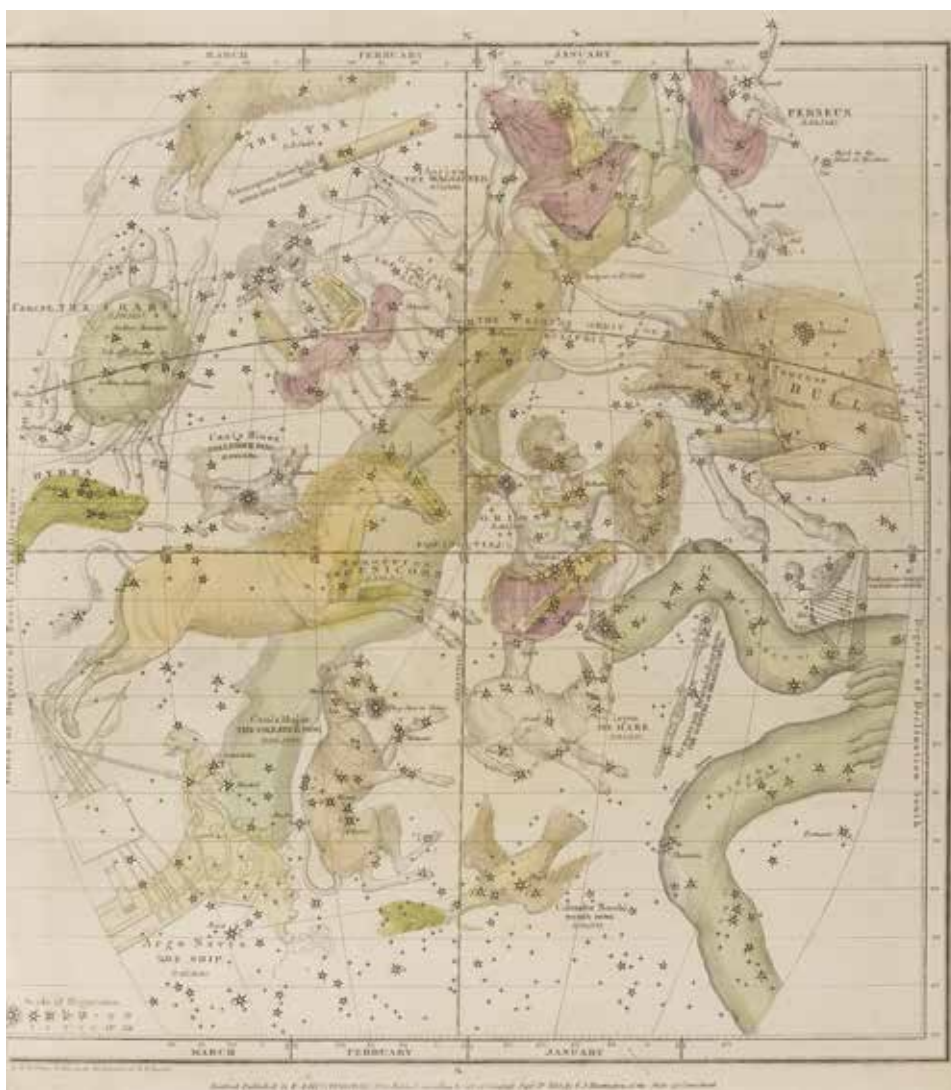
\$2,000 - 3,000

SCIENCE, TECHNOLOGY AND NATURAL HISTORY

Lots 64 – 96

ANDREA VESALII ANATOMIA





65

64

ASTRONOMY AND THE EARTH'S MAGNETISM.

SABINE, EDWARD. 1788-1883. A sammelband of offprints, including 4 presentation copies inscribed by Edward Sabine:

1. *Contributions to Terrestrial Magnetism. Nos. VII and VIII.* London, 1846. Five folding maps. Extract from the *Philosophical Transactions* for 1846. Presentation inscription from Sabine on blank front stiff wrapper. Sabin 74703.

2. *On the Annual Variation of the Magnetic Declination at Different Periods of the Day.* London, 1851. Extract from the *Philosophical Transactions* for 1851. Two folding tables. Presentation inscription from Sabine on a blank sheet preceding the title.

3. *On the Periodic and Non-periodic Variations of the Temperature at Toronto in Canada, from 1841 to 1852 inclusive.* [London, 1853.] Extract from the *Philosophical Transactions* for 1853. Two plates. Presentation inscription from Sabine on a blank sheet preceding the title.

4. *On the Evidence of the existence of the Decennial Inequality in the Solar-diurnal Magnetic Variations...* [London, 1856.] Extract from the *Philosophical Transactions* for 1856. One plate. Presentation inscription from Sabine on a blank sheet preceding the title.

5. Twelve other titles by Moritz Wichmann, Thomas J. Lee, J.M. Gilliss, Christopher Hansteen, Charles Henry Davis, W.H. Emory, Thomas MacClear, and Stephen Alexander (list of other titles available upon request).

4to (274 x 206 mm). Contemporary half calf over cloth. Binding worn, some browning and spotting.

Provenance: James Duncan Graham (inscriptions).

This sammelband of extracts and other material was collected by noted topographical engineer James D. Graham, who served in the U.S. Corps of Topographical Engineers for much of his military career. In 1839-40 he was astronomer of the surveying party that established the boundary-line between the U.S. and the then new Republic of Texas, and went on to become superintending engineer of the sea-walls in Boston harbor, and of the repairs of harbor works on the Atlantic coast from Maine to the capes of the Chesapeake.

\$2,000 - 3,000

65 □

ASTRONOMY.

A collection of 7 hand-colored engraved star charts, various sizes, 380 x 340 mm to 360 x 520 mm, engraved by W.G. Evans under the direction of E.H. Burritt for F.J. Huntington, Hartford, Connecticut, 1835, includes two circular Northern and Southern Circumpolar maps, four square celestial maps, and one entitled *Celestial Planisphere or Map of the Heavens*, fold lines, slight fading. All matted and framed; not examined out of frame.

From Elijah H. Burritt's *Atlas designed to illustrate the Geography of the Heavens*. There were eight plates in the atlas, one of which was a *Plan of the Solar System* (not present here).

\$2,000 - 3,000



68

68

BEEBE, CHARLES WILLIAMS. 1877-1962.

A Monograph of the Pheasants. London: Witherby & Co. (under the auspices of the New York Zoological Society), 1918-22.

4 volumes, folio. Titles printed in red and black, 90 color and 87 photogravure plates with captioned tissue guards, 20 color maps. Publisher's maroon cloth lettered in gilt, top edge gilt. Wear and spotting to covers, corners bumped, offsetting to some pages.

LIMITED EDITION, number 494 of 600 sets. "A monumental and notable modern ornithological work. It embraces a description of all species of pheasants so far known, the author having made special expeditions to obtain his material. The illustrations by such well-known artists as A. Thorburn, L.A. Fuertes, H. Gronvold, G.E. Lodge, H. Jones, Chas. R. Knight, and E. Megargee are very fine, and the photographs of habitat and scenery, taken by the author, add much to the beauty and value of this great work" (Wood p 228). Ayer/ Zimmer pp 49-50; Nissen IVB 84.

\$2,000 - 3,000



69

69

BERRETTINI, PIETRO (PIETRO DA CORTONA). 1596-1669.

Tabulae anatomicae. Rome: Antonio de Rossi for Fausto Amidei, 1741.

Folio (410 x 290 mm). 84 pp, title printed in red and black, engraved vignette on title, woodcut initials and large tail-pieces, 27 engraved plates at end. Contemporary calf, spine worn, title loose, occasional dampstaining.

Provenance: Carl Curman (ink stamp on title page); Zlatko Ivan Pozeg (bookplate).

FIRST EDITION with 27 plates by by Luca Ciamberlano, 20 of them after previously unpublished drawings by Berrettini, and the others copied from the works of other artists and anatomists. Berrettini, usually referred to in art circles as Pietro da Cortona, was best known for his ceiling frescoes at the Barberini Palace in Rome and Pitti Palace in Florence. Garrison and Morton 395.2; *Heirs of Hippocrates* 470; Wellcome II, 146.

\$2,000 - 3,000



70

70

BOCHART, SAMUEL. 1599-1667.

Opera omnia.... Leiden and Utrecht: Cornelius Boutesteyn and Jordanus Luchtmans, 1692.

3 volumes, folio (365 x 235 mm). Engraved additional title, titles printed in red and black with engraved vignette, engraved portrait frontispiece and 13 engraved plates (4 double-page). Late 18th-century calf backed boards, some wear.

Provenance: George Tollet (bookplate on verso of each title).

THIRD EDITION of Bochart's popular works, covering natural history, geography, theology and oriental studies. Brunet I:1022; See Roehricht I, 123.

\$600 - 800

71

CLAVIUS, CHRISTOPHER. 1538-1612.

4 titles:

1. *Algebra*. Geneva: Stephanus Gamonetus, 1609. 4to (200 x 155 mm). 383 pp. Contemporary limp vellum dyed black. Rubbed, wax paper seal removed on title with repair to paper, mild dampstaining. Second edition, published in Geneva one year after the first edition was published in Rome.
2. ---. *In sphaeram Ioannis de Sacro Bosco commentarius*. Venice: Ioannis De Gabiano, 1602. 4to (216 x 155 mm). 483 pp. Woodcut text illustrations. Contemporary vellum. Title page replaced with a facsimile, library stamp on first text leaf, minor spotting and creasing.
3. ---. *Geometria practica*. Rome: Aloisii Zanetti, 1604. 439 pp. Numerous woodcut illustrations and diagrams in text. Contemporary vellum. Browning, marginalia, ink inscriptions on title.
4. GASSENDI, PIERRE. *Tychonis Braheii, Equitis Dani, Astronomorum Coryphaei, Vita; accessit Copernici, Peurbachii, & Regiomontani, Astronomorum celeberrimum, Vita*. The Hague: Adrian Vlacq, 1655. 4to (195 x 152 mm). Portrait frontispiece. Contemporary vellum. Text block separating from spine, worming to first six leaves in margin. Second edition.

\$1,200 - 1,800

72

DELUC, JEAN ANDRE. 1727-1817.

Account of a New Hygrometer. London: W. Bowyer and J. Nichols, 1774.

Small 4to (222 x 175 mm). 57 pp, engraved folding plate by Basire. Contemporary marbled paper wrappers, housed in a blue morocco backed box. Spine perished, front wrapper hinge starting, light spotting.

Provenance: Thomas Hornsby (1733-1810, presentation inscription by the author).

AUTHOR'S PRESENTATION COPY of a rare offprint from the *Philosophical Transactions of the Royal Society*, detailing Deluc's invention to measure humidity. Deluc was a Swiss-born English geologist and meteorologist, who was made a fellow of the Royal Society in 1773. His hygrometer, detailed here, used an ivory bulb that when damp allowed mercury to move down a tube. Among his more noted discoveries was that the measurement of the quantity of aqueous vapor contained in any space was independent of the presence or density of the air. He was also the first to accurately measure height using a barometer.

\$1,000 - 1,500

73

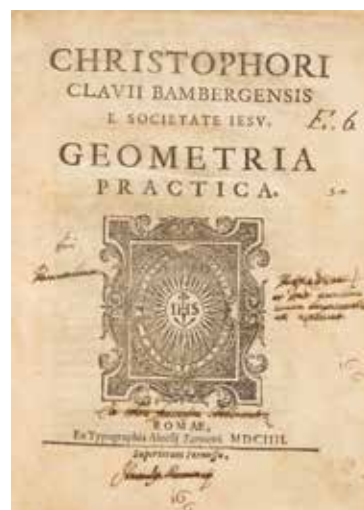
DESCARTES, RENÉ. 1596-1650.

Geometria, à Renato Des Cartes anno 1637 Gallicè edita; postea autem unà cum Notis Florimondi de Beavne, In Curia Blesensi Consilarii Regii, Gallicè conscriptis in Latinam linguam versa, & commentariis illustrata.... Amsterdam: Elzevir, 1659-1661.

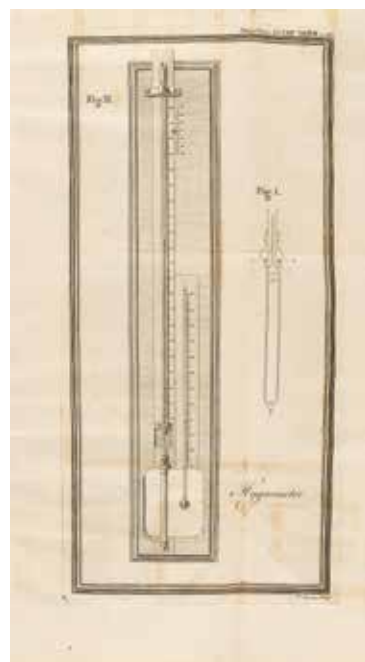
2 volumes bound in 1, 4to. Portrait frontispiece, numerous diagrams in text. Contemporary vellum, leather tabs on edges marking each section. Light staining and foxing.

Second edition of Frans van Schooten's Latin translation of Descartes' seminal work. The *Géométrie* first appeared in French as an appendix to Descartes' *Discours de la Méthode* (1637). Van Schooten first saw the *Géométrie* at Leiden, as Descartes had come there to supervise the printing of the *Discours*. Van Schooten published the first Latin translation in 1649, adding his own extensive commentary. In the second edition the commentaries were enlarged, and served as a basic reference for the generation of scholars who developed integral calculus. Isaac Newton, for one, used this edition in his studies, as his annotated copy in the library at Cambridge University can attest.

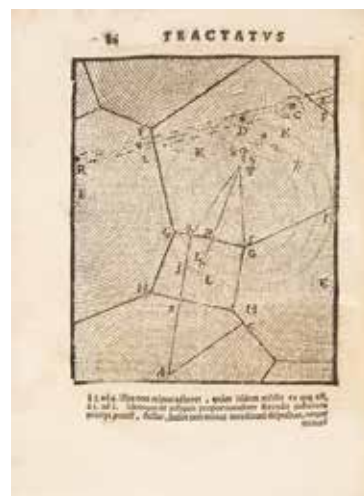
WITH: *Opuscula posthuma, physica et mathematica*. Amsterdam: P & J Blaeu, 1704. 4to. Contemporary vellum, manuscript title on spine. Some dampstaining, wear.

\$800 - 1,200

71



72



73

10/22/24

Mr Edison,

I note that on several of the latest popular numbers that there is a very decided number of prints containing loud blasts and trespasses particularly on the brass instruments & the vocal parts I have not been grading these bad because of the general quality of the selections. Intimately they are bad and inasmuch as they seem to be occurring more & more frequently it is my opinion that steps should be taken to eliminate this trouble.

F. B. Blinne.

Blinne The Bowl
is for loudness, on
Dancing on account
of noise of Dancers
& observers etc so I
don't think they will
notice it = 10% are
likely increasing
loudness & that
accounts for it -
Come over to Library
& I will give you
6 Reproducers
Some of these will
blast some won't
Edison

74

From the Laboratory
Thomas A. Edison.
Orange, N.J.
February 8, 1924

Mrs. M. A. Swirgley,
406 W. Main St.,
Marshalltown, Iowa.

Dear Madam:

Mr. Undercroft has shown me your letter of February 5th, and I am writing to express my appreciation of your complimentary references to myself and your good wishes in my behalf.

Yours very truly,
Thos A Edison.

TAE:PEB

75

74

EDISON, THOMAS ALVA. 1847-1931.

Autograph Letter Signed ("Edison"), 1 p, 8vo, n.p., [1924], to Frederick G. Blinne, on lined note paper, in response to a letter from Blinne, also included, regarding sound quality of phonograph recordings. Creases, browned.

Edison responds to one of his development technicians, defending the quality of sound reproduction. Blinne's letter, dated October 22, 1924, complains that several recent recordings are "... containing loud blasts and trespasses particularly on the brass instruments and vocal parts." In response, Edison writes that the noises are a result of the need for high volume "... on account of noise of dancers & observers etc. so I don't think they will notice it...."

\$1,500 - 2,000

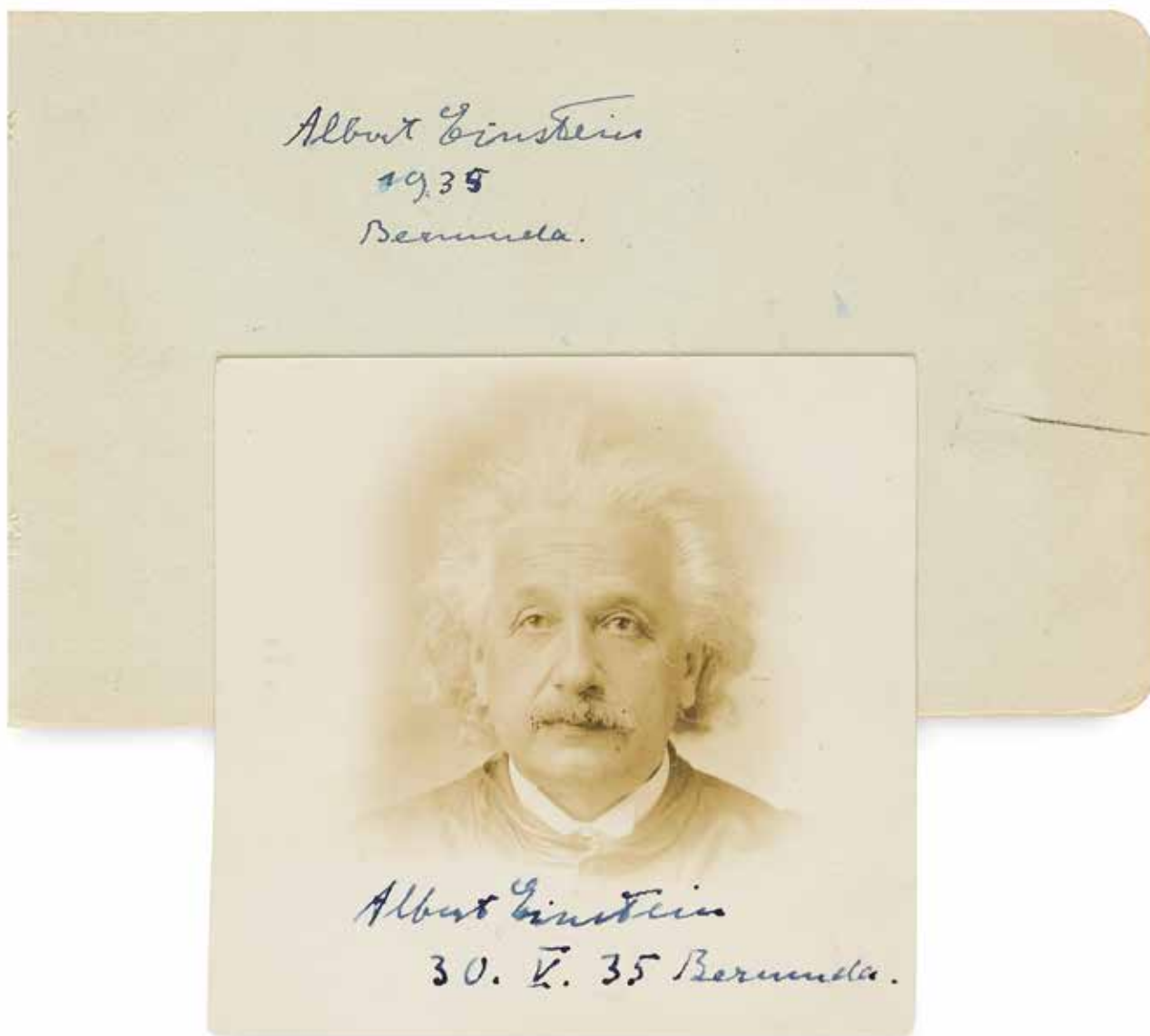
75

EDISON, THOMAS A. 1847-1931.

Typed Letter Signed ("Thos A. Edison"), 1 pp, February 8, 1924, on his "laboratory of Thomas A. Edison" stationery, minor chipping to edges, small closed tears to folds at edges.

From America's greatest inventor, thanking a Mrs. Swirgley for her complimentary references and good wishes.

\$800 - 1,200



76

EINSTEIN, ALBERT. 1879-1955.

Passport Photograph Signed ("Albert Einstein, 30. V. 35, Bermuda")
2 3/8 x 2 3/8 in, Bermuda, 30 May, 1935.

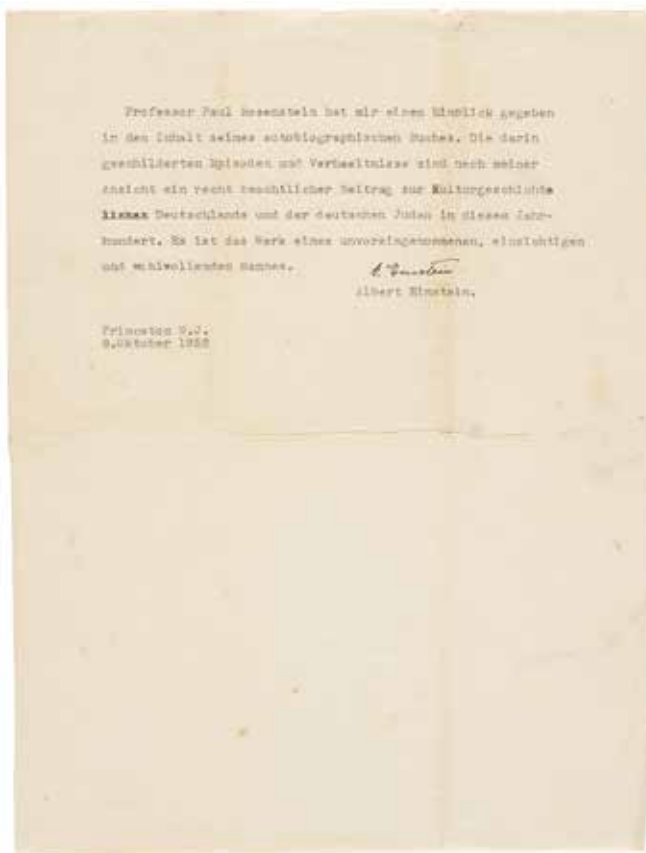
Provenance: presented by Albert Einstein to Louise Henderson (nee Day).

WITH: Signed and inscribed bifoliate autograph leaf "Albert Einstein, 1935 Bermuda" with a short sentiment in German signed by his son in law Dmitri Marianoff on the facing page.

Striking portrait of Albert Einstein, a retained portrait taken for Einstein's US citizenship application, "Declaration of Intention" and given to the granddaughter of the owner of the Roseacre Guest House in Bermuda. In 1935 "the Einsteins, Margot and Dukas had decided Princeton would be their permanent home, they wanted to become American citizens. To do so, they had to apply while living

abroad. They chose Bermuda, sailing there on the Queen Mary, and were met at Hamilton by the governor and mayor of the island. The governor gave Elsa the name of two luxury hotels, both of which Einstein vetoed on sight. So they walked to the other side of the town, where they saw a modest cottage advertising rooms to let. 'We will go in there,' Einstein said 'I like the place' (Brian p 278). The modest cottage was the Roseacre Guest House operated by Mary and Ludwig Johnson. Einstein, his son in law Marianoff and other members of the Einstein party stayed at the Guest House. Both signed Louise Day's autograph book. In addition Einstein gave her this signed photograph. Einstein returned to the USA on June 3, 1935. He became US citizen in 1940. See Denis Brian, *Einstein*, A Life New York, 1996, p 278-279.

\$8,000 - 12,000



77

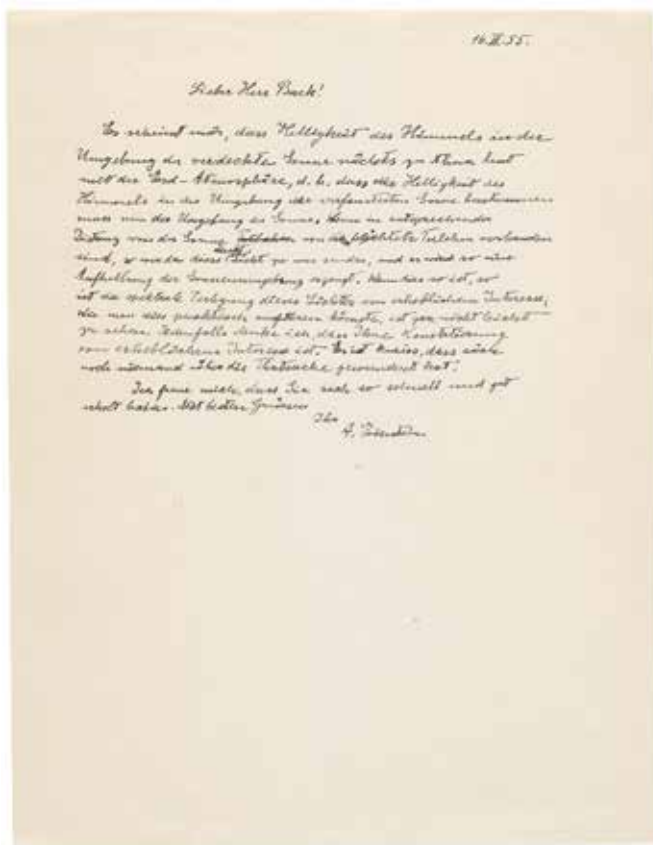
77

EINSTEIN, ALBERT. 1879-1955.

Typed Letter Signed ("A. Einstein") in German, 1 p, 4to, Princeton, N.J. 8 October, 1952, a note recommending Professor Paul Rosenstein's autobiography, mailing folds.

Einstein's favorable recommendation reads: "*Professor Paul Rosenstein has given me an insight into the content of his autobiographical book. The episodes and circumstances outlined in it are, in my opinion, a rather considerable contribution to the cultural history of Germany and the German Jews in this century. It is the work of an unbiased, understanding and benevolent man.*" Paul Rosenstein (1875-1964) a well established German-Jewish urologist and head of the surgical department of the Berlin Jewish Hospital until 1938, fled Nazi Germany and emigrated to Brazil (Rio de Janeiro) in 1940. His autobiography *Narben bleiben zurück : Die Lebenserinnerungen des grossen jüdischen Chirurgen* was published in Germany in 1954. Einstein's recommendation was printed and loosely inserted in the first edition.

\$3,000 - 4,000



78

78

EINSTEIN, ALBERT. 1879-1955.

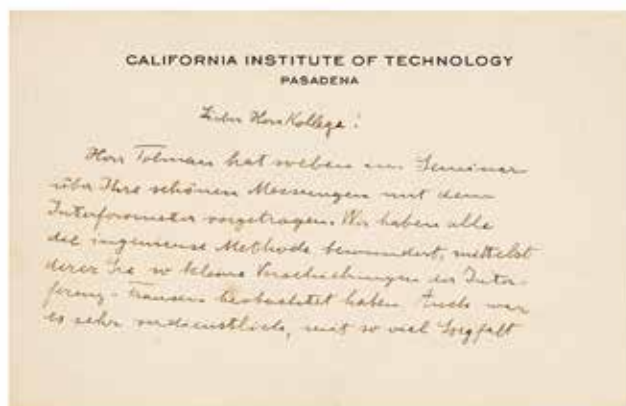
Autograph Letter Signed ("A. Einstein") in German, 1 p, 4to, n.p. 16 March, 1955, to Frank G. Back discussing eclipses and atmospheric light, mailing folds.

WITH: a photograph of Einstein and Dr. Back, with others, seated at a table, [1955?], 203 x 252 mm, reportedly taken at Einstein's last birthday celebration (March 1955).

"*It seems to me that the brightness of the sky in the surroundings of the eclipsed sun has nothing to do with the earth's atmosphere, which means that the brightness of the sky in the surroundings of the eclipsed sun must stem from the surroundings of the sun. If there are any exposed particles at an appropriate distance from the sun, they would send light directly to us, and thus a brightening of the solar environment will be produced. If so, the spectro-analysis of this light is of considerable interest. How this could be done practically is not easy to see. Anyway, I think that your claim is of considerable interest. It is curious that no one has wondered about this fact before...*"

In his memoir *Has the Earth a Ring Around It* (New York, 1955), dedicated to Albert Einstein, Frank Back, the creator of the first widely used zoom lenses for film and television, explains his interest in the properties of light during an eclipse. He observed and photographed an eclipse in Minneapolis on 30 June 1954. "When I discussed that peculiar discovery with the late Dr. Einstein, he became very much interested ... and urged me to dig a little bit deeper..." (p. 15).

\$5,000 - 8,000



79

79

EINSTEIN, ALBERT. 1879-1955.

Autograph Letter Signed ("A. Einstein") in German, 2 pp, 16mo, on "California Institute of Technology, Pasadena" note card, with envelope addressed to Roy J. Kennedy, Department of Physics, University of Washington, Seattle, Washington, stamp dated 27 Feb., 1932.

Einstein writes to Roy J. Kennedy: "Dear colleague! Mr. Tolman just presented in the seminar about your nice measurements with the interferometer. We all have admired the ingenious method by which you have observed such small displacements of the interference fringes. It was also very laudable to look so carefully for an influence of the electric potential on the emission frequency. With best regards, A. Einstein." Einstein was a visiting professor at Caltech from 1931 to 1933. His friend Richard Tolman was a professor of mathematical physics at Caltech and made important contributions to theoretical cosmology in the years following Einstein's discovery of general relativity. The recipient of the note Roy J. Kennedy (1897-1986) at the Department of Physics at the University of Washington, published the findings, Einstein is probably referring to in "Experimental Establishment of the Relativity of Time," in the *Physical Review*, 42 (1 November 1932).

\$5,000 - 8,000



80

80

EINSTEIN, ALBERT. 1879-1955.

Photograph Signed ("A. Einstein"), 5 x 7 inch gelatin silver print on an 8 x 12 inch mount, of an unidentified bust of Einstein, signed by Einstein lower right, taken from an album, mounted with glue at four points; with an inscribed press photograph of Lawrence Tibbett mounted to the verso, 8 x 1 inches, inscribed "To the [Arthur] Milliers, with the love of / The Tibbetts / Central Park 1925," featuring the opera singer and his family on a sled, wear to edges, glued at the corners. Provenance: Arthur Millier (art critic, 1893-1975); to a private collector.

AN UNUSUAL SIGNED EINSTEIN PHOTOGRAPH, mounted on a leaf from an album of mementos from L.A. Times art critic Arthur Millier.

\$2,000 - 3,000



81

81

EUCLID. D.285 BCE.

3 titles:

1. CLAVIUS, CHRISTOPHER, Translator. *Euclidis Elementorum libri XV. Graece et latine, quibus, cum ad omnem mathematicae scientiae partem, tum ad quamlibet geometriae tractationem, facillis comparatur aditus.* Rome: Bartolomeo Grassi, 1589. 2 volumes. 8vo. Engraved title page, woodcut diagrams in text. 18th century blind-ruled calf, gilt titles on spine. Spine ends chipped, some dampstaining, repair to title pages, pages trimmed. Provenance: Earl of Macclesfield (Shirburn Castle South Library bookplate).
2. ---. *Euclidis Megarensis mathematici clarissimi elementorum geometricorum libri XV.* Basel: Johann Herwagen, 1558. Folio. Woodcut device on title page, woodcut initials, numerous diagrams in text. Contemporary vellum, ink title on spine. Spine separated from text block, worming through first few leaves, ink inscriptions on title pasted over with paper repairs, blank leaves at front and back lacking.
3. ---. *Euclidis Elementorum libri XV.* Paris: Guillaume Cauellat, 1558. 8vo. Text in Greek and Latin, woodcut device on title, woodcut initials and diagrams in text. Contemporary vellum, ink titles on spine. Staining to exterior, dampstaining to a few pages, spotting.

\$2,000 - 3,000

82

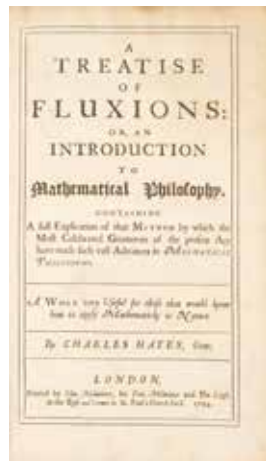
FLAMSTEED, JOHN. 1646-1719.

Atlas céleste ... Approuve par l'Académie Royale des sciences, et publié sous le privilege de cette compagnie. Seconde édition. Par M. J. Fortin. Paris: F.G. Deschamps, 1776. 4to. 30 engraved maps. Contemporary half calf over mottled boards. Corners chipped, hinges cracked. Second edition. WITH: BION, NICOLAS. *L'Usage des Globes Celestes et Terrestres, et des Spheres, Suivant les Differens Systemes du Monde.* Amsterdam: Francois Halma, 1700. 4to. 15 charts, some folding, not colored. Modern blind-ruled calf gilt. Some restorations to page edges, light dampstaining through numerous pages. WITH: MAGINI, GIOVANNI ANTONIO. *Ephemerides Coelestium Motuum.* Venice: Damiani Zenari, 1607-1609. 3 volumes in 1, 4to. Numerous charts and tables. Contemporary vellum, manuscript titles on spine. Browning throughout. WITH: CLAVIUS, CHRISTOPHER. CASTELLANO, LORENZO, translator. *Aritmetica Pratica Composta dal Molto R.P. Christoforo Clavio Bambergense della Compagnia di Gesu.* Venice: Domenico Frigido, 1678. 8vo. Italian text. Rebacked in 19th century mottled paper over boards. Dampstaining and foxing throughout.

\$1,500 - 2,500



82



83

83

FROBEN, GEORG LUDWIG. 1566-1645.

Clavis universi trigonometrica: per quam coeli ag terrae adyta recludi.... Hamburg: Heinrich Werner, 1634. 2 volumes bound as one. 4to. Contemporary vellum. WITH: CAVALIERI, BONAVENTURA. *Trigonometria plana, et sphaerica, linearis, & logarithmica.* Bologna: Victor Benatis, 1643. 4to. Contemporary vellum. WITH: DECHALES, CLAUDE-FRANCOIS, *Cursus seu mundus mathematicus. Editio altera ex manuscriptis aucta et emendatio, opera & studio Amati Varcin.* Lyon: Anisson, Posuel und Rigault, 1690. Folio, volume I only. Rebacked in half calf over boards. WITH: HAYES, CHARLES, *A Treatise of Fluxions, or, An Introduction to Mathematical Philosophy....*, London: Edward Midwinter, 1704. WITH: REYNEAU, CHARLES-RENE, *La science du calcul des grandeurs en general, ou les elemens des mathematique.* Paris: Jacque Quillau, 1714. 4to, volume I only. Contemporary calf gilt. WITH: BOSSUT, CHARLES, *Traite du Calcul Differentiel et du Calcul Integral.* Paris: Imprimerie de la Republique, 1798. 2 volumes, 8vo. Rebacked in modern red cloth with black morocco gilt spine labels.

\$1,500 - 2,000

84

GRANDI, GUIDO. 1671-1742.

Risposta apologetica del P. maestro D. Guido Grandi camaldolese... Alle opposizioni fattegli dal Signor Dottore A. M. nella sua dotta lettera diretta all'Eccellenza del Sig. B. T. Lucca: P. Frediani, 1712. 8vo. 288 pp. Contemporary red patterned paper over paint decorated boards. Chipped, boards slightly warped, hinges starting, owner's inscription cut from title page. WITH: GUGLIELMINI, DOMENICO. *De Salibus. Dissertatio epistolaris physico-medico-meachanica.* Leiden: Frederic Haaring, 1707. Contemporary calf. Hinges repaired with renewed marbled endpapers, browning throughout. WITH: OLDENBURG, HENRY. *Acta philosophica societatis regiae in Anglia. Anni [1666-1669].* Leipzig: Johannes Fritsch, 1675. 8vo. Contemporary vellum. Boards heavily dampstained, warping and separating at top hinge, dampstaining and browning to text pages.

\$800 - 1,200



84

85

HARVEY, WILLIAM. 1578-1657.

Exercitatio anatomica de motu cordis et sanguinis ... Accessit dissertatio de corde doct. Jacobi de Back. Rotterdam: Arnold Leers, 1648.

12mo (120 x 60 mm). Additional engraved title-page, 2 full-page engraved illustrations. Contemporary calf, paper library label to spine. Corners worn, scattered spotting.

Provenance: Kenneth Rapoport (bookplate).

FOURTH EDITION of Harvey's treatise on the circulation of blood, which laid the groundwork for the science of circulation and modern cardiology. A major departure from the accepted understanding of blood and the heart passed down from 2nd century Greek physician Galenus, it created great controversy when first published in 1628. In this edition, Jacob DeBack adds an epigram in support of Harvey's theories. Though Harvey thought of himself as a philosopher, his careful observations, thorough experimentation and thoughtful deductions secure his place in history as a pioneering scientist. Krivatsy 5332; Norman 1007.

\$2,000 - 3,000

86

HOOKE, ROBERT. 1635-1703.

Philosophical experiments and observations of the late eminent Dr. Robert Hooke ... and other eminent virtuoso's in his time.... London: W. Derham, 1726.

8vo (192 x 118 mm). Woodcut initials, numerous woodcut illustrations in text, three folding plates. Modern half calf over marbled boards. Browning, some chips to edges of first few leaves.

WITH: HOOKE, ROBERT. *The Posthumous Works of Robert Hooke.* London: Richard Waller, 1705.

Folio (320 x 196 mm). Diagrams and illustrations, some folding. Rebacked retaining contemporary blind-ruled calf covers, red morocco gilt lettered spine label. Browning throughout.

Provenance: John Rutland (18th century armorial bookplate).

\$1,500 - 2,500

87

HUYGENS, CHRISTIAAN. 1629-1695.

The Celestial World Discover'd: or, Conjectures Concerning the Inhabitants, Plants and Productions of the Worlds in the Planets. London: Timothy Childe, 1698.

Small 8vo. Modern calf.

WITH: ---. *Opera Reliqua, Volumen Primum, Opuscula Posthuma, Tomus Primus, ditto, Tomus Secundus.* Amsterdam: Jansson-Waesberg 1728. 4to. Contemporary vellum-backed boards, in red cloth folder and matching red morocco backed slipcase.

Provenance: Robert Honeyman IV (bookplate).

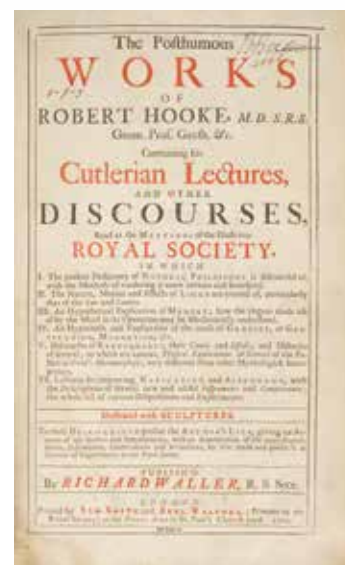
WITH: GRANDI, GUIDO. *Geometrica demonstratio theorematum Hugenianorum circa logisticam, seu logarithmicam lineam.* Florence: P.A. Brignonci, 1701. 4to. Modern three-quarter morocco over decorative painted boards.

All with browning to pages, some ink inscriptions to endpapers.

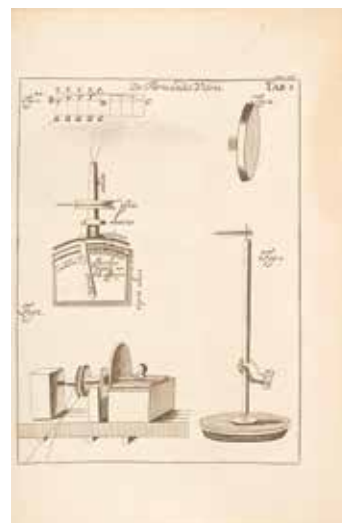
\$1,500 - 2,500



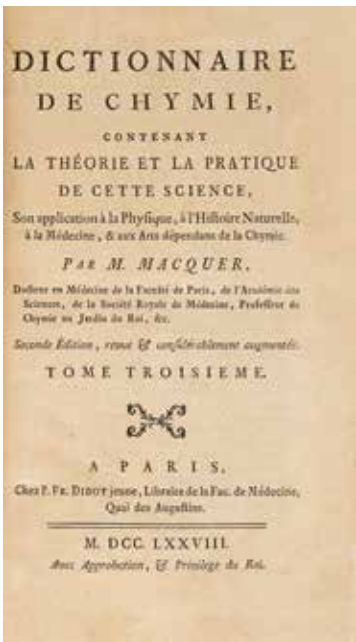
85



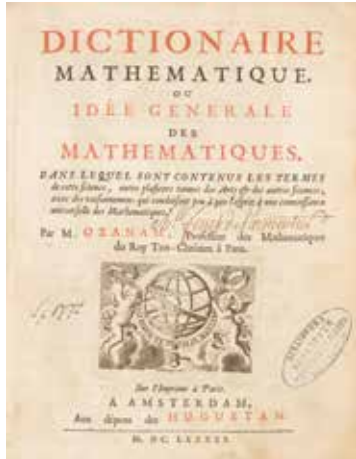
86



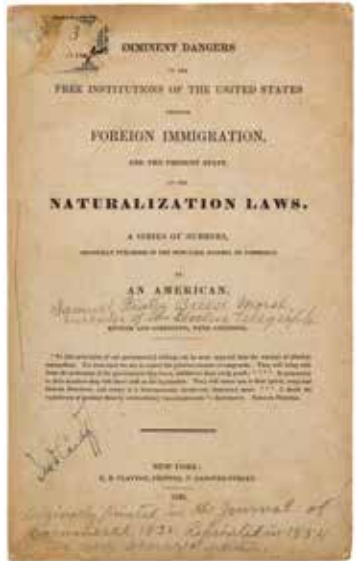
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88



89



90

88

LAVOISIER, ANTOINE-LAURENT. 1743-1794.

Traité élémentaire de chimie, présenté dans un ordre nouveau, et d'après les découvertes modernes. Paris: Cuchet, 1789. 3 volumes. 8vo. (201 x 125 mm). Contemporary marbled boards, rebacked in leather. Light dampstaining, spotting throughout. Third volume is the supplemental *Nomenclature chimique, ou synonymie ancienne et modern, pour servir à l'intelligence des auteurs*. WITH: MACQUER, PIERRE JOSEPH. *Dictionnaire de Chymie, contenant la théorie et la pratique de cette science, son application ... Seconde édition, revue & considérablement augmentée.* Paris: Didot, 1778. 4 volumes. 8vo (181 x 111 mm). Contemporary calf gilt, marbled endpapers. Chipping to spines, shelfwear, light browning.

\$600 - 800

89

LEIBNIZ, GOTTFRIED WILHELM VON. 1646-1716

Principia Philosophiae More Geometrico Demonstrata ... Accedunt Theoremata metaphysica ... ex philosophia Leibnitiana. Frankfurt, 1728. 4to. Woodcut initials. Contemporary calf gilt. Ink owner's inscription on title, very slight spotting. WITH: CATENA, PIETRO, *Universa loca in logicam Aristotelis in mathematicas disciplinas.* Venice, 1556. 4to. 20th century calf gilt. Corners bumped, ink inscriptions and paper repair on corner of title. WITH: PITISCUS, BARTHOLOMAEUS. *Trigonometriae sive de dimensione triangularum libri quinque.* Augsburg, 1600. Small 4to. 19th century black morocco, edges gilt. Spine repaired, rubbed, lacking leaf D4 (supplied in manuscript facsimile), title laid down with minor loss to blank margins. Harvard College Library duplicate label on front paste-down. WITH: OZANAM, JACQUES. *Dictionnaire Mathématique Ou Idée Generale Des Mathématiques....* Amsterdam, 1691. 4to. Contemporary calf gilt. Corners bumped, front flyleaves adhering to one another, library stamps on title and other leaves. WITH: L'HOSPITAL, GUILLAUME FRANCOIS ANTOINE, MARQUIS DE, *An analytick treatise of conick sections, and their use for resolving of equations....* London, 1723. 4to. Rebacked with contemporary calf covers. WITH: ---, *Analyse des infiniment petits, pour l'intelligence des lignes courbes.* Paris, 1741. 4to. 11 plates. Contemporary calf gilt. Mild spotting. WITH: MAROLOIS, SAMUEL, *Geometrie, contenant la theorie, et pratique d'icelle, necessaire a la fortification.* Amsterdam, 1627. 4to. Pictorial frontispiece, numerous plates. Contemporary vellum. Extensive dampstaining, repairs to pages in upper margins. WITH: *Memorie di Matematica e di Fisica dell' Societa' Italiana delle Scienze, Tomo XII.* Modena, 1805. 2 volumes, 4to. Periodical, numerous diagrams and illustrations in text and plates, some folding. Publisher's grey paper wrappers. Worn, library stamps. WITH: GRANDI, GUIDO, *Elementi Geometrici piani, e solidi di Euclide....* Venice, 1742. 8vo. 13 folding plates at end. Contemporary vellum. Some wear and stains, library stamp on title.

