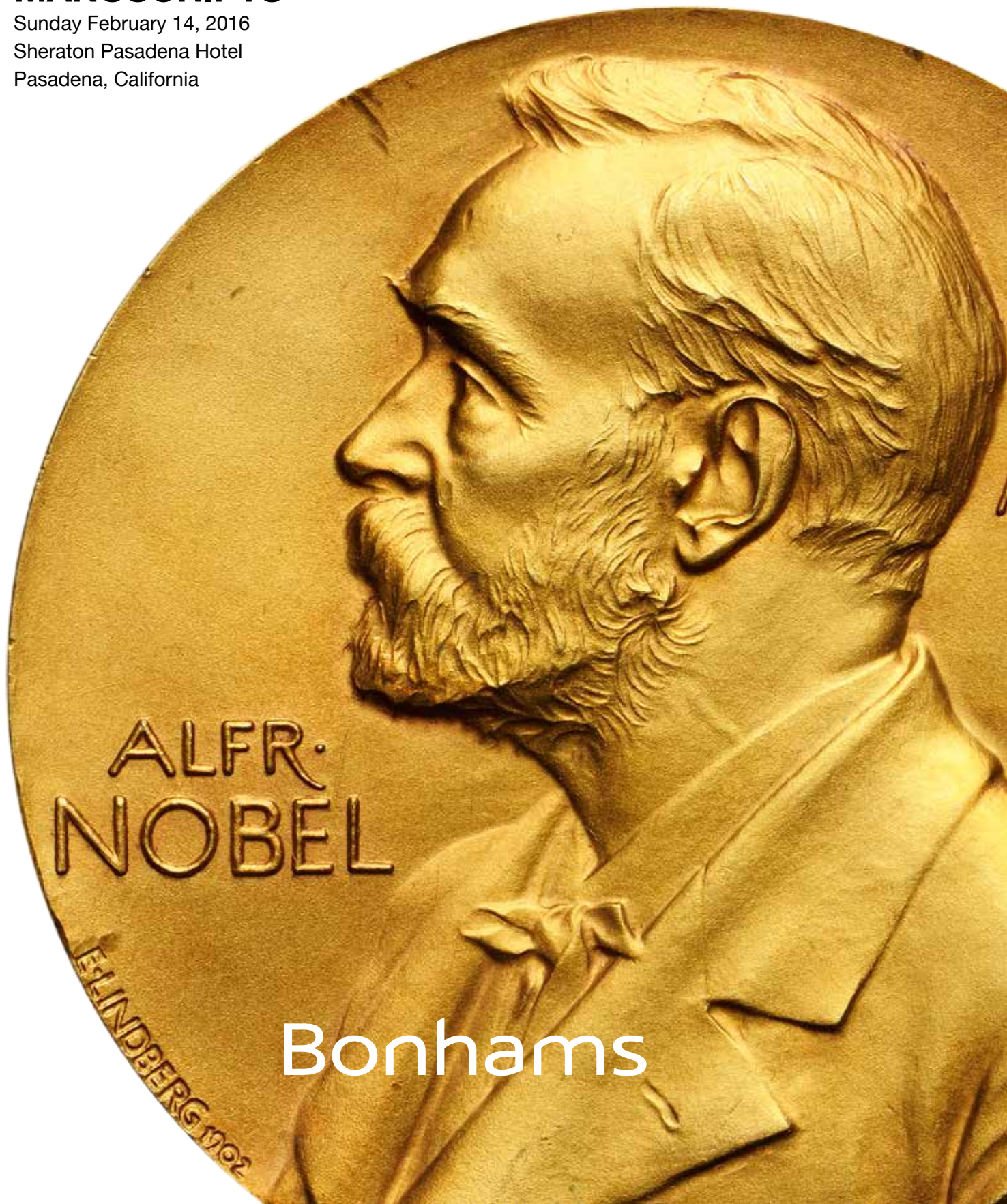


FINE BOOKS AND MANUSCRIPTS

Sunday February 14, 2016
Sheraton Pasadena Hotel
Pasadena, California



Bonhams

FINE BOOKS AND MANUSCRIPTS

Sunday February 14, 2016 at 10.30am

Sheraton Pasadena Hotel

Pasadena, California

BONHAMS

220 San Bruno Avenue
San Francisco, California 94103
bonhams.com

LOS ANGELES PREVIEW AND AUCTION LOCATION

Magnolia Room
Sheraton Pasadena Hotel
303 East Cordova
Pasadena, CA 91101
www.sheratonpasadena.com

PREVIEW

San Francisco

Thursday, February 4, 10am to 5pm
Friday, February 5, 10am to 5pm
Saturday, February 6, 12pm to 5pm

Pasadena

Thursday, February 11, 1pm to 7pm
Friday, February 12, 10am to 7pm
Saturday, February 13, 10am to 7pm
Sunday, February 14, 8am to 10am

SALE NUMBER: 23255

Lots 1 - 173

CATALOG: \$35

BIDS

+1 (800) 223 2854
+1 (415) 861 8951 fax

To bid via the internet please visit
www.bonhams.com/23255

Please note that telephone bids must be submitted no later than 4pm on the day prior to the auction. New bidders must also provide proof of identity and address when submitting bids. Please contact client services with any bidding inquiries.

Please see pages 2 to 6 for bidder information including Conditions of Sale, after-sale collection and shipment.

INQUIRIES

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ILLUSTRATIONS

Front cover: Lot 93
Back cover: Lot 9

Bonhams

220 San Bruno Avenue
San Francisco, California 94103
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Bond No. 57BSBGL0806

CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such

event the purchaser shall be liable for the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

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

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition **ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES.** No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. Property designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility should be removed at the purchaser's expense not later than 5:00 p.m. Pacific Time five (5) business days following the date of the sale. If not so removed, a storage fee of \$5.00 per lot per day will

be payable to us by the purchaser beginning at the close of the 21st day following the sale, and we may thereafter transfer such property to an offsite warehouse at the purchaser's risk and expense. Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

MEDIATION AND ARBITRATION PROCEDURES

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

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator

shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

LIMITED RIGHT OF RESCISSION

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

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

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

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

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

Catalogs

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

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. 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 estimates for each lot, exclusive of buyer's premium and tax. The estimates are provided as an approximate guide to current market value 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

All lots in a catalog are subject to a reserve unless otherwise indicated. The reserve is the minimum price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimated value.

BIDDING AT AUCTION

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

A valid Bonhams client account is 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 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, 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 amount 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 sale by telephone, by facsimile 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, 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

Web users may place absentee bids online from anywhere in the world. To bid online, please visit our website at www.bonhams.com/us.

We are pleased to make our live online bidding facility available to bidders in this sale.

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/23255 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

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 sales. 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.

Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington DC and Washington state residents must pay applicable sales tax. Other state or local taxes (or compensating 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 above. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

Buyers are to review the Offsite Sold Property Storage page for a list of lots that will be removed to the offsite warehouse of Box Brothers. These designated lots must be retrieved by the buyer prior to the day and time designated on the Offsite Sold Property Storage page. If buyers of these designated lots also buy other lots, such as decorations, rugs or works of art, these lots may also be removed to the warehouse of Box Brothers, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of 21 days, after which time they may be transferred to offsite storage. [Wine, Jewelry, Natural History, Collectibles, 20th Century Decorative Arts, Rugs, Native American Art, Tribal Art and most Arms & Armor auctions are not included in this policy.](#)

Box Brothers San Leandro (for San Francisco auctions only)
1471 Doolittle Drive, San Leandro, CA 94577
Tel (800) 942 6822; Fax (510) 628 8454

Box Brothers Los Angeles (for Los Angeles auctions only)
220 W. Ivy Ave, Unit C, Inglewood, Ca 90302
+1 (310) 419 9915 or +1 (800) 474 7447

Box Brothers is open Monday-Friday 8am-5pm with Saturday and Sunday hours available. Buyers must contact Box Brothers 24 hours in advance of pickup. Appointments are required.

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Refer to Conditions of Sale for special terms governing the shipment of Arms and Wine. Shipments are made during weekday business hours up to four weeks after payment is received. Carriers are not permitted to deliver to P.O. Boxes.

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

Simultaneous sale property collection notice:

If this sale previews in multiple cities, please see the title page for details regarding final location of property for collection.

Handling and Storage Charges

Please note: For sold lots removed to Box Brothers, there will be no post-sale storage charge for lots collected within 5 days from the sale date. For lots that remain at Bonhams, there will be no post-sale storage charge for lots collected within 21 days of the sale date. Handling fees may apply.

Lots uncollected at Bonhams after 21 days may be removed to the warehouse of Box Brothers. Handling and storage fees will apply.

Insurance: All sold lots are insured by Box Brothers at the sum of the hammer price plus buyer's premium.

Please refer to Box Brothers for a list of Handling, Storage and Insurance fees.

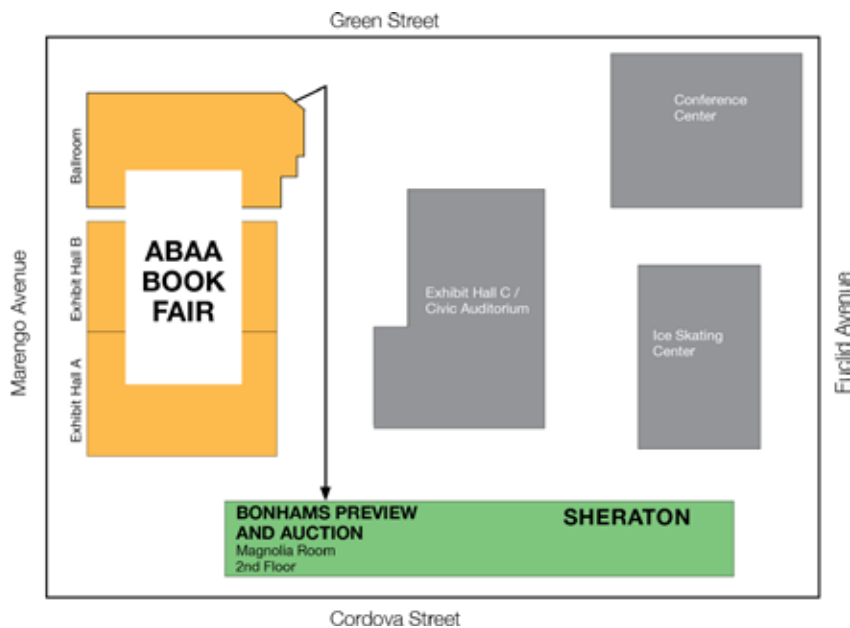
Payment

Payments for purchased lots must be made directly to Bonhams. Box Brothers will not release property to a buyer unless the buyer has paid Bonhams first. All charges for handling and storage due to Box Brothers must be paid by the time of collection from their warehouse. Please telephone Box Brothers at +1 (800) 474 7447 in advance to ascertain the amount due. **Lots will only be released from Box Brothers' warehouse with a "Release Order" obtained from the cashier's office at Bonhams.**

The removal/storage and/or shipment by Box Brothers of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams or from Box Brothers directly.

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DIRECTOR'S FOREWORD

It's always a pleasure to kick off a new year with a sale timed to coincide with the California ABAA Book Fair. This year we are bringing the action even closer to fairgoers by holding our Southern California preview and the auction itself in the Magnolia Room of the Pasadena Sheraton (adjacent to the Pasadena Convention Center). During the Fair, we'll arrive early, stay late, and have not just specialists on hand, but client service representatives as well to register bidders, set up phone bids, take absentee bids, and facilitate online bidding. And for those of you who still like to bid the old fashioned way, we'll have coffee and snacks out on the day of the sale to give us all a little fortitude.

Our February sale is small but mighty. The top lot is Dr. Kary Mullis' 1993 Nobel Prize in Chemistry, along with the diploma and related material, awarded for his invention of the Polymerase Chain Reaction, the technique by which small strands of DNA can be replicated enough times to be large enough to study in the laboratory. Mullis' invention has allowed modern science to follow through on the promise of Watson and Crick by unlocking the secrets of DNA. Other scientific high points in the sale include a first edition of Darwin's *The Origin of Species*; a second edition of Copernicus' *De Revolutionibus* (Basel: 1566) proposing the revolutionary theory that the earth revolved around the sun and not the other way around; and an autograph manuscript by Isaac Newton in Latin and English, entitled: "*Præparatio mercurij ad lapidem per regulam ferrum et Lunam, ex mss. Phi Americani*" [Preparation of mercury to a stone through metallic antimony and silver: from a manuscript of an American philosopher], Newton's analysis of George Starkey's procedure for reducing antimony. Newton was drawn to Starkey's work apparently because

he believed there was a connection between it and his own work on gravity.

Our Literature section includes several important pieces, including two rare and complete autograph manuscripts of Jack London short stories, "Flush of Gold" and "The Enemy of All the World," the latter an unusual dystopic and futurist story that has been included, along with Conrad's *The Secret Agent*, as one of the *New York Times* list of classic works on terrorism. We also offer two autograph manuscripts of John Steinbeck: "If This Be Treason" (considering the effect of McCarthyism on the television industry) and "Pi Root," the latter referenced in *Sweet Thursday*; plus a draft of Chapter 30 of Samuel Clemens' *A Tramp Abroad*, comprising both autograph manuscript and annotated printed pages, providing a rare and unusual look at Clemens' writing method.

Other highlights include one of the earliest known presentation copies of the first edition of James Joyce's *Ulysses*, this copy preceded only by the copy Joyce presented to his wife, Nora; and Thomas Matheson's 1743 work *The Goff. An Heroi-Comical Poem*, the first edition of the first book devoted wholly to golf, so rare that only two other copies have appeared at auction in the last 40 years; and a carved wood, bone and ivory cane collected by Mohammed Ali in Zaire about a week before the "Rumble in the Jungle."

Please be sure to stop by and say hello if you are at the Pasadena Fair, or catch us the weekend before in our San Francisco galleries. As always, any member of the department can help you with condition reports or auction registration.

Catherine Williamson, PhD

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EARLY PRINTED BOOKS
& MANUSCRIPTS

Lots 1-35



Deus in adiutorium
meum intende.
Domine ad
adiuandum me festina. ○



1

1
ALDINE PRESS.
 LIBURNIO, NICCOLÓ. *Le occorrenze humane*. [Venice: sons of Aldus], 1546. 8vo (142 x 81 mm). A-T⁸ V⁴. Italic type. Printer's device on first and last leaves. Old vellum over boards, yapp edges, raised bands, spine title in ink, small "R" inked to upper cover. Occasional marginal foxing, faint dampstain to upper outer corner of a couple of gatherings, minor small spots to lower cover, an excellent copy.
Provenance: Italian signature dated London 1657 on title; Patrizio Francesco Righi (ownership inscription dated 1734); Thomas Gaisford, English classical scholar (bookplate); Charles F. Roth (bookplate).

FIRST EDITION. A series of 18 wide-ranging conversations regarding, among other things, the nobility of cities and peoples, beautiful women, virtues, etc. Preserves many curious details of literary history in speaking of the learned men and great libraries of the time. Ahmanson-Murphy 311; Renouard 1546.
\$800 - 1,200



3

2
ALDRETE, BERNARDO. 1565-1645.
Del origen y principio de la lengua castellana ò romã[n]çe que oi se usa en España. Rome: Carlo Vullietto, 1606.
 †⁴ [-†2-4] A-F⁴ G-Z⁸ Aa-Dd⁸ Ee⁴. Engraved title (included in collation). Old vellum. Lacking 3 leaves (dedication and prologue), engraved title with small chips at edges and stamps to verso with some show-through, small bits of engraved title adhered to first blank, a few small holes to final leaf, loss to first word of drop title A1, occasional browning, a few scattered stains.
Provenance: collection of Luis Jaime Cisneros.

3
[ANSELM OF CANTERBURY. C.1033-1109.]
 Latin Manuscript on vellum, Homily X on the Gospel of Luke, 3 leaves, written space 278 x 164 mm, [France? mid-12th century], brown ink, rubricated, TWO LARGE INITIALS IN RED, one with penwork extension. Modern red leather. Minor soiling to vellum.
Provenance: probably for use of a Cistercian monastery (notes at end); Guglielmo Libri, 1803-1869 (his sale, Sotheby's Mar 28, 1859, lot 105); to Henry Stevens; Puttick & Simpson, Jul 12, 1860, lot 252); to Willis; to SIR THOMAS PHILLIPS, 1792-1892, MS 16,066 then re-numbered MS 16,727 (his sale, Sotheby's Jun 15, 1908, lot 43); Joseph Pope purchased from John Fleming in 1982; Bergendal Collection MS86.

FIRST EDITION. This copy comes from the library of Peruvian linguist Luis Jaime Cisneros (1921-2011), and includes 6 pp of notes in his hand loosely inserted. Cisneros occasionally marks passages of text in colored pencil as well.
\$1,000 - 1,500

Complete text for this homily on the Gospel of Luke which is commonly attributed to Saint Anselm, as here. It is followed by two lists of aphorisms on the preaching of sermons.
\$3,000 - 4,500



5



6

4

CITOLINI, ALESSANDRO. C.1500-C.1582.
La tipocosmia. Venice: Vincenzo Valgrisi, 1561.
 8vo (153 x 95 mm). *8 A-2L⁸ 2M⁴. [16],
 552 pp. Woodcut printer's device to title,
 3 woodcut historiated initials. Later vellum,
 morocco spine label titled in gilt. Some
 browning and pale foxing, a few small
 marginal repairs, tiny edgetear to *4, old
 stamp erased from title.
Provenance: Contemporary ownership
 signature to title; from the collection of
 Barbara Land.

FIRST EDITION of this vernacular philosophic
 encyclopedia and lexicon by the Italian
 humanist scholar Citolini, whose work was an
 important source for Florio's *First Fruits* of
 1578. USTC 822769.

\$800 - 1,200

5

CYPRIAN, BISHOP OF CARTHAGE.
C.210-258.
 Latin Manuscript on vellum, Cyprian's
 "Epistola ad donatum" along with other
 works, 90 leaves (only, lacking some leaves at
 end, else complete), written space 162 x 105
 mm, [northern Italy, mid 15th century], brown
 ink, rubrics in red, 2-line initials in red or blue
 with contrasting purple or red tracery and
 infill, fol 1r with 7-LINE INITIAL "B" in pink and
 green on gold ground with extensions into
 two margins of multi-colored flowers and gold
 sprays. Modern red leather, spine labels. Stain
 to upper margin of first 7 leaves, first page
 discolored and with some loss and staining to
 illumination, few small stains at end.
Provenance: Private South African collection
 (Sotheby's Dec 5, 1995, lot 35); to Joseph
 Pope; Bergendal Collection MS109.

St. Cyprian is considered the most influential
 Christian author in Latin until Jerome and
 Augustine. The *Ad donatum* is his first work,
 addressed to a pagan friend not long after
 his own conversion circa 246. He offers the
 life of a Christian as a refuge against Roman
 profligacy and the hollow achievements of
 political power or wealth. Cyprian became
 a Bishop not long after his conversion, in
 249, but was persecuted under Decius and
 Valerian I. In 258, at Korba in Tunisia, he was
 arrested and publicly beheaded.

\$4,000 - 6,000

6

EUCLID. FL. 300 B.C.
Elementorum geometricorum, Lib. XV. Basel:
 Johannes Hervagius, August 1537.
 Folio (287 x 193 mm). +4, a-2⁶, A-Cc⁶.
 Woodcut device to title, initials, printer's
 device. Later vellum, title penna to spine.
 Dampstain to fore-edge of first several
 gatherings, occasional light foxing or toning,
 tear to Z2 with no loss, early marginalia, lacks
 free endpapers, spine with bands worn,
 shelfwear.
Provenance: Pierre N. LeBrun, architect and
 son of architect Napoleon LeBrun (bookplate).

*FIRST HERVAGIUS EDITION OF EUCLID IN
 LATIN.* Also includes Euclid's *Phaenomena*,
Specularia, *Perspectiva*, *Protheoria Marini* and
Data. Adams E974.

\$3,000 - 4,000



7

7 FRANCISCAN BREVIARY.

Latin Manuscript on paper and vellum, a Franciscan Breviary, 301 leaves (plus an endleaf being a portion of a 1352 legal document and including 17 blank leaves), fol 1-271 in single column, written space 115 x 80 mm, [Italy, late 15th century], brown ink with red initials and headings, capital strokes typically in yellow. Early blind-stamped sheep over wooden boards, remnants of clasps. Lacking first leaf of calendar and a leaf after fol 283, some trivial soiling; binding well-rubbed but holding.

Provenance: Franciscan monastery (calendar, ownership markings on fol 301r); Sotheby's Nov 26, 1985, lot 113; to Joseph Pope; Bergendal Collection MS77.

The Calendar, in which Franciscan saints feature, is written on vellum and the remaining Breviary is on paper.

\$2,000 - 3,500



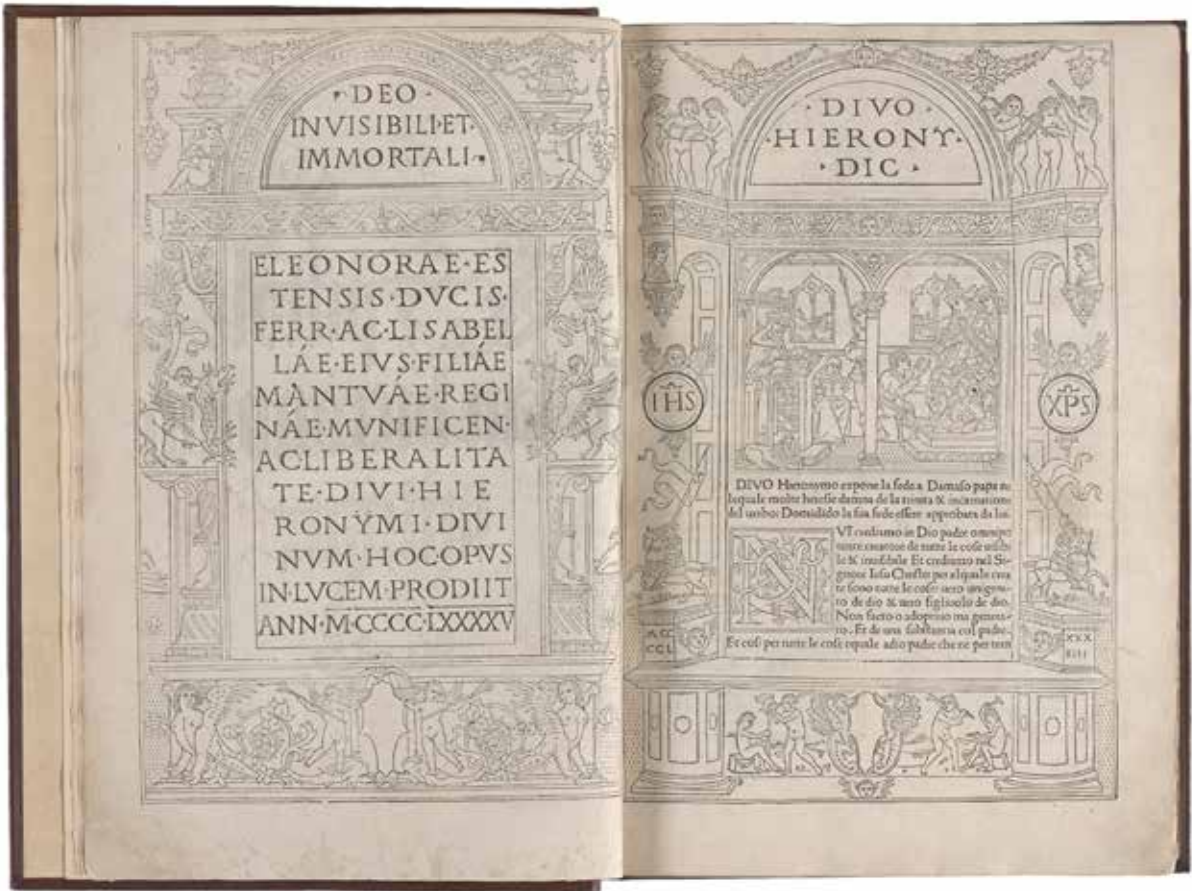
8

8 GREGORY THE GREAT, ET AL.

Latin Manuscript on paper (except 2 leaves on vellum), a compendium of church history and theology, 112 leaves (including original front endleaf), single and double-column, leaf size approximately 195 x 140 mm, [France, 14th century], various cursive hands in brown ink, rubrics, 1- and 2-line initials and capital strokes in red; several red manicules. Modern red morocco. Lacking text at end and several (apparently blank) leaves after fol 66, few minor stains, marginalia trimmed.

Provenance: Bernard Rosenthal; sold to Joseph Pope in 1983; Bergendal Collection MS56.

Contents are the *Dialogues* of Gregory the Great (c.540-604), fol 2r-66r; a tract on Church order [by Bernard of Besse, secretary to Bonaventura], fol 67r-92r; *Tractatus de tribulacione* by Peter of Blois (c.1130-1203), fol 94r-107r; and the *Tractatus de vita solitaria* by St. Basil, fol 109r-111r. The final pages are a fragment of the *Prologion*. **\$3,000 - 4,500**



9

9

HIERONYMUS. C.340-420.

Epistolae. WITH: *Lupus de Oliveto. Regula Monachorum ex Epistolis Hieronymi*. [Ferrara: Laurentius de Rubeis, de Valentia, 1497.] Folio (322 x 212 mm). Text in Italian, translated from the Latin by Niccolò di Berto; second work translated by Matteo da Ferrara. 274 leaves (complete): [*]⁴ a¹⁰ b-m⁸ n-o⁶ p-r⁶ s-x^{6,8} y-z⁶ &⁶ ?⁶ Rx⁶ A-N⁶. Double column, 48 lines in roman type. Two xylographic titles, woodcut initials in the white vine style, 188 column-width woodcuts (approximately 51 x 76 mm) mostly showing scenes of the life of Jerome (some of the cuts repeated) and 5 pages with full woodcut borders (being two borders used five times) and large scenes, first and fifth leaves with large ornamental woodcut gothic titling. Recent gilt-decorated calf to style. Washed, faint soiling to first few leaves, one xylographic title slightly trimmed at outer margin, small wormhole affecting the first 39 leaves but with virtually no damage to text, one leaf with short tear in upper margin entering first two lines of text but not affecting legibility, a handful of other trivial faults, else excellent condition internally, with wide margins.

FIRST EDITION IN ITALIAN; FIRST ILLUSTRATED EDITION; COMPLETE. Along with the *De Claris Mulieribus* (also 1497), this is considered to be the greatest achievement of Ferrarese book illustration. The numerous woodcuts of Jerome in his study, his pet lion at his feet, have great simplicity and charm, and the depictions of the life of nuns that accompany the “Regula” are even more fetching. Sander (quoting Gruyer) says that the artist here shows a “lovable and supple imagination, has understood the intimate poetry of all the subjects,” and has produced “varied little ... scenes executed with a great deal of imagination and taste.” Hind says that the woodcuts are “evidently inspired by the ‘popular designer’

at Venice, in particular by the cuts in his *Vitas Patrum* of 1491 and *Legenda Aurea* of 1494.” This copy includes the four-leaf life (including title page) of Jerome illustrated with 17 woodcuts, which is absent most of the time, and the dedication leaf to Eleanor and Isabella d’Este dated 1495. It is also unusual in that all five of its woodcut borders, often trimmed by the binder’s knife, are found here within comfortable margins.

One of the greatest Christian scholars of his age, St. Jerome was a translator, scriptural commentator, biographer, and historian who is chiefly remembered for his creation of the Latin Vulgate version of the Bible, a translation that represents an enduring contribution to Western culture. He frequently participated as one of the most heated of partisans in various theological controversies, and his disputations and protestations in connection with such debates comprise a good deal of the text of the letters contained here, contrasting the many gentler missives to pious women. The letters were particularly admired in the early Middle Ages, and they are valuable today for their history of the man and his times. Among the earliest books to appear in print, the *Epistolae* were first printed by Sweynheym and Pannartz in 1468, and they continued to be popular throughout the incunabular period. Laurentius de Rubeis (Lorenzo de’ Rossi) issued an edition of Averroes in 1482, but did not appear again as a publisher until 1489. BMC lists just 14 works from his press, three of them issued with a partner, Andreas de Grassis. This volume was printed during his most productive year, October 1496-97, when BMC speculates that he “must have had the support of a liberal patron, judging by the wealth of xylographic material displayed” in this and other books from that period. BMC VI, 614; Goff H-178; Sander 3404.

\$20,000 - 30,000



10

10

HORAE.

Latin Manuscript on vellum, Office of the Virgin and Office of the Dead, 68 leaves (plus front endleaf), written space 132 x 106 mm, [Germany, probably Rottenburg, 1475], in two gothic bookhands, with approx. 50 pages of musical notation on 4-line red staves, 1- to 4-line initials in red (a few in brown with red strokes). Contemporary tawed leather over boards, original cord page marker, crudely rebaked with old vellum. Occasional staining, bosses, corner-pieces and most of clasps lacking.

Provenance: probably written at the Augustinian house of the Virgin in Rottenburg (erased inscription to fol 1r); private collection in Ireland (Sotheby's Jun 22, 1982, lot 68); Joseph Pope, acquired from Alan Thomas in 1982; Bergendal MS34.

Attractive late medieval manuscript in a contemporary binding. The date of 1475 appears on the upper cover and on fol 68v. The Office of the Virgin includes Prime, Terce, Sext, None, Vespers, and Compline.

\$2,000 - 3,500



11

11

HORAE.

Officium beate Marie virginis secundum usum Romanum.... [Paris: printed by Egidius Hardouin for Germain Hardouin, c.1518.]

8vo (178 x 113 mm). Printed on vellum, 28 lines. 91 leaves (only, of 96). With 16 LARGE MINIATURES (11 of which are full-page with painted gold borders), 26 historiated initials of about 10 lines each, 1- and 2-line initials in gold on alternating blue and red grounds throughout, historiated metalcut borders throughout. Old calf. Lacking A1 and 4 other leaves, corner of C3 in facsimile, F7v with adhesion in painting, some other light wear to painting, a little staining, text block working loose.

The full-page miniatures include St. John writing the Apocalypse, allegorical figures "Justicia Pax Ecclesia Mia," the Annunciation, the Visitation, the Nativity, the Angel appearing to the Shepherds, the Three Wise Men, Death of the Virgin, etc. The smaller initials have interesting depictions of saints.

\$7,000 - 10,000

12

LENTEN PRAYERS.

Latin Manuscript on vellum, fragment of a Missal, 24 leaves, written space 124 x 78 mm, [Germany, 13th century], early gothic bookhand of two sizes in brown ink, capital strokes, rubrics, and 1- to 2-line initials in red. 19th century vellum. Repaired tear to fol 1, some trimming of early marginalia, fol 13 with large portion of margin excised, stain to lower margin of about half the leaves; some bowing and minor soiling to vellum.

Provenance: H.P. Kraus (in March 1958); Bernard Rosenthal; sold to Joseph Pope in 1983; Bergendal Collection MS54.

This Missal fragment comprises prayers for the weeks of Lent.

\$2,000 - 3,500



12

13

[MARTIN IV, POPE. C.1210/1220-1285.]

Latin Manuscript Document on vellum, a papal diploma, 1 p, oblong folio, [Orvieto, February 9, 1282], with single large initial "M," few marginal spots, seal lacking (cords remain), mounted within modern red leather folder.

Provenance: Joseph Pope, bought from Kraus in 1981; Bergendal MS132.



13

Pope Martin IV (Simon de Brion) issued a Bull a few months prior to this which gave Franciscan priests the right to preach and hear confession. Following grumblings from some Viennese priests, he here issues this more strongly worded version and places Viennese Franciscans under the control of the Bishop of Olomouc.

\$2,000 - 2,500

14

NICHOLAS OF LYRA. 1270-1340/1349.

Latin Manuscript on vellum, Commentary on St. Paul's Letter to the Hebrews, 30 leaves, double column, written space 208 x 138 mm, [Paris? Second half of 14th century], brown ink, bookhand, quotations underlined in red, capital strokes in red, titled in a slightly later hand on fol 1r. Modern red leather over heavy boards. Some inconsequential wormholes, repaired marginal hole, shoulder notes just shaved in a few places.

Provenance: Joseph Pope, acquired from Ruth J. Dean in 1984; Bergendal Collection MS 72.

Nicholas of Lyra was the foremost exegetist of his time. He lectured at the Sorbonne in Paris from 1309 and later came to head the Franciscan order in France. The present manuscript dates from northern France, probably Paris, not long after Nicholas's death. Its plain treatment indicates it was made for the use of a student, possibly one of Nicholas's own.

\$6,000 - 8,000



14

15

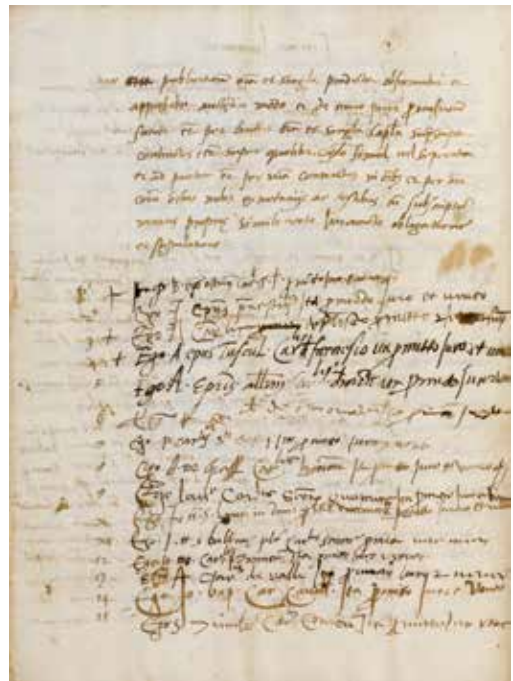
PAPAL CONCLAVES.

Collection of 6 manuscript documents relating to the election of Popes, 59 leaves recto and verso (including interleaved blanks), various sizes (largest 305 x 210 mm), [Rome], 1523-1623. Modern limp red leather. Old folds to paper, scattered minor stains, generally excellent.

Provenance: Christian Hülsen, 1858-1935 (note to f.f.e.); André de Coppet, 1892-1953 (note to f.f.e. and his sale, Sotheby's Mar 14, 1955, lot 172); Robert Schumann, 1886-1953 (acquired at de Coppet sale); Joseph Pope, purchased from Fogg in 1997; Bergendal MS114.

Highly interesting group of papal conclave documents, including a draft of the election capitulations from 1523 which is *WITNESSED BY 37 CARDINALS*, including 2 future Popes: Giulio de Medici who became Clement VII at the end of this conclave and Alessandro Farnese who became Paul III. Other documents pertain to the elections of Popes Leo X (1605), Gregory XV (1621), and Urban VIII (1623).

\$2,000 - 3,500



15



16

16

PONTIFICAL.

Latin Manuscript on vellum, Pontificale Romanum, 57 leaves, single column, written space 140 x 99 mm, [Belgium? Possibly near Liège, late 15th century], late gothic bookhand in brown ink with 1- to 3-line initials in alternating red and blue, capital strokes and rubrics in red, opening 4-line initial in blue. Modern morocco by Maltby. Staining to gutter margin of fol 1; joints cracked.

Provenance: a Cistercian monastery (near contemporary inscription on 57v referencing “*beatissimum patrem nostrum Bernardum*”); [Mr] Cameron of Edinburgh (ownership inscription dated 1873 to lower flyleaf); Mrs Wigram of Fresham (her sale, Sotheby’s Jul 27, 1921, lot 740); to Dobell; John Meade Falkner (his sale, Sotheby’s Dec 12, 1932, lot 27); Sotheby’s Apr 3, 1933 to G.H. Last; Acton Griscorn (MS.F49 in de Ricci); Sotheby’s Nov 29, 1990, lot 124 to Joseph Pope; Bergendal Collection MS98.

The text is the work of William Durandus, Bishop of Mende, who completed his version in 1295. This copy with distinguished provenance and published in “Medieval Manuscripts owned by J. Meade Falkner” (*The Medieval Book*, 2010, pp 387ff) no 27; Stoneman’s “Summary Guide to the Medieval and Later Manuscripts in the Bergendal Collection” (*A Distinct Voice: Medieval Studies in Honor of Leonard E. Boyle*, 1997, pp 163ff) p 203; and the de Ricci *Census II*, p 1164, no 17.

\$3,000 - 4,500



18

17

SAINT GERMAN, CHRISTOPHER. C.1460-1540/1.

The Dialogue in English, Between a Doctor of Diuinitie, and a Student in the Lawes of England.... London: Richard Tottil, 1593.

Small 8vo (117 x 70 mm). A-Y⁸ Z¹. Contemporary decorative calf rebacked. Custom clamshell case. Some soiling and tiny margin chips to title, some stray marks, fraying to case at joints.

Provenance: contemporary ink note to title; manuscript annotations to blank flyleaf and occasionally in margins in a neat early hand.

Later printing of “the most remarkable book relating to English law published in the Tudor period, and quite unlike any book to have come from the pen of an English lawyer before” (*DNB*). The first 24 chapters were initially published in Latin in 1528, and the English translation appeared in 1530 with an additional 13 dialogues between the theologian and the barrister. It remained the standard handbook for legal students until the appearance of Blackstone’s *Commentaries* in the 18th century. Beale T-479; STC 21575.

\$1,000 - 1,500

18

[TUSCANY.]

Latin Manuscript on paper, a notarial ledger, 188 leaves including blanks, 280 x 215 mm (sheet size), [Lucca, Italy, late 15th century], various secretarial hands. Contemporary limp leather binding, pastedowns from a 12TH CENTURY ITALIAN BIBLE with 2 initials in red. Light marginal foxing and a small marginal wormhole, binding rubbed and leaned with some small holes, spine concave.

Provenance: Joseph Pope, acquired from Bernard Rosenthal in 1983; Bergendal MS51.

Contains 35 records of transactions from the area in and around Lucca, Italy including ones relating to the church of San Bartholomeo de Castallo and the abbey at Monte Oliveto. The contemporary binding is a good example of Italian account book style for this period and preserves a passage from Jeremiah in 12th century manuscript as the vellum pastedowns.

\$3,000 - 4,500



19

19

VELLUM PRINTING.

CLEMENS V. *Constitutiones*. [Mainz: Johann Fust and Peter Schoeffer, 1460].

Single folio leaf, 367 x 250 mm. Double column, 72 (of 79) lines of commentary surrounding (the intact) text, gothic type. Rubrics in red, paragraph marks in blue or red, one blue two-line initial. Recovered from a binding, and thus trimmed at tail edge with loss of seven lines, one column of the gloss trimmed away except at top and bottom, some small wormholes, chiefly to margins, but a couple affecting a letter, verso with glue stains in margin, soiled, recto generally fresh and bright.

From the *FIRST EDITION* of the *Constitutiones*, printed in types first used by Fust and Schoeffer in their Durandus (1459). Goff C-710; BMC I, 20. **\$1,500 - 2,000**



20

20

VORAGINE, JACOBUS DE. C.1230-1298.

Latin Manuscript on paper, sermons by Jacobus de Voragine and others, 117 leaves including a few blanks, written space 166 x 105 mm, [Italy, 14th century], in cursive hands, a few decorated initials, lacking 6 leaves, final 12 leaves restored and with large losses at end, scattered minor spots. Modern red leather.

Provenance: Sotheby's June 19, 1990; to Joseph Pope; Bergendal Collection MS97.

Sermons on a variety of topics, most prominently several anonymous sermons on the seven deadly sins but also Advent sermons by Jacobus de Voragine. There is a quotation from Seneca's epistles on fol 65v.

\$3,000 - 4,500



21



22



23

21

VOS, MAARTEN DE. 1532-1603.
SADELER, JAN AND RAPHAEL SADELER.
Trophæum vitae solitariae. BOUND WITH:
Oraculum anachoreticum. AND: *Solitudo sive*
vitae patrum eremicorum. AND: *Sylvae*
sacrae. AND: *Solitudo, sive vitae foeminarum*
anachoritarum. Venice and Munich: Jan and
Raphael Sadeler, 1594-1600.

Together 5 volumes bound in 1. Oblong folio
(250 x 335 mm). With engraved title for each
volume and 130 (of 132) engraved plates,
approximately 170 x 205 mm, by Jan and
Raphael Sadeler after Maarten de Vos, volume
5 engraved by Adriaen Collaert. Engraved
dedications as listed above. Contemporary
calf. Binding perished, lacking plates 15 & 20
of *Oraculum anachoreticum*, old dampstain in
upper margin occasionally touching just inside
plate mark in upper left corner, some browning
to plates of final volume, plate 22 of vol 2
mounted to later sheet, scattered marginal
foxing but images overall clean, boards heavily
worn and warped, spine perished.

A popular series of prints of the Desert
Fathers engraved by brothers Jan and
Raphael Sadeler and Adriaen Collaert, after
works by Maarten de Vos. The fifth volume
of the series is devoted to women hermits.
Graesse vol 6 p 211-12.

\$3,000 - 5,000

22

VOS, MAARTEN DE. 1532-1603.
HONERVOGT, JACQUES. [*Les pères du*
désert.] Paris: 1636.
5 volumes in 1. Oblong quarto (195 x
270 mm). Separate engraved title for
each volume and 130 engraved plates,
approximately 140 x 180 mm, by Honervogt
after Maarten de Vos.

BOUND WITH: *Vera effigies S. Francis*.
[N.p.: n.p., c.1600.] Engraved title and 26
engraved plates by Jean Messenger.
Contemporary vellum. Browning and
marginal foxing throughout, first several
leaves wormed at lower left with small
loss to image of title vol 1, plate 21 vol
1 trimmed pl 6 vol 2 trimmed, pl 23 vol
2 trimmed and mounted and bound out
of order, pl 21 vol 3 loss to lower right
corner, pl 18 vol 4 trimmed and mounted,
dampstaining at end of Messenger vol, upper
cover warped and upper hinge split, sold
not subject to return.

Honervogt's reworkings of Jan and Raphael
Sadeler's engravings of the desert fathers
after paintings by Maarten de Vos (see
previous lot). Bound at the end is a collection
of engravings of St. Francis by Messenger.

\$2,000 - 3,000

23

ANTIPHONAL.

Illuminated Manuscript leaf in Latin on
vellum, 578 x 414 mm, [Tuscany, perhaps
Florence, last quarter of the 15th century],
rubrics in red. Thumbing in bottom margin,
professional restoration to margins, a bit
of fading to notes on the verso, the gilt
partially eroded from portions of the initial
and some of the bezants.

With a large and majestic initial "H" in
pink with white tracery and with several
sprouting leafy vegetal elements in blue,
green, and pink with many gold bezants,
the initial on a burnished gold ground and
enclosing a prominent graceful flower in
the same colors and burnished gold in the
center against a field of deep blue with
many swirling white tendrils and stylized
floral buds. The recto with an initial in blue
with elaborate red penwork. The text is from
Matins for Christmas Day.

\$2,000 - 3,000



24

**24
ANTIPHONAL: MARTYRS.**

Illuminated Manuscript leaf in Latin on vellum, 532 x 387 mm, [Florence, c.1480], rubrics in red. Lower edge with a small round notch missing, recto with slight thumbing in bottom margin.

With a fine yet grisly historiated initial enclosing five Franciscan martyrs, all with scimitars protruding from their heads, with a floral panel border in several colors and gold bezants. The verso features a large blue initial with elaborate red penwork.

\$1,800 - 2,500



25

**25
CRUCIFIXION MINIATURE.**

Illuminated Manuscript leaf in Latin on vellum, from the opening of the hours of the Cross, 118 x 90 mm, [Paris, c.1440], rubrics in red, recto with one-line filler in colors and burnished gold, the same side with a swirling quarter panel border. Significant loss to the white paint of Christ's body, a tiny (3 mm) closed tear to inner margin, otherwise very fine.

A fine miniature of the Crucifixion, and with John the Baptist on the right, a green hill rising steeply behind each of them, the towers of Jerusalem in the distance between the two hills, and the sun and moon sparkling above the cross in the crepuscular sky. The borders featuring flowers, leaves, strawberries, and many burnished gold ivy leaves on hairline stems, the verso with a large three-line initial in blue and white with enclosed scrolling flowered stems, the whole on a burnished gold ground; the verso also with a full inhabited border featuring much acanthus, other vegetation, and fruit as well as a strutting peacock and a dove.

\$1,200 - 1,800



26

**26
JOHN THE BAPTIST &
JOHN THE EVANGELIST.**

Illuminated Manuscript leaf in Latin on vellum, from the Suffrages of a Book of Hours, 112 x 63 mm, 21 lines, [France, Tours or Paris, c.1530], rubrics in red, four paragraph marks in black or gold against a gold or black background, four-line fillers in black and gold or gold and red, two two-line initials in black on a gold ground with red filigree embellishment or gold on a black ground with gray decoration. Minor professional restoration to upper margins, else very fine.

WITH A PAIR OF VERY FINE PORTRAIT MINIATURES. John the Baptist in his brown camel hair shirt with a maroon mantle, holding a book and pointing his finger prophetically at his symbol, the Lamb of God (a small white sheep with a nimbus), resting on top of the book, these figures set against a beautifully detailed forested backdrop, and the whole within a simple gold frame. The verso with a lovely small miniature of Saint John the Evangelist in a simple white shirt and maroon mantle, the saint raising his right hand in blessing, his left hand grasping a chalice from which emerges a winged reptile, the scene set against a rich black background, the whole within a simple gold frame.

\$1,800 - 2,200



27

27

MACCABEES.

Illuminated Manuscript Bible leaf in Latin on vellum, 332 x 227 mm, two columns of 40 lines, [Southern France, perhaps Bordeaux, c.1300], rubrics and capital strokes in red, headlines and chapter number in red and blue, one two-line chapter initial in blue with red and blue penwork extending the full length of the leaf in the inner margin. A touch of wrinkling at one lower corner, faint toning to extreme edges, otherwise remarkably well preserved.

