



JOSEF HAJŠ-TYRECKÝ



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IZKLADATELSTVÍ J. OTTO SPOL. S R. O. V PRAZE

# Fine Books and Manuscripts

New York | Friday March 6, 2020, at 10am

## BONHAMS

580 Madison Avenue  
New York, New York 10022  
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## PREVIEW

Saturday, February 29,  
12pm to 5pm  
Sunday, March 1,  
12pm to 5pm  
Monday, March 2,  
10am to 5pm  
Tuesday, March 3,  
10am to 5pm  
Wednesday, March 4,  
10am to 5pm  
Thursday, March 5,  
10am to 5pm

**SALE NUMBER:** 26073

**CATALOG:** \$35

## AUCTIONEER:

Ian Ehling - 2068610-DCA

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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 103 to 107  
for bidder information including  
Conditions of Sale, after-sale  
collection and shipment. All  
items listed on page 107, 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  
Tuesday March 10.

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## CLIENT SERVICES

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## ILLUSTRATIONS

Front cover: Lot 18  
Inside front cover: Lot 49  
Inside back cover: Lot 101  
Back cover: Lot 39

## REGISTRATION IMPORTANT NOTICE

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irrespective of any previous activity  
with Bonhams, are required to  
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form can be found at the back  
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## DIRECTOR'S FOREWORD

We have hand-selected a small group of items for our March Fine Books and Manuscripts sale including some wonderful historical artifacts. Arranged chronologically, the sale begins with a beautiful Book of Hours, an Illuminated Manuscript on vellum, dated c. 1470 and continues through Bernie Taupin's original autograph lyrics for three of the most iconic Elton John songs from 1973 (lots 111-113).

Some of the subjects and highlights in this sale are:

### Americana

This subject features two extraordinary objects: an original engrossed copy of the first impeachment resolution vote of President Andrew Johnson in the House of Representatives signed by all 57 "Yea" votes (lot 42); and a striking Lincoln portrait photograph attributed to Roderick Cole (lot 39).

### Scientific Books

Our cover lot is Sir Isaac Newton's highly important autograph manuscript on God and the creation, the most significant Newton manuscript on theology to be offered at auction in the past 50 years (lot 18). We also have correspondence between the astronomer Johannes Hevelius and the Royal Society (lot 16); heavily corrected galley proofs of Einstein's most influential book, *The Meaning of Relativity*, based on his lecture series at Princeton University (lot 64), along with a charming game owned by the young scientist (lot 68), and important works by Galileo (lot 14), Franklin (lot 21), Darwin (lots 35-38), Gödel (lot 98) and others.

### Illustration Art

You have probably already noticed the stunningly beautiful angel depicted in the inside front cover. This illustration by Alphonse Mucha is part of 11 original Mucha drawings for the book *Little Baroque Angel* (lots 48-53) This and the other Mucha drawings were acquired by the present owner at an exhibition at Rizzoli in New York, organized by Mucha's son, in 1973. An unbelievable discovery is the original manuscript maquette of Shel Silverstein's *The Giving Tree* (lot 91) one of the most read children's books of all times; the section also includes other amazing works by the artist (lots 86-96).

### Literature and Music

In 2020 we celebrate Beethoven's 250th birthday and our sale includes a rare copy of the first edition of Beethoven's monumental *Ninth Symphony* including Schiller's "Ode to Joy," "An die Freude" (lot 29); a rare signed document by Johann Wolfgang von Goethe (lot 23); Mary Shelley's *Frankenstein* (lot 32) and galley proof and first editions by Dashiell Hammett (lots 69-75).

### Medical and Scientific Books from the Library of Bruce Fye

Following the highly successful sale from his Library in March 2019 we are honored to offer additional significant works from Dr. Fye's library. Eight titles are offered in this sale comprising works by Cesalpino (lot 6), Harvey (lots 11-13), Darwin (lots 36 and 37), Osler and Johns Hopkins Hospital. In addition, we are holding an online sale (March 1-11) comprising 330 lots of books, offprints and manuscripts on Johns Hopkins and its faculty, including works by Cushing, Halsted, Osler and others, as well as a diverse range of subjects covering Cardiology, Anesthesia and many other medical specialties. Please contact us for a complete listing of part III of Dr. Fye's Library.

### Philip Roth

Two of Philip Roth's closest friends have both entrusted us to offer rare Philip Roth manuscript material (lots 101-109). This section includes an unpublished manuscript of a sequel or an expanded version to Philip Roth's novel *The Breast*, and galley proof or copies of *My Life as a Man*, *The Great American Novel*, *The Anatomy Lesson* and *Sabbath's Theater*. The individual lots offer an incredible insight in Roth's thinking, writing and editing process.

Please note the author and subject index in the back of the catalogue.

The Fine Books and Manuscripts sale and the Medical and Scientific Books from the Library of Bruce Fye, Part III (online) will be on view from Feb 29-March 5 and buy appointment. Please don't hesitate to contact me or one of my colleagues if you wish to receive more information on items in this sale.

And if you're in town for the 2020 ABAA FAIR we'd be very happy to hear from you. We understand it's a busy week, with friends in town from far and wide, so we have a long preview for the sale, but please do get in touch if you need to make arrangements to view by appointment earlier.

Ian Ehling  
Director  
Bonhams  
Books and Manuscripts

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## IMPORTANT NOTICES

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

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

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

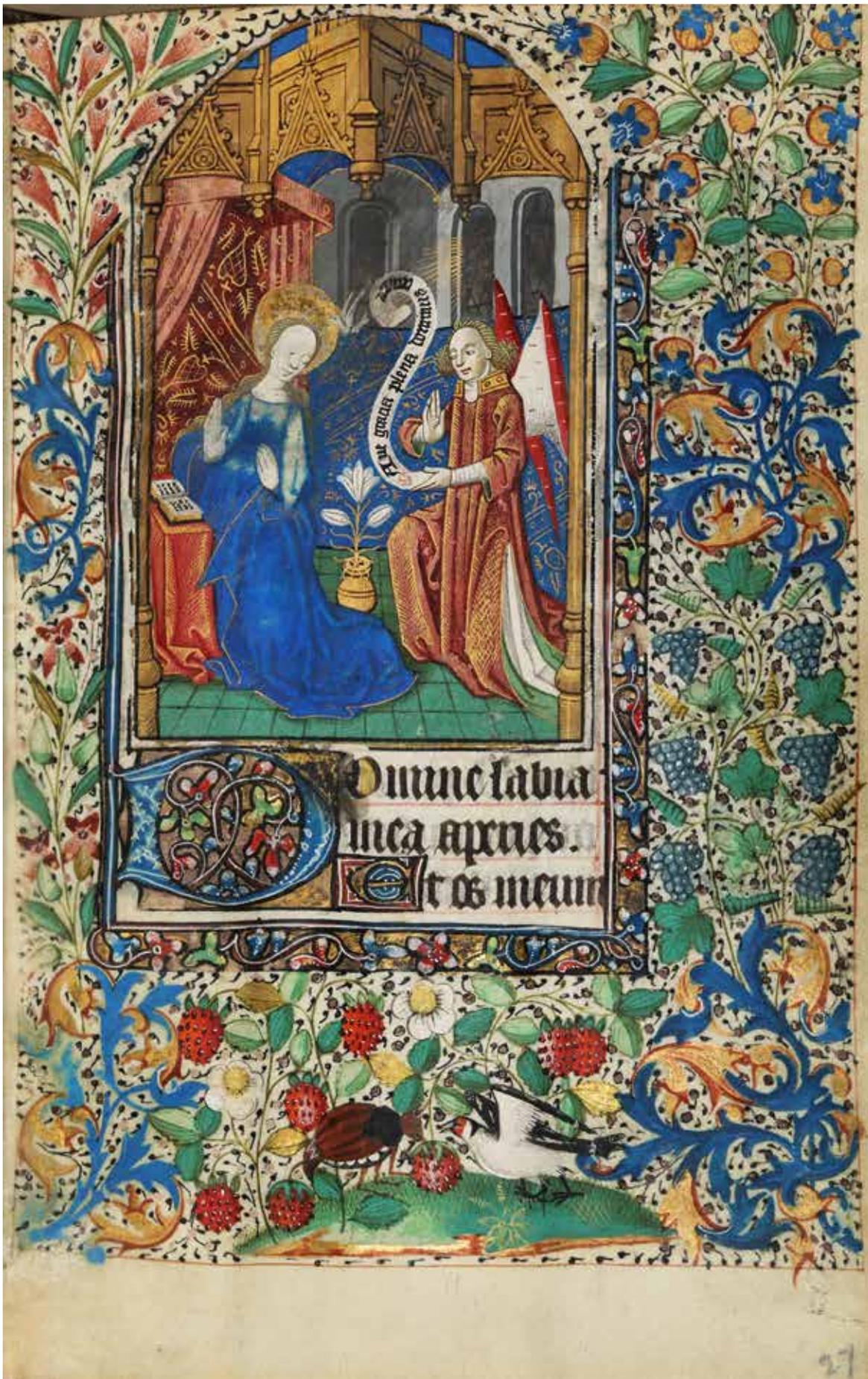
Items indicated in the catalog as "framed" have not been examined out-of-frame, unless specifically stated.

Office of the House of Representatives  
Washington, D.C. Dec. 16<sup>th</sup> 1867.

I certify that the  
foregoing extract is correctly copied  
from the Journal of the House of this  
second session of the Fortieth  
Congress.

In witness  
whereof I have this  
day set my hand  
and affixed here-  
to the Seal of the  
House of Repre-  
sentatives of the  
United States of  
America.

Edmund  
Clerk H. U. S.





1

**BOOK OF HOURS, USE OF ROUEN.**

Illuminated Manuscript on vellum, in Latin. [Rouen, c.1470.] 172 x 115 mm. 143 (of 144) leaves. Collation: 1<sup>12</sup> 2-6<sup>8</sup> 7<sup>2</sup> 8-10<sup>8</sup> 11<sup>8-1</sup> 12-17<sup>8</sup> 18<sup>4</sup> 19<sup>4</sup> [last blank leaf used as paste-down]. Modern pagination (leaf between 76 and 77 lacking), writing area: 90 x 60 mm in red and black ink **EIGHT LARGE ILLUMINATED ARCH-TOPPED MINIATURES**. 16th century calf gilt, gilt edges, joints expertly repaired, some minor dampstaining at beginning, a few miniatures trimmed closely.

The subjects of the large miniatures are: f.13r Evangelist: John, Matthew, Luke and Mark; f.27r Virgin Mary: Annunciation; f.53r Christ: Nativity; f.67r Christ: Flight into Egypt; f.80r Pentecost; f.84r David communicating with God; f.102r Scene, Liturgical: funeral ceremony; f.133v Female owner kneeling before Virgin and Child enthroned, each miniature within a border of colored flowers, leaves and fruits (in red, blue green, pink partly heightened in gold, numerous smaller illuminated capitals. 14 lines written in black ink in a Gothic bookhand ruled in pink (90 x 60 mm).

*Provenance:* Joannes Bardin ("Ioannes Bardin Presbyter" early 17th-century armorial bookplate, loosely inserted); George Hadfield (owners name on front free endpaper); Rafael Ruiz Gallardon and Isabel Garcia de la Rasilla (20th century etched bookplate, loosely inserted) and Dirk C. Ietswaart (owners name on front free endpaper).

A beautifully illuminated book of hours, produced in the last decades of the 15th-century in Rouen, France. The manuscript was commissioned by an unidentified female patron depicted in the final miniature. This book of hours is probably from the workshop of the Echevinage Master, one of the most successful Norman illuminators of the third quarter of the 15th century.

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

Alleges yet for as moche as it cōsisteth neu for to be in som  
maner, yet it seemeth somdele to vs that it foloweth & reser-  
bleth, thilk thing that it ne may not atteyne to, ne fulfil,  
ley, & byndeth it self to som maner p'sence, of this litel mo-  
mēte, the Whiche p'sence of this litel & swifte momēte for  
that it leueth a maner ymage or likenes of the ay d'welling  
of god. It graunteth to suche maner thinges as it leueth  
to, that it seemeth hym as these thinges han ley, & ley, and  
for that the p'sence of suche litel momēte ne may not dwelle  
Therefore it rauisseth & toke the infinite wey of tyme, that  
is to sepe by succession, & by this maner it is done, for that  
it shuld contynue the lyf in goyng, of the Whiche life hit  
ne might not embrace the plente of d'welling. And for  
thys if we wol putten worthy names to thinges that  
folowen plato, late vs sepe thenne sothly that god is eter-  
ne, and that the world is perpetuell, Thenne sich aury  
Juggement knoweth and comprehendeth by his owne na-  
ture thinges that ley subgiett vnto him, there is to god al-  
wayes an eterne and a present tyme estate. And the scy-  
ence of him that ouerpasseth alle temporall momēte dwel-  
lieth in simplicitie of his p'sence, And embraceth and  
considereth all the infinite spaces of tymes preterite and  
of tymes futures. And loketh in his simple knowyng,  
all thinges of preterite, right as they were done presently  
right now. If thou wolt thenne thynken and auryse the  
p'science, by Whiche hit knoweth alle thinges, thou ne  
shalt not demen hit, as p'science of thinges to comen,  
But thou shalt demen more rightfully that hit is science  
of p'sence or of instance, that neuer ne failleth, for Whiche

2

**A CAXTON LEAF FROM THE CONSOLATION OF PHILOSOPHY.**

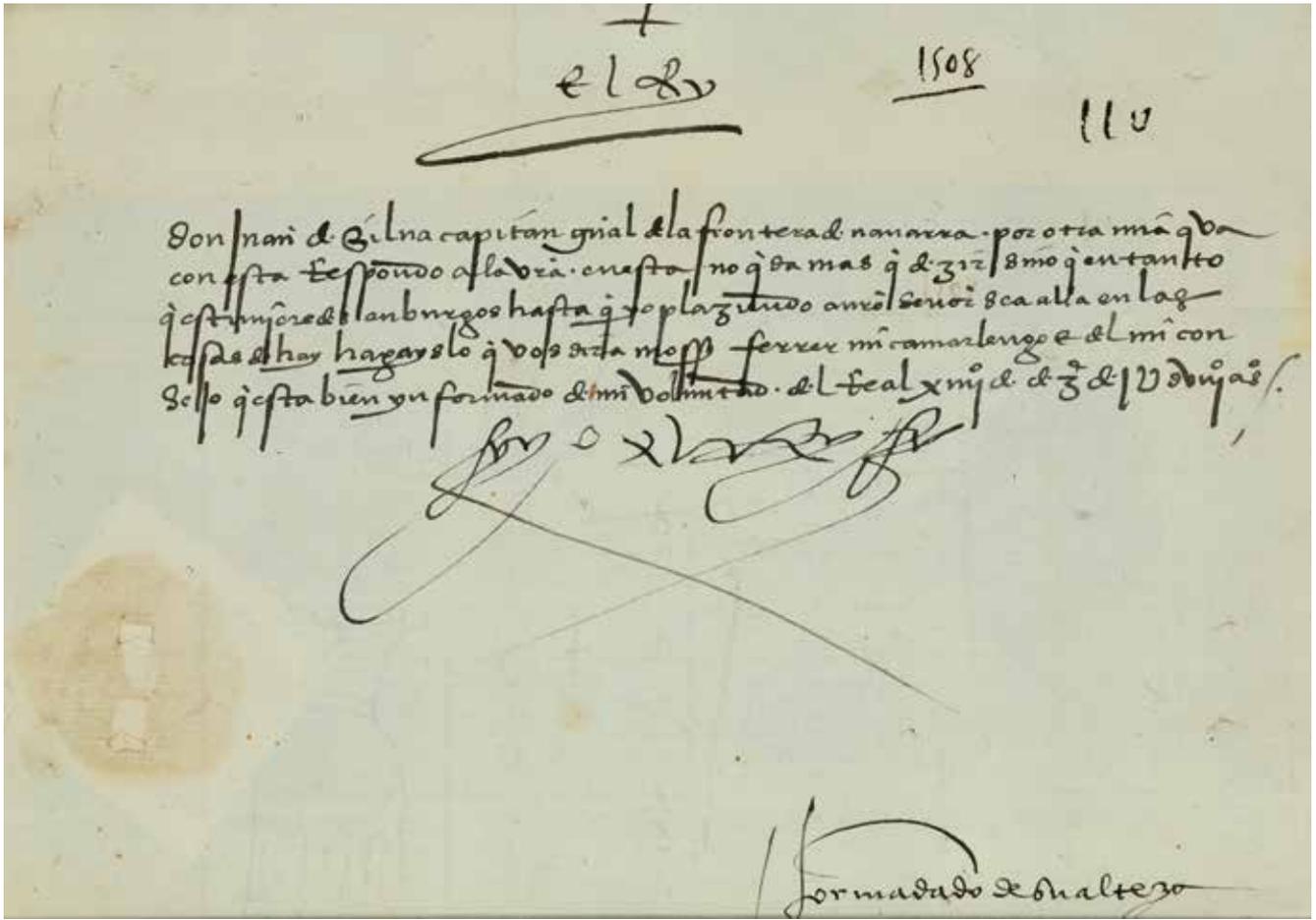
BOETHIUS. C.477-524; and GEOFFREY CHAUCER, translator.  
c.1340-1400. *The Consolation of Philosophy*. [Westminster: William  
Caxton, c.1478.]

Single leaf. Folio (266 x 185 mm). Leaf 90 (mis-numbered 86 in  
pencil), 29 lines. Repaired margins and lower outside corner, light  
soiling.

Provenance: William Blades, printer and Caxton biographer; Colonel  
J.G. Birch, Caxton scholar; sold at Sotheby's, 1963, to Frank  
Hammond, Birmingham bookseller.

From the first English edition of Boethius's *De consolatio-  
ne philosophiae*, translated into English by Geoffrey Chaucer. Caxton,  
who printed the first book in the English language in Ghent in 1473,  
established a press at Westminster in 1476. There he printed *The  
Canterbury Tales*, the first English book printed in England, in 1477,  
and a short time later this edition of Boethius. Duff 47; GW 4576;  
Goff B-813; Hain-Copinger 3399; Morgan Catalog III, 676; STC  
3199.

\$3,000 - 5,000



3

**FERDINAND II. 1452-1516; AND ISABELLA I OF SPAIN. 1451-1504.**

Letter Signed ("Yo el Rey") from Ferdinand II advising Captain Don Juan de Silva that his camarlengo Moysen Ferrer should be followed regarding the "lady in Burgos" [his daughter Juana], 1 p, docketed to the verso, 252 x 214 mm, n.p., December 13th, 1508, folded, window-matted and bound;

WITH: Letter Signed ("Yo la Reina") from Isabel I to the city council of Alcala asserting her authority in a matter regarding the Duke of the Infantado [Diego Hurtado de Mendoza de la Vega y Luna], 1 p, 219 x 197 mm, n.p., January 28, 1503, folded, window-matted and bound;

IN: Prescott, William H. *History of the Reign of Ferdinand and Isabella*. Boston: American Stationers' Company, 1838. 3 volumes.

8vo. Extra-illustrated with approximately 120 additional engraved portraits, views, maps and plans, as well as two original signed manuscripts described above, selected by Olivia Phelps Stokes. Bound "by a woman" in full morocco, covers decoratively stamped in black, with historical Spanish arms to upper covers, and arms of the United States to lower, bordered with linked pomegranate design, spines titled in gilt, with pomegranate device, silk endpapers with alternating red and yellow design of Granada, with castle (Castile) and Lion (Leon) designs, light rubbing to joints.

*Provenance:* Olivia E. Phelps Stokes (1847-1927); Board of Women Managers of the State of New York for the Columbian Exposition 1893 (bookplate); The Wednesday Afternoon Club (bookplate).

*ORIGINAL SIGNED DOCUMENTS OF FERDINAND AND ISABELLA*, bound in an extra-illustrated 3-volume copy of Prescott's *Ferdinand and Isabella* put together by Olivia Phelps Stokes for the 1893 World's Fair. Stokes was both editor and designer for these volumes, which according to the April 1893 issue of the Home-Maker were "bound by a woman," and went on to be displayed in the 1893 exposition.

The Ferdinand letter is particularly interesting in this context as it deals directly with his oversight of his daughter Juana (the "lady in Burgos"). With the death of Isabella in 1504, Juana had become the presumptive queen of Castile, and in 1506 her husband Philip King *Jure uxoris*. When Philip died later that year, Juana refused to leave his corpse, travelling with him to his burial in Granada, which fueled rumors that she was "mad." Employing those rumors, Ferdinand installed himself in her place against her will in August of 1507. Confined to Burgos, and eventually imprisoned in Tordesillas, she retained her title in name only, until in 1517 with the death of Ferdinand, her son Charles I became King of Castile and Leon, and of Aragon. With tremendous thanks for cataloguing assistance to Professor Doctor Roger L. Martinez-Davila, University of Colorado (<https://rogerlouismartinez.com>).

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

**POSTEL, GUILLAUME. 1510-1581.**

*Liber de Causis seu de Principiis & originibus Naturæ v-triusque...* Paris: S. Nivelles, 1552. 16mo (105 x 73 mm). Red morocco, decorative border gilt to upper cover, with crest of John Ker, 3rd Duke of Roxburghe to covers, variegated gilt page edges.

**VERY RARE FIRST EDITION OF POSTEL'S WORK ON NEOPLATONISM.** One of the most influential philosophical texts of the Middle Ages, the *Liber de Causis*, was a primary vehicle for the transmission of the Platonic philosophy. Falsely attributed to Aristotle in its original titling, the substance of the work is principally drawn from Proclus' *Elements of Theology*. Of unknown authorship, the *Liber de Causis* was formerly thought to be of 9th-century Islamic origin, but more recently a 12th century Jewish philosopher has been proposed as the probable author/compiler. Many of the greatest minds of the medieval period, from Aquinas to Roger Bacon, wrote commentaries on the *Liber*. Postel's treatise examines the origin and cause of nature, discussing both Neoplatonic and Aristotelean views.

A French Orientalist and philosopher, Postel was a leading exponent of the Christian Kabbalah. His many books lean toward esoteric and mystical subjects. Postel was for many years marginalized by the academic community for his unconventional views, but

his image has undergone a transformation in recent years, and he is emerging as "one of the impressive and influential personalities of the Renaissance." All of Postel's books are rare in commerce. We find only two copies of this book offered at auction as recorded by rarebookhub and ABPC. An especially fine copy of Postel's *Liber de Causis*, from the legendary Roxburghe Library, one of the greatest book collections ever formed. Cailliet 8898. Des Billons, p 127 ("Tres rare, & peu connu").

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

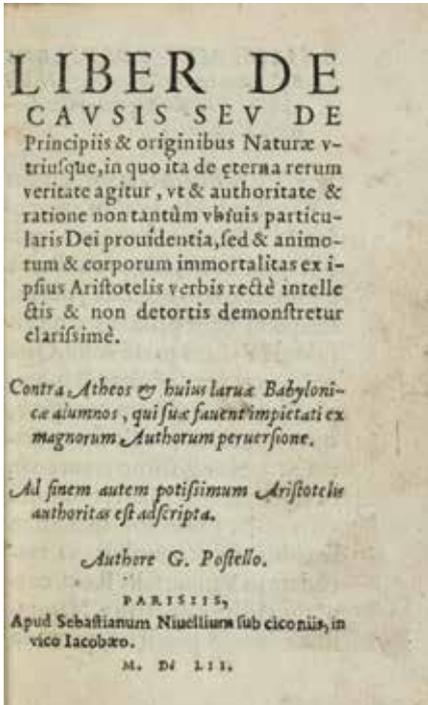
5

**ORTELIUS, ABRAHAM. 1527-1598.**

*Maris Pacifici.* [Antwerp: 1590 or later.] Hand-colored engraved map, 390 x 540 mm. Two elaborate title cartouches (one dated 1589), with two galleons decorating the Pacific. Framed.

"One of the most important maps that appeared in the Ortelius atlas, this was the first printed map to be devoted to the Pacific Ocean, the discovery of which is remembered by the depiction, with legend, of Ferdinand Magellan's ship the Victoria ... one of Ortelius' most desirable maps" Burden *Mapping of North America* 74.

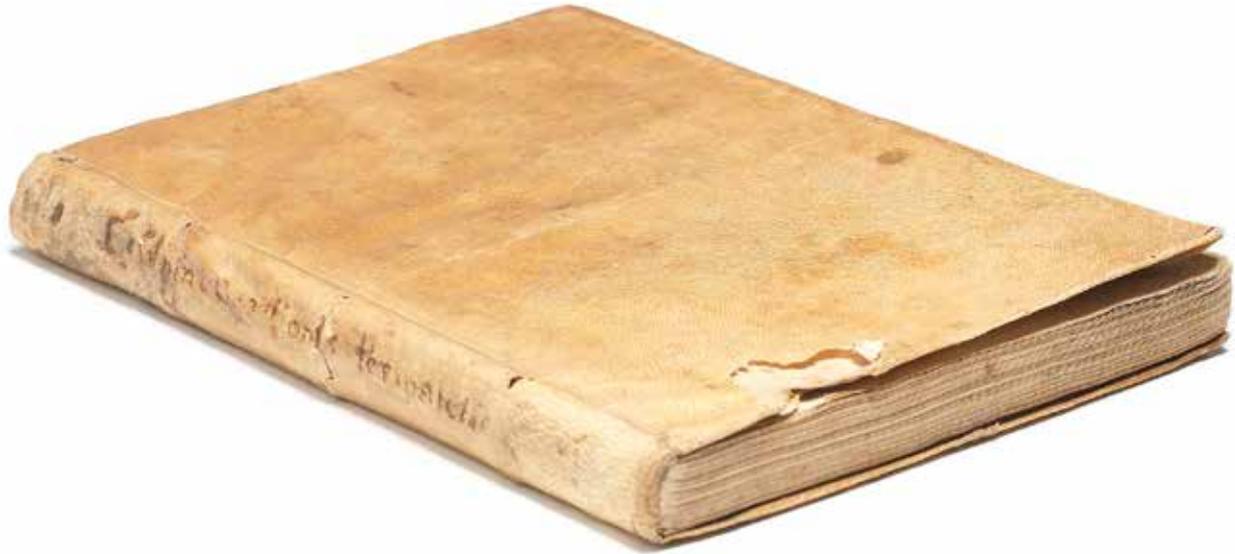
**\$3,000 - 5,000**



4



5



6

**CESALPINO, ANDREA. 1519-1603.**

*Peripateticarum Quaestionum Libri Quinque.* Venice: Giunta, 1571. 4to. 211 x 163 mm. Woodcut printer's device on title, a few woodcut diagrams in text, numerous woodcut initials, many historiated. Contemporary limp vellum; leather chemise and morocco slipcase. Title with minor staining to edges and stamp removed from blank margin, some dampstaining to upper inner margins, minor marginal worming, printing flaw on 02r affecting some letters, occasional pale spotting or light browning.

*Provenance:* The Medical and Scientific Library of W. Bruce Fye.

*FIRST EDITION* of this rare work in a contemporary binding.

"Cesalapino preceded Harvey in the discovery of the concept of the circulation, and Harvey must have known of his ideas, but Cesalapino's idea of the circulation was not supported by convincing experimental work or quantitative evidence" (Garrison-Morton). "In Quaestio IIII (ff. 107-112) of his *Peripatetic problems*, Cesalapino

first made the critical point, repeated in his later works, that blood flows in a perpetual movement into the heart from the veins and from the heart to the arteries. This statement, as Pagel has noted, marked a 'breakaway from Galen and a stepping-stone for Harvey' ... Cesalapino 'replaced [Galen's doctrine] by the more sophisticated idea of arterio-venous plexuses in which the blood is conveyed to the organs by the arteries, although part of it comes from the veins. With this Cesalapinus seems to have taken a progressive step in the direction of the truth — however far this is still removed from Harvey's idea of the closed arterio-venous circle' ...." (Norman). Garrison-Morton 755; Norman 430 (this copy); Pagel *William Harvey's Biological Ideas* (1967) p 187; Waller 1877.

Please note our online sale of The Medical & Scientific Library of W. Bruce Fye Part III, March 1-11, 2020.

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



7

**EARLY RUSSIAN GOSPEL.**

*Chetveroevangeliie [The Four Gospels].* Moscow: Moskovskii pechatnyi dvor, 1628.  
 Folio (325 x 205mm). Printed in black and red with decorative initials, headings and four woodcuts of the Evangelists (Matthew, Mark, Luke and John). Blind-stamped 18th Century Russian red calf over wooden boards, leather clasps, later endpapers. Marginal staining and slight worming to a few leaves, last two leaves with neat marginal restoration, not affecting text, spine and covers rubbed.

AN IMPORTANT EARLY EDITION OF THE FOUR CANONICAL GOSPELS PRINTED IN RUSSIAN. Published with the permission of Tsar Mikhail Fedorovich (1596-1645). The Moscow Printing House

were the largest printers in Russia in the 17th Century, printing some 750 publications throughout the century, most being religious texts in editions of 1000 to 1200 copies. Each of the full-page plates shows one of the Four Apostles composing his recollections of Christ. Undolskii, *Katalog Slaviano-Russkikh knig ... iz biblioteki A. N. Kasterina* (Moscow: 1848, No 153); Karataev, *Opisanie Slavyano-Russkikh knig, napechatannykh Kirillovskimi bukvami ... 1491 po 1652* (St. Petersburg: 1883, No 332, p 401); *Mezhdunarodnaya Kniga, Pamyatniki slavyano-Russkogo knigonechataniya* (Moscow: 1933, No 387, p 22); *A Treasury of Books: 250 years of the Hermitage Library* (St. Petersburg: 2012, No 146, p 244).

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

8

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

*The Tragedy of Richard the Third: with the landing of Earle Richmond, and the Battell at Boswoth Field.* [London: Printed by Thomas Cotes, 1632.]

Folio (310 x 218 mm). 32 pp, numbered 173 - 204. Some light staining. 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.

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



8

9

**SHAKESPEARE, WILLIAM.**

*The Merchant of Venice.* [London: Printed for Thomas Cotes, 1632.]

Folio (310 x 218 mm). 22 pp, numbered 163-184. Modern green morocco backed cloth, spine lettered in gilt, minor darkening to leaves.

*"THE QUALITY OF MERCY IS NOT STRAINED.  
It droppeth as the gentle rain from heaven  
Upon the place beneath. It is twice blest:  
It blesseth him that gives and him that takes."*

The 1632 Second Folio printing of one of Shakespeare's greatest, and most controversial, comedies, containing one of the greatest of his speeches, Portia's plea to Shylock on "the quality of mercy."

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



9

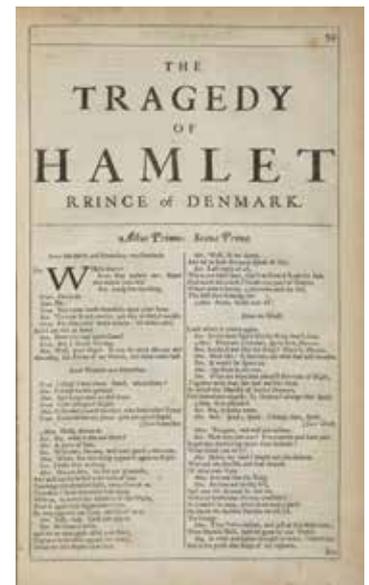
10

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

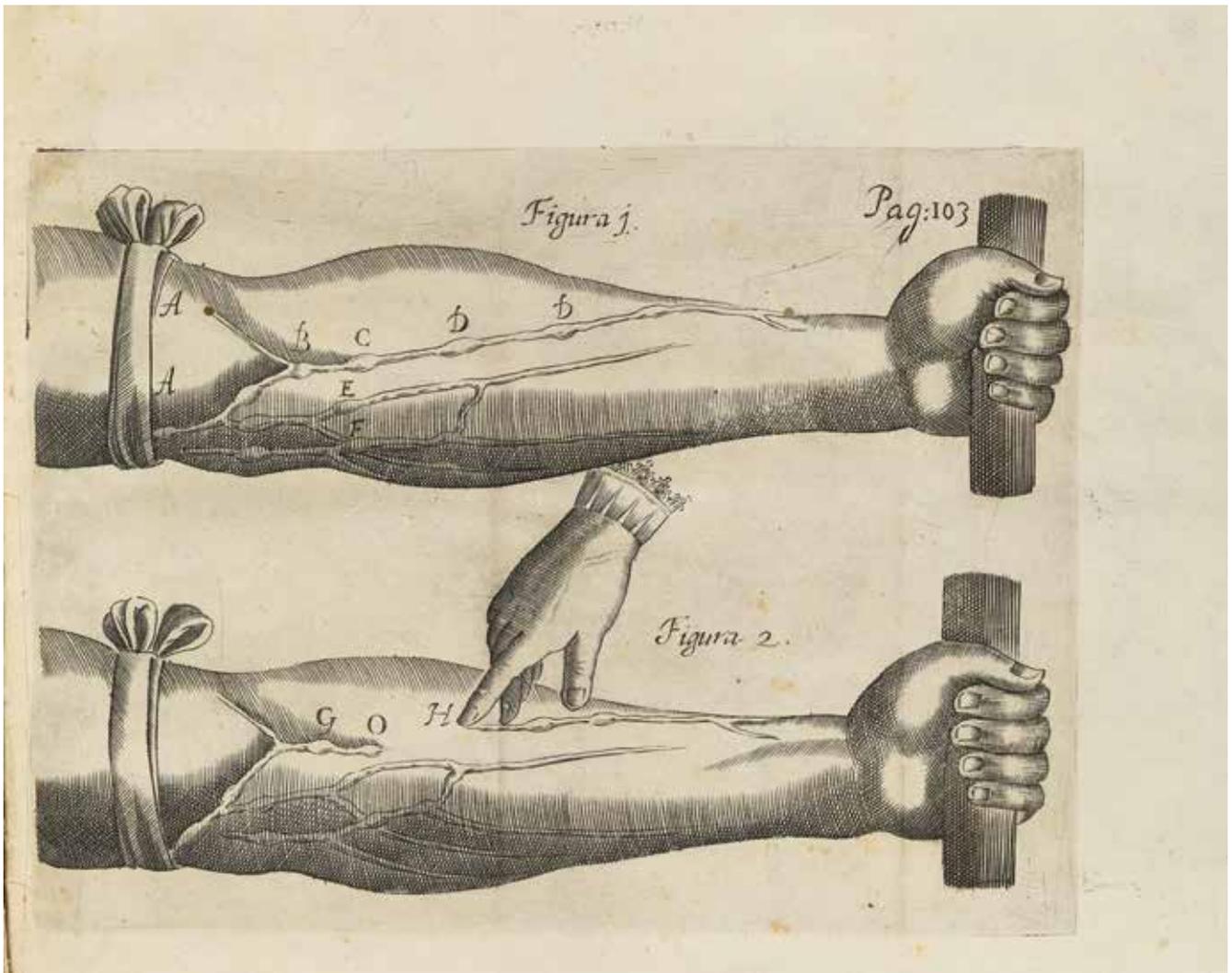
*[Collection of 4th Folio Tragedies]: Julius Caesar, Macbeth, Timon of Athens, Hamlet, Romeo and Juliet.* [London: 1685.] 3 volumes, containing 5 plays. Folio (350 x 225 mm). 55 leaves, comprising pp 1-86, 305-328. Some light toning throughout, 2 small marginal tears, the 5 plays stitched into three paper wrappers, loose in a cloth chemise, early 20th century calf backed slipcase, rubbed.

A fine selection of plays, including four of his most important, from the 4th folio.

**\$2,000 - 3,000**



10



11

**HARVEY, WILLIAM. 1578-1657.**

*De Motu Cordis et Sanguinis in Animalibus Anatomica Exercitatio.*  
Padua: Sebastian Sardum 1643.

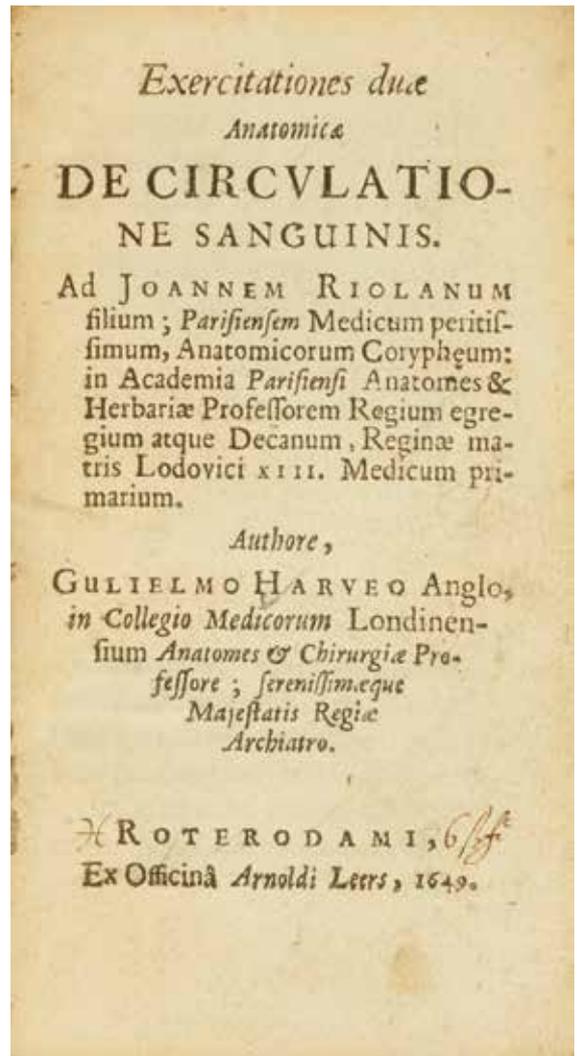
12mo (160 x 100 mm). Woodcut printer's device on title, 2 engraved folding plates. Contemporary Italian limp boards, inked flourish on upper cover, untrimmed. Small contemporary note in Latin loosely inserted. Light browning.

*Provenance:* early ink inscription at lower margin of title "*Liber emptus Patau*" (Book purchased in Padua); The Medical and Scientific Library of W. Bruce Fye.

Second authorized edition of Harvey's discovery and experimental proof of the circulation of blood. This is the second printing of Harvey's complete text without refutations interspersed. Harvey was not responsible for the 1639 edition and his text is split up into dozens of paragraphs interspersed with refutations by Parisanus. This 1643 edition includes additional material of interest. *Walaeus's* letters were first published in 1641 in Thomas Bartholin's *Institutiones Anatomicae*. This is the second appearance of these important letters that report *Walaeus's* classic experiments. An untrimmed copy in a contemporary binding. *Heirs of Hippocrates* 418; *Keynes* 4; *Russell* 353; *Waller* 4090.

Please note our online sale of The Medical & Scientific Library of W. Bruce Fye Part III, March 1-11, 2020.

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



12

**HARVEY, WILLIAM. 1578-1657.**

*Exercitationes duae anatomicae de circulatione sanguinis.* Rotterdam: Arnold Leers, 1649.

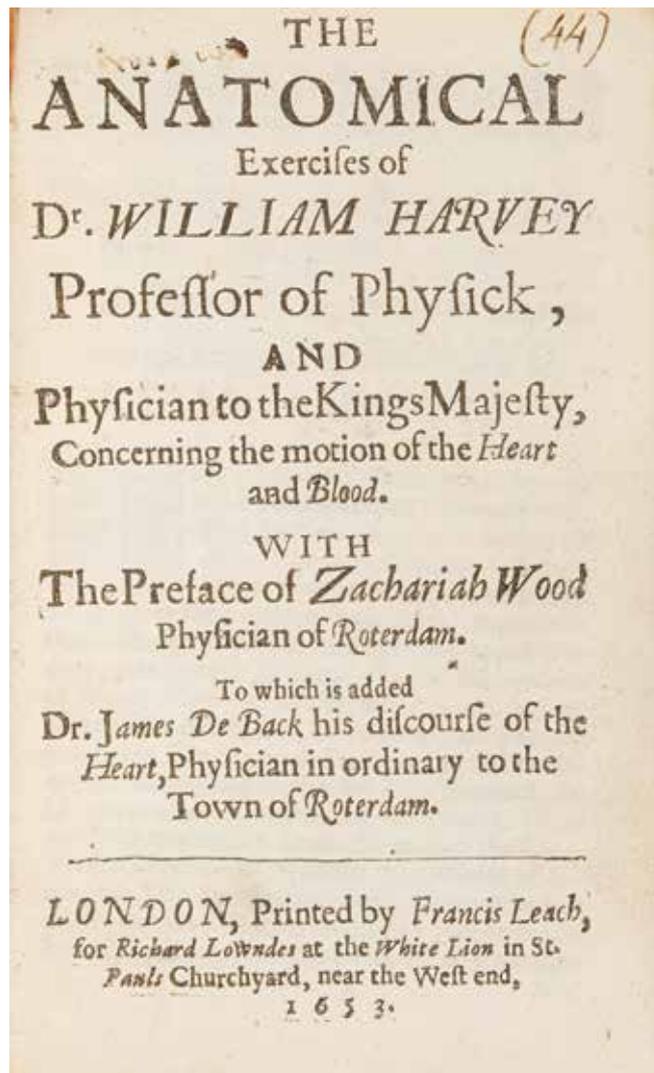
12mo (123 x 68 mm). Contemporary blind ruled calf. Upper joint starting.

*Provenance:* The Medical and Scientific Library of W. Bruce Fye.

*FIRST EDITION* (see below). "One of [Harvey's] major contributions to medical science" (Keynes). "In this work Harvey first described the circulation of blood through the coronary arteries. Harvey also described experiments that he made to provide further support to his theory of the circulation" (Garrison-Morton). "In 1649, after maintaining a twenty-one year silence against his detractors, Harvey published two essays addressed to Jean Riolan the younger, a Parisian professor of anatomy who had put forth a rival theory of the circulation in his *Encheiridium anatomicum* (1648). Harvey demolished Riolan's arguments point by point in the first essay, and in the second essay refuted Descartes, who had denied Harvey's

claims about the movements of the heart" (Norman). It was not until the 20th century that doctors and medical scientists began to focus attention on the problem of coronary artery disease. The invention of the stethoscope in 1816 led 19th century doctors to emphasize valvular heart disease. The invention of the electrocardiograph in 1902 led to a growing appreciation of the vital importance of the heart as a pump. With the invention of selective coronary angiography in 1958 and coronary artery bypass surgery a decade later cardiologists and cardiac surgeons began to diagnose and treat coronary artery disease. The *Exercitationes duae* were published in two editions in 1649, the present Rotterdam edition and a Cambridge edition by Roger Daniels (Wing H-1087). Garrison-Morton 10658; Keynes Harvey 32; Krivatsy 5340; Norman 1010; Russell 373; Waller 4116. Please note our online sale of The Medical & Scientific Library of W. Bruce Fye Part III, March 1-11, 2020.

