

Bonhams

Fine Books and Manuscripts

Including The World of Hilary Knight

New York | December 5, 2018

FOR KAY
ON HER TWENTY-NINTH
ANNIVERSARY
HILARY
KNIGHT



A book for precocious grownups, about a little girl who lives at the Plaza Hotel

KAY
THOMPSON'S
ELOISE



DRAWINGS BY HILARY KNIGHT

Fine Books and Manuscripts

Including The World of Hilary Knight

New York | Wednesday December 5, 2018, at 10am

BONHAMS

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New York, New York 10022
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PREVIEW

Saturday, December 1,
12pm to 5pm
Sunday, December 2,
12pm to 5pm
Monday, December 3,
10am to 5pm
Tuesday, December 4,
10am to 5pm

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CATALOG: \$35

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Please see pages 155 to 168 for bidder information including Conditions of Sale, after-sale collection and shipment. All items listed on page 158, and/or marked W next to the lot number will be transferred to off-site storage, if not removed by Thursday 6 December, 2018 by 5pm.

EVENTS

Public Lecture by
Tim Page
"Alpha and Omega Glenn Gould's recordings of the Goldberg Variations."
Sunday, December 2, 2018
Bonhams, New York, 2pm

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ILLUSTRATIONS

Front cover: Lot 11
Inside front cover: Lot 10
Inside back cover: Lot 291 & 292
Back cover: Lot 205

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To bid live online and / or leave internet bids please go to www.bonhams.com/auctions/24899 and click on the Register to bid link at the top left of the page.



DIRECTOR'S FOREWORD

It has been such a thrill to work closely with legendary illustrator Hilary Knight, creator of the irrepressible Eloise, to put together this special section of his artwork, *The World of Hilary Knight*. Longtime *Vanity Fair* editor Graydon Carter has more to say about Hilary on the following pages, but suffice it to say that Hilary has kept us in stitches this past year, regaling us with stories of the outrageous behavior he has witness over the years—from Kay Thompson, Truman Capote, and dozens of other denizens of New York. You can read some of Hilary's anecdotes in the next pages, as he explains in his own words what really happened behind the scenes of some of his most famous works.

Following Hilary's section is a small grouping of Art, Fine Press and Photography, featuring gorgeous *livre d'artistes* by artists such as Beardsley and Schmied, and photography works from Richard Avedon, Genia Rubin, and Man Ray, among others. That section is followed by Literature, History and Music to 1900, itself highlighted by a small but lovely collection of Shakespeare plays from the Second Folio, including *Romeo and Juliet* and *Much Ado About Nothing*, the first obtainable authoritative collection of the *Sonnets*, as well as a first edition of Swift's *Gulliver's Travels*.

Moving forward to the twentieth century, we're pleased to offer the Jacqueline Koenig Collection of Modern Literature. Mrs. Koenig was an active collector for the past few decades, focusing on Jack London, John Steinbeck, Wallace Stegner and Andy Warhol, among others. She liked crisp first editions in jacket, but also

inscribed copies and letters as well. For more about Jackie's collection, see p 66. Following the Koenig Collection is an offering of Modern Literature and Music from various owners, highlighted by the T.S. Eliot-family copy of *The Waste Land* (inscribed to his niece), a manuscript fair copy of Robert Frost's WPA-inspired poem, "Build Soil," and, most remarkably, Glenn Gould's annotated score, used in the recording of his 1981 masterpiece, the *Goldberg Variations*.

The penultimate section of the sale highlights World Figures and Events, and includes a selection of shackles and handcuffs from Harry Houdini's personal collection, a photo archive from Howard Hughes' Hollywood offices, and Hugh Hefner's original loan paperwork securing the funds needed to launch *Playboy Magazine*. The sale ends with Conflicts of the 20th Century, a selection of military memorabilia stretching from World War I through the Korean War, and featuring the menu from the dinner hosted by the British contingent during the Potsdam Conference; a World War II-era set of wooden recognition models of Japanese ships; and both an M3 and an M4 enigma machine, the latter produced exclusively for the use of the German Navy.

The property will preview in our New York offices December 1-4, selling on December 5. Please don't hesitate to contact any member of the department with sale queries or condition report requests.

Catherine Williamson
Vice President, Director

ORDER OF SALE:

1-64	The World of Hilary Knight
65-107	Art, Fine Press and Illustrated Books
108-134	Literature and History to 1900
135-233	Modern Literature and Music, including The Jacqueline Koenig Collection (lots 135-188)
234-263	20th Century World Figures and Events
264-303	Conflicts of the 20th Century

IMPORTANT NOTICES

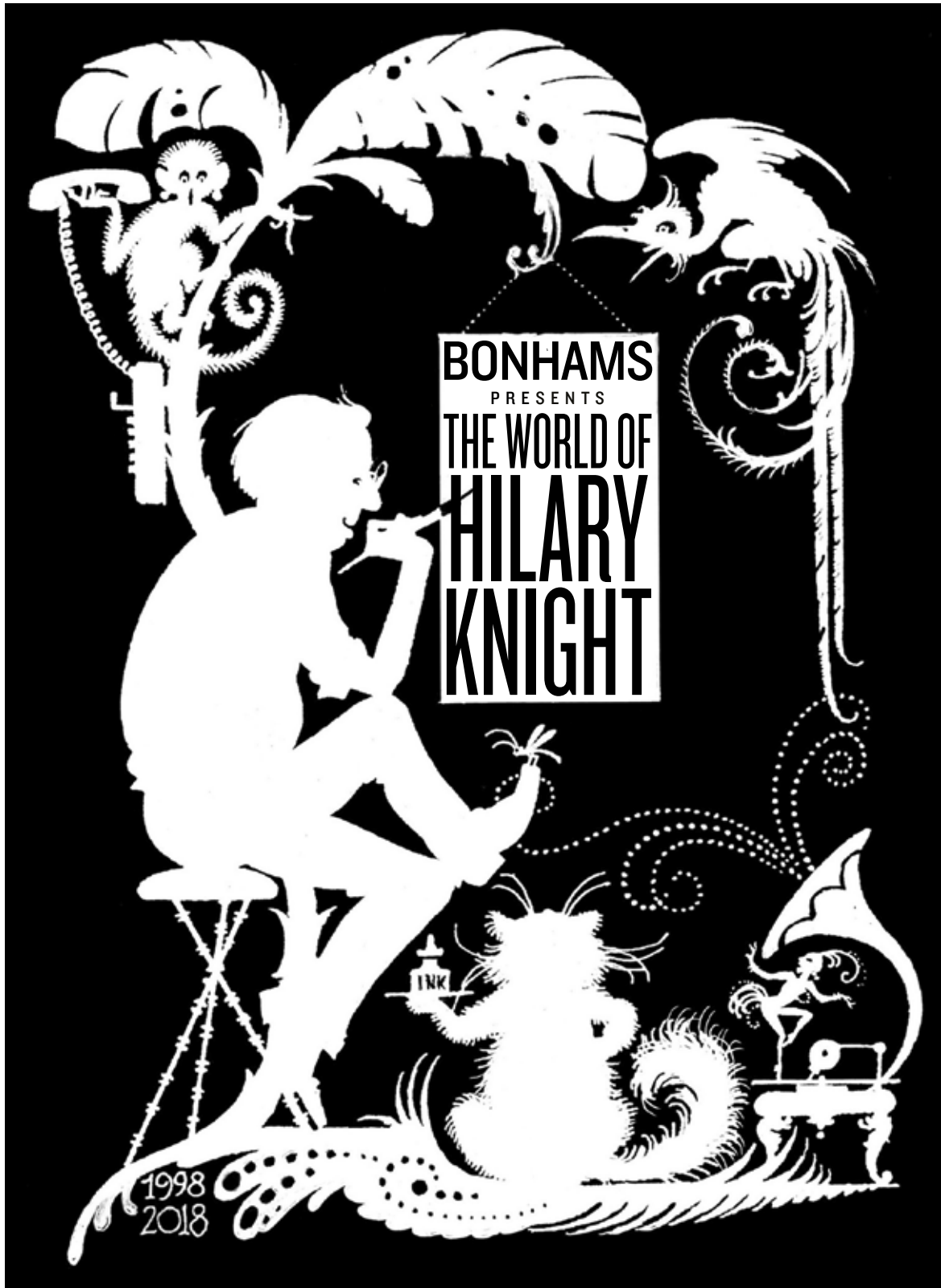
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Items indicated in the catalog as "framed" have not been examined out-of-frame, unless specifically stated.

INVITATIONAL OPENING MONDAY DEC. 3, 5-8PM



EXHIBITION: DEC. 1 THRU DEC. 4 SALE: DEC 5, 2018
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Hilary Knight/Graydon Carter

Like many people my age, I first learned of *Eloise* not too long after she was created by Kay Thompson and Hilary Knight. I grew up in Canada's capital, a city swaddled in post-Edwardian probity and gloom. As much as hockey was a major preoccupation with kids my age, like many of my friends, I was also a big reader, and *Eloise* was something of a revelation. It was not only a window into a shimmering modern city I knew the name of but didn't know much about, it also opened my innocent eyes to the notion that there must be people who didn't just stay at fancy hotels, but who *lived* in them.

I've since had five children and so I've serially read all of *Eloise's* adventures set not only in New York, but in Paris and in Moscow, and at Christmas. Some of my kids loved the books. Some didn't. *Eloise* herself can grate after multiple readings. Don't get me started on the turtle.

Hilary Knight's drawings however, electrified my kids—as they did me. Great children's art is often great art, period. In the best situations it holds its own with the author's work. It's almost impossible to think of Lewis Carroll's *Alice in Wonderland* without also visualizing John Tenniel's black and white drawings, or A.A. Milne's *Winnie-the-Pooh* without thinking of Ernest Shepard's. In Roald Dahl's books, the stories go hand in hand with Quentin Blake's gloriously scratchy illustrations. With the *Eloise* books, I think it can fairly be said that Hilary's drawings outrank the actual text.

I had always assumed that Hilary was a woman. And when I finally got to New York in the 1970s I just assumed that she was dead. Like many beliefs back then—that my hairline would never recede or that my waistline would never expand—I was wrong on both counts. Hilary was not only not a she, *he* was very much *alive*.

I vowed that when I came to *Vanity Fair* I would use him to illustrate some of our more off-beat stories. And use him we did, everything from fashion shows to dog shows and a lot in between. Each time his drawings came in we gathered in the art department to marvel at his eye and his line. This fall, my old *Vanity Fair* colleague Cullen Murphy and I convened a lunch at the Monkey Bar with some of the greatest living illustrator/artists. Ed Sorel (the dean of American illustrators) was there, as were Jim McMullan (who for decades has done the posters for Lincoln Center Theater), David Downton (perhaps the greatest fashion illustrator ever), and Barry Blitt



© Jonathan Becker

(*The New Yorker's* cover star). Robert McGinnis, who did those early (and best) James Bond posters was due to come by but got held up.

Hilary was there too, looking much as he did when I first met him 25 years ago. He was a few days shy of his 92nd birthday and I will say that he still has more marbles up there than the man writing this sentence does. He was animated and thrilled that his drawing hand was as good, if not better than it had ever been. I've seen some of his most recent work and it's hard to disagree. David Downton is artist in residence at Claridge's in London. If I owned the Plaza Hotel I'd install Hilary as my own artist in residence. He's the reason most of us first heard of the hotel and that saucy little girl who lived there. He could even bring his pet turtle.

1

A GROUP OF CORRESPONDENCE TO CLAYTON AND KATHERINE STURGES KNIGHT.

EARHART, AMELIA, et al. Typed Letter Signed ("Amelia"), 1 p, 275 x 210 mm, December 21, 1935, folds, minor soiling. WITH: 3 Typed Letters Signed, each 1 p, from John Huston ("Maj John Huston," June 13, 1945), Eddie Rickenbacker (July 28, 1969), and Fiorello La Guardia (January 20, 1937), usual folds with some overall toning and soiling.

The Knights possessed a wide range of accomplished and interesting friends from a multitude of worlds, including many stemming from Clayton Knights experiences as a pilot in the first World War. Here, legendary flyer Amelia Earhart writes: *"I have just returned from several weeks of one-night-standing and find that G. P. [Putnam, her husband] has a charming drawing which you have inscribed to me. Thank you very much indeed for your kindness. Of course the Lockheed Vega is dear to my heart, and an accurate and lovely portrait warms the cockles thereof."* Also included is a humorous letter from Major (and filmmaker) John Huston, extending profuse apologies for failing to write ("I'm a perfect dog and a shit"); and letters from Mayor La Guardia, thanking Mr. Knight on the gift of his book *Ships Aloft* (1936) which his children were in particular enjoying, and World War I fighter pilot Rickenbacker sending condolences to Mrs. Knight on the death of her husband.

\$2,000 - 3,000

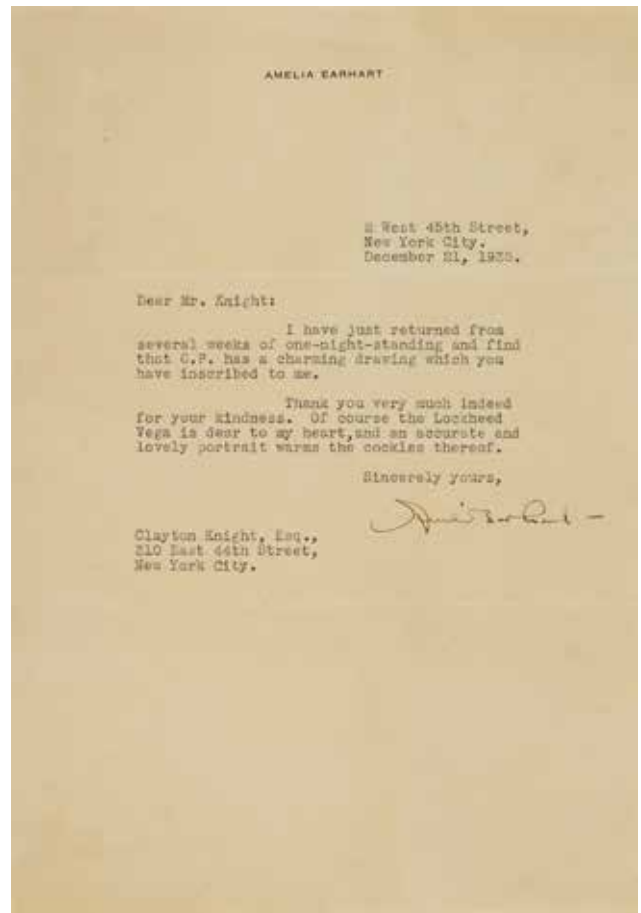
2

FOUJITA, TSUGUHARU. 1886-1968.

Original lithograph, Chat, c.1927, on japan, 297 x 234 mm, sheet size: 429 x 347 mm, numbered "VII/X" lower left, and signed lower right "Foujita," toned, matted.

Provenance: From the collection of Clayton and Katherine Sturges Knight.

\$3,000 - 5,000



1



2



3

3
AN ORIGINAL HILARY KNIGHT WATERCOLOR, "ANGEL IN THE WINGS."

A portrait of Elaine Stritch (1925-2014) performing in "Civilization" in a costume designed by Hilary Knight in 1947, watercolor and color crayon, executed c.2007, 270 x 195 mm, signed in blue watercolor lower right ("Hilary Knight"), matted.

WITH: Signed publicity photograph for the musical revue Angel in the Wings, 1947, 200 x 180 mm, inscribed and dated in felt tip pen, "To Hilary 'Oh my God!' x Elaine Stritch 8/2/07."

Broadway legend Elaine Stritch (1925-2014) was 22 when she made her debut in a Hilary Knight designed costume in Angel in the Wings. Young Knight at the time was employed by costume designer Julia Sze to render her designs. "I did all her drawings," he recalls. "She did several shows in the '40s for producer Anthony Farrell ... This was one of them...Elaine was barely known." She had one comedy number called "Civilization" ("Bongo, Bongo/I don't want to leave the Congo"). "Julie had no idea what to do and asked me to design it ... Years later, I was interviewed along with Miss Stritch on the Arlene Francis radio show. I asked her if she remembered the costume, [and] she said, 'Loved it ... kept it ... and made it into a lamp!'"

\$1,000 - 2,000



4

4
AN ORIGINAL HILARY KNIGHT OIL PAINTING, "SEA WITCH."

Oil on masonite panel, 240 x 190 mm, 1950s, matted and framed.

One of only four oil paintings ever completed by Hilary Knight, this fantasy portrait was a tribute to the work of famed set designer Eugene Berman. "'Sea Witch' is the third of only four oils I did," Mr. Knight adds. "The final one, in 1964, is the portrait of Eloise that still hangs in The Plaza."

\$2,000 - 3,000



5

5
VICKREY, ROBERT. 1920-2011.

Painting of a masked boy in front of a wall of crumbling posters, egg tempera on primed masonite, 480 x 245 mm, signed and dated in white lower left, "Robert Vickrey 50," framed.

Modern American painter Robert Vickrey is often classified as a magic realist. Like his contemporary Andrew Wyeth, he worked in the demanding Italian Renaissance technique of egg tempera. He was celebrated in his day for many *Time* covers and was included in nine of the Whitney Museum's annual shows. His work is often compared with that of Paul Cadmus, Jared French and George Tooker. Mr. Knight drew a Christmas card for the designers Yolanda and Jay Saylor; this painting was his payment.

