

# Bonhams



## Extraordinary Books and Manuscripts

New York | March 12, 2019



# Extraordinary Books and Manuscripts

New York | Tuesday March 12, 2019, at 2pm

## BONHAMS

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New York, New York 10022  
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## PREVIEW

Thursday, March 7,  
10am to 5pm  
Friday, March 8,  
10am to 5pm  
Saturday, March 9,  
12pm to 5pm  
Sunday, March 10,  
12pm to 5pm  
Monday, March 11,  
by appointment only  
Tuesday, March 12, morning,  
by appointment only

**SALE NUMBER:** 25259

**CATALOG:** \$35

## BIDS

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

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

Please see pages 72 to 75 for bidder information including Conditions of Sale, after-sale collection and shipment. All items listed on page 75, and/or marked W next to the lot number will be transferred to off-site storage along with all other items purchased, if not removed by Thursday March 14.

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## ILLUSTRATIONS

Front cover: Lot 2028  
Inside front cover: Lot 2043  
Inside back cover: Lot 2052  
Back cover: Lot 2055

## REGISTRATION IMPORTANT NOTICE

Please note that all customers, irrespective of any previous activity with Bonhams, are required to complete the Bidder Registration Form in advance of the sale. The form can be found at the back of every catalogue and on our website at [www.bonhams.com](http://www.bonhams.com) and should be returned by email or post to the specialist department or to the bids department at [bids.us@bonhams.com](mailto:bids.us@bonhams.com)

To bid live online and / or leave internet bids please go to [www.bonhams.com/auctions/25259](http://www.bonhams.com/auctions/25259) and click on the Register to bid link at the top left of the page.

## DIRECTOR'S FOREWORD

Using last year's successful Extraordinary Books and Manuscripts sale as a springboard, and alongside two large and wonderful single-owner sales for the collections of W. Bruce Fye and Eric C. Caren, we have again put together a curated selection of highly interesting and extraordinary books, manuscripts and historical artifacts for 2019. This is a fun sale to produce, and we hope many of our old friends (and new ones) will stop in during the 2019 New York ABAA Fair to preview for the sale which will take place on March 12, just after the fair.

This year's sale exhibits a range of material important to the development of literature, culture and the arts throughout five centuries, starting with what may be the first edition of the most important and influential work of English literature: the 1611 King James Bible, as well as a splendid collection of Fête books from the renowned Gourary collection. Moving through the sciences, we offer Isaac Newton's copy of John Greaves's *Pyramidographia*, a book that Newton used and wrote about in his study of metrology (and in connection with his support of gravity). Books from Newton's library and not now institutionalized are rare, books from Newton's library that he incorporated into his multifaceted scientific investigations are moreso.

Through the 17th-century, we move into the early Americas with a manuscript account of King Philips War, which many see as the first flowering of the independent American identity as the New England Colony was left to fight their own battles with no help from home. From New England, we also feature a rare document signed by Giles Corey, who was killed during the Salem Witch Trials by being pressed with stones for three days, but is now remembered from Longfellow's tribute and from Arthur Miller's *The Crucible*. As we move into the American experiment, we find a very rare letter from John Hancock from the Massachusetts Provincial Congress, as well as a 1776 Congressional Resolution signed by Hancock, and attested to by Charles Thomson, inviting Spain to support the burgeoning American cause, and offering Pensacola in return. Bringing us to America's "second Declaration of Independence," the most important work in American Literature, Whitman's *Leaves of Grass*, this in the first issue binding, signed by Whitman in block lettering, presented by Whitman to the engraver William Linton as detailed in a lengthy autograph provenance letter by the esteemed collector Frederick Skiff. Some of the most fascinating adventures of the Civil War involve the exploits of John S. Mosby, the "Grey Ghost," and we have General Robert E. Lee's autograph report to Adjutant General Samuel Cooper giving account of Mosby's pivotal March 1861 exploits, with Cooper's not to the verso, to elevate Mosby to Major. Moving

onto the cusp of the 20th-century, we have a wonderful collection of Russian material, including the first complete edition of *War and Peace*, a rare autograph letter of Chekhov, and a beautiful copy of Nabokov's extremely rare first book *Stikhi* published in 1916 when he was 17 years old.

Speaking of young prodigees, Balthus published his first book when he was 14 years old, at the behest of the poet Rainier Maria Rilke, and on offer is a wonderful copy of *Mitsou* from the library of critic and Balthus champion John Russell, leading a fine collection of important artist's books including Leger's *Le Cirque* and Picasso's *Corps Perdu*, as well as the more modern feminine perspective of Vija Celmins and Joan Mitchell. And on the subject of art, we are also offering a very rare archive of artwork, and letters, from none other than Harper Lee, the first time her amusing caricatures have been offered, and with an inscribed copy of *Mockingbird* for Charles Carruth. From the photographic arts, you'll also find an extensive and fascinating archive of letters from famed Hungarian-French photographer Brassai to his family, beginning in late 1947 and continuing through the late 1970s, documenting both his personal and professional life in a perfectly unveiled manner.

And finally bring the sale into the modern technological age, we offer two experimental picture phones from the 1960s, long before we'd all have personal picture phones that dictated our lives. Try putting one of these in your pocket. The sale will wrap up with what may be the most world-changing advance of the 20th-century, an original and working Apple I computer.

At the end of the catalogue, also please note two extraordinary items that are *not* in this sale, but are available concurrently in the two sales mentioned above. First, an extremely important association copy of Vesalius's revolutionary work the *Fabrica*, whose 1543 publication has altered the study of anatomy and medicine for the next half-millennium, with this the copy of his friend and colleague Achilles Pirmin Gasser, purchased in October 1543, just a month after its publication. And finally, we have the pleasure of offering an astounding Einstein letter discussing God, this one written in English, and his most eloquent and concise exposition on the concept, "*We have to admire in humility the beautiful harmony of the structure of the world -- as far as we can grasp it. And that is all.*"

Take that to heart, and we hope you enjoy these items as much as we have.

Catherine Williamson  
Vice President, Director

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## IMPORTANT NOTICES

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

The following shall not constitute the basis for a return under the foregoing provision: defects stated in the catalog or announced at the time of sale; un-named items, blanks, half-titles, or

advertisements; damage to bindings, stains, tears, foxing or other cosmetic defects, unless resulting in loss to text or illustration; defects to atlases, manuscripts, music, periodicals, and items sold as collections, archives, association copies, extra-illustrated copies, or bindings.

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



2001

**FRANCOIS, DUC D'ANJOU.**

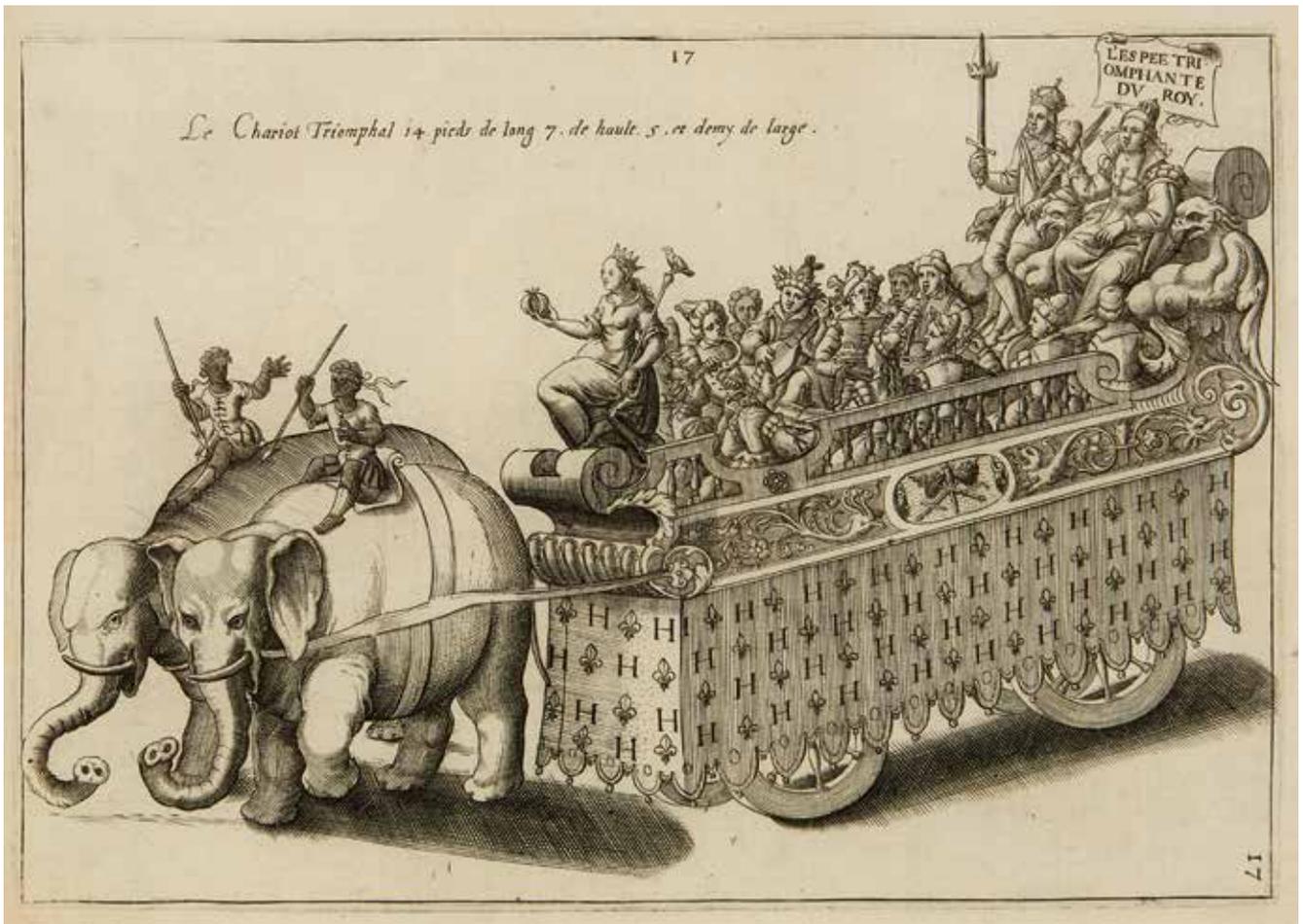
*La Joyeuse & magnifique Entrée de Monseigneur François, fils de France.* Antwerp: Christophe Plantin, 1582.

Folio (320 x 210 mm). Title page with engraved border, 21 double-page engraved and etched plates (1 folding). Contemporary vellum with leather ties, custom cloth box. Horizontal crease in top cover, short tear in plate XVIII, some dampstaining.

*Provenance:* Sarah Sophia Banks (1744-1818) antiquarian (ownership inscription on margin of preface); Richard Gurney; Paul and Marianne Gourary (book label on front paste-down; their sale, Christie's N.Y., June 12, 2009, lot 16).

*FIRST AND ONLY EDITION*, with spectacular illustrations attributed to Abraham de Bruyn of the entry into Antwerp of Francois, Duke d'Anjou, the youngest son of Henry II and Catherine de Medici. Invited by William I, Prince of Orange (William the Silent) to become sovereign of the United Provinces, Francois entered Antwerp on February 19th, 1582 for his coronation. He had tried unsuccessfully to woo Queen Elizabeth I of England, but the marriage was unacceptable to the English public, and he was rejected. Berlin Katalog 2942; Funck 309; Destailleurs 222; Landwehr 38; Vinet 476; Voet 1211.

**\$8,000 - 12,000**



2002

**VALLADIER, ANDRE. 1565-1638.**

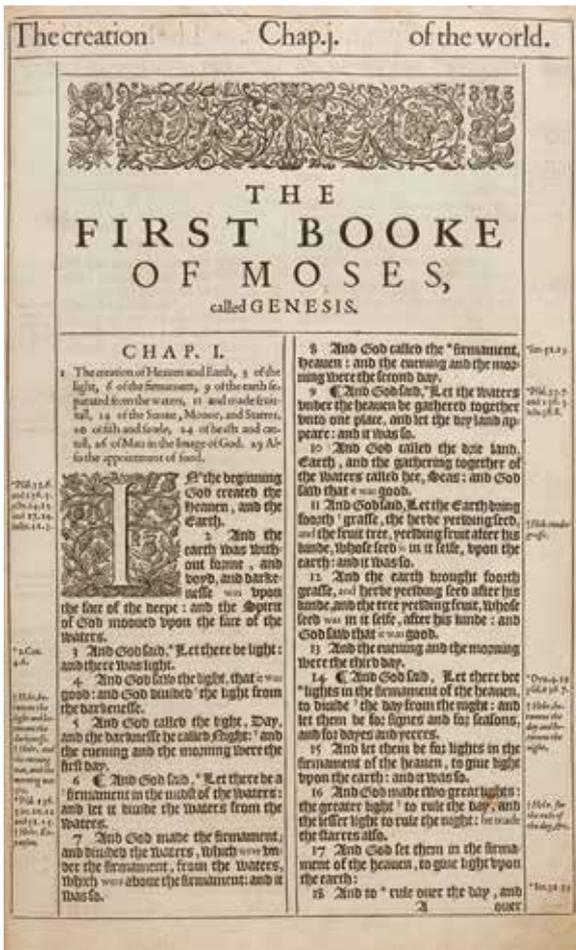
*Labyrinthe Royal de l'Hercule Gaulois triomphant sur le suieit des Fortunes, Batailles, Victoires, Trophees, Mariages....* Avignon: Jacques Bramereau, [1600].

Large 4to (275 x 195 mm). Engraved title-page, 2 engraved portraits, and 12 engraved plates. Rebacked, preserving 18th-century calf and spine, gilt in 6 compartments, marbled endpapers. Top joint cracked, some dampstaining, browning.

*Provenance:* Paul and Marianne Gourary (book label on front paste-down; their sale, Christie's N.Y., June 12, 2009, lot 25).

Record of a spectacular celebration on the occasion of the marriage of Henry IV of France to his second wife Maria de Medici in 1600, produced by the Archbishop of Ancona and the College of the Jesuits of Avignon. The plates by Matthias Greuter vividly illustrate the festivities, including the Royal chariot drawn by elephants, and triumphal arches decorated with the labors of Hercules—a parallel designed to flatter Henry IV and cast him as a modern version of the classical Greek hero. Berlin Katalog 2988; Ruggieri 99; Vinet 480; Watanabe 1686.

**\$8,000 - 12,000**



2003

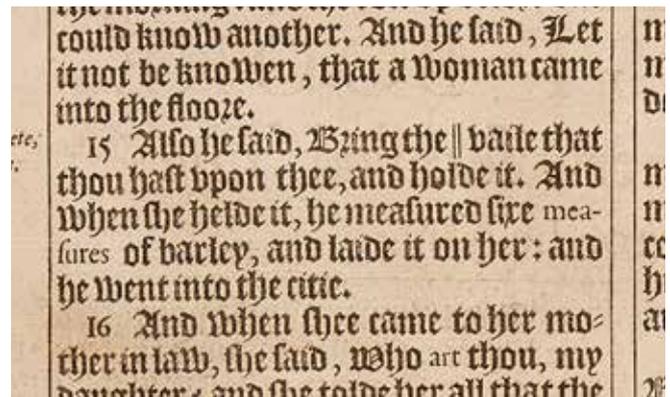
**KING JAMES “HE” BIBLE.**

*The Holy Bible, Conteyning the Old Testament, and the New.*  
London: Robert Barker, 1611.

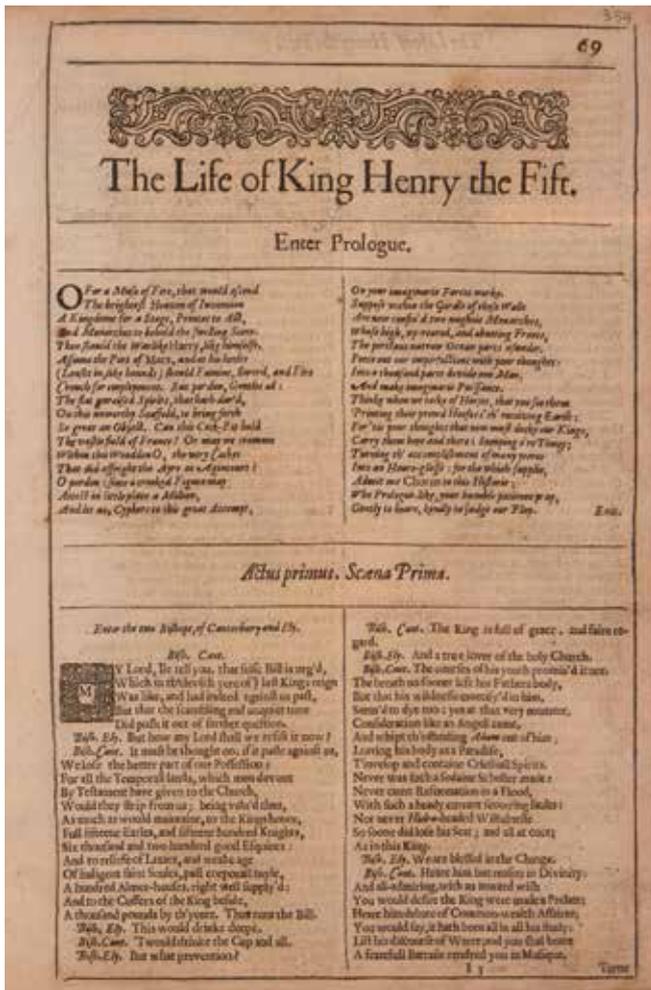
Folio (407 x 276 mm). 3 leaves (title page, first preliminary and final leaf of text) supplied in facsimile. Early calf, with decorative borders stamped in blind, brass cornerplates and centerpieces, catchplates and clasps, straps renewed, rebacked, new endpapers. Some minor paper restoration and repair, mostly to first and last few leaves.

FIRST EDITION, FIRST ISSUE OF THE KING JAMES “HE” BIBLE, with the erroneous reading “and he went into the citie” in Ruth 3:15, corrected to “...she went...” in all subsequent printings of the Bible. One of the most influential texts in the English language, Thomas Macaulay annotated it “a book, which if everything else in our language should perish, would alone suffice to show the whole extent of its beauty and power” (PMM 114). The official work of translation was undertaken by nearly 50 scholars over the span of 1604 to 1611, but it can be seen as the culmination of nearly a century of work, beginning with William Tyndale’s New Testament translations, and including the bibles of Coverdale and Whitchurch, the Bishops’ Bible, the Geneva Bible, and the Rheims New Testament. “Appointed to be read in Churches,” the Great “He” Bible was exposed to public usage (on lecterns) and almost all surviving copies have suffered some manner of damage or loss. The present copy, despite its missing leaves, is a handsome specimen of a book now rare in commerce and private hands. David Norton, the distinguished Bible historian, calls the 1611 King James He Bible “the most important book in English religion and culture.” ESTC S122347; Herbert 309; Pforzheimer 61; PMM 114.

\$60,000 - 80,000



(detail of Ruth 3:15)



2004

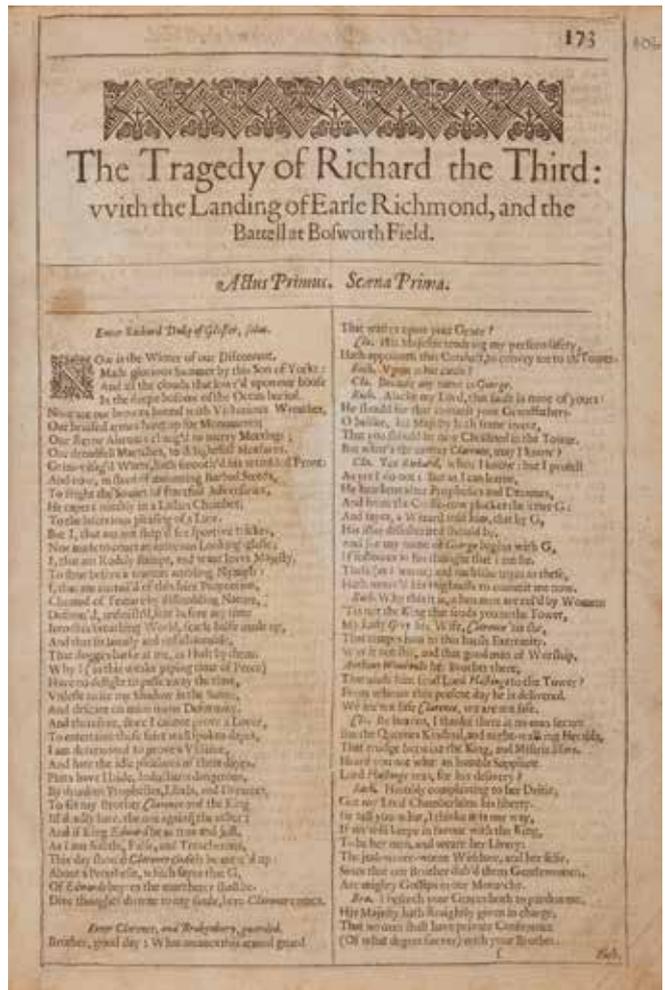
2004

**SHAKESPEARE, WILLIAM. 1564-1616.**

*The Life of King Henry the Fifth; The First Part of King Henry the Sixth; The Second Part of King Henry the Sixth; The Third Part of King Henry the Sixth.* [London: Printed by Thomas Cotes, 1632.] Folio (312 x 216 mm). Modern blue morocco backed cloth. Small pencil notation to upper corner of recto of each leaf, minor soiling to leaves, tearing to a few leaves, repaired.

1632 PRINTING OF FOUR OF SHAKESPEARE'S GREATEST HISTORIES, extracted from the Second Folio, and handsomely bound. Constituting the middle plays of Shakespeare's eight-play sequence chronicling the War of the Roses, these four works are believed not to have been written in chronological order. Henry VI parts 1-3 are believed to have been written in 1591, and Henry V roughly eight years later in 1599.

\$7,000 - 10,000



2005

2005

**SHAKESPEARE, WILLIAM. 1564-1616.**

*The Tragedy of Richard the Third.* [London: Printed by Thomas Cotes, 1632.] Folio (310 x 218 mm). 28 pp. Modern ochre morocco backed cloth. Small pencil notation to upper corner of recto of each leaf, minor soiling to leaves, wormhole to one leaf.

THE 1632 PRINTING OF SHAKESPEARE'S RICHARD THE THIRD, extracted from the Second Folio. "Now is the winter of our discontent made glorious summer by this sun of York, and all the clouds that loured upon our House in the deep bosom of the ocean buried." Through the years, the character of Richard III has proven an iconic anti-hero of English literature, lending to a number of various and effective adaptations. The play brings to a close Shakespeare's eight play sequence chronicling the War of the Roses.

\$5,000 - 8,000



# THE TEMPEST.

## Actus Primus. Scena Prima.

*A tempestuous noise of Thunder and Lightning heard: Enter a Ship-maister, and a Boatswaine.*

*Maister.*

*Oce-waine.*

*Boat.* Heere Maister: What cheere?

**B**

*Maist.* Good: Speake to th' Marinert: fall too't, yarely, or we run our selues a ground, bellire, bellire. *Exit.*

*Enter Mariners.*

*Boat.* Heigh my hearts, cheerey, cheerey my hearts: yare, yare: Take in the toppeside: Tend to th' Maisters whistle: Blow til thou burst thy winde, if youe enoough.

*Enter Alonso, Sebastian, Antonio, Ferdinando, Gonzalo, and others.*

*Alon.* Good Boate-waine have care: wher's the Maister? Play the men.

*Boat.* I pray now keepe below.

*Ant.* Where is the Maister, Boaton?

*Boat.* Do you not heare him? you marre our labour, Keepe your Cabins: you do allitt the storme.

*Gonz.* Nay, good be patient.

*Boat.* When the Sea is i' hence, what cares these roarsers for the name of Kinge to Cabine: silence: trouble us not.

*Gon.* Good, yet remember when thou hast shood.

*Boat.* None that I more love then my selfe. You are a Counsellor, if you can euen name these Elements to silence, and worke the peace of the present, we will not hand a rope more, use your authoritie: If you canbot, give thanks you have liv'd long, and make your selfe reside in your Cabine for the mischance of the houre, if it so hap. Cheerey good hearts: out of our way I be. *Exit.*

*Gon.* I have great comfort from this sorrow: me think a hush no drowning marie upon him, his complexion is perfect Gallows: stand till good fate to his hanging, make the rope of his destiny our Cable, for our owne doth little advantage: If he be not borne to bee hang'd, our care is miserie. *Exit.*

*Enter Boatswaine.*

*Boat.* Down with the top-Mast's yare, lower, lower, bring her to Try with Maine-course. A plague on 'em. *Exit.*

*A cry within.* *Enter Sebastian, Antonio & Gonzalo.*

upon this howling: they are, lower then the weather, or our office: yet againe? What do you heere? Shall we give ore and drowne, have youra minde to sink?

*Seb.* A poxe o' your throat, you bawling, blasphemous incharitable Dog,

*Boat.* Worke you thin.

*Ant.* Hang cur-hung, you whore son insolent Noys-maker; we are lesse afraid to be drownd, then thou art.

*Gonz.* Ile warrant him for drownd, though the Ship were no longer than a Nutt-shell, and as leaky as an unfastned wench.

*Boat.* Lay her a hold, a hold, set her two courses off to Sea againe, lay her on.

*Enter Mariners wet.*

*Maist.* All lost, to prayers, to prayers, all lost.

*Boat.* What must our mouths be cold?

*Gon.* The King, and Prince, at prayers, let's allist them, for our case is as theirs.

*Seb.* I am out of patience.

*Ant.* We are men, I' cheated of our lives by drunkards, This wide-chop'd rascal, would thou mightst lye drowning the walke of ten Tides.

*Gonz.* Hee'l be hang'd yet,

Though every drop of water sweare against it, And gape at usill to gitt him. *A confused noise within.* Mercy on us.

We split, we split, Farewell my wife, and children, Farewell brother: we split, we split, we split.

*Ant.* Let's all sink with King.

*Seb.* Let's take leave of him.

*Gon.* Now would I give a thousand furlongs of Sea, for an Acre of barren ground: Long heath, Browne fiers, anything: the wills above be done, but I would faine dye a dry death.

## Scena Secunda.

*Enter Prospero and Miranda.*

*Mira.* If by your Art (my deere father) you have Put the wilde waters in this Rook by thair: The skye it seemes would powere downe a flaming pitch, But that the Sea, mourning to th' weedy cheekes, Dalthes the fire out. Oh! I have infer'd With those that I saw suffer: A brave vessel

(Why

2006

**SHAKESPEARE, WILLIAM. 1564-1616.**

*The Tempest; The Two Gentlemen of Verona.* [London: Printed by Thomas Cotes, 1632.]

Folio (310 x 217 mm). 38 pp. Modern red morocco backed cloth. Upper border shaved, affecting headline and pagination on a few leaves, minor soiling to leaves.

THE SECOND PRINTING OF TWO OF SHAKESPEARE'S COMEDIES INCLUDING ONE OF HIS MOST ENDURING, THE TEMPEST, extracted from the 1632 Second Folio, and handsomely bound. Neatly capturing Shakespeare's talents and preoccupations at the beginning and end of his writing career, *Two Gentlemen* is sometimes presented as his first play, and *The Tempest* is believed by some to be the last play that he wrote alone. Today *The Tempest* is widely

regarded as one of Shakespeare's greatest works, and is frequently produced, with a multitude of opera, literary, and film adaptations. Although nowadays a less popular work, the Shakespeare scholar E.K. Chambers notes that *Two Gentleman* "was Shakespeare's first assay at originality, at fashioning for himself the outlines of that romantic or tragicomic formula in which so many of his most characteristic dramas were afterwards to be cast. Something which is neither quite tragedy nor quite comedy, something which touches the heights and depths of sentiment and reveals the dark places of the human heart without lingering long enough there to crystallise the painful impression...."

\$8,000 - 12,000



2007

**COPPOLA, GIOVANNI CARLO. 1599-1652.**

*Le nozze degli dei favola ... rappresentata in musica in Firenze nelle reali nozze de ... Ferdinando II e Vittoria Principessa d'Urbino.* Florence: Amadore Massi and Lorenzo Landi, 1637. [BOUND WITH:] RONDINELLI, FRANCESCO DE RAFAELLO. 1589-1665. *Relazione delle nozze degli dei favola ... rappresentata nelle reali nozze de ... Ferdinando II e Vittoria Principessa d'Urbino.* Florence: Amadore Massi and Lorenzo Landi, 1637. 2 parts in 1 volume. 4to (239 x 171 mm). Engraved title page, 7 folding plates. Contemporary limp vellum. Text block cracked at center, repairs on verso of title, minor dampstains.

*Provenance:* Paul and Marianne Gourary (book label on front pastedown; their sale, Christie's N.Y., June 12, 2009, lot 512).

*FIRST EDITION* of the libretto by Coppola for a production celebrating the marriage of Ferdinand II de Medici to Princess Vittoria della Rovere of Urbino. The story is a celebration of the wedding of Vulcan to Venus. The etchings were rendered by Stefano Della Bella after set designs by Alfonso Parigi. The second part, by Rondinelli, was a prose version of the libretto. Berlin Katalog 41 16; Brunet II, 262; De Vesme 918-925; Nagler, *Theater Festivals of the Medici*, pp 162-74; Watanabe 1285.