A STUNNING INITIAL FROM A MONUMENTAL BIBLE IN LATIN.

The present text is from 2 Maccabees with the historiated initial "E" showing Judah Maccabeus and three others standing before God. Judah is at the front of the group gesturing with a finger of one hand pointing at the other hand, the scene set against a magenta and white tessellated background, the body of the initial in blue, pink, and white with burnished gold disks, the letter terminating near the top of the middle margin with a leafy stalk surmounted by a pensive, scrawny bird.

\$5,000 - 7,000



28

28

MARK, EVANGELIST.

Illuminated Manuscript leaf in Latin on vellum, from the Gospel Lessons in a Book of Hours, 112 x 63 mm, 21 lines, [Tours or Paris, c.1530], rubrics in red, two paragraph marks in black or gold against a gold or white background, two-line fillers in black and gold, a two-line initial in gold on a gray ground with gold decoration, knotted ropework border in gold and red. Very faint soil to margins, tiny nicks to inner margin edge, else very fine.

With an extraordinarily fine, small miniature depicting Mark seated with a scroll on his knees. The youthful apostle is dressed in blue and maroon, deep in thought, his elbow resting on his knee, his attribute, the lion, looking on with an especially charming expression of sympathy, the scene in an interior with a window at the top left above a leafy molding, the whole within a plain gold frame.

\$1,000 - 1,500



29

29

MATTHEW, EVANGELIST.

Illuminated Manuscript Bible leaf in Latin on vellum, 152 x 102 mm, two columns of 50 lines, [Paris, c.1220], rubrics and capital strokes in red, two-line initials in red or blue. Top margin with "Novum Testamentum" penned in a neat early hand at top margin and a single word in outer margin. Two small stains, bottom-most flourish just grazed at lower edge. Framed.

Bible leaf from the book of Matthew with an historiated initial showing Matthew writing his gospel. Initial executed in colors and gold to match a three-line initial each with long extender, additional elaborate penwork in blue and pink.

\$800 - 1,200

30

OCTOBER CALENDAR LEAF.

Illuminated Manuscript leaf in French on vellum, 162 x 114 mm, single column, 16 lines in red, blue and gold, [France, late 15th century]. A bit of browning right at fore edge, minor wrinkling to inner margin, otherwise in fine, bright condition, with only the most trivial loss of pigment.

October calendar leaf with Zodiacal and labor of the month miniatures from a French Book of Hours. Some saints' days written in gold, headings and numerals in burnished gold, five one-line initials in burnished gold on a red and blue ground, the usual "KL" at top left of recto in the form of gray and white acanthus leaves on a background of brushed gold, verso with quarter panel border featuring blue and gold acanthus leaves and sprays of blue or pink flowers on leafy stems, recto with a three-quarter border of red and blue acanthus and various flowers on a brushed gold ground, the lower portion with a miniature of a scorpion (representing Scorpio, the Zodiac sign of the month), and the section at the fore edge with a miniature showing the labor of the month (sowing).

\$1,000 - 1,500



30

31

PETER, EPISTLES OF.

Illuminated Manuscript Bible leaf in Latin on vellum, 242 x 155 mm, 2 columns of 55 lines, [Paris, middle third of the 13th century], rubrics and capital strokes in red, chapter numbers and headlines in red and blue, four larger chapter initials in red or blue. Small marginal hole and very minor short edge tear, minor soiling and creasing, minor professional restoration to upper and inner margins but generally fresh.

Text from the end of First and beginning of the Second Epistle of Peter. The historiated four-line initial "S" in colors and gold depicts Saint Peter.

\$1,000 - 1,500



31

32

SAINTS MARGARET AND BARBARA.

Illuminated Manuscript leaf in Latin on vellum, 181 x 127 mm, from the Suffrages of a Book of Hours, [Bruges, c.1465], rubrics in pink, two two-line initials in blue, magenta, and burnished gold, two lines with undulating line fillers in blue and gold, both sides of the leaf with a three-quarter panel border. Areas of paint loss in Barbara's garment, front portion of Margaret's dragon somewhat blurred, light soiling to margins, otherwise fine, the gold especially bright and the margins very ample.

WITH TWO MINIATURES OF FEMALE SAINTS from a fine Book of Hours. The border incorporates foliage, blossoms, and ivy leaves on hairline stems, the vertical part of this frame with a bar border composed of colors and burnished gold terminating at top and bottom in colorful acanthus leaves, and with two small but charming miniature paintings, Saint Margaret on the recto and Saint Barbara on the verso.

\$1,500 - 2,000



32



33

33

SAINT STEPHEN.

Large Historiated Vellum Initial "S" cut from a choirbook, 152 x 146 mm, [Verona, c.1475]. Faint horizontal creases, some paint loss at creases and at lower left corner extension. Framed and mounted (not examined out of frame).

An elaborate vignette initial of the Stoning of Saint Stephen in different shades of pink with subtle white tracery, the elements of the letter outlined with lush blue and green foliage, the initial against a background of burnished gold, the lower opening of the "S" revealing Stephen, his hands clasped in prayer, blood flowing from his head, in which is embedded a stone, other bloodied stones at his feet, the opening above showing his attackers, both about to cast another stone, behind them hills topped with castles and a walled city, the whole painted in clear, bright colors.

\$2,000 - 3,000



34

34

SAINTS HERMES AND GILES.

Illuminated Manuscript leaf in Latin on vellum, from the Suffrages in a Book of Hours, 156 x 105 mm, [Flanders, c.1460s], two historiated grisaille initials, rubrics in red, each side with an "L"-shaped bar border of red and gold terminating in foliate clumps at top left and lower right of the text, verso with a two-line initial in burnished gold on a pink and blue ground. Minor soil and discoloration at edges, otherwise in fine condition.

Each side with a very fine six-line grisaille initial. The recto showing Saint Hermes on horseback, the verso, Saint Aegidius (Giles) with his hind, each initial in blue highlighted with white, and the whole on a cusped ground of bright burnished gold.

\$2,500 - 3,500



35

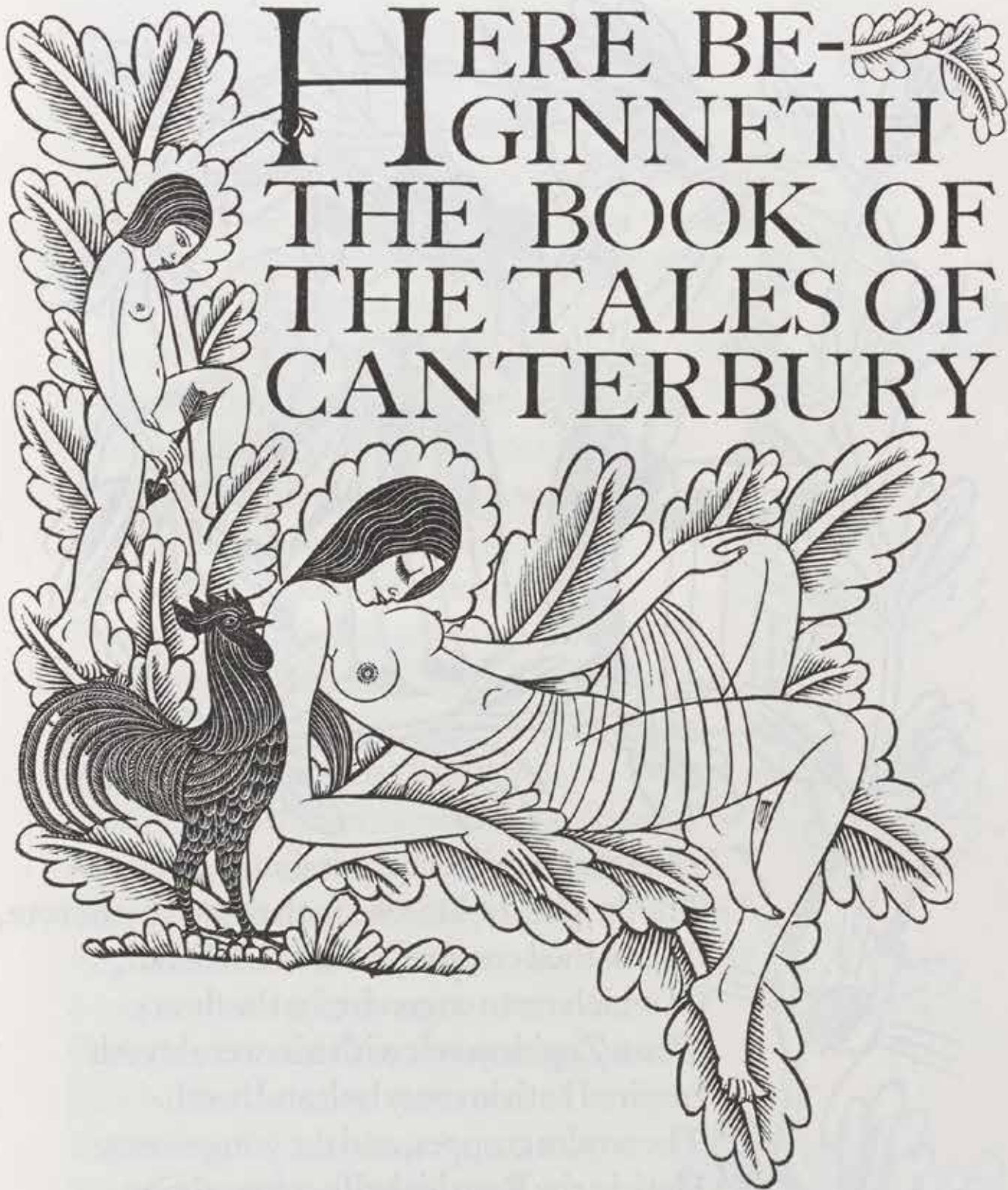
35

VISITATION MINIATURE.

Illuminated Manuscript leaf in Latin and French on vellum, from Lauds, 159 x 108 mm, [Paris, c.1450], rubrics in red, one two-line and seven one-line initials. Very minor smudging or soiling to a couple of spots in the recto border, trivial loss of pigment. Framed with both sides visible (not examined out of frame).

LOVELY MINIATURE OF THE VISITATION as well as four-line fillers, all in colors and burnished gold, the verso with a swirling quarter panel border featuring flowers, leaves, strawberries, and many burnished gold ivy leaves on hairline stems, the recto with a large three-line "D" in blue and white with an enclosed spray of red roses, the initial on a burnished gold ground; the recto with a full border featuring much acanthus and other fruits and vegetation as well as burnished gold leaves and berries.

\$2,000 - 3,000



HERE BE-
GINNETH
THE BOOK OF
THE TALES OF
CANTERBURY

**ART, ILLUSTRATION
& FINE PRESS**

Lot 48

Lots 36-61



37

36

BODONI.

CALLIMACHUS. *Callimaco greco-italiano ora publicatio*. Parma: Giambattista Bodini, 1792. Folio (294 x 213 mm). [26], iv, [2], 76, [2], iv, [2], 100, [4] pp. Early 19th century red straight-grain morocco by Charles Hering, a.e.g. Scattered marginal foxing, joints refurbished, two corners a little bumped, slight fading and a few tiny scuffs to spine. *Provenance*: Steven St. Clair Smallwood (book label).

A satisfying combination of fine printing and binding. Bodoni (1740-1813), the outstanding European printer of his era, produced four editions of this work in 1792, using three distinct types and two different formats; ours is the only version printed in both upper- and lowercase type. The binding is a simple but sophisticated piece of work by one of the most distinguished English binders of the early 19th century, Charles Hering. Brooks 443; Schweiger I 76.

\$1,500 - 2,500



38

38

BUONANNI, FILIPPO. 1638-1725.

Ordinum equestrum et militarium catalogus in imaginibus expositus & cum brevi narratione. Rome: Giorgio Placho, 1711. 4to (234 x 172 mm). [19], [143], [2] leaves. Separate title in Italian, list of "Auctores" preceding plates and two leaf index at end, parallel Latin and Italian text. With engraved frontispiece and 166 engraved plates. Contemporary sprinkled calf bordered in gilt and blind, raised bands, spines gilt in compartments with large intricate fleuron centerpiece and scrolling cornerpieces, morocco label. A few scattered spots internally, minor dryness and rubbing to binding but a clean, fine copy. *Provenance*: Earls of Macclesfield (armorial bookplate; blindstamp to first three leaves; Sotheby's, October 30, 2007, lot 3390).

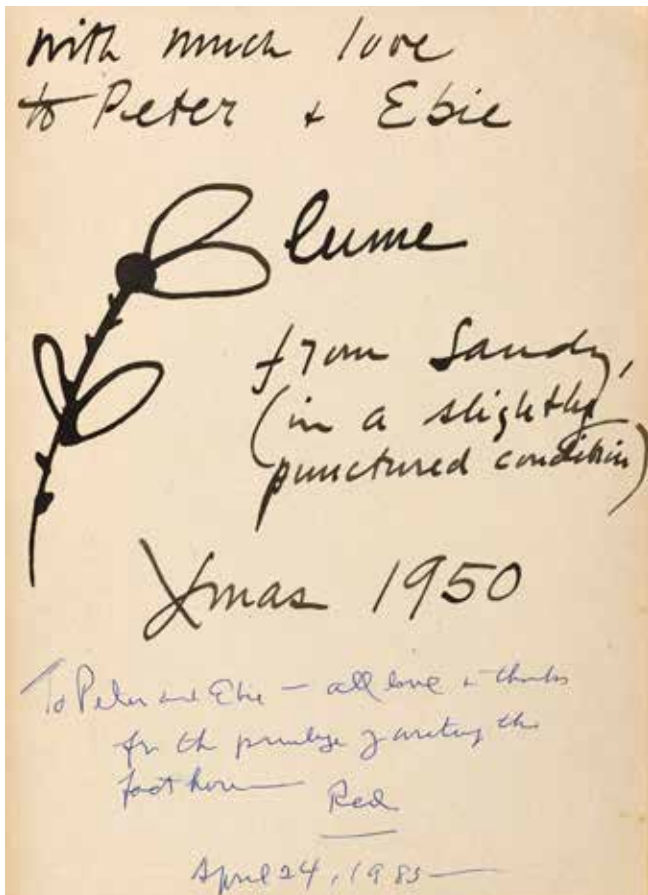
FIRST EDITION. An unusually clean and fresh copy of Buonanni's work on the equestrian orders, with fine plates showing costumes and insignia. Brunet I 1086; Graesse I 480. **\$1,200 - 1,800**

37

BODONI.

ROSSI, GIOVANNI GHERARDO DE. *Scherzi poetici e pittorici*. [Parma: Co' Tipi Bodoniani, 1795.] Folio (285 x 208 mm). [54] leaves (including title). With engraved pictorial title and 40 sepia-toned engraved plates by Francesco Rosaspina after José Teixeira Barreto, within decorative borders by Giacomo Mercoli. Contemporary vellum over boards, spine gilt marbled endpapers, a.e.g. Custom folding cloth case. Corners a bit bumped, rear cover with two yellow stains, two leaves with trivial soil, otherwise a fine copy internally, the plates richly impressed.

FIRST EDITION. A beautifully illustrated book epitomizing the neoclassical style. Comprised of 40 brief love poems accompanied by 40 very fine sepia-toned engravings featuring the activities of Cupid among susceptible humans and allegorical figures. The elegant frames, featuring cameos, shafts of wheat, griffins, and many other motifs inspired by the art of Pompeii, are described by Brooks as "of extraordinary delicacy." One of Bodoni's most striking productions. There is a variant issue with different coloring. Brooks 600; Graesse VI 169. **\$1,500 - 2,500**



39

39

CALDER, ALEXANDER, ILLUSTRATOR.

COLERIDGE, SAMUEL TAYLOR. *The Rime of the Ancient Mariner. With an Essay by Robert Penn Warren.* New York: Reynal & Hitchcock, [1946].

4to. With 29 black and white illustrations by Calder. Publisher's red cloth lettered in black on spine, illustrated dust jacket. Custom solander box. Fading to spine and to margin of boards, a few marks and scuffs to boards as well, jacket chipped and edgeworn with vertical abrasion on back panel.

INSCRIBED BY CALDER, WARREN, AND MALCOLM COWLEY TO THE ARTIST PETER BLUME and his wife Ebie. A terrific association copy, inscribed by three major 20th century figures. Calder's slightly inebriated inscription on the front free endpaper reads: "With much love / to Peter & Ebie / Blume / from Sandy, / (in a slightly punctured condition) / Xmas 1950," with the "B" in Blume forming the petals of a flower he has drawn. Below this appears an inscription by Robert Penn Warren—whose essay "A Poem of Pure Imagination" appears within—which reads: "To Peter and Ebie – all love and thanks / for the privilege of writing the fact here – / Red / April 24, 1985." Finally Cowley, who served as Peter's best man at his wedding to Ebie, has written beneath his portrait by Calder and the dedication ("For Malcolm Cowley") on the dedication page: "No, mo[re?], for Peter and Ebie, / Malcolm, April 1985." Russian-born Peter Blume (1906-92) and his wife Ebie were part of the artistic community that settled in Connecticut after the Second World War, and the four principals here—of a similar age and located in the same general area—were good friends.

\$3,000 - 5,000



41

40

CALLIGRAPHY.

PALOMARES, FRANCISCO XAVIER SANTIAGO. 1728-1796. *Arte nueva de escribir.* Madrid: Antonio de Sancha, 1776.

4to (300 x 208 mm). [2], xxviii, 136 pp. Additional engraved title and 40 plates. Contemporary quarter sheep over marbled boards, paper label on flat spine. Isolated minor soiling and a few stray ink marks in the text, corners and bottom edges of paper boards worn, general wear and soiling to covers and spine, small inkstain on backboard, overall clean internally.

FIRST EDITION of a scholarly examination of the calligraphy of Pedro Diaz Morante. The plates, engraved by Francisco Asensio y Mejorada, depict samples of elegant and simple letters in various sizes, with a small section devoted to choosing and cutting quills.

\$800 - 1,200

41

DERRYDALE PRESS.

BARBER, JOEL. 1876-1952. *Wild Fowl Decoys.* New York: Derrydale Press, [1934].

4to. With 5 color plates (including one hand-colored) and 121 illustrations. Original red morocco gilt. Slipcase. Head and tail of spine restored, tiny nick to spine, light wear at corners, internally fine.

NUMBER 31 OF 55 LARGE-PAPER COPIES, SIGNED BY THE AUTHOR-ILLUSTRATOR.

\$2,500 - 3,500



42

42

DOVES PRESS.

The English Bible Containing the Old Testament & The New Translated Out of the Original Tongues by Special Command of His Majesty King James the First.... Hammersmith: The Doves Press, 1903-1905. 5 volumes. 4to (334 x 234 mm). Initials printed in red. Original limp vellum by Doves Bindery, spine lettered in gilt. Custom slipcases. Occasional light foxing, bookplate removed from front pastedowns, spines somewhat sunned.

LIMITED EDITION, one of 500 sets. Will Ransom described the books of the Doves Press as "impressive in their chaste simplicity, with much of that 'monumental' quality. They are books in the simplest definition, containing literature, superb craftsmanship, and nothing more." The Doves Bible is perhaps a perfect expression of that statement.

\$5,000 - 7,000

43

DUFOUR, EMILIEN. 1896-1975.

RICHEPIN, JEAN. *La Chansons des Gueux*. Paris: Maurice Dreyfous, 1885.

4to (275 x 221 mm). [4], 354, [1] pp. Loose as issued in original wrappers; board chemise and slipcase. Some foxing to text, repair and rubbing to chemise and slipcase, later label to chemise.

WITH 78 ORIGINAL DRAWINGS BY EMILIEN DUFOUR LAID IN, mostly in suites of 4 comprising one large gouache, a smaller color sketch and 2 ink sketches of the same subject. Seven of the drawings are *SIGNED* in full by the artist and 16 more are signed in initials.

\$700 - 1,000

44

EDWARDS OF HALIFAX BINDING.

WATTS, ISAAC. *The Psalms of David*. [Bound with:] *Hymns and Spiritual Songs*. London: J.W. Pasham, 1778.

2 parts in 1 volume. 24mo (115 x 58 mm). [4], 240, [20]; [4], iv, 216, [24] pp. Index leaves for 2nd part bound out of order. Late 18th century hand-painted and gilt decorated vellum by Edwards of Halifax, blue wash label, a.e.g., original decorative slipcase. Housed in modern morocco-backed folding case. Blue spine label a trifle faded, blue cover background on front board showing a little soil, small ink blot on three pages.

Provenance: John Howard of Cardington to Harriot Whitbread (gift inscription); James Gordon (bookplate).

FINE EDWARDS OF HALIFAX PAINTED BINDING. The upper cover features an oval grisaille painting of a female figure casting her eyes upward to heaven, one arm aloft and the other holding a cross, the whole against a sky blue oval; the back cover features a grisaille painting of the Resurrection with Christ flying upward from the tomb, three soldiers below and a presiding angel. Both covers are bordered by a gilt chain motif, with the flat spine divided by blue wash bands into compartments featuring gilt lyres and swirling gilt cornerpieces. Within the original soft green leather slipcase bordered by a gilt chain matching that of the binding.

\$2,000 - 3,000



43

45

FORE-EDGE PAINTING.

WATTS, ALARIC A. *Lyrics of the Heart*. London: Longman, Brown, Green, and Longmans, 1851. 8vo (199 x 132 mm). [20], 332, [2] pp. With 41 engraved vignettes in text. Late 19th century olive brown crushed morocco by Fazakerley of Liverpool, covers with frames of gilt rules, dots, and inlaid tan morocco, central panel of upper cover with inlaid red morocco rectangle emblazoned with the title in gilt at the head, below it a large, topiary-shaped, symmetrical design in inlaid morocco and gilt tooling, lower cover with a small version of the same, raised bands, spines compartments continuing the same design, turn-ins with gilt and dot frames and lotus and leaf cornerpieces, ivory silk endleaves, marbled flyleaves, edges gilt and elaborately gauffered with deep gouging (in a similar floral pattern), the fore-edge with three painted scenes within pointed frames being vignettes taken from illustrations within the book. Felt-lined slipcase. Spine and upper board uniformly sunned to tan, occasional light foxing. Provenance: Rodman Wanamaker, 1863-1928 (armorial bookplate).

SUPERB FAZAKERLEY BINDING IN THE ARTS AND CRAFTS STYLE, AND WITH FORE-EDGE PAINTING. Binder Thomas Fazakerley is especially well known for delicate paintings on glittering gold fore-edges, visible not when the volume is fanned open, but rather when it is closed, as here. The three miniatures on the fore-edge include a sunset over a lake, Cupid in a scallop-shell sailboat, and a stone-towered castle beside a river.

\$3,000 - 5,000



44

46

FORE-EDGE PAINTING.

BYRON, GEORGE GORDON, LORD. 1788-1824. *The Giaour, a Fragment of a Turkish Tale*. BOUND WITH: *The Siege of Corinth*. AND: *The Prisoner of Chillon*. AND: *Poems*. AND: *Poems on Domestic Circumstances*. AND: *Monody of the Death of ... Sheridan*. AND: *The Lament of Tasso*. AND: *Manfred*. AND: *Mazeppa*. AND: *Beppo*. AND: *The Age of Bronze*. London: Printed by T. Davison, for John Murray (except as indicated), 1813; 1816; 1816; 1816; for J. Bumpus, 1816; 1817; 1817; 1817; 1819; 1818; for John Hunt, 1823. 11 works in one volume. 8vo (210 x 131 mm). With four engraved plates. Black straight-grain morocco, all edges gilt, fore-edge painting. Custom fleece-lined slipcase. Some offsetting to leaves adjacent to plates, light uniform browning in "Manfred," small split to upper joint at head of spine. Provenance: Helmut N. Friedlaender (book label).

WITH FORE-EDGE PAINTING OF THE CASTLE OF CHILLON. First editions of "Corinth," "Chillon," "Poems," "Manfred" (second issue), and "Mazeppa." Third editions of "Giaour," "Tasso," and "Bronze." Fifth edition of "Beppo." "New" edition of "Monody." Presumably later edition of "Domestic Circumstances."

\$1,000 - 1,500



45



45



46



47



47

47

FROST, A.B. 1858-1921.

Shooting Pictures. New York: Charles Scribner's Sons, 1895[-1896]. Folio (490 x 670 mm). Text by Charles D. Lanier. 12 chromolithographed plates after Frost. Loose plates and text leaves in six original wrapped parts, set in original half burgundy morocco portfolio with Frost design on upper cover. Plates quite clean, edgewear to plate mounts and text, one plate with some cockling, wrappers generally clean although some spotting to fifth part wrappers; binding somewhat worn.

FIRST EDITION of A.B. Frost's most important and desirable publication "immediately gave Frost his position as our premier sporting artist" (Reed *The A.B. Frost Book* p 85).

\$10,000 - 15,000

48

GOLDEN COCKEREL PRESS.

CHAUCER, GEOFFREY. 1340?-1400. *The Canterbury Tales*. Waltham Saint Lawrence in Berkshire: the Golden Cockerel Press, 1929-1931. 4 volumes. Folio. Profusely illustrated with wood engravings by Eric Gill. Original quarter goat and decorated boards by Sangorski and Sutcliffe, spine lettered in gilt, t.e.g. Custom slipcase. Internally clean, bindings with corners somewhat rubbed, minor flaking at some joints, crack to upper joint of vol 1.

Provenance: William A. Riesenfeld (bookplate).

LIMITED EDITION, no 343 of 485 copies on Batchelor hand-made paper, from a total edition of 500. One of the great achievements of the Golden Cockerel Press, masterfully decorated by Eric Gill.

Chanticleer 63; Gill 281.

\$4,000 - 6,000

49

LÉGER, FERNAND, ARTIST.

CENDRARS, BLAISE. *La Fin du Monde Filmée par l'Ange N.-D.* Paris: Éditions de la Sirene, 1919.

Folio (316 x 249 mm). Illustrations by Léger including 22 in pochoir. Original illustrated wrappers, custom cloth clamshell case. Stray pochoir smudge to one page, a few light stains to first 2 leaves, bump to tail of spine, wrappers with light wear, spine and top edge somewhat toned.

LIMITED EDITION, unnumbered from an edition of 1200 copies. Despite the limitation, relatively few copies have surfaced in reasonable condition. "Compressing space in the Cubist manner, Léger invokes a sense of simultaneity with overlapping and repetitive geometric and alphabetic forms" (Castleman *A Century of Artist Books* pp 170-171). *Cubist Prints/Cubist Books* 64.

\$1,000 - 1,500

50

MAILLOL, ARISTIDE, ILLUSTRATOR.

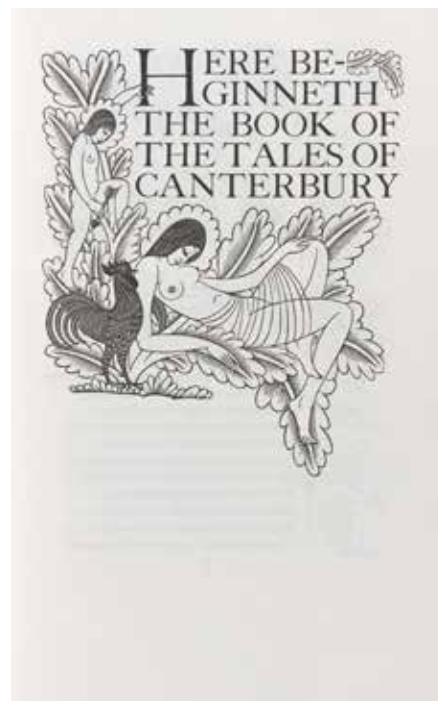
LONGUS. *Les Pastorales de Daphnis et Chloé*. [Paris: Les Frères Gonin], 1937.

2 volumes. 8vo (213 x 135 mm). [2], 217, [5] pp. Translated by Jacques Amyot. 47 woodcuts by Aristide Maillol depicting scenes from the text, and with an extra suite of 48 plates printed in sanguine, the additional plates bearing the 15 woodcut initials used in the text. Beige crushed morocco by Irmgard Haccius elaborately gilt, with the portfolio of plates loose in original printed paper wrappers, in a matching marbled paper folding box with beige morocco spine and edges. Fine.

Provenance: German bibliophile and music publisher Ludwig Strecker (bookplate).

LIMITED EDITION, ONE OF 500 COPIES, SIGNED BY THE ARTIST, this is copy #CXXV, one of the hors commerce copies with an additional suite of plates. A fine copy in a luxurious binding. "Perhaps the most harmonious of Maillol's illustrated books" (*The Artist and the Book* 174).

\$3,000 - 5,000



48



49



50



51

51
MCLOUGHLIN BROTHERS.

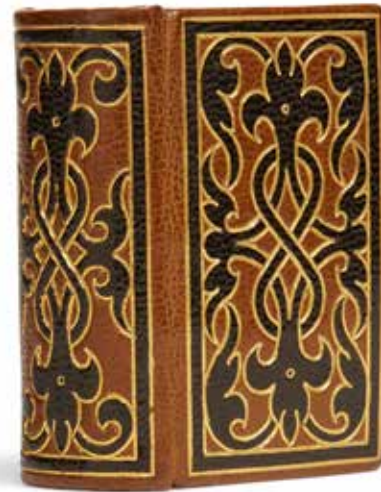
MATHEWS, F[ERDINAND] SCHUYLER. 1854-1938. Collection of 10 finished watercolors for "*Mistress Mary's Garden*" (including cover design), 8 pen-and-ink drawings, plus 8 hand-colored and 10 black-and-white printer's proofs for an unpublished picture book commissioned by McLoughlin Brothers, Inc., Springfield, MA. Average size 12 x 9 1/4 inches.

WITH: MATHEWS, F.S. *Mother Goose's Melodies*. Springfield, MA: McLoughlin Brothers, n.d. 4to. 16 pp. Chromolithographs. Stiff chromolithographed wrappers. Minor wear with some flecking along spine.

Provenance: McLoughlin Bros. Archives.

F. Schuyler Mathews was a skilled New England landscape and animal and ornithological painter. His most famous book was *Fieldbook of American Trees and Shrubs* (1915). Early in his career he drew illustrations for Louis Prang of Boston and later for McLoughlin Bros. Inc. of Springfield. *Mistress Mary's Garden* was evidently a Language of Flowers exploiting the Kate Greenaway craze. According to the marginal notes on the finished cover design, the art was "to be reduced so it will measure 7x parallel with the 'Circus Series' of 1890. The book to be divided into 4 parts. With 6 full pg. pictures in each part." It is not known whether the project was ever completed by Mathews, but the page proofs and the marginal notes on the material would indicate that it nearly went to press, presumably to follow the format of the Mathews *Mother Goose*. Why it was never issued is unknown.

\$2,000 - 3,000



52

52
MINIATURE DANTE.

ALIGHIERI, DANTE. *La divina commedia*. [Milan: Ulrico Hoepli, 1878.] 128mo (50 x 27 mm). [8], 499, [1] pp. With engraved frontispiece portrait of the author (included in pagination). Contemporary tan morocco intricately inlaid in the "Flore Ornamentale" style by Marius Michel, covers and spine with black inlaid morocco frames outlined in gilt enclosing a pattern of interlocking vines, leaves, and irises, all outlined in gilt and accented with gilt circlelets, red morocco doublures with French fillet borders, all edges gilt. Contemporary custom velvet-lined dark brown morocco case. Very fine.

ONE OF 1,000 COPIES. One of the most renowned miniature books ever produced, in a striking inlaid miniature binding by one of the great French workshops of the Belle Époque. The type was cast by Giacomo Gnocchi of Milan, set by Giuseppe Geche, printed by Luigi Baldan, and corrected by Luigi Busato. Spielman thought the type (known as "flies' eyes" and measuring about two-point) was "the smallest ever employed." Whether that claim remains true, the Grolier Club's "Miniature Books: 4,000 Years of Tiny Treasures" reported that working with this type, which is scarcely visible to the naked eye, "is said to have injured the eyesight of both the compositor and corrector. It took one month to print 30 pages, and new types were necessary for every new form." The amazing technical achievement of the printing is echoed here by the binding, a beautiful demonstration of the then-revolutionary "Flore Ornamentale" design by Marius Michel (1846-1925), considered the best binder of his generation as well as the founder of modern French bookbinding. Bondy p 95; Spielman 114.

\$3,000 - 5,000



53

53
PICASSO, PABLO, RAOUL HAUSMANN, ET AL.

ILLIAZD, ed. *Poesie de mots inconnus*. Paris: Imprimerie Union, 1949. 27 sheets folded in fours opening to 320 x 250 mm, text and print(s) on four inside pages of each sheet, poet/artist/medium printed on first outside page, final sheet, "Avis muet au relieur," blank except for title. 2 additional folded blanks. With 27 lithographs, linoleum cuts, wood cuts, etchings, or engravings, including several color, by Pablo Picasso (3), Henri Matisse, Georges Braque, Jean Arp (3), Fernand Leger, Jacques Villon, Oscar Dominiguez, Jean Metzinger, Albert Gleizes (2), Camille Bryen (2), Henri Laurens, Alberto Magnelli, Wols, Alberto Giacometti, Andre Masson, Marc Chagall, Serge Ferat, Raoul Hausmann, Leopold Survage, Edgard Tytgat and Joan Miro. Sheets housed in 5 fascicles printed with poets' and artists' names, the fascicles housed in a larger blank paper fascicle and laid into an illustrated vellum cover captioned "Ne Coupez Pas Mes Pages," the whole housed in a thin vellum folder with title embossed on spine. Some light spotting and toning to fascicles, vellum cover toned as usual, vellum folder with some wrinkling and spotting, but folding sheets fine unfolded.

Provenance: Erich and Marie Auerbach (gift of Raoul Hausmann); by descent to present owner.

LIMITED EDITION, no 104 of 157 copies, signed by Illiazd. A wonderful marriage of Dadaist/Sound poetry and visual art with poetic contributions by Antonin Artaud, Hugo Ball, Jean Arp, Pablo Picasso, Kurt Schwitters, Boris Ptoplavsky, Ronke Akinsemoyin, Tristan Tzara, and others, and illustrations by many of the most significant practitioners of modernism.

This copy was a gift of contributor Raoul Hausmann to his sister-in-law Marie Auerbach and her husband, the prominent German philologist Erich Auerbach. The lot is sold with a copy of *Pin* by Hausmann and Kurt Schwitters (London, 1961) inscribed by Hausmann to Marie Auerbach. Goeppert-Cramer 54.

\$8,000 - 12,000



54

54
PLUMIER, CHARLES. 1646-1704.

L'Art de tourner en perfection. Paris: Charles Antoine Jombert, 1749. Folio (400 x 261 mm). xxvii, [1], 244 pp. Parallel text in French and English. With engraved decorative title and 80 engraved plates, vignettes on printed title and dedication leaf. Contemporary scarlet morocco gilt, a.e.g., recent spine label. Two short marginal tears, some faint browning to leaves but overall clean internally, small gouge in upper cover, one corner slightly bumped, tiny wormholes at tail of spine.

THE EARLIEST KNOWN TREATISE ON THE LATHE. A large paper copy. Second, enlarged edition of the first book illustrating and describing woodworking techniques and tools that had up to then been closely kept secrets. The engraved plates illustrate the premises, machinery, tools and examples of finished products of the most accomplished woodworkers of the period. The work was originally published in Lyon in 1701, then reissued with Jombert's paste-over imprint in 1706; the present edition features 8 additional plates and two more chapters than the first. Singer III 336; Brunet IV 729; Graesse V 353.

\$1,000 - 1,500



56

55
RACKHAM, ARTHUR, ILLUSTRATOR. 1867-1939.

GRIMM, JACOB AND WILHELM. *The Fairy Tales of the Brothers Grimm*. London: Constable and Co., 1909. Folio (285 x 217 mm). With 40 mounted color plates with lettered tissue guards, 10 full-page illustrations in black and white and numerous others in text, title within pictorial border. Three-quarter red morocco gilt, stamp-signed "Putnams" along front turn-in, t.e.g. Expert repair to joints and spine ends, small corner tear to one plate, two tissue guards with minor creasing or chipped edges, front cover with faint minor soiling, just a hint of wear to corners, otherwise fine.

No. 732 OF 750 COPIES SIGNED BY RACKHAM. Hudson p 168; Latimore & Haskell p 34.

\$1,000 - 1,500

56
RUSSIAN SLIDES OF CHRISTMAS TOYS.

[GRIUNTAL, VLADIMIR TEOBALDOVICH. 1899-1966.] *Kukly na elke* [Dolls under the Christmas Tree]. Moscow: Diafoto, 1938. Complete set of 26 sepia glass slides (including title page) within the labeled original box. Each 2 3/8 x 1 3/4 inches. Some discoloring of slides, box rubbed.

RARE FIRST EDITION. V.T. Griuntal is best remembered for his bold Constructivist photographs of Soviet industry during the Five Year Plan, as reproduced in children's picture books such as *Chto eto takoe?* [What Is It? 1932]. *Kukly na elke* was an unusual project for the him because it shows dolls and toy animals engaged in a series of charming seasonal activities free of any Soviet propaganda. Although L. Rode is credited with a text to accompany these slides, the set was apparently issued without it.
\$1,200 - 1,800



58



57



59

57

STANBROOK ABBEY PRESS.

MARITAIN, RAISSA. 1883-1960. *Arbre Patriarche / Patriarch Tree*. Worcester: Stanbrook Abbey Press, 1965.

4to. Text in French and English. Titles printed in red and black. With mounted black and white photographic portrait of the poet. Full russet morocco by Bernard Middleton, covers with complex border of six plain or decorative black or gilt rules, raised bands in black, spine gilt in compartments ruled in gilt and black and with gilt fleuron centerpiece, olive green morocco label, elaborate inner gilt dentelles, handmade Japanese endpapers, top edge gilt. Matching buckram slipcase with morocco lip. A very fine copy.

WITH: Prospectus and sample title page with the printer's handwritten note laid-in at front, along with an autograph letter to the purchaser ("Mr. Segel") from Sister Hildelith Cumming loosely inserted.

No. 403 OF 550 COPIES, THIS COPY SPECIALLY BOUND BY BERNARD MIDDLETON. Signed by the printer, Sister Hildelith Cumming on the colophon, and with a note by her laid in. A fine production from the Stanbrook Abbey Press; according to a note on the colophon in the printer's hand, this copy was specially bound by Middleton for display in the Victoria & Albert Museum Exhibition "Stanbrook Abbey Press and Sir Sydney Cockerell, A Centenary Exhibition," held 11 November 1976 to 13 February 1977. Under Dame Hildelith, the Stanbrook Abbey Press became "renowned for the quality of its book design and press work ... The combination of handmade papers and distinguished types, with the calligraphy and decorations of Margaret Adams, characterized much of Stanbrook's output" (DNB).

\$1,500 - 2,500

58

SZYK, ARTHUR. 1894-1951.

Original gouache on paper, Little Tiny (Thumbelina), 165 x 138 mm (6 1/2 x 5 1/2 inches), signed and dated "Arthur Szyk New York, 1945" middle right, glue residue on verso, else excellent. Matted and framed.

A fine original illustration of Little Tiny, better known as Thumbelina, from Szyk's illustrated edition of Hans Christian Andersen's *Fairy Tales*, which is the most reprinted illustrated edition. The illustration shows Thumbelina in her walnut shell cowering in the presence of a toad; the caption that appears below the printed version reads: "'Croak, croak, croak,' was all her son could say for himself."

\$3,000 - 5,000

59

TOMKINS, PELTRO WILLIAM. 1759-1840.

To the Queen this Book of Etchings from Papers Cut by the Right Honourable Lady Templeton in the Collection of Her Majesty. London: J.F. Tomkins, June 4, 1790.

Small oblong 4to (187 x 242 mm). Engraved title bound in and 12 etched plates by Tomkins on orange paper tipped to thin laid paper and loosely inserted. One blank bound at front and two at end. Mid-19th century marbled wrappers with rear binder's blank watermarked 1840, backed by original(?) green buckram. Plates in excellent condition overall with a few faint rubs, pinhole to one plate, blank leaf at rear with two one-inch cuts near hinge.

A charming and unusual set of 12 early Tomkins etchings done on rich orange paper and featuring young women with children and cupids, all dressed in simple rusticity in domestic scenes. A very well preserved copy of an item uncommon on the market.

\$1,000 - 1,500



61

60

VELLUM PRINTING.

GRESSET, JEAN-BAPTISTE-LOUIS. 1709-1770.

Poemes de Gresset. Paris: D. Jouaus, 1867.

8vo (207 x 128 mm). 2 engraved frontispiece portraits and 7 engraved plates. Full deep navy morocco, richly gilt spine in compartments with raised bands, gilt fillet borders and turn ins, a.e.g. by Thibaron. Some faint spotting to plates, first and last vellum fly leaves discolored, joints gently rubbed else a fine copy.

Provenance: Robert Hoe (bookplate); Mortimer L. Schiff (bookplate); Marcellus Schlimovich (bookplate); Sociedad Hebraica Argentina (stamps).

LIMITED EDITION, ONE OF JUST TWO COPIES PRINTED ON VELLUM; another 128 were printed on various papers.

\$1,200 - 1,800

61

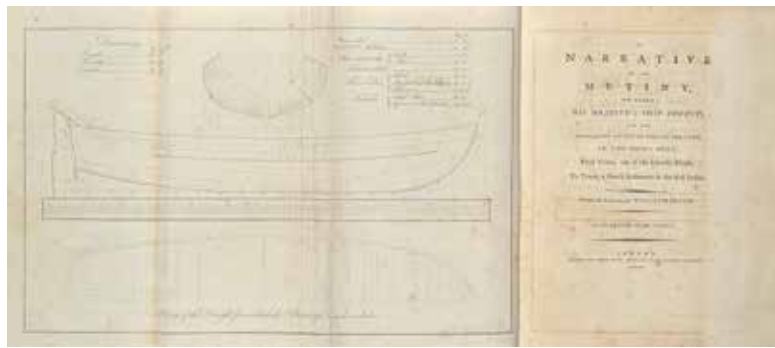
VERVE.

TÉRIADE (STRATIS ELEFTHERIADES), editor. *Verve: revue artistique et littéraire.* Paris: Editions de la Revue Verve, 1937-1952.

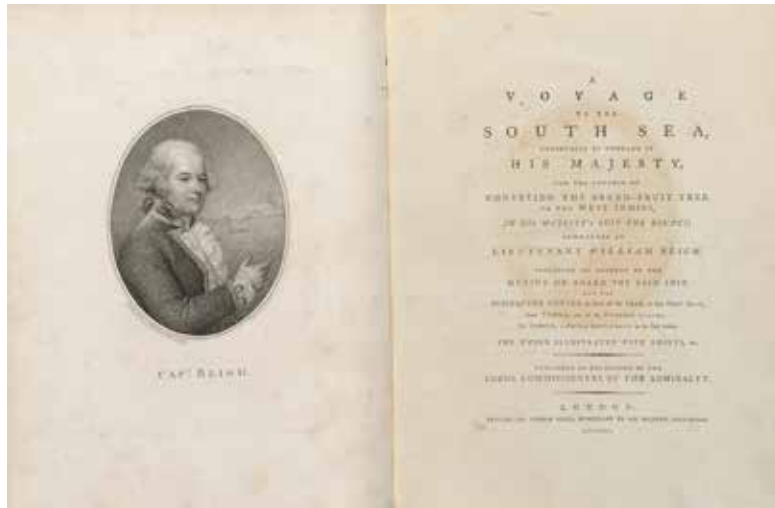
26 issues in 17 volumes. Folio. Original wrappers or original boards. Generally very good or better, occasional tears to spine, most lithographs and plates in fine condition, none lacking.

A nearly complete early run of this essential publication featuring original lithographs, single and double page, and fine plates by Matisse, Chagall, Miro, Picasso, Klee, Leger, Kandinsky, and others. Includes vol 1 nos 1, 2, 3, 4; vol 2 nos 7, 8; vol 3 nos 9/10/11/12; vol 4 nos 13, 14/15, 16; vol 5 nos 17/18, 19/20; vol 6 nos 21/22, 23, 24; vol 7 nos 25/26, 27/28.

\$2,000 - 3,000



62



63

62

BLIGH, WILLIAM. 1754-1817.

A Narrative of the Mutiny on Board His Majesty's Ship Bounty; and the subsequent voyage of part of the crew, in the ship's boat, from Tofua, one of the Friendly Islands, to Timor, a Dutch settlement in the East Indies. London: George Nicol, 1790.

4to (300 x 233 mm). iv, 88 pp. Folding engraved frontispiece, 3 engraved maps, 2 of which are folding. Contemporary half calf, rebacked, custom cloth slipcase. Folding maps on blue paper, some light intermittent foxing and stray spots, heavier foxing to pp 44-45 and full-page map, offset from plates, spine faded, light general wear to covers.

Provenance: Louis E. Goodman (bookplate).

FIRST EDITION OF BLIGH'S OWN ACCOUNT OF THE FAMOUS MUTINY AND ONE OF THE GREAT FEATS OF NAVIGATION. After a brief preamble, Lieutenant Bligh's narrative starts with the events of the early-morning of April 29, 1789 when he was waked at sword-point by Fletcher Christian. Christian and the 24 man crew who mutinied against Bligh remained on board the *Bounty*, casting Bligh and eighteen loyal men adrift in the ship's 23-foot launch. Over the next 45 days Bligh navigated over 4,000 miles of open water via Fiji, north along the Australian coast and through the Torres Straits to the Indonesian island of Timor. "In the course of this hazardous journey Bligh took the opportunity to chart and name parts of the unknown north-east coast of New Holland as he passed along it" (Wantrup, p 128). He faced a court-martial on his return, but was not only acquitted but also promoted to Commander: he subsequently made a second successful attempt to transport bread-fruit trees from the Pacific to the Atlantic. Hill 132; Ferguson 71; Wantrup p 61.

\$3,000 - 5,000

63

BLIGH, WILLIAM. 1754-1817.