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



13

**HARVEY, WILLIAM. 1578-1657. AND ZACHARIAH SYLVIUS. 1608-1664.**

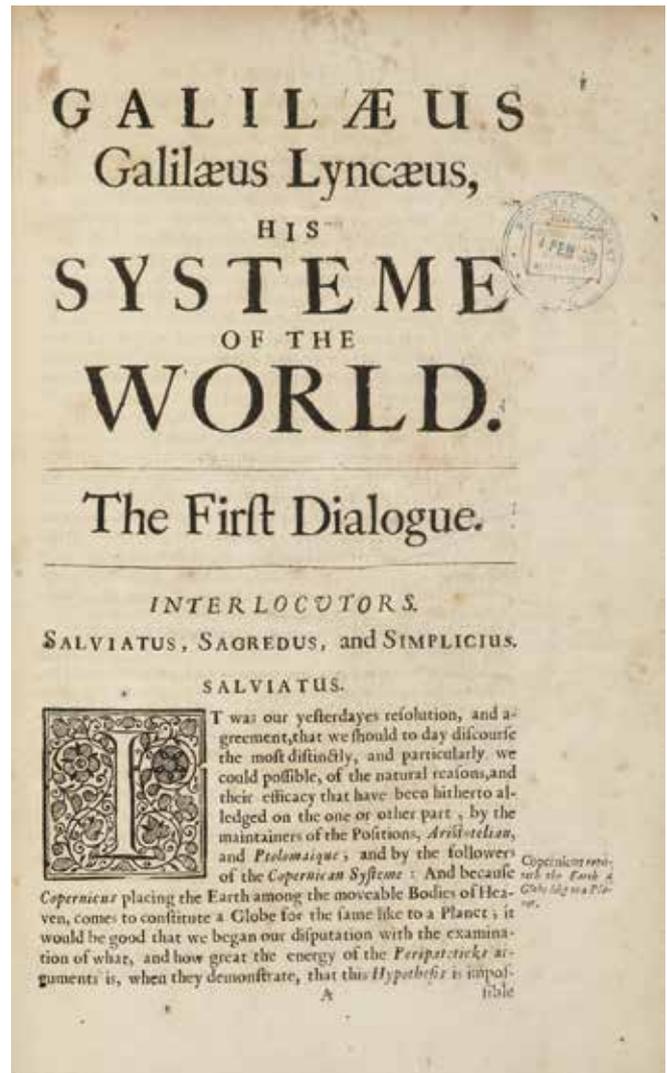
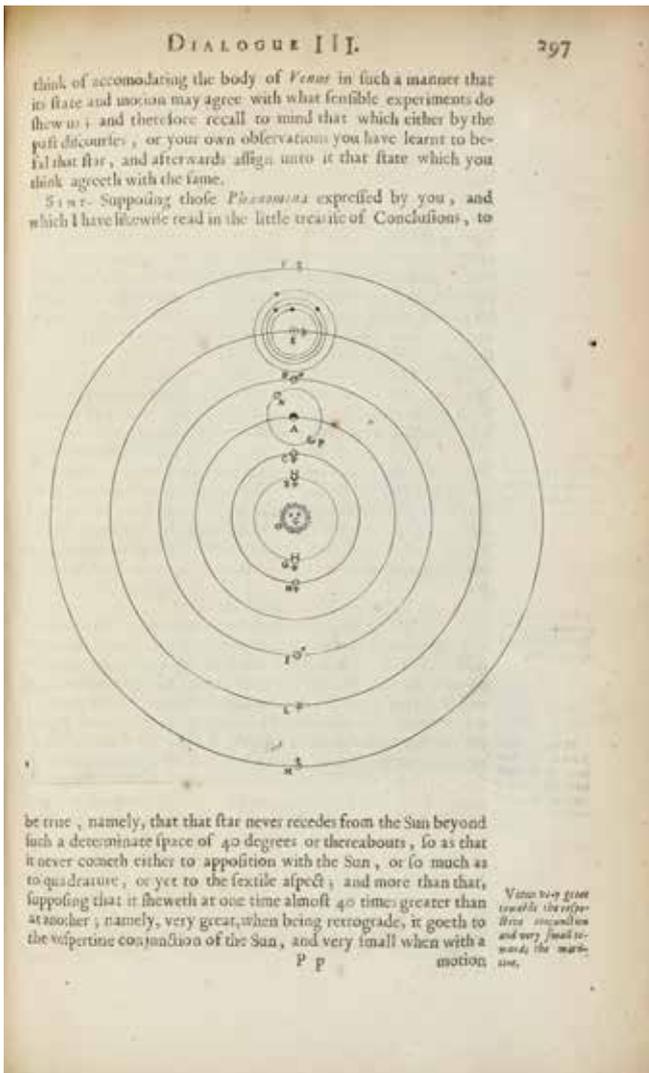
*The anatomical exercises of Dr. William Harvey ... concerning the motion of the heart and blood.* WITH: SYLVIUS, ZACHARIAH. *The preface ... upon the anatomical exercises of Doctor William Harvey.* WITH: DE BACK, JACOBUS. *The Discourse.* HARVEY, WILLIAM. *Two anatomical exercitations concerning the circulation of the blood.* London: Francis Leach, for Richard Lowndes, 1653. 8vo (156 x 100 mm). 191 leaves. With the cancel title leaf. Ornamental woodcut initials, woodcut or typographical headpieces. Contemporary English calf, ruled in blind, worn; folding case. *Provenance:* John Crewe (1598-1679) of Steane, Northants ("Jo: Crewe" ownership inscription, manuscript index and notes, initials on fore-edge and lower edge). WITH: WHITE, J.S. "The 1653 Edition of De Motu Cordis..." [In:] *History and Philosophy of the Life Sciences* volume 21, 1999, pp 65-91. SIGNED BY WHITE

*FIRST EDITION IN ENGLISH* of Harvey's *De motu cordis* presenting his discovery of the circulation of the blood. John Stuart White's 1999 study reveals how this English translation is of much greater significance than previously recognized. He explains, "From a

comparative study of the first Latin edition of William Harvey's *De motu cordis* published in 1628, and the first English edition published in 1653, it is argued that the latter is the printed copy of Harvey's original manuscript written in the vernacular ... Harvey's surviving manuscripts show that between 1616 and 1653 he consistently wrote in both Latin and English, often in the same sentence. It will be shown that Harvey's use of analogies with contemporary technology, for which there were no equivalent Latin terms, are the occasions when his use of the vernacular can be clearly shown." Also included in this edition are a translation of James De Back's treatise on the blood in which he offers a "defence of Harvey's circulation," and Harvey's essays ("Two anatomical exercitations") written in response to Jean Riolan's criticisms. Garrison-Morton 759; *Heirs of Hippocrates* 422; Keynes Harvey 19; Krivatsy 5338 (with the cancel title); Norman 1008; Osler 7698; Russell 368; Waller 4105; Wellcome III, p 219; Wing H-1083.

Please note our online sale of The Medical & Scientific Library of W. Bruce Fye Part III, March 1-11, 2020.

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



14

**GALILEO, GALILEI. 1564-1642.**

SALUSBURY, THOMAS. *The Systeme of the World in Four Dialogues* [In:] *Mathematical Collections and Translations*. London: William Leyboun, 1661.

2 parts in one. 4to (337 x 256 mm). Half-title, 4 folding engraved diagrams, without contents leaf (\*3) and errata (possibly as issued, see below). Full ruled calf, antique, morocco lettering piece, browning to margins of leaves, some occasional worming.

Provenance: G. Tash (ink inscription); Radcliffe Library, Oxford (stamp to title, with deaccession stamp).

*FIRST EDITION IN ENGLISH OF GALILEO'S DIALOGO, HIS MASTERFUL DEFENSE OF THE COPERNICAN SYSTEM, A LANDMARK OF SCIENTIFIC THOUGHT: "The Dialogo, far more than any other work, made the heliocentric system a commonplace" (PMM).*

Silenced in 1615 by the inquisition for his heretical views, Galileo published his *Dialogo* in 1632, using a scholarly discussion among three friends as a framework to "hypothetically" explore the heliocentric model of Copernicus. The *Dialogo* "displays all the great discoveries in the heavens the ancients had ignored; it inveighs against the sterility, willfulness, and ignorance of those who defend their system; it revels in the simplicity of Copernican thought and, above all, it teaches that the movement of the earth makes sense in philosophy, that is, in physics... the thread that led straight to Newton" (PMM). And Salusbury's 1661 English translation would be the book through which Newton first encounters Galileo at Trinity (see Westfall, p 173 note).

Salusbury's important compilation of scientific thought further includes the first English appearance of Galileo's important "Letter to Christina" (*Epistle to the Grand Dutchesse Mother concerning the Authority of Holy Scripture in Philosophical Controversies*), as well as the first English appearance of Kepler's *An Abstract of the Learned Treatise... the Introduction upon Mars* (his preface to the 1609 *Astronomia nova*.)

The second volume of *Mathematical Collections* appeared in 1665. Almost all copies of the second volume were destroyed by the Great Fire of London; Stillman Drake located only 8 copies of the second volume in 1999, all lacking the second part, before the discovery of the remarkable Macclesfield copy. This copy is bound without the contents leaf and the errata leaf (appearing in some copies as \*3 and 322 respectively). Given that the contents leaf lists the contents of the second volume to the verso, it seems likely that the leaf would not have been printed until 1665, and possible that the errata leaf found in some copies may likewise have been printed at the later date.

REFERENCES: Westfall, "The Foundations of Newton's Philosophy of Nature," *British Journal for the History of Science*, 1(2), 1976, pp 171-182. ESTC R-19153; PMM 128, for the 1632 Italian edition; Wing S-517.

**\$30,000 - 50,000**

# PHILOSOPHICAL TRANSACTIONS.

Munday, March 6. 1664.

*of the 2d page on bottom  
put to y<sup>e</sup> year  
& begin w<sup>th</sup> numbers*

## The Contents.

*An Introduction to this Tract. An Account of the Improvement of Optick Glasses at Rome. Of the Observation made in England, of a Spot in one of the Belts of the Planet Jupiter. Of the motion of the late Comet predicted. The Heads of many New Observations and Experiments, in order to an Experimental History of Cold; together with some Thermometrical Discourses and Experiments. A Relation of a very odd Monstrous Calf. Of a peculiar Lead-Ore in Germany, very useful for Essays. Of an Hungarian Bolus, of the same effect with the Bolus Armenus. Of the New American Whale-fishing about the Bermudas. A Narrative concerning the success of the Pendulum-watches at Sea for the Longitudes; and the Grant of a Patent thereupon. A Catalogue of the Philosophical Books published by Monsieur de Fermat, Counsellour at Tholouse, lately dead.*

## The Introduction.

**W**Hereas there is nothing more necessary for promoting the improvement of Philosophical Matters, than the communicating to such, as apply their Studies and Endeavours that way, such things as are discovered or put in practise by others; it is therefore thought fit to employ the *Prefis*, as the most proper way to gratifie those, whose engagement in such Studies, and delight in the advancement of Learning and profitable Discoveries, doth entitle them to the knowledge of what this Kingdom, or other parts of the World, do, from time to time, afford, as well

A of

15

### PHILOSOPHICAL TRANSACTIONS: FIRST ISSUE.

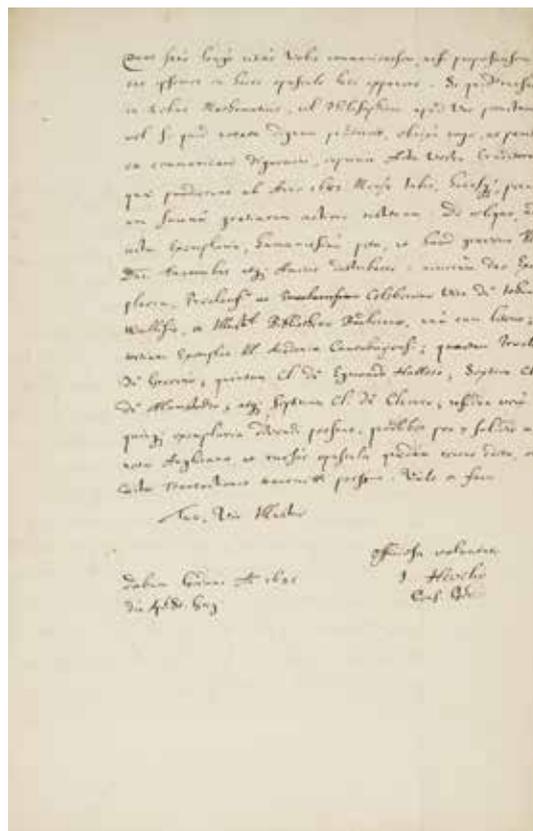
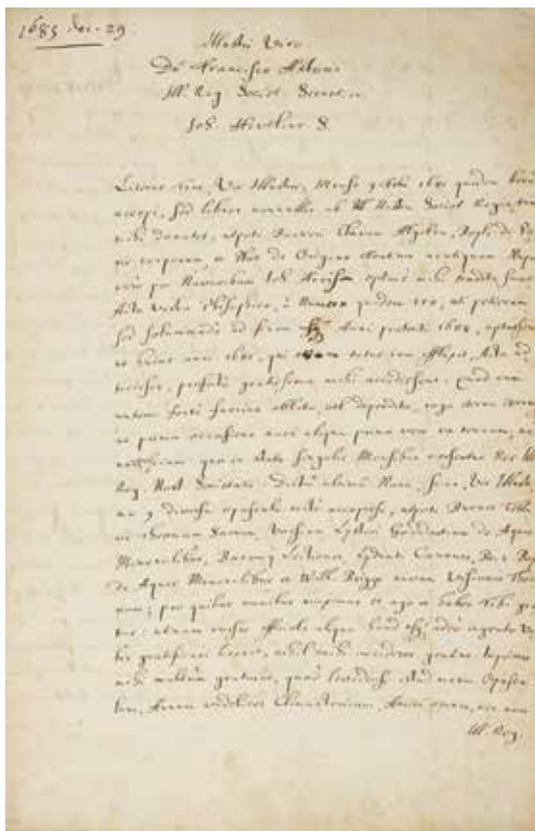
*Philosophical Transactions Numb 1. Munday [sic], March 6, 1664/5.*  
London: John Martyn and James Allestry, 1664/5.

8vo. Original self-wrappers, folding cloth chemise, red goatskin backed custom box. Disbound, paper strip added along inner margin of title, soiling to first page.

*Provenance:* early manuscript note to title page; John D. Stanitz (1920-2011); sold, his sale, Sotheby New York, April 25, 1984, lot 342.

*FIRST ISSUE, THE STANITZ COPY*, of the earliest scientific journal, and oldest continuous journal of science: "If all the books in the world except the Philosophical Transactions were destroyed, it is safe to say that the foundations of physical science would remain unshaken, and that the vast intellectual progress of the last two centuries would be largely, although incompletely, recorded" (T.H. Huxley, in Norman 1694). Contains an announcement of Robert Hooke's observation of "A Spot in one of the Belts of Jupiter," and the prospectus for Robert Boyle's *New Observations and Experiments in order to an Experimental History of Cold*. Grolier/Horblit 95b; PMM 148.

\$4,000 - 6,000



16

**HEVELIUS, JOHANNES. 1611-1687.**

2 Autograph Letters Signed ("Jos. Hevelius" and "J. Hevelio"), in Latin, to Royal Society Secretary Francis Aston, 5 pp recto and verso, legal folio (conjoining leaves), Gdansk, April and December 29, 1685, moderate toning, creasing, wear at edges.

WITH: OLDENBURG, HENRY. 1619-1677.

2 Autograph Letters Signed ("H. Oldenburg"), in Latin, to Johannes Hevelius, regarding the transmittal of scholarly publications and other recent scientific news, 4 pp recto and verso, 8vo (conjoining leaves), London, August 29 and September 25, 1674, moderate toning and creasing.

**CORRESPONDENCE BETWEEN THE ASTRONOMER HEVELIUS AND THE ROYAL SOCIETY.**

Johannes Hevelius published his *Selenographia*, an atlas of the moon, in 1647, establishing his reputation as one of the leading astronomers of the 17th century. From his own observatory, built on the roofs of his three connected houses, he discovered ten new constellations, seven of which are still used by astronomers, and four comets. Later in his career, he became embroiled in a feud with Robert Hooke over Hevelius' refusal to use a telescope in his calculations, though he was able to prove to English astronomer Halley that the work he did with a quadrant and alidade was nearly as accurate as the newer technique. In 1679, his observatory caught fire, destroying his instruments, library, and papers. He described the disaster in the book *Annus climactericus* published in 1685. Oldenburg was the founding secretary of the Royal Society, and best remembered today for having invented the peer review process for scientific publication.

This correspondence begins in 1674 with Oldenburg writing to Hevelius, asking where to send royalties from the sale of the *Machina coestis*. He mentions important recent publications sent on for review, including Robert Hooke's *An Attempt to prove the Motion of the Earth from Observations* (1674) and hints at an upcoming work by Hooke, which would be *Animadversions on the first part of the Machina coestis of ... Hevelius* (1674), which attacked Hevelius' naked eye measurements of stellar positions and advocated the

use of telescopic sights on measuring instruments. This pamphlet provoked a feud between the two scientists that would last for many years. The September letter from Oldenburg sends Boyle's *De hypothesis mechanicae excellentia...* (1674) and mentions other publications forthcoming. He responds to Hevelius' query regarding having English soldier's collect astronomical data for him near the south pole. In part, translated: "It will be most difficult to obtain for you the observations of stars situated near the South Pole. The English may organize voyages to South America or Africa, but it is hardly to be hoped that sailors will want to take pains in this so that we may obtain from them accurate observations such as are needed."

Hevelius' April 1685 letter is a reply to the new Secretary of the Royal Society Francis Aston's of more than a year earlier, in part (translated): "Given this convenient opportunity, and having published my little work of observations, namely *Annus Climactericus*, I did not want to neglect my duty any longer, but to offer it duly to you and the Royal Society ... Humbly asking that you will receive, in good spirit and in love of truth, these little pages ... written in defense of my observations, and that you, moreover, deem the author worthy of your protection against all envious persons and those wishing me ill. In the said little work you will not only see discussed that controversy between Hooke and me long ago conducted with mere words and [more recently] when Halley was here ... but you will also find many observations of planets as well as occultations and eclipses, made by me here ... after that abominable misfortune of mine," the observatory fire.

In his second letter, Hevelius accounts for the series of titles he has received, thanks Aston for the kind words on his recent book, and reports on his upcoming projects, *Uranographia* (1687) and *Prodromus* (1690), the later of which would be published posthumously by his wife, Catherina Elisabetha Koopman Hevelius, who is remembered as the first female astronomer of note in Europe.

**\$70,000 - 100,000**



17

17

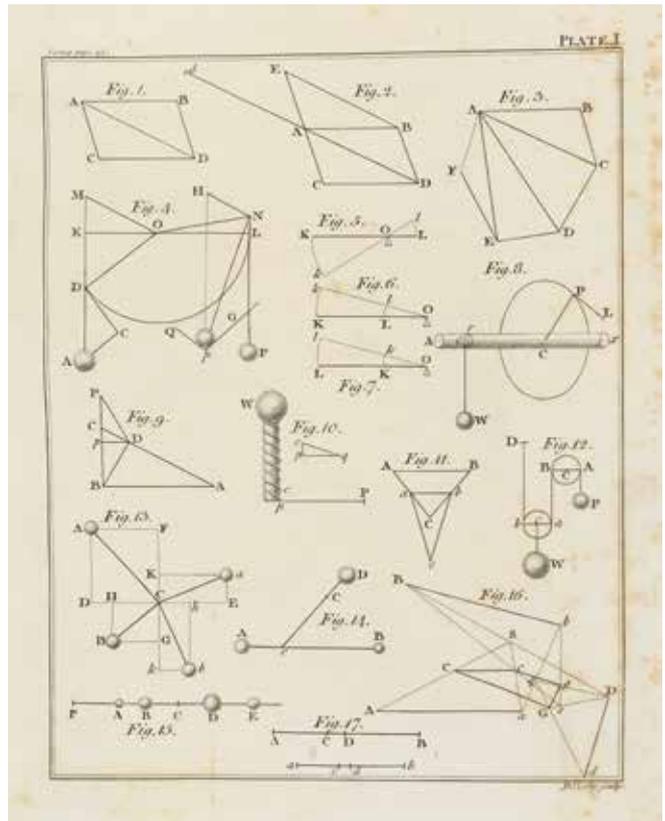
**CERVANTES SAAVEDRA, MIGUEL DE. 1547-1616.**

*The History of the most Renowned Don Quixote of Mancha: and his Trusty Squire Sancho Panza, now made English according to the Humour of our Modern Language.* London: Printed by Tho. Hodgkin, and are to be sold by John Newton, 1687.

Folio (320 x 200 mm). Engraved frontispiece, 16 engraved illustrations on 8 plates. Rebacked retaining contemporary speckled calf covers, morocco gilt spine label. Covers worn with repairs to corners, browning, partially over-written ownership inscription on title page, several ink notations and corrections.

First illustrated English edition of one of the most important works in world literature. Translated by John Phillips, the nephew of John Milton. Wing C1774.

\$6,000 - 9,000



17A

17A

**NEWTON, ISAAC. 1642-1726/7.**

*Mathematical Principles of Natural Philosophy.* London: for W. Strahan and T. Cadell, 1777.

4to (300 x 240 mm). Half-title, 22 folding engraved diagrams. Original boards, uncut, rebacked, with new title label, front cover reattached, modern slipcase, minor foxing, 3/4" tear to margin of p 317.

*FIRST EDITION OF THORP'S TRANSLATION OF NEWTON'S PRINCIPIA.* "In many ways Robert Thorp's revision of Motte's translation, with lavish notes, is still one of the best texts to use for anyone who wishes to make a careful study of Newton's *Principia*" (Cohen, *Introduction to Newton's Principia*, Cambridge, 1971). Thorp's 1777 English translation intended to publish the entirety of the *Principia* but only volume one was ever published.

\$4,000 - 6,000

And the state of the primitive Church explains to us the true  
 meaning of the beginning of the gospel of John. In the beginning was  
 the Word, was with God, in the Word was God. All things were made  
 by him & without him was nothing made that was made. By these words  
 John confirms the opinion of the Naranus & those Churchmen who  
 said that Christ was in the beginning of the creation of the world, &  
 was then with God the father & that God created all things by him.  
 And the Word was God, that is not a mere power or virtue, as some  
 without a proper life with it understanding & will, & not any person  
 the opinion of some who said that Christ descended upon Jesus, but  
 a person with a proper life understanding & will, & not any person  
 but a divine person, a person with dominion, a person who had  
 dominion over the Archangels & Angels & all things created. For  
 this is the signification of Oros. Oros is an individual & signifies  
 the Supreme God when limited to no other sense. Oros is a spirit  
 (as Origen & Epiphanius tell us) & signifies any divine Being with  
 dominion. For Oros, Oros, Deus, God are words of the same signifi-  
 cation with the word Oros but in a higher degree. I have been continually  
 led to conjecture that the word Oros is a magisterial word as well as to Christ, & that  
 it still used in the proper sense of the word, as the word used  
 upon Jesus in the form of a Dove & dwell in him & did the works  
 for confirming the opinion of those who said that he overshadowed  
 the virgin & was incarnate in the proper sense of the word &  
 became a true passible man. And for establishing the same opin-  
 ion John saith in his first Epistle, Who is a liar but he that  
 saith that Jesus is the Christ?

**NEWTON, ISAAC. 1642-1726/7.**

Autograph manuscript in English, exploring the nature of God, 4  
 pp, bifolium, 300 x 186 mm, ink on paper with margins ruled in ink  
 for further notation, c.1710, approximately 2260 words, extensively  
 reworked, underlined and amended, some splitting at fold.  
 Provenance: Isaac Newton; Catherine Barton (1679-1739); by  
 descent, sold Sotheby's, July 1936, (partial) lot 255, as part of the  
 Portsmouth Papers, to bookseller Emmanuel Fabius.

"IN THE BEGINNING WAS THE WORD...." A HIGHLY IMPORTANT  
 NEWTON MANUSCRIPT ON GOD AND CREATION. Working at the  
 highest level of metaphysics, and looking to the Gospel of John,  
 Newton contemplates the Divine Word at the core of Creation,  
 inquiring both into its pre-existence and into its immanence  
 ("incarnation"), drawing mystical parallels from the Kabbalah and  
 other sources.





19

19

**SPANISH INQUISITION: ILLUMINATED MANUSCRIPT.**

Illuminated Manuscript Signed conferring the title of comisario de la Inquisicion on Francisco de Luque Granados of Montemayor, 1 p, 306 x 602 mm, Cordoba, October 29, 1712, in italic hand in black ink with authorizing signatures in gold, the text set within three-sided painted border in colors and gold incorporating foliate decoration, vignette of St. Peter Martyr (Peter of Verona) with book, quill, and knife embedded in his head, and two-line heading interlaced within elaborate strapwork. Worn paper seal of the Inquisition in lower left, some soiling and creasing overall.

*Provenance:* Unnamed consignor, sold Swann Galleries, Early Printed Books, November 8, 2007, lot 206.

A handsome example of an appointment for an Inquisition court commissioner. Comisarios were parish priests who played an important ancillary role in the legal system of the Holy Office by performing non-judicial tasks on behalf of inquisitors.

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

20

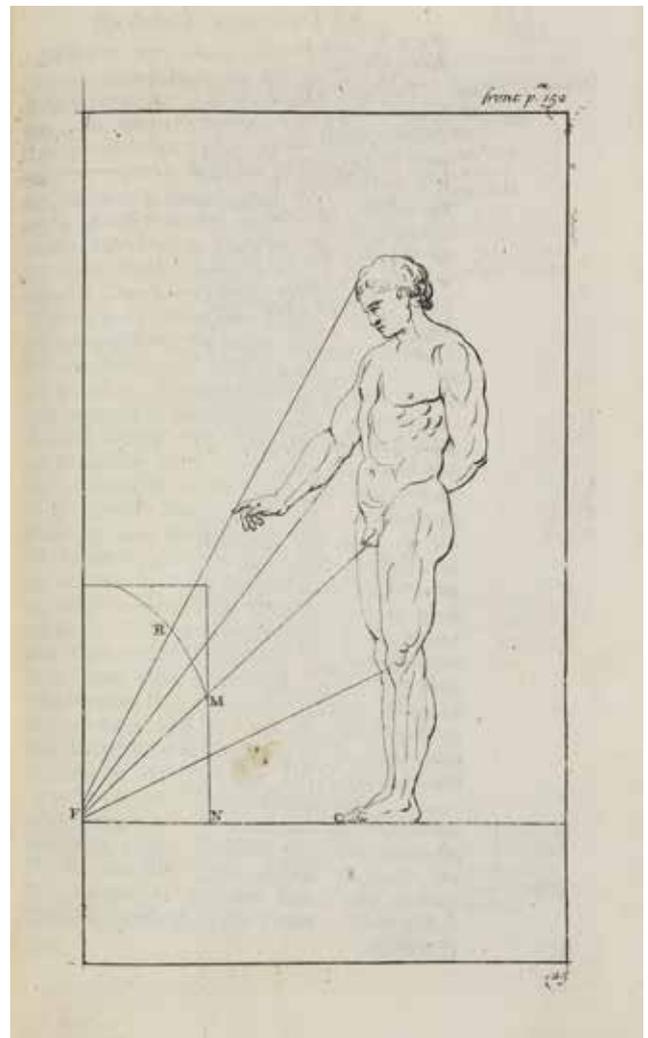
**DA VINCI, LEONARDO. 1452-1519.**

*A Treatise of Painting ... Translated from the Original Italian, and Adorn'd with a great Number of Cuts.* London: J. Senex, 1721. 8vo (195 x 122 mm). Engraved portrait frontispiece, title in red and black, 35 engraved plates after Nicholas Poussin. Contemporary paneled calf, 5 raised bands on spine, morocco lettering piece. 3 leaves inserted at front bearing a printed Da Vinci biography, clipping from an 1808 auction catalog describing a Da Vinci painting laid down to rear paste-down, manuscript notes on front paste-down. Joints and corners repaired, bookplate and ownership markings on front paste-down and title.

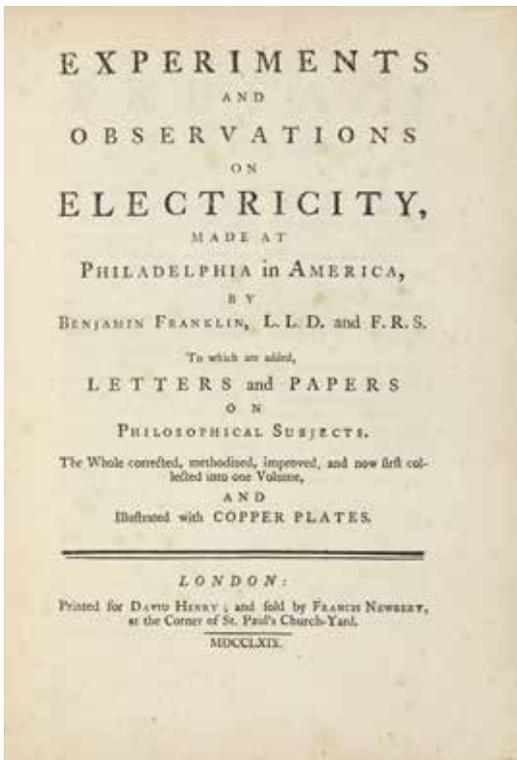
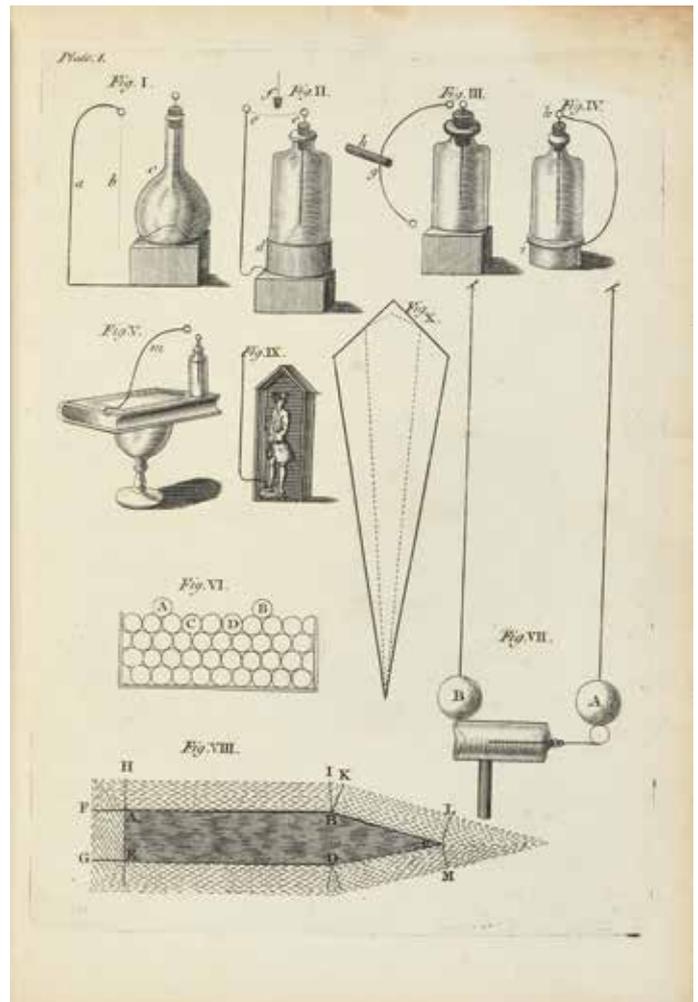
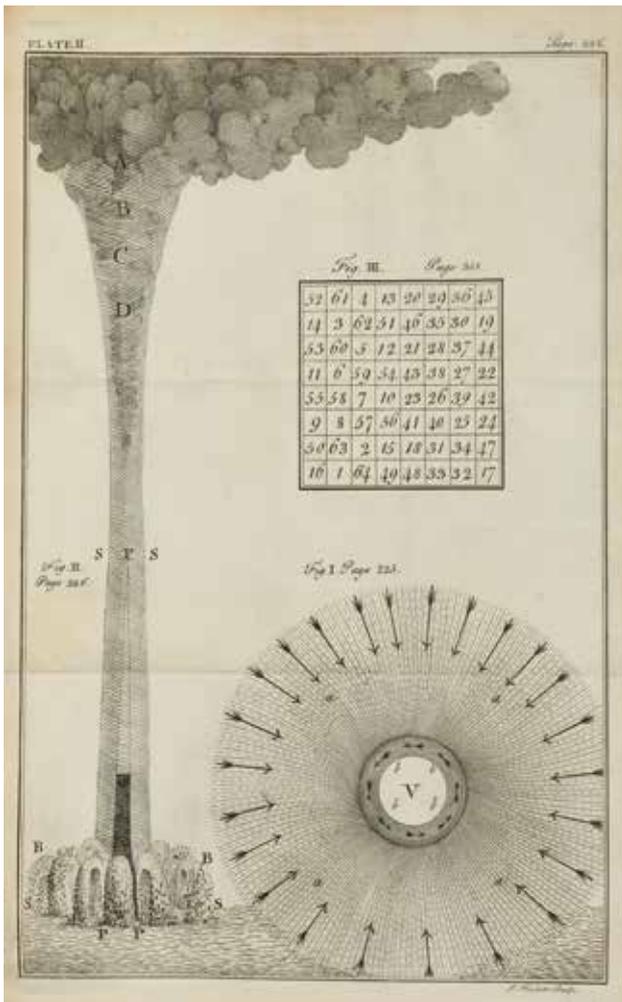
*Provenance:* Thomas Baskerfield (English topographical artist, active 1785-1816, bookplate).

*FIRST EDITION IN ENGLISH* of Leonardo da Vinci's *Trattato della pittura*, compiled from manuscripts written during his lifetime, but first published in Italian in 1651. Da Vinci exposts his theories regarding anatomical drawing, perspective, and other elements of composition for artists, a text that was very influential in its attempt to define and understand the laws of painting in a scientific framework. The illustrations are based upon drawings by the French painter Nicholas Poussin. Lowndes VII, 2774.

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



20



21

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

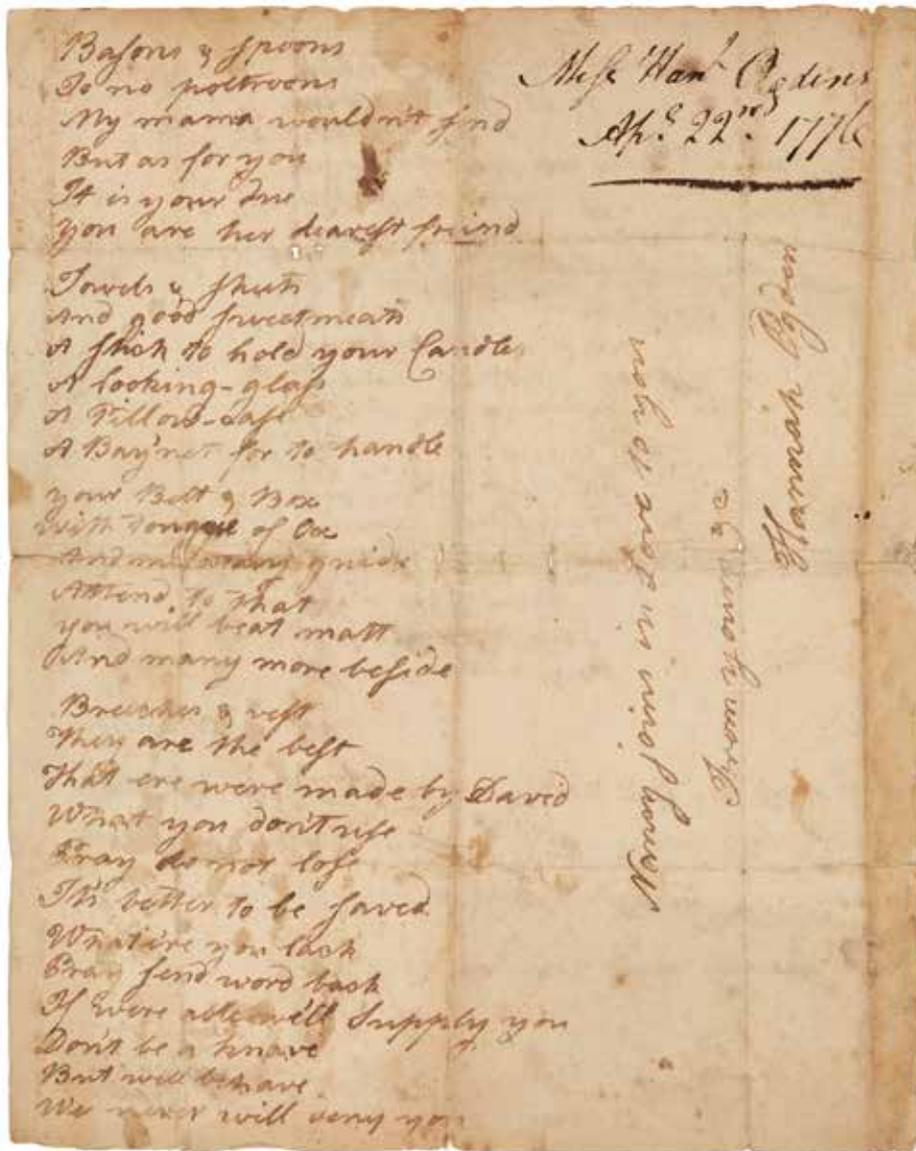
*Experiments and Observations on Electricity, made at Philadelphia in America ... to which are added, Letters and Papers on Philosophical Subjects.* London: for David Henry and sold by Francis Newbery, 1769.

4to (230 x 170 mm). Half-title, advertisement and errata leaf, 7 engraved plates, 2 folding. Contemporary half calf and marbled boards. Joints repaired, rubbed, inked notations ("N.B.") in a few margins.

*Provenance:* Thomas Hodges (ownership inscription on free front endpaper, dated 1773).

*FIRST COLLECTED EDITION*, and fourth edition of Franklin's most important scientific publication. "This edition is especially important because it includes additional material not present in the first edition of 1751" (Norman). "The most important scientific book of 18th century America" (PMM). This is the first edition to include complete notes on all of Franklin's important experiments on electricity. Norman 830; Howes F-320; PMM 199; Sabin 25506; Wellcome III, p 62.

\$20,000 - 30,000



22

**WOMEN IN THE AMERICAN REVOLUTION.**

CALDWELL, HANNAH OGDEN. 1734-1780. 5 Autograph Letters Signed ("Hannah Ogden" and "HOgden"), to her brother-in-law Col. Francis Barber, giving war news and referencing British barbarity around Elizabethtown, 7 pp total, varying sizes, Elizabethtown, Connecticut Farms, and "Mount Ida," April 22, 1776, to January 4, 1777, varying conditions, some separations at folds; WITH: 2 letters from Barber to Caldwell's cousin Nancy, who he would later marry, and one from Nancy to Barber, 4 pp total, 4to, October 10 and 12th, 1782, and March 13, 1783, varying conditions, tears to edges, browning at folds.

"They will respect a mother"—Hannah Ogden Caldwell, one of two women killed during the American Revolution.

On June 6, 1781, at Connecticut Farms in New Jersey where Hannah Ogden Caldwell and her family had fled, a British soldier under the command of Hessian general Baron Wilhelm Knyphausen murdered Caldwell in her own home as she sat with her three youngest children, including an infant of 8 months. The incident would galvanize colonial revolutionary support in New Jersey, and color American charges of atrocity against the British.

Hannah Ogden was the wife of a firebrand clergyman James Caldwell, dubbed the "Fighting Parson," an outspoken and active patriot. The British had burnt his church and his house in 1780, and the family had fled Elizabethtown for Connecticut Farms. In a macabre postscript to the murder of his wife, Caldwell himself would be killed by a British soldier in 1781 in what seemed to be a misunderstanding over a package.

This archive of letters from Hannah to her brother-in-law Francis Barber convey earlier news of the war, including rumors of Indian action in Canada, with a number of hauntingly prescient references to the barbarity and aggression of the advancing British armies in the Elizabethtown area. She also sends family news, and sends Barber supplies with a charming inventory in the form of a poem. Letters of Hannah Ogden Caldwell, whose death would form a major event of the Revolution, are exceedingly rare, with none recorded at auction, and none located in institutions.

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

Nro. 235.

**E**ine Kur des Ilmenauer Bergwerks hat die planmäßige zweite Nachzahlung mit Fünf Thalern, oder Einem alten Louisd'or, richtig geleistet, und darüber gegenwärtige Quittung erhalten. Weimar, den 24sten Febr. 1786.

Sr. Hochfürstl. Durchlaucht. zu  
Sachsen-Weimar und Eisenach  
gnädigst verordnete Bergwerks-  
Commission.

*J. W. Goethe* *C. G. Voigt*

23

**GOETHE, JOHANN WOLFGANG VON. 1749-1832.**

Document Signed ("JWv Goethe"), as member of the Saxe-Weimar & Eisenach Mining-Commission, being a receipt for the second payment of 5 Talers on the "Kux" ("mining share certificate") for the Ilmenau mining company ("Ilmenauer Bergwerks-Commission") number 235, also signed by Christian Gottlob von Voigt (1743-1819) and his brother Johann Karl Wilhelm Voigt (1752-1821), 1 page, folio, printed with manuscript insertions, Weimar, 24 February 1786.

Six months after his arrival in Weimar in 1775, Goethe became a member of the Duke's privy council and oversaw the reopening of the silver mines in nearby Ilmenau. To generate funds the mining company issued these "mining share certificates," payable in three installments. Goethe signed this certificate at the conclusion of his first Weimar period, only about half a year before departing on his Italian Journey 1786-88.

\$2,000 - 3,000



24

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

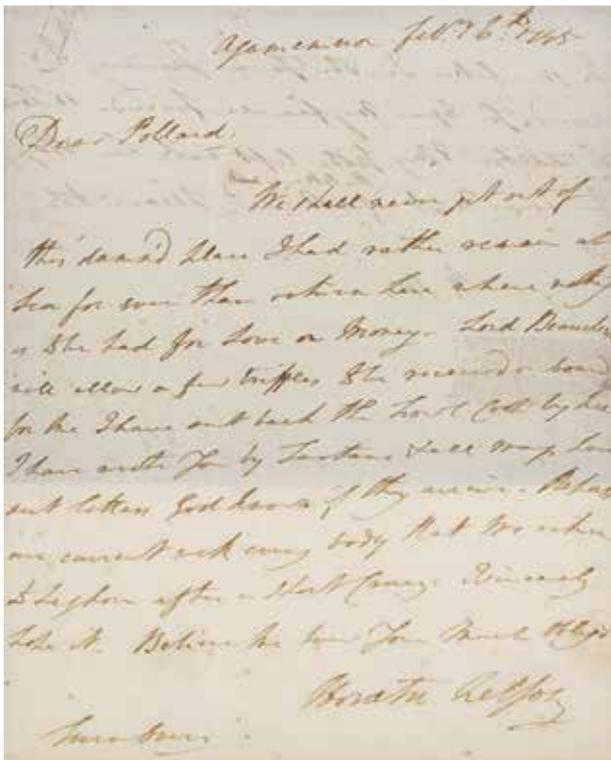
*Investigacion de la naturaleza y causas de la riqueza de las naciones.*  
Valladolid: Viuda e Hijos de Santander, 1794.

4 volumes. 8vo (195 x 134 mm). Half-title in first volume (all called for). Contemporary Spanish marbled sheep, green and red morocco lettering pieces. Minor foxing, small contiguous worming to inner margin of volume 2 (pp 49-240); small hole to outer margin of title page, volume 3.

*FIRST EDITION IN SPANISH OF WEALTH OF NATIONS.* The 1794 Spanish publication was made possible by the efforts of the translator, Josef Alonso Ortiz, who adds an appendix on the Spanish National Bank in volume 2. The French translation of *Wealth of Nations* had been placed on the Inquisition's Index of Prohibited Books, so when Ortiz presented his Spanish translation

to the Inquisition in 1793, he did so with extreme care. Noting that his translation was from the English edition (which was not on the Index), Ortiz further argued that he had purged "it of various impious proposals ... and eliminating entirely an article ... in which the author favors tolerance on points of religion, so that it stands cleansed of anything that could lead to error or relaxation in moral and religious matters." He had to submit the manuscript twice, but eventually he managed to publish his translation with government permission in 1794, establishing the influential translation that would stand as the only Spanish translation for 150 years. See R.S. Smith, "The Wealth of Nations in Spain and Hispanic America, 1780-1830," *Journal of Political Economy*, 65(2), (1957), pp 104-125. Goldsmiths' 15932. Tribe 53.

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



25

25

**NELSON, HORATIO. 1758-1805.**

Autograph Letter Signed ("Horatio Nelson") and Initialed, to Livorno merchant Thomas Pollard regarding stores for his ship *H.M.S. Agamemnon*, 3 pp recto and verso, 4to (conjoining leaves), on board the *Agamemnon*, February 6, 1795, light creasing, loss to second leaf from red wax seal, tape repair to verso of 1st leaf, matted with portrait and framed.

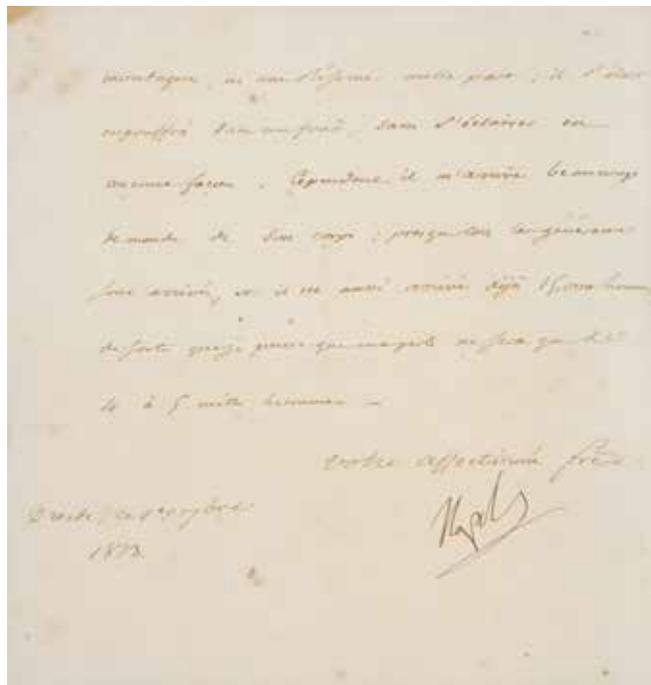
"I HATE TURKEYS AT SEA."