\$1,800 - 2,500

90

[MORSE, SAMUEL F.B. 1791-1872.]

Imminent dangers to the free institutions of the United States through foreign immigration, and the present state of the naturalization laws. New-York : E. B. Clayton, printer, 1835. 8vo (240 x 149 mm). Unbound, gatherings fastened with string. Minor staining, sticker to title page, with notes in pencil. *Provenance:* Ira D. Cardiff (ink inscription).

FIRST EDITION, VERY SCARCE. First-wave American nativism from the inventor of the telegraph, providing important historical context for an argument that reverberates down through today.

\$800 - 1,200

91

MORSE, SAMUEL F.B. 1791-1872.

Autograph Letter Signed ("Samuel F.B. Morse") to W.B. [William Buell] Sprague pledging to arrange papers for his biography of Morse's father, 1 p, 8vo, New York, October 4, 1865, creased at fold, clean.

Reverend William B. Sprague, who would publish a biography of Samuel Morse's father, Jedediah Morse, "the father of American geography." In the letter, Morse discusses the gathering of the family papers from his brothers Richard and Sydney so that Sprague can take them and "remodel the biography, with your name as the editor or author." The family papers were deposited at Yale University in 1936.

\$800 - 1,200

92

PHYSICS, ASTRONOMY AND MATHEMATICS.

11 titles:

1. BERNOULLI, JEAN. *Discours sur les loix de la communication du mouvement....* Paris: Claude Jombert, 1727.
2. BOYLE, ROBERT, et al. *Memoires de physique pure, sans mathematiques, de toutes les academies de sciences....* Lausanne: Antoine Chapuis, 1754.
3. CLARKE, SAMUEL. *A Collection of Papers which passed between the late Learned Mr. Leibnitz and Dr. Clarke, in the Years 1715 and 1716....* London: James Knapton, 1717.
4. GILBERT, WILLIAM. *Tractatus, sive, Physiologia nova de magnete....* Sedan: Gotzianis, 1633.
5. REUSS, J.D., *Repertorium Commentationum a Societatibus Litterariis Editarum ... Scientia Naturalis.* Gottingen: Henrik Dieterich, 1803. Volume III only.
6. SMITH, ROBERT. *Traite' d'Optique par M. Smith, Professeur d'Astronomie & de Philosophie experimentale a Cambridge.* Paris: Durand, 1767.
7. Manuscript lecture notes, *Ecole Polytechnique Physique*, 1833-1834, in French.
8. *Annalen der Physik*, 1908 and 1912. 2 volumes.
9. BECQUEREL, HENRI, *Sur Une Propriete Nouvelle de la Matiere, La Radio-Activite.* Stockholm: Norsted, 1903. Offprint of his 1903 Nobel Prize acceptance speech.
10. *Vierteljahrsschrift der Naturforschenden Gesellschaft.* Zurich: Beer & Co., 1911.
11. *Annals of Mathematics* Volume 54, no 2, September 1951.

\$2,000 - 3,000

93

ROSS, ALEXANDER. 1590-1654.

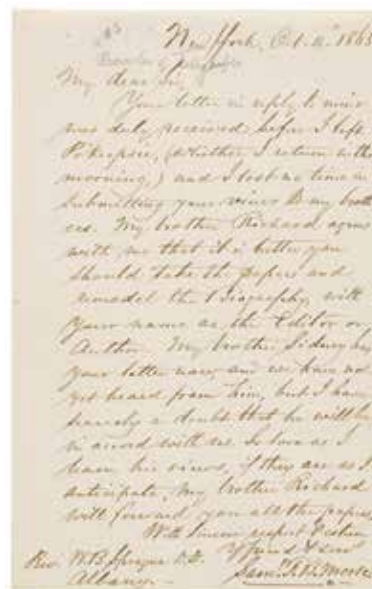
The Philosophicall Touch-stone: or observations upon Sir Kenelm Digbie's Discourses of the nature of bodies, and of the reasonable soule. London: Printed for James Young ... sold by Charles Green, 1645.

Small quarto (186 x 140 mm). Imprimatur leaf before title, woodcut headpieces. 20th century half red morocco and marbled boards, spine gilt lettered. Ink inscriptions, stains through the first few leaves, light spotting throughout.

Provenance: William Watts (signature and Latin inscription dated 1645, indicating the volume to have been a gift of the author); Charles W. Burr (bookplate).

FIRST EDITION of an early English discussion of atomism. Ross refutes Digby's view on Gassendian and Cartesian atomism, restating Aristotelian arguments. This copy evidently a presentation from the author to William Watts (1590-1649), chaplain to Prince Rupert and noted scholar and linguist. Wing R-1979.

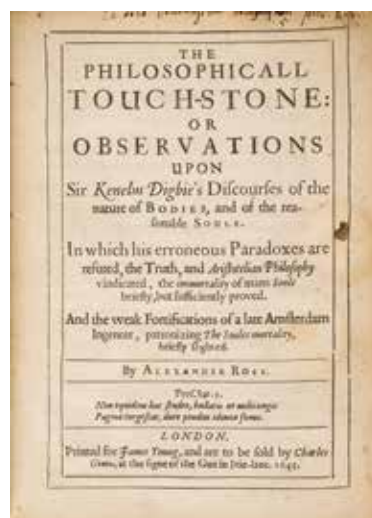
\$800 - 1,200



91



92



93



94

94

VESALIUS, ANDREAS. 1514-1564.

Anatomia: Addita nunc postremo etiam antiquorum anatome. Venice: Giovanni Antonio and Giacomo de Franceschis, [1604].

BOUND WITH: *Universa Antiquorum Anatomia Tam ossium, quam partium & externarum, & internarum....* Venice: Giovanni Antonio and Giacomo de Franceschis, 1604.

2 works in 1 volume, folio (322 x 221 mm). Engraved title page, large woodcut device on second title, woodcut initials and head-pieces, numerous woodcut anatomical illustrations. Contemporary vellum, ink titles on spine. Dampstaining to top gutter through numerous pages, worming to endpapers and final leaf, repaired tear to Gg5 affecting some text.

Provenance: Dr. Piergiorgio Boreo (bookplate); Zlatko Ivan Pozeg (bookplate).

FIFTH EDITION, closely following the 1568 edition published by the father of the brothers Franceschis, and using the same woodcuts made for that edition by Joannes Criegher, with some additional anatomical tables and the elaborate engraved frontispiece by Francesco Vallengio. Vesalius is considered to be the founder of the modern science of anatomy. *Heirs of Hippocrates* 285; Krivatsy 12318; Wellcome 6563.

\$5,000 - 8,000



95

95

VESALIUS, ANDREAS. 1514-1564.

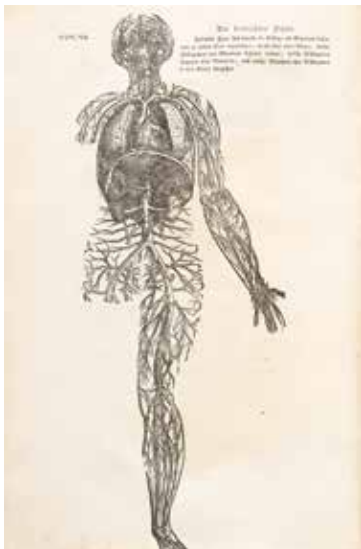
Anatomia in quat tota humani corporis fabrica. Amsterdam: Joannes Jansonius, 1617.

Folio (388 x 249 mm). Engraved pictorial title page, engraved portrait of Vesalius, 2-page Adam and Eve plate before main text and 39 full-page plates, woodcut headpieces and initials. 18th century mottled calf, gilt titles, spine in seven compartments, elaborately gilt, marbled endpapers. Spotting, some pages browned.

Provenance: Zlatko Ivan Pozeg (bookplate).

In this edition the dates that appeared at the end of the preface in the earlier 1600-1601 edition have been erased. Likewise, the date on the last page has been overwritten in ink, changing it from 1601 to 1617. The plates have text captions in both Latin and German, having been otherwise taken directly from Thomas Geminus' 1545 edition; the German text was copied from Baumann's German edition of 1551. Krivatsy 12321; Waller 9919.

\$3,000 - 5,000



96

96

[VESALIUS, ANDREAS. 1514-1564.]

LEVELING, HEINRICH PALMAZ. 1742-1798. *Anatomische Erklärung der Original-Figuren von Andreas Vesal, samt einer Anwendung der Winslowischen Zergliederungslehre.* Ingolstadt: Anton Attenkhauer, 1783.

Folio (428 x 282 mm). Large woodcut frontispiece, engraved vignette portrait of Leveling on title page, over 200 woodcut illustrations, including 23 full-page and 2 folding. Contemporary calf, gilt-ruled and titled on spine. Wear to covers, dampstaining affecting some text pages, minor worming to some margins.

Provenance: Zlatko Ivan Pozeg (bookplate).

SECOND EDITION, of which only 1,500 copies were printed. Leveling's translation included some updated information, rather than being simply a direct translation of Vesalius' Latin text. This edition used the original woodblocks from the *Fabrica* and *Epitome*, which were used again in the famous Bremer Presse edition of 1934-1935. The woodblocks did not survive World War II. Choulant-Frank 185; Waller 5752

\$3,000 - 5,000

Lots 97 – 138





97



98

97

ALLAN, ALEXANDER. 1764-1820.

Views in the Mysore Country. [London: Privately printed, 1794.] Oblong folio (460 x 600 mm). Engraved title page, 20 aquatint plates by J. Wells after Allan. Later three-quarter calf and contemporary marbled boards, spine lettered in gilt, marbled endpapers. Boards heavily worn, scattered dampstaining in margins, browning. *Provenance:* Robert & Maria Travis (bookplate, their sale Sotheby's London, 26 May 2005, lot 4).

FIRST EDITION, of one of the rarest of all India view books. Allan served in the Madras Infantry from 1780 and took part in the third Mysore war. This work resulted from images drawn by Allan at the conclusion of the campaign. Only one other complete copy is known to have sold at auction in the past 35 years. *Abbey Travel* 418.

\$5,000 - 7,000

98

BARNARD, GEORGE. 1807-1818.

The Brunnens of Nassau and the River Lahn. London: Thos. McLean, [1845]. Folio (537 x 365 mm). Lithographed title, dedication and list of plates, 28 tinted lithographed views (including the frontispiece of Ems printed with additional color), all by and after George Barnard. Rebacked in half red morocco and contemporary blue/green moiré cloth, gilt titles on spine.

The plates are divided into four groups: Wiesbaden; Ems; Schwalbach & Schlangenbad; The Lahn. A fine series of views of Nassau and the Lahn valley, an area renowned in the 19th century for the curative properties of its spa waters. *Abbey Travel* 120.

\$2,000 - 3,000

BEECHEY, FREDERICK WILLIAM. 1796-1856.

A Voyage of Discovery towards the North Pole, performed in His Majesty's Ships Dorothea and Trent, under the command of Captain David Buchan, R.N.; 1818; to which is added, a summary of all the early attempts to reach the Pacific by way of the Pole. London: Richard Bentley, 1843.

8vo (220 x 139 mm). Six plates (two folding), one folding map in pocket at front. Publisher's blind-ruled blue cloth, rebound in blue buckram. Inside hinges reinforced, tears to both folding plates, the first repaired with tape, blindstamps to plates, title and some pages, title page mostly loose.

FIRST EDITION. "Lt. Beechey first served as second-in-command to John Franklin aboard HMS Trent in 1818 when David Buchan in HMS Dorothea and Franklin attempted to sail across the North Pole to Asia, a voyage frustrated by icepack. This book is the standard account, written much later in Beechey's distinguished career" (*Books on Ice* 2.11). Beechey accompanied Sir William Parry's expedition in 1819. Hill p 19; Sabin 4349.

\$700 - 1,000

100

BELTRAMI, GIACOMO COSTANTINO. 1779-1855.

A Pilgrimage in Europe and America : leading to the discovery of the sources of the Mississippi and Bloody River ; with a description of the whole course of the former and of the Ohio. London: printed for Hunt and Clarke, 1828.

2 volumes, 8vo (220 x 143 mm). Lithographic portrait frontispiece of the author, two engraved folding plans, one large folding engraved map, three etched plates. Small format errata leaf at the back of volume I, binder's directions at the end of volume II. Original boards, rebound to style in green cloth, old printed labels, uncut. Blindstamps to title, some text pages, and all of the plates, plans and maps, ink numbers to verso of titles, reinforcements to some inner margins.

FIRST ENGLISH EDITION of Beltrami's account of his travels in Europe (volume I) and North America (volume II). In 1823 Beltrami started down the Ohio River, intending to follow the Mississippi River southward to New Orleans, but became fixated on finding the source of the Mississippi. He joined Major Stephen Harriman Long on his expedition to the Red River of the North, but the two men had a falling out, and the author left the expedition at Fort Garry, continuing on his own. The publication of this work in 1824 was met with skepticism, and Long accused him of misrepresenting the facts. Howes B-338; Sabin 4605.

\$600 - 800

101

BRINKLEY, FRANCIS. 1841-1912.

Japan: Described and Illustrated by the Japanese. Boston: J. B. Millet Co. 1897-1898.

10 volumes, folio (372 x 293 mm). Profusely illustrated with over 200 photographs in various printing techniques tipped in, including hand-colored albumen prints and chromolithographs, as well as reproductions of famous artworks, original watercolors, and 9 colored collotype photographs of flowers by Kazumasa Ogawa. Contemporary Japanese style patterned cloth with silk tassels. First volume with dampstain and foxing, one plate loose, remaining volumes generally clean, with occasional foxing.

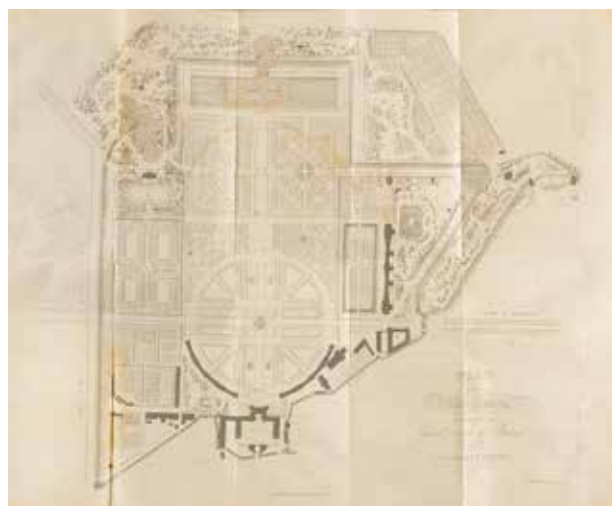
LIMITED EMPEROR'S EDITION, number 24 of 75 sets.

Contains runn on Japanese art by Kakuzo Okakura, Director of the Imperial Art School in Tokyo. Captain Francis (Frank) Brinkley was born in County Meath, Ireland, and after finishing Trinity College, Dublin, he entered the Royal Artillery, and was transferred to Hong Kong. On his way, he stopped in Nagasaki and witnessed a duel between samurai warriors, which would leave him deeply impressed with Japanese culture. He moved to Japan permanently in 1867, where he created an English language newspaper, the Japan Mail, and later became the Tokyo correspondent for The Times of London, reporting on the Russo-Japanese War.

\$1,500 - 2,500



99



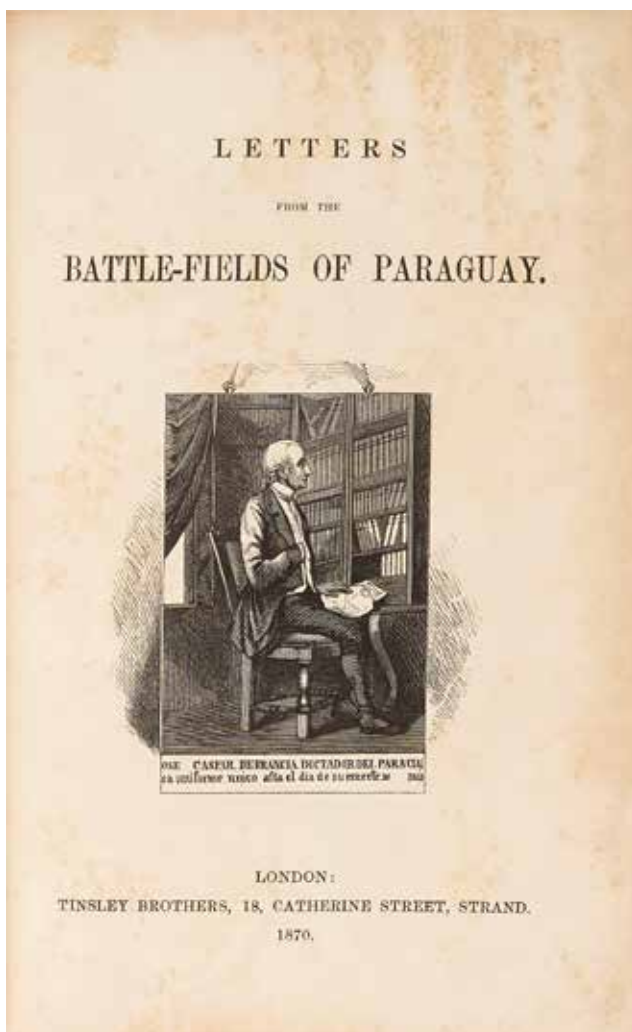
100



101



102



104

102

BURTON, RICHARD. 1821-1890.

The Lake Regions of Central Africa. London: Longman, Green, Longman, and Roberts, 1860.

2 volumes, 8vo (217 x 140 mm). Half-titles, 12 chromoxylographed plates, large engraved tinted folding map at back of volume 2, woodcut illustrations in text. Publisher's blind-ruled red-orange cloth, gilt titles on spine, dark brown endpapers. Soiling and wear, slightly loose, marginal staining.

Provenance: Charles J. Loring, Jr. (bookplate).

FIRST EDITION. An account of the expedition of Burton and John Speke to Central Africa in 1857-59 in search of the sources of the Nile, during which they discovered Lake Tanganyika, with Speke discovering Lake Victoria while an ailing Burton recovered in Tabora. Speke's subsequent claim of the lion's share of credit for the expedition resulted in a bitter public feud between the two explorers, the present work being Burton's attempt to correct the record from his point of view. *Abbey Travel* 275; Penzer p 65.

\$2,500 - 3,500

103

BURTON, RICHARD. 1821-1890.

Wit and Wisdom from West Africa. London: Tinsley Brothers, 1865. 8vo (193 x 127 mm). Half-title. Later brown morocco gilt over marbled boards, marbled endpapers. Repaired tear on half-title, slight browning and foxing.

FIRST EDITION. Burton's collected notes and translations of common proverbial sayings used in a variety of West Africa languages. Penzer pp 75-76.

\$800 - 1,200

104

BURTON, RICHARD. 1821-1890.

Letters from the Battle-fields of Paraguay. London: Tinsley Brothers, 1870.

8vo (216 x 138 mm). Half-title with wood engraved vignette, wood-engraved frontispiece, folding map at end of text. Later brown morocco over marbled boards, marbled endpapers, top edge gilt. Minor shelfwear, some foxing, a few small tears.

Burton made two visits to the battlefields of the Paraguayan War while serving in the diplomatic corps in Brazil. The war, which pitted Paraguay against Brazil, Uruguay and Argentina, was proportionally one of the bloodiest in modern times. Approximately 400,000 were killed, and Paraguay's losses totalled approximately 60 to 70 percent of its population. Penzer pp 84-85.

\$700 - 1,000

105

BURTON, RICHARD. 1821-1890.

The Kasidah of Haji Abdu El-Yezdi. Translated and Annotated by his Friend and Pupil, F.B. London: Privately printed (but Bernard Quaritch), [1880].

4to (204 x 274 mm). Original printed yellow wrappers, in a black watered satin folder and green morocco gilt slipcase. Very slight chipping to spine, thumbbed.

FIRST EDITION, FIRST ISSUE. A distillation of Sufi thought generally considered to be written by, rather than translated by, Burton. Penzer speculates that the entire first edition, first and second issues, did not exceed 200 copies. Penzer pp 97-98.

\$2,000 - 3,000

106

BURTON, RICHARD. 1821-1890.

The Kasidah of Haji Abdu El-Yezdi. Translated and Annotated by his Friend and Pupil, F.B. London: Bernard Quaritch, 1880.

4to (204 x 274 mm). Original printed yellow wrappers, in brown cloth folder and gilt titled brown calf slipcase. Slight chipping to spine, a few marks on wrappers, creases to top right corners, internally very clean.

Provenance: Harold Greenhill (1893-1968, bookplate).

FIRST EDITION, SECOND ISSUE, with the publisher's name and date on title. Penzer pp 97-98.

\$800 - 1,200

107

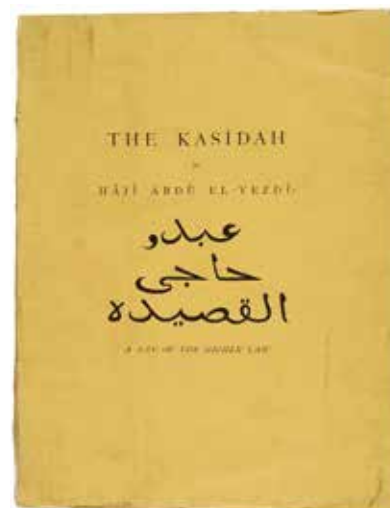
CALIFORNIA: NEVADA COUNTY DIRECTORY, 1867.

BEAN, EDWIN F. *Bean's History and Directory of Nevada County, California.* Nevada City: Daily Gazette Book and Job Office, 1867. 8vo (220 x 142 mm). Tipped-in ad slip. Original presentation binding of blue straight grain morocco, lettered in gilt; custom chemise. Several light spots, joints cracked, rubbing to edges and spine ends, some spotting.

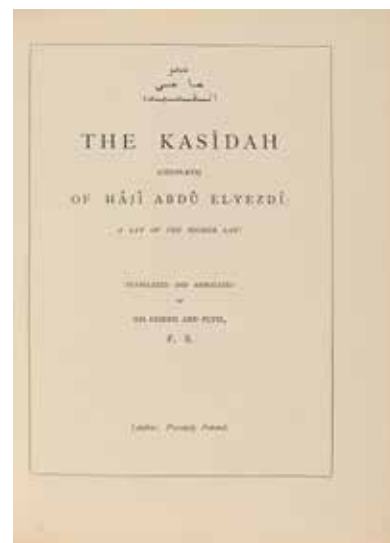
Provenance: E.G. Waite, of Gregory & Waite, Grocers, Nevada City, bookplate to verso of front free endpaper, name gilt-stamped to upper cover. Appears in the directory for residence and business.

FIRST EDITION of this "notable compendium of early source material, similar in import to the county histories of Thompson and West" (Wheat). The work also includes sketches of the towns and mining camps, a directory of the residents, including their occupations, as well as statistics of mining and other resources and a plethora of fascinating advertisements. This copy with signed cabinet card of Edwin F. Bean inset into panel of chemise. Cowan II p 170; Graff 219; Howes B-278; Wheat *Books* 13.

\$1,500 - 2,500



105



106



107



108

108

CALIFORNIA: PLACER COUNTY.

ANGEL, MYRON, ed. *History of Placer County, California, with Illustrations and Biographical Sketches of its Prominent Men and Pioneers.* Oakland: Thompson & West, 1882.

4to (297 x 212 mm). Profusely illustrated with lithograph views, (2 folding), and wood engraved portraits. Original morocco over brown cloth, stamped in gilt, worn. Small label removed from title-page, repair to verso of one folding plate.

FIRST EDITION of this rarely seen Thompson & West title. We can find no copies appearing at auction. Cowan (1933) p 493; Howes A-275; Wheat *Books* 207.

\$1,500 - 2,500

109

CHAPPE D'AUTEROCHE, JEAN. 1728-1769.

A Voyage to California, to Observe the Transit of Venus.... London: Edward and Charles Dilly, 1778.

8vo (208 x 125 mm). Half-title. With 2 copper-engraved plates, large copper-engraved folding plan. Contemporary speckled calf, gilt-lettered spine label. Joints cracked, spine rubbed.

Provenance: John Kearney (partially excised name to title-page).

FIRST EDITION IN ENGLISH. En route to Baja California to observe the transit of Venus—an event which sparked a great deal of attention internationally—Chappe d'Auteroche made stops in Vera Cruz, Guadalajara, and San Blas. Two days after the transit he was among several in the expedition who contracted yellow fever and died. Includes a large folding plan of Mexico City. Cowan (1933) page 114; Hill 279; Howes C-299; Sabin 12004; Wagner *Spanish Southwest* 158a.

\$800 - 1,200

110

COUTO, DIOGO DO. 1542-1616.

Decadas da Asia. Lisbon: Domingos Gonsalves, 1736.

3 volumes, folio (280 x 200 mm). Titles printed pages in red and black, portrait frontispiece in volume I, woodcut initials, headpieces, and decorative vignettes at the end of each chapter. Contemporary mottled sheep with green morocco gilt-lettered spine labels, marbled endpapers. Joints cracked at corners, repaired tear to title page in volume I, slight dampstaining in margins, minor worming to volume II. *Provenance:* D.E.A. Meredith (bookplates, purchased by him from Sotheby's, May 1969).

FIRST EDITION Couto was educated at the college of Santo Antão in Lisbon, and served during the Surat campaign in Asia in 1560. He became the keeper of the Goa archive, the *Tombo da India*, and was tasked with continuing the work of João de Barros, who had begun writing his series of three "Decades," chronicling the early history of Portuguese exploration and colonization in Asia. Couto continued the history with Decades IV to XII; most of these were published posthumously, and the eleventh was lost during the author's lifetime. This edition includes two parts of Decade IV, one by Barros that came to light after his death, and one by Couto written before Barros' version was discovered, continuing through Decade IX. Decade XII had already been published separately in Paris. Cordier, *Bibliotheca Japonica* 34 and *Bibliotheca Sinica* 2309.

\$800 - 1,200



109



110



111

111

**DANIELL, WILLIAM. 1769-1837 AND RICHARD AYTON.
1786-1823**

A Voyage Round Great Britain, Undertaken in the Summer of the Year 1813, and Commencing From the Land's-End in Cornwall, by Richard Ayton, With a Series of Views Illustrative of the Character and Prominent Features of the Coast. London: Longman Hurst, Reese, Orme, and Brown 1814-1826.

8 volumes in 4, large 4to (362 x 264 mm). Aquatint vignette dedication leaf and over 300 aquatint plates, errata page at end of volume I. Contemporary three-quarter red morocco over pebbled cloth, covers ruled in gilt, spine with five raised bands, gilt titles, gilt decoration in compartments, marbled endpapers, all edges gilt. Light wear, browning and some offsetting.

"FIRST EDITION OF THE MOST IMPORTANT COLOUR PLATE BOOK ON BRITISH TOPOGRAPHY. A Magnificent series of plates, almost all of equal quality. Valuable as a record and exquisite in its presentation" (Tooley). *Abbey Scenery* 16; *Tooley* 177.

\$12,000 - 18,000



112



113



114 (detail)



115

112

DELAVAN, JAMES. D.1891.

Notes on California and the Placers: How to Get There, and What to Do Afterwards. By One Who has been There. New York: H. Long & Brother, 1850.

8vo (230 x 133 mm). 128 pp. With lithographed plate. Early 20th-century calf-backed boards, gilt-lettered spine labels, original wrappers backed and bound in. 2nd lithograph view provided in early photographic facsimile; author's name penned to title, several stray stains, wrappers backed, shelfwear to binding.

Provenance: H. King's Cheap Circulating Library and Book Store, [Philadelphia?], with label and several penned inscriptions throughout.

FIRST EDITION. "Henry R. Wagner Included this among his twenty rarest and most important books about California. It contains a candid account of life in the California mines in 1849. Delavan was one of the Feather River Party of that year and was highly successful. The work is based on a carefully kept diary" (Graff 10441). Rarely found with original wrappers. Cowan II p 164; Howes D-237; Sabin 10036.

\$1,000 - 2,000

113

FITZCLARENCE, GEORGE AUGUSTUS FREDERICK, EARL OF MUNSTER. 1794-1842.

Journal of a Route across India, through Egypt, to England in the latter end of the year 1817, and the beginning of 1818. London: John Murray, 1819.

4to (273 x 214 mm). 502 pp, colored aquatint frontispiece and 11 plates (eight hand-colored), one large folding map with hand-colored routes, six plans and maps, errata slip tipped-in, lacking half-title. Contemporary diced calf, gilt titles and decorations on spine. Chips to spine, joints repaired, light spotting.

Provenance: Mrs. Gartside (pasted-on slip "The gift of Mrs. Gartside 1819"); Captain Thomas Hamilton, 27th Regiment (early inscription) .

FIRST EDITION. FitzClarence describes India during the time of the Third Maratha War, but also explores the pyramids of Egypt with Henry Salt and Giovanni Belzoni. FitzClarence was the eldest illegitimate son of King William IV of England and his mistress, Dorothea Jordan. He served as an army officer in the Penninsular Campaign and in India, served as a Privy Counsellor, was a fellow of the Royal Society, and the Royal Geographical, Antiquarian, Astronomical, and Geological societies, as well as being a founding member of the Royal Asiatic Society. He committed suicide at the age of 48, using a pistol that had been presented to him by his father. Abbey Travel 519; Tooley 222.

\$1,200 - 1,500

114

FRANCO-PRUSSIAN WAR.

A group of 30 original pen, ink and watercolor illustrations of scenes and events from the Franco-Prussian War, various illustrators including RICHARD KNÖTEL, H. ALBRECHT, NICHOLAS ZIMMER and others, many examples signed, n.d. [but late 19th/early 20th century], various sizes (30 x 45 mm to 110 x 170 mm), all examples with notations in German identifying the battle or scene and its date and, often, the artist, all examples tipped at edges to mat and housed in four separate double-sided frames.

An interesting group of works showing both French and Prussian military marching and on horseback, engaging in battle, felling telegraph lines and sorting through rubble post-battle. Knötel is remembered for his *Uniformenkunde*, a comprehensive look at European military uniforms to 1914.

\$1,500 - 2,500

115

GERNING, JOHANN ISAAK VON. 1767-1837.

A Picturesque Tour along the Rhine, from Mentz to Cologne. London: R. Ackermann, 1820.

4to (312 x 260 mm). 24 hand-colored aquatint plates, engraved folding map with hand-traced route. 20th century red morocco gilt, edges gilt. Lightly rubbed to corners, spotting and occasional light offsetting.

FIRST ENGLISH EDITION, which was offered in quarto and folio sizes by subscription and originally distributed in parts. *Abbey Travel* 217.

\$2,000 - 3,000

116

GREENLAND WHALING.

British Acts of Parliament. A series of 12 British Acts of Parliament concerning whaling, mostly in Greenland and the Davis Strait.

London: John Baskett [and others], printers, 1732-1818.

12 works, 4to (314 x 193 mm, and smaller). Disbound or stitched, one with later wrappers. All with slight browning, a few small tears.

Begins with *An Act for encouraging the Greenland Fishery*, 1732, and ends with *An Act to amend an Act ... so far as it relates to the Oaths thereby required....*, 1818. A series spanning a period when Great Britain was conducting commercial whaling in the waters off Greenland, offering an interesting overview of the whaling industry during this period. By the date of the last act included here (1818), the fisheries were in decline and British whalers turned their attention to other waters.

\$500 - 700

117

HEAP, GWINN HARRIS. 1817-1887.

Central Route to the Pacific, from the Valley of the Mississippi to California. Philadelphia: Lippincott, Grambo and Co., 1854.

8vo (221 x 140 mm). 13 lithographed plates (some tinted), folding map, publisher's ads in the rear. Publisher's blind-ruled tan cloth, spine ruled in blind and lettered in gilt. Joints repaired, chips and stains to cloth, light spotting.

FIRST EDITION; WITH THE FOLDING MAP. Howes notes that the route map is "not inserted in all copies." This book is one of the first detailed examinations of the "Central Route" from Missouri to the Pacific, and a basic piece of Western Americana. Howes H-378; Sabin 31175.

\$2,000 - 3,000

118

HOUGHTON, THOMAS.

Royal Institutions: Being Proposals for Articles to Establish and Confirm Laws, Liberties & Customs of Silver & Gold Mines, to all the King's Subjects, in such parts of Africa and America.... London: Printed for the author, 1694.

12mo (138 x 82 mm). 126 pp. Contemporary sheep, ruled in blind. Title page irregularly bound in and trimmed with loss to imprint, front free endpaper chipped, scattered stains and browning.

Provenance: William Constable (armorial bookplate).

Rare 17th century English work relating to mining in Africa and America. This copy complete with the terminal blank (often lacking) and with provenance to William Constable (1721-1791), the naturalist and scientist of Burton Constable Hall in East Yorkshire. Sabin 33164.

\$800 - 1,200



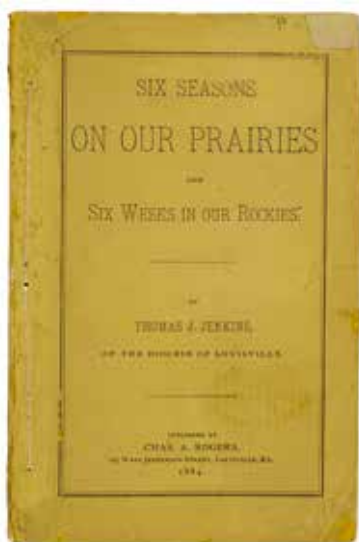
116



117



118



119

119

JENKINS, THOMAS J.

Six Seasons on our Prairies and Six Weeks in our Rockies. Louisville: Chas. A. Rogers, 1884.

16mo (172 x 112 mm). 218pp. Publisher's lettered yellow wrappers. Repairs to wrappers.

Provenance: Western Reserve Historical Society library (stamps).

FIRST EDITION in original wrappers. A diary of travels and adventures in Minnesota and Dakota, the Nebraska country, and the Colorado Rockies, with sketches of Idaho and Montana, written by a Roman Catholic priest. Howes J-95.

\$600 - 800



120

120

KELLY, WILLIAM. 1813?-1872.

An Excursion to California over the Prairie, Rocky Mountains, and Great Sierra Nevada. With a Stroll through the Diggings and Ranches of That Country. London: Chapman and Hall, 1851.

2 volumes. 8vo (198 x 121 mm). Original blind embossed green cloth, spine stamped in gilt. Tears to free front endpaper of each volume, hinges reinforced, spines sunned with some flaking to joints, chips to head and tail of spine; an excellent set overall.

FIRST EDITION. Kelly traveled by sea from Liverpool to New York, and then overland to the California gold fields in 1849. He covers his journey to California in the first volume with accounts of slavery, Native Americans, Salt Lake City, &c. The second volume, centered on his California travels includes his wanderings among the Northern Mines, Trinity Mountains, the quicksilver mines near San Jose and everywhere between. "One of the most detailed and entertaining accounts of life in the mines" (Kurutz 370a). Cowan II pp 325-6; Flake 4569; Graff 2298; Howes K-68; Mintz 269; Sabin 37321; Wagner-Camp 200:1.

\$1,000 - 1,500

121

LA PLANCHE, HIPPOLYTE DE.

Pilote de la Mer Noire, Traduit de Russe et Mis a Jour ... Cote d'Asie. Paris: Imprimerie Administrative de Paul Dupont, 1865 [updated to 1884].

Tall 8vo (288 x 115 mm). 24 lithographed plates of coastal profiles, with 27 inserted printed slips, updating the work to 1884. Publisher's cloth-backed marbled boards. Wear to top and tail of spine, slight spotting.

Rare mariner's pilot to the Asiatic coast of the Black Sea. Based on information from Russian geographer Manganari's famed 1842 Black Sea atlas, this French edition was first published in 1865. The publisher evidently issued updates to the atlas in the form of small dated slips which were to be inserted on specific pages. A printed list on the front blank conforms with these updates, issued between 1879 and 1884.

\$1,000 - 1,500

122

No lot



121

123

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

LEWIS, MERIWETHER and WILLIAM CLARK. *The Travels of Capts. Lewis & Clarke, from St. Louis, by Way of the Missouri and Columbia Rivers to the Pacific Ocean; Performed in the Years 1804, 1805, & 1806, by Order of the Government of the United States....* London: Longman, Hurst, Rees, Orme, and Brown, 1809. 8vo (212 x 129 mm). ix, [1], 309 pp. Frontispiece engraved folding map. Modern calf over marbled boards, gilt-lettered spine label. Modern calf. Some faint foxing, light offsetting.

FIRST ENGLISH EDITION, Due to the delay in the official publication of the expedition journals, the above unauthorized compilation was attempt to supply the eager public with the information about the west they craved. The text reprints President Jefferson's Message, letters of William Clark which had appeared in various newspapers, and a plagiarized amalgamation from the accounts of Jonathan Carver, Patrick Gass, and Alexander Mackenzie. Graff 2479; Howes L-321; Sabin 40827; Wagner-Camp 8:2.

\$1,500 - 2,500

124

MERIAN, MATTHAEUS. 1593-1650.

Topographia Suevia. Frankfurt: Merian, 1643. Small folio (236 x 204 mm). Engraved title page, 6 engraved plates (of 55), one double-page. 20th century vellum. Erased owner's inscription in lower margin of title, light spotting and browning.

FIRST EDITION, without the later appendix expanding the text. Wüthrich IV, 13.

\$1,000 - 2,000

125

MEXICAN CALIFORNIA.

CASTANARAS, MANUEL. *Coleccion de documentos relativos al Departamento de Californias*. Mexico: Voz del Pueblo, 1845 [1846 on wrapper]. 8vo (248 x 149 mm). 70 pp. Original printed wrappers; custom cloth chemise and crimson morocco-backed slipcase lettered in gilt. Several thin worm trails, repaired corner to title, corner from front wrapper, lightly soiled, but an excellent copy overall.

FIRST EDITION. Contains what is likely the first published account of gold in the Los Angeles area, also contains much on the missions, the Pious Fund and the Russians in California. Cowan (1933) p 110; Graff 625; Howes C-224; Sabin 11376.

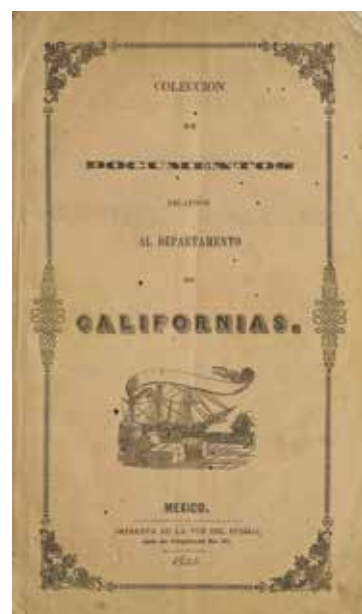
\$2,000 - 3,000



123



124



125

He visto todas las manifi-
estas y que todos los papeles q.
en ellas se han dado son fal-
sos, falsificados, han engañado
a U y al publico, a U en las
de este Reino al publico en las de
esta y el extranjero. Unicamente

Fado a las 12 de la noche

Dios que a v m d
 Guadalupe en Cuernavaca
 Año 58124

Propter

Son D^{no} Fran
Xavier Ma
negon

A Eusebio le das
dos pesos con dos reales
y a la viuda de lo ha-
vilite el Sr. Merceda
p. q. haiga noticia
del embarque
A Dios q. te lleve
con bien
Monlor
Julio 1815

MORELOS Y PAVON, JOSE MARIA. 1765-1815.

Autograph Letter Signed ("Jose Ma Morelos") in Spanish, to Virrey Francisco Xavier Venegas, the Viceroy of New Spain, 4 pp bifolium, 8vo, Cuernavaca, Feb 5, 1812, boldly warning him not to attempt to send troops as the city had fallen, and informing him that he would soon take the rest of Mexico, repaired at fold, repaired tears including a full-length vertical tear through both sheets, trimmed.

Provenance: Jacinto Reynoso (gift from the family of Morelos); thence by descent.

AN ASTOUNDING LETTER FROM "EL SIERVO DE LA NACION" TO THE VICEROY OF NEW SPAIN UPON TAKING CONTROL OF CUERNEVACA IN 1812. While all letters of Morelos are rare, this one is truly outstanding. Written from Cuernavaca the day after his rebel forces assumed control, and in anticipation of his move on Cuauhtla, Morelos, exhibiting no small bit of bravado, informs el virrey Venegas, his most powerful enemy and the head of New Spain, that the town has fallen, and not to send troops as they will only be defeated or will disobey ("desobedecedor"). Against rumors of his failing health, he informs el virrey that he is feeling very well rested and in great health "*gracias a dios,*" which will enable his entrance into Mexico City to be much quicker than he thought, but unfortunately he can't tell Venegas, "*el día y hora la fuerza y caminos por donde lo entrar.*" He tells Venegas that he writes out of charity ("*caridad*") as he remembers him from his time as part of the *Real Cuerpo de Artillería*. Following he explains that the press ("*las gasetas*") have misinformed both the government and the public and offers a page-long account of the attack on Yzucar.

Jose Maria Morelos is one of the most important figures of the Mexican Revolution, as well as the author of the Mexican Declaration of Independence (*Sentimientos de la Nacion*) and organizer of the first Mexican Congress in 1813 at which the *Decreto Constitucional para la Libertad de la América Mexicana*, based on the Constitution of Cadiz, was presented for the first time attempting to establish an independent American Mexico. A priest by training, Morelos nevertheless took over leadership of military maneuvers of the rebels after the death of Miguel Hidalgo in 1811. His successes as a military leader between 1811 and 1814 were astounding, having captured much of the South including Acapulco and Oaxaca, and this letter reveals the little known fact of his previous training in the artillery. He was named Captain General of Mexico in September 1813, but preferred the title *Servo de la Nacion*.

An audacious and important letter, revealing the bold character of the great leader, as well as a mischievous streak, and containing a first-hand account of his own exploits in the battle for Independence. Likely Morelos's retained copy, with a copy of the letter (unexamined by us) residing in the Benson Latin American Collection at the University of Texas.

\$7,000 - 10,000

MORELOS Y PAVON, JOSE MARIA. 1765-1815.

Autograph Letter Signed ("Morelos") in Spanish, to Brígida Almonte, the love of his life and mother of two of his children, 2 pp bifolium written recto/verso of 1st leaf, 8vo, [Acapulco], July 16, 1813, old folds, minor foxing, some words obscured from bleedthrough of the ink.

Provenance: Jacinto Reynoso (gift from the family of Morelos); thence by descent.

"*MI ALMONTE*". In what may be the only extant letter from Morelos to Brígida Almonte, described as his love, and the mother of two of his children. He begins, reminding her not to forget the advice he has given to her, and offers a list of goods he is sending to her, including a silver vase, asking her to let him know she received it. He simply instructs her to give Eusebio two pesos on Sundays, and to watch for the shipment. The letter is vested with a sense of finality. According to Herrejon Peredo *Los procesos de Morelos*, he would in fact return once more to see his daughter and likely Brígida, although somewhat tragically she would precede him in death around this time. In what may have been his final significant act, he arranged for their son, Juan Nepomuceno Almonte, to travel to America for his safety and education. Raised in New Orleans, Juan became a general under Santa Anna, fought at the Alamo, and served as Mexico's ambassador to the the United States under Santa Anna's final administration.

Little is known of the relationship between Morelos and Almonte, and this rare document comprises one of the few pieces of primary documentation.

\$7,000 - 10,000

MUNDY, GODFREY CHARLES. 1804-1860.

Pen and Pencil Sketches being The Journal of A Tour In India. London: John Murray, 1832.

2 volumes in one. 8vo (202 x 133 mm). Half-titles, folding engraved hand-colored map, 16 engraved plates, woodcut illustrations in text. Modern dark blue sheep gilt, edges gilt.

FIRST EDITION. Mundy was a career officer in the British Army, the son of a Major-General, a rank to which he eventually rose himself. He served in stations around the world, including Canada, Australia and New Zealand. In addition to this title, he also wrote about Australia and New Zealand in *The Antipodes: or Residence and Rambles in the Australasian Colonies*.