\$3,000 - 5,000



6

6
AN ORIGINAL HILARY KNIGHT WATERCOLOR, "SNAKE GLOVE."

Watercolor on paper, 240 x 240 mm, early 1950s, a sketch of the *Kiss Me Kate* star Lisa Kirk (1925-1990) performing with her serpent glove in the Wedgewood Room of the Waldorf-Astoria Hotel in 1950, with note affixed to the verso from Hilary Knight, "Glove designed for Lisa Kirk by Hilary Knight," in acetate covered green cloth border, with circular label from Hilary Knight affixed.

"During the run of *Kiss Me Kate*," Mr. Knight recalls, "I became friendly with the star Lisa Kirk. While appearing in a cabaret act, she performed "a special material song about Adam and Eve [and] she asked me to design and make a glove ... This is the sketch I did for it. She approved. It didn't matter that I had no talents for glove making ... I did it." One of the reviewers called it "a slightly blueish parody on the snake trying to tempt Eve into tasting the forbidden fruit. Using a long green glove to simulate the snake, with her hand for its head, she sells the number for top results."

\$1,000 - 2,000



7

7
A COLLECTION OF ELEVEN HILARY KNIGHT PEN-AND-INK ILLUSTRATIONS FOR *HOUSE & GARDEN*.

Pen-and-ink with some watercolor over pencil, 8 on 360 x 277 mm sheets, and three smaller, the smallest being 160 x 130 mm, early 1950s, all but two signed in ink; all but one with publisher's rubber stamp on verso; and one with printer's proof affixed to front of drawing.

Comprising six Christmas drawings, one picture of the "Wallpaper Family," and four spot illustrations, these lively early drawings CLEARLY CONTAIN THE SEEDS OF "ELOISE." Inspired in part by Ronald Searle's famous cartoons, they also exhibit Mr. Knight's detailed humorous style that would soon become famous. His father Clayton Knight often contributed to *House & Garden* as did his mother Katharine Sturges Knight.

\$3,000 - 5,000



8

8
A HILARY KNIGHT CRAYON ILLUSTRATION OF DAME EDITH SITWELL (1887-1964), "AH! THE LITERARY LIFE."

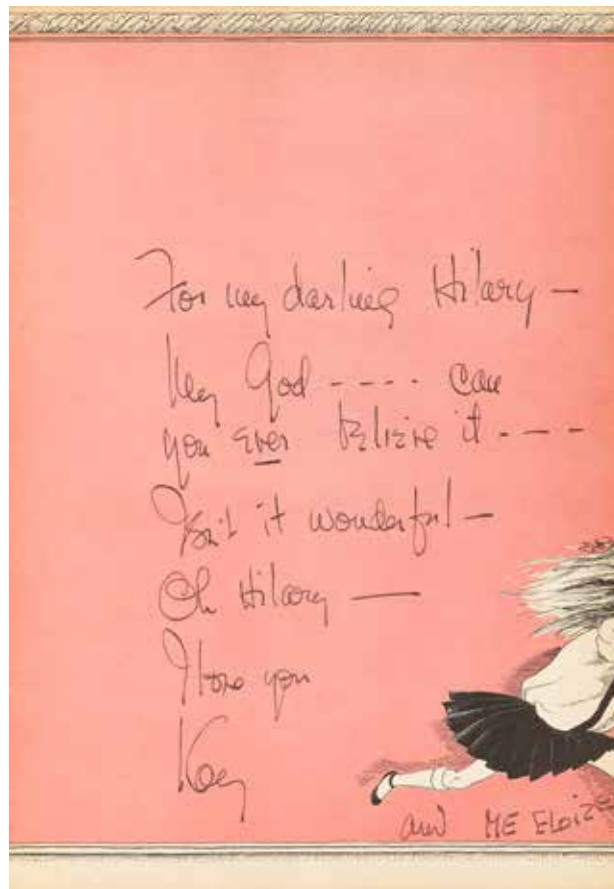
For an article by Frederic Prokosch, "The Nightmare of Literary Life," *Harper's Magazine*, published March 1953, black crayon, 325 x 255 mm, signed and dated in ink with title and place of publication lower left.

"This is a favorite drawing," says Mr. Knight. "I do not do very good likenesses but you can't go wrong with Edith, her brother Osbert following her." Here Mr. Knight depicts Dame Sitwell and her equally odd brother Osbert at a cocktail party with fellow poet Marianne Moore in the background. The eldest of the three literary Sitwells, Edith was a true English eccentric better known for her odd appearance and peculiar behavior than for her unconventional poetry.

\$1,000 - 2,000



9



10

9

AN ORIGINAL HILARY KNIGHT WATERCOLOR DEPICTING KAY THOMPSON PERFORMING AT "THE PERSIAN ROOM 1954."

Black and color ink, color pencil and watercolor, 265 x 220 mm, illustration for the Plaza Hotel magazine, 2000, signed on the label of the portfolio propped up against Mr. Knight's chair on the right.

This drawing recreates the evening when Mr. Knight and mutual friend D.D. Dixon went to see Miss Thompson perform in The Persian Room at the Plaza Hotel, and sitting together after the show decided to collaborate on *Eloise*.

\$3,000 - 5,000

10

ELOISE, THE PRESENTATION COPY, INSCRIBED BY KAY THOMPSON TO HILARY KNIGHT.

KNIGHT, HILARY, illus. *Kay Thompson's Eloise*. New York: Simon and Schuster, 1955. 8vo. [65] pp. Illustrated throughout in two colors. Original pictorial boards, publisher's dust jacket, worn, lacking spine, some soiling and discoloring.

PRESENTATION COPY FROM THE AUTHOR TO HER ILLUSTRATOR, warmly inscribed in ink on the free endpaper: "For my darling Hilary—My God ... can you ever believe it ... Isn't it

wonderful—Oh Hilary—I love you Kay and ME ELOISE." When D.D. Dixon (later Ryan) introduced her neighbor Hilary Knight to singer Kay Thompson at The Persian Room of The Plaza Hotel in 1954, little did any of them know what an extraordinary phenomenon would be created in *Eloise*. It had been a long time since a writer and an illustrator were in such harmony. Hilary Knight proved to be John Tenniel to Kay Thompson's Lewis Carroll. Originally published "for precocious grownups," children immediately recognized Eloise as one of their own and took her book to their hearts. (Thompson was known to scour New York's bookstores and take *Eloise* out of the children's sections and put it with the adult books where she insisted it belonged. Of course, once she left, the clerks would put it back!) *Eloise* is now considered a timeless classic. Despite Thompson's pleasure with the overall result, changes had to be made in later printings. In referring to her mother's lawyer Eloise revealed on p 51, "Here's what he likes Martinis Here's what I like Grass." When it was later suggested to Miss Thompson that "grass" might be misconstrued, she changed it to "Dandelions." Mr. Knight later redrew the foldout of the elevator on p 13 by adding D.D. and John Barry Ryan Jr's two boys on the ground floor as elusive Greta Garbo in a big floppy hat strides by; he also put his parents on the third floor. Miss Thompson never liked her picture on the back dust jacket so it was eventually removed from subsequent editions.

\$4,000 - 6,000



11 W

HILARY KNIGHT'S ORIGINAL PLAZA HOTEL PORTRAIT OF ELOISE.

Tempera on board, 54 x 37 inches (1371 x 934 mm), framed: 59 x 42 inches (1500 x 1053 mm), inscribed by the artist in paint lower right, "For Kay/ on her birthday/ November 1956/ Hilary Knight," some restoration completed by the artist, remounted, framed.

THE ORIGINAL, IRREPRESSIBLE ELOISE, ONCE LOST AND NOW REDISCOVERED. Toting a history as lively as its inspiration, this portrait was painted as a birthday gift by Hilary Knight for *Eloise* creator Kay Thompson in 1956, on the eve of Kay's appearance on *Edward R. Murrow's Person To Person* on CBS, where she proudly displayed the painting to guest host Jerry Lewis. Shortly thereafter, she loaned the work to the Plaza Hotel where it hung ceremoniously in the lobby as an homage to their most famous (imaginary) resident. However, on the night of a Junior League Ball at the Plaza, November 1960, it disappeared. As Mr. Knight tells the story, "Kay called me, 'Drunken debutantes did it!' And soon it was all over the news, in the columns, and Walter Cronkite confirmed it on the evening news." The famed portrait of Eloise had been stolen. Despite the press and the hubbub, the portrait failed to reappear. Some years later, Mr. Knight received a call: "The painting had been found in a dumpster, frameless." Once identified as the missing artwork, it was returned to Mr. Knight, who had already replaced the Plaza portrait with a new one: an oil painting that still hangs there today. Mr. Knight rolled up the original and put it in his closet where it languished for the next 50 years.

In preparation for a show at the New York Historical Society dedicated to his work, Mr. Knight and curator Jane Curley began sorting through his art. When Mr. Knight mentioned the existence of the portrait, the two hunted through his closets and located the lost portrait. A bit the worse for wear after its fascinating journey, it was expertly flattened, remounted and revived, and then hung at

the centerpiece of the NYHS exhibition, "Eloise at the Museum." In preparation for its sale here, Mr. Knight finished the restoration himself, returning the storied portrait as closely as possible to the state in which it hung at the Plaza all those years ago.

Eloise appeared in 1955 to little fanfare, but when *Life Magazine* ran a picture spread, the book began to find its audience as a children's book, eventually capturing the hearts and imaginations of over a million children across the world. Perhaps more than any other 20th century children's book, *Eloise* has inspired generations of young women who have been captivated by her independence and irrepressible spirit. As Jane Curley explains, "She landed at the Plaza in 1955 in the midst of the staid Eisenhower era, when role models for women were [traditional stay-at-home moms] June Cleaver and Donna Reed. And all of a sudden here's this wild irrepressible six-year-old rushing around barging into things, getting into trouble. And she struck a chord." *Eloise* has become the patron saint of generations of strong, curious, determined (and maybe a bit mischievous) women, from Fran Lebowitz to Lena Dunham.

This portrait captures that irrepressible spirit of one of the most influential children's book characters in history, whose newly minted fans still sojourn to the Plaza for tea.

Sold with: photo of Evelyn Rudie (above), standing in front of the *Eloise* portrait as hung at the Plaza, signed and inscribed to Hilary Knight.

\$100,000 - 150,000

A FASCINATING AND IMPORTANT ARTIFACT FROM ONE OF THE MOST INFLUENTIAL CHILDREN'S BOOKS OF THE 20TH-CENTURY.





12

12

AN ORIGINAL HILARY KNIGHT WATERCOLOR OF "KAY REHEARSING 'CLAP YO' HANDS."

Watercolor and ink over pencil, 260 x 240 mm, an illustration for Marie Brenner's "The Story of Eloise" in *The Absolutely Essential Eloise* (New York: Simon and Schuster, 1999).

Kay Thompson's most famous movie role was that of Maggie "Think Pink!" Prescott (a flamboyant fashion magazine editor based on the legendary Diana Vreeland) in Paramount's musical *Funny Face* (1957), also starring Fred Astaire and Audrey Hepburn. Mr. Knight visited her on the movie set and drew many sketches of her in rehearsal. "Clap Yo Hands" was written by George and Ira Gershwin originally for *Oh, Kay!* (1926) and was performed by Astaire and Thompson in *Funny Face*. This illustration also appears in *Eloise: The Ultimate Edition* (1999).

\$2,000 - 3,000

13

AN YVES ST. LAURENT PENCIL SKETCH FOR A PARTY DRESS FOR ELOISE.

Pencil on paper, after Christian Dior for *Eloise in Paris* (1956), 270 x 79 mm, inscribed by Hilary Knight to a label, "Christian Dior's assistant.../ Yves St. Laurent's sketch 1956 for A Party Dress for Eloise in *Eloise in Paris*," framed.

When Thompson and Knight went to Paris to research the second *Eloise* book, they went to The House of Dior. At the time Christian Dior (1905-1957) was one of the most famous French couturiers in the world. "M. Dior designed a dress for me," Eloise proudly declares in the book, "and it is absolutely chic although I would have preferred a tassel or two. Pas de quoi." Dior dictated his idea for the frock to his twenty-one-year-old assistant, Yves St. Laurent (1936-2008), and the resulting sketch was given to Mr. Knight. Nanny can be seen examining this very drawing in the lower corner of Hilary Knight's picture in *Eloise in Paris*.

\$5,000 - 8,000

14^w

A CHAIR GIVEN BY KAY THOMPSON TO HILARY KNIGHT.

A Rococo-style wooden chair, decorated by Hilary Knight, in red-and-gilt and upholstered by him in star-decorated velour with gold brocade border, 945 x 645 x 800 mm.

This chair was in large part a gift from Kay Thompson. However, she only gave him two thirds and had him pay the other, just like their contract for *Eloise*. Unfortunately the original paint did not adhere to the surface. Mr. Knight then repainted it in the same color scheme and replaced the seat with a yard of star-studded velour he found at an antique fair.

\$400 - 600



13



14

15 W □

A LARGE HILARY KNIGHT FOUR-PANEL PAINTED SCREEN, "A VISIT TO KAY THOMPSON'S SUITE."

Acrylic on wooden panels, hinged with plated piano hinges, with mirror and shelf, each 80 x 36 inches (80 x 144 inches overall), signed and dated by the artist lower right, "Hilary Knight 2018."

This fantasy on writer Kay Thompson's taste in decor with its pink and white striped walls and surprising detail is reminiscent of Eloise's bedroom at The Plaza Hotel. Designed exclusively for *Bonhams Presents The World of Hilary Knight*, the auction taking place on December 5, 2018. The artist would like to thank Sorabah Gupta for his invaluable assistance in putting together this screen.

\$3,000 - 5,000



15 (screen only)

16

A COMPLETE SET OF LIMITED SIGNED ELOISE BOOKS.

Thompson, Kay; Knight, Hilary, illus. Consisting of all five quarto volumes, in publisher's cloth, slipcases:

1. *Eloise*. New York: Simon & Schuster, 1995. No 119 of 250 copies, signed by Kay Thompson and illustrator Hillary Knight.
2. *Eloise in Paris*. New York: Simon & Schuster, 1999. No 88 of 250 copies, signed by Knight.
3. *Eloise at Christmastime*. New York: Simon & Schuster, 1999. One of 250 copies, signed by Knight. Still in shrinkwrap.
4. *Eloise in Moscow*. New York: Simon & Schuster, 2000. No 275 of 300 copies, signed by Knight.
5. *Eloise: The Absolutely Essential Edition*. New York: Simon & Schuster, 1999. One of 250 copies, signed by Knight. Still in shrinkwrap.

A scarce complete set of the limited signed issue of the classic Eloise stories. Thompson died in 1998, thus only the first volume is signed by the author, though all are signed by Mr. Knight.

\$800 - 1,200



16

17

A COLLECTION OF SIGNED ELOISE BOOKS.

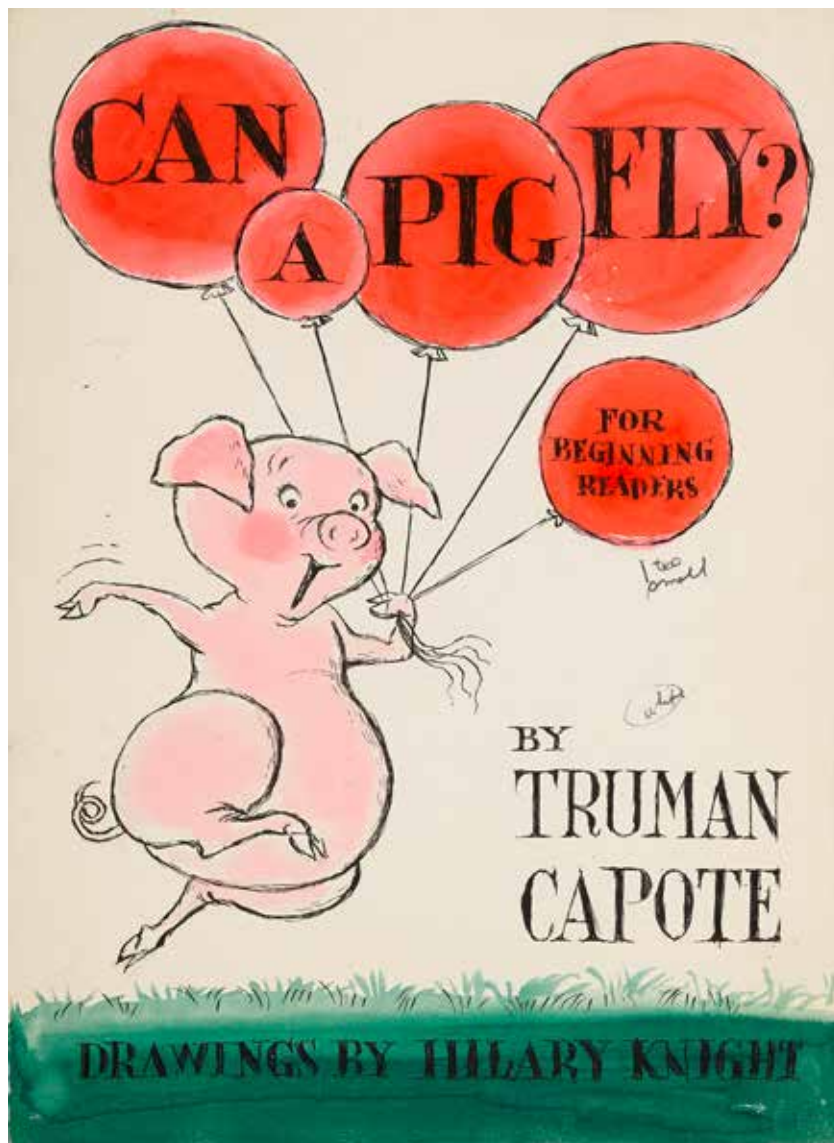
THOMPSON, KAY. 1909-1998. KNIGHT, HILARY illus. Consisting of nine volumes, all signed and dated by the illustrator, including: *Eloise*; *Eloise in Paris*; *Eloise in Moscow*; *Eloise at Christmastime*; *Eloise Takes A Bawth*; *The Absolutely Essential Eloise*; *The Ultimate Edition Eloise*; *Eloise's Guide to Life*; and *The 365 Days of Eloise*. New York: Simon and Schuster, 1999, 2000; 2002; and 2003. 8vo. Original laminated pictorial boards.