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



2008

**SBARRA, FRANCESCO. 1611-1668.**

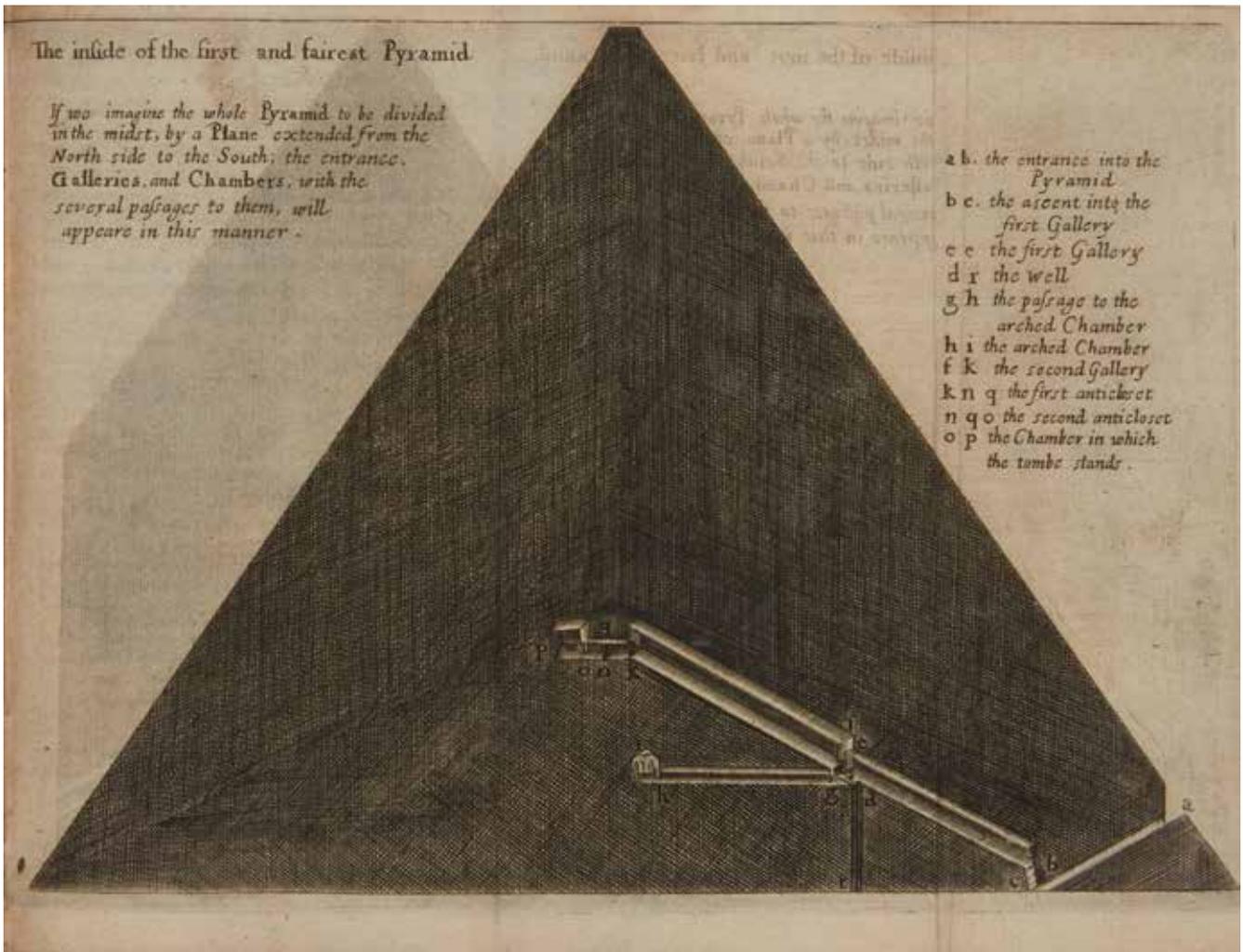
*Il pomo d'oro. Festa teatrale Rappresentata in Vienna per l'augustissime nozze delle sacre cesaree e Reali Maesta di Leopoldo e Margherita.* Vienna: Matteo Cosmerovio, 1667.

8vo (158 x 96 mm). Folding extra title page and 23 folded etched plates by Matthaus Kusel after Ludovico Burnacini. Contemporary red paper wrappers, original first and last blank leaves mounted as paste-downs, custom red-brown cloth box. One plate loose, one with frayed fore-edge, tears in spine and back cover.

*Provenance:* Paul and Marianne Gourary (their sale, Christie's N.Y., June 12, 2009, lot 512).

*FIRST EDITION*, describing an extravagant production of the opera *Il Pomo d'Oro* [The Golden Apple] to celebrate the marriage of Emperor Leopold I to Margarita Teresa of Spain, daughter of Philip IV, in 1666. Sbarro's libretto, developed from a classical Greek story, begins with a beauty contest and ends with the Trojan War. The music was by Pietro Antonio Cesti. It was staged at the theater in the Cortina of Hofburg, the first production to take place there. Kusel's etchings appear here in their first state, illustrating all of the sets for the production. *VERY RARE IN THIS EDITION AND STATE.* Berlin Katalog 4126; Ruggieri 967; Vinet 669.

**\$8,000 - 12,000**



2009

**SIR ISAAC NEWTON'S COPY, WITH DIRECT BEARING ON HIS RESEARCHES.**

GREAVES, JOHN. 1602-1652.

Pyramidographia: or a Description of the Pyramids in Aegypt. London: George Badger, 1646.

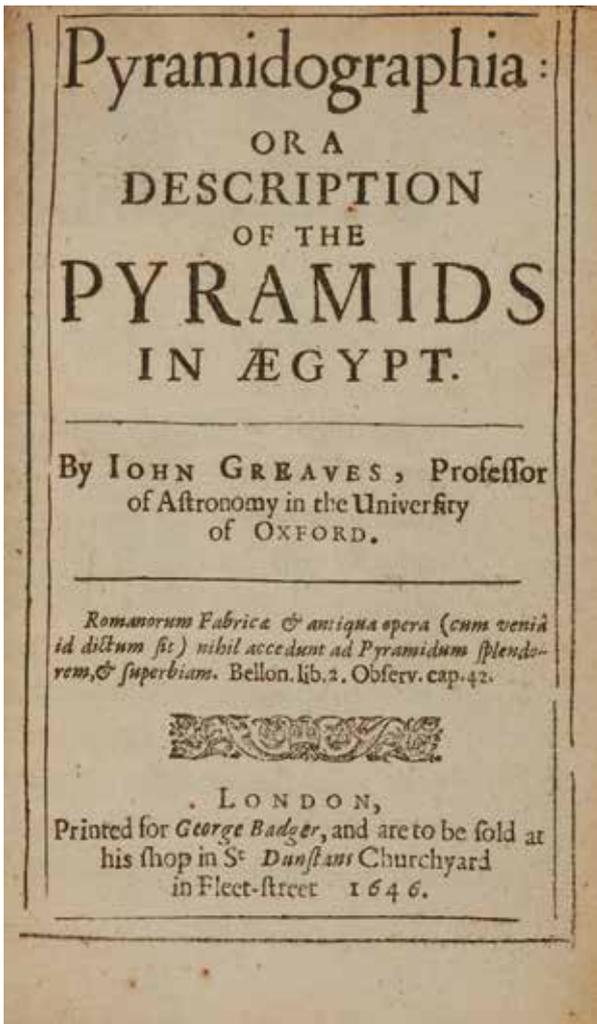
2 works in one volume. 8vo (163 x 107 mm). Frontispiece portrait, two folding engraved plates, engraved illustrations in text. Contemporary calf, worn, hinges started, margins shaved, barely affecting text in places. [BOUND WITH:] *A discourse of the Romane foot, and denarius: from whence, as from two principles, the measures and weights, used by the ancients, may be deduced.* M[iles] F[lesher] for William Lee, 1647. Woodcut initials, engraved illustrations, engraved folding plate by W. Marshall. First edition, first issue (with "LXXXIV pounds" on p 14).

Provenance: Isaac Newton (1642-1727, see Harrison); John Huggins; Charles Huggins (bookplate); James Musgrave (bookplate, and pressmark E4-40).

*AN IMPORTANT BOOK ON MEASUREMENT FROM THE LIBRARY OF ISAAC NEWTON – USED BY NEWTON IN HIS INVESTIGATIONS OF GRAVITY.* Contemporary with his work on the *Principia* in the 1680s, Isaac Newton engaged in a parallel research into the metrology of the ancient world. One of Newton's central concerns was to determine the exact length of the ancient cubit in English feet. The ancient Greeks reputedly knew the true circumference of the earth with greater accuracy than the scientists of Newton's age, and many scholars now argue that Newton sought the value of the cubit

in part for the sake of determining the size of the earth, an important measurement required by his theory of gravity.

In Newton's earliest investigations of force, as detailed in his early manuscripts now known as the *Waste Book* (MS Add 4004) and the *Vellum Manuscript* (MS Add. 3958), he was working with measurements from Galileo's *Dialogo* (in Salusbury's translation), which in many instances were given in cubits and their derivatives. By the 1670s-1680s Newton's interest in metrology had broadened beyond its singular relevance for physics, and he was more deeply looking into the reality of a universal standard of measure. Newton was at that time also actively involved in studying the architecture of King Solomon's Temple – a monument which Newton esteemed was built with a divine wisdom – and his desire to find the numerical key to God's Temple intensified Newton's quest into the cubit's origin and value. Newton's metrological researches also stood him in good stead later in life when he became the master of the Royal Mint: armed with his deep metrological learning, Newton not only standardized the weight and density of England's coinage, he also successfully recommended the adoption of the gold standard. Newton summarized the results of his metrological research in a treatise called "De magnitudine cubiti sacri," a work begun in the 1670s and first published posthumously (in 1737) in an English translation entitled: "A dissertation on the Sacred Cubit of the Jews and the Cubits of the several Nations; in which, from the Dimensions of the greatest Egyptian Pyramid, as taken by Mr. John Greaves, the antient Cubit of Memphis is determined." In this treatise



Newton shares the values for Royal cubit, Memphis cubit, and Egyptian cubit, and proceeds to calculate the Jewish sacred cubit, essential for understanding the structure of Solomon's Temple, all based on the measurements and argument provided by Greaves in his *Pyramidographia*. Newton mentions Greaves 15 times in his dissertation and he cites both books contained within the present volume.

Newton deemed Greaves to be *the* authority on both metrology and the Great Pyramid. A scientist and a scholar after Newton's own heart, Greaves taught astronomy at Oxford and was consummately versed in all the ancient and modern writings on astronomy, metrology and earth measurement. Greaves himself deemed the Great Pyramid to be "the Holy of Holies of metrology" – the "zero point" of metrology where the primordial measures of antiquity were most to be found in their purity – and Newton unreservedly adopted Greaves' argument and measurements. Reasonably assuming that many of the architectural lengths of the Great Pyramid are based on the same unit of length, Newton used Greaves' measurements to brilliantly "reverse engineer" the Great Pyramid and derive a value for the cubit used in its planning and construction. Indebted as Newton was to Greaves, it is entirely fitting that Newton's treatise on the cubit was first published as an appendix to *The Miscellaneous Works of John Greaves*.

*Pyramidographia* was the first scientific study and measurement of the Great Pyramid. Based on Greaves' travels to Egypt c. 1640, *Pyramidographia* is a balanced archaeological study which meticulously surveys "both the works of previous authors, ancient and modern, Eastern and Western, and the monuments in situ."

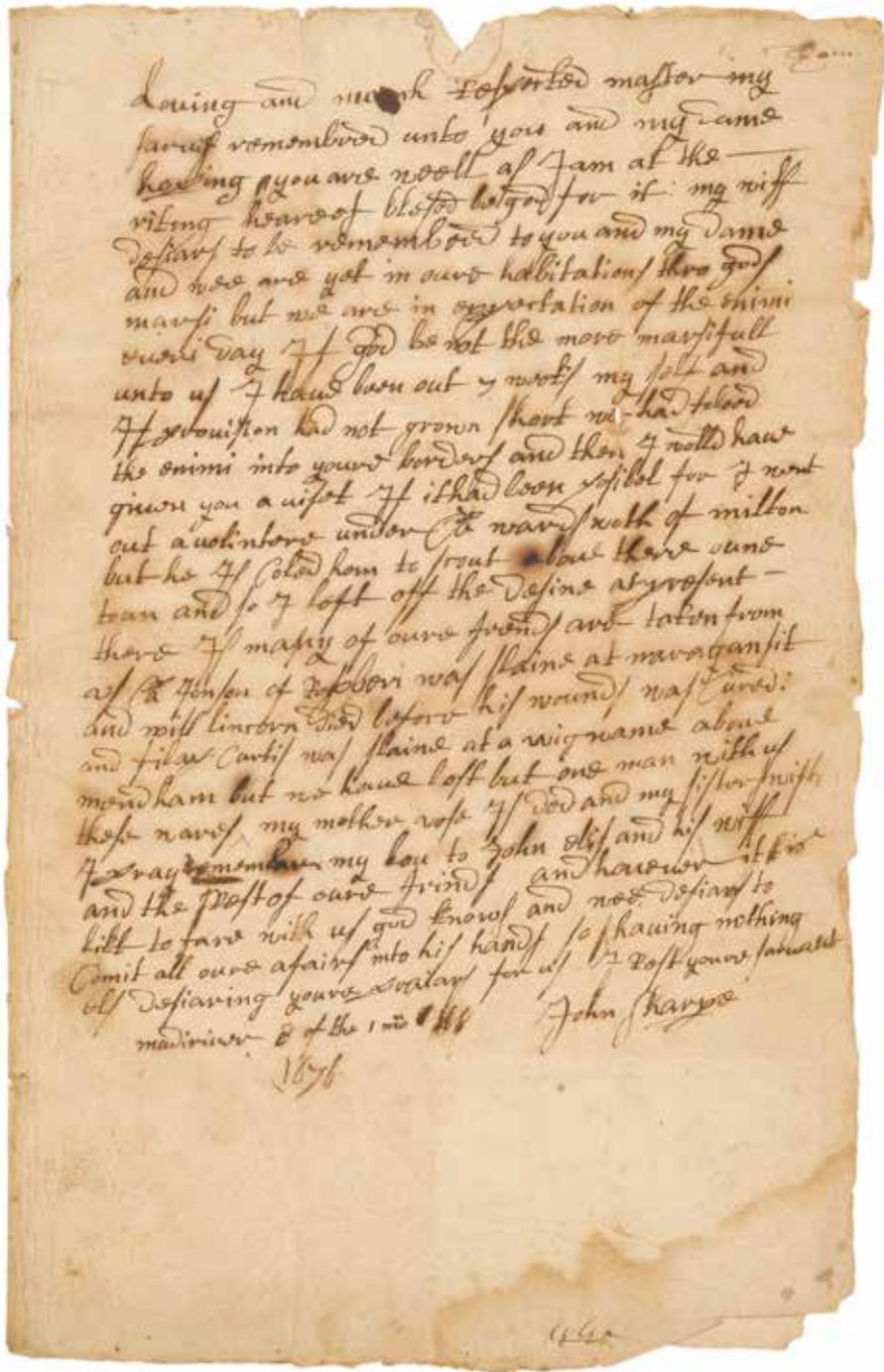
Using up-to-date antiquarian methods he had imported from Rome, Greaves identified the pyramids' builders, established the chronology and history of their construction and use, and described their physical attributes" (Shalev, "Measurer of All Things: John Greaves...", *Journal of the History of Ideas* 63, 2002). One of the folding plates in the book in fact illustrates the first accurate elevation section of the Great Pyramid.

*Pyramidographia* and *A Discourse of the Romane Foot*, here bound together, are Greaves' two principal books, and the present copy a particularly interesting example in a contemporary binding, with several early marginal notations and emendations. Books from Newton's library are very rare in private hands – and books which bear directly on his scientific work exceptionally so. Owned and used by Isaac Newton in service to his theory of gravity, this is a monumental copy of *Pyramidographia* – of outstanding scientific and historic importance.

#### REFERENCES:

- Harrison The Library of Isaac Newton 697 & 698.
- Herivel The Background to Newton's Principia (Oxford, 1965).
- Morrison Isaac Newton's Temple of Solomon and his Reconstruction of Sacred Architecture (Birkhauser, 2011).
- Shalev, Zev, "Measurer of All Things: John Greaves (1602-1652), the Great Pyramid, and Early Modern Metrology," *Journal of the History of Ideas*, 2002.

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



Muddy River near Boston who had been fighting under the command of Captain Samuel Wadsworth, and had fought in the Great Swamp Fight against the Narragansett tribe in December 1675. This letter recounts part of that battle: "I would have given you a visit if it had been possible for I went a while under the name of Milton but he is called home to scout about there own town and so I left off the design at present—there is many of our friends are taken from us Ca Johnson of Roxberi was slain at Narragansit and will Lincoln died before his wound was cured: and filasp Curtis at a wigwame above mandham." Early in 1676 Sharpe rejoined Captain Wadsworth's troop and in April his colonial forces marched to Sudbury to relieve the siege of that town. On the way the party was ambushed by Wampanoag warriors, and both Sharpe and Wadsworth were killed.

King Philip's War was the first push back against the native American tribes in New England. On their arrival the settlers negotiated peace treaties with Massasoit the chief of the Wampanoag in New England. On the death in 1662 of his first son "Alexander," his brother Metacomet (styled Philip) became chief, and the peace process started to break down. Eventually three Indians were hanged for carrying guns in 1675 and raiding parties from both sides began attacking the other, burning and pillaging. The Narragansett tribe in present day Rhode Island, remained out of this fight, but members of that tribe participated in several raids, and so the colonists gathered the largest colonial army assembled to date, with 1000 militia and 150 Indian allies and they marched on their main fort called Great Swamp Fight. With the fort overrun and many Indian women and children killed, the Narragansetts joined with the Wampanoags and pushed the colonists back, burning 12 settlements including Providence. Over the next 2 years the colonists fought bitterly to retain their territory, and atrocities on both sides occurred. The Indians of the Wampanoags and Narragansetts were all hunted down, and a peace treaty was signed in 1678. In many ways King Philip's War began the development of an independent American identity, as no forces were sent to the aid of the New England Colony by their mother country, Britain, and the colonists were left to fight their own battles. This letter was first published in the *New England Historical and Genealogical Journal* vol 10, no 1, (January 1856), the text provided by Thomas Meekins of Williamsburg.

\$20,000 - 30,000

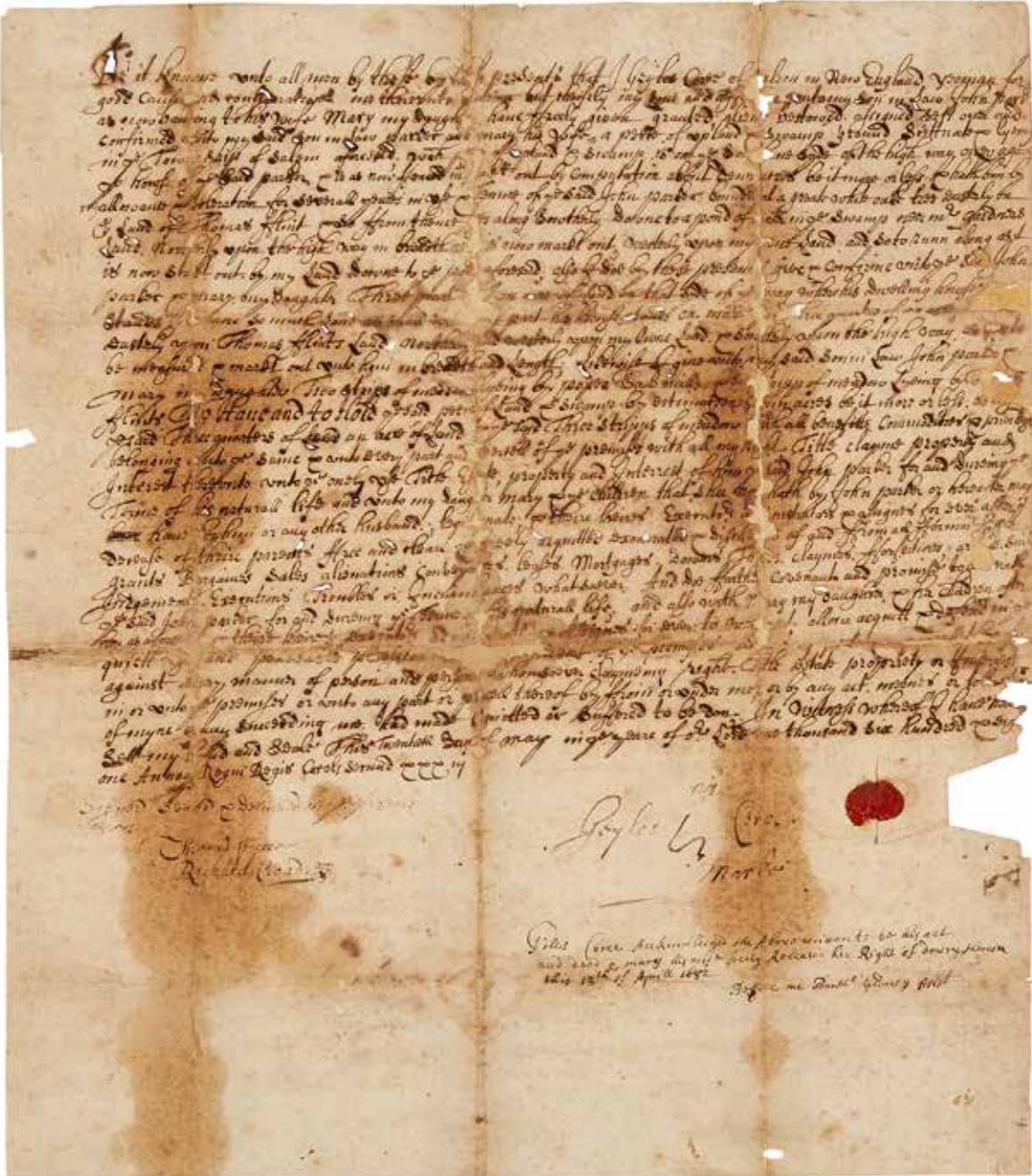
2010

**KING PHILIP'S WAR.**

SHARPE, JOHN. Autographed Letter Signed ("John Sharpe"), to "My loving Master Thomas Meekins living at hatfield" [a former employer and mill owner], 2 pp, double bifolium, dated "muddyriver, 8 of the 1 mo" [Muddy River (part of Brookline), January 8th], 1676, written on upper recto, with integral address panel on lower verso, old folds, lightly browned, with some traces of dampstaining affecting a few letters, upper

margin with two small tears, traces of old red seal wax on address panel; together with the upper panel of a 19th century folder with labels describing the letter, and with a note: "Owned by Dr Thomas Meekins, Northampton, Mass."

A rare first hand account documenting the Battle of the Great Swamp Fight during King Philip's War (1675-1678), described by a participant, one John Sharpe, a settler in



2011

**THE SALEM MARTYR.**

COREY, GILES. 1611-1692. Autograph Document Signed with the mark of Giles Corey, being the waiver of the marriage dowry of Mary Bright (1664-1684), Corey's second wife, 1 p, folio leaf, [Salem, MA], May 20, 1681. also signed by the notary Bartholomew Gedney, and witnessed by Richard Roads and Thomas Pierson, old fold lines and remains of seal, strengthened along folds on verso, with browning and wear along folds with loss of some letters.

RARE SIGNATURE OF ONE OF ONLY 4 MEN TO DIE AS A RESULT OF THE SALEM WITCH TRIALS OF 1692, killed without a trial at the age of 80, by pressing with stones, as he had pleaded not guilty, but also refused to recognize the court. He survived three days of pressing before succumbing. His wife Mary was hanged a few days later on September 22nd as a witch. The Salem Witch Trials resulted in over 200 individuals being accused as witches and wizards; many arrests were made and 27 stood trial, with 19 being executed. The notary Gedney, who signs this waiver of the dowry,

also sat on bench of the Salem Witch Trials, and participated in the decision to press Corey, which in effect condemned Corey to death. The story of Giles Corey's death was enshrined in literature by Longfellow's *Giles Corey of the Salem Farms* in 1900, and also in Arthur Miller's play *the Crucible*. According to local legend, the apparition of Giles Corey appears and walks around the graveyard each time disaster is about to strike Salem, as was reported the night before the "Great Fire of Salem" in 1914.

\$20,000 - 30,000



2012

**GERMAIN, PIERRE. 1703-1783.**

*Elements d'orfèvrerie divises en deuz parties de cinquante feuilles chacune.* Paris: the Author, 1748.  
 2 parts in 1 volume. 4to (280 x 204 mm). 2 engraved title pages, 100 engraved plates by Pasquier and Bacquoy after designs by Germain and Jacques Roettiers, 2 extra 18th century unsigned red chalk drawings loosely inserted. Modern fine red morocco gilt, blue morocco doublures, gilt dentelles, marbled endpapers, all edges gilt. Paper fault on lower corner margin of plate 63, minor browning.  
*Provenance:* Eduard Rahir (1862-1924), antiquarian bookseller (bookplate on verso of front blank); Jaime Ortiz-Patino (his sale, Sotheby's N.Y., April 21, 1998, lot 116).

*FIRST EDITION* of an important record of French rococo silver designs. "Precieux recueil qui contient les plus beaux modeles d'argenterie parisienne du temps de Louis XV" (Cohen-de Ricci). Germain, known as "le Romain," came from Avignon and was not related to the better-known Germain family of silversmiths who were Orfevres du Roy. Berlin Katalog 1066; Cohen-de Ricci 429-430; Guilimard, p 175.

**\$8,000 - 12,000**

T H E  
T H E O R Y  
O F  
M O R A L S E N T I M E N T S .

By ADAM SMITH,  
PROFESSOR of MORAL PHILOSOPHY in the  
University of GLASGOW.



L O N D O N :  
Printed for A. MILLAR, in the STRAND ;  
And A. KINCAID and J. BELL, in EDINBURGH.  
M D C C L I X .

2013

**SMITH, ADAM. 1723-1790.**

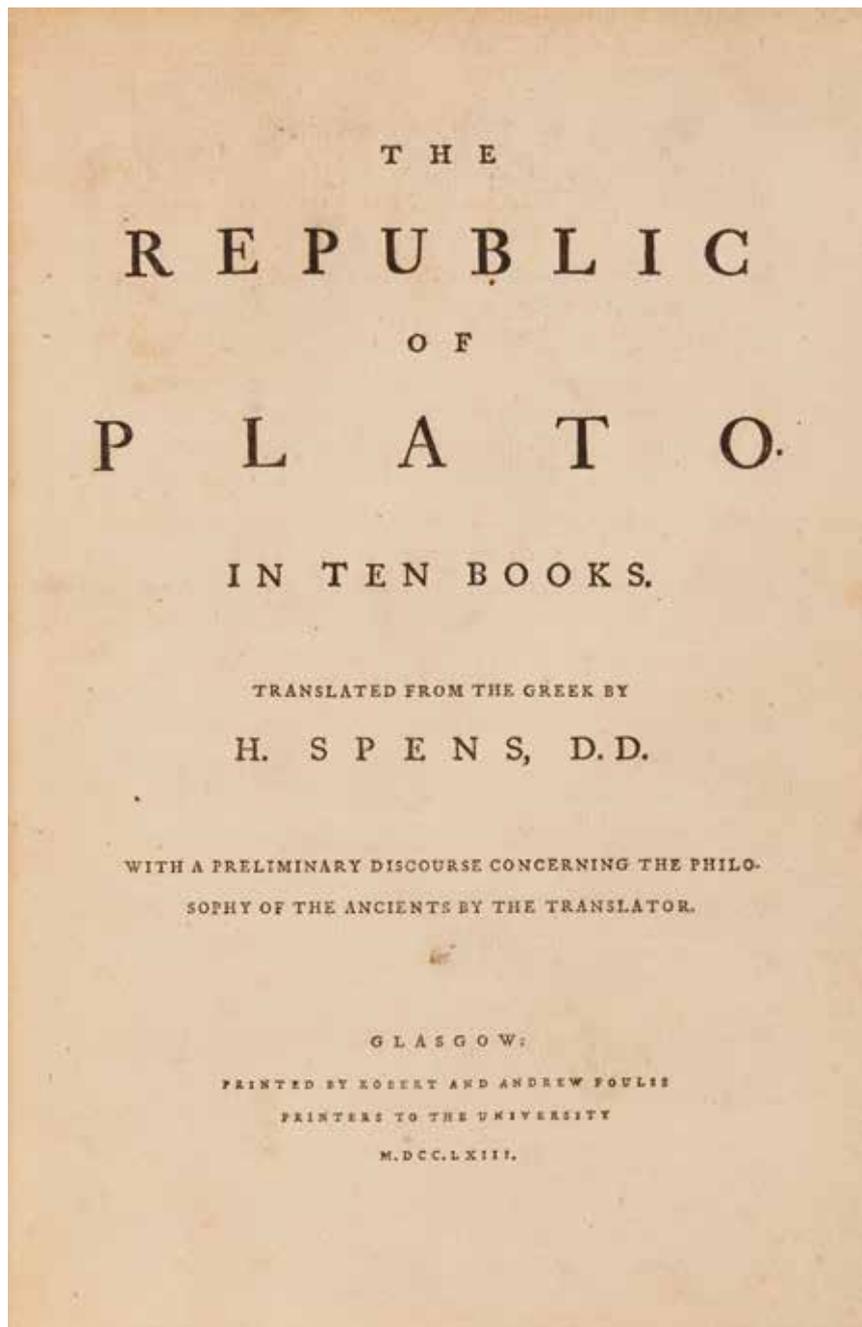
*The Theory of Moral Sentiments*. London: A. Millar, A. Kincaid and J. Bell, 1759.