In the month leading up to the Battle of Genoa, Horatio Nelson writes this cranky letter to Thomas Pollard, an English merchant at the Italian port of Livorno. In part: "Dear Pollard, / We shall never get out of this d—d place [Porto Ferraro in Elba]: I had rather remain at sea for ever than return here, where nothing is to be had for love or money. Lord [Amelius] Beauclerk [Captain of the *Juno*] will allow a few trifles to be received on board, for me. I have sent back the fowl-coop by him. I have wrote you by Tartar, and all may have sent letters; God knows if they arrive. Reports are current with everybody that we return to Leghorn after a short cruise. I sincerely hope it."

A portion of this letter is reproduced in *Dispatches and Letters of Vice Admiral Lord Viscount Nelson* collected by Sir Nicholas Harris Nicolas (London: 1845), who identifies the miserable port from whence Nelson writes and also names the owner of the letter in 1845, a certain John Luxford, Esq. (likely hailing from Sussex). Nicolas left out the best parts of this letter, however. On p 2, Nelson adds the first of two postscripts to Pollard, likely referring to Adelaide Correglia, a local woman with whom he had a brief affair: "In some letter I wrote you in January I desired you to give my female friend 10 £ sterling in addition to my note left with her and paying her house rent if the letter is not received, please to pay it. H.N."

On p 3, Nelson provides an inventory of the desired provisions, with editorial commentary: "For Capt Nelson / One dozn Fowls. / One Dozn Ducks. Coop sent by Juno & a little fruit. one Bushel good Potatoes, two loaves of Sugar & 10 pounds of Lucca Butter. / Two sheep were ordered some time ago / received Fowls & Turkey by messenger. ducks were order'd at that time. / I hate turkeys at sea. / H.N."

\$3,000 - 5,000



26

26

**BONAPARTE, NAPOLEON. 1769-1821; AND EMPRESS JOSEPHINE. 1763-1814.**

1. Letter Signed ("Bonap"), to his brother-in-law Joachim Murat apprising him of current military maneuverings, 2 pp recto and verso, 4to, Dresden, September 1, 1813, light creasing and toning, matted with portrait and framed.  
 2. Letter Signed ("Josephine"), to the Minister of Finance suggesting a candidate for Inspector of City Tolls, 1 p, 4to, Malmaison, May 15, 1813, light creasing and toning, mounting remnants at left margin, matted with portrait and framed. Post-divorce from Napoleon, Josephine retained her title of Empress and, as this letter attests, her influence in governmental matters.

In this two-page letter, Napoleon informs Murat of recent military movements (from translation): "The Duke of Taranto is today in the outskirts of Gorlitz. If he continues his retreating movements, it will be necessary for me to go to his rescue. I must not let him get beyond Bautzen ... The misfortune which has befallen the 1st Corps is one that was not to be expected. General Vandamme, who seems to have been killed, had not left a sentinel on the mountains, nor a reserve anywhere; he had become bogged down without having done any reconnoitering. Nevertheless, a great many soldiers from his Corps have been arriving; almost all the generals have arrived, and 15,000 men also have arrived; so that I believe that my loss will be no more than four or five thousand men."

The Napoleon letter was written just after the completion of the Armistice of Pleischwitz that followed the Battle of Bautzen, which Napoleon agreed to hoping to gather more troops and better train them. He later came to see this truce as a mistake, as the break was more advantageous to his adversaries than to him.

\$1,500 - 2,500



27

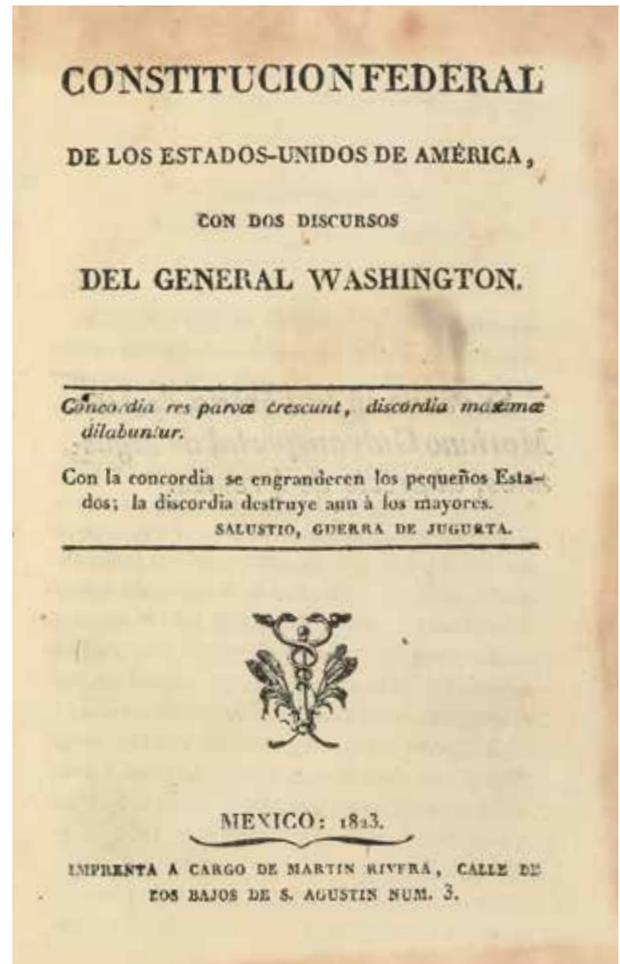
27

**CHAMPOLLION, JEAN-FRANCOIS. 1792-1832.**

*Lettre a M. Dacier ... relative a l'alphabet des Hieroglyphes Phonétiques.* Paris: Firmin Didot Pere et Fils, 1822. 8vo (239 x 157 mm). Half-title, 4 folding lithographed plates after Champollion. Original printed wrappers, uncut. Some soiling to covers, spine repaired with Japanese paper, moisture stain to rear cover, some foxing throughout.

FIRST EDITION, IN ORIGINAL WRAPPERS, OF CHAMPOLLION'S LANDMARK WORK ANNOUNCING HIS DECIPHERING OF THE ROSETTA STONE, and importantly describing his method. Considered the founder of modern Egyptology, Champollion for the first time was able to assign phonetic values to hieroglyphs, in the process unraveling the mystery of millennia of obscured historical records. In September of 1822, he proclaimed, "Je tiens l'affaire!" and promptly fainted. He submitted an 8 page draft in the form of the present letter to the *Academie* in late September, before his scientific letter was published in late October 1822. "The turning point in the decipherment of the hieroglyphs" (Blackmer 306).

\$10,000 - 15,000



28

28

**CONSTITUTION OF THE UNITED STATES.**

*Constitucion Federal de los Estados-Unidos de América, con dos discursos del General Washington.* Mexico: Martin Rivera, 1823. 8vo (140 x 95 mm). Contemporary sheep, some toning to endpapers, margins of leaves. Provenance: "JNB" (branded to endpapers); "De Francisco Gonzalez de Cossio" (manuscript note to fly leaf).

FIRST MEXICAN PRINTING OF THE UNITED STATES CONSTITUTION. Printed in Mexico in anticipation of the first Mexican Constitution of 1824. A very nice copy and provenance.

\$6,000 - 8,000



## “ODE TO JOY”

29

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

[*Beethoven's Ninth*] *Sinfonie mit Schluss-Chor über Schillers Ode "An die Freude" für grosses Orchester.* Mainz and Paris: B. Schott's Söhne, [1826].

Folio (341 x 261 mm). Engraved title, 2 pp subscriber's list, final blank [pp 227-8]. Contemporary marbled paper boards, untrimmed, with upper panel publisher's original wrapper affixed to front board, minor foxing to margins.

**“ODE TO JOY”:** AN EXCEPTIONAL FIRST EDITION, FIRST ISSUE OF BEETHOVEN'S MONUMENTAL NINTH SYMPHONY, WIDELY REGARDED AS THE GREATEST WORK OF CLASSICAL MUSIC.

Plate number 2322, 2 pp subscriber's list, without metronome markings, pp 191 without plate number, “frech” for “streng” at p 207.

First performed on May 7, 1824, Beethoven's Ninth and final symphony was ground-breaking, and has resonated across two-hundred years of history, still relevant today. Longer and more complex than anything written previously, requiring a larger orchestra, it was also the first choral symphony incorporating chorus and vocals into the final movement, a first in the history of symphony. Beethoven had considered a musical setting of Schiller's poem “An die Freude” beginning in the 1790s, and between 1808 and 1812, his notebooks include ideas for possible settings. He puzzled through possibilities for 10 more years, his notebooks containing more than 200 different versions of the main theme. He finally finished the score in 1823, and Beethoven himself conducted the first performance. The complete score was published in August 1826, and Beethoven himself died shortly thereafter.

Beethoven's greatest work, the Ninth Symphony Beethoven's crowning achievement and the culmination of his life's work. “In its colossal proportions all his music seems to be contained: an entire life of stress and labour, an entire world of thought and passion and deep brooding insight; it touches the very nethermost abyss of human suffering, it rises ‘durch Kampf zum Licht’ [*through struggle to light*] until it culminates in a sublime hymn of joy and brotherhood” (Hadow, p 299). The Ninth Symphony's themes of unity and brotherhood have resonated throughout our modern history, taken up as the European anthem in 1972, and punctuating major historical events, including Bernstein's resetting during the fall of the Berlin wall (substituting “Freedom” for “Joy”), and as the soundtrack for the Chinese student uprising at Tiananmen Square. Beethoven's original hand-written manuscript of the score was the first musical score added to the United Nations Memory of the World Programme Heritage List (in 2001). 2020 marks the 250th anniversary of Beethoven's birth, an event that will be celebrated worldwide.

A spectacular, untrimmed copy in contemporary boards, retaining the original wrapper panel, the subscriber's list, and exhibiting all the first issue points, very rarely found in such outstanding condition. Fuld (2000), p 563. Kinsky-Halm p 364. See Hadow, *The Viennese Period: The Oxford History of Music*, Vol 5, 1904; Levy, *Beethoven's Ninth Symphony*, Yale, 2003.

**\$30,000 - 50,000**



30

**RUEPPELL, WILHELM EDUARD SIMON. 1794-1884.**

*Atlas zu der Reise nordlichen Africa ... Zoologie.* Frankfurt am Main: 1826-1828.

5 parts in one volume (all published): (Szaugethiere, Vogel, Reptilien, Fische des rothen Meers, wirellose Thiere des rothen Meers). Folio (380 x 265 mm). General title and five letterpress titles, 113 hand-colored engraved plates, 6 uncolored plates, few text leaves and plates toned. Contemporary half calf, spines gilt, joints and inner hinges slightly split, corners bumped.

An extremely rare early work documenting the fauna of North Africa, the five parts written by Cretzschmar, von Heyden and Rueppell. The last copy at auction was the Winterton copy in London in 2003.

Rueppel, the son of a Frankfurt banker was a Naturalist and explorer, setting off for the Sinai in 1821, and was the first European explorer to reach the Gulf of Aqaba in 1822. he went on to Egypt and up the Nile returning to Germany in 1827. While he was away Cretzschmar used the specimens that Rueppell had sent home to write several of the sections of this work. Rueppel returned to Africa in 1830 and became the first European to traverse Ethiopia. Nissen ZBI 3502; Anker 433; Nissen VBI 799; Zimmer II, 534.

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



31

31

**WORDSWORTH, DOROTHY. 1771-1855.**

*Framed locket of Dorothy Wordsworth's hair.* [England: c.1830.] Small oval framed wooden locket, 60 x 50 mm. One face with a lock of hair set behind glass, the reverse with an engraved bone cameo of two ladies giving alms to a young child. Slight oxidation of the metal rim of the face.

*Provenance:* Dorothy Wordsworth, by descent to Jonathan Wordsworth, great-grandson of Wordsworth; gift to the present owner in 1964, with affidavit.

A curious relic of Dorothy Wordsworth's hair passed down through the Wordsworth family. Dorothy Mae Ann Wordsworth, sister of William Wordsworth, was born in Cockermouth in Cumberland UK, and after the death of her father in 1783 was sent off to relatives for the rest of her childhood. In 1795 she was reunited with her brother William at Racedown Lodge in Dorset, and they remained close friends, and even after William's marriage to her best friend Mary Hutchinson in 1802. Dorothy continued to live with the couple until her death in 1850. In her later years at Rydal Mount, Lake District, she suffered from addictions to opium and laudanum and her mental health declined, but throughout all of this, William was always her main support and caretaker. She was an avid naturalist and enjoyed daily walks with her brother in her younger years. She remained unmarried, partly because, after a serious illness in 1829, she was an invalid for the rest of her life. In her own writing, she was a poet (but never published) and diarist (her journal published in 1897), chronicling the life of the Wordsworth family.

**\$1,200 - 1,800**

32

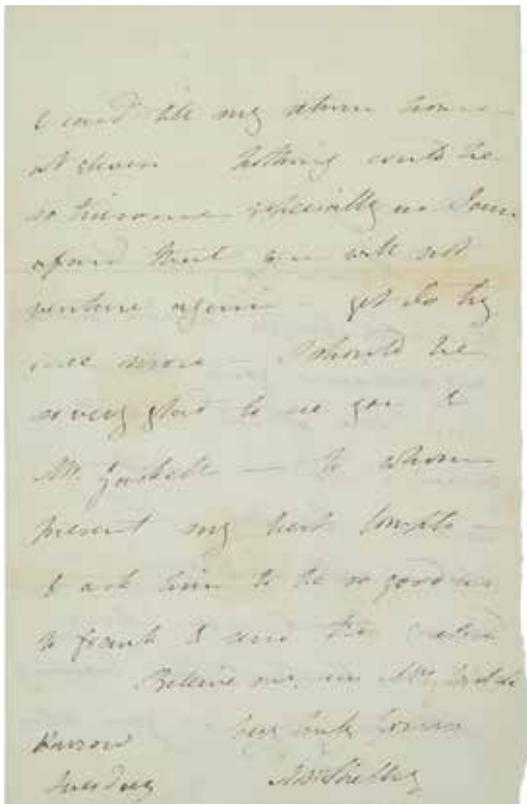
**SHELLEY, MARY WOLLSTONECRAFT. 1797-1851.**

*Frankenstein: or, The Modern Prometheus.* BOUND WITH: SCHILLER, FRIEDRICH VON. 1795-1805. *The Ghost Seer.* London: Henry Colburn and Richard Bentley, 1831.

8vo (170 x 103 mm). Engraved frontispiece, additional engraved vignette title. Modern black morocco, blind-tooled and gilt-ruled upper cover, spine with 5 raised bands in gilt, morocco label, marbled endpapers, marbled paper slipcase. Scattered foxing. WITH: Autograph Letter Signed ("M W Shelley"), to "Mrs. Gaskell," regretting that they were not able to meet, 2 pp recto and verso, 8vo, Harrow, "Tuesday," folded in three with creases and minor handling.

THIRD EDITION, and first illustrated edition, published with the translation of Schiller's work at the back. The enclosed letter from Mary Shelley send her regrets for a missed opportunity to meet a friend: "I grieve very much at the contre-temps which prevented my receiving your kind & (had I been at home) most welcome visit." The folding of the letter in three reflects a common practice of the time: franking. Letters folded in this way often had the postage applied directly to the paper on the exterior. Percy Shelley, the son of Parliamentarian Timothy Shelley, is know to have illicitly used his father's privilege of free postage, marking letters "Free — P.B. Shelley." Mary Shelley, like many of her contemporaries, used the phrase "monstrous" to describe anything that was frightening or excessive, and it may well be that she thought of her husband's abuse of franking privileges as "monstrous." Given that Mary Shelley never visited the real Frankenstein Castle near Darmstadt in Germany, the name of the book may have actually been a playful reference to Percy's abuse of the British postal system.

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



32



33

33

**MASCAGNI, PAOLO. 1755-1815.**

*Anatomia Universale*. Florence: 1833.  
2 volumes, comprising text and plate volumes. Folio (454 x 310 mm). Letterpress title to text volume, plate volume with 75 engraved anatomical plates, each in colored and uncolored outline states. Some scattered spotting, mostly to margins. Contemporary Italian red half morocco, spines labeled in gilt, joints and extremities very lightly rubbed.

*FIRST EDITION IN ITALIAN AND FIRST "SMALL-FORMAT" EDITION.*  
The smaller format edition, itself a generous folio, was prepared by the original artist/engraver of the elephant folio edition Serantoni, who realized that the life-size version, the labor of Mascagni's entire career, would be seen and owned by only a few. The original 88 plates were increased to 150 plates so that certain details could be separated out, and in some cases, this resulted in a clearer presentation of the subject matter than in the large format edition. A fine wide-margined set of Mascagni's important work on the anatomy of the human body. The work is rare on the auction market with just 4 copies in the last 20 years. Welcome IV, 73; Garrison-Morton 1104.

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



34

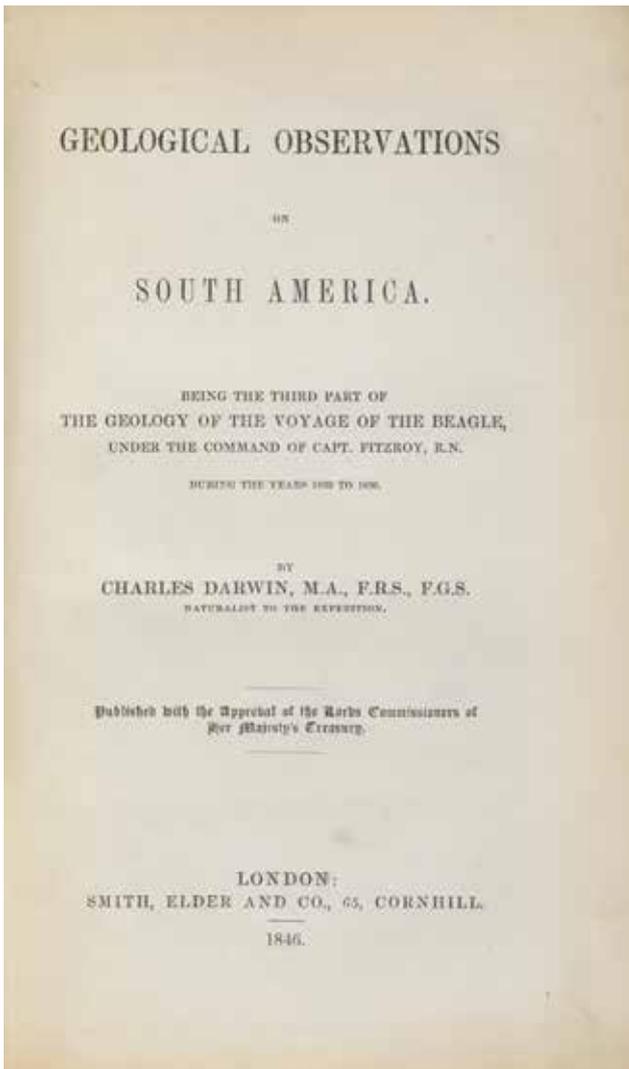
34

**BEECHEY, WILLIAM. 1796-1856.**

*The Zoology of Captain Beechey's Voyage ...* by J. Richardson ... N.A. Vigors ... Bennett ... Richard Owen ... John Gray ... W. Buckland and G.B. Sowerby. London: Henry G Bohn, 1839.  
4to (288 x 140 mm). Letterpress title, 44 hand-colored engraved natural history plates by Sowerby (birds, fishes, insects and shells), the final geological section with 3 hand-colored engraved geological maps, one double-page and folding, and including a geological plan of San Francisco Bay. Occasional very light foxing. Original publishers green cloth, original paper spine label worn, but noting 47 colored plates, corners bumped.  
*Provenance:* John Obadiah Westwood (Entomologist, signature at upper right corner of title); Frederick William Hope (Entomologist and Naturalist, armorial bookplate inscribed "Sold by order of the Hope Professor ... 1946.")

A fine copy. The John Westwood/Frederick William Hope copy of Beechey's *Zoology of the Pacific*, describing specimens collected on the Voyage to the Pacific and Behring's Strait on *H.M.S. Blossom* in 1825-28, with contributions from the most famous British Naturalists of the day. Hope and Westwood founded the Entomological Society of London in 1833, and Westwood had been taken under Hope's wing early in his career. Hope had found him a curatorial job at Oxford, and Westwood went on to be a Fellow of Magdalen College Oxford and the author of many books on entomology. Forbes 1176; Hill 96; Howes R-259; Lada-Mocarski 105; Sabin 71032; Wickersham 6825.

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



35

35

**DARWIN, CHARLES. 1809-1892.**

*Geological Observations on South America. Being the third part of the Geology of the Voyage of the Beagle ... by Charles Darwin ... Naturalist to the Expedition.* London: Smith, Elder and Co, 1846. 8vo (222 x 140 mm). Letterpress title, folding map of the southern portion of South America, dated 1839, 5 folding engraved plates, 4 dampstained, one margin slightly soiled, 1p of advertisements for Darwin's recent geological works and other authors' works on the Zoological studies from the Beagle Voyage. Original brown cloth, lightly faded, joints at head and foot of spine slightly split, front inner hinge cracking.

On Darwin's return from his Voyage on the Beagle to the Galapagos Islands in the Pacific, he published a series of books on the geology of the places in South America that he visited on the Voyage. All were issued in small numbers to a limited scientifically-minded audience, and are rare on the market. It wasn't until Darwin published his famous work *On the Origin of Species* in 1859, that Darwin came to International attention. His observations of the fauna on the Galapagos, an isolated ecosystem, contributed considerably to the formation of his ideas on the evolution of species. Freeman 273; Norman 857; Sabin 18646.

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



36

36

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

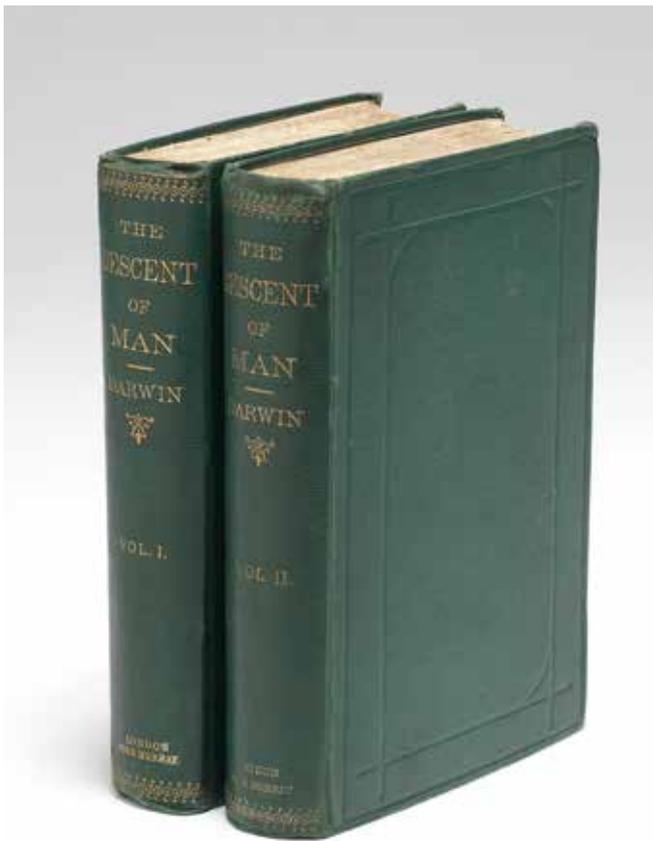
Photograph Signed ("Ch. Darwin"), 4 x 2 1/2 inch albumen print carte-de-visite, portrait of Darwin by his eldest son William, signed on the verso and dated "1864," minor spotting to mount.

*Provenance:* The Medical and Scientific Library of W. Bruce Fye.

A STRIKING SIGNED DARWIN PHOTOGRAPH, depicting him for the first time with his iconic beard and one of two taken between 1860 and 1864 with which Darwin was most satisfied. It is one of two portraits "Darwin was willing to allow others to see following the publication of *On The Origin of Species*" (Darwin Correspondence Project).

Please note our online sale of The Medical & Scientific Library of W. Bruce Fye Part III, March 1-11, 2020.

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



37

37

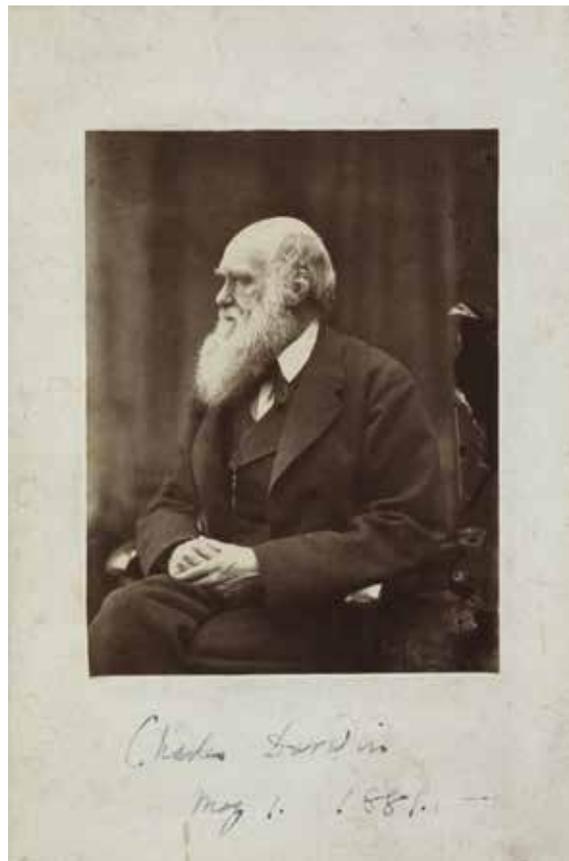
**DARWIN, CHARLES. 1809-1882.**

*The Descent of Man, and Selection in Relation to Sex.* London: John Murray, 1871.  
2 volumes. 8vo (189 x 126 mm). Half-titles, engraved illustrations. 16 pp publisher's catalogue dated January 1871 at end of each volume. Original green cloth, blind-stamped, spines gilt-lettered. Hinges of first volume cracked, lower upper corner bumped. *Provenance:* The Medical and Scientific Library of W. Bruce Fye.

*FIRST EDITION, FIRST ISSUE*, the first appearance of the word "evolution" in Darwin's works. "In the *Origin*, Darwin had avoided discussing the place occupied by Homo sapiens in the scheme of natural selection, stating only that 'life will be thrown on the origin of man and his history.' Twelve years later he made good his promise with *The Descent of Man*, in which he compared man's physical and psychological characteristics to similar traits in apes and other animals, showing how even man's mind and moral sense could have developed through evolutionary processes. In discussing man's ancestry, Darwin did not claim that man was directly descended from apes as we know them today, but stated simply that the extent ancestors of Homo sapiens would have to be classified among the primates; however, this statement, as misinterpreted by the popular press, caused a furor second only to that raised by the *Origin*" (Norman). First issue, with the errata on the verso of volume 2 title-page, the "Postscript" leaf in Vol II tipped in after page viii, and "transmitted" appearing as the first word on page 297 of Vol I. Freeman 937; Garrison-Morton 170; Norman 599.

Please note our online sale of The Medical & Scientific Library of W. Bruce Fye Part III, March 1-11, 2020.

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



38

38

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

Photograph Signed ("Charles Darwin/ May 1. 1881.") of Darwin by Oscar Gustav Rejlander, carbon print, 102 x 77 mm, stamped at the foot of the image 'Autotype Company', mounted on 165 x 110 mm original card stamped 'Copyright/ Marion, Imp Paris/ Depose', some surface-staining to the white mount, [negative, spring 1871], 1 May 1881, signed and dated on the mount.

*'THE BEST PHOTOGRAPHS OF ME HAVE BEEN TAKEN BY MR REJLANDER' - PHOTOGRAPH OF CHARLES DARWIN SIGNED IN FULL.* Darwin came across the photographs of O.G. Rejlander — now widely regarded as 'the father of art photography' — when perusing a shop window in the spring of 1871. He was at the time searching for suitable means of illustrating his third major work on evolution, *The Expression of the Emotions in Man and Animals* (1872). Struck by the naturalism of Rejlander's work, Darwin commissioned from him a set of photographs, writing to another would-be illustrator: 'I have found a photographer in London. Rejlander, who for years has had a passion for photographing all sorts of chance expressions exhibited on various occasions, especially by children, and taken instantaneously' (to James Crichton-Browne, April 7, [1871], Cambridge University Darwin Correspondence Project). Rejlander was to produce nineteen of the thirty photographs for the book, posing in many of them himself.

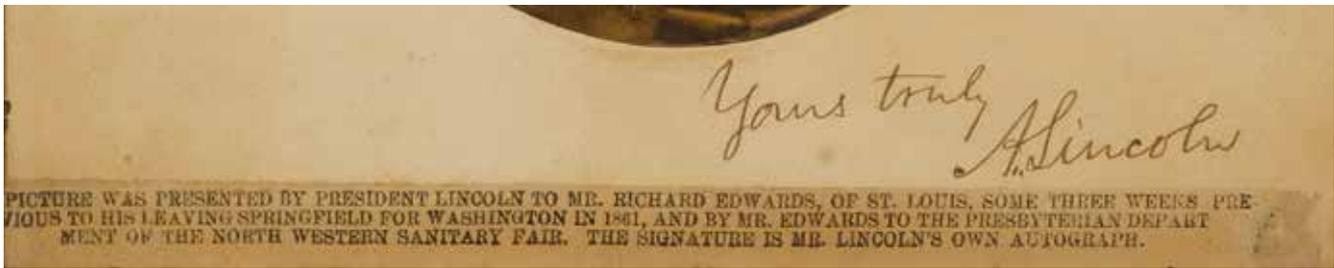
On April 23, 1871, Darwin wrote to the photographers Elliot & Fry: "I am bound to tell you that I lately was several times with Mr Rejlander, who was assisting me on a scientific subject, &, who took so much trouble for my sake that I gladly complied with his request to take several photos: of me, and these I imagine he intends to sell to any purchasers;" adding in another letter to an unidentified editor on October 12: "The best photographs of me have been taken by Mr Rejlander" (Darwin Correspondence Project).

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



*Yours truly  
A. Lincoln*

PICTURE WAS PRESENTED BY PRESIDENT LINCOLN TO MR. RICHARD EDWARDS, OF ST. LOUIS, SOME THREE WEEKS PREVIOUS TO HIS LEAVING SPRINGFIELD FOR WASHINGTON IN 1861, AND BY MR. EDWARDS TO THE PRESBYTERIAN DEPARTMENT OF THE NORTH WESTERN SANITARY FAIR. THE SIGNATURE IS MR. LINCOLN'S OWN AUTOGRAPH.



(detail)

39

**LINCOLN, ABRAHAM. 1807-1865.**

Photograph Signed ("Yours truly, A. Lincoln"), 5 x 7 inch (127 x 178 mm) oval albumen print portrait attributed to Roderick Cole of Peoria, laid down to 7 x 8-1/2 inch (178 x 216 mm) matte laid down to 8 x 9-3/4 inch (203 x 248 mm) sheet, in 19th or early 20th century frame. 38 mm closed tear at upper margin affecting 19 mm of image, light toning and spotting to matte.

*Provenance:* Printed snipe laid down to lower margin reading: "PICTURE WAS PRESENTED BY PRESIDENT LINCOLN TO MR. RICHARD EDWARDS, OF ST. LOUIS, SOME THREE WEEKS PRIOR TO HIS LEAVING SPRINGFIELD FOR WASHINGTON IN 1861, AND BY MR. EDWARDS TO THE PRESBYTERIAN DEPARTMENT OF THE NORTH WESTERN SANITARY FAIR. THE SIGNATURE IS MR. LINCOLN'S OWN AUTOGRAPH."

A HANDSOME EXAMPLE OF A SIGNED LINCOLN PHOTOGRAPH, WITH NORTHWESTERN SANITARY FAIR PROVENANCE.

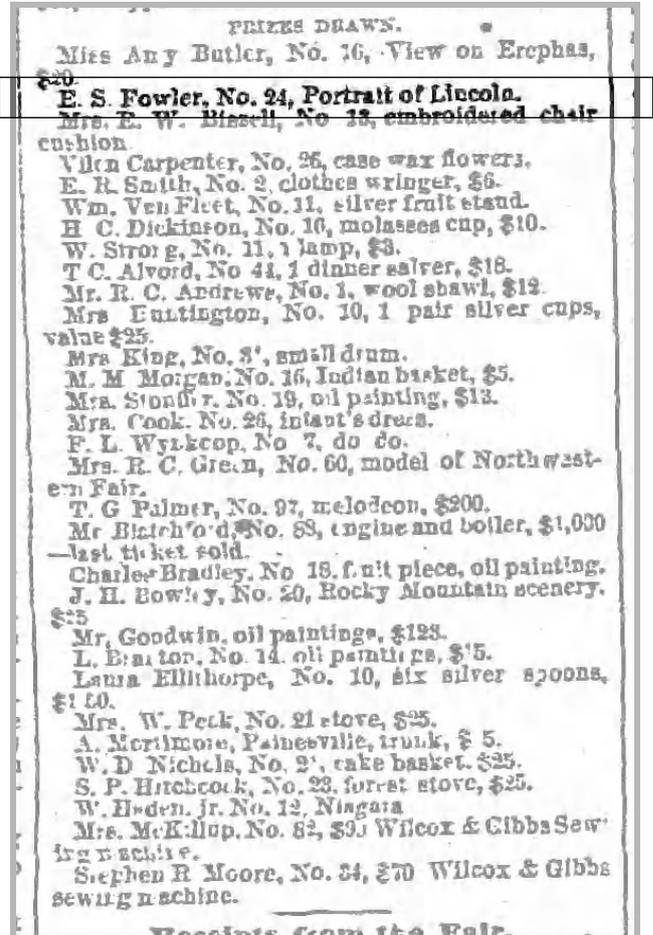
This image, used widely during Lincoln's 1860 Presidential campaign, was shot most likely in either August or October of 1858 in Peoria, Illinois by Roderick Cole, who, with his brother Henry, operated a studio there. It is the most famous of the beardless images, and was a favorite of Lincoln's.

The snipe at the lower margin of the image indicates that the photograph was donated to raise funds for one of the Northwestern Sanitary Fairs. During the Civil War, twice as many soldiers died from disease as from gunshot wounds. The United States Sanitary Commission (USSC) was created in 1861 to support sick and wounded soldiers, and to improve sanitation conditions throughout the military. The USSC established a series of Sanitary Fairs to raise funds to support the mission. Local citizens were encouraged to donate items for sale or auction, from machinery to food to art and war memorabilia. The first fair was held in Chicago in 1863, and Lincoln himself made headlines when the draft copy of the Emancipation Proclamation donated by him sold for a record \$3000. The 1863 Northwestern Sanitary Fair raised nearly \$80,000 for the war effort, at the time a record sum.

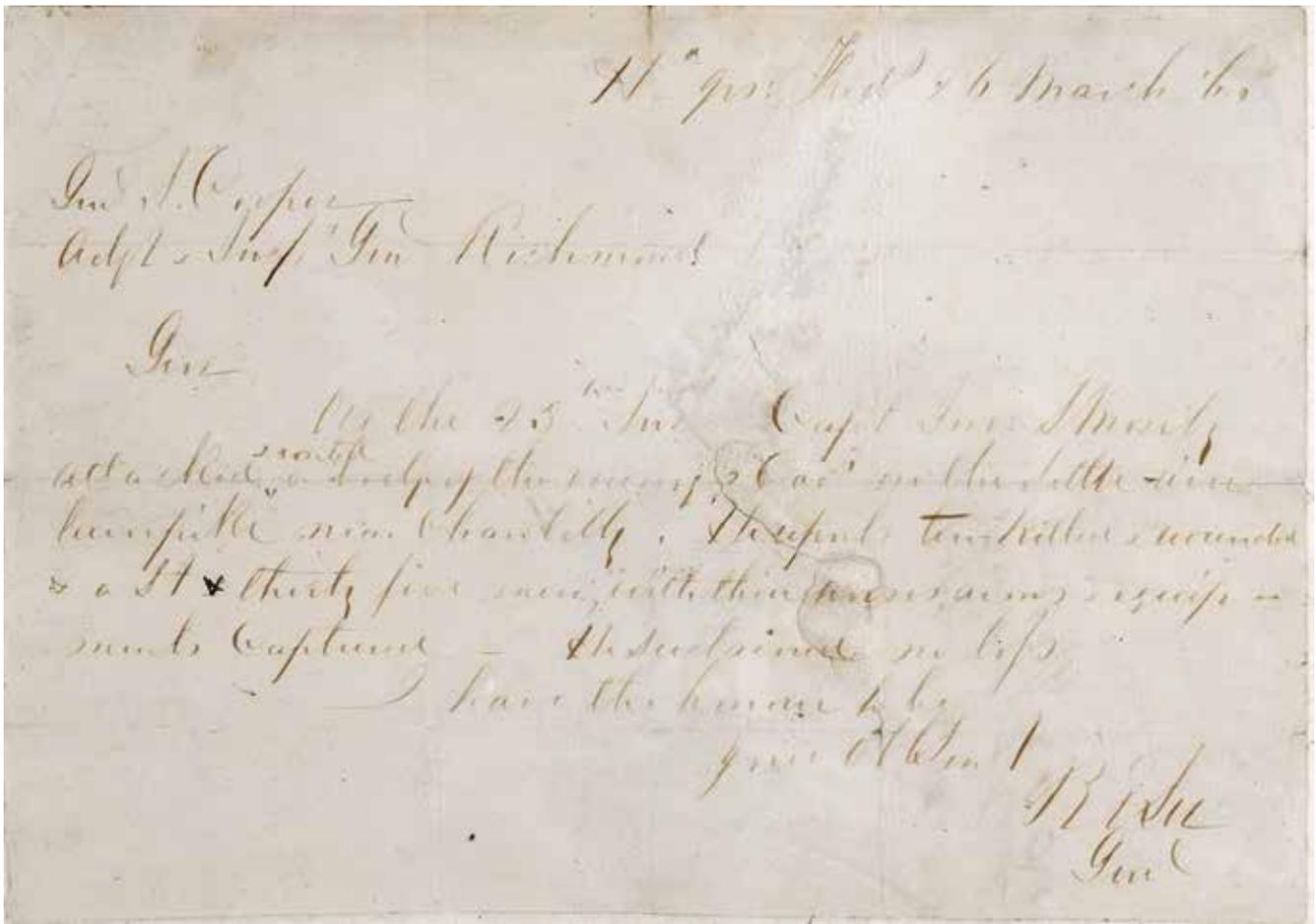
This photograph was signed by Lincoln and given in February of 1861 to Richard Edwards, a Welsh-American educator who was the head of the Normal School in St. Louis from 1857-1861 before assuming the leadership of the Illinois State Normal University in 1862. Most likely, Edwards donated his signed portrait of Lincoln to the same 1863 Sanitary Fair's charity auction that Lincoln donated the Emancipation Proclamation. On November 8, 1863, however, at the close of the first fair, the *Chicago Tribune* lists, under "Prizes Drawn," a "Portrait of Lincoln" won by Mr. E.S. Fowler (likely associated with E.S. Fowler & Co., a Chicago-area drygoods merchant who supplied provisions to the U.S. Government).

The current owner's family were innkeepers in Morris, Illinois from the late 19th to the mid-20th centuries, and family lore has it that the photograph was given to an ancestor in lieu of payment for lodging. It has remained in the current owner's family from the early 20th century to the present.  
C. Hamilton and L. Ostendorf, *Lincoln in Photographs*, O-14. J. Mellon, *The Face of Lincoln*, p 34.

\$80,000 - 120,000



From the *Chicago Tribune*, November 8, 1863. Image courtesy Newspapers.com.



40

40

**ROBERT E. LEE PROMOTES MOSBY TO MAJOR.**

LEE, ROBERT E. 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 officier] Majr of the Partizan Rangers. SC," 1 p, 4to (199 x 159 mm), Headquarters, March 26, 1863, 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. &



41

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 officer] 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.

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

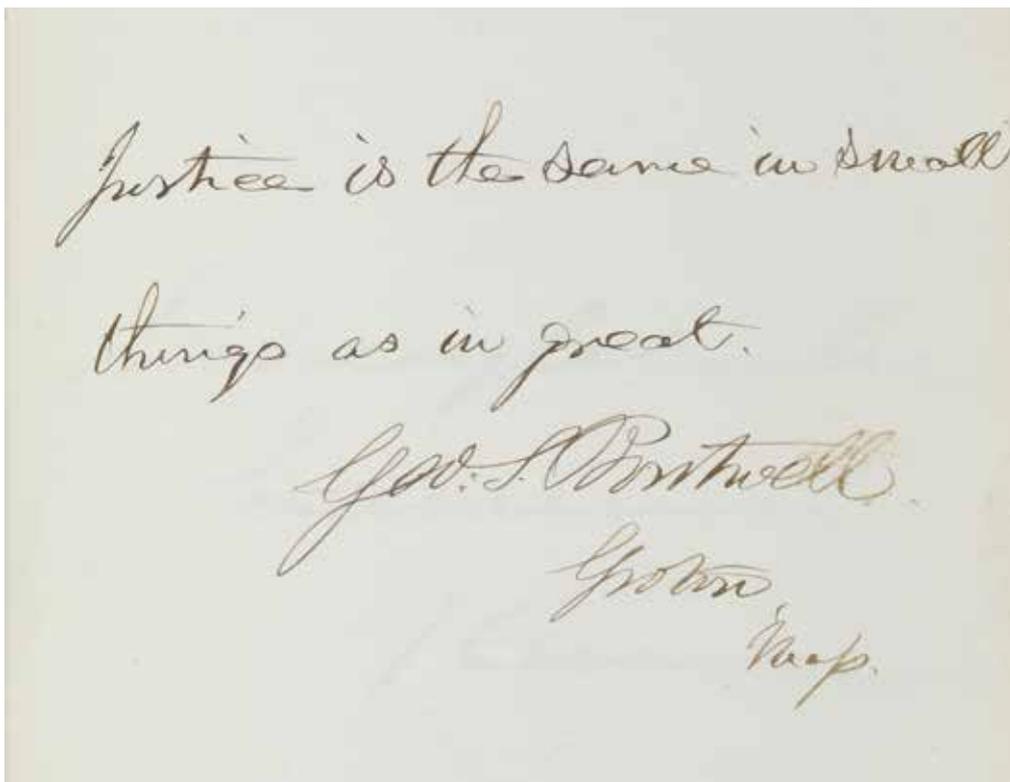
41

**BRASSEUR DE BOURBOURG, CHARLES-ETIENNE. 1814-1874; AND J.F.M. COMTE DE WALDECK. 1766-1875**

*Monumens Anciens du Mexique. Palenque et autres ruines de l'ancienne civilisation du Mexique.* Paris: Arthus Bertrand, 1866. Folio (550 x 355 mm). Two letterpress titles, woodcut illustrations; double-page map of the Yucatan peninsula by Malte-Brun dated 1864, 54 tinted lithographed plates, two in full-color, of the ruins of Yucatan by Waldeck, numbered 3-56, and including 4 double-page plates, each with two numbers, occasional light browning, deckle edges. Contemporary red morocco-backed papered boards, corners bumped, extremities lightly rubbed. Provenance: Duc d'Uzes, the 11th Duke, Geraud de Crussol d'Uzes (manuscript instructions for the binder on a thin paper label, tipped in at first title, "Duc d'Uzes 1 vol. 1/2 rel non sognee").

One of the early surveys of the Mayan ruins of the Yucatan Peninsula. Brasseur de Bourbourg was ordained as a priest in 1830 and came to Quebec to teach. After a local dispute in 1848, he began to travel around Mexico and Central America as a missionary and at the same time studied mesoamerican antiquities. In 1864 he joined a french military expedition in Mexico as an archaeologist, the resulting work being *Monumens anciens du Mexique*. Waldeck was a man of self promotion and advancement. In 1825 he was hired as an hydraulic engineer for a mining company and went to Mexico, but that job didn't last long, and from 1832 to 1833 he lived among the ruins of Palenque. In 1864 he was hired by Kingsborough to travel to Uxmal and make drawings and reconstructions. In 1838 he published his own work on the Yucatan. When Brasseur de Bourbourg was looking for illustrations for the present work, he turned to Waldeck's work on the Palenque. Sabin 7435; Palau 34537, 34538.

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



(detail)

“Justice is the same in small things as in great.”

- George Boutwell, additional note at his entry.

42

#### **IMPEACHMENT OF ANDREW JOHNSON. 1867-1868.**

Original engrossed copy of the first impeachment resolution vote of President Andrew Johnson in the House of Representatives, signed by all 57 “Yea” votes, 60 pp, 198 x 121 mm, with signature and embossed stamp of the Clerk of the House of Representatives, Edward McPherson, and assembled by Clerk of the House, Isaac Strohm, Washington, D.C., December 7, 1867, contemporary morocco, rebacked, with manuscript title on vellum inset to upper cover, repair to upper spine, vertical and horizontal band of minor stain to covers, housed in custom morocco box, folding cloth chemise.