ALL SIGNED AND DATED BY THE ILLUSTRATOR. The original Eloise quickly spawned three sequels and an aborted fourth. Miss Thompson eventually came to believe that the only one of any value was the first, so she let the other titles go out of print and stubbornly refused to let anyone reissue any of them during her lifetime. By 1999, her estate however was aware of what a demand there would be for the complete canon and gave permission to make them available once again in handsome new editions, including, most importantly, the final, unpublished Eloise book, *Eloise Takes a Bawth*. Legendary children's book editor Ursula Nordstrom at Harpers signed up *Eloise Takes a Bawth* for publication in Fall 1963. It got as far as galleys when Thompson killed the book. It was finally published in 2002, with "additional plumbing" by famed playwright Mart Crowley. See on-line catalogue for full description.

\$1,000 - 1,500



17



18

18

ARCHIVE OF ORIGINAL ART FOR AN UNREALIZED HILARY KNIGHT COLLABORATION WITH TRUMAN CAPOTE, CAN A PIG FLY?

Capote, Truman. 1924-1984. Knight, Hilary, illus. Eight original artworks by Knight for an unpublished picture book in the Random House "Beginner Books" series, watercolor, ink and pencil, various sizes, comprising cover/jacket design, a single page and two double-page spreads with text by Capote (in Knight's hand), and four watercolor sketches of a clown kite; WITH: seven sketches by the Random House art department, and a 5 pp pamphlet internally distributed by Random House on photographic paper *A Few Suggestions for Authors Working on Their First Beginner Books*.

ORIGINAL WATERCOLORS AND COVER ART FOR TRUMAN CAPOTE'S ONLY CHILDREN'S BOOK, NEVER PUBLISHED. When *The Cat in the Hat* (1957) by Dr. Seuss became a runaway hit, the good doctor himself, Theodor Geisel, his wife Helen Palmer, and Random House editor Phyllis Cerf formed an imprint to publish a whole line of these easy to read books, Beginner Books. Random House then contacted the company's bestselling adult authors to

see if any of them would be willing to write a book for the series. Most either turned them down or came up with nothing when they were informed that they had to stick strictly to a 100 Word List and follow the pamphlet *A Few Suggestions for Authors Working on Their First Beginner Books*. Truman Capote, then best known for *Breakfast At Tiffany's* (1958), was at least willing to give it a try. When the manuscript of the only known children's story by Capote was exhibited at The New York Public Library in 1988, The New York Times described it as a "jolly tale of a pig made airworthy by animal friends." Mr. Knight's pictures were even jollier. But in the end the project was never completed because Capote felt too restricted by such a limited vocabulary and far too many rules. Among the publisher's banal suggestions were: "Make your reader itch to find out what's going to happen next" and "Remember the Beginner Readers are scared stiff of words! Your job is to help them learn that reading can be exciting." "Eudora Welty failed!" Mr. Knight recalls. No wonder. Mr. Knight was likewise frustrated by the art department's incessant suggestions to revise the cover and interior art that are included with this archive.

\$4,000 - 6,000



19

19

WARHOL, ANDY. 1928-1987.

Original watercolor, "Iced Lemon Delight" (cat version), ink and Dr. Martin's dye, circa 1959, 270 x 230 mm, inscribed by the artist lower left, "to Phoebe [Sic] Knight From Andy Warhol's mother," some staining, toning, upper left corner chipped.

WITH: Autograph Note Signed ("Hilary Knight") explaining the piece and its arrangement, with sketch detail, 1 p, January 2016.

Provenance: Gift of the artist.

A CHARMING WARHOL DESSERT MADE FOR HILARY KNIGHT'S CAT. From Mr. Knight's illustrated accompanying note: "In the 1960's [1950's] I knew Warhol and commissioned him to do a picture for a very specific area of my new apartment ... He asked what the drawing should be of? He was then doing 'Desserts.' I suggested something with Lemons. He produced 'Iced Lemon Delight'... a cornucopia with lemons and their leaves ... and a Swan ... He told me his mother wanted me to have a smaller version to be hung close to the floor so that my calico cat 'Phoebe' could see it [see insert-ed.]. I sold the larger piece years ago at auction, and held onto this."

\$8,000 - 12,000



Detail of Hilary Knight Note



20

20

SEARLE, RONALD. 1920-2011.

A series of three original watercolors, "Commercial Christmas," "Office Parties," and "Giftmanship," unused illustrations for the article "Christmas Lifemanship," *Holiday Magazine*, c.1960, watercolor, India ink and pencil, 253 x 365 mm, each numbered ("1"- "3") and titled by the artist in ink at bottom, some soiling, discolored along edges.

A trio of humorous sketches lampooning holiday etiquette: a secretary presents a toy Santa Claus to her boss in "Commercial Christmas"; a sexy young woman with a much older man "showing that you are in the secret confidence of the managing director"; and another beauty in evening gown pushing her Christmas present for her husband—a gift-wrapped wheelchair—in "Giftmanship. 'Slightly unflattering.'" During his early career, Mr. Knight was enthralled with the *Punch* cartoons of Searle, particularly the Belle's of St. Trinian's series. "He did these dreadful, vicious little schoolgirls terrifying their teachers," Mr. Knight told *The Easthampton Star*. "I loved the wicked style, and in the early '50s began doing contemporary drawings along those lines." Eloise in her little uniform owes much to the Englishman's pint-sized anarchists.

\$4,000 - 6,000



21

21

A PAIR OF HILARY KNIGHT FASHION PORTRAITS.

Two original watercolors, finished designs submitted by Mr. Knight for a job as women's fashion artist, 205 x 115 mm, and 325 x 135 mm, early 1960s, only one signed and dated by the artist in ink lower left, "Hilary Knight '61."

The first, dressed in a paisley dress and a pearl drop earring, poses against a gold paneled wall in the manner of Gustav Klimt. The younger woman is dressed like a Carnaby Street regular of the Swinging Sixties in her miniskirt and high boots. Remarkably, Mr. Knight did not get the job.

\$1,500 - 2,500



22

22

AN ORIGINAL HILARY KNIGHT WATERCOLOR, "THE JAGUAR SPHINX OF JAKARTA."

Watercolor and intaglio paint, an illustration for an unrealized book of imaginary beings conceived with his mother, Katharine Sturges Knight, 20 x 22cm, signed and dated lower right, "Hilary Knight '61," matted and framed.

FABULOUS WATERCOLOR FROM AN UNPUBLISHED COLLECTION OF IMAGINARY BEINGS. In the early 1960s, Hilary Knight proposed this joint project with his mother, who often collaborated with his father on his books in the 1940s and 1950s. Unfortunately, the project never came to fruition.

\$1,500 - 2,500



23

23
AN ORIGINAL HILARY KNIGHT WATERCOLOR, "BLACK SPHYNX."

Watercolor and ink with silver paint, an illustration for an unrealized book of imaginary beings conceived with Katharine Sturges Knight, 210 x 220 mm, 1960s, signed lower left, "Hilary Knight," matted and framed.

\$1,500 - 2,500

24
AN ORIGINAL HILARY KNIGHT WATERCOLOR, "BENITO (JAGUAR MAN)."

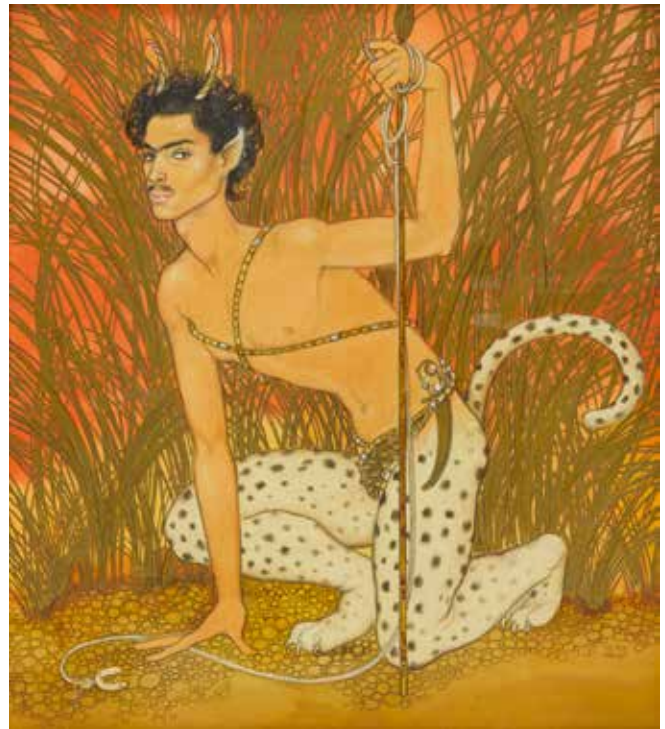
Watercolor, dyes, gesso, gilt and clear lacquer, an illustration for an unrealized book of imaginary beings conceived with his mother, Katharine Sturges Knight, 290 x 245 mm, 1960s, signed in ink lower right, "Hilary Knight," matted and framed.

\$1,500 - 2,500

25
AN ORIGINAL HILARY KNIGHT WATERCOLOR, "FLOWER FAIRY."

Watercolor and pencil, an illustration for an unrealized book of imaginary beings conceived with his mother, Katharine Sturges Knight, 290 x 165 mm, signed and dated lower right, "Hilary Knight London 1965."

\$1,000 - 2,000



24



25



26



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28

26

AN ORIGINAL HILARY KNIGHT WATERCOLOR, "CHI'LIN. CHINESE UNICORN."

Watercolor, ink, pencil and gold paint, an illustration for an unrealized book of imaginary beings conceived with his mother, Katharine Sturges Knight, rondo 145 mm, captioned in pencil lower right, with printed Hilary Knight label on verso.

\$1,000 - 2,000

27

AN ORIGINAL HILARY KNIGHT WATERCOLOR, "THE MERMAID."

Watercolor, pencil and silver paint, an illustration for an unrealized book of imaginary beings conceived with his mother, Katharine Sturges Knight, 250 x 280 mm, captioned in pencil lower right, with printed Hilary Knight label on verso, signed in blue watercolor on lower left of image, "Hilary Knight."

\$1,000 - 2,000

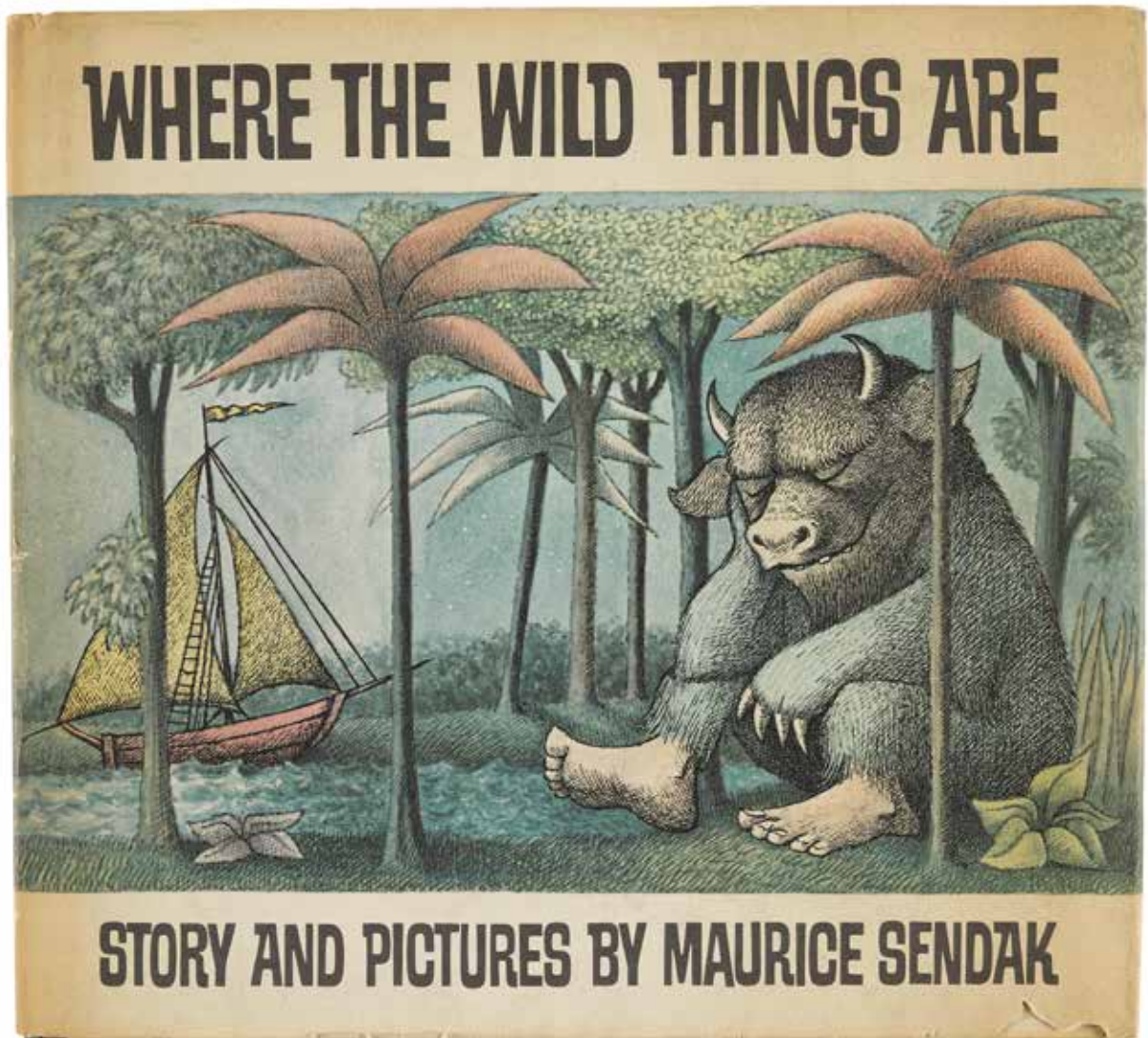
28^w

A HILARY KNIGHT LARGE THREE-PANEL HAND-PAINTED SCREEN, "THE GRAND EMIR OF BONGLADORE'S PET PANTHERS."

Acrylic with gold paint and added pearl and metallic glitter varnish on wooden panels, hinged with two-way screen hinges with brass finish, each 76 x 24 inches (76 x 72 inches total), signed lower right, "Hilary Knight October 2018."

A "juicy jungle trip" of jeweled male and female panthers in lush tropical vegetation. Designed exclusively for *Bonhams Presents The World of Hilary Knight*, the auction taking place on December 5, 2018.

\$2,000 - 3,000



29

29

SENDAK, MAURICE. 1928-2012.

Where the Wild Things Are. New York: Harper & Row, 1963. Oblong 8vo. Publisher's gray cloth-backed color lithographed boards, pictorial dust jacket, edges slightly rubbed; jacket partially soiled and toned with minor chipping along bottom right of front and tender along folds.

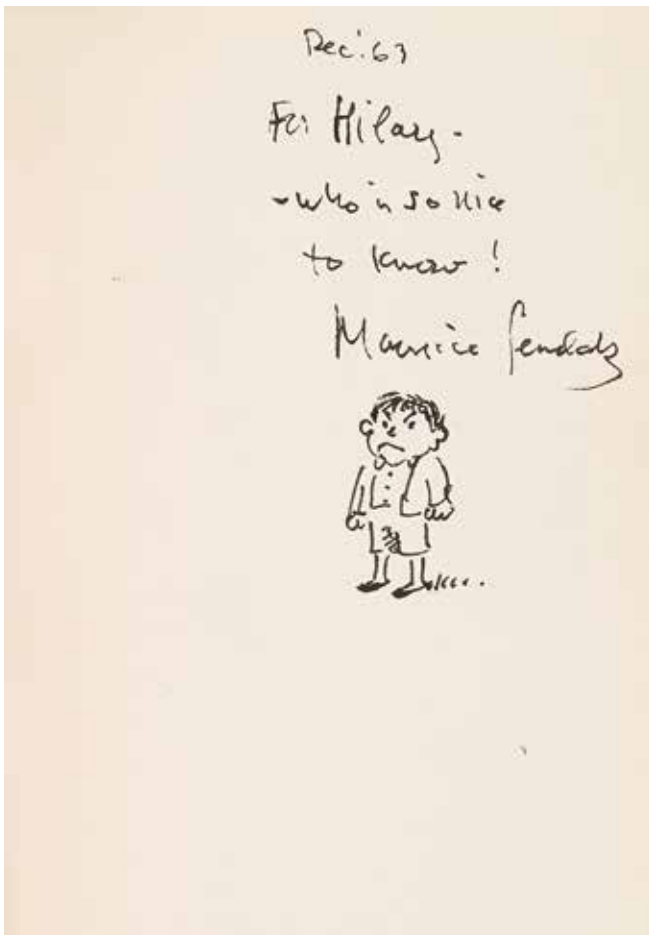
Provenance: Hilary Knight (inscribed by Sendak and dated Dec 63, bookplate).