\$600 - 800

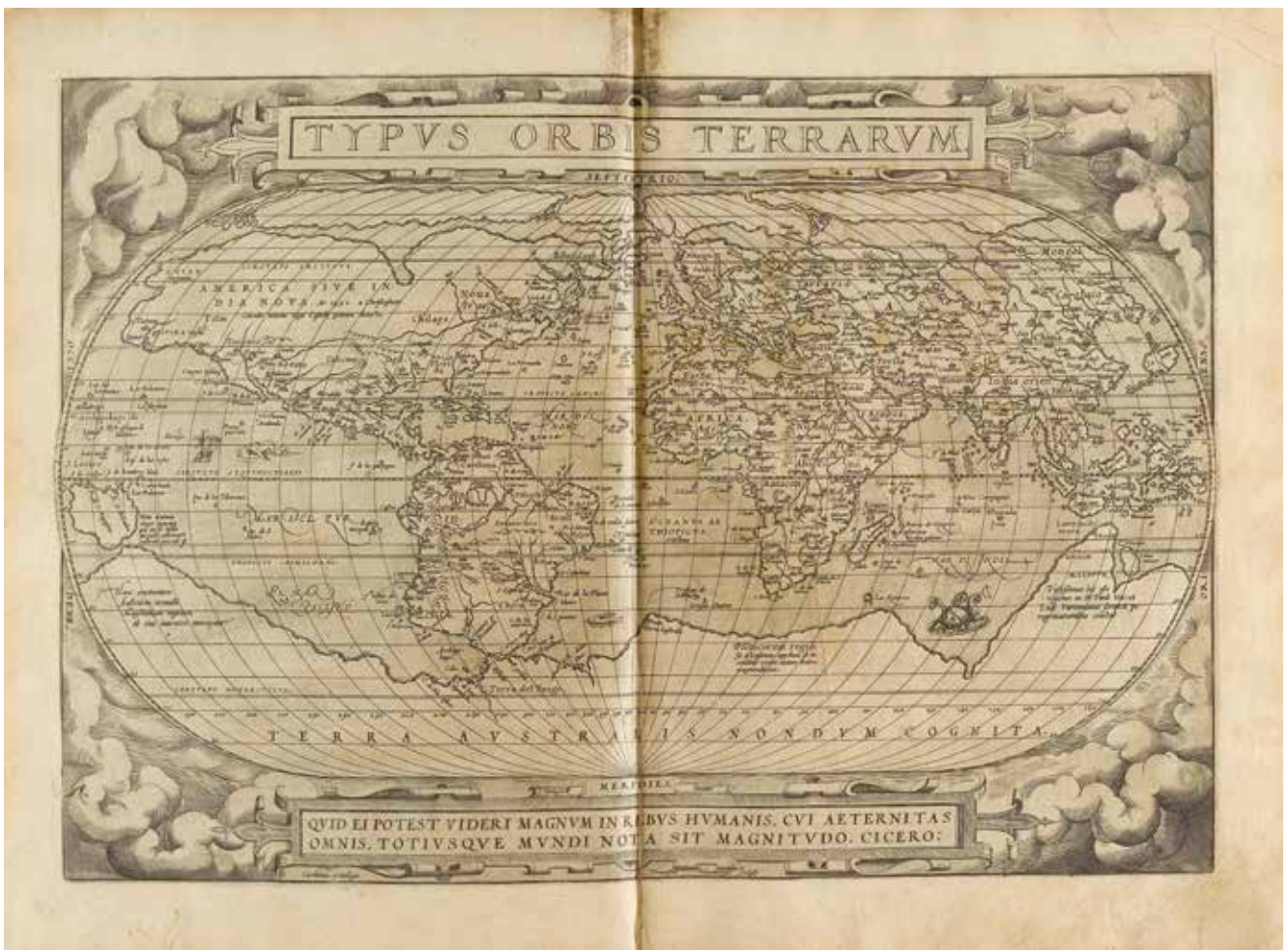
NUTTALL, THOMAS. 1786-1859.

A Journal of Travels into the Arkansa Territory, During the Year 1819, with Occasional Observations on the Manners of the Aborigines. Philadelphia: Thomas H. Palmer, 1821.

8vo (230 x 145 mm). 296 pp. Engraved folding map by H. S. Tanner, five aquatint plates by F. Kearny. Contemporary boards, rebacked to style, retaining original paper spine label, pages uncut. Dampstaining to edges of first several leaves, not affecting text, browning throughout.

FIRST EDITION, retaining original boards, of one of the important early travel narratives pertinent to the region. Nuttall was a British botanist who traveled up the Mississippi with John Bradbury in 1810. Eight years later, he sailed up the Arkansas River to Fort Smith, in the company of Major Bradford, and observed the Chickasaw, Cherokee, and Osage peoples, before returning to New Orleans in 1821. Field 1145; Howes N-229; Sabin 56348; Wagner-Camp 19a.

\$2,000 - 3,000



130

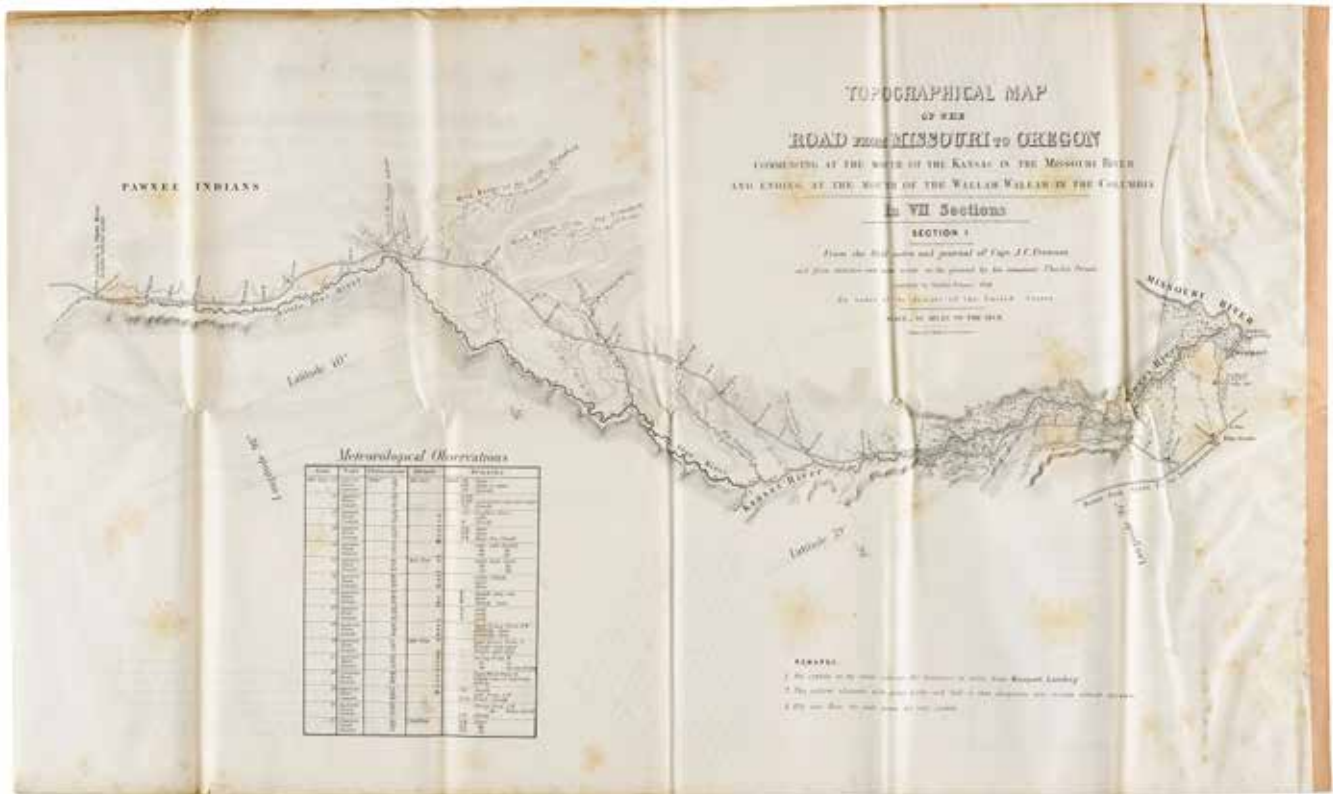
130

ORTELIUS, ABRAHAM. 1527-1598.

Theatrum orbis terrarum. Antwerp: Gilles Coppens de Diest, 1570. Folio (410 x 285 mm). Engraved allegorical title with epigramma on verso, 53 engraved double-page maps, most by Frans Hogenberg. Some minor marginal worming to lower right corner, many neatly repaired, and only a few affecting the map image, brown stain on map 32. Title restored at inner margin and with upper left margin, lower right margin, and small section on right margin renewed affecting extreme edges of image, text browned at end. Contemporary limp vellum. Some light wear and soiling.

FIRST EDITION of Ortelius's major atlas of the World. "The first modern geographical atlas...The compilation of a general atlas containing maps of uniform size and bound up in a single volume was the result of a suggestion of a friend...Ortelius, who knew most of the map-makers and map-sellers both in Amsterdam and abroad, gathered together the best available maps of the various countries and had them re-engraved in uniform size" (*The World Encompassed*, 135). His list of contributors, which included not only the authors of the original maps but other cartographers and geographers as well, has been of particular value for historians of cartography. Koeman III, Ort 1A-1D; Phillips 374; PMM 91; Sabin 57693; Shirley 122.

\$50,000 - 80,000



132

131

POWELL, JOHN WESLEY. 1834-1902.

Exploration of the Colorado River of the West and its Tributaries. Explored in 1869, 1870, 1871 and 1872. Washington: Government Printing Office, 1875.
4to (295 x 230 mm). 80 wood engraved plates and illustrations after Thomas Moran or photographs by J. K. Hillers and others, folding map and folding profile housed in the rear pocket. Publisher's cloth. Repairs to spine, sunned, light spotting.

FIRST EDITION of Powell's incredible account of the first descent of the Colorado River, complete with the folding map and plate often lacking. Covering the history of the exploration of the canyons, physical features of the valley, and the zoology and botany of the region, and illustrated with many engravings depicting the natural phenomena of the Colorado River. Sabin 64753; Howes P-525.

\$700 - 1,000

132

PREUSS, CHARLES AND JOHN C. FREMONT.

PREUSS, CHARLES and JOHN C. FREMONT. *Topographical Map of the Road from Missouri to Oregon commencing at the mouth of the Kansas in the Missouri River and ending at the mouth of the Wallah-Wallah in the Columbia. In VII sections ... From the field notes and journal of Capt. J.C. Frémont, and from sketches and notes made on the ground by his assistant Charles Preuss ... By order of the Senate of the United States.* Baltimore: E. Weber & Co, 1846.
Oblong folio (675 x 398 mm). Lithographed map by E. Weber & Co. after Preuss, on seven sheets, joined at right margin with a contemporary pink paper spine and folded, as issued, housed in a blue morocco backed cloth box. Scattered foxing, top edges of first two maps slightly browned, creases.

FIRST ISSUE of this set of seven maps, producing a total length of 15 ft. Each represents a section of the Oregon Trail and features lengthy legends describing the group's progress, discoveries, and notes on the terrain. Fremont, dubbed "The Pathfinder," led four expeditions West during the 1840s. He was highly enthusiastic about the prospects of settling these new territories, and the present maps, chronicling his first expedition in 1842, were likely intended for migrants. "[Fremont's] report and the Fremont (Preuss) map which accompanied it, changed the entire picture of the West, and made a lasting contribution to cartography" (Cowan, pp 223-4). Graff 3360; Wagner-Camp 115n; Wheat *Transmississippi* 523.

\$4,000 - 6,000



CHURCH OF THE HOLY SEPULCHRE



VIEW OF JERUSALEM FROM THE SITE OF THE TEMPLE

133

133

ROBERTS, DAVID, 1796-1864 ARTIST, AND GEORGE CROLY. 1780-1860

The Holy Land, Syria, Idumea, Arabia.... London: F.G. Moon, 1842-43-49.

3 volumes, elephant folio (610 x 455 mm). Hand-colored lithographed titles, engraved mounted portrait (uncolored, as issued), and 59 full page tinted lithograph plates with hand-coloring and 60 tinted lithograph plates with hand-coloring in text all by L. Haghe after Roberts. Mild to moderate foxing and spotting to all volumes, esp vol III, vol I with some separation at title page mount and with "The Greek Church of the Holy Sepulchre" plate loose but present; many tabs throughout reinforced with rice paper. Crimson half morocco and cloth boards, spine gilt. With "H.E.H. duplicate" stamp to rear of all vols. Vols I and III with cloth renewed. Scuffing and wear to all volumes, vol II with 4 inch separation at head of spine.

FIRST EDITION. Generally accepted as the finest illustrated work on the Near East, Major Abbey considered this set to be "one of the most important and elaborate ventures of nineteenth-century publishing, and the apotheosis of the tinted lithograph ... there is pleasure to be had from many of the individual plates, where Haghe's skillful and delicate lithography, and his faithful interpretation of Robert's draughtsmanship and dramatic sense, combine in what are undoubtedly remarkable examples of tinted lithographic work." Roberts' attention to detail and texture, as well as his ability to evoke a sense of the epic or nostalgic must surely be attributed to his early jobs painting trompe l'oeil stonework and paneling and as a scenic painter for the theater. Even Ruskin praised his "absolutely careful and faithful" panoramas. Abbey *Travel* 385 & 272; Ray *English* 88; Tooley 401, 402.

\$20,000 - 30,000

134

ROSS, JOHN. 1777-1856.

Narrative of a Second Voyage in search of a north-West Passage, and of a Residence in the Arctic Regions during the years 1829.... London: A.W. Webster, 1835.

Royal 4to (309 x 247 mm). Errata leaf before Introduction, folding engraved chart of the Arctic regions (tipped-in before Chapter I) and 30 plates including frontispiece (5 maps, 16 steel-engraved plates, 6 chromolithographed, 3 colour mezzotints). Rebacked in blue cloth, black endpapers. Spine and hinges repaired, repaired tear to frontispiece, foxing and occasional dampstaining.

FIRST EDITION, large paper "Royal Quarto" issue with nine colored plates (six more than the regular issue), and the large map hand-colored in outline.

After Ross's ill-fated voyage of 1818, the Admiralty refused to allow him to lead another Arctic expedition until 1829, when, with the assistance of the gin magnate Felix Booth, he commanded the steam vessel *Victory* with his nephew James Clark Ross as second in command. While searching for a passage south from Regent's inlet, the *Victory* was encased in ice, and Ross and his men spent the winter of 1829-1830 in Felix harbour. In the summer of 1830, although the ship was able to progress a few miles further south to winter in Victoria harbour, it was once again stopped by ice, and in May 1832, abandoned. Ross and his men made their way to Fury Beach, where they passed yet another winter in a hut built from the wreck of the *Fury*, surviving on an Inuit diet. In the summer of 1833, they succeeded in reaching Ross's old ship, the *Isabella*, in Lancaster Sound, and sailed back to England. The voyage, remarkable for the length of time spent in the ice, yielded many significant observations on natural history, meteorology, navigation, and ethnology. James Clark Ross was also able to discover the Magnetic North Pole. Abbey *Travel* 636; Sabin 73381.

\$500 - 700



135



136



137



138

135

RUSSIA.

MILLER, WILLIAM, Publisher. *Costume of the Russian Empire, illustrated by a series of seventy-three engravings ... Costumes de l'Empire de Russie*. London: printed by S. Gosnell for W. Miller, 1803. Folio (348 x 265 mm). Titles and text in English and French. 73 hand-coloured stipple-engraved plates by J. Dudley. Half red straight grained morocco and marbled boards, rebacked, original spine laid down. Scattered foxing.

An attractive and historically valuable record of the peoples of the Russian Empire as it stood at the end of the reign of Empress Catherine the Great. "The Russian empire is of an extent unknown to other modern nations, and hardly equalled by that of the Romans in the summit of their power. It embraces within its limits, nations the most various, with countries and climates the most opposite ... It touches the Frozen Ocean of the north; and borders the warm climate of Persia, Japan, and China, on the south...." (Preface). *Abbey Travel*, 244.

\$1,000 - 1,500

136

STRUTT, JOSEPH. 1749-1802.

A Complete View of the Dress and Habits of the People of England. London: Henry G. Bohn, 1842. 2 volumes, 4to (305 x 240 mm). 153 hand-colored plates. Contemporary tan morocco gilt, rebacked with original spines laid down, marbled edges, marbled endpapers. Scuffs to boards, spotting, mild offsetting, bookplate removed from volume II.

EXPANDED EDITION of Strutt's illustrated compendium of English costume, first published 1796-1799, with plates taken from portraits in British museums. It was issued in both colored and uncolored versions.

\$800 - 1,200

137

WALCOTT, MARY VAUX. 1860-1940.

North American Wild Flowers. Washington: Smithsonian Institute, 1925.

5 volumes, 4to (308 x 237 mm). Half-titles, title with seal of the Smithsonian printed as a vignette in red, 400 colored plates after Walcott. Unbound as issued, the titles and preliminaries in each volume and the index in the final volume stitched in paper wrappers, all within five blue cloth portfolios with gilt titles and ribbon ties.

FIRST EDITION a complete set of the first trade edition in fine condition. Mrs. Walcott writes: "Wild flowers were a joy and inspiration in the happy days of childhood when I was taught to observe and sketch them under the direction of a skilled artist...." Nissen BBI 2094.

\$800 - 1,200

138

WALTON, HENRY. 1804-1865.

East View of Ithaca, Tompkins County, N.Y. taken in Sept 1836. New York: [c.1837].

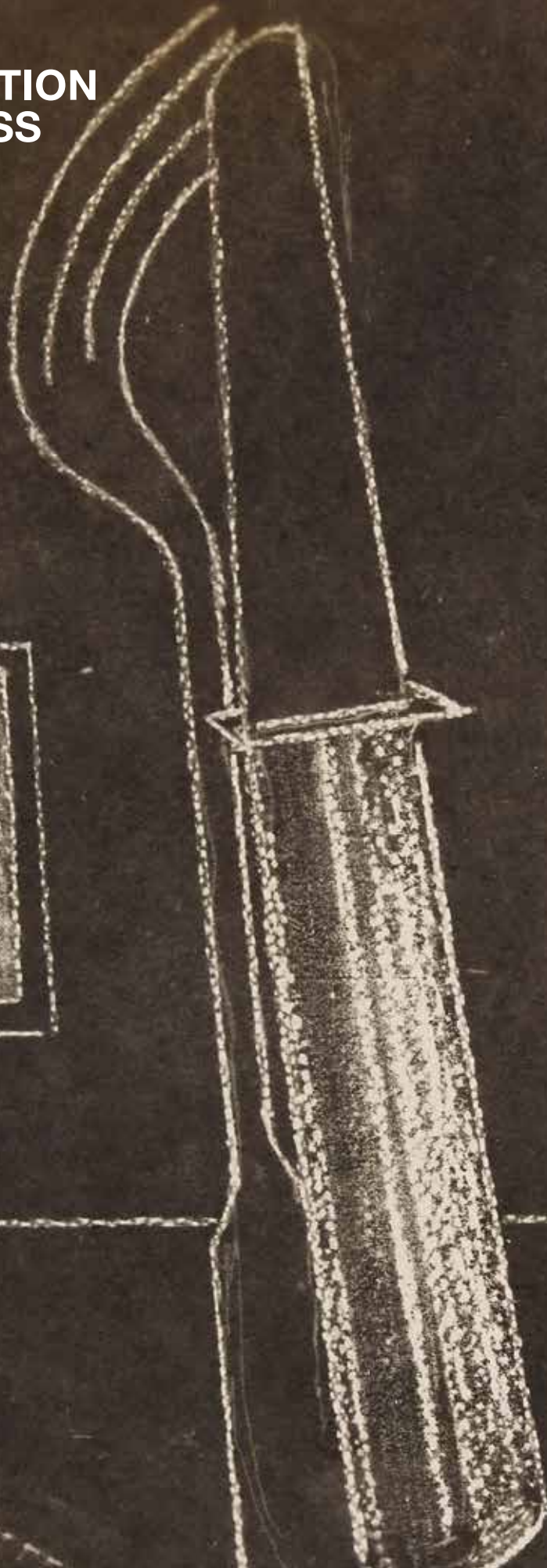
Hand-colored lithographed view of Ithaca from the east on College Hill, 280 x 445 mm (exposed part of print). Occasional light spotting. Framed and glazed (unexamined out of frame).

A rare early image of Ithaca drawn by Henry Walton, an artist and lithographer, who moved there in 1836. He did three views of the village which were lithographed by Buffords in New York City, and worked on a reissue of David Burr's *Atlas of New York*. The position of this point on College Hill is today in the campus of Cornell University. In 1851 Walton joined the California Gold Rush, and continued to produce artistic work.

\$2,000 - 3,000

ART, ILLUSTRATION AND FINE PRESS

Lots 139 – 183





139

139

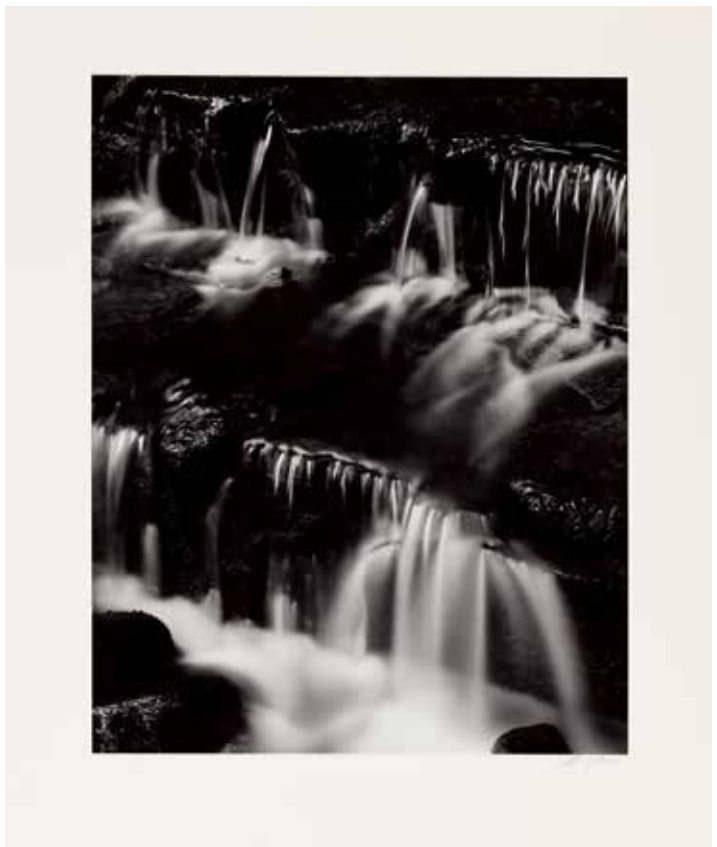
ADAMS, ANSEL. 1902-1984.

Sierra Nevada: The John Muir Trail. Berkeley, CA: The Archetype Press, 1938.

Folio (424 x 312 mm). 50 tipped-in plates. Original white cloth stamped in black. Endpapers with light foxing, wave to text block, binding toned, light shelfwear.

LIMITED EDITION, number 194 of 500 copies, *SIGNED* by Ansel Adams at the colophon.

\$2,000 - 3,000



140

140

ADAMS, ANSEL. 1902-1984.

Ansel Adams, Images 1923-1974. Boston: New York Graphic Society, 1974.

Oblong folio (362 x 438 mm). Publisher's leather-backed green-gray buckram, publisher's dust jacket, housed in publisher's hinged gray cloth box, fine.

WITH: Signed Photograph ("Ansel Adams"), "Fern Springs, Dusk," 9 x 12.5 inch gelatin silver print, on original 13.5 x 16 inch card mount, titled, dated and numbered to label verso, signed on the mount, fine.

LIMITED EDITION WITH ORIGINAL SIGNED PRINT, "FERN SPRINGS, DUSK," number 366 of 500 copies (of a total edition of 1,000). Beautiful copy, with the shrinkwrap removed only to check edition.

\$1,500 - 2,500

141

ALKEN, HENRY. 1785-1851.

HEATH, WILLIAM, illustrator. *Fashion and Folly, or the Buck's Pilgrimage*. London: William Sams, 1822. Oblong folio (262 x 398). 25 colored plates by Heath, inlaid into leaves. Full tan calf gilt with gilt dentelle borders by Riviere of London. Top cover detached, some chips in illustrations repaired prior to binding, slight browning.

FIRST EDITION. Heath was probably assisted by Robert Cruikshank, and Cruikshank's image was used for some of the characters in the illustrations.

\$3,000 - 4,000

142

ALKEN, HENRY THOMAS. 1785-1851.

Symptoms, of being amused. London: published by Thos. McLean, 1822. Oblong folio (262 x 365 mm). Engraved title with hand-coloured vignette, 41 hand-colored plates, all by Henry Alken. Contemporary green half morocco over marbled boards, green morocco gilt label on upper board, gilt titles and decorations on spine.

Alken's best-selling work. The sole text page, entitled *Symptoms of a Preface*, is effectively an advertisement for the second volume, which was never completed. The work offers a satirical insight into the society of the Regency era, creating caricatures that would have been familiar to an audience of the time. Tooley 57; Schwerdt I, p 27.

\$600 - 800

143

AMERICAN TRADE CARDS.

A Scrap-book containing approximately 550 chromolithographed American trade cards, folio (365 x 293 mm), New York (and elsewhere), [1876 - 1896,] about 350 larger ephemeral items, and about 200 small scraps, mounted on both pastedowns and recto and verso of 22 leaves. Contemporary rose-coloured glazed paper-covered boards, lower cover blocked in blind and lettered *Pat. March 76* in blind, the upper cover blocked in gilt with three shaped raised panels with gilt borders enclosing chromolithographic images, backstrip blocked in gilt. Corners bumped, hinges broken, three leaves split vertically, others with margins chipped, some loosely inserted.

A remarkable album with a rich assortment of advertising and trade cards, including a selection of chromolithographed designs of birds after Audubon. This scrap book was probably assembled by a New York State resident living just south of Rochester. There are a number of dated items amongst the scraps, the latest being 1896. Included are a large number of cards issued by local businesses, as well as more national concerns; a series of six advertising cards for "Wright's Indian Vegetable Pills" featuring toddlers playing baseball, 33 "Arm & Hammer" bird cards after designs by Audubon, and many with stereotypical depictions of African Americans reflecting the racism of popular culture of the time.

\$800 - 1,200



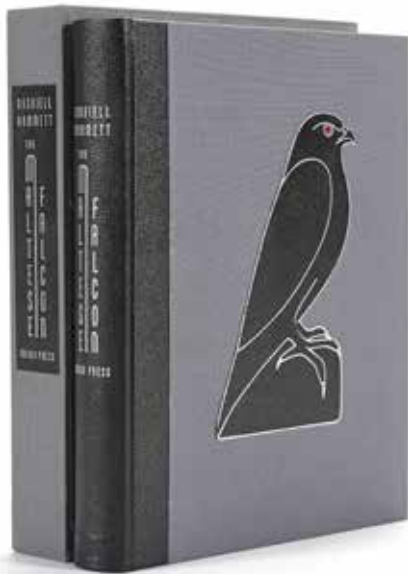
141



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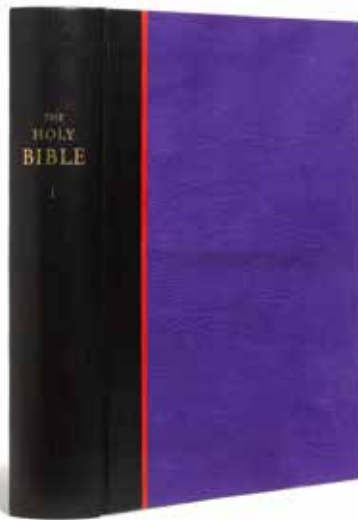
144

ARION PRESS.

HAMMETT, DASHIELL. 1894-1961. *The Maltese Falcon*. San Francisco: Arion Press, 1983. 4to. Illustrated with photographs of Sam Spade's San Francisco. Original morocco backed cloth, morocco onlay to covers, slipcase, invitation card for publication party laid in. Fine.

LIMITED EDITION, one of 400 copies.

\$800 - 1,200



145

145

ARION PRESS: BIBLE IN ENGLISH.

The Holy Bible, New Revised Standard Version of the Old Testament, Apocrypha, and New Testament San Francisco: Arion Press, 2000. 2 volumes. Folio (460 x 325 mm). Original full black, red and purple morocco, spine gilt lettered; housed in two-part cloth box with gilt-lettered morocco label. Cloth box sunned, otherwise a fine copy.

LIMITED EDITION, number 85 of 200 copies, in deluxe full morocco binding.

\$4,000 - 6,000

146

BARBEY D'AUREVILLY, JULES. 1808-1889.

PASTRE, GASTON, illustrator. *Les Diaboliques*. Pairs: G. Cres & Cie., 1921.

4to. Woodcut illustrations by Pastre, two-color woodcut frontispiece in two states, tipped in autograph letter signed by Barbey d'Aurevilly, presentation inscription and original pen-and-ink drawing by Pastre to Charles Grolleau on half-title. Contemporary black and tan decorated morocco, edges gilt, signed *Esther Founes* on turn-ins, in marbled slipcase. Light wear.

LIMITED EDITION, number XIV of XVI numbered copies on *papier de chine*, of which ten were *hors de commerce*, of a total edition of 1,130.

\$1,500 - 2,500

147

BARBIER, GEORGES. 1882-1932.

Le Bon Ton d'après-guerre (Art-Modes-Frivolités). 1^{re}-2^e serie. Paris: Dorbon-Aine, [1923?].

2 volumes, 4to (252 x 197 mm). 200 tipped in plates, all but one in each volume ("bar de nuit") colored in pochoir, a few duplicates. Original marbled paper boards, with diamond-shaped title labels to covers and spines (lacking from volume 2), some chipping to spines with wear to the joints, plates fine.

GORGEOUS POCHOIR FASHION PLATES BY BARBIER, Benito, Brissaud, Marty, Berger, Drian, Thayaht, Martin, Lepape and others, representing fashions after leading designers such as Lanvin, Poiret, Doucet, Worth and Vionnet. *Gazette du Bon Ton* was one of France's most unique and influential fashion journals of the 1910s and early 20s, and these two volumes published soon thereafter collect many of the fabulous designs.

\$2,000 - 3,000

148 W □

[BLAKE, WILLIAM, AFTER.]

A relief leather screen with 8 scenes likely modeled on Blake's 1810 engraving, "*Chaucer's Canterbury Pilgrims*," comprising 4 hinged panels, 83 x 87 inches total, c.1890, with wooden frame, each panel covered with relief leather, the four panels decorated with scenes from Chaucer's *Canterbury Pilgrims* after William Blake's engraving, each scene decorated with shields (left blank) and tudor roses with backgrounds of cities, the leather painted with gold and colors, and the whole varnished, some light wear of leather at edges, the varnish darkened, some scratches.

An attractive screen decorated in Blakeian style with the figures of the *Canterbury Pilgrims*, 2 scenes to each panel, eight in total. Probably English, late 19th century, in this example the shields have been left blank but it would have been easy to substitute your own arms to this screen to personalize it.

\$800 - 1,200



146



147



148



149



150



151

149

BOWLES, THOMAS GIBSON, EDITOR.

Caricatures and Biographies from Four Vanity Fair Albums for the Years 1870, 1871, 1872, 1873.

Folio (345 x 215 mm). 167 chromolithograph prints by Vincent Brooks, Day & Son after "Ape," "Spy," and others, four title pages, contents, advertisements. Twentieth century green cloth. Text block loose but attached, bottom margin slightly trimmed on some plates.

Vanity Fair (in this iteration - unrelated to periodicals of the same name published in the United States), was founded by Thomas Gibson Bowles, who wrote much of the content himself. It was intended to expose the vanity of Victorian British society. It first appeared in November, 1868, and continued until it was folded into *Hearth and Home* in 1914. It published articles on fashion, current events and society, and fiction from authors including Lewis Carroll, P.G. Wodehouse, and others. It was particularly known for the caricatures by artists including Max Beerbohm, Sir Leslie Ward, Carlo Pellegrini, and Thomas Nast.

\$700 - 1,000

150

BROWN, PAUL. 1893-1958.

Aintree. Grand Nationals—Past and Present. New York: Derrydale Press, 1930.

4to (313 x 241 mm). Half-title, title printed in red and black, verso with limitation page, numerous illustrations and plates. Original full scarlet morocco, covers ruled in gilt with gilt horse head devices at each corner, spine in six panels, raised bands, top edge gilt, joints cracked, upper cover loose, light rubbing to joints and extremities.

LARGE PAPER COPY, no 46 of 50 copies, with an *ORIGINAL PEN-AND-INK DRAWING* of a horse and rider falling down a bank, signed by Brown, and bound in before the title. A handsome copy of the classic work on the history of the Grand National, one of the great horse races of the sporting calendar, and run in April, at Aintree near Liverpool, England. The Grand National is considered to be one of the hardest steeplechase races in the world, with huge jumps (over 30) and run over 4 miles 514 yards, with at least 40 horses starting and fewer than 10 generally finishing, and in 1928 only two horses finished! The drawing in this copy is of a horse and rider tripping over at the "Chair." The Grand National is run every year, and was first run in 1839.

\$1,000 - 1,500

151

BRITISH COLOR PLATE BOOKS.

6 titles:

1. CLARKE, HARRY. *Tales of Mystery and Imagination*. By Edgar Allan Poe. New York: Tudor Publishing Co., 1933. 4to. 32 tipped-in color plates. Original gilt lettered black cloth with pictorial label designed by E. Dulac. *FIRST AMERICAN EDITION THUS*. Covers rubbed.
2. DETMOLD, EDWARD JULIUS and CHARLES MAURICE. *Pictures from Birdland*. London and New York, [1899]. 24 chromolithographs. 8vo. Original decorated light gray pictorial boards designed by E. J. Detmold. *FIRST EDITION*. Covers rubbed, front hinge starting; some internal soiling.
3. DETMOLD, EDWARD JULIUS. *The Book of Baby Birds*. New York, [1912]. 8vo. Original silver decorated cloth-backed blue boards with full color label designed by E. J. Detmold. *FIRST EDITION*. Edges rubbed, some internal soiling; contemporary inscription on front free endpaper.
4. DULAC, EDMUND. *The Dreamer of Dreams*. By the Queen of Roumania. London, New York, Toronto, [1915]. 4to. Original gilt lettered decorated gray cloth designed by E. Dulac. *FIRST EDITION*. Edges foxed; first and final page toned.
5. DULAC, EDMUND. *Treasure Island*. New York, [1927]. 4to. Original gilt lettered green cloth. *FIRST AMERICAN EDITION THUS*. Minor wear.
6. MACKENZIE, THOMAS. *The Crock of Gold*. London, 1926. 12 tipped-in color plates. 4to. Original half-velum within publisher's dust jacket. *FIRST EDITION THUS*. One of 525 signed copies on hand made paper. Some toning of endpapers; jacket split with some loss.

\$700 - 1,000



152

152

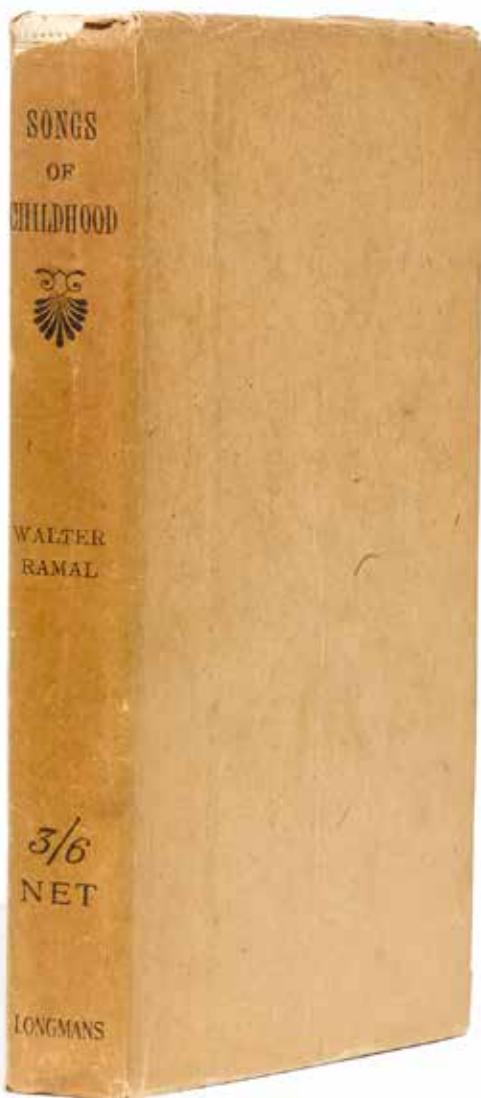
DALI, SALVADOR. 1904-1989.

DODSON, CHARLES LUTWIDGE. *Alice's Adventures in Wonderland*. New York: Maecenas Press & Random House, 1969.

Folio (430 x 285 mm). Double-portfolio edition with original etching in color and 12 full page color heliogravure plates by Dalí in text, as well as extra suite of 13 additional plates on Japan paper. Loose as issued in original raw silk chemises with gilt lettering, tan leather-backed clamshell case. Wear and mild soiling to case, closure straps lacking.

LIMITED EDITION, SIGNED BY DALI on the title page and frontispiece etching. No CLXXI of 200 copies, numbered I to CC, with printed number on limitation page matching penciled number on signed etching.

\$8,000 - 12,000



153

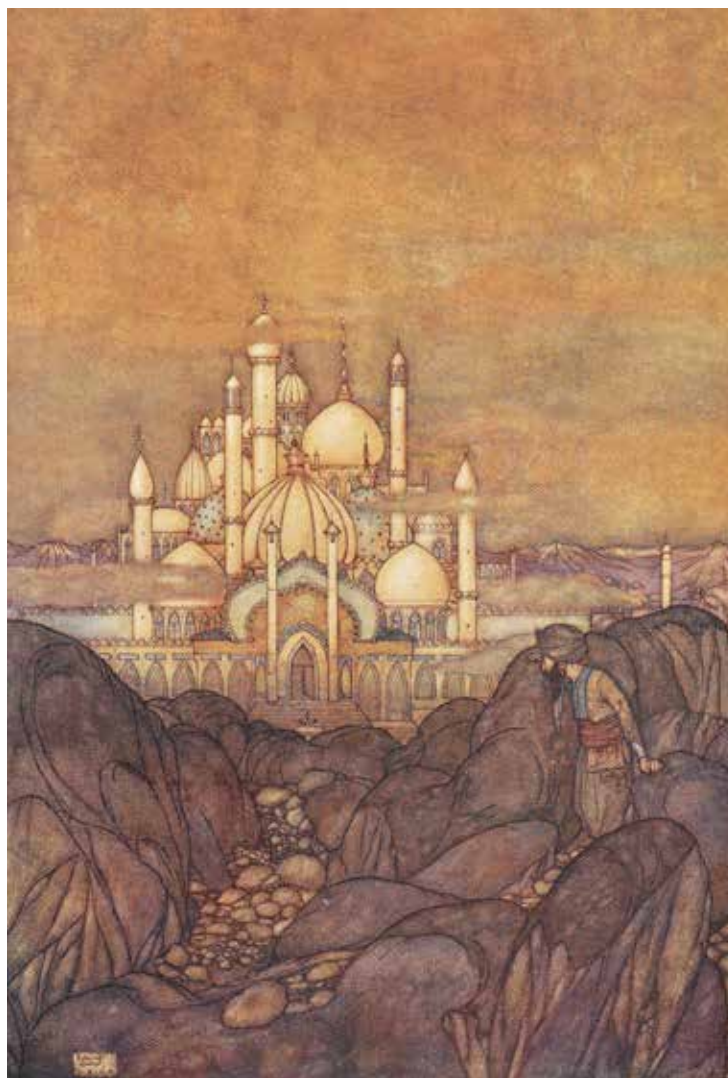
153

DE LA MARE, WALTER. 1873-1956.

Songs of Childhood. London: Longmans, Green & Co., 1902. Frontispiece photogravure after Richard Doyle. Original imitation vellum over light blue cloth, spine and upper cover stamped in gilt, t.e.g., original dust jacket, custom cloth chemise and slipcase. Endpapers lightly toned from jacket, light shelfwear, jacket with a few tiny chips.

FIRST EDITION, IN RARE DUST JACKET. Issued under the pseudonym of Walter Ramal.

\$1,000 - 2,000



154

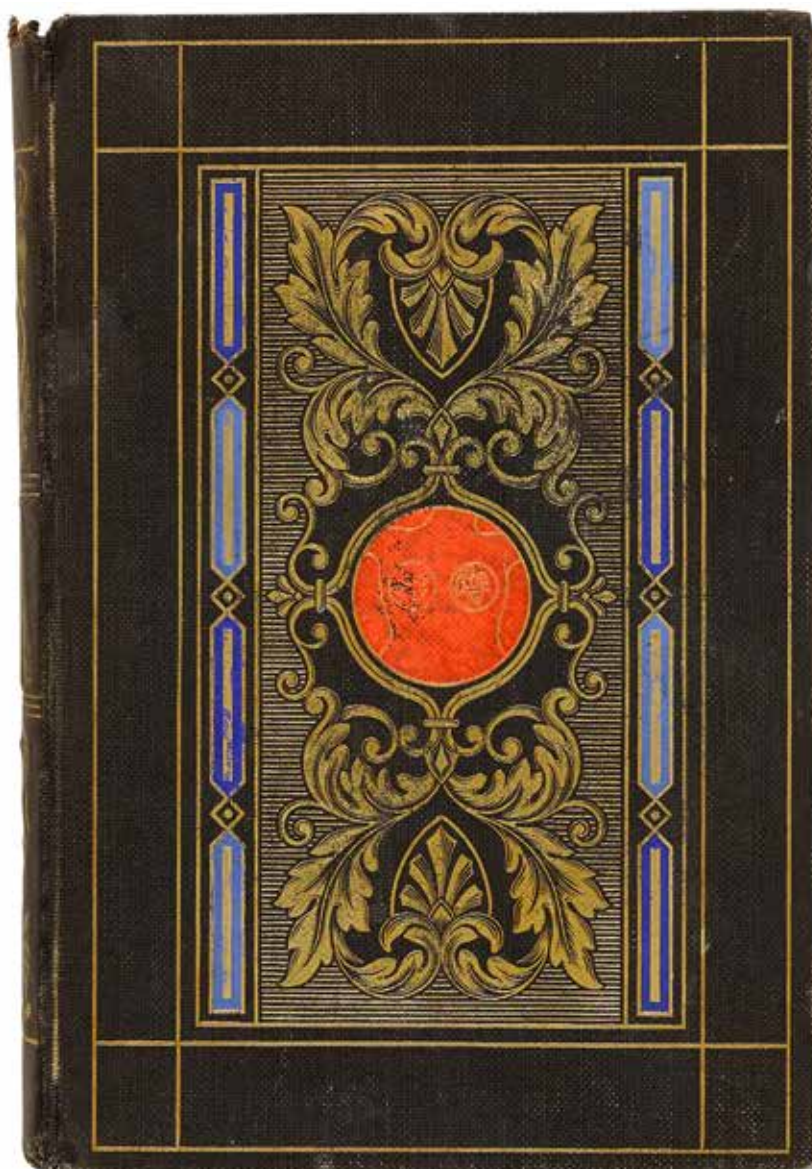
154

DULAC, EDMUND, ILLUSTRATOR.

HOUSEMAN, LAURENCE, translator. *Stories from the Arabian Nights*. London: Hodder & Stoughton, 1907. 4to. 50 tipped-in color plates, with captioned tissue guards. Publisher's decorative vellum gilt, top edge gilt, lacking ties. Light soiling to vellum, boards slightly warped.

LIMITED EDITION, no 293 of 350 copies, signed by the artist.

\$1,500 - 2,000



155

155

ERNST, MAX. 1891-1976.

Crevel, Rene. 1900-1935. *Mr. Knife and Miss Fork*. Paris: The Black Sun Press, 1931.

8vo. Translated by Kay Boyle. 19 photograms by Max Ernst, after his frottages. Original black cloth, decorated in gilt, the front cover heightened in colors, after a design by Ernst, small closed tears to cloth at ends of joints, minor chipping at ends of spine.

LIMITED EDITION, NO 33 OF 50 COPIES, with an original photogram frontispiece signed by Ernst and signed by Crevel on the half-title, on Holland, with the deluxe binding, a collaboration by Ernst and binder A.J. Gonon, finished with hand-coloring. The 19 photograms of Ernst's frottages were completed with the collaboration of Man Ray in his studio after days of trials, with Ernst's rubbings on transparent paper serving as the negative. Ernst had developed his frottage technique as a visual counterpart to the Surrealist ideal of "automatic writing," and the dark visions he produces here perfectly capture the darkness of Crevel's own vision, here translated by Kay Boyle. A fine and strikingly original production. Minkoff A-41. Roth 101, p 67.

\$12,000 - 18,000



156



157



158



159

156

FORE-EDGE PAINTINGS.

SHERIDAN, R.B. *The Works*. Paris: Malepeyre, 1822. 4 volumes, 16mo (112 x 68 mm). Green morocco gilt, gilt edges, with fore-edge paintings depicting scenes of shoreline cityscapes. Wear, corners bumped.

\$600 - 800

157

FORE-EDGE PAINTINGS.

CRABBE, GEORGE. *The Works of the Reverend George Crabbe*. London: John Murray, 1823. 8 volumes, small 8vo (159 x 102 mm). Full red-brown morocco gilt, gilt edges, fore-edge paintings on each volume showing scenes of Devon and Cornwall. Corners heavily rubbed, light spotting. *Provenance*: B. Williams Ball (bookplate).

\$800 - 1,200

158

FORE-EDGE PAINTINGS.