*EXTREMELY RARE OFFICIAL ENGROSSED COPY OF THE FIRST IMPEACHMENT RESOLUTION VOTE IN THE HOUSE OF REPRESENTATIVE FOR ANDREW JOHNSON.* First begun in January 1867, with Representative James Astley of Ohio introducing a resolution accusing him of corruption and authorizing the Judiciary Committee to open an inquiry. After the committee’s report was submitted on November 25, 1867, on December 7th the House held the first full impeachment vote in American history, voting “yeas 57/ nays 108.” The first successful impeachment in the House would wait until February 24th, 1868, following Johnson’s second attempt to remove Edwin Stanton as Secretary of War, a blatant attack on the Senate’s recently passed Tenure of Office Act.

After Lincoln’s assassination and the end of hostilities, Johnson was tasked with overseeing Reconstruction, including incorporating the rebels in the South back into the Union. Johnson’s political fortunes had been based largely on his firm support of the Union—as the only Southern senator who did not resign his seat during secession.

But his stance on Reconstruction, offering a quick restoration of seceded states, without offering much protection to former slaves, did not garner wide support, particularly with Northern Republicans. The country was split as never before, and Johnson found himself at odds with his own House and Senate.

If Reconstruction provided the kindling for the country’s first impeachment, then “it was the torch of Andrew Johnson’s personal character that ignited the flame” (Benedict, p 3). In the words of historian Howard Beale, “He could bear insult personal danger, obloquy; but he could not yield his point.” So when faced with a Senate that disagreed strongly with his plans, he utterly refused to be moved. Though Johnson’s Reconstruction plan echoed Lincoln’s, he was unable to communicate and negotiate with the legislative branch (as Lincoln might have) in order to reconcile the two views, leading inexorably to the impeachment showdown beginning in 1867.

This extraordinary document was compiled by the engrossing clerk Isaac Strohm, with the certified copy of the extracts from the House resolution for impeachment, signed and stamped by House clerk Edward McPherson. Following are 57 autographed leaves of the “Yea” votes for the December 1867 impeachment, including Benjamin Butler, who would serve as an impeachment manager, as well as a slip signed by President Pro Tempore of the Senate Benjamin F. Wade, who would have succeeded Johnson as President had the Senate trial resulted in removal. An extremely rare reminder of an important first in American history.

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

In the House of Representatives, U. S.,  
December 7th 1867.

" x x x x x x x x x

" The question then recurring on the said resolution, the same was read as follows:

" Resolved, that ANDREW JOHNSON, President of the United States, be impeached of high crimes and misdemeanors.

" Mr. James F. Wilson moved the previous question, which was seconded and the main question ordered to be put, viz: Will the House agree thereto?

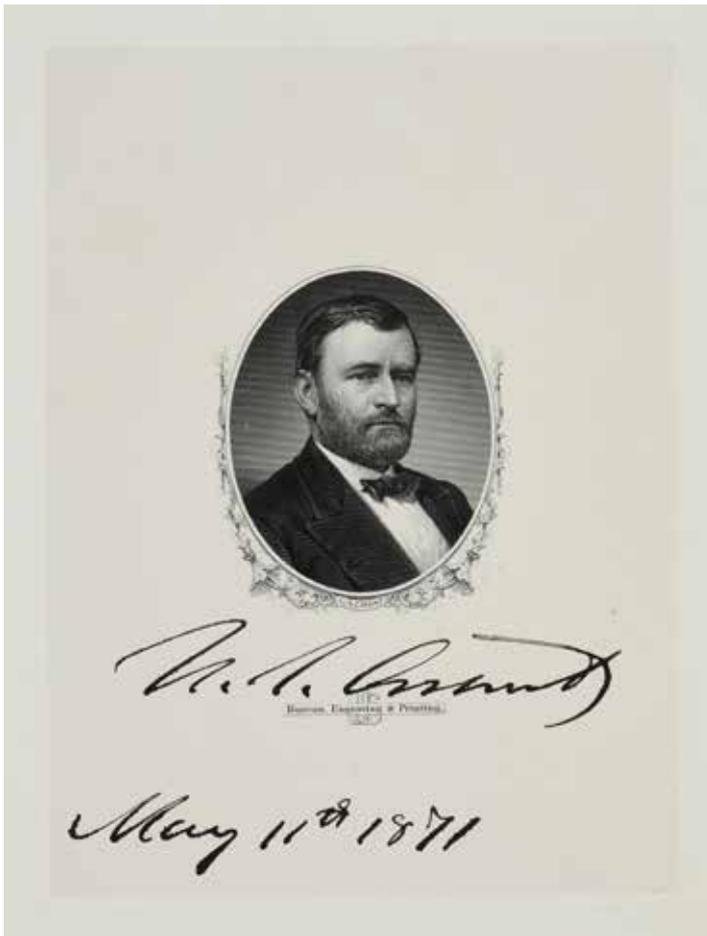
" And it was decided in the negative,

{ Yeas 57.  
Nays 108.  
Not voting

" The yeas and nays being desired by one-fifth of the members present

" Those who voted in the affirmative are

Mr. George W. Anderson,  
Samuel M. Arnell,  
James M. Ashley,  
George S. Boutwell,  
Henry P. H. Brownwell,  
John M. Broomall,  
Benjamin F. Butler,



43

43

**GRANT, ULYSSES S. 1822-1885.**

Engraved portrait signed ("U.S. Grant"), U.S. Bureau of Engraving & Printing, dated in Grant's hand in ink "May 11th 1871," 138 x 102 mm, showing him as President in civilian clothes, head-and-shoulders within an oval, turned to his right. Slight paper blemish near upper left corner of plate area, above image. Matted.

This was the official portrait made by the Bureau of Engraving and Printing during Grant's first term as president.

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



44

44

**OLD BELIEVERS MANUSCRIPT HYMNAL.**

*Kniga Oktai [The Book of Oktai].* [Russia: Second half of the 19th century.]

Folio, (340 x 220 mm). 167 leaves. Decorated music manuscript of orthodox chants or *Osmoglasnik*, chants written in hook letters (Kryukovoye pismo), decorated with 10 large ornate illuminated headings and ornamental initial letters. Contemporary Old Believers-style blind-stamped calf over wooden boards, repaired clasps. Covers and edges rubbed, joints restored.

*Provenance:* oval library stamp of Old-Ritualist Priest Ipatii Derkov-Trofimov on verso of front free endpaper.

The Old Believers (*starovery*) or Old Ritualists (*starobryadtsii*) are Eastern Orthodox Christians who maintain the liturgical traditions and rituals of the Eastern Orthodox Church prior to the reforms of Patriarch Nikon of Moscow (1605-1681) made between 1652 and 1666. His aim was to return them to their "Greek originals." Although numbering in the millions in the 17th Century, the faithful split into several sects, some of which survive today. This hymnal is a fine example of their archaic but elegant style of book design. ABPC records only two Old Believer illustrated manuscripts being offered at auction in the last 45 years. *Muzeum knigi* (St. Petersburg: 2002, p 87).

**\$2,500 - 3,500**



45

**LANGTRY, LILLIE 1853-1929.**

Large archive of letters, documents and photographs relating to British socialite and actress Lillie Langtry, nicknamed "The Jersey Lily," who rose to fame as a paramour of the Prince of Wales (later Edward VII) before launching a stage career that lasted nearly 40 years. This lot includes:

72 Autograph Letters Signed ("Lillie," "Lillie de Bathe" and "Princess"), 190 pp recto and verso, 4to and 8vo (most with conjoining leaves), 1882-1916; with a small collection of related documents and 10 signatures. WITH: a collection of 19th and 20th century photographs of Langtry, including 14 albumen print cabinet cards, 1875-1890s, by Sarony, Falk, and others, and a selection of 8 x 10 gelatin silver prints of Langtry, 1910s, many with notes on the verso indicating that they were once part of Langtry's personal photo library. AND WITH: a large collection of printed ephemera, including publication offprints and advertising broadsides as well as biographical material relating to Langtry.

Highlights of the collection include:

1. A collection of correspondence from Lillie Langtry to playwright Graham Hill, 1906-1916, including 34 Autograph Letters Signed, 4to and 8vo, totaling 110 pages, with 4 Documents Signed (1906-07), 3 of which are contracts with Hill, the 4th a license for the London production of a one-act play by Hill. Hill is the author of "Between the Nightfall and the Light," a one-act play that Langtry performed during her 1906-1907 tour of America. During her later American tours, rather than headlining full-length plays as she had earlier in her career, Langtry performed small-cast one-act plays at Vaudeville houses, particularly the Orpheum Circuit, to great acclaim and financial success. Not much is known about Hill. He appears in early 20th century theatrical records as the author of about 6 plays and he is credited for the book for a 1909 musical

*Havana*. This collection of correspondence is warm and encouraging, as Langtry invites Hill to New York to meet impresario David Belasco and waits anxiously to see his new play.

From Friday, Dec 7 (prob 1906): "Dear Mr Graham Hill / I sent you a cable today to which I am expecting an answer. In case you do not ... before this reaches you. I am writing in strict confidence to tell you particulars—Belasco the man who makes plays & actors—is anxious to make me a great success—I told him you had a find idea for a play & he wants you to come out at once & work with him & me. It means a fortune for both of us—now put everything aside & come—or someone else will take your place & the chance will be gone—The fees & all will be rightly fixed when you arrive. Belasco is a genius at suggesting & you will do wonders. / Yours truly / Lillie de Bathe." As the correspondence continues, Langtry refers to Hill as "Author" and signs herself as "Princess."

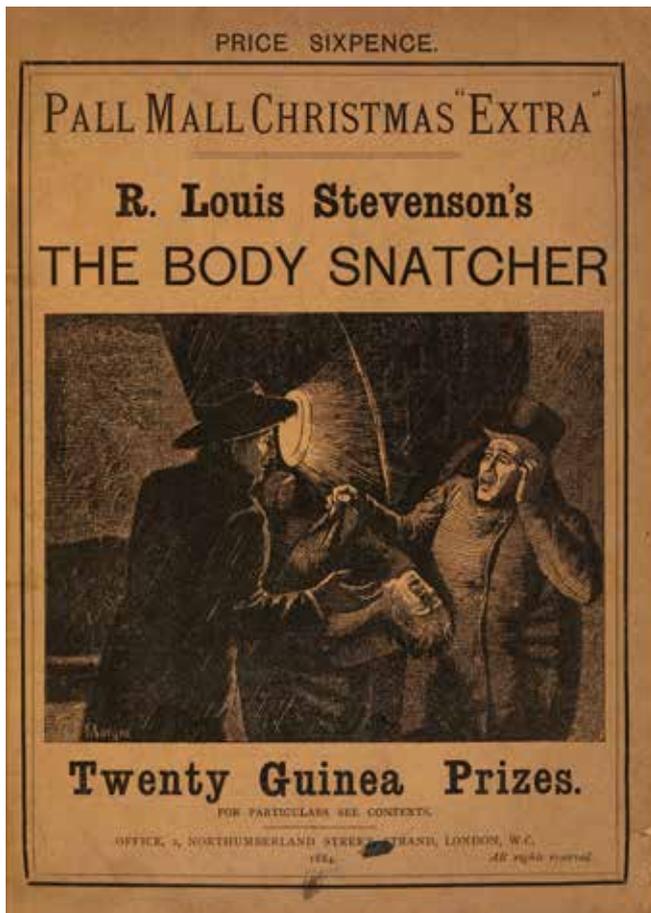
2. Albumen print cabinet card, "Mrs. Langtry in 1875" by Oules of Jersey, 4 x 6 inches, featuring Langtry dressed in black and seated at a desk, with 1885 presentation inscription of novelist Henry James on the verso.

3. Large group of correspondence to Langtry, 1885-1906, including examples from WILLIAM GILLETTE, HENRY IRVING, STANLEY V. WEYMAN, WILLIAM WINTER, DION BOUCICAULT, CHARLES WYNDHAM, FERGUS HUME, GERALD DU MAURIER, GILBERT PARKER, SYDNEY GRUNDY, CHARLES WARNER, MRS. PATRICK CAMPBELL, and others, including W.C. and CLEMENT LE BRETON, Langtry's father and brother, two undated love letters from "Robert/Bobby," and a cut signature of King Edward VII.

**\$6,000 - 9,000**



46



47

46

**REUTER, ODO MORANNAL.**

*Finlands Fiskar. The Fishes of Finland.* Helsingfors: G.W. Edlund, 1883-[92].

11 original parts only (of 12), Folio, (415 x 300 mm). Title with wood engraved vignette of a lighthouse, 33 chromolithographed plates of the fishes of Finland (of 41), all heightened in silver and gold. With the original front and back wrappers to each of the parts, the wrappers lightly browned and a few edges chipped. Early 20th century half morocco, titled in gilt on upper cover.

A rare work, privately published, and just two copies recorded at auction in the last 50 years. Casey Wood p 534.

**\$2,500 - 3,500**

47

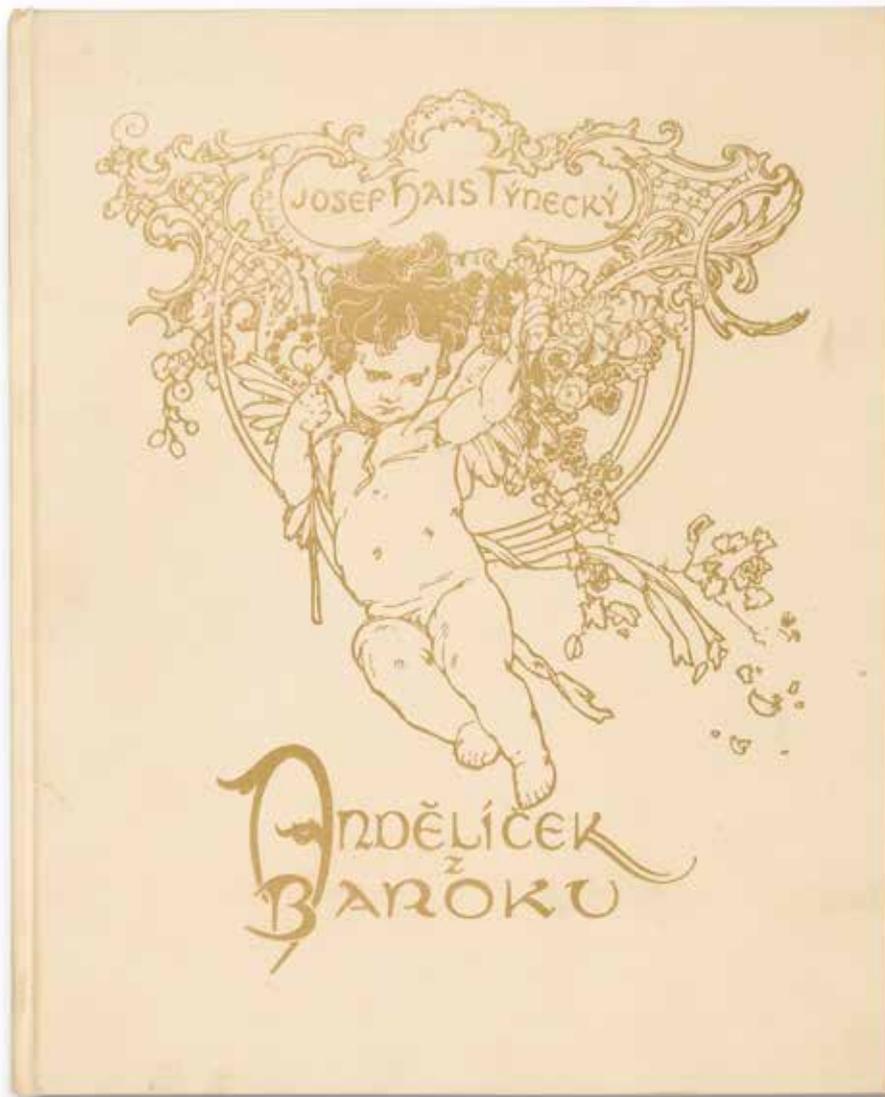
**STEVENSON, ROBERT LOUIS. 1850-1894.**

*The Body Snatcher.* IN: *Pall Mall Christmas Extra* (London: 1884, pp 3-12).

4to. Wood engraved illustration in text and on front wrapper. Contemporary half morocco and purple boards, original wrappers bound in. Rubbed, small repairs to wrappers, browning.

*FIRST APPEARANCE* of Stevenson's macabre tale, which did not appear in book form until 1895. The story is loosely based upon a series of murders that took place in Edinburgh in 1828. The killers, William Burke and William Hare, murdered 16 people in order to sell their corpses to Scottish anatomist Robert Knox. In Stevenson's story, the anatomist is referred to as Mr. K\_\_\_, and the main characters are two of his medical students who become entangled in providing corpses for their mentor.

**\$2,000 - 3,000**



48

**MUCHA, ALPHONSE. 1860-1939.**

HAIŠ TÝNECKÝ, JOSEF. 1885-1964. *Andělíček z Baroku*. Prague: J. Otto, 1929. 4to. Pictorial title, printed in brown and black, elaborate text frames designed of shellwork flowers with vignettes by Mucha. Original gilt decorated cloth, top edge gilt.

*Provenance:* Marie Mucha (1882-1959) his wife (presentation inscription); Purchased from Rizzoli Bookstore, New York, December 1973.

*LIMITED EDITION, PRESENTATION COPY INSCRIBED AND SIGNED BY MUCHA TO HIS WIFE* ("Maruše na památku na Vánoce 1929" "To Marie in memory of Christmas 1929"), one of 200 copies, signed by Mucha and Hais-Tynecky. Marie "Maruška" Chitilová met Mucha in Paris in 1903. They married in 1906 and Marie is considered to be Mucha's ideal partner and lifelong supporter of his art.

"Little Baroque Angel" includes 37 vignettes and tail-pieces by the acclaimed Art Nouveau artist, published during the height of his career. Mucha presentation copies are exceedingly rare on the market.

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





49

**ORIGINAL DRAWINGS BY ALPHONSE MUCHA.**

11 original Alphonse Mucha pencil drawings all signed by Mucha for *Andelicek z Baroku*, "Litte Baroque Angel" Prague, 1929 (see previous lot). Comprising: \* the little baroque angel for the cover design (370 X 325 mm) pencil on paper mounted on card; \* 5 original drawings of female figures (220 x 300 mm and smaller, appearing in vignettes on pp 16, 31, 58, 69., 80); \* an original drawing of a butterfly (190 x 211 mm, p 103); \* an original drawing of an angel (310 x 183 mm, p 46); John of Nepomuk, the saint of Bohemia vignette with full border decoration (375 x 330 mm, p 78) pencil and purple pencil on paper and two others (pp 23 and 43).

*Provenance:* Z umelecke pozustalosti ("From artistic inheritance, Alphonse Muchy") ink stamp on verso; "Narodni Galerie V Praze, vývoz" ("National Gallery Prague, export") ink stamp on verso; Purchased from Rizzoli Bookstore, New York, December 1973.

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

JOSEF HAJŠ-TYRECKÝ

Andělíček  
Baroku

IZKLADATELSTVÍ J. OTTO SPOL. S R. O. V PRAZE



50

50

**ORIGINAL DRAWING BY ALPHONSE MUCHA.**

Witches, signed by Mucha, Paris (?), c.1897. Charcoal and pencil on tracing paper (560 x 440 mm), mounted on card, matted.  
*Provenance:* Purchased from Grosvenor Gallery.

**\$2,000 - 3,000**

51

**ORIGINAL DRAWING BY ALPHONSE MUCHA.**

Ascension, design for a mural. N.p., n.d. Charcoal, crayon and pencil on paper (402 x 290 mm), matted.  
*Provenance:* "Z umelecke pozustalosti" ["From artistic inheritance, Alfons Muchy"], ink stamp to margin on verso numbered 2451; "Narodni Galerie V Praze, vývoz" ["National Gallery Prague, export"] ink stamp on verso; Purchased from Grosvenor Gallery.

**\$2,000 - 3,000**



51

52

**ORIGINAL DRAWING BY ALPHONSE MUCHA.**

Drawing of Squirrel design, signed by Mucha, n.p., c.1901. Pencil on tracing paper (122 x 330 mm) mounted on card, matted.  
*Provenance:* "Z umelecke pozustalosti" ["From artistic inheritance, Alfons Muchy"], ink stamp to margin on recto numbered 2275; "Narodni Galerie V Praze, Vyvoz" ["National Gallery Prague, export"] ink stamp to verso; Purchased from Grosvenor Gallery.

**\$1,000 - 1,500**

53

**ORIGINAL DRAWING BY ALPHONSE MUCHA.**

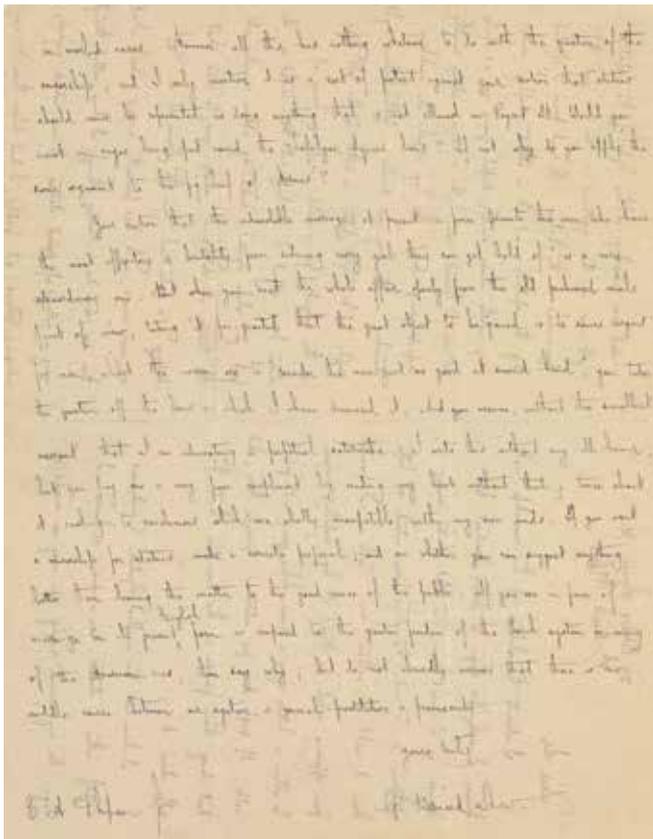
Two female figures, signed by Mucha, n.p., n.d. Pencil on tracing paper mounted on card (276 x 215 mm), matted.

**\$1,000 - 1,500**



52





54

54

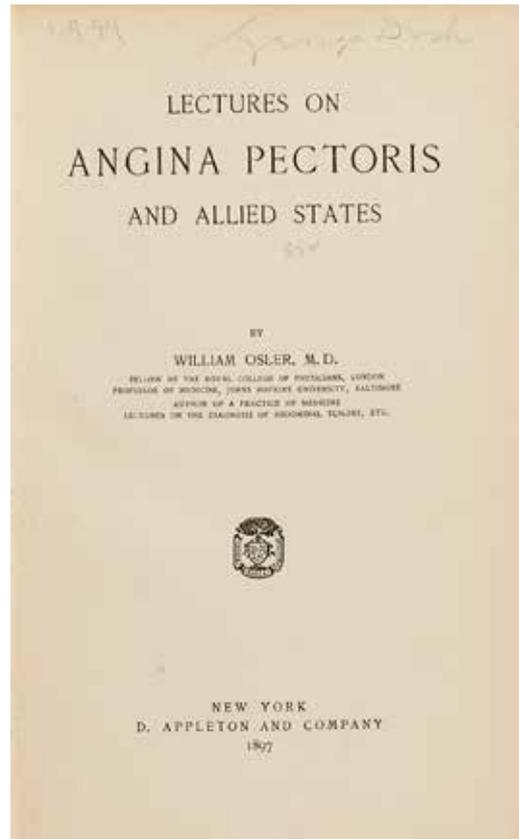
**SHAW, GEORGE BERNARD. 1856-1950.**

Autograph Letter Signed ("G Bernard Shaw") to E.A. Phipson on censorship, nudity, sex and marriage, 3 pp, covering a bifolium leaf, full sheet 269 x 212 mm, March 8th, 1892, 29 Fitzroy Square W[est], old creases.

Provenance: Parke Bernet Galleries, New York, sale 3514, May 8, 1973, lot 144.

*SHAW ON CENSORSHIP: "I advocate the abolition of the censorship, not because I wish the stage to become licentious, but because as I have shown, the effect of the censor's interference is to make the stage worse instead of better ... I have not the smallest objection to nakedness myself, either in statues, men and women, horses or dogs." A delightfully open letter Shaw expounds his ideas on censorship, nudity, sexuality and marriage to painter E.A. Phipson, "... but you pay me a very poor compliment by reading my book without thinking twice about it...."*

**\$800 - 1,200**



55

55

**OSLER, WILLIAM. 1849-1919.**

*Lectures on Angina Pectoris and Allied States*. New York: D. Appleton and Company, 1897.

8vo. Publisher's brown cloth, gilt titles on spine. Light shelfwear and browning.

Provenance: George Dock (ownership inscription on title); Edgar Frank Mauer (bookplate); The Medical and Scientific Library of W. Bruce Fye. WITH: DOCK, GEORGE. 1860-1951. *Historical Notes on Coronary Occlusion: from Heberden to Osler*. [Offprint from]: *The Journal of the American Medical Association*, volume 113, pp 563-568, August 12, 1939. Printed wrappers. *INSCRIBED AND SIGNED* by George Dock. Thumbed.

WITH: MAUER, ALLISON and EDGAR F. *George Dock, M.D.* Los Angeles: Barlow Society for the History of Medicine, 1991. Grey printed wrapper. As new.

*FIRST EDITION*. An important association copy of this monograph, which was based on seven lectures Osler delivered at Johns Hopkins. This is Osler's longest publication dealing with heart disease. He discusses the history of the recognition of angina, the pathophysiology of coronary artery disease, various types of angina, the epidemiology of angina and what would come to be called cardiac risk factors, angina's various clinical presentations, associated conditions, theories regarding angina, and the diagnosis, treatment and prognosis of angina. George Dock was Osler's resident at Johns Hopkins and was at the University of Michigan in 1896 when Osler published the first account of coronary thrombosis in America that was diagnosed in a living patient and confirmed by autopsy. Dock's classic 1896 paper is reprinted in the pamphlet by Allison Mauer and Edgar Frank Mauer, who were also owners of this copy of Osler's book.

Please note our online sale of The Medical & Scientific Library of W. Bruce Fye Part III, March 1-11, 2020.

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



56

56

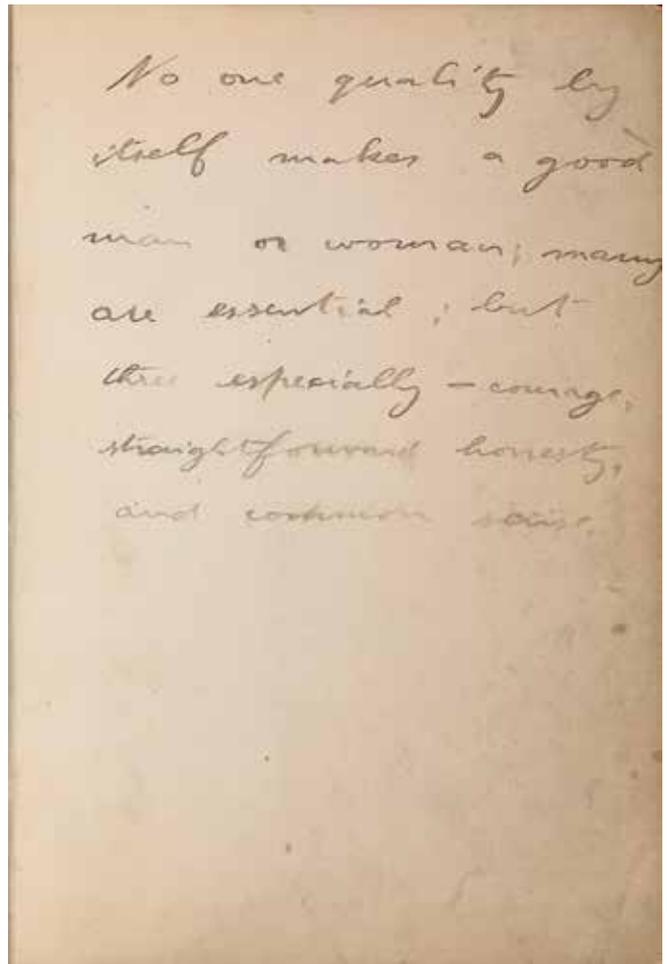
**ROOSEVELT, THEODORE. 1858-1919.**

*Big Game Hunting in the Rockies and on the Great Plains.* New York: G.P. Putnam's Sons, 1899.

4to. Photogravure portrait frontispiece of Roosevelt in "Rough Riders" uniform; 55 plates with illustrations by Remington, Frost, Beard, Sanford and others. Publisher's beige cloth, black morocco gilt labels, top edge gilt. Endpapers renewed, small dampstain to edge of free front endpaper, light foxing.

*SIGNED LIMITED EDITION*, number 704 of 1,000 copies, signed by Roosevelt below portrait on frontispiece, as issued.

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



57

57

**ROOSEVELT, THEODORE. 1858-1919.**

Autograph Quotation Signed as President ("Theodore Roosevelt"), defining a "good man or woman," July, 1903, beginning an autograph album belonging to Olga Roosevelt, 8vo (170 x 116 mm), album in vellum, painted in relief in green and gilt, with a red fleur-de-lis inset within a crest, split at joints, rear hinge detached.

*"No one quality by itself makes a good man or woman; many are essential; but three especially — courage, straightforward honesty, and common sense."*

*A FINE AUTOGRAPH SENTIMENT FROM THEODORE ROOSEVELT AS PRESIDENT*, for his cousin Olga Roosevelt. The finely painted album also contains autographs, some with sentiments, of William Taft, John Muir, Frances Hodgson Burnett (quoting the poet Lizette Woodworth Reese's "Immortality"... "Battles nor songs can from oblivion save, But Fame upon a white deed loves to build"), John Burroughs, and Bernard Baruch, among others.

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



58

**JOHNS HOPKINS HOSPITAL: PHOTOGRAPHY ALBUM.**

Album containing 72 photographs, mounted 1 per page on black paper, gelatin silver prints, each roughly 98 x 75 mm, 1903-1904, of the original staff in the early years of Johns Hopkins Hospital, in remnants of black morocco album, cover stamped "1903-1904" in gilt, label inside rear cover: "Housh Album / 534 [stamped], Black Leaves...", 8vo, 104 pp, photographs mostly mounted on rectos, covers detached and missing much of the leather, leaves detached, but photographs in very good condition. *Provenance:* The Medical and Scientific Library of W. Bruce Fye.

*RARE PHOTOGRAPH ALBUM FROM THE EARLY YEARS OF JOHNS HOPKINS HOSPITAL*, including portraits and photographs of work in the field, including 13 of William Osler (including his home at 1 W. Franklin St), William Halsted, William H. Welch, Campbell Palmer Howard, Harvey Cushing, Howard A. Kelly, as well as views of the Hospital, both interior and exterior and an operating theatre view of Halsted's famous "All-Star Operation." Most likely from photographs of Dr. Clinton E. Brush, these albums were produced for Hopkins students and faculty in small numbers, each with a different arrangement and selection of photographs. "What is photographically significant about these scenes... is the casual snapshot style of the images. They depict a table level view of the day's events and disregard sink placement and ancillary personnel, providing the viewer with a feeling of being in the operating amphitheatre" (Rutkow, *American Surgery: An Illustrated History*, p 216). Highlights included here: William Osler's home at 1 W. Franklin St.; crowd surrounding Osler on ward rounds; Osler looking at patient with nurse in foreground; Osler examining patient with a stethoscope, with Rufus Cole; Osler in contemplation, standing with right foot on chair; Osler sitting and observing a patient's abdomen while a nurse deflects

the patient's breath with a card below his nose; Osler observing a patient with Thomas McCrae behind him and Campbell Howard in the foreground; Osler observing a patient with two nurses and two doctors; Osler palpating a patient's abdomen with two nurses; Osler standing with both hands up to face and right foot on a chair; Osler in contemplation with his left hand on his chin; Osler sitting looking over a patient's bed at a tall doctor who is facing him in the foreground; Osler with his left hand on a patient's chest; William S. Thayer standing over a patient; Campbell Palmer Howard seated looking into a microscope; William Halsted in operating room with full gallery behind him and Harvey Cushing turned away from the operating table; Halsted in formal suit holding an x-ray up to a window in the operating room; Halsted in formal suit walking through operating room; Harvey Cushing in a straw hat and holding a cane outside; Howard A. Kelly in operating room wearing a short white coat; Thomas S. Cullen standing in an operating room; 52) John A. Sampson sitting in an overstuffed chair in the doctor's reading room; 53) Curtis F. Burnham seated on a stool in an operating room; 54) Gerry Rounds Holden performing a surgical procedure on an African-American patient; JHH exterior view of "The Bridge"; William H. Welch seated with framed portraits of William Osler and Walter Reed behind him; 61) William G. MacCallum seated with skeleton in the background; Five African-American infants lying together in a crib; FOR A COMPLETE LISTING OF PHOTOGRAPHS, PLEASE SEE DESCRIPTION ON-LINE. These albums are very rare in the marketplace.

Please note our online sale of The Medical & Scientific Library of W. Bruce Fye Part III, March 1-11, 2020.

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

care of me,  
S.S. Terra Nova  
Dundee

before the 17<sup>th</sup> and I  
will see that it is  
safely stored in the  
special parcel room we  
have put in for the boys  
on the "Discovery" if you  
want to delay it, I will  
send you the address later.  
as soon as I know it, it will  
be Hobart Tasmania. I  
will write when I am free  
and run down in response  
to your very kind invitation  
Yours most sincerely  
E. H. Shackleton.

59

**SHACKLETON, ERNEST. 1874-1922.**

Autograph Letter Signed ("E.H. Shackleton"), written as he is "looking after the fitting out of the Terra Nova," 2 pp recto and verso, 8vo (114 x 172 mm), n.p., August 11, 1903, on Queens Hotel, Dundee letterhead, to L. Wilson, some creasing, toning, offset, abrasion to upper margin.

SHACKLETON MENTIONS "DISCOVERY" AND "TERRA NOVA." in this letter to a relative of Edward Adrian ("Ted") Wilson, the junior surgeon, zoologist, and expedition artist of the *Discover* mission. In part: "I am up here looking after the fitting out of the Terra Nova and have been here since the 24th of last month. If you have a parcel for Ted send it to me or rather care of me, / SS Terra Nova / Dundee / before the 17th and I will see that it is safely stored in the special parcel room we have put in for the boys on the 'Discovery.' If you want to delay it, I will send you the address later, as soon as I know it, it will be Hobart [sic] Tasmania."

Shackleton was third officer on Captain Robert Falcon Scott's *Discovery* expedition of 1901-1904. He, Scott and Wilson set off by dogsled on November 2, 1902 to set a record for the farthest South latitude reached, a journey marred by the death of all the sled dogs and Shackleton's illness. When the party returned to base, Shackleton was sent home on the relief ship *Morning*. Once recovered, he was in demand as the only source for the current expedition, and was put in charge of outfitting the second *Discovery* relief operation (which he mentions in this letter).

\$5,000 - 7,000



60 W

**HOUDINI, HARRY. 1874-1926.**

Magician's steel crate with hinged lid, 28 x 28 x 36 inches, sides perforated with half-inch round holes, trap bottom, exterior painted green. Sold with a DVD copy of the 1953 film, *Houdini*.  
*Provenance:* Estate of Harry Houdini. Sold by Bess Houdini to the Amazing Dunninger [Joseph Dunninger, 1892-1975], c.1927. Loaned by Dunninger to Paramount for the production of the 1953 film *Houdini*, in which it appears as the "underwater crate." Sold by the Amazing Dunninger to Henry Mueller in 1967. On exhibition at the Houdini Magical Hall of Fame in Niagara Falls, Canada 1968-1997. Sold to Tom Thayer, 1997. Sold to the present owners, 1999.

*A HARRY HOUDINI TRICK STEEL CRATE USED IN THE 1953 PARAMOUNT FILM, HOUDINI.*

Constructed of steel with a solid lid designed to be padlocked to the body, small holes on each side, and a sliding "trap door" on the bottom through which the illusionist can make his escape, this crate boasts an

amazing pedigree and history. While on exhibit at the Houdini Magical Hall of Fame, the piece was identified as having been used by Houdini in his underwater escape trick, though the museum claimed it was only used twice, as the weight of the steel made it far too dangerous. We have not been able to confirm its use in performance by Houdini, unfortunately. All of the other references to Houdini's underwater trick, both in actual waterways and onstage in the Hippodrome tank, refer to the illusionist being nailed into wooden crates or packing crates (though some are reported to have been reinforced with steel or lead). We can say with confidence that it was part of Houdini's estate (it appears on an inventory listing of property sold by Bess Houdini to Joseph Dunninger shortly after Houdini's death).

Joseph "The Amazing" Dunninger was a popular "mentalist" who specialized in illusions and debunking mediums, also a passion of Houdini's. He was reportedly close to Houdini and his wife Bess, and purchased a quantity of property from the widow after Houdini's



Tony Curtis performing the underwater escape with the steel box in the 1953 Paramount film, *Houdini*.



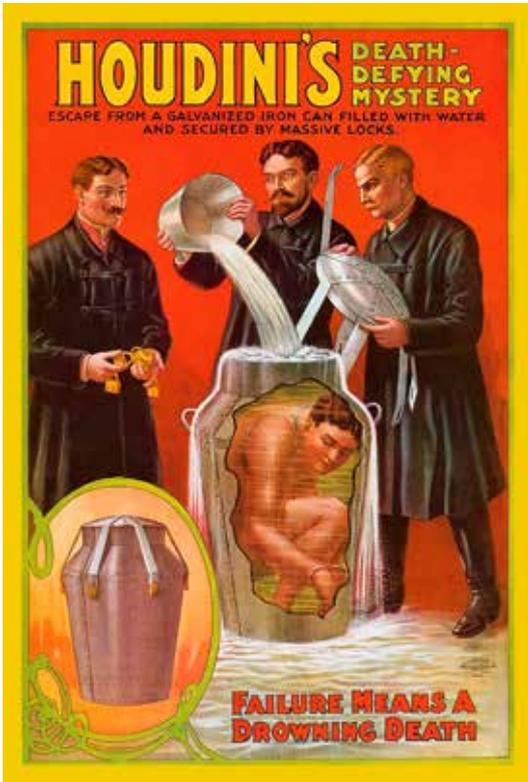


Image courtesy Alamy.





Houdini's Double Fold Death Defying Water Mystery can and box, c.1911. Image courtesy the Harry Ransom Center.

61<sup>W</sup>

**HOUDINI, HARRY. 1874-1926.**

White metal vessel, 35 inches high by 26 inches in diameter at widest, bottom 22 inches in diameter, welded "milk jug" with tapered neck, 3 (of 4) wing nut screws at bottom at north, south and east, and two faux hasps at either side of the neck. WITH: trick lid featuring domed top and four padlock hasps connecting to vessel (lid supplied later).

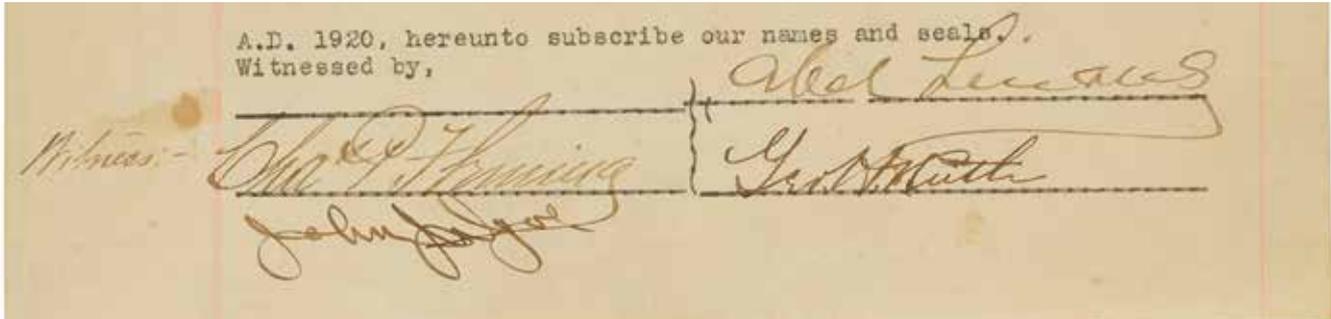
*Provenance:* Estate of Harry Houdini to his brother, the Magician Hardeen; sold by Hardeen (along with other items of Houdini material) to Sidney Radner; on exhibit at the Houdini Hall of Fame, 1968-1997; sold by Radner to Tom Thayer, 1997. Sold by Thayer to the present owner.

*HOUDINI'S DEATH-DEFYING MILK CAN ESCAPE.*

For nearly two decades, this vessel remained on display at the Houdini Magical Hall of Fame in Niagara Falls, Canada as an example of the illusionist's famous "milk can" escape, in which he was locked inside a metal can which was then filled with water, giving him only a short time in which to escape before drowning. While the can was hidden behind a curtain, Houdini escaped via a "trick lid" which could only be opened from inside.

This can is very similar to one used by Houdini in his famous "Double Fold Death Defying Water Mystery," in which a large milk can was nestled inside a slightly larger wooden box (see black and white image at upper right). Both the interior water-filled can and the outside box were locked, making the escape that much more difficult. The hasps seen here match those on the neck of the can in the image, and the height of the can and diameter of the bottom fit the dimensions given for the Double Fold box sold at auction in 2014. There are subtle distinctions, however, in the rivets at the neck of this can and the one pictured that suggest they are not one and the same, but doubles..

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



(detail)

62

**RUTH, GEORGE HERMAN "BABE." 1895-1948.**

Typed Document Signed ("Geo. H. Ruth"), contract between Ruth and promoter Abel Linares for the slugger to appear in a series of exhibition games in Cuba during the 1920 post-season, 1 p, folio, n.p., September 7, 1920, also signed by Linares, Charles Fleming, and John J. Igoe, document with horizontal fold creases at quarters, affixed at upper margin to fragment of original blue document sleeve, mild spotting and toning.

*AFTER RECORD-SETTING 1920 SEASON, BABE RUTH PLAYS EXHIBITION GAMES IN CUBA.*

In his first season with the New York Yankees, Ruth easily shattered his previous home run record of 29 by hitting 54, an increase of 86% over his previous record. He homered in every different American League ballpark, and off of 35 different pitchers. He ended the season with an .847 batting average, a number that stood as baseball's single season record for the rest of the 20th century. As remarkable as this season was, it was only the first in a series of record-breaking years for Ruth.

Nonetheless, fans beyond US shores were paying attention. In September of 1920, after Ruth passed his previous year's record but before the final numbers had been tallied, the slugger signed this contract with Abel Linares, a successful baseball promoter in Cuba associated with the All-Cubans and the Cuban Stars. Popular histories of Ruth's time in Cuba report that he was paid \$20,000 for the two-week stint, but this document reveals that the tab was only \$10,000 (paid in a downpayment of \$2,000 and the remainder by October 20), plus all expenses for Ruth, his wife, and his assistant John J. Igoe.

In Cuba, Ruth played with members of the New York Giants against several Cuban teams including the Scorpions of Almendares and team Havana. While US baseball was segregated, Cuban baseball was not, and the Americans competed against a rainbow coalition of talent. The New York team won several of the games, but Cuban outfielder Cristobal Torriente shone in a November 6 game against the Americans, earning him the nickname "Babe Ruth of Cuba." Once the two weeks of ball games were over, Ruth devoted his time to the casinos, Jai-Alai clubs, and racetracks of Cuba, reportedly losing much more than he earned from the trip.

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

AGREEMENT.

WITNESSETH, That Abel Linares of Havana in the Republic of Cuba, hereinafter called the party of the first part, and George H. Ruth, otherwise known as "Babe Ruth", hereinafter called the party of the second part, do mutually agree as follows:-

The party of the first part agrees to engage the party of the second part to play baseball starting October 31, 1920 and ending with November 14, 1920, at diverse places in the Republic of Cuba, but the party of the second part is not to play in more than ten games in accordance with this agreement.