8vo (199 x 120 mm). Half title, errata page at end. Contemporary paneled calf, renewed green morocco gilt spine label. Joint cracked, top cover detached, browning to endpapers transferring to first and last few leaves of text.

*Provenance*: Robert McNamara (1916-2009; US Secretary of Defense).

*FIRST EDITION OF THE AUTHOR'S FIRST BOOK*, which established his reputation immediately upon publication. In this work, Smith outlined his theory that observation and judgement of the behavior of others makes us conscious of our own, and our sympathy with others gives us awareness of the morality of our actions. It is often felt to be at odds with his most famous work, *An Inquiry into the Nature and Causes of the Wealth of Nations*, but both works are equally incisive examinations of human nature. Goldsmith 9537; Kress 5815.

**\$20,000 - 30,000**



2014

**PLATO.**

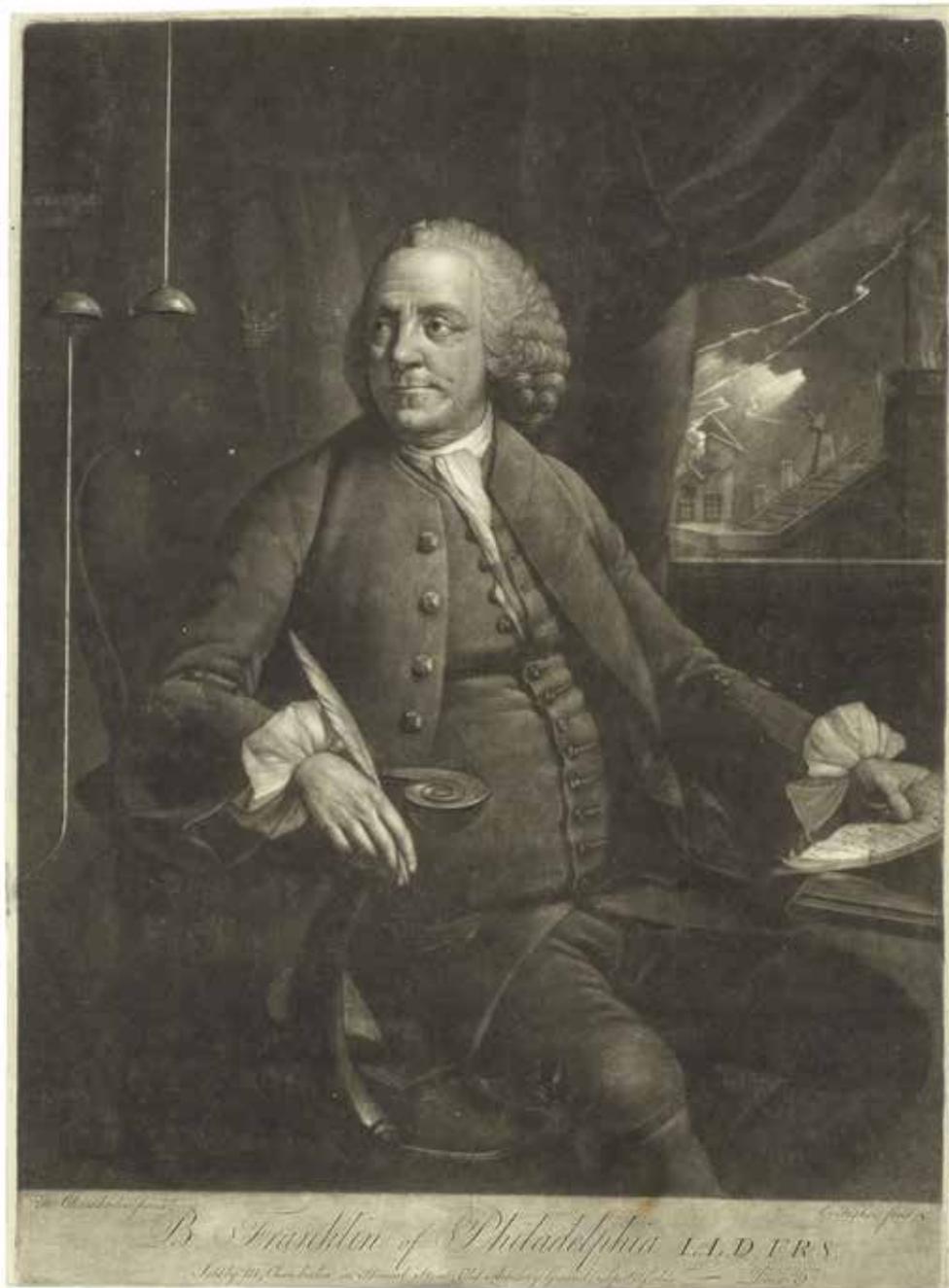
SPENS, [HARRY], translator. *The Republic of Plato. In Ten Books.* Glasgow: Robert and Andrew Foulis, 1763.

4to (246 x 187 mm). Contemporary calf, splitting along joints, pencil notation to preliminary leaf. Bound without advertisement leaf at rear. *Provenance:* Adam Sim Coulter (bookplate); Jacobi Bennett Miller (bookplate).

*FIRST EDITION IN ENGLISH, LARGE-PAPER COPY.* The first appearance in English of Plato's profoundly influential dialogue concerning the nature of justice both in terms of the city-state, and the individual soul. Harry Spens was a minister at the parish of Wemyss in Fife, and respected classicist. In his introduction he professes his intent in his translation is "To give the English Reader

a view of Plato's sentiments and manner of writing, and to stir up the youth to the study of the Ancients." Richard Garnett, in his own introduction of the Everyman's Library reprint of this translation, laments the relative lack of critical attention paid to it, writing "On the whole, Spens's version should not be lightly esteemed. It is clearly the work of a scholar and a man of considerable literary ability...." The brothers Robert and Andrew Foulis were renowned printers of classical works in their time, sometimes referred to as 'the Elzevirs of Britain.' Their works, mostly intended for scholars, were "much sought after as admirable specimens of typography, and are noticeable for their severely plain elegance" (DNB 7: 514). Gaskell *Foulis* 423.

**\$7,000 - 10,000**



2015

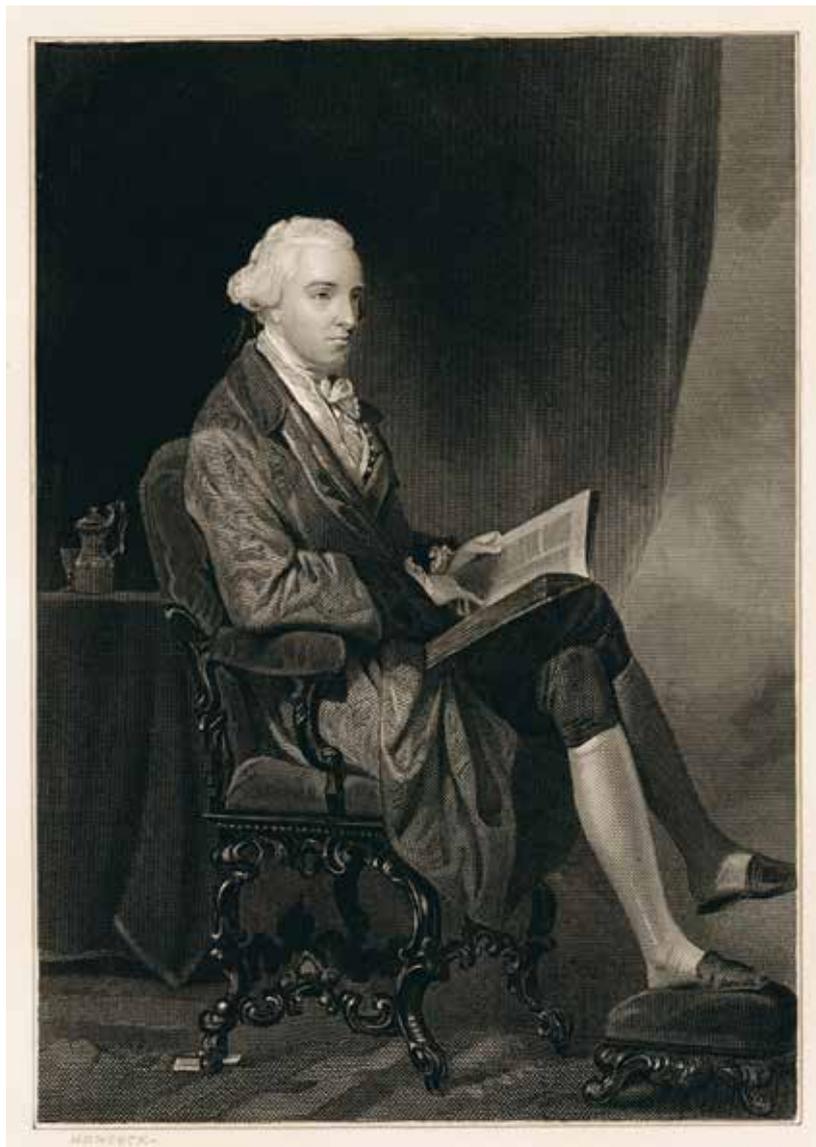
**FRANKLIN, BENJAMIN. 1706-1790.**

CHAMBERLIN, MASON, artist. *B. Franklin of Philadelphia L.L.D., F.R.S.* [London]: Chamberlin, [after 1762].

Mezzotint on paper, 377 x 275 mm, engraved by Edward Fisher, matted and framed, trimmed close to plate marks, small stain below subject's knee.

A dramatic and nuanced mezzotint 3/4 portrait of Franklin sitting at his desk with quill in one hand and a manuscript on the desk in the other as he gazes to the left. A curtain is pulled back to the right showing lightning striking damage into a nearby house while a closer building equipped with a lightening rod avoids harm. To the left, an electrical device consisting of two bells and with two cork balls hanging from silk threads attached to one of the bells. Chamberlin's portrait was Franklin's favorite and he had a copy made for his son.

**\$3,000 - 5,000**



Engraved after John Singleton Copley, from the NYPL.

2016

**MASSACHUSETTS PROVINCIAL CONGRESS, 1774.**

HANCOCK, JOHN. 1737-1793. Autograph Letter Signed ("John Hancock Chairman"), addressed to "Hon Samuel Dexter Esq," tall 8vo, 1 p, dated Cambridge November 29, 1774, written as President of the Massachusetts Provincial Congress, requesting Samuel Dexter's presence at a committee meeting, old fold lines, some light browning and a few chips at edges, some restorations on verso, a few small holes.

A very rare letter, sent from John Hancock as President of the newly formed Massachusetts Provincial Congress, to Samuel Dexter, one of the 13 members of the "Defence and Safety of the Province" committee of that Congress, requesting his presence at a special committee meeting at the house of Captain Ebenezer Stedman (1706-1785) in Cambridge, the following day. In May of 1774 the British Government passed the Massachusetts Government Act annulling the Charter of Massachusetts of 1691, and creating a new provincial assembly appointed by the King. In October 1774 Governor Gage dissolved the provincial assembly while it was sitting at Salem, but immediately its members reorganized themselves as a new Massachusetts Provincial Congress with John Hancock as their President. They met first on October 11th 1774, and assumed

all the powers of raising taxes, defense, buying supplies and running the militia in the colony—in effect the legislative creation of the American Revolution. Hancock sent Paul Revere to the First Continental Congress in Philadelphia in October 1774 to inform them that Massachusetts had its own autonomous assembly. There followed regular clandestine assembly and committee meetings at safe houses around the colony. The Congress sat from 1774-1780. Until the British forces withdrew from Boston in March 1776 Both Hancock and Adams were wanted men, and were hunted by British authorities. This led to Paul Revere's famous ride on April 18th 1775 to warn Hancock and Adams, who were hiding out at Hancock's house in Lexington, that the British were marching to arrest them. Samuel Dexter (1726-1810) was an established Massachusetts merchant who opposed the British administration, and was also a member of the Governor's Council early on, but from 1765-1775 served on committees of the house and later several in the new Provincial Congress, including "The Defence and Safety of the Province" committee. Autograph letters of John Hancock from the Massachusetts Provincial Congress are very rare, with very few in commerce or in institutional holdings.

**\$50,000 - 80,000**

Cambridge Novem. 29. 1774

Honble Sir

The Committee appointed  
by the Provincial Congress to Take into  
Consideration the State of the Province  
having before them matters of the  
utmost Importance, which they wish  
to Determine upon as soon as possible  
but do not think proper to conclude  
upon <sup>a report</sup> without a full Committee,  
they have Directed me to address you by  
Letter which I send by Express, to  
acquaint you it is their earnest Desire  
& Expectation that you will punctually  
attend the Committee to morrow at  
Three o'clock P.M. at the House of Cap.  
Kedman in Cambridge, & Beg your  
Honour will not Disappoint their  
Expectation

I am Honble Sir's  
Your most Obedt Servt  
John Hancock Chairman

Hon Samuel Dexter Esq





2018<sup>W</sup>

**A THIRTEEN STAR CEREMONIAL AMERICAN FLAG.**

[Virginia], c.1826.

Silk flag, 124.7 x 139.5 cm. Union with 13 hand-painted stars in silver with red borders, 7 red and 6 white stripes, the union and stripes made of separate pieces of blue, white and red fabric, stitched together. Fly end with 20 grommet holes, with small metal ring grommets (1 lacking). Fading, considerable browning, small areas of fabric loss. Framed.

*Provenance:* William H. Guthman (sold to current owner).

A display flag made for the 50th anniversary of independence, with a star pattern of 12 small stars in a circle and a single larger star in the center. This may have been intended for hanging vertically, based upon the multiple small grommets at the fly end. Numerous flags of varying design were produced for the 50th anniversary, often with 13 stars (such as the "Bennington" flag with the numerals 76 in the union) and displayed at patriotic events and celebrations around the country. The official national flag at that time had 24 stars.

**\$15,000 - 25,000**

In Congress Dec. 30. 1776

Resolved, That the commissioners for the Courts of  
France and Spain consult together and prepare  
a Treaty of Commerce and Alliance, as near as may be,  
similar to the first proposed to the Court of France  
but inconsistent therewith nor disagreeable to His  
most Excellent Majesty, to the proposed to the Court  
of Spain adding thereto that if his Catholic Ma-  
jesty will join with the United States in a war  
against Great Britain, they will assist in reducing  
to the possession of Spain the town and harbour of  
Pensacola, provided the United States shall have  
free and uninterrupted navigation of the  
Mississippi and the use of the harbour of Pensacola  
and that Great Britain shall be obliged to  
the United States from this date to both  
confer with any French vessels, declare war against  
Great Britain, that measures shall be taken to  
be appointed by the Courts of France and Spain

By order of Congress  
John Hancock Presid.

Attest  
Cha Thomson Secy

2019

**AN APPEAL TO SPAIN TO JOIN THE UNITED STATES IN THEIR WAR AGAINST GREAT BRITAIN, 1776.**

HANCOCK, JOHN. 1737-1793; AND CHARLES THOMSON. 1729-1824. Autographed Congressional Resolution in the hand of Charles Thomson, signed "John Hancock Presid.," and "Attest Cha Thomson Sec.y," 8vo, bifolia written on first recto, dated "In Congress [Philadelphia], 30 December 1776," the double leaf separated at fold, some water-staining and marginal tears to both leaves, some cracks along old fold lines, a few letters affected by cracking.

In part: "Resolved. That the commissioners for the Courts of France and Spain consult together and prepare a Treaty of Commerce and Alliance, as near as may be ... to the one proposed for the court of France ... that if his Catholic Majesty will join with the United States in a war against Great Britain, they will assist in reducing to the possession of Spain the town and harbour of Pensacola, provided ... the United States shall have free and uninterrupted navigation of the Mississippi and the use of the harbour of Pensacola."

An important resolution passed by Congress with John Hancock as President residing. On the same day, Congress also passed a resolution to send commissioners to the Courts of Vienna (Hapsburg Court) and to the Grand Duke of Tuscany to create treaties of Commerce. The conclusion of a treaty with Spain would have been a useful aid to the Revolutionary War, just as France agreed to side with the US against their old enemy Britain. In reality Spain did agree to help the Revolutionary cause, so as to acquire territories lost to the British after the French and Indian Wars. It was not in the form of ships and soldiers which the French provided, but rather financial aid. Both France and Spain provided extensive loans and outright contributions to the fledgling state, both supporting the new currency "the continental," and also allowing them to hire foreign military officers such as Pulaski, Kosciuszko, and von Steuben. They used a fictitious private trading company operating out of the Lesser Antilles, Roderique Hortalez and Co, to launder the money through to the United States.

\$60,000 - 90,000

Treasury Department  
April 16<sup>th</sup> 1790

(Circular)

Sir

I have with much surprise  
 seen an act entitled "An Act to prevent  
 the exportation of goods not duly inspected  
 according to the laws of the several States."  
 I observe that the 1<sup>st</sup> and 2<sup>d</sup>  
 Sections of the foregoing act have by some of the  
 Officers of the Customs been so construed as to  
 require that all licensed vessels of the burthen  
 of twenty tons and upwards bound to any  
 port within their respective districts should  
 obtain a permit to land their cargoes previous  
 to landing the same.

Upon due examination I am  
 of opinion, that this is only required by the  
 Law above recited of the above description  
 arrive at the particular port or place where  
 the

the Collector or other Officers of the district  
 actually reside; you will therefore govern  
 yourself accordingly.

I am sensible that this indulgence  
 is liable to abuses which may prove injurious  
 to the Revenue and must therefore recommend  
 to you as strict an attendance as possible to detect  
 and defeat them.

I am Sir  
 Your Obedt<sup>l</sup> Servant  
 Alexander Hamilton

2020

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

Autograph Circular Signed ("A Hamilton"), discussing the 1790 Exportation Act, 2 pp, 4to, Treasury Department, April 16, 1790, marked "Circular," some old folds and a few minor clean repaired tears along fold lines, one small hole at upper right.

This circular addresses the recently passed law, "An Act to prevent the exportation of goods not duly inspected according to the laws of the several States" (Act passed in the Second Congress January 4th 1790). Hamilton explains that the examiners of vessels over 20 tons will only need to give permits to vessels that land their cargoes at the ports where the collectors reside, adding, "I am sensible that this indulgence is liable to abuses which may prove injurious to the Revenue and must therefore recommend to you as strict an attendance as possible to detect and defeat them."

An interesting Circular letter from Hamilton to the collectors and district officers of the Revenue Service, elaborating his opinion on the interpretation of various clauses of the Exportation Act and the need to be diligent in raising revenue. At this point of his career, Hamilton was First Secretary of the Treasury, an office he held from 1789-1795, tasked with creating ways of raising funds for the new Federal Government. One of those ways was to introduce tariffs on trade. Various acts slowly developed from Hamilton's plans to license and control as well as exact charges from trade. Firstly there was the Exportation Act of January 1790, followed by Hamilton's Act to establish a United States Revenue Cutter Service, ratified by Congress on August 4, 1790 (which by 1915 morphed into the United States Coastguard). Then in February 1793 he put forward the Coasting Act which licensed all vessels trading along the American coastline.

\$15,000 - 20,000



2021



2022

2021

**COOK'S THIRD VOYAGE.**

COOK JAMES. 1728-1779; AND JAMES KING. *A Voyage to The Pacific Ocean ... for Making Discoveries in The Northern Hemisphere. To Determine The Position and Extent of the West Side of North America; its Distance from Asia; and The Practicability of a Northern Passage to Europe.* London: W. and A. Strahan, 1784.

3 volumes text plus atlas. 4to (293 x 226 mm) & Folio (551 x 411 mm). 85 engraved plates and maps, 2 large folding maps, and one folding table. Half calf and contemporary marbled boards, spine in six compartments, two of which are gilt-lettered, the others with gilt ship device, atlas volume in modern half calf over early boards, spine gilt. Light offset from some plates, a few stray faint spots, covers with light shelfwear, text volumes rebacked or with some repair to spine, some joints tender, brief dampstaining to top margin of final several plates in atlas volume.

*Provenance:* Sir Richard Neave (1731-1814, bookplates; Neave served as Governor of the Bank of England).

*FIRST EDITION* of Cook's third voyage. This was Captain Cook's final voyage in which he made what he considered his most important discovery—the Hawaiian Islands, which he named the Sandwich Islands—and where he was killed in a skirmish. He also charted the Pacific coast from Northern California to the Bering Strait. The voyage was continued by Charles Clerke after Cook's death, and then, finally, by John Gore after Clerke's death. Forbes 62; Hill pp 61-62; Holmes 47; Howes C729a; Lada-Mocarski 37; Sabin 16250.

**\$6,000 - 8,000**

2022

**JENKINS, JAMES. FL.1825.**

*The Martial Achievements of Great Britain and Her Allies; From 1799 to 1815.* London: Printed for Js. Jenkins by L. Harrison & J.C. Leigh, [c.1825].

Folio (358 x 282 mm). Engraved title, hand-colored engraved dedication and 52 hand-colored aquatint engravings including frontispiece after William Heath. Contemporary half crimson straight-grain morocco over marbled boards, spine titled and decorated in gilt, original publisher's price label pasted to front pastedown. Uncut with wide margins, a few plates with faint stains, short expert repairs in margin of one plate, plates with bright color and generally clean; spine darkened and with some wear, boards rubbed, bookplate removed from front pastedown.

*Provenance:* Historian George Macaulay Trevelyan 1876-1962 (gift inscription on title page: "George Macaulay Trevelyan from his father, Feb. 16, 1884").

*FIRST EDITION, LATER ISSUE*, but without the portrait issued with later bound sets. Some of the text sheets watermarked "1812," some of the plates watermarked 1824 or 1825. A wonderful assortment of plates mainly focusing on the Napoleonic wars culminating in the Battle of Waterloo. Abbey Life 365. Howes M326. Sabin 44853.

**\$3,000 - 5,000**



2023

**MILTON, JOHN. 1608-1674.**

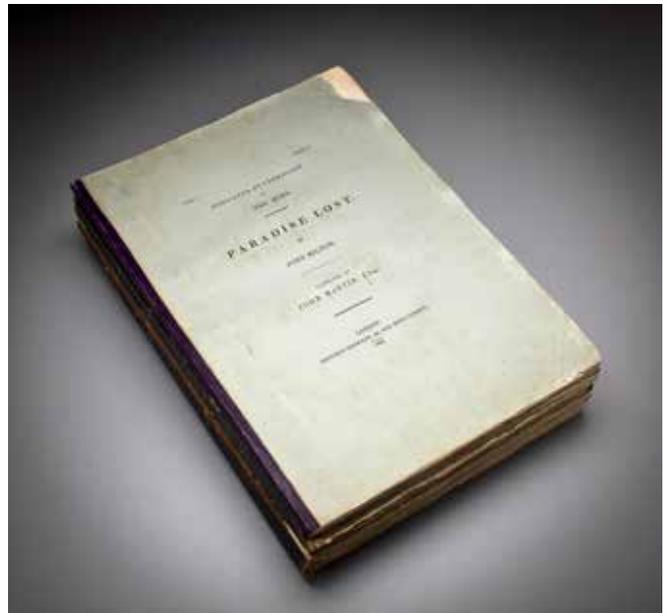
MARTIN, JOHN, illustrator. *Paradise Lost*. London: Septimus Prowett, 1825-27.

12 parts (2 volumes). Large 4to (378 x 270 mm). Illustrated with 24 mezzotint plates, on thicker paper. Original roan-backed gray-blue wrappers. Custom clamshell box. Occasional mild marginal spotting, light soiling to wrappers, part 1 sympathetically rebacked and with small chip to front wrapper corner, part 2 spine chipped, short tear to part 11 upper wrappers, partially unopened.

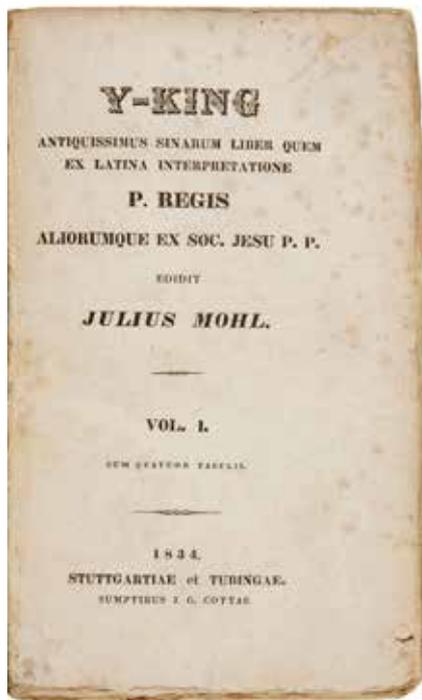
*Provenance:* Robert H. & Donna L. Jackson (booklabel, purchased Sothebys New York, November 1st, 1995, lot 155).

**THE FIRST MARTIN-ILLUSTRATED EDITION OF MILTON'S CLASSIC WORK, IMPERIAL QUARTO ISSUE, RARE IN ORIGINAL PARTS.**

This is the only parts copy to appear at auction in the last 38 years. Martin's illustrations, which greatly elevated the medium of the mezzotint, were enormously successful. Martin transformed details of early nineteenth-century industrialism, such as gas lamps, coal pits and the new Thames Tunnel, into dizzying visions of hell. According to a contemporary reviewer, "we know of no artist, whose genius so perfectly fitted him to be the illustrator of the mighty Milton ... there is a wildness, a grandeur, and a mystery about his designs which are indescribably fine ... the wonders of that Heaven and Hell which existed before earth was made, are magnificently embodied..." (quoted in Wees). Publication took nearly two years, the parts issued as the mezzotints were completed, the images not necessarily corresponding to the text in the parts. Ray *English* 69; Wees, *Darkness Visible: The Prints of John Martin*, pp 18ff.



**\$8,000 - 12,000**



2024

**I CHING.**

MOHL, JULIUS, editor. *Y-King: Antiquissimus Sinarum Liber Quem Ex Latina....* Stuttgart and Tubingen: J.G. Cotta, 1834-1839. 2 volumes. 12mo (204 x 126 mm). 4 folding plates. Contemporary wrappers, with the contemporary bookseller's label of Friedrich Klincksieck, affixed inside cover of volume two, uncut, volume two unopened.

**THE FIRST TYPOGRAPHIC PRINTING OF THE I CHING IN ANY LANGUAGE -- A PRISTINE, UN CUT COPY.**

*THE ORIGIN TEXT OF CHINESE CIVILIZATION*, the *I Ching* was revealed to the emperor Fu Hsi 5000 years ago. Based in the patterns and processes of nature ("Tao"), the *I Ching* teaches the science of Change and movement in accord with nature. In pre-modern times its symbolism and numerology were applied to the explanation of a wide range of sciences – from physics and astronomy to biology, chemistry, and geology – and devotees of the book are today seeking to apply its text to the study of computing and DNA sequencing. The *I Ching* is of course famous as a text of divination. Indeed it is the most famous work of such kind – translated into almost every language on Earth and one of the bestselling books of all time.

The *I Ching* is the first and foremost Chinese classic – a cornerstone of both Taoism and Confucianism. The full text was developed over the course of three millennia: Fu Hsi discovering the original 8 trigrams c. 3000 BCE; King Wen (founder of the Zhou dynasty) inventing the 64 hexagrams c. 1000 BCE; and "Ten Wings" or commentaries being added to the text c. 300 BCE. The book received imperial sanction as one of the five major Confucian classics in 136 BCE and maintained its official status until the end of the Chinese empire in 1912. The *I Ching's* great prestige in China caused the text to be embraced by other Asian cultures (most notably Korea, Japan, and Vietnam), and with succeeding centuries the text's fame and influence has only grown. Beginning with the 17th century Enlightenment, the *I Ching* was studied by multiple western thinkers and artists from Leibniz to Carl Jung and John Cage.