BOCCACCIO, GIOVANNI. 1313-1375. *The Decameron*. London: T. Cadell and W. Davies, 1812. 3 volumes, small 8vo (183 x 114). Red morocco gilt, edges gilt with fore-edge paintings of Venice, Florence and Rome. Wear to extremities, some dampstaining to interior.

\$600 - 800

159

FORE-EDGE PAINTINGS.

7 titles:

1. BARRETT, EATON STANNARD. *Woman: A Poem*. London, 1818. With fore-edge painting of a country scene. Light wear.
2. STANFORD, JANE KINDERLY. *A Lady's Gift, or Woman as She Ought to Be*. London, 1835. With fore-edge painting of an erotic scene. Wear to corners, dampstaining to a few pages.
3. TENNYSON, ALFRED, LORD. 1809-1892. *In Memoriam*. London, 1863. With fore-edge painting of Regent's Park.
4. *The Holy Bible*. London, 1839. Fore-edge painting of a view of the city of Canterbury.
5. BYRON, GEORGE GORDON NOEL, LORD. 1788-1824. *Childe Harold's Pilgrimage*. London, 1853. Double fore-edge painting depicting the shore of Lisbon one way, and the city of Madrid the other.
6. SCOTT, WALTER. 1771-1832. *The Poetical Works of Sir Walter Scott*. Edinburgh, 1860. Fore-edge painting depicting a meeting between Rob Roy and Nicol Garvie, after a painting by J. Watson Nicol.
7. MOORE, THOMAS. *Lallah Rookah*. London, 1847. Fore-edge painting depicting a view of the river Ganges.

\$1,000 - 1,500

160

GAZE, HAROLD. 1885-1962.

Original watercolor, "Plucking a Quill and Teasing a Crocodile," 240 x 176 mm (sight), signed at lower right ("1918 Harold Gaze"). Matted and framed.

Harold Gaze was born in New Zealand, and after Ida Rentoul Outhwaite, "dominated the fairy genre in Australian children's books" (Muir, *History of Australian Children's Book Illustration*, p 177). He moved to Southern California in the early '20s, continuing to illustrate books, while doing some work for Disney Studios.

\$1,500 - 2,500

161

GAZE, HAROLD. 1885-1962.

Original watercolor, "Merbabies," 334 x 226 mm (sight). Matted and framed.

\$1,500 - 2,500

162

GLANKOFF, SAM. 1894-1982.

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

Provenance: Clare Booth Luce (donation tags).

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

\$1,000 - 1,500



160



161



162



163

163

GOLDEN COCKEREL PRESS.

3 titles:

1. FITZGERALD, EDWARD, Translator. *The Rubaiyat of Omar Khayyam*. London, 1958. Small folio. Illustrations by J. Junge Bateman. Red sheep gilt, in red cloth slipcase. No 4 of 200 copies, with additional nine loose plates included only with the first 75 copies. Light wear, dampstain to spine and edges of slipcase.
2. BUCKLAND-WRIGHT, JOHN, Illustrator. *Salmacis and Hermaphroditus. A Poem Attributed to Francis Beaumont*. London, 1951. Small folio. Blue morocco over green cloth, ruled in yellow, with gilt titles on spine, contained in green cloth slipcase. No 70 of 80 specially bound editions (from a total edition of 380) with an extra plate. Signed in pencil on limitation page by Buckland-Wright and Gwyn Jones, editor. Light wear and mild sunning to slipcase.
3. BROWNE, WILLIAM. *Circe and Ulysses: The Inner Temple Masque Presented by the Gentlemen there January 13, 1614*. London, 1954. 8vo, illustrations by Mark Severin. Green morocco gilt, top edge gilt. No 96 of 100 (from a total edition of 300), with four additional engravings at rear. Spine slightly sunned.

\$1,500 - 2,000



164

164

GREENAWAY, KATE. 1846-1901.

Original pen and ink and watercolor illustration, "October / Almanack 1890," a small circular sketch of a young girl carrying foliage that she had gathered, set against a low setting sun, 47 mm diameter, on a 105 x 90 mm sheet, signed with initials KG at lower edge, with a signed and titled label on the reverse of the frame titled as above, light spotting outside of image, in contemporary frame, glazed. *Provenance*: Frederick Locker-Lampson, gift to Lord Houghton (autograph letter signed, 1 p, dated 8th Aug, offering Lord Houghton "a little drawing by Miss Kate Greenaway"); Mary, Duchess of Roxburghe, estate sale Sotheby's, London, 27th May 2015.

A charmingly small, but classic, Kate Greenaway sketch for one of the months of the 1890 almanack, as always a child doing tasks or playing. She took up her illustrated Almanacks in 1883 and continued them annually until 1895, and as a result kept her work in the public eye and created special christmas gifts for children and adults alike. Locker-Lampson (1821-1895), was not only a bibliophile and poet, but also a mentor to Randolph Caldecott and Kate Greenaway, hence his letter to Lord Houghton offering him a Greenaway drawing.

\$800 - 1,200



165

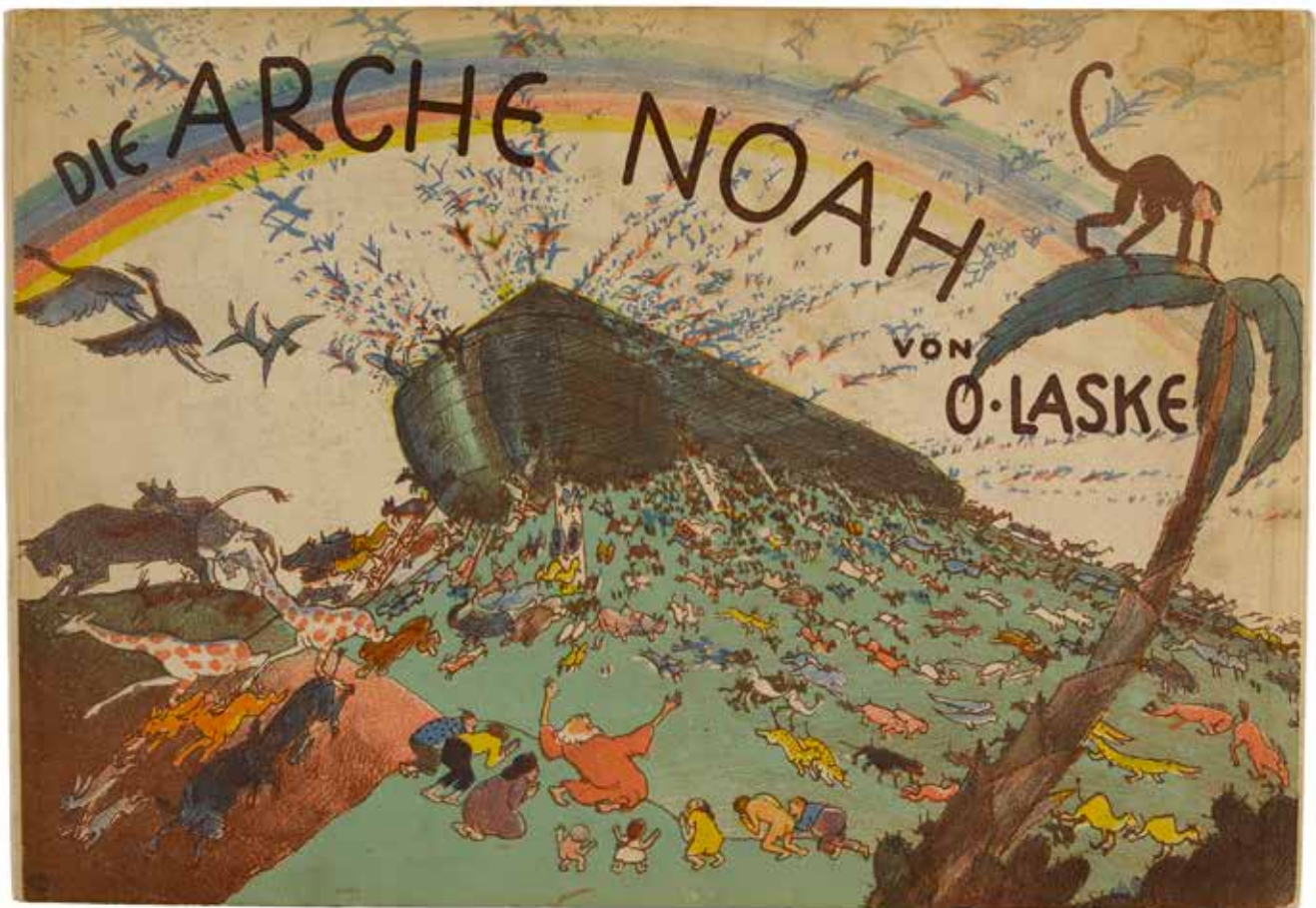
165

KLINGER, MAX. 1857-1920.

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

Second edition, limited issue number 19 of 120 copies, signed by Eulenberg in pencil on the justification page. *AN IMPORTANT AND RARE JUGENDSTIL ARTIST'S BOOK, THE MASTERPIECE OF KLINGER'S LATE PERIOD*. Klinger's work is full of Art Nouveau erotic symbolism, reminiscent of Gustave Moreau and Gustav Klimt. Klinger died before this masterpiece was published. Beyer 332-377.

\$1,200 - 1,800



166

166

LASKE, OSKAR. 1874-1951.

Die Arche Noah. Wien: Anton Schroll, [ca.1925].

4to (245 x 36 mm). 12 chromolithographs mounted on board, leporello binding, minor staining to upper corner front cover, but clean and bright throughout.

FIRST EDITION. Pictorial narrative which flows continuously through the illustrations on both sides, the animals coming on one side and leaving on the other.

\$1,200 - 1,800

167

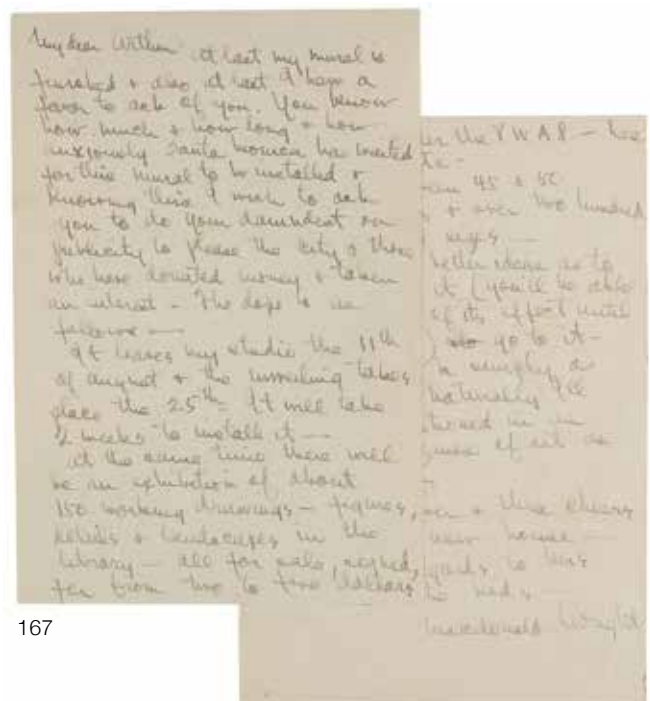
MACDONALD-WRIGHT, STANTON. 1890-1973.

Autograph Letter Signed ("Macdonald-Wright"), 3 pp, [Los Angeles, CA], [August, 1935], to LA Times Art Critic Arthur Millier, regarding the imminent unveiling of Wright's famous mural in Santa Monica, old folds, clean.

Provenance: Arthur Millier (art critic, 1893-1975); to a private collector.

"You know the story of the mural — the technical and imaginative development of man — two streams of endeavor that culminate in the medium of the moving picture." On August 25th, 1935, the Santa Monica Library unveiled Stanton Macdonald-Wright's extensive mural cycle depicting the history of humankind across more than 38 plywood panels. In this remarkable, and heretofore unknown letter, written just before the unveiling (he begins "At last my mural is finished"), Wright discusses the creation of the mural and enlists friend and influential Times critic Arthur Millier in its promotion, asking him to "give us one hell of a spread the following Sunday, with photographs, etc — I've got to work up a real civic interest — for as you know it is the largest project in the US...."

\$800 - 1,200



167



168

168

NEILL, JOHN R[EA]. 1877-1943.

Original pen-and-ink drawing over pencil, "Jack Pumpkinhead, wiping the chocolate out of his eyes, said, 'Why are they so all-fired mad about?'" 145 x 195 mm. Matted and framed.

Published: The Wonder City of Oz by L. Frank Baum (Chicago: Reilly & Lee Co., 1940), p 173.

When Jenny Jump, Scraps the Patchwork Girl and Jack Pumpkinhead carelessly go soaring off into outer space in Jack's ozoplane, they crash-land on a chocolate star and encounter an army of hostile chocolate soldiers.

\$1,000 - 1,500

169

NEILL, JOHN R[EA]. 1877-1943.

Original pen-and-ink drawing over pencil, "Aren't you going to be my Boss anymore?" depicting Number Nine and Jenny Jump for the tailpiece of Chapter 28 ("How Grand I Feel!"), 140 x 145 mm. Matted and framed.

Published: The Wonder City of Oz by L. Frank Baum (Chicago: Reilly & Lee Co., 1940), p 318.

After Siko Pompous the Leprechaun presents Jenny Jump with a box of fairy gifts, Number Nine takes her for a little spin around the magic turnstyle.

\$1,000 - 1,500

170

THOMPSON, RUTH PLUMLY. 1891-1976.

Collection of nine Oz books, all first editions in original bindings, illustrated by John R. Neill:

- 1). *Kabumpo in Oz*. 1922. Later dust jacket listing titles on back flap through *Jack Pumpkinhead of Oz* (1929). *SECOND STATE* with picture of Dorothy on half-title page. Dust jacket chipped with tears and some soiling.
 - 2). *The Cowardly Lion of Oz*. 1923. *SECOND STATE* with color plates coated on one side only. Cover label rubbed; contemporary inscription on ownership leaf; some soiling; inner hinges starting.
 - 3). *The Lost King of Oz*. 1925. *SECOND STATE* with color plates coated on one side only. Covers rubbed; soiled.
 - 4). *The Gnome King of Oz*. 1927. *FIRST STATE* with color plates coated on both sides. Covers rubbed and soiled; contemporary inscription on ownership leaf.
 - 5). *The Giant Horse of Oz*. 1928. *MIXED STATE* with misprint "ONIBERON" in caption of frontispiece but pp 126 and 127 printed in correct order, and color plates coated on one side only. Covers and binding rubbed; internal discoloring.
 - 6). *Jack Pumpkinhead of Oz*. 1929. *FIRST STATE* with color plates coated on both sides. Covers rubbed; hole through p 127 due to paper flaw; a few marginal stains.
 - 7). *The Yellow Knight of Oz*. 1930. *FIRST STATE* with color plates coated on both sides. Covers rubbed; soiled on edges; some internal discoloring.
 - 8). *Ojo in Oz*. 1933. Later dust jacket listing titles on back flap through *The Shaggy Man of Oz* (1949). *SECOND BINDING* with fancy publisher's spine imprint. Soiled along edges; dust jacket creased with some chipping.
 - 9). *Speedy in Oz*. 1934. *SECOND STATE* with color plates coated on one side only and fancy publisher's spine imprint. Covers rubbed; edges spotted; contemporary inscription on ownership leaf.
- WITH: Four later Oz Books, first editions in original bindings including *Lucky Bucky in Oz*, 1942, *SECOND STATE* with 32 page gatherings; SNOW, JACK, *Magical Mimics in Oz*, 1946, GREEN ENDPAPERS, dust jacket chipped and soiled; SNOW, JACK, *The Shaggy Man of Oz*; COSGROVE [PAYES], RACHEL R[UTH], *The Hidden Valley of Oz*, 1951. Illustrated by Dirk [Gringhuis], dust jacket chipped, torn and lacking front flap.

\$800 - 1,200



169



170

171

PARRISH, [FREDERICK] MAXFIELD. 1870-1966.

3 titles, all illustrated by Parrish:

1. SAUNDERS, LOUISE. *The Knave of Hearts*. New York: Charles Scribner's Son, 1925. Folio. Original black textured cloth with full color label designed by M. Parrish within later black cloth slipcase. Rubbed. *FIRST EDITION IN DELUXE BINDING*.
2. WHARTON, EDITH. *Italian Villas and Their Gardens*. London: John Lane: The Bodley Head, 1904. With 52 plates including 27 color plates or half tones by M. Parrish, the rest being photographs and drawings by E. Denison, Malcolm Fraser and C. A. Vanderhof. Small 4to. Original gilt embossed green cloth designed by Decorative Designers (Henry Thayer and Emma Redington Lee). Some wear with contemporary ink inscription on front free endpaper, front endpapers partially discolored and back endpapers spotted. *FIRST EDITION*.
3. GRAHAME, KENNETH. *Dream Days*. London and New York: John Lane, [1902]. With nine half-tone plates including pictorial title-page. Square 8vo. (Partially uncut). Original gilt embossed brown cloth designed by M. Parrish. Edges rubbed. *FIRST ILLUSTRATED EDITION*.



171

While not a prolific book illustrator, the famous American artist Maxfield Parrish embellished a surprising variety of titles. *The Knave of Hearts* is the most elaborately illustrated of them all. It took him three years to complete the paintings; and it proved to be his final book assignment as well as his masterpiece.

\$2,000 - 3,000

172

PORTUGUESE BIBLIOGRAPHY.

[MANUEL II, KING OF PORTUGAL.] *Early Portuguese Books, 1489-1600, in the Library of His Majesty the King of Portugal*. London: Maggs Bros, 1929-1935.

3 volumes, large 4to. Publisher's cloth gilt, armorial covers, printed paper dust jackets. Boards slightly bowed; dust jackets torn. *Provenance*: Harrison D. Horblit, his sale Christie's East, 16 February, 1994, lot 194.

FIRST EDITION, one of 650 sets, with detailed descriptions and illustrations of some 400 books in the library of the King of Portugal.

\$400 - 600

173

POTTER, BEATRIX, ILLUSTRATOR.

FIRST EDITION, 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.

\$7,000 - 9,000



172



173



175

174

PYLE, HOWARD. 1853-1911.

Six works:

1. *The Wonder Clock*. New York: Harper & Bros., 1888. 8vo. Original gilt decorated leather-backed green cloth within later brown cloth slipcase. *FIRST EDITION*. Provenance: Clifton Waller Barrett bookplate (duplicate UVA). Rubbed, leather over front joint separated.
2. ---, *The Story of King Arthur and His Knights*. 1903.
3. ---, *The Story of the Champions of the Round Table*. 1905.
4. ---, *The Story of Sir Launcelot and His Companions*. 1907.
5. ---, *The Story of the Grail and the Passing of Arthur*. 1910.

These last four 8vo, first editions.

6. ---, *Howard Pyle's Book of the American Spirit*. New York: Harper Bros., 1923. Folio. Original cloth-backed tan cloth with full color label designed by H. Pyle. *FIRST EDITION*. Covers rubbed.
7. SMITH, JESSIE WILLCOX illus. At the Back of the North Wind.

By George MacDonald. Phila.: David McKay, 1919. With 8 tipped-in color plates. 8vo. Original gilt lettered tan cloth with full-color pictorial label. *FIRST EDITION* with Willcox Smith's illustrations. Covers rubbed; some soiling.

\$800 - 1,200

175

RACKHAM, ARTHUR. 1867-1939.

Original pen and ink illustration, "On Shipboard," for *The Grey Lady* (London: Smith, Elder & Co., 1897), 227 x 145 mm, signed at lower right ("A Rackham 97"), laid down to board, margins toned with a few cracks at edges, matted.

One of twelve illustrations Rackham completed for Merriman's *Grey Lady*, his fourth book as sole illustrator.

\$2,000 - 3,000



177

176

ROGERS, BRUCE, ILLUSTRATOR.

GUERIN, MAURICE DE. *The Centaur*. Montague, MA: Montague Press, 1915.

Folio (308 x 207 mm). Tipped-in errata slip. Publisher's green boards with paper label, original plain grey dust-jacket, with custom green folder and slipcase. A little browning to first few pages, slight foxing, dampstains to reverse of dustjacket, not affecting boards. Provenance: Jean Hersholt (1886-1956, signed bookplate and library inventory label).

LIMITED EDITION of 135 copies. This translation of De Guerin's poem, translated by George B. Ives, was printed in the Centaur font, which was created by Bruce for the Metropolitan Museum of Art. Jean Hersholt was a Danish-born actor who appeared in 140 films, and after his death the Academy of Motion Picture Arts and Sciences created the Jean Hersholt Humanitarian Award in his honor. He was also a pre-eminent collector of books and manuscripts, known in particular for his collection of Hans Christian Andersen, now at the Library of Congress.

\$800 - 1,200

177

OMAR KHAYYAM.

SPIELMANN, OSCAR, Illustrator. *Les Roba'i*. Paris: Editions de l'Empire, 1926.

4to (277 x 229 mm). With drypoint etchings by Spielmann in text, as well as 23 additional plates *hors-texte*. Loose in publisher's cream wrapper with white text, contained in boxwood folder backed with gilt-titled green cloth, in matching boxwood slipcase. Slight yellowing to paper.

LIMITED EDITION, no 56 of 96 copies on Arches paper (numbered 28 to 124), with printed naming on the limitation page to Mr. Gustave du Bois de Dunilac.

\$800 - 1,200



178

178

SIENKIEWICZ, BILL. B.1958.

Original cover art for *The Comet Man* #5, ink on board, with white out, with title and publication info pasted on, 11 x 17 inches, signed by Bill Sienkiewicz lower right, minor toning, matted and framed.
Provenance: From the collection of Miguel Ferrer.

The Comet Man was a limited series created by Miguel Ferrer and Bill Mumy (Will Robinson from *Lost in Space*), drawn by Kelley Jones, with covers by legendary comic artist Bill Sienkiewicz. This is issue #5 with an appearance by the Fantastic Four, featuring The Thing on the cover along with Comet Man, who would later make a reappearance in the Fantastic Four comics.

\$3,000 - 5,000



179

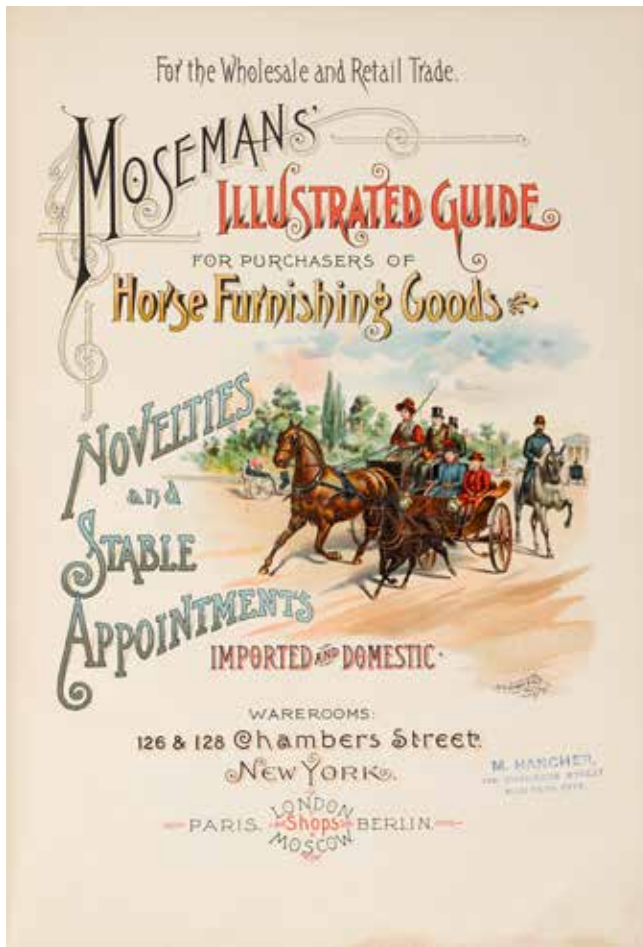
179

SIMON, JOE. 1913-2011.

Original color illustration of Captain America, crashing through a wall, with the words "Just thought I'd drop in on Miguel Ferrer," pen & ink and watercolor, 11 x 17 inches, signed by Joe Simon lower right, very clean, framed.
Provenance: From the collection of Miguel Ferrer.

ORIGINAL WATERCOLOR by the co-creator of Captain America (with Jack Kirby) Joe Simon, personalized for fellow comic aficionado and actor Miguel Ferrer. Ferrer himself was part of the Marvel Universe throughout his career, most prominently with his own creation *The Comet Man* in 1987, and for his appearance on the screen in 2013's *Iron Man 3*.

\$2,000 - 3,000



180

180

TRADE CATALOG.

Mosemans' Illustrated Guide for Purchasers of Horse Furnishing Goods. Novelties and Stable Appointments Imported and Domestic. New York: C. M. Moseman and Brother, [1892].

Folio (383 x 270 mm). Chromolithographed title and six chromolithographed plates, numerous illustrations throughout. Publisher's burgundy cloth, upper cover lettered in gilt. Wear to hinges and covers, light dampstaining on lower edge of first few leaves.

Provenance: M. Hancher (inked stamp on most leaves).

Copiously illustrated trade catalogue of horse tack and related furnishings, depicting an incredible selection of harnesses, saddles, brushes, blankets, dressings, bridles, bits, gloves and other horse-related accoutrements. The Moseman shop, depicted on the first page following the title, was located on Chambers Street between Church and West Broadway, in New York.

\$600 - 800

181 ^W

VISIONAIRE MAGAZINE.

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

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

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

\$6,000 - 9,000



181 (partial lot)



182

182

WADDY, RUTH GILLIAM. 1909-2003.

The Children. [Los Angeles]: n.p., 1973.

Folio (455 x 304 mm). 8 linocut prints on thick artists paper, each signed in the print dated 1973, and then re-signed by Ruth Waddy (in an unsteady older hand), with 7 of the 8 re-dated 1987, "Friday's Child" is further inscribed by Waddy, "Happy Birthday Somalia, and many happy returns." Housed in a white card portfolio titled "The Children" to upper wrapper.

A striking collection of linocuts by African-American artist Ruth Waddy, comprising each of the seven days of the week "Monday's child is fair of face ... and the child that's born on he Sabbath Day is bonny and blythe and good and gay," with an eighth image of all seven days on one sheet, and signed and inscribed by the artist. Born in Lincoln Nebraska, Willana Ruth Gilliam was raised in Minneapolis. Her father worked as a waiter on the railroads, but died when she was 13. She attended the University of Minnesota, briefly, but left school to work as a domestic in Chicago, to help support her family during the Depression. She married William Waddy in the 1930s, and moved with her young family to Los Angeles, becoming a riveter at the Douglas Aircraft Corporation after the war, and working as an intake clerk at LA County Hospital. In the late 1950s, she turned to a career in art, specializing in linocut printmaking. In 1962 she founded Art West Associated, a society for Black artists in Los Angeles, and in 1966 travelled to the Soviet Union for an exhibit of African American Art. Throughout the 60s, 70s and 80s she pushed for proper recognition for African American artists, edited "Black Artists on Art" (Los Angeles, 1969). She went on to receive a host of awards from Compton College 1972, League of Allied Artists 1981, and her Honorary Doctorate from Otis Art Institute in 1987, has a citation, "Your strong graphic images strike us with aesthetic, emotional, and social power, and your dedication to seeking out the distinctive experience of black artists in America has widened that power". In the Los Angeles Bicentennial celebrations 1981, she was one of only 12 African American artists to be honored. Her papers are now at Tulane University, and her work to be found in Howard University, Metropolitan Museum and Oakland Museum.

\$2,000 - 3,000



183

183

WYETH, N[ATHANIEL] C[ONVERS]. 1882-1945.

RAWLINGS, MARJORIE KINNAN. 1896-1953. *The Yearling*. New York: Charles Scribner's Sons, 1939.

8vo. Original gilt decorated aqua cloth within publisher's aqua chemise and papered slipcase, which is rubbed with hinges cracked but intact.

SIGNED LIMITED EDITION OF THE 1939 PULITZER PRIZE WINNING NOVEL, of which only 750 copies were for sale (520 bound in aqua while the additional 250 copies in a darker blue were not issued until the early 1950s). With the line missing between lines 5 and 6 on p 196. Rawlings discovered the error while the edition was being assembled; and a new corrected signature was inserted in subsequent copies. Edited by famed Scribner's editor Maxwell Perkins and originally published in March 1938, *The Yearling* became the #1 Bestseller for 23 weeks and was made into a highly successful 1946 MGM motion picture starring Gregory Peck and Jane Wyman. Wyeth made a pilgrimage to Cross Creek, FL to soak up atmosphere from Rawlings' home for his pictures. This special edition includes three illustrations not in the trade edition. WITH: nine other works, all first edition to contain Wyeth's illustrations, including *Kidnapped*, 1913; *Robin Hood*, 1917; *The Courtship of Myles Standish*, 1920; *Westward Ho!* 1920; *Rip Van Winkle*, [1921,] scarce in jacket, ex-library; *The Pike County Ballads*, [1912]; *The Odyssey of Homer*, 1929, publisher's box; *The Little Shepherd of Kingdom Come*, 1931; *Men of Concord and some others*, 1936.

\$1,000 - 1,500

LITERATURE, FILM AND MUSIC

Lots 184 - 227

VALENTINE DAY TAPE

FEB 14 1965

1 This is the St Martin's Church
2 tape..Dutch Schultz..George
3 don't make no full moves..What
4 have you done with him?..30
5 families are homeless in fires..
6 police said the dead man Thomas
7 Walton of 371 West 116th St..
8 apparently touched off/John
9 please did you/ bleep bleep...
10 I wished I knew were allowed to
11 return later..I want to pay-let
12 them leave me alone..not so fort-
13 unate were the residents of 3
14 six family 3 story frame build-
15 ings at 33, 35 and 37 Hinsdale St.
16 in the East New York Section...
17 bleep bleep.. five alarm fire
18 police said it was started/ you
19 get ahead with the dot dash syst-
20 em..Did I speak that time last
21 night? Whose number is that in
22 your pocket book Phil? 13780...
23 bleep bleep..The chimney sweeps
24 take to the sword..bleep bleep..
25 customers of McGuinness restaur-
26 ant at Broadway and 48th St. got
27 their diner free last night or at
28 at least as much of it as they/
29 bleep bleep accumulated grease in
30 the kitchen exhaust ducts had
31 caught fire and reserve decision
32 police police Henry and Frankie
33 with the fire..bleep bleep..come
34 on open the soap ducts dot dash
35 partial service was resumed about
36 an hour later. Look out it can be
37 traced..he changed for the worse
38 please look out..December 23..
39 dot dash bleep.. will fit what I
40 say sure who cares when you are
through..How do you know this..
four western states today flood-
ing large areas endangering scores
of cities and towns and cause
ing dot dash bleep of damage..
six persons have died and three
rescuers were missing dot dash
a storm that forced at least
5000 perons to flee..Look out
for Jimmy Valentine for he is

an old pal of mine..come on come
on Jim..dot dash..a Sixth Army
spokesman said today I am a pretty
good pretzler I even got it from
the department..sir please stop
it ..dot dash.. total 23..fire
factory that he was nowhere near
it smouldered..now total 23..
apartment blast kills twenty/ OK
OK I am all through can't do an-
other thing..dot dash..23 are
killed by I was in the toilet
and when I reached the the boy
came at me and wiped right off
the ground the building put up
in 1957 was part of the Lasalle
Heights apartment dot dash
...700 families were living
in the development..all the
buildings in the ~~xx~~ area were
vacated while the firemen fought
the flames..witnesses said the
blast lifted the roof high it
crashed into ... by the
explosion..I know who they are
they are French people...
factory that he was nowhere near
and a student was one of the
first at the scene..He helped to
pull survivors from the wreckage
Lasalle Fire Sergeant Roger Le
Valle rescued a woman and child
... in a sub basement
apartment... he struggled..
...even after the cieling
collapsed on him..Premier La
sarge viewing the recue work said
"I did not realize it was such a
disaster until I saw with my own
eyes what I see"...23
killed/if you wanted We aint got
nothing on him but we got it on
his helper... not clear
killed today in a massive roof
lifting explosion... in sub-
urban Lasalle..residents in the
area said they noticed the heavy
sweet taste and smell of natural
gas before the blast wrecked the
40 apartment...at St.Clement and



185

184

19TH CENTURY AUTHORS: COOPER, BURNETT, IRVING, HOWE.

4 items:

1. Autograph Note Signed ("Frances Hodgson Burnett"), 1 p, on "Massachusetts Avenue/ 1770" stationery, January, 1921, responding warmly to an autograph request from "a boy of sixteen," light soiling, folded;
2. Check Signed ("J. Fenimore Cooper"), partially printed and accomplished in manuscript, in the amount of 15 dollars and 81 cents drawn on the Otsego County Bank, and dated February 9th, 1848, with "Paid" stamp, otherwise clean;
3. Autograph Letter Signed ("Julia Ward Howe"), 1 p, Boston, November 19th, "I send you, a little late in the day, these letters of my own composition....," generally clean, removed from a stub, creases;
4. Autograph Letter Signed ("Washington Irving"), 1 p, bifolium, Sunnyside, 30th Oct, 1849, apologizing for not being able to come to town and asking for delivery of "proofs," some toning, removed from a stub, creased.

\$600 - 800

185

ANDERSEN, HANS CHRISTIAN. 1805-1875.

Autograph Fragment Signed ("Hans Christian Andersen") being a portion of an envelope addressed to Horace E. Scudder, postmarked Copenhagen and New York, 1872, trimmed, framed beneath a carte de visite of Andersen by Hansen, Schou & Weller, with "Hans Christian Andersen" in manuscript beneath the image.

Handsome presentation of a Hans Christian Andersen autograph. Horace Scudder was his American editor later in his life, and frequent correspondent. Their correspondence was collected by Jean Hersholt and released by the University of California, Berkeley, in 1948.

\$800 - 1,200

186

[ARENTS JR., GEORGE. 1875-1960.]

BROOKS, JEROME E., SARAH AUGUSTA DICKSON and others. *Tobacco its History Illustrated by the books, manuscripts and engravings in the library of George Arents, Jr.* New York: The Rosenbach Company (vols.I-V), New York Public Library (supplemental parts I-X), 1937-1952, November 1958 - June 1969. 7 volumes (volumes I-V, supplemental volumes I and II in 10 original parts), small folio (337 x 247 mm). Five frontispieces (3 colored, one folding), numerous plates and illustrations (a few colored). Volumes I-V in original red cloth, supplemental volumes I and II in original red printed wrappers.

LIMITED EDITION volumes I-V numbered 277 of 300 sets. "The George Arents Collection on Tobacco, the product of over one hundred years of collecting by George Arents and a succession of curators, is a comprehensive collection on the history, literature, and lore of tobacco. Over the years, the collection has grown to include books and manuscripts in more than twenty languages. Although the collection is devoted to tobacco and includes almost every important work dealing with the subject, it also contains many historical, literary, and artistic works in which tobacco appears only incidentally.... A published supplement was prepared by Arents Librarian Sarah Augusta Dickson and Curator Perry O'Neil to cover additions to the collection after 1942." (NYPL).

\$700 - 1,000

187

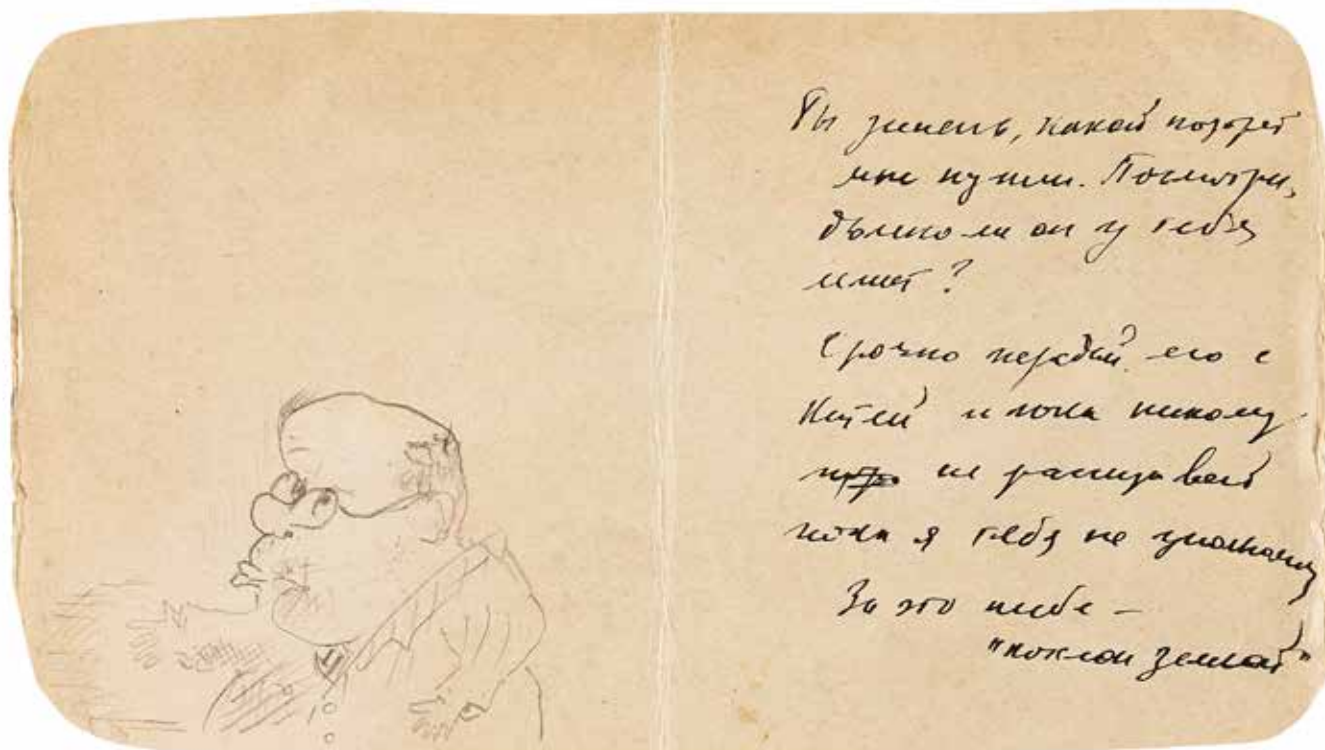
ARNOLD, GOTTFRIED. 1666-1714.

Unparteyische Kirchen- und Ketzer- Historie. Vom Anfang des Neuen Testaments Biss auf das Jahr Christi 1688 ... [Bound with:] Fortsetzung und Erläuterung oder Dritter und Vierdter (= letzter) Theil der unpartheyischen Kirchen- und Ketzer-Historie. Frankfurt: Thomas Fritsch, 1699/1700.

Two works in one, 4to (333 x 204 mm). Woodcut vignettes on both title pages. Contemporary blind-tooled vellum, metal hinges and clasps.

Arnold's influential *Impartial History of the Church and of Heresy*. The author criticizes other authors' apologist histories, and advocates examination of the source of religious differences within the church. He argues that accusations of heresy are used by those in power in the church to defend their authority, and expresses sympathy for unconventional thinkers.

\$800 - 1,200



188

188

BABEL, ISAAK EMMANUILOVICH. 1894-1940.

Autograph Letter Signed ("I. Babel") in Russian with small self-caricature on verso in pencil, 1 p (folded), 16mo, Moscow, March 10, 1930, discussing a portrait, in ink and pencil on paper torn from a notebook, creased at center with some soiling and wear at edges.

RARE AUTOGRAPH LETTER FROM ISAAK BABEL, to Konstantin P. Rotov (1902-1959), a popular Soviet cartoonist who contributed to Krokodil and Pravda and illustrated numerous children's books:

To Konstantin Rotov, personal!

From I. Babel

M[oscow]. 10/iii/30.

[self-caricature]

You know which portrait I need. Can you look if you have it at hand?

Please expedite it to me through Katya and don't tell anybody for now, until I authorize you.

For that for you--"a bow to the ground"

This letter is believed to refer to a portrait of Yevgenia Feigenberg Khatiutina-Yevzhova, the wife of People's Commissar for Internal Affairs Nikolai Yezhov, with whom Babel was having an affair. "Katya" was Ekaterina Borisovna, Rotov's wife. Babel has added an amusing self-caricature with an outstretched hand to Rotov. This document is of exceptional importance for it may directly link Babel to the charges that led to his execution.

Ваша жизнь, какой позор
и не нужен. Погодите,
должно ли он у себя
иметь?

Срочно передайте его с
Катей и пока никому
не рассказывайте
куда я себя не упикиваю
За это себе -
"поклон земле"

Born in the Moldavanka section of Odessa, Isaak Babel is today considered one of the greatest of Soviet Jewish writers. His best known work is *Red Cavalry* (1926). He was also one of the great tragedies in modern Russian literature.

Arrested as "an enemy of the people" during Stalin's Great Purge, he was condemned for his long affair with the wife of deposed NKVD chief Nikolai Yezhov. Under interrogation, Babel confessed to being a counter-revolutionary Trotskyite terrorist and a foreign spy and was shot on January 27, 1940. (Yezhov himself was executed on February 4. His and Babel's ashes share a common grave. Yevgenia committed suicide in a mental hospital.) In 1954, Nikita Khrushchev rehabilitated Babel, declaring in his public statement: "The sentence of the military collegium dated 26 January 1940 concerning Babel, I.E., is revoked on the basis of newly discovered circumstances and the case against him is terminated in the absence of elements of a crime." Consequently, Babel's letters and manuscripts are today of greatest rarity. ABPC lists only one Babel manuscript (sold Sotheby's, London, 1993) and a single letter (sold Bonhams, New York, 2017).

\$8,000 - 10,000



189

189

BAUM, L[YMAN] FRANK. 1856-1919.

Collection of seven books written outside the Oz series with eight later adaptations:

1. *American Fairy Tales*. Chicago and New York: George M. Hill Co., 1901. 8vo. Original decorated white cloth designed by R. F. Seymour. *FIRST EDITION*. Covers rubbed and soiled.
2. *The Master Key*. Indianapolis: Bowen-Merrill Co., [1901]. 8vo. Original gilt lettered dark green cloth with full-color pictorial label designed by F. Y. Cory. *FIRST EDITION*. Covers rubbed and edges soiled; contemporary inscription and rubber stamps on front endpapers.
3. [BANCROFT, LAURA]. *Policeman Blue Jay*. Chicago: Reilly & Britton Co., [1907]. Illustrated by Maginel Wright Enright. 8vo. Original cloth-backed decorated papered boards designed by M. W. Enright. *FIRST EDITION*. Covers rubbed and soiled; internal fingermarks.
4. *Father Goose's Year Book*. Chicago: Reilly & Britton Co., [1907]. Illustrated by Walter J[oseph] Enright. 8vo. Original green cloth with pictorial label designed by W. J. Enright. *FIRST EDITION*. Covers rubbed and spine faded; three entries (January 2 and 3 and February 9) humorously filled in by previous owner.
5. *Little Wizard Stories of Oz*. Chicago: Reilly & Britton Co., [1914]. Illustrated by John R[ea] Neill. 8vo. Original tan cloth with full-color pictorial label designed by J. R. Neill. *FIRST EDITION*. Covers rubbed and soiled; contemporary inscription on ownership leaf.
6. *Sky Island*. Chicago: Reilly & Britton Co., [1912]. Illustrated by John R. Neill. 8vo. Original red cloth with full-color pictorial label designed by J. R. Neill. *FIRST EDITION*. Covers rubbed and soiled; contemporary inscription on ownership leaf.
7. Collection of eight Junior Editions of the Oz Books. Chicago: Rand McNally & Co., 1939. Illustrated by John R. Neill. Comprising: *The Land of Oz*; *The Road to Oz*; *The Emerald City of Oz*; *The Patchwork Girl of Oz*; *Rinkitink in Oz*; *The Lost Princess of Oz*; *Little Dorothy and Toto of Oz*; and *The Scarecrow and the Tin Woodman of Oz*. Each 12mo. Original decorated laminated boards. *FIRST EDITIONS THUS*. Covers rubbed with some loss to spines.
8. WEHR, JULIAN. *The Wizard of Oz*. Akron, Ohio: Saalfeld Publishing Co., 1944. Small 4to. Original decorated spiral-bound red papered boards within publisher's decorated dust jacket. *FIRST EDITION THUS*. Minor wear and spoiling; spine of jacket rubbed with some loss.