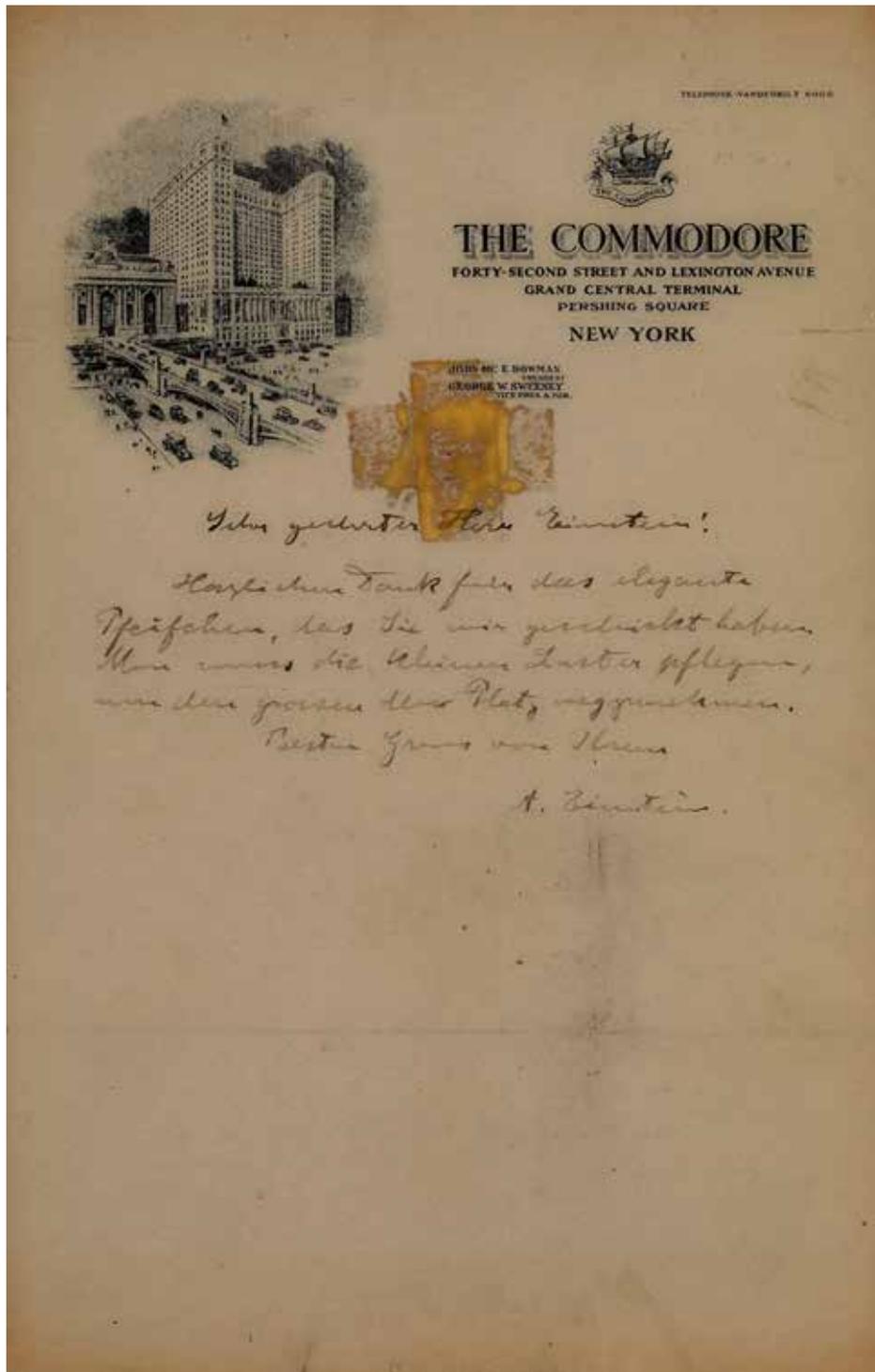
The party of the first part agrees to pay the said party of the second part, the sum of ten thousand (\$10,000.00) dollars for his said playing of baseball. Two thousand dollars of said amount is to be paid down to the party of the second part upon the signing of this agreement and a certified or cashier's check for balance of eight thousand dollars on some National Bank in the City of New York, U. S. A., in which George H. Ruth, the party of the second part shall be named as payee and said certified or cashier's check shall be delivered to the said George H. Ruth on or before October 20, 1920.

The said party of the first part is to advance transportation and all expenses, including Hotel charges for the party of the second part, also transportation and all expenses of hotel charges for said second party's wife and his secretary John J. Igoe, are to be paid on or before Oct. 20, 1920.

Said party of the second part in consideration of the said first party's promises hereinbefore contained, agrees to play baseball in said Cuba as aforesaid.

In testimony whereof, we do this 7<sup>th</sup> day of September, A.D. 1920, hereunto subscribe our names and seals.  
Witnessed by,

*Witness* - Abel Linares  
John J. Igoe } George H. Ruth



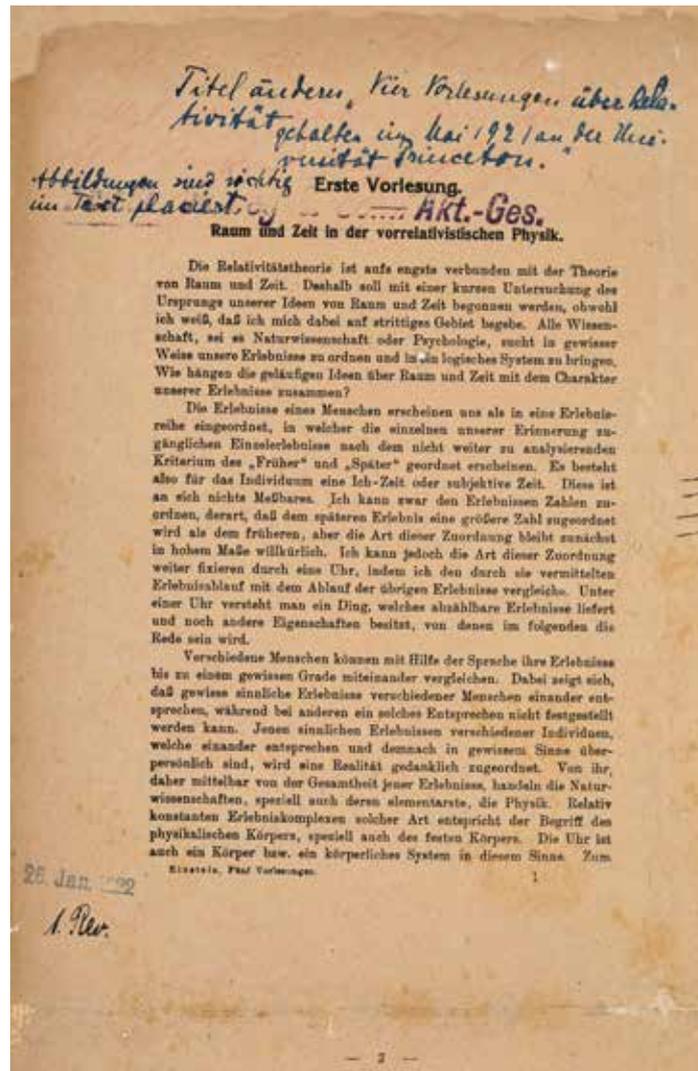
63

**EINSTEIN, ALBERT. 1879-1955.**

Autograph Letter Signed ("A. Einstein"), in German, to "Herr Einstein," "thanks for the elegant little pipe ... one must cultivate the minor vices in order to avoid the major ones," 1 p, 216 x 138 mm, on Commodore Hotel notepaper, New York, [April, 1921?], small piece of adhesive tape on the verso, with gum showing through on recto, just affecting the "H" of Herr, the letter preserved in plastic. Provenance: Sold Parke-Bernet Galleries, sale 3514, May 8, 1973, lot 41.

A charming Einstein note to a namesake, "one must cultivate the minor vices in order to avoid the major ones," written during his first visit to America, when he stayed and received visitors at the Commodore Hotel at 42nd and Lexington.

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



64

**EINSTEIN, ALBERT. 1879-1955.**

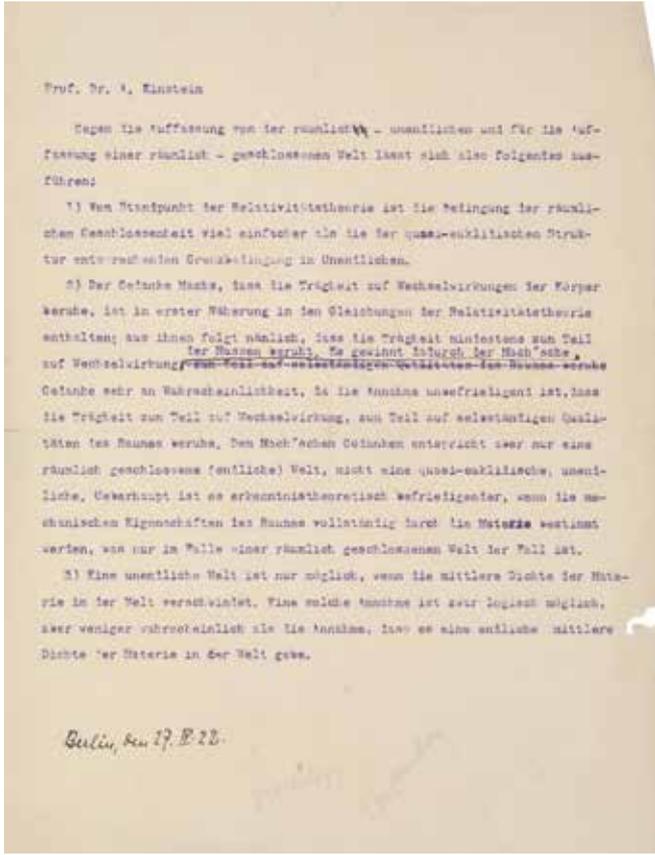
Annotated galley proofs of *The Meaning of Relativity*, in the original German, used for producing the English translation, marked “1 Rev,” and stamped “Jan 26, 1922” to “Feb 7, 1922” periodically throughout, with extensive annotations in ink and different pencils in at least 3 hands, many by Einstein’s stepdaughter and secretary, Ilse Einstein; including 1 p of integral typescript headed in type “Prof. Dr. A. Einstein” and dated by Ilse, “Berlin, den 27.IV.22”; with original wrapper bearing the manuscript name of “E.P. Adams/ Walpole, Mass,” some repairs to leaves at folds, and corners. Provenance: E.P. Adams (ink annotation on wrapper).

ORIGINAL HEAVILY CORRECTED GALLEY PROOFS OF EINSTEIN’S MOST INFLUENTIAL BOOK, *THE MEANING OF RELATIVITY*, the earliest known form of the book outside of the original manuscript. Apparently the only surviving set of proofs from the book’s initial publication (1922-23), these were used by the physicist Edwin P Adams as the basis for the book’s English translation. The proofs are titled in type at the footer, *Funf Vorlesungen*, but corrected at the header in manuscript, “*Vier Vorlesungen über Relativitätstheorie*.”

During his first trip to the United States in May of 1921, Einstein delivered five lectures on General Relativity at Princeton University, an event which received international media attention. The agreement to deliver the lectures at Princeton was done on short notice—Einstein

was simultaneously weighing offers from Yale and the University of Wisconsin—and the lectures themselves were delivered somewhat extemporaneously in German. In advance of the lectures, Princeton concluded a book deal with Einstein, which secured them the right to be the first publishers of the lectures in any language. The physicist Edwin P Adams, a Princeton professor at the time, was tasked with the responsibility both of furnishing daily summaries of the lectures to the media and, more significantly, of translating the work into English.

In preparing his May 1921 lectures for publication, Einstein essentially drafted a completely new text between September 1921 and early January 1922. He submitted the manuscript to his German publisher Vieweg on January 9, 1921, asking that it be typeset as soon as possible, and requesting additional space in the margins for comments. He also asked that several sets of page proofs be sent to him so he could forward them to his English translator. On February 20, 1921, he sent a letter and these page proofs to Osvald Veblen at Princeton for delivery to E.P. Adams for translation – the pages now including numerous emendations in manuscript. Veblen acknowledged on April 6 that the proof pages had finally arrived (“considerably later than your letter”), with Paul G Tomlinson, manager of the Princeton University Press, reporting to Einstein on April 14, 1922, “We have received the proof sheets of your book and the translation is now complete.”

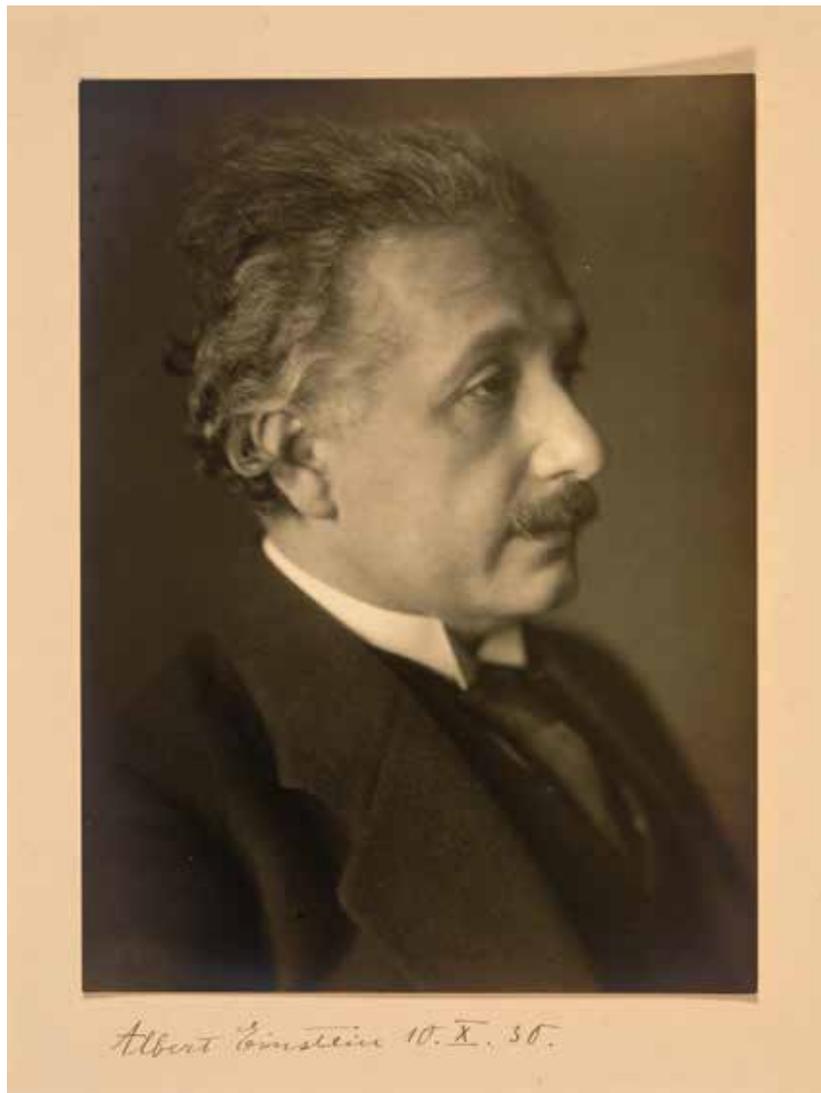


These corrected proofs represent an important stage in the creation of one of the great scientific books of the 20th century. Unknown to scholarship, they are an important addition to the historical record. They show the earliest progression of a major text which Einstein would repeatedly revise over the course of his lifetime. Einstein added important new chapters to *The Meaning of Relativity* in 1945, 1950, and 1955; and the book was in fact one of the last texts on which he worked before his death in early 1955. The manuscript corrections and emendations in these proofs add a full set of shoulder notes to the text, and evince significant changes in sense and text. The most prominent structural change to the book in these galleys is Einstein's explicit merging of the first two lectures into a single continued whole, with consequent retitling of the book from "Five Lectures" to "Four Lectures" (with a correlate change in titling to each of the individual lectures). Significantly, these galleys include an original typescript page corrected in manuscript and dated Berlin, April 27, 1922, containing new text intended for insertion at the end of the galleys – possibly the lost "summary" (or "post-script") of the book requested by Tomlinson in his April 14, 1922 letter. The text of the typescript page does not appear in the original manuscript, but was incorporated into both the English and German editions. The majority of the ink corrections in the proof show a high degree of authorial intent but, written in the hand of Einstein's secretary Ilse, who "not only handled most of the correspondence surrounding the publication process of its several editions but apparently also devoted herself to the content of the book" (Buchwald, "Foreword," Gutfreund, p xi).

Einstein's most influential book, *The Meaning of Relativity* is justly considered Einstein's magnum opus for the general educated public. Gutfreund and Renn deem it "the paradigmatic text" of the post-1916 formative period of relativity, "in which the theory essentially received the structure in which it later became one of the pillars of modern physics" (Gutfreund, p 3). The 1922 first edition represented a "significantly more advanced stage in the development of general relativity, in the understanding of its implications, and in the reception of the theory by the scientific community" (Buchwald, "Foreword," Gutfreund, p xii). A classic text of modern science, *The Meaning of Relativity* is still considered by many the best exposition of general relativity.

REFERENCES:  
 Buchwald, Diana Kormos, ed. *The Collected Papers of Albert Einstein, Volume 13: The Berlin Years: Writings & Correspondence, January 1922 – March 1923*. Princeton: 2012.  
 Gutfreund, Hanoach, and Jurgen Renn, *The Formative Years of Relativity: The History and Meaning of Einstein's Princeton Lectures*. Foreword by Diana Kormos Buchwald. Princeton: 2017.

\$25,000 - 35,000



65

**EINSTEIN, ALBERT. 1879-1955.**

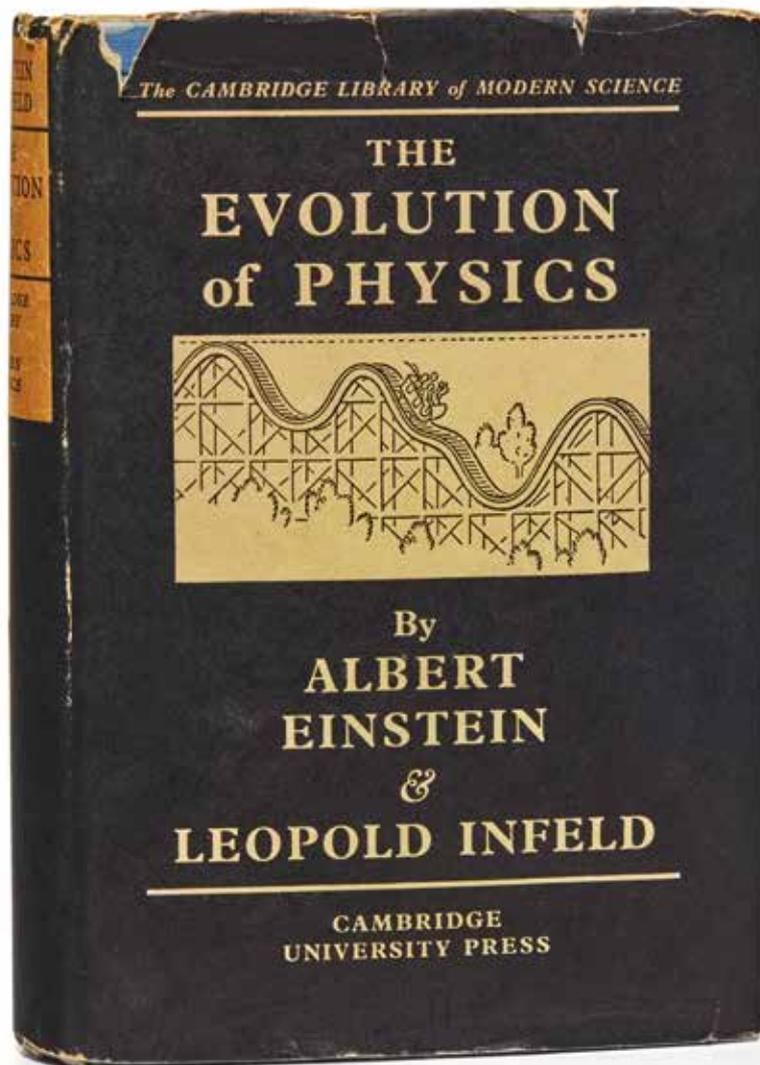
Photograph Signed ("Albert Einstein 10.X.30"), a striking, artistic profile portrait by Lotte Jacobi, 8.5 x 6 inch gelatin silver print, on original 16.5 x 12" mount, c.1929, [Caputh], mount stamped to the verso, "Atelier Jacobi, Charlottenburg...," signed and dated October, 10, 1930, by Einstein on the mount, light curling, minor silvering at corners, mount with repair at corners.

*A PHOTOGRAPHIC MASTERWORK OF EINSTEIN AT 50 YEARS OF AGE, TAKEN BY EINSTEIN'S FAVORITE PHOTOGRAPHER.* An exceptionally rare and early image by Lotte Jacobi, from her visit with Einstein at his summer home outside Berlin (Caputh), c. 1929. Einstein knew Jacobi from the beginning of her career in Berlin. She photographed Einstein on multiple occasions, most famously in 1938 at his home in Princeton, where she memorably photographed him in his beloved bomber jacket writing equations on a pad.

One of the leading portrait photographers of the 20th century, Jacobi viewed photography as an art form and was stylistically influenced by Stieglitz. Seeking what she called a "humanized" image, Jacobi would often shoot her subjects in extreme closeup. Jacobi always said that her photographs reflected "the style of the person I'm photographing," and the present photograph beautifully captures Einstein's aesthetic character, the soft focus of the lens and the texture of light emphasizing his inner refinement. Apparently taken during the year-long international celebration of Einstein's Jubilee, this artfully produced photograph beautifully memorializes the great scientist for the historical record.

Jacobi fled Germany for the US in 1936, and much of her early work from Berlin days was destroyed during the course of World War II. We know of no other copies of this beautiful photograph, this one with a full Einstein signature in exceptionally large hand.

**\$30,000 - 50,000**



To Dr. Rowntree  
with kindest regards  
A. Einstein 1941.

66

**EINSTEIN, ALBERT. 1879-1955.**

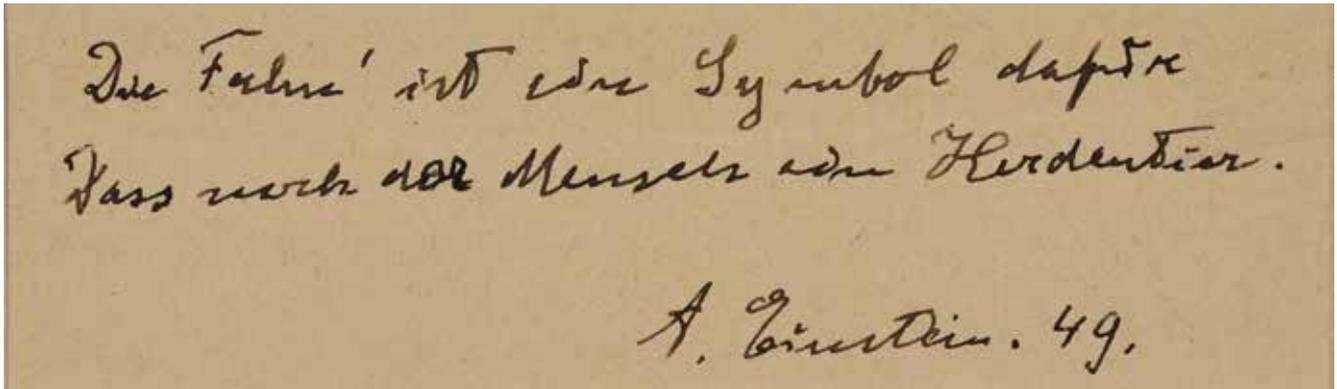
INFELD, LEOPOLD. 1898-1968. *The Evolution of Physics: The Growth of Ideas from the Early Concepts to Relativity and Quanta*. Cambridge: University Press, 1938.

8vo. Original blue cloth, publisher's dust-jacket, browning to spine ends of cloth, some wear to corners, chipping to paper inside rear hinge, minor chipping to jacket, price-clipped.

*Provenance:* Dr. Leonard George Rowntree (1883-1959; presentation inscription from Einstein).

*FIRST EDITION, INSCRIBED BY EINSTEIN TO DR. ROWNTREE*, of Einstein and Infeld's personal account of the journey to Einstein's theory of relativity. Dr. Leonard Rowntree joined Dr. John J. Abel at Johns Hopkins University in 1907, and in 1912 they developed the first artificial kidney, in the form of the dialysis machine. Rowntree would later move to the Mayo Clinic and is widely credited with creating the research tradition there.

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



“The flag is a symbol of the fact that man is still a herd animal.”

67

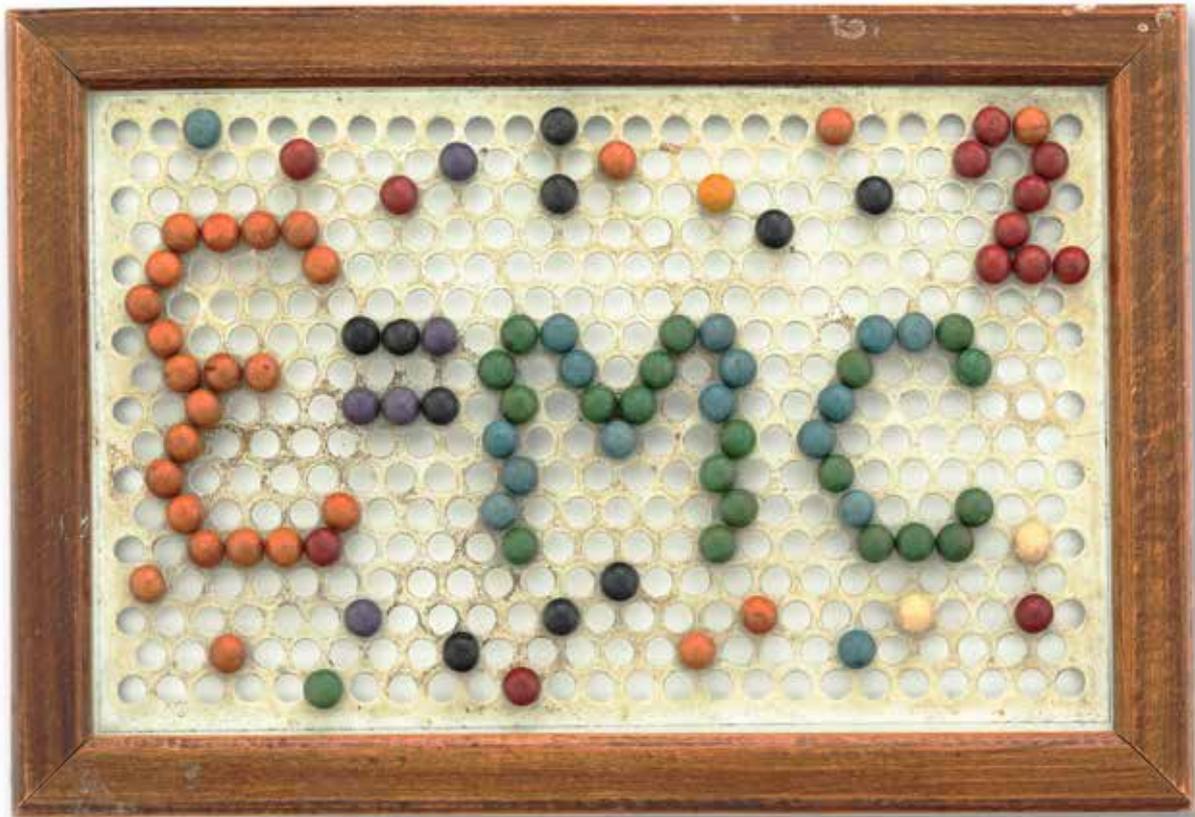
**EINSTEIN, ALBERT. 1879-1955.**

Autograph Quotation Signed (“A. Einstein. 49”), *“Die Fahne’ ist ein Symbol dafür dass noch der Mensch ein Herdentier,”* 1 p, trimmed, 69 x 143 mm, 1949, professionally conserved tear to right hand margin, some toning to margins from old matting, backed on paper, and mounted.

*Provenance:* Collection of James May; Exhibited “Einstein: A Centenary Exhibition,” Smithsonian, National Museum of History and Technology, now the National Museum of American History, opening March 3, 1979, item 87 in catalogue.

*EINSTEIN ON POLITICS*, framed autograph couplet of an oft-quoted Einstein aphorism, with an excellent exhibition history.

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



“Imagination is more important than knowledge.  
Knowledge is limited. Imagination encircles the world”

-Albert Einstein, “What Life Means to Einstein”

68

**THE YOUNG EINSTEIN AT PLAY.**

A pegboard bead game belonging to Albert Einstein as a child, titled “Perlen-Mosaik-Spiel” [Mosaic Pearl Game] on pictorial label affixed to the cover of manufacturer’s original wooden box, consisting of c. 520 colored wooden beads and a punch-hole frame on which to build designs, c.1870s, 265 x 187 x 40 mm, minor chipping to title label, some general wear, intriguing juvenile pencil markings to inside of box.

*Provenance:* Albert Einstein (letter of provenance provided).  
*Exhibited:* Einstein in Japan: A Travelogue, Mitsuo Aida Museum, Tokyo, 2005-6.

*A GAME KEPT AND VALUED BY EINSTEIN THROUGHOUT HIS LIFE, AN ESSENTIAL LEARNING TOOL FOR THE YOUNG GENIUS.*

Einstein famously sought out solitary games and puzzles as a child. His sister Maja tells us that young Albert would spend hours engaged with “mostly puzzles, fretsaw work, the erection of complicated structures with the well-known Anker building blocks, and above all the construction of multi-storied card castles, with which he filled his leisure” (*Collected Papers*).

Modern psychologists now see games like the “Perlen-Mosaik” as important childhood learning tools -- capable of teaching and reinforcing many cognitive thinking skills -- and one can easily imagine Einstein’s neural synapses growing while he created

diagrams and letters with this game. Pegboard games like “Perlen-Mosaik” promote visual thinking and artistic imagination, but they also work at a subtle level to develop mathematical skills and principles ranging from basic matching and sorting skills, through pattern perception and model formulation, and extending to notions of grid structure, linear sequencing, and integration. Einstein himself said “I very rarely think in words at all” (Wertheimer), and the visual image of Einstein’s thought experiment riding a light beam is etched at the core of relativity theory.

A childhood game that Einstein kept throughout his life, only gifting it at the time of his death, this toy was clearly an important personal memento from the earliest development of the young scientist. It is fun to imagine how Einstein might have played with this game, or to fantasize that the pencil scribbles on the bottom of the wooden box somehow represent Einstein’s “first autograph. A rare and joyous Einstein artifact of museum quality.

**REFERENCES:**  
Winteler-Einstein, Maja. “Beitrag für sein Lebensbild,” *The Collected Papers of Albert Einstein, Volume 1*, Princeton, 1987.  
Viereck, George. “What Life Means to Einstein,” *The Saturday Evening Post*, October 26, 1929.  
Wertheimer, Max. *Productive Thinking*, New York, 1959.

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



**THE  
DAIN  
CURSE**

**BY  
DASHIELL  
HAMMETT**

**THE  
DAIN  
CURSE**

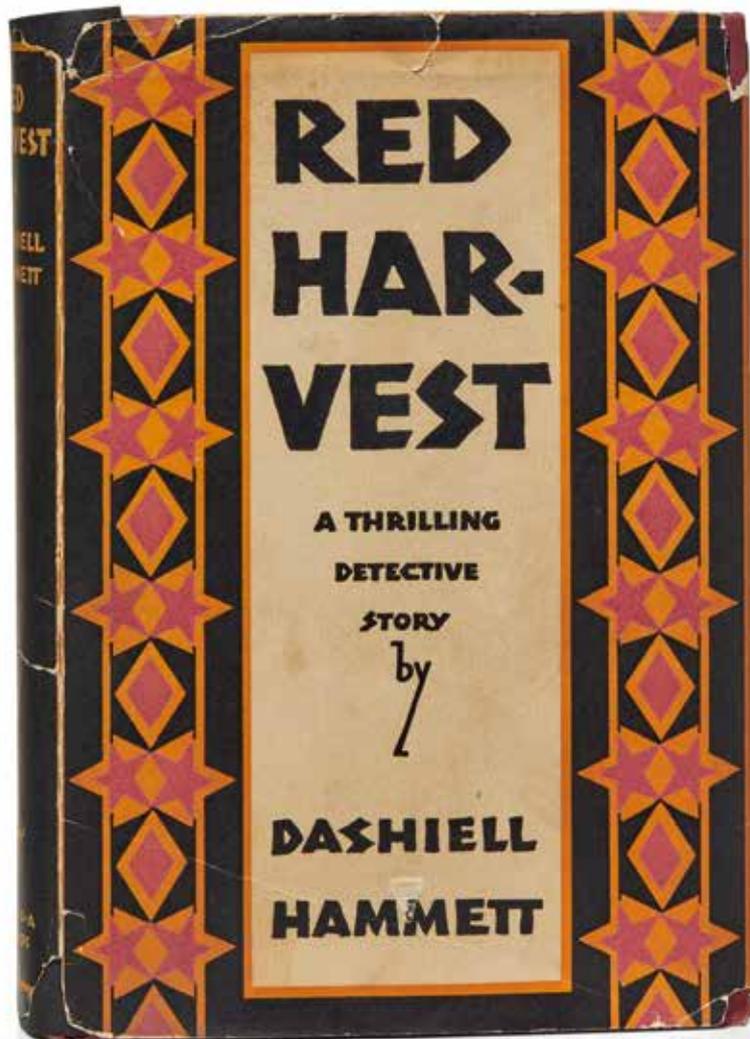
**A BORZOI MYSTERY STORY  
BY  
DASHIELL HAMMETT  
AUTHOR OF  
RED HARVEST**



**ALFRED A.  
KNOPF**



**F.H. HORVATH**



70

**HAMMETT, DASHIELL. 1894-1961.**

HORVATH, F.H., illustrator. 1891-1973. Trial dust jacket for *The Dain Curse*. [New York, c.1929.]

1 sheet, folded, 199 x 480 mm, printed 199 x 168 mm, featuring Horvath's art printed in red-orange, yellow and black, title lettered in yellow, with descriptive text in black beneath, flaps and rear panel blank, small tear (7 mm) at lower edge in black printing, tear at lower corner of crease (approximately 50 mm), circular contact mark on standing figure in center of image.

*Provenance:* Frank Lupo, collector, acquired circa 1974; Heritage Book Shop, 1984; Royal Books, 2016 (Letter of provenance from Royal Books enclosed).

*VERY RARE TRIAL JACKET* for Hammett's classic seedy tale of deception, robbery, murder and drug addiction, including Horvath's original art with variant color scheme. With a printed note from Hammett bibliographer Richard Layman laid-in, "I think you have one of the great rarities in Hammett collecting. I am not aware of another trial jacket for one of Hammett's novels having surfaced." The Hungarian-born artist Horvath, who would also provide the iconic art work for *The Maltese Falcon*, arrived in the U.S. in 1921, finding work as an illustrator and sketch artist. He later worked for Walt Disney, drawing conceptual artwork for animated films.

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

71

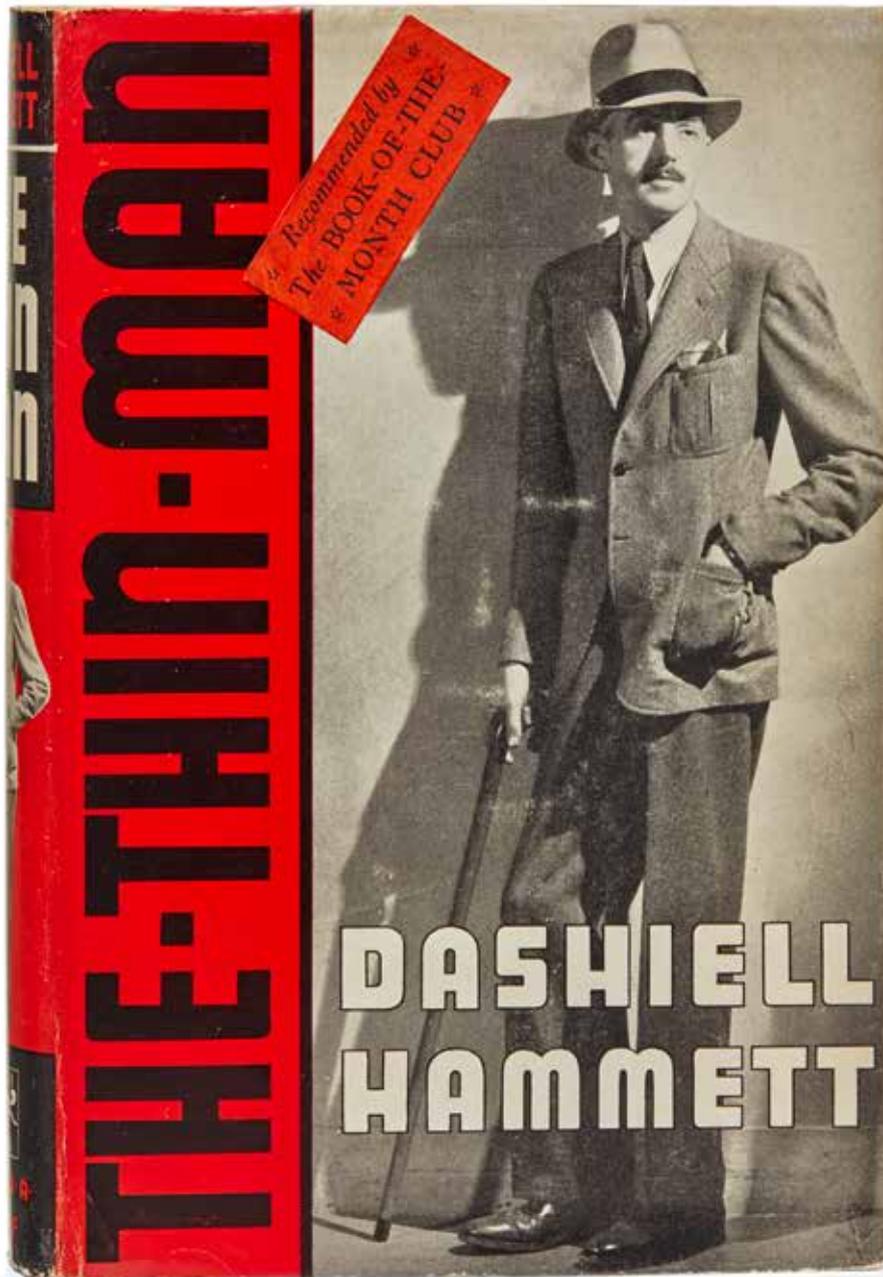
**HAMMETT, DASHIELL. 1894-1961.**

*Red Harvest*. New York: Alfred A. Knopf, 1929.

Original red cloth stamped in black and in yellow, printed dust jacket, custom black quarter morocco box. Jacket splitting at folds, with tape reinforcement on verso, chips at head and tail of spine and at extremities, minor soiling.

*FIRST EDITION* of Hammett's first book, in a second printing dust jacket (with \$2.50 price on front flap, and blurbs for *The Dain Curse* and *The Maltese Falcon* on the rear flap). Originally serialized in *Black Mask*, the story is told by a detective known as the "Continental Op," who re-appears in many of Hammett's stories, including *The Dain Curse*, which was published only a few months after *Red Harvest*.

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



72

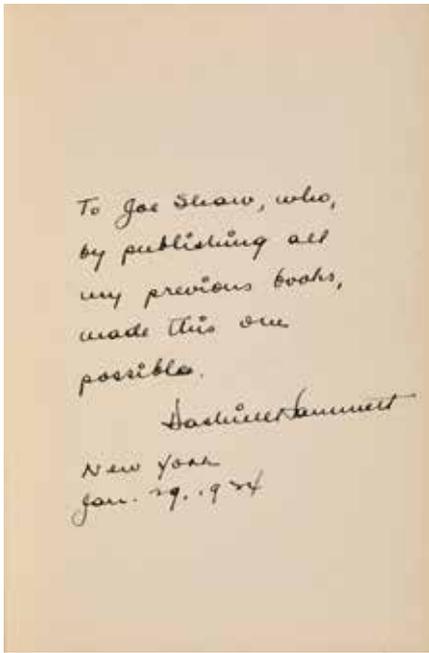
**HAMMETT, DASHIELL. 1894-1961.**

*The Thin Man*. New York: Alfred A. Knopf, 1934.

Publisher's gray-green cloth, pictorial dust jacket in red with photo of Hammett on upper and spine panels, custom quarter morocco box. Red Book-of-the-Month Club "Recommended" label pasted to front panel of jacket. Minor wear to edges of jacket, minor rubbing to jacket, cloth slightly discolored.

*FIRST EDITION IN AN EXTRAORDINARILY FINE UNRESTORED JACKET, first state (with "seep" for "sleep" on p 209). In an extraordinarily fine unrestored jacket. Originally published in Redbook in December 1933, and in then in book form in early 1934, The Thin Man was adapted for the big screen that same year, with William Powell and Myrna Loy in the lead roles. The film was so popular that it generated five sequels, even though Hammett never wrote a sequel to the novel. Layman A6.1.a.*

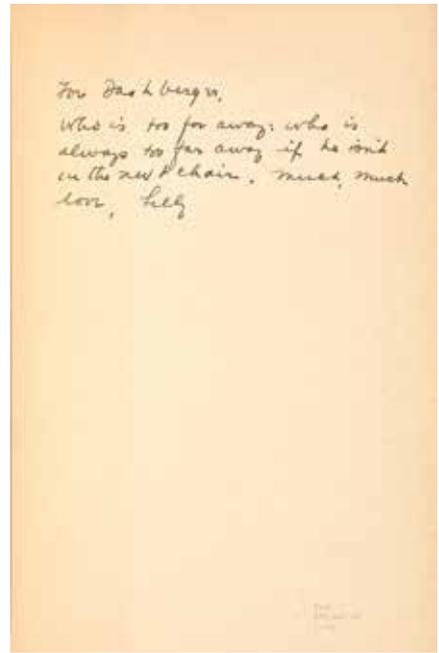
**\$10,000 - 15,000**



73



74



75

73

**HAMMETT, DASHIELL. 1894-1961.**

*The Thin Man*. New York: Alfred A. Knopf, 1934. Publisher's gray-green cloth, pictorial dust jacket in green with photo of Hammett on upper and spine panels, custom quarter morocco slipcase and cloth chemise. Small chips at corners of jacket, very slight sunning to spine, cloth faded. Yellow Book-of-the-Month Club "Recommended" label pasted to front panel of jacket.

PRESENTATION COPY inscribed on front endpaper "To Joe Shaw, who, by publishing all my previous books, made this one possible. Dashiell Hammett. New York. Jan. 29. 1934." Shaw was the editor of the pulp fiction magazine *Black Mask* from 1926 to 1936, where he published not only Hammett's work, but also that of Raymond Chandler and Erle Stanley Gardner. A fourth printing with a fine jacket and significant association. Layman A6.1.a.

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

74

**HAMMETT, DASHIELL. 1894-1961.**

Typed Letter Signed ("Dashiell Hammett"), to "Mr. [Ben] Abramson," noting edits made for the book publication of "Glass Key," 1 p, 4to, New York, June 8th [1930], six small punch holes, fold creases, wrinkling. Matted and framed.

FINE LITEREARY CONTENT. Hammett writes cordially to Ben Abramson, ending "About the 'Glass Key': I think I have tightened it up for the book, though it isn't as tightly knit a story as 'The Maltese Falcon'—but I fondly hope it has other virtues to make up for this." He also notes "... mighty glad to inscribe any copies of my books you send me ... I'm tickled to death, of course, to hear about the 'collector's item' promotion."