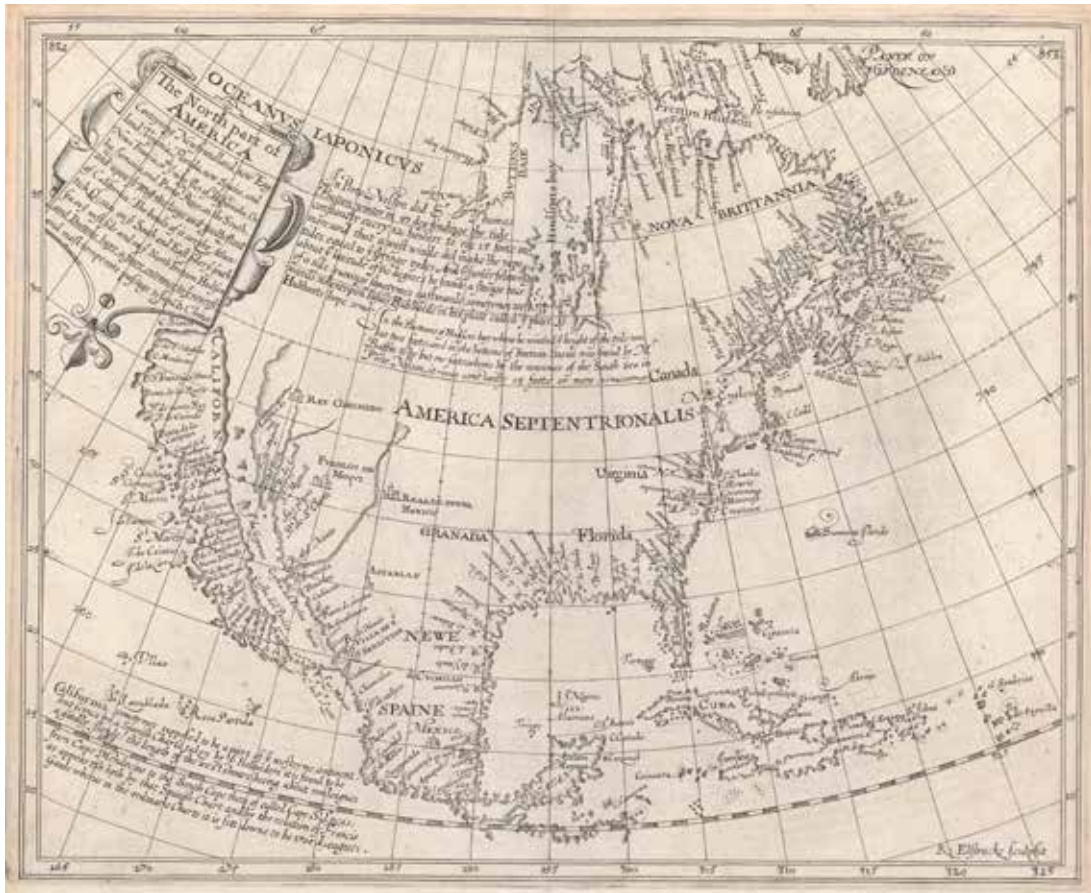
A Voyage to the South Sea, Undertaken by Command of His Majesty... London: for George Nicol, 1792.

4to (303 x 230 mm). [10], 264 pp. Stipple-engraved frontispiece portrait and 7 engraved maps and plates, 4 of which are folding. 19th century half navy straight-grain morocco over contemporary boards, gilt spine emblems, custom cloth slipcase. A clean and wide-margined copy, light offset from plates, one folding plate with closed tears, a few stray spots, covers rubbed, shelfwear.

Provenance: Sir John Smith, Baronet (bookplate and with his arms as gilt spine emblem).

FIRST EDITION of the official account of the *Bounty* expedition. It includes a somewhat revised edition of the text of Bligh's journal, but was written, edited and seen to press by James Burney under the supervision of Sir Joseph Banks during Bligh's absence from London on his second breadfruit voyage. Hill notes: "One bit of irony is that Bligh returned to Tahiti again to get some more breadfruit, and, after delivering them to the West Indies, it was discovered that the natives did not much care for the taste, much preferring their own bananas." Cox II p 305; Du Rietz 93; Ferguson 125; Hill p 27; Mendelssohn II 1117; Sabin 5910.

\$4,000 - 6,000



64

64

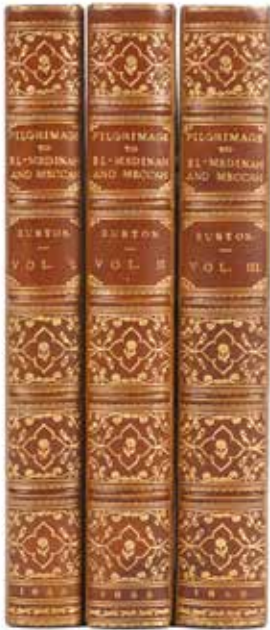
BRIGGS, HENRY. 1561-1630.

The North Part of America. [London: 1625].

Engraved by R. Elstracke. Copper-engraved map, 289 x 361 mm, matted. Margins somewhat toned, left and right margins unevenly close to plate mark, but a clean example.

FIRST EDITION of the map that popularized the belief in insular California and one of the first maps to mention Hudson Bay and Cape Cod. It appeared in the 1625 edition of Samuel Purchas's *Hakluytus Posthumous or Purchas His Pilgrimes* and was not reprinted. The text south of California reads: "California sometymes supposed to be a part of ye westerne continent, but since by a Spanish Charte taken by ye Hollanders it is found to be a goodly llande: the length of the west shore beeing about 500 leagues from Cape Mendocino to the South Cape thereof called Cape St Lucas as appeareth both by the Spanish chart and by relation of Francis Gaule whereas in the ordinarie charts it is set downe to be 1700 leagues." Burden 214; Tooley p 112.

\$8,000 - 12,000



65

65

BURTON, RICHARD F. 1821-1890.

Personal Narrative of a Pilgrimage to El-Medinah and Meccah. London: Longman, Brown, Green and Longmans, 1855-1856. 8vo (220 x 135 mm). 3 volumes. xiv, [2 errata], 388 pp; [4], iii-iv, 426 pp; x, [2 list of plates], 448 pp. Half-title in volume 3 (not called for in other volumes), folding map, 14 plates (5 chromolithographs, 8 tinted lithographs, 1 wood engraving), 3 plans (2 folding). 20th century half calf over marbled boards, spine lettered and decorated in gilt. Without 24 pp of adverts in vol 1, some mild spotting to flyleaves of all volumes, mild shelfwear.

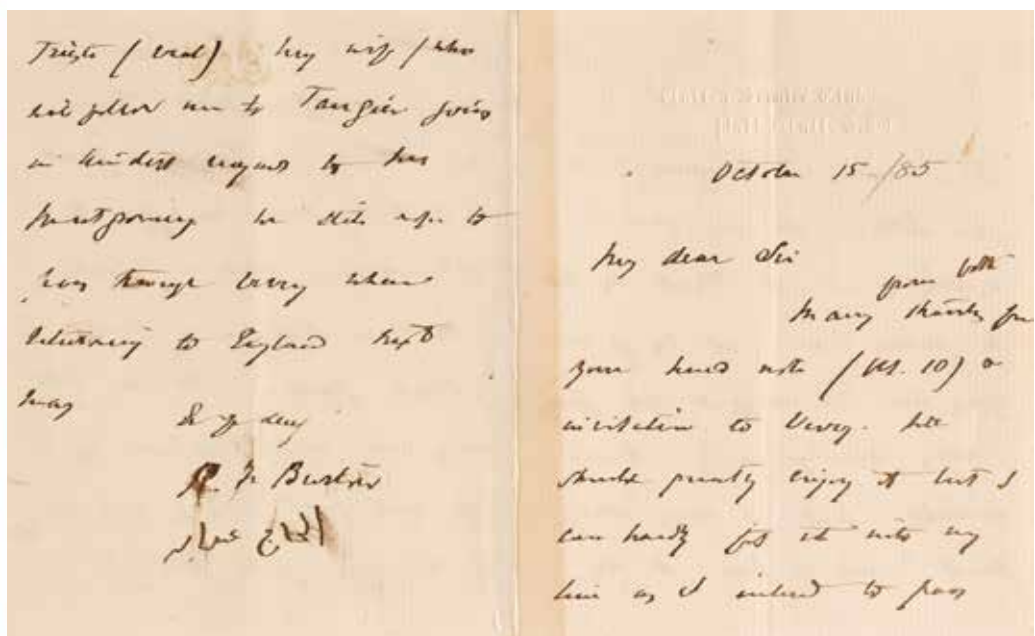
FIRST EDITION of Burton's best known work. *Abbey Travel* 368; *Casada* 53; *Penzer* pp 49-50.
\$3,500 - 4,000

66

BURTON, RICHARD F. 1821-1890.

The Book of the Sword. London: Chatto and Windus, 1884. 4to. Text illustrations. Initial blank and half-title present. Original pictorial gray cloth, spine gilt-lettered. Endleaves with foxing, tips and spine ends rubbed, a little darkening to cloth; mostly unopened. *Provenance:* Brockley Hall Library (bookplate); *Swann*, Apr 3, 2008, lot 36.

FIRST EDITION. This was the only volume published of a proposed 3-volume work on the cultural history of the sword. *Penzer*, pp 107-08.
\$1,200 - 1,800



67

67

BURTON, RICHARD F. 1821-1890.

Autograph Letter Signed ("R.F. Burton" and in Arabic), 4 pp recto and verso, 16mo (conjoined leaves), [London], October 15, 1885, to [Colonel Montgomery], on United Services Club embossed letterhead, reinforcement at fold, a little smudging to signatures. Custom quarter morocco folder.

SIGNED IN BOTH ENGLISH AND ARABIC AND REFERENCING THE SUCCESS OF THE ARABIAN NIGHTS: "IT WANTS 'STRONG MEAT' AND BY JOVE IT HAS GOT IT." Burton published his famous translation of the Arabian Nights (*The Book of the Thousand Nights and a Night*) in a private printing for the Kama Shashtra Society in 1885. The private publication, by subscription only, was necessary to avoid Victorian obscenity strictures. In part, "To my great astonishment *The Nights* has hit the public taste: it has of later years been so stuffed with goody, goody, namby-pamby Maria Matilda that it wants 'strong meat' and by Jove it has got it. We had the pleasure of seeing my good friend Thayer here and I (unhappily) forgot to put his name down for the Athenaeum Club—London without a club is like a park without games. We are both living well under influence of beef and port (wine) and shudder at the lean flesh pots of Trieste (veal)...."

\$4,000 - 6,000



68

68

COOK'S FIRST VOYAGE.

BANKS, JOSEPH, SYDNEY PARKINSON & DANIEL SOLANDER.
Captain Cook's Florilegium: A Selection of Engravings from the Drawings of Plants Collected by Joseph Banks and Daniel Solander on Captain Cook's First Voyage to the Islands of the Pacific, with Accounts of the Voyage by W. Blunt and of the Botanical Exploration and Prints by W. T. Stearn.

[London]: Lion and Unicorn Press, 1973.

Folio (602 x 452 mm). 30 engraved plates including frontispiece on thick wove paper. Text printed in various colors. Original Nigerian goat and Japanese silk covered boards, raised bands, felt-lined black cloth clamshell case by Zaehnsdorf. Soft creases to first and final blanks, silk rubbed at tips, clamshell rubbed at joints, bumped to top with short tear to upper joint, generally fine. Strong impressions of the plates, each with tissue guards as issued. Original prospectus, list of subscribers (fully subscribed at publication) and ephemera laid in. Provenance: Anthony Rota (subscriber).

FIRST EDITION, no 56 of 100 numbered copies. An elaborate publication by the Royal College of Art from the original previously unpublished plates at the British Museum.

\$3,000 - 5,000



70

69

COOK, JAMES. 1728-1779.

The Three Voyages of Captain James Cook Round the World. London: Longman, Hurst, Rees, Orme, and Brown, 1821.

Complete in 7 volumes. 8vo (218 x 135 mm). xii, 398; vii, [1 blank], 368; vii, [1 blank], 372; viii, 304; vii, [1 blank], 472; xii, 503, [1 blank]; xi, [1 blank], 462 pp. Half titles in all but vols 3 & 5 (conforming to Forbes 522). Frontispiece portrait, 24 aquatint plates, large folding map and 2 folding tables. Original boards and printed paper spine labels. Most leaves unopened. Light occasional spotting to plates and prelims, 4 plates with narrow worming to upper margins, map with a 3 inch closed tear at lower fold (no loss) and one professionally repaired tear, some chips to spines and spine labels, boards with general shelfwear and some soiling.

A COMPLETE AND MOSTLY UNOPENED SET IN ORIGINAL BOARDS OF COOK'S COLLECTED VOYAGES. *Abbey Travel 5*; *Beddie 94*; *Forbes 522*.

\$800 - 1,200

70

LYSONS, DANIEL & SAMUEL.

Magna Britannia: Being a Concise Topographical Account of the Several Counties of Great Britain. London: Printed for T. Cadell and W. Davies, 1806-22.

6 volumes in 10. 4to (330 x 247 mm). 398 maps, plans and views many folding, double page or in colors (264 called for), large paper copy. Contemporary red hard-grain half morocco over marbled boards by J. Mackenzie & Son, raised bands, spines gilt in compartments with gilt titles, a.e.g. Infrequent faint spotting to plates, slightly darker to some, chiefly to margins, faint dampstaining to upper margins of a few plates, text leaves generally clean, covers rubbed, edgewear, spines faintly but evenly toned.

Provenance: Arthur G. Soames (engraved bookplates).

FIRST EDITION, LARGE PAPER COPY, EXTRA-ILLUSTRATED WITH 134 ADDITIONAL PLATES.

\$2,500 - 3,500



71

71

MARITIME MANUSCRIPT.

Manuscript on paper, entitled "Navigation and Mathematics" on spine, 440 pp recto and verso, folio 356 x 257 mm, single column, approximately 29 lines per page, [Gosport], England, c.1795, neat cursive hand, illustrated throughout with numerous diagrams (including two full-page), five hand-colored maps (four full-page), and 16 large and attractive vignettes at the beginning of chapters depicting English cottages and farms, castle ruins, and ships at sea. Contemporary marbled boards recently and expertly rebaked to style, raised bands, spine gilt. One leaf with straight vertical surface crack almost the length of the page near inner margin reinforced on verso, another leaf with superficial four-inch cut (from pen nib?), the text undisturbed in both cases, occasional minor smudges or offsetting, paper boards a little soiled and chafed, upper cover with paper rubbed away in a one-inch patch and in three smaller spots.

ATTRACTIVELY ILLUSTRATED NAVAL MANUSCRIPT, a compendium of mathematical and navigational knowledge that would be necessary for an officer in the Royal Navy. Covering arithmetic, geometry, plane trigonometry, geography, navigation (at nearly 100 pages, by far the longest section), spherics, spherical trigonometry, astronomy, latitude, longitude, and marine surveying. There is also a section entitled "Days Work," which is an account of a voyage aboard the HMS *Resolution* in June of 1795. Much of the text is transcribed from standard works of the day, including James Atkinson's "Epitome of the Art of Navigation," Charles Vyse's "The Tutor's Guide," and George Fisher's "Arithmetick." The plane charts were probably copied from Edward Wright's "Certain Errors in Navigation." The maps include charts of the eastern North Atlantic from Iceland to West Africa, Palmerston Island (discovered by Cook in the South Pacific), and the peninsula of Kamchatka. There are also watercolor charts of small lakes for use in textbook examples. Subjects of the vignettes veer between ships in full sail and the quiet life in the English countryside that the sailors have left behind. The manuscript is similar to one in the special collections of the Nimitz Library at the U. S. Naval Academy — a textbook or teacher's manual from the Royal Academy at Gosport, founded in 1791 by William Burney as a preparatory school for young gentlemen wishing to join the naval, military, and diplomatic services.

\$5,000 - 7,000



72

72

MINIATURE ATLAS.

GIBSON, JOHN. *Atlas Minimus, or a New Set of Pocket Maps ... of the known World ... revis'd, corrected and improv'd by Eman. Bowen.* London: J. Newbery, 1758 [i.e. 1759].

16mo (109 x 76 mm). Engraved title, preface leaf, index leaf, frontispiece and 52 engraved maps hand-coloured in outline. Contemporary polished calf, raised bands, original red morocco title label. A few minor scuffs and nicks to binding, internally clean and bright.

Provenance: Francis Gertrude Stewart (early ownership signature to recto of frontispiece and partially effaced signature to title); Mary Elizabeth Montgomery (ownership signature to recto of frontispiece).

FIRST EDITION, second issue. A fine copy of Gibson's miniature atlas which would be reprinted several times over the next fifty years. With 16 maps related to America. The first issue featured a mistake in the text of the Africa map with a printed correction on the index page. In this second issue, the mistake has been righted on the map and the correction removed from the index. Rarely encountered in this condition. NMM III 306 (listed under Emanuel Bowen); Moreland & Bannister p 171; Phillips 621; Welsh *History of Miniature Books* p 85. **\$3,000 - 5,000**

73

MONK, JACOB.

A New Map of the Portion of North America Exhibiting the United States and Territories, the Canadas, New Brunswick, Nova Scotia, and Mexico, also Central America, and the West India Islands. Baltimore: Jacob Monk, 1853.

Lithographed map, approximately 1460 x 1540 mm, hand-colored, linen-backed, framed. Some toning, signs of dampstain along top portion, a few areas with tiny chips.

An impressive lithographed wall map featuring an inset map of the world in the bottom left corner.

\$1,000 - 1,500



74

74

PIRATES.

[PENN, WILLIAM. 1621-1670.] Manuscript Document with nine signatories, 1 p, folio (integral blank), n.p., December 2, 1651, attesting that William Penn redeemed several Englishmen from slavery and making provision for the repayment of the ransom.

"THERE HAVE BEEN SEVERAL ENGLISHMEN REDEEMED FROM SLAVERY UNDER THE TURKS BY THE SAID CAPTAIN WILLIAM PENN...." Highly interesting document concerning slavery, piracy and William Penn, dating to two years before Cromwell's ascendancy. The William Penn mentioned in this document is the father of the Quaker founder of Pennsylvania. In 1651 Penn Sr. was Commander in Chief in the Mediterranean. It is stated here that Penn raised *"the summe of three thousand, six hundred and nine pieces of eight of Spanish coyne"* for the ransom of several Englishmen held as slaves by the Turks, probably in the straits of Malta. The undersigned have pledged to share in Penn's reimbursement if the State of England refuses to do so; these men are JOHN WILDMAN, SIR JOHN LAWSON (d.1665, Admiral with Penn), BENJAMIN BLAKE (Flag-Captain? brother of the Cromwellian Robert Blake), JOSEPH JORDAN, ANDREW BALL (d.1653, Captain with Penn), SAMUEL HOWETT, and ROBERT SAUNDERS. The document is further witnessed by LEONARD HARRIS and W. BODHAM.

\$2,500 - 3,500



75

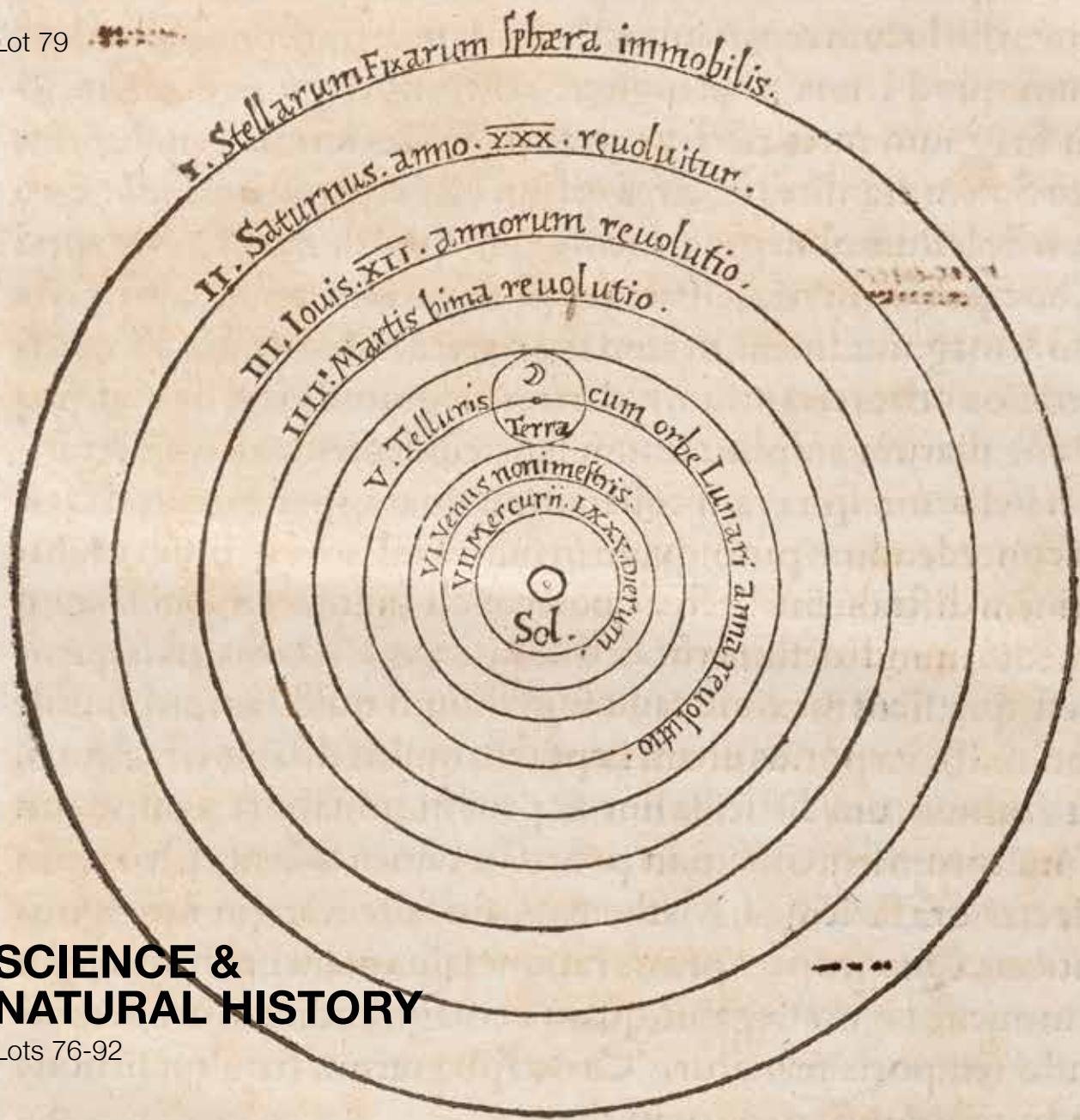
75

VESELOVSKII, NIKOLAI IVANOVICH. 1848-1918.

ALEKSEI SHCHUSEV, PETR POKRYSHKIN and A. MINENKO, artists. *Mecheti Samarkanda/Les mosquées de Samarcande. Vol. I: Gour-emir.* St. Petersburg: La Commission Imperiale Archeologique; and Expedition pour la confection des papiers d'etat, 1905. Elephant folio. 18 lithographs (most in color). Text in Russian and French. Contemporary dark green cloth with the original gray wrappers bound in. Spine chipped.

A magnificent imperial publication, written by a leading Russian archaeologist and historian of the Middle East and dedicated to her Imperial Majesty, the Tzarina Aleksandra. This, the first and only volume in the series, is devoted to the Gur-e-Amir ("Tomb of the King") mosque in Samarkand, Uzbekistan. Begun in 1405, it is the fabled mausoleum of the conqueror Timur or Tamerlane and his sons and grandsons. Although only the foundations of the madrasah and khanaka, the entrance portal and part of one of four minarets still remain, it is still considered one of the masterpieces of Persian architecture. The cost of producing this lavish volume was so enormous that the Imperial Architectural Commission was unable to issue a second one. The delicacy and clarity of the chromolithographs, based on paintings made on site by the three artists, make it one of the most exquisitely printed and desirable Russian books of the Silver Age.

\$4,000 - 6,000



SCIENCE & NATURAL HISTORY

Lots 76-92

pulcherrimo templo lampadem hanc in alio uel meliori loco poneret, quàm unde totum simul possit illuminare? Siquidem non inepte quidam lucernam mundi, alij mentem, alij rectorem uocant. Trimegistus uisibilem Deum, Sophoclis Electra intuentem omnia. Ita profecto tanquam in solio regali Sol residens circum agentem gubernat Astrorum familiam. Tellus quoque minime fraudatur lunari ministerio, sed ut Aristoteles de animalibus ait, maximam Luna cum terra cognitionem habet. Cōcipit interea à Sole terra, & impregnatur anno partu. Inuenimus igitur sub

76

BOUSSUET, FRANÇOIS. 1520-1572.

De natura aquatiliū carmen, in universam Gulielmi Rondeletii. Lyon: M. Bonhomme, 1558.

2 parts in 1 volume. Small 4to (193 x 129 mm). a-b⁴ c² A-2G⁴ 2a-2h⁴ [2i]¹ 2k-2s⁴. Folding woodcut plate and numerous woodcuts throughout. Late 19th century brown morocco by De Samblanx and Weckesser, covers with five gilt rules and gilt fleuron cornerpieces in center panels, spine with five raised bands, gilt fleurons in panels, gilt turn-ins, a.e.g, marbled endpapers. A dozen or more nearly invisible repairs throughout, many to blank margins, a few leaves toned. *Provenance:* from the collection of Barbara Land.

FIRST EDITION. Essentially a versification of Rondelet's *Libri de piscibus*, published the same year in a French edition by the same printers, and re-using many of the woodcuts.

\$1,000 - 2,000

77

BROGLIE, LOUIS VICTOR, PRINCE DE, 1892-1987.

Ondes et Mouvements. [Fascicule 1 of the *Collection de physique mathématique*]. Paris: Gauthier-Villars, 1926.

8vo (253 x 162 mm). 4-page publisher's advertisements bound at end. Original green printed wrappers, uncut. Custom slipcase. Toning to covers, short closed tear and small corner chip to rear cover, margins of leaves lightly toned, stamp to flyleaf.

Provenance: R.S. Dodson (ownership signature).

FIRST EDITION, R.S. Dodson's copy. Dodson together with D.W. Robinson created the Robinson-Dodson Curves also known as "Equal-Loudness Contours." *PMM* 417.

\$700 - 900

78

CHAUMETON, FRANÇOIS PIERRE. 1775-1819.

Flore Medicale. Paris: C. L. F. Panckoucke, 1814-20.

7 volumes bound in 8. 8vo (218 x 123 mm). xvi, 209, [1 blank]; [4], 236; 265; 266; [4], 280; 271, [1 blank]; 200; [12], viii, 174, [4], 4 pp. Half-titles. 427 (one duplicate) color stipple-engraved plates *a la poupée*, finished by hand. Two engraved tables (one folding). Rebacked period green quarter morocco. gilt titled and volume numbered morocco spine labels. Occasional minor foxing and isolated trivial stains or rust spots, two plates with colors slightly smudged, a few tissue guards torn, short cracks to some joints, others rubbed, shelfwear.

FIRST EDITION. Plates include pineapple, banana, palms, melons in addition to the more usual medical herbs and flowers. A lovely example of fine French color printing. *Nissen* BBI 349; *Pritzel* 1676.

\$2,500 - 3,500



76



77



78



79

79

COPERNICUS, NICOLAUS. 1473-1543.

De revolutionibus orbium coelestium. Basel: Heinrich Petri, 1566. Folio (288 x 190 mm). [I]6, a-z4, A-Z4, Aa-Ff4, Gg6. Woodcut diagrams, initials and printers emblems. Early vellum over boards (17th century?), spine lettered in gilt. Early annotation, generally on paste-on slips, normal occasional browning, a few instances of brief repair, title with small area of tissue reinforcement to fore-edge margin, binding with only minor wear, a tall and handsome copy. Provenance: "F.V.D.R." to title.

SECOND (AUTHORIZED) EDITION. Rightly called "The Greatest Book in the History of Astronomy," Copernicus' *De Revolutionibus* assigned the Sun the central position in the solar system and repositioned the earth as a revolving planet. In thus transforming man's view of the cosmos, it "set the course for the modern world by its effective destruction of the anthropocentric view of the universe" (PMM 70). Intended as a page-for-page reprint of the 1543 first edition, this second edition contains an important added feature: the text of Rheticus' *Narratio Prima*, the famed pre-announcement of Copernicus' work. As the first two editions of the *Narratio* (1540 and 1541) are both of very great rarity, this third printing of the *Narratio* is, for all practical intents and purposes, the earliest obtainable form of the text.

De Revolutionibus was put on the Index of Prohibited Books in 1616 and this copy in fact vividly bears the marks of such Church condemnation. The prefatory matter and early leaves of Book I were "corrected" (i.e. censored) in 1630 by the "Master of Sacred Theology and Inquisitor of Verona" — the Dominican Pio Joanino of Bologna — who signs himself at the end of the text, in adding the humorous touch of a poetic couplet (originally written by the Welsh poet John Owen against the English scientist William Gilbert): "Thou the earth denyst to stand ... Thou perhaps wert in a boat."

This copy also contains near-contemporary annotations of a mathematical nature. Small paste-on slips are to be found in the blank areas/margins of books I and III, which number some of the diagrams (in Book I) and correct numerical technical details (in Book III); three longer comments on larger slips are also tipped into the inner margin of Book I. These larger slips explicitly refer to the mathematician/ astronomer Christopher Clavius and his work on "spherical triangles," and they further self-reference the commentator's "observations" on Copernicus. Each of these slips appears to be a critique of Clavius and a defense of Copernicus' mathematical logic. This copy is Il 130 in the *Annotated Census of Copernicus' De Revolutionibus* (Brill, 2002); Adams C2603.

\$80,000 - 120,000

NICOLAI
COPERNICITORINENSIS DE REVOLVTIONIBUS
orbium coelestium,
Libri v i.

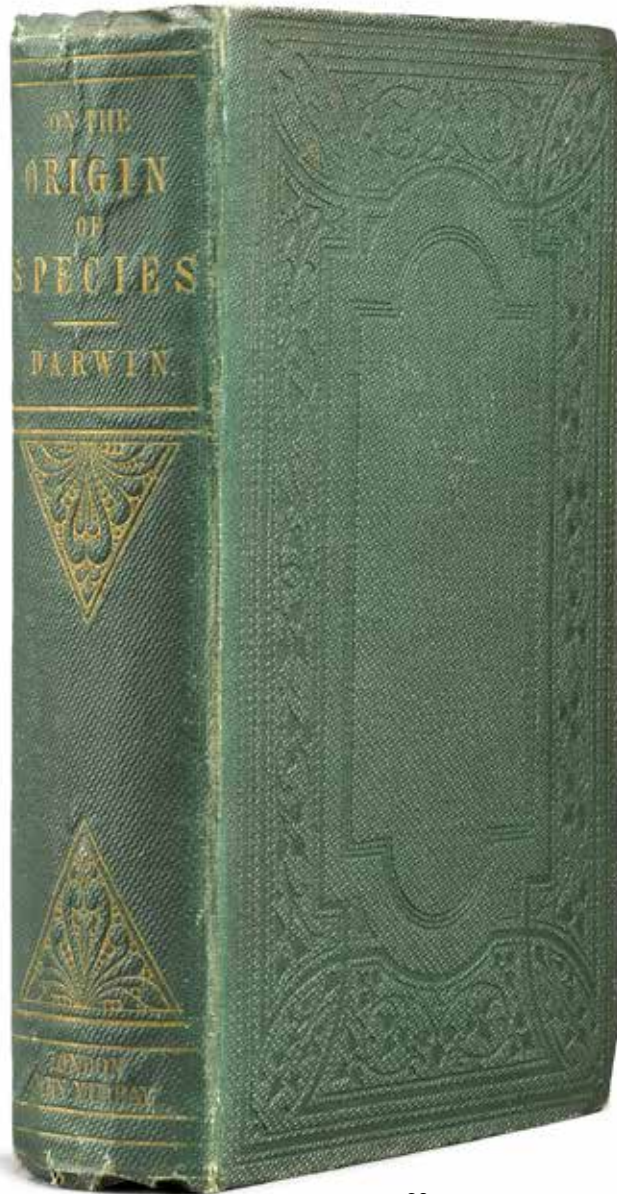
IN QVIBVS STELLARVM ET FIXARVM ET ERRATICARVM MOTVS, EX VETERIBUS atq; recentibus obseruationibus, restituit hic autor. Præterea tabulas expeditas luculentasq; addidit, ex quibus eisdem motus ad quoduis tempus Mathematicum studiosus facillime calculare poterit.

ITEM, DE LIBRIS REVOLVTIONVM NICOLAI Copernici Narratio prima, per M Georgium Ioachimum Rheticum ad D. Ioan. Schöner-
gum scripta.



Cum Gratia & Priuilegio Cæs. Maiest.
BASILEAE, EX OFFICINA
HENRICPETRINA.

F. V. B. R. V.



80

80

DARWIN, CHARLES. 1809-1882.

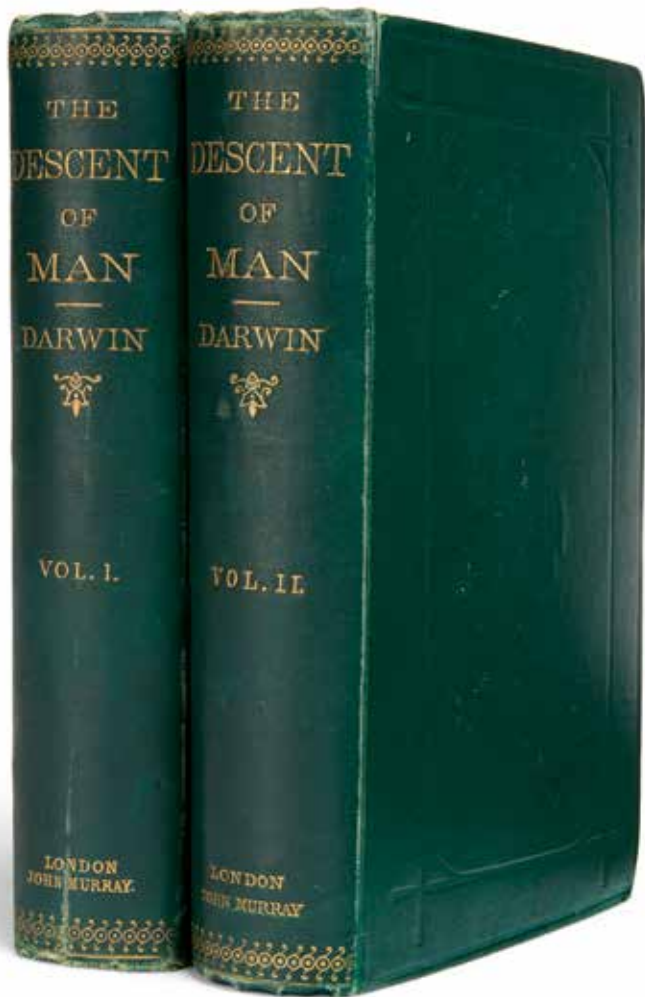
On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life. London: John Murray, 1859.

8vo (197 x 124 mm). ix, [i], 502, [32, publisher's ads dated June, 1859] pp. 1 folding diagram. Original green blind-stamped cloth, spine stamped in gilt. Cloth clamshell box. Occasional marginal pencil emphasis and question marks, tiny hole to s2 (loss of 2 letters), few page corners previously folded, hinges cracked, half-title working loose, some bubbling to spine cloth and light wear to tips.

Provenance: JOHN GWYN JEFFREYS, 1809-1885 (2 bookplates, one inverted); from the collection of Carl Bajema.

FIRST EDITION, FIRST ISSUE OF ONE OF THE MOST IMPORTANT AND INFLUENTIAL WORKS OF THE 19TH CENTURY. This copy owned by Darwin's exact contemporary, John Gwyn Jeffreys. Jeffreys was a conchologist in charge of several marine expeditions in from the 1850s-1870s. The unobtrusive pencil markings are presumably his. "Darwin not only drew an entirely new picture of the workings of organic nature; he revolutionized our methods of thinking and our outlook on the natural order of things. The recognition that constant change is the order of the universe had been finally established and a vast step forward in the uniformity of nature had been taken" (*Printing and the Mind of Man* 344b). Dibner 199; Freeman 373; Garrison-Morton 220; Horblit 23b; Norman 593.

\$70,000 - 90,000



81

81

DARWIN, CHARLES. 1809-1882.

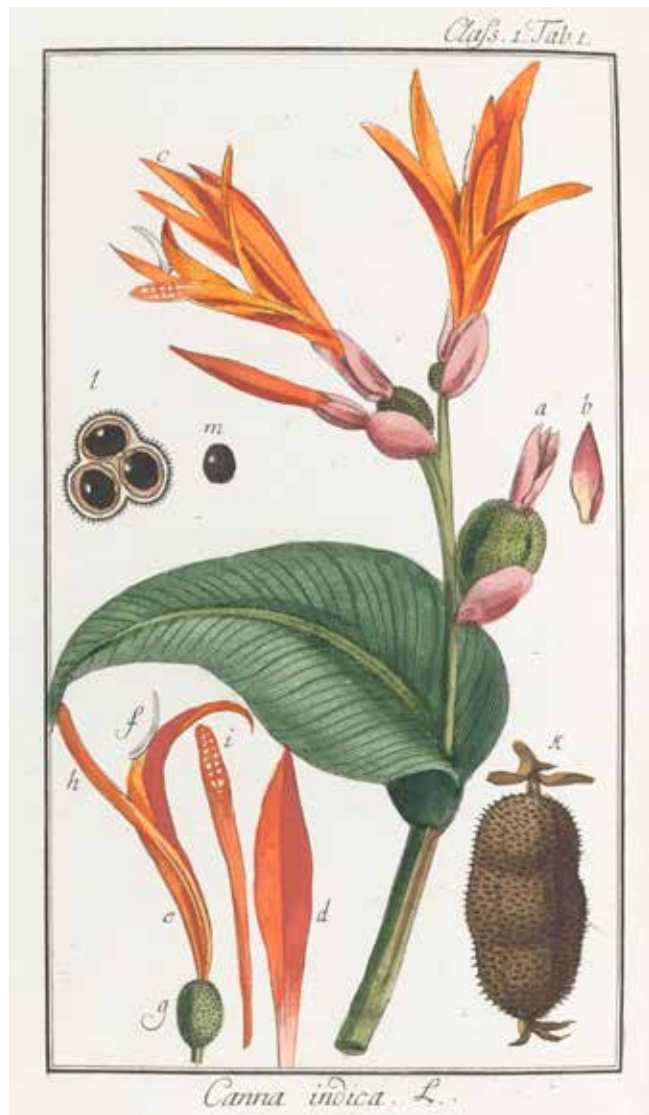
The Descent of Man, and Selection in Relation to Sex. London: John Murray, 1871.

2 volumes. 8vo (189 x 124 mm). viii, 423, [1] + 16 ad; viii, [2], 475, [1] + 16 ad pp. Half-titles and publisher's ads present in both volumes. Engraved illustrations. Original cloth, spines gilt-lettered. Some foxing to half-titles and ads, pencil notes to first half-title, vol 1 text block cracked, slight lean, minor rubbing to extremities and joints.

Provenance: from the collection of Carl Bajema.

FIRST EDITION, FIRST ISSUE, with the errata on the verso of vol 2 title-page. Includes the first appearance of the word "evolution" in Darwin's works. Garrison-Morton 170; Freeman 937.

\$2,500 - 3,500



82

82

[JACQUIN, NIKOLAUS JOSEPH.]

ZORN, JOHANNES, editor. *Dreyhundert auserlesene Amerikanische Gewachse.* Nuremberg: Raspische Buchhandlung, 1785-88.

6 volumes in 2. 8vo (203 x 130 mm). 300 hand-colored engraved plates after Louise Romer. Half marbled calf over decorated boards, gilt titled spine labels and decorations. Three plates with very small portions of adhering tissue guards (one of those guards missing), minimal shelf wear.

FIRST EDITION IN REMARKABLE CONDITION. Most of the finely hand-colored plates derive from Nikolaus Joseph Jacquin's *Selectarum stirpium Americanarum Historia*, first published in 1763. Pritzel 10726; Sabin 35519; Sitwell, p. 105; Nissen 2204 (under "Zorn").

\$3,000 - 5,000



83

83

JONSTON, JOHN. 1603-1675.

Historiae naturalis de quadrupedibus. BOUND WITH: De piscibus et cetis. AND: De exanguibus aquaticis. AND: De avibus. AND: De insectis. AND: De serpentibus. Amsterdam: Johann Jacob Schipper, 1657, 1655.

6 parts bound in 1 volume. Folio (359 x 221 mm). 6, [2], 163, [1], 160, 58, [1], [12], 160, [8], 147, [1], 37, [1] pp. With two woodcut title vignettes, four engraved titles, one engraved additional title, and 250 engraved zoological plates after Matthaeus Merian the younger, Caspar Merian, and others. Contemporary blindstamped pigskin over beveled wooden boards, covers with multiple plain rules and decorative roll frames, central panel with large fleuron centerpiece and floral cornerpieces, raised bands, old paper title label, two brass and leather fore-edge clasps. Overall yellowing to a few plates, single minor wormhole at inner margin of fifth and sixth works and part of the fourth with no significant effect on the text, boards with small smudges and a few minute dots, some wear to label, half a dozen tiny wormholes to spine, but the binding solid, internally fresh and clean overall.

Provenance: Hagenberg Schlossbibliothek (early library label); armorial Philip Howard of Norfolk (bookplate); Oliver Howard (bookplate).

SECOND EDITION. First issued in Frankfurt in 1650-57, this famous compendium of the animal kingdom was considered the standard zoological encyclopedia of its era, combining works on quadrupeds, birds, insects, aquatic life, and reptiles, bound here in one large volume containing 250 folio-sized plates, most of them with several figures each. Finely engraved, carefully detailed, and often featuring a touch of whimsy, these are among the most pleasing zoological plates produced in the 17th century. Mythical animals such as the griffin, the phoenix, and a variety of unicorns are pictured alongside real creatures, some of which no doubt seemed equally improbable to 17th century Europeans. Our copy contains one plate not recorded in Nissen: plate XLVIII in the section on fish, with pictures of a narwhal, containing details of its skull and horn. Anker 235; Nissen *ZBI* 2131, 2133, 2134, 2132, and 2135; Wood p 409.

\$5,000 - 7,000



84

84

LYELL, CHARLES, SIR. 1797-1875.

Principles of Geology, Being an Attempt to Explain the Former Changes of the Earth's Surface, by Reference to Causes Now in Operation. London: John Murray, 1830-33. 3 volumes. 8vo (214 x 130 mm). [iiij]-xvi, 511, [1] ad; xii, 330; [iiij]-xxxii, [1], 398, 109, [1] ad pp. Lacking half-titles volumes 1 & 3 (not called for in volume 2). Illustrated with 2 hand-colored aquatint plates, 6 uncolored engraved plates, and 3 maps (2 hand-colored and 2 folding); numerous woodcut illustrations in text. Modern half calf, spines gilt. Some pale and mostly marginal spotting to plates and at ends, vol 3 frontispiece bound a little tightly obscuring caption.

Provenance: from the collection of Carl Bajema.

FIRST EDITION OF A FOUNDATIONAL TEXT OF MODERN SCIENCE AND A CENTRAL INFLUENCE ON THE THEORY OF EVOLUTION.

Lyell demonstrated that large-scale changes in the Earth's physical geography could be explained by uniform geological causes observable in the present day, rather than by catastrophic or biblical events. The implications of Lyell's study would have a profound effect on the development of evolutionary theory. Lyell's "influence on Darwin was incalculable. When the *Beagle* expedition sailed in 1831 Henslow presented Darwin with the first volume of Lyell's *Principles of Geology* ... with the strong injunction that he should 'on no account accept the views therein advocated.' Lyell had established once and for all the uniformitarian theory of geology, which dispensed with the notion of supernatural intervention. The second volume of Lyell's book reached Darwin in Montevideo and his constant reference to the enormous influence on this thinking of this great work are typified by a letter from him to Leonard Horner saying 'I always feel as if my books came half out of Lyell's brain.' Both Haeckel and Huxley regarded the *Origin* a necessary corollary to Lyell's *Principles*. Darwin, indeed, was intent upon carrying Lyell's demonstration of the uniformity of natural causes over into the organic world" (*PMM* 344). Dibner 96; Grolier/Horblit 70; *Milestones of Science* 140; Norman 1398.

\$3,000 - 5,000



85

85

MEERBURGH, NICOLAAS. 1734-1814.

Plantae rariores vivis coloribus depictae. Leiden: Apud Jacobum Meerburg, 1789.

Folio (423 x 264 mm). A-F² [G]². Text in Latin. With 55 hand-colored etched plates. Modern half sheep over contemporary boards, raised bands, red morocco label. Boards rubbed and marked with bumped corners. Marginal tear and small chip to plate 18, plate 32 misbound to before plate 31, some toning to plates, otherwise fine internally, boards mildly rubbed and scuffed, corners bumped. *Provenance:* Arpad Plesch (bookplate).

FIRST LATIN EDITION, with fine hand-colored etchings of flowers and butterflies. With five more plates than the earlier Dutch edition as well as an additional page of text. Nicolaas Meerburgh, believed to have trained under master gardener Adriaan Steckhoven, served as curator of the Botanical Garden at the University of Leyden from 1774 until his death. This copy from the great botanical library of Hungarian collector Arpad Plesch (1890-1974). Dunthorne 203; *Great Flower Books* p 119; Landwehr 126; Nissen BBI 1333; Stafleu & Cowan 5785.

\$5,000 - 7,000



86

86

MOFFET, THOMAS. 1553-1604.

Insectorum sive minimorum animalium theatrum. London: Thomas Cotes for Benjamin Allen, 1634.