\$1,200 - 1,500



190

190

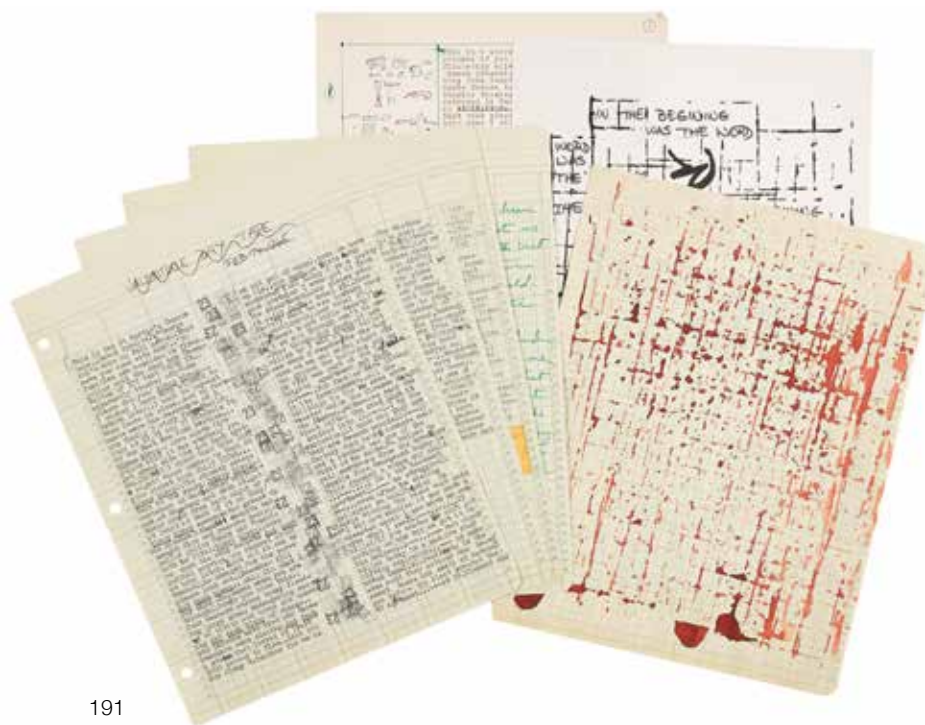
BERGMAN, INGMAR. 1918-2007.

A group of 20 Autograph Letters (some signed "Ingmar"), 78 pp total, 4to and 8vo, Strängnäs and other locations, Sweden, 1938 to 1940, to his girlfriend Barbro Hiort af Ornäs, in ink and pencil, mostly on lined paper, with autograph transmittal envelopes.

A YOUNG INGMAR BERGMAN WRITES WARMLY TO HIS GIRLFRIEND while doing his military service at the end of the 1930s. Most of the letters are sent from the city of Strängnäs, where he was stationed. He writes warmly to her as "Babs," expressing his longing to spend time with her: "... one thinks about lying in the grass on your lap and talking silly things or just peacefully lying there together." However, there are glimpses of the gloom that seemed always to have been part of his existence, when he writes half-jokingly "... there will appear an amazing ugly monster-like person with two sides and you will think of Dr. Jekyll and Mr. Hyde. Wait, I should keep my ugly thoughts under control." Regarding his military service, of which he was required to serve two five-month stints, he was put in charge of maintaining a horse stable, which required some exhausting work shifts. "Any free time on Sunday will not happen for me. I am commanded to the horse stable ... I will stay from Saturday midnight until noon on Sunday...." There was an obvious shared interest in dramatic pursuits, as he refers to a play entitled "To an Uncommon Harbor," saying how much he likes it: "There is so much to discuss about the play. You can always interpret it in different ways."

Barbro Hiort af Ornäs was born in Gothenburg in 1921, three years later than Bergman. She became an actress, working on stage and in numerous Swedish films and TV shows, including Bergman's *Brink of Life* (1958), *Shame* (1968), *The Passion of Anna* (1969), and *Scenes from a Marriage* (1973). Bergman's relationship with Barbro is usually overlooked by biographers, but these letters are sincere and honest, and foreshadow the important artist that he would become.

\$3,000 - 5,000



191

191

BURROUGHS, WILLIAM SEWARD. 1914-1997; AND BRION GYSIN. 1916-1986.

A collection of 7 autograph and typed manuscript leaves, being pages from early drafts eventually collected as *The Third Mind*. Tangiers, Paris and New York, [c.1961-65], 8vo, recto only, comprising: two typed leaves on ruled paper, each in two columns with the number "23" stamped multiple times along the divide (the number 23 being a number that Gysin used as a form of his signature Bg), being the text for published pp 90/91 of the *Third Mind*; typed leaf on numbered ruled paper, one column, with two cut out sections in mid page, being pp 16/17; manuscript leaf in green felt tip on numbered ruled paper, in Burroughs hand, portions of which appeared in *The Third Mind*; and a typed ruled leaf with news stories and sketches, with reference to 1964, portions of which appeared in various periodicals at the time, but likely formed part of the manuscript collection from which *The Third Mind* was published; two abstract drawings by Brion Gysin, on a4 sheets, one on white paper, *In the Beginning was the Word*, signed "Bg", with a black linear grid background and lettered over in black felt tip "*In the Beginning was the word...word was 'the' in the beginning...*", the second drawing a linear grid drawing in dark red color with pooling and smudging (possibly blood).

Provenance: William Burroughs, part of his "Vaduz" archive of papers kept in a Saratoga trunk in his New York Apartment; gifted to his friend David Prentice (New York artist, who lived below Burroughs on Centre St, New York City, and was given a 6 inch pile of papers from the trunk, as a thank you for storing the trunk).

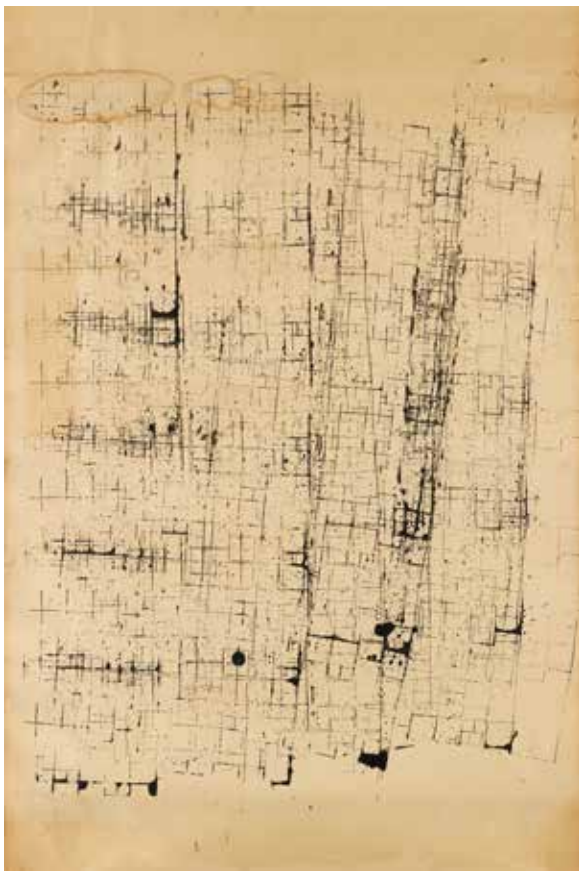
A COLLECTION OF LEAVES FROM THE ORIGINAL MANUSCRIPT DRAFTS OF THE THIRD MIND. One of the last surviving groups from the Burroughs "Vaduz" Archive, famously stored in a Saratoga Trunk, comprising papers and art from 1958-1972. The material in the trunk was both pictorial, cut outs and typed, most relating to the "Third Mind" project, a collaboration between Gysin and Burroughs in the period 1961 to 1965. Burroughs and Gysin came back to New York in late 1964 to work on the book, returning to Paris in September 1965, and these leaves seem to date from this period. The work on the book died out after 1965, but the sprawling manuscript was sorted out and a selection of it published in Paris in 1977, and again in English by Viking in New York in 1978.

The majority of this final manuscript is in LACMA, with some pieces with a collector in Paris; the chaotic history of the manuscript makes it difficult to know how much has been lost.

The "Vaduz" Archive is so called because in August 1973 Roberto Altman, a Lichtenstein collector/financier, purchased the contents of the trunk, which had been sorted into folders of related material by Burroughs, Gysin and Barry Miles, a Burroughs biographer. Burroughs had been feeling broke and depressed in England and needed money to get out, and it was Gysin's idea to cash in their work. Initially the archive was intended to be sold to Columbia University through Gotham Book Mart, but Burroughs broke the contract. In the end, Burroughs, Gysin and the dealer Richard Aaron, who knew Altman, all went to Altman's home in Vaduz, Liechtenstein, did the deal, and banked the cash in a Lichtenstein Bank. After the dealer's commission, Burroughs and Gysin split the remainder 50/50, as it was the process had been a collaboration. The papers remained in Vaduz for a few years, with the idea that they would be made into a museum, but in mid 1970s they were sold on to an American literary collector from Cleveland. In 2004, he sold them on to the New York Public Library where they now reside in the Berg Collection. The present owner of these few leaves, sold a bulk group of similar 1961-65 leaves at Christies East in May 2000, but they were catalogued without detailed explanation. Prentice, who was a reasonable carpenter, famously built an "Orgone Accumulator in Burrough's Franklin St apartment. The aim of the accumulator was to focus cosmic rays. It was a small closed wooden box, with a seat, the wood encased in metal plate and in this case, the outside covered with black rabbit fur!

The Gysin drawings, an integral part of the *Third Mind* project, figure in a short movie by Burroughs/ Anthony Balch, called "Cut-ups," shot in the mid-1960s, showing Burroughs and Gysin wandering around Paris, and Gysin working on linear grid drawings such as these; the soundtrack has Burroughs reciting "In the Beginning." It was Gysin who introduced Burroughs to the cut-up technique, and in a 1997 interview for the *Guardian*, Burroughs called Gysin "the only man that I've ever respected in my life. I've admired people, I've liked them, but he's the only man I've ever respected."

\$4,000 - 6,000



192

192

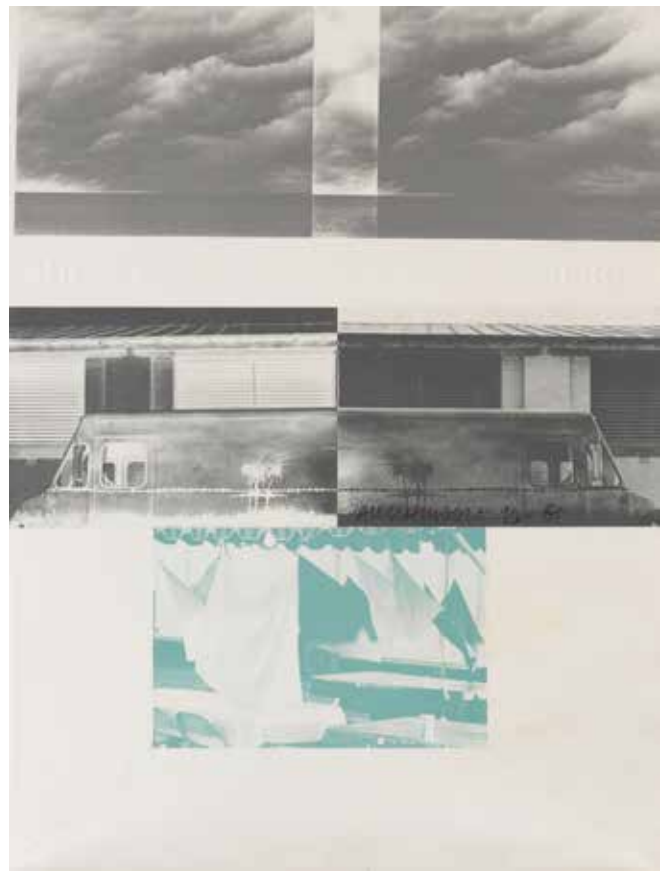
GYSIN, BRION. 1916-1986.

A large abstract drawing, ink on paper, 1150 x 760 mm, unsigned and undated, made up of a black linear grid, with pooling and the occasional ink spots. Lightly browned, a few small tears to edges, some creases, damp staining at upper part of the drawing.

Provenance: William S. Burroughs, gift to David Prentice (New York artist and friend).

A fine large drawing by Gysin, probably part of his work with Burroughs on the "Third Mind" project, that they worked on from 1961 to 1965. Gysin used roller edges to create the linear grid. In other versions of the grid drawings he adds arabic characters, numbers or words to create a confusion of art and word. Gysin was better known in Paris, but had a retrospective in 2010 in New York at the New Museum of Contemporary Art.

\$3,000 - 5,000



193

193

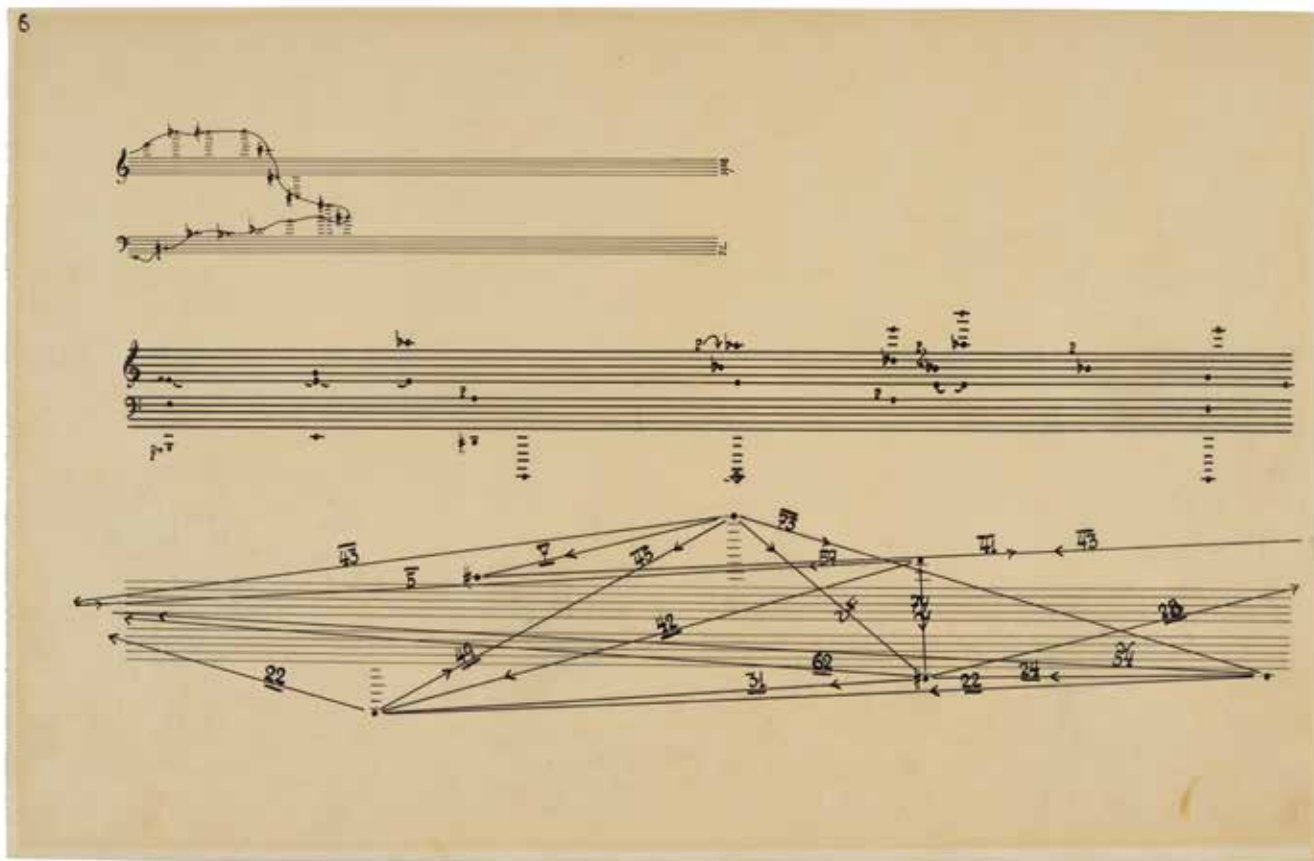
BURROUGHS, WILLIAM. 1914-1997; AND ROBERT RAUSCHENBERG. 1925-2008.

Original color lithograph, *American Pewter with Burroughs 1, "The Sky is thin as paper here,"* Gemini G.E.L., Los Angeles, 1961, with the workshop number (Gemini 945) in pencil on verso, lithograph in colors with embossing, 800 x 595 mm, full sheet, deckle edges on four sides, signed and dated in pencil, numbered 9/34, some light discoloration and handling creases on lower and bottom sheet edges, some discoloration on the lower left of the sheet; WITH: Burroughs file copy of a 1 p Typed Letter Signed to Sid [Felson], dated 222 Bowery, NYC, August 24 1981, apologizing for the delay in providing the enclosed [poem], with the 5 pp file copy of the typed poem "THE SKY IS THIN A3 PAPER HERE" (sic), dated August 23rd.

Provenance: William Burroughs; gifted to his New York artist friend, David Prentice.

A fine example of the collaboration of Rauschenberg, the artist, with Burroughs, the writer. It was all arranged by Sid Felson of Gemini, with Burroughs providing Rauschenberg with an inspirational poem or piece, from which he created six special prints which were published by Gemini G.E.L. Los Angeles, in a limited edition of 34 sets, in 1981. In this case the print offered was owned by Burroughs, and later given to his friend David, and comes with Burrough's own file copy of the letter and 5pp poem, that he sent to Sid Felson. Sid Felson founded Gemini G.E.L in 1966, one of Americas premier Graphic Studios, which handled some of the greatest artists of the times. This project came about because David Prentice knew Rauschenberg well, and he introduced Burroughs to Rauschenberg at Bob's house on Lafayette St, New York. Sid Felson made it all happen and Burroughs was apparently paid \$50,000 for his contribution to the project. It is rare to find the moment of the interaction between an artist and his inspiration, but here we have Burroughs's poem inspiring Rauschenberg's art.

\$2,000 - 3,000



194

194

CAGE, JOHN. 1912-1992.

Autograph Musical Manuscript Initialed ("J.C."), ink on translucent paper, 430 x 278 mm, n.p., [after 1958], being page 6 from the piano part of *Concert for Piano and Orchestra*, particularly fine.

Provenance: Betty Randolph Bean (1917-2002); Private Collection.

RARE AUTOGRAPH MUSICAL LEAF from John Cage's revolutionary *Concert for Piano and Orchestra*, the Piano section, one of his first works and most important works introducing his idea of indeterminacy, and a landmark in musical notation. Commissioned by Elaine de Kooning the Concerto comprises 63 pages containing 84 types of compositions in 84 different notations, and meant to be played in any order, in whole or in part, for any duration: "Each part is one system for a single pianist to be played with or without any or all parts written for orchestral instruments.

The whole is to be taken as a body of material presentable at any point between minimum (nothing played) and maximum (everything played) both horizontally and vertically. A program made within determined length of time (to be altered by a conductor when there is one) may involve any reading, i.e., Any sequence of parts or parts thereof" (Introduction). While his indeterminacy bordered on chaos in practice (notably in the opening performance, where many of the performers mistook these open choices as freedom to stray from the notation), his revolution in graphic notation would revertebrate through his later work, as in *Variations*. A particularly fine example of Cage's experiments in notational style.

\$10,000 - 15,000

195

CHANDLER, RAYMOND. 1888-1959.

Typed Letter Signed, ("Ray"), 1 p, 4to, La Jolla, California, September 17, 1947, on Chandler's stationery, to agent H. N. Swanson, staple hole in upper left corner, fold creases.

CHANDLER WRITES HIS AGENT ABOUT MEDIA RIGHTS TO HIS "MARLOWE" CHARACTER. In reference to a letter from Milton Geiger, who wrote some of the stories used in the *Philip Marlowe* radio program, Chandler writes to his agent about Geiger's request that the rights for his own stories revert back to him. "*What we sought to protect ourselves from was the exploitation of a story written by Geiger derived from, and conditioned on, a character which was my property. Since I don't think that there is anything except the name of Marlowe which could identify his character with mine, I don't see that we have any good reason not to release to him whatever rights he wants.*"

\$800 - 1,200



195

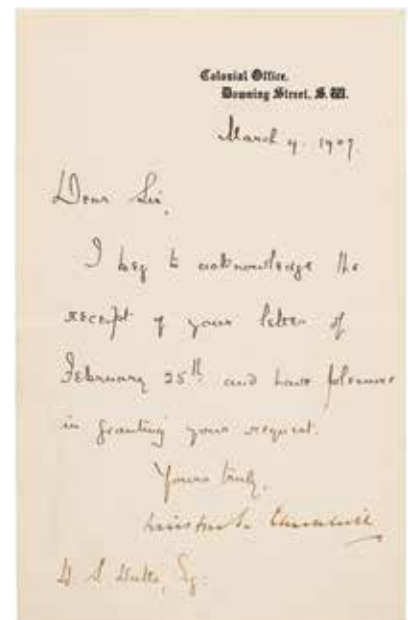
196

CHURCHILL, WINSTON. 1874-1965.

Autograph Note Signed ("Winston Churchill"), 1 p, 8vo, London, March 9, 1907, on letterhead of the Colonial Office, Downing Street, evidently in response to a request for an autograph: "*I beg to acknowledge the receipt of your letter of February 25th and have pleasure in granting your request.*" One fold crease, very light soiling.

A very early autograph request, made at the time when Churchill was Under-Secretary of State for the Colonial Office, during the first decade of his long political career, and more than thirty years prior to becoming Prime Minister.

\$800 - 1,200



196

197

COOPER, JAMES FENIMORE. 1789-1851.

The Last of the Mohicans; A Narrative of 1757. London: John Miller, 1826.

3 volumes. 12mo (188 x 109 mm). xi, [1], 287; [4], 276; [4], 295 pp. Original boards, rebacked, facsimile spine labels. Uncut, some mild toning and stray spots, but internally clean, wanting rear free endpaper in 1st volume, general wear to covers.

FIRST ENGLISH EDITION. BAL 3833.

\$1,500 - 2,500



197



198



199



200



198

[COTTON, CHARLES. 1630-1687.]

The Compleat Gamester: or, Full and Easy Instructions for Playing at above Twenty several Games Upon the Cards ... The Fifth Edition, with Additions. London: Printed for J. Wilford, 1725.

12mo (155 x 94 mm). 224 pp, engraved frontispiece with two-page explanation, publisher's advertisement after table of contents. Contemporary calf, rebacked, gilt titles on spine. Shelfwear, dampstaining to first few leaves, light spotting. Provenance: Roland Winder (booklabel).

RARE EXPANDED FIFTH EDITION of the earliest English book on the subject of games, sports and gambling. First published in 1674, Cotton's anonymous work on gaming was frequently reprinted and augmented in the late 17th and early 18th centuries. The author is better known for his friendship and collaboration with Izaak Walton, and also for the verses which were valued by Wordsworth, Coleridge and Lamb.

\$2,000 - 3,000

199

DEREN, MAYA. 1917-1961.

Divine Horseman: The Living Gods of Haiti London/New York: Thames and Hudson, 1953. 8vo. Original blue cloth, stamped in gilt. Publisher's dust jacket, separated at the fold, heavily chipped.

FIRST EDITION, AMERICAN ISSUE, INSCRIBED TO THE DEDICATION PAGE, "For Sam, The large horse, but tremulous, Maya." Deren, often described as the mother of American avant-garde filmmaking, made six highly influential films between 1943's *Meshes of the Afternoon* and her untimely death in 1961. Working outside the system and collaborating with the likes of Marcel Duchamp, Deren demonstrated how an artist could gain recognition and create a shared framework of distribution, exhibition, and critical discourse.

\$800 - 1,200

200

DICKENS, CHARLES. 1812-1870.

The Nonesuch Dickens: The Works. Bloomsbury: The Nonesuch Press, 1937-1938.

24 volumes, including plate volume. 8vo. Original multi-colored buckram cloth, gilt morocco spine labels, top edges gilt. A touch of fading to spines.

Provenance: Erwin Boehning, purchased from the Chiswick Book Shop, December 1948; thence by descent.

LIMITED EDITION one of 877 sets, including original "Phiz" steel plate from Chapman & Hall ("Little Dorrit's Party"). A beautiful set of the most iconic Dickens collection, complete with original steel plate and accompanying autograph letter from Chapman & Hall director, Arthur Waugh.

\$3,000 - 5,000

201

DICKENS, CHARLES. 1812-1870.

Oliver Twist; or, The Parish Boy's Progress. London: Richard Bentley, 1838.

3 volumes. 12mo (202 x 125 mm). 24 engraved plates by George Cruikshank. Original reddish-brown cloth, spine stamped in gilt. Light foxing, mainly to plates and titles, volume 1 with large piece torn and detached but present and with upper cover detached, spines somewhat sunned and with tiny chips at head and tail.

Provenance: George Spencer Gamble (ownership signature); James L. Madden (bookplate).

FIRST EDITION, FIRST ISSUE, with full title and "Boz" on the title page rather than Dickens. With "Fireside" plate and "pilaster" in two places on text of p 164, Vol III, as well as ads instead of half title in that same volume. Carter BV p 107; Cohn 239; Eckel p 59; Gimble A27; Smith I:4.

\$1,000 - 2,000

202

FELLINI, FEDERICO. 1920-1993.

Original ink drawing, titled "Foto-Prick," ink on graph paper, 277 x 214 mm, hand-titled by Fellini "Foto-Prick," unsigned, minor creasing to paper, framed.

Provenance: From the collection of Betsy Schulberg (nee Langman).

ORIGINAL FELLINI INK DRAWING, from a series of "prick" drawings he accomplished on the set of *Satyricon*, depicting various specific "types" of genitalia. From the collection of Betsy Schulberg, who appeared in *Satyricon* as Betsy Langman, and has written on Fellini (see "Working with Fellini," *Mademoiselle*, January, 1970, p 74).

\$2,000 - 3,000

203

FENCING.

ROLAND, GEORGE. *A Treatise on the Theory and Practice of the Art of Fencing.* Edinburgh: Archibald Constable & Co., 1823.

8vo. Half-title, 12 lithographed plates. Contemporary black calf, stamped in blind and ruled in gilt, gilt decorated spine, marbled endpapers. Top cover nearly detached, light foxing.

Provenance: Presentation inscription "by Mr. Roland to Master George Robertson...", student at the Edinburgh Academy, dated 1833.

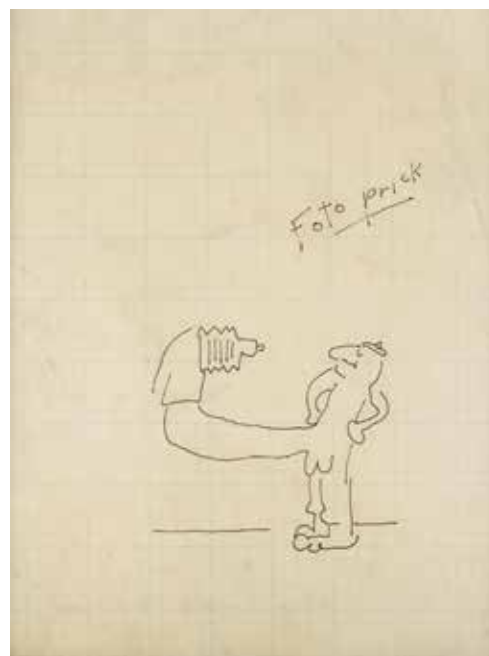
WITH: Another copy. Publisher's plain boards, paper spine label. Top cover detached, spine ends heavily chipped, dampstaining with losses to page margins.

WITH: FAWCETT, WILLIAM. *Rules and Regulations for the Sword Exercise of the Cavalry.* London: T. Egerton, 1796. 8vo. Half-title, 29 engraved plates (27 folding). Contemporary marbled boards. Wear to exterior, small burn mark on bottom edge, slight foxing. *FIRST EDITION.*

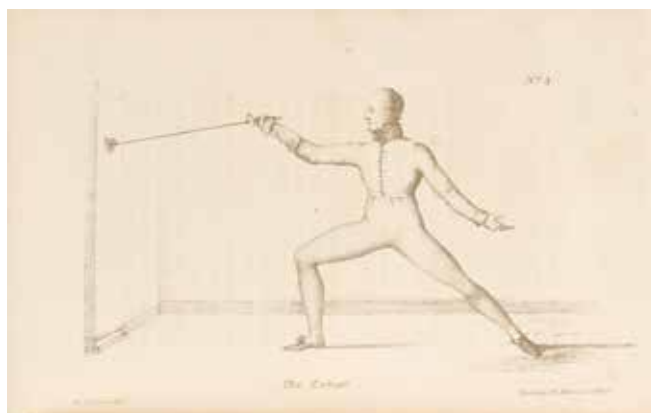
\$800 - 1,200



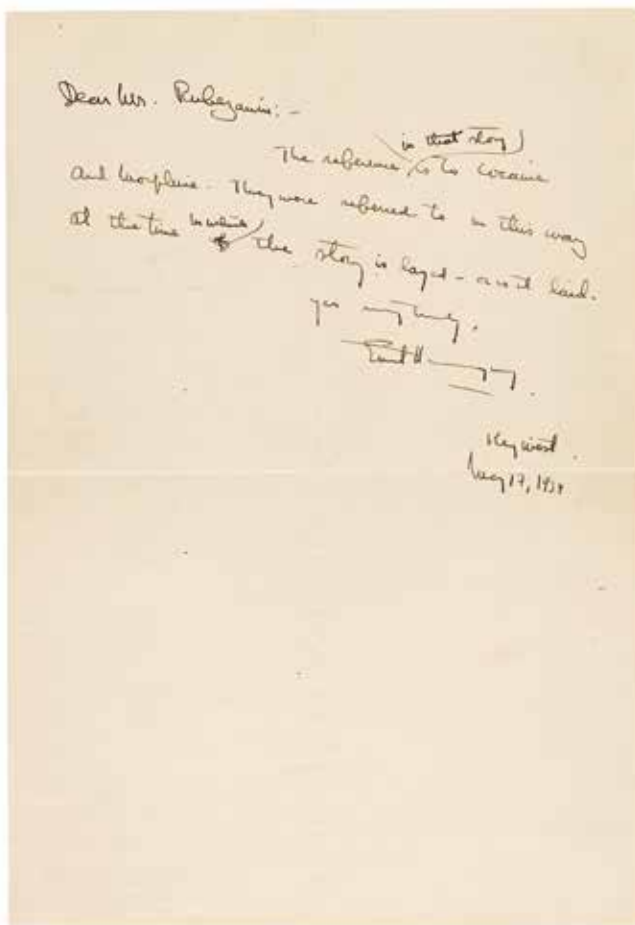
201



202



203



205

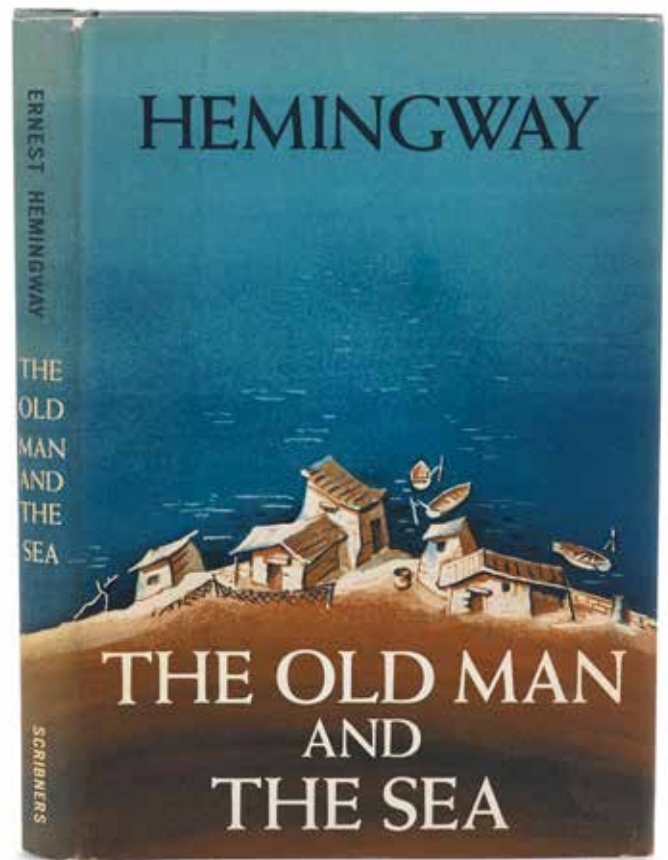
205

HEMINGWAY, ERNEST. 1899-1961.

Autograph Note Signed ("Ernest Hemingway"), 1 p, 4to, Key West, May 17, 1934, to M. Rubezanin, in ink with two emendations, together with transmittal envelope, and a carbon copy of the preceding correspondence to Hemingway. Mild toning, creases, spotting and tear to envelope.

Hemingway responds to a request for a clarification regarding a passage he wrote in *Winner Take Nothing* (referenced in Rubezanin's letter as "*Winner Take All*"). Regarding the line "... you haven't got any real memories except having your tubes out and when you started C. & M...", "Rubezanin asks for the meaning of the last acronym, to which Hemingway replies "*The reference in that story is to cocaine and morphine. They were referred to in this way at the time in which the story is layed — or is it laid.*"

\$4,000 - 6,000



206

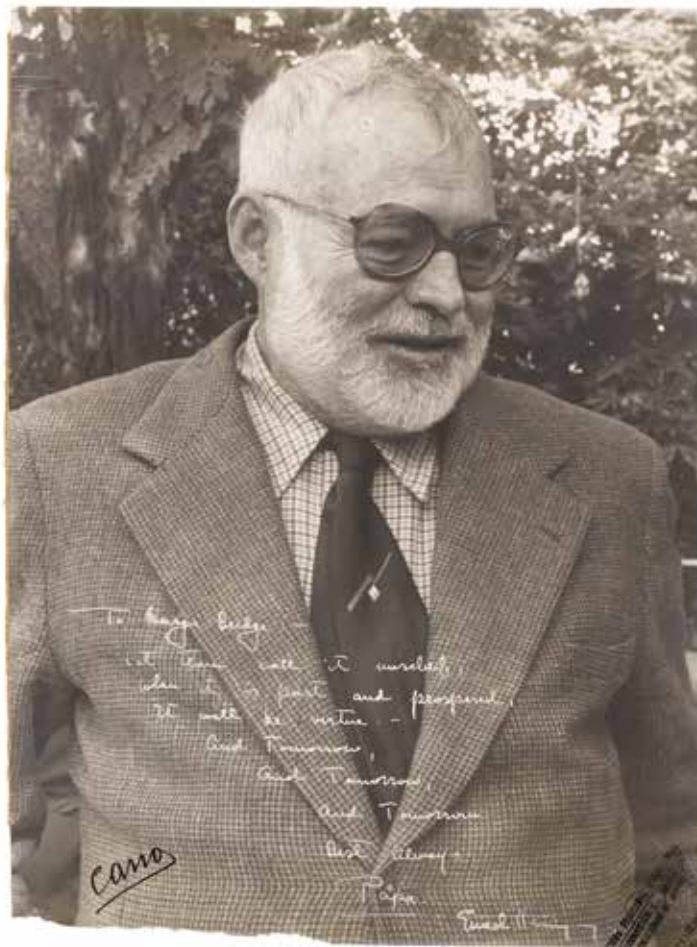
206

HEMINGWAY, ERNEST. 1899-1961.

The Old Man and the Sea. New York: Charles Scribner's Sons, 1952. 8vo. Original light blue cloth stamped in silver and in blind, pictorial dust jacket with blue-tinted photo of Hemingway. Binding with one corner bumped, jacket slightly toned, a touch of edgewear.

FIRST EDITION. Hanneman A24.a.

\$800 - 1,200



207

207

HEMINGWAY, ERNEST. 1899-1961.

Photograph Signed ("Ernest Hemingway") and inscribed, 15-3/4 x 11-1/2 inches, gelatin silver print, a three-quarter length portrait by Francisco Cano, Madrid, [1959], with "Cano" hand-written in black ink at lower left, Hemingway's inscription in white ink: "*To Margi Bridge - let them call it mischief, when it is past and prospered, it will be virtue. — And tomorrow, and Tomorrow, and Tomorrow. Best always, Papa*" and additionally signed below the inscription, unmounted, ink stamps of Cano at lower right corner of verso, and numerous stamps on recto, tape residue on recto, a few small creases, chipping to lower edge.

A RARE LARGE PORTRAIT OF HEMINGWAY, a detail of a photograph taken on one of his visits to Madrid while working on assignment for *Life* magazine, on the bullfighting story that would become *The Dangerous Summer*. The location is believed to be the garden of the home of Cayetano Ordoñez, the father of bullfighting legends Luis and Antonio Ordoñez. A nice large photograph of Hemingway later in life, with a lively inscription quoting Ben Johnson.

\$10,000 - 15,000

208

HEMINGWAY, ERNEST. 1899-1961.

Audio recording of Ernest Hemingway from Havana, 1951, made for A.E. Hotchner, a copy on Scotch brand 1/4-inch magnetic tape, 7 inches diameter, c.1958, in the original card tape box marked on verso "Original Master/ copy 1/1," with stamps of Hagens Recording Studio (crossed out), and Justin Herman Motion Pictures, Lumberville, PA, and inscribed in ink "*for Prof. Carlos Baker/ Justin Herman,*" slightly rubbed, with a cassette copy and a 14 pp typed transcription.

WITH: assorted books and articles by and about Hemingway, including a first edition of *Winner Take Nothing*, and Hotchner's *Papa Hemingway*

"THIS IS ERNEST HEMINGWAY..." An unusual audio recording made at Finca Vigia outside of Havana circa 1951 apparently for A.E. Hotchner (referred to throughout the tape as "Ed"). The tapes begin with Hemingway fiddling with the recording, addressing Ed, and offering an apology, "I still have one of those good, sound Frank Costello laryngitis which prevent you from telling anything too truly.. however if we snip off the soft palette there is no reason why we shouldn't come at the truth eventually." He proceeds to read "the passage...you asked me to in your letter," which is the Preface to the *Fifth Column and the First Forty-Nine Stories*. He continues to discuss "fights," how many words he has written that week, a long-winded broadside of a letter from an amateur critic Walter H. McKay, and then, significantly, "If you want to hear how the new stuff goes, I'll read a little bit of it," and proceeds to read a very early version of what would eventually be published as *Islands in the Stream*. The recording is punctuated with his asides, and his commentary, often revealing in its real time record. Hemingway used an old wire recorder that he kept at Finca Vigia, and this circa 1958 magnetic tape seems to have been copied from the original and sent to Hemingway biographer Carlos Baker. The recording is both a personal glimpse of Hemingway the man, as well as collecting an early draft of the work that would become *Islands in the Stream*.

\$2,000 - 3,000

209

KIPLING, RUDYARD. 1865-1936.

Typed Letter Signed ("Rudyard Kipling") and initialled, 1p, 12mo, to dear to [J.C.] Squire, editor of the London Mercury, with an initialled post-script, framed with a photograph of Kipling, framers label "Krause of Fulton St New York".

Thanking him for his note. "Apart from a few 'indignant,' 'shocked,' and 'pained' letters which I fancy I shall get, on the subject I think it is really very funny," with an initialled RK postscript, "No one would have enjoyed it more than Henry James himself." Henry James was a good friend of Kipling and gave the bride away when Kipling married Caroline Starr Balestier in London on January 18th 1892.

\$800 - 1,200

210

LEHAR, FRANZ. 1870-1948.

2 Autograph Musical Quotations Signed ("Lehar"), both 1 p, 12mo (140 x 115 mm), Vienna, March 16, 1923 (the other undated), the first inscribed to "Herrn Dr Minz," ink on paper. Mounted with a reproduction portrait, framed and glazed.
WITH: Carte de visite photograph by Setzer Tschiedel, 4.5 x 3 inches.

Two attractively presented Lehar musical quotations, which he would give out to friends and colleagues, almost like a calling card.

\$1,200 - 1,800

210A

LISZT, FRANZ. 1811-1886.

Autograph Letter Signed ("F Liszt") in French, 1 p, 8vo, dated Vendredi, [Weimar, 1850s.] to "Madame" [Madame La Grande Duchesse hereditaire de Saxe], with the envelope addressed to the Duchesse, saying that he will undertake the commission for the "Pianino de Hochle", and going on to say that tomorrow he will have the honor of dining at Wartburg [Castle, the home of the Grand Duke and Duchesse Sophie of Saxe-Weimar]. The envelope slightly creased, with a few tears, the letter with horizontal fold across center.
Provenance: Sold Sotheby Parke Bernet, November 28th 1972, lot 207.

An attractive short note from Franz Liszt to one of his most important clients, during his time at Weimar. Liszt, it is said, had a way with women, and the Grande Duchesse Maria Pavlovna of Saxony, the 3rd daughter of Paul I of Russia became his first important patron in Weimar. His dinner at Schloss Wartburg, was the home of Grand Duchess Sophie of Saxe-Weimar-Eisenach, who became after Maria's death in 1859, his second great patron in Weimar. One suspects that notes, such as this, passed between them on a daily basis, being both personal and chatty, and with no need to be dated.

\$1,000 - 1,500

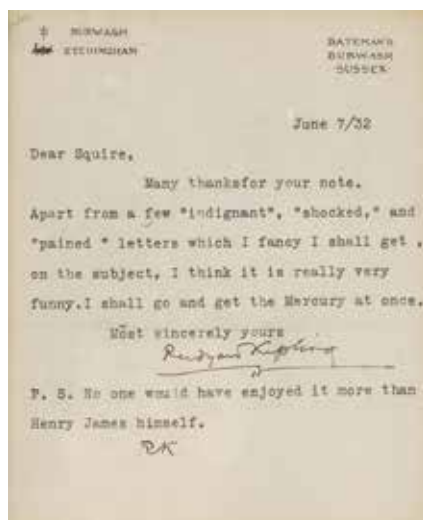
211

MENCKEN, HENRY LOUIS. 1880-1956.

Notes on Democracy. New York: Alfred A. Knopf, [1926]. 8vo. Publisher's vellum, covers decorated in gilt, top edge gilt, Uncut on two sides.
Provenance: Sherman Kingsbury Ellis (bookplate).

FIRST EDITION, SIGNED BY MENCKEN, copy no 11 of 35 copies printed on Japan vellum. A searing critique of the American political system written between the wars.

\$600 - 800



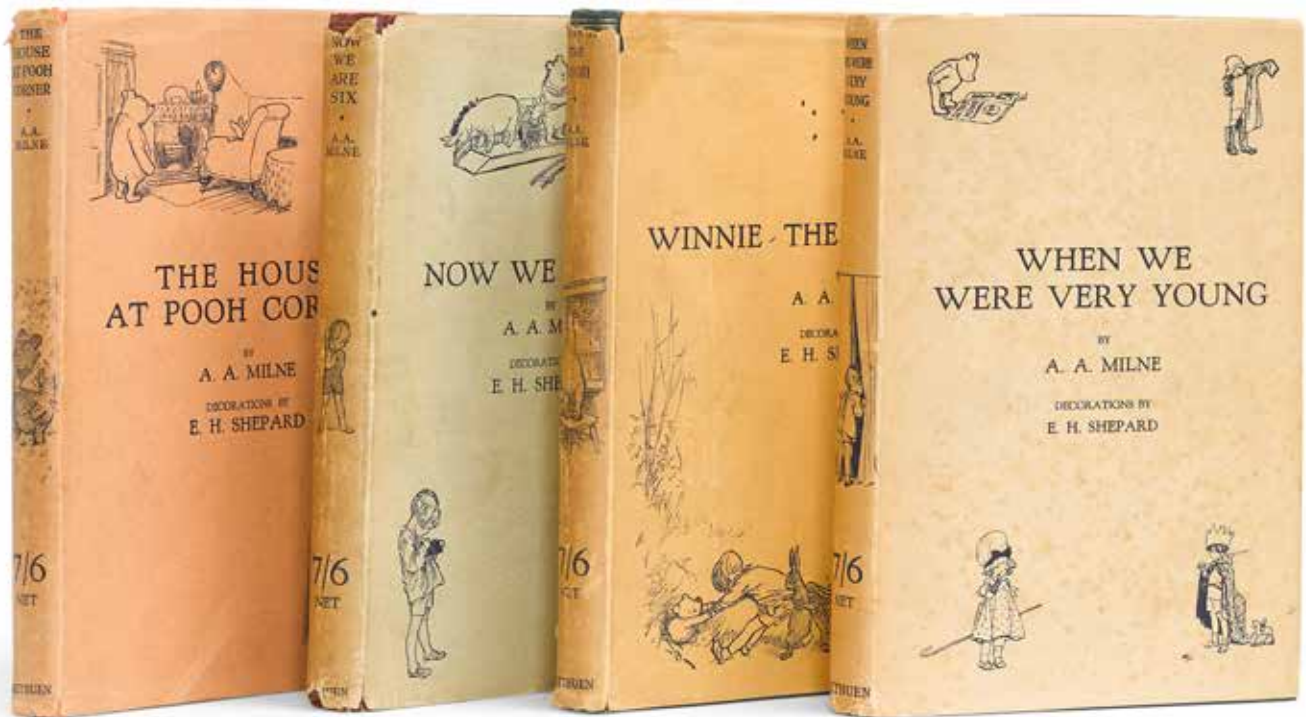
209



210



211



212

212

MILNE, ALAN ALEXANDER. 1882-1956.