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

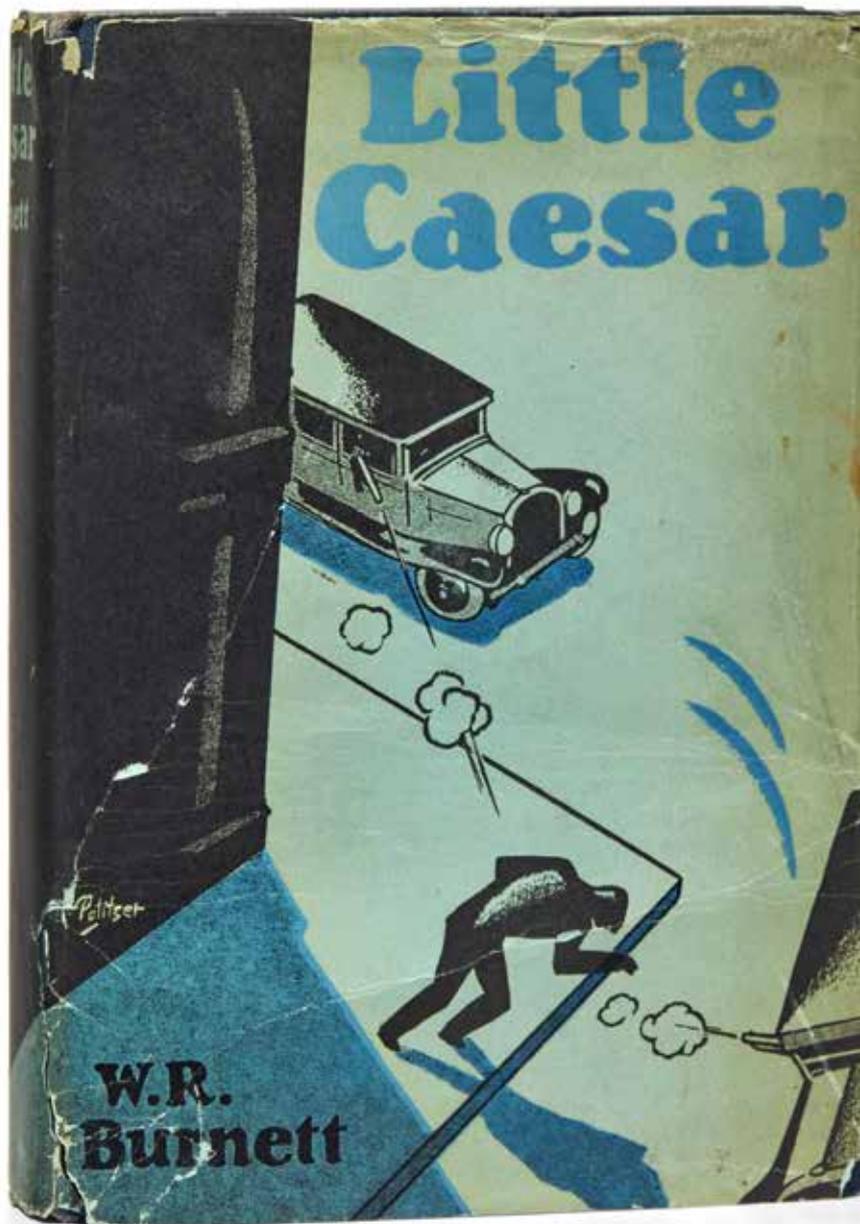
75

**[HAMMETT, DASHIELL. 1894-1961.]**

HELLMAN, LILLIAN. 1905-1984. *The North Star. A Motion Picture About Some Russian People*. New York: The Viking Press, 1943. Publisher's red cloth, red dust jacket printed in yellow and white, custom cloth box. Some chipping to corners and extremities of jacket, spine slightly sunned.

FIRST EDITION, PRESENTATION COPY TO DASHIELL HAMMETT. Inscribed romantically by Hellman on the free front endpaper: "For Dashburger, Who is too far away; who is always too far away if he isn't in the next chair. Much, much love, Lilly." Accompanied by a xerographic copy of a letter from Hellman dated 1966 regarding the book, and a letter of explanation from former owner Robert Colodny as to why he had retained the original of the letter from Hellman. "It is kind of you to offer to return the dedication copy of THE NORTH STAR," Hellman writes, "but it would mean very little to me now." Colodny was given the book directly from Hammett, with whom he had served during World War II, when they collaborated on *The Battle of the Aleutians*. Although Hellman had previously written plays, *The North Star* was her first work written directly for the screen. Published in the middle of the war, the story depicts the heroic resistance of Russian soldiers against German panzers. Hellman had been a member of the Communist party prior to the war, but refused to divulge any information about other party members to the House Un-American Activities Commission in 1952, and was blacklisted as a result.

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



76

**BURNETT, W.R. 1899-1982.**

*Little Caesar*. New York: The Dial Press, 1929.

Publisher's blue cloth lettered in yellow, pictorial dust jacket, custom quarter morocco box. Tears to lower corners of jacket at folds, creases through upper panel of jacket, slight chipping and soiling.

*FIRST EDITION, SIGNED* by the author on the half-title. The cover art by Irving Poltzer is in bold black-and white, printed on green paper, creating a moody "noir" effect. The book was adapted into a classic Warner Brothers film starring Edward G. Robinson as the anti-hero lead character, Rico. Its box office success spurred the production of further films in the genre, particularly from the Warner Brothers studio.

**\$3,000 - 4,000**



77

**FOUJITA, TSUGUHARU. 1886-1968.**

JOSEPH, MICHAEL. 1897-1958. *A Book of Cats*. New York: Covici Friede, 1930.

4to (328 x 247 mm). illustrated with 20 plates and 20 additional hors-texte etchings by Foujita, approximately 260 x 200 mm each (image size). Printed on Arches paper. Publisher's salmon-colored cloth stamped in silver. Spine sunned, covers with some staining and smudges, slight browning. Additional plates individually matted and framed.

*LIMITED EDITION, WITH THE ADDITIONAL SUITE OF PLATES, INCLUDING LOOSE ETCHING "EPRAPH" SIGNED BY FOUJITA, number 491 of 500 copies, also signed by Foujita on the limitation page.*

**\$30,000 - 50,000**





78

78

**ULMANN, DORIS. 1882-1934.**

PETERKIN, JULIA. 1880-1961. *Roll, Jordan, Roll*. New York: Robert O. Ballou, [1933]. 4to (290 x 210 mm). 90 hand-pulled photogravures, with one additional signed gravure laid in. Full vellum gilt, top edge gilt. Original cloth slipcase. Laid-in gravure with mild toning and spotting to margins, edge-wear. Book very fine, with mild shelfwear to slipcase.

*FIRST EDITION, DELUXE ISSUE IN THE ORIGINAL SLIPCASE, NUMBER 44 OF 350 COPIES, SIGNED* by Ulmann and Peterkin and with an additional signed photogravure, *IN RARE PUBLISHER'S VELLUM BINDING* (standard publisher's binding is half-cream linen over brown paper boards).

Ulmann provides the images for this narrative account of the lives of former slaves and their descendants, members of the Gullah community of the South Carolina barrier islands. Peterkin was born in South Carolina and raised by a nursemaid who taught her the Gullah dialect before she learned standard English. She later married the heir to one of the state's richest plantations, which became the setting for *Roll, Jordan, Roll*. "Ulmann's soft-focus photos — rendered as tactile as charcoal drawings in the superb gravure reproductions here — straddle Pictorialism and Modernism even as they appear to dissolve into memory" (Roth, pp 77-78). Parr/Badger I, p 135.

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



79

79

**GANDHI MOHANDAS K. 1869-1948.**

Photograph Signed ("M K Gandhi") and inscribed as a gift through his secretary, Rajkumari Amrit Kaur, a postcard sized photograph of Gandhi spinning cotton at home, 130 x 90 mm, signed in brown ink "M K Gandhi," and verso inscribed by Gandhi, "Through Rajkumari Anmrit Kaur 2-aug-1935." Traces of paper on verso as if previously glued into an album.

[WITH] 13 other photographs and two prints of Gandhi, various sizes, c.1930, and a 78 rpm record issued by Columbia in London, c. 1931. titled *Mahatma Gandhi His Spiritual Message part 1 and 2*, the label with a reproduction signature to each side, in its original gray paper sleeve, issued as part of "Star Artistes of Southern Indian."

Rajkumari Amrit Kaur, an important political and social activist, was educated in England; upon her return to India in 1919 she met Gandhi but couldn't join in his struggle until her father had died. In 1929 she joined Gandhi as his secretary and worked for him for 17 years. Of noble birth, the Princess helped establish the AISC in 1927 dedicated to women's empowerment in India, and in 1947 Nehru called her into the first government of India as Minister of Health. The record is issued in England in 1931 and one of the few recordings of Gandhi speaking in English, probably the earliest. It was recorded on October 17th in Kingsley Hall, London, as Gandhi was attending the Second Round Table Conference in London, to get a deal on India's Independence.

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



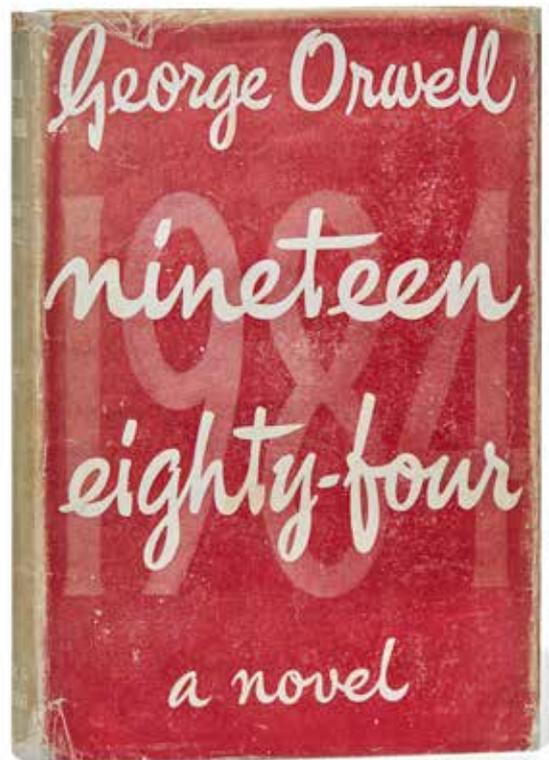
80

80

**BOHR, NIELS. 1885-1962.**

Archive of Niels Bohr from Lewis L. Strauss, all bound or inserted into black cloth covers, titled in gilt to the spine "NILS BOHR TO L.L.S.":

1. 3 Typed Letters Signed ("Niels Bohr"), 3 pp total, Copenhagen (and Valby), October 26, 1945, March 5, 1951, and October 18, 1951, enclosing a typescript and offprint, and arranging social plans, original transmittal envelopes, the second two letters sent together.
2. *Light and life. Address....* Copenhagen: Ile Congres International de la Lumiere, 1932. PRESENTATION COPY, INSCRIBED BY BOHR FOR LEWIS L. STRAUSS, "With the author's kind regards." Publisher's printed gray wrappers, cloth tape along spine, bound.
3. "Resonance in Uranium and Thorium Disintegration and the Phenomenon of Nuclear Fission." [Offprint from] *The Physical Review* (vol 55, no 4, February 15, 1939), 2 pp. Some tears to edges, bound. RARE OFFPRINT OF BOHR'S IMPORTANT PAPER IDENTIFYING NUCLEAR ISOTOPE U-235.
4. Original typescript copy of Bohr's article "A Challenge to Civilization," which appeared in *Science*, (vol 102, October 12, 1945), 2 pp, the letter of transmittal to Strauss dated October 26, 1945, folded, and affixed to letter and book with staples.
5. 5 additional offprints or extracts: "Science and Civilization" (1945); "Natural Philosophy and Human Cultures" (1939); "Referate and diskussionen" (1936); "Biology and Atomic Physics" (1938); "Disintegration of Heavy Nuclei" (1939); "Transmutations of Atomic Nuclei" (1937); and "Can Quantum-Mechanical Description of Physical Reality Be Considered Complete?" (1935).
6. Photograph Signed ("Niels Bohr"), also signed by Ernest Lawrence ("Ernest Lawrence"), 8 x 10 inch gelatin silver print of the two physicists with Lewis Strauss, slight curl.



81

7. Three original color photographs, portraits of Bohr taken by Strauss, August, 1955, at the Conference for the Peaceful Uses of Atomic Energy, pasted to endpaper, with autograph note from Strauss beneath.

ARCHIVE OF NIELS BOHR COMPILED BY LEWIS L. STRAUSS, consisting of letters original photographs and rare offprints, including a presentation copy of his famous 1932 address, "Light and Life" in which he for the first time attempts to more broadly apply concepts of quantum mechanics (here to biology). Following World War II, Lewis L. Strauss was one of the first commissioners of the Atomic Energy Commission, the civilian authority in charge of atomic research after World War II, and was appointed its Chairman in 1953. He was a strong proponent for the development of the nuclear bomb as a deterrent, as well as for the peaceful application of nuclear power.

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

81

**ORWELL, GEORGE. 1903-1950.**

*Nineteen Eighty-Four*. London: Secker & Warburg, 1949. Publisher's green cloth titled in red, red printed dust jacket. Spine of jacket faded to grey, wear and chipping to corners of the jacket, ink ownership inscriptions to free front endpaper and title page.

FIRST EDITION, in scarce red jacket. Connolly 99; Fenwick A.12a

**\$2,000 - 3,000**



82

**PHOTOGRAPHY: PAUL PARRY ARCHIVE.**

A collection of photographic prints, color transparencies, slides, documents and manuscripts of Paul Parry (1908-1966), a Fox contract player whose credits include *Destination Tokyo* and *The Fighting Seabees*. In the late 1940s, Parry transitioned from acting to photography, establishing his own photographic studio (Paul Parry Photographs), successfully photographing models (including a young Norma Jeane Doherty, whose images and model release were offered for sale in December in Los Angeles) for a variety of advertising clients before turning his talents to film and television production. His Paul Parry Productions is listed in the 1950 edition of *The Radio Annual*, with services offered including commercial production and "human interest" films.

Present in this archive are the following:

**Color transparencies:** approximately 320, most 4 x 6 inches, covering a wide variety of subjects (most for advertising purposes), including swimsuit models, "beer and party scenes," horses and western scenes, dogs, wine, airlines, cars, college students, food, Christmas scenes, and nudes. There are several sleeves of images of actress Lita Baron (1923-2015).

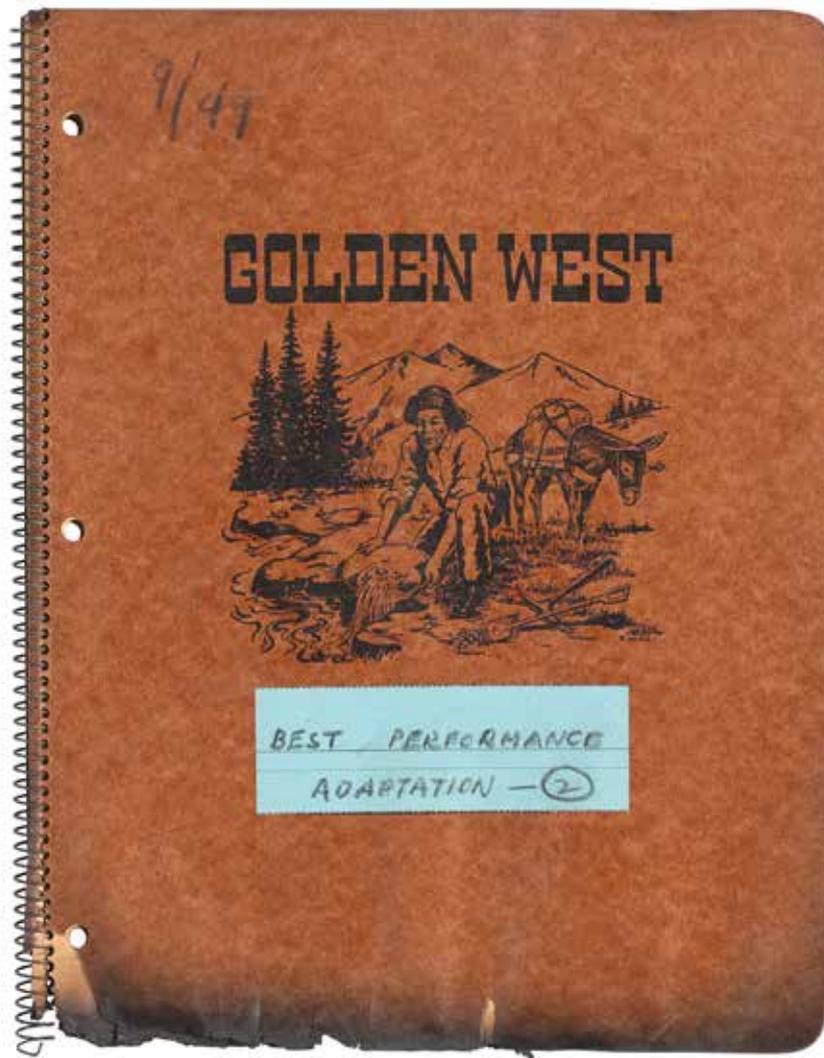
**Model releases:** approximately 50 Documents Signed, late 1940s (but most undated), the printed standard model release signed by the model of the day, most of whom were paid a \$15 daily rate. A few handwritten invoices from various models included.

**Photographic prints:** a collection of approx. 25 8 x 10 inch silver print portraits, most headshots of Paul Parry, a few production stills of his performances, and a few signed photographs from fellow actors.

**Treatments and screenplays:** Typed and mimeo manuscripts for projects titled *Some Men Reap* and *This Daring Age*.

**Treasures of Cocos Island:** in 1947 Paul Parry was hired to film an expedition undertaken by the descendants of the pirate James Forbes to Cocos Island in pursuit of the Lima Loot, Spanish treasure reportedly buried off Costa Rica in the early 19th century. Parry was on board the ship, shooting still and moving pictures, and his production company produced a short film on the experience titled *Treasures of Cocos Island*. Included in this archive are Parry's scrapbook of the Cocos Island project; the treatment, script, approx 100 4 x 5.5 inch negatives of the project with related black and white prints, approx. 50 slides from the expedition, and related production paperwork. There are two small unmarked canisters of film present as well that may contain a print of the final film.

**\$1,500 - 2,500**



83

**MANKIEWICZ, JOSEPH L. 1909-1993.**

Original notes and treatment for *All About Eve*, comprising:

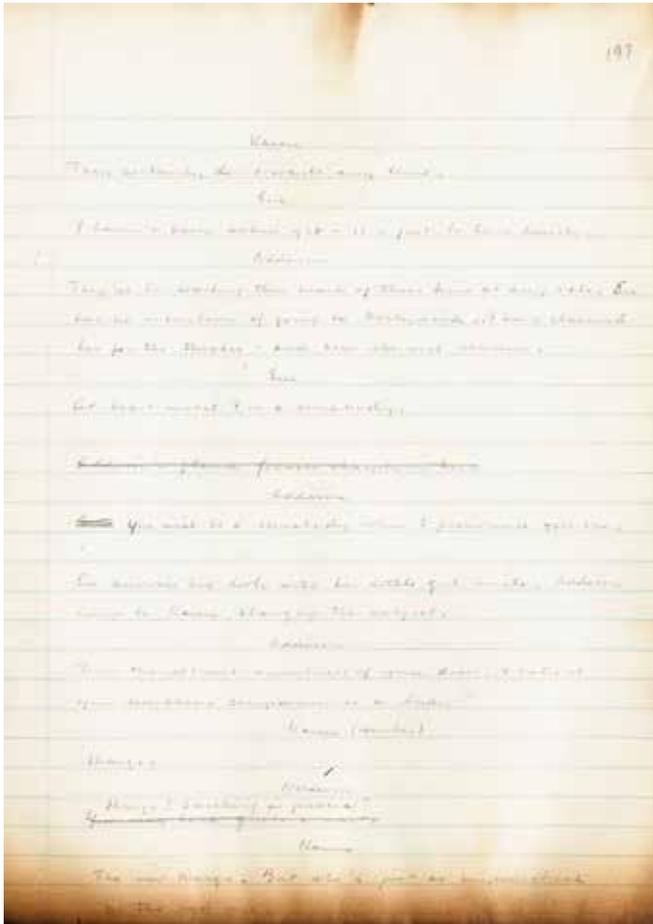
1. Orr, Mary. "The Wisdom of Eve." Mimeographed Manuscript, 21 pp plus title and studio receipt page, 4to, n.p., copied May 6, 1949, in Twentieth Century-Fox studio wrappers. Accompanied by a TLS of story editor James Fisher forwarding the story to Mankiewicz in 1969. With a xerox copy of Orr's 20 pp radio adaptation of the story. Both items underscored in red ink by Mankiewicz.
2. Autograph Manuscript in pencil, 16 pp, 4to, n.p., July-August 1949, housed in Golden West theme book, marked "Best Performance / Notes (treatment)" on upper cover, additionally annotated throughout in colored ink by Mankiewicz. A short collection of character notes and plot ideas for the film. The first page posits alternative titles: "All About Eve" and "The Golden Girl." JLM contemplates whether the character of Eve is a pathological liar or a deliberate liar.
3. Autograph Manuscript Signed ("Joseph L. Mankiewicz") in pencil, 92 pp, 4to, Los Angeles, August and September, 1949, Mankiewicz's full treatment of "Best Performance (Wisdom of Eve)," housed in 2 Golden West Theme notebooks paginated 1-42, 43-92. Mankiewicz calls this his screenplay adaptation, but it is really a treatment, written mostly in prose.

4. Typed Manuscript with Annotations, 79 pp, 4to, Los Angeles, n.d., the full draft of "Best Performance (Wisdom of Eve)" adaptation, heavily annotated in pencil by the author.  
*Provenance:* Estate of Joseph L. Mankiewicz.

*THE GENESIS OF A BRILLIANT FILM.*

Mary Orr's original short story, "The Wisdom of Eve," a dishy story of a Broadway star who is betrayed by a fan she takes in, did not make much of a splash when it was published in *Cosmopolitan Magazine* in 1946. Though her agent submitted it to the studios for consideration, no one bit. Three years later, after adapting the story into a short radio play (and introducing a dramatic plot twist involving the betrayal of the leading lady by her friend), Fox bought the property and passed it along to Joe Mankiewicz, who had been nurturing an idea about actresses on Broadway for his follow-up project to *A Letter to Three Wives* (1949). In the autograph and typed manuscripts present here, Mankiewicz organizes his ideas into a complete story, creates the Sarah Siddons Award as a narrative device, and introduces new characters, such as Addison de Witt and Max Fabian.

**\$5,000 - 10,000**



84

84

**MANKIEWICZ, JOSEPH L. 1909-1993.**

Autograph Manuscript, the handwritten first draft of the *All About Eve* screenplay, 285 pp, in pencil, 4to, [Los Angeles], fall 1949, the original handwritten first draft of the *All about Eve* screenplay housed in 6 separate spiral bound notebooks (the first a "Standard Combination Theme and Note Book," the rest are "Golden West" theme books), paginated thus: #1, 1-46; #2, 47-96; #3, 97-146; #4, 147-196; #5, 197-246; #6, 247-285. Each notebook with handwritten title and number on applied paper label.  
*Provenance:* Estate of Joseph L. Mankiewicz.

*AUTOGRAPH FIRST DRAFT OF ALL ABOUT EVE.* Written soon after the completion of the previous lot, this manuscript represents the first full draft of *All About Eve* in screenplay format. The film opens in the dining hall of the Sarah Siddons society, followed by a close-up of the award statuette and Addison de Witt's snarky voice-over commentary about the proceedings, Margo Channing, and of course, all about Eve Harrington. Mankiewicz wrote *All About Eve* entirely in longhand, turning these notebooks over to a typist to produce the next lot.

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



85

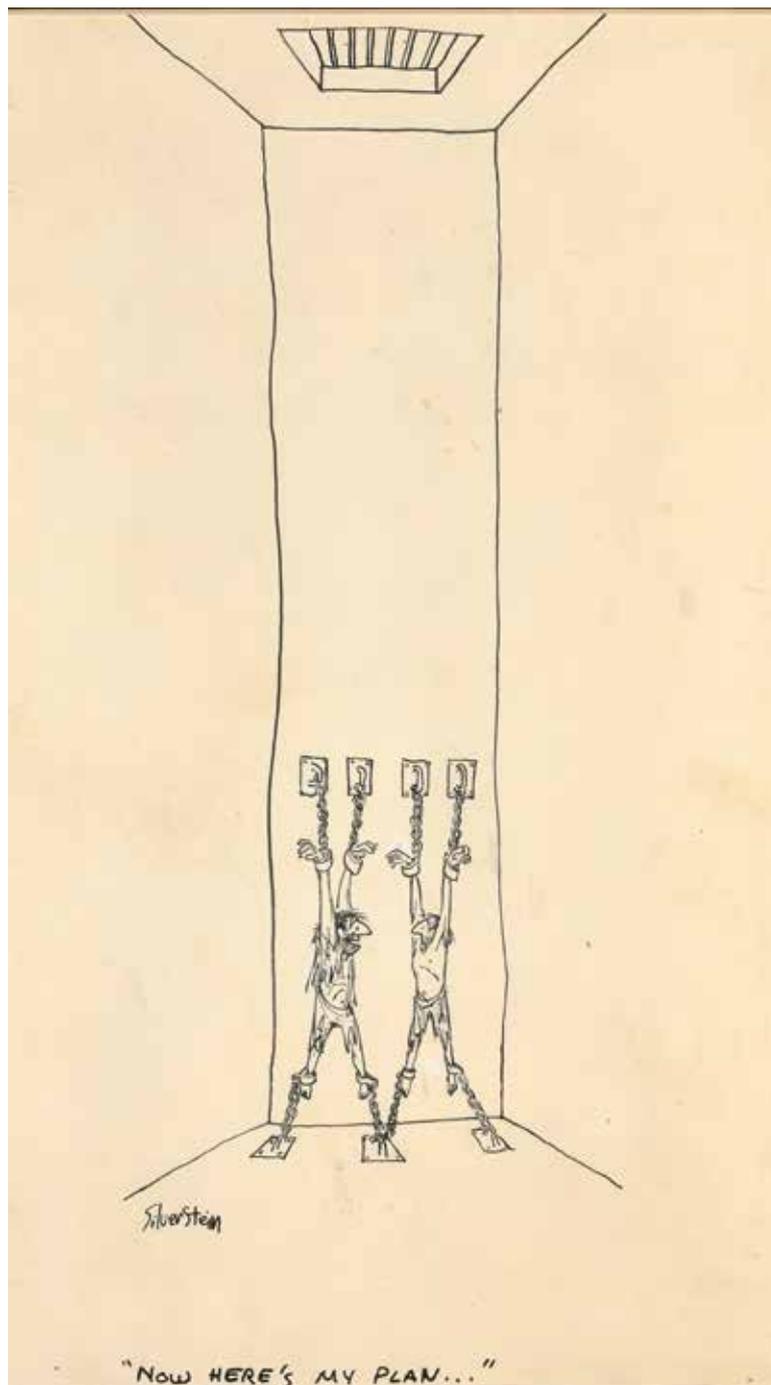
85

**MANKIEWICZ, JOSEPH L. 1909-1993.**

Typed Manuscript with Annotations, being the typed first draft of the *All About Eve* screenplay, heavily annotated and revised in holograph by Mankiewicz, 330 pp, 4to, [Los Angeles], [1949], bound in pale blue wrappers with brads, title typed to upper cover and note indicating this is the first draft and the script from which the mimeo copies were produced for internal distribution.  
*Provenance:* Estate of Joseph L. Mankiewicz.

*THE FIRST COMPLETE TYPESCRIPT OF THE "ALL ABOUT EVE" SCREENPLAY.* The typescript is based on the text from the handwritten draft in the previous lot, but Mankiewicz has heavily revised and edited this version further, so that it more closely resembles the final screen version. Karen and Margo are the polar opposite archetypes of women in the theater, Addison de Witt's venom is fully realized (as is Eve's), and Miss Caswell (played by a young Marilyn Monroe) has her moment in the middle of Margo's party.

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



86

**SILVERSTEIN, SHEL. 1930-1999.**

Original cartoon artwork, ink drawing on card, "Now here's my plan," 290 x 170 mm, signed "Silverstein" at lower left of image, March, 1956, stamped on verso with number 62863, marked in pencil "Rec at Look Mag, Mar. 13," and date in blue pencil "June 12, 1956" (the date of publication). Light dampstaining at lower edge, not affecting image area. Matted and framed.  
Provenance: Dr. Barbara Sproul.

SILVERSTEIN'S MOST ICONIC SINGLE-PANEL CARTOON, published in *Look Magazine* in 1956, this image has been analyzed and re-interpreted countless times. He used it as the cover and the

source of the title of his 1960 collection of cartoons *Now Here's My Plan: a Book of Futilities*. At once grimly ironic and cheerily optimistic, the cartoon generated so much reaction over the years that Silverstein himself thought it absurd: "You ask about the story behind it because everyone was, you know, trying to figure out the psychological and philosophical connotations of this, which is a lot of shit, because I don't do stuff that has any deeper meaning than what the stuff shows.... You do something, you make it simple, and everybody else starts loading it up with deeper meanings."

**\$3,000 - 4,000**



87

87

**SILVERSTEIN, SHEL. 1930-1999.**

Original single panel cartoon, pen and ink on paper, "Hypochondria," 215 x 277 mm, signed "Silverstein" at lower left corner of image, a few creases and smudges, ink stains to verso, with Silverstein's name and address written in his hand on lower edge of verso.

*Provenance:* Dr. Barbara Sproul.

In this early cartoon, a patient who is told she suffers from hypochondria asks her doctor if it's a serious condition.

\$800 - 1,200

88

**SILVERSTEIN, SHEL. 1930-1999.**

Original ink drawing on paper, Man with Large Hands, 271 x 200 mm), not signed or dated [but 1960s], light dampstaining around edges of image area, traces of black paper adhered to corners of verso, with black ink bleeding through to lower right corner of recto. Matted and framed.

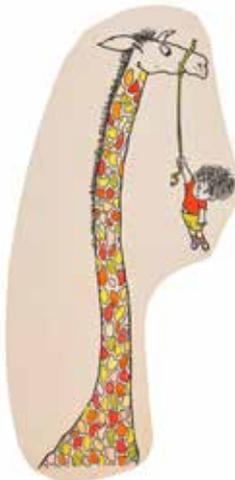
*Provenance:* Dr. Barbara Sproul.

Without a caption, and probably a conceptual drawing or draft of a cartoon depicting a curiously proportioned figure with huge hands, who seems a bit dismayed by his appearance.

\$800 - 1,200



88



89

89

**SILVERSTEIN, SHEL. 1930-1999.**

Original ink and watercolor illustration, "A Giraffe and a Half," being the cover illustration for the book of the same name, on card stock, trimmed irregularly around image area, approximately 300 x 150 mm, unsigned, with minor blemishes, slight traces of adhesive to verso.

*Provenance:* Dr. Barbara Sproul.

*A Giraffe and a Half* posits what the result would be if you "had a giraffe and he stretched another half...." The combination of Silverstein's witty rhymes and fantastical line drawings has kept this work fresh for generations. This colored illustration for the book's cover reprises a larger line illustration that spans two pages in the text.

\$800 - 1,200

90

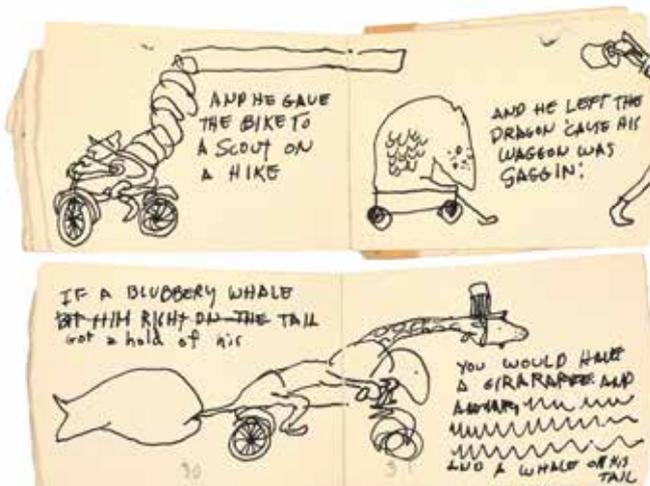
**SILVERSTEIN, SHEL. 1930-1999.**

*A Giraffe and a Half*. Autograph Manuscript, mock-up with sketches and text for *A Giraffe and a Half*, 48 pp, recto and verso, oblong 12mo (approximately 68 x 98 mm), [1964], in ink on paper, some pages numbered in pencil, with corrections and some sections of text incomplete, in three quires, each bound with a single staple, and with reinforcing tape on the outside spine.

*Provenance:* Dr. Barbara Sproul.

*A DRAFT CONCEPT IN MINIATURE* of Silverstein's *A Giraffe and a Half*. The outside page edges are crudely torn, suggesting he may have cut the paper into a strip and then torn off pieces of equal length before assembling them into this mock-up. The drawings are crude but capture the basic shape and layout of what he intended. A few of them have been lined out, as have one or two passages of text, while other pages have only a first and last rhyming line of text, with jagged lines filling the space that would be occupied by additional lines in between.

\$2,000 - 3,000



90



91

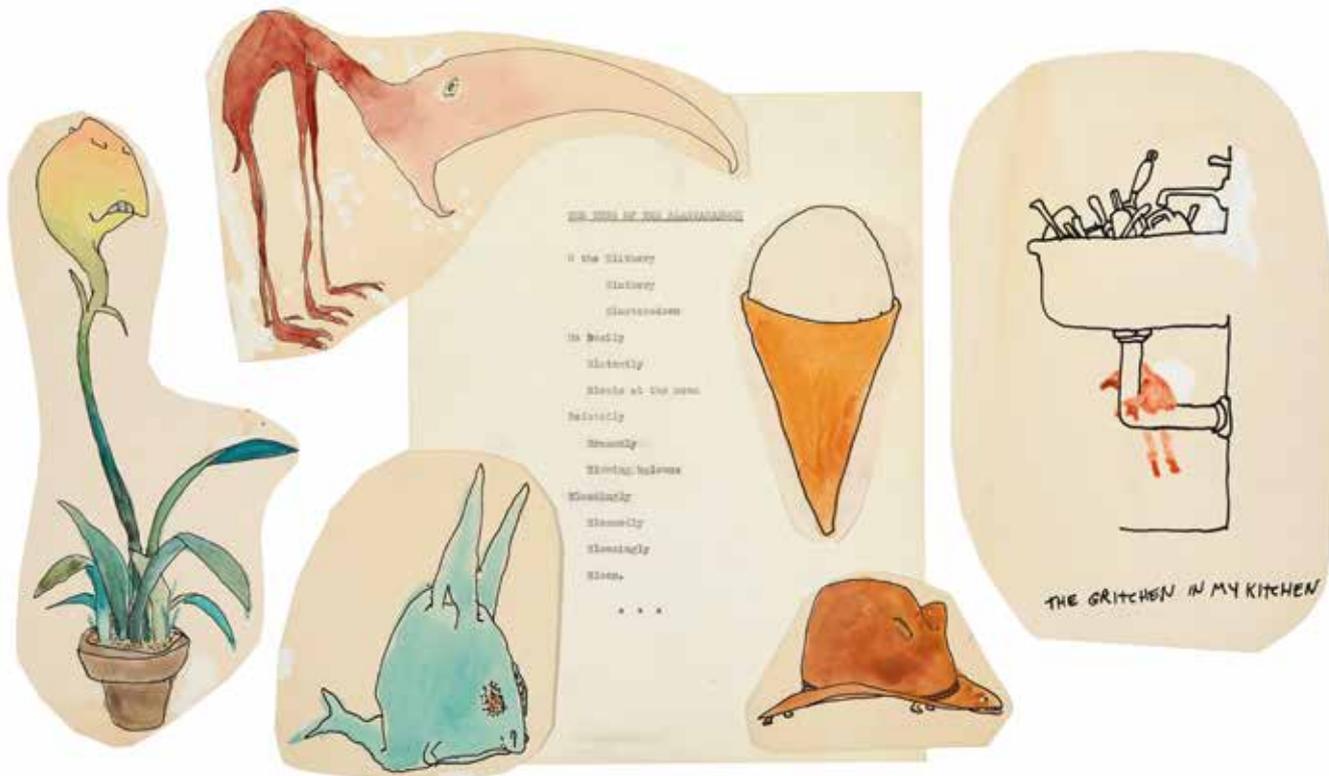
**SILVERSTEIN, SHEL. 1930-1999.**

Original maquette for the *Giving Tree*, c.1964, with drawings and original manuscript lettering, ink on paper, pasted on board, lettered in ink directly on the board, with gouache corrections, 34 (of 38) pages, 278 x 258 mm, each numbered at lower right in blue pencil, smudges, corners bumped, various pencil notations, part of lower margin of p 30 cut out (lacking pp 2, 3, 4 and 36).  
*Provenance:* Dr. Barbara Sproul.

*ORIGINAL AUTOGRAPH MANUSCRIPT, A MAQUETTE FOR SILVERSTEIN'S MOST FAMOUS CHILDREN'S BOOK.* Critics, readers, poets and philosophers have debated the meaning of *The Giving Tree*, finding it more than the sum of its parts. It was adopted early on by members of the clergy as a story about giving unconditionally, but has also been regarded as an environmental parable, a short treatise on friendship, a metaphor for the parent-child relationship, and any number of other interpretations. Although divisive and ambiguous in its meaning, it remains one of the most successful children's books of all time, having sold over 10 million copies to date. This maquette was clearly handled by the publishing house, bearing corrections to the text, such as "And she loved a ... little boy" replacing "And the tree was happy because she loved a ... little boy" on p 5. The word "Harper" is penciled on the verso of a few pages, and there are notes for the printers such as "flip" on p 21, suggesting that the artwork should be oriented the other way. Of particular note is the final text on p 38, where the last lines originally read "And the boy ... and the tree ... were happy," but it has been corrected to read *And the tree ... was happy.*"



\$10,000 - 15,000



92

**SILVERSTEIN, SHEL. 1930-1999.**

Archive of 45 original colored watercolor drawings for *Uncle Shelby's Zoo: Don't Bump the Glump!* Ink and watercolor, mostly on card, with a few corrections in white gesso, various sizes, ranging from 114 x 68 mm to 283 x 178 mm, each trimmed to irregular shapes around the illustrations. Together with 2 typescript pages of rhymes and 3 black and white photo reproductions of drawings. All showing slight handling and yellowing, three with stains from adhesive on the verso bleeding through.

Provenance: Dr. Barbara Sproul.

Included are 36 of 41 illustrations used in the book (lacking the illustrations of the Terrible Feezus, Man-Eating Fullit, Bloath, Flying Festoon, and the cardboard box illustration for "How to Catch a Gleech"). Not published in the final book are a kitchen sink illustration, captioned "The Gritchen in my Kitchen"; an original

illustration of a Tibble-Tooth Beast with a photo reproduction of the same, pasted-up with a typescript of the accompanying rhyme; an untrimmed illustration captioned "Booritch," also with a typescript leaf bearing the rhyme for this creature; a second typescript leaf with a rhyme entitled "The Tune of the Blastodon," without an illustration; and 6 unidentified creatures (one only in black and white photo reproduction).

*Uncle Shelby's Zoo: Don't Bump the Glump! and Other Fantasies* was originally published in 1964, using illustrations that had mostly appeared in *Playboy* magazine from 1960 to 1963. It came out the same year that Silverstein's most famous children's book, *The Giving Tree* was published.

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

**SILVERSTEIN, SHEL. 1930-1999.**

5 bound collections of short play and film scripts, contemporary xerographic copies, including:

1. *Gorilla and Other Short Plays*.
2. *The Lady or the Tiger and Other Short Plays*.
3. *Someone at the Door and Other Short Plays*.
4. *Short Plays and Fantasies*.
5. *The Park*.

All undated, except for *The Park* (1966), all 4to, card covers, bound with metal brads. Wear to covers, yellowed at edges, item 4 with ink corrections to table of contents.

*Provenance:* Dr. Barbara Sproul.

A collection of Silverstein's offbeat one-act plays and films, a number of them repeated in different collections. *The Park* is written as a series of very short film scripts without dialogue, containing only action and description. These works of Silverstein are perhaps the least known and understood of his extensive creative output. The short plays have been described as "adult" works, to differentiate them from his children's book work. Clearly, his was an intellect that could not be confined to any one genre, and the very short film scripts compiled in *The Park* provide a glimpse into a restless artistic mind, always generating new ideas and material.

**\$800 - 1,200**

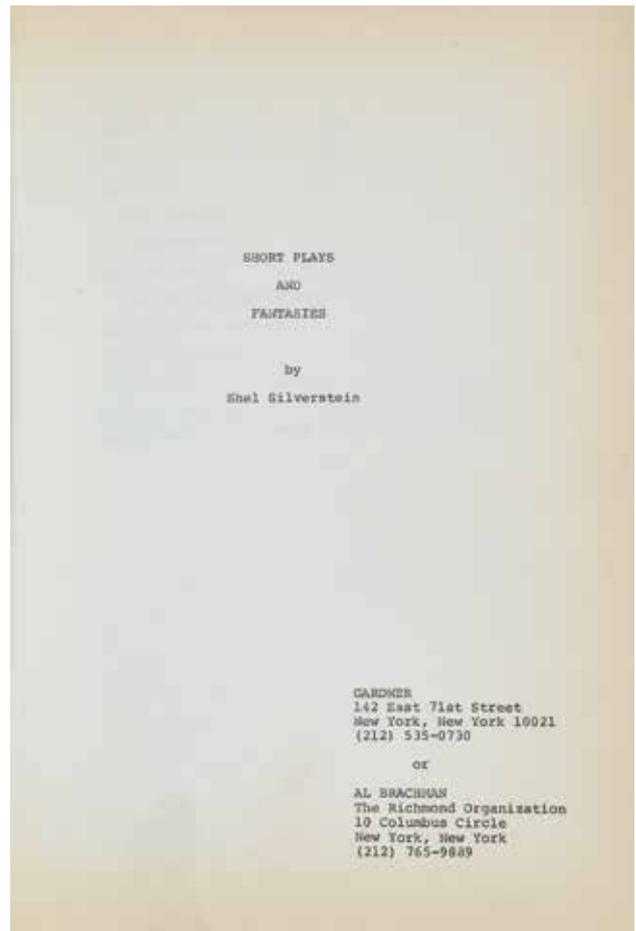
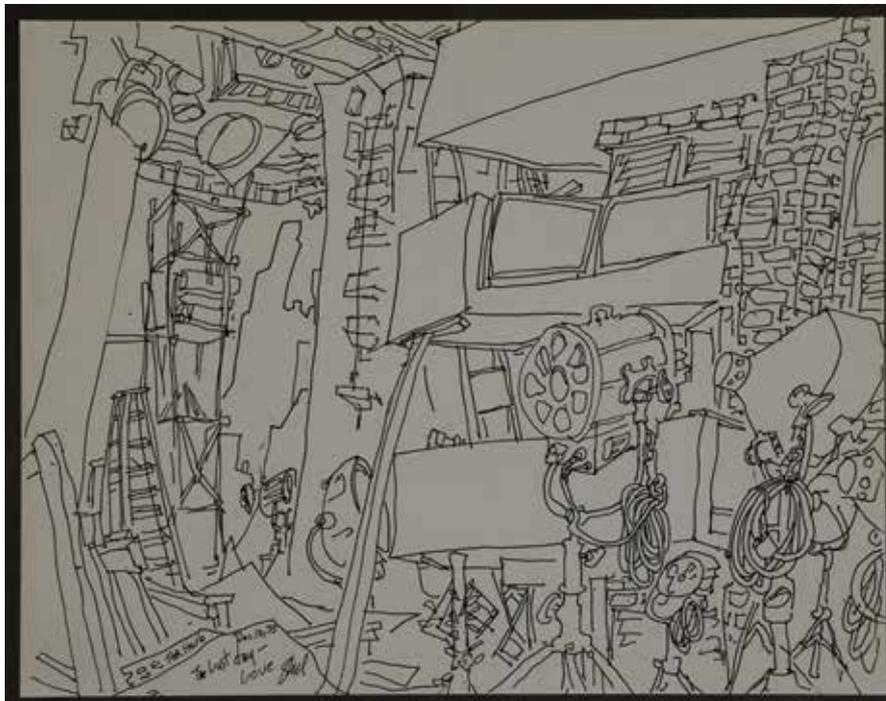
**SILVERSTEIN, SHEL. 1930-1999.**

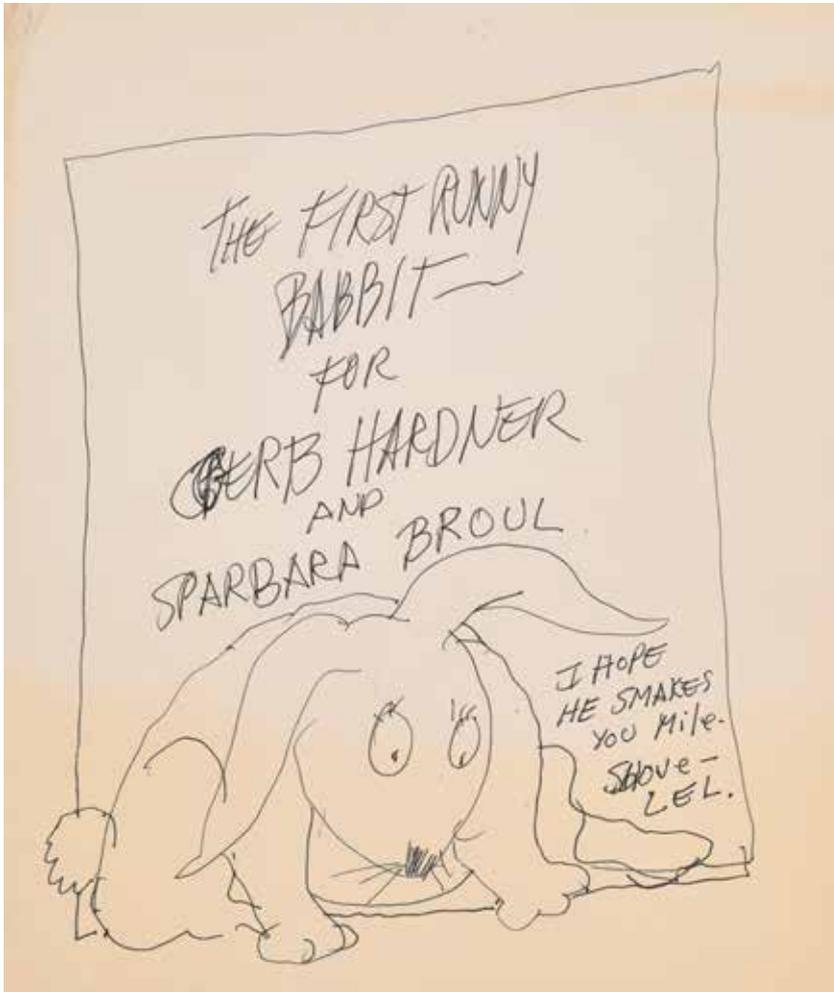
Original drawing, "The Last Day," ink on paper, 378 x 486 mm, laid down to black card, depicting a backstage area cluttered with sets and lighting equipment, inscribed and signed at the lower left: "For Herb [Gardner], Dec 10, 75, The Last Day — Love, Shel." A few slight smudges to ink. Framed.