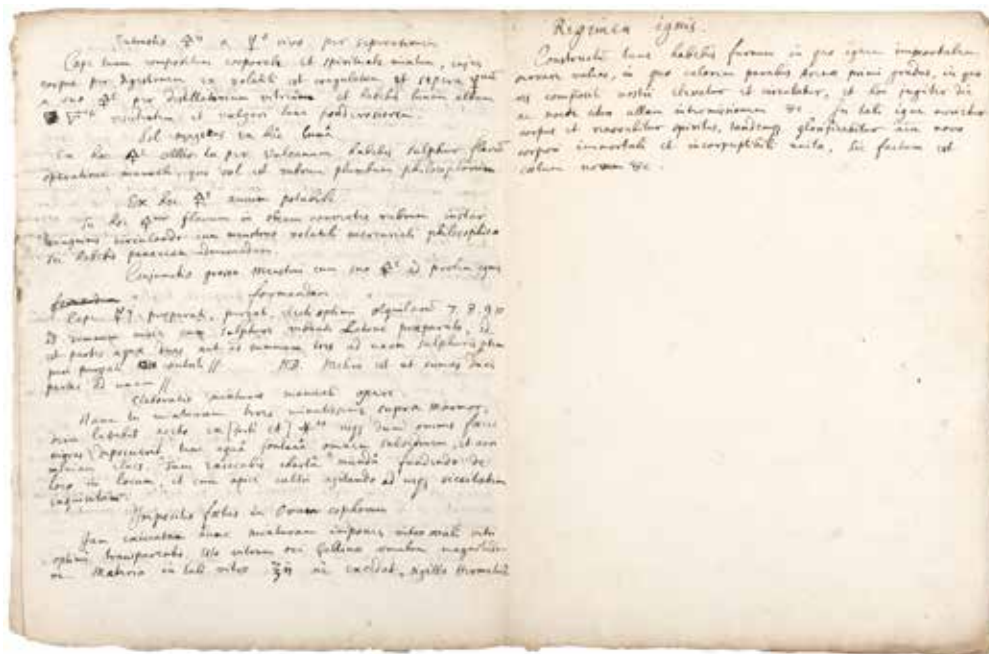
Folio (294 x 181 mm). A⁶ a⁴ B-2D⁶ 2E⁴. With large woodcut beehive on title page surrounded on three sides by various insects, large and small entomological woodcuts in the text, including four full, total of 598 woodcut images of insects in the text. Contemporary sprinkled calf carefully rebacked in sheep, recent spine label. Neatly repaired tear to title just touching imprint but without loss, a few tiny marginal tears, a few scattered spots but internally clean, a few scuffs to spine and small abrasions to boards, slight wear at corners.

Provenance: early annotations on front pastedown; John, Baron Rolle of Stevenstone (armorial bookplate); Haskell F. Norman (bookplate; his sale part I, Christie's New York, March 18, 1998, lot 133), Dean Edell Collection (Christie's New York, October 5, 2007, lot 29).

FIRST EDITION, FIRST ISSUE OF THE FIRST BOOK ON INSECTS PUBLISHED IN ENGLAND. THE HASKELL NORMAN COPY. A careful and thorough study analyzing the habits, habitat, breeding and economic import of insects, Moffet's study was "the best work of its kind ... it set a new standard of accuracy in the study of the invertebrates" (Garrison-Morton). The work had a convoluted genesis: it originated with an unfinished study by Conrad Genser (1516-1565), after whose death his assistant Thomas Penny (d. 1589) fleshed out the work with his own observations, along with material from the notes of Edward Wotton (1492-1555). Penny, too, died before the book could be published, and Moffet, Penny's neighbor and close friend, acquired the manuscript and further added to it. Moffet, however, was unable to see it through publication before his death, and it was not until Sir Theodore Mayerne (1573-1655) bought the manuscript from Moffet's apothecary that the work saw the light of day.

Moffet was educated at Cambridge and in Basel, where he took a degree in medicine. He journeyed to Italy, Spain, Germany, and Denmark, making careful notes on the local insects as he travelled. He established a medical practice in Ipswich and London, and served as physician to Queen Elizabeth's forces in Normandy in 1591. Garrison-Morton 288; Nissen 2852; Norman 1528 (the present copy); STC 17993.

\$5,000 - 7,000



87

NEWTON, ISAAC, SIR. 1642-1727.

Autograph Manuscript in Latin and English, 4 full and 2 partial pp on conjoined leaves, 4to (200 x 155 mm), n.p., c. [early 1670s]. Entitled: "Præparatio mercurij ad lapidem per regulam ferri et Lunam, ex mss. Phi Americani" [Preparation of mercury to a stone through metallic antimony and silver: from a manuscript of an American philosopher], custom cloth chemise and calf-backed clamshell case, a few stray pen marks and faint spots, light soiling to edges.

A MAJOR DOCUMENT OF THE SCIENTIFIC REVOLUTION— LINKING ENGLAND'S GREATEST SCIENTIST WITH AMERICA'S FIRST PUBLISHED SCIENTIST.

A document of critical relevance to Newton's own chemical researches, the present manuscript records George Starkey's procedure for reducing antimony through iron and then amalgamating it with mercury through the mediation of silver (with additional methods given to further purify this resultant "philosophic mercury" by acids and heat). Iron-reduced antimony tends to form a "star regulus" – a shard-like crystalline pattern – which was of interest to many chemists in the 17th century; and some scholars conjecture that Newton had an especially intense interest in it because of his conjoint researches into gravity – Newton effectively seeing "gravitational attraction" at work in the star's structure. Newton's own laboratory notebooks certainly evidence that Newton spent considerable time investigating the "star regulus" of antimony and different methods for fusing it with other metals; and these same notebooks in fact also contain several pages of notes directly elaborating on Starkey's writings about antimonial amalgam. A Harvard-educated chemist/ physician, Starkey has justly been called "America's First Cosmopolitan" (world-citizen). Starkey represented a new breed of chemist who embraced quantifiable technique and performed well-reasoned laboratory experiments based in a consistent theory of matter. His writings – both those published under his own name and those published under his pseudonym ("Eirenaeus Philalethes") – were read by many of the most famous European luminaries of the period (e.g. Leibniz and Locke), and Newton in particular held Starkey in the highest esteem. Starkey was personally known to Robert Boyle – by some accounts he tutored Boyle in chemistry – and it was probably Boyle himself who introduced Newton to Starkey's work. Newton's own views on chemistry and matter were significantly

shaped by Starkey. Newton's *De Natura Acidorum* – his sole lifetime published work on chemistry – articulates the notion of a complex layered corpuscle which undoubtedly derives from Starkey's "shell" theory of matter, and the principle of "mediation" presented therein similarly appears to originate in Starkey's chemistry. The great consanguinity of Newton's and Starkey's thought is further evidenced by the fact that Newton's famed "Clavis" – long-thought to be Newton's own original composition on chemical regimen – is in fact derived from Starkey's 1651 letter to Robert Boyle. Starkey is in fact the most referenced author in Newton's famed "*Index Chemicus*" (with some 302 citations – more than double the next closest author); and Starkey's 1669 *Secrets Revealed* is unquestionably the most thumbed book in Newton's vast chemical library – read and annotated by Newton multiple times and "used almost to the point of extinction." Newton's transcription of this text was made from a pre-publication manuscript of Starkey's "*Experimenta de Praeparatione Mercurii Sophici*," a work first published in 1678. The manuscript Newton copied appears to have been an earlier variant form of the printed text as his transcription lacks the fifth paragraph of the printed text. Starkey's text is found on the first 5 pages of this manuscript; the text on the sixth page appears to be a topically-related complement to Starkey's text proper. Both Starkey's text and Newton's additions are characteristically written using coded terms (Decknamen) for the elements and processes they are discussing. Only one other manuscript copy of this text – made by some other transcriber – is known (at Glasgow University: Ferguson MS 85). Long hidden from view in the Portsmouth archive, Newton's chemical papers have only been publicly available since 1936, and their academic study is only now gaining momentum. Based in the study of manuscripts such as the present, the new scholarly paradigm of Newton is increasingly evidencing the integral connection of Newton's physics and his "chemical philosophy." Almost all of Newton's manuscripts are institutionalized. The present offering is a very rare opportunity to acquire a major scientific document by a man rightly called "one of humanity's supreme geniuses." [Starkey's life and work – and, too, his influence on Newton – have principally been studied by William Newman, the chemistry historian and general editor of "The Chymistry of Isaac Newton" project at the University of Indiana.]

\$100,000 - 150,000

Preparatio Mercurij ad Lapidem per Regulam ♂ X^{tu}
et Lunam, ex Mss. Phil. Americani.

Arcanum Arsenici Philosophici.

Aeris draconis Jovis p. 1. et corporis Magnesia p. 2.
preparati simul per ignem loricatum et quinta preparatione
facta sunt Arsenici viri circiter ℥viij

Arcanum preparandi ☿ cum suo Arsenico ad facies
amittendas

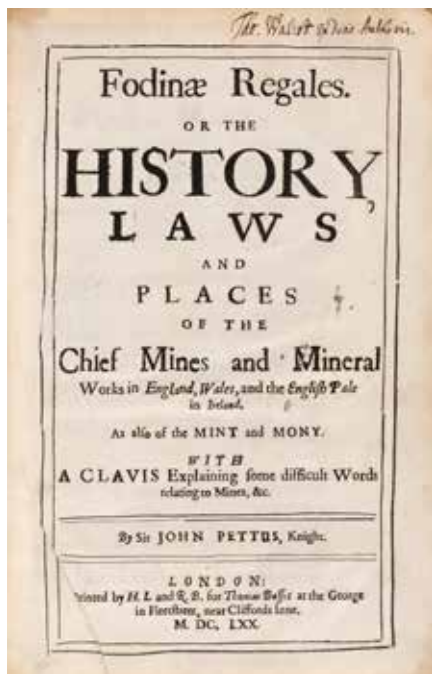
℞ Arsenici optima p. 1. fusi cum Diana virginis ~~_____~~
p. 2. conubium in corpore uno, tibi minutim, et cum hoc
preparati ☿ necum, elaborando simul omnia in calido usq;
dum incorporaverint optime, purgavi tum per ☐^a saltem ut
deciderent facies, quas sorsim colligi.

Depuratio Mercurij sophilici.

Mercurium preparatum et lamen superna immunditate
inquinatum in suo proprio XXⁿ ^[i.e. Almbico] cum sua CC^{ta} ^[i.e. cucurbita]
chalybeata Jovis viri vel quater tum lava salis urina usq;
quo clariscent usq; cursu nullam relinquat caudam.

Alia purgatio optima.

Cape salis dieripitah ac ♂i scoriano aa ℥x [credo ℥18].
Mercurij preparati ℥155. [pulo ℥x] tunc in Marmor saltem et
scorionis minutissime tum impone ☿um et tunc cum aëto usq;
dum nihil apparat, impone corpori vitreo et destilla p. ... in
XX^o vitreo usq; dum ☿^{us} totus ascenderit purus clarus ac
splendidus, hoc vitra tertio, et ☿um optime purgatum ad
Magisterium habebis



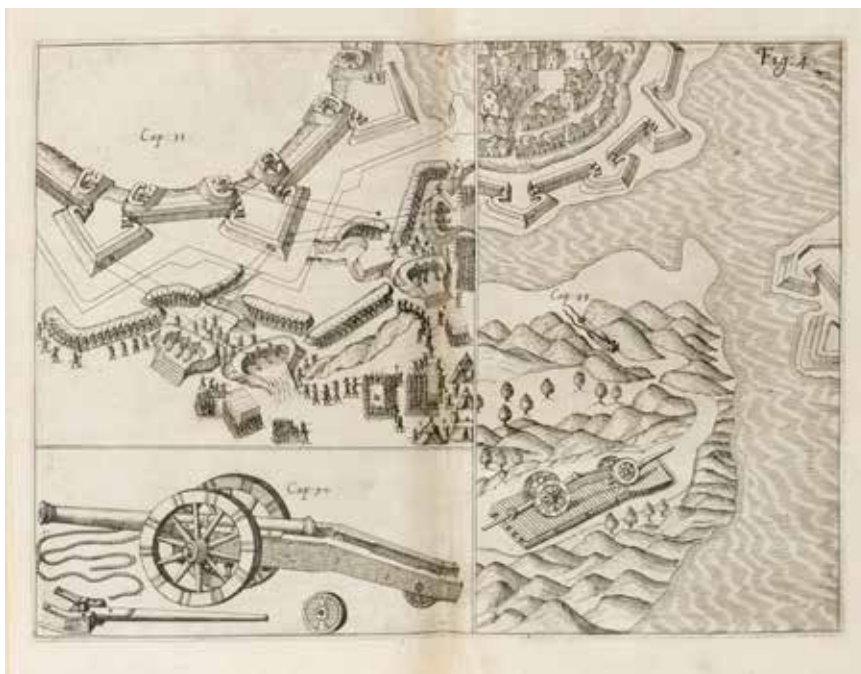
88

88

PETTUS, JOHN. 1613-1690.

Fodinæ Regales; or the History, Laws, and Places of the Chief Mines and Mineral Works in England, Wales, and the English Pale in Ireland. London: Printed by H.L. and R.B. for Thomas Bassett, 1670. Folio (281 x 187 mm). [14], 108, [8] pp. With engraved portrait frontispiece, 2 engraved plates, and 2 half-page engraved coats of arms in text (one with printed slip pasted beneath). Contemporary sprinkled calf rebacked and recornered, with most of original backstrip retained. Scattered minor spotting and smudging, full-page illustrations slightly trimmed at tail edge boards a little splayed, old dampstain to one corner of frontis, front cover stained, rear board with a dozen tiny wormholes, boards slightly splayed. *Provenance:* Thomas Walcot of Bitterley (ownership signature to f.f.e.p., presentation inscription to title); "J.B." (early signature to first blank); J.A. Freilich (modern bookplate).

FIRST EDITION, PRESENTATION COPY inscribed "Tho. Walcot ex dono Authoris" on the title page. The standard English treatise on mining in the seventeenth century, with much information on metallurgy and coinage as well. Sir Thomas Walcot (1629-1685) presided in the trial of Titus Oates in the fictional "Popish Plot" conspiracy. Hoover 634; Kress 1270; Wing P-1809. **\$2,500 - 3,500**



89

89

RUSCELLI, GIROLAMO. C.1518-1566.

Kriegs und Archeley Kunst. Frankfurt: Lukas Jennis [second part: Jakob de Zetter], 1620. 2 parts in 1 volume. Small folio (288 x 184 mm). [12], 145, [3]; [8], 71, [5] pp. With 2 engraved title pages, 24 engraved double-page military plates, woodcut initials, head- and tail-pieces. Late 18th century tree calf, flat spine, gilt compartments with horizontal rows of alternating strapwork and flowing floral and foliate stamps, red-orange morocco label. Bottom of second title page shaved, occasional light dampstains, light offset to some plates, some leaves (including first title) with light overall browning. *Provenance:* Lt. Gen. G.L. Parker, 4th Earl of Macclesfield (armorial bookplates; embossed armorial stamp on first three leaves).

FIRST GERMAN EDITION of Ruscelli's work describing different types of military equipment, including cannons and various other forms of projectile weaponry. Among other things the plates illustrate battlefield weaponry, explosives, projectiles, fireworks and diving equipment. **\$2,000 - 3,000**

90

SOWERBY, JAMES, ILLUSTRATOR & JAMES EDWARD SMITH.

English Botany; or, Coloured Figures of British Plants with Their Essential Characters, Synonyms, and Places of Growth. London: Printed for the author, 1790-1814. 36 volumes. 8vo (246 x 154 mm). 2592 hand colored engraved plates. Publisher's blue muslin over boards, spine lettered in gilt. Pages uncut, 4 plates and accompanying text laid in to appropriate volumes at rear, occasional minor foxing and faint offsetting, one volume expertly rebacked using the original backstrip, some shelfwear.

FIRST EDITION, RARELY SEEN IN ORIGINAL BINDING. "Sowerby studied painting at the Royal Academy Schools, and, after a brief association with the marine painter Richard Wright, turned to botanical illustration. His best work is to be found in *English Botany* (1790-1814) which he produced in conjunction with Sir James Smith". (Sitwell, *Great Flower Books*, pg 240). Henry 1366; Hunt 717; Nissen, BBI 2225. **\$10,000 - 15,000**



90



91

91

SWEERT, EMANUEL. 1552-1612.

Floriegium, tractans de variis floribus et aliis indicis plantis ad vivum delineatum in duabus partibus et quator linguis concinnatum.

Frankfurt: Anthonium Kempner, 1612.

2 parts in one volume. Folio (379 x 237 mm). Part I: [21] leaves (including engraved title and final blank) plus plates; part II: [1] leaf (letterpress title) plus plates. With engraved allegorical title, portrait, and 110 engraved botanical plates. Contemporary mottled calf, raised bands, spine gilt in compartments with central fleurons. Remargining (with modern paper) engraved title at the beginning and following leaf with engraved portrait (the former with small losses at the fore edge to the rule border and a small part of the image), two subsequent leaves with minor remargining as well, 20 plates with very narrow fore margins (the binder having just grazed the plate mark on 13 of these), one plate with eight dime-size ink smears, the "planting instructions" leaf with overall browning and one-inch wide (wax?) stain across the lower half of the verso, part I plate 33 misbound after plate 39 rebacked, covers pitted, corners rubbed.

Provenance: handwritten French translation of one preliminary leaf tipped below printed text; 37 plates (mostly in part II) with the common French name of the plant added in a small, neat (17th century?) hand; M.L.G. Foret (bookplate); James M. Blackford III (bookplate).

FIRST EDITION of the catalog of the wares of Emanuel Sweert, an Amsterdam florist and bulb dealer who served as Praefectus of the gardens of Emperor Rudolf II. Depicting over 560 flowers and other plants, from cacti to roses to strawberries, these detailed engravings represent some of the period's best floral illustrations. The text also includes indices of the plants in French, German, Dutch, and Latin, and planting instructions in Latin. Hunt 196; Nissen 1920; Pritzel 9073.

\$10,000 - 15,000

92

[WORCESTER, EDWARD SOMERSET, 2ND MARQUIS OF 1601-1667.]

A Century of the Names and Scantlings of Such Inventions... London: J. Grismond, 1663.

12mo (128 x 72 mm). [20], 72, [16], 34 pp. Rebacked polished half calf over marbled boards preserving much of early spine, gilt titled morocco spine label. Full-page woodcut royal coat of arms of Charles II preceding the supplement. Tiny chips to fore-edge margin in first three leaves, sporadic faint toing, offsetting to endpages from binders glue, light shelf wear.

FIRST EDITION, INCLUDING THE RARE SUPPLEMENT. Various inventions are detailed and indexed including the celebrated "water-commanding engine," later considered the first steam engine. The 34-page supplement, very frequently missing, features what basically amounts to a patent for that important machine. Norman 1975; Wing W-3532.

\$1,500 - 2,000



FOLLOWING THROUGH ON THE
PROMISE OF WATSON AND CRICK



93 (actual size)

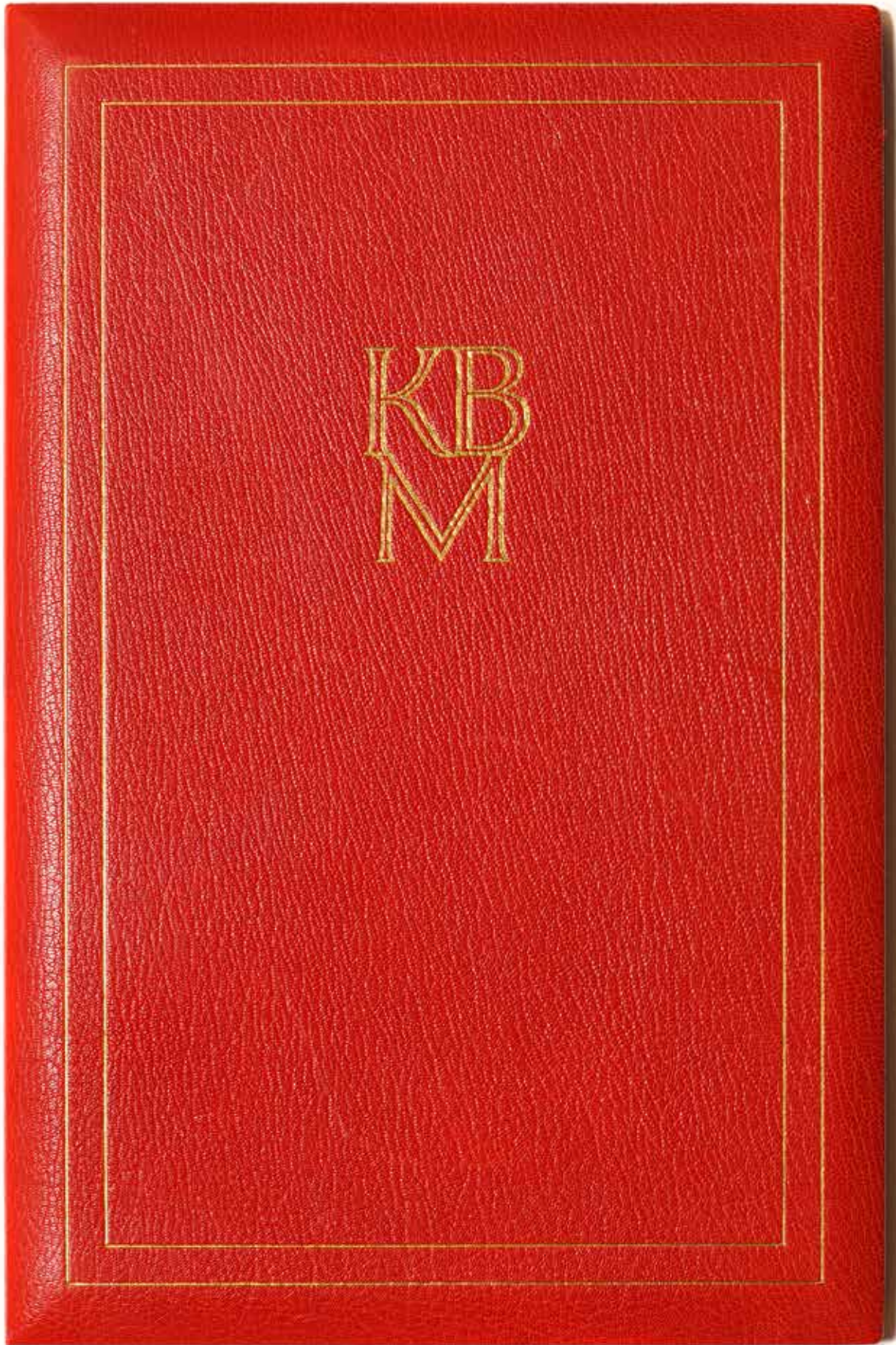


93 (reverse)

93

DR. KARY MULLIS' 1993 NOBEL PRIZE IN CHEMISTRY, AWARDED TO HIM FOR THE INVENTION OF THE POLYMERASE CHAIN REACTION (PCR).

Nobel medal, struck in 18 carat gold and plated in 24 carat gold, approx. 175g, 66 mm in diameter. Gem Brilliant Uncirculated. The obverse exhibits lovely copper red gold color, while the reverse is more of a bright yellow gold throughout. The obverse with two minor scuffs at 11:00 and 2:00, the reverse with minor marks in the central fields, otherwise as issued, with no sign of friction or wear. Housed in original claret diced morocco case, decorated in gilt and lined in satin.

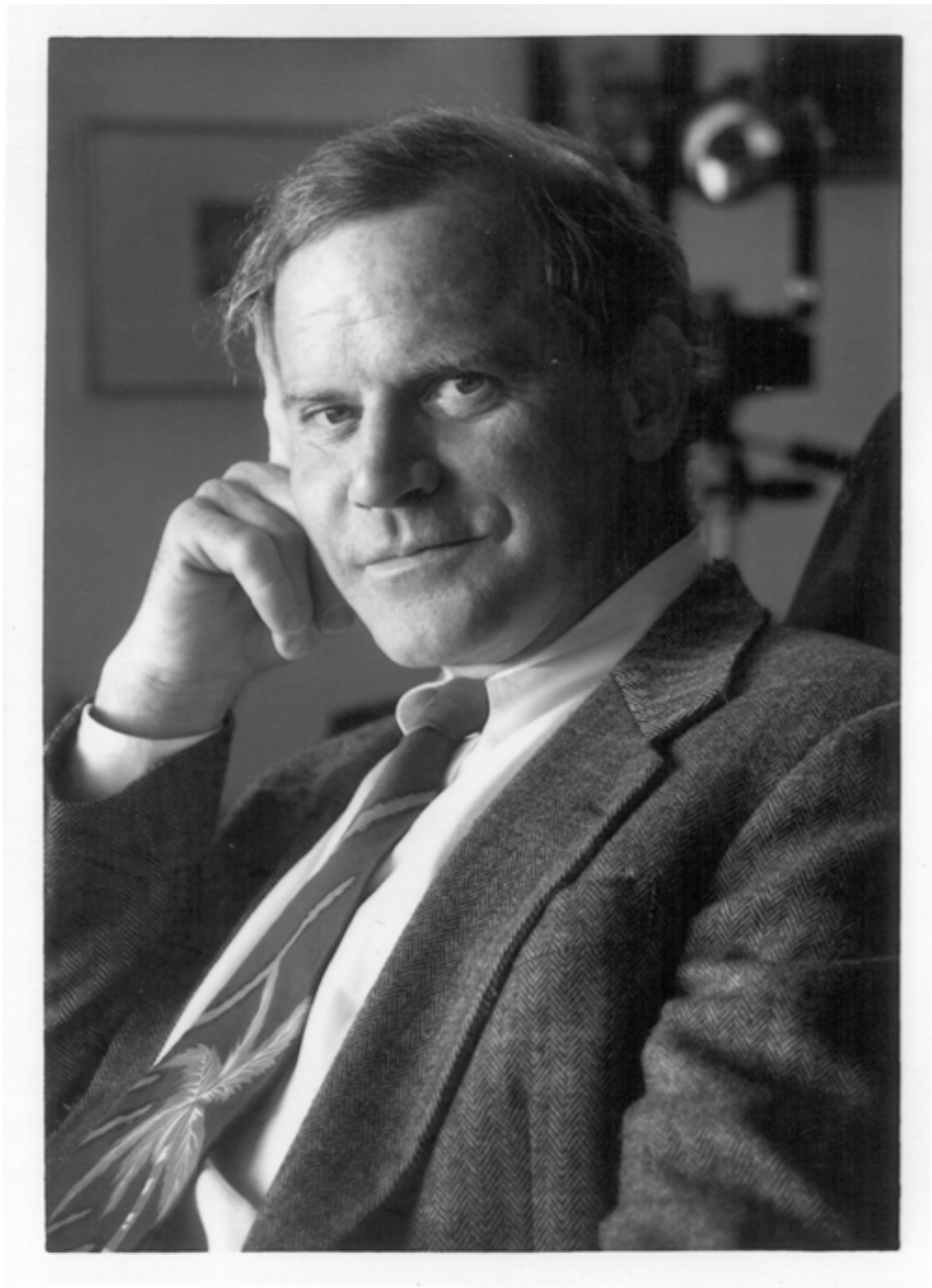




WITH: Kary Mullis' 1993 Nobel Prize Diploma, two vellum leaves (each 341 x 242 mm), the left featuring original watercolor art by Bo Larsson, the right with the details of Mullis' award, in red morocco portfolio ruled in gilt and gilt-stamped "KBM," in custom clamshell box.

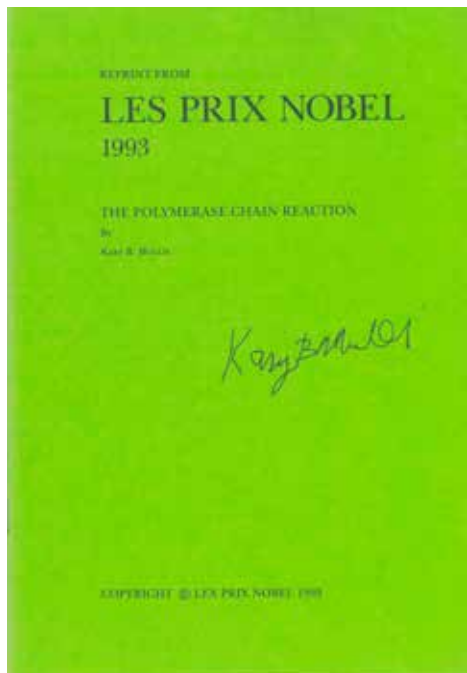
Together with a signed offprint of "Specific Enzymatic Amplification of DNA In Vitro: The Polymerase Chain Reaction" (Cold Spring Harbor Symposia on Quantitative Biology, Vol LX 1986); a signed copy of Mullis' 1993 Nobel lecture; a signed copy of Mullis' book *Dancing Naked in the Mind Field*; TLSs of Bill Clinton and Hillary Clinton to Kary Mullis; and 5 photographs, both color and black and white, of Mullis at the Nobel ceremonies and the White House.

TO STUDY DNA, YOU MUST BE ABLE TO SEE IT. Dr. Kary Mullis' groundbreaking invention is known today as PCR, or the Polymerase Chain Reaction. PCR is the process used to amplify a single copy or a few copies of a piece of DNA into something large enough to be visible in the laboratory. Though DNA was first identified in the 19th century, and its three-dimensional double helix structure was famously described in 1953 by James Watson and Francis Crick (for which the two men earned a Nobel Prize in Physiology or Medicine), it was very difficult to study DNA before the invention of PCR. In other words, Watson and Crick told us how genetic instructions are held inside an organism, and how they are passed from generation to generation; Kary Mullis gave us the tools to use that information for humanity's betterment. The *New York Times* describes Mullis' achievement as "highly original and significant, virtually dividing biology into the two epochs of before P.C.R. and after P.C.R."



“Take all the MVPs from professional baseball, basketball, and football. Throw in your dozen favorite movie stars and a half dozen rock stars for good measure, add all the television anchorpeople now on the air, and collectively, we have not affected the current good or the future welfare of mankind as much as Kary Mullis.”

- Ted Koppel, *ABC News-Nightline*



Dr. Kary Mullis is a North Carolina native who received a BS from Georgia Tech and a Ph.D. from Berkeley. During the 1980s, while a chemist at the Cetus Corporation in Emeryville, CA, Dr. Mullis was frustrated by the long and difficult process necessary to produce DNA samples for study. In May of 1983, while driving north for a weekend in the country, Dr. Mullis had an “Aha” moment inspired by his knowledge of computer programming.

He describes the process in his autobiography, *Dancing Naked in the Mind Field*:

“What kind of chemical program would be required to “FIND” a specific sequence on DNA with 3 billion nucleotides and then display that sequence to a human who was trillions of times larger than the DNA? Instead of a list of statements in BASIC or FORTRAN run on a computer and displayed on a screen, I had to arrange a series of chemical reactions, the result of which would represent and display the sequence of a stretch of DNA...”

If I could arrange for a short synthetic piece of DNA to find a particular sequence and then start a process whereby that sequence would reproduce itself over and over, then I would be close to solving my problem.”

Kary B Mullis

Specific Enzymatic Amplification of DNA In Vitro: The Polymerase Chain Reaction

K. MULLIS, F. FALOONA, S. SCHARF, R. SAIKI, G. HORN, AND H. ERLICH
Cetus Corporation, Department of Human Genetics, Emeryville, California 94608

The discovery of specific restriction endonucleases (Smith and Wilcox 1970) made possible the isolation of discrete molecular fragments of naturally occurring DNA for the first time. This capability was crucial to the development of molecular cloning (Cohen et al. 1973); and the combination of molecular cloning and endonuclease restriction allowed the synthesis and isolation of any naturally occurring DNA sequence that could be cloned into a useful vector and, on the basis of flanking restriction sites, excised from it. The availability of a large variety of restriction enzymes (Roberts 1985) has significantly extended the utility of these methods.

The de novo organic synthesis of oligonucleotides and the development of methods for their assembly into long double-stranded DNA molecules (Davies and Gassen 1983) have removed, at least theoretically, the minor limitations imposed by the availability of natural sequences with fortuitously unique flanking restriction sites. However, de novo synthesis, even with automated equipment, is not easy; it is often fraught with peril due to the inevitable delicacy of chemical reagents (Urdea et al. 1985; Watt et al. 1985; Mullenbach et al. 1986), and it is not capable of producing, intentionally, a sequence that is not yet fully known.

We have been exploring an alternative method for the synthesis of specific DNA sequences (Fig. 1). It involves the reciprocal interaction of two oligonucleotides and the DNA polymerase extension products whose synthesis they prime, when they are hybridized to different strands of a DNA template in a relative orientation such that their extension products overlap. The method consists of repetitive cycles of denaturation, hybridization, and polymerase extension and seems not a little boring until the realization occurs that this procedure is catalyzing a doubling with each cycle in the amount of the fragment defined by the positions of the 5' ends of the two primers on the template DNA, that this fragment is therefore increasing in concentration exponentially, and that the process can be continued for many cycles and is inherently very specific.

The original template DNA molecule could have been a relatively small amount of the sequence to be synthesized (in a pure form and as a discrete molecule) or it could have been the same sequence embedded in a much larger molecule in a complex mixture as in the case of a fragment of a single-copy gene in whole human DNA. It could also have been a single-stranded

DNA molecule or, with a minor modification in the technique, it could have been an RNA molecule. In any case, the product of the reaction will be a discrete double-stranded DNA molecule with termini corresponding to the 5' ends of the oligonucleotides employed.

We have called this process polymerase chain reaction or (inevitably) PCR. Several embodiments have been devised that enable one not only to extract a specific sequence from a complex template and amplify it, but also to increase the inherent specificity of this process by using nested primer sets, or to append sequence information to one or both ends of the sequence as it is being amplified, or to construct a sequence entirely from synthetic fragments.

MATERIALS AND METHODS

PCR amplification from genomic DNA. Human DNA (1 μ g) was dissolved in 100 μ l of a polymerase buffer containing 50 mM NaCl, 10 mM Tris-Cl (pH 7.6), and 10 mM MgCl₂. The reaction mixture was adjusted to 1.5 mM in each of the four deoxynucleoside triphosphates and 1 μ M in each of two oligonucleotide primers. A single cycle of the polymerase chain reaction was performed by heating the reaction to 95°C for 2 minutes, cooling to 30°C for 2 minutes, and adding 1 unit of the Klenow fragment of *Escherichia coli* DNA polymerase I in 2 μ l of the buffer described above containing about 0.1 μ l of glycerol (Klenow was obtained from U.S. Biochemicals in a 50% glycerol solution containing 5 U/ μ l). The extension reaction was allowed to proceed for 2 minutes at 30°C. The cycle was terminated and a new cycle was initiated by returning the reaction to 95°C for 2 minutes. In the amplifications of human DNA reported here, the number of cycles performed ranged from 20 to 27.

Genotype analysis of PCR-amplified genomic DNA using ASO probes. DNA (1 μ g) from various cell lines was subjected to 25 cycles of PCR amplification. Aliquots representing one thirtieth of the amplification mixture (33 ng of initial DNA) were made 0.4 N in NaOH, 25 mM in EDTA in a volume of 200 μ l and applied to a Genatran-45 nylon filter with a Bio-Dot spotting apparatus. Three replicate filters were prepared. ASO probes (Table 1) were 5'-phosphorylated with [λ -³²P]ATP and polynucleotide kinase and purified by spin dialysis. The specific activities of the probes were between 3.5 and 4.5 μ Ci/pmole. Each filter



As Mullis drove into the night, suddenly the answer came to him. *"If I could locate a thousand sequences out of billions with one short piece of DNA, I could use another short piece to narrow the search. This one would be designed to bind to a sequence just down the chain from the first sequence I had found. It would scan over the thousand possibilities out of the first search to find just the one I wanted. And using the natural properties of DNA to replicate itself under certain conditions that I could provide, I could make that sequence of DNA between the sites where the two short search strings landed reproduce the hell out of itself. In one replicative cycle I could have two copies, and in two cycles I could have four, and in ten cycles...."*

Over the summer Mullis worked on his idea, eventually coming up with a prototype machine. His employers initially did not see the potential, but within a decade, PCR was in wide use. Today PCR is now indispensable to medical and biological research, and none of the tremendous strides made in DNA research in the last three decades—including cloning, the use of genetic fingerprints in both paternity testing and forensic science, the identification of hereditary diseases, the treatment of infectious diseases, and the study of evolutionary history, to name a few—would have been possible without the invention of PCR.

Dr. Mullis' invention has allowed modern science to follow through on the promise of Watson and Crick's discovery of the double helix, allowing for the fuller and more comprehensive study of the mysteries of DNA.

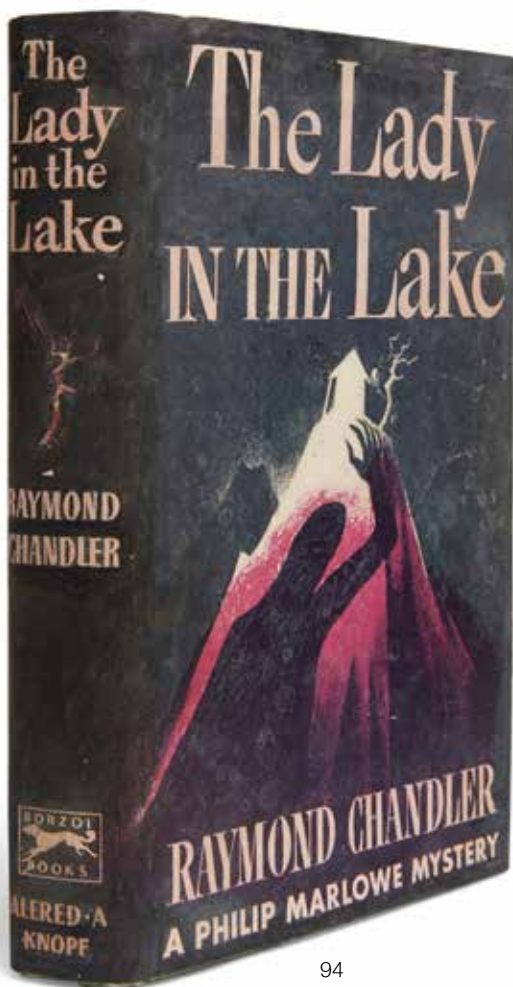
\$450,000 - 550,000

LITERATURE

Lots 94-141

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Lot 120



94

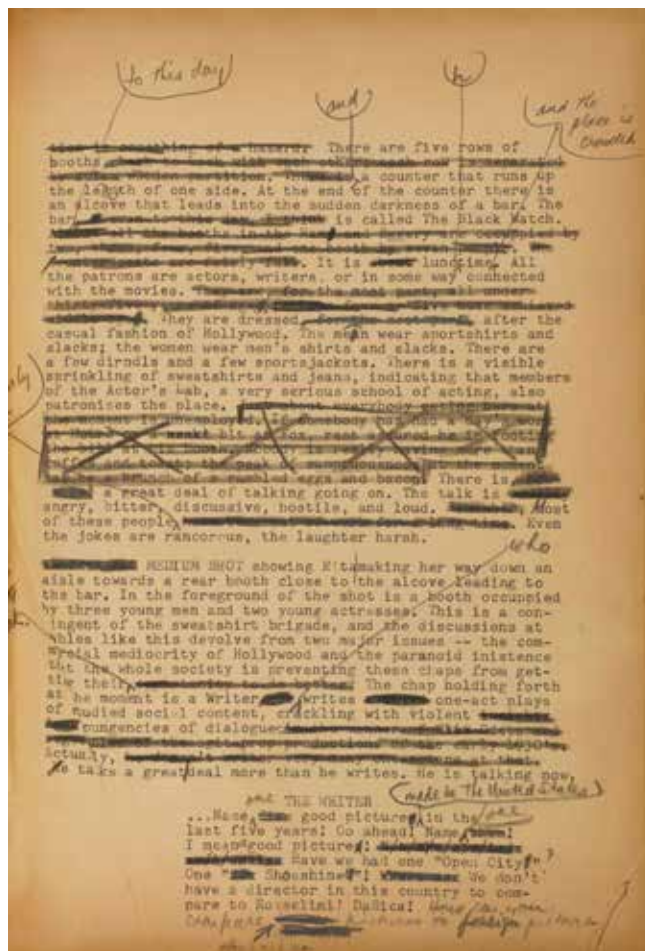
94

CHANDLER, RAYMOND. 1888-1959.

1. *The Lady in the Lake*. New York: Alfred A. Knopf, 1943. Original green cloth; dust jacket by Norman Reeves. Endpapers and colophon toned, light wear to cloth edges, jacket restored with top and bottom edges repaired and some infill to spine panel affecting lettering.
2. *The Little Sister*. Boston: Houghton Mifflin, 1949. Original orange cloth; dust jacket by Boris Artzybasheff. Endpapers toned and with tape stain and an inkstamp; jacket rubbed at edges, spine panel lightly sunned.

FIRST EDITION AND FIRST AMERICAN EDITION, respectively, of two Philip Marlowe classics. *The Little Sister* is the presumed first issue in deep orange-red cloth. Brucolli A4.1.a. & A8.2.a.

\$1,500 - 2,500



95

95

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

Typed Manuscript, approximately 121 pp, 4to, no place, no date [but c.1957], being an early, possibly first draft of the screenplay of *The Goddess* (Columbia 1958), heavily annotated throughout in pencil by Chayefsky, housed in black morocco binder with typed label reading "The Goddess / Original Draft" to upper cover. Pages age toned with some chipping.

The main character in *The Goddess*, a young woman who endures a hardscrabble upbringing in the Deep South who later makes her way to Hollywood and fame, is largely thought to be a composite of Marilyn Monroe, Ava Gardner, and other starlets of the 1950s whose veneer of perfection barely covered the troubled persona beneath. This early, possibly first draft of the screenplay has a very similarly structured beginning of the film, but does not yet have the third act of the final version, which features the return of Emily Ann/Rita's mother. This version follows Emily Ann/Rita as she arrives in Hollywood, marries and divorces a fading celebrity, and ends with the promise of a role from a studio head—along with an invitation to a private dinner. Rita looks knowingly at the chief and asks, "Shall I dress or is it informal?" He shrugs, and Chayefsky's original line reads, "What does it matter?" which has been deleted and changed to "Come naked. It will save time."

Chayefsky is the only screenwriter to have won 3 solo Academy Awards(R) for screenwriting: *Marty* (1955), *Network* (1976) and *Altered States* (1980). The Chayefsky Papers at the NYPL have 2 later scripts dated July 22, 1957 and a shooting script, but no other early, heavily annotated script of *The Goddess* has been located.

\$4,000 - 6,000



96

96

CLEMENS, SAMUEL. 1835-1910.

Autograph Manuscript, nearly complete chapter 30 of *A Tramp Abroad*, 11 pp rectos only (paginated 1065-67 and 1082-89) and 10 printed pages annotated in pencil (paginated 1072-1081), together 21 pp, n.p., c.1879, some soiling, pin-holes in upper left. Custom red morocco solander case (worn).

A Tramp Abroad was a travel book derived from a trip Samuel Langhorne Clemens took with the Rev. Joseph Twichell ("H. Harris") to Europe and served as a sort of sequel to Twain's first important book *The Innocents Abroad* (1869). The chapter is complete except for the final 2 manuscript leaves and the 2 first printed leaves. This combination of manuscript leaves and printed pages is reflective of the piecemeal way the author composed the narrative. Twain originally numbered the manuscript "Chap. 41," then "27," before settling on "30." The chapter describes how Twain and "Harris" discuss the latter's report on the Furka Region in Switzerland. It digresses into a criticism of the overuse of foreign words in the manuscript. "When really learned men write books for other learned men to read," Twain lectures his friend, "they are justified in using as many learned words as they please—their audience will understand them; but a man who writes a book for the general public to read is not justified in disfiguring his pages with untranslated foreign expressions." The printed pages are from an 1850s travel book of the type Twain was parodying. Besides excising several passages, Twain has replaced many English words with German and French ones in pencil ("a little," "un peu"; "boat," "Hitze"; "him," "ihm," etc.) for heightened comic effect.

\$20,000 - 30,000

97

COOKERY.

CARTER, CHARLES. *The Complete Practical Cook: Or, a New System of the Whole Art and Mystery of Cookery.* London: W. Meadows & others, 1730.

4to (249 x 187 mm). [xvi], 224 pp. With 60 engraved plates, 5 of which are folding. Period calf, rebacked, spine lettered in gilt. Light occasional foxing and spots, instance of worming to final few text leaves and first couple of plates relegated to inner corner, final folding plate with some repair to verso, general wear to covers.

Provenance: from the collection of Barbara Land.

FIRST EDITION. Plates include table settings for all occasions including specific dinners for the King as well as "A Table of Fowl" listing the fowl for each season. Includes a number of quite appetizing recipes, besides eel and carp pies.

\$1,500 - 2,500



97

98

COOKERY.

MIDDLETON, JOHN. *Five Hundred New Receipts in Cookery, Confectionary, Pastry, Preserving, Conserving, Pickling and the Several Branches of these Arts Necessary to be Known by All Good Housewives ... Revised and Recommended by Mr. Henry Howard.* London: Thomas Astley, 1734.

8vo (198 x 115 mm). [2], [iv], 249, [9] pp. Woodcut device to title. Modern chestnut-colored calf to style, covers with blind and decorative rules, raised bands, morocco label. Light soiling to title, very faint dampstain to lower margin of first half, occasional minor marginal stains, smudges, or corner creases but a clean copy overall with wide margins.

FIRST EDITION. An unusually well-preserved copy of a sought-after collection of recipes for meat, game, fish, fowl, confections, pastries, preserving, and pickling from the repertoire of John Middleton, chef to the Duke of Bolton. Biting p 324; Maclean 101; Oxford p 64.