When We Were Very Young; Winnie The Pooh; Now We Are Six; The House at Pooh Corner. London: Methuen, 1924-1928.

8vo. Publisher's blue cloth gilt, gilt character vignettes on covers, gilt spine titles, the last three titles with pictorial endpapers, top edges gilt, publisher's pictorial dust jackets. Contained in red morocco backed blue cloth box. Toning and some chips to dust jackets, especially to spines, otherwise fine.

FIRST EDITIONS, meeting all first issue points on the books and the jackets. Illustrations by E.H. Shepard, with a flyer loosely inserted in *Now We Are Six* advertising an exhibition of Shepard's illustration art in December 1927. Particularly bright, clean copies in jackets of the beloved children's series.

\$6,000 - 9,000

213

MITCHELL, MARGARET. 1900-1949.

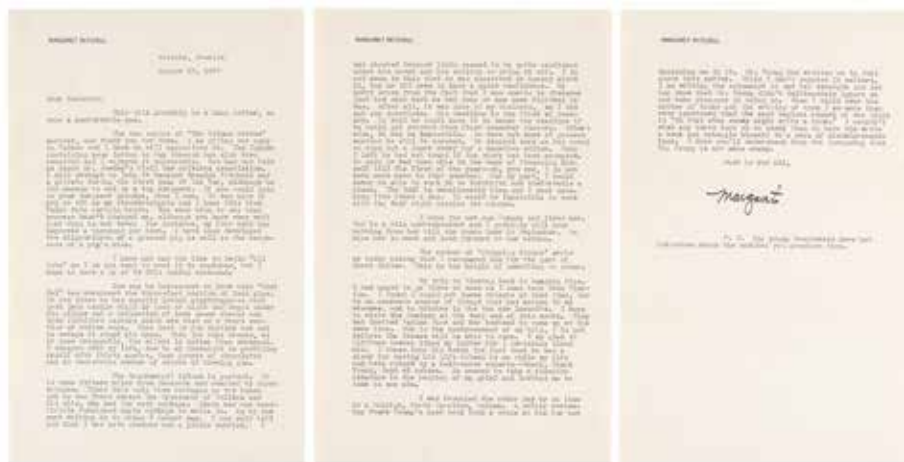
Typed Letter Signed ("Margaret"), 3 pp, 4to, Atlanta, Georgia, August 12, 1937, to Herschel Brickell, on her personal letterhead, with transmittal envelope. Fold creases, soiling to envelope.

MITCHELL SHARES NEWS WITHIN HER CIRCLE OF SOUTHERN WRITERS in this letter to Mississippi native Herschel Brickell. She mentions two other Southern authors, Edwin Granberry, with whom she has recently spent time on the Gulf coast, and Stark Young,

who has just published a book. "*Edwin had one beautifully furnished cottage to write in. As to how much writing he is doing I cannot say ... Edwin seemed to be quite confident about his novel and his ability to bring it off.*" She questions the prospect of Granberry completing his novel, saying "*It would be impossible to work with the Gulf right outside the window.*" Later, she mentions that a columnist has taken issue with her not being included in Stark Young's most recent book (presumably *A Southern Treasury of Life and Literature*, which he edited), saying "*Young didn't deliberately ignore me ... I am more than ever convinced that the most sapient remark in the Bible is 'Oh that mine enemy might write a book.' I couldn't wish any worse luck on an enemy than to have him write a book and entangle himself in a mass of misunderstandings.*" Mitchell also mentions the early progress of developing the movie version of *Gone With the Wind*, saying "*The author of 'Stepping Stones' wrote me today asking that I recommend him for the part of Rhett Butler. This is the height of something or other.*"

Edwin Granberry earned an O. Henry Memorial Prize with his 1932 short story *A Trip to Czardis*. Granberry did not publish a new novel between 1930 and 1966, when his prize winning short story was published as a novel of the same title, expanded from the original story. It is possible that he was working on the novelization of *A Trip to Czardis* at this time, and Mitchell may have been quite prescient in questioning the progress of his writing.

\$3,000 - 4,000



213

214

MITCHELL, MARGARET. 1900-1949.

Typed Letter Signed ("Margaret"), 2 pp, 4to, Atlanta, Georgia, August 30, 1937, to Herschel Brickell, on her personal letterhead, with ink emendations and postscript, including transmittal envelope. Fold creases, smudges, envelope soiled.

*THE AUTHOR OF "GONE WITH THE WIND" SHARES HER IRRITATION AT THE PRICE OF FAME WITH A FELLOW AUTHOR, Henry Herschel Brickell. After receiving a copy of Charm magazine with an article about her, she writes that she is "... grateful for their remarks, especially in view of such lies as are printed in one of the enclosed clippings." She decries the shoddiness of press coverage of her career: "Holland's magazine for this month carried an article about me which was a rehash of facts nearly two years old. It is surprising what magazines will print." She laments that the health of her marriage is often called into question by the press, as well: "I had barely lived down the rumor of my divorce, which was inspired by Caroline Miller's divorce, and now I suppose John will get credit for tying up with a brand new twenty-two year old bride.... The whole story portrayed me in a very cheap and common light and, furthermore, made it appear that the only reason I stuck with John after making a success was because he had supported me for eleven years. It puts John in an even worse light, which is what makes me feel so bad." Her exasperation with the unpleasant aspects of fame are evident when she discusses the flurry of activity coming on the heels of publication of another story about her: "... scores of people camped in the offices of John and Stephens and Father, nearly driving them distracted.... I am sure by now they must all heartily regret the day I ever typed the first line of my book, but they are too gentlemanly to say so. I am sure that when I die and go to hell I will have to listen to telephones ringing throughout eternity." Her frequent correspondent, Mississippi native Henry Herschel Brickell, was literary editor for the New York Post, and a great admirer of *Gone With the Wind*. He edited Holt's annual publication of the O. Henry Memorial Prize Short Stories for many years.*

\$1,200 - 1,800

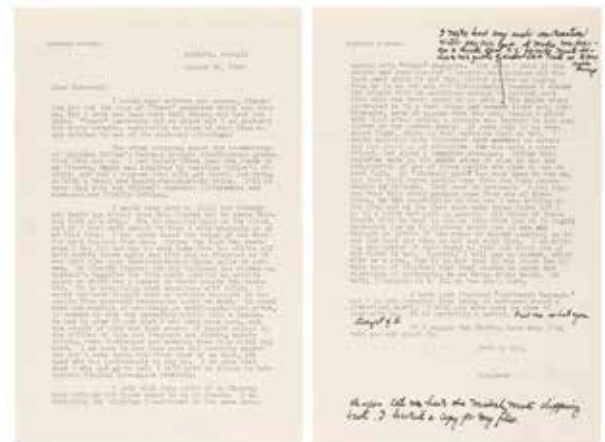
215

MITCHELL, MARGARET. 1900-1949.

Autograph Letter Signed ("Margaret"), 1 p, 12mo (130 x 102 mm), Atlanta, Georgia, August 30, 1937, to Herschel Brickell, in ink, on bifolium notepaper, together with transmittal envelope. Fold crease, a few spots, envelope slightly soiled.

*MITCHELL GIVES A GLIMPSE OF THE BEGINNINGS OF THE MEDIA FRENZY that is about to unfold regarding the movie adaptation of *Gone With the Wind*. She writes that "Hell has indeed broke loose, interviewers, editors, movie folks.... yes, the movie folks seem to be sincere. At any rate they are working like dogs. The town's in an uproar and you can't imagine what life is like."*

\$2,000 - 3,000



214



215



216



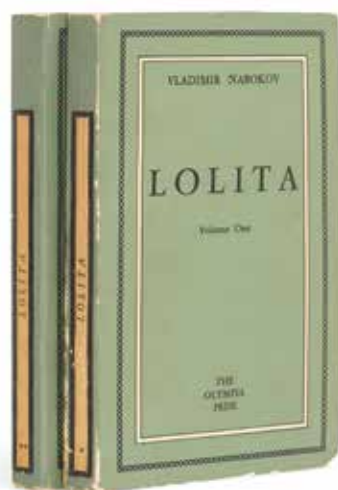
216

MITCHELL, MARGARET. 1900-1949.

Typed Letter Signed ("Margaret"), 1 p, 4to, Atlanta, Georgia, November 22, 1937, to Herschel Brickell, on her personal letterhead, with transmittal envelope. Fold creases, soiling to envelope.

Mitchell writes a brief note to her regular correspondent, Herschel Brickell, letting him know she will be traveling on business for a week. She ends the letter with the cryptic statement "*Things have not been breaking too well on the Southern front recently and we have been working pretty hard.*"

\$800 - 1,200



217

217

NABOKOV, VLADIMIR. 1899-1977.

Lolita Paris: The Olympia Press, [1955].

2 volumes. Original green printed wrappers. Minor creasing to spines, light wear to wrappers, with rubbing to joints, small chip at lower corner of rear wrapper on volume one.

FIRST EDITION, FIRST ISSUE, with "Francs : 900" to rear wrappers. Nabokov's masterpiece, a high spot of 20th-century literature. Juliar A28.1.1.

\$1,200 - 1,800

218

O'NEILL, EUGENE. 1888-1953.

2 Autograph Letters Signed ("Eugene O'Neill" and "Gene"), together 2 pp, 4to (330 x 215 mm), the first dated May 31st, [mid 1920s], Hamilton, Bermuda, to a Mr Gatz, who had sent him a script of his play for comment; the second dated Bermuda April 3, 1925, his literary agent Richard J Madden, a chatty letter about theatrical business, discussing some changes to his [David] Belasco contract, and the news that the Theatre Guild had dropped its option to produce his 1923 play *The Fountain*, some creasing and toning overall.

Two interesting theatrical letters sent from the O'Neill Family home at Spithead, Hamilton in Bermuda, occupied by O'Neill and his second wife Agnes from late 1924 for a short period so that O'Neill could have peace and quiet to write. O'Neill provides constructive criticism: "*your dialogue is stilted and 'written' — that is meant to be read and not to be heard. This is a serious fault. You've got to write by ear, the spoken word, in a play ... you must face the fact that there is a lot of work to be done on it if you ever hope to get it into theatrical (in the good sense) shape.*"

\$2,500 - 3,500



218

219

POUND, EZRA. 1885-1972.

Diptych Rome-London: Homage to Sextus Propertius; Hugh Selwyn Mauberley Contacts and Life. Verona: Officina Bodoni for Faber & Faber, [1957].

4to (285 x 200 mm). Printed in red and black. Publisher's gilt-lettered boards, slipcase with printed paper labels. Light wear to slipcase, spine slightly sunned.

LIMITED EDITION number 54 of 200 copies signed by the author. Gallup A75b.

\$1,200 - 1,800



219

220

RACHMANINOFF, SERGEI. 1873-1943.

Clipped Signature ("S. Rachmaninoff"), framed beneath a later photograph of the composer in profile.

Nicely framed autograph of one of the most important composers of the 20th century.

\$600 - 800



220

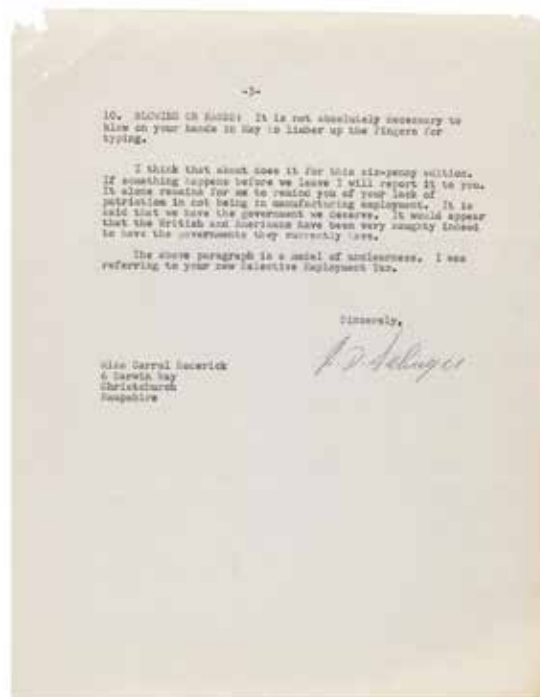
221

SALINGER, JEROME DAVID. 1919-2010.

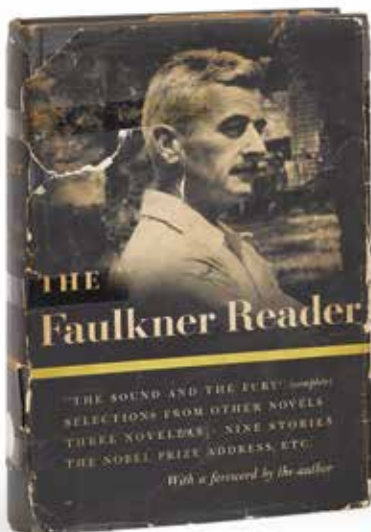
Typed Letter Signed ("J.D. Salinger"), 3 pp, 4to, [Bermuda], May 14, 1966, addressed to Miss Carrol Roderick in Hampshire, England. The upper left corners lacking as the pages were being wrenched from the staple at that corner, horizontal fold lines.

A chatty and carefully crafted letter discussing the latest headlines in the Bermuda Press, and various comings and goings on during his Bermuda stay. He describes the visit of a Canadian and an English lady to dinner the previous night: "They asked me to justify American Policy in Vietnam and were rather shocked when I told them this I could not do because our VN policy stinks ... It is said that we have the government we deserve. It would appear that the British and Americans have been very naughty indeed to have the governments they currently have." Salinger had come to Bermuda on a trip with his mother Marie, probably for some peace and quiet, and he also had some troubles with his second wife Claire Douglas, who stayed up at his property in Cornish, New Hampshire, hence the note "COURT: Very dull Friday. Divorce you know." His own divorce was finalized in 1967. Carrol Roderick appears to have been a Journalist friend from England. Salinger letters are rare on the auction market.

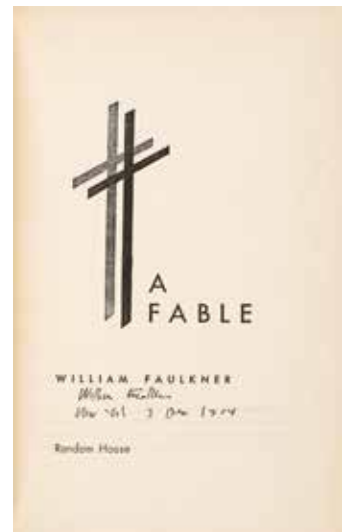
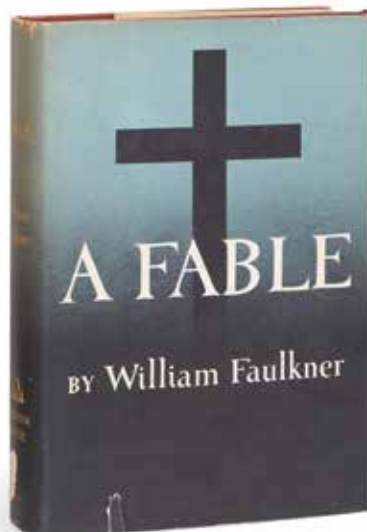
\$7,000 - 10,000



221



222



222

[SCHULBERG, BUDD. 1914-2009.]

FAULKNER, WILLIAM. 1897-1962. *A Fable*. New York: Random House, 1954.

Third printing. Publisher's red cloth, dust jacket. Tear tear to lower edge of jacket, abrasion to spine of jacket with loss of printed surface.

WITH: *The Faulkner Reader*. New York: Random House, [1954].

Publisher's dark blue cloth, dust jacket heavily torn with losses.

Provenance: From the collection of Budd Schulberg.

BUDD SCHULBERG'S COPIES, SIGNED BY FAULKNER FOR BUDD SCHULBERG, not inscribed but dated identically on title pages: "William Faulkner — New York — 3 Dec 1954". Both books were signed for Schulberg, by his friend William Faulkner. An excellent association between two of the 20th-century's great writers.

Budd Schulberg is best known as the author of the Hollywood classic *What Makes Sammy Run?* (Random House, 1941) and as the Academy Award-winning screenwriter for *On the Waterfront* (1954).

\$1,500 - 2,500

223

[SCHULBERG, BUDD. 1914-2009.]

MICHENER, JAMES A. 1907-1997. *Tales of the South Pacific*. London: Collins, 1951.

Publisher's red cloth, gilt titles on spine, pictorial dust jacket. Jacket with small creases and wear to corners, chip at head of spine, foxing to endpapers.

FIRST ENGLISH EDITION IN JACKET, BUDD SCHULBERG'S COPY, SIGNED AND INSCRIBED on the free front endpaper: "Tinicum — Bucks County — May 14, 1952 - James A. Michener." Schulberg lived in Bucks County for 10 years between 1946 and 1955, where he met Michener, who was born there. A bright association copy of *Tales of the South Pacific*, Michener's most important work.

\$800 - 1,200

224

[SCHULBERG, BUDD. 1914-2009.]

VONNEGUT, KURT. 1922-2007. *Slaughterhouse-Five, or The Children's Crusade*. New York: Seymour Lawrence/Delacorte Press, 1969.

Publisher's blue cloth titled in gilt and red, dust jacket. Browning to jacket, especially on spine, 33 mm tear along edge of jacket at top right corner.

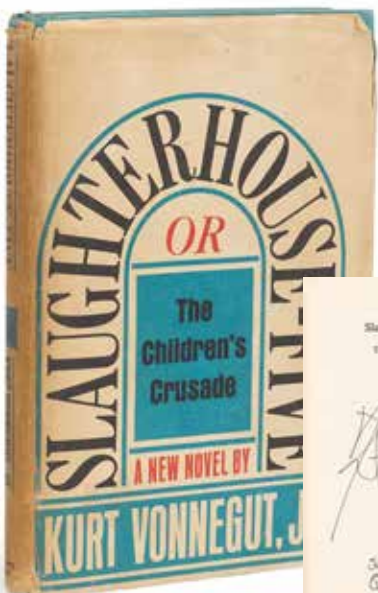
Provenance: From the collection of Budd Schulberg.

SIGNED FIRST EDITION, BUDD SCHULBERG'S COPY. Signed in a sprawling hand on the half-title "Kurt Vonnegut — July 21, 2001 — QUOQUE [sic]." Vonnegut and the Schulbergs were friends and neighbors in Quogue — a wonderful association.

\$2,000 - 3,000



223



224



225

SCOTT, WALTER, SIR. 1771-1832.

Ivanhoe; A Romance. Edinburgh: for Archibald Constable, 1820. 3 volumes. 8vo (200 x 125 mm). [6], xxxiii, [1], 158, 151-298; [4], 327; [4], 371, [1], 3 pp. Original boards, printed paper spine labels, board slipcase. Uncut, occasional foxing, front hinge to volume 3 reinforced after title, spines worn, upper joint of 3rd volume reinforced.

Provenance: Wadham Wyndham, Esq. (bookplate).

FIRST EDITION, FIRST ISSUE, UNCUT IN ORIGINAL BOARDS.
Worthington 8.

\$2,000 - 3,000



225

226

[SOUSA, JOHN PHILIP. 1854-1932.]

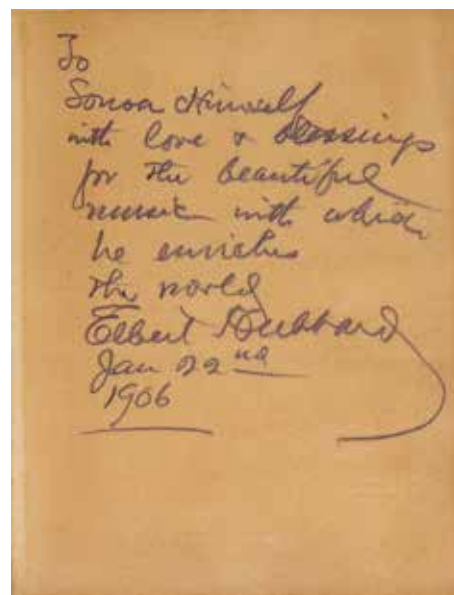
HUBBARD, ELBERT. 1856-1915. *Little Journeys to the Homes of Great Musicians. Schumann.* East Aurora, NY: Roycrofters, 1901. 8vo. 21 pp, offprint, SIGNED AND INSCRIBED BY THE AUTHOR in pencil "To Sousa Himself with love & blessings for the beautiful music with which he enriches the world. Elbert Hubbard. Jan 22nd 1906." Numbered 470 of 940 on limitation page, with author's signature in ink.

WITH: *Little Journeys to the Homes of Great Musicians, Book I.* 157 pp. Containing biographies of Wagner, Paganini, Chopin, Mozart, Bach and Mendelssohn. INSCRIBED TO SOUSA ON FLYLEAF in ink "To John Philip Sousa from Blanche Duffield and Bertha Bucklin. 1900-1901." Numbered 929 of 947 on limitation page with signature of Hubbard, and inscribed "Illumined by Mae Dibly" with Roycrofters symbol.

Both volumes with hand-colored woodcut frontispiece and initials, portraits of each artist. Publisher's green suede, gilt-titled leather lettering pieces on top cover, silk endpapers, yapp edges. Covers sunned, edges curled, browning.

Blanche Duffield and Bertha Bucklin were vocalists with Sousa's band in 1900. The suede binding was unique to the numbered limited edition, the standard edition having paper wrappers.

\$800 - 1,200



226

227

VONNEGUT, KURT. 1922-2007.

8 Typed Letters Signed ("Kurt"), each 1 p, West Barnstable, MA, Iowa City, IA, and New York, NY, 1963-1971, to Bill Corrigan, a young student of Vonnegut's at Hopefields Riverview School on Cape Cod, folds, clean, with original transmittal envelopes.

WARM COLLECTION OF LETTERS FROM VONNEGUT to Bill Corrigan, who was a student of his in the early sixties. The letters cover 8 years, beginning in 1963 when Bill is in college, and representing Vonnegut's side of the correspondence, which is full of warmth, humor and obvious care and concern for his young charge, including a brief discussion of his mother's suicide.

\$1,500 - 2,500



227

AMERICANA AND WORLD FIGURES

Lots 228 – 259



228

18TH CENTURY AMERICAN POWDER HORN.

Dated 1729 and later. A short cow horn, hollowed out, with carved spout, wooden stopper tacked in place at wider end, lacking the small stopper at the narrow end, length 270 mm, diameter at wider end 55 mm. The horn profusely scratched in three hands, the principal notation "Howard Alanson Smolleck his horn, Mt Vernon, Nov 26, 1729," with later Civil War notations "My arm for Jeff Davis and Rising Sun ... God Bless America and Victory C.S.A.," and numerous small later notations variously dated 1928-37, possibly a Civil War re-enactor. Various incised decorations including a musket, an 18th century cannon being lit, and battling musketeers. One small chip off the surface, some discoloration of the horn.

An interesting historic American powder horn, probably Virginian or Appalachian, with various layers of notations by generations of users.

\$1,200 - 1,800

229

AMERICAN REVOLUTION.

7 items:

1. Document Signed ("John Morton") being a Pennsylvania Eighteen Pence note, 83 x 67 mm, "Third day of April, 1772", signed by John Morton, signer of the Declaration of Independence, as well as John Sellers and Chas Humphreys, minor chipping to edges.
2. Document Signed ("James Sullivan"), being a printed judicial appointment accomplished in manuscript of John Gardner, Esq, in Suffolk County, June 31st, 1807, and signed by Sullivan as Governor of Massachusetts. Sullivan was an American revolutionary and a leader in the push for the Continental Congress.
3. Autograph Document Signed ("Daniel D. Tompkins"), 1 p, 4to, Sept 13, 1814, being a discharge for Zacharias Schoonmaker from the Army of the United States, signed by Daniel Tompkins, who was the fourth Governor of New York, as well as the 6th Vice President of the United States (under James Monroe), docketed to the verso, light soiling minor edgewear, folds.
4. Document Signed ("DeWitt Clinton"), partially printed and accomplished in manuscript, 1 p, April 30, 1808, being a Notary appointment signed by Dewitt Clinton, as Mayor of New York City, toning, chipping along left edge, with closed tear at left edge of upper fold, old tape repair;
5. Autograph Note Signed ("James J. Walker"), 115 x 135 mm (leaf removed from album), inscribed "For Barbara" and "With every good wish," with autograph to the verso of Cap Victor Kelber, lightly soiled.
6. Typed Letter Signed ("F. Laguardia"), 1 p, on "House of Representatives" letterhead, May 31, 1929, to Nicholas Selvaggi, expressing regret at missing a wedding for "a bad political situation here," clean, with folds.
7. Typed Letter Signed ("F. Laguardia"), 1 p, on "City of New York/ Office of the Mayor" stationery, December 31, 1942, an invitation to a reception for Wladyslaw Sikorski, Polish Prime Minister, folded in the middle, clean.

\$800 - 1,200

230

AMERICANA MANUSCRIPTS.

6 items:

1. Autograph Letter Signed ("Daniel C. French"), from the creator of the statue of Abraham Lincoln in the Lincoln Memorial, 1 p, 8vo, bifolium, September 25, 1922, discussing another monument, clean.
2. Autograph Letter Signed ("Bartholdi"), from the designer of the Statue of Liberty, 1 p, 8vo, Paris, 31 Janvier 1890, staining to verso from old mounting.
3. Fragment of Autograph Document Signed ("F.S. Key"), composer of "The Star Spangled Banner," 1 p, 8vo, a legal document from his law practice, staining, repaired at the folds, matted with a recent poster.
4. Typed Letter Signed ("Monty Flagg") of James Montgomery Flagg, designer of the Uncle Sam "I Want YOU" poster in World War I, 1 p, 8vo, Jan.11/44, a self-parody, "Mr. Flagg never wears anything but pajamas ... did the famous "I WANT YOU!" poster in the war of 1812, likes full-breasted women and scotch....," some soiling, centerfold.
5. Typed Letter Signed ("Ernest L. Thayer"), 1 p, November 1, 1907, thanking Jerome Beatty for a "very amusing parody on Casey at the Bat," mailing folds, light toning.
6. Autograph Letter Signed ("Jack Norworth"), 1 p, n.p., n.d., clean, matted and framed with a short biography of Norworth, the composer of "Take Me Out to the Ball Game," and his iconic song; comes with vintage sheet music of "Take Me Out to the Ball Game" (New York Music Co, c.1908) and commemorative first day cover.

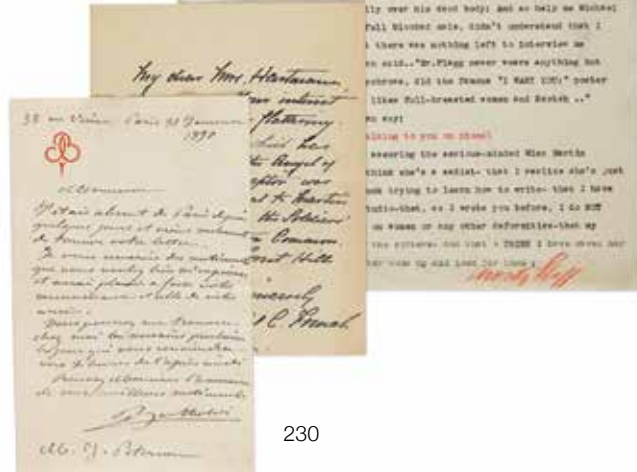
\$800 - 1,200



228



229



230



231

231

BLACK PANTHERS.

BILL, OLIVE. Active 1960s. *Happy Birthday Huey P. Newton '69*. [Los Angeles: 1969], Screen-printed poster on thick paper, 35 x 23 inches, portrait of Huey Newton in black and white, with a neon red and yellow sunburst background, the Black Panthers logo incorporated into the text at the bottom, light bumping to edges.

A fine and attractive 1969 psychedelic poster celebrating the birthday of the Founder of the Black Panther Party. Huey Percy Newton (1942-1989), was a political and urban activist, who with Bobby Seale, co-founded the Black Panther Party in 1966. He was born in Monroe Louisiana, the youngest of seven children, the son of a sharecropper and Baptist Lay Preacher. In 1947 the family moved to Oakland, California, and as a wild child graduated Oakland Technical High School in 1959 without being able to read. He had a youth of petty crime and was charged with murder on two occasions. On the second occasion, in 1974, he fled to Cuba returning in 1977. His life ended in 1989, when he was shot dead in a dispute with a drug dealer. Just like Che Guevara, his image became a symbol for activists, and a succession of posters were issued in the late 1960s and 70s. Bill Olive was an English artist, who had come to work for Earl Newman posters in Los Angeles, arriving in January 1968.

\$1,200 - 1,800



232

232

CARTER, JAMES EARL. B.1924.

Autograph Letter Signed ("Jimmy"), 2 pp recto and verso, 4to, Annapolis, September 10, 1945, to Jacquelyn Reid, in ink, on U.S. Naval Academy letterhead, with transmittal envelope. Fold creases, slight dampstaining to letter, dampstaining to envelope.

FUTURE PRESIDENT CARTER WRITES TO AN EARLY ROMANTIC INTEREST while a cadet at the Naval Academy, thanking her for coming to Annapolis to visit him. "I hope you don't have too much trouble with your school work 'cause you missed a weekend of studying." He compliments her on making an impression on his classmates, saying they "... have been asking who the cute brunette in the blue evening dress was. You made quite a hit with them ..." and asks her to send a better photo than the group shot with her sorority sisters that she had given him.

Carter's earnest personality is evident in this gentlemanly letter. Although his affection for "Jackie" is apparent in this letter, the impression she made was clearly not as big as that made upon him by his sister Ruth's friend, Rosalynn Smith. He began dating Rosalynn while at the Naval Academy, and married her shortly after he graduated in 1946.

\$1,500 - 2,000



233

233

CATLIN, GEORGE. 1796-1872.

Letters and Notes on the Manners, Customs, and Condition of the North American Indians. New York: Wiley and Putnam, 1841.

2 volumes, 8vo (249 x 158 mm). Frontispiece, errata slip tipped in before title page of volume I, three maps (one folding), numerous line engraved illustrations. Publisher's blind-stamped and gilt cloth. Sunned, foxing throughout.

Provenance: James Howard McHenry, Baltimore (book label and owner's inscription).

FIRST EDITION, SECOND ISSUE, with "Zedekiah" on p 104. Sabin 11536.

\$1,000 - 1,500

234

CIVIL WAR: CONFEDERATE SOLDIER'S LETTER.

Autograph Letter Signed ("Jacob E Wells"), 3 pp recto and verso on conjoining leaves, 8vo, Vicksburg, Mississippi, February 26, 1863, to his father, in ink on blue lined paper. Some areas heavily browned, creases.

Rare Confederate soldier's letter to his father, from the fortifications at Vicksburg in early 1863. The soldier writes that his health is good, but "*The duty on us is very heavy now on the a count of the yanks bein in sight and a looking fur and a tack....*" He mentions the condition of the Mississippi river and its effect on the Union Army's progress: "*The River is very hy and still a rassing i dont think the yankeys ever wil git ther chanel cut so as to run their boats thru.*" He also mentions that the Yankees "*... has run 2 gun boats a past our battery our farses has captuerd them both....*"

Early in 1863, Grant made the first attempt to construct waterways that would allow Union forces to move outside the range of Vicksburg's artillery defenses. The first of these, dubbed "Grant's Canal," failed due to the unexpected surges in the Mississippi's water level. It flooded with muddy water and silt, and even the deployment of two massive steam dredges failed, and the canal was abandoned, to be followed by four other equally unsuccessful attempts. Eventually he marched his army downriver on the opposite side of the Mississippi, crossed well south of Vicksburg, and then turned north to attack the city in the spring.

\$800 - 1,200

235

CIVIL WAR: ROBERT E. LEE'S GAVEL.

A wooden gavel, length 210 mm, length of head 95 mm. The handle of the gavel with a late 19th century partial label, lettered in gilt "Home of Gen Lee," and with a mid 19th century dealer's label, "Gavel c.1860 from the house of General Lee," and with painted lot number "260." Some light wear and a few knocks.

A fine gavel purporting to have come from the home of General Lee, namely Arlington House, now the Robert E. Lee memorial in Arlington Cemetery. General Lee's family home had been built in 1802 in Greek revival style by Washington's step-grandson George Washington Parke Custis. Custis acquired the estate after the death of his father who had bought the land in 1778, and renamed the estate Arlington after the Custis family homestead on the eastern shore of Virginia. On George's death in 1857, he left the estate to Mary Custis Lee for her lifetime, and General Lee was the executor of the will. Lee took a 3 year absence from the army to begin the necessary agricultural improvements on the estate, and under the terms of the will freed the slaves within 5 years of George's death ... this he did on December 1862. With the start of the Civil War, Mary left the estate in May 14th 1861, and it was seized and occupied by union forces on the 24th May. It is likely that the contents were seized and stored by the Union. In early 1864 with the growing number of dead in the Civil War, the Arlington National Cemetery was created making it impossible for Lee to return to the estate, graves being put around the flower beds close to the house.

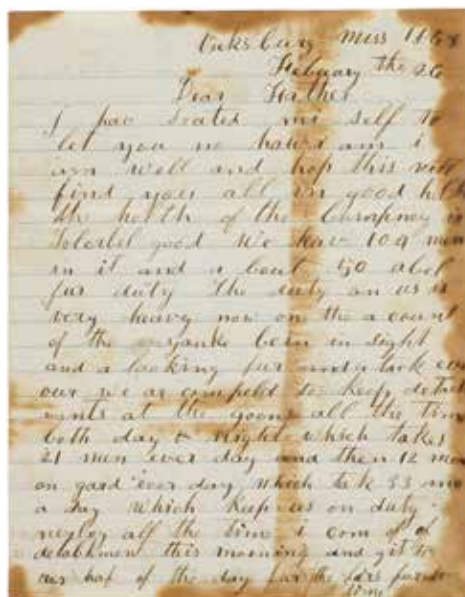
\$1,200 - 1,800

236

CIVIL WAR: GAVEL FROM DAVIS' "WHITE HOUSE."

A wooden Gavel used in the "White House" of the Confederacy. [Richmond, Virginia; in use 1861-65.] A small light wooden gavel, length 210 mm, length of head 75 mm. With two late 19th century labels on the handle, one in ink "*White House, Richmond,*" the second underneath, in pencil partially obscured "*... house of Confederacy,*" together with a mid 20th century dealer's tag, "*Gavel, c.1861-65 Used in the White house of the Confederacy,*" also with an old auction lot number painter on the head "259." One side of the head damaged with some loss, probably with later nails securing the head to the stem.

Reportedly, an extraordinary survival of a piece of history from Jefferson Davis's "White House" at 1201 East Clay St, in Richmond. The house had been built in 1818 for John Brockenbrough, who was President of the Bank of Virginia. It then went through various hands before being purchased by the City of Richmond in 1860, after which it was rented to the Government of the Confederacy as the Executive Mansion. The Capitol of the Confederacy was moved



234

235



236



from Montgomery to Richmond, and Davis moved in with his young family in August 1861. Davis gathered around him suitable military personnel as advisers, some 13 in all, two of whom lived on the third floor of the house, others in the district nearby. Davis had his offices on the second floor where he would meet with his advisers, and this sort of gavel may well have been used to bring order to unruly meetings. The house was abandoned by Davis on April 2nd 1865, and within 12 hours the Union Corps had seized the house intact. On the 4th April Abraham Lincoln entered the city and stopped for three hours at the Executive Mansion, but would not go up to the second floor as it was the private quarters of former president Davis. Five days later General Lee and his Army of Northern Virginia surrendered to U.S. Grant. The Executive Mansion became a military HQ, but in 1870 was taken back by the City of Richmond, and was used as a school. A society was formed in 1890 to save the building and today it is a museum dedicated to the Confederacy.

\$1,500 - 2,000



237

237

[COLT, SAMUEL. 1814-1862.]

BARNARD, HENRY, Editor. *Armsmear: The Home, the Arm, and the Armory of Samuel Colt. A Memorial*. New York: Alvord, printer, 1866. 4to (250 x 182 mm). 399 pp. 83 plates, maps and illustrations. Rebacked to style in three-quarter red morocco and marbled boards, gilt titles and decorations on spine, marbled endpapers.

FIRST EDITION A privately-printed biography of gun innovator and manufacturer Samuel Colt, dedicated to his wife, Elizabeth. Besides describing the grounds of the Colt estate in Hartford, it contains a great deal of information relating to Colt's career, the development of his business and of his famous revolvers, which played such a central role in shaping the Westward expansion of America during the 19th century. Howes C-618; Sabin 14763.

\$1,000 - 1,500

238

COBB, TYRUS RAYMOND "TY". 1886-1961.

Autograph Letter Signed ("Ty"), 4 pp, 8vo (177 x 105 mm), [La Jolla, CA], undated [late 1959/1960], to "Bob," on Cobb's letterhead from Nevada, in green ink, with the address lined out. Creases, minor spotting, traces of notepad adhesive at top edges.

COBB FACES DECLINING HEALTH AT THE END OF HIS LIFE in this letter probably addressed to sports columnist Bob Considine. He opens with gratitude for sending some clippings: "*I have received yours with enclosures and stories are very factual and of course Bill Corum presented them well.*" He then lists a litany of health problems: "*Bob I have had a very rugged time of it.... Already had a bad back, then back pain & trouble became very accute [sic]....*" He mentions checking into the Scripps Clinic in La Jolla, saying "*My doctor has treated me for sugar - diabetes ... I am a walking patient but have to sleep there so as to get the early breakfast ... Plan a Scripps clinic going over before I return to Lake Tahoe....*" Cobb's health declined dramatically starting in 1959, although he was not known to cooperate fully with his physicians. In September 1959, while bird hunting with a friend, he experienced paralyzing pain in his back and legs. His ex-wife Frances Cass convinced him to go to the Scripps Clinic, where he was diagnosed with diabetes, high blood pressure and a number of other ailments. He was put on a strict diet, which he mostly ignored, and a number of prescriptions. The reference to Bill Corum, who had passed away in December 1958 after a long career as sports columnist for the New York *Journal-American* suggests that the recipient of this letter, referred to only as "Bob," was fellow *Journal-American* sports columnist Bob Considine, author of *The Babe Ruth Story* and *Thirty Seconds Over Tokyo*.

\$2,000 - 4,000

239

CUSTER, GEORGE ARMSTRONG. 1839-1876.

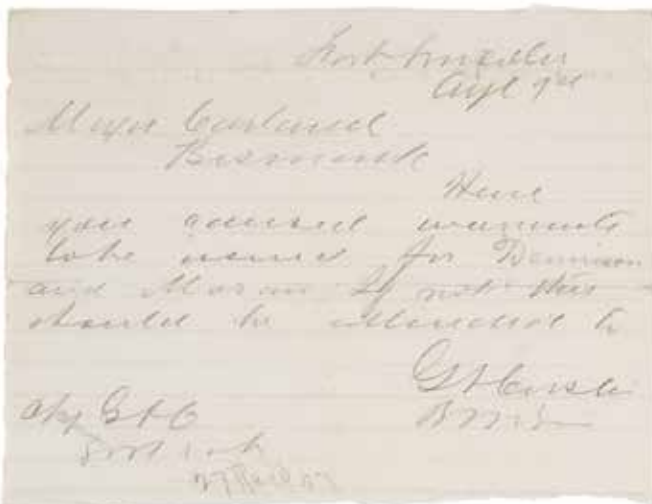
Autograph Note Signed ("G.A. Custer"), 1 p, 4to (torn), Fort Lincoln, April 7, [probably 1875], in pencil on blue-ruled machine-laid paper, to Major [John] Carland in Bismarck, chasing warrants to be issued for Dennison and Moran, previously removed from an album, folds, trimmed.

CUSTER ORDERS THE ARREST OF PRIVATE CITIZENS. In the spring of 1875, Fort Lincoln had been suffering a rash of grain thefts, the grain then being sold on to Bismarck merchants for private sale. Custer doggedly tracked the thefts, and in a remarkable transgression of authority, issued orders for arrests to be made, even as he was under orders not to make arrests outside of the military reservation. Elizabeth Custer in *Boots and Saddles*, describes Custer's taking a company of cavalry and several wagons into Bismarck directly to the storefront where the grain was stored, transferring the stolen grain directly into the wagons, after which "the troops marched out of the town as quietly as they had entered." In rounding up the accomplices, he sent a similar note to Carland on March 31 (see Sotheby's, New York, November 1, 1993, lot 43, written on the same paper stock) and this note follows, doggedly pursuing the arrest of two additional thieves. Famously, the accused thieves were imprisoned with Rain-in-the-Face, and soon all escaped, with Rain-in-the-Face retreating to the Powder River to rejoin Sitting Bull, heading inexorably to the Battle of Little Big Horn (Barnett, *Touched by Fire*, p 250). Major John Carland, a close friend of Custer, would discover Custer's body on the field of Little Big Horn just over one year later.

\$6,000 - 9,000



238



239

240

DARROW, CLARENCE. 1857-1938.

The Story of My Life. New York: Charles Scribner's Sons, 1932.
8vo. Color frontispiece portrait, photographic plates. Publisher's tan cloth over boards, gilt-lettered leather spine label. Spine slightly sunned, envelope tipped onto flyleaf containing a newspaper clipping regarding the sale of Darrow's estate.
Provenance: William T. Cresmer (bookplate).

FIRST EDITION, SIGNED BY DARROW on limitation page, number 49 of 294. Darrow's autobiography includes his account of his most famous trials, including the Scopes "monkey" trial, and the Leopold and Loeb case.

\$1,200 - 1,800

240A

PRINCE EDWARD, DUKE OF KENT AND STRATHEARN. 1767-1820.

6 Autograph Letters Signed ("Edward"), to Sir James Cockburn, as Governor of Bermuda, 1811-12, 1812-14, and as 9th Baronet, in all 21 pp, 8vo and smaller, Kensington Palace, January 31, 1813 to April 5, 1814. The correspondence seeking favors from Sir James and his brother Sir Alexander Cockburn, including three letters seeking the help of Sir James and his brother to secure a position for a Mr Crutz, two letters concerning a midshipman William Smith who was seeking a position on a flagship on the North American Station, and one other regarding an appointment of a Mr Amyott; together with two warrants signed by James Cockburn, one a printed document directing a payment to Lieutenant James William Cole of the 21st Regiment of Foot, the second a warrant of payment to J D Anderson, Acting Assistant Commissary General.

Sir James Cockburn had got to know the Duke of Kent when he served as Under-Secretary of State for War and the Colonies, in London, from 1806-07. As was common during the 18th and 19th centuries, younger military officers sought the patronage of senior figures in the military hierarchy to advance their careers. It wasn't surprising that Prince Edward sought out Sir James's help in placing two young officers. Sir James served as Governor of Bermuda during interesting times — with the American War of 1812 developing, the strategic position of Bermuda made the governorship of this small Island all the more important. It was from Bermuda that the British fleet set off to sail up the Potomac and capture Alexandria and Georgetown, and burn Washington DC. Sir James famously allowed privateers to attack vessels flying the American flag in Bermuda waters.

\$3,000 - 5,000

241

EDWARDS, JONATHAN. 1703-1758.

Sermons on the Following Subjects.... Hartford: Hudson & Goodwin, 1780.

8vo. 282pp. Errata leaf in rear. Contemporary sheep. Lacks front endpaper, slight worming to last several leaves, browning.
Provenance: Harriet B. Eastman (early ink stamp); I.G. Schorsch (bookplate).

First American editions of these sermons, never published during Edwards's lifetime. The fifteen sermons are preceded by a preface by Edwards' son discussing the difficulty of printing the sermons during the Revolution. Evans 16767.

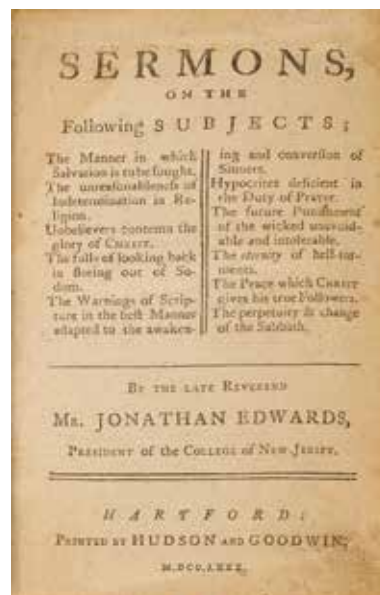
\$400 - 600



240



240A



241



242



243

242

[FORD, HENRY, THOMAS EDISON, HARVEY FIRESTONE AND EDWARD HURLEY.]

BURROUGHS, JOHN. 1837-1921. *Our Vacation Days of 1918*. [N.P.: Privately printed, 1921].

4to. 33 card stock leaves mounted with gelatin silver print photographs, with printed text. 1/4 black morocco over boards, gilt title label on top board, gilt titles on spine, marbled endpapers.