FIRST EDITION, PRESENTATION COPY FROM ARTIST TO ARTIST IN THE MONTH FOLLOWING PUBLICATION, inscribed in ink on the half title page with a sketch of Max: "Dec '63 For Hilary Knight Maurice Sendak." The true first printing of the book with Library of Congress number 63-21253 on bottom of title page and some pages off register, in a first state dust jacket prior to winning the 1964 Caldecott Medal with \$3.50 price and code "40-80 /1163" on bottom of front flap and three paragraph blurb on each flap. Sendak was a great admirer of Hilary Knight's work. "My first happy response to *Eloise* was entirely due to the brilliant, iconic images," he admitted. "That brazen, loose-limbed, delicious little girl monster is Hilary Knight at his best."

\$10,000 - 15,000



(detail)



31

30

30

SENDAK, MAURICE. 1928-2012.

Nutshell Library. New York: Harper & Row, [1962]. 4 volumes. Small 16mo. Original salmon cloth in original pictorial dust jackets within original pictorial papered slipcase, *Chicken Soup with Rice* with white band at the base of spine, without price sticker on bottom of slipcase, jackets and slipcase with minor rubbing and soiling.

PRESENTATION COPY WITH ORIGINAL PEN-AND-INK DRAWING OF A SCOWLING PIERRE, the first edition, first state, inscribed *Pierre*, with the drawing, "Dec. '63/ For Hilary -- who is so nice to know! Maurice Sendak."

WITH: KNIGHT, HILARY. B. 1826. *Christmas Nutshell Library.* New York: Harper & Row, [1963]. Small 16mo. Original red cloth, all except *The Night Before Christmas* with original decorated dust jacket, in original slipcase, edges of jackets and slipcase slightly rubbed.

EACH VOLUME AND THE SLIPCASE SIGNED BY HILARY KNIGHT. *The Christmas Nutshell Library* was the immediate successor to Sendak's original boxed set. "We had the good fortune to both have the Great and Powerful Ursula Nordstrum as our editor at Harper & Row," Mr. Knight explains. "There was no nonsense when Ursula appraised your submitted work...sometimes withering but always on target."

WITH: *A Firefly in a Fir Tree.* New York: Katherine Tegen Books, [2004]. 8vo. Original decorated laminated boards, publisher's dust jacket. *FIRST EDITION OF THE ENTIRELY RE-ILLUSTRATED EDITION OF A Christmas Carol for Mice*, from the original *Christmas Nutshell Library.* Signed and dated by the illustrator.

WITH: KRAUSS, RUTH. SENDAK, MAURICE, illus. *Open House for Butterflies.* New York: Harper & Bros, [1960]. 8vo. Original cloth-backed decorated boards in publisher's dust jacket, minor wear and discoloring in slightly worn dust jacket with some loss of top spine.

Provenance: Inscribed by Sendak to Hilary Knight, dated "Dec '63;" Rubberstamped on pastedown, "Collection Of Hilary Knight". *PRESENTATION COPY OF THE FIRST EDITION*, signed in ink on verso of front free endpaper: "For Hilary Maurice Sendak." True first printing with "30-70/No. 9429A" on the front flap of the jacket, and four reviews followed by "Harper & Brothers/No. 9430A" on the back flap. Without the "Harper Blue Ribbon Book" sticker across the mid-spine of the dust jacket.

"I really believe," says Mr. Knight, "all of us, Kay & myself, Ruth & Maurice, were influenced by each others' books."

\$1,000 - 1,500

31

TWO HILARY KNIGHT WATERCOLORS FOR AN ALBUM COVER, "COME NEAR, I WANT TO LOVE YOU."

Watercolor, ink and pencil with gold paint on thin paper, for an album cover for "Tony Mottola Guitar: A Latin Love-In" produced by Project 3 Records, 1973, each 300 x 305 mm, each signed lower right, matted separately.

Anthony C. Mottola (1918-2004) was a celebrated American jazz guitarist. He is perhaps best remembered for "This Guy's in Love with You" from the summer of 1968. Mr. Knight drew Mottola's cover artwork with an elegant flowing Art Nouveau line that he also employed in his picture books at the time, the most notable being *Beauty and the Beast* (1963).

\$1,500 - 2,500

32

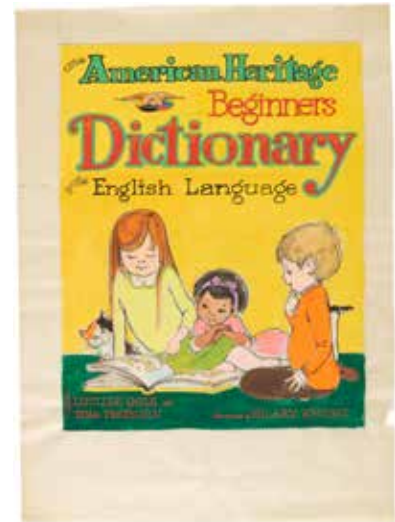
GROUP OF ORIGINAL HILARY KNIGHT ARTWORK FOR “THE GOLDEN PICTURE DICTIONARY.”

Comprising three watercolors and one ink drawing with three color sketches for the cover of Lucille Ogle and Tina Thoburn, *The Golden Picture Dictionary*, New York: Golden Press, 1976 (1989), watercolor and ink, various sizes.

WITH: finished ink drawing (“Here are some things we do with our feet”) for p 49; assorted correspondence and color and black-and-white proofs; and one copy each of the 1976 and 1989 editions.

The three color sketches and a line drawing are for the earliest title *The Golden Picture Book of Words*; they were later combined to serve as the pictorial title page. Also included is the finished watercolor for the cover of the 1989 reissue; and another with the title of a later edition *The American Heritage Beginners Dictionary of the English Language*. This was an extremely difficult and time consuming project, requiring over 3,000 drawings and countless consultations on what they must contain.

\$2,000 - 3,000



32

33

AN ORIGINAL HILARY KNIGHT WATERCOLOR, “CARMEN.”

watercolor and crayon over pencil with black paper border, a preliminary portrait of Carmen Miranda for an unpublished poster, 500 x 350 mm, 1970s, signed lower right corner, “Hilary Knight.”

Mr. Knight reports that this painting is only “a rough done for a series of movie stars” but “never printed or produced.” And yet this sketch captures all the vivacity and vibrant color of the famous Brazilian Bombshell of the 1940s. His painting of Alice Faye (sold in the 2014 TCM/Bonhams sale, *There’s No Place Like Hollywood*) was also done for his unrealized Hollywood series.

\$2,000 - 3,000



33

34

THREE ORIGINAL HILARY KNIGHT WATERCOLORS, DESIGNS FOR AN UNREALIZED MUSICAL COMEDY BASED ON THE SHANGHAI GESTURE.

Including:

1. “Tsa the Eunuch,” watercolor, crayon and pencil, 500 x 320 mm, rubberstamped lower right “Collection of Hilary Knight,” with autograph note, “black leather straps, sea shells, black coq feathers.”
2. “Mother Goddamn,” watercolor, crayon, pencil and gold paint, 580 x 430 mm, rubberstamped lower right “Collection of Hilary Knight,” the role was played by Ona Munson under the name “Mother Gin Sling” in the 1941 movie.
3. Proposed set design, watercolor, crayon, pencil and gold paint, 300 x 515 mm, rubberstamped lower right “Collection of Hilary Knight.”

\$1,500 - 2,500



34



35



36

35

**INTERIOR ART BY HILARY KNIGHT FOR ROBERT KRAUS'S
THE GOOD MOUSEKEEPER.**

Archive of seventeen double-page interior drawings for Robert Kraus's *The Good Mousekeeper* (New York: Windmill Books, 1977), pen-and-ink with second color overlays, each 250 x 380 mm, some discoloring of text glued to illustration board; and tears and creases of tissue guards with minor loss.

WITH: Robert Kraus's dummy; inventory of the artwork; and a copy of the finished hard cover book signed by Knight.

"One of my favorite books!" says Mr. Knight. Robert Kraus was a *New Yorker* cartoonist before he founded his own children's book publishing house when funds provided by Lyndon B. Johnson's Great Society legislation greatly increased the demand for picture books. He called on his cronies at *The New Yorker* such as Charles Addams and William Steig (for *Sylvester and the Magic Pebble* to contribute to his new juvenile line. He illustrated many of his own books including the last of the *Nutshell Library* series, that for Easter. Mr. Knight greatly enjoyed working with him. The dummy Robert Kraus provided for *The Good Mousekeeper* is a fine indicator of how he himself approached the picture book. "I followed his ideas fairly closely," Mr. Knight admits. But not too closely: he greatly expanded on those simple sketches and gave every little mouse its own distinctive personality. It should be noted that the entire book was drawn on versos of blue line proofs of *The Golden Picture Dictionary* (1976). "There was a good reason to re-use those pages," he explains, "excellent paper to begin with thin middle third layer of metal that kept paper from warping and tearing."

\$3,000 - 5,000

36

**NEARLY COMPLETE BOOK ART BY HILARY KNIGHT FOR HIS
CINDERELLA.**

Archive of 21 watercolors (including one unused cover design) for *Cinderella* (primarily, New York: Random House, 1978), including new covers and endpapers for the redesigned 2000 edition, watercolor and sepia ink over pencil with overlays of texts, each 200 x 400 mm, some tears of overlays with some loss.

WITH: two artist's dummies; five preliminary drawings in pencil for the cover and characters; assorted correspondence concerning the book's publication; a set of color proofs; and signed copies of the finished hardcover and paperback books.

One of the few children's books that Hilary Knight has both written and illustrated. Mr. Knight was offended when a reviewer said that the prince in his *Beauty and the Beast* (1959) was "not only blonde and bland." "So in *Cinderella* I decided to create a really offbeat prince and one who was well fed," he says. The model for Prince Charming was singer-song writer Paul Williams, "very popular with young girls, cherubic, blonde and plump," as he appeared in Brian De Palma's *The Phantom of the Paradise* (1974). "I dedicated [the book] to my mother who at the time was in the hospital," he recalled; "to my real pain she never saw the book. Her favorite costume period was the 1840s and I created a setting for the book to honor that." When Random House contacted him in 2000 to reissue *Cinderella*, he enlarged the format and added new endpapers. "The back ends have a special dedication to my mother and her photograph."

\$5,000 - 8,000



37

37
AN ORIGINAL HILARY KNIGHT WATERCOLOR, "A NIGHT WITH MAE WEST."

Two sketches on one sheet of the legendary sex symbol in the "Belle of the Nineties" number in a fantasy appearance at Radio City Music Hall, watercolor, crayon and pencil highlighted with rhinestones, 460 x 305 mm, signed and dated lower left, "Hilary Knight 1979, framed. WITH: Inscribed photograph ("Mae West"), a publicity still, inscribed in pen lower right, "To Hilary Knight Best Wishes Mae West," matted with some water damage not affecting photograph.

Mr. Knight has often made costume and set designs for unrealized shows. One of his fantasies was to design a gala night at Radio City Music Hall for Mae West where she would reprise highlights from her movies. "Miss West, now well past the bloom of youth, would be lip-syncing her songs, dressed extravagantly in parodies of her famous clothes ... But she would be covered in diamonds and live." He notes on the drawing that in this opening number from the 1934 comedy she would be decked in a gown made of black velvet and sapphire satin and a black and blue tulle cape lined with black velvet. She would have been returning to the scene of the crime where in December 1937 she told the notorious Adam and Eve skit on national radio. She died a year after these drawings were made. "I was in L.A. during the pre-Broadway tour of *Sugar Babies*, all plans to meet M. W. and show her my drawings," then "all cancelled the final chance on my last day in L.A. A note at the front desk said, 'Mae West unable to keep appointment.'" On the photograph: "I was fascinated by M.W. going back to 1932 in Roslyn, LI, where Mae's *Night After Night* was playing at the town's tiny movie house," Mr. Knight admits. "At six I was forbidden to see it. I had to wait five years for a signed photo arranged by my father through his friend Bogart." Bogart Rogers flew with Clayton Knight in the war, and was the cousin of Humphrey Bogart, and a producer and screenwriter. Mae West was reported to be one of his many conquests.

\$2,000 - 3,000



38

38
PENE DU BOIS, RAOUL. 1914-1985.

Original gouache, "Banjo Man," costume design for the Broadway musical *Sugar Babies*, 1979, gouache, ink and pencil, 280 x 195 mm, matted and framed.

WITH: Two silhouette drawings for *Kitty* (1945) starring Paulette Goddard and Ray Milland, ink and wash over pencil, 310 x 210 mm; 115 x 70 mm, the larger of the two initialed lower right "R.P.D.," each matted and framed.

Raoul Pene Du Bois, nephew of painter Guy Pene Du Bois and cousin of illustrator William Pene Du Bois, was one of the premiere Broadway costume and set designers of the 20th-century. He was only 14 years old when he designed four showgirl costumes for *Ziegfeld Follies* of 1934. In all he designed costumes and/or scenery for 48 shows including the original productions of *Jumbo* (1935), *DuBarry Was a Lady* (1939), *Call Me Madam* (1950), *The Music Man* (1957) and *Gypsy* (1960). He won the Tony for scenic design for *Wonderful Town* in 1953 and costumes for *No, No, Nanette* in 1971. *Sugar Babies* was his final show. He was nominated twice for the Oscar for Best Art Direction. The two silhouettes were part of the decor of Mitchell Liesen's comedy *Kitty* set in London in the late 18th Century. Raoul Pene Du Bois' theater designs for *Jumbo* profoundly affected Mr. Knight when a boy. "Seeing that production in the extraordinary Hippodrome theater...was the first and most influential event that led to my later career in the theater," he now admits. "It also began a fascination with the circus itself and design for the theater."

\$2,000 - 3,000



39

39

A PAIR OF HILARY KNIGHT WATERCOLORS OF ANN MILLER, "I'M STILL HERE."

Watercolor, ink, crayon and pencil, executed live during a performance of the 1998 Paper Mill production of Stephen Sondheim's *Follies*, on one sheet, 440 x 350 mm, signed and dated in ink lower right, "Hilary Knight June 98."

Mr. Knight and Miss Miller had been friends since the time he designed the poster for *Sugar Babies* (1979) in which Miss Miller starred. Appearing in a revival of *Follies* in 1998, the old trooper literally stopped the show. "The fact of the matter is, Ms. Miller is sincere -- heartbreakingly, splendidly so -- when she performs 'I'm Still Here,' the great anthem to survival in show business," raved Ben Brantley in *The New York Times*. He called the former "peppy, raven-haired tap dancer with the keyboard smile in MGM movie musicals" "the very essence of this emotionally rich, exquisite-looking production." Mr. Knight has captured her effervescent essence in these affectionate studies.

\$2,000 - 3,000



40

40

TWO ORIGINAL HILARY KNIGHT WATERCOLORS FOR STEPHEN SONDHEIM'S 1998 FOLLIES.

1. "Can That Boy Fox Trot," watercolor, ink and crayon, 225 x 160 mm, in acetate covered gold border, with circular label from Hilary Knight affixed.

A sketch of composer Steven Sondheim and actress Ann Miller rehearsing for the 1998 recording of the famous 1971 musical *Follies*. Miller caused a sensation singing "I'm Still Here" when the show was revived at The Paper Mill Playhouse in 1998. "Can That Boy Foxtrot" was written for Yvonne De Carlo in the same role, but was cut from the original production and replaced by "I'm Still Here."

2. "Follies," final art for album cover, watercolor, ink and pencil, 305 x 410 mm, signed and dated in ink lower left, "Hilary Knight '98."

The revival featuring Ann Miller, Kaye Ballard, Tony Roberts and Donna McKechnie proved so popular that an original cast album was issued that year. "When Sondheim felt [the cover design] too clean and fresh and needed a more somber look," Mr. Knight recalls, "it was printed on a silver background."

\$2,000 - 3,000



41

41

AN ARCHIVE OF HILARY KNIGHT ILLUSTRATIONS FOR *THE OWL AND THE PUSSYCAT*.

Sixteen finished double-page watercolors for Hilary Knight's *The Owl and the Pussy-Cat* (New York: Simon & Schuster, 1983), based on Edward Lear, watercolor, tempura, ink and color pencil, each 315 x 500 mm;

WITH: six preliminary pencil sketches of characters and double-page spreads; color photograph of Mr. Knight's cat Skeezix, in front of the found photograph of a little girl who suggested Polly in the picture book; and inventory of the art.

Hilary Knight's fantasia based on Edward Lear's great nonsense ballad is among the artist's most extraordinary achievements. Two children, Polly and Otto, visit Professor Comfort who transforms them into the famous Edward Lear characters and sends them off on a marvelous adventure. He is assisted by his pet monkey Arabella (originally a little girl in a fez as shown in one preliminary pencil sketch). The song the Owl sings was set to music by musical composer Douglas Colby on pp 18-19. The illustration of the Piggywig with the ring on the end of his nose on pp 24-25 is a puzzle page with references to all sorts of rings (key ring, earring, curtain ring, smoke ring, napkin ring, onion ring, boxing ring, spy ring, Wagner's "The Ring" on the Victrola, bath tub ring, telephone ring, etc). The book was reissued with new endpapers, the front ones with a special foldout with Colby's music.