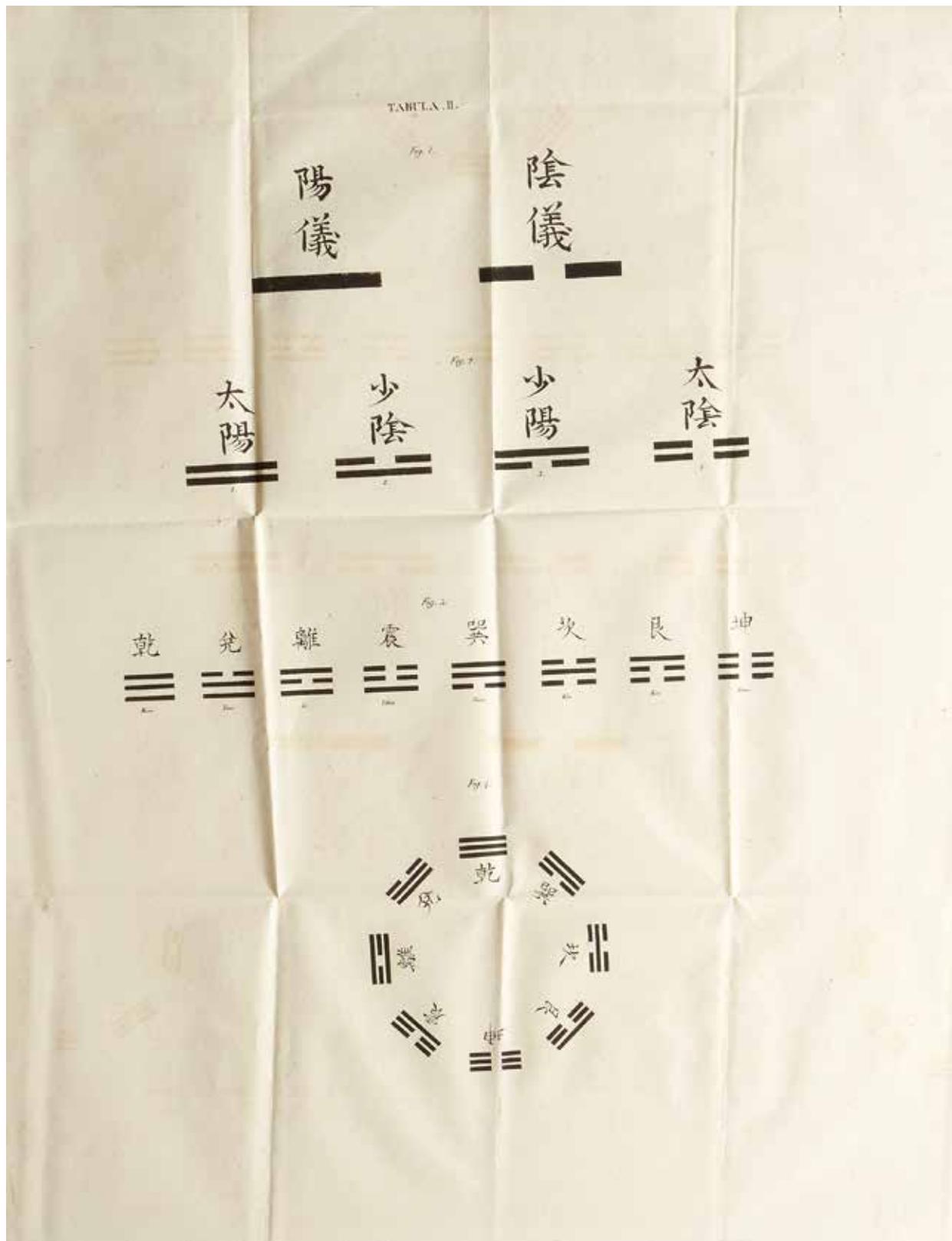
**INSPIRATION FOR LEIBNIZ'S INFLUENTIAL WORK WITH BINARY NUMBERS.** The "father of the computer" and the first high-level European Sinophile, the famed mathematician Leibniz explicitly discussed the *I Ching* in his ground-breaking 1703 article on binary arithmetic, later translated into English as "An Explanation of Binary Arithmetic Using Only the Characters 0 & 1, with Remarks about

its Utility and the Meaning it Gives to the Ancient Chinese Figures of Fohy [Fu Hsi]." Leibniz's original article was the first printed work on the idea and use of binary number – integrally linking the *I Ching* with the foundation of computing. Leibniz appears to have nursed the idea of binary number for some decades before his 1703 article, but it seems that his thoughts came to fruition and print as the result of a 1697-1703 correspondence about the *I Ching* with the Jesuit Joachim Bouvet. In 1697 Bouvet received a copy of Leibniz's *Novissima Sinica*, a collection of Jesuit letters and essays relating to China which Leibniz had edited, and Bouvet took it upon himself to begin a correspondence. In February, 1701, Leibniz wrote Bouvet a letter describing the principles of his binary arithmetic, including a table of binary representations through the number 32. Bouvet immediately recognized the similarity of Leibniz's binary logic to the structure of the *I Ching's* hexagrams. He excitedly returned a letter to Leibniz, sending a woodcut of Shao Yong's "Former Heaven Chart" and pointing out to Leibniz the inherent binary logic and comparing it directly to Leibniz's own system. It took 17 months for Bouvet's letter to reach Leibniz; but when it finally did come, Shao Yong's chart hit Leibniz like a lightning bolt – prompting him to immediately submit his article on binary arithmetic and to explicitly discuss the *I Ching* in its text. Our modern digital age is a direct outgrowth of the ideas advanced in Leibniz's landmark article.

The present work is based in the earlier unpublished translation of Jean Baptiste Regis (and two other Jesuit scholars), undertaken between 1707 and 1723. Regis' translation languished for more than a century before being published under the editorship of Julius Mohl. In addition to reviewing the translation, Mohl sought to address major issues of traditional Chinese *I Ching* scholarship in his book – adding a series of essays, dissertations, and plates to the book, and quoting extensively from orthodox Neo-Confucian sources. Preceded only by manuscript and woodblock editions, this first typographic printing of the *I Ching* predates the first printing of the text in China by more than 40 years.

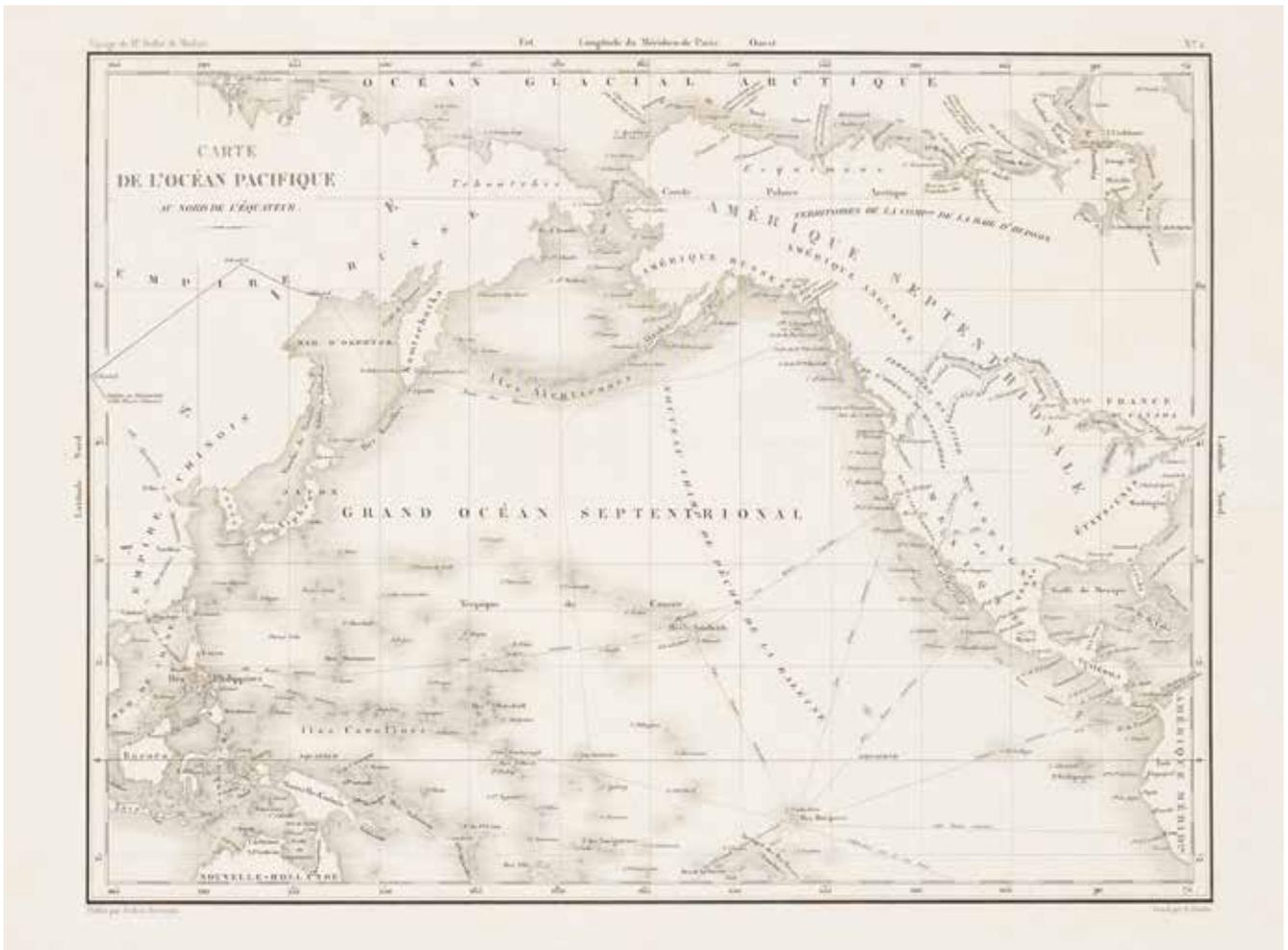
This book is very rare in commerce – especially in such superb condition. We trace only two copies appearing at auction in the last 40 years, both with significant condition issues. This is a beautiful copy, uncut, in contemporary wrappers, of a true rarity, and one of the most influential and important works in world history. See Berkowitz/Cook, *Leibniz-Bouvet Correspondence*, (<https://leibniz-bouvet.swarthmore.edu/>).

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



“The movement of heaven is full of power.  
Thus the superior man makes himself strong and untiring.”

-Hexagram I, Ch'ien, The Creative



2025

**DUFLOT DE MOFRAS, EUGENE. 1810-1884.**

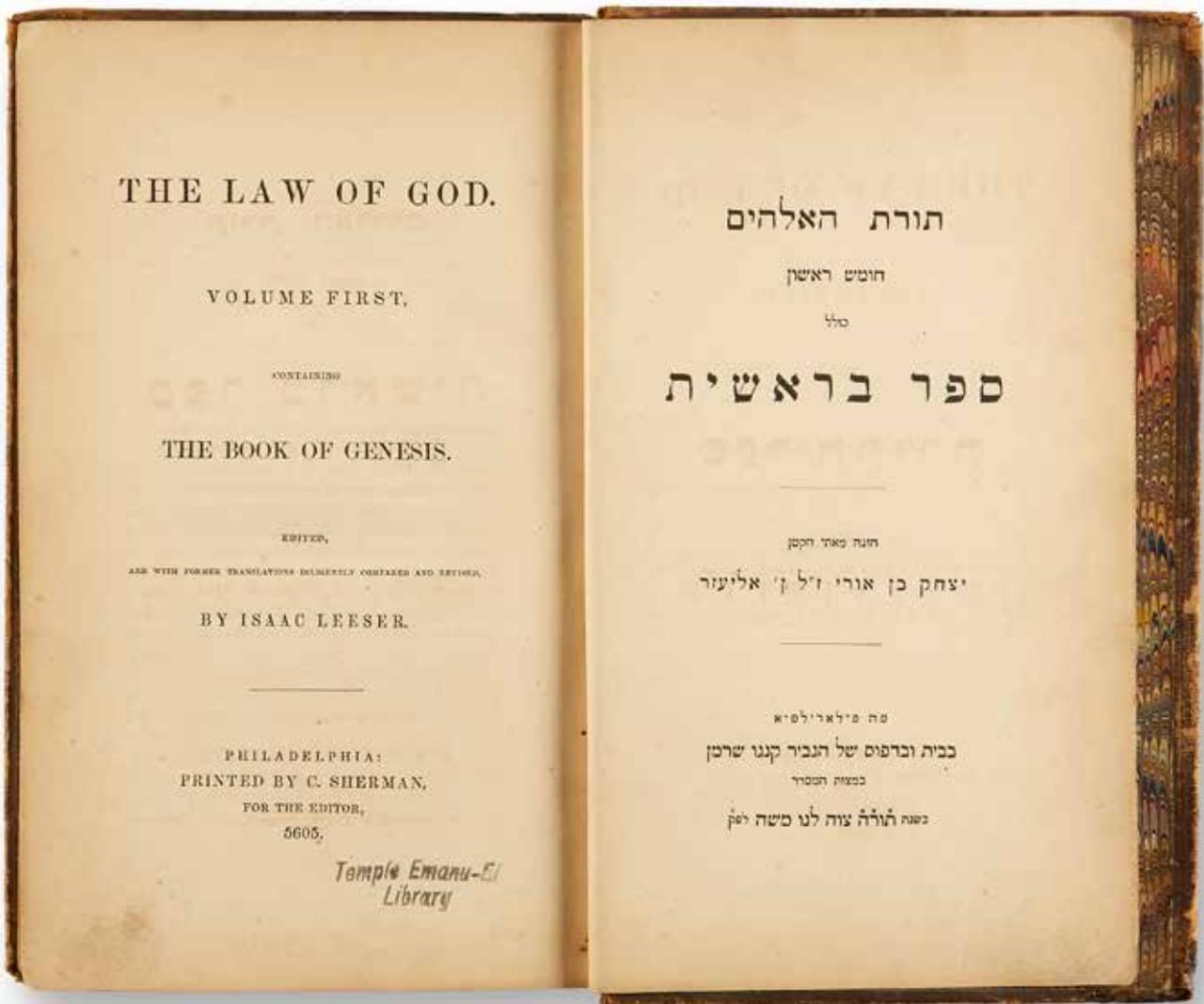
*Exploration du territoire de L'Orégon, des Californies et de la Mer Vermeille exécutée pendant les années 1840, 1841 et 1842.* Paris: Arthus Bertrand, 1844.

2 text volumes plus atlas volume. 8vo (228 x 139 mm) & broadside folio (540 x 350 mm). Text: Half-titles, 8 engraved plates including frontispieces. Scattered few mild spots. Atlas: Large folding map hand-colored in outline: *Carte de la Cote de l'Amerique sur l'Océan Pacifique Septentrional*; 25 engravings on 17 sheets. Slight offset from browned guards, boards unevenly sunned, short taped stub tear to large map. 3 volumes in near uniform contemporary red morocco (atlas in morocco-backed boards), crowned cypher gilt, text volumes with gilt edges. Light scuffing to extremities.

*FIRST EDITION OF THIS MOST MAGNIFICENT BOOK ON THE NORTHWEST COAST.* "A very rare work" (Hill). The author, who was the French ambassador to Mexico, was investigating the region in order to advise his government on whether or not to become involved in the conflict over Oregon between the United States and Great Britain.

It covers the entire Northwestern coast including Alaska and also Hawaii, but the superlative plates are first and foremost of California interest. Included are images of Monterey, California missionary Father Duran, a Californian throwing the lasso, detailed plans of San Francisco, Fort Ross and Bodega Bay, San Diego, Santa Barbara, and the splendid, large "Vue de la Mission de Saint Louis Roi de France dans la Nouvelle Californie" (near the present town of Oceanside, California). The large map is one of great, rare western maps, present here in beautiful condition. It extends along the west coast from Mount St. Elias to Acapulco and as far inland as Hudson Bay, Fort Leavenworth, and Austin, Texas. Cowan I, p 74. Cowan II, p 186; Forbes 1461; Hill, p 87; Holliday 319; Howes D542; Lada-Mocarski 120; Phillips *Atlases* 1457; Streeter sale 3323; Van Nostrand & Coulter *California Pictorial*, pp 38-39; Wheat *Transmississippi West* 474; *Maps of the California Gold Region* 19; Zamorano 80 30.

**\$20,000 - 30,000**



2026

**BIBLE IN HEBREW: PENTATEUCH.**

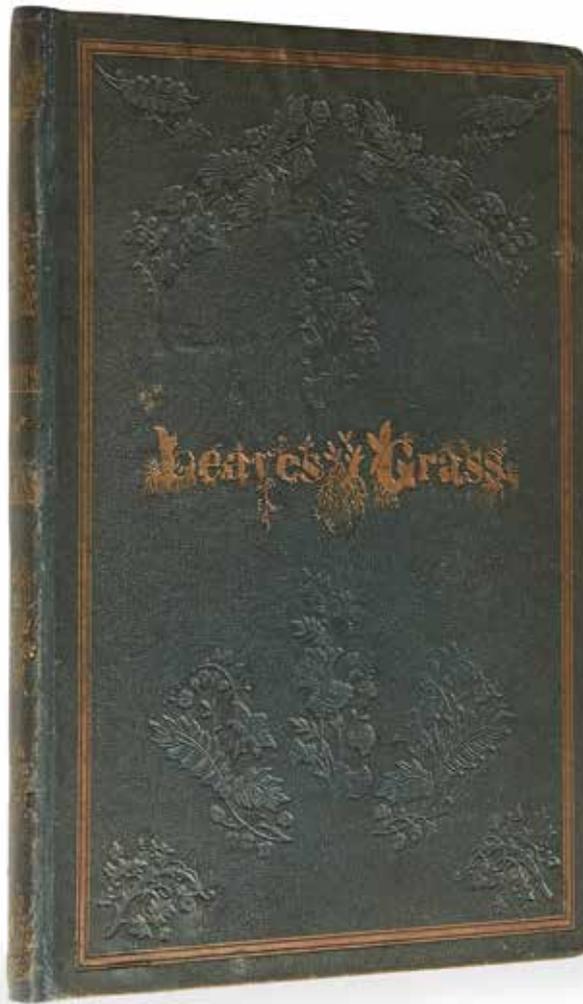
LEESER, ISAAC. EDITOR. 1806-1868. *The Law of God*. Philadelphia: Printed by C. Sherman for the editor, 1845. 5 volumes. 8vo (volume 1 226 x 138 mm; volumes 2-5 190 x 118 mm). Text in Hebrew and English. Contemporary sheep, black morocco spine labels, volume 1 with marbled endpapers. Covers scuffed, repairs to joints, wear to corners.

*FIRST EDITION* of the first translation and publication of the Bible for the American Jewish community, by an American Jew. Leeser was an important Jewish scholar in 19th century Philadelphia, founder of *The Occident*, the first successful Jewish newspaper in America.

His translation of the Old Testament from Hebrew took seven years, and remained the standard American English translation of the Pentateuch until 1917, when a new translation was published by the Jewish Publication Society. This set features a rare large paper copy of volume 1 mated to a slightly smaller set of the remaining 4 volumes, but with virtually identical bindings. Goldman 7; Rosenbach 569.

**\$5,000 - 8,000**

2027 Nno lot



“...America’s second Declaration of Independence:  
that of 1776 was political, this of 1855 intellectual.”

(PMM)

2028

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

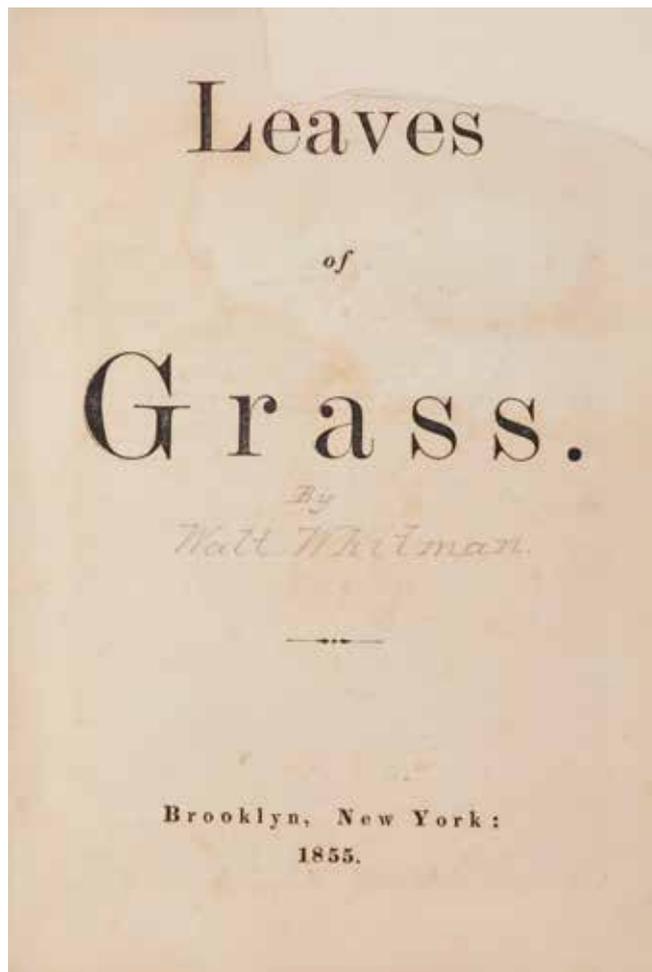
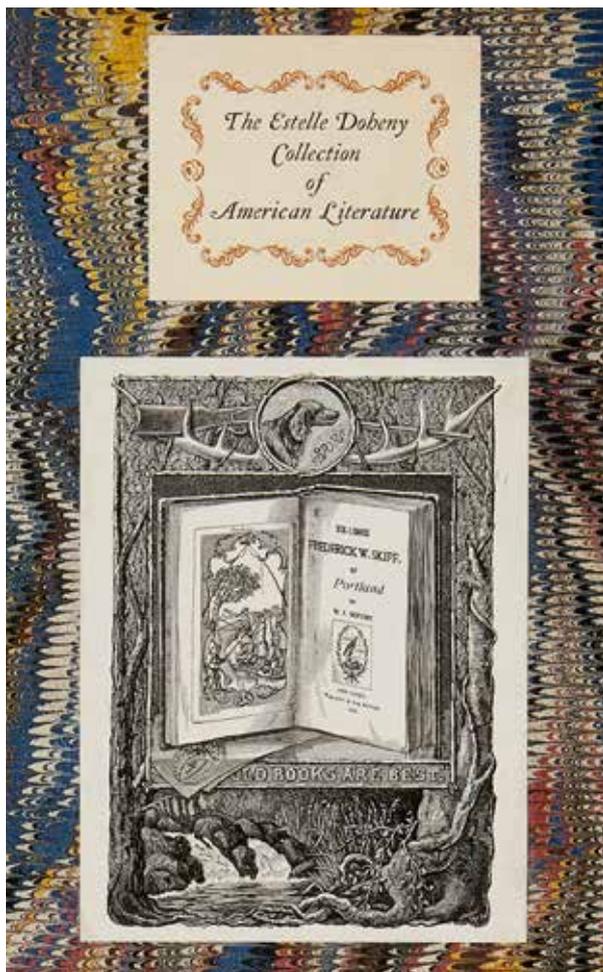
*Leaves of Grass*. Brooklyn: [Printed for the author], 1855.  
Folio (287 x 205 mm). Engraved portrait frontispiece. Original green cloth, title in gilt with sprouting leaf motif, with leaf and floral pattern in blind, designed by Whitman. Paper repair to upper corner of title page (see provenance), binding expertly conserved, rebacked with original spine laid down, the first two leaves of the preface repaired and re-inserted, marginal pencil strokes marking notable stanzas.

*Provenance:* Walt Whitman (lettered signature, his “working copy,” 2 pp autograph account of the book’s provenance from Frederick Skiff); William J. Linton (autograph note); Frederick Skiff (bookplate, autograph note); Estelle Doheny (bookplate, sold The Estelle Doheny Collection of American Literature at St. Mary’s Seminary in Perryville, MO, Christies New York, 14 December 2001, lot 390).

**FIRST EDITION, FIRST ISSUE OF “THE ESSENTIAL AMERICAN BOOK” BOLDLY SIGNED BY WHITMAN IN BLOCK LETTERS ON THE TITLE PAGE, AND CALLED BY WHITMAN “HIS WORKING COPY,”** an astonishing copy with remarkable historical provenance. A revolution in world literature, *Leaves of Grass* celebrated the

self and the spirit of democracy – uttering forth with a voice “transcendent and new,” a stream-of-consciousness free verse, distinctly American. The poet of the American ideal, Whitman is “the greatest artist his nation has brought forth. Indeed, no comparable figure in the arts has emerged in the last 400 years in the Americas...” (Bloom, “*Introduction to Leaves of Grass*,” New York, 2005, p xi). *Leaves of Grass* is the only work of modern literature included in *Printing and the Mind of Man* – that landmark catalogue of the most influential printed works in history – where it is justly called “America’s second Declaration of Independence.”

According to a long autograph provenance statement by the great bibliophile and Americana expert Frederick W. Skiff, Whitman called this book his own “working copy” and he presented it to William James Linton, the noted English artist who engraved Whitman’s portrait for the 1876 edition of *Leaves*. Skiff was Linton’s neighbor in Hamden/New Haven, and Skiff states that Linton directly related to him how this particular copy of *Leaves of Grass* came into his hands. Linton considered Whitman “the outstanding writer in the English language outside of Shakespeare,” and one of the first things he



*"I have said that the soul is not more than the body,  
And I have said that the body is not more than the soul,  
And nothing, not God, is greater to one than one's self is,  
And whoever walks a furlong without sympathy  
Walks to his own funeral drest in his shroud ..."*

Linton undertook when he set foot in America in the 1860s was to pay a visit to Whitman," arranged by Linton's friend William Michael Rossetti, the noted English man of letters, Whitman's foremost champion in England and the editor of the 1868 London edition of *Leaves of Grass*. During this visit, Skiff reports, Linton asked Whitman for "a copy of the original edition of *Leaves of Grass*," and in replying to Linton, Skiff writes, Whitman stated that "he only had his working copy [The volume he had printed himself]". Though Whitman was perhaps initially reluctant to fulfill Linton's request, Skiff reports that Whitman – with what we take to be his characteristic generosity of spirit -- finally presented this "working copy" to Linton "after first writing (or printing) his name upon the title page. Whitman then added his presentation inscription at the upper right hand corner of the title-page." Many years after Linton related this history to Skiff, Skiff was informed of Linton's death and of the fact that Linton's daughter was selling her father's library. She agreed to sell Skiff this copy of *Leaves of Grass*, "but before delivering it to me," Skiff writes, "she tore the inscription to her father from the title page – remarking when so doing that her father's name must be removed from the book."

Very few signed copies of the first edition exist, and the present copy, attested to as Whitman's personal cloth-bound copy by one of the great collectors of the 20th century is *unique* among them, not only for its provenance and block-lettered signature, but also for being in the first-state of the binding. The penciled notations, bracketing specific passages, echo some of Whitman's notations in the 1860 "Blue Book," but are not distinct enough to discern whose hand made them, but certainly either Whitman, Linton, or Skiff. Touting a remarkable provenance, from Whitman to Linton to Skiff, who sold this copy, together with the choicest parts of his American literature collection, in 1942 to Estelle Doheny, the greatest female book collector of the 20th-century, this is superb Whitman item to celebrate the 200th anniversary of Walt Whitman's birth. *Grolier American* 67; *Myerson A2.1.a1*; PMM 340.

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



From an unattributed CDV held by the Library of Congress.

2029

#### JOHN SINGLETON MOSBY'S PROMOTION TO MAJOR.

LEE, ROBERT. 1807-1870; and SAMUEL COOPER. 1798-1876; [MOSBY, JOHN SINGLETON. 1833-1916.] Autograph Letter Signed ("R.E. Lee"), being Lee's report on Mosby's exploits to Samuel Cooper, with Cooper's autograph note to the verso appointing Mosby to Major, in ink "Respy submitted to the President/ S. Cooper March 27, 63, Adj General," and later in pencil, "By Direction of President Apt this off[icer] Majr of the Partizan Rangers. SC," 1 p, 4to (199 x 159 mm), Headquarters, March 26, 1963, some fading to ink, repaired tear to center (as from a letter spike), professionally conserved. Provenance: Collection of Byron Reed (his sale, Christie's, New York, March 8, 1998, lot 190, not describing Cooper's additional notes to the verso).

LEE'S AUTOGRAPH REPORT ON MOSBY, WITH SAMUEL COOPER'S NOTE TO THE VERSO ORDERING HIS PROMOTION TO MAJOR FROM PRESIDENT JEFFERSON DAVIS. The exploits of John Singleton Mosby form some of the most compelling and important exploits of the Civil War, earning him the moniker "Gray Ghost," as he seemed able to slip at will behind Union to attack, and then just as quickly disappear again. His actions were so steeped in myth he was able to acknowledge in his *Reminiscences*, the "legends afloat, and religiously believed to be true, of a mysterious person—a sort of Flying Dutchman or Wandering Jew—prowling among their camps in the daytime in the garb of a beggar or with a pilgrim's staff, and leading cavalry raids upon them at night" (*Mosby's War Reminiscences*, p 23). The month of March 1863 was a particularly busy one for Mosby, and pivotal, raising both his military prospects and his national reputation as the press picked up on his incredible exploits. On the evening of March 9, having noted a break in the Union lines near Fairfax, Mosby and 29 men stole through the break and into the Fairfax Courthouse, where they found Brigadier General Edwin Stoughton asleep with his men. When Stoughton woke he inquired what was happening, mistaking Mosby's men for his own. "Did you ever hear of Mosby?" Mosby asked. "Yes, have you caught him?" Stoughton asked. "No," replied Mosby, "but he has caught you." Mosby and his men silently left the courthouse at 3:30 AM, with "Stoughton, two captains, thirty other prisoners, and fifty eight horses, and by morning, after a series of narrow escapes, he and his entourage had arrived in Warrenton, where he was greeted with an ovation" (Ashdown & Caudill, *The*

*Mosby Myth: A Confederate Hero in Life and Legend*, p 47). Without a single casualty, Mosby had pulled off one of the great raids of the Civil War, and acclaim soon followed. Not content to rest, Mosby and his band ventured into Northern Virginia accomplishing a raid on Herndon Station, where they took "twenty-five prisoners—a major, one captain, two lieutenants, and twenty-one men, all their arms, twenty-six horses, and equipments" (Mosby, p 77).