\$1,000 - 1,500



98

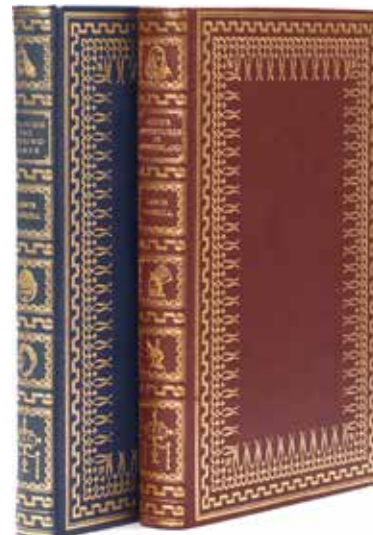
99

DODGSON, CHARLES LUTWIDGE, 1832-1898.

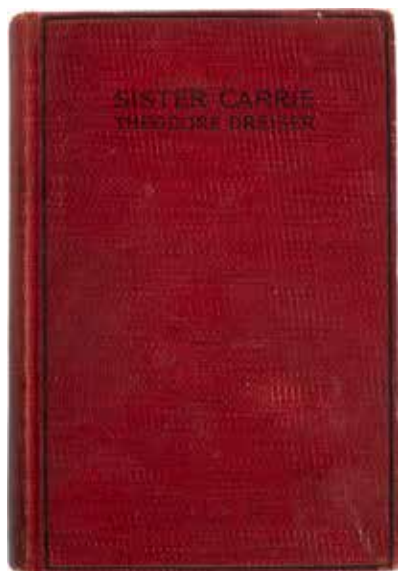
Alice's Adventures in Wonderland. [&] Through the Looking-glass and What Alice Found There. New York: Limited Editions Club, 1932 & 1935. 2 volumes. 8vo. *Wonderland* with an introduction by Henry Seidel Canby; *Looking-Glass* with an introduction by Carl Van Doren. 94 original illustrations by John Tenniel, the 43 illustrations for *Wonderland* re-engraved on wood by Bruno Rollitz, the 51 illustrations in *Looking-Glass* re-engraved by Frederic Warde. Publisher's elaborately gilt red morocco and matching blue calf, both bindings designed by Frederic Warde, each with publisher's slipcase that repeats the spine decoration from the volume. Just barely perceptible fading to spines, a hint of rubbing to extremities, a few trivial internal imperfections, but fine copies, slipcases with some soiling and shelfwear.

EACH VOLUME ONE OF 1,500 COPIES (the first #1006, the second #408), BOTH SIGNED BY ALICE HARGREAVES, THE "ORIGINAL ALICE." Wonderland also signed by Frederic Warde, the volume's designer. Quarto-Millenary 36 & 65; Newman & Wiche 36a & 65a.

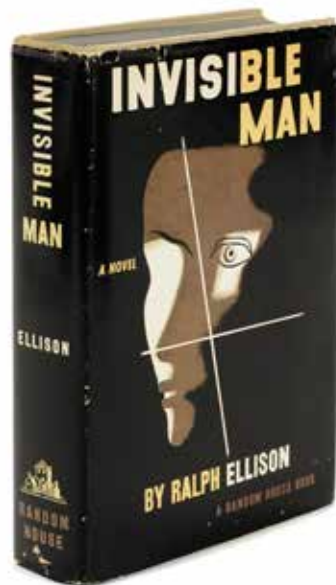
\$2,000 - 3,000



99



100



102



101



104

100

DREISER, THEODORE. 1871-1945.

Sister Carrie. New York: Doubleday, Page & Co., 1900.

8vo. Original red cloth ruled and lettered in black. Hinges cracked, some discoloration and darkening to cloth.

RARE FIRST EDITION OF DREISER'S FIRST NOVEL. Frank Doubleday agreed to publish *Sister Carrie* at the urging of Frank Norris and approximately 1000 copies were printed. However, Doubleday's wife apparently objected to the frank depiction of the fallen woman and effectively suppressed it. Dreiser was bitterly disappointed and did not publish his second novel, *Jeannie Gerhardt*, for another 10 years. Orton, p 17.

\$3,000 - 5,000

101

ELIOT, THOMAS STEARNS. 1888-1965.

The Waste Land. New York: Boni and Liverlight, [1922].

Original black cloth lettered in gilt, dust jacket. Slightest fading to jacket spine and a touch of wear to edge of rear jacket flap, but a very fine, mostly unopened copy.

"Second edition," no 546 of 1000 copies printed. Gallup says that although the present printing is "called 'Second Edition' in the colophon, this is actually a second impression from the same setting of type as the first edition, but with a different colophon" (Gallup A6b).

\$2,000 - 3,000

102

ELLISON, RALPH WALDO. 1914-1994.

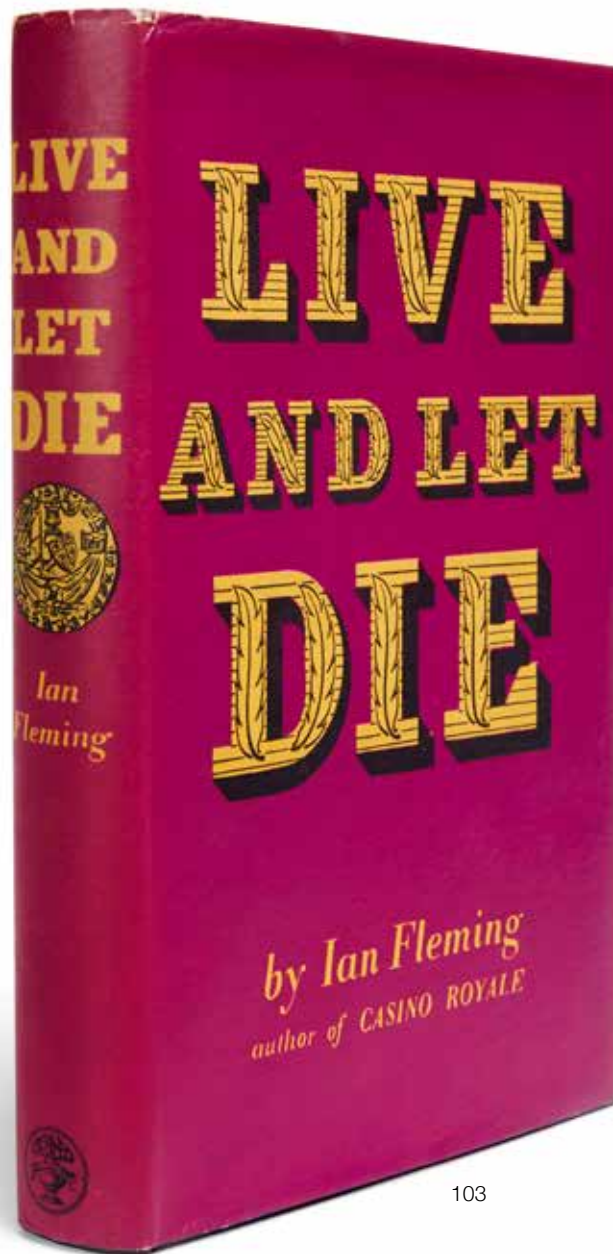
Invisible Man. New York: Random House, 1952.

Original black and tan cloth lettered in white and decorated in gray, dust jacket. Minor shelfwear, small stain and abrasions to f.f.e., minor age toning to leaves; small chip at upper left corner of front panel, wear at head and tail of spine; an attractive copy.

Provenance: ticket of Louis Jefferys Books / Palo-Alto to rear interior board.

FIRST EDITION, SIGNED AND INSCRIBED on the title page to Fred Goldstein or Goldstone: "With thanks for his help and for his patience...." A dealer's description accompanying the book describes the recipient as a Random House editor, but we can find no record of either name in the Ellison biographies.

\$2,000 - 3,000



103

103

FLEMING, IAN. 1908-1964.

Live and Let Die. London: Jonathan Cape, [1954].
Original black cloth stamped in gilt; dust jacket. Custom quarter morocco case. Mild edge-toning to jacket, tips lightly rubbed.

FINE FIRST EDITION IN FIRST STATE JACKET, without credit for Kenneth Lewis as the designer of the jacket. The second James Bond book.

\$10,000 - 15,000

104

GALSWORTHY, JOHN. 1867-1933.

Typed Manuscript, entitled *One More River*, 411 pp, 4to, n.p., 1933, holograph editorial marks in red, blue, and black pencil and pen throughout, Cuneo Eastern Press Operating Service date stamp to verso of two leaves. Green morocco. First leaf and a few others reinforced, scattered soiling, covers and backstrip detached.
Provenance: Laurie and John Reeder (bookplate).

Typescript for Galsworthy's final novel, *Over the River*, published posthumously in 1933. The manuscript bears the title of the American edition, *One More River*, brought out by Scribner's the same year, and is corrected throughout by an unidentified editorial hand. Galsworthy was awarded the Nobel Prize in Literature in 1932.

\$1,500 - 2,000



"The MacDonald Boys playing Golf" by Jeremiah Davison, c.1750.

105

GOLF.

[MATHISON, THOMAS. d.1754.] *The Goff. An Heroi-Comical Poem.* Edinburgh: J. Cochran and Co., 1743.

8vo (189 x 119 mm). 22 pp. Disbound. Without half-title, first and last pages lightly soiled, an erased number to upper right corner of title, some modest toning and a few spots.

FIRST EDITION OF THE FIRST BOOK DEVOTED WHOLLY TO GOLF and the undoubted foundation of any golfing library. Mathison was a Scottish law clerk and later minister; the three cantos of his parodic masterpiece *The Goff* describe a round played at the five-hole links at Leith by two golfers: "Pygmalion" (the author, "*small is his size, but dauntless is his heart*") and "Castalio" (modeled on Alexander Dunning, an Edinburgh bookseller, "*great Castalio his whole force collects and on the orb a noble blow directs*").

RARE: Only 2 copies appear in the auction records for the last 40 years and only 10 copies are recorded in the census of the United States Golf Association published in the 1981 facsimile edition.

Joseph Murdoch wrote of *The Goff*: "Standing alone in a century of silence, the first book entirely devoted to golf was published in 1743, more than twenty years after *Glotta* [James Arbuckle's 1721 poem with mention of golf] and ninety years before another book would appear. It, too, is poetry, and one of the classics of golf literature. The ultimate that any collector can attain is to have one of its three editions in his library" (*The Library of Golf* 503). Hopkins p 15; Foxon M-137.

\$40,000 - 60,000

THE
G O F F.

A N

Heroi-Comical Poem.

I N

Three C A N T O S.

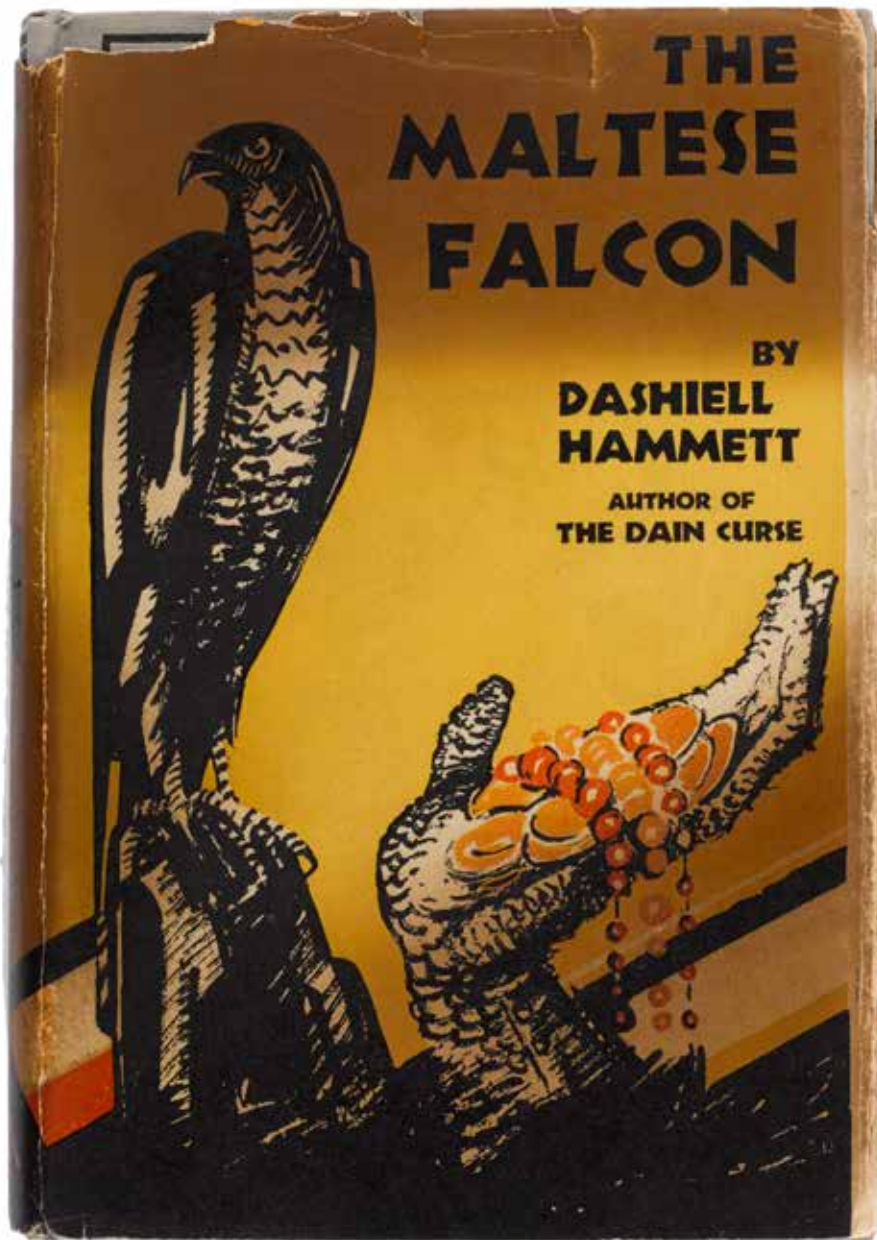
*Cætera, quæ vacuas tenuissent carmina mentes,
Omnia jam volgata.* VIRG.

E D I N B U R G H:

Printed by J. COCHRAN and COMPANY.
M D C C X L I I I.

[*Price Four Pence.*]

2/6 →



106

106

HAMMETT, DASHIELL. 1894-1961.

The Maltese Falcon. New York: Alfred A. Knopf, 1930.

Original gray cloth stamped in black and blue, reverse-lettered on spine, dust jacket. Custom cloth box. Jacket price-clipped (as usual) and darkened, repaired patch on spine panel to head of falcon, tape to verso, light edge-wear including some chips to spine panel head.

Provenance: Richard Lackritz (his sale, Christie's, Sept 24, 2002, lot 126).

FIRST EDITION IN RARE FIRST STATE JACKET. Haycraft Queen cornerstone; Layman A3.1a.

\$6,000 - 9,000



107

107

HARDY, THOMAS. 1840-1928.

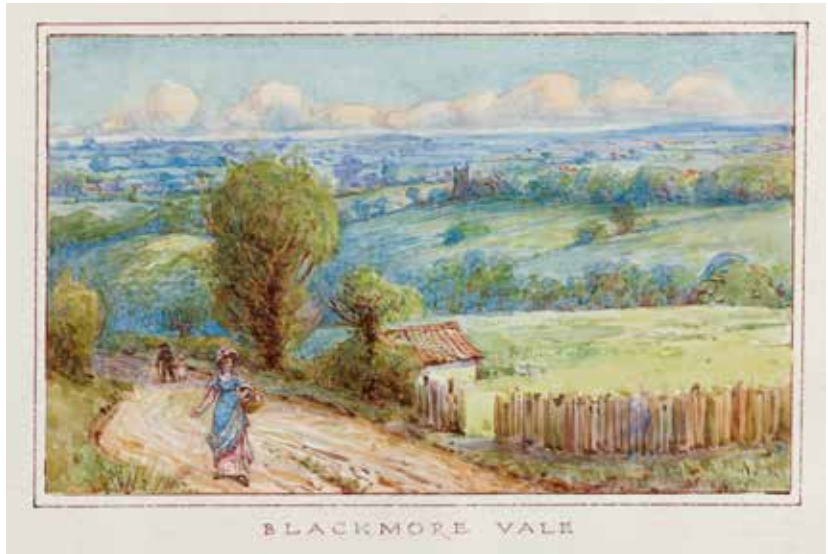
The Return of the Native. London: Smith, Elder, & Co., 1878.

3 volumes. 8vo. Frontispiece map. Half-titles. 2 ad pp at end of vol. 2. Original brown cloth, front covers stamped in black, spines in gilt and black, double-rule border in blind on lower covers. Custom chemises and quarter morocco slipcase. Shaken with cracking to text blocks, cloth rubbed (particularly spine of vol 1), endleaf replaced in vol 1, some removed bookplates.

Provenance: G.S. Veitch (ownership inscription in each volume).

FIRST EDITION IN BOOK FORM, FIRST ISSUE, lacking the close quotation mark for "A Pair of Blue Eyes" on title-page of vol 1. Purdy's *FIRST BINDING* with double-rule in blind on lower covers. *The Return of the Native* first appeared in the monthly numbers of *Belgravia* in 1878. The first edition in book form comprised only 1000 copies. Purdy p 24ff (first binding); Sadleir 1113 (binding "B").

\$2,000 - 3,000



108

108

HARDY, THOMAS. 1840-1928.

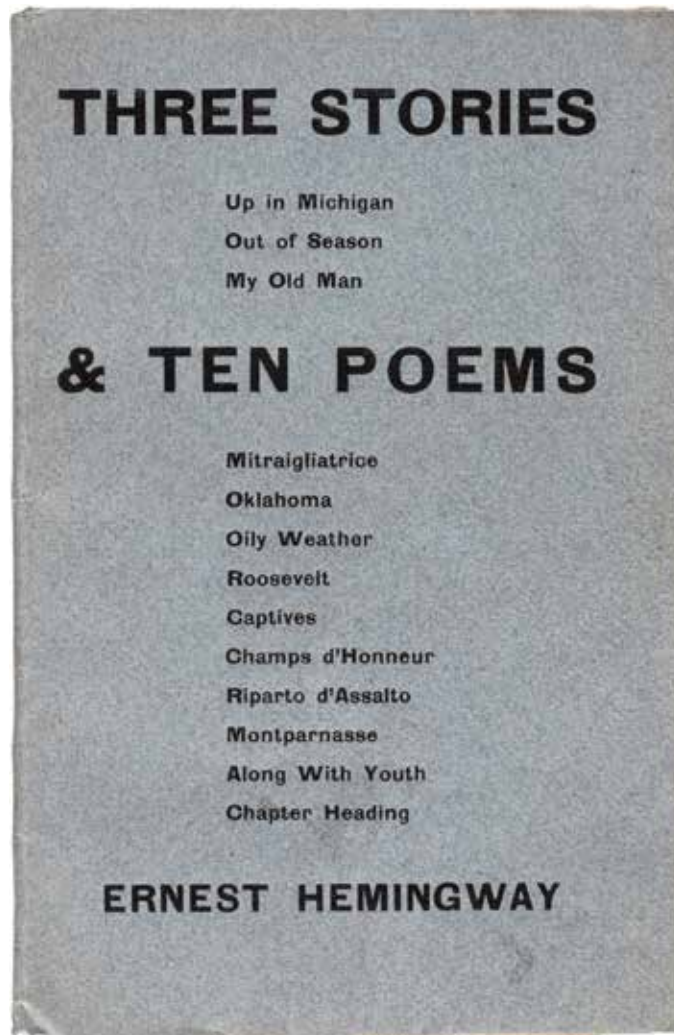
Tess of the D'Urbervilles. A Pure Woman. [London: James R. Osgood, McIlvaine, and Co. 1892, 1891].

3 volumes. 8vo (189 x 123 mm). 23 original watercolors. Dark green levant morocco by Cedric Chivers, gilt-ruled covers, upper covers with pink inlay and gilt roses in each corner, spine gilt lettered and with gilt and pink inlay flowers, t.e.g. Internally clean, bindings fine.

Provenance: George Stoughton Olds (bookplate).

FIRST EDITION of volumes II and III, Second Impression Revised of volume I, *EXTRA-ILLUSTRATED WITH 23 ORIGINAL INSERTED WATERCOLORS* depicting places referred to in the story as well as a beautifully hand-lettered title page and a second leaf with a list of the paintings. Sadleir 1114; Purdy, pp 67-78.

\$2,000 - 3,000



109

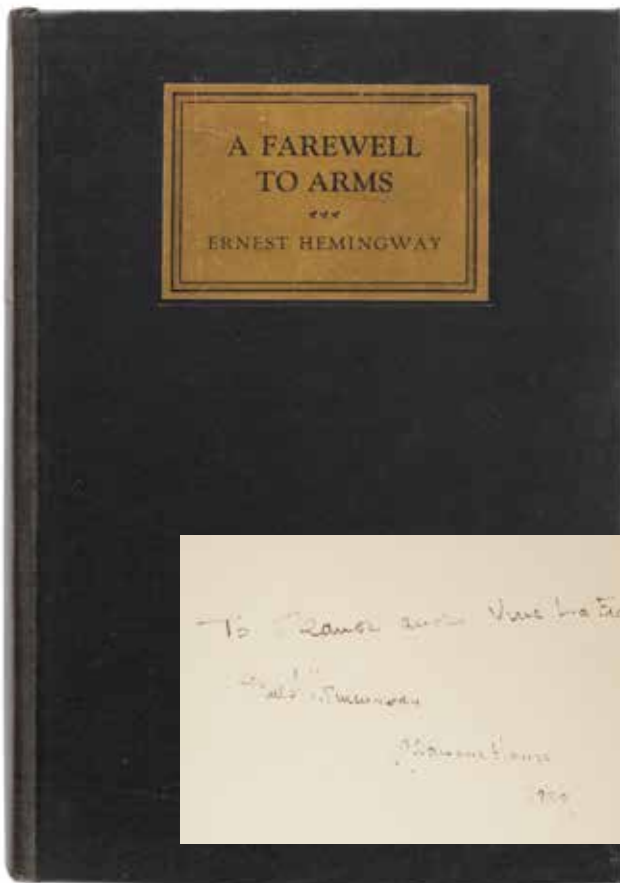
109

HEMINGWAY, ERNEST. 1899-1961.

Three Stories & Ten Poems. [Paris]: Contact Publishing, 1923. 8vo (178 x 118 mm). [10], 58, [4] pp including blanks. Original blue-gray printed wrappers. Custom cloth box. Little bump to lower left corner, few light handling creases and a little toning; overall very fine.

FINE COPY OF THE FIRST AND ONLY EDITION OF ERNEST HEMINGWAY'S FIRST BOOK. *Three Stories & Ten Poems* was published by fellow ex-pat Robert McAlmon in an edition of only 300 copies, printed by Maurice Darantiere in Dijon in the summer of 1923. Half of the poems were first printed in *Poetry* magazine, but this diminutive book includes the first appearance of the other poems and all of the stories: "Up in Michigan," "Out of Season," and "My Old Man." The back wrapper identifies Hemingway as the author of *In Our Time*, but this publication was delayed by another 2 years. The dedication is to Hadley, Hemingway's first wife whom he married and brought to Paris about 2 years previously when he was 21 years old. Hanneman A1.a.

\$15,000 - 25,000



110

110

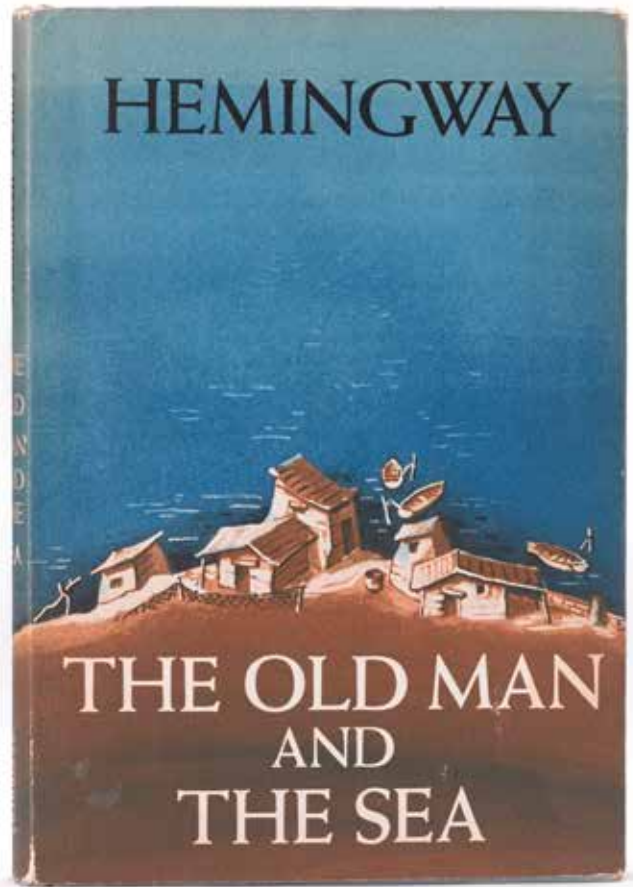
HEMINGWAY, ERNEST. 1899-1961.

A Farewell to Arms. New York: Charles Scribner's Sons, [1929]. Original black cloth; gold spine and cover labels. Custom chemise and half morocco slipcase. Inscription a bit under-inked, mild sun and toning.

PRESENTATION COPY, INSCRIBED AND SIGNED BY THE AUTHOR on the front free endpaper: "To Eleanor and Vive la France / Ernest Hemingway / Glamour House / 1939." Later printing of the first edition. A laid in note suggests the recipient was Eleanor Young, daughter of railroad man Robert R. Young and niece of the painter Georgia O'Keeffe.

"Glamour House" was the name that Hemingway gave Suite 206 of the Sun Valley Lodge, where he stayed with his then-girlfriend Martha Gellhorn in the fall of 1939. In the mornings he worked on *For Whom the Bell Tolls* and in the afternoons he hunted and fished. Central Idaho afforded Hemingway relative anonymity and we find no other inscribed books dated from Sun Valley in the auction records except for two copies of *For Whom the Bell Tolls*: one Gellhorn's dedication copy and the other to the owner of the Lodge.

\$3,000 - 5,000



111

111

HEMINGWAY, ERNEST. 1899-1961.

The Old Man and the Sea. New York: Charles Scribner's Sons, 1952. Original light blue cloth stamped in silver to spine and blind to upper cover, dust jacket. Faint spotting to covers, shelfwear to head and foot of spine and tips, previous owner's name to front pastedown obscured by jacket flap, original bookshop sticker to rear pastedown, bright dust jacket with modest shelfwear, faint toning and spotting, a half-inch closed tear to rear panel, rear panel printed in deep blue.

FIRST EDITION. Hanneman A24.a.

\$1,000 - 2,000

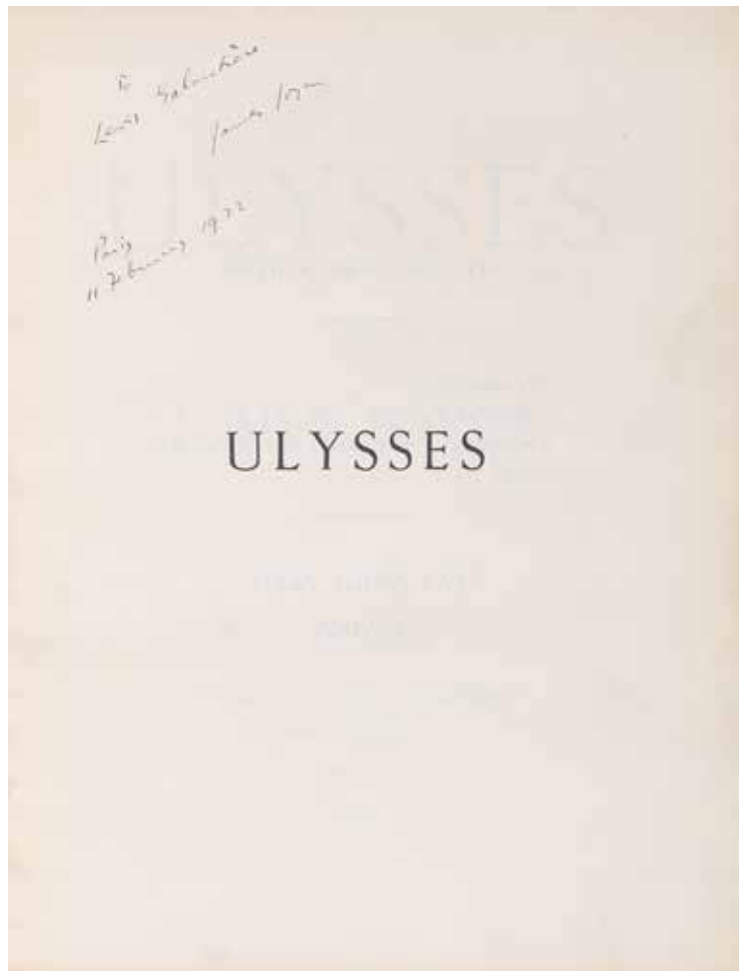
112

IRVING, WASHINGTON. 1783-1859.

Tales of a Traveller, by Geoffrey Crayon, Gent. London: John Murray, 1824. 2 volumes 8vo (215 x 128 mm). Publisher's blue paper boards, paper label on spine, re sewn and rebacked, using the original backstrips. Blue cloth chemise inside a matching navy morocco-backed slipcase. Edges untrimmed, front pastedowns with engraved book label from which the name has been removed, very faint occasional offsetting, minimal isolated soiling, otherwise a fine copy internally, bindings with corners worn, boards slightly soiled.

FIRST EDITION IN PUBLISHER'S BINDINGS, with five items not included in the later First American Edition. BAL 10115, variant B (with notice).

\$1,000 - 1,500



113

THE EARLIEST KNOWN PRESENTATION COPY OF ULYSSES AFTER THE ONE GIVEN TO NORA JOYCE ON THE DAY OF PUBLICATION: INSCRIBED BY JOYCE TO LEWIS GALANTIERE JUST NINE DAYS LATER.

113

JOYCE, JAMES. 1882-1941.

Ulysses. Paris: Shakespeare and Company, 1922.

4to. Untrimmed in publisher's blue printed wrappers. Custom green cloth portfolio. Without folding flaps of wrappers, rebacked, 3" tear at bottom of front cover neatly repaired on verso, one or two small rubbed areas and short nicks.

WITH: 2 pages of Lewis Galantiere's notes (one titled "*Ulysses and the Odyssey*")

Provenance: Lewis Galantiere (presentation inscription from Joyce, annotations throughout); purchased from Galantiere by Phoenix Book Shop; James Hughes, bought on March 19, 1975; bequeathed to an anonymous owner and then sold at Christie's New York, June 9, 1992, lot 100; Roger Rechler (his sale, Christie's New York, October 11, 2002, lot 176).

FIRST EDITION, no 282 of 750 copies on hand-made paper, *PRESENTATION COPY, SIGNED AND INSCRIBED BY JOYCE* on the half-title: "To Lewis Galantiere / James Joyce / Paris / 11 February 1922." With Galantiere's marginal markings, underscoring, emendations and neat annotations in pencil and in ink, mostly in the margins and some on the front free endpaper.

Ulysses was scheduled for publication on Joyce's fortieth birthday (February 2, 1922), but only two copies were ready on that date owing to technical difficulties in printing the cover, the color of which Joyce wanted to match with the blue of the Greek flag. One of these was the copy delivered by Sylvia Beach to Joyce on February 2, which he then inscribed to his wife Nora, being the only known presentation copy to predate Galantiere's. The present copy in turn predates by two days the three copies presented to Sylvia Beach, Harriet Shaw Weaver and Margaret Anderson, and by three days the copy inscribed to Robert McAlmon, the American writer who helped Joyce prepare the final typescript.

Galantiere (1893-1977) was an American translator of French literature, writer, playwright and journalist. From 1920 to 1927 he was secretary of the International Chamber of Commerce in Paris, and came to know most of the literary figures of the day, including Hemingway. In a letter to Harriet Weaver of 17 April 1926, Joyce writes: "I am to read [from *Finnegans Wake*] ... to a small group, this time including ... a young American Galantiere who is preparing a course of lectures of Ulysses]" (*Joyce Letters* vol 3, p 140). Slocum & Cahoon A17; Connolly *The Modern Movement* 42.

\$40,000 - 60,000

ULYSSES

BY

JAMES JOYCE



114

114

JOYCE, JAMES. 1882-1941.

[LEWISOHN, LUDWIG and ARCHIBALD MACLEISH.] [Protest Against Samuel Roth's Piracy of Ulysses.] Paris: February 2, 1927.

Printed broadside, 347 x 210 mm, text in French, list of names in 3 columns. Custom cloth folder. Horizontal mailing crease, very minor soiling and creasing at head.

THE EXCEEDINGLY RARE FRENCH TEXT EDITION OF JOYCE'S BROADSHEET PROTEST. Although there are one or two institutional references to Sylvia Beach's French translation of this protest, issued in the same format as the English one, no copies are listed in auction records and there seems to be no record of how many were printed, or whether there was any priority.

The protest was organized by Joyce after Samuel Roth's New York journal *Two Worlds Monthly* serialised a bowdlerized form of the book. Though Joyce did not authorize the serialization, he had no copyright protection as *Ulysses* was banned in America. Joyce sought a legal injunction, in the meantime supplementing it with a public protest. Joyce, Sylvia Beach and others solicited signatures and 167 literary, intellectual and artistic figures added their names, including Einstein, T.S. Eliot, E.M. Forster, Gide, Hemingway, D.H. Lawrence, Pirandello, Unamuno, Woolf and Yeats. An introductory statement was drafted by Ludwig Lewisohn, corrected by the lawyer Archibald MacLeish, and revised by Joyce. Cf. Grolier, Joyce 77, English text; not in Slocum & Cahoon.

\$1,000 - 1,500



115

115

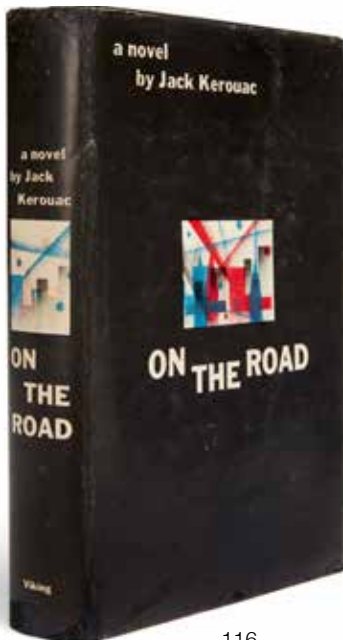
JOYCE, JAMES. 1882-1941.

Ulysses. New York: Random House, 1934.

Original beveled cloth lettered in black and red; dust jacket. Spine slightly concave; jacket with a small hole and a closed tear to back panel, some minor edge-wear.

FIRST AMERICAN EDITION. Slocum and Cahoon A21.

\$800 - 1,200



116

116

KEROUAC, JACK. 1922-1969.

On the Road. New York: Viking Press, 1957.

Original black cloth lettered in white; dust jacket. Jacket with some restoration including few little chips to spine panel ends and a larger (1/2 x 1 in) chip to lower panel, pale stain to lower panel.

Provenance: Barbara Neustadt Meyer, New York City, abstract artist b.1922 (neat ownership inscription to inside cover).

FIRST EDITION. Charters A2.

\$2,000 - 3,000

117

KESEY, KEN. 1935-2001.

One Flew Over the Cuckoo's Nest. New York: Viking Press, [1962]. Original green cloth with spine titled in orange, dust jacket. Jacket with mild rubbing to spine panel ends and flap fold ends, spine panel a little sunned.

FIRST EDITION. In subsequent editions a threatened lawsuit forced Kesey to change the female character known as "Red Cross Nurse" to a male character known as "Public Relations."

\$1,200 - 1,800



117

118

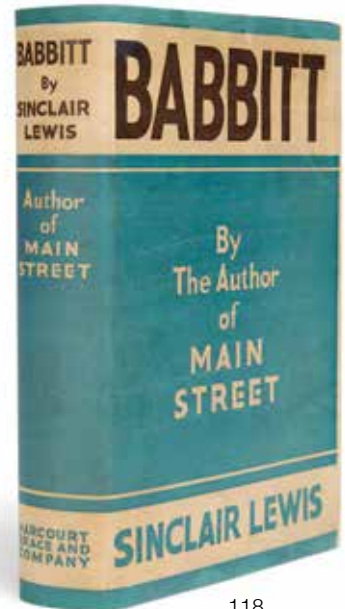
LEWIS, SINCLAIR. 1885-1951.

Babbitt. New York: Harcourt, Brace, [1922]. Original blue cloth stamped in orange; dust jacket. Cloth slipcase. Spine cloth faded, hinges cracked, some stains to fore-edge, few spots to covers, foxing to endleaves, jacket price-clipped and with some expert restoration along top edge (5 letters on back panel affected) and to folds and spine panel ends, few short closed tears along bottom edge.

Provenance: Clarence Sanders, 1865-1932 (presentation inscription).

PRESENTATION COPY OF THE FIRST EDITION, FIRST ISSUE, inscribed and signed by the author on the front free endpaper: "To Clarence Sanders with the best bow of Sinclair Lewis." This is the first issue with "Purdy" for "Lyte" in line 4, page 49. Clarence Sanders was a prominent bookseller in the 1920s who provided encouragement to Sinclair Lewis.

\$1,200 - 1,800



118

119

[LOCKE, JOHN.]

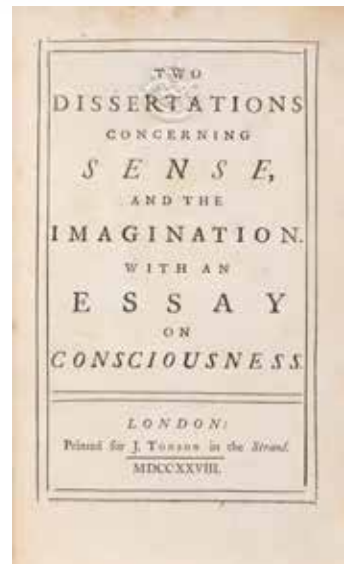
MAYNE, ZACHARY. 1631-1694. *Two Dissertations Concerning Sense and the Imagination. With an Essay on Consciousness*. London: Printed for J. Tonson, 1728.

8vo (201 x 119 mm). [8], 231 pp. Decorative and historiated woodcut headpieces, tailpieces, and initials. Contemporary sprinkled calf ruled in gilt, morocco spine label. A few scattered spots but internally clean, minor nicks and spotting to binding.

Provenance: Earls of Macclesfield (armorial bookplate, embossed armorial stamp on first three leaves, their sale, Sotheby's, October 25, 2006, lot 2826).

FIRST EDITION of this anti-Lockean work on cognition, attributed with some uncertainty to Zachary Mayne. "[A]rguably the first English-language essay devoted exclusively to studying the phenomenon [of consciousness] itself" (Heinämaa et al, *Consciousness* p 7).

\$1,000 - 1,500



119



120

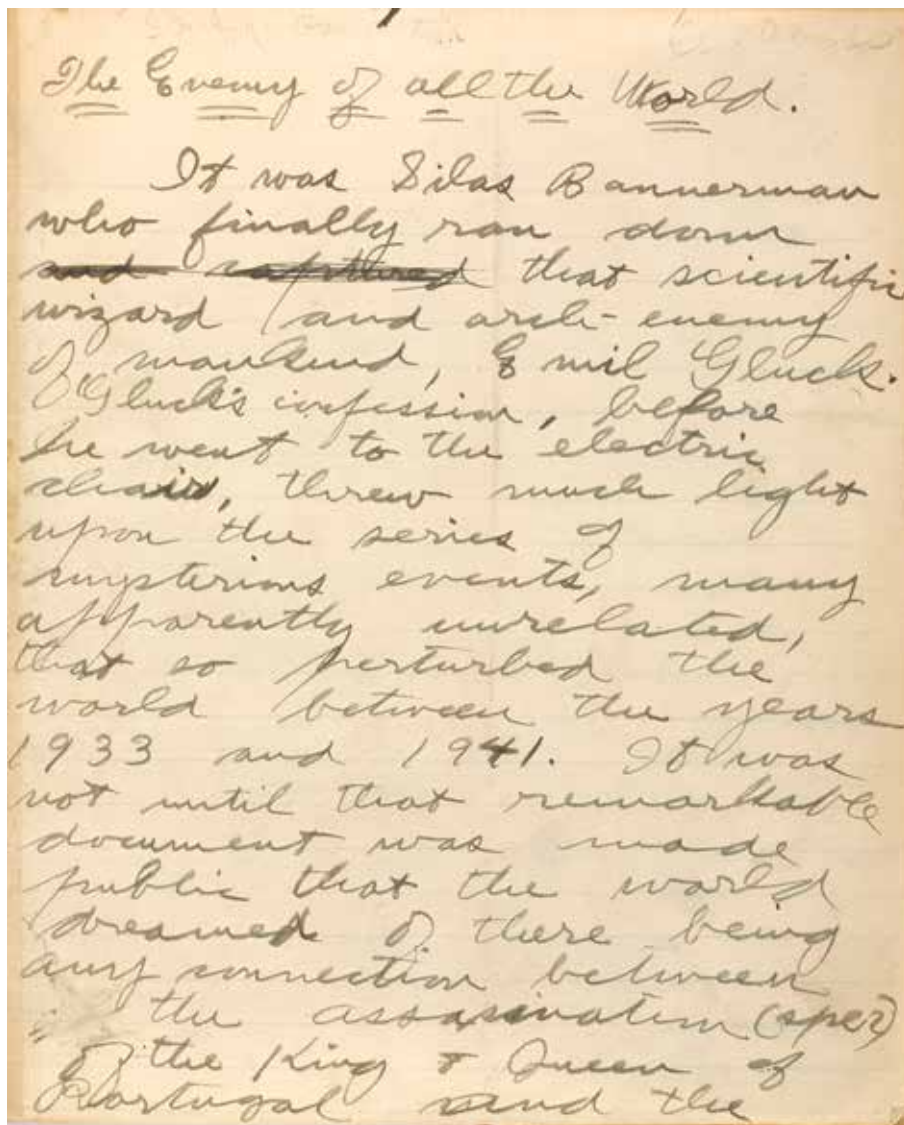
LONDON, JACK. 1876-1916.

Autograph Manuscript of the short story "Flush of Gold," signed ("Jack London"), 68 pp, 4to, "On Board the Snark / May 18, 1907," in ink with corrections and emendations in ink and pencil in London's hand throughout, marginal creasing to first few leaves but excellent condition overall. Housed in custom half morocco slipcase. Provenance: L. H. Kauffman (bookplate); Willard S. Morse Collection of Jack London First Editions, Manuscripts, etc, numbered '3' (2 bookplates, one designed by Howard Pyle); sold from Morse Collection, Christie's New York, May 20, 1988, lot 204.

Despite a prolific publishing career of some 50 works, London's manuscripts are extremely rare to the market. Indeed in the last 40 years, just 5 short stories and novels have appeared on the auction block, all between 1981 and 1988, and since that time only one has reappeared in 2004. The "Flush of Gold", written on board his sailing vessel the Snark, is one of those stories that derived from his rich experiences in the Klondike Gold Rush. It was first published in

the British *Grand Magazine* in April 1908, for which he received 25 pounds (\$125), and his American agent secured *Hampton's Broadway Magazine* in October, 1908, pp 220-260, for a further \$250 fee. It was then reprinted in *Lost Face* (New York: Macmillan Co., 1910, pp 125-57). Purported to be told by the hired guide who witnessed it, this doomed love story set in the Klondike, was supposed to have been based in part on the author's own experiences during the Alaskan Gold Rush. A beautiful but fickle young woman becomes engaged to a "man's man" Dave Walsh, who has vowed eternal love for her. But while he is away on a long trip she meets and agrees to marry another. She goes mad on her wedding day when she learns that Dave has died; and she remains for the rest of her life in the log cabin he built for her, awaiting his return. Numerous words and passages were crossed out as London hastily composed this tale of the North. "Flush of Gold" served as the basis for the 1944 Monogram Pictures movie *Alaska* with John Carradine.

\$40,000 - 60,000



121

121

LONDON, JACK. 1876-1916.

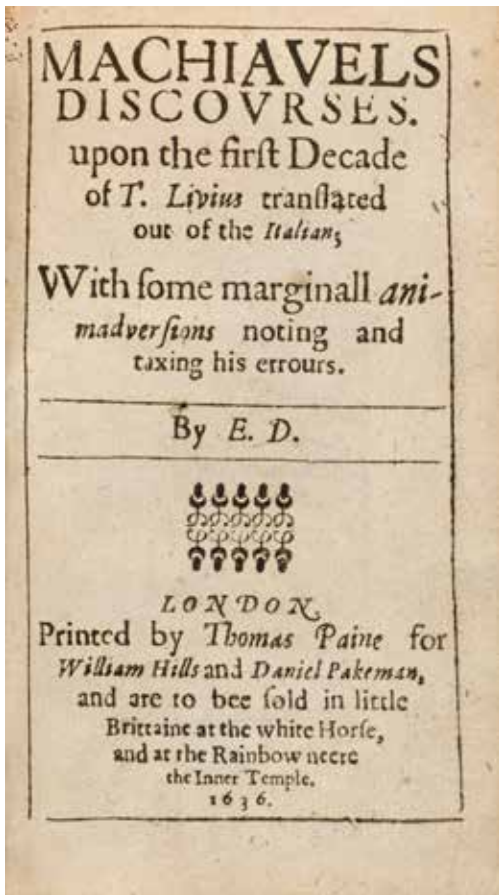
Autograph Manuscript of the complete draft of "The Enemy of All the World," with clipped signature ("Jack London") affixed to final leaf, 63 pp, 4to, n.p., n.d. (but 1907), in ink with corrections in ink and pencil in London's hand throughout, several page numerals partially shaved by binder, light thumbing to leaves but excellent condition overall, bound in full fawn morocco gilt, crack at head of spine, lettered "Author's Original Manuscript" to upper cover, t.e.g.

Provenance: L. H. Kauffman (bookplate); Willard S. Morse, labelled "original manuscript 4" (2 bookplates, one designed by Howard Pyle); sold in Morse Collection, Christie's New York, Lot 205, May 20, 1988.