\$5,000 - 8,000

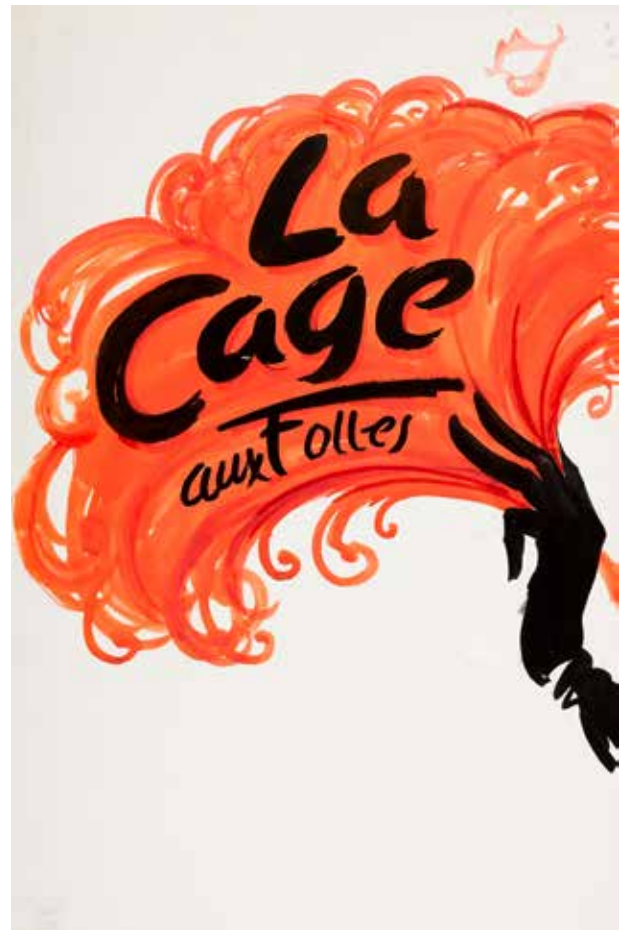
42

AN ORIGINAL HILARY KNIGHT UNUSED POSTER DESIGN FOR BROADWAY, *LA CAGE AUX FOLLES*.

Gouache on card, 435 x 445 mm, 1983.

The 1983 original Broadway production of *La Cage Aux Folles* was nominated for nine Tony Awards, winning six, including Best Musical, Best Book for Harvey Fierstein, and Best Score for Jerry Herman. The final poster was designed by another artist.

\$1,000 - 2,000



42



43

43

AN ORIGINAL HILARY KNIGHT UNUSED POSTER AND CARD DESIGN, "THE BUTTERFLY PRINCE."

Gouache and gold paint, 330 x 390 mm, n.d., signed in white paint in lower left, "Hilary Knight," matted and framed.

\$1,000 - 2,000



44

44

NEARLY COMPLETE SET OF HILARY KNIGHT BOOK ART FOR THE BEST LITTLE MONKEYS.

Twenty-five finished double-page watercolors (including rejected frontispiece and title page) for Natalie Standiford's *The Best Little Monkeys in the World* (New York: Random House, 1987), watercolor, ink and color pencil with text overlays, each 230 x 295 mm, creases and tears of overlays with some loss, pp 5-6 matted with text written in.

WITH: four preliminary ink and/or pencil drawings of characters and layout of the jungle house; assorted correspondence; set of folded and gathered color proofs; Xerox copy of manuscript; inventory of art; and a signed copy of the finished hardcover book with ink sketch of monkey: "Hilary Knight One of my favorite Books."

NEARLY COMPLETE SET OF ILLUSTRATIONS, LACKING ONLY COVER DESIGN. In this simian variant of *The Cat in the Hat*, two little monkeys Marvin and Mary get into all kinds of mischief because of an inattentive babysitter Judy. The preliminary work demonstrates how meticulously Mr. Knight prepared his picture books. Not only did he make detailed studies to get the characters just right, he made architectural renderings of the inside of the monkey house to trace how Marvin and Mary would move from one room to another. A fan of monkeys since his early years, Mr. Knight always welcomed the chance to draw them.

\$4,000 - 6,000



45

45

A HILARY KNIGHT WATERCOLOR OF PHOEBE LEGERE.

Original watercolor, "Songs of the Blue Angel," unused poster design for Legere's cabaret act, 1991, drybrush and watercolor, 315 x 185 mm, signed and dated in white paint lower left: "Hilary Knight '91," framed.

Modern underground chanteuse Legere has often channeled decadent Lola Lola of the famous early German talkie *The Blue Angel* in her shows. "Strapping on an accordion to stroll through the audience singing 'Lili Marlene,'" noted the *New York Times* in 1986, "Miss Legere, whose blond hair falls below her waist, suggests an insouciant 80s Marlene Dietrich." Mr. Knight's energetic poster design suggests Toulouse-Lautrec slumming in Berlin during the Weimar Republic.

\$1,000 - 2,000

46

A HILARY KNIGHT WATERCOLOR OF PHOEBE LEGERE, GOOD CLEAN FUN.

Original poster design for a new musical at The China Club, New York City, 1998, watercolor, ink and color pencil, 415 x 340 mm, signed and dated lower right, "Hilary Knight 1998."

Phoebe Legere is a multi-talented performance artist who made her name in unconventional productions of the downtown scene in the late 1980s. She opened for David Bowie in 1990 and has long been Hilary Knight's muse. He describes *Good Clean Fun* as "a typical P. L. production. All the best people to help," including Tony winner Tony Walton who designed the fantastic set. Mr. Knight based his poster on a popular girly magazine of the 1930s called *Film Fun*. The style of drawing, lettering and color scheme all came from this monthly's covers. "One of my best works of art," he maintains. He obviously enjoyed this unique experiment with cheesecake. The poster was never printed: the original art was used to promote the show.

\$1,000 - 2,000

47

A HILARY KNIGHT SKETCHBOOK, "FASHION DIARY FOR VANITY FAIR NOV '96."

Original autograph sketchbook, for Fashion Week, October 25-November 1, 1996, 8vo, approximately 110 pp, pencil or black ink with some pastel, standard black sketchbook covers, with artist's labels affixed.

Provenance: artist's bookplate on front endpaper.

Sketches of runway models in Versus, Badgedy Mischka, Donatella Versace, Renaldo and Carolina Herrera, Ralph Lauren, Richard Tyler, Todd Oldham, Bill Blass, Anna Sui ... Glimpses of Hugh Grant and Elizabeth Hurley, Kristie Alley, Woody Allen, Bianca Jagger, Caroline Herrera, Grace Coddington, Ann Wintour, Hamish Bowles, Butch Mullins, John Simon, Bruce Webber, John Epperson (Lypsinka), John Fairchild and other fashionistas. Includes color sketch of Dave Navarro of the Red Hot Chili Peppers who caused a commotion when he revealed he was wearing red lace panties under his leather pants on the runway during the Anna Sui show. Also, miscellaneous sketches of the interior of the Plaza Hotel probably for *Eloise Takes A Bath*.

\$2,000 - 3,000

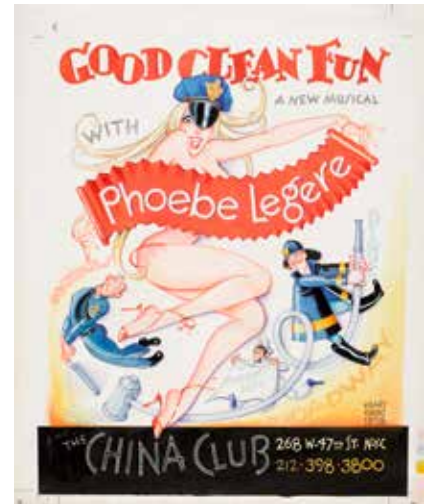
48

A SUITE OF ORIGINAL HILARY KNIGHT PENCIL AND INK DRAWINGS OF BROOKE ASTOR FOR VANITY FAIR.

Archive of eight drawings (six finished and two preliminary) on four sheets with tear sheets, for Mrs. Astor's feature on manners in *Vanity Fair*, 1997 and 1999, pencil and ink, various sizes, two sheets signed and dated.

Brooke Astor (1902-2007) was the top American socialite of her day. She devoted the latter part of her life to philanthropy as the chairwoman of the Vincent Astor Foundation established by her third husband, Vincent Astor. If anyone knew the proper way to behave, she did! Mr. Knight illustrated each installment of her advice on manners as they were serialized in *Vanity Fair*.

\$2,000 - 3,000



46



47



48



49

49

AN ORIGINAL HILARY KNIGHT WATERCOLOR, "ONE HUNDRED YEARS."

Watercolor, pen-and-ink and pencil, an unused poster design for the East Hampton Library, to celebrate the East Hampton Library's centenary, 340 x 320 mm, signed and dated lower right, "Hilary Knight 1997."

This was one of two designs Mr. Knight did for the library. The other is "a much simpler design," a silhouette of two children reading. It now hangs in the children's wing.

\$1,000 - 2,000



50

50

AN ORIGINAL HILARY KNIGHT WATERCOLOR, "SILVER BANGLES THICK & THIN."

Watercolor, ink, crayon and pencil, finished art for a double-page fashion spread published in *The Book*, Neiman Marcus' monthly magazine, 1998, signed in pencil in lower left.

"For two years I did these double-spread illustrations," Mr. Knight recalls. "They depicted a typical N.M. customer, 'N. Emily.' They were also paper dolls." He may have done as many as 24 of these pictures for the famous Dallas department store. This is one of the earliest in the series. "For N. Emily" can be seen written on the abandoned box off in the left hand corner.

\$1,500 - 2,500



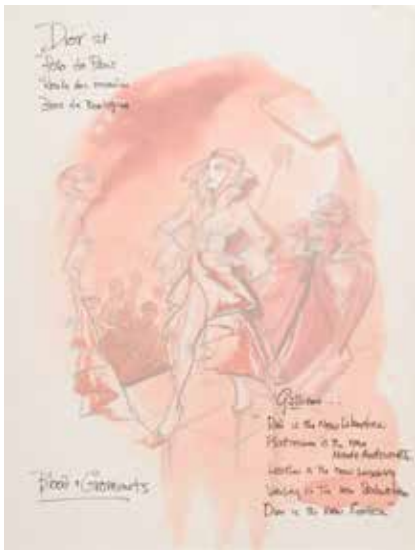
51

51

A HILARY KNIGHT ACRYLIC PAINTING, "SIPPING IN STYLE."

A re-creation of his parents February 5, 1927, cover of *The New Yorker*, 365 x 270 mm, signed and dated in pink lower right, "Joie CK - KS - HK 26-99," matted and framed. This is the only cover design by the Knights that *The New Yorker* ever published. The original picture was drawn on wood by Katharine Sturges Knight and then cut by Clayton Knight. They signed it "Joie" after their older son Joey. But only Clayton Knight was credited. Hilary Knight notes on the verso: "My father told me [that] both he and K. S. were working for other publications and could not use their own names. It is unlike either of their styles—but obviously influenced by French illustrators of this period (see *Gazette de Bon Ton* and artists like Bonito). It is so UNLIKE any *New Yorker* cover in the first 20 years." Hilary Knight recreated their design for "A Family of Artists" exhibition in East Hampton in 1999.

\$1,000 - 2,000



55

A SUITE OF NINE ORIGINAL HILARY KNIGHT WATERCOLOR STUDIES FOR VANITY FAIR PARIS COUTURE WEEK FASHION SHOWS, 2007, FEATURING DIOR, GALLIANO, GIVENCHY ET AL.

Watercolor, pencil and ink with ink annotated overlays, on seven boards, each 385 x 260 mm.

Mr. Knight was flown to Paris by *Vanity Fair* to attend the biggest couture fashion shows in the world. The houses covered were Armani, Dior, Givenchy, Christian Lacroix and Ricardo Tischi. Supermodel Mariacarla Boscono wears Givenchy by Tischi; and Sophia Loren can be seen peeping behind an Armani model. The most outrageous of the shows was Dior's, with blood splashed on the leather garments. Now disgraced designer John Galliano dedicated it to the memory of Marie Antoinette: "Red is the New Libertine. Platinum is the New Marie Antoinette. Leather is the New Luxury. Veiling is the New Seduction. Dior is the New Erotica." Mr. Knight depicts Galliano in ragged leather, brandishing a saber at his curtain call. Four years later he fell from grace due to an anti-Semitic tirade.

55

\$3,000 - 5,000



56

AN ORIGINAL HILARY KNIGHT DRAWING, "SHORE LEAVE AT CONEY ISLAND'S STEEPLCHASE PARK."

Sepia ink and wash over pencil, 450 x 520 mm, signed and dated lower right: "Hilary Knight 2007," matted.

A self-portrait of the young artist as a sailor on leave in his summer whites, sketching the sights of Coney Island in Brooklyn. Mr. Knight in his youth studied with painters George Grosz and Reginald Marsh at The Art Students League, but it was the latter who taught him how to draw. The line, figures and overall composition and energy of "Shore Leave at Coney Island's Steeplechase Park" serve as an affectionate homage to him. "It is an all-out tribute to my teacher Reginald Marsh and is based on one of his paintings," Mr. Knight reports. "When I was in service 1943 to '45, Coney Island was in full swing ... Like Marsh, I often went there to sketch the incredible inhabitants." Exhibited at "A Family of Artists," East Hampton, New York, 1999.

56

\$1,500 - 2,500



57

AN ORIGINAL HILARY KNIGHT PEN-AND-INK ILLUSTRATION, "BILL'S GAY 90'S."

An illustration for Mr. Knight's *Vanity Fair* blog, November 2009, 270 x 190 mm, titled on a sticker affixed lower right. An amusing fantasy drawing of the line outside the gentlemen's room at the now closed popular eatery, Bill's Gay Nineties Restaurant and Piano Bar on the Upper East Side of Manhattan. At the end is a mustached pug from the John L. Sullivan era. Originally a speakeasy opened by ex-boxer Bill Hardy and his Ziegfeld Follies wife at the height of Prohibition in 1924, it evoked the glory of Old New York with its period theater posters, playbills, sporting prints and photographs along its walls.

57

\$1,000 - 2,000



58

58

AN ORIGINAL HILARY KNIGHT MULTIMEDIA PORTRAIT OF ISABELLA BLOW FOR MAC.

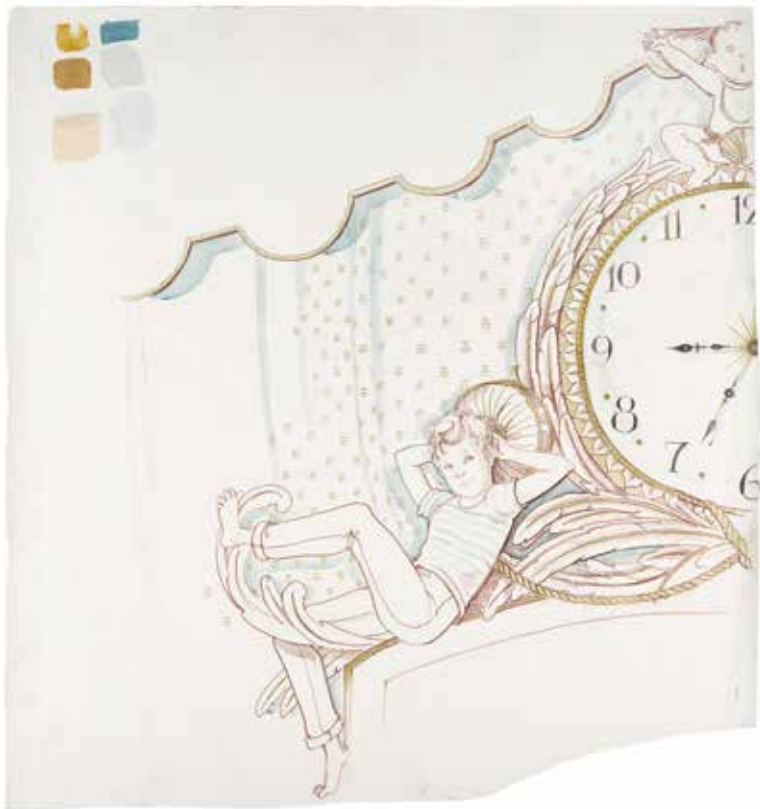
Pastel, ink and black ostrich feathers, a portrait of the famous London fashionista for the BLOW brand of MAC lipstick, 2005, 340 x 225 mm, signed, titled and dated: "Isabella Hilary Knight 2007," matted.

WITH: Three unused pencil sketches of Isabella Blow drawn for *Vanity Fair*, 1997, pencil, on one sheet, 285 x 210 mm, signed and dated in pencil lower left, "Drawings by Hilary Knight Dec 27 1997."

AND: Two color photographs of Ms. Blow taken by Mr. Knight (one in his apartment), 275 x 210 mm and 153 x 100 mm; and a sample of "MAC for Isabella Blow" lipstick in original box.