On March 23, 1863, Mosby, "with no more than 50" men attacked a detachment of the Fifth New York Cavalry at Chantilly. However, the reserve force heard the fighting and quickly arrived to reinforce them. Mosby retreated, with the intention of drawing them from their encampment, and in pursuit "getting strung out along the pike, would lose their advantage in numbers" (Mosby, p 88). Over a hill, Mosby and his men formed behind barricades of fallen trees previously built by Union troops: "At the order to charge, my men dashed forward with a yell that startled and stunned those who were foremost in pursuit. I saw them halt, and I knew then that they had lost heart and were beaten. Before they could wheel, my men were among them" (Mosby, p 89). According to General Robert E. Lee's report in the present letter, Mosby "reports ten killed & wounded & a Lt. & thirty five men with their horses, arms, & equipment captured. He sustained no loss." On the 27th, Major General J. E. B. Stuart, who initially gave the report to Lee, sent his congratulations to Captain Mosby, and described Lee's response to Mosby's action, as he exclaimed, "Hurrah for Mosby! I wish I had a hundred like him!" Already, Lee had forwarded his report on Mosby's newest victory to Adjutant Inspector General Samuel Cooper. According to Cooper's note on the verso, he sent along the report to President Jefferson Davis. Mosby's promotion to Major is dated as Lee's letter, March 26th, 1863, but the order from Davis would be weeks later, when Cooper would add the note, this time in pencil, "By Direction of President Apt this off[icer] Majr of the Partizan Rangers. SC."

The raids of John S. Mosby afford some of the most astounding and important actions of the Civil War, and the present document captures him at the height of his fame (and infamy), bringing together four of the most important Confederate figures of the Civil War — a lively and important American document.

\$40,000 - 60,000





2030

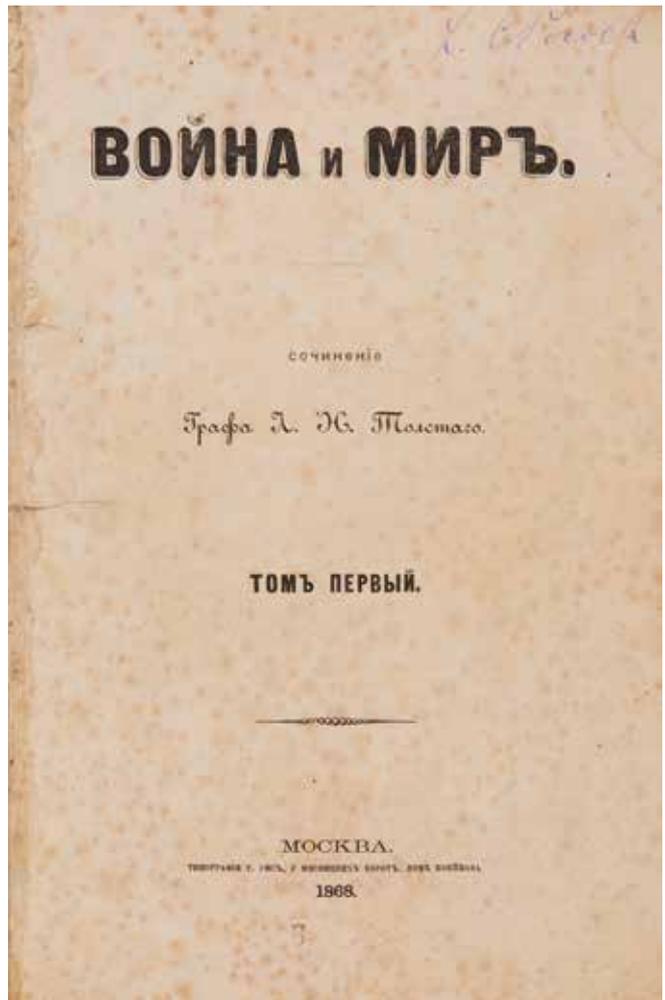
2030

**DARWIN, CHARLES. 1809-1882.**

*O proiskhozhdenii vidov. [On the Origin of the Species.]* St. Petersburg: A. I. Glazunov, 1864, [1863]. 8vo (238 x 152 mm). Contemporary half-morocco over marbled boards. Light wear to edges, dampstain to upper margin; internal soiling, foxing, some underscoring in green ink on title page.

*FIRST RUSSIAN TRANSLATION OF THE DARWIN'S THEORY OF EVOLUTION, "THE MOST INFLUENTIAL SCIENTIFIC WORK OF THE NINETEENTH CENTURY."* Translated from the sixth English edition by S. A. Rachinskii, and including Darwin's 1860 introduction for the American edition, all subsequent Russian translations have derived from this earliest one. Interestingly, Darwin's book was immediately accepted by the Russian scientific community and the public at large. Even Russian Orthodox theologians did not object. The first printing immediately sold out and a second went to press the original year of publication. It sold between 30 and 35,000 copies from 1864 to 1910 in Russia, and over 79,000 between 1926 and 1937 in the USSR.

**\$5,000 - 7,000**



2031

2031

**TOLSTOY, COUNT LEO NIKOLAEVICH. 1828-1910.**

*Voina i mir. [War and Peace].* Moscow: T. Ris, 1868-1869. 6 parts in 3 volumes. 8vo (258 x 135 mm). Map in vol 2, p 239. Contemporary quarter black morocco, patterned paper boards, original printed wrappers for parts 2, 4, and 6 bound in, without half-title and title for part 2. Repair to hinges, rubbing to covers, internal foxing and minor soiling, a few repaired tears.

*Provenance:* Library of G. Shapovalov (stamps); L.C. Pocock (inscriptions).

*FIRST COMPLETE EDITION, AND THE FIRST UNDER THIS TITLE OF ONE OF THE GREATEST NOVELS OF THE 19TH-CENTURY,* first printings of the first five parts (part 3 paginated 227 for 127, and 265 for 255; and part 4 with 153 instead of 253; front wrapper of Part 6 states "Second Edition"). Often noted as the "greatest novel ever written," *War and Peace* has been praised by such diverse authors as Dostoevsky, Turgenev, Flaubert, Chekhov, Joyce and Hemingway. Its influence on world literature is inestimable. The first two parts were first issued in 1866 as *Tsyacha vosemsot pyatyi god* [1805], after appearing in 1865-1866 in the journal *Russkii vestnik*. The original edition of the complete novel was then revised by the author and first issued at his own expense by printer T. Ris under the title *Voina i mir* in 1868-1869. When purchasers had the complete set bound together, wrappers, half-titles and titles pages were often dropped. Not surprisingly some mixed sets resulted. Kilgour 1196.

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

G. A. Custer  
April 7<sup>th</sup>

Major Carland  
Bismarck

Have  
your warrant warrants  
to be issued for Dennison  
and Moran. If not this  
should be attached to

ok G.A.C.  
G.A.C.  
27 Raid 27

G. A. Custer  
Bismarck

2032

2032

**CUSTER, GEORGE ARMSTRONG. 1839-1876.**

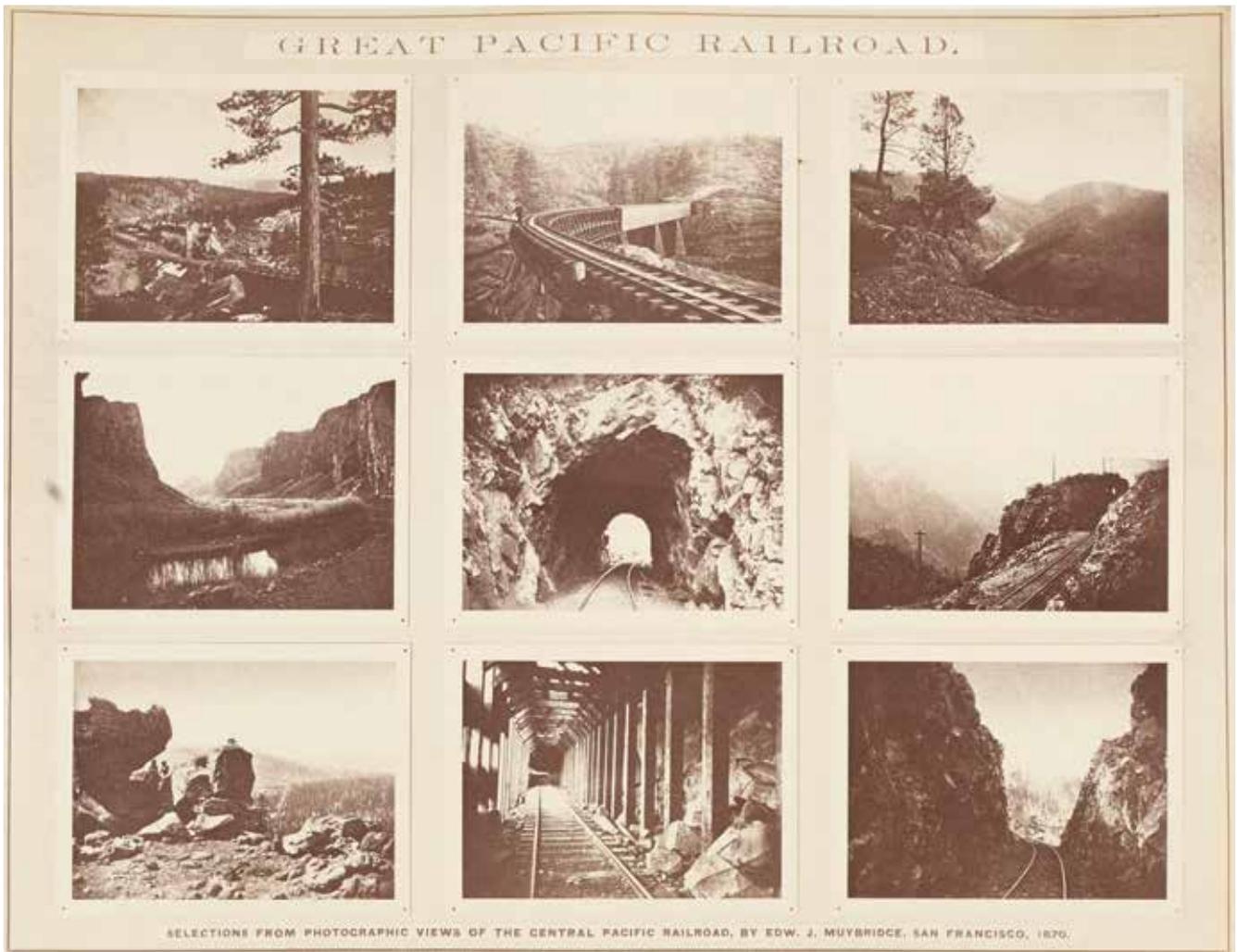
Autograph Note Signed ("G.A. Custer"), 1 p, 4to (torn), Fort Lincoln, April 7, [probably 1875], in pencil on blue-ruled machine-laid paper, to Major [John] Carland in Bismarck, chasing warrants to be issued for Dennison and Moran, previously removed from an album, folds, trimmed.

*CUSTER ORDERS THE ARREST OF PRIVATE CITIZENS.* In the spring of 1875, Fort Lincoln had been suffering a rash of grain thefts, the grain 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); this note followed, 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.

**\$5,000 - 6,000**



2033

**VISCHER, EDWARD. 1809-1878.**

*Vischer's Pictorial of California Landscape, Trees and Forest Scenes. Grand Features of California Scenery, Life, Traffic and Customs.* San Francisco: Joseph Winterburn & Company, April 1870.

2 volumes. 4to (298 x 226 mm) & small folio plate volume (344 x 295 mm). 170 mounted albumen prints. Text in original brown cloth stamped in blind and gilt. Plate volume in contemporary full dark green morocco by Bartling & Kimball, covers with gilt and raised panels with floral and foliate design, upper cover titled "CALIFORNIA," spine in six compartments, one of which is gilt-lettered, the others with gilt decoration, edges gilt. Housed together in purple pebbled cloth 2-part box, inset to accommodate smaller text volume, lid lettered "CALIFORNIA" uniform with plate volume. Box faded and with one side collapsing, lining with some foxing, lid with separation at corners.

*FIRST EDITION, A REMARKABLE COPY WITH 170 MOUNTED ALBUMEN PRINTS.* Vischer, a native of Bavaria, first visited California in 1842, and returned to live in San Francisco in 1847. He traveled

extensively throughout the area and made sketches wherever he went. The present volume collects those sketches along with maps of the area, and actual photographs. Subjects include: missions, cattle ranches, scenes in the Sierra Nevadas, mining scenes, landmarks such as Yosemite Valley, Mammoth Tree Grove, Mt. Tamalpais, Lake Tahoe, Donner Lake, &c. Vischer also reproduces the work of others including Thomas Hill, Eadweard Muybridge and Carleton Watkins.

This work was rarely issued with the same number of photographs, but this example has a greater number than all others that we can locate in the auction records and with the same number specified by Cowan. Howes mentions it issued with 100 or 120 plates; Graff, 126. The present example, judging by the binding and number of plates, is almost certainly a deluxe presentation copy. Cowan p 662; Farquhar Yosemite 5c; Graff 4492; Howes V131.

**\$10,000 - 20,000**



2034

**GOULD, JOHN. 1804-1881; AND RICHARD BOWDLER SHARPE.**

*A Monograph of the Trochilidae, or Family of Humming-Birds.*  
London: Henry Sotheran, 1887.

Folio (550 x 370 mm). Supplement volume only. 58 hand-colored lithographs heightened in gum arabic, after drawings by Gould and William Hart. With binding notice. Contemporary green crushed morocco by Sotheran, covers with gilt panels, red morocco gilt-lettered spine labels, gilt decoration to remaining compartments, gilt dentelles, green moire silk endpapers, original front wrappers for all 5 parts bound in. Spine slightly toned.

*Provenance:* Kenneth Harrison (bookplate).

*FIRST EDITION.* Despite Gould's longtime interest in Hummingbirds, he hadn't seen a live one until his 1857 trip to the United States. The present work, which was begun in 1849, was completed after Gould's 1881 death by Richard Bowdler Sharpe. Nissen IVB 380; Sitwell *Fine Bird Books* p 102; Zimmer p 263.

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

Моему превосходительству  
 Ивану Васильевичу!  
 Москва, Крестовый переулок  
 Ваш адрес, я узнаю от г-на  
 Сивачева, и в ближайшее время  
 отъеду. Я не могу быть в городе,  
 поэтому сообщу вам по телефону  
 и по телефону отъезду, но по телефону  
 могу быть только через 2-3 дня.  
 Я надеюсь, что вы не будете гневны,  
 особенно от Крестов, на Крестов  
 отъезду надеюсь по телефону, но по телефону  
 а не по телефону, надеюсь и в ближайшее  
 отъезду Ваш адрес отъезду отъезду  
 по телефону надеюсь.  
 Желаю Вам все лучшее.  
 14 февраля  
 А. Чехов

2035

**CHEKHOV, ANTON PAVLOVICH. 1860-1904.**

Autograph Letter Signed ("A. Chekhov") in Russian to I. V. Tsinger, regarding a signed photograph, 1 p with integral address on verso, 8vo (170 x 100 mm), Yalta, February 14, 1900, in black ink, fold creases small tear.

AN UNPUBLISHED CHEKHOV LETTER. Translated in full:

"My dear Ivan Vasilevich!

I do not have the portrait that my sister showed you. Not as reference, and in the photos either. I will not be back in the city soon, so I handled it by phone and the photographer assured me that the portrait could be ready in 2-3 days. I asked that, without wasting any time, to send me a card on which the photograph will be pasted, I will receive it tomorrow and sign it, and in this way you will be sent my portrait with the signature.

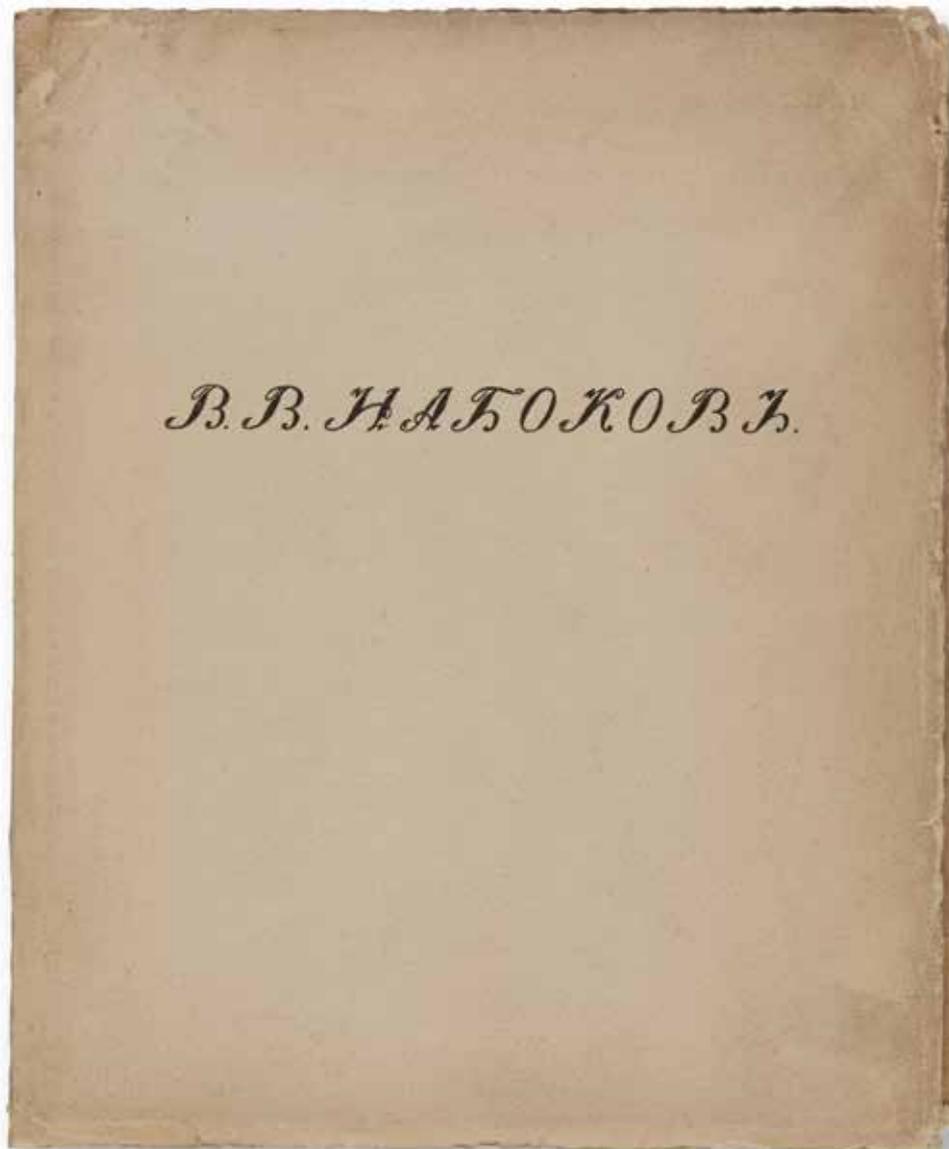
I wish you all the best,

A. Chekhov

14 February, Yalta."

The verso with postal stamps of February 15th and 19th reads: "Moscow. His Excellency Ivan Vasilevich Tsinger. Karetnyi Ryad. The Art Theater." In January 1901, Stanislavsky directed and appeared in Chekhov's *Three Sisters* that Chekhov was writing while convalescing in Yalta. Although the State Lenin Library contains one letter from Tsinger to Chekhov, none other from the playwright addressed to Tsinger has been located.

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



2036

**NABOKOV, VLADIMIR VLADIMIROVICH. 1899-1977.**

*Stikhi.* [Poems.] Petrograd: Union [for the author], 1916.  
8vo (189 x 156 mm). Publisher's cream-colored wrappers. Wrappers with some soiling, and wear along edges.

*EXTREMELY RARE FIRST AND ONLY EDITION OF THE FIRST BOOK BY THE AUTHOR OF LOLITA, NUMBER 252 OF 5000 COPIES.*

This collection of 68 love poems published when Nabokov was just 17 years old were inspired by the first true love affair of the author's life. Valentina Shulgina was 15 when they met in 1915 at Vyra, the Nabokov family's summer estate near St. Petersburg. He presented her with his love poems in the spring of 1916 and they reunited at Vyra that summer. But by season's end he knew their affair was over. According to biographer Brian Boyd, Nabokov recalled their relationship in his first novel *Mashenka* [Mary] (1926); he also mentioned her in the final chapter of *Speak, Memory* (1966) under the name "Tamara."

The poet paid for the edition himself and issued it with his own name on the title page as he had not yet adopted his pseudonym "M. Siren." Whether the majority of the 500 copies of *Stikhi* was confiscated, lost or destroyed is not known, but bibliographer Michael Juliar has located no more than 8 to 10 copies worldwide. Upon reading these poems, influential critic Cornei Chukovsky wrote Nabokov a letter of guarded praise, but enclosed a rough draft with a much franker assessment by mistake. The important symbolist poet Zinaida Gippius (and cousin of the boy's Russian literature teacher) instructed Nabokov's father: "Please tell your son that he will never, never be a writer" (See Boyd, *Vladimir Nabokov: The Russian Years*, p 121).

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



2037

**CHAGALL, MARC. 1887-1985.**

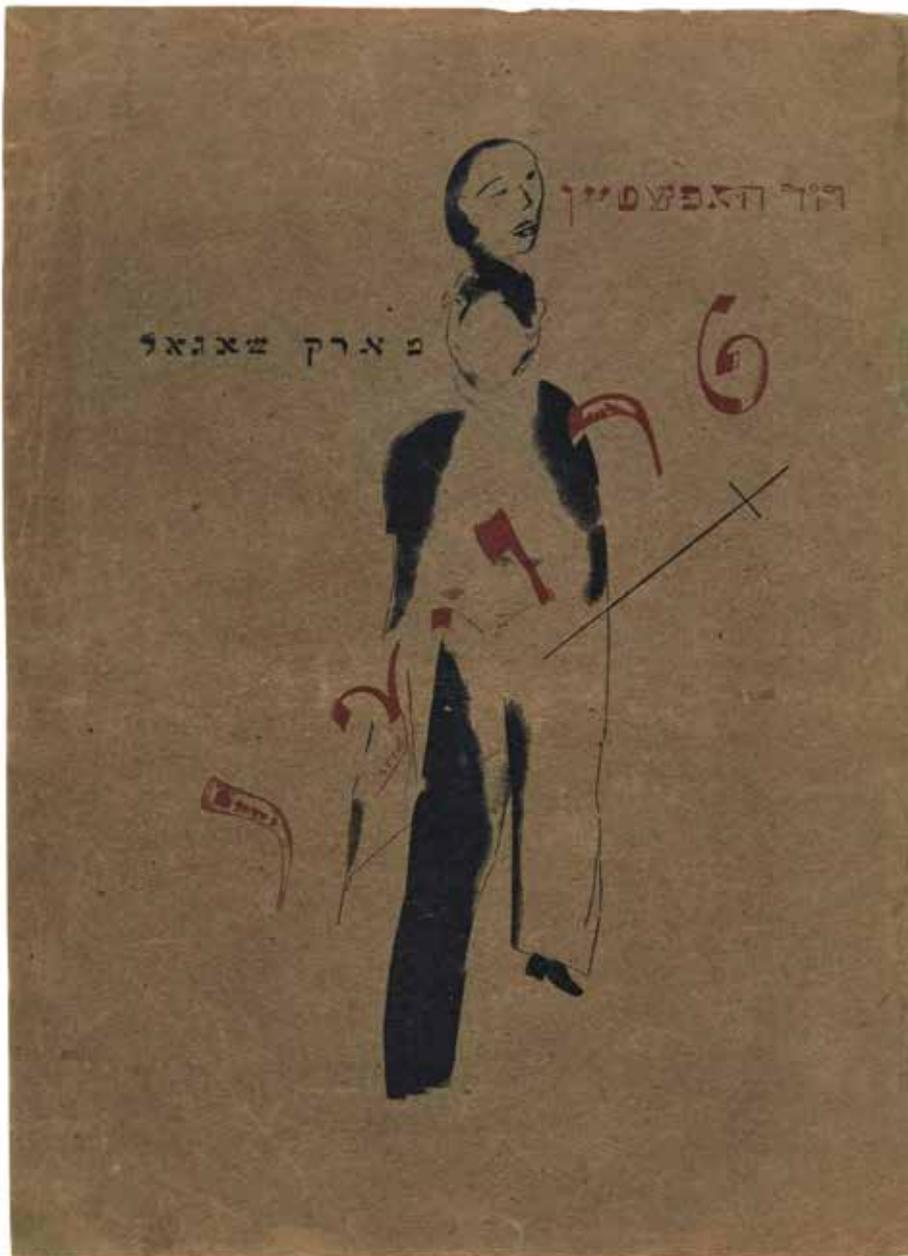
KAHANOVICH, PINCHUS ("DER NISTER"). *A Mayse mit a hon; Dos tsigele. [A Story About a Rooster [and] The Little Kid]*. Petrograd: Vilner farlag fun B.A. Kletzin, 1917.

8vo (159 x 119). 8 letterpress illustrations by Marc Chagall. Original decorated wrappers by Chagall. Some discoloring and soiling, internal water staining along outer edges.

*CHAGALL'S RARE CHILDREN'S BOOK.* The first Yiddish and only children's book to be illustrated by the great modern artist. With the lifting of the Tsarist ban on Yiddish publishing with the 1917 revolution, Russian avant-garde artists such as Chagall and

Mayakovsky produced new works combining their roots in Jewish culture with their modern motifs. The drawings of shtetl life echo the faux naïf style of Chagall's work, combining Cubist elements with traditional Jewish iconography. The two tales in verse were composed by Pinchus Kahanovich (1884-1950?), a major Yiddish author, philosopher, translator and critic who wrote under the pseudonym "Der Nister" or "The Hidden One." *A Mayse mit a hon* is rare at auction, according to American Book Prices Current, only one other copy sold at auction in the past 40 years.

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



2038

**CHAGALL, MARC. 1887-1985.**

HOFSHTEYN, DOVID. *Troyer [Mourning]*. Kiev: Kultur-lige, 1922. Folio (357 x 261 mm). Four inserted letterpress illustrations, and two others in-text by Chagall. Original two-color decorated tan wrappers by Chagall. Some restoration to wrappers; small marginal tears closed, some chipping; internal soiling.

*FIRST AND ONLY EDITION OF CHAGALL'S POIGNANT ILLUSTRATIONS.* Written in response to the recent pogroms carried out in the Ukraine during the Russian Civil War, *Troyer* incorporates Chagall's mystical Cubist designs to illuminate the sorrow expressed in the poetry: his first drawing depicts "a man with weeping hands, the next refers to blood dripping amid sunshine, and the last is a moving drawing of a series of houses over a headless body

symbolizing the pogroms" (Apter-Gabriel 62). Within the Cubo-Futurist concrete poetry tradition, Hofshiteyn plays with the shape of verse as in the circular poem on p 11. Another is dedicated to the famous peasant poet Sergei Esenin on p 9. At the time Chagall himself was battling Malevich and his Suprematists (including the turncoat El Lissitzky) who, offended by what they considered to be Chagall's "bourgeois individualism," overthrew him as head of the Popular Art Institute in Vitebsk that he had founded. Not long after this insult, Chagall left Vitebsk for good and eventually settled in Paris. *Troyer* was published by the Kultur-lige, then the center of the Jewish cultural renaissance in Kiev. Apter-Gabriel 62; Rowell/Wye 373.

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

Глуное сердце не бойся,  
Все мы обмануши станем,  
Нищии лишь шест убогий.  
Глуное сердце не бойся.

Мескца толтые чары  
Люты по кампанам впронесы.  
Лале склоняся на шильвары  
А под газран украсы.  
Глуное сердце не бойся.

Все мы смешиа как дити  
Заста порок плетем  
Выпани нам на свете  
Радоети и удачи  
Глуное сердце не бойся.

Многие вибры а страны  
Счастий ищам повсюду  
Только учат мезинни  
Болезни икити небуду  
Глуное сердце не бойся.

Пензны не совети обмануши  
Ковей напелся силой  
Сердце ты утиски заинуло  
Здеси на кампане у милый  
Пензны не совети обмануши.

Может и нас отлетит  
Рок чий месек лавиней  
И на любовь ответит  
Песней соловьиной  
Глуное сердце не бойся.

С. Есенин

2039

**ESENIN, SERGEI ALEKSANDROVICH. 1895-1925.**

Autograph Manuscript Signed ("S. Esenin"), a fair copy of the poem "Glupoe serdtse, ne beysya" [Silly Heart, Don't Beat], 1 p, 4to (282 x 220 mm), [Baku], 1925, toned with folds, with minor tear, some soiling.