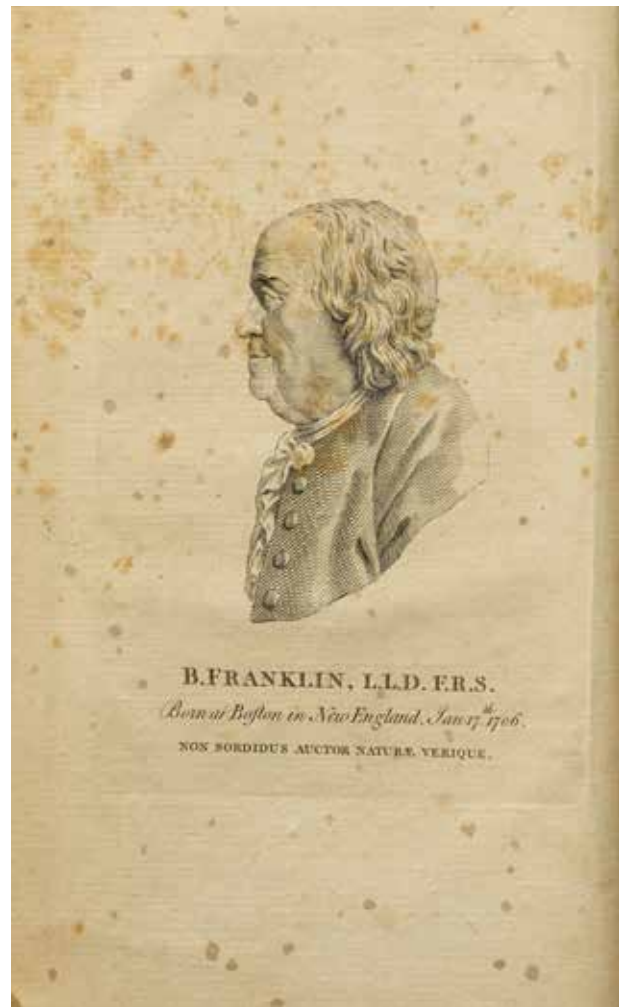
In 1916, Burroughs and the three men commonly referred to as the "Millionaire's Club" — Henry Ford, Thomas Edison and Harvey Firestone — went on their first vacation excursion together as the "Vagabonds." In 1918, they admitted a fifth member of the "Vagabonds," artist Edward Hurley. After their 1918 expedition, Burroughs wrote the text and created a mock-up of this photobook, which Firestone then published privately in 1921, adding a dedication to Burroughs, who had recently died. The photos depict the captains of industry and the arts at various sites and partaking in outdoor activities, and some of the people they met on the way.

\$800 - 1,200

243

INTERNATIONAL MERCANTILE MARINE COMPANY.

Seven Share certificates, each of 100 shares, made out to Henry J. Ford and Rose Kennedy, Trustees, under indenture of the trust made by Joseph P. Kennedy dated Jan 27 1926, certificates signed by the President, Treasurer and Officer of the company, with perforated stamp, and with stamps dated December 6th 1941 to May 27th 1942, 200 x 305 mm, the certificates printed in orange and black with an engraved view of a ship in harbor at head.



244

The International Mercantile Marine Company moved into the newly renovated Washington Building by Bowling Green in 1921. Joseph Kennedy was a keen business man, throughout his life, suffering the downs of the Depression and rising markets of post war America. Rose Fitzgerald, the daughter of the Mayor of Boston, married Joe in 1919, and from there the Kennedy family dynasty developed.

\$1,000 - 1,500

244

FRANKLIN, BENJAMIN. 1706-1790.

Political, Miscellaneous, and Philosophical Pieces. London: for J. Johnson, 1779.

8vo (210 x 125 mm). xi, [1], 567, [7] pp. Engraved frontispiece portrait, 3 engraved plates, one of which is folding, folding table. Contemporary tree calf, red leather gilt-lettered spine label. Some foxing, occasional spots, joints cracked but holding, head and tail of spine and corners rubbed.

FIRST EDITION OF THE ONLY COLLECTED LIFETIME EDITION OF FRANKLIN'S WRITINGS PUBLISHED WITH HIS CONSENT. Edited by Franklin's friend Benjamin Vaughan. Also contains material related to Franklin's scientific experiments including on the lightning rod. Ford 342; Howes F-330; Sabin 25565.

\$2,000 - 3,000

GRANT, ULYSSES S. 1822-1885.

Engineer's archive of letters, plans, and contracts, including an original blueprint, relating to the construction and architecture of the General Grant National Memorial (Grant's Tomb) 1892-1893, containing:

1. 28 Autograph Letters and Typed Letters from the architect John H. Duncan, about 40 pp total, most to Colonel George Gillespie, Jr., (1941-1913), engineer of the Army Corps of Engineers in charge of inspecting the project, as well as Civil War Medal of Honor Recipient, detailing the day to day progressions and problems on the project, including reports, diagrams, and engineering minutiae, and including 9 pp manuscript copy report "The Grant Monument Weight on Foundation."
2. 13 Autograph Letters from Horace Porter ("Horace Porter"), President of the Grant Memorial Association, Civil War Medal of Honor Recipient and Aide-de-Camp to General Grant, 14 pp total, to Gillespie, mostly arranging meetings and reports.
3. 8 Autograph Letters from Augustus Doerflinger ("A. Doerflinger"), assistant engineer, to Gillespie, on engineering topics directly related to construction, and including an autograph manuscript signed, 5 pp, being "An Investigation of Strains in Proposed Pyramidal Roof of Grant Memorial."
4. Original Blueprint, no.31a, *Tomb of Gen. Grant, Instructions for Backing Course A, Sept 10th, 1892*, 723 x 723 mm, folded, unframed; original photogravure signed ("G.L. Gillespie"), being a full length portrait of Gillespie in full military dress, 244 x 101 mm; and 6 pp additional copy letters relating to a dispute on bricks with the contractor Brady.
5. Four typed contracts and specifications to contracts, one marked "Engineer's Copy," 22 pp total, unsigned.

FASCINATING ARCHIVE OF LETTERS AND DOCUMENTS RELATING TO THE CONSTRUCTION OF GRANT'S TOMB, being primarily letters and related contracts sent to Colonel George Lewis Gillespie, the engineer chosen to oversee the project, from famed American architect John H. Duncan and Grant protegee and prime mover behind the project, Horace Porter.

It's easy to lose sight of just how popular General and President Grant was in the 19th-century, but attendance at his funeral in 1885 topped 1.5 million people, and he was eulogized in the context of Washington and Lincoln. His memorial association was founded under the leadership to Chester A. Arthur in 1886, and raised over \$600,000 from 90,000 subscribers worldwide, and over 1 million people turned out for the parade and dedication ceremony of the memorial on April 27, 1897.

\$5,000 - 7,000

HANWAY, JONAS. 1712-1786.

The Defects of Police the Cause of Immorality, and the continual Robberies committed, particularly in and about the Metropolis....

London: J. Dodsley, 1775.

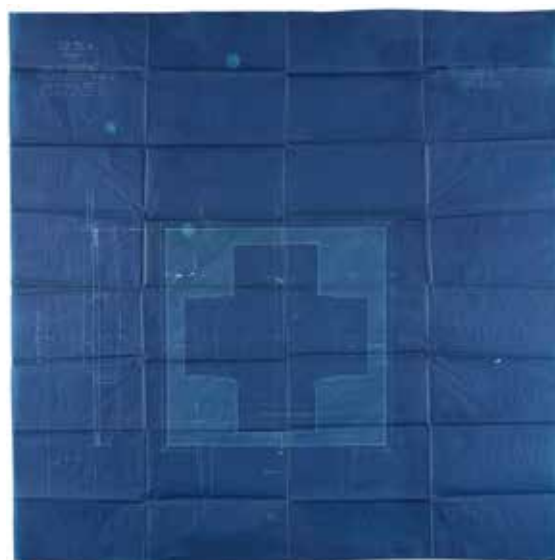
BOUND WITH: HANWAY, JONAS. *Common Sense: in Nine Conferences, between a British Merchant and a Candid Merchant of America in their private capacities as friends....* London: J. Dodsley, 1775.

2 volumes in one, 4to (282 x 220 mm). Contemporary gilt-ruled calf, spine in six compartments with gilt decoration, red morocco gilt title label. Hinges repaired, light browning and spotting.

Provenance: Lord Walsingham (armorial bookplate).

Two important works by the noted English philanthropist and reformer, including his scarce work on the impending American Revolution. Hanway was a merchant and British loyalist who disapproved of the growing revolutionary zeal in the American colonies. "Arguments supposed to have converted the 'candid' Yankee seem quite unconvincing" (Howes). It is unclear if Thomas Paine knew of Hanway's work when he issued his own *Common Sense* shortly after, with arguments convincingly in favor of the patriot cause. Sabin 14998; Howes C646, "aa."

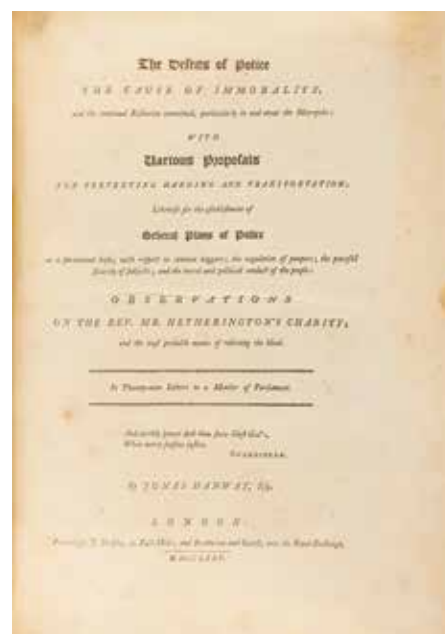
\$3,000 - 4,000



245



245



246



247

247

HARLOW, LOUIS KINNEY. 1850-1913.

Army Memories. New York: Koch, Sons, & Co, 1887.
Folio (472 x 404 mm). 12 plates mounted on stiff board and matted, two monotone tinted and ten chromolithographed, eleven with card mounts decorated with monotone tinted lithographic vignettes, original blue-printed tissue guards with captions mounted opposite each plate. Rebacked in dark red half morocco over original dark green cloth. Original green cloth boards, rebacked to style with dark red morocco, upper cover titled in gilt, spine lettered and decorated in gilt, marbled endpapers, edges gilt. A few chips to edges of mat boards, some smudges to mats.

Rare deluxe issue of one of the great American illustrated works related to the Civil War. All twelve plates are signed by Harlow in pencil on the mount. Harlow was both an etcher and painter, best known for his landscapes. The subjects of this series include generic views of army life as well as portraits of specific individuals: Grant at Vicksburg with Generals Sherman, Logan and McPherson; and a second portrait of General Sherman on horseback at the outset of his armies' march to the sea.

\$4,000 - 6,000



248

248

KENNEDY, JOHN FITZGERALD. 1917-1963.

Document Signed ("John F. Kennedy"), being a request to transfer to the Navy Hospital in Chelsea, MA, to be closer to his family, 1 p, 4to, Charleston, South Carolina, April 18, 1942, on U.S. Navy pre-printed form (NMSH-Form 33) to the Chief of the Bureau of Navigation, Navy Department. Two-hole punched at top, staple perforations, various pencil marks, notations and official ink stamps.

JFK writes to request a transfer to the U.S. Naval Hospital in Chelsea, Massachusetts, where he will be closer to the Kennedy family seat, and stipulates that he will travel at his own expense. "*My reason for making this request is that I desire to be with my family in Boston and am advised that hospitalization in my case will require some time.*" Below his signature is the response of superiors, signed by a W. J. Riddick and stamped May 4 1942, which notes "... a diagnosis of Dislocation, chronic, recurrent (Sacro-iliac) ... Condition existed prior to entry into U.S. Naval Service." Despite his back problems, Kennedy wanted to serve in the war, and used his father's influence to enter the Navy as an ensign. After serving briefly in the office of Naval Intelligence, he was transferred to South Carolina because of his involvement with a Danish journalist, Inga Arvad. It wasn't until a few months after this request that he entered officer's training in Chicago, which led to his transfer to Motor Torpedo Boat Squadron 14 where he assumed command of PT-109. The back problems plagued him for the rest of his life, requiring a regimen of numerous prescription medications that were not disclosed to the public during his presidency.

\$3,000 - 5,000



249

249

KENNEDY, ROBERT F. 1925-1968.

Just Friends and Brave Enemies. New York: Harper & Row, 1962. Publisher's black cloth with gilt titles and gilt facsimile of author's signature on cover, pictorial dust jacket. Wear to extremities of dust jacket.

INSCRIBED TO ARTHUR SCHLESINGER, a close associate of both RFK and JFK, on free front endpaper: "*To Arthur, with the esteem of a friend and fellow author. - Bob Kennedy.*" Schlesinger had attended Harvard with JFK, and co-founded the progressive organization "Americans for Democratic Action." He worked alongside RFK on Adlai Stevenson's presidential campaign in 1956, and wrote speeches for JFK's successful 1960 presidential campaign. After JFK was elected, Schlesinger was made Special Assistant to the President, serving as a speechwriter, advisor on Latin American affairs, and general troubleshooter. After JFK's assassination, he wrote the Pulitzer Prize-winning account of the Kennedy administration, *A Thousand Days: John F. Kennedy in the White House*, and later wrote the biography *Robert Kennedy and His Times* at the request of Ethel Kennedy.

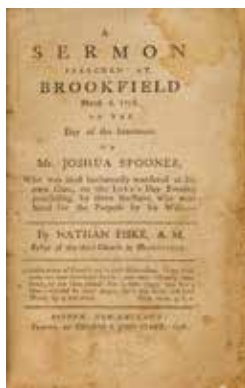
\$1,500 - 2,500



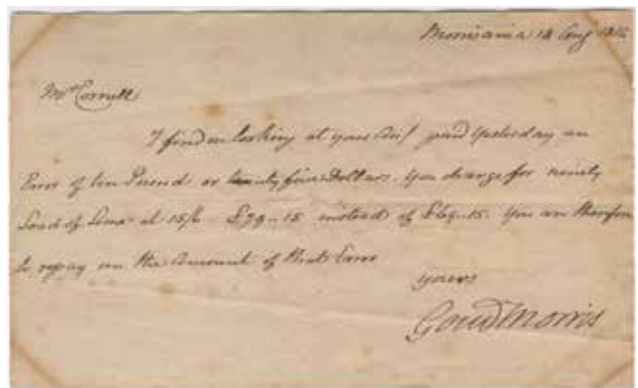
250



251



252



253

250

KING, MARTIN LUTHER, JR. 1929-1968.

Typed Letter Signed ("Martin"), 1 p, 4to, Montgomery, Alabama, December 16, 1958, to Reverend Robert E. Keighton, on letterhead of the Dexter Ave. Baptist Church, together with original transmittal envelope. Fold creases, minor spotting, toning to envelope.

Then 29-year old Reverend Martin Luther King Jr. writes to his former professor, Robert E. Keighton regarding an invitation to speak at Chapel services in April of that year. He is compelled to decline the invitation, explaining "... I had to undergo a very serious chest operation in September as the results [sic] of a stab wound." King was attacked by a deranged woman at a signing of his book *Stride Toward Freedom: The Montgomery Story* in Harlem on September 20, 1958. He spent four hours in surgery, and the wound was only millimeters from being fatal, but he recovered to carry on his fight for freedom. Reverend Keighton had instructed him in homilies at the Crozer Theological Seminary in Chester, PA, where King had been a standout student in delivering practice sermons.

\$3,000 - 5,000

251

LINDBERGH, CHARLES. 1902-1974.

Program for the presentation of the Hubbard Medal of the National Geographic Society to Charles Lindbergh, [Washington, DC], November 14, 1927. Printed sheet, 1 p, 278 x 148 mm. Folds, numerous creases, slightly soiled, a few small tears, one with tape repair visible on verso.

LINDBERGH RECEIVES THE HIGHEST HONOR OF THE NATIONAL GEOGRAPHIC SOCIETY, the Hubbard Medal, in November 1927. The award of the medal was announced in June of that year, but Lindbergh had not yet returned from France. The official presentation took place on November 14, and the medal was presented personally by President Calvin Coolidge. This program gives the sequence of events, starting with a musical performance by the United States Army Band, and ending with the screening of a motion picture. Lindbergh's party consisted of himself and his mother. Anne Morrow Lindbergh (who would also receive the Hubbard Medal in 1934) was not in attendance.

\$700 - 900

252

MASSACHUSETTS: DEATH PENALTY.

FISKE, NATHAN. 1733-1799. *A sermon preached at Brookfield March 6, 1778. On the day of the interment of Mr. Joshua Spooner, who was most barbarously murdered at his own gate, on the Lord's day evening preceeding, by three ruffians, who were hired for the purpose by his wife.* Boston, New-England: Printed by Thomas &

John Fleet, 1778. 4to (195 x 124 mm). [2], 5-20; lacking half-title. Early 20th-century three-quarter morocco. Some staining through out with some chipping to page edges, a few corners reinforced. *Provenance*: "Benjamin Brown, his book" (contemporary inscription to final leaf); William Jason Mixter (1880-1958, ink inscription).

FIRST EDITION, of Reverend Fiske's sermon which takes up the question of the just punishment for such a heinous crime. In the case that led to the first capital trial under the newly formed United States government, Bathsheba Spooner, along with her lover, Continental soldier Ezra Ross, and two escaped British POWs, murdered her husband Joshua Spooner. "So premeditated, so aggravated, so horrid a murder was never perpetrated in America, and is almost without parallel in the known world." ESTC W29231. Evans 15793.

\$800 - 1,200

253

MORRIS, GOUVERNEUR. 1752-1816.

Autograph Letter Signed ("Gouv Morris"), 1 p, 82 x 203 mm, Morrisania, 18th August 1814, to Mr Cornell (a tradesman), about an error in a bill, light foxing, wear at corners. *Provenance*: by descent to the present owner.

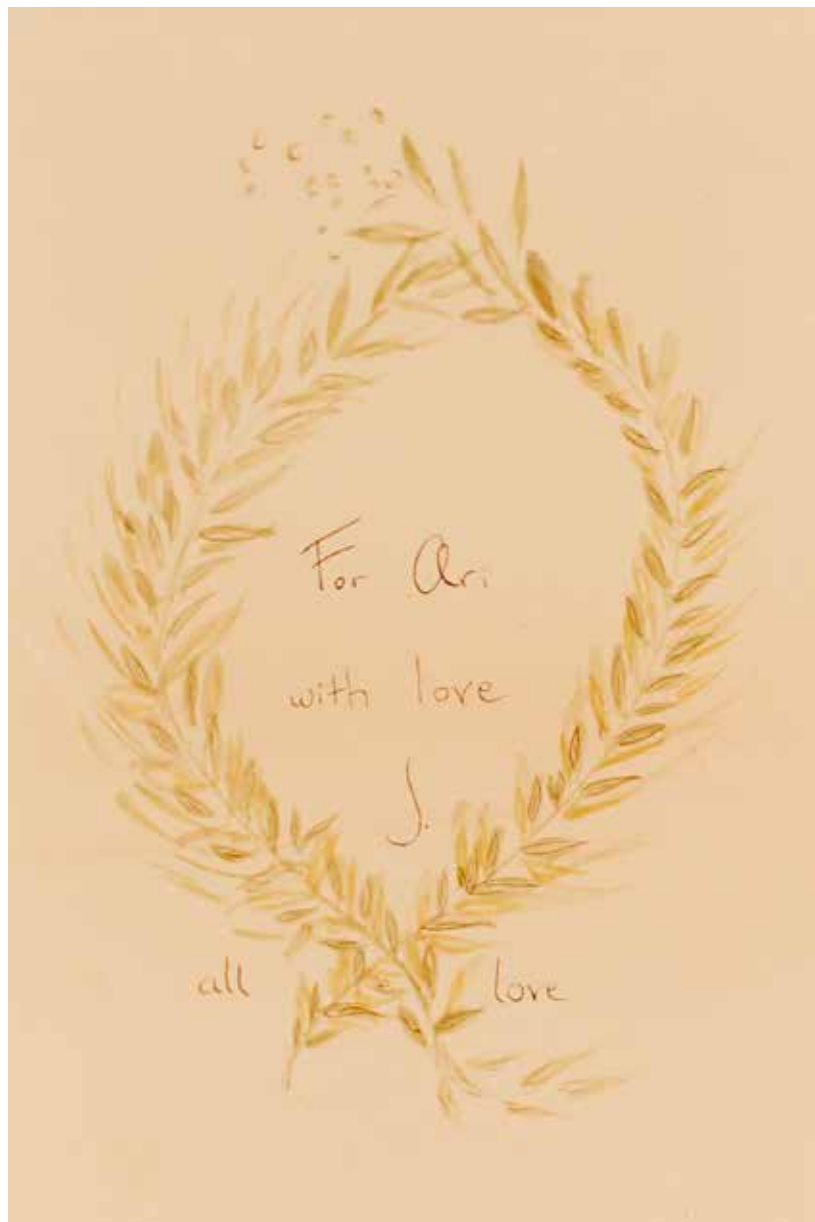
A short financial note written from Morris' vast estate in what is now the Bronx correcting an account in his favor for a purchase of limestone. Morris was among other things, the assistant Superintendent of Finances for the Continental Army, signer of the Articles of Confederation, the head of the Erie Canal Commission, and, most famously, the author of the Preamble of the Constitution, and the Constitution's most prominent draftsman, later referred to as the "Penman of the Constitution."

WITH: LOUIS-PHILIPPE, DUC D'ORLEANS. 1773-1850.

Autograph Letter Signed ("D'Orleans"), to Gouverneur Morris, 2 pp, bifolium, New York, 22 Aout 1799, in French, docketed as "Chevalier d'Orleans," paper loss from removal of seal, minor toning, folds. *Provenance*: By descent to the present owner.

Written in August 1799, after the Duc and his brothers had made it as far as Cuba, and been returned to American shores, this is a farewell letter to Gouverneur Morris, as the brothers had once again arranged passage to England. Louis-Philippe D'Orleans, future King of the French (Louis-Philippe I, 1830-1848), spent 21 years in exile after the execution of his father, Louis Philippe, Duke of Orleans, called Philippe Egalite. Gouverneur Morris, Minister Plenipotentiary to France during the revolution, provided great support, financial and otherwise, to the young Duc d'Orleans, and to his siblings, through the early years of exile, and during their time in the United States.

\$800 - 1,200



254

254

ONASSIS, JACQUELINE KENNEDY. 1929-1994.

Special reproduction of an intimate photographic album by Jacqueline Onassis dedicated in the original to Ari Onassis, "*For Ari/ with love/ J all love*," 73 photographic pages, folio (510 x 470 mm), [Skorpios, and on board the "Christina," Greece: probably summer 1969,] divided into 7 chapters beginning with, "Odysseus. Ari as Odysseus," then "Alkinoos. Ari as Alkinoos," "Ithaka. Skorpios as Ithaka," "Nausikaa. Of young girls," "Penelope and Kalypso. Of Women," "Telemakhos. Of Sons," and "The End," each chapter with intimate family photographs of their life together, with friends, children and relatives, and quotations from Homer's *Odyssey*, both in Greek and English, bound in red leatherette.

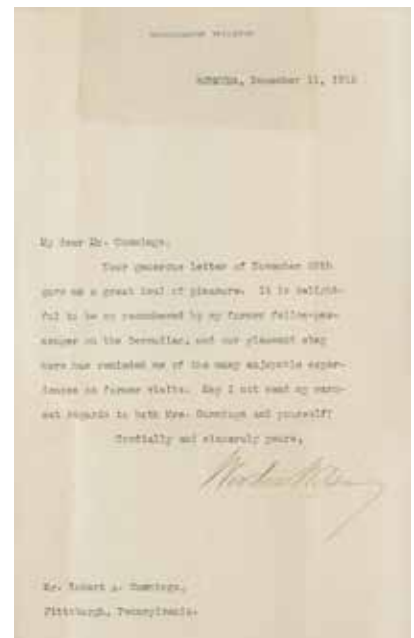
AN INTIMATE PHOTOGRAPHIC ALBUM FROM JACKIE TO ARI. Personally assembled by Jackie, this album is one of a few photographic copies made up and given to Ari Onassis's closest friends. This was a personal project by Jackie put together possibly in late 1969 to record their summer vacation in Skorpios, and around the Greek Islands on board the Christina. Jackie likens Ari to some of

the mythical characters in Homer's work: "*Dear mortal, go in joy: at the turn of the seasons winter to summer, you shall bear me sons; no lovemaking of gods can be in vain. Nurse our sweet children tenderly, and rear them. Home with you now, and hold your tongue, and tell no one your lover's name ... though I am yours POSEIDON, Lord of surf that makes men tremble.*" The whole ensemble, the choice of images, the choice of texts, Jackie's copying out of the Greek text, all show the deep love that had developed between Jackie and Ari, and their mutual bond to their children. It has often been said that the marriage of Onassis and Jackie was a business arrangement, she seeking the physical security he could provide after both her husband and brother-in-law had been assassinated, and he seeking a glamorous wife. Although that might well have been the case in the beginning, this carefully and lovingly composed album, combining Jackie's selection of quotes from Homer, with gorgeous family photos, belies that rumor, and is, in many ways, a true love poem by Jackie for Ari Onassis.

\$10,000 - 15,000



255



256

255

SPENCER, PLATT ROGERS. 1800-1864.

Archive of correspondence, manuscript exemplars, advertising materials, roughly 60 pp in total, printed and manuscript, 1852-1916, housed between old boards with manuscript label, "*Writing of Platt R. Spencer and His Sons – Selected by E.W. Spencer*," including:

1. 7 Autograph Letters Signed (mostly "P.R. Spencer"), mostly to son Robert Spencer, and to Friend H.W. Lusk, 12 pp in total, 1852-1858, on subjects including the business, advice to his family, the financial situation, etc, all in his exemplary hand, with 6 additional autograph exemplars (two with additional ornamentation) being proofs for lithographed ads, or invoices.

2. 10 Autograph Letters Signed by the family, including sons Robert, P.R., Jr., and Henry, as well as sister Sara, and cousin Lyman, about 30 pp in total, 1854-1864, discussing the business and the family.
3. Additional advertising materials, some lithographed, for the Spencerian Business College and for Bryant & Stratton colleges, which overlapped with the Spencers, testimonials, and two Spencerian workbooks.

WITH: Corporate records and contracts relating to the Spencerian Business School, beginning with the 1874 papers of incorporation, and including the 1923 contract for the sale of the school to Elizabeth W. Bennett, with a note documenting the negotiation from Edward Spencer, testimonials, and contracts through 1970, about 500 pp, post-bound in black cloth.

Provenance: Spencer Family; Elizabeth W. Bennett; thence by descent.

Platt Rogers Spencer created Spencerian penmanship, the most popular American script style that was the standard for business correspondence between the 1850s and the invention of the typewriter. It's influence can still be seen in the logos for Coca-Cola and the Ford Motor Company, which use only Spencerian lettering. Spencer's development and teachings of handwriting were part and parcel of his leadership in the development of the business school movement, through the Spencerian Business College begun in the 1850s, spreading to Pittsburgh, Cleveland, and Geneva and Milwaukee, Wisconsin, thriving in the late 19th through mid-20th century, and finally being absorbed by Concordia College in 1972.

The Spencerian Business College and similar institutions represented a prominent reflection of the 19th- and 20th-century ideal of the American Dream, whereby hard work, education, and self-improvement would bring success and happiness to anyone willing to apply themselves. An extensive archive of a quintessentially American institution, and a beautiful collection of calligraphic examples in the prominent American style.

\$2,000 - 3,000

256

WILSON, WOODROW. 1856-1924.

2 Typed Letters Signed ("Woodrow Wilson") as President elect, each 1 p, 4to, November 30th and December 11, 1912, both from Bermuda, one to a Dr William Hoyt, and the second to a Robert A Cummings from Pittsburgh, a fellow passenger on the Bermudian steamer service, the second framed with a photograph of President Wilson; with a postcard of Glencove in Bermuda, where he was a regular guest.

Woodrow Wilson was a regular vacationer on the Island of Bermuda, where he would go to relax, and in this case he had just fought and won the Presidency in the 1912 campaign. He now had time to catch up on his letter writing. The 1912 Presidential election involved four candidates, the Republican Taft, the incumbent President, former president Theodore Roosevelt leading a Progressive Party, labor activist Eugene Debs, and the Democrat, Woodrow Wilson. The republican vote was split and Wilson was elected by a wide margin. Wilson had had a relationship with a lady he had met on Bermuda previously, Mary Allen Peck, and allegations were again raised during the election run up. Roosevelt commented that he could not believe Wilson was capable of an affair, "Nothing, no evidence could ever make the American people believe that a man like Woodrow Wilson, cast so perfectly as the apothecary's clerk, could ever play Romeo."

\$1,000 - 1,500

ZIONISM.

Silk handkerchief, printed with New Year's greeting in Yiddish, surrounding an engraved portrait of Theodor Herzl, with floral border, 10 x 10 inches, early-mid 20th-century, minor fraying at corners.

RARE EARLY SHANA TOVA POSTCARD originally from the second Jewish Congress, this one printed in Warsaw with Russian text to the verso; and a shana tova handkerchief printed with a Herzl portrait and greeting.

\$1,000 - 1,500

258

ZIONISM.

HERZL, THEODOR. 1860-1904. *Altneuland*. Leipzig: Hermann Seemann Nachfolger, 1902.

8vo. Original cloth boards, rebaked with new cloth, worn, title page repaired at the margins, dedication page detached, minor staining throughout.

FIRST EDITION of a foundational text of Zionism, Herzl's utopian depiction of a pluralistic Jewish homeland, translated into Yiddish and Hebrew in the year of publication. The title was translated into Hebrew as *Tel Aviv* ("Mound of Spring"), a name that would lend itself to the founding of the city in 1909.

\$1,000 - 1,500

259

ZIONISM.

RUPPIN, ARTHUR. 1876-1943. Check Signed ("Dr. Arthur Ruppín") drawn on the Anglo-Palestine Company, and made out to "Menucha Shturmann of Jaffa," and endorsed by her to the verso, October 9th, 1908, minor toning.

INTERESTING ASSOCIATION. Arthur Ruppin was known as the father of Zionist settlement for his tireless work obtaining lands and building settlements, including arranging financing for Tel Aviv. Menucha Shturmann is the matriarch of the Shturman family, whose grief has become symbolic of Israel's struggle: mother of Chaim Shturman, a founder of Kibbutz Ein Harod who would later give his name to the Beit-Shturman Museum after his death in 1938, the beginning of three generations of sons who would die fighting for Israel's survival.

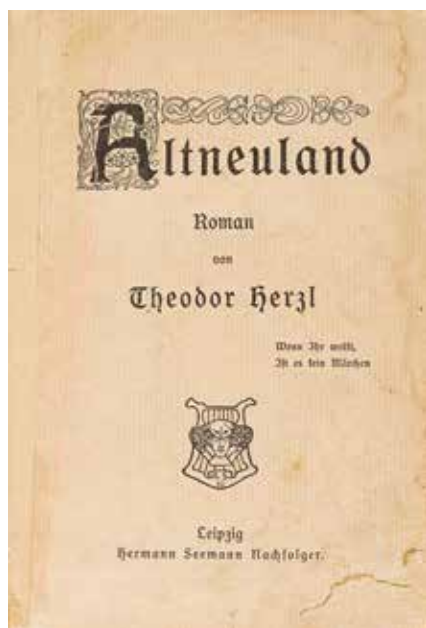
\$800 - 1,200

260 - 261

No lots



257



258



259

WORLD CONFLICTS

Lots 262 - 287

STAFF MESSAGE FORM

CIRCUIT No. _____

PRIORITY _____

TRANSMISSION INSTRUCTIONS _____

NR

SPACES WITHIN HEAVY LINES FOR SIGNALS USE ONLY

FROM (A)	ORIGINATOR	DATE-TIME OF ORIGIN
TO FOR ACTION		
TO (W) FOR INFORMATION (INFO)	U.S. CONFIDENTIAL (EQUALS BRITISH CONFIDENTIAL)	MESSAGE INSTRUCTIONS GR
(REF NO.)	(CLASSIFICATION)	

OCCUPATIONAL DUTIES WILL CONTINUE PD DUE TO DIFFICULTIES OF
 COMMUNICATION THERE MAY BE SOME DELAY IN SIMILAR ORDERS REACHING
 ENEMY TROOPS SO FULL DEFENSIVE PRECAUTIONS WILL BE TAKEN PD PARA
 THREE PD ALL INFORMED DOWN TO AND INCLUDING DIVISIONS CMA TACTICAL
 AIR COMMANDS AND GROUPS CMA BASE SECTIONS CMA AND EQUIVALENT PD NO
 REPEAT NO RELEASE WILL BE MADE TO THE PRESS PENDING AN ANNOUNCEMENT
 BY THE HEADS OF THE THREE GOVERNMENTS

U.S. CONFIDENTIAL
 (EQUALS BRITISH CONFIDENTIAL)

DISTRIBUTION:	COORDINATED WITH:	Precedence	THI or TOR	Opr.
	THIS MESSAGE MUST BE SENT IN CYPHER IF LIABLE TO INTERCEPTION			
	INITIALS	ORIGINATING DIVISION	TIME CLEARED	
	THIS MESSAGE MAY BE SENT IN CLEAR BY ANY MEANS	NAME AND RANK TYPED. TEL. NO.		
	AUTHENTICATING SIGNATURE			

Dear Mama
Dear Mommie
My pony has a
cold. He is black.
Are you well?
Why do you not
write to me? Nita
and I send kisses.
Geo. S. Patton Jr.

Honor Victoria
New York
Mrs. Geo. S. Patton
The Stratford
Philadelphia

262

262

PATTON, GEORGE SMITH. 1885-1945.

Autograph Note Signed ("Geo. S. Patton Jr."), 1 p, 8vo, San Gabriel, CA, [May 1893], to "Mama" and then "Mommie," in pencil on paper with hand-ruled lines, two small tears, approximately 10 mm each, at top and bottom edge, a few stains and creases, with original transmittal envelope, addressed in a separate (secretarial?) hand. Provenance: sold Christie's, New York, June 9, 1999.

THE EARLIEST PATTON LETTER TO APPEAR AT AUCTION, according to rarebookhub and ABPC, written at the age of 7, and already he signs in full "Geo. S. Patton, Jr." Showing his budding powers of observation, he writes (in full): "Dear Mama/ Dear Mommie/ My pony has a cold. He is black. Are you well? Why do you not write to me? Nita and I send kisses."

\$3,000 - 5,000

To Senator Preston W. Plumb
of Kansas,
From a friend who honors him.
Clara Barton
President of the American National Red Cross
Washington D.C. March 18, 1891

263

263

[BARTON, CLARA. 1821-1912.]

Troisième Conférence Internationale des Sociétés de la Croix-Rouge. Geneva: Comité International de la Croix-Rouge, 1885 4to. 444 pp, French language text. Original blue cloth with Red Cross shield in red and white, pages uncut. Corners bumped, stains to cloth, mild sunning to spine. Provenance: U.S. Senator Preston B. Plumb, 1837-1891, by descent; bookplate of R.E. Plumb, Emporia, KS.

SIGNED AND INSCRIBED BY CLARA BARTON, the founder of the American Red Cross: "To Senator Preston W. (sic) Plumb of Kansas, from a friend who honors him. Clara Barton, President of the American National Red Cross, Washington D.C. March 18, 1891.

Barton's experience as a nurse during the Civil War led her to establish the American Red Cross after a trip to Switzerland, becoming its first President. She assisted in the establishment of hospitals during the Franco-Prussian War, and was associated with Susan B. Anthony and Frederick Douglass, having sympathy for the suffragists and early civil rights campaigners. Preston B. Plumb was one of the founders of Emporia, Kansas, who was elected to the Kansas House of Representatives in 1862, rose to the rank of Lieutenant-Colonel in the 11th Kansas Cavalry during the Civil War, then returned to political service, becoming a Senator in 1877 and serving until his death.

\$1,000 - 1,500



264

264

THE SINKING OF THE LUSITANIA, MAY 7TH 1915.

A collection of objects and memorabilia from the voyage, relating to an American passenger Mrs Martha Barker, of Trenton NJ, including objects which were on the person of Mrs Barker when the ship was torpedoed at 14:10 on May 7th, 1915, in the North Atlantic, off Old Head of Kinsale, Ireland, comprising items on Mrs Barker's person as contained in her leather handbag, hand strap broken, rubbed and affected by sea water, the bag containing: an unsent letter from Mrs Barker, unposted, undated, 4 pp penciled letter on *R.M.S. Lusitania* note paper, from Winnie Barker, to "*Dear Father, Sister and Harold*", describing what fun she is having on board, the letter being folded into the pocketbook, and torn along folds, stained from sea water; five rusted keys to her *Lusitania* cabin; a *Lusitania* Pin; a pair of brown women's kid gloves; a leather case with a deck chair receipt; a leather change purse, two dollar bills, one note folded tightly, the other badly stained and torn;

TOGETHER WITH: a collection of family items not on Mrs Barker's person when she jumped overboard, including a 2 pp typed copy of the account of the Sinking, "*Lusitania Survivor. Mrs Barker's terrible Experiences*", from the Sentinel newspaper, Birches Head, [Staffordshire], May 1915; A *Lusitania* Menu for dinner July 29 1914; a later pamphlet on the *R.M.S Lusitania*; a black-lined mourning card for Winifred Barker, a newspaper clipping, dated March 20th 1963, announcing the death of Mrs Martha Gretton, and a clipping with a photo of Winnie Barker; US passport of Thomas Barker, Mrs Barker's husband, enabling him to come to England "*Searching for family who were on board the Lusitania*," two period postcards of the *Lusitania*, and a piece of blue silk; four period family portraits, in postcard form, two of Winnie Barker, one of Winnie and her sister Doris, and another of the whole family;

a telex from Tom Barker, dated May 10 1915, sent from Trenton, NJ, to 91 Morton St, Birches Head Staffordshire, apparently unaware of the tragedy; three unused postcards; and a modern copy of a photograph taken on board of Mr and Mrs Barker and other passengers.

Provenance: Mrs Barker, by descent.

The calculated sinking of the R.M.S *Lusitania*, a civilian vessel of the Cunard Line, on Friday May 7th, 1915, at 14:10 pm by the German U-Boat U-20, created an international incident. The ship was carrying some American made shell casings and 4.2 million rounds of Remington small arms ammunition, as well as 1,959 passengers and crew. 1,195 perished, and of the 189 American passengers 123 were lost. It was the way she was sunk that caused such anguish, that the U Boat made no warning, and after the first torpedo struck the ship and she was still afloat and relatively safe, the U boat deliberately put in a second torpedo, and she quickly sank to the bottom, dragging down most of her crew and passengers to their deaths. Mrs Barker's story was a tragedy, she and her daughter were finishing lunch when the first torpedo blew, and were on the deck when the second one came in. The Ship turned to vertical and slipped into the Atlantic. Mrs Barker, holding her nine year old daughter Winnie (who had a life jacket), was sucked under as the ship submerged. Mrs Barker became unconscious underwater, and her daughter slipped from her fingers. Mrs Barker was recovered by a fisherman's boat, floating but alive, but her daughter was lost. These small poignant objects, enclosed in her pocket book or in the pockets of the coat that she was wearing, when she was sucked under, pay testimony to that tragic day.

\$7,000 - 10,000

265

WILSON, WOODROW. 1856-1924.

A Message Calling for War with the Imperial German Government in Defense of American Rights. [New York: The Literary Digest, 1917.] Broadside, 585 x 445 mm, in black and red ink, with 11 initials in red and gold, being the address of Woodrow Wilson before Congress on April 2, 1917, declaring war on Germany and the Central Powers. Creases, tacked down at corners to black backing board.

The full text of Wilson's speech to Congress was reprinted in this broadside. It expresses his disappointment in failing to keep America out of the War in Europe, and blaming the autocratic system of Government in Germany for preventing peaceful reconciliation. Scarce.

\$2,000 - 3,000

266

MUSSOLINI, BENITO. 1883-1945.

Il Mio Diario di Guerra, 1915-1917. Milan: Casa Editrice Imperia, 1923.

Small 8vo. Black and white photographic plates. Later three-quarter calf and marbled boards, retaining publisher's pictorial paper wrappers.

SIGNED on the flyleaf "*Benito Mussolini - Roma, Marzo 1922.*" Infamous dictator Mussolini rose to power in Italy during the 1920's as the head of the Fascist party, on a strict authoritarian and anti-communist platform. He became Prime Minister in 1922 and made his rule both absolute and permanent by 1925. In April 1945, he was captured while trying to escape to Switzerland with his mistress, and executed by partisans the next morning.

\$800 - 1,200

267

ROYAL AIR FORCE BASE FLAG FROM THE 39TH SQUADRON WHILST OPERATING ON THE NORTH WEST FRONTIER.

RAF small-sized linen base flag (for flying over a hut). 580 x 1210mm. Union Jack at upper left canton, RAF Roundel in right field, light blue/turquoise ground. The luff stamped with RAF wings and lettered RAF, and the number 38, and with its original halyard. Some small holes from age, but otherwise in good order.

This small RAF base flag dates from period when the 39th Squadron was in India in action on the North West Frontier. The 39th Squadron was formed in 1916 to defend London from Zeppelin attacks, and was reformed again in 1919 at Biggin Hill. In 1929 the Squadron was sent off to India to help police the North West frontier, attacking tribesmen in the hills and providing aerial support for the Indian Army. In 1931 it was re-equipped with Hawker Darts, and was involved in the relief effort for the 1935 Quetta Earthquake, and was involved in operations against native tribesmen during the Second Mohmand Campaign of 1935, and against the Faqir of Ipi in 1938. Flags from the period of RAF activity in India are rare on the market.

\$2,000 - 3,000

268

SEAMAN EUGENE SCHLOTTHAUER, U.S. NAVY.

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

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

\$800 - 1,200



265



266



267

GERMAN WEATHER REPORT CODEBOOK, FOR ENIGMA USE.

Wetterkurzschlussel. [WKS. *Weather short Signal Book*]. Berlin: Oberkommando der Kriegsmarine, 1942.

4to (300 x 215mm). 26 pp, comprising title page, 6 pp of basic instructions, and 19 pp of codes in numbers and letters, 2 pp blank leaves at end. Without the folding charts of the Atlantic normally slipped in at end, and the small booklet inside the front cover. Original red cloth, covers slightly warped by damp. 3rd edition [Naumburg], numbered 2084 on upper cover and title, marked secret.

Provenance: Official German Naval issuing stamp (inside the front cover); Deutsches Hydrographisches Institut, Hamburg (6 stamps, two on the cover, first leaf and title, deaccessioned).

WITH: 1937 Berlin edition of the *Wetterschlussel*, for sea use, numbered IIB [second edition], no 2236, published in January 1937, with the cover and title stamped "*Kriegsmarinewerft Wilhelmshaven*." (2)

German Enigma codebooks from World War II are some of the rarest printed wartime material, and of these codebooks the ones used on the U Boat fleet are the rarest of all, firstly because they were made of paper that dissolved in water, and secondly all commanders had strict instructions to destroy both the enigma machines (the M3 or M4), and their codebooks if they were about to be captured. Some 700 U Boats were sunk at sea during the war, and of the remaining 300 many were scuttled by the German Navy in 1945, without giving up their secret codes or enigma machines.

Each German U Boat was equipped with two enigma machines, and two codebooks, the *Kurzsignalbuch*, the general signal cypher for receiving instructions and reporting back to base, and the *Wetterkurzschlussel*, the code used to report back to base the weather reports from various parts of the Atlantic.

Both these Enigma Codebooks are of the utmost rarity, with no copies of this *Wetterkurzschlussel* [WKS] appearing at auction (and just 2 copies of the WKS 1942 listed at the US NARA and another in the Bundesarchiv, Freiburg, both lacking the maps and booklet), and only one copy of the general signal book appearing at auction (Bonhams June 2014 \$146,000). The present copy was, for a short time after the war, in the old German Hydrographic Institute Library, and was probably left behind in one of the Kriegsmarine Command Centers on the German coast. The present owner acquired this example in Germany. It is probable that apart from the two listed in the Institutions above, only the Naval Divisions of the USA, France, Britain, and Holland hold a few copies of these codebooks. In 1945, Churchill declared that all the captured Enigma machines had been destroyed, but in fact they were kept by the Allies, and used as enciphering devices during the Cold War, having sold the Enigmas back to Russian and East German Operatives.

The principal problem of communications during World War II from ship to land was the likelihood of a message being intercepted by Allied planes and other watching points.

The Allies had evolved a High Frequency Direction Finding system (HFDF), which could track the position of the message source, so when the enigma machines were adopted by the German military, their use of short length signals reduced the possibility of the source being located by HFDF. Doenitz had introduced the four rotor Enigma M4 in late 1942 because he was sure the code had been compromised, and then he kept changing the codes and number of rotors to outflank the Allied code breaking efforts. With the *Wetterkurzschlussel*, a code to report the weather and swell conditions, only a 7 letter message was required, which being very short prevented the Allies from tracking the positions of the submarines. Submarines were expected to send regular weather reports throughout the day, so that a good picture of the meteorological situation could be built up, and central command could make decisions as to the positioning of Wolfpacks of U Boats to intercept convoys at various moments of bad weather or other situations.