Isabella Blow (1958-2007) was the fashion director of *Tatler* magazine and is credited with having discovered famous British fashion designer Alexander McQueen. In fact, she bought his entire graduate collection. "Before I had met her," Mr. Knight admits, "I thought she was a joke ... I grew to love and admire her." He got acquainted with her while on assignment for *Vanity Fair* at Philip Treacy's shocking pink and silver hat shop. "A genuine British eccentric," he says, "but loaded with unconventional style and a serious passion for everything fashion ... I spent several hours filming at Philip's shop and her country estate." Their "was a brief friendship that led to her asking me to do the portrait used on the packaging of MAC lipstick ... 'BLOW.'"

\$1,000 - 2,000



59

59^w

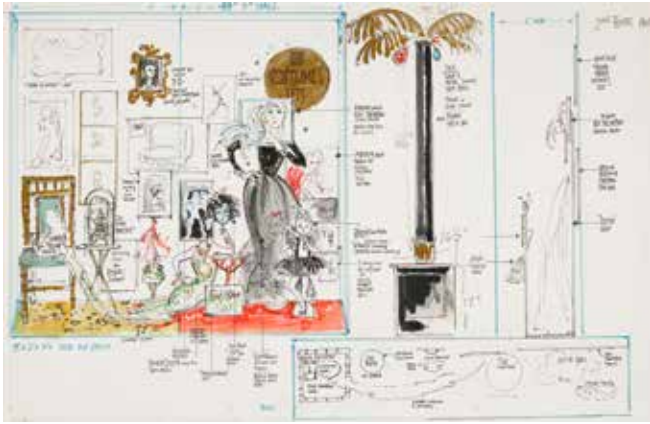
AN ORIGINAL HILARY KNIGHT WATERCOLOR CARTON FOR A MURAL FOR TOMMY HILFIGER.

Watercolor and gold paint on cloth, an original carton for the upper left corner of a mural for the dome room of a penthouse apartment in The Plaza Hotel, 2010, 590 x 430 mm, some surface wear.

WITH: Three earlier ink and watercolor studies on acetate for a radically different design for the mural, "Manhattan Mustique," 2009, each 315 x 535 mm, minor wear.

When designer Tommy Hilfiger purchased a penthouse apartment in The Plaza Hotel, he commissioned Hilary Knight to decorate the walls of the dome room that Dee Hilfiger called their "pizza tea room." These studies record how the overall design evolved in its early stages.

\$2,000 - 3,000



60

60

A HILARY KNIGHT DESIGN FOR HIS LINCOLN CENTER EXHIBITION.

Original diagram, "Hilary Knight's Costumes & Sets," for a set of the one-man show Hilary Knight's Stage Struck World held at The New York Public Library for the Performing Arts at Lincoln Center, April 25-September 1, 2017, 260 x 395 mm, watercolor, ink and pencil on paper.

Although best known for his work in *Eloise*, Mr. Knight is also one of the most important modern Broadway poster designers. The New York Public Library for the Performing Arts at Lincoln Center finally got around to acknowledging his sizable contribution to the form in 2017. Not content merely to loan art and artifacts of his career, Mr. Knight also designed the display and oversaw its installation.

\$1,000 - 2,000



61

61

A HILARY KNIGHT POSTER DESIGN FOR BROADWAY BARKS.

Original watercolor, *20th Year Broadway Barks and Mews*, a poster design for the annual charity event held in New York on June 14, 2018, watercolor, ink, crayon and pencil, 420 x 304 mm, signed in ink lower right corner: "Hilary Knight June 2018."

AUTOGRAPHED BY BOTH BERNADETTE PETERS AND HILARY KNIGHT. "Broadway Barks" is an annual charity event held during the summer in Shubert Alley in New York City. It was founded by Bernadette Peters and Mary Tyler Moore to promote the adoption of shelter animals. Mr. Knight and Ms. Peters are long time friends; and he caricatures her as a cat as she appeared in the recent revival of *Hello Dolly!* She appeared on stage with the cast of the show and the animals on the day of the event. The same design was used on T-shirts.

\$1,500 - 2,500



62

62

A HILARY KNIGHT COLLAGE OF LENA HORNE AND BILLY STRAYHORN.

Shadow box with three-dimensional hand-colored photocollage, "Professor of Botanical BEADODOLOGY Dr. Fernway de la Fer & Her Assistant 'Sweepea' Truehorn," double portrait with fancy beadwork, March 2011, 205 x 155 mm.

Recently Mr. Knight has created several three dimensional portraits of friends using photographs, beads and other materials encased in shadow boxes. Here is one of famous singer Lena Horne (1917-2010) and her best friend Billy Strayhorn (1915-1967). On the back is noted in the artist's hand that this assemblage was made for "The Bug Room," One Squire's Path, his home in East Hampton, New York. Exhibited at the Lincoln Center Library, April 25 to September 1, 2017.

\$1,000 - 2,000

63 W

A LARGE HILARY KNIGHT THREE-PANEL HAND-POINTED SCREEN, "THE SILVER SEA OF SOLAMBIA."

Acrylic, with gold and silver paint, silver pen, and Swarovsk crystals, hinged with two-way screen hinges painted silver, with sequins on hinged wooden panels, 76 x 24 inches (76 x 72 inches overall), signed and dated lower right, "Hilary Knight 2018."

An elegant seascape, the Art Nouveau sweep of its silver waves beautifully reflects Mr. Knight's life-long fascination with Japanese art, particularly the color woodcuts of Hokusai and his contemporaries of the Edo period. Designed exclusively for *Bonhams Presents The World of Hilary Knight*, the auction taking place on December 5, 2018. The artist would like to thank Sorabah Gupta for his invaluable assistance in putting together this screen.

\$2,000 - 3,000



63

64 W □

AN EINSTEIN CHAIR DESIGNED BY RIES NIEMI

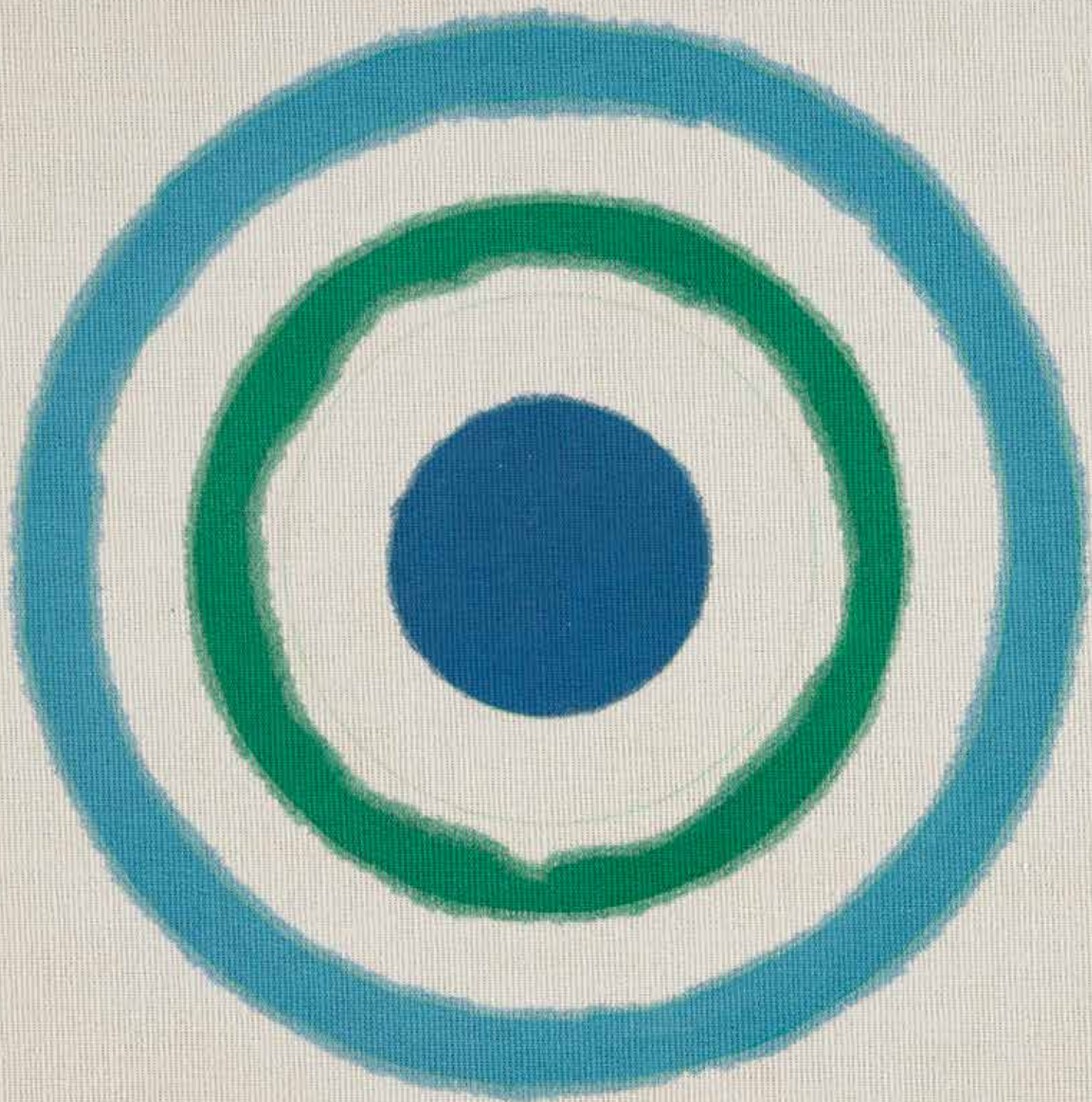
Metal chair with cut-out likeness of Albert Einstein, with numerous equations and associations, 1100 x 655 x 465 mm (43 x 25 3/4 x 18 1/2 inches), signed in relief "R.N."

According to Mr. Knight, "I bought it from the estate of Dr. Marian Slater, an anthropologist I knew in Sag Harbor. She was a high order eccentric whose collection of furniture & objects involved everything animal, vegetable or mineral ... but ALWAYS extraordinary ... as Ms. Slater was. This iron silhouette chair is a work of ART."

\$300 - 500



64



St. Helena 1977

Art, Fine Press and Illustrated Books

Lots 65 – 107

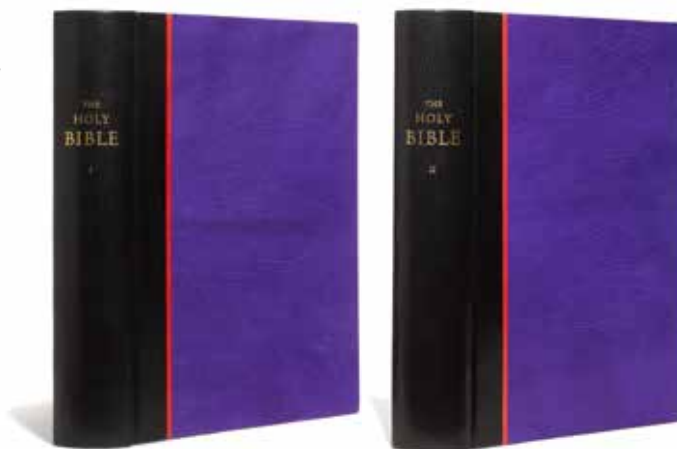
65

ARION PRESS: BIBLE IN ENGLISH.

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

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

\$2,000 - 3,000



65

66

AUDUBON, JOHN JAMES. 1785-1851.

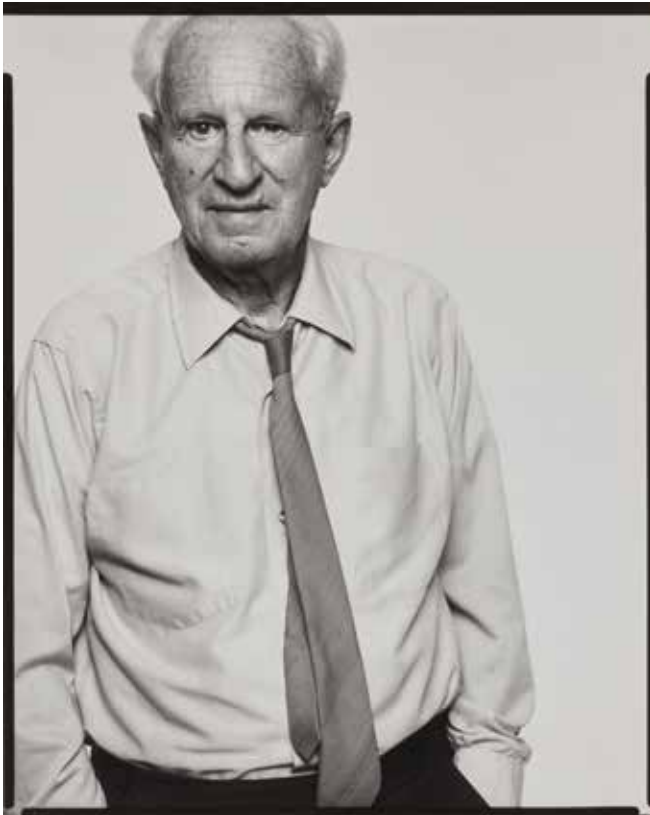
The Birds of America. New York: Abbeville Press, 1985. 4 atlas volumes, 7 text volumes. Double elephant folio (1000 x 672 mm) and 8vo (266 x 177 mm). 435 colored plates. Original green leather gilt. Original brown paper outer wrappers for folios present but torn, otherwise very minimal wear.

LIMITED EDITION facsimile, one of 350 sets reproducing the National Audubon Society copy. The plates are printed in up to 18 colors for each plate on acid-free paper watermarked with the insignia and names of the Audubon Society and the Abbeville Press. An impressive set in nearly new condition.

\$6,000 - 8,000



66



67

67

AVEDON, RICHARD. 1923-2004.

Herbert Marcuse, Professor of Philosophy, New York City, 10-23-70. Gelatin silver print, printed 1975, signed, numbered 2/50, inscribed "To Si and Dieter Rosenkrantz," copyright credit reproduction limitation, title, date and edition stamps on the verso. 9 5/8 x 7 5/8 in (24.4 x 19.2 cm); sheet 10 x 8 in (25.4 x 20.3 cm).

Provenance: From the collection of publisher and art-collector, Carl Laszlo, whose publications include *Radar* magazine, and *Panderma*.

"Free election of masters does not abolish the masters or the slaves."
HERBERT MARCUSE

Herbert Marcuse (1898-1979) was a German-American philosopher, sociologist, and political theorist, associated with the Frankfurt School of Critical Theory. In his written works, he criticized capitalism, modern technology, historical materialism and entertainment culture, arguing that they represent new forms of social control. In the 1960s and the 1970s he became known as the pre-eminent theorist and voice of the New Left and the student movements of West Germany, France, and the United States.

\$2,500 - 3,500



68

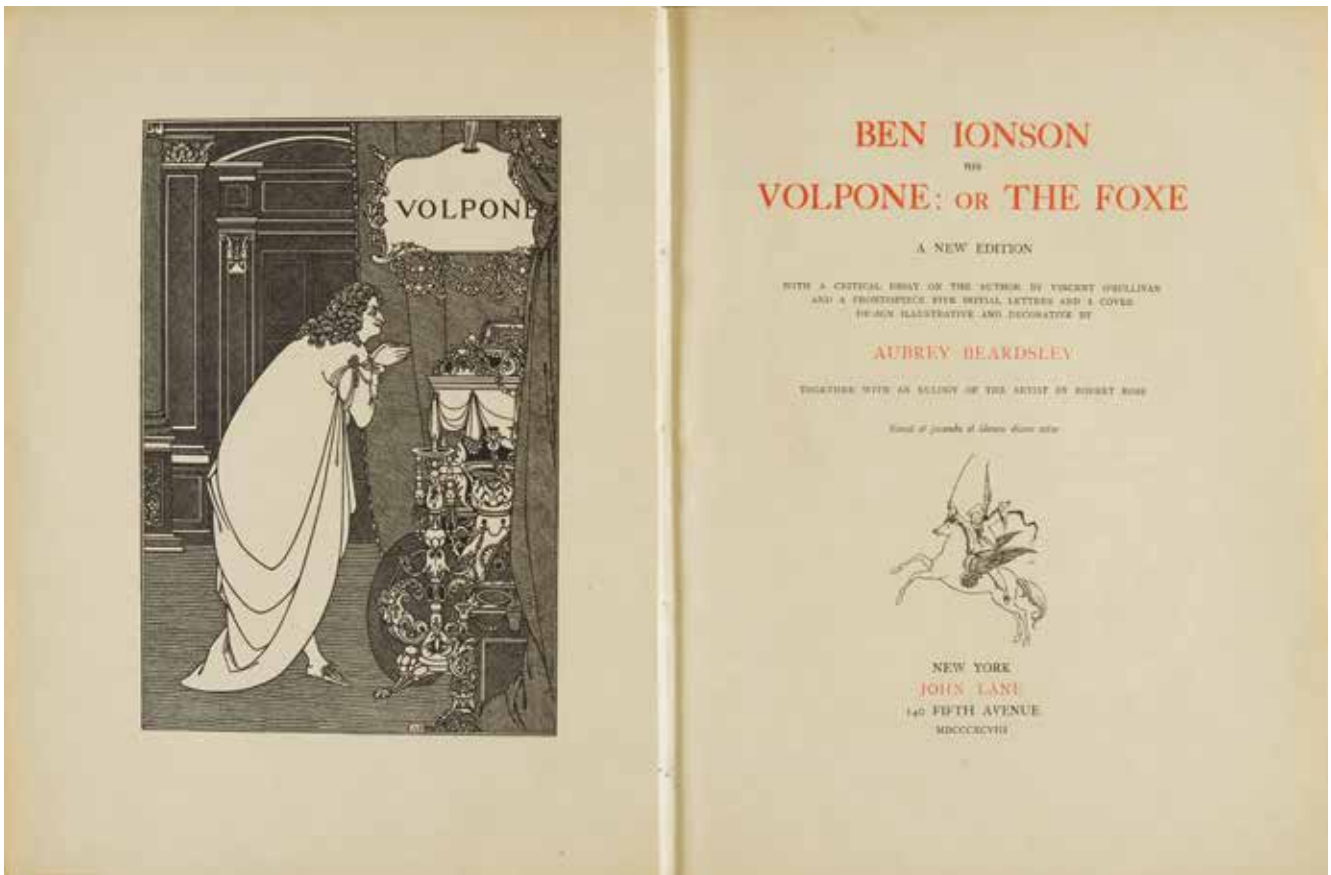
68

[BARBIER, GEORGE. 1882-1932.]