This fair copy of a poem by Russia's beloved "Hooligan Poet," Sergei Esenin (also, Yesenin), apparently written for a friend, was composed in August 1925 while living in Baku in the newly formed Soviet Republic of Azerbaidjan. He had recently split from his fellow

Imagists literally and figuratively and turned to Eastern themes for his poetry. Besides being included in one of his last books, the romantic cycle of fifteen poems *Persidskie motivy*, "Glupoe serdtse, ne beysya" appeared in *Bakinskiy rabochiy* [Baku Worker] in August 1925; and in *Krasnaya nov* [New Ground], August 1925, p 93. Later that year on December 28, 1925, Esenin was found hanging in a room at the Hotel Angleterre in Leningrad, after writing his final poem the previous day, "Goodbye, my friend, goodbye," in his own blood.

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

## ARTISTS BOOKS FROM A PRIVATE COLLECTION

Lots 2040 - 2048



2040

### **BALTHUS, [BALTHASAR KLOSSOWSKI]. 1908-2001.**

RILKE, RAINER MARIA. 1875-1926. *Mitsou. Quarante Images par Baltusz*. Erlenbach - Zurich and Leipzig: Rotapfel-Verlag, 1921. 4to (245 x 190 mm). 40 lithographs by Balthus. Original boards, with publisher's printed French wrappers, minor chipping at spine. *Provenance*: John Russell (1919-2008, signature dated 1973).

*FIRST EDITION OF THE FIRST BOOK ILLUSTRATED BY BALTHUS, CRITIC JOHN RUSSELL'S COPY.* Published when he was only 13 years old, and the drawings executed when he was 11, *Mitsou* tells the story of a cat and a boy, lost and then reunited. The poet Rainer Maria Rilke, the lover of Balthus's mother, was so struck by the inventiveness of the young artist's drawings that he arranged for the publication in French, and provided the preface. Rilke would write a series of letters to the young Balthus, published in 1945 as "Lettres

a un jeune peintre" in the journal *Fontaine* (No 44, 6 annee, Summer 1945). From the preface: "Trouver une chose, c'est toujours amusant ; un moment avant elle n'y était pas encore. Mais trouver un chat, c'est inouï!" (in English: "Finding a thing is always fun; just a moment before there was nothing. But finding a cat is incredible!") In *Mitsou*, we see the beginnings of the man who would become one of the great artists of the 20th-century, sometimes known as the "King of Cats." Critic John Russell was a supporter of Balthus throughout his career, organizing his first retrospective at the Tate Gallery in 1968 (giving birth to the infamous quote: "Balthus is a painter of whom nothing is known. And now let us have a look at the paintings"), and finally writing his obituary for the *New York Times* in 2000.

**\$3,000 - 5,000**



2041

**CRANACH PRESSE.**

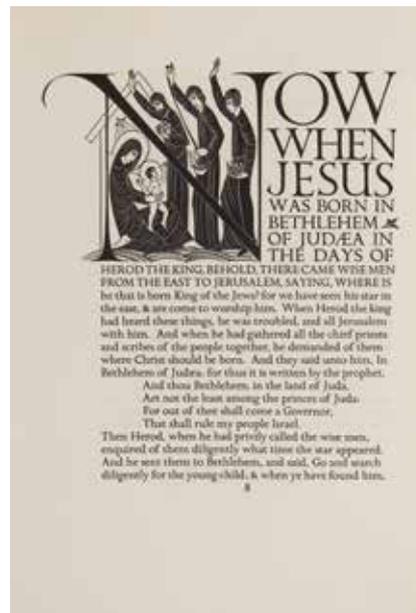
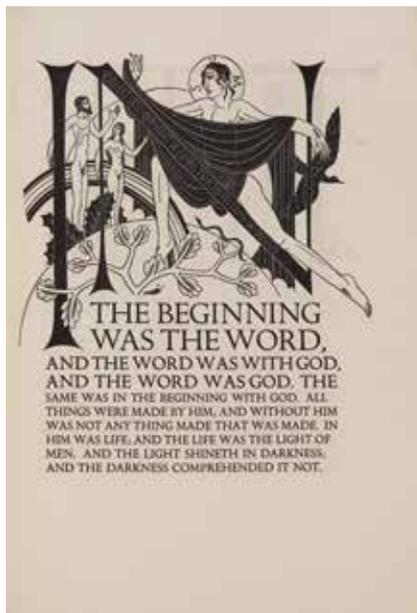
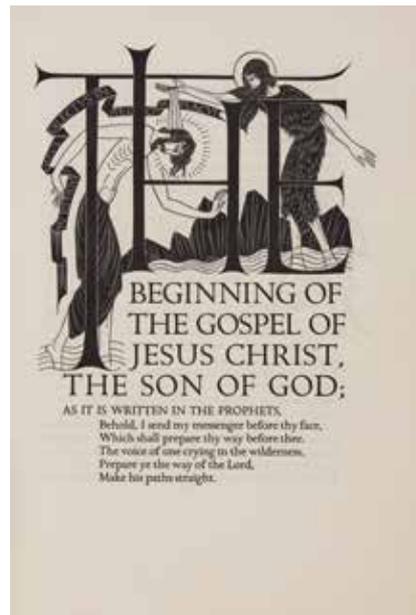
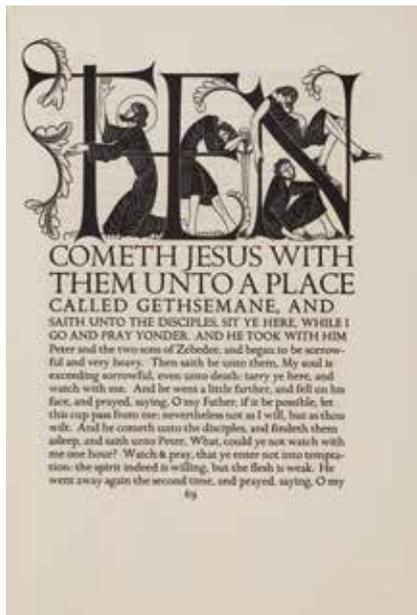
CRAIG, EDWARD GORDON. 1872-1966; GILL, ERIC. 1882-1940; JOHNSTON, EDWARD. 1872-1944. *Hamlet. Die tragische Geschichte von Hamlet Prinzen von Daenemark in deutscher Sprache.* Weimar: Die Cranach Presse, 1929. Folio (352 x 240 mm). 74 woodcut illustrations by and after Edward Gordon Craig, half-title and title printed in red and black from type by Eric Gill, typeface designed by Edward Johnston. Ancillary texts in English, French, German and Latin printed in the margins. Vellum-backed boards, publisher's plain paper jacket.

“...THE BRAVEST ADVENTURE AMONG ALL PRIVATE PRESS BOOKS ... THIS BOOK IS A FLAWLESS MONUMENT” (Franklin *The Private Presses* p 164). A monument 17 years in the making, Count Harry Kessler's Cranach *Hamlet* began with a proposed stage production of Gordon-Craig, from which Kessler agreed to do a lavish book in 1912. Working through the first World War and through the 1920s, Gordon Craig designed the woodcuts, cutting

them himself, and master craftsman Edward Johnston designed the typeface “after that used by Fust and Schoeffer in their Mainz Psalter of 1457, it was cut by Edward Prince and completed after his death by G.T. Friend” (Franklin).

“Anybody who examines the Cranach Press *Hamlet* must agree it is worthy of its reputation. The paper, superficially like Bachelor's Kelmscott, seems softer and more friendly, appropriate for the expressionist style of Craig's woodcuts. It is an expressionist book ... Sometimes the woodcuts appear like suggestions for sets and costume. Sometimes they enter the page in a kind of stage setting of type, as the sources for Shakespeare make their way round the edges of the type area as a frame for the text. Red headlines and captions relieve the severity of vision. The wood grain, the shadows from varied depths of engraving, bring valuable informality to a formidable scheme” (Franklin). *Artist and the Book* 66; *Ray England* p 177.

**\$8,000 - 12,000**



2042

**GOLDEN COCKEREL PRESS.**

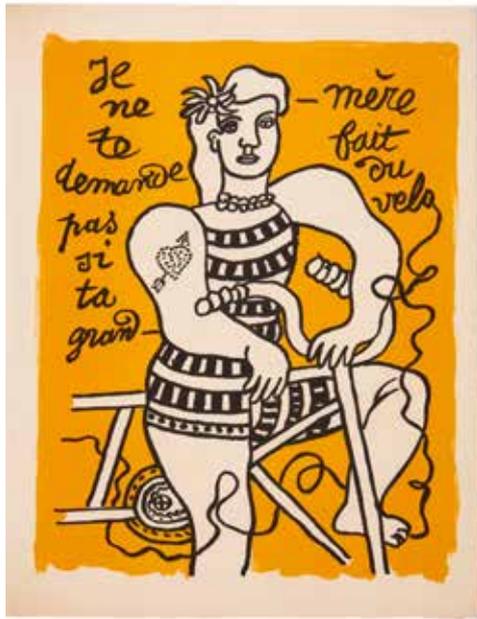
GILL, ERIC. 1882-1940. *The Four Gospels of the Lord Jesus Christ*.... Waltham Saint Lawrence: The Golden Cockerel Press, 1931.

Folio (331 x 231 mm). 65 wood-engraved illustrations, headpieces, and illustrated initials by Eric Gill. Original white half-pigskin over cloth, spine gilt, top edge gilt, other edges uncut, by Sangorski & Sutcliffe, minor rubbing to spine, light toning to cloth at upper margin, rubbing at corners.

"...THE GOLDEN COCKEREL BOOK USUALLY COMPARED WITH THE DOVES BIBLE AND THE KELMSCOTT CHAUCER" (Chanticleer 78), LIMITED EDITION, number 14 of only 488 copies (from a total edition of 500). Eric Gill's finest book and a modern masterpiece of

typography, illustration and book production. "The Four Gospels goes back into the history of printed books and manuscripts, joining two arts with unique success. That is the balance he achieved, greater than the even weight of engraving and type. In early illumination, one finds no frontier between decoration and illustration. The work of the artist surrounded the text, explained and ornamented it - sometimes within scrolls and borders, sometimes in historiated initials; and as calligraphy is itself a kind of illustration to explain meaning, text and picture formed one thing" (Franklin *The Private Presses*, p 142). A fine copy of Eric Gill's greatest work, and a high spot of 20th-century book design and execution. *Artist and the Book* 122; *Manet to Hockney* 89.

**\$8,000 - 12,000**



2043

**LEGER, FERNAND. 1881-1955.**

*Le Cirque*. Paris: Teriade, 1950. Folio (425 x 320 mm). 63 lithographs by Léger, 34 printed in colors and 29 in black-and-white, both hors- and in-texte; title page and text design by Léger (after his manuscript). Original color lithographed wrappers, contents loose as issued, on Arches wove paper, custom cloth chemise and slipcase, incorporating original title label.

"*Cirque* is Léger's master graphic work, a compendium of 34 color lithographs and 29 in black- almost half his print output. The text is Léger's own and his themes are the circus and the countryside; from these touchstones of his inspiration Léger extracts the principles of his art and his life. There can be no doubt that *Cirque* stands as his testament" (Saphire, p 98). Conceived, written, and drawn by

Léger, created solely for this publication, *Le Cirque* includes Léger's lithographed handwritten text, marking a break with his machine aesthetic and embracing his lifelong passion with the Circus, which had long been visible throughout his work. From his text: "Go to the circus. Nothing is as round as the circus. It is an enormous bowl in which circular forms unroll. Nothing stops, everything is connected, the ring dominates, commands, absorbs" (trans, Alexandra Anderson, *Functions of Painting*, p 77). One of the most important *Livre d'artistes* of the twentieth century, *Le Cirque* returns Léger to the circus of his youth in Normandy "to extract the principles of his art and life." *Artist and the Book* 164; *Castleman Century of Artists Books* 95; *Saphire* 44-106.

**\$20,000 - 30,000**





2044

2044

**PICASSO, PABLO. 1881-1973.**

ARISTOPHANES. c.446–c.386 BC. *Lysistrata*. New York: The Limited Editions Club, 1934.

4to (298 x 236 mm). 6 original etchings by Picasso. Publisher's pictorial boards, glassine jacket, board chemise and slipcase. Minor foxing to margins of endpapers, chemise spine sunned, slipcase with some wear.

*LIMITED EDITION, SIGNED BY PICASSO*, number 404 of 1,500 copies. Picasso's illustrations playfully and sensitively "...capture the braggadocio of both the men and women in the play, along with the pomposity and potent sexuality of the men and the recalcitrance and potent sexuality of the women" (Rutledge, *The Guernica Bull*, 2008). "The only American publication with original Picasso etchings, which are among his most important in the classical style" (*The Artist and the Book* 226). Cramer 57. LEC 52.

**\$3,000 - 5,000**



2045

2045

**PICASSO, PABLO. 1881-1973.**

REVENTOS, RAMON. 1882-1923. *Dos Contes. El centaure Picador y El capvespre d'un faune*. Paris and Barcelona: Editorial Albor, 1947.

Folio (334 x 257 mm). 4 full-page engravings by Picasso. Publisher's printed wrappers, titled in lithograph facsimile of Picasso's hand, loose gatherings, as issued, housed within two wooden covers, with original silk ties, and title engraved in upper cover in red, spine of wrappers perished.

*LIMITED EDITION*, number 42 of 230 copies (from a total edition of 250 copies). Ramon Reventos was a Catalan writer and, with his brother Conti, long-time friend of Picasso, who wrote one of the first articles published on Picasso's work. When Reventos passed away in 1923, his writings fell into obscurity. Many years later, Picasso would write to Conti's son: "I loved your uncle so much that, when it occurred to me to make him acknowledged here, in Paris, because this boy did not enjoy the success that he deserved, it was during the war [1939-1945]. I often went to the National Library, on foot, with all of the dangers that this entailed, in order to copy these two stories, and I copied them all by hand. Someday I will show you in my own handwriting" (Reventos i Conti *Picasso i els Reventos*, Barcelona, 1972, p 20). Bloch 468–471; Cramer 44.

**\$3,000 - 5,000**



2046

**PICASSO, PABLO. 1881-1973.**

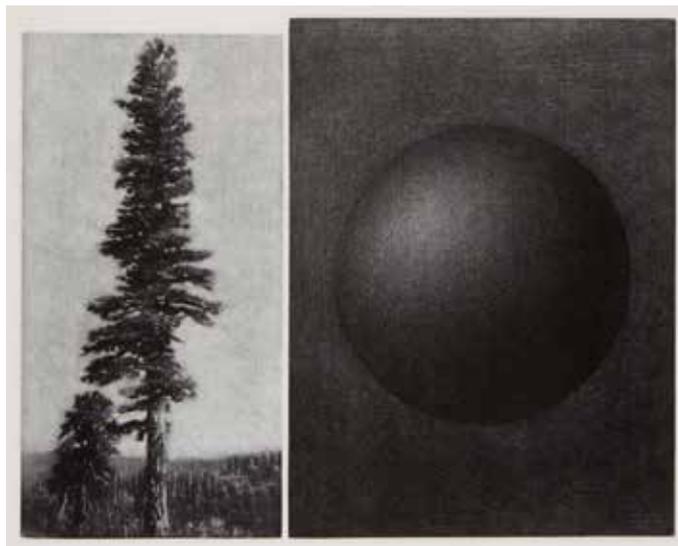
CESAIRE, AIME. 1913-2008. *Corps Perdu*. Paris: Editions Fragrance, 1960.

Folio (412 x 300 mm). 12 etchings and 20 engravings on Montval. Original wrappers with the title design, full sheets loose as issued, paper-covered boards, with vellum spine, titled in gilt, publisher's slipcase.

*LIMITED EDITION, NO 42 OF 177 COPIES ON VELIN DE MONTVAL, SIGNED BY PICASSO AND CESAIRE.* The frontispiece, "Crowned Poet," a reference to Césaire, was used for the poster for the first *Congress of Black Writers and Artists*, organized by the seminal literary journal *Présence Africaine* at the Sorbonne in 1956. Césaire

was one of the founders of the Negritude movement, which sought to assert pride in "blackness" and African values and culture, drawing inspiration from the Harlem Renaissance, and at the same time inspiring the "Black is Beautiful" movement of the 1960s. Picasso and Césaire had met at the World Congress of Intellectuals for Peace in 1948, and found a shared interest in politics, art, and the Surrealist's idea of the power of the unconscious mind. Picasso's powerful illustrations reflect the congruence between his art and the African diaspora, with allusions to the magical surrealism of their "brother artist" Wifredo Lam, creating one of Picasso's most arresting graphic works. *Artist and the Book* 233; Bloch 632-663; Cramer 56.

**\$8,000 - 12,000**



2047

**CELMINS, VIJA. B.1938.**

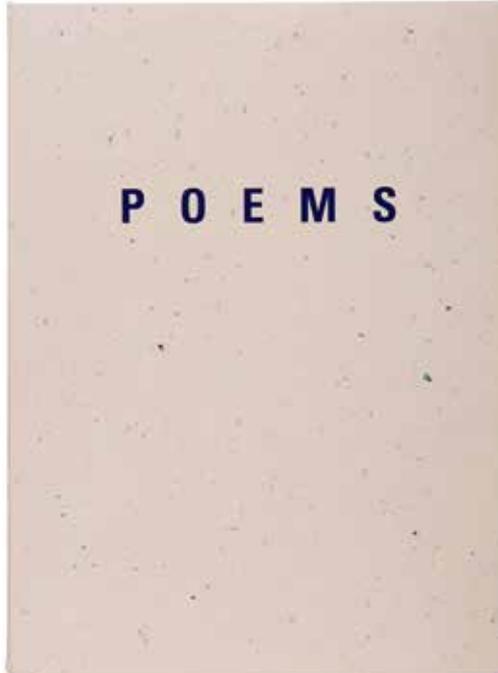
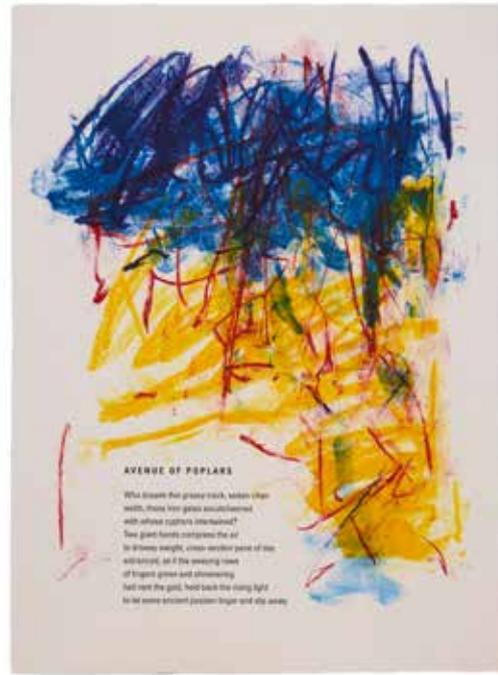
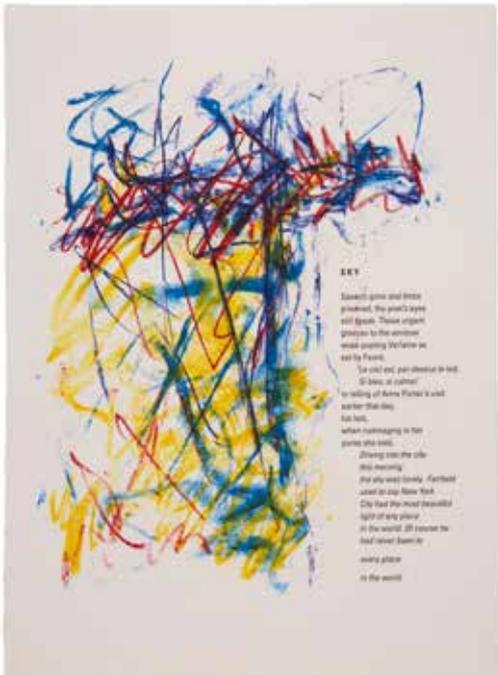
MILOSZ, CZESLAW. 1911-2004. *The View*. New York: Library Fellows of the Whitney Museum of American Art, 1985. Folio (383 x 285 mm). 4 mezzotints by Celmins, and letterpress "Copernican View of the Universe." Publisher's morocco backed boards, uncut, original slipcase.

*Provenance:* Rodman C. Rockefeller (note to colophon).

*LIMITED EDITION SIGNED BY CELMINS AND MILOSZ*, one of 120 copies with four mezzotints by Celmins. Born in Lithuania, she studied in Los Angeles in the 1960s, and started producing

depictions of the night sky in the 1970s, using found imagery of the night sky. In his Nobel Lecture in 1980, Milosz remarks "[the poet] is the one who flies above the Earth and looks at it from above but at the same time sees it in every detail. This double vision may be a metaphor of the poet's vocation." Vija's mezzotints, depictions of celestial bodies and landscapes that blur the line between realism and abstraction, elegantly complement Milosz's understanding of the role of the poet.

**\$5,000 - 7,000**



2048

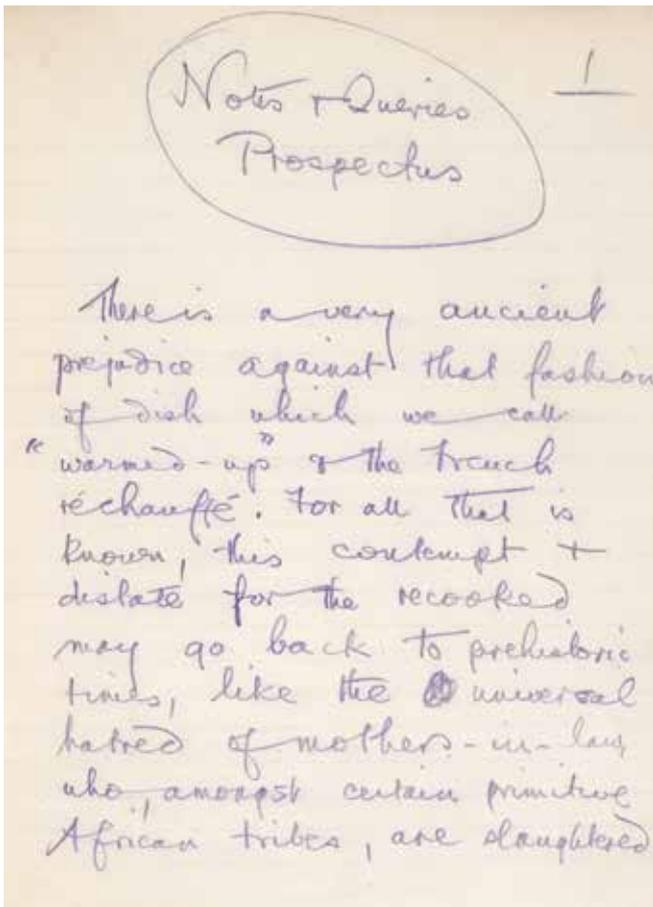
**MITCHELL, JOAN. 1925-1992.**

KERNAN, NATHAN. *Poems*. Mount Kisco: Tyler Graphics Ltd, 1992. Folio (500 x 375 mm). 8 color lithographs on TGL handmade paper. Loose in publisher's original wrappers, handmade from the artist's recycled lithographs, publisher's clamshell box. Slight soiling and wear to clamshell box.

*LIMITED EDITION SIGNED BY JOAN MITCHELL AND NATHAN KERNAN*, number 62 of 76 copies (of a total edition of 88). One of the most important of the second generation abstract expressionist painters and printmakers, Joan Mitchell produced the work for

*Poems* in the last years of her life. Printed in collaboration with master printer Ken Tyler, Mitchell's lithographs are accompanied by the poetry of her longtime friend Nathan Kerner. In a remembrance of Mitchell, Tyler writes, "...our friendship was very rewarding and I learned a great deal about her life, her art, and her ideas about painting. What she practiced in painting as an 'additive painter' she also practiced in printmaking" ("Joan Mitchell: The Blueness of Blue," 2010).

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



2049

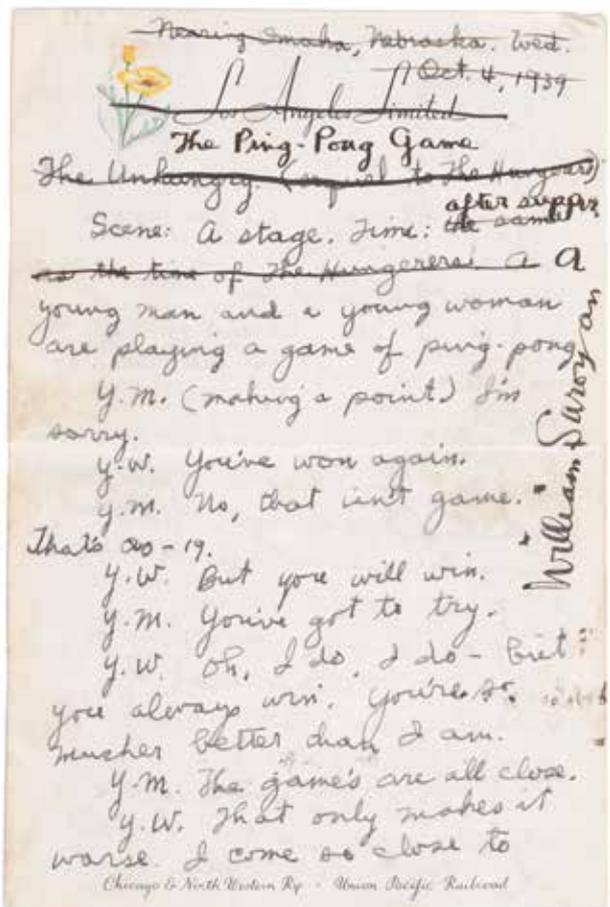
2049

**MACHEN, ARTHUR. 1863-1947.**

Autograph Manuscript Signed ("Arthur Machen"), 26 pp, 4to, n.p., [c.1926], being the prospectus and introduction to *Notes and Queries*, excellent condition, with corrections in Machen's hand, bound in boards with gilt-lettered burgundy label to upper cover. Accompanied by a signed, limited edition of the book. Provenance: John Thomas Head Collection (Butterfields March 22, 2000); George Robert Minkoff (receipt laid in).

*Notes and Queries* is a collection of Machen's articles written nearly twenty years earlier. He begins his introduction: "Now it is said that if a man thinks at forty as he does at twenty, he is either a genius or a fool. I do not know whether this dictum apply to forty and sixty; but if it does, I deny it altogether. I know I am not a genius; and I don't think that I am absolutely a fool. I find myself in agreement with every opinion, or almost every opinion, that I advanced nearly twenty years ago ... To take one instance: there is the essay entitled 'England and Revolution.' The writer of the book which I was reviewing had some phrase about 'backward and undeveloped peoples,' which seems to have annoyed me a good deal, and I am glad to find that it annoys me still."

\$2,000 - 3,000



2050

2050

**SAROYAN, WILLIAM. 1908-1981.**

Autograph Manuscript Signed twice ("William Saroyan"), 8vo, 28 pp, Omaha &c., October 4, 1939, being a play entitled "The Ping-Pong Game," on letterhead of Los Angeles Limited and San Francisco Overland Limited railroads, first and final leaves toned and with some stains, else very good in cloth chemise and slipcase. Accompanied by a printed copy of the play. Provenance: Gene Fowler, Jr., with ALS from the celebrated Hollywood film editor describing how Saroyan presented the manuscript to him.

Saroyan's short play depicts a young couple in the midst of a ping-pong game, testing their relationship with manufactured argument, bringing the play to a shocking climax. Saroyan analyzes the play in his introduction to the 1940 Samuel French printing: "the fundamentals of living make all people deeply the same. The style of their sameness is the thing that varies. All know love and hate and faith and doubt. The depth of their knowing in the thing that varies. All people are worthwhile. That is a thing no one can possibly get away from, least of all a writer." The accompanying letter from Gene Fowler describes a drunken night during second war were Fowler had teased Saroyan: "I had suggested he stick to writing for 'the Ladies Home Journal.' He was overlooking the fact that I was kidding, but he never kidded about his work." Saroyan later "gave me this mss. as proof of his writing greatness."

\$2,000 - 3,000

FROM SUPREME COMMANDER FOR THE ALLIED POWERS

THE FOLLOWING MESSAGES HAVE BEEN RECEIVED FROM THE JAPANESE GO

VERNMENT AND JAPANESE IMPERIAL HEADQUARTERS CLN  
(25/8)

2051

**JAPANESE SURRENDER NEGOTIATIONS, AUGUST 1945.**

*American Master-spool Ticker-tape, comprising 3 separate messages, two from the Japanese General Headquarters and one from HQ General MacArthur. Received by Manila HQ and Relayed to [Fort Shafter, Hawaii], August 16-17, 1945. An original paper ticker-tape, height 1.8cm, length 1,557 cm, with typed carbon text running along the upper edge, recording in chronological order with no breaks, the relayed messages received on the 16th and 17th December 1945, from Japanese HQ, via Manila HQ to Fort Shafter, Hawaii, once direct contact had been made on JUM's receiving frequency. Very lightly browned.*

*Provenance:* Earl Lohn Jr, Communications Operator, Fort Shafter.