One of just five London short stories and novels to appear at auction in the last 40 years, "The Enemy of All the World" was first published in *The Red Book* (October 1908, pp 817-27); and reprinted in *The Strength of the Strong* (New York: Macmillan Co., 1914, pp 101-33). An early example of sci-fi social protest, the futurist story features a mad scientist and evil genius, Emil Gluck (1895-1941), described as "a hater of all mankind." London describes him as "one of the world's most unfortunate geniuses; a man of tremendous intellect, but whose mighty powers, instead of making toward good, were so

twisted and warped that he became the most amazing of criminals." And yet the author demands "pity for the unfortunate, malformed, and maltreated genius." The villain is initially more sinned against than sinning when he is framed for the murder of the woman he loves. Bitter on his release from San Quentin, he calculates an "awful and monstrous scheme of revenge." Between 1933 and 1941, he carries out a series of terrorist attacks through electrical means that result in the murder of the King and Queen of Portugal on their wedding day and the blow up of forts, ammunition dumps and a fleet of German warships until secret service agent Silas Bannerman puts an end to his nefarious actions. This futuristic story is remarkably prescient in referring to "the terrible German-American War" of 1939. London evidently wrote the story in a burst of inspiration, and there are surprisingly few revisions in the author's hand. He submitted the story to *Collier's* and *Women's Home Companion* in 1907 before *Red Book* finally accepted it. The *New York Times* (September 11, 2005) mentioned "The Enemy of All the World" as a classic work on terrorism along with Joseph Conrad's *The Secret Agent* (1907) and *Under Western Eyes* (1911).

\$35,000 - 45,000



122

122

MACHIAVELLI, NICCOLO. 1469-1527.

Machiavel's Discourses upon the First Decade of T. Livius. London : printed by Thomas Paine for William Hills and Daniel Pakeman, 1636. 12mo (146 x 81 mm). A¹² a¹² B¹²(-B1) C-2E¹² (complete, with B1 cancelled and not replaced, as usual). First and last leaves blank. Contemporary polished calf gilt, a.e.g. Custom folding cloth box. Inner margin with very minor worming throughout just barely touching text on four leaves, front joints with one-inch crack at head and tail, half-inch shallow chip at head of spine, diagonal crack in leather from near the head of rear joint across backstrip to near tail of front joint repaired but with small hole still visible, but the binding solid despite it flaws. *Provenance:* Nathaniell Lavender (contemporary ownership inscription to first blank); Charles Grace (penciled inscription dated 1839); R.L.U. (bookplate).

FIRST EDITION IN ENGLISH. STC 17160
\$1,000 - 1,500

123

MITCHELL, MARGARET. 1900-1949.

Gone With the Wind. New York: The MacMillan Company, 1936. Original gray cloth lettered in blue, dust jacket. Some overall toning, bump to front cover, spine darkened, hinges strengthened; jacket strengthened along spine panel and all folds with three chips along top edge restored.

PRESENTATION COPY OF THE FIRST EDITION, FIRST ISSUE, inscribed and signed by the author on the front free endpaper: "For Mary Buck / Margaret Mitchell." With "Published May 1936" and no mention of other printings; in first issue jacket with *Gone With the Wind* listed in the second column of MacMillan Spring Novels on lower panel.
\$5,000 - 8,000

78 | BONHAMS



123

124

PEPYS, SAMUEL. 1633-1703.

Memoirs of Samuel Pepys. London: Henry Colburn, 1825. 2 volumes. 4to (283 x 218 mm). Edited by Richard, Lord Braybrooke. With 21 called-for illustrations, including a folding map, seven portraits and an interior view of Pepys' library (13 illustrations hand colored), and extra-illustrated with 158 plates, 31 of these in color, 20 of them folding. Brown morocco elaborately gilt by Bayntun of Bath, marbled endpapers, leather hinges, all edges gilt. Paper used for mounting extra-illustrated material acidic and consequently browned (and with facing pages slightly darkened as well), index to first volume faintly spotted, a couple of short marginal tears to folding plates, but internally clean, a few refurbished nicks to bindings but an attractive set.

FIRST EDITION, EXTRA-ILLUSTRATED WITH 158 PLATES. One of the most important primary sources for the English Restoration period. Decoded from Pepys' own nearly indecipherable code, aside from personal information it includes accounts of the Great Fire of London, the Second Dutch War, and the Great Plague of London. *Grolier 100 75; NCBEL II:1583.*

\$1,200 - 1,800



125

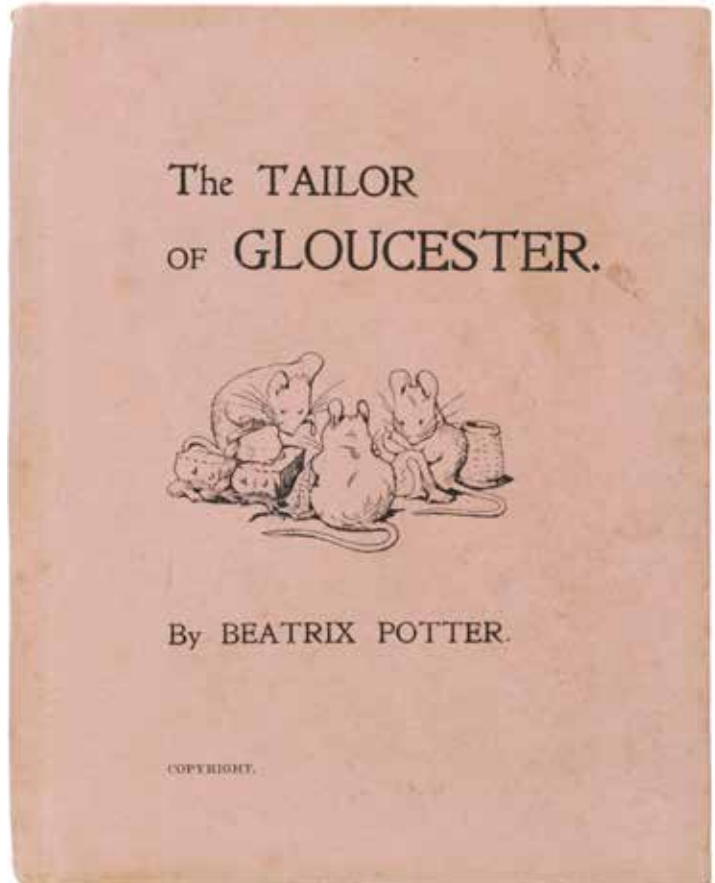
125

[POE, EDGAR ALLAN.]

ZOLNAY, GEORGE JULIAN, sculptor. 1863-1949. Patinated Bronze Bust of Edgar Allan Poe, modeled gazing down slightly to his left, incised title to front "Edgar Allan Poe," with Roman Bronze Works N.Y. foundry mark and incised "G.J. Zolnay SC" and "copyright 1898," raised on a later green serpentine columnar pedestal, height of bronze 10 inches. Rubbing to patination overall, more noticeable at the high points, bronze slightly offset where it sits on column, two corners of pedestal restored.

The bust was commissioned by the University of Virginia to mark the fiftieth anniversary of Poe's death. The Hungarian-born sculptor Zolnay moved to the United States in 1893 and became known as the "Sculptor of the Confederacy" after producing several statues and memorials of notable Confederate figures.

\$2,000 - 3,000



126

126

POTTER, [HELEN] BEATRIX. 1866-1943.

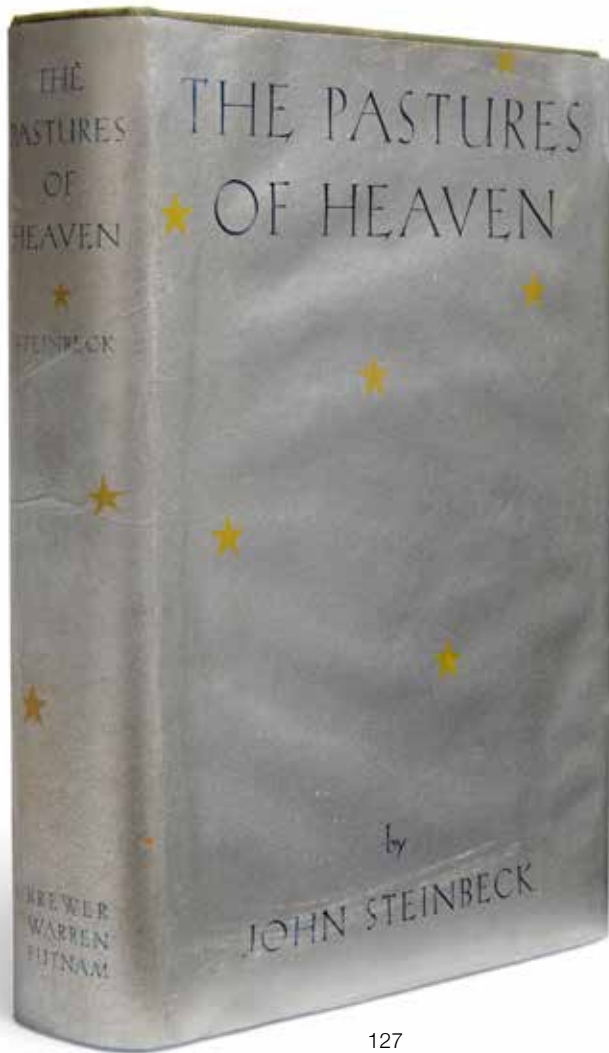
The Tailor of Gloucester. [London: privately printed by Strangeways & Sons], December 1902.

12mo. 16 color plates. Decorated pink papered boards. Minor soiling of boards.

FIRST EDITION, one of 500 copies. The second book both written and illustrated by Beatrix Potter, issued in the same format as the privately printed version of *The Tale of Peter Rabbit* (1901). It was based on a story she heard in Gloucestershire. To get the fabrics just right, Potter based them on ones she found in the Victoria & Albert Museum; and she credits the second illustration in the book as "After Hogarth."

Frederick Warne & Co. issued the trade edition in October 1903, with 11 additional color plates. But Potter herself preferred the earlier text because it included more old nursery rhymes than did Warne's book. She also said that *The Tailor of Gloucester* was her personal favorite of all her books (see Lear *Beatrix Potter* 2007). Linder p 420; Quinby 3.

\$3,000 - 5,000



127

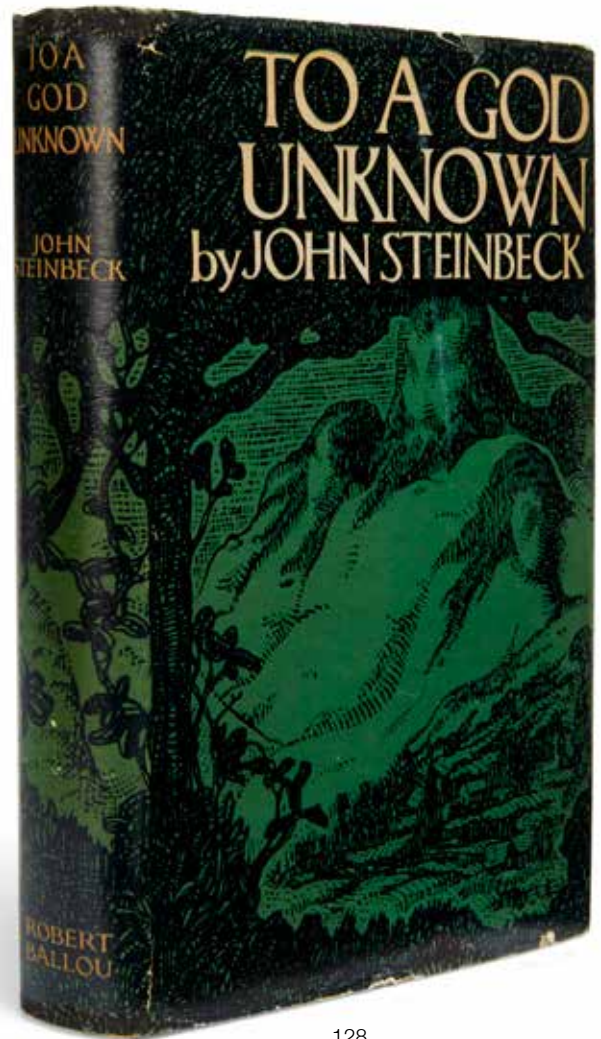
127

STEINBECK, JOHN. 1902-1968.

The Pastures of Heaven. New York: Brewer, Warren & Putnam, 1932. 8vo. Original green cloth; silver dust jacket. Custom quarter morocco case. Some sunning to cloth, typical darkening to spine gilt, toning to endpapers; jacket with tissue reinforcement to verso and some restoration on folds and spine panel, small further areas of restoration along top edge.

FIRST EDITION, FIRST ISSUE in the attractive dust jacket. The spine bears the imprint of "Brewer Warren Putnam" rather than Robert Ballou who purchased the majority of the sheets later in 1932; the jacket does not mention of *Cup of Gold*. Goldstone & Payne A2a.

\$3,000 - 5,000



128

128

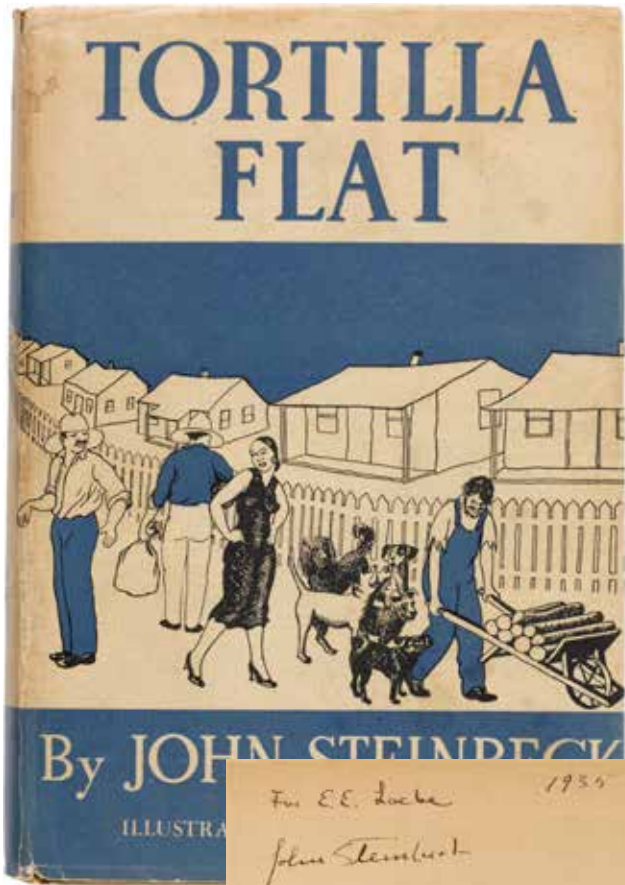
STEINBECK, JOHN. 1902-1968.

To a God Unknown. New York: Robert O. Ballou, [1933]. Original light green cloth, spine gilt-lettered, pictorial endpapers; dust jacket by Mahlon Blaine. Some fading/spots to cloth; jacket with spine panel ends and 2 small edge-chips restored, some toning.

FIRST EDITION, FIRST ISSUE, one of only 598 copies published.

Goldstone & Payne A3a.

\$3,000 - 5,000



129

129

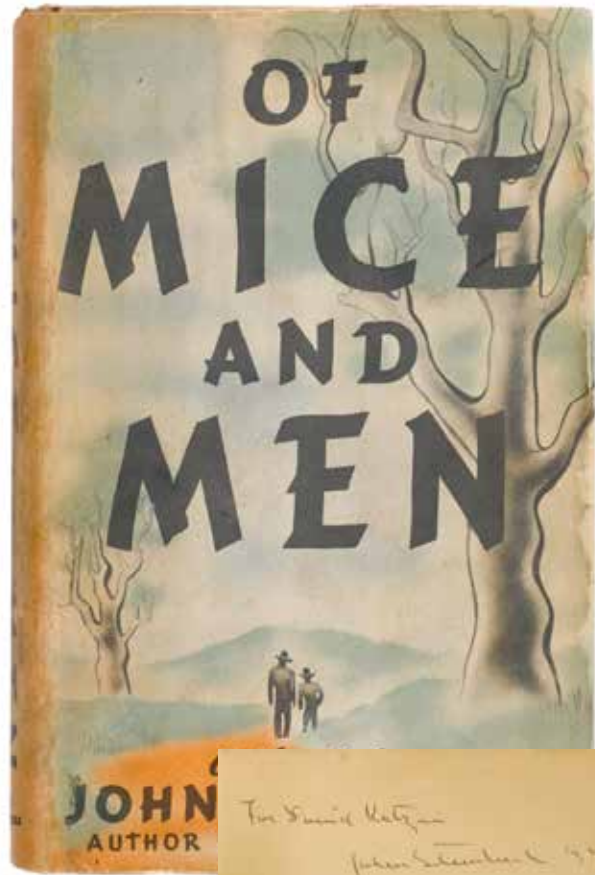
STEINBECK, JOHN. 1902-1968.

Tortilla Flat. New York: Covici Friede, [1935].

Original buff cloth stamped in blue, pictorial dust jacket. Cloth spine and edges tanned; jacket lightly toned, mild edge-wear and creasing including some short tears at spine panel head.

PRESENTATION COPY OF THE FIRST EDITION, inscribed and signed on the front free endpaper: "For E.E. Locke / John Steinbeck" and dated 1935. Goldstone & Payne A4b.

\$5,000 - 8,000



130

130

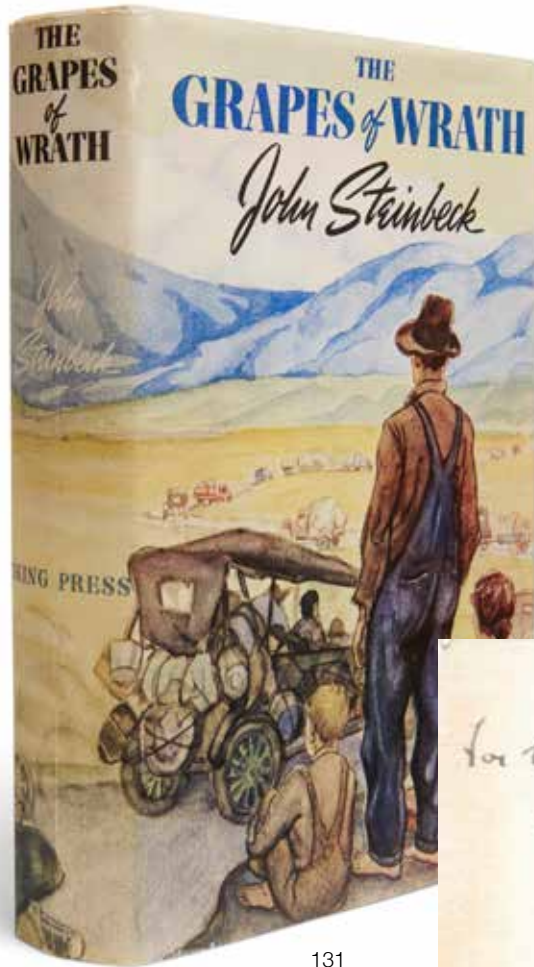
STEINBECK, JOHN. 1902-1968.

Of Mice and Men. New York: Covici Friede, [1937].

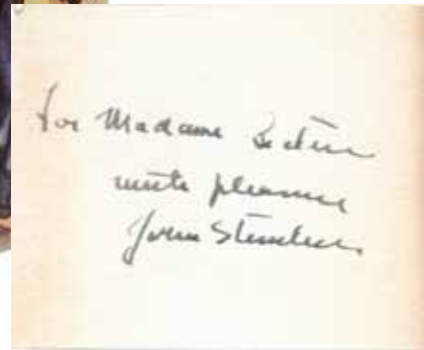
Original tan cloth stamped in orange and black; dust jacket. Slight lean, some darkening to cloth; jacket toned, spine panel and folds reinforced, spine panel ends repaired effecting first letter of title, not price-clipped.

FIRST EDITION, FIRST ISSUE, PRESENTATION COPY, inscribed and signed by the author on the front free endpaper: "For David Katzin[?] / John Steinbeck '37." Goldstone & Payne A7a.

\$2,000 - 3,000



131



131

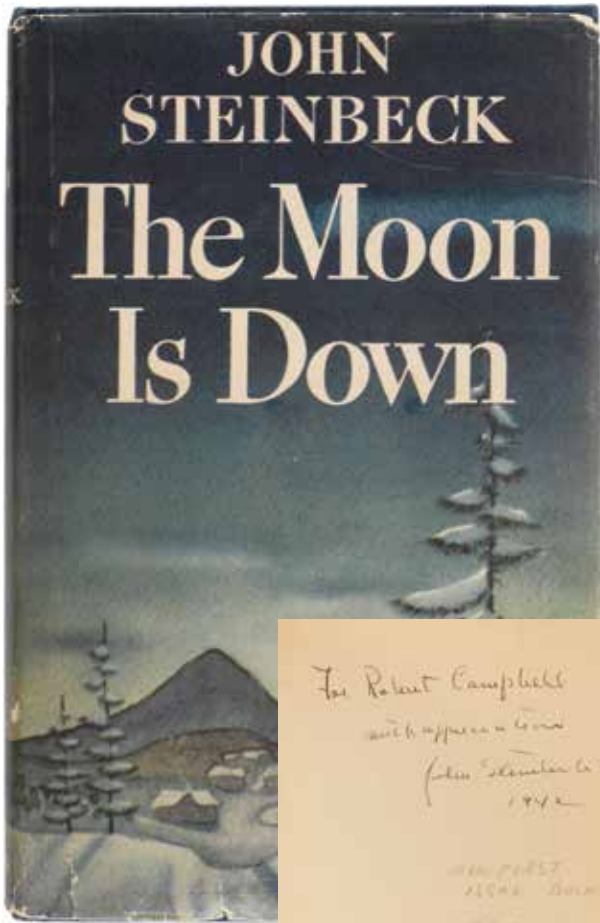
STEINBECK, JOHN. 1902-1968.

The Grapes of Wrath. New York: Viking Press, [1939].

Original beige illustrated cloth stamped in dark red, pictorial endpapers; dust jacket with illustration by Elmer Hader. Few small pale spots to cloth; light crease to jacket spine panel.

FINE COPY OF THE FIRST EDITION WITH SIGNED PRESENTATION SLIP laid in, reading: "For Madame [?] / with pleasure / John Steinbeck." Goldstone & Payne A12a.

\$6,000 - 9,000



133



132

STEINBECK, JOHN, AND EDWARD F. RICKETTS.

Sea of Cortez. A Leisurely Journal of Travel and Research. New York: The Viking Press, 1941.

Tall 8vo. 277 pp. Original plain brown wrappers. Custom quarter morocco box. A little tape residue and tiny stains to wrappers, corner of f.f.e. clipped.

Provenance: J. Haber (bookplate to f.f.e.).

ADVANCE PROOF COPY, preceding the hardcover first edition. This example in variant plain wrappers, not issued with a paper label on front cover. These proof copies contain the first portion of the text only and omit the illustrations and scientific appendix. Goldstone-Payne A15.a.

\$800 - 1,200

133

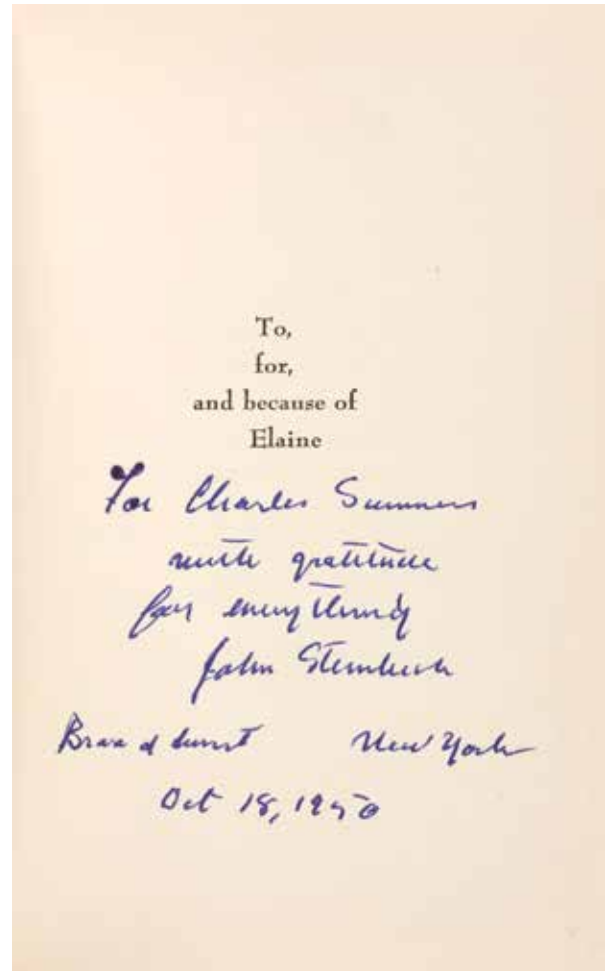
STEINBECK, JOHN. 1902-1968.

The Moon is Down. New York: The Viking Press, 1942.

Original blue cloth lettered in blind and in silver; dust jacket. Light toning to endpapers and spine, jacket toned and with light edge-wear and a little rubbing to front flap fold, price-clipped.

PRESENTATION COPY OF THE FIRST EDITION, FIRST ISSUE, inscribed, signed and dated in the year of publication by the author on the front free endpaper: "For Robert Campbell / with appreciation / John Steinbeck / 1942." Goldstone & Payne A16b.

\$1,500 - 2,500



134

134

STEINBECK, JOHN. 1902-1968.

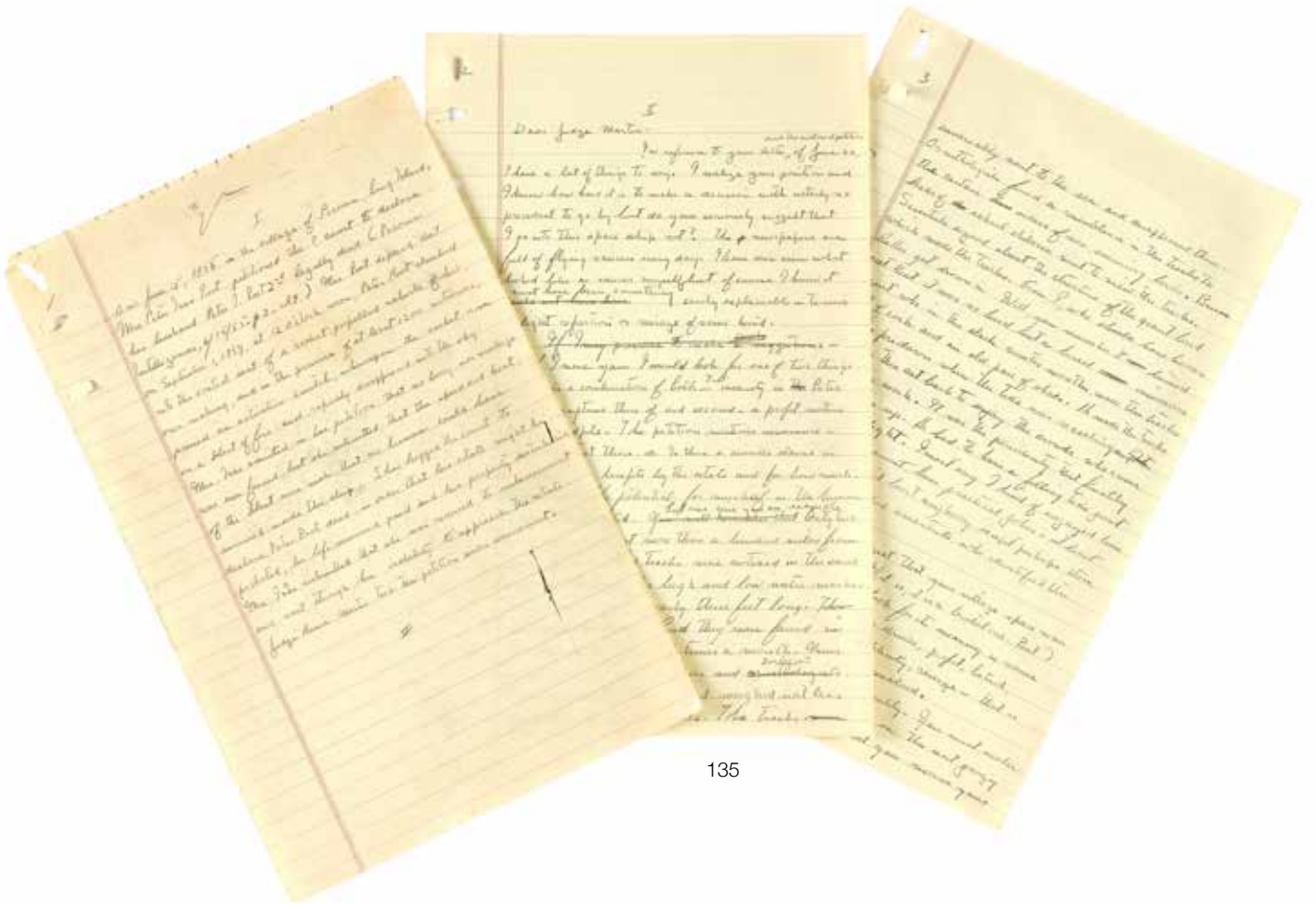
Burning Bright. New York: The Viking Press, 1950.

Original tan cloth lettered in red; dust jacket. Fore-edge a bit foxed, insect wear to cloth; jacket with a short edge-tear and light sun.

Provenance: Charles Summers, Broadway actor and stage manager (presentation inscription); Christie's East, Nov 24, 1998, lot 86.

PRESENTATION COPY OF THE FIRST EDITION, INSCRIBED ON OPENING NIGHT OF THE PLAY, and signed on the dedication page: "For Charles Summers / with gratitude for everything / John Steinbeck / Broadhurst New York / Oct 18, 1950." *Burning Bright*, produced by Rodgers and Hammerstein, had its Broadway debut at the Broadhurst Theater on October 18, 1950 and ran for only 13 performances. Charles Summers was the assistant stage manager.

\$700 - 1,000



135

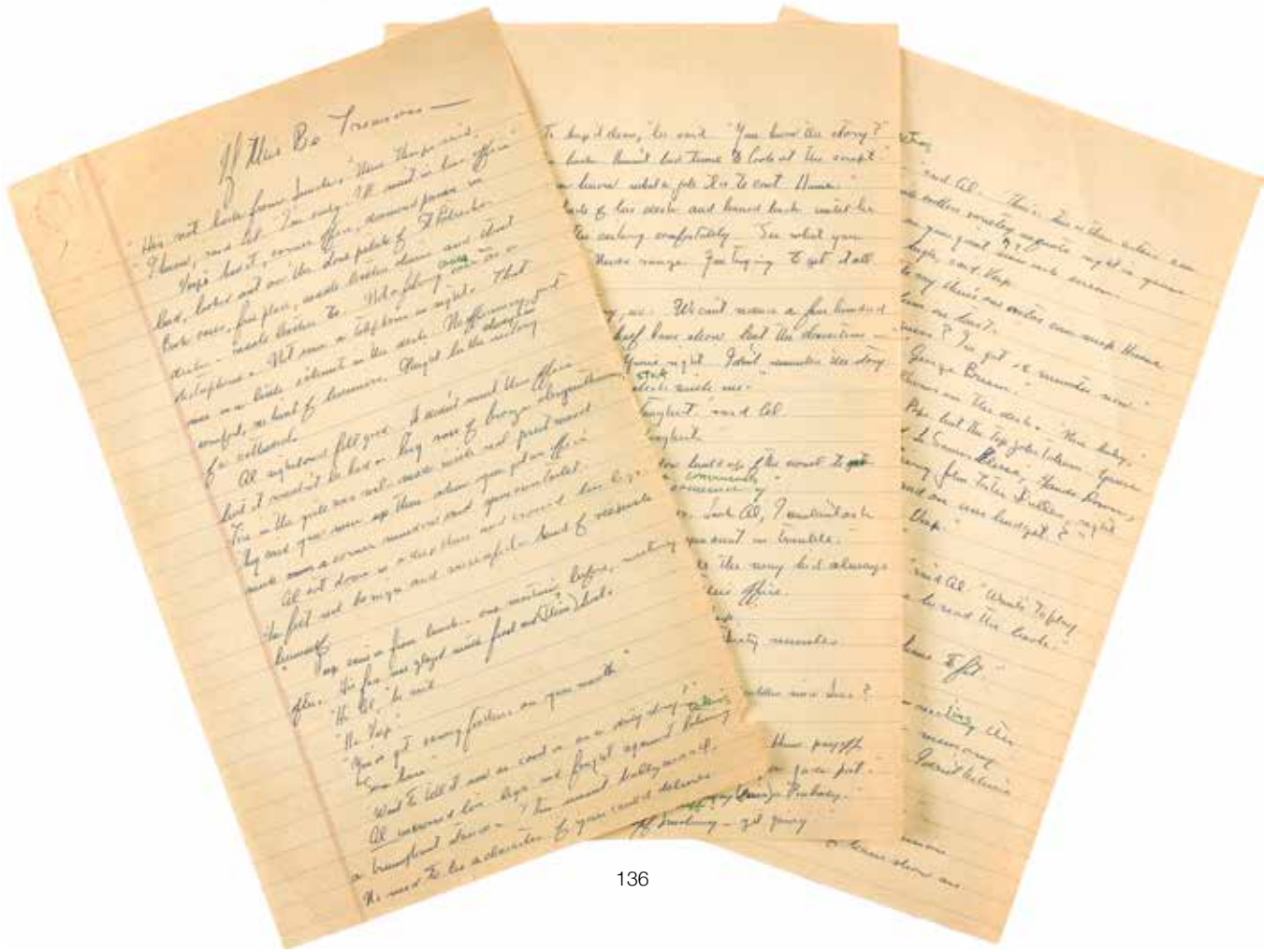
STEINBECK, JOHN. 1902-1968.

Autograph Manuscript of an unpublished short story "Π√" [Pi Root], 34 pp, legal folio, n.p., [1956], first two leaves with roman numerals, on yellow ruled paper. Some slight ink marks on the first page, first 11 pages with small holes at upper left margin. Custom morocco-backed cloth box. *Provenance:* John Steinbeck: given to his literary agent Elizabeth Otis in 1956; sold to the New York dealer John Fleming.

"Pi Root" is a curious tale about a Mrs. Peter Ives Root of Peconic, Long Island, who in June 1955 goes to Judge Martin to declare her husband— who the previous September had got into a rocket and blasted off into the sky—legally dead. In a series of letters to the judge Mrs. Root petitions her case so she can get probate on his estate; the work continues with an interview with Joseph Blanding, President of the Peconic Savings Bank as to the financial state of Peter Root; and concludes (pp 23-34) with a transcribed "taped" interview with a Miss Alice Southland?, a grade school teacher in Peconic, discussing Peter Root's education.

The title "Pi Root" was never quite fixed; Elizabeth Otis called it "Peter Root legally Dead," but Steinbeck's title on the head of page 1 is "Pi Root" using the symbols Π√. The story was never published, and it remained in Otis's possession until purchased by the eminent dealer John Fleming. Steinbeck started writing "Pi Root" in February 1956, and in a March 7th, 1956 letter to Elizabeth Otis he describes how work on the story was interrupted by other ideas, such as a "a long short story in the form of an historical report" called "All your Houses." Despite the mental interruptions, Steinbeck did complete "Pi Root" and he sent it to Otis. Interestingly, the character Joe Elegant (commonly thought of as a young John Steinbeck) in *Sweet Thursday* (1954) is writing a gothic novel called "Pi Root of Oedipus." Perhaps the concept resurfaced again in 1956. It is highly probable that Elizabeth Otis, his ever attentive literary agent, quickly dissuaded Steinbeck from publishing, and retained the manuscript.

\$35,000 - 45,000



136

STEINBECK, JOHN. 1902-1968.

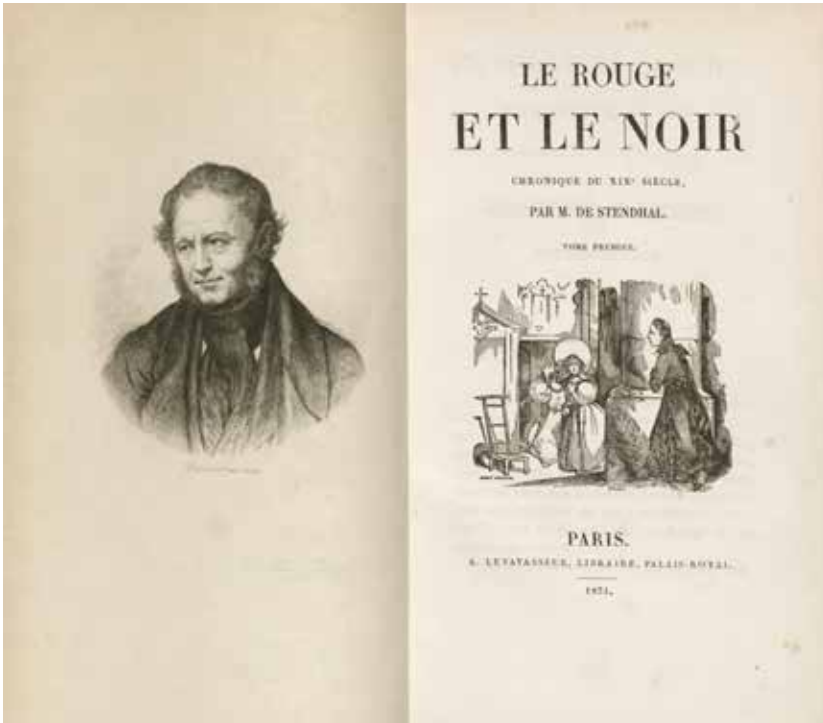
Autograph Manuscript of the unpublished short story "If This Be Treason," 9 pp rectos only, legal folio, written in blue ink with corrections in green ink, on lined yellow paper, n.p., [1953], small marginal waterstain at top of p 1, modest toning. Custom half red morocco box.

Provenance: from the estate of Steinbeck's literary agent, Elizabeth Otis (with a 1982 letter from John F. Fleming stating this fact).

"If This Be Treason" is an interesting "edgy" political story from Steinbeck, reflecting the turbulent political times of the early 1950s. The title of this suppressed tale comes from Patrick Henry's legendary attack on the British Stamp Act in 1765: "If this be treason, make the most of it." Although the Nobel Prize winning writer was never called before the House Un-American Activities Committee, John Steinbeck hated Sen. Joseph McCarthy and all he stood for. "If This Be Treason"

concerns the dismissal of a Hollywood star from a television show by two studio executives because of "that Washington stuff." When the President of Viking Press, Harold Guinzburg, objected to "If This Be Treason," Steinbeck withdrew it from publication. However, Steinbeck later defended Arthur Miller against McCarthy's assault on the famous American playwright in an article in *Esquire* (June 1957): "I feel profoundly that our country is better served by individual courage and morals than by the safe and public patriotism which Dr. Johnson called 'the last refuge of scoundrels.'" Railsback and Meyer's *A John Steinbeck Encyclopedia* (2006) misidentified "If This Be Treason" as "an unpublished article" (p 168). A fourteen-page typescript identical to this manuscript and once owned by the late producer Ernest H. Martin (Steinbeck's friend and neighbor at Sag Harbor L.I.), was sold at Pacific Book Auction, Lot 164, May 24, 2007.

\$10,000 - 15,000



137

137

STENDHAL (MARIE-HENRI BEYLE). 1783-1842.

Le Rouge et le noir. Chronique du XIXe siècle. Paris: A. LevassEUR, 1831.

2 volumes. 8vo (217 x 130 mm). [iv], 398; [iv], 486, [1] pp. Etched portrait of the author by Henri-Joseph Dubouchet bound as frontispiece of first volume, wood-engraved vignette to title-page of each volume. Later crimson levant by David, spine lettered in gilt, gilt-decorated dentelles, t.e.g. Without publisher's advert in first volume, uncut, light foxing to edges, occasionally appearing in margins, but generally clean, spines sunned, upper joints partially cracked at head of spine, a very good set overall.

Provenance: Ross Ambler Curran; H(enri) Bordes; Raymond Boueil; N.I. (bookplates).

FIRST EDITION. Handsome uncut copy of Stendhal's most important work.

\$8,000 - 12,000



138

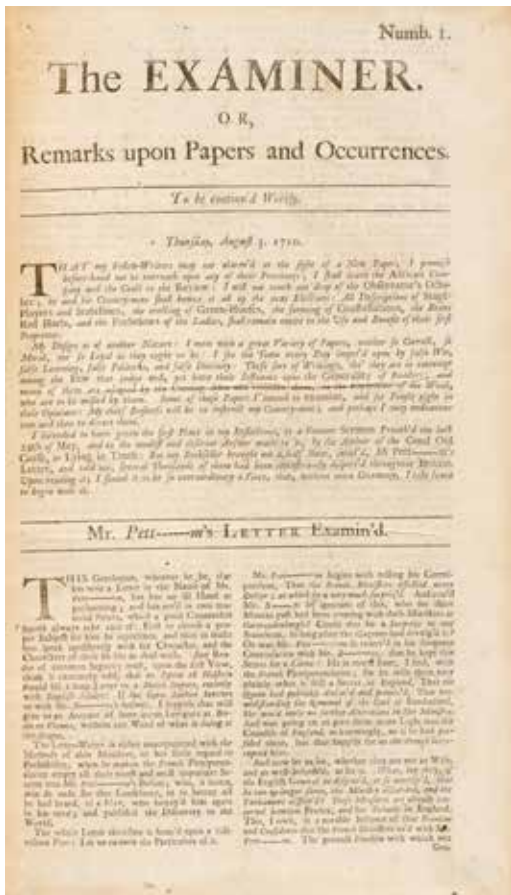
138

STEVENSON, ROBERT LOUIS. 1850-1894.

Photograph Signed ("Robert Louis Stevenson"), albumen print cabinet card, full length portrait of Stevenson half seated on patterned drape, left hand on right knee, wearing velvet jacket with black armband, by W.J. Hawker, [1886], Bournemouth, photographer's imprint at lower mount and on verso, signed at the lower mount above imprint, tape remnants at upper mount not affecting image and lower verso, light abrasions but generally very good, matted and framed.

This photograph is from a series of 4 images taken by Hawker in 1886. The black crepe armband is in memory of his uncle David Stevenson, who died on September 17, 1886.

\$2,000 - 3,000



139

139

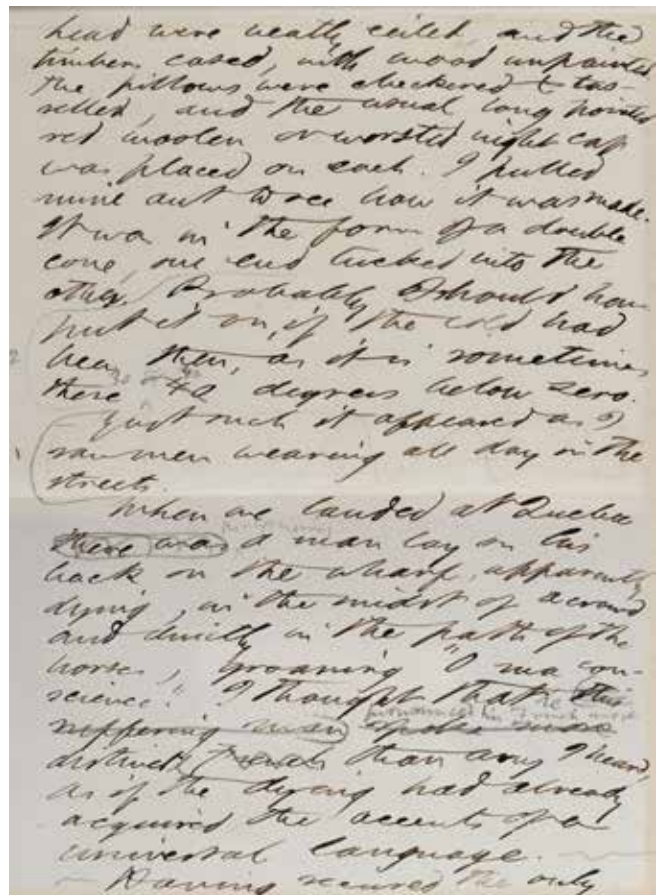
SWIFT, JONATHAN, CONTRIBUTOR AND EDITOR.

The Examiner. Volumes I-VI. [Complete.] London: John Morphew, 1710-14.

6 parts containing 268 separately issued numbers, bound in one volume. Folio (323 x 189 mm). Volume I edited by Swift, the others by William Oldisworth. Recent replica Cambridge calf by Courtland Benson, raised bands, spine panels with gilt floral spray centerpiece, maroon morocco label. Each paper from volume II, number 36, through the final issue of volume VI with halfpenny tax stamp. Five leaves folded at bottom to avoid trimming, four pages trimmed with slight loss to one line of text at bottom, variable mostly minor browning, more significant to half a dozen leaves, overall fresh and clean internally.

RARE COMPLETE COPY. *The Examiner* was established in August of 1710 as the main political voice of the Tory party, and Swift took over as editor in November of that year. According to George Glencairn Urwin (in his "Humorists of the Eighteenth Century"), Swift "became the most active, virulent, arrogant and assertive of pamphleteers" as well as "the leading light of 'The Examiner,' . . . largely responsible for moulding enlightened public opinion on the great political issues of the day." Of the first 52 issues of the "Examiner" (from 3 August 1710 to 26 July 1711), Swift contributed Nos. 14-46, described by *DNB* as 33 essays "written from a Tory point of view 'to assert the principles, and justify the proceedings of the new ministers.'" Each number comprised one sheet, written in two columns on both sides. In the second series of 47 essays, begun on 6 December 1711, Swift contributed three additional numbers. This second series and the four that followed were overseen by William Oldisworth, with the last number appearing on 26 July 1714. This is the only complete copy we trace in the records of ABPC and RareBookHub. Teerink 525; Rothschild 2010.

\$2,000 - 3,000



140

140

THOREAU, HENRY DAVID. 1817-1862.