*Provenance:* Dr. Barbara Sproul.

While it seems that Silverstein's inscription refers to the closing of a play, it isn't clear what play or "last day" this is. It is inscribed to Silverstein's friend, Tony Award winning playwright Herb Gardner. Gardner's third play, *Thieves*, ran on Broadway from April 7, 1974 to January 4, 1975.

**\$800 - 1,200**





95

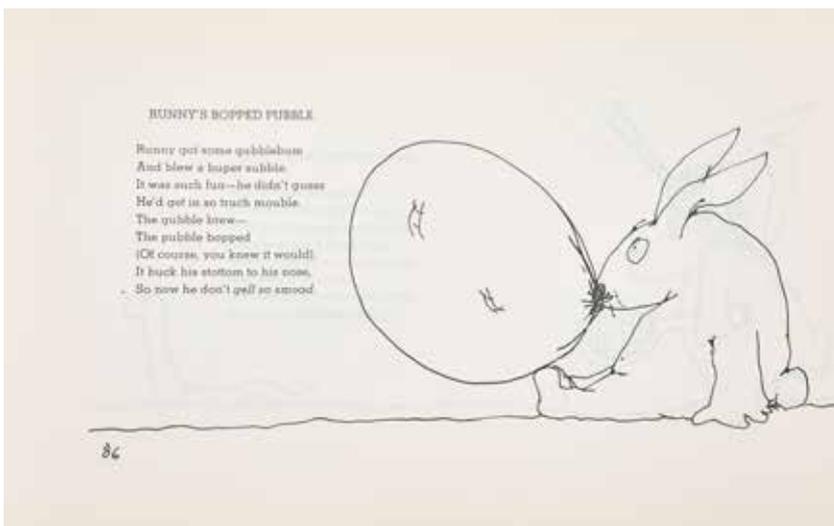
95

**SILVERSTEIN, SHEL. 1930-1999.**

Three original drawings for *Runny Babbit*, on two sheets, one inscribed "The First Runny Babbit—for Gerb Hardner and Sparbara Broul. I hope he smakes you mile. Shove—Lel." The other sheet bears a sketch of a pig, with a partial sketch of the pig's face above it, and a sketch of Runny Babbit in a sitting position. 250 x 216 mm and 354 x 215 mm. Both browned, edges slightly chipped, the larger sheet folded between the two images, holed by a tack or push-pin near the fold. Provenance: Dr. Barbara Sproul.

*Runny Babbit*: A Billy Sook was a long-term work in progress that Silverstein never completed. It was published posthumously in 2005. It is possible that his hesitation in publishing it was a result of a concern that people would have difficulty understanding the spoonerisms throughout the text. The inscription on one of these sketches follows the same form, signed "Shove—Lel" rather than "Love—Shel."

\$2,000 - 3,000



96

96

**SILVERSTEIN, SHEL. 1930-1999.**

*Runny Babbit*: A Billy Sook. [New York: Harper & Row, 2005.] Oblong 4to. Publisher's galley proof, xerographic cover sheet, contents printed on recto only. Black plastic spiral binding, clear polyester upper cover. Some wear to corners, light soiling to covers. Provenance: Dr. Barbara Sproul.

Galley proof of *Runny Babbit*, undated but certainly dating from before Silverstein's death. The temporary cover sheet is a xerographic copy from an original that was hand-drawn and lettered by Silverstein as a stand-in for what was to become the final cover design. In keeping with the spoonerisms contained in the text, the spine text has the publisher's name listed as "Rarper & How."

\$400 - 600



97

**CUBAN REVOLUTION: KORDA PHOTOGRAPH OF CHE GUEVARA.**

KORDA, ALBERTO. 1928-2001. "Guerrillero Heroico"[Ernesto "Che" Guevara]. Havana, Cuba: shot at *La Coubre* Memorial Service, March 5th, 1960. Vintage Gelatin Silver Print of Che Guevara, 250 x 200 mm. Lightly toned, two small pieces of paper stuck on the verso, some light brown spotting on verso, recto with slight traces of gum from adhesive tape to the four corners.

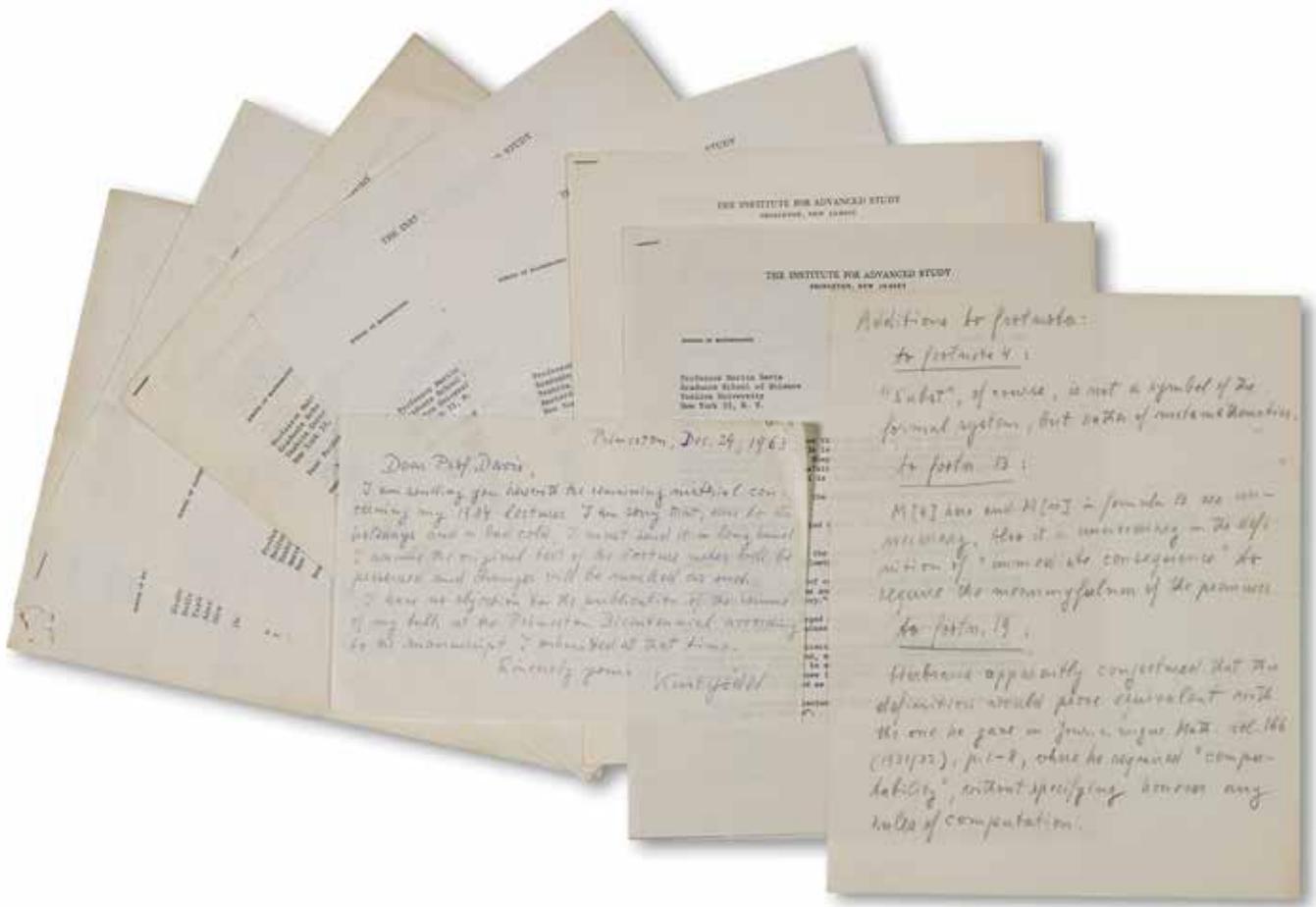
*Provenance:* [Che Guevara]; gifted on his death to Hernando Lopez Martinez, his aide 1959-65 (with copies of his appointment as Che's assistant, signed by Che, details of Che's bequest of his jeep to Lopez, and photographs both of Lopez and Che, and of Lopez attending Che's wedding to Aleida March, a fellow revolutionary, on June 2nd 1959); by descent to his son; sold to the present owner (with statements from the buyer and son).

*CHE'S OWN COPY OF THIS DEFINITIVE PORTRAIT OF A REVOLUTIONARY.* Bequeathed to his Military aide after his execution in Bolivia, Hernando Lopez kept this image of the great Revolutionary until his death, passing it on to his son.

This evocative image was taken by Korda, a Cuban working in Havana as a jobbing photographer at weddings, baptisms and banquets, that is, until 1959, when the Cuban Revolution transformed his life. He became the friend and official photographer to Fidel Castro, following him around the world on official trips. This special image of Che was taken as Korda photographed the attendees of a memorial service on March 5th 1960. The original roll of film shows multiple images of Castro speaking at the event, along with two images of Che listening earnestly, the first image shows Che with two other men close by below a palm tree, the second show Che in close up, as here with a few fronds of the tree on the right hand side. This image is a version of that second negative with around 10mm cut off the edges all around, and it was this image that Korda issued in *Revolucion* and also sent off to Feltrinelli in Italy.

This extraordinary image has grown into a legend by itself, regularly included in the top photographs of the 20th Century. It has come to embody Che's dramatic life and his noble rhetoric, put on t-shirts and marketing all around the World, and is viewed by many as the symbol of World Revolutionary Struggle.

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



**GÖDEL, KURT. 1906-1978.**

Archive of correspondence and notes sent to Dr. Martin Davis:

1. Autograph Manuscript, 1 p, 4to, [Princeton, New Jersey, 1963], in pencil, horizontal fold, entitled at top "Additions to footnotes," and providing 3 additional items. He adds to footnote 19: "Herbrand apparently conjectured that this definition would prove equivalent with the one he gave in *Jour. r. angew. Math.* vol. 166 (1931/32), p 1-8, where he required 'compatibility,' without specifying however any rules of computation."
2. Autograph Letter Signed ("Kurt Gödel"), 1 p, oblong 8vo, Princeton, New Jersey, December 29, 1963, some edgewear. Gödel mentions sending additional material concerning his 1934 lectures. He also consents to the publication of his resume which had been used for his talk at the Princeton Bicentennial.
3. Letter Signed ("Kurt Gödel"), 1 p, 4to, Princeton, New Jersey, August 21, 1963, on Institute for Advanced Study letterhead, fold creases. Gödel asks for clarification regarding the subject matter of the Davis-edited book, *the Undecidable*.
4. Letter Signed ("Kurt Gödel"), 1 p, 4to, Princeton, New Jersey, December 20, 1963, on Institute for Advanced Study letterhead, fold creases. Regarding corrections to Gödel's 1934 lecture notes.
5. Letter Signed ("Kurt Gödel"), 2 pp, 4to, Princeton, New Jersey, August 18, 1964, on Institute for Advanced Study letterhead, fold creases. Lot also includes a photocopy with an additional type foot note addendum. Regarding numerous corrections and the return of Gödel's 1934 lecture notes.
6. Letter Signed ("Kurt Gödel"), 2 pp plus additional typed leaf, 4to, Princeton, New Jersey, October 12, 1964, on Institute for Advanced Study letterhead, fold creases. Regarding numerous

corrections including a reconsideration on one footnote: "Professor van Heijenoort [Jean Louis Maxime van Heijenoort, historian of mathematical logic and one of the editor's of Gödel's collected works] called my attention to a third definition of 'general recursive,' given by Herbrand ... This, in conjunction with other passages, seems to prove that Herbrand was wavering between different definitions, which he hoped would prove equivalent. For this reason I would like footnote 19 to avoid reference to what he meant and confine myself to what he said. Also, considering Herbrand's wording, I think it is better to omit 'intuit. demonstrable' in the last sentence."

7. Letter Signed ("Kurt Gödel"), 2 pp with Autograph Postscript, 4to, Princeton, New Jersey, February 15, 1965, on Institute for Advanced Study letterhead, fold creases, staple tears, notes and corrections throughout in Dr. Davis's hand. Gödel mentions additional corrections as well as his thoughts on Davis's introduction. In part: "There is not only 'an effort to obtain undecidability results for formal mathematical systems in general.' Rather there is in section 6 a quite precise result, which is so general that it suffices for all applications occurring in practice. Moreover (for languages using variables for integers) the most general result can be obtained very easily from mine simply by leaving out one condition ... As far as the second half of section (3) is concerned, it is not true that footnote 3 is a statement of Church's Thesis. The conjecture stated there only refers to the equivalence of 'finite (computation) procedure' and 'recursive procedure.' However, I was, at the time of these lectures, not at all convinced that my concept of recursion comprises all possible recursions; and in fact the equivalence between my definition and Kleene's in *Math Ann* 112 is not quite trivial."

Princeton, Dec. 29, 1963

Dear Prof. Davis,

I am sending you herewith the remaining material concerning my 1934 lectures. I am sorry that, due to the holidays and a bad cold, I must send it in long hand. I assume the original text of the lecture notes will be preserved and changes will be marked as such.

I have no objection to the publication of the résumé of my talk at the Princeton Bicentennial according to the manuscript I submitted at that time.

Sincerely yours  
Kurt Gödel

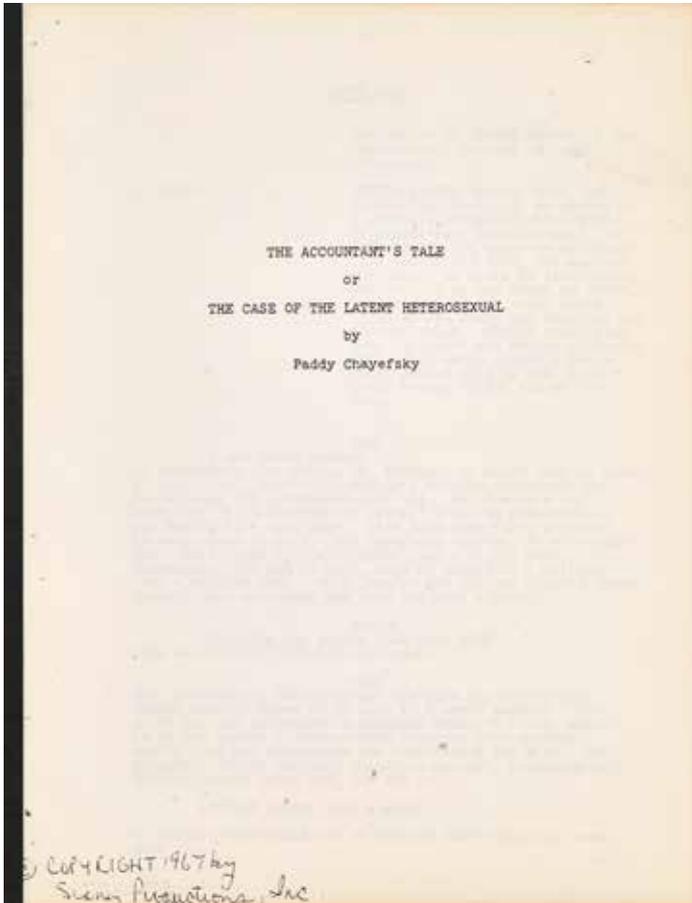
8. Letter Signed ("Kurt Gödel"), 1 p, with Autograph Postscript, 4to, Princeton, New Jersey, March 8, 1965, on Institute for Advanced Study letterhead, fold creases. Regarding corrections.  
*Provenance:* American mathematician Dr. Martin Davis received his doctorate at Princeton University where his adviser was Alonzo Church. Davis is best known for his work on Hilbert's tenth problem as well as for pioneering work on the so-called "satisfiability problem." Davis edited the 1965 publication *The Undecidable: Basic Papers on Undecidable Propositions, Unsolvability Problems and Computable Functions*, which included 5 pieces by Gödel as well as material by Alan Turing, Alonzo Church, Emil Post, Stephen K. Kleene and J.B. Rosser.

Kurt Gödel, who was a friend and colleague of Albert Einstein, has been considered one of the most important logicians since Aristotle who, according to Dr. Davis, "utterly transformed the field of mathematical logic and our understanding of the foundations of mathematics, starting with his famous 'incomplete theorem.'" Davis recounts the context of the above material:  
*"As a young man committed to making mathematical logic my life's work, Gödel was a towering and inspirational figure. I was also thrilled to be part of the circle at the Institute for Advanced Studies at Princeton, and to see Einstein and Gödel walking together. Many years later, I was editing an anthology of fundamental research papers, The Undecidable (1965), all concerned with the new perspectives that Gödel's revolutionary 1931 paper on formally undecidable propositions had illuminated. Several of the articles included were by Gödel himself. The book was entirely in English although three of Gödel's contributions had been originally published in German, and*

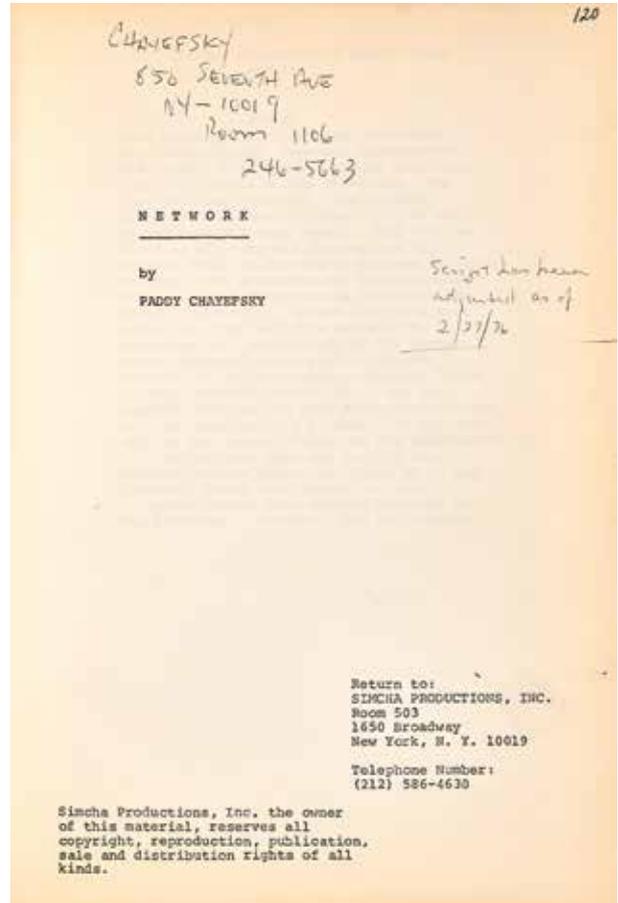
*I translated two of these. I was pleased when during our correspondence he approved my translations. He also wrote me adding a significant amount of new material to another article (one that had originated in a series of lectures given in English at the Institute of Advanced Study in Princeton in 1934), bringing it up to date, emphasizing the importance of Alan Turing's work in extending the incompleteness theorem. Gödel sent some of this material to me in a handwritten letter, explaining that, because he was ill, he'd been unable to have it typewritten. After Gödel's death in 1978, I was studying a manuscript found with his effects for a project to publish his collected works. I was amazed to discover in it work by Gödel that was very close in method and form to a theorem in my doctoral dissertation of 1950 that had enabled a strengthened form of the incompleteness theorem."*

In his book *The Universal Computer*, Dr. Davis summarized what Gödel had done with his paper on undecidability, the centerpiece of the Davis edited book *The Undecidable*: "Leibniz had certainly proposed the development of a precise artificial language in which much human thought would be reduced to calculation. Frege, in his *Begriffsschrift*, had shown how the usual logical reasoning by mathematicians could indeed be captured. Whitehead and Russell had succeeded in developing actual mathematics in an artificial language of logic. Hilbert had proposed the metamathematical study of languages. But before Gödel no one had shown how these metamathematical concepts could be embedded in the languages themselves" (p 121).

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



99



100

99

**CHAYEFSKY, SIDNEY AARON "PADDY." 1923-1981.**

*The Accountant's Tale: or The Case of the Latent Heterosexual.* [New York]: Simcha Productions Inc., 1967.

4to. Xerographic typescript. Bound with a VeloBind strip, plastic covers. Slight soiling to covers, inscribed "LATENT" on spine edge in black ink.

*Provenance:* Dr. Barbara Sproul.

Internally printed by Chayefsky's production company, this copy bears the longer original title, later abbreviated to simply *The Latent Heterosexual*. Chayefsky would not allow the work to be produced on Broadway, opting instead to open it at the Dallas Theater Center. It opened there to critical acclaim, with Zero Mostel and Jules Munshin starring, and Burgess Meredith directing. The script was also published in *Esquire Magazine* in August 1967.

**\$800 - 1,200**

100

**CHAYEFSKY, SIDNEY AARON "PADDY." 1923-1981.**

*Network.* New York: Simcha Productions Inc., 1976.

4to. Xerographic typescript, with numerous notes and corrections copied from original draft. Black textured cloth report binder, black card fileleaves. Corners bumped, slight yellowing, p 64 bound upside-down.

*Provenance:* Dr. Barbara Sproul.

"I'M AS MAD AS HELL, AND I'M NOT GOING TO TAKE THIS ANYMORE!"

-Howard Beale, in *Newtwork*

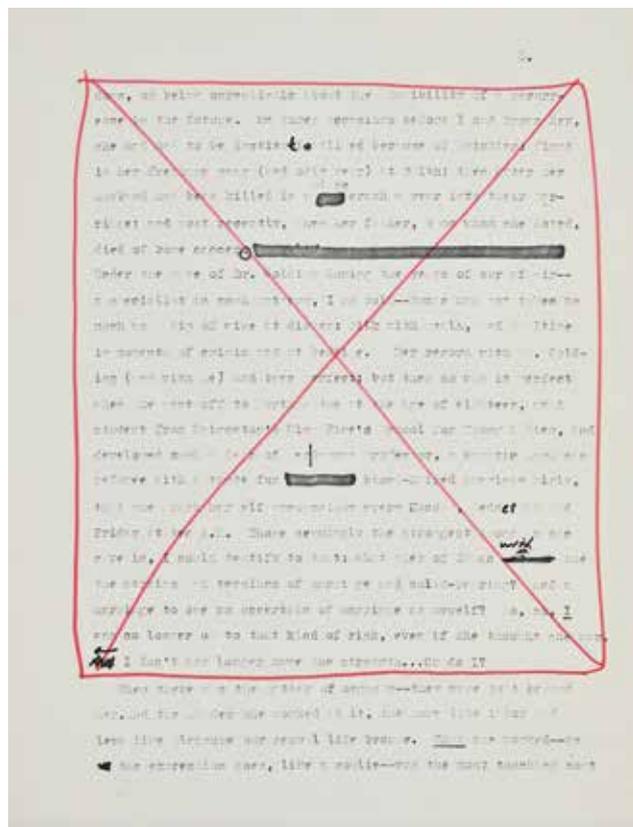
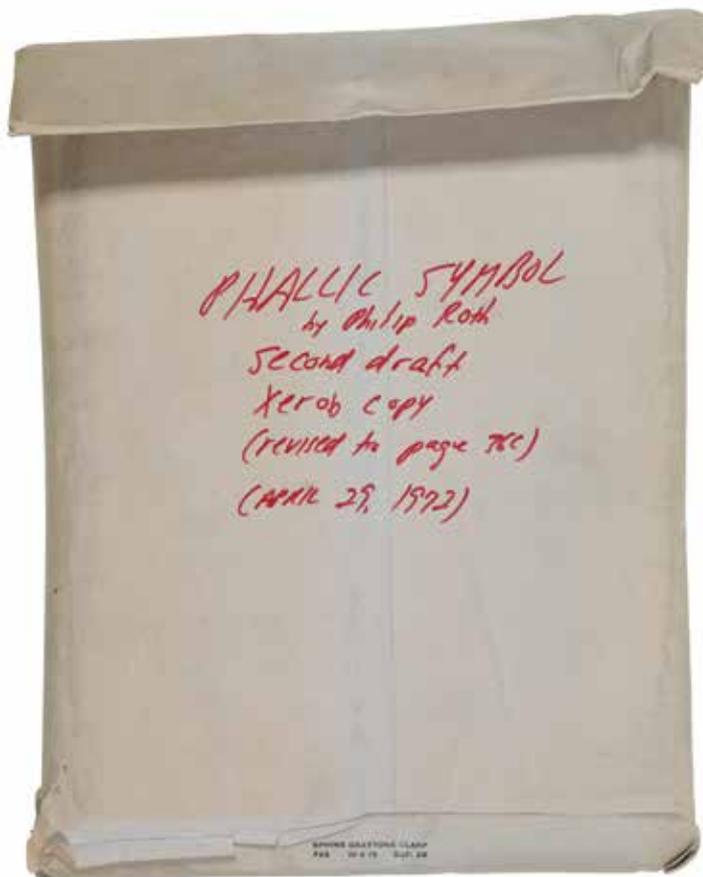
*SECOND DRAFT SCREENPLAY OF THE PRESCIENT 1976*

*CLASSIC*, noted on the title page "Script has been adjusted as of 2/27/76." The film was released in November, 1976, starring Fay Dunaway, William Holden, Peter Finch and Robert Duvall, and directed by Sidney Lumet. It went on to win four Oscars, including one for Chayefsky's screenplay.

**\$1,500 - 2,500**







102

**ROTH, PHILIP. 1933-2018.**

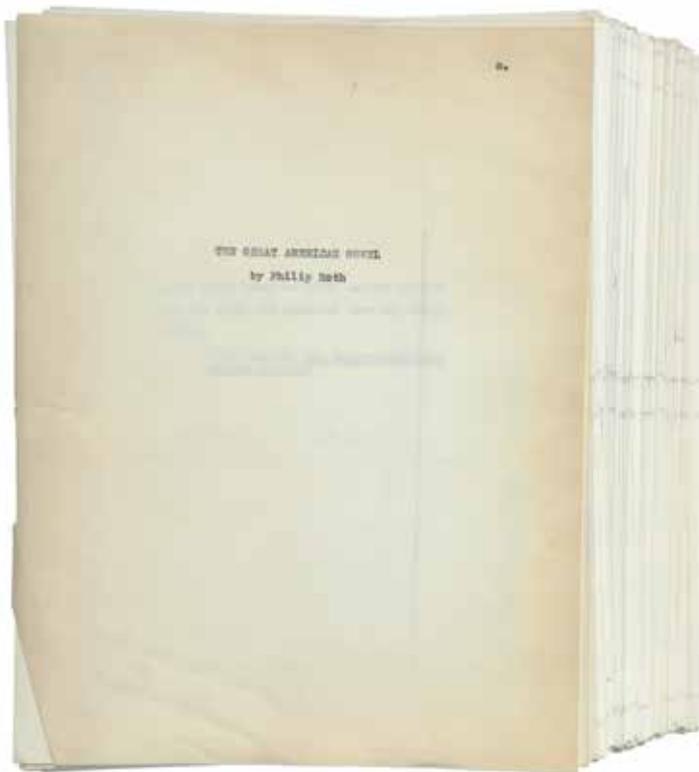
Annotated photocopy, titled in autograph on envelope "*Phallic Symbol, second draft, Xerox copy, April 29, 1972,*" with THE AUTHOR'S AUTOGRAPH CORRECTIONS AND DELETIONS on 21 pages between pp 1-36 of an early draft of *My Life as a Man*, published 1974, 191 pages (numbered 1-178) and 13 pages of additional text variations, 280 x 215 mm, rectos only, 21 pages with autograph corrections and deletions in red felt tip, over photocopied corrections throughout.

WITH: Large envelope with AUTOGRAPH NOTE BY THE AUTHOR: "*Phallic Symbol, by Philip Roth, second draft, xerox copy, (revised to page 36c) (April 29, 1972).*"

Provenance: Philip Roth; gifted to Dr. Barbara Sproul, his partner in the early 1970s.

AUTOGRAPH CORRECTIONS BY PHILIP ROTH ON THE SECOND DRAFT OF "*PHALLIC SYMBOL*" on a photocopy [titled in type, "Zuckerman Bound"], later forming a significantly edited version of the second part of *My Life as a Man* "My True Story." This early draft, dated April 1972, was written two years before the book's publication in 1974. *My Life as a Man* is the first work that addresses Roth's relationship with his work and another with strong ties to his own biography. In a review for the *New York Times* on June 2, 1974 critic Morris Dickstein described this novel as being a kind of sequel to *Portnoy's Complaint* "in a different key, giving a 'real Life' account of what happened to the young writer when he fell into marriage and trouble in his mid-twenties. The writer is named Peter Tarnopol and his autobiography is labeled a novel, but Roth has never seemed closer to the obvious facts of his personal history." This manuscript offers an unedited view of that personal history.

\$10,000 - 15,000



103

103

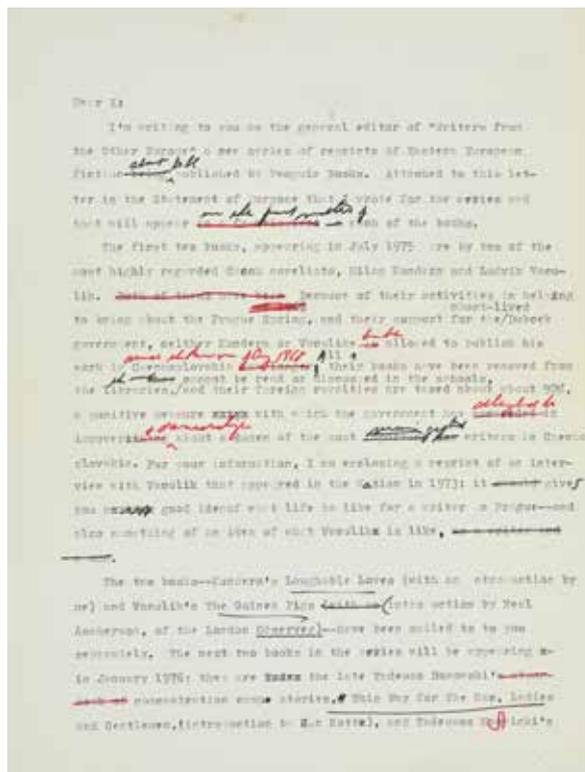
**ROTH, PHILIP. 1933-2018.**

Photocopy of the the author's typed draft manuscript for *The Great American Novel*, with photocopied manuscript text corrections in Roth's hand, probably for transmission to the printer, 736 pages (each of the 8 chapters numbered consecutively, last chapter with pp 30/31 combined and p. 36 omitted) 280 x 215 mm, rectos only, [1973].

*Provenance:* Philip Roth; *PRESENTED BY ROTH TO THE DEDICATEE* Dr. Barbara Sproul, who was his partner in the early 1970s.

*RARE PHOTOCOPY, PRESENTED TO THE DEDICATEE*, of the manuscript before it was sent to Roth's publisher Holt, Rinehart and Winston. This early version differs heavily from the printed book. It includes a chapter "3. The Walpurgisnacht Game" that was eventually incorporated in "In the Wilderness." *The Great American Novel* is a book about baseball. In a 1973 essay for the *New York Times* Roth explains his admiration for this great American sport: "Through baseball I came to understand and experience patriotism in its tender and humane aspects, lyrical rather than martial or righteous in spirit, and without the reek of saintly zeal, a patriotism that could not quite so easily be sloganized." The game "was a kind of secular church," Roth writes "that reached into every class and region of the nation and bound us together in common concerns, loyalties, rituals, enthusiasms, and antagonisms."

\$4,000 - 6,000



104

104

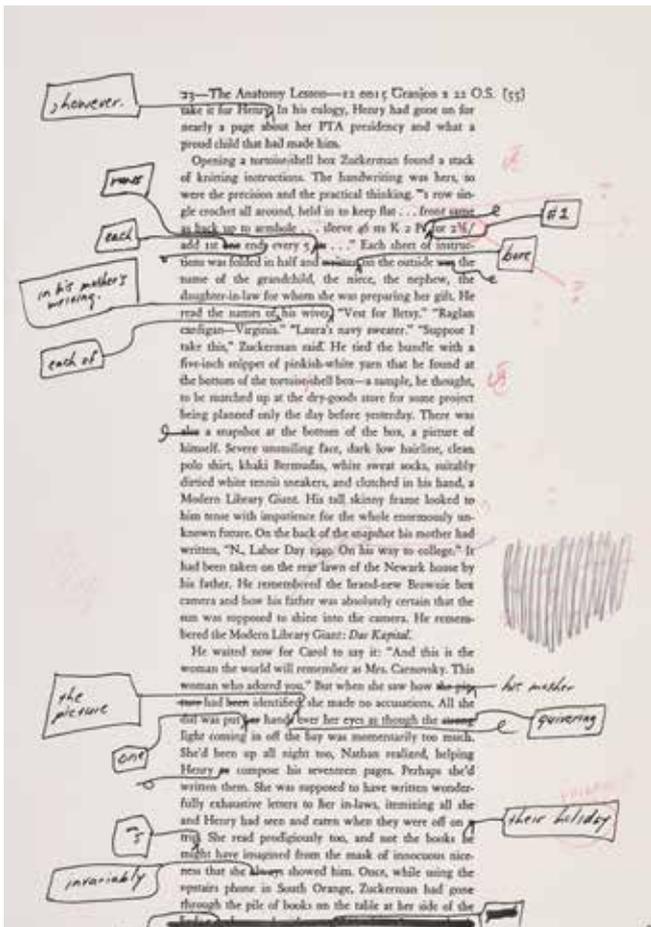
**ROTH, PHILIP. 1933-2018.**

Draft typescript letter, extensively corrected, to an unnamed editor at Penguin Books, regarding the publication of works by European authors, 2 pp, recto only, quarto, with notations on verso of p 1, corrections on both pages in red and black ink, double spaced, n.p., n.d. [c.1975 or 1976], slightly browned, with a few creases and bends.

*Provenance:* Philip Roth: gifted to Joel Conarroe, former Board Chairman of the National Book Foundation, which administers the National Book Awards, and Dean of Arts and Sciences at the University of Pennsylvania. Joel was a close friend for fifty years of Philip Roth.

In this draft letter, addressed only "Dear X," Roth intends brings his work on a series of publications of Eastern European authors to the attention of an editor of a series of reprints entitled *Writers from the Other Europe*, just before the series was to be published by Penguin Books. He describes the works that are to be included in the series—Milan Kundera's *Laughable Love*, Ludvik Vaculik's *The Guinea Pigs*, Tadeusz Borowski's *This Way for the Gas, Ladies and Gentlemen*, and Tadeusz Knowicki's *A Dreambook for our Time*, as well as other works not specified, to be published at some time in the future, giving a date for publication as "In the late spring of 1976" (thus giving an approximate date of this letter). On the verso of p 1, he lists some bullet points and names some editors and publications he may have been intending to contact: "(1) Book Club—(2) Vaculik interview..." He describes the hardships faced by these writers behind the Iron Curtain: "... their books have been removed from the libraries, and cannot be read or discussed in the schools, and their foreign royalties are taxed about about [sic] 90%. a punitive measure with which the government has attempted to impoverish & demoralize about a dozen of the most ... gifted writers in Czechoslovakia." His purpose appears to be the promotion not only of the series he has brought to publication in the West, but a broader promotion of the suppressed work of Eastern European writers in general.

\$1,000 - 1,500



105

105

**ROTH, PHILIP. 1933-2018.**

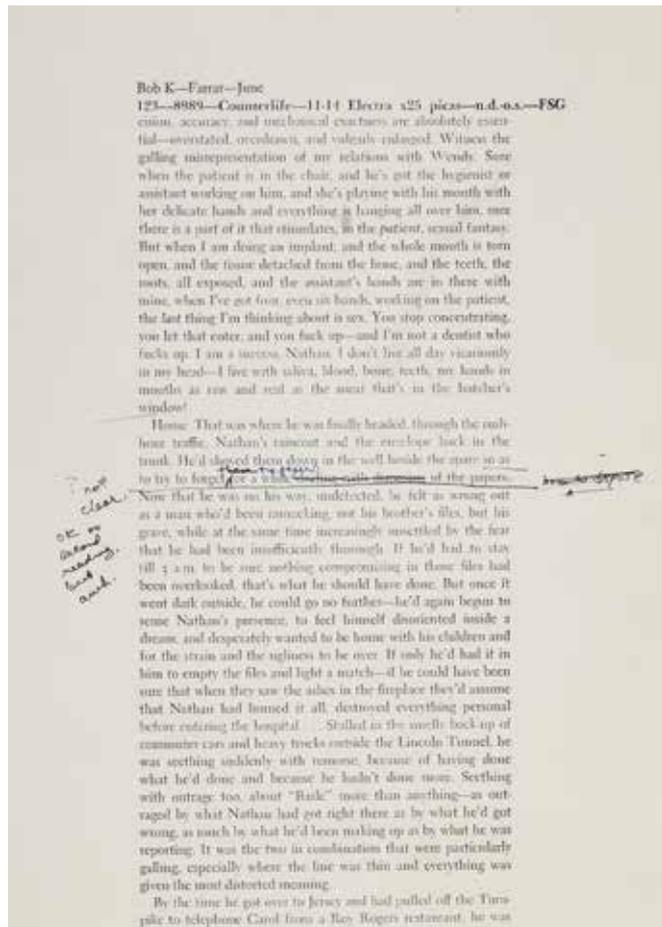
Annotated photocopy of the author's corrected galley proofs for *The Anatomy Lesson*, with numerous deletions, additional edits in red and purple pencil probably by an editor and Joel Conarroe, 193 pages (usually two copies per galley sheet), 295 x 210 mm, rectos only, some corners folded over.

WITH: 3 typed letters signed by Philip Roth to Joel Conarroe, dated Oct. 11, Dec 31 1982 and Jan 17, 1983 regarding proof copies of *The Anatomy Lesson*, and his work on the manuscript.

*Provenance:* Philip Roth: gifted to Joel Conarroe, former Board Chairman of the National Book Foundation, which administers the National Book Awards, and Dean of Arts and Sciences at the University of Pennsylvania. Joel was a close friend for fifty years of Philip Roth.

Roth retained copies of his manuscripts in a steel trunk and shares the location of the manuscript with his "literary executor" Joel Conarroe, before Roth departed to London on October 11, 1982. In a letter from January 17, 1983 Roth reflects on the edits he made to the manuscript: "Dear Joel ... the book grew at one point to 300 pages and now it's back down to 220. I've completely revised the second half. God only knows whether it is better ... When things go rapidly as they have in the last three weeks, I get nervous. On the other hand, it's happened before and worked out." Martin Amis reviewed the autobiographical novel for *The Observer* and wrote that "no modern writer, perhaps no writer, has taken self-examination so far and so literally."

\$4,000 - 6,000



106

106

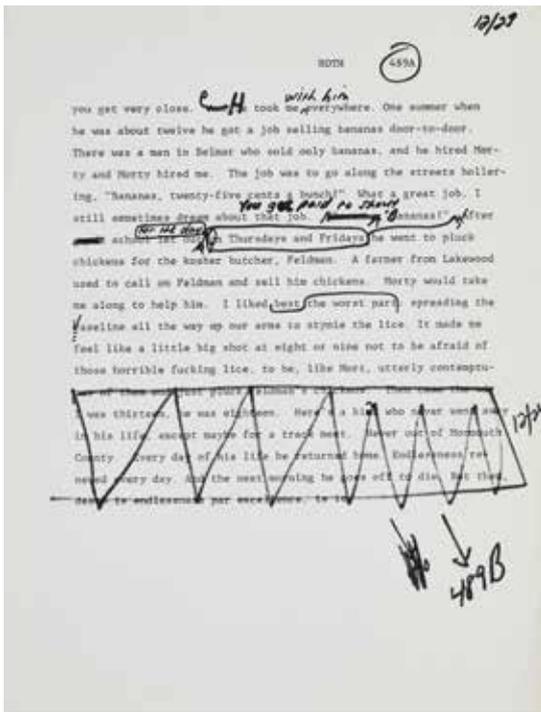
**ROTH, PHILIP. 1933-2018.**

Galley proofs for *The Counterlife*, including chapter 4 "Gloucestershire" and 5 "Christendom" for the 1987 first edition, with approximately 60 editorial suggestions and corrections in pencil, ballpoint pen and felt tip, predominantly by Joel Conarroe, 70 sheets (of 71, pages 96-168, lacking page 122), 630 x 190 mm, rectos only, folded at center, with a few marginal creases and tears.

*Provenance:* Philip Roth: gifted to Joel Conarroe, former Board Chairman of the National Book Foundation, which administers the National Book Awards, and Dean of Arts and Sciences at the University of Pennsylvania. Joel was a close friend for fifty years of Philip Roth.

These galley proofs represent a near final stage in the transmission of the text of one of Roth's acclaimed Zuckerman novels. Joel Conarroe, a close friend and trusted editor of Philip Roth's work, makes several important textual changes and Roth submitted these to the publisher, especially on proof pages 109, 119 and 123. In recent years critics and scholars have considered *The Counterlife* to be one of Roth's best novels. In 2012 Martin Amis described it as a "masterpiece of postmodern fiction ... a really very impressively intricate book." *VERY RARE: ACCORDING TO AMERICAN BOOK PRICES CURRENT NO OTHER ROTH PROOF COPIES SOLD AT AUCTION IN THE PAST 40 YEARS.*

\$2,000 - 3,000



107

107

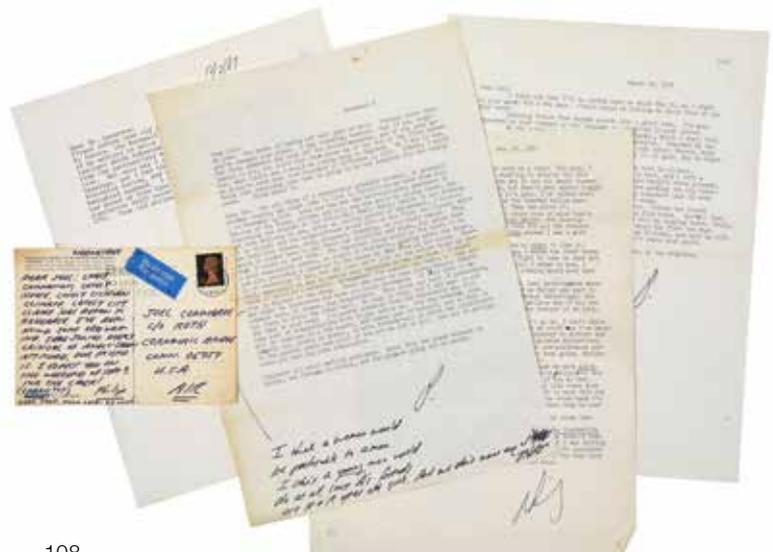
**ROTH, PHILIP. 1933-2018.**

Photocopy of the author's final typed manuscript of *Sabbath's Theater*, submitted to the publisher on 19 December with photocopied updated manuscript text corrections in Roth's hand dated 21-29 December 1994 for the 1995 first edition, 565 (of 594) pages with an additional 64 pages of text variations, 280 x 215 mm, rectos only, 3 marks in blue felt tip, some minor soiling at beginning and end.

*Provenance:* Philip Roth: gifted to Joel Conarroe, former Board Chairman of the National Book Foundation, which administers the National Book Awards, and Dean of Arts and Sciences at the University of Pennsylvania. Joel was a close friend for fifty years of Philip Roth.

This is the final manuscript submission of Roth's novel to his publisher Houghton Mifflin. It represents the true text of *Sabbath's Theater*, before any edits by the publisher were incorporated in the text. The manuscript comprises 628 pages including 64 pages of text variations (lacking pages 2-16, 19-26, 250, 251, 254-257). In a contemporary review for the *New York Times* William H. Pritchard wrote: "*Sabbath's Theater* is Mr. Roth's longest and, in my judgment, richest, most rewarding novel..." Philip Roth received the 1995 National Book Award for this novel.