*HISTORIC TICKER-TAPE LAYING OUT THE MILITARY PROCESS FOR THE JAPANESE SURRENDER.* The process of the Japanese unconditional surrender at the end of World War II was a complex procedure, partly because the Japanese forces were spread out around the western Pacific, partly because the hawks and doves were fighting each other in the Government, and lastly because initially the Japanese HQ would not send radio messages directly to the American HQ. The Americans had been listening in to Russian/Japanese radio traffic for some time, and the rise of the dove voices in late July indicated that the Japanese were moving towards a surrender agreement. The dropping of the two atomic bombs provided the final impetus. After the Nagasaki bomb was dropped on August 9th, Emperor Hirohito ordered the military council to sue for peace on August 10th. The Japanese wanted a negotiated settlement, but the US refused negotiations and on 12th August issued a US statement on the terms of an Unconditional Surrender as discussed at the Potsdam Conference. At the same time Russia declared war on Japan and there was an attempted coup d'etat by elements of the military in Tokyo (which was quashed). On the

14th the Tokyo Domei News Agency broadcast in English that Japan had surrendered, while on the 15th August Hirohito recorded, on a disc, his speech to the Japanese people announcing the unconditional surrender of Japan, which was broadcast on radio all over Japan. Despite the attempts of the Japanese Military to contact the US Military, there were still no direct communications between the military HQs. Attempts to contact each other on various radio wavelengths on the 15th and 16th were unsuccessful, and it wasn't until late on the 16th August that the two HQs began to communicate on the same radio frequencies, and began to arrange the operations of a surrender of Japanese Forces around the Pacific. This ticker-tape records those first 3 messages with Japanese HQ, the Japanese announcing how long it would take for the distant parts of the Japanese Army to surrender (up to 12 days for New Guinea and the Philippines), the Japanese indicating their plan to send 3 planes out to Seoul, China and Vietnam, with members of the Imperial family aboard, carrying documents from the Emperor to the armed forces HQs, with details of the planes they would use, so that they might have safe passage. The Japanese had to refuse a request to send a representatives to Manila HQ on the 17th as they could not arrange it in time, but they would dispatch representatives as soon as possible. It is said that Japan still had upwards of 3 million men spread around the battlefields of the Pacific. Although various military listening posts had received the Surrender News through Tokyo Domei, this is a tape of the first official conversations between the two military headquarters. It took another 2 weeks to arrange the Surrender ceremony in Tokyo Bay on September 2nd. This master tape was gathered up by a Communications Operative in Fort Shafter, Hawaii. See *Military Review*, Volume XXVI no 1, May 1946.

\$7,000 - 10,000



2052

**BRASSAI (GYULA HALASZ). 1899-1984.**

Archive of approximately 280 letters, postcards, and other ephemera, including approximately 190 letters (156 TLS, 34 ALS, a few partial) and 10 postcards from the artist to his parents and brother, in French and Hungarian, various sizes, various places, mostly from his home in Paris, April 1947 to May 1978, and a few letters between Brassai and his wife, Gilberte. Many with margin notes and emendations. Also included are approximately 89 letters to Brassai from his brother, Kálmán Halasz (66 ALS, 23 TLS), and a variety of clippings, photographs, a pencil drawing of farm animals, and a translation from English of a letter sent by the Museum of Modern Art in New York to announce an exhibition of his work in May, 1967, and a xerographic copy of a letter informing him that he was to be awarded the Legion of Honor.

Gyula Halasz was born in Brassó, Hungary (now the city of Brasov, Romania), served in the Austro-Hungarian cavalry during World War I, and then moved to Berlin in 1920 as a journalist for Hungarian newspapers. He attended the Berlin-Charlottenburg Academy of Fine Arts, then moved to Paris in 1924, where he adopted the pseudonym Brassai (from Brassó). He photographed the nightlife of Paris, particularly the seedy side, claiming influence from Henri de Toulouse-Lautrec. His most famous published book of photographs was *Paris de Nuit*, with text by Paul Morand, but he also wrote *Conversations avec Picasso*, and a biographical work on Henry Miller, who downplayed the accuracy of the work and the closeness of their relationship. His influence on future generations of photographers is inestimable; his work raised the level of documentary context that could be expressed in a photo depicting contemporary life in all of its complexity and squalor.

This correspondence represents a continuation of the letters written between 1920 and 1940, which were published in the book *Letters to my Parents* (Chicago: University of Chicago Press, 1997).

These are affectionate personal letters, from a son living on one side of the Iron Curtain, while his family remains on the other. In 1951 he sends heart medication to his mother, and items to be traded for household goods in Romania. He asks his father for recollections of his early childhood to use in a biographical book, but later laments to loss of the written account from his father in the return mail. In some of the earliest letters he tells of his marriage to Gilberte, and his hopes to obtain French citizenship through the union. Many of the letters in this archive recount efforts to get his books published, and preparations for exhibitions of his work. He mentions his exhibition at the Museum of Modern Art in 1948 (writing about to his father in 1951), his first book signing in 1952, and the neglect of his photography in order to produce a film in 1955. In 1958 he frets over the change of editorship at Harper's Bazaar: "... there will be big changes at Harper's Bazaar (due to Carmel Snow's likely departure), so I don't know if in the future I can count on it." He comments about a trip to North America, including New Orleans and Chicago, where he says wryly: "... the hurricane has arrived after our departure [from New Orleans], same with the flood in Chicago, which only got there after we've left ... the Mexican trip we gave up on after all, for lack of time, but his way we got away from having to live through an earthquake." Trying to arrange to bring his father to Paris for a visit proves difficult, as does sending money to him in Romania. One short notice on his letterhead is addressed to "Monsieurs les Censeurs," assuring them that the book he is sending his father (*Conversations avec Picasso*) contains only a statement against fascism and the rest discusses art and creativity — a reminder of the separation between Eastern and Western Europe during the Cold War. Collectively, the letters form a candid and personal image of the photographer and his relationship not only with his parents, but the home country he left behind as the world changed. A letter from the 1970's recounts a conversation with his brother, which indicates that they had catalogued these letters among themselves, and may have intended to publish them.

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





2053

**PASTERNAK, BORIS LEONIDOVICH. 1890-1960.**

Typed Manuscript, carbon copy, "Doktor Zhivago" (being volume one only of the entire novel), 177 pp, 8vo, Moscow, 1948, some corrections in type throughout, magenta wrappers bound with raw yarn; preserved in an embossed black paper-covered "Dlya bumag" [For Papers] portfolio, some wear and tear with loss of the top and bottom of spine.

*Provenance:* Sergei Spassky (1898-1956, gift of the author).

RARE CARBON COPY OF THE FIRST DRAFT OF THE FIRST VOLUME OF DOCTOR ZHIVAGO. This early text was written nearly a decade before the book's publication and presented by the author to Leningrad poet and friend Sergei Spassky. The subtitle (and an early working title of the novel) present here: *Kartiny poluvekovogo obikhoda* (Scenes of a Half-Century of Daily Life), was later discarded. Although he had been working on the story off and on

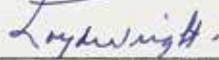
since the 1910s, Boris Pasternak (known primarily as a poet) started writing a novel in 1945. On September 9, 1946, Pravda denounced Pasternak as "an author lacking in ideology and remote from Soviet reality." That very evening the author gave a private reading from the first part of the manuscript that perplexed several of his listeners, including critic and translator Kornei Chukovsky. Another, literary scholar Korneli Zelinsky, later denounced it. Anna Akhmatova too did not care much for it when she attended another reading. But Pasternak insisted he was not writing for the intelligentsia: he wanted his book to also be devoured by every Russian, "even a seamstress or a dishwasher. For his part, Spassky, unlike Akhmatova, was enthusiastic, finding in it a new source of "patent, unconcealed energy," as he told Pasternak, "Quite simply, you're entire poetic arsenal is now in play" (Barnes, *Boris Pasternak: A Life*, vol 2, p 255).

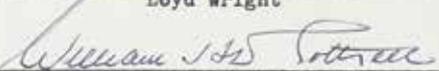
**\$15,000 - 20,000**

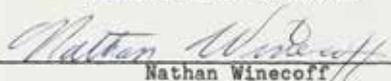
W A I V E R

We, the undersigned, being all of the directors of WED ENTERPRISES, INC., do hereby waive notice of a special meeting of the Board of Directors of said corporation held on October 5, 1954 and do hereby approve and adopt the foregoing as the minutes of said meeting.

  
\_\_\_\_\_  
Walt Disney

  
\_\_\_\_\_  
Loyd Wright

  
\_\_\_\_\_  
William H. D. Cottrell

  
\_\_\_\_\_  
Nathan Winecoff

  
\_\_\_\_\_  
Richard F. Irvine

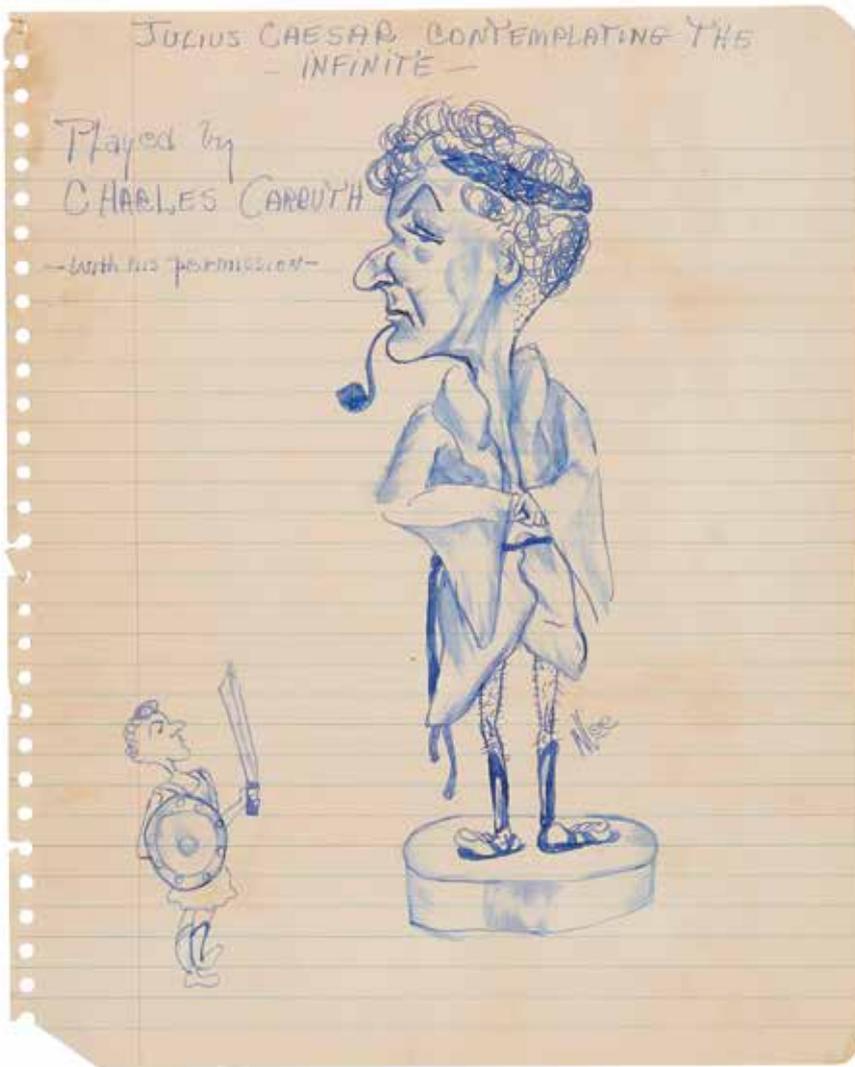
2054

**DISNEY, WALTER ELIAS. 1901-1966.**

Typed Document Signed, ("Walt Disney"), 3 pp, 4to, Burbank, CA, October 5, 1954, being a copy of the minutes of a meeting of the WED Enterprises Board of Directors, also signed by Willia H.D. Cottrell, Loyd Wright, Nathan Winecoff and Richard F. Irvine, mild toning, holes punches at left margin.

This document records a special meeting of the board WED Enterprises, "The corporation granted to Walt Disney Productions an option to purchase the corporation's stock in Disneyland, Inc." An early Disneyland document as construction of the park had only begun a few months earlier on July 16th. By 1960, Walt Disney Productions would hold all of the stock in Disneyland.

**\$3,000 - 5,000**



2055

**LEE, HARPER. 1926-2016.**

Archive of drawings and letters from Harper Lee to Charles Weldon Carruth, with an inscribed first edition of *To Kill a Mockingbird*, comprising in full:

1. *To Kill a Mockingbird*. Philadelphia & New York: J.B. Lippincott Company, [1960]. 8vo. Original green cloth over brown boards, spine lettered in brown, publisher's 1st issue dust jacket, volume clean and square, jacket somewhat tattered, nearly separated at front joint.

FIRST EDITION, FIRST ISSUE JACKET, WARMLY INSCRIBED TO CHARLES CARRUTH, "To my dear friend Charles, with love always — Harper Lee."

2. Collection of original drawings by Harper Lee, 13 in ink and 1 in pencil, being:

a. 7 caricatures depicting Charles Carruth as Shakespearean leads including Julius Caesar, King Lear, Othello, Yorick, et al, four signed "NLee" in the image, four unsigned, 6 captioned by Lee, on ruled sheets removed from a spiral notebook, each measuring roughly 250 x 200 mm, one image of Carruth as an unidentified woman character with Carruth's note at top, "Fall Quarter/ Univ. Ala 1945";

b. Original pencil drawing depicting Carruth as "Malvolio — *The Impatient One (Waiting to go to the Jakes) Twisted by Charles Carruth*," on plain drawing paper, 277 x 213 mm, signed in the image "NLee," old centerfold;

c. Original ink drawing, a caricature depicting another Yorick with the skull (presumably Carruth but slightly different), reading a copy of "Timeless Mexico," 280 x 215 mm, on lined paper removed from a spiral notebook, old centerfold, signed "Nelle Lee" and dated "11/8/45";

d. 5 naturalistic ink sketches by Harper Lee of Charles Carruth in various postures, 282 x 220 mm, on plain paper, unsigned, some chipping to edges.

3. 3. Three Autograph Letters Signed (2 as "Nelle" and 1 as "Victoria R & I") to Carruth, warm and personal, 5 pp total, various sizes (one a New Years card), Monroeville, New York, and Montgomery, July 21, 1995; January 10, 1993; and December 29, 1995, all with original transmittal envelopes;

4. Original portrait of Charles Carruth, by Harper Lee, 260 x 208 mm, acrylic on board, inscribed to the verso, "From Nelle Lee, Dec 25, 1952," with sticker from Garber's Artist's Materials, N.Y.C., affixed to verso.

5. Brown, Dee. *The Bold Cavaliers*. Lippincott, 1959. FIRST EDITION, INSCRIBED BY HARPER LEE, "To Charles, With Love, Nelle." Provenance: Charles Weldon Carruth (signature, authorial inscription); thence by descent.

BOOKENDS TO THE LIFE OF A REMARKABLE BOOK AND WRITER: A FASCINATING ARCHIVE OF MATERIALS FROM HARPER LEE OFFERING A RARE GLIMPSE OF THE WRITER PRE-MOCKINGBIRD, AND TRAVERSING THE YEARS TO A SEARING LETTER ON THE MONETIZATION OF MOCKINGBIRD IN MONROEVILLE, 1993. The earliest materials date from Harper Lee's time at the University of Alabama, where she was editor of the campus humor magazine *Rammer Jammer*, and also contributed writing (including a parody of Shakespeare's *Romeo and Juliet*) and illustrations, to both the *Rammer-Jammer* and the campus newspaper *Crimson White*. The drawings and sketches included here show both her artistic talent and overarching interest in the arts and literature.

She and Carruth stayed in touch through her early years as a writer in New York City, where he worked as a radio producer early on, before becoming a writer and editor for the *Catholic News*. She gives him the Dee Brown *Bold Cavaliers*, which was published in 1959 by Lippincott, the publishing house that acquired the manuscript that would become *Mockingbird* in 1957.

The letters pick up again in 1991, with a heartfelt note from Lee. She writes, "I can't think of anyone to whom these words apply more — in your work, in your life — 'Well done, thou good and faithful servant.' ... You are one of the most special people to me, and you have meant so much to my life." And two years later, in January 1993, she writes again, thanking him for a "lovely Christmas remembrance and, farther back, your memoir of Winston County [Alabama, where Carruth was born]." Despairing of changes in her hometown, she continues, "You remember the Faulknerian prophecy — the Snopeses shall inherit the earth? They've already taken over Monroeville ... they are trying to turn Harper Lee into a tourist attraction like Graceland or Elvis." She discusses the restoration of the Old Courthouse, as well as billboards with mockingbirds: "[They] say they are doing this to honor me. What they are doing ... [is] embarrassing me beyond endurance ... So keep an eye out for a small place that will hold 10,000 books ... is near grocery stores & hospitals, and you! ... We can look at each other and celebrate our longevity." Despite the vitriol, she maintains her sense of humor, signing the letter as the Queen Victoria, "Your unamused but loving, Victoria R & I." A remarkable letter, both loving and full of a harsh honesty normally reserved for very close friends.

The archive also includes Carruth's inscribed first edition of *To Kill a Mockingbird*, the jacket a bit worse for wear, but with an excellent association. This is a remarkable archive from a private collection, including rare (and well-done) illustration art by Harper Lee, never before seen in the marketplace.

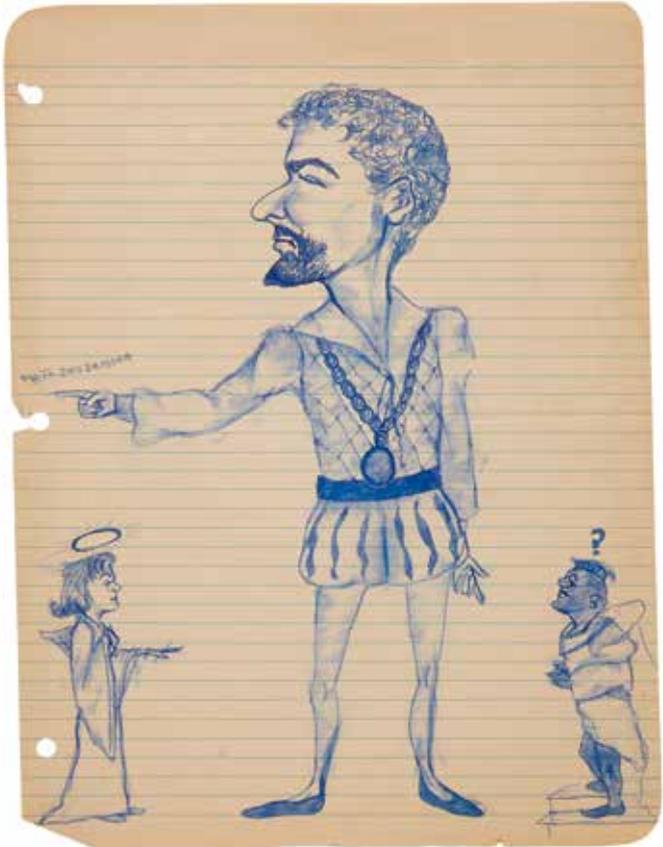
**\$20,000 - 30,000**

courtroom. Not only is the billboard in indescribable taste, it is a fraud on the public. People will drive miles out of their way to look at Monroe County's heritage, which consists largely of ratty quilts and Mr. Pone McNiels walking-stick made out of a cypress tree. The hypocrites in charge, not a one of whom I know, say they are doing this to "honor" me. What they are doing is trying to drown me in their own bad taste, and embarrassing me beyond endurance.

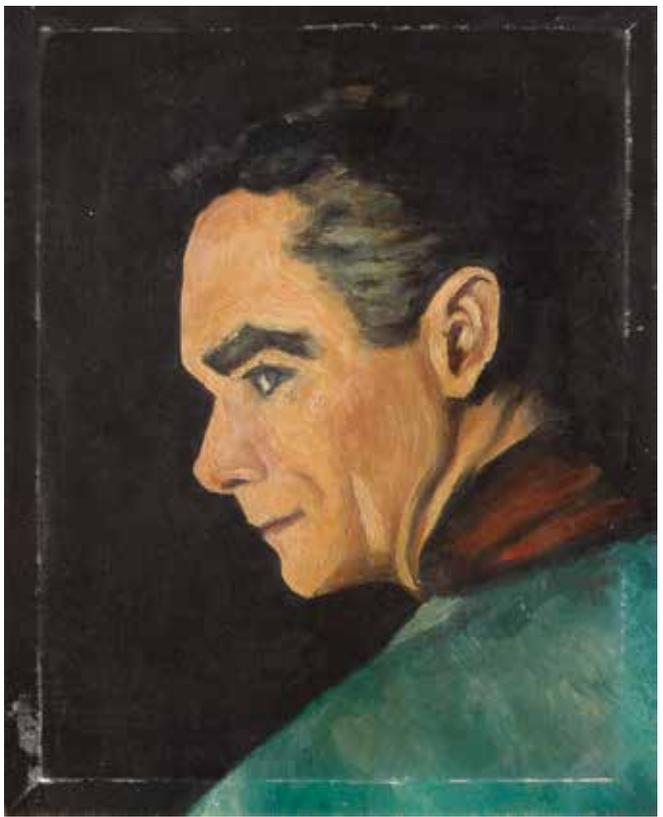
So keep an eye out for a small place that will hold 19,000 books (can't sit in my 9<sup>th</sup> or living room now!), in near grocery stores & hospitals, and you!

Any chance of you seeing Eastward this year? Can't put you up, but would love to see you - NY is much the same, only now so: dirty, dangerous, desperate, so say you'll come up. We can look at each other and celebrate our longevity.

Yours unamused but loving  
Victoria R.H.



OLD KING LEAN ON THE CLIFFS OF DOVER -  
- WOBBLER BY CHARLES CARROTH





2056

2056

**WESTERN ELECTRIC COMPANY PICTUREPHONE, MOD I.**

AT&T/Bell Labs, 1964.

Mod I Picturephone video telephone, serial number 107, with original video cable. Long grey plastic console body, small vertical format screen at one end, marked *Western Electric*, 330 mm deep x 298 mm wide, screen size 140 x 114 mm, on a circular metal base 229 mm in diameter. With of proprietary design. Light soiling.

A rare surviving example of AT&T's experimental picturephone, first seen by the public in New York's 1964 World's Fair. This new product was the result of almost 8 years of research at their Bell Laboratories. At the World's Fair they set up 7 booths with the Model I, each connected to the other booths, so that the public could try out this new technology. AT&T had been working on the picture telephony business since their first attempt in late 1920s using television technology, and as a national telephone monopoly, their goal of universal telephone service in the US had been achieved by the 1950s. Many thought the next step was to provide the picturephone. In June 1964 booths were set up in Chicago, New York and Washington DC, so that customers could try out the phones long distance. A number of important public figures were given the opportunity to see a demonstration of the picturephone, including Lady Bird Johnson (the First Lady), descendants of Alexander Graham Bell and Samuel Morse, and a number of politicians and business leaders. By the end of the 1964 just 71 calls had been made, probably because the cost of the call was \$16-27 for a 3 minute call. The Mod I was never put into commercial production, and an estimated 150 consoles were built for trial use. Officers of AT&T also tried them out in their offices, but the idea never caught on, and most of the units were destroyed.

**\$8,000 - 12,000**



2057

2057<sup>W</sup>

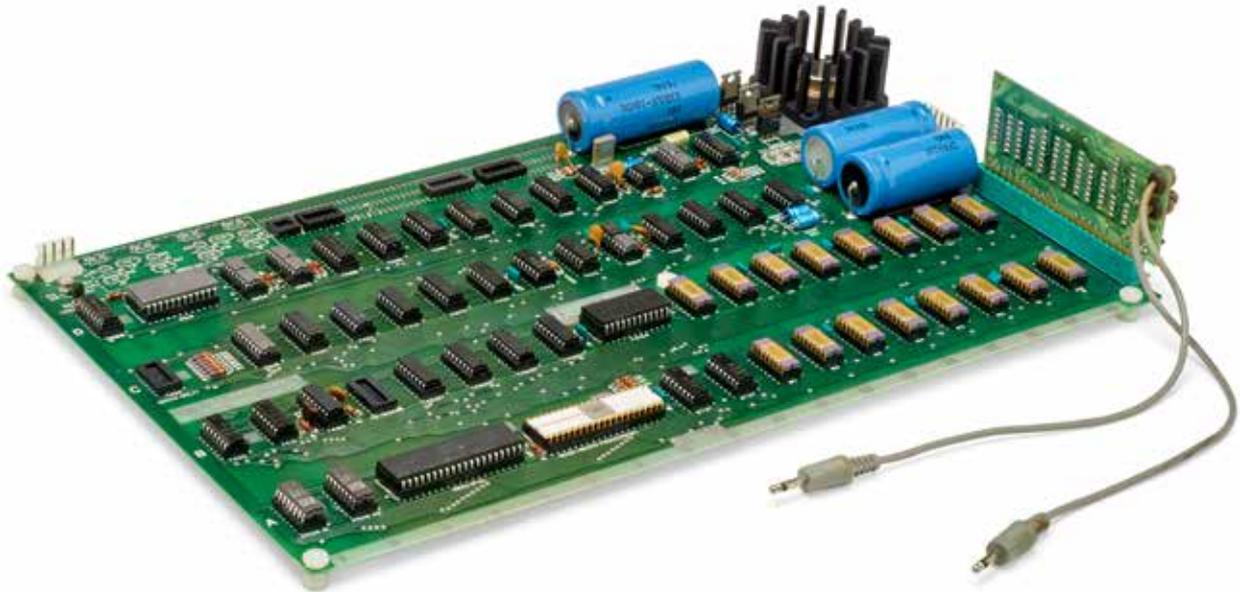
**WESTERN ELECTRIC COMPANY PICTUREPHONES, MOD II.**

AT&T/Bell Labs, [1970-1973].

A matching pair of picturephone consoles, each with a box-like plastic case with screen at one end, the display measuring 135 x 128 mm, with silicon photodiode array camera and zoom lens, the box mounted on a stylish aluminum stand with a circular base. Both consoles in their original boxes, with Styrofoam padding and original Western Electric cardboard delivery boxes with a stencil label addressed to "W B Cage Tel Labs NJ". and marked 70000339 and 71000139. The consoles 311 x 191 x 235 mm; circular base 265 mm diameter, boxes 236 x 310 x 305 mm.

A rare surviving pair of Mod II Picturephones, in their original boxes. The MOD I Picturephone (see previous lot) was introduced to the public at a special launch at the 1964 World's Fair held in New York. The public seemed intrigued by the idea and formed long lines to try the new technology in the futuristic booths that AT&T had constructed. AT&T, based upon market research, pressed ahead and developed a commercial Picturephone named MOD II, which was more lightweight and featured a small black and white picture at 250 lines resolution. The machine had the capacity of focusing on the speaker and even on a piece of paper laid in front of its camera. Sound was provided by a touch tone speaker phone. The Picturephone had 3 pairs of wire to operate it: one connected to the phone system and 2 other sets carrying the picture. In the AT&T annual report of 1969, they confidently predicted one million sets in existence and 1 billion dollars business by 1980. Stanley Kubrick sent a team to study the future of telephony. The results led to the inclusion of a picturephone booth in his film *2001 A Space Odyssey*. AT&T finally launched a commercial Picturephone service in Pittsburgh on July 1 1970, with prices at \$160 per month for equipment and service (today's prices \$950), plus extra costs per minute for use. In 1971 the service was introduced into Chicago. The response was very poor, just 32 sets sold in 1972 in Pittsburgh and less the previous years. The Chicago sales peaked at 453 in early 1973. When AT&T got a new CEO in mid 1973, the plug was pulled on the Picturephone project. It seemed that people did not want their picture to be seen by a caller and liked the anonymity. AT&T tried again in 1992 with the Videophone 2500 in color, but that too failed to attract serious usage.

**\$3,000 - 5,000**



2058

**APPLE-1 MICROCOMPUTER.**

Apple-1 motherboard, with label "Apple Computer 1 / Palo Alto. Ca. Copyright 1976," with rhombic "NTI" logo below, includes printed circuit board with four rows A-D, and columns 1-18, MOS Technologies 6502 microprocessor, labeled MCS 6502 1576; keyboard interface and connector; 8K bytes RAM in 16-pin 4K memory chips; 3 "Big Blue" Sprague capacitors; firmware in PROMS (A1, A2); low-profile sockets on all integrated circuits; heatsink; expansion connector; cassette board connector; and original cassette interface, labeled "Apple 1 Cassette Interface Copyright 1976" with "NTI" lettered in triangle on component side, overall approximately 15 x 9 x 2½ inches. WITH: Apple II keyboard.

Computer operational as of September 2018; a video of that operation is linked to the online description of this lot at [http://www.bonhams.com/video/\\*\\*\\*\\*\\*/](http://www.bonhams.com/video/*****/). It was examined and operated by Corey Cohen, Apple-1 expert. Mr. Cohen notes the Apple-1 is currently in 6.0 (out of 10) condition. Request condition report for further information.