The capture of 1st and 2nd editions of this codebook in May and August 1941, and October 1942, played an important part in the Breaking of the Enigma Code by the codebreaking staff at Bletchley Park. In early May HMS Somali captured a German Weather Ship off Iceland and acquired both its Enigma machine and the WFS codebook. Later in May 1941, HMS Bulldog forced U110 to the surface and the crew hastily abandoned ship, following which, a party of British seamen entered the sub and retrieved all the charts, books and an enigma machine from the vessel, which unfortunately sank the following day while being towed back to port. In August 1941, U570 was captured intact off Iceland, although it was declared that everything had been destroyed! In October 1942 HMS Petard captured codebooks from U559, hence the publishing of this new third edition.

The earlier 1937 *Wetterkurzschlussel*, with the Wilhelmshaven stamp that is included with this lot, was probably in use at Wilhelmshaven Naval HQ, which would receive daily weather reports from static weather ships in the North Sea and Atlantic. This codebook is an instruction book for the decoding of weather reports from weather stations.

\$20,000 - 30,000

Geheim!

Nr. 2084

Geheimer Wetter- und Seeschlüssel der Kriegsmarine

Teil 2

Wetterkurzschlüssel

(3. Auflage)



WKS

Oberkommando der Kriegsmarine

Berlin 1942

M. Dv. Nr. 443



270

BATTLE OF BRITAIN: RAF MIDDLE WALLOP BASE FLAG.

A linen RAF base flag, 770 x 1860 mm. The flag with the Union Jack at upper left canton, RAF roundel at right fly, on a blue ground. The luff stencilled with 2 "A crown M" (Air Ministry) motifs, the date "1940," and 2 RAF wing motifs, with a short halyard. The flag stained, with a few holes.

A fine RAF base flag in use at Middle Wallop airbase in Northern Hampshire, England, during the Battle of Britain and afterwards from 1940-43. Middle Wallop was opened in 1940 as a training school for new pilots, and was originally intended for bomber use, but with the Battle of Britain developing, the 609th Squadron flying Spitfires, and 238th Squadron on Hurricanes Mk 1, moved into the airbase. In September 1940 the 604 squadron flying Bristol Beaufighters joined them, and played an important role in defending night attacks on Britain. In November 1943 Middle Wallop was passed over to the USAAF 9th Airforce, and became IX Airforce Fighter Command HQ. The airbase is still in use today as part of the School of Aviation, and proudly remembers its role in the Battle of Britain and throughout the War.

\$2,000 - 3,000

271

BRITISH UNION JACK, FLOWN OVER THE HOUSES OF PARLIAMENT, LONDON, DURING WORLD WAR II.

A British Union Jack, a capital flag flown over the Palace of Westminster (Houses of Parliament), London. 1110 x 2710 mm. The linen flag in red, white, and blue, with brass clips up the luff, the luff stencilled "39" [1939] and "*Union 571-4520*," and in ink "*N/W*" and "*H.O.P./5*." The flag weighted at lower luff. and with some staining to the luff, but otherwise in good order.

A rare 1939 Union Jack supplied to the British Houses of Parliament to be flown over the Palace of Westminster. During the Battle of Britain the flag was not flown, and the Parliament was bombed twice, in September 1940 and again in 1941. The Union Flag is only flown when the Houses of Parliament are sitting, the main flagpole being atop the Victoria Tower.

\$2,000 - 3,000

271A

RAF BENEVOLENT FUND BELLS.

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

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

\$500 - 800

272

POLISH NATIONAL FLAG: 2ND CORPS POLISH INFANTRY.

A Polish National Flag, 840 x 1830mm. The flag with two horizontal stripes white over red, the luff stamped "WD" (War Department), "H43" [1943], "II Corps", with a short halyard. The luff with some oil stains, but the flag relatively clean and ?unflown.

A fine Polish National Flag made for the 2nd corps Polish Infantry, and reputed to have been carried in the Italian campaign, from the Battle of Monte Cassino in May 1944 onwards. Following the Soviet Occupation of Eastern Poland, some 1.5 million Polish citizens were arrested and transported to Soviet labor camps. After the German attack on Russia, the leader of the Polish Government in exile, General Sikorski, negotiated with Stalin, for the release of Polish prisoners suitable for a new Polish Army under the control of the Poles. 26,000 Poles were organized into two divisions in Uzbekistan, under the command of Lieutenant General Anders, and they were allowed to move down to Iran to support British Army troops, and from there to Iraq and Egypt under British command. Finally they joined the Italian campaign, fighting in the fourth and final Battle of Monte Cassino in May 1944, the Battle of Ancona September 1944, and the Battle of Bologna, March 1945. other nationalities joined the Corps including Belarusians and Ukrainians. By the end of the war, with additional freed POWs and Poles forcibly conscripted into the Wehrmacht, the numbers of operational Polish troops swelled to 103,000. The demobilisation of the Polish Corps took place back in Britain in 1946, and created a body of Poles who stayed in Britain. It is believed that this flag traveled Italy, as a talisman in a rucksack, with one such exiled Polish soldier.

\$1,200 - 1,600

273

BATTLE OF EL QUETTAR, TUNISIA: CAPTURED 'KINGDOM OF ITALY' NATIONAL FLAG, FROM THE 131ST ARMoured CENTAURO DIVISION.

An American-captured, Italian National flag from the Battle of El Quettar, 680 x 1410 mm. The coarse linen flag with vertical green, white and red stripes with central white cross, on red, blue border, short halyard, the luff inscribed in ink, "*(A.ENNINOY) CAPTURED 1943 IN TUNISIA AT EL QUETTAR*." A few small holes due to age, otherwise in fine condition.

An interesting spoil of war captured by American Forces at the critical Battle of El Quettar in Tunisia. The US II Corps had been badly mauled in its first encounter with the Axis forces in Tunisia in the disastrous Battle of Kasserine Pass in late February 1943. In early March 1943 George Patton took over US II Corps from Lloyd Fredenhall, and he reorganised the Corps into an offensive line at the Eastern Atlas. On March 17th the US Infantry moved forward onto the abandoned plain taking Gafsa and on to the oasis of El Quettar, the Italian defenders retreated to take up positions in the hills around the town, and blocked the El Quettar Pass. American forces moved forward and captured various Italian positions. The Germans moved the 10th Panzer Division down into the pass, but they were stopped with 30 tanks knocked out. This left Hill 369 and Hill 772, occupied by Italian forces led by Colonel Aldo Ramondi's 5th Bergsaglieri Regiment from the Centauro Division. Hill 369 was cleared by the 1st Infantry Division, and this is likely where this flag was captured.

\$1,200 - 1,800



270



271



272

274

BATTLE OF GUADALCANAL/ BATTLE OF PELELIU: AMERICAN 48 STAR BATTLE FLAG CARRIED BY 2ND BATTALION 5TH MARINE CORPS (2/5).

A battle-worn 48 star American Flag, 1460 x 1960mm. Red, blue, and white linen, 48 white stars on blue ground at upper left canton, red and white horizontally-striped ground. The luff with stencilled marks "2nd Batt 5th USMC," "2/5 1941," three USMC logos stamped in ink, two brass grommets. The flag badly stained, blown out, and torn from battle use, with loss of around 50% of the fabric.

An historic flag carried and flown in Battle by the 2nd Battalion 5th Marine Corps, apparently both at the Battle of Guadalcanal in August 7th 1942 to February 9th 1943, and the fight for Peleliu Island, September 15th to November 27th 1944. In both battles the 5th Marines fought long and hard in Guadalcanal, taking and defending Henderson Field airbase, and in Peleliu capturing an airfield in a battle that was intended to take four days, but in fact took two months. The losses of Marines on Peleliu exceeded all other amphibious operations in the Pacific Theater. The 2nd Battalion, 5th Marines, as always, were in the thick of the action in both battles, and this particular flag would have been raised over HQs or up trees to denote the advances of the marines on the ground. The motto of the 5th is "Retreat Hell," taken from the French trenches of World War I, when a marine was advised to retreat by a French Officer, and the marine officer replied "Retreat? Hell no we just got here!"

\$10,000 - 15,000

275

THE BATTLE FOR GUADALCANAL: A 48 STAR ENSIGN FLOWN FROM TORPEDO BOAT PT-37.

An American ensign flown from PT-37. 550 x 900 mm. the flag with 48 stars on blue ground at upper left canton, on a red and white horizontal striped field, the hoist with 2 brass eyelets, stencilled both sides with "USN" and "PT 37." the flag completely stained and discolored by engine fumes and oil, the fly edge blown out, frayed and worn.

An historic PT Boat flag from the Battle of Guadalcanal. PT-37 was a 77 foot Elco Motor Torpedo Boat built and completed at Elco, Bayonne NJ in July 1941, and sent out to serve in the Pacific Theater in 1942. It saw extensive action in the Naval Battle of Guadalcanal from November 1942 to its destruction from enemy fire in February 1943. Fast (max speed 39 knots), and versatile Torpedo boats were an essential part of the armoury of the American Fleet at war. Armed with 2 Browning M2 machine guns in turrets, and with 4 18 inch torpedoes, they were able to get inshore into shallower waters, and make quick attacks on the enemy. In the first engagements between the American and Japanese Navies 12-15th November 1942, around Savo Island, the American Navy managed to prevent the landing of new Japanese troops onto the coast and stop the Japanese Navy from bombarding the crucial Henderson Field. In late January/ Early February the Japanese 17th Army withdrew to the west coast of Guadalcanal, and by February 7th, Mikawa's 8th fleet under Admiral Hashimoto had evacuated 10,652 men from the battlefield, with minimal loss of ships. PT-37 is said to have been sunk by the Kamakaze during this evacuation.

Throughout the engagements of the two navies over 6 months in and around Iron Bottom Sound, the Japanese lost 18 vessels, most capital ships, while the American fleet lost 32 vessels including 4 PT Boats. It was a mighty struggle between the two powers, and the fourth meeting of the two fleets in the Pacific.

\$4,000 - 6,000



274



275



276

276

PACIFIC THEATER: NATIVE VIEW OF THE AUSTRALIAN ACTION IN THE BATTLE FOR BUNA.

A large painted view of the Battle for Buna, painted on coarse native linen, 790 x 1530 mm. The battle scene with Australian forces, with tropical hats, on the left side attacking Japanese dug in positions on the right, the flags of Australia and Papua New Guinea flying high, aircraft overhead bombing ground forces and attacking Japanese aircraft, the assault being led by 5 tanks, with 3 more in reserve, the Papua New Guineans Infantry patrolling the vicinity for Japanese stragglers. Some light rubbing and chipping of paint, lightly rubbed in places, old pin holes on the broad red borders.

An unusual Battle scene drawn up by a native artist almost certainly representing the Battle for Buna (November 16, 1942 to January 22, 1943). The view shows the first assault, by the 2/9th Battalion of the Australian 18th Brigade on December 14th, against Buna, supported by 8 M3 Stuart tanks of the 2/6th Armoured regiment,

the forces advancing through the Duropa Plantation in the area bordered by Sinemi creek. Stories of the battle describe, "behind the tanks went the fresh and jaunty Aussie veterans, tall mustached, erect, with their blazing Tommy-guns swinging before them. Concealed Japanese positions, burst into flame..Steadily the tanks and infantrymen advanced through the spare high coconut trees, seemingly impervious to the heavy opposition". The campaign for the capture of New Guinea from the Japanese began in January 1942 and continued to August 1945, the rain and the heat wore down the combatants, with Australia and the US facing the Imperial Japanese Army. It is often said that the campaign "was arguably the most arduous fought by any Allied troops in World War II". it is interesting to note elements of the Australian Victoria Scottish Regiments in kilts and special caps present at the action. Native views of any Battle from World War II in the Pacific are all rare.

\$2,000 - 3,000



277

277

PACIFIC THEATER: A USAAF NAVIGATOR'S DECORATED CARRYING CASE.

A leatherette and brown canvas standard issue USAAF Navigators carrying bag, with two zippered pouches and central zip, the bag painted with a blue ground, and decorated with a crouching semi-clad lady on one side, and on the other an image of Mount Fuji and lettered USAF, Yokohama and Tokyo with the name "Biagio M. Gapicopto 422260," some light wear, with various stickers on the carrying handle side for the 9th, 10th and 12th Air Forces.

An attractive piece of USAAF trench art in the form of a decorated navigators bag, with both the scantily clad girl but also the area of Japan where they focused on bombing. the various American Air Forces started consistent bombing of Japan in mid 1944, and as they occupied the islands closest to Japan, such as Saipan and Tinian where new runways were constructed to give America potential for round the clock bombing. This particular navigator was obviously on the Yokohama and Tokyo runs, both cities that suffered badly from firebombing tactics. In the case of Yokohama on the 29th May 1945, in a high altitude daytime raid 2,500 tons of bombs were dispensed in just over an hour, destroying 42% of the town and killing over 8,000 civilians. For Tokyo it was the night of 9/10 March 1945, when a huge force of high altitude B-29 bombers dropped a series of napalm and conventional bombs, that is said to have killed over 100,000 civilians and destroyed 16 square miles of the city.

\$1,500 - 2,500



278

278

ROCKWELL, NORMAN. 1894-1978.

A complete set of Norman Rockwell's "Four Freedoms" posters, photolithographed, 28 x 20 inches each, Washington: Government Printing Office, 1943, folded as issued, slight toning, fold creases, some with pencil marks on verso.

Rockwell created four oil paintings in early 1943, using FDR's vision of four essential freedoms that Americans had to defend: "Freedom of Speech," "Freedom of Worship," "Freedom from Fear," and "Freedom from Want." The images captured ordinary Americans in the daily practice of those freedoms, an idea that had come to Rockwell when he attended a town hall meeting and saw a man stand up and disagree with his neighbors over a local issue. He intended to sell them to the Army Ordnance Department, but they didn't have funding for it, so he sold them instead to the *Saturday Evening Post*. They were an instant success, and the Post was deluged with requests for reprints, leading to a joint effort with the GPO to publish the posters as part of a campaign to sell war bonds.

\$600 - 900



279



280

279

OMAHA BEACH, D-DAY; A U.S. ARMY M1 STEEL HELMET WITH HELMET LINER, AND MAP OF VIERVILLE-SUR-MER, THE CENTRAL SECTION OF OMAHA BEACH.

A US Army M1 steel helmet and liner, with the insignia of the rank of Captain, 6th Engineer Special Brigade, the liner and the steel helmet both numbered 0-427935, and liner, "my jack" and name "Glerum," all in a white paint. the Steel helmet with white painted Captain's stripes at front and a single longer white bar at the rear, the liner similarly painted with the addition of a crest at the front with a white arc above. Some damp damages to the liner and oil stains, the metal outer helmet with wear and slight oxidation, with original chin strap, and full helmet webbing. The metal outer helmet with some later orange spray paint at the rear.

WITH: a map of the central section of Omaha Beach, around Vierville-Sur-Mer, sheet 79 G.S.G.S 4490, dated May 1944, 1:12,500 scale, 660 x 480mm, a "German defences" map, marked Top Secret and Secret, with notes on the coastal German defences, beach type, gun positions, fortified houses etc, the map browned and cracked into 3 sections, a few other tears along folds.

Provenance: Captain Simon Jacob Glerum Jr, operating on Omaha beach from D-Day+1, and responsible for a platoon of medics, whose responsibility was to ferry the wounded on small rafts out to LSTs, and off to hospital ships offshore.

A piece of D-Day history, featuring a 6th Engineer Special Brigade Captains helmet and his operational map of the beach head.

\$3,000 - 5,000

280

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

An American Flag Co manufactured USCG linen flag, 730 x 1240 mm. The luff with written date "1944," and markings "83300 PL-1" and black stencilled "C.G. Ensign no. 4," with the original label of American Flag Co. The flag with eagle, shield and stars at upper left canton, the emblem of the USCG at middle right, with a ground of vertical red and white stripes, two brass grommets. The linen slightly discolored with age, a large number of small holes spotted around the flag, possibly shrapnel damage, partly blown out at the fly end.

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

\$4,000 - 6,000



281

281

THE BATTLE OF THE BULGE/REMAGEN BRIDGE: AN AMERICAN 48 STAR BATTLE FLAG USED BY THE 99TH INFANTRY DIVISION.

A linen 48-star American flag, 980 x 2070 mm, with the 48 stars on blue ground at upper left canton, and horizontal red and white stripes over the field, with 4 brass grommets, the luff stencilled in black (faded), "99th Inf. D." and dated [19]43." Some old paint stains on one side of lower luff, a few small holes and general staining, the fly heavily tattered and blown out due to wear.

A fine and historic flag used by the 99th Infantry Division in its progress across Belgium and into Germany, and — given its size — most probably used on HQ buildings or attached to a military transport (truck). The 99th Infantry Division was originally activated in mid 1918, and then reactivated in November 1942, and was made up of the 393rd, 394th and 395th Regiments. Sent to Britain in September 1944, they landed in France in October 1944, and were deployed to eastern Belgium in November. They were on the Northern Shoulder of the German Ardennes Offensive in December 1944, the only division that did not yield to the German Panzer attack, although surrounded. At Losheim Gap, a platoon from the 99th held up the entire German 6th Panzer Army for 20 hours, which gave some time for American reinforcements to be brought up to push back the German advance. In March the following year they were the first Division over the Remagen Bridge, and got across the bridge just before it was destroyed. By May 4th they had crossed the Danube and liberated several labor camps, including Muhlendorf Concentration Camp.

\$5,000 - 8,000

ORIGINATOR'S FILE No. _____

SHAEF MESSAGE FORM

CALL CREDIT No. PRIORITY TRANSMISSION INSTRUCTIONS

NR
SPACES WITHIN HEAVY LINES FOR SIGNALS USE ONLY

FROM (A) _____ DATE/TIME OF ORIGIN _____

TO FOR ACTION _____

TO (W) FOR INFORMATION (INFO) **U.S. CONFIDENTIAL** (EQUALS BRITISH CONFIDENTIAL) _____ GR _____

(REF NO.) _____ (CLASSIFICATION) _____

PARA ONE PD A RPT ABLE REPRESENTATIVE OF THE GERMAN HIGH COMMAND
SIGNED THE UNCONDITIONAL PAREN BOOK MESSAGE FROM SHAEF FORWARDREF NO
FWD DASH TWO ZERO EIGHT ZERO ONE SIGNED EISENHOWER CITE SHOOT UNPAREN
SURRENDER OF ALL GERMAN LAND OVA SEA OVR AND AIR FORCES IN EUROPE TO
THE ALLIED EXPEDITIONARY FORCE AND SIMULTANEOUSLY TO THE SOVIET HIGH
COMMAND AT ZERO ONE FOUR ONE HOURS CENTRAL EUROPEAN TIME OVA SEVEN
MAY UNDER WHICH ALL FORCES WILL CEASE ACTIVE OPERATIONS AT ZERO ZERO
ZERO ONE BAKER HOURS NINE MAY PD PARA TWO PD EFFECTIVE IMMEDIATELY
ALL OFFENSIVE OPERATIONS BY ALLIED EXPEDITIONARY FORCES WILL CEASE
AND TROOPS WILL REMAIN IN PRESENT POSITIONS PD MOVES INVOLVED IN

U.S. CONFIDENTIAL
(EQUALS BRITISH CONFIDENTIAL)

DISTRIBUTION:	COORDINATED WITH: THIS MESSAGE MUST BE SENT IN CLEAR BY AIR TO INTERSECTION	Processing	The in TOR	Cyr
		ORGANIZING OFFICER		
	THE MESSAGE MAY BE SENT IN CLEAR BY AIR MEANS	NAME AND RANK TYPED IN: NO	TIME CLEARED	
		AUTHENTICATING SIGNATURE		

ORIGINATOR'S FILE No. _____

SHAEF MESSAGE FORM

CALL CREDIT No. PRIORITY TRANSMISSION INSTRUCTIONS

NR
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FROM (A) _____ DATE/TIME OF ORIGIN _____

TO FOR ACTION _____

TO (W) FOR INFORMATION (INFO) **U.S. CONFIDENTIAL** (EQUALS BRITISH CONFIDENTIAL) _____ GR _____

(REF NO.) _____ (CLASSIFICATION) _____

OCCUPATIONAL DUTIES WILL CONTINUE PD DUE TO DIFFICULTIES OF
COMMUNICATION THERE MAY BE SOME DELAY IN SIMILAR ORDERS REACHING
ENEMY TROOPS SO FULL DEFENSIVE PRECAUTIONS WILL BE TAKEN PD PARA
THREE PD ALL INFORMED DOWN TO AND INCLUDING DIVISIONS OVA TACTICAL
AIR COMMANDS AND GROUPE OVA BASE SECTIONS OVA AND EQUIVALENT PD NO
REPEAT NO RELEASE WILL BE MADE TO THE PRESS PENDING AN ANNOUNCEMENT
BY THE HEADS OF THE THREE GOVERNMENTS

U.S. CONFIDENTIAL
(EQUALS BRITISH CONFIDENTIAL)

DISTRIBUTION:	COORDINATED WITH: THIS MESSAGE MUST BE SENT IN CLEAR BY AIR TO INTERSECTION	Processing	The in TOR	Cyr
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	THE MESSAGE MAY BE SENT IN CLEAR BY AIR MEANS	NAME AND RANK TYPED IN: NO	TIME CLEARED	
		AUTHENTICATING SIGNATURE		

282

282

THE SHAEF TICKER-TAPE ANNOUNCEMENT OF GENERAL EISENHOWER'S "TOTAL CEASE FIRE ORDER", (FWD-20801) ANNOUNCING THE UNCONDITIONAL SURRENDER OF GERMANY.

2 leaves of SHAEF proforma "SHAEF MESSAGE FORM", unmarked and undated, but stamped five times over the two leaves "U.S. CONFIDENTIAL (EQUALS BRITISH CONFIDENTIAL)," with 17 lines of pasted ticker-tape text announcing the Surrender of the German High Command at 0140 hours Central European Time, and the general orders for a ceasefire. Some light spotting to upper right corners.

Likely an American file copy of the SHAEF "Total Cease Fire Order" (FWD-20801). This was the message sent out a few hours after the signing of the first surrender at SHAEF's HQ in Rheims on 7th May 1945, sent out to every part of the Allied Military structure. The first communiques were sent out to the Combined Chiefs of Staff and the Joint British and American Command and read "*The Mission of this Allied Force was fulfilled at 0241, local time, May 7th, 1945,*" but the information had not been sent to the 3 million men and women of the Allied Expeditionary Force. This is the form of the final 4th version addressed to all members of Eisenhower's Command. Normally they were sent over telex devices but this one is a rare full ticker-tape printing of Eisenhower's message, almost certainly received by an American operator, hence the US confidential stamps. The three-paragraph message reads:

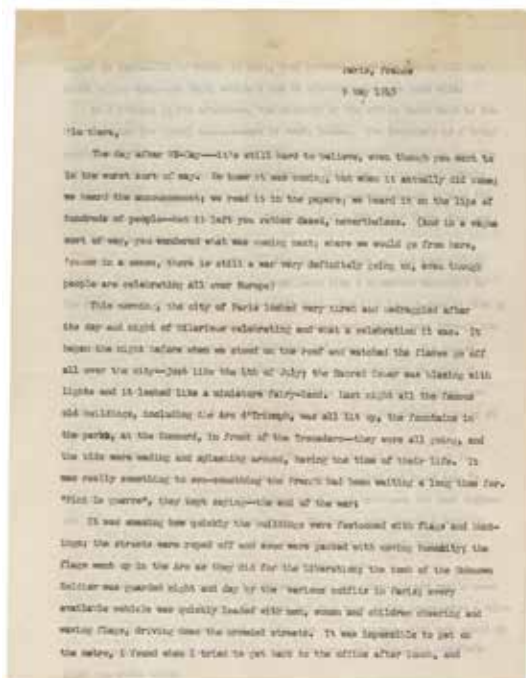
A reputable representative of the German High Command signed the unconditional surrender of all German land, sea, and air forces in Europe to the Allied Expeditionary Force and simultaneously to the Soviet High Command at 0141 hours Central European time,

seven may under which all forces will cease active operations at 0001 hours nine may. Effective immediately all offensive operations by Allied Expeditionary Forces will cease and troops will remain in present positions. Moves involved in occupational duties will continue. Due to difficulties of communication there will be some delay in similar orders reaching enemy troops so full defensive precautions will be taken. All informed down to and including Divisions, Tactical Air Commands, and groups, base sections, and equivalent. NO repeat NO release will be made to the Press pending an announcement by the heads of the three governments.

Unfortunately the Russian Command did not like this surrender document, and a second surrender document was signed in Berlin, at 1 am on the 9th May. With these simple words, Eisenhower stopped the war in Europe.

The release of the information about the Signing of the Surrender caused a big scandal. 17 correspondents of the worlds press had been flown into Rheims from Paris, but on the plane they had to agree to a non disclosure clause, pending authorization form PR director of SHAEF with a news blackout until 8pm the following day, the 8th May, (because of the second signing ceremony arranged for Berlin). They all attended and went back to Paris, where Edward Kennedy of AP newswire broke his agreement and telegraphed Head Office with news of the scoop. AP got the first headline, but all the other correspondents complained, AP apologized, and Kennedy lost his job!

\$8,000 - 12,000



283

283

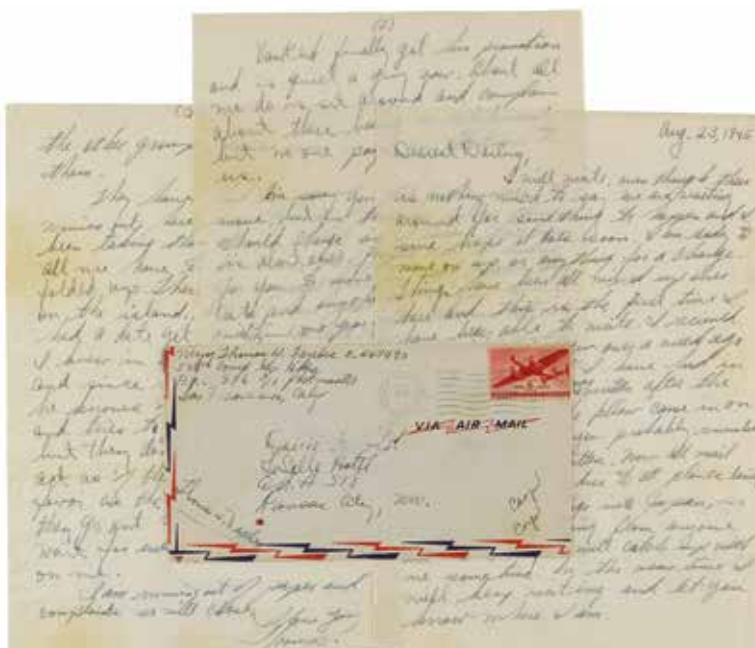
VE-DAY IN PARIS.

MILLER, JUNE. Typed Letter Signed ("June Miller"), 4 pp, Paris, France, May 9, 1945, on thin paper, glued-on card at upper left corner.

WITH: 1 p typed poem by Miller, several photographs, and seven other ephemeral pieces.

An interesting letter from an American Administrative Assistant, June Miller of the 2525 Service Command Unit, Women's Army Corps, based in Paris, to an unknown friend, documenting the celebratory events in Paris on VE day, and the morning after.

\$1,000 - 1,500



284

284

ENOLA GAY.

FEREBEE, THOMAS. 1918-2000. Collection of 15 Autograph Letters Signed ("Thomas" and "Tom"), 45 pp total, various places, many unnamed but Tinian, Tokyo, and Roswell, NM, August 23, 1945 - May 6, 1946, being sweetheart letters to Dottie Arnold, all in very good condition, with transmittal envelopes showing creases and wear.

"OMAHA ONE MORE TIME." Beginning just after the fateful mission, Ferebee, the bombardier of the Enola Gay, write to sweetheart Dottie Arnold, who he spent time with in various bases around the country, including Wendover. Central to the early letters, Ferebee is embarrassed and apologetic for an article that appeared in the Yank, September 7, 1945: a personalized account of the bombing run written with a whimsical tone and describing an array of totemic objects carried in the plane with overt sexual overtones. As described in the article, prominent to the men is a "lipstick kissprint on the nose signed 'Dottie' and bearing a dateline, 'Omaha, onetime,' placed there by a civilian girl who worked at an Omaha air base: it had been shellacked over promptly for permanence-source of the crew's common prayer, 'Omaha, one more time.'" While there is no specific acknowledgement, the tone suggests that this may indeed be the Dottie at the origin of the popular prayer.

\$1,000 - 1,500

285

A PHOTOGRAPHIC FILE COPY OF THE JAPANESE INSTRUMENT OF SURRENDER.

A period series of eight photographic pages of the Instrument of surrender signed by representatives of the Japanese Government and military command, on board USS Missouri, in Tokyo Bay, each page 265 x 205 mm. One horizontal crease, two old rusted staples securing the leaves at the right side.

This is a photographic copy, at a reduced size (circa 50%), taken from the copy that was retained by the Allied parties, with some leaves in English and their translations into Japanese. Copies of this Surrender Document would have been filed in central military archives and HQ archives. Immediately after the signing took place, various photographers, some official, others less so, took photographs of the documents to be circulated to colleagues and friends and in this case for official archives. The text was also sent out over the wire to bases and military stations around the Pacific, so that fighting would cease.

\$1,000 - 1,500

286

THE JAPANESE SURRENDER SIGNING: IMPERIAL JAPANESE NAVY FLAG FROM THE JAPANESE BATTLESHIP THE NAGATO.

A large Imperial Japanese Navy Flag, 2080 x 3180 mm. A naval "Rising Sun" flag, red and white linen with rays radiating from the center. A few tears, and some light rust spotting, and staining. *Provenance:* Commander Stuart Shadrack Murray (the flag with a typed note on a fragment of a period accounting form in Japanese and English reading "japanese flag given to cdr s.s.murray usn on september 2nd 1945 in tokyo bay japan when the japanese surrendered to the us forces. the flag was from the ship nagato of the imperial japanese navy."

A fine large Japanese Navy capital flag recovered from the Battleship *Nagato* from Yokosuka Harbor in Tokyo Bay, and acquired by a Commander Stuart Murray at the time of the Japanese Surrender, September 2, 1945. When the Japanese attacked Pearl Harbor in December 1941, Murray was Commander of submarine Division 15 at Manila, and was involved in the defense of the Philippines and Netherlands East Indies. His next posting in 1943 was Chief of Staff and aide to Commander Submarine Force South-West Pacific, and in 1944-45 Commandant of Midshipmen at the Naval Academy. In spring 1945 he took command of the Battleship USS Missouri, the flagship of Admiral William Halsey, and was present at the signing ceremony on board the Missouri on the 2nd September, 1945. The *Nagato*, a super dreadnought battleship was the last warship of the Japanese Navy to survive the war. It was launched in November 1919, and was the lead ship of the *Nagato* Class, and the flagship of the fleet for a while during the War. The vessel was damaged during the Battle of Leyte Gulf in October 1944, and was then converted into a floating anti-aircraft platform and put on coastal defense. In July 1945, she was attacked and disabled by American carrier aircraft in Yokosuka Harbor, where she was abandoned. Later on she was used for artillery practice by American vessels. The *Nagato* ended its days in mid 1946, as one of 95 target vessels used on Operation Crossroads at Bikini Atoll, destroyed by two Atomic bombs. This flag seems to have been recovered from the vessel before it was used as target practice. A number of Japanese naval flags were handed over to American naval personnel, as a physical token, an honorable surrender gift, of the Surrender of the Japanese Navy, just as swords were often given over at the surrenders of armies, as tokens of that surrender.

\$4,000 - 6,000

287

THE JAPANESE SURRENDER IN TOKYO BAY: A 48 STAR US NAVY FLAG FLOWN FROM THE USS ANCON, PACIFIC 3RD FLEET, IN TOKYO BAY.

Large 48 star American Ensign, in linen, 2320 x 5310 mm. 48 white stars, sewn on a blue ground taking up the upper left canton, with ground of red and white horizontal stripes. the luff stencilled "US ENSIGN NO 6. MARE ISLAND JAN 1944," with ink inscription "Flown from USS Ancon, 28 Aug. 1945 Occupation of Japan." Slight discoloration of the white, the upper edges of the fly slightly blown out.

Provenance: Captain W.E.Lankenau, Commanding USS *Ancon*, by descent, (the lot sold with a framed 1 p typed letter signed, on Headquarters of the Commandant Third Naval District, New York, Official letterhead, dated December 2nd 1947, Lankenau stating that this ensign was flown by USS *Ancon* on entering Sagami Wan on August 28th 1945 and flown again upon entry into Tokyo Bay and during the formal Surrender Ceremonies on September 2nd, 1945.)

The USS *Ancon* was built and launched from the Fore River Shipyard in Quincy, MA, in September 1938, as a civilian vessel for the Panama Railway Company to transport passengers from New York to Cristobal, Panama. In January 1942 she was taken over by the Army Transport Service, and did several troop runs to Australia with Army Air corps personnel. After another refit she headed to the Mediterranean and saw action off Morocco, in the Sicily invasion (Omar Bradley aboard), at Salerno (Lt Gen Mark Clarke aboard), and was the flagship for the assault forces off Omaha Beach on D-Day, June 6th, 1944, reporting back to Rear Admiral John L. Hall. By the end of 1944 she was going through the Panama Canal to San Diego and Pearl Harbor, by February on to Eniwetok, then Saipan, and into the Battle for Okinawa, anchored off the western beaches supporting ground troops with directed fire on Japanese positions. By June 3rd she left Okinawa for Subic Bay and Manila, Philippines, where she served as the flagship of the Commander 7th Amphibious Force. When the Japanese surrendered on August 15th, the ship steamed North via Iwo Jima, to join Halsey's Pacific 3rd Fleet, arriving on the 28th in Sagami Bay the coastline to the south just outside Tokyo bay. They steamed in with the 3rd Fleet on the 29th and anchored between the USS Missouri and the USS South Dakota, acting as a Communications ship for the USS Missouri, the South Dakota and the Iowa, and some 90 war correspondents sent their messages home from the *Ancon*. As the Captain's letter states, "The Surrender ceremony recordings were rushed to the *Ancon* and through her radio facilities the entire world was apprised of this momentous event," the messages sent on to Guam and around the world. The Second World War was finally over! This lot also includes an official US Navy press photo of the USS *Washington* anchored in Tokyo Bay.

\$3,000 - 5,000



286



287

EINSTEIN, ALBERT	76-80	HURLEY, EDWARD	242
EISENHOWER, DWIGHT DAVID	282	HUYGENS, CHRISTIAAN	87
ENIGMA CODE	269	ILLUMINATED FUNERAL MISSAL	19
ENOLA GAY	284	INTERNATIONAL MERCANTILE MARINE CO.	243
ERNST, MAX	155	JAPANESE SURRENDER	285-287
ESTIENNE, HENRI	8	JENKINS, THOMAS J.	119
EUCLID	81	JODE, GERARD DE	20
EULENBERG, HERBERT	165	KELLY, WILLIAM	120
FAULKNER, WILLIAM	222	KENNEDY, JOHN FITZGERALD	248
FELLINI, FEDERICO	202	KENNEDY, ROBERT F.	249
FENCING	203	KING, MARTIN LUTHER, JR.	250
FEREBEE, THOMAS	284	KIPLING, RUDYARD	209
FINE PRESS	144, 145, 163	KLINGER, MAX	165
FIRESTONE, HARVEY	242	L'OBEL, MATTHIAS DE	54
FISKE, NATHAN	252	LA FONTAINE, JEAN DE	22
FITZCLARENCE, GEORGE AUGUSTUS FREDERICK, EARL OF MUNSTER	113	LA PLANCHE, HIPPOLYTE DE	121
FLAGS	267, 270-275, 280, 281, 286, 287	LABIA, CARLO	21
FLAMSTEED, JOHN	82	LAIRE, FRANCOIS-XAVIER	23
FLAUBERT, GUSTAVE	204	LASKE, OSKAR	166
FONTANA, CARLO	17	LAVOISIER, ANTOINE-LAURENT	88
FORD, HENRY	242	LEE, ROBERT E.	235
FORE-EDGE PAINTINGS	156, 157, 158, 159	LEGENDRE, JEAN-GABRIEL	24
FRANCO-PRUSSIAN WAR	114	LEHAR, FRANZ	210
FRANKLIN, BENJAMIN	244	LEIBNIZ, GOTTFRIED WILHELM VON	89
FREMONT, JOHN C.	132	LEVELING, HEINRICH PALMAZ	96
FROBEN, GEORG LUDWIG	83	LEWIS, MERIWETHER	123
GAZE, HAROLD	160, 161	LINDBERGH, CHARLES	251
GERNING, JOHANN ISAAK VON	115	LISZT, FRANZ	210A
GLANKOFF, SAM	162	LOCKE, JOHN	25
GOLDEN COCKEREL PRESS	163	LUSITANIA	264
GRANDI, GUIDO	84	MACDONALD-WRIGHT, STANTON	167
GRANT, ULYSSES S.	245	MACHIAVELLI, NICCOLO	26
GREENAWAY, KATE	164	MALPIGHI, MARCELLO	55
GREENLAND	116	MAN RAY	155
GUADALCANAL	274, 275	MANUEL II, KING OF PORTUGAL	172
GUERIN, MAURICE DE	176	MASSACHUSETTS	252
GYSIN, BRION	191, 192	MATRIMONIAL LAW	27
HAMMETT, DASHIELL	144	MATTIOLI, PETRO ANDREA	56, 57, 59
HANWAY, JONAS	246	MENCKEN, HENRY LOUIS	211
HARLOW, LOUIS KINNEY	247	MERIAN, MATTHAEUS	124
HARVEY, WILLIAM	85	MEXICAN REVOLUTION	126, 127
HEAP, GWINN HARRIS	117	MICHELI, PIER ANTONIO	58
HEATH, WILLIAM	141	MICHENER, JAMES A.	223
HEMINGWAY, ERNEST	205-208	MILLER, JUNE	283
HERSHOLT, JEAN	176, 185	MILLER, WILLAM	135
HERZL, THEODOR	257, 258	MILNE, ALAN ALEXANDER	212
HOOKE, ROBERT	86	MITCHELL, MARGARET	213-216
HORACE (QUINTUS HORATIUS FLACCUS)	18	MORELOS Y PAVON, JOSE MARIA	126, 127
HOUGHTON, THOMAS	118	MORRIS, GOUVERNEUR	253
HOUSEMAN, LAURENCE	154	MORSE, SAMUEL F.B.	90, 91
HUBBARD, ELBERT	226	MUNDY, GODFREY CHARLES	128
		MUSSOLINI, BENITO	266

ENTERTAINMENT MEMORABILIA

Wednesday 18 July 2018
Knightsbridge, London

KING KONG

RKO Pictures, 1933

A rare and iconic Czech one-sheet poster (Style B). One of only two copies known to exist. Artwork by S. Barret McCormick and Bob Sisk, linen-backed, framed and glazed
50in x 37in (127cm x 94cm)

£50,000 - 70,000

\$70,000 - 98,000

plus buyer's premium and other fees *

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**THE JOE FITZSIMMONS
LIBRARY OF ANTARCTIC
EXPLORATION**

September 25, 2018
New York

SHACKLETON, ERNEST.

Aurora Australis. Published at the
winter quarters of the British Antarctic
Expedition During the Winter Months of
April, May, June, July, 1908... Printed
at the sign of 'The Penguins'; by Joyce
and Wild... East Antarctica, 1908.
(detail inside back cover)

\$70,000 - 100,000

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500 YEARS OF WOMEN'S HISTORY

December 6, 2018
New York

Consignments invited

PLATH, SYLVIA.

Autograph Letter Signed ("Sylvia Plath") to
Katharine Benion, 6 pp, March 3, 1951,
written as a freshman in college and
discussing her earliest published poems,
their inspiration, and her hopes for the
future.

\$7,000 - 10,000

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I enjoy being alive, I enjoy learning
I would like to be everyone in the
world, and experience all the little
joys and little sorrows and the great
ones too. But since I am limited to
my own small sphere of flesh and
environment, I want to examine
it and learn about it from as
many angles as possible. I've never
traveled outside the New England
states, or even been to New York!
But perhaps that, too, will come
some day.

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CONDITIONS OF SALE

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

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$250,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$250,001 UP TO AND INCLUDING \$4,000,000, AND 12.5% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Arizona, California, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New Jersey, New York, Pennsylvania, Texas, Virginia, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

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

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

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

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.

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER’S GUIDE

BIDDING & BUYING AT AUCTION

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

Previews

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

Estimates

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

Reserves

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

Auction House’s Interest in Property Offered at Auction

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

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

Bidding at Auction

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

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

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

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and

from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer’s Premium

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

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

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

Payment

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

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our office has requirement for freight elevator usage. please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our galleries until 5pm Wednesday 13 June without penalty. After Wednesday 13 June oversized lots (noted as W next to the lot number and/or listed on the following page) will be sent to Door to Door where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery until Wednesday 27 June without penalty provided however that if buyers of oversized lots also buy other non listed lots these other lots will also be sent to Door to Door where Transfer and full value protection fees will be immediately applicable. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected 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.

IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below, that are not collected by **BY 5PM WEDNESDAY 13 JUNE** will be removed to the warehouse of Door To Door Services herein referred to as Door To Door. Lots not so listed will remain at Bonhams; provided, however, **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON FRIDAY 15 JUNE

Address

Door To Door Services
50 Tannery Rd
Somerville, NJ 08876

Lots will be available for collection 24hrs following transfer to Door To Door every business day from 9.30am to 4.30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Door To Door) by contacting Door To Door at 1-908-707-0077 ext 2070.

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Door To Door there will be transfer and insurance charges but no storage charge due for lots collected by Tuesday 19 June. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Door To Door are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$75
Daily storage..... \$10
Insurance (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

Transfer \$37.50
Daily storage..... \$5
Insurance (on Hammer + Premium + tax) 0.3%

Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dttdusa.com

For more information and estimates on domestic and International shipping Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dttdusa.com

PAYMENT

All amounts due to Bonhams and all charges due to Door To Door Services must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (908) 707 0077 ext 2070 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

May be made by cash, check, or credit card.

Lots will only be released from Door To Door's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Door To Door of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

PLEASE NOTE

Door To Door does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Door To Door reserves a lien over all goods in their possession for payment of storage and all other charges due them.

OVERSIZED LOTS

46
61
148
181

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, 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

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Expiration Date _ _ / _ _ CW _ _

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Client Number (internal use only) _ _ _ _ _

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Brooke Sivo
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New York, New York 10022
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(415) 861 8951 fax

Monday - Friday, 9am to 5pm

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(323) 850 7500
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Monday - Friday, 9am to 5pm

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African, Oceanic & Pre-Columbian Art

Fredric W. Backlar, (323) 436 5416 •

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Catherine Williamson, (323) 436 5442

Coins & Banknotes

Paul Song, (323) 436 5455

Contemporary Art

Dane Jensen, (323) 436 5451

Entertainment Memorabilia

Catherine Williamson, (323) 436 5442
Dana Hawkes, (978) 283 1518

Furniture, Decorative Arts & Ceramics

Andrew Jones, (323) 436 5432
Jennifer Kurtz, (323) 436 5478

Jewelry & Watches

Dana Ehrman, (323) 436 5407
Alexis Vourvoulis, (323) 436 5483

Collectors' Motorcars & Motorcycles

Andrew Barrett, (323) 436 5450

Photographs & Prints

Morisa Rosenberg, (323) 436 5435

Natural History

Thomas E. Lindgren, (310) 469 8567 •
Claudia Florian, G.J.G., (323) 436 5437 •

California & Western Paintings & Sculpture

Scot Levitt, (323) 436 5425
Kathy Wong, (323) 436 5415

European Paintings

Mark Fisher, (323) 436 5488

Silver

Aileen Ward, (323) 436 5463

Trusts & Estates

Leslie Wright, (323) 436 5408
Joseph Francaviglia, (323) 436 5443

• * Indicates saleroom

• Indicates independent contractor

The following information is recorded
and available 24 hours a day, 7 days a
week, through our telephone system:

- Auction and Preview Information
- Directions to Bonhams's salesrooms
- Automated Auction Results

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders: If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐
I will arrange a third party to collect my purchase(s) ☐

Please email or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
Fax +1 (212) 644 9009
bids.us@bonhams.com

Bonhams

Sale title: Fine Books and Manuscripts	Sale date: June 12, 2018
Sale no. 24895	Sale venue: New York
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature:	Date:

Alma Linda

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Alma Linda

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Alma Linda

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Bonhams

580 Madison Avenue
New York
NY 10022

+1 212 644 9001

+1 212 644 9009 fax