The Writings of Henry David Thoreau. Boston & New York: Houghton Mifflin and Company, 1906.

20 volumes. 8vo (215 x 143 mm). Illustrated throughout with photo engraved plates on japon. Half olive morocco over marbled boards by Riverside Press, gilt titled and decorated spines in compartments. Top edge gilt, others uncut. Spines faintly toned, a fine set. Original folding manuscript leaf (236 x 189 mm) inlaid to size in volume one with manuscript corrections and insertions in pencil.

LIMITED MANUSCRIPT EDITION, NO 361 OF 600, SIGNED BY THE PUBLISHER. The manuscript leaf comes from chapter four of *A Yankee in Canada* (1853) and reads, in part: "... When we landed at Quebec (the next morning) a man lay on his back on the wharf, apparently dying, in the middle of a crowd and directly in the path of the horses, groaning 'O ma conscience.' I thought that he pronounced his French more distinctly than any I heard, as if the dying had already acquired the accents of a universal language."

\$5,000 - 7,000

AN
AMERICAN DICTIONARY
OF THE
ENGLISH LANGUAGE:

INTENDED TO EXHIBIT,

- I. THE ORIGIN, AFFINITIES AND PRIMARY SIGNIFICATION OF ENGLISH WORDS, AS FAR AS THEY HAVE BEEN ASCERTAINED.
II. THE GENUINE ORTHOGRAPHY AND PRONUNCIATION OF WORDS, ACCORDING TO GENERAL USAGE, OR TO JUST PRINCIPLES OF ANALOGY.
III. ACCURATE AND DISCRIMINATING DEFINITIONS, WITH NUMEROUS AUTHORITIES AND ILLUSTRATIONS.

TO WHICH ARE PREFIXED,

AN INTRODUCTORY DISSERTATION

ON THE

ORIGIN, HISTORY AND CONNECTION OF THE
LANGUAGES OF WESTERN ASIA AND OF EUROPE,

AND A CONCISE GRAMMAR

OF THE

ENGLISH LANGUAGE.

BY NOAH WEBSTER, LL. D.

IN TWO VOLUMES.

VOL. I.

He that wishes to be counted among the benefactors of posterity, must add, by his own toil, to the acquisitions of his ancestors.—*Romulus.*

NEW YORK:
PUBLISHED BY S. CONVERSE.

PRINTED BY HERRICK & HOWE—NEW HAVEN.

1828.

141

141

WEBSTER, NOAH. 1758-1843.

An American Dictionary of the English Language. New York: S. Converse, 1828.

2 volumes. 4to (278 x 212 mm). Text in three columns. With the "Additions and Corrections" leaf at end of vol 2. Engraved frontispiece portrait by A.H. Durand after S.F. Morse. Contemporary marbled boards expertly rebacked and recorned with diced Russia of the period, spines lettered in gilt and divided into panels by double gilt rules. Three or four gatherings lightly foxed or toned, light foxing to title and frontis and a few additional leaves, paper-boards a bit chafed, small neat repair to leather of lower board vol 1, overall a fine, fresh copy.

FIRST EDITION of the dictionary "which almost at once became, and has remained, the standard English dictionary in the United States" (*PMM*) and the "most ambitious publication ever undertaken, up to that time, upon American soil" (Grolier). Webster's was more extensive than any previous dictionary, at 70,000 words; Webster wrote each definition himself and the great majority have stood the test of time. Grolier *American* 36; *PMM* 291; Sabin 102335.

\$10,000 - 15,000

ESTRACTO DE NOTICIAS
*del Puerto de Monterrey, de la Mis-
sion, y Presidio que se han estableci-
do en él con la denominacion de San
Carlos, y del suceso de las dos Expe-
diciones de Mar, y Tierra que à este
fin se despacharon en el año proxi-
mo anterior de 1769.*

AMERICANA

Lots 142-163



ESPUES DE LAS REPETIDAS,
y costosas Expediciones que se hi-
cieron por la Corona de España en
los dos siglos antecedentes para el
reconocimiento de la Costa Occi-
dental de Californias, por la mar del
Sur, y la ocupacion del importante Puerto de
Monterrey, se ha logrado ahora felizmente esta
empressa con las dos Expediconos de mar, y
tierra que à consequencia de Real Orden, y por
disposicion de este Superior Gobierno, se despacha-
ron desde el Cabo de San Lucas, y el Presidio de
Loreto en los meses de Enero, Febrero, y Marzo
del año proximo anterior.

En Junio de él se juntaron ambas Expedi-
ciones en el Puerto de San Diego, situado à los 32.
grados, y medio de latitud, y tomada la resolucion
de

Lot 159



142



142 (detail)

142^Y

[ALI, MUHAMMAD. B.1942.]

African carved wood, bone and ivory cane used by heavyweight champion Muhammad Ali in Zaire (now Democratic Republic of the Congo) in October 1974, 37 ½ x 5 ½ inches, moderate wear including a little loss to ivory on handle and a small panel apparently lacking. *Provenance:* given by Muhammad Ali to an employee who remained in the United States during the trip to Zaire.

THE "CANE OF THE CHIEF." "The Rumble in the Jungle" was one of the most important championship boxing matches in the history of sport. To stage the fight between former champion Muhammad Ali and the then undefeated world heavyweight champion George Foreman, promoter Don King chose Kinshasa, Zaire (now Democratic Republic of the Congo) at 4:00 AM on October 30, 1974. All the smart money was on Foreman to win but Ali used his famous "rope-a-dope" technique in which he tired out his opponent and then knocked him out in the 8th round to regain the title. It was one of the most highly hyped events of the 20th Century and was described in great detail by Norman Mailer in *The Fight* (1975).

On October 21, 1974, Ali and Foreman were summoned to meet President Mobutu Sese Seko in the presidential gardens. When he saw the president's beautifully carved cane, Ali asked what it meant. Through an interpreter, he replied, "This is known as the cane of the chief. You see, this is the carving of a woman. She represents reproduction—the growth of a nation. These are serpents—they represent war. And the two doves are tokens of peace. It is the president's task to see that the nation grows and that the serpents never devour the doves. Only the chief of Africa can carry this cane" (see Will Grimsley, "Chief's Cane Not for Ali," *Lewiston Daily Sun*, October 24, 1974).

Just a few days later Ali can be seen posing for the press with the present cane. See a series of images taken by Neil Leifer for *Sports Illustrated* at the presidential complex outside of Kinshasa on October 26, 1974. This includes a great image of Ali waving the cane upside-down; i.e. with the pointy end towards the camera.

\$20,000 - 30,000



143

143

BRENKUS, CHUCK, PHOTOGRAPHER.

An archive of approximately 700 photographs, various sizes, and 419 strips of 70mm sequence proofs each with four or five images per strip, 1940s-1980s, most gelatin silver prints with a few color prints, some with photographer's inkstamp to verso, some duplicates, overall very good condition. Should be previewed.

LARGE AND VARIED ARCHIVE OF LOS ANGELES BASED PHOTOGRAPHER CHUCK BRENKUS. Brenkus (1918-1994) applied his photographic talents to an impressively diverse array of subjects. He served as an official U.S. Navy photographer during the Second World War, after which he studied photography at the Art Center College of Design in Los Angeles. Following a stint at Hughes Aircraft and another with defense contractor Litton Industries (see lot 150), Brenkus turned his attention to sports, ultimately establishing himself as one of the premier golf photographers in the industry. The present archive includes: approximately 75 photographs documenting the work of the Fourth Naval Construction Battalion ("Seabees") in Okinawa and Japan during World War II; an attractive collection of 90 (many large format and some color) photographs from Brenkus' student days on the G.I. Bill at the Art Center in Los Angeles, 1946-1949; a group of approximately 70 (including duplicates) baseball related photographs featuring JOE DIMAGGIO, PEE WEE REESE AND THE U.S. ARMY AND NAVY BASEBALL TEAMS in Guam and Hawaii during World War II as well as photographs of Los Angeles Dodgers players from the 1960s-1980s; approximately 450 soccer related photographs, 1940s-1960s, primarily taken in Los Angeles of various national and international matches; and a superb group of more than four hundred strips of 70mm sequence proofs of tennis champions in action on courts: dating from 1976-77, the strips document step by step the swings of John McEnroe, Frew McMillan, Billy Martin, Eddie Dibbs, Guillermo Vilas, Pat Todd, Peter Fleming, Colin Dibley, Hank Pfister, Tom Leonard, Steve Krulevitz, John Austin, Brian Gottfried, and others. (Brenkus pioneered and specialized in these swing sequence shots both in tennis and in golf, earning the gratitude and friendship of the athletes who consulted the images to improve their swings.)

\$3,000 - 5,000



144

144

CATLIN, GEORGE. 1796-1872.

2 hand-colored lithographs from *North American Indian Portfolio*:
 1. *Antelope Shooting*. London: [1844]. Approx. 14 1/2 x 19 1/4 inches.
 2. *Buffaloe Hunting*. London: [Chatto & Windus, c.1875]. 14 1/2 x 19 1/4 inches.

Both matted and framed, very good condition.

\$1,000 - 2,000

145

COTTON, JOHN. 1584-1652.

A Briefe Exposition with Practicall Observations upon the Whole Book of Ecclesiastes. London: printed by Thomas Childe for Ralph Smith, 1654.

Small 8vo (157 x 95 mm). [8], 277, [1] pp. Without final leaf T4 with vertical half-title on recto. Contemporary unlettered sheep, recently and expertly resewn, rebaced, and recornerd. Mild spotting and browning, final leaf chipped and browned at one edge with no loss of text, old stamp erased from title, boards slightly marked and stained.

FIRST EDITION of this scarce work based on sermons preached in the Massachusetts Bay Colony by Puritan divine John Cotton, grandfather of Cotton Mather. Brinley 560; Sabin 17049; Wing C-6413.

\$1,000 - 1,500



146

146

DWINELLE, JOHN WHIPPLE. 1816-1881.

The Colonial History of the City of San Francisco. San Francisco: Towne & Bacon, 1866.

8vo (220 x 145 mm). iv, [2], [v]-[x], [2], [xi]-xiv, [1], 34, [2], 106, 369, [1], [367]-391 pp. 3 lithographed plates, with 3 maps, one of which is large, folded and linen-backed, another of which is double-page and hand-colored in outline, 2 errata slips. Contemporary half morocco over marbled boards, rebacked preserving original spine. Some occasional foxing or spots, penmarks, some corner creases, front hinge cracked, large map with separation at some folds, light shelfwear.

Provenance: Fred Killian (gilt-lettered leather label to upper cover).

Third Edition, second issue, with additional material not found in earlier editions and with the large folding map of San Francisco not found in all copies. "This work contains a large number of documents, most of which are now either inaccessible or destroyed" (Cowan II p 189); Howes D-614; *Zamorano* 80 32.

\$800 - 1,200



147

147

FOLK REMEDIES.

HOHMAN, JOHANN GEORG. Fl.1802-1846. *Der lange verborgene Freund, oder: getreuer und christlicher Unterricht für Jedermann, enthaltend: wunderbar und probmässige Mittel und Kunste für Menschen und Vieh.* Reading, PA: for the author, 1820.

12mo (175 x 105 mm). 100 pp. Black letter type. Contemporary quarter sheep over decorative paste-paper boards. Typical browning and some dampstaining, some abrasion to binding, but overall clean and attractive.

FIRST EDITION of this influential compendium of folk magic and home remedies, including information on spells, amulets and potions. Tradition holds that this book itself protects the owner against supernatural forces, and this a particularly fine copy.

\$1,000 - 1,500

148

FRENCH AND INDIAN WAR.

A Short History in Miniature of the Origin and Progress of the Late War from its Commencement to the Exchange of the Ratification of Peace between Great Britain, France, & Spain on the 10th Feb[ruar]y 1763. [London?: c.1763.]

43 mm diameter. 61 (of 62?) paper medallions with engraved illustrations on rectos and engraved text on versos (a few with text or images on both sides), sewn together with ribbon. Housed in original circular silver box with portrait bust, mottoes, and signatures of George II and George III on base and lid. Approximately 20 medallions detached in smaller groups or singles, occasional minor wear around edges but overall fine.

An intriguing and scarce miniature commemorating the end of the Seven Years' War and documenting seminal moments of the conflict, including several events in the North American theater. Comprised mainly of illustrations of sea and land battles, with a few depictions of ceremonies and treaty signings, and with a narrative account on the versos. We locate only one copy in auction records in the past sixty years, containing only 54 medallions.

\$1,500 - 2,000



148

GERONIMO. 1829-1909.

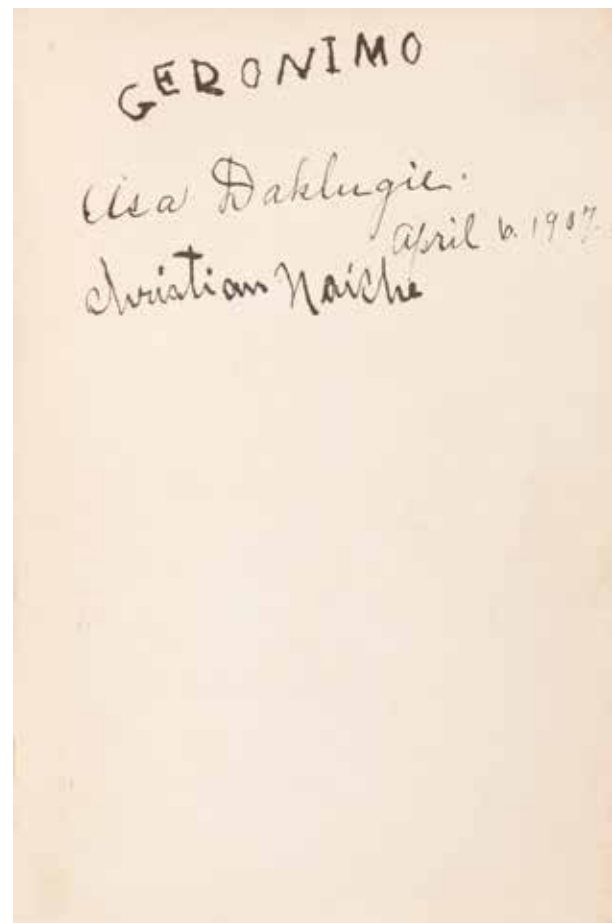
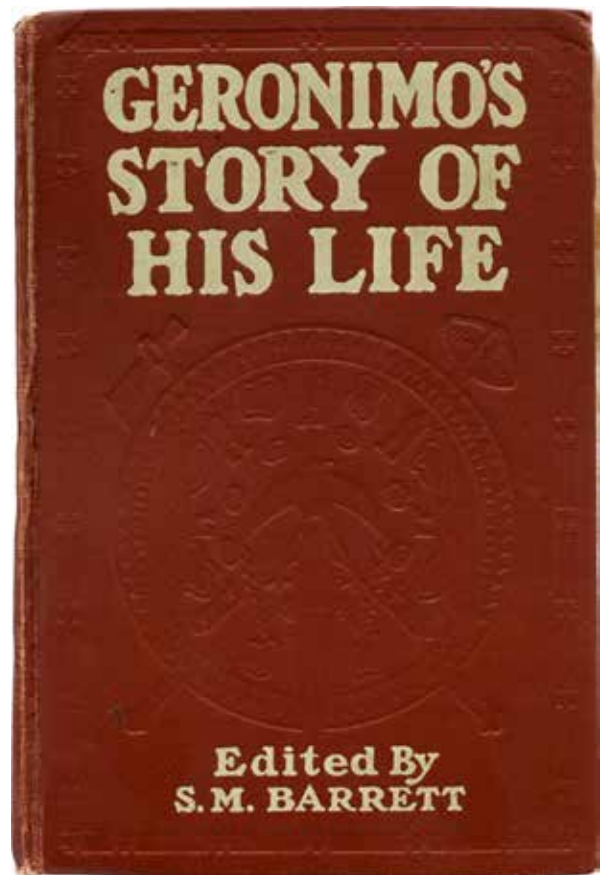
BARRETT, S.M., ed. *Geronimo's Story of His Life*. New York: Duffield & Company, 1906.

Original red cloth lettered in white. Illustrated. Custom red morocco-backed folding box. Cloth worn with lettering faded from spine, text block cracked, browning to endpapers.

Provenance: Wilbur Ray Humphreys, 1877-1948, the original collector of the signatures; by descent to historian David Humphreys Miller, 1918-1992 (letter laid in).

SIGNED BY GERONIMO IN INK AND WITH ADDITIONAL SIGNATURES OF CHRISTIAN NAICHE AND ASA DAKLUGHIE DATED APRIL 6, 1907. An extraordinary, well-documented Geronimo item. This volume is accompanied by a 1991 letter from D.H. Miller explaining how his ancestor purchased Geronimo's book and obtained the signatures himself when he met the men on a train en route to the University of Oklahoma at Norman. Miller himself was a prominent artist, historian and film adviser specializing in Custer and in Plains Indians. He began interviewing survivors of the Battle of Little Bighorn when he was only 16 and eventually painted portraits of 72 survivors of the battle. His letter reads in full: " January 3, 1991. This is to certify that this book, GERONIMO'S STORY OF HIS LIFE, edited by S.M. Barrett and published in 1906 by Duffield & Company in New York City, was obtained, according to family history, by my late uncle Wilbur Ray Humphreys, who passed it along to me several decades ago. Well aware of my life-long interest in American Indians, he told me that while en route to the University of Oklahoma at Norman, where he served as assistant professor of English, he met a group of Apaches aboard the train. Among them was old Geronimo, Christian Naiche, nominal chief of the Chiricahua Apaches, and Asa Dahklugie, interpreter. Geronimo was selling books of his life story. My uncle bought a copy and had all three Indians sign it. My uncle went on to become a full professor of English at the University of Michigan and subsequently Dean of the College of Science, Literature and the Arts at the University of Michigan."

\$12,000 - 18,000





150

150

HUGHES AIRCRAFT COMPANY.

BRENKUS, CHUCK, photographer. An archive of approximately 317 photographs, the majority related to Hughes Aircraft Company, 3 1/2 x 4 1/2 to 15 1/4 x 20 inches (most 8 1/2 x 11 in), gelatin silver prints, 1947-1959, Mercury, Nevada, Culver City, California, and Guam, many with "Hughes Aircraft Photo," "Hughes Aviation," and/or "Confidential" stamps to verso, some with publication notations in grease pencil or pen, numerous duplicates mostly among the aerial views, overall very good condition with occasional curling and slight fading, some staining to photo boards of large photos.

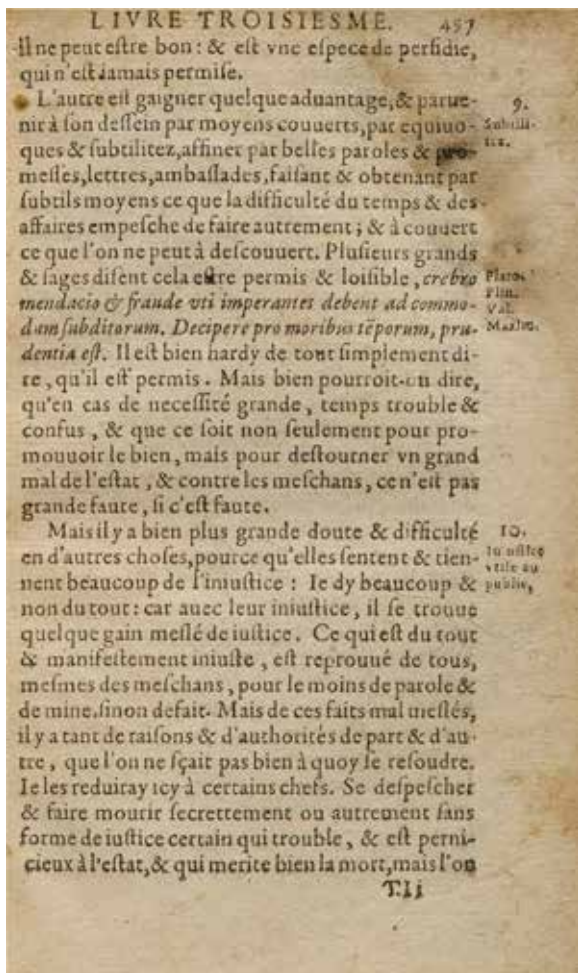
IMPRESSIVE COLLECTION OF HUGHES AIRCRAFT AND RELATED AVIATION PHOTOGRAPHS, FROM HUGHES AIRCRAFT'S HEAD PHOTOGRAPHER.

From the late 1940s through the 1950s, Chuck Brenkus served as Head Technical Research Cine, Still, and Photo Instrumentation Photographer for the Hughes Aircraft Company documenting many Hughes projects and the company's research and daily workings. Comprised mainly of Brenkus' work spanning this period, the present lot includes: eight photos of the Hughes H-4 Spruce Goose, several of which are stamped November 2, 1947, the date of the plane's single, unsuccessful flight, and including two large-

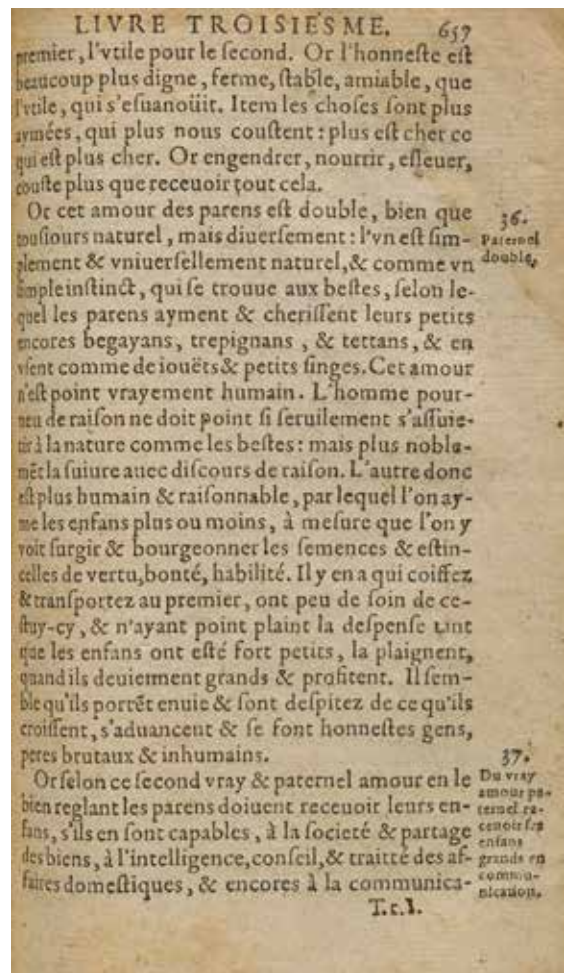
format prints of the plane resting on the ocean's surface; a German ME-262A Swallow fighter plane with Nazi insignia at the Hughes plant's airfield; a group of approximately 35 photographs documenting the development and construction of Hughes XH-17 and XH-28 experimental military cargo helicopters and including test flights of the former; various other helicopters, circa 1957; aerial images of a P-38 Lightning in flight; numerous aerial images of the Hughes Aircraft plant in Culver City, California and other aerial views of Los Angeles; and images of Hughes employees at work.

Roughly two-fifths of the lot is comprised of Brenkus' post-Hughes work and includes a crew mounting cameras to a helicopter in advance of atomic bomb tests at Nevada's Mercury Test Site circa 1968; images of the dummy city used in the test; aerial views of Los Angeles freeways under construction circa 1964; the Los Angeles coastline; Loyola University; aerial views of Los Angeles golf courses, etc (with numerous duplicates among the aerial views). Also included is a collection of Hughes Aircraft booklets, manuals, and paperwork, some featuring Brenkus's photographs, as well as numerous negatives and slides, mostly from the Post-Hughes era. *See also lot 143.*

\$5,000 - 7,000



151



151

151

[JEFFERSON, THOMAS. 1746-1826.]

CHARRON, PIERRE. *De la sagesse*. Paris: Robert Feuge, 1621. Volumes 2-3 only (of 3). 8vo (159 x 99 mm). 307-480; 481-802; [8]; [10], 60, [63]-72, 75-80 pp. Early 19th century marbled sheep [probably by Joseph Milligan], gilt-lettered red leather spine label. Without 1st volume, 2nd volume disbound, a few instances of marginalia, both volumes with dampstains and spotting, 2nd volume with spine chipped, 3rd volume with spine somewhat worn, sold w.a.f. *Provenance*: The Library of Thomas Jefferson (identification in unknown hand on front pastedown of 3rd volume; Thomas Jefferson's signature marks to two places in 3rd volume); unidentified ownership signature to f.f.e.p. of each volume; Gladstone Barton Kellogg, Sr. (with his holograph label on front free endpaper of each volume, dated 2/25/13 and stating "Phily"); Leary's Book Store, Philadelphia (Customer Voucher laid in).

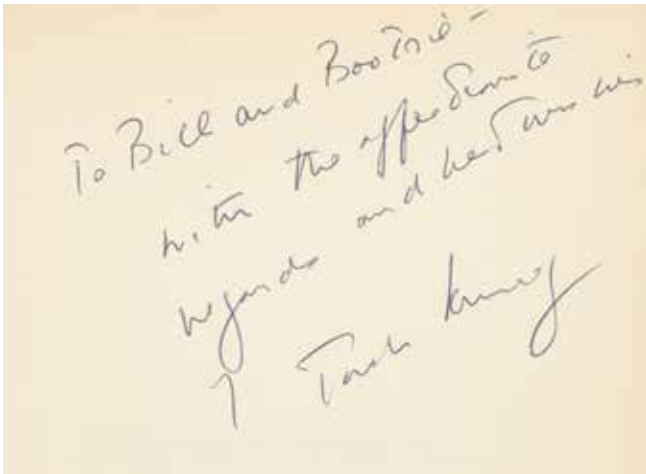
TWO VOLUMES FROM THOMAS JEFFERSON'S RETIREMENT LIBRARY. Jefferson's first library, called the Shadwell Library, after Shadwell House which he inherited from his father, included the books inherited from his father as well as books acquired during his early years. This library burned in a 1770 fire which also destroyed the house. He immediately set to work on his second library, known as the Great Library, which was sold to Congress in 1815 after the destruction of the original "Library of Congress" by the British during the War of 1812.

Jefferson had retired from public life by the time he began to assemble his 3rd library, and chose to acquire books for his enjoyment rather

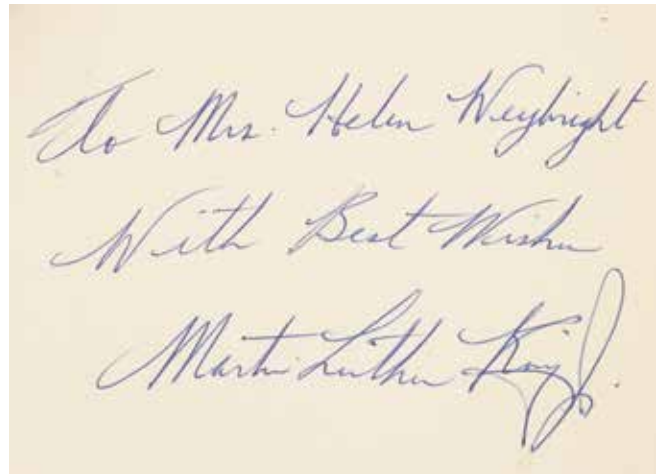
than his use. These books made up what is known as the Poor Library, after auctioneer Nathaniel P. Poor who offered the books in an 1829 auction. The above 2 volumes were part of the 3-volume lot 462. Although the Charron work was issued in a single volume, Jefferson chose to have it bound into 3 more manageable volumes. A c. July 31, 1815 list by Jefferson's binder Joseph Milligan includes the above work and lists the binding price at \$1.50. Jefferson had an interesting, although not unique manner of identifying ownership of his books. As discussed by James A Bear Jr. in his monograph *Thomas Jefferson's Book-Marks*, the former curator at Monticello calls attention to the block letters Jefferson added to the "T" and "I" signatures in the books of his retirement library. In the above work, vol 3, we see an added "T" before signature li1 (p 497), and an "I" added after signature Tt1 (p 657). There is also an early mark possibly by Jefferson in the margin of part of the passage: "*En la loy de Moy se le vaisseau qui n'auoit son couvercle attache, estoit immonde: en cecy se cognoist & discerne l'homme: le sage a la langue au coeur, & le fol a le coeur a la langue*" on p 741 and a small symbol in the margin on p 65 near the end of the third volume.

Charron's *De la sagesse*, had always been a staple of Jefferson's libraries and on at least two occasions he recommended it in letters in which he dispensed advice on important books for an ideal education. It should be no surprise that two different editions of this work appear in the Nathaniel P. Poor auction catalog of Jefferson's retirement library, this and the 1820 edition with notes by Amaury Duval.

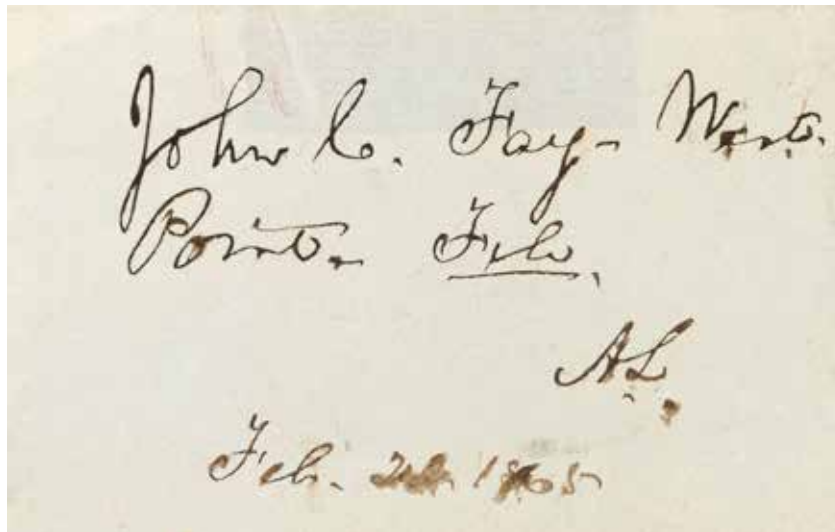
\$8,000 - 12,000



152



153



154

152

KENNEDY, JOHN FITZGERALD. 1917-1963.

Profiles in Courage. New York: Harper and Bros, 1956. Original half black cloth, dust jacket. Minor rubbing to head and tail of spine, dust jacket with light chips (2 mm each) at head and tail of spine, small (3 mm) chip at upper edge of front panel, light toning, else an attractive example. In custom clamshell box.

FIRST EDITION, SIGNED AND INSCRIBED by Kennedy on the front free endpaper: "To Bill and Bootsie—with the affectionate regards and best wishes of / Jack Kennedy."

\$2,000 - 3,000

153

KING, MARTIN LUTHER, JR. 1929-1968.

Why We Can't Wait. New York: Harper and Row, [1964]. Original half black cloth, dust jacket. Very mild shelfwear, dealer's penciled notation to rear free endpaper, jacket with 3/4 inch closed tear at upper margin of upper panel, mild age toning, else fine. In custom clamshell box.

FIRST EDITION, SIGNED AND INSCRIBED BY KING on the front free endpaper to "Mrs. Helen Weybright, with best wishes...." The recipient was the wife of Victor Weybright, the longtime editor-in-chief of the New American Library of World Literature, which published the first paperback edition of *Why We Can't Wait* in 1964.

\$2,000 - 3,000

154

LINCOLN, ABRAHAM. 1809-1865.

Autograph Endorsement Initialed ("A.L."), [Washington], February 22, 1865, on 3 1/4 x 3 1/4 piece of blue lined paper, removed from larger sheet, endorsing John C. Fay as a candidate for West Point, ink somewhat smeared on date, typewritten identification, tipped to board, otherwise excellent.

John C. Fay was apparently an underage volunteer in Co. F of the 1st New Jersey Cavalry who later received an honorable discharge after pleas from his family and then obtained an endorsement to attend West Point Academy from President Lincoln. Included here are letters from Julius A. Fay, likely the brother of John as well as endorsements from a number of other notable figures including Generals PHILIP H. SHERIDAN, GEORGE GORDON MEADE, and others.

\$2,000 - 3,000



155

155

MCKENNEY, THOMAS L. 1785-1859, AND JAMES HALL. 1793-1868.

History of the Indian Tribes of North America. Philadelphia: Edward C. Biddle; Frederick W. Greenough; Daniel Rice & James G. Clark, 1836-38-42-44.

3 volumes. Folio (515 x 365 mm). Parts 14-16 of Vol 2 bound at start of Vol 3 and with additional Vol 2 title-page. 4, 204, [1]; [2], 162; [6], [163]-237, [1 blank], 196, [2] pp. With 120 hand-colored lithographed plates, tissue guards, 1 page of lithographed maps (top map slightly trimmed), and 17 pp of subscribers' signatures. Contemporary burgundy half morocco gilt, spines gilt. Frontispiece and pp 3-4 in vol 1 toned, scattered other toning and a very few marginal foxmarks to text leaves; most plates with mild offsetting from text; wear at spine ends and corners, joints rubbed, spines darkened; overall exceptionally fresh and original.

Provenance: Samuel Appleton, 1766-1853 (armorial bookplates).

FINE AND UNSOPHISTICATED SUBSCRIBER'S COPY IN EARLY STATE. Title pages for all 3 volumes are State A, with an additional State B title present for Vol 2. Vol 1 has the *War Dance* plate in State A, the *Red Jacket* plate in State C, and p 3 in second printing with footnote present alluding to the previous error. Samuel Appleton

was a self-made merchant born in New Hampshire and a notable philanthropist. He is listed as a subscriber from Massachusetts on the verso of the first leaf of subscribers' facsimile signatures.

Soon after Thomas L. McKenney was appointed Superintendent of Indian Trade in 1816, he struck upon the idea of creating an archive to preserve the artifacts, implements, and history of the Native Americans. The Archives of the American Indian became the first national collection in Washington and were curated with great care by McKenney through his tenure as Superintendent and also when he served as the first head of the Bureau of Indian Affairs beginning in 1824. Artist Charles Bird King arrived in town in 1822 and, during a visit to his studio, McKenney was inspired to add portraits to the archives. King would, for the following twenty years, capture many of the visiting Indian dignitaries, as well as make copies of watercolors created in the field by the less able James Otto Lewis. Many saw the great value in preserving what was already known to be a vanishing race, but others in government criticized the expenses incurred. The visiting Indian delegations who had come to Washington to meet with the "Great Father" (their name for the president) would inevitably tour



155



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the Indian gallery, which was housed in the War Department building, and were generally impressed, many requesting that their portrait be painted and added to the collection. This seemed to help smooth relations during the often tense treaty negotiations.

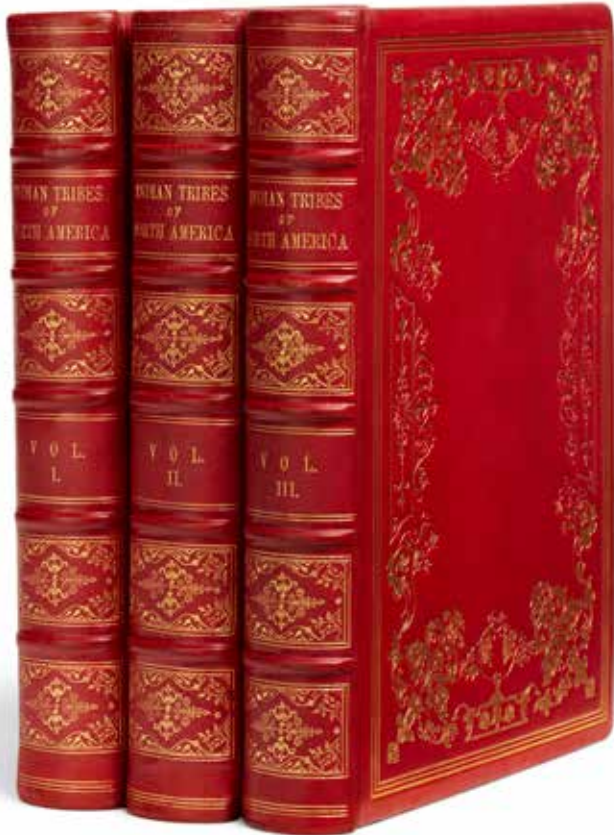
McKenney was preparing to publish a collection of the Indian portraits when he lost his position at the Bureau during Andrew Jackson's house cleaning in 1830. This seemed like an omen, as many other setbacks befell the project: publishers went bankrupt, investors dropped out, historical information became unobtainable, and expenses soared. McKenney finally enlisted Ohio jurist and writer James Hall to assist with the project, making him a partner. Hall was able to complete the individual biographies of each subject and put the finishing touches on the general history.

Six years passed between the original prospectus and the issue of the first part. In that time, James Otto Lewis, who was likely bitter that he would receive no credit for the King-reworked portraits that he sent to the Archives, beat McKenney to the market with his own *Aboriginal Port-Folio* in 1835. Unfortunately for Lewis, the illustrations were of

inferior quality and very few of its later numbers were ever completed. McKenney and Hall's *History of the Indian Tribes of North America*, on the other hand, was a resounding artistic success. The lithographs were of such high quality, comparable to the best work from Europe, that John James Audubon commissioned the lithographer James T. Bowen to provide illustrations for a revised edition of his *Birds of America*. *Indian Tribes* wasn't a financial success, however, for its high price prohibited all but the wealthy and public libraries from subscribing to it. This and the depression after the panic of 1837 both contributed to the work going through several publishers and lithographers before its completion.

King's original paintings were eventually transferred to the Smithsonian Institute, where most of them perished in the January 1865 fire. A number of the paintings exist in the form of contemporary copies made by King and his students, but the present work is by far the most complete record of this important collection. BAL 6934; Howes M129; Reese *Stamped with a National Character* 24; Sabin 43410a; Viola *The Indian Legacy of Charles Bird King*.

\$40,000 - 60,000



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MCKENNEY, THOMAS L., AND JAMES HALL.

History of the Indian Tribes of North America. Philadelphia: D. Rice & A.N. Hart, 1855.

3 volumes. 8vo (273 x 191 mm). iv, 333; xvii, [1], 9-290; iv, 17-392 pp. Preface bound between title and table of contents vol 1. With 120 hand-colored lithographed plates by J.T. Bowen, most after Charles Bird King. Contemporary pebble-grain crimson morocco, covers with scrolling and foliate gilt stamps, raised bands, spine compartments similarly gilt, all edges gilt. Linen slipcase. Imprint of plates 74 and 106 partially shaved, plate fourteen shaved just touching subject's hat, one inch tear at head of p 71 in vol 1, some soiling to endpapers, light soiling to covers, but a clean copy overall.

Provenance: Kenneth E. Harrison ("K.E.H." bookplates).

Third octavo edition, an attractive example. The first octavo edition appeared in 1848-50, following the folio edition of 1836-1844.

The plates, (described by Howes as "the most colorful portraits of Indians ever executed") are from King's portraits in the Indian Gallery, Department of War, Washington, which were all destroyed in the 1865 Smithsonian fire. Howes M 129; Sabin 43411.

\$8,000 - 12,000



157

157

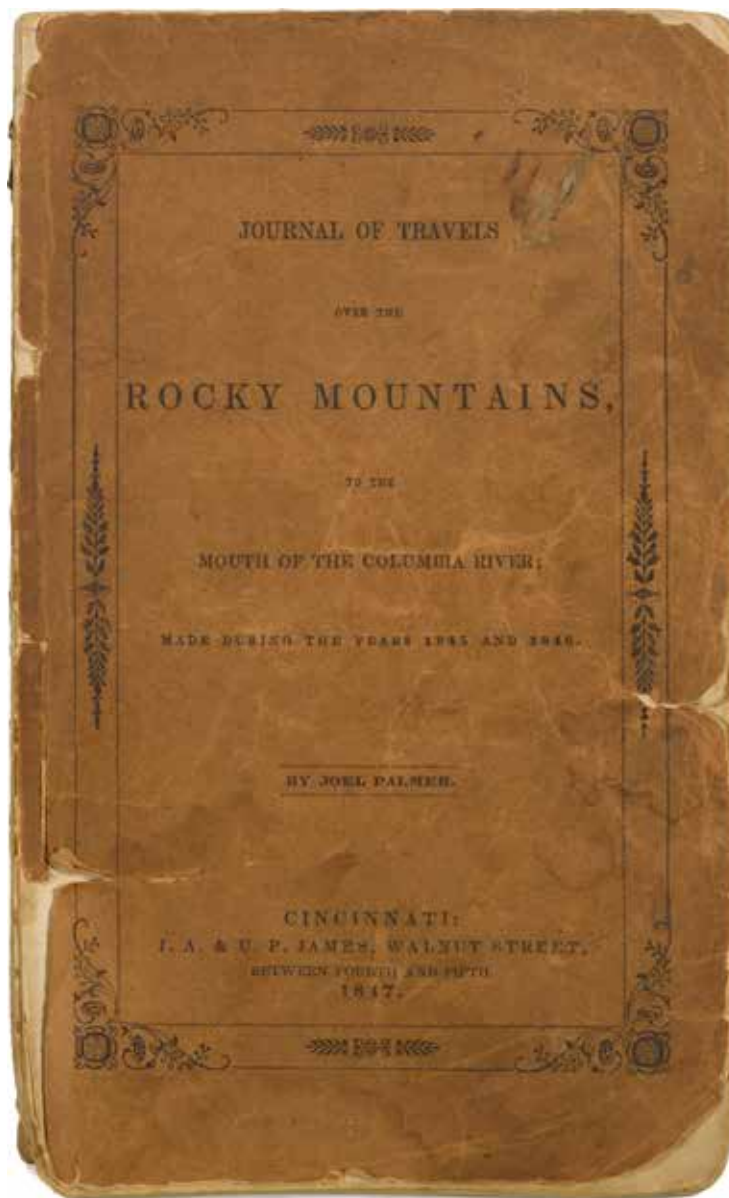
OLYMPICS: 1932 LOS ANGELES GAMES.

1. Banner, approx 37 x 97 inches, 5-color banner in blue, gold and red with center panel printed in white: "Welcome Olympic Games / California" and depicting a discus thrower, some toning, several small holes and stains, but generally good.

2. Flag, approx 34 x 55 inches, 3-color flag in white, blue and red, with center panel printed in blue and red: "Xth Olympiad / Los Angeles 1932" and with the olympic rings over a shield, some stains, else very good.

Two rare momentos that hung during the Xth Olympiad which took place at the Los Angeles Memorial Coliseum in 1932.

\$2,000 - 4,000



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PALMER, JOEL. 1810-1881.

Journal of Travels over the Rocky Mountains to the Mouth of the Columbia River; Made during the Years 1845 and 1846.... Cincinnati: J.A. James & U.P. James, 1847.

8vo (210 x 118 mm). iv, 9-189 pp. Errata slip. Original brown printed wrappers. Some spotting and age toning to leaves, dampstaining to lower left corner of cover and first seven leaves, last leaf and lower cover, large chips at head and tail of spine, closed tears at lower left and center right of upper cover, chipping with loss to corners, upper left edge of lower cover. Pencil notations to final blank and inside back cover.

EXTREMELY RARE FIRST EDITION, FIRST ISSUE, IN VERY FINE ORIGINAL CONDITION. Palmer relates the narrative of his journey along the Oregon trail in a thorough manner that renders it useful also as a guide for other emigrants. Palmer gives much advice, a list of useful Indian words, a table of distances, he reprints a letter from Rev. Henry H. Spalding describing the Oregon territory, and concludes with a list of Oregon territory laws. Included in the narrative is the first recorded climb of Mount Hood, when Palmer ascended to the 9,000 ft. level with little food and worn moccasins. The work went through repeated printings to keep up with emigrant demand as this was the "most reliable of early guides to Oregon" (Howes). Field 1165; Graff 3172; Howes P47 "dd"; Sabin 58358; Wagner-Camp 136:1.

\$8,000 - 12,000



ESTRACTO DE NOTICIAS
del Puerto de Monterrey, de la Mis-
sion, y Presidio que se han estableci-
do en él con la denominacion de San
Carlos, y del suceso de las dos Expe-
diciones de Mar, y Tierra que à este
fin se despacharon en el año proxi-
mo anterior de 1769.



ESPUES DE LAS REPETIDAS,
y costosas Expediciones que se hi-
cieron por la Corona de España en
los dos siglos antecedentes para el
reconocimiento de la Costa Occi-
dental de Californias, por la mar del
Sur, y la ocupacion del importante Puerto de
Monterrey, se ha logrado ahora felizmente esta
empresa con las dos Expediciones de mar, y
tierra que à consecuencia de Real Orden, y por
disposicion de este Superior Gobierno, se despacha-
ron desde el Cabo de San Lucas, y el Presidio de
Loreto en los meses de Enero, Febrero, y Marzo
del año proximo anterior.

En Junio de él se juntaron ambas Expedi-
ciones en el Puerto de San Diego, situado à los 32.
grados, y medio de latitud, y tomada la resolucion
de

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[PORTOLÁ, GASPAR DE, ATTRIB.]

Estracto de noticias del Puerto de Monterrey, de la Misión, y Presidio que se han establecido en el con la denominacion de San Carlos, y del suceso de las dos Expediciones de Mar, y Tierra que à este fin se despacharon en el año proximo anterior de 1769 (caption title). Mexico: con licencia y orden, del Exmo. Señor Virrey, [August 16, 1770].

Folio (290 x 182 mm). [5] pp. Loose leaves, with light folding creases, excellent overall.

EXTREMELY RARE FIRST PRINTED ACCOUNT OF THE FOUNDING OF MONTEREY, THE FIRST EUROPEAN SETTLEMENT IN NORTHERN CALIFORNIA, second only to San Diego as the first colonization in the present state of California. The Portolá expedition was the first land exploration of Alta California. News from the expedition arrived in Mexico City on August 10, 1770 and the present advance report was printed a scant six days later. It exists in both folio and quarto format (each in less than 10 known copies). Cowan notes

two spelling errors in the folio issue which are correct in the quarto, arguing for the former's priority.