Journal des Dames et Des Modes Paris: Aux Bureaux du Journal du Dames, 1912-1914. 80 fascicules, including preface. 8vo (230 x 156 mm). Original wrappers. With 180 (of 184) numbered pochoir fashion plates, two additional unnumbered plates, and another set framed, fabric sample ("le nouveau marbled tissue...", 190 x 148 mm), and Restaurant Larue menu, with original volume ("Tome I" - "Tome IV") wrappers folded in, as issued.

RARE IN ORIGINAL WRAPPERS WITH FABRIC SAMPLE, no 227 of 1250 copies on Hollande. A lovely original set with 184 pochoir fashion plates by George Barbier, Leon Bakst, Charles Martin, Bernard Boutet de Monvel, Umberto Brunelleschi, Étienne Drian, Marie-Madeleine Franc-Nohain, Paul Iribe, Pierre Legrain, and Gerda Wegener among others. This set includes the rare sample of fabric and Restaurant Larue menu.

\$5,000 - 7,000



69

69

BEARDSLEY, AUBREY VINCENT, ILLUSTRATOR. 1872-1898.

JONSON, BEN. 1572-1637. *Volpone, or the Fox*. New York: John Lane, 1898.

4to. 13 illustrations by Beardsley. Publisher's vellum, elaborately gilt upper cover, top edge gilt. Light wear, a few pages creased. Provenance: John Quinn (bookplate).

LIMITED EDITION, no 43 of 100 copies on Imperial Japanese vellum with an extra suite of 6 plates with larger versions of the illustrations at the beginning of each act.

\$1,000 - 1,500

70

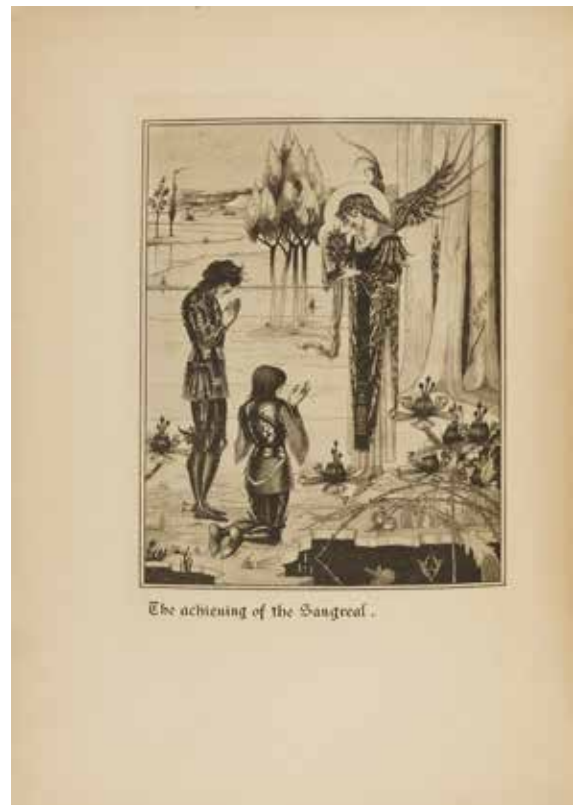
BEARDSLEY, AUBREY VINCENT, ILLUSTRATOR. 1872-1898.

MALORY, THOMAS. C.1415-1471. *Le Morte d'Arthur. The Birth, Life, and Acts of King Arthur of His Noble Knights of the Round Table*. New York: E.P. Dutton, 1927

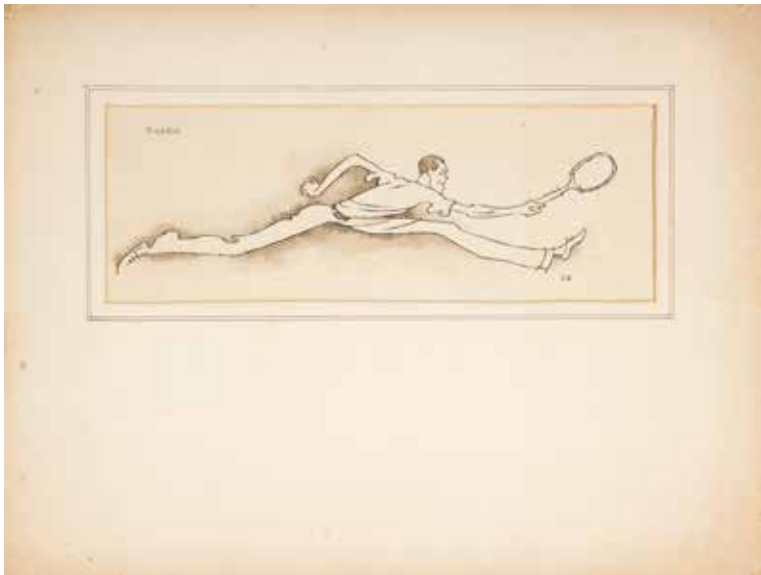
4to. Illustrations, chapter headings and decorative borders by Beardsley. Rebacked retaining original pictorial blue cloth gilt, top edge gilt, endpapers renewed, custom blue cloth clamshell box. Corners rubbed, light browning throughout.

LIMITED EDITION of 1,600 copies, unnumbered. Beardsley was not yet 20 when he was approached by J.M. Dent to provide the artwork and design for their version of *Morte d'Arthur* in 1892, which was issued in 12 parts during the following two years. Sales were disappointing, but facsimiles of the Dent edition were published in limited numbers later, this being the first American edition.

\$800 - 1,200



70



71

71

BULL, JOHAN. 1893-1945.

Group of 12 original illustrations, various mediums, on paper or board, 386 x 498 mm to 175 x 152 mm, signed ("Johan Bull" or "J.B."), 1929-1930s, depicting tennis scenes, editor's marks, some toning, pasteaction, stray marks.

Johan Bull was known for his tennis illustrations and it's clear that a number of the above illustrations were published including in the *New Yorker* as indicated by a stamp on the verso of one and a note on another which depicts tennis star Jean Borotra in action. Other athletes depicted include Bill Tilden, Suzanne Lenglen, John Doeg, Watson Washburn, Vincent Richards, Helen Wills, Helen Jacobs, Molla Mallory and Phoebe Holcroft Watson and Henry Wilfred "Bunny" Austin.

\$2,000 - 3,000



72

72

BULL, JOHAN. 1893-1945.

In the Back-Yard and the Cellar. Original mock-up for a children's book, gouache on paper and type written slips laid to board, 251 x 381 mm, 15 total layouts and mock-up front cover on board, c. 1930, toned, chips around edges.

A label on the back cover lists Fred A. Wish, Inc. as the agency handling submissions of Bull's apparently unpublished book. Also included are three matted designs for the front cover layout.

\$800 - 1,200



73

73

BULL, JOHAN. 1893-1945.

Gouache on paper, 560 x 785 mm, signed ("Johann Bull"), 1939, depicting New York Presbyterian Hospital, excellent condition.

An atmospheric depiction of this New York City landmark.

\$800 - 1,200

74

BULL, JOHAN. 1893-1945.

Group of 5 gouache on paper illustrations, 561 x 781 mm to 466 x 618 mm, signed ("Johann Bull"), 1940-41, some edgewear, but generally very good to excellent.

Four illustrations: one for Edgar Allan Poe's *The Raven*, 2 with circus scenes, one entitled "Danse Macabre" depicting 3 skeletons dancing to the music of 3 contrabassists being led by a conductor, and one still life of a cattle skull and a collection of books.

\$1,500 - 2,500



74

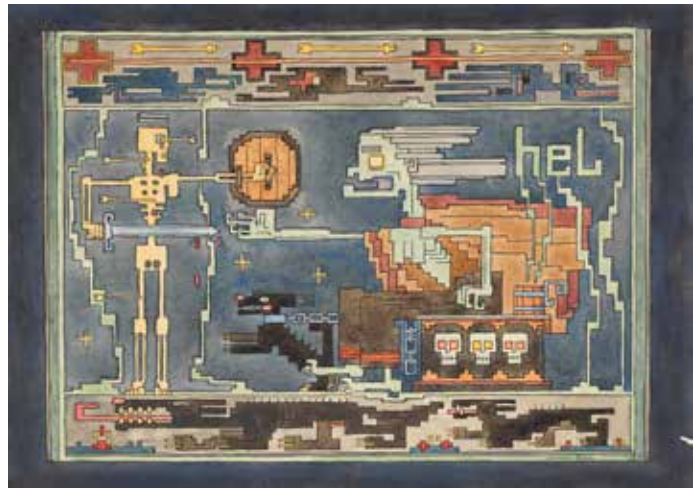
75

BULL, JOHAN. 1893-1945.

Group of 4 gouache on board or paper illustrations, 383 x 507 mm to 225 x 350 mm, signed ("Johan Bull"), 1938-1940, a few stray marks, one piece evenly toned.

A arresting and colorful group of unpublished work in a geometric style that brings to mind 8-bit computer graphics, but probably more accurately Navaho rugs and pre-Columbian art. The pieces depict mainly Norse legends, but one depicts a Southwestern scene.

\$1,200 - 1,800



75

76

BULL, JOHAN. 1893-1945.

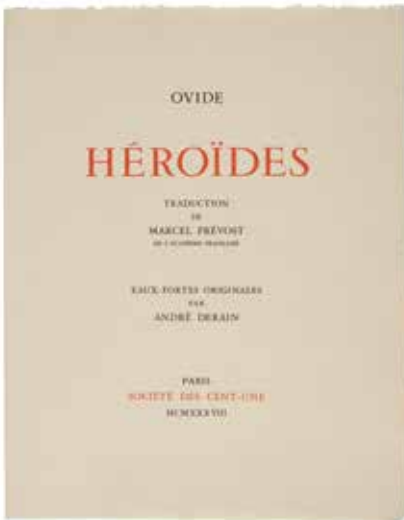
Group of 2 gouaches on paper, 520 x 335 mm & 358 x 465 mm and one ink on plywood, 767 x 1038 mm, signed ("Johann Bull"), 1938-40, two on paper are framed, stray mark, one laid down to board, edgewear.

Two depict Odin and one depicts Thor. Two are in a geometric style not unlike 8-bit graphics, albeit decades before the home computer age.

\$1,000 - 2,000



76



77

77

DERAIN, ANDRE. 1880-1954.

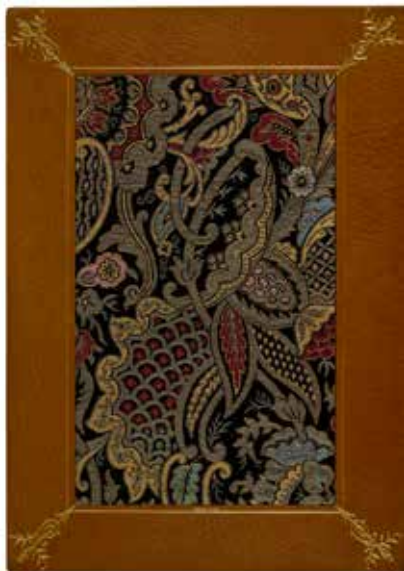
OVID. *Héroïdes*. Translated by Marcel Prévost. Paris: Société des Cent-une, 1938.

4to. Title-page printed in red and black, chapter and page heading in red, printed by Pierre Bouchet, 15 etchings hors texte by André Derain printed by Roger Lacourrière. Contents loose as issued in original vellum wrappers lettered in red, original chemise and slipcase; some light darkening and rubbing.

Provenance: Madame Maurice Muret (her named copy); Jacques Levy (his sale, Sotheby's New York, 20 April 2012, lot 261).

LIMITED EDITION, number 77 of 101 Roman-numbered copies on vergé de Maillol of a total edition of 135.

\$1,000 - 1,500



78

78

DROZ, GUSTAVE. 1832-1895.

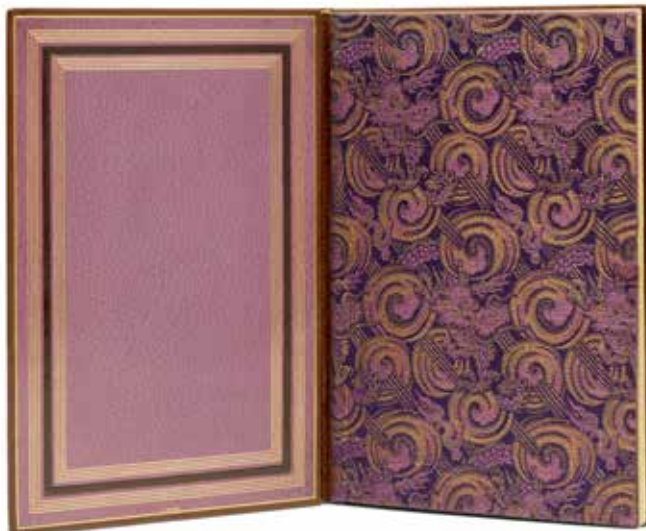
Monsieur, Madame & Bébé, Édition illustrée par Edmond Morin. Paris: Victor Havard, 1878.

8vo (280 x 190 mm). Portrait frontispiece, illustrations in text by Edmond Morin. Contemporary tan morocco, decorated on top cover with gilt-outlined bouquet in multiple colors of morocco, gilt turn-ins, edges gilt. Morocco and cloth slipcase. Rubbing to covers and slipcase.

Provenance: Jacques Levy (his sale, Sotheby's 20 April 2012, lot 92).

LIMITED EDITION, no 41 of 150 copies on Whatman paper, from a total edition of 210, in a fine binding by Mercier. Carteret I, 221.

\$1,000 - 1,500



79

79

FRANCE, ANATOLE. 1844-1924.

L'Affaire Crainquebille. 62 compositions de Steinlen, gravées par Deloche, E. et F. Florian, les deux Froment, Gusman, Mathieu et Perrichon. Paris: Edouard Pelletan, 1901.

8vo. Half-title, title printed in red and black, numerous wood engraved illustrations after Steinlen. Contemporary crushed morocco with strapwork frame made of four gilt-ruled lines, spine gilt in 5 compartments, gilt lettered in 2, purple morocco doublures, within black morocco inlay border, purple brocade linings, morocco turn ins stamp signed "G. Levitzky," gilt edges, in a slipcase.

Provenance: Jacques Levy (his sale, Sotheby's 20 April 2012, lot 114).

LIMITED EDITION, number 51 of 30 copies on china paper, of a total edition of 400. An amazing binding by the Russian/French binder Grégoire G. Levitzky (1844-1924). He moved from Odessa to Paris in 1910 and opened his bindery in the Rue de l'Odéon 22.

\$2,000 - 3,000

80

No lot

81

GYSIN, BRION. 1916-1986.

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

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

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

\$1,000 - 1,500

82

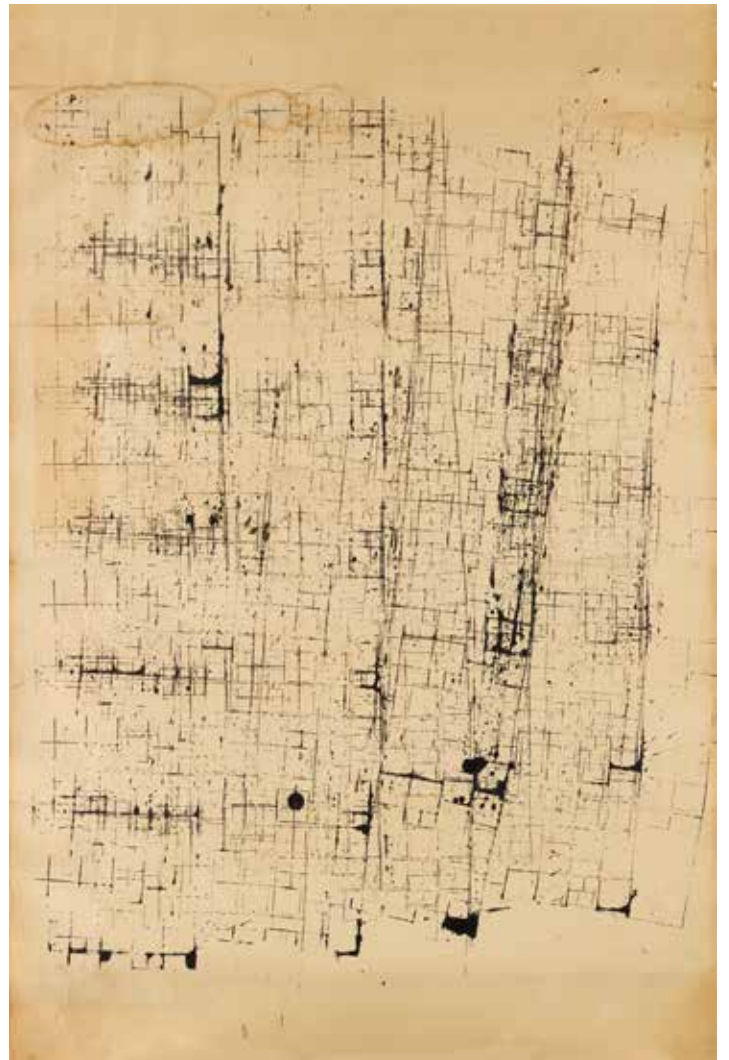
GYSIN, BRION. 1916-1986.