Provenance: From the family of a former Apple Computer, Inc. employee.

*APPLE-1 COMPUTER IN WORKING CONDITION.*

The Apple-1 computer is the first pre-assembled personal computer to come to market, heralding the dawn of the personal computer revolution. Steve Wozniak, in his autobiography, recounts: "I didn't realize it at the time, but that day, Sunday, June 29, 1975, was pivotal. It was the first time in history anyone had typed a character on a keyboard and seen it show up on their own computer's screen right in front of them" (p 166).

The story of its production and sale has become one of the most potent legends in 20th century history. "People who saw my computer could take one look at it and see the future. And it was a one-way door. Once you went through it, you could never go back" (Wozniak p 168).

Wozniak and Steve Jobs demonstrated the breakthrough design at the Homebrew Computer Club in Palo Alto. The next day, the ever enterprising Jobs obtained an order from Byte Shop owner Paul Terrell for 50 assembled boards to be delivered in 30 days at \$500 apiece. Jobs scrambled to come up with the \$15,000 of parts needed and enlisted friends and family in the assembly process. Approximately 200 units were eventually made, but this is thought to be one of the first batch of 50 with the PCB manufacturer unidentified on the front copper layer of the board. It also bears the inked number "01-0044" on the reverse, of unknown significance, though generally considered to be a Byte Shop inventory number. Only approximately 76 surviving authentic Apple-1's are listed in the Apple 1 Registry as of January 2019. Although the first Byte Shop order sold extremely well (at a retail price of \$666.66), there were at least some remainders from the additional 150 and also many Apple-1s were eventually traded in for Apple II's, many of which are thought to have been destroyed by Jobs.

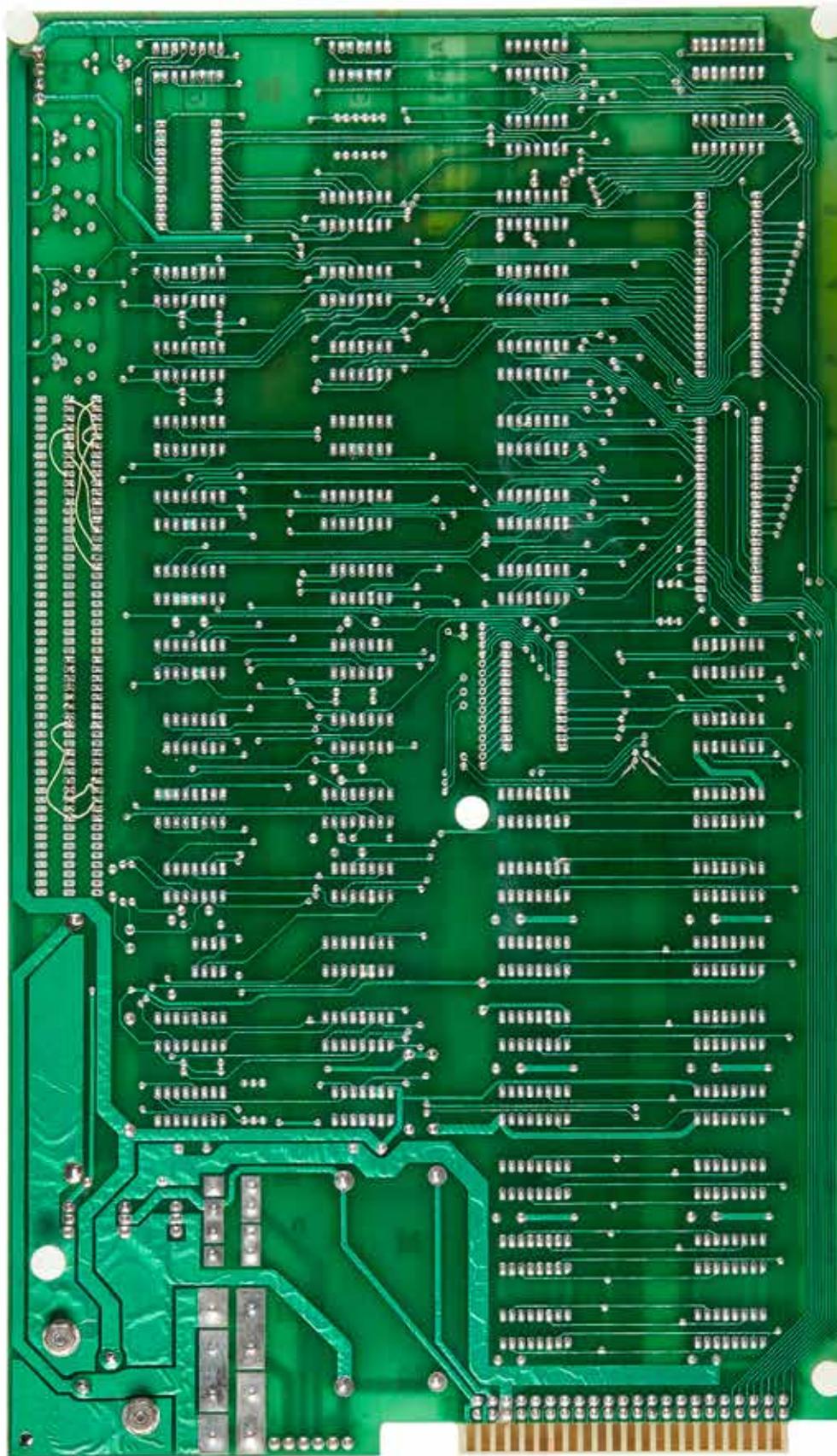
The present example is from the second batch of boards printed by NTI soon after the first. Despite being printed in greater numbers, the NTI boards are less likely encountered on the market than the first batch. Apple-1 expert Corey Cohen has postulated that more NTI boards were traded to Apple for the Apple II and later ordered destroyed by Steve Jobs.

Wozniak, Steve & Gina Smith. *iWoz*. NY: 2006; Isaacson, Walter. Steve Jobs. NY: 2011.

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

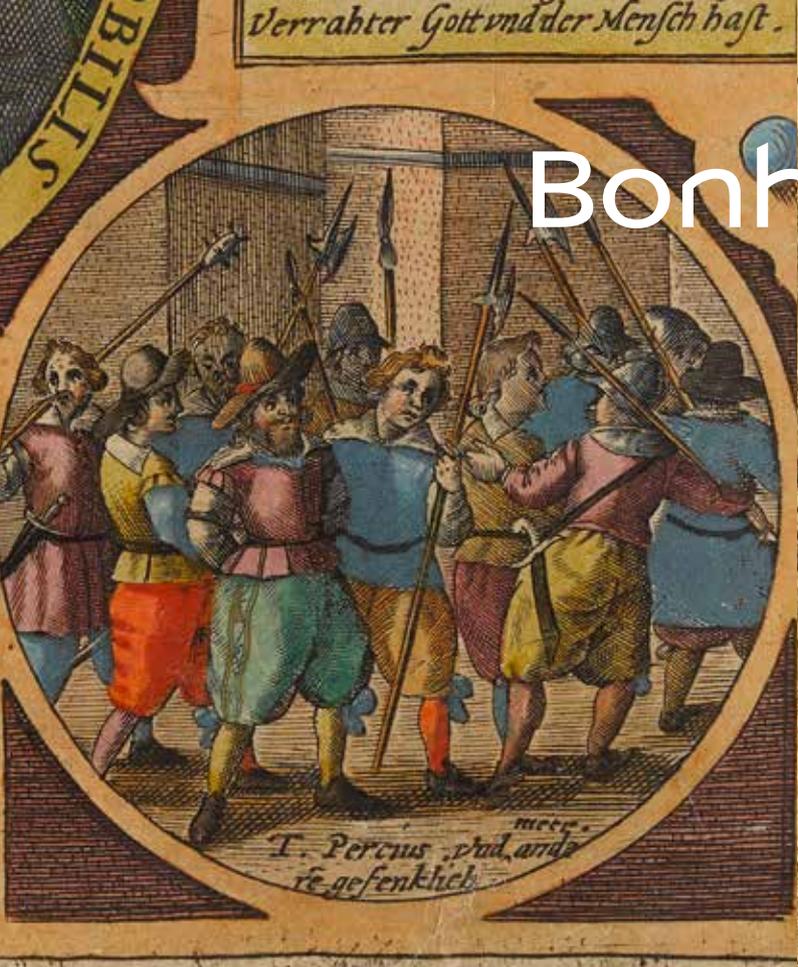
*"EVERY COMPUTER BEFORE THE APPLE I HAD THAT FRONT PANEL OF SWITCHES AND LIGHTS. EVERY COMPUTER SINCE HAS HAD A KEYBOARD AND A SCREEN. THAT'S HOW HUGE MY IDEA TURNED OUT" —STEVE WOZNAK*



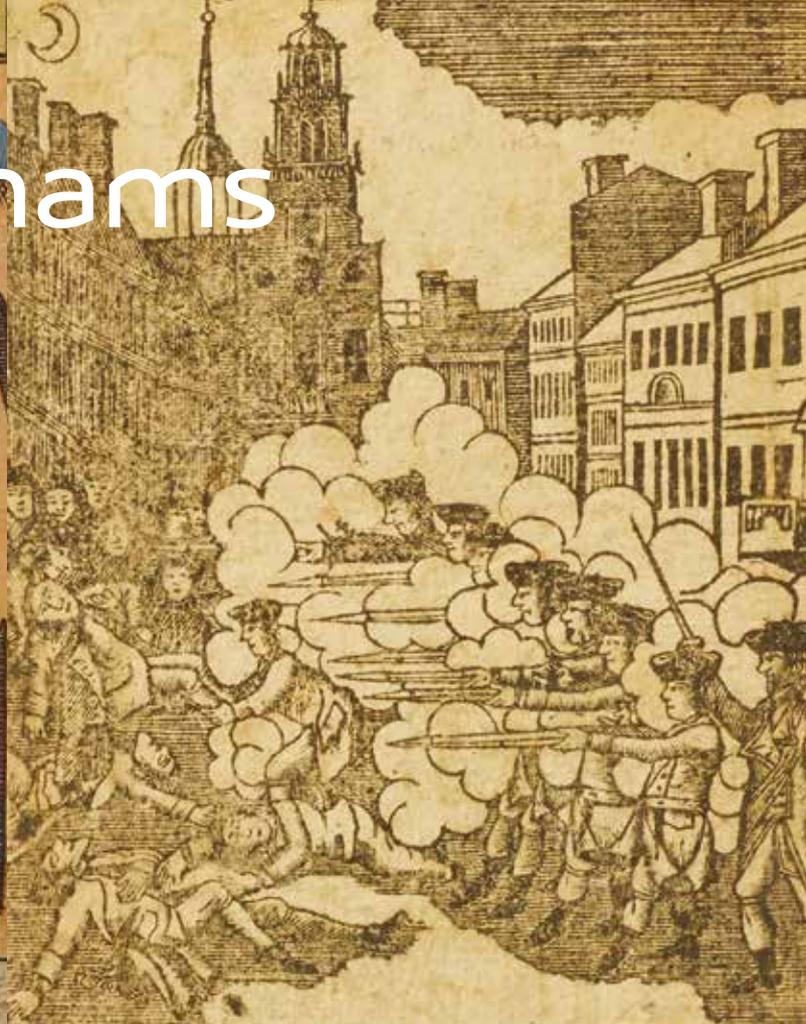


END OF SALE

Verrahter Gott vnd der Mensch hast.



# Bonhams

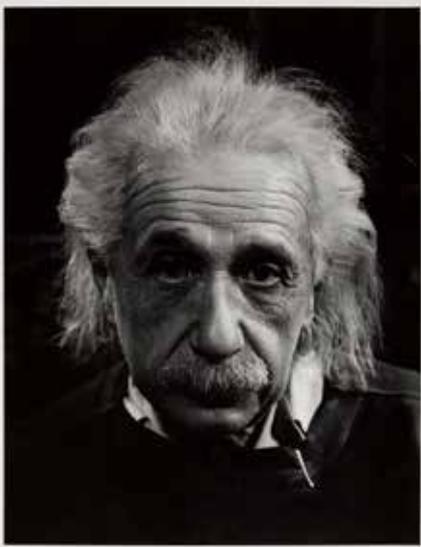


Ode on the death of St. Franklin



## The Eric C. Caren Collection

New York | March 6, 2019



*“We have to admire in humility the beautiful harmony of the structure of the world — as far as we can grasp it. And that is all.”*

Knollwood  
Saranac Lake N.Y.  
July 2nd, 1945

Ensign Guy H. Raner, Jr. (C)USNR  
USS BOUGAINVILLE (CVE 109)  
c.o. Fleet Post Office  
San Francisco, Cal.

Dear Mr. Raner:

I received your letter of June 10th. I have never talked to a Jesuit priest in my life and I am astonished by the audacity to tell such lies about me.

From the viewpoint of a Jesuit priest I am, of course, and have always been an atheist. Your counter-arguments seem to me very correct and could hardly be better formulated. It is always misleading to use ~~xxxx~~ anthropomorphical concepts in dealing with things outside the human sphere - childish analogies. We have to admire in humility the beautiful harmony of the structure of this world - as far as we can grasp it. And that is all.

With best wishes,  
yours sincerely,  
*A. Einstein*  
Albert Einstein.

copy to Ensign Glinden,  
San Francisco.



1252

1252

**EINSTEIN “GOD LETTER” IN ENGLISH.**

EINSTEIN, ALBERT. 1879-1955. Typed Letter Signed (“A. Einstein”) to Guy Raner directly addressing the question of God’s existence, 1 p, 4to (216 x 279 mm), Knollwood, Saranac Lake, NY, July 2, 1945, on his blindstamped Mercer Street letterhead, old folds, light stains at margins.

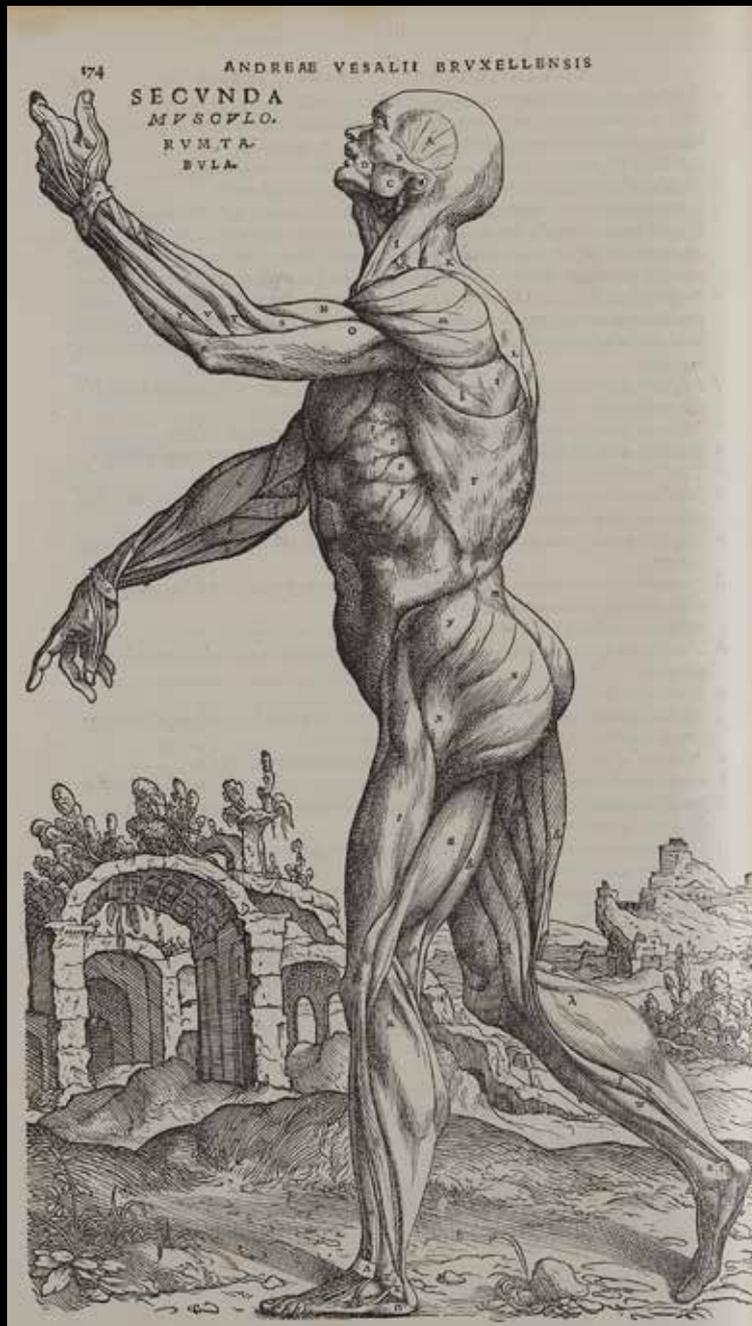
*EINSTEIN ON GOD — A REMARKABLE LETTER CONTAINING ONE OF HIS MOST ELOQUENT, AND QUOTED, STATEMENTS ON GOD: “We have to admire in humility the beautiful harmony of the structure of this world — as far as we can grasp it. That is all.”* On June 14th, 1945, stationed on the USS *Bougainville* in the Pacific, Ensign Guy Raner wrote to Einstein of an encounter with a Jesuit educated Catholic officer, who related a story about a conversation Einstein once had with a Jesuit priest, who presented him with three syllogisms, and unable to disprove the series, Einstein “became a believer in a supreme intellect which governs the universe.” Though not particularly reticent on the question, Einstein was usually cagey in

response, speaking in broad metaphorical terms often susceptible to ambiguous interpretation. His response to Raner, while completely consistent with his more complex statements on the subject, is likely the most succinct and eloquent that he ever wrote, in part:

*“... I have never talked to a Jesuit priest in my life and I am astonished by the audacity to tell such lies about me ... From the viewpoint of a Jesuit priest I am, of course, and have always been an atheist ... It is always misleading to use anthropomorphical concepts in dealing with things outside the human sphere— childish analogies. We have to admire in humility the beautiful harmony of the structure of the world—as far as we can grasp it. And that is all.”*

**Highlight from Treasures from the Eric C. Caren Collection:  
How History Unfolds on Paper, Part VII  
Wednesday, March 6 to March 14, 2019 [Online Only]  
Estimate: refer to department**

# Bonhams



The Medical & Scientific  
Library of W. Bruce Fye

New York | March 11, 2019



188

**VESALIUS, ANDREAS. 1514-1564.**

*De humani corporis fabrica libri septem.* Basel: Johannes Oporinus, June 1543.

Folio (404 x 291 mm). Collation: \*6; A-Z<sup>6</sup> a-l<sup>6</sup> m<sup>6</sup>(2+1 + fold-out sheet, both signed m3) n-o<sup>6</sup> p<sup>4</sup>(3 + fold-out sheet signed p4) q-z<sup>6</sup> Aa-Ll<sup>6</sup> Mm<sup>8</sup>. 355 leaves and two folding sheets. Roman and italic types, occasional use of Greek and Hebrew types, printed shoulder notes. Woodcut pictorial title, author portrait, and printer's device; 7 large, 186 mid-sized, and 22 small woodcut initials; more than 200 woodcut illustrations, including 3 full-page skeletons, 14 full-page muscle-men, 5 large diagrams of veins and nerves, 10 mid-sized

views of the abdomen, 2 mid-sized views of the thorax, 13 mid-sized views of the skull and brain, and numerous smaller views of bones, organs and anatomical parts. Late 19th-century vellum-backed boards, sides from an illuminated antiphonal leaf, some minor rubbing and staining. Title, colophon leaf and a few other leaves reinforced along inner margin, edges strengthened on verso, some light darkening, portrait laid down with loss to blank margins, some light marginal dampstaining, heavier at beginning, b6 with small paper flaw affecting a few letters, a few short marginal tears, folding plates m3 and p4 torn and repaired with loss to blank margin.



*Provenance:* Achilles Pirmin Gasser (1505-1577), Augsburg physician and astrologer (his signature and notes dated 24 October 1543 on the title page: “*Sum Achilles Pyrm[ini] Gassari Lindaiensis / E Noribergera Feldkirchium 24 Octobris post natum sal=uatorem 1543 anno pro quinque florenis allatus*” (“I belong to Achilles Pirmin Gasser from Lindau / From Nurnberg brought to Feldkirchen on the 24 October after the birth / of the Savior in the year 1543 for the price of 5 florins”), his initials on Kk2, and his initials and astrological drawing on the colophon leaf); Jeremias Martius (1537- c.1585), also an Augsburg physician and translator (presentation inscription dated 25 December 1566, from his friend Achilles Gasser, on second to last leaf, Mm 7: “*Achilles P[irminus] Gasserus L[indaiensis] medicine doctor, libro hocce / amicitiae ergo donabat Dn. Hieremiam Martium / illustris reipublicae Augsburgensis physicum doctorem / 25 die Septembris anno d[omi]ni 1566*” (“Achilles Pirmin Gasser from Lindau, doctor of medicine, has gifted this / book out of friendship to master Jeremias Martius, the physician of the / famous republic of Augsburg, on 25 December in the year of the Lord 1566”); unidentified armorial stamp on verso of title, \*3 verso, and second to last leaf; Caironi Agostino, Milan (1820-1907) painter and collector (ink stamp on title, dated “1873”); Henry H. Donaldson (his calling

card on front pastedown, and his blindstamp on front free endpaper); Pittsburgh, University, Falk Library of the Health Sciences.

*FIRST EDITION, AN IMPORTANT ASSOCIATION COPY FROM THE LIBRARY OF VESALIUS'S FRIEND, THE AUGSBURG PHYSICIAN ACHILLES PIRMIN GASSER, AND THE FOUNDATION OF THE ACCURATE STUDY OF HUMAN ANATOMY.*

“Published when the author was only 29 years old, the *Fabrica* revolutionized not only the science of anatomy but how it was taught. Throughout this encyclopedic work on the structure and workings of the human body, Vesalius provided a fuller and more detailed description of the human anatomy than any of his predecessors, correcting errors in the traditional anatomical teachings of Galen. Even more epochal than his criticism of Galen and other ... authorities was Vesalius’s assertion that the dissection of cadavers must be performed by the physician himself. As revolutionary as the contents of the *Fabrica* and the anatomical discoveries which it published, was its unprecedented blending of scientific exposition, art and typography” (Garrison-Morton).



**ONE OF THE MOST IMPORTANT ASSOCIATION COPIES IN EXISTENCE.**

Achilles Pirmin Gasser, a close friend of Vesalius, was born at Lindau, on 3 November 1505, studied at Wittenberg, Vienna, and Montpellier, and became M.D. at Avignon in 1528. Gasser later practiced at Feldkirchen and Augsburg. He was a physician, astrologer and notable German humanist scholar. Gasser contributed to Sebastian Muenster's *Cosmographia*, taught Rhetoric and was an early supporter of Copernicus. Gasser met Vesalius in Augsburg. Vesalius was the Court physician to Charles V, a position he held since 1544 and stayed numerous times in Augsburg, where he befriended Gasser. They shared the conviction that a physician could learn much from performing postmortem examinations on their deceased patients. In 1557 Vesalius wrote to Gasser regarding his patient Leonhard Welser, who Vesalius had diagnosed with a pulsating tumor in the region of the vertebrae: "I have received your [letter], most eminent and friendly Master Achilles, in which you describe the case of the later Master Leonard as it was carefully observed by you at autopsy...." Gasser's autopsy report confirmed Vesalius's original diagnosis. Gasser purchased the present copy on 24 October 1543 in Nuremberg, just a month after its publication, for "5 florin,"

and was given a copy of the second edition by Vesalius on May 1, 1557. Gasser's library and his copy of the second edition was at the Bibliotheca Palatina in Heidelberg in 1581; the library was taken as war booty in 1622 and was donated to Vatican (Biblioteca Apostolica Vaticana) in 1623 where the library still remains. (See Burmeister II/150).

WITH: a mezzotint portrait of Gasser by Johann Jakob Haid (1704-1767).

Adams V-603; Choulant-Frank, pp 178-80; Cushing VI.A.-1; Dibner *Heralds of Science* 122; Garrison-Morton 375; Grolier/Horblit 98; Grolier *Medicine* 18A; Durling 4577; Norman 2137; PMM 71; Stillwell Science 710; See Burmeister, *Achille Pirmin Gasser 1505-1577. Arzt und Naturforscher, Historiker und Humanist*. 3 volumes (included with this lot). Wiesbaden 1970-1975.

**Highlight from The Medical & Scientific Library of W. Bruce Fye March 11, 2019  
Estimate: refer to department**

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# Bonhams

AUCTIONEERS SINCE 1793



## The Medical and Scientific Library of W. Bruce Fye, Part II

Online | March 12-21

### INQUIRIES

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[bonhams.com/auctions/25419](https://bonhams.com/auctions/25419)

**SAYRE, LEWIS. SPINAL DISEASE AND SPINAL CURVATURE, THEIR TREATMENT, SUSPENSION AND THE USE OF THE PLASTER OF PARIS BANDAGE. LONDON, 1877. WITH 21 MOUNTED ORIGINAL ALBUMEN PHOTOGRAPHIC PRINTS.**  
\$2,000 - 3,000

## 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](http://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 \$250,000 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 Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kentucky, Louisiana, Maine, Massachusetts, Michigan, Minnesota, Nevada, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Rhode Island, Texas, Utah, Virginia, Washington, D.C., Washington state, Wisconsin, Wyoming 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.

### SALES AND USE TAX

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

### MEDIATION AND ARBITRATION PROCEDURES

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

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be

selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

entered by any court having jurisdiction thereof.

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

**LIMITED RIGHT OF RESCISSION**

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

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

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be

construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

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

**LIMITATION OF LIABILITY**

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

**SELLER'S GUIDE**

**SELLING AT AUCTION**

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

**AUCTION ESTIMATES**

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

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

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

**CONSIGNING YOUR PROPERTY**

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

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

**PROFESSIONAL APPRAISAL SERVICES**

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

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

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

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

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

**ESTATE SERVICES**

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

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

# BUYER'S GUIDE

## BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at [www.bonhams.com](http://www.bonhams.com) or call our Client Services Department at +1 (212) 644 9001.

### Catalogs

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

### Previews

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

### Estimates

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

### Reserves

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

### Auction House's Interest in Property Offered at Auction

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

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

### Bidding at Auction

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

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

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

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and

from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

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

### In Person

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

### Absentee Bids

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

### By Telephone

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

### Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit [www.bonhams.com/us](http://www.bonhams.com/us) for details.

### Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

### Currency Converter

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

### Buyer's Premium

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

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

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

### Payment

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

### Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

### Shipping & Removal

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

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

### Collection of Purchases

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

### Handling and Storage Charges

Please note that our office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. On Thursday 14 March oversized lots (noted as W next to the lot number and/or listed on page 75) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges for all W lots 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 Monday 25th March. 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](http://www.bonhams.com/us).

**IMPORTANT NOTICE TO BUYERS**

**COLLECTION & STORAGE AFTER SALE**

Please note that all oversized lots listed below and marked with a W in the catalogue will be removed to the warehouse of Door to Door Services herein referred to as Door To Door on Thursday 14 March. Lots not so listed will remain at Bonhams.

**W LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON FRIDAY 15 MARCH.**

**Address**

Door To Door Services  
50 Tannery Rd #8A  
Somerville, NJ 08876

Lots will be available for collection 24hrs following transfer to Door to Door every business day from 9am to 5pm 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 Full value protection charges but no storage charge due for lots collected by Tuesday 19th March. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 14 days of the sale date.

The per-lot charges levied by Door To Door Services 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@dtusa.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@dtusa.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.

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**OVERSIZED LOTS**

2018  
2057

# Bonhams Specialist Departments

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New York  
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+1 212 644 9108

## 20th Century British Art

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## 20th Century Fine Art

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## African, Oceanic & Pre-Columbian Art

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Celeste Smith  
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Kathy Wong  
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Aaron Bastian  
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+44 20 8393 2615

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Rachel Du  
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Lingling Shang  
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## European Paintings

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Rocco Rich  
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+44 20 8963 2816  
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+1 323 436 5422  
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**Native American Art  
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+1 310 469 8567 •  
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+1 310 469 8567 •

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**Los Angeles**  
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**Orientalist Art  
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+44 20 7393 3815

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**New York**

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**Toll Free**

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To bid via the internet please  
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• Indicates independent contractor

# Bonhams Global Network

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# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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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](http://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](mailto:bids.us@bonhams.com)

# Bonhams

Sale title: Extraordinary Books and Manuscripts		Sale date: March 12, 2019	
Sale no. 25259		Sale venue: New York	
<b>General Bid Increments:</b>			
\$10 - 200 .....by 10s		\$10,000 - 20,000 .....by 1,000s	
\$200 - 500 .....by 20 / 50 / 80s		\$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s	
\$500 - 1,000 .....by 50s		\$50,000 - 100,000 .....by 5,000s	
\$1,000 - 2,000 .....by 100s		\$100,000 - 200,000 .....by 10,000s	
\$2,000 - 5,000 .....by 200 / 500 / 800s		above \$200,000 .....at the auctioneer's discretion	
\$5,000 - 10,000 .....by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
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: _____





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