"After the mission and presidio had been set up at Monterey, Portolá turned over command of the new settlement to Fages. He then embarked with Costansó from Monterey in the packet boat 'San Antonio,' reaching San Blas on August 1. A courier was quickly dispatched to Mexico City with the good news. Almost immediately upon his arrival, Galvez and Croix took steps to publicize the events in California. A celebration was proclaimed, and by August 16 the population could read this condensed version of Portolá's epoch-making achievements. After being sent overland, the full journals of the expedition were published the following October" (Howell). Cowan I p 79; Cowan II p 199; Graff 1264; Libros Californianos (Cowan & Bliss lists) pp 16, 20; Mathes California Colonial Bibliography 56; Medina México 5330; Palau 84307; Rocq 5676; Streeter sale 2438; Wagner Spanish Southwest 150 (illus with folding plate); Zamorano 80 35.

\$30,000 - 50,000



161

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REAGAN, RONALD. 1911-2004.

Signature ("Ronald Reagan") on the inside upper cover of *The 1956-57 Prism of Eureka College*, [Eureka, CA: 1957]. 4to. Photographically illustrated. Original pictorial boards. Numerous inscriptions and signatures from class members. Backstrip chipped away; still very good.
Provenance: Mary Kay Ciine (ownership stamp, numerous inscriptions).

ATTRACTIVE RELIC OF ONE OF REAGAN'S FIRST PUBLIC SPEECHES: THE COMMENCEMENT ADDRESS AT EUREKA COLLEGE given June 7, 1957 in which he announced his goal of strategic arms reduction. Reagan at this juncture was campaigning for the Democrats and several years away from the speech that is considered to have launched his political career, "A Time for Choosing," for the 1964 Goldwater campaign.

\$500 - 800

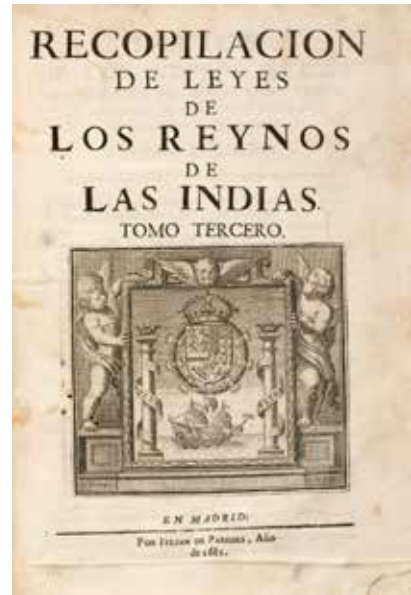
161

SAN FRANCISCO EARTHQUAKE.

Group of approximately 44 silver gelatin print photographs, 6 x 8 inches, by Jas. Stoddard, San Francisco, 1906, generally excellent.

A nice group of images of the aftermath of the 1906 San Francisco Earthquake and Fire in larger format, many of which are titled in the negative, some with attribution in the negative and others with penned attribution. Includes views in Golden Gate Park Sharon Art Center, the Observatory (2), a group of children likely part of a temporary school, distribution of clothing, a scene of workers removing temporary graves in Portsmouth Square, camps in Jefferson Square, Fort Mason camp, Jewish Synagogue on Geary Street, a family before the rubble at 308 Van Ness Avenue, Van Ness and Grove looking northeast, St. Ignatius church on Van Ness, an open chasm at Van Ness and Vallejo, City Hall (multiple views), a couple of panoramic views, Valencia Street, Palace Hotel with B.B. Lunch Kitchen tent beside it, Dupont Street in Chinatown, 9th and Brannan, 18th street and Howard, Howard between 17th and 18th, Hall of Justice, St. Dominic's on Bush and Steiner, Valencia, Mission Street Pier No. 2, U.S. Mint, Corner of 7th and Mission, Cattle lying dead on Mission Street (2), Stockton and Mason, Pioneer Building, Butchertown in Bayview, 4 images of Ruins in Palo Alto/Stanford, Redwood City Courthouse (2).

\$1,500 - 2,000



162

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SPANISH COLONIAL LAW.

Recopilacion de leyes de los reynos de las Indias. Madrid: Julian de Paredes, 1681.

4 volumes. Folio (287 x181 mm). [5], 299; [3], 298; [3], 302; [2], 364 ff. Lacking title vol 1. Titles with large allegorical engraved vignettes incorporating the arms of Charles II of Spain. Volumes 2-4 contemporary limp vellum, spines lettered and decorated in vellum, remnants of fore-edge ties, volume 1 contemporary limp vellum not matching 2-4. Title page lacking volume 1, titles of vol 2-4 trimmed below imprint, old marginal dampstaining to fore-margin of first 20 leaves of vol 2, title vol 2 partially cut away at fore-margin with detached piece present, a few gatherings browned and scattered spotting to vol 1, worming to gutters vol 1, old staining to covers, chip to foot of spine vols 2 and 4 with loss of tailband to latter, front hinge reinforced and rear hinge broken vol 1.

Provenance: collection of Luis Jaime Cisneros.

FIRST EDITION of the complete and official laws governing Spain's colonies in the Americas and the Philippines. Scarce in any condition. This copy from the library of Peruvian linguist Luis Jaime Cisneros (1921-2011). Palau 252516; Sabin 68386.

\$2,000 - 3,000

163

TUCKER, JOHN. 1719-1792.

A Sermon Preached at Cambridge, Before His Excellency Thomas Hutchinson, Esq; ... May 29th, 1771. Boston: Richard Draper, 1771.

8vo (195 x 116 mm). 63 pp. Half-title. 19th-century half calf and marbled boards. Half-title working loose and with a few stains, modest browning, upper hinge cracked.

Provenance: Reverend W. Adams (ownership inscription on half-title); William Guthman (his sale, Sotheby's New York, Dec 1, 2005, lot 12).

FIRST EDITION of this influential Boston patriot's speech, given before the reviled Governor Hutchinson himself. In part, "All men are naturally in a state of freedom, and have an equal claim to liberty. No one, by nature, nor by any special grant from the great Lord of all, has any authority over another. All right therefore in any to rule over others, must originate from those they rule over, and be granted by them."

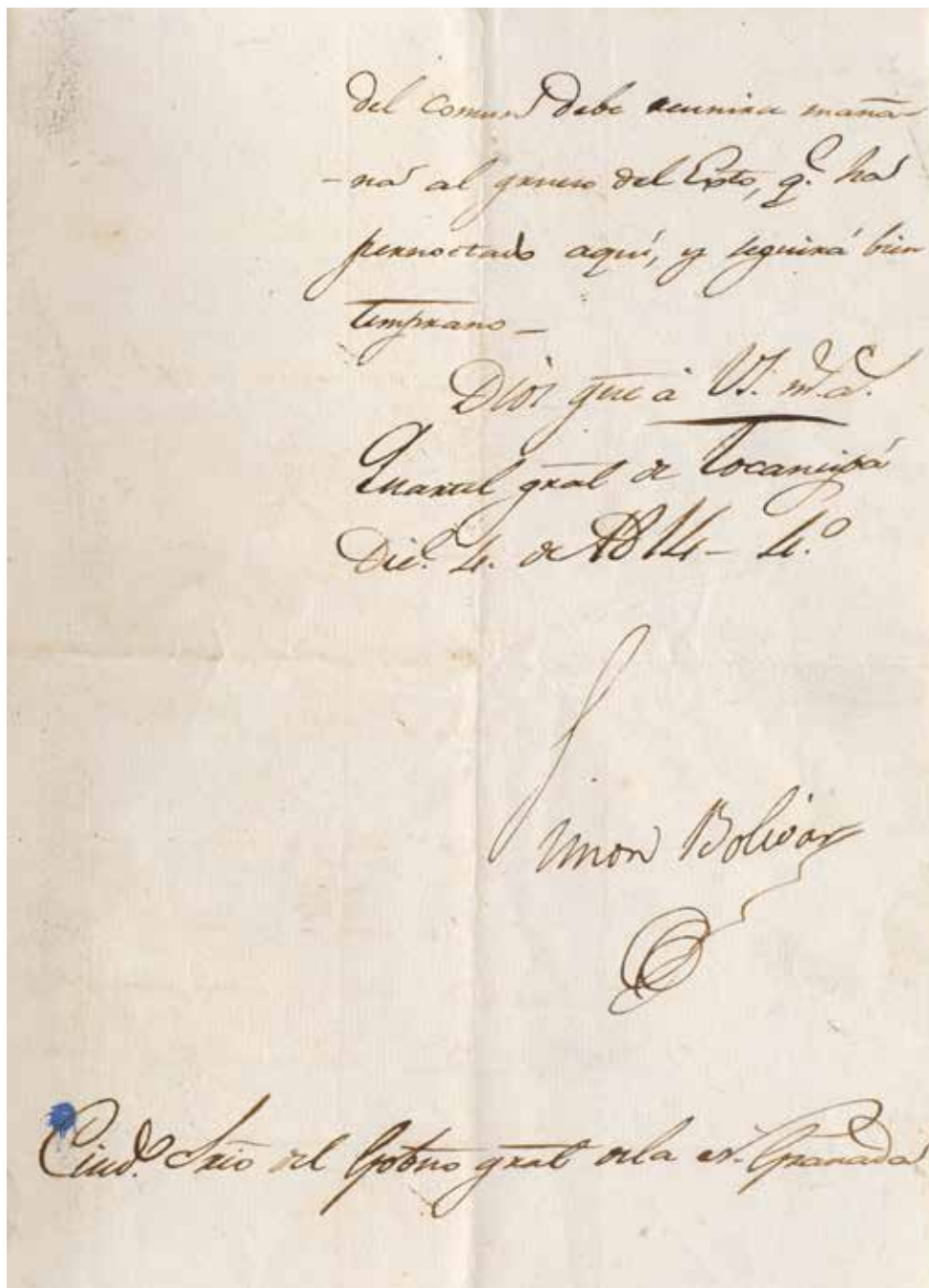
The early ownership inscription is interesting, quite likely a distant cousin of Bostonians Samuel Adams and John Adams. Evans 12256.

\$800 - 1,200



**WORLD HISTORY
& POLITICS**

Lots 164-173



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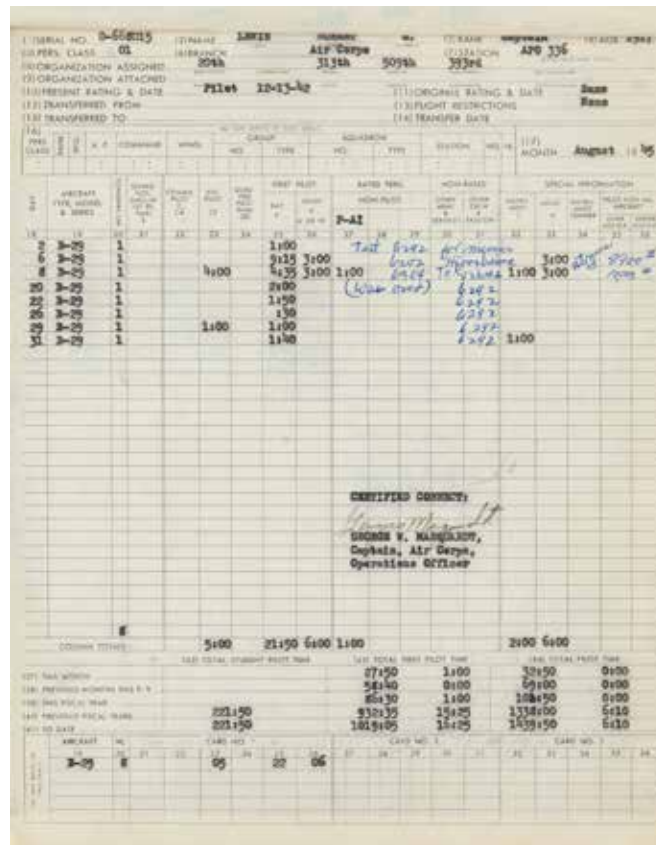
164

BOLIVAR, SIMÓN. 1783-1830.

Letter Signed ("Simon Bolivar"), 2 1/2 pp recto and verso, 8vo (conjoined leaves), Tocancipá, December 4, 1814, fine condition.

BOLIVAR PREPARES TO TAKE BOGOTÁ FROM THE ROYALISTS. In this letter Bolivar reports on a skirmish in which, while his troops were trying to cross a bridge (el Puente del Carmen), they were prevented by enemy troops. They gave chase, but were unable to capture any prisoners. Bolivar had been fighting the Republican cause since 1810, but in March of 1814 was forced to flee to New Granada [modern Colombia, Ecuador, Panama, and Venezuela] in the wake of the sweeping royalist victories under Colonel Pablo Morillo. The present letter dates just 8 days before Bolivar's troops took Bogotá on December 12, 1814.

\$6,000 - 9,000



165

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ENOLA GAY.

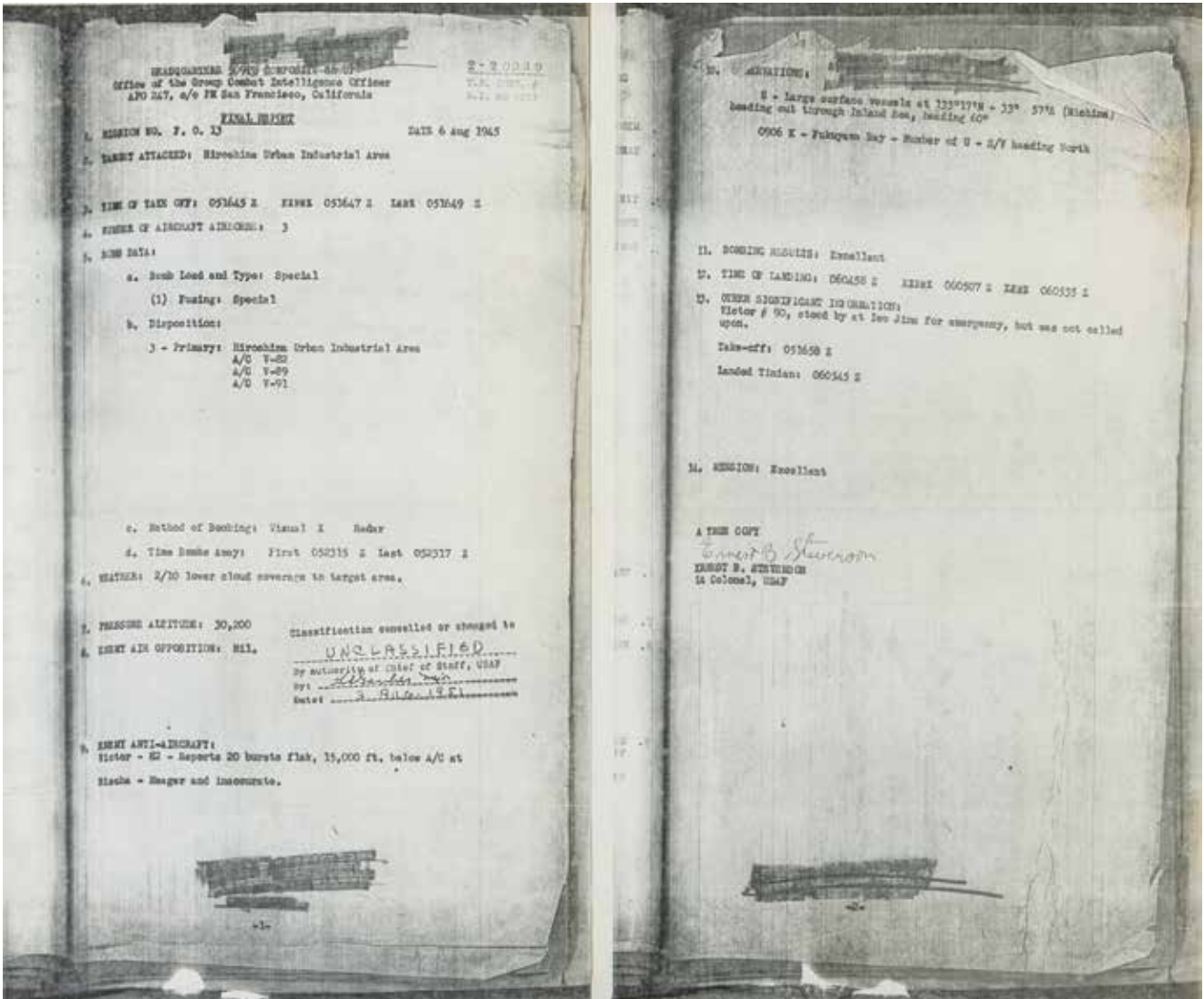
LEWIS, ROBERT A. 1917-1983. An official pilot's log, comprising 41 pp typed carbon proforma leaves, starting 10 October 1942, and continuing in monthly sheets up to 31 January 1946, covering Lewis' complete career and including flying at Ellington Field, Texas; Davis-Monthan Field, Arizona; Great Bend, Kansas; Eglin Field, Florida; Grand Island, Nebraska; Wendover Field, Utah; Peterson Field, Florida; APO 247; APO 336 (Tinian) and Roswell, New Mexico; the majority of sheets signed off by the operations officer for each base, some signatures in carbon, most in ink; together with a 2 pp "record of combat duty" sheets, listing his 5 combat sorties in July and August 1945, both series of sheets with extra annotations by Lewis with observations of his training and ops. These leaves affixed by metal grips to the right hand side of the file. The left hand side comprising an original record of some of the numerous tests and certificates that Lewis achieved and took as part of his training throughout his career; the documents comprise B-29 FAMILIARIZATION COURSE EXAMINATION, 25 leaves written in pencil, 11 leaves of other certifications from 14 March 1942 up to 1 February 1946, a B-26 Series test, answers in ink, 13 leaves. The two parts bound in a cloth backed official manila open file, lettered on upper cover by Lewis: "Cap R.A. Lewis 509th Composite Gp, Tinian to Wendover APO #336," verso of lower cover with official stamp "received Oct 7 1944," 4to, together with his 201 file in an official manila card file, with 46 leaves from 10 October 1942 through to 3 June 1944, with numerous lists of crews, stamped restricted, and a second manila file with 19 leaves, including copies of his commission, his silver star award sheet, and his discharge, an original discharge certificate for his flying service dated 27 Sept 1947, and 15 leaves including copies of appointments, orders and other miscellaneous documents.
Provenance: Robert A. Lewis, co-Pilot, Enola Gay, 6 August 1945; and then as a gift to Steven K. Lewis.

OFFICIAL FLIGHT LOG AND 201 FILE OF CAPTAIN ROBERT A. LEWIS, CO-PILOT OF THE ENOLA GAY.

A fine series of official papers documenting the career of Robert Lewis from 13 December 1942 to his discharge on 31 January 1946. His was a career bound up with the development of the B-29 long range bomber, a prototype of which he saw crash in Seattle at the beginning of his career. He trained on and later became an instructor on B-29s, testing and passing hundreds of pilots who then set out to both Iwo Jima and Tinian to join the massed bombing Groups for the final bombing campaign against mainland Japan.

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

Included among the official paperwork is a nondescript proforma of a flight crew page with Lewis and Sweeney piloting a B-29 on January 21st 1944 at Eglin Field, the third and fourth signatures on the roster are Charles Lindbergh and John W. Myers, whilst on the back Lewis has written out Lindbergh's and Myers' addresses so he can send him something in the future. It was on Jan 20th, 1944 that Colonel Lindbergh and his friend, Northrop Aviation test pilot John Myers, came into the Eglin mess for dinner and Lindbergh came over to Lewis and asked him if he could go up on a test flight the following day. Lindbergh was Lewis's childhood hero, which made this small piece of paper very special to him
\$50,000 - 80,000



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ENOLA GAY.

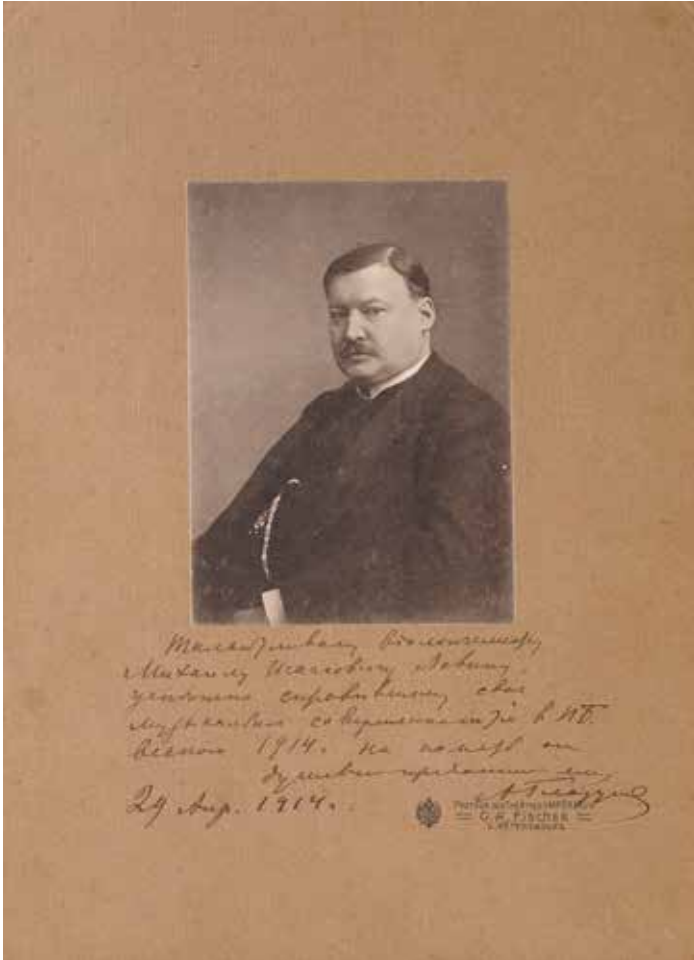
LEWIS, ROBERT A. 1917-1983. A 2 pp copy of the official final report on the Enola Gay mission, Mission FO 13, August 6, 1945, large 4to, filed by the Office of the Group Combat Intelligence Officer, signed off by Colonel Ernest Stevenson USAF, being a photocopy taken after declassification on 3 Aug 1951, central horizontal creases, verso blank.

WITH: A group of 14 photographs, various sizes, most small format, of Japan and life on Tinian Island from Robert Lewis's personal collection together with 4 photographic portraits of Robert Lewis, [1943-1945].

Provenance: Robert A. Lewis, co-Pilot, Enola Gay, 6 August 1945; and then as a gift to Steven K. Lewis.

Lewis must have hunted this document down and waited for it to be declassified before having it copied. It is, of course, a clipped military report with no depth, although under item 14 (mission: "excellent?"), there must have been some satisfaction in a mission accomplished.

\$3,000 - 5,000



167

167
GLAZUNOV, ALEKSANDR KONSTANTINOVICH. 1865-1936.
 Photograph Signed ("A. Glazunov"), and inscribed in Cyrillic on the mount, [St. Petersburg?], August 29, 1914, silver print, 130 x 95 mm, mounted, by G. A. Fischer, St. Petersburg, photograph somewhat rubbed.
\$800 - 1,200



168

168
IRANI-AMERICAN RELATIONS.
 Album containing 33 gelatin silver print photographs, 6 x 8 inches each, mounted on 17 leaves; plus five 8 x 10 inch laid in photographs, [1960s]. In contemporary album with covers of hand-painted Persian design enclosing small vignettes. Few spots to first mounted photograph, light wear to album corners; overall excellent condition.

RARE IRANIAN PHOTO ALBUM featuring American and Iranian military officials on tours, at receptions, and exchanging gifts. The laid in photographs include one of the Mohammad Reza Pahlavi, Shah of Iran and Farah Diba identified on the verso as on a visit to Khorramshahr.
\$800 - 1,200



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169

JAPANESE SURRENDER.

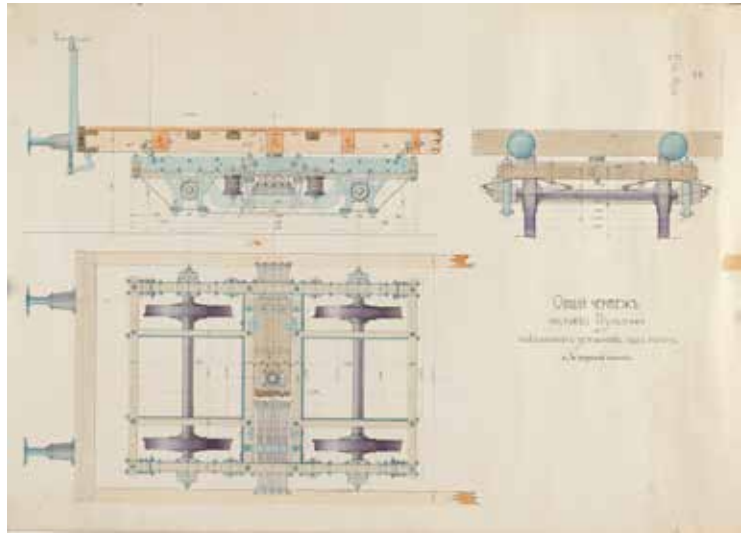
Two sections of paper tickertape, both dated August 14th [1945], the first 43 in (109 cm) reading "FLASH FLASH PD TO WA AND OWI BULLETIN. TOKYO DOMEI IN ENGLISH AT 11.49AM TUESDAY TO THE AMERICAN ZONE TEXT FLASH FLASH TOKYO AUGUST FOURTEEN IT IS LEARNED AN IMPERIAL MESSAGE/ MESSAGE ACCEPTING THE POTSDAM PROCLAMATION IS FORTHCOMING SOON," the second, 54 in (140 cm) discusses reports on air force action over mainland Japan, and then ends "FLASH PD TO WA AND OWI FLASH FLASH TOKYO DOMEI ANNOUNCES JAPAN ACCEPTS SURRENDER TERMS SANDERS," the two sections mounted in a single frame.

An extraordinary survival of two paper tickertape strips, representing the momentous event of the surrender of Japan after 4 years of hard battle, sent back to California from a listening post in East Asia. The process for the surrender of Japan was complicated. Despite the dropping of the two atomic bombs on Hiroshima and Nagasaki on 6th and 8th August, and although Emperor Hirohito, to protect his people, had decided that capitulation would be necessary, elements of the Supreme Council and military commanders wanted to fight on. The US State Department issued the US statement on terms and the Japanese response, broadcasting it on the night on August 12th (both statements were included in the Surrender Treaty Document). On the 13th Foreign Minister Togo had urged Hirohito to accept the unconditional terms on the table, but the Supreme Council were still split into the doves and hawks. Hirohito came himself to the council on the afternoon of the 15th to declare his will to surrender. His judgement was accepted, even though a group of younger officers tried to take over a base to stop any public broadcasts of surrender. Togo used Tokyo Domei News Agency to send out a morse code message in English, announcing the surrender, for American forces to pick up. Sent on the afternoon of the 15th Tokyo time, received on the 14th (American time), this tickertape is probably the first to relay the news of the Surrender to mainland America.

\$2,500 - 3,500



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ROSENTHAL, JOE. 1911-2006.

"Raising the Flag on Iwo Jima," taken 23rd February, 1945 (but probably printed and signed in 1946).
 Vintage gelatin print, 8 x 6 1/2 in (20 x 16 cm), signed and inscribed on the lower blank edge "Jo Patsy with best wishes from Joe Rosenthal," inset mounted into a special frame with marine blue beize background and gold cord border, mounted together with a picture of Rosenthal posing with a young girl (Jo Patsy?), an example of Rosenthal's business card, dated by him in ink, March 3rd 1946, two near-contemporary browned newspaper clippings of Rosenthal's achievements and 4 modern facsimile Marine badges. The Flag Raising photograph a little creased at the edges. Framed and glazed, the frame 27.5 x 21 inches (70 x 53 cm).

Rosenthal's prize-winning photograph of the Raising of the Flag was selected by Guam HQ to be sent back to represent the ongoing successes of the Iwo Jima campaign, and subsequently appeared in nearly every newspaper of the time. Rosenthal, an AP photographer, became an instant celebrity and on occasion after the war toured parts of the USA lecturing and signing photographs. This small format photograph signed to a Jo Patsy, with an accompanying press photograph of the two of them, appears to date from 1946, probably on one such tour.

\$5,000 - 8,000



172



173

171

RUSSIAN RAILROADS.

- Large archive of material from mechanical engineer Francis C. Pratt:
1. 11 engineer's designs, pen and ink on paper or linen, 37 1/2 x 64 1/2 through 15 x 37 1/2 inches, many in colors, text in Cyrillic or English, [St. Petersburg, 1860s-1880s], including designs of the Alexandrofsky Head Mechanical Works, machinery used there and a number of train cars and a train engine, varying condition, some with stains, one with separation at center and with some loss.
 2. Pen and gouache on paper, approximately 16 x 38 inches, titled in Cyrillic, being a view of Bologoy(?) station from the eastern side, excellent condition, framed.
 3. [Map of St. Petersburg & Vicinity.] n.p., 1867/68. 30 1/2 x 52 inches, lithographed map in colors, 6 sheets joined and linen-backed. Very good condition.
 4. Group of documents, 1860s-1880s, being material related to the employment and expenses of Francis C. Pratt.
 5. Autograph Manuscript, 39 pages, [St. Petersburg], 1876, entitled "Estimate of Expenses for Rolling Stock of Warsaw, Nijiny & Nicholas lines," being a ledger of all expenses of three Russian Railroad lines, very good condition.

Francis C. Pratt was an American mechanical engineer who worked for the Baltimore, MD-based Ross Winans. He traveled to Russia, where Winans and his sons had a contract to construct a railroad from Moscow to St. Petersburg. Pratt appears to have remained in St. Petersburg after the Winans contract was completed and helped to operate the Alexandrofsky Head Mechanical Works where additional train cars and parts were constructed.

\$2,000 - 3,000

172

SHRAUBTHALER: SALZBURG PROTESTANT EXPULSION.

German silver, 42 mm, [Amsterdam: Abraham Remshard, circa 1730s], chased on reverse with scene of Protestant settlers on obverse with portrait of Joseph Schaidberger, each half with interior inset with circular engraved hand-colored map and with 16 circular engraved hand-colored scenes, Some general wear, but very good overall.

Salzburg, which was an ecclesiastical state within the Holy Roman Empire, had begun to see Lutheran ideas spread in the 16th century. After complaints from Catholics, Prince-Archbishop von Kuenburg began expelling Protestants in 1684. The above *shraubthaler* was produced to commemorate the 1731 final Salzburg Protestant resettlement in Prussian Lithuania after Prince-Archbishop von Firmian ordered the remaining Protestants to leave in 8 days, leaving behind all children under age 12. The obverse depicts the Protestant leader Joseph Schaidberger, who was among the group expelled in the 1680s, also from Salzburg. The interior inset maps depict the area of Salzburg on one side and Lithuania on the other. The colored engravings feature scenes of Protestant persecution, as well as biblical scenes.

\$1,000 - 1,500

173

STRAUSS, RICHARD. 1864-1949.

Autograph Musical Quotation Signed ("Dr. Richard Strauss"), Garmisch, February 3, 1934, on 3 1/4 x 5 1/2 inch card, evenly toned, possibly removed from album, very good overall.

Four bars from the opera *Arabella*.

\$1,200 - 1,800

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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: _____

DOGS IN SHOW AND FIELD
The Fine Art Sale

Wednesday February 17, 10am
New York

PREVIEW

February 13-16

BARKFEST AT BONHAMS

Sunday February 14, 10am-12pm

+1 (212) 644 9039
alan.fausel@bonhams.com

JOHN EMMS

An unexpected visitor –
Clumber Spaniels in a kennel
oil on canvas
24 x 40in. (61 x 101.5cm.)
\$80,000 - 120,000



Bonhams

NEW YORK

bonhams.com/dogs

THE ELEGANT HOME
Select Furniture, Silver, Clocks,
Decorative and Fine Arts
February 29, Los Angeles
April 12, New York
Consignments now invited

**A FRENCH GILT AND PATINATED
BRONZE FIGURAL GROUP:
GLORIA VICTUS**
Jean Antonin Mercié
(French, 1845-1916)
F. Barbedienne foundry, Paris
late 19th century
Sold for \$37,500

INQUIRIES
+1 (323) 436 5432
andrew.jones@bonhams.com
+1 (212) 710 1300
madelia.ring@bonhams.com



Bonhams

bonhams.com/furniture

FINE LITERATURE

April 9, New York

Consignments now invited

SIR ARTHUR CONAN DOYLE

Original manuscript leaf from

The Hound of the Baskervilles

Opening page for Chapter XIII,

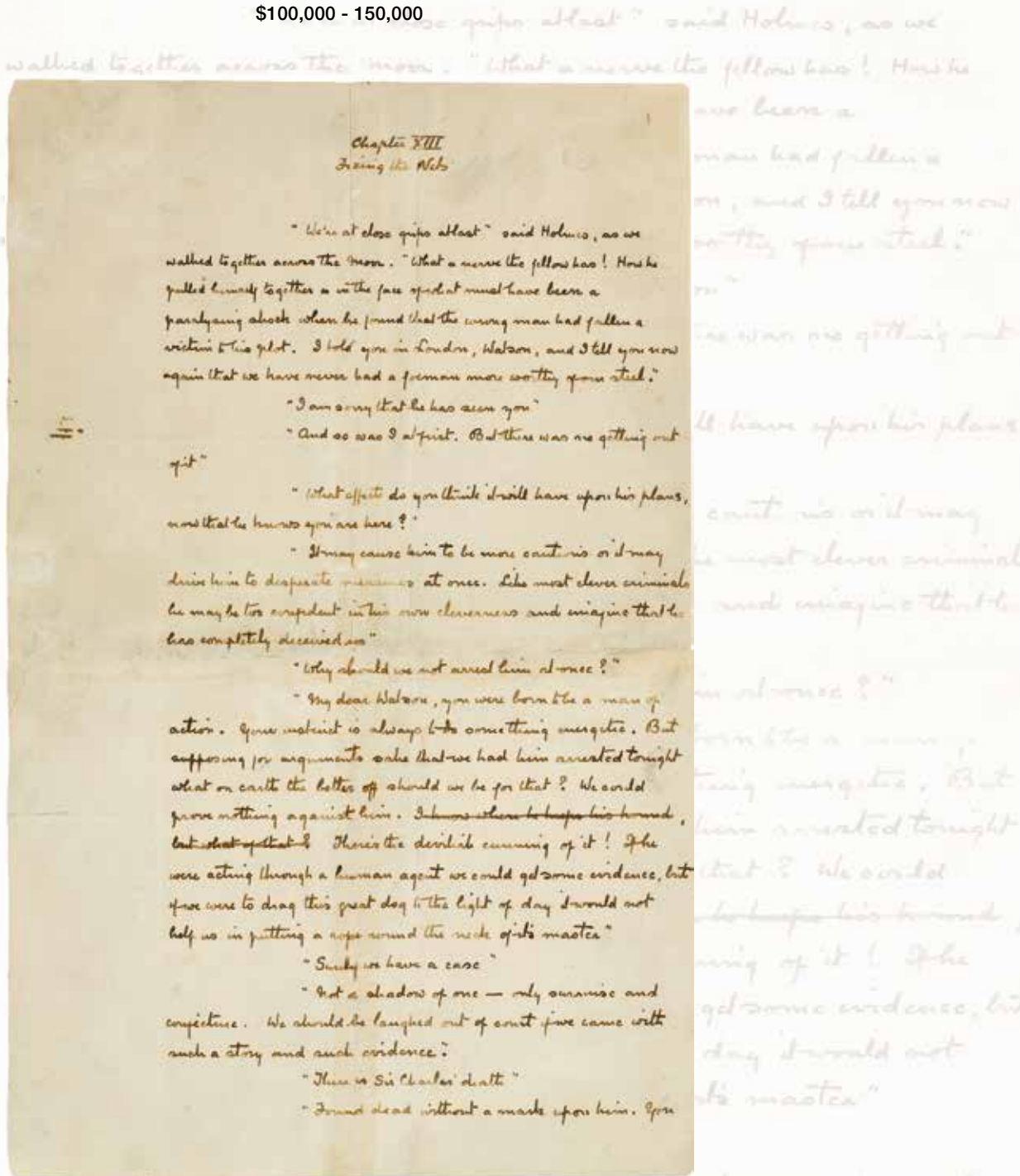
"Fixing the Nets"

33 lines

\$100,000 - 150,000

+1 (212) 710 1308

books.us@bonhams.com



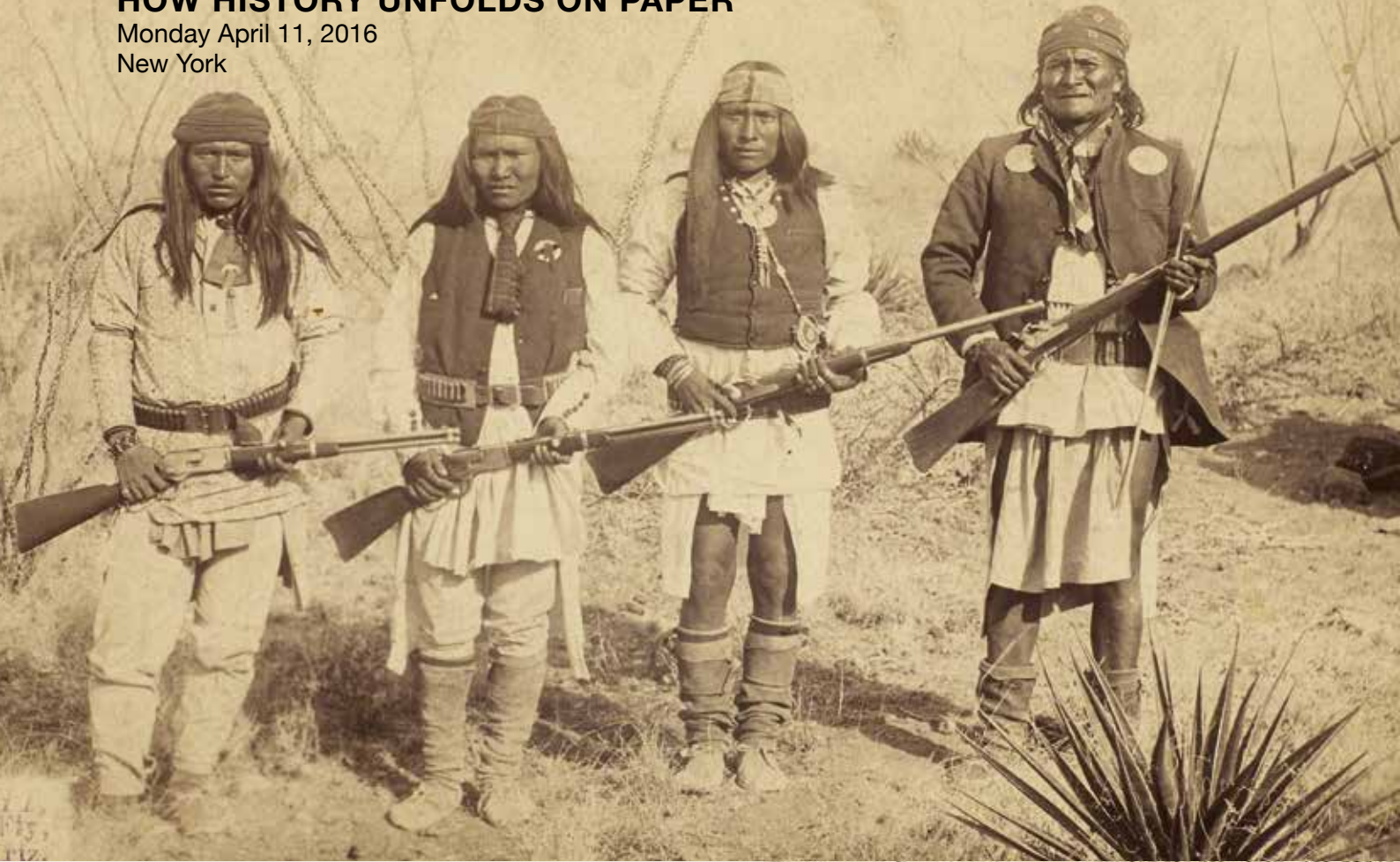
Bonhams

bonhams.com/books

TREASURES FROM THE CAREN ARCHIVE II:
HOW HISTORY UNFOLDS ON PAPER

Monday April 11, 2016
New York

+1 (212) 710 1308
books.us@bonhams.com



I hereby authorize and direct the Secretary
of State to offer the Seal of the United States to a
power to exchange the ratifications of a treaty
between the United States of America and his
Majesty the Emperor of China, which power is
dated this day, and signed by me, and for so doing this
shall be his warrant.

James K. Polk

Washington, 15th April, 1845.

NEW YORK

bonhams.com/carenarchive

always when they come to visit, they smoke the pipe of peace
and are very friendly they sell their furs for clothes and
up like the men they put very big there are two or three
store here I bought one a dress with gingham for 56 cents per yard
cotton cloth is 29 cents galley common 40 cents 37¢ the prices of
are about double, the money has 5 times 2 over 6
mother has one cow she has 1 horse 1 pig, one fat cow to sell
1 dog 8 hens 3 chickens and 5 have 11 hens 15 chickens but are at
the broiler only, we love to call things and I have the

Mano Lago } 10
Dec. 20. 1868 }
Col. Nelson Andrews
North New Salem
Franklin Co. Massachusetts

Ben Woodburys are well here out on a farm Catherine is
about 40 rods from us she is well and children she has the
Emeline Maria Ellen and Hiram all live with Bishop and
Calvin and wife were here at five days since he has a good
egg 1/4 Dr Bird is well Elizabeth and George are well
Stephen County and family came in today over the
and persons have arrived this season from
states and some from California Mrs Rhinball is well
Allison Pratt has just arrived from the Islands of the
except to color in the streets with his family he

PRINTS AND MULTIPLES

April 19, Los Angeles and
San Francisco

Consignments Now Invited

Bonhams is excited to bring to auction a private California collection of over 20 Audubon prints including such rare examples as the The Snowy Owl, The Louisiana Heron and The California Vulture in our spring Prints and Multiples auction.

AFTER JOHN JAMES AUDUBON (1785-1851)

Great Blue Heron (Pl.
CCXI), 1834

From the Havell edition
of the Birds of America,
handcolored engraving
with aquatint and
etching on J. Whatman
Turkey Mill paper
\$70,000 - 90,000

+1 (323) 436 5435
morisa.rosenberg@bonhams.com

+1 (415) 503 3259
judith.eurich@bonhams.com



Bonhams

bonhams.com/prints

COINS AND MEDALS

Featuring the Property of a
Prominent Midwestern Family: Part 2

June 6, Los Angeles

Consignments now invited

INQUIRIES

+1 (323) 436 5455

paul.song@bonhams.com

1888 S\$1 ROLL

Estimates ranging from \$800 to \$10,000



Bonhams

FINE BOOKS AND MANUSCRIPTS

June 8, New York

Consignments now invited

INQUIRIES

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books.us@bonhams.com

Aristotle.

De Animalibus.

Translated by Theodore of Gaza.

Venice: Johannes de Colonia and

Johannes Manthen, 1476.

The Sykes-Syston Park-Ives copy,

one of two known printed on vellum.

\$300,000 - 500,000



Bonhams

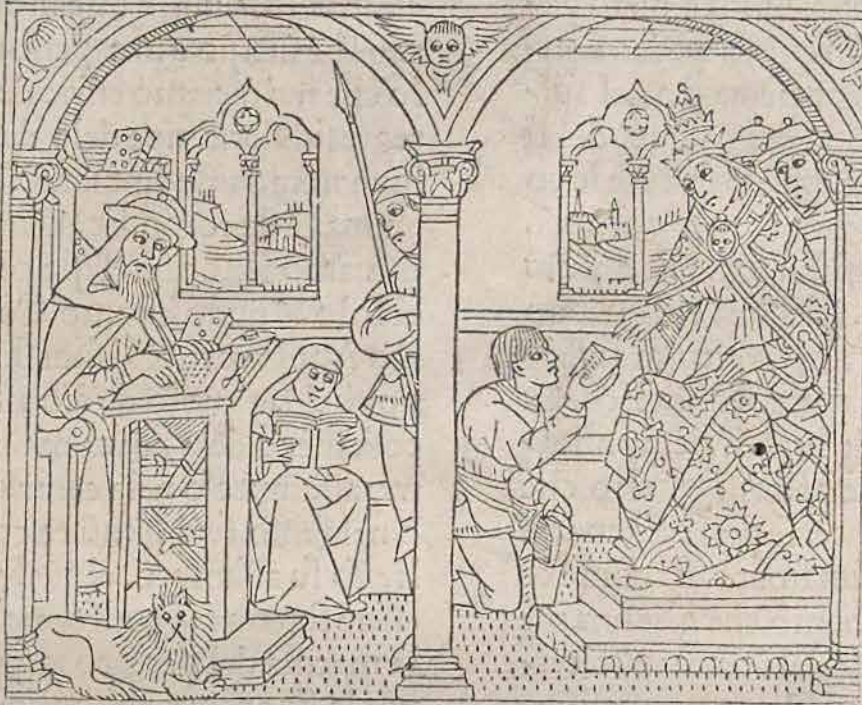
NEW YORK

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220 San Bruno Avenue
San Francisco, California 94103

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+1 415 861 8951 (fax)

DIVO
HIERONYM
DIC



DIVO Hieronymo expone la fede a Damaso papa ne laquale molte heresie damna de la trinita & incarnatione del uerbo: Domadado la sua fede essere approbata da lui.



VI crediamo in Dio padre omnipo-
tente creatore de tutte le cose uisibi-
le & inuisibile Et crediamo nel Si-
gnore Iesu Christo per elquale crea-
te sono tutte le cose: uero unigeni-
to de dio & uero figliuolo de dio.
Non factio o adoptiuo ma genera-
to. Et de una substantia col padre.
Et e cof per tutte le cose eguale adio padre che ne per tem

IHS

XPS

M. CC
CCL

XXX
XIII