**\$3,000 - 4,000**



108

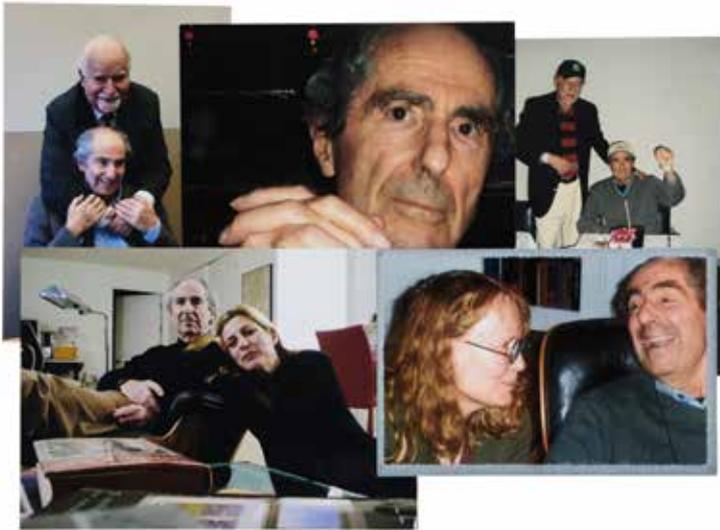
108

**ROTH, PHILIP. 1933-2018.**

Archive of letters and correspondence, approximately 60 signed by Roth ("Philip" or "PR"), typed except for a few postcards and autograph notes, to Joel Conarroe, dating from 1977 to 2014, some in the form of printed email messages (from about 1994), concerning his writing, personal matters such as the execution of his estate and maintenance of his will, his house in Connecticut, travel and other topics. Also included are extensive xerographic copies of letters, mostly duplicates of the originals in this lot. *Provenance:* Joel Conarroe, former Board Chairman of the National Book Foundation, which administers the National Book Awards, and Dean of Arts and Sciences at the University of Pennsylvania. Joel was a close friend for fifty years of Philip Roth.

This correspondence is usually casual, candid and informal in tone, sometimes addressed facetiously to "*Cousin Gloucester*" or "*Dear ex-fool*." His relationship with Claire Bloom is referenced frequently, often humorously: "*We're off to Morocco on the 22nd of March for two weeks. I figure I can peddle Claire's ass there for a lot of dough, and she figures likewise with me.*" Later, he writes of his trip to Morocco: "*The whole country had a general strike in support of the Palestinian cause, immediately after the peace treaty was signed in Washington. That meant that all the Jews in the hotel, and the three Christian guests as well, had to serve themselves their own dinner in the main dining room. Bad enough they'd gone for a holiday in an Arab country; now they had to have their noses ... rubbed in it. For me that was the most enjoyable moment of the trip.*" While Claire was appearing in a play in London, Roth wrote back of his enjoyment of London: "*It's lovely being back in a city, and city like this one, especially as NOBODY KNOWS WHO THE FUCK I AM. I swim anonymously, eat anonymously, go to the theater anonymously, and yet I secretly know who I am. Nice.*" There are numerous references to plays viewed and books read, such as a comment in 1986 about having read John LeCarre's *A Perfect Spy*, which he describes as "*the best English novel since the war. quite brilliant. You might want to review it when it comes out in the U.S.*" An extensive archive ranging across multiple topics over a significant period of Roth's career.

**\$6,000 - 9,000**

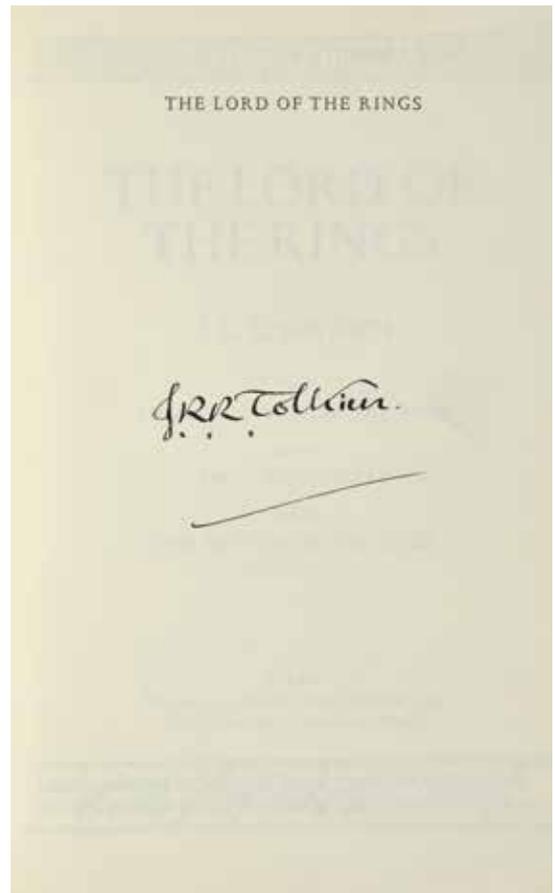


109

109

**ROTH, PHILIP. 1933-2018.**

Archive of photos, documents, correspondence, and ephemera, gathered by Roth's close friend, Joel Conarroe. Includes: Approximately 10 typed or printed notes signed by Roth in initials \* Photos of Roth, both color prints and color laser-printed digital photographs, depicting him at a variety of events, with various literary figures and friends, including Claire Bloom, Mia Farrow, Vartan Gregorian, Don DeLillo, and filmmaker Livia Manera; and computer printed images from media coverage of Roth's award of the National Humanities Medal at the White House in 2010 with President Obama and the First Lady \* Two typed letters and an annotated note from Northeast Utilities, SIGNED ("P" or "Philip") by Roth, the latter with annotations \* A synopsis of *The Ghost Writer*, typescript, SIGNED ("Philip Roth"), 2 pp, with manuscript corrections in ink. \* Correspondence and documents regarding the memorial service for Roth, including Roth's requests for how the service should take place and who should attend, with updates over a period of years. \* A xerographic copy of notes from Conarroe to Roth providing feedback on a draft of *Operation Shylock*, 3 pages. \* *The New Yorker* magazine, May 8th, 2000, featuring an article about Roth by David Remnick, illustrated with a caricature of Roth by Hirshfeld, SIGNED on the illustration ("Philip Roth???"). \* Printed email correspondence between Roth and Conarroe, \* Joel Conarroe's personal journal pages regarding Philip Roth's "breakdown" in 1987, when Roth was involved with Claire Bloom, whom he would later marry \* A letter from Claire Bloom to Conarroe about visiting her in England, together with a small photographic print of a photo of Bloom taken by Conarroe. \* Notes, programs, and printed promotional material related to the Newark Public Library and Roth's establishment of the Philip Roth Personal Library at the Newark Public Library; including a Typed Letter Signed from Vartan Gregorian to Joel Conarroe regarding funding for the library. \* A copy of *LIFE* magazine, February 20, 1956, with Claire Bloom on the cover. \* Numerous clippings of publications about Roth, including obituaries from a number of publications, and other related ephemera.  
*Provenance:* Joel Conarroe, former Board Chairman of the National Book Foundation, which administers the National Book Awards, and Dean of Arts and Sciences at the University of Pennsylvania. Joel was a close friend for fifty years of Philip Roth.



110

This archive reveals, from the standpoint of a close personal friendship, an insight in to the public and private life of Philip Roth. His connection with other writers and artists is always evident in these documents, from his marriage to Claire Bloom to his friendships with Mia Farrow, Vartan Gregorian, and many others.

**\$2,000 - 3,000**

110

**TOLKIEN, J.R.R. 1892-1973.**

*The Lord of the Rings*. London: George Allen & Unwin, 1972. 8vo. Publisher's pictorial wrappers, custom cloth box with morocco gilt spine label. Wear and creasing to wrappers, thumbed. *Provenance:* Bonhams, London, November 9, 2016, lot 220; Signed by Tolkien for the previous owner on one of his final visits to his publisher, George Allen & Unwin in 1972.

SIGNED BY TOLKIEN on the half title. The complete trilogy (*The Fellowship of the Ring*, *The Two Towers*, and *The Return of the King*) in a single volume. Of the visit with Tolkien, the owner recalled fondly, "I was working as the Secretary to the Foreign Rights Manager at the time. It was very jolly. He signed our books and then chatted to us over tea and cake."

**\$6,000 - 9,000**



Image courtesy Ekhardt Schmidt

“It’s a wonderful thing the young have when they get on a roll.  
We were running on momentum and adrenaline...”

**-Elton John, in Rolling Stone, on recording Goodbye Yellow Brick Road.**

Elton John and Bernie Taupin are one of the most successful and prolific songwriting teams in the history of music, as well as one of the most unconventional. Taupin writes all the lyrics on his own, and then gives them to Elton John, who composes the music. According to John, in “Elton John and Bernie Taupin Say Goodbye to Norma Jean,” a 1975 documentary about the making of their multiplatinum double-album *Goodbye Yellow Brick Road*, “He [Bernie] comes down to London and hands me a batch of lyrics... It’s very, very uncomplicated... usually I sort of putter around until I find a chord sequence I like, it doesn’t take me very long, really...” Somewhat like Beethoven setting Schiller’s “Ode to Joy” I suppose. Remarkably, they had met when they both responded to an *NME* ad for Liberty Records, “Talent Wanted.” While theirs apparently weren’t, Ray Williams at *NME* put the two in touch and they began one of the most fruitful collaborations in the history of rock-and-roll.

According to Taupin, “I write the words and he writes the melodies, so there’s no need for us to sit together... I’m sure it would be a disaster.” Together the two are responsible for more than 35 gold and 25 platinum albums, more than 255 million records sold worldwide, as Jimmy Webb said, “It’s just not that easy to write 40 Top 10 records. It’s kind of like swimming the English Channel with your hands tied behind your back.”

Released in October, 1973, Elton John’s *Goodbye Yellow Brick Road* made him a superstar. Side 1 alone begins (and ends) with three songs that have become pop/rock standards: “Funeral for a Friend/Love Lies Bleeding,” “Candle in the Wind,” and “Bennie and the Jets,” and the record goes on to include the title track “Goodbye Yellow Brick Road,” “Saturday Night’s Alright,” and “Harmony,” among others.

By the time Bernie, Elton and the band arrived in Jamaica to record at Byron Lee’s studio (where not coincidentally, the Stones had just wrapped up *Goat’s Head Soup*), Taupin had already written some of the songs. With the island still in disarray following the Ali-Frazier fight, and the studio not ready for them, the band took a three day breather in order to give the situation a chance to work itself out. John spent the days in his hotel room composing many of the melodies for the songs Taupin had provided. When it was clear that Jamaica wasn’t going to work, they packed up and headed back to the 18th-century Château d’Hérouville, where they’d achieved such impressive results with *Honky Chateau* and *Don’t Shoot Me I’m Only the Piano Player*. According to John, in an interview with Randall Roberts of the *LA Times* in 2014, “We decamped from Kingston, went straight to Paris and made up for lost time. And boy did we. We wrote and wrote and wrote. In the situation in which we were writing, we’d always stay in different bedrooms. I would get up in the morning, Bernie would be typing away at a typewriter. He would give me a lyric. I would have my breakfast. I’d go to the electric piano. I’d start writing the song. [Bassist] Dee [Murray], [drummer] Nigel [Olsson] and [guitarist] Davey [Johnstone] would come down for breakfast and join in. We’d learn the song after breakfast and go over and record it. It was really, really a wonderful way to write and record. We did four tracks a day, probably.”

Bonhams is proud to offer three important relics from that landmark recording, from the Collection of Maxine Taupin, Bernie’s wife at the time, Bernie Taupin’s original autograph lyrics for three of the most important songs: the unforgettable elogy to Marilyn Monroe, “Candle in the Wind;” the eponymous ballad, “Goodbye Yellow Brick Road;” and the raucous anthem of youthful energy “Saturday Nights Alright for Fighting.”

Norma Jean.  
 Goodbye ~~Marilyn Monroe~~ ~~Norma Jean~~ MARILYN MONROE.  
 though I never knew you at all  
 you had the grace to hold yourself  
 while those around you crawled,  
 but they crawled out <sup>of</sup> the woodwork  
 and whispered into your brain  
 they sent you on a treadmill  
 and they made you change your name.  
 And <sup>it seems to me you</sup> ~~you~~ <sup>preferred</sup> to live your life  
 like a candle in the wind  
 never knowing who to cling to  
 when the rain set in  
 and I ~~should~~ <sup>would</sup> have liked to have known you  
 but I was just a kid  
 your candle burned out long before  
 your legend ever died  
 loneliness was a part of life the toughest role  
~~that you ever played~~ <sup>Hollywood made you</sup> play  
 you could have been a superstar  
 but you preferred to hide away  
 and  
 Hollywood created a superstar  
 and pain was the price you paid  
 So goodbye again Norma Jean  
 from a young man in the 22nd row  
 who sees you as more than something sexual  
 more than just our Marilyn Monroe.

EJ  
 15.1.75

You could have been a superstar  
 better than ~~them~~ ~~them~~ ~~all~~  
 and in my eyes, well you still are.

Goodbye Marilyn Monroe  
 though I never knew you at all  
 you had the grace to hold yourself  
 above the ones that crawled  
 but they crawled out the woodwork  
 and whispered in your brain  
 But you were living your life, like a candle in the  
 wind

Marilyn

they sent you on the treadmill  
 to factory that changes your name

Pressmen, newsmen hounding you  
 even when you died  
 the press still hounded you  
 all the papers had to say  
 was that ~~you were~~ Marilyn was found in the nude

EJ  
 15.1.75

111  
**ORIGINAL HANDWRITTEN LYRICS FOR THE ELTON JOHN SONG "CANDLE IN THE WIND."**  
 TAUPIN, BERNIE. Autograph Manuscript Initialed twice ("BJT"), 2 pp, 4to, January 14, 1973, here titled "Marilyn Monroe" in block print, written in blue and green ink on blank typing paper, small paper clip rust stain to upper left corner, otherwise very fine.  
 Provenance: Collection of Maxine Taupin.

but Hollywood created a superstar  
 And pain was the price you paid  
 So goodbye again Norma Jean  
 from a young man in the 22nd row  
 Who sees you as more than something sexual  
 More than just a Marilyn Monroe

The final, chilling lyric of the above stanza is appended at the end of the second page of the manuscript:

ORIGINAL FIRST DRAFT OF CANDLE IN THE WIND — THE MOST POIGNANT OF ELTON JOHN'S HIT SINGLES. Titled here "MARILYN MONROE" by Taupin, with the first line amended from "Goodbye Marilyn Monroe" to the now famous "Good bye Norma Jean." Bernie Taupin said that Marilyn was "just a metaphor for fame and dying young... The song could have easily have been about Montgomery Clift or James Dean or even Jim Morrison. But it seemed that she had a sympathetic bent to her, so I used her. And she was female, and that was more vulnerable. But it was really about the excesses of celebrity, the early demise of celebrities...."

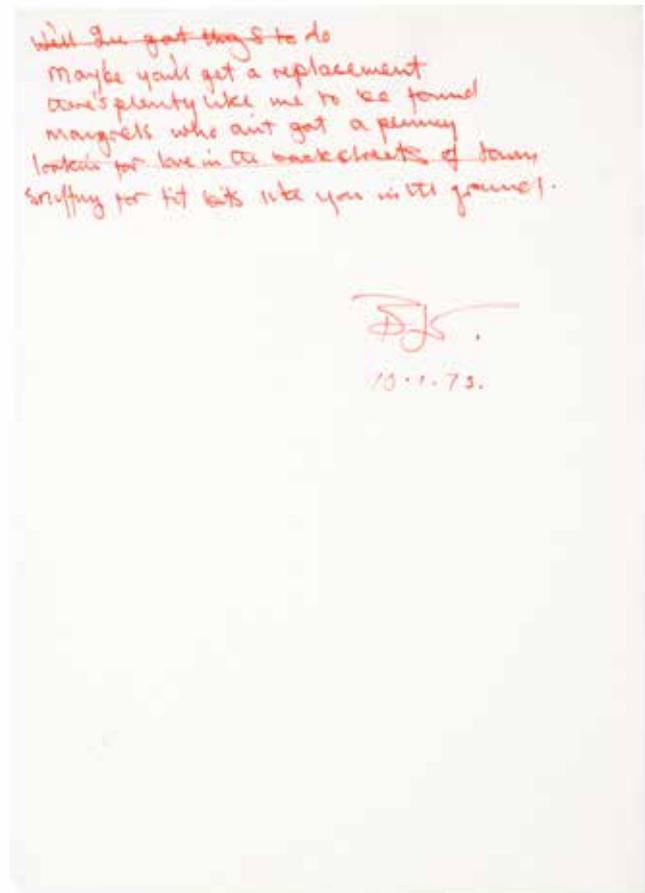
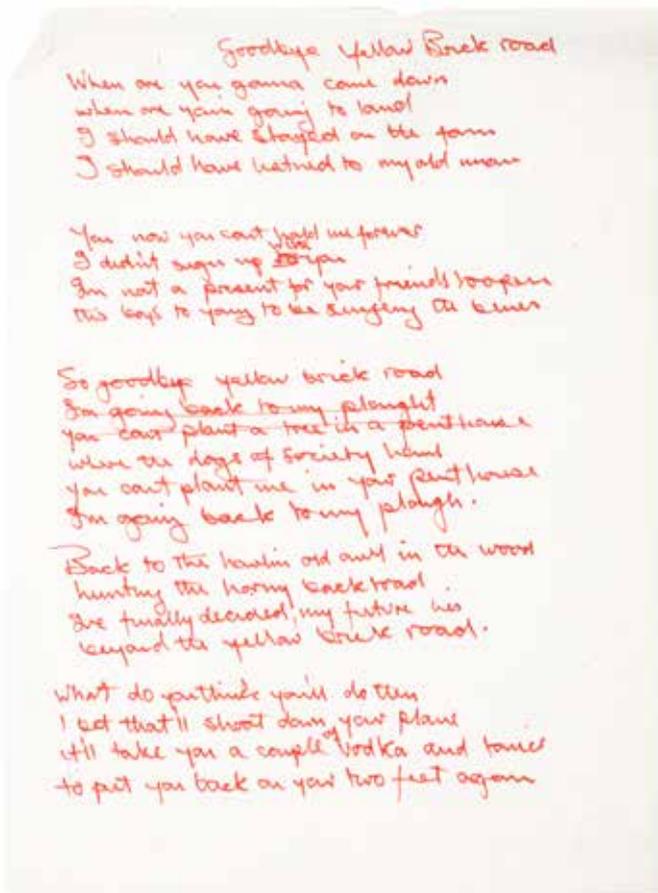
Pressmen, newsmen hounding you  
 even when you died  
 the press still hounded you  
 All the papers had to say  
 was that ~~you were~~ Marilyn was found in the nude

This draft, written in blue and green ink, is a palimpsest, revealing Taupin's careful wordcraft (and his famously inconsistent spelling), including a number of important changes, beginning with:

In a testament to the strength of the album, "Candle in the Wind" was never released as a single in the US in 1974, although it reached #11 on the UK charts when it was initially released. However, time has proved its poignancy and relevance. In 1986 a live version of the song, stripped down to just piano and synthesizers, was recorded in Sydney, Australia and released. The song's lament of a young life cut short took on new meaning at the height of the AIDS epidemic, and the song reached #6 on the US Billboard Hot 100. And again, in 1997, Bernie Taupin reworked the lyrics for "Candle in the Wind" for Elton John's performance at the funeral of Diana Spencer, Princess of Wales. This version, titled "Goodbye England's Rose," again captured the angst and grief of a world grappling with the untimely death of a beloved icon. The 1997 edition hit #1 on the charts in the US and the UK and today the song is one of the best-selling pop songs of all time.

Goodbye ~~Marilyn Monroe~~ Norma Jean. /  
 though I never knew you at all /  
 You had the grace to hold yourselves /  
 While those around you crawled,  
 and  
 Lonliness was a part of life the toughest role  
 That you ever played Hollywood made you play  
 You could have been a superstar  
 but you preferred to hid away

\$100,000 - 150,000



112

**ORIGINAL HANDWRITTEN LYRICS FOR ELTON JOHN'S "GOODBYE, YELLOW BRICK ROAD."**

TAUPIN, BERNIE. Autograph Manuscript Initialed ("BJT"), 2 pp, legal folio, January 10, 1973, six stanzas written in red felt-tip pen on legal typing paper, with autograph changes, corners bumped, light thumbing.

[WITH:] a "Farewell Yellow Brick Road" booklet.  
 Provenance: Collection of Maxine Taupin.

**ORIGINAL WORKING DRAFT OF "GOODBYE YELLOW BRICK ROAD"**

The title track of John's 1973 album, "Goodbye Yellow Brick Road" is a ballad about the trappings of fame. The album's second single after "Saturday Night," it hit the top 10 in both the US and the UK, and was certified Gold by January 4, 1974, and Platinum in 1995. According to producer Gus Dudgeon, the trademark falsetto notes that carry the song were completely improvised by John in the studio. Taupin's lyrics reflect a desire for a return to a simpler life based on the iconic imagery of L. Frank Baum's Oz, and incorporated into the album's cover.

*When are you gonna come down  
 when are you going to land  
 I should have stayed on the farm  
 I should have listened to my old man*

*You now you can't hold me forever  
 I didn't sign up to with you  
 Im not a present for your friends to open  
 This boys to young to be singing the blues*

*So Goodbye yellow brick road  
 Im going back to my plough  
 You can't plant a tree in a penthouse  
 Where the dogs of society howl  
 You cant plant me in your penthouse  
 Im going back to my plough.*

*Back to the howlin old owl in the wood  
 hunting the horny back toad  
 I've finally decided my future lies  
 beyond the yellow brick road*

*What do you think you'll do then  
 I bet that'll shoot down your plane  
 It'll take you a couple of vodka and tonics  
 to put you back on your two feet again*

*Well I've got things to do  
 Maybe you'll get a replacement  
 there's plenty like me to be found  
 mongrels who ain't got a penny  
 lookin for love in the backstreets of town  
 Sniffing for tit bits like you in the ground.*

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

The album [Goodbye Yellow Brick Road] was the biggest hit of their career, staying at #1 on the charts for two months and turning 'Bennie and the Jets,' 'Goodbye Yellow Brick Road' and 'Saturday Night's Alright For Fighting' into worldwide hits. There would almost certainly have been more had they released 'Candle in the Wind' and 'Harmony' as singles.

—Rolling Stone March 14, 2014

# FAREWELL YELLOW BRICK ROAD



IAN SECK

SATURDAY NIGHTS (ALRIGHT) (FOR FIGHTING)

it's getting late have you seen me make  
 Ma tell me when the boys get here  
 it seven-o'clock and I want to rock  
 and I want to get a belly full beer.

me sister looks cute in her braces and boots  
 and a handful of grease in her hair

me old man's drunker than a barrel full of monkeys  
 an me old lady she don't care

Carles Sat night the night I like  
 Sat night alright,  
 can't get in a drink, kick up stink  
 lay a little action down

So don't give us none of your apparatus  
 we'll hold it with your cheapies  
 Saturday night's alright for fighting  
 get a little action in

Sat night's the night I like  
 Sat night's alright  
 create a state of panic any way place

and  
 getting into us a dead horse  
 with you but not alright.  
 come Saturday night's alright I like  
 Saturday night's alright, alright alright

here.

will be packed pretty tight ~~in the~~ fight  
 and you looking for a Kelly who can see me fight  
 I may use a little muscle to get what I need  
 and there's some courage in the back of this all.

and there's some courage in the back of this all.  
 I may put a little drink and that keep this with me.

a couple of the best  
 and ~~the~~ found I really like  
 and they sound of a switchblade and a work bike  
 the a product of the working class  
 which best friend float in the bottom of glass.

B. J. Taupin  
 11-12-72

113

**ORIGINAL HANDWRITTEN LYRICS FOR ELTON JOHN'S "SATURDAY NIGHT'S ALRIGHT (FOR FIGHTING)."**

TAUPIN, BERNIE. Autograph Manuscript Signed ("B.J. Taupin"), 2 pp, legal folio, December 11, 1972, written in black felt tip pen on three-hole foolscap, some toning to page, loss at hole punches to both leaves.

[WITH:] a 45 of "Saturday Night's Alright For Fighting" in the original sleeve.

Provenance: Collection of Maxine Taupin.

**ORIGINAL WORKING DRAFT OF "SATURDAY NIGHT'S ALRIGHT."**

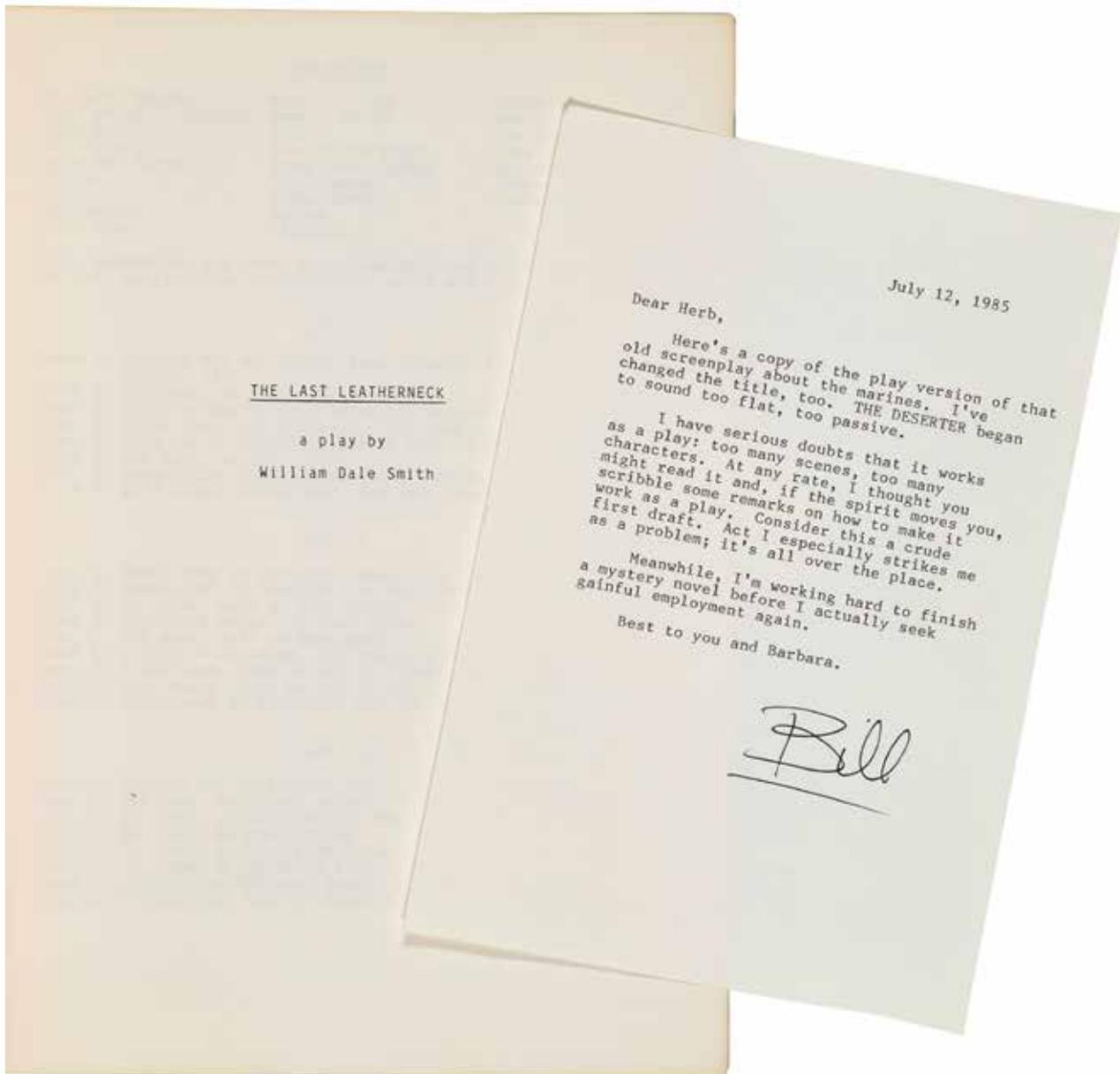
A raucous rock-n-roll romp whose lyrics celebrate London's brawling pub culture, "Saturday Night" could not be further away from the tender sentimentality of "Daniel" or the grief of "Candle in the Wind." It was, however, one of three top ten hit singles from the album, and remains today an anthem of the rock-n-roll thug life.

As with many of these other lyrics, the outline of the final song is here in this early draft, though this version is decidedly more cockney than what we hear on the record.

**\$70,000 - 90,000**

"It's been said on so many occasions that 'Saturday Night's Alright for Fighting' relates to my English past. People says, 'Oh, Bernie wrote it about a pub he used to hang out and get into fights at.' It's quite possible there's a germ of truth in that. Did I say to myself, 'I'm going to sit down and write a song about my childhood watching the mods fight the rockers?' No, I don't think that I did. With so many of my songs, the lyrical content has been misconstrued, misinterpreted and you get to the point where you feel like you have to make something up in order to make somebody happy."

—Bernie Taupin in Rolling Stone, March 14, 2014



July 12, 1985

Dear Herb,

Here's a copy of the play version of that old screenplay about the marines. I've changed the title, too. *THE DESERTER* began to sound too flat, too passive.

I have serious doubts that it works as a play: too many scenes, too many characters. At any rate, I thought you might read it and, if the spirit moves you, scribble some remarks on how to make it work as a play. Consider this a crude first draft. Act I especially strikes me as a problem; it's all over the place.

Meanwhile, I'm working hard to finish a mystery novel before I actually seek gainful employment again.

Best to you and Barbara.

Bill

THE LAST LEATHERNECK

a play by  
William Dale Smith

114

**SMITH, WILLIAM DALE. 1929-1986.**

*The Last Leatherneck*. [1985.]

Xerographic play typescript. Bound in red textured paper wrappers, 3-hole punched, with brass brads. Minor staining to covers.

WITH: Typed Letter Signed ("Bill"), to Herb [Gardner], 1 p, July 12, 1985, asking for opinions on the screenplay.

Provenance: Dr. Barbara Sproul.

William Dale Smith was known primarily as an author of murder mysteries, including *A Multitude of Men, Naked in December, Blood on a Harvest Moon, and Stud Game*, some of them written under his pen name David Anthony. He served in the Marine Corps

during the Korean War, and later published a short story about his experiences entitled *The Deserter*. This screenplay is developed from the story, and he writes in the cover letter: "Here's a copy of the play version of that old screenplay about the marines. I've change the title, too. *THE DESERTER* began to sound too flat, too passive." He is deprecating about the play, saying it has "too many scenes, too many characters.... Act I especially strikes me as a problem; it's all over the place." Herb Gardner's career was reaching a high point in 1985, as his most successful play, *I'm Not Rappaport* opened on Broadway that year.

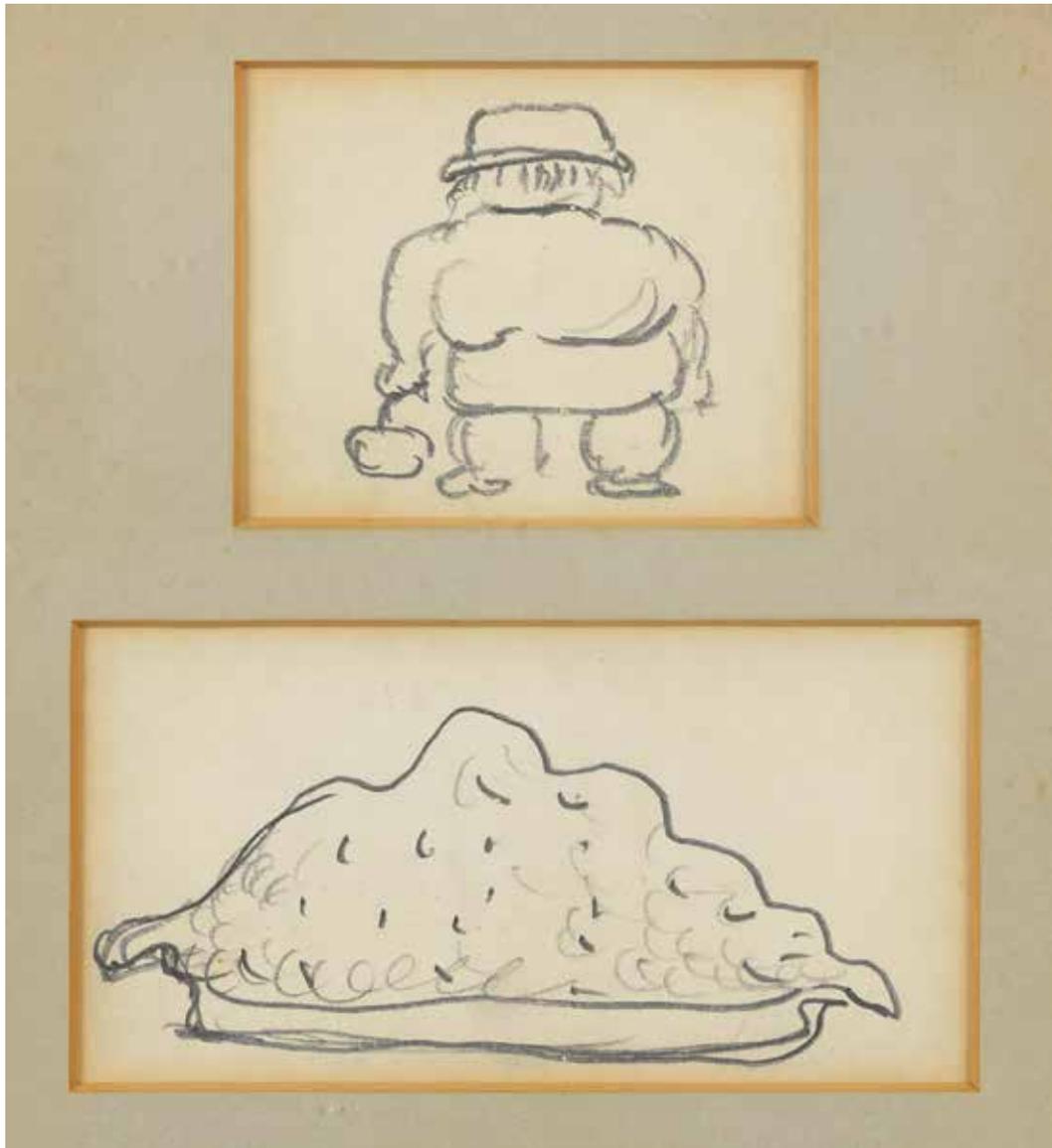
\$800 - 1,200

# Index

BEECHEY, WILLIAM .....	34	KORDA, ALBERTO.....	97
BEETHOVEN, LUDWIG VAN.....	29	LANGTRY, LILLIE .....	45
BOETHIUS .....	2	LEE, ROBERT E. ....	40
BOHR, NIELS.....	80	LINCOLN, ABRAHAM.....	39
BONAPARTE, NAPOLEON.....	26	MANKIEWICZ, JOSEPH L. ....	83-85
BOOK OF HOURS.....	1	MASCAGNI, PAOLO.....	33
BRASSEUR DE BOURBOURG, CHARLES-ETIENNE .....	41	MEDICAL AND SCIENTIFIC.....	6, 11-16, 17A, 18, 21, 35-38, 55, 58, 63-68, 80, 98
BURNETT, W.R.....	76	MOSBY, JOHN SINGLETON .....	40
CALDWELL, HANNAH OGDEN .....	22	MUCHA, ALPHONSE .....	48-53
CAXTON, WILLIAM.....	2	NELSON, HORATIO .....	25
CERVANTES SAAVEDRA, MIGUEL DE.....	17	NEWTON, ISAAC .....	17A, 18
CESALPINO, ANDREA .....	6	OLD BELIEVERS MANUSCRIPT HYMNAL .....	44
CHAMPOLLION, JEAN-FRANCOIS .....	27	ORTELIUS, ABRAHAM.....	5
CHAUCER, GEOFFREY.....	2	ORWELL, GEORGE.....	81
CHAYEFSKY, SIDNEY AARON “PADDY” .....	99, 100	OSLER, WILLIAM .....	55
CONSTITUTION OF THE UNITED STATES .....	28	PETERKIN, JULIA.....	78
COOPER, SAMUEL.....	40	PHILOSOPHICAL TRANSACTIONS.....	15
CUBAN REVOLUTION.....	97	PARRY, PAUL.....	82
DA VINCI, LEONARDO .....	20	POSTEL, GUILLAUME.....	4
DARWIN, CHARLES.....	35-38	REUTER, ODO MORANNAL.....	46
EINSTEIN, ALBERT .....	63-68	ROOSEVELT, THEODORE .....	56, 57
FERDINAND II AND ISABELLA I OF SPAIN .....	3	ROTH, PHILIP .....	101-109
FOUJITA, TSUGUHARU .....	77	RUEPPELL, WILHELM EDUARD SIMON .....	30
FRANKLIN, BENJAMIN .....	21	RUSSIAN GOSPEL.....	7
GALILEO, GALILEI.....	14	RUTH, GEORGE HERMAN “BABE” .....	62
GANDHI MOHANDAS K. ....	79	SALUSBURY, THOMAS.....	14
GÖDEL, KURT .....	98	SCIENTIFIC AND MEDICAL.....	6, 11-16, 17A, 18, 21, 35-38, 55, 58, 63-68, 80, 98
GOETHE, JOHANN WOLFGANG VON.....	23	SHACKLETON, ERNEST .....	59
GRANT, ULYSSES S. ....	43	SHAKESPEARE, WILLIAM.....	8-10
GUEVARA, CHE .....	97	SHAW, GEORGE BERNARD .....	54
HAIK TYNECKY, JOSEF .....	48	SHELLEY, MARY WOLLSTONECRAFT.....	32
HAMMETT, DASHIELL.....	69-75	SILVERSTEIN, SHEL.....	86-96
HARVEY, WILLIAM .....	11-13	SMITH, ADAM.....	24
HELLMAN, LILLIAN.....	75	SMITH, WILLIAM DALE .....	114
HEVELIUS, JOHANNES .....	16	SPANISH INQUISITION.....	19
HORVATH, F.H. ....	70	STEVENSON, ROBERT LOUIS.....	47
HOUDINI, HARRY.....	60, 61	TAUPIN, BERNIE .....	111-113
IMPEACHMENT .....	42	TOLKIEN, J.R.R. ....	110
INFELD, LEOPOLD.....	66	ULMANN, DORIS .....	78
JOHN, ELTON .....	111-113	WALDECK, JEAN-FREDERIC MAXIMILIEN DE.....	41
JOHNS HOPKINS HOSPITAL.....	58	WOMEN IN THE AMERICAN REVOLUTION. ....	22
JOHNSON, ANDREW .....	42	WORDSWORTH, DOROTHY.....	31
JOSEPH, MICHAEL.....	77		
JOSEPHINE, EMPRESS OF FRANCE.....	26		

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### PHILIP GUSTON

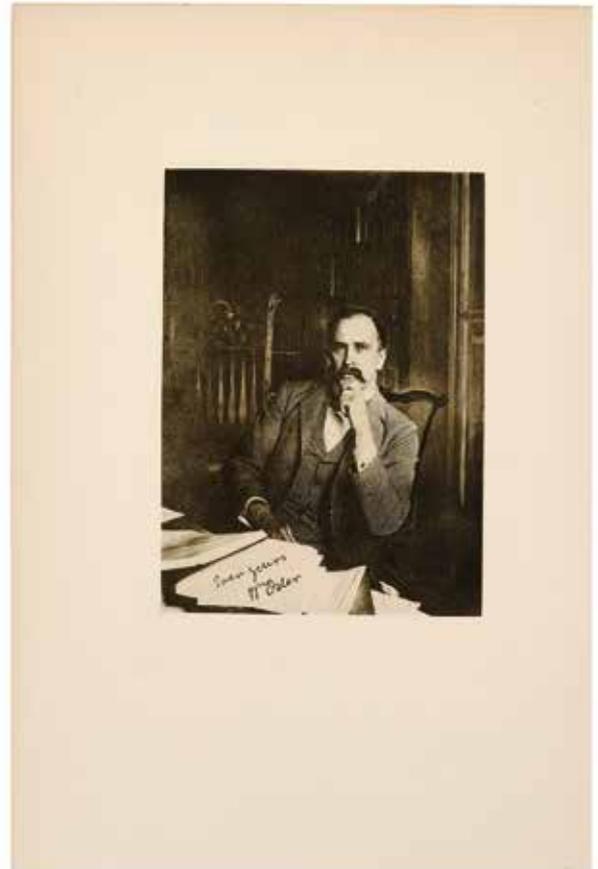
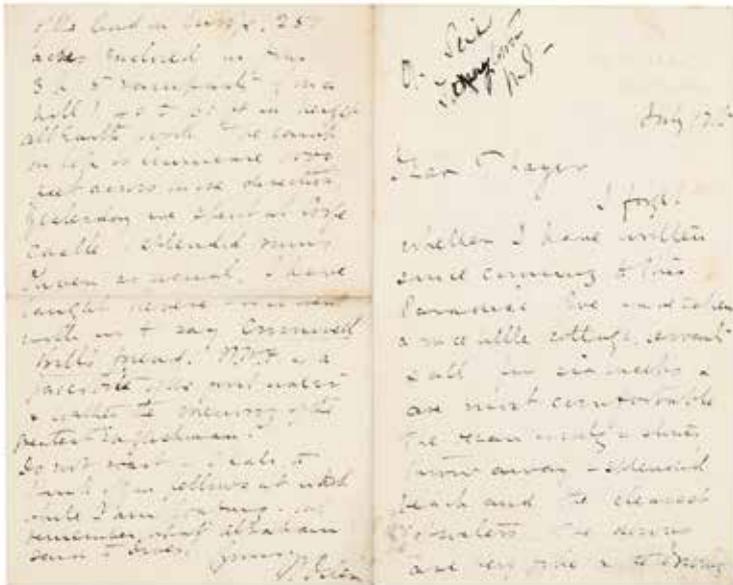
*Untitled*  
Pencil on paper  
Upper drawing: 4 7/8" L x 3" H (left)/2 7/8" (right)  
Lower drawing: 5 3/4" L x 3" H  
**\$5,000 – 7,000**

### Provenance

Given by the artist to Philip Roth;  
gifted to Dr. Barbara Sproul, his  
partner in the early 1970s.

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**OSLER, WILLIAM. 1849-1919.**  
Autograph Letter Signed ("W. Osler")  
to William S. Thayer.  
**\$1,500 - 2,000**

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Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer 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 received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted and may be made in or by (a) cash, up to the amount of US \$5,000 (whether by single or multiple related payments), or the equivalent in the currency in which the sale is conducted, (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, provided that the registered bidder or buyer's name is printed on the card. A processing fee will be assessed on any returned checks.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the California Commercial

Code, and you agree that we may file financing statements without your signature. 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 buyer 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 buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; 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 buyer 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 buyer 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 buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer 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.

5. 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.

6. 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, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if (i) you are in breach of your representations and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

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

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. 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 up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

# Conditions of sale - continued

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. 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.

10. 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 this catalog. If not so removed, daily storage fees will be payable to us by the buyer as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining of any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

For an additional fee, Bonhams may provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of Property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers 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. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed

by and construed and enforced in accordance with the laws of the State of California. 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 buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at [www.bonhams.com/legals/](http://www.bonhams.com/legals/). If you desire access, update, or restriction to the use of your personal information, please email [data.protection@bonhams.com](mailto:data.protection@bonhams.com).

## 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 buyer resides or does business. Buyers 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 thereof; (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 buyer (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 buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer 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 buyer only and may not be assigned to or relied

# Conditions of sale - continued

upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer'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 BUYER'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 BUYER 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 BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

## 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 Tuesday March 10 oversized lots (noted as W next to the lot number and/or listed on page 107) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery until Friday March 20. 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 Tuesday March 10. Lots not so listed will remain at Bonhams.

### **W LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON WEDNESDAY MARCH 11.**

#### **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 Friday March 13. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Door To Door 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@dttdusa.com

For more information and estimates on domestic and International shipping Please contact Michael Van Dyke at Door To Door  
+1 908 707 0077 ext 2070  
+1 908 707 0011 (fax)  
quotes@dttdusa.com

## PAYMENT

All amounts due to Bonhams and all charges due to Door To Door Services must be paid by the time of collection of the property from their warehouse.

### **TO MAKE PAYMENT IN ADVANCE**

Telephone +1 (908) 707 0077 ext 2070 to ascertain the amount due, payable by cash, check, or credit card.

### **PAYMENT AT TIME OF COLLECTION**

May be made by cash, check, or credit card.

Lots will only be released from Door To Door's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Door To Door of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

### **PLEASE NOTE**

Door To Door does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Door To Door reserves a lien over all goods in their possession for payment of storage and all other charges due them.

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## Oversized lots

60  
61

# 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: Fine Books and Manuscripts		Sale date: New York	
Sale no. 26073		Sale venue: 6 March 2020	
<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: _____





**Bonhams**  
580 Madison Avenue  
New York, NY 10022

+1 212 644 9001  
bonhams.com

**AUCTIONEERS SINCE 1793**