Collection of 10 photographic portraits of Brion Gysin by Ulrich Hillebrand, all gelatin silver prints: nine 5 x 7 inches, and slightly larger, printed on 8 x 10 inch sheets, signed and titled on the verso, marked "h.c.";

WITH: one 11 x 14 inches, unattributed, and inscribed to Carl Laszlo on the verso, and signed "B.P."

Provenance: From the collection of publisher and art-collector, Carl Laszlo, whose publications include *Radar* magazine, and *Panderma*.

\$1,200 - 1,800



81



82



83

83

HAJEK-HALKE, HEINZ. 1898-1983.

Collection of seven photographs, all gelatin silver prints, including:

1. "Banjospieler, 1930-1939," 6 x 9 inches, signed lower right, and numbered 10/45.
2. "Halt," 6 x 9 inches, signed lower right, and numbered 13/45.
3. Untitled, 6 x 9 inches, signed lower right, and numbered 9/20.
4. Untitled (2 items), 6 x 9 inches, signed lower right and numbered 16/20 and 10/20, the same image.
5. Untitled, 11 x 15 inches, signed lower right, marked "h.c.," some rippling.
6. "Der Gong," 11 x 15 inches, signed lower right, marked "e.a.," some rippling.

Provenance: From the collection of publisher and art-collector, Carl Laszlo, whose publications include *Radar* magazine, and *Panderma*.

\$1,500 - 2,500



84

84

HEINE, HEINRICH. 1797-1856.

PASCIN, JULIUS. 1885-1930. Illustrator. *Aus den Memoiren des Herrn von Schnabelewopsky*. Berlin: Paul Cassirer, 1910.

Large 4to. 55 lithographic plates by Pascin, 6 hand-colored, 9 signed by the artist in pencil. Publisher's pictorial vellum, partially colored, top edge gilt. Some minor darkening.

Provenance: Jacques Levy (his sale, Sotheby's, April 20, 2012, lot 158).

LIMITED EDITION SIGNED BY PASCIN ON LIMITATION PAGE AND ON NINE PLATES number 46 of 60 copies on Japan vellum, from a total edition of 310. The satirical novel by Heine that became the inspiration for Wagner's *The Flying Dutchman*. "Pascin's first book illustrations. The deceptive simplicity of his drawings gives the plates a mock innocence" (*The Artist & the Book* 219).

\$2,000 - 3,000



85

85

HUNTER, DARD. 1883-1966.

A Papermaking Pilgrimage to Japan, Korea, and China. New York: Pynson Printers, 1936.

4to. 66 photogravures and 50 paper specimens. Original morocco over decorated paper-covered boards, spine in gilt and red, by Gerhard Gerlach, paper-covered slipcase, title printed in white and with limitation number, with four-page Shogun Paper specimen sheet and brochure loosely inserted. Shelf wear to slipcase, library markings to spine, title page and limitation page.

Provenance: Mill Library, St. Paul, MN (perforated stamp on title).

LIMITED EDITION, SIGNED by Dard Hunter and printer Elmer Adler, no 340 of 370 copies.

\$1,000 - 1,500

86

JACOB, MAX. 1876-1944.

DERAIN, ANDRE. 1880-1954. Illustrator. *Les Oeuvres Burlesques et Mystiques de frère Matorel mort au Couvent*. Paris: Henry Kahnweiler, 1912.

8vo. 66 wood-engraved illustrations by Derain. Publisher's printed wrappers. Soiled, stains on spine.

Provenance: Raye de Breukeler-Waert (armorial bookplate); Baron de Bellet (armorial bookplate dated 1927); Jacques Levy (his sale, Sotheby's, April 20, 2012, lot 194).

LIMITED EDITION LARGE PAPER COPY, no 25 of 85, of a total edition of 106. Signed by the author and illustrator. The second volume in Jacob's trilogy, which also included *Saint Matorel* and *Le siege de Jerusalem*, which were illustrated by Picasso.

\$3,000 - 4,000



86

87

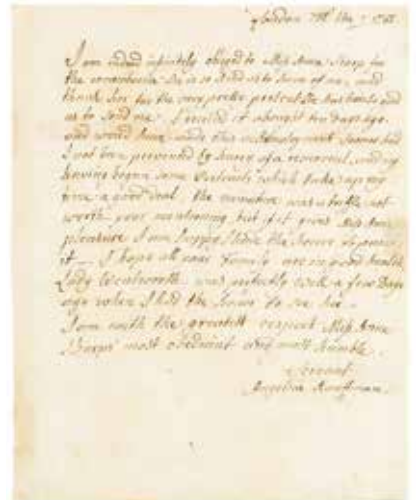
KAUFFMAN, ANGELICA. 1741-1807.

Autograph Letter Signed ("Angelica Kauffman") to Anne Sharp, acknowledging receipt of a gift, 1 p, 4to, London. January 7[?], 1766, Fold creases, with clipped address from envelope to "Miss Anne Sharp at Samuel Sharp's Esq., the Circus, Bath."

WITH: A portrait engraving of Kauffman, after a portrait by Joshua Reynolds

Swiss-born Kauffman was the daughter of Johann Joseph Kauffman, a painter of murals and portraits, and was a child prodigy as a painter. She moved to London in 1766, the year of this letter, becoming a leading painter of portraits of London's social elite, and a member of the Royal Academy. Here she writes about receiving a gift as a token of thanks for painting a miniature: "The miniature was a trifle not worth your mentioning, but if it gives Miss Anne pleasure I am happy I had the honor to paint it..."

\$1,000 - 1,500



87

88

LA FONTAINE, JEAN DE. 1621-1695.

Fables choisies, mises en vers. Paris: Desaint & Saillant and Durand, 1755-59.

4 volumes, folio (476 x 321 mm). Engraved portrait frontispiece of La Fontaine being celebrated by his creations, 275 engraved plates (plate CLXXII in 2nd state), all after Jean-Baptiste Oudry, woodcut title vignettes, additional engraved portrait of Oudry. Late 18th century calf, expertly rebound to style, inner hinges starting, some discoloration to plates.

Provenance: James Hodson, Wigan (armorial bookplates).

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

\$6,000 - 8,000



88



89

89

LEGRAND, LOUIS. 1863-1951.

Poèmes à l'eau-forte. Paris: Gustave Pellet, [1914].
4to. 30 etchings hors texte and 77 head and tailpieces and initials by Legrand. Contents loose as issued, original printed wrappers with illustration by Legrand, chemise and slipcase; some light wear.
Provenance: Jacques Levy (his sale, Sotheby's New York, 20 April 2012, lot 200).

LIMITED EDITION out-of-series copy, of a total edition of 80 copies, with an extra suite of the plates. A unique, out-of-series copy of Legrand's anthology of Symbolist poetry, in which he illustrates the work of Baudelaire, Mallarmé, Corbière, Verlaine, Rimbaud, Gautier, and others. "Of particular interest is his treatment of 'L'Après-midi d'un faune.' As profuse with his designs as Manet was niggardly, Legrand offers a far more palpable rendering of Mallarmé's poem. ... This unified and carefully prepared work of his maturity ... vies with *Le livre d'heures de Louis Legrand* for the title of his best book" (Ray). Ray, *French* 346.

\$4,000 - 6,000



90

90

MALLARMÉ, STÉPHANE. 1842-1898.

L'Après-midi d'un Faune. Eglogue. The Hague and London: J.B.W. [John Buckland Wright] Editions, 1935 [but issued 1956].
4to. 4 colotype plates reproducing wash drawings by John Buckland Wright, 5 trial engravings and etchings for the work by Buckland Wright, together with a letterpress "Note on the John Buckland Wright Edition of *L'Après-midi d'un Faune*" by Mary Buckland Wright. Publisher's white sheep, upper cover with gilt design after Buckland Wright, top edge gilt. Slightly darkening to spine and edges. Original green cloth slipcase with matching folder for trial prints. *Provenance:* Jacques Levy (his sale, Sotheby's New York, 20 April 2012, lot 223).

LIMITED EDITION, copy L of 25 lettered copies issued with the suite of trial prints, of a total edition of 50. Developed from Buckland Wright's drawings executed in 1935 but not published until 1956. "The printed sheets remained in Holland throughout the war. In 1947 they reached us in London" (Note on the edition by Mary Buckland Wright). Reid A73.

\$1,000 - 1,500



91

91

MAYWALD, WILLY. 1907-1985.

Collection of 26 silver gelatin prints, being primarily portraits of artists and literary subjects varying sizes from 9 x 12 inches to 12 x 16 inches, each titled, signed and dated, and stamped to the verso, some with light moisture ripple.
Provenance: From the collection of publisher and art-collector, Carl Laszlo, whose publications include *Radar* magazine, and *Pandermag*.

Titles and subjects include "Simone de Beauvoir, 1960"; "Somerset Maugham, 1952"; "Utrillo et sa Femme, 1947", [SAME], "1949" (2); "Sacha Guidry, 1952"; "Miro, 1948"; "le Jardin de Claude Monet, 1938"; "Sonia Delaunay, 1955"; "Calder, 1950"; "Michel Seuphor, 1951"; "Hans Richter, 1950"; "Picasso, 1948"; and 4 fashion photographs: "Dior 1948"; "Dior 1951"; "Fath 1950" and "Fath 1950 (1)."

\$3,000 - 5,000

92

EISEN, CHARLES-DOMINIQUE-JOSEPH. 1720-1778; AND CHARLES-LOUIS DE SECONDAT MONTESQUIEU, BARON DE. 1689-1755.

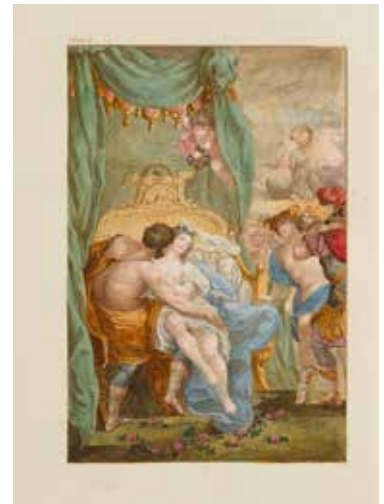
Le Temple de Gnide. Paris: Didot jeune, 1794.

8vo. Large-paper copy. Half-title, color-printed engraved frontispiece and 9 plates after Charles Eisen by Le Mire (from the 1772 edition) and 2 color-printed engraved plates after Le Barbier by Thomas (for "Arsace et Ismenie"), most plates finished by hand; one plate spotted. Contemporary polished calf gilt, marbled endpapers, gilt edges; rubbed.

Provenance: Jacques Levy (his sale, Sotheby's 20 April 2012, lot 240).

BEAUTIFUL LARGE-PAPER COPY OF THE SECOND ILLUSTRATED EDITION, in fine contemporary calf, the frontispiece and two places after Le Barbier printed in color. "These magnificent illustrations are some of the finest Eisen ever drew" (Salomons 138). Brunet III:1861.

\$3,000 - 4,000



92

93

MOREAU, HÉGÉSIPPE. 1810-1838.

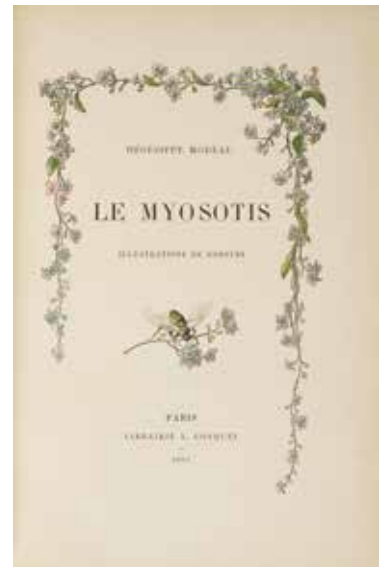
Le Myosotis. Illustrations de Robaudi. Paris: L. Conquet, 1893.

8vo. Chromolithographed title-page, wood-engravings and decorative elements in two states, before and after text, watercolor drawing on half-title signed by Robaudi. Contemporary brown crushed morocco, a spray of flowers in upper right corner of upper cover made of inlaid turquoise morocco outlined in gilt, simpler version repeated on lower cover, edges gilt, morocco turn ins stamp signed "Marius Michel"; light rubbing to extremities.

Provenance: Robert Hoe (bookplate); Jacques Levy (his sale, Sotheby's 20 April 2012, lot 245).

LIMITED EDITION, number 15 of 150 copies on chine or Japan paper, of a total edition of 500.

\$1,200 - 1,800



93

94

MÜRGER, HENRY. 1822-1861.

Scènes de la Vie de Bohème. Paris: [Charles Hérissé for] A.

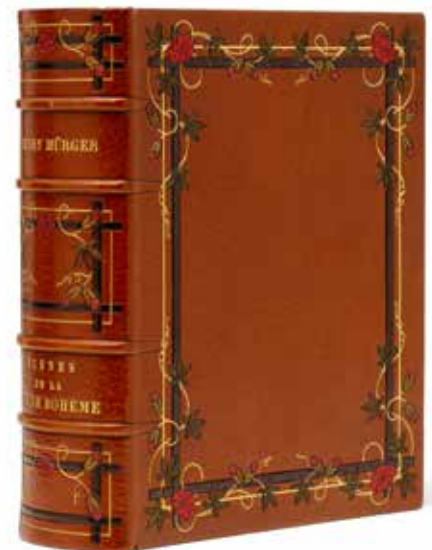
Romagnol for the Librairie de la Collection des Dix, 1902.

4to. Half-title, title printed in red and black, engraved color illustrations by Eugène Decisy after Charles Leandre in two states including one before and one after letters, one image (after page 386) is given in 5 states to show the composition of colors, all leaves on guards. Contemporary brown crushed morocco, border of inlaid maroon morocco entwined with a gilt-ruled fillet and flowers made of inlaid green, red and pink morocco, spine similarly decorated in three compartments with author and title blind-stamped in the other two, gilt-ruled turn-ins with inlaid strip of maroon morocco, maroon damask doublures and endleaves, gilt edges, signed in gilt "Ch. Meunier, 1923," original printed wrappers bound in, cloth-lined slipcase.

Provenance: Jacques Levy (his sale, Sotheby's New York, 20 April 2012, lot 246).

LIMITED EDITION, one of 25 copies ("exemplaires reserve") on thick paper, this copy printed for the publisher Romagnol (as printed below the limitation page), of a total edition of 300.

\$2,000 - 3,000



94



95

95

NEUSS, FLORIS. B. 1937.

Collection of 23 photographs, all gelatin silver prints, including:

6 photographs, varying sizes, on 12 x 16 inch paper, each signed, titled, and 3 inscribed to Carl Laszlo on verso.

"Ohne Titel," 9 x 12 inch, stamped.

4 8x10 inch portraits, stamped to verso.

WITH: *Portrait Photographs*, 1982 and 1984.

12 gelatin silver prints, each initialed, 10

titled, dated and credit stamp on the verso.

Each 11 3/8 x 5 1/8 in (28.8 x 13 cm) or 11 3/8 x 5 3/8 in (29 x 13.7 cm). Sheet each 12 x 9 3/8 in (30.5 x 23.8 cm)

Provenance: From the collection of publisher and art-collector, Carl Laszlo, whose publications include *Radar* magazine, and *Panderma*.

A pioneer of experimental photography, German artist Floris Neusüss is recognized as part of the photogram vanguard alongside predecessors Man Ray and László Moholy-Nagy. The artist's portrait photograms (some "nudograms") from the 1960s, 70s and 80s were made by exposing the human figure directly onto photographic paper.

\$3,000 - 5,000



96

96

NOLAND, KENNETH. 1924-2010.

Original circle painting, untitled, 297 x 278 mm, acrylic and ink on linen book cover of Kenworth Moffett's *Kenneth Noland*, New York, 1977, signed by Noland in ink to spine, and signed and dated 1977 lower left again, light soiling to extremities of book cover, light moisture to upper page margins of book, not affecting painting;

WITH: Postcard signed and inscribed from Noland to Oscar Edwards, postmarked November 28, 1977.

ORIGINAL KENNETH NOLAND CIRCLE PAINTING, UNTITLED, on the linen cover of the Deluxe Edition of the 1977 Noland monograph, number 22 from a series of 55 copies. The book itself is additionally inscribed, "For Oscar Edwards, in Australia, from Kenneth Noland, in the United States, 8 Feb 1978."

\$8,000 - 12,000



97



98

97

MAN RAY. 1890-1976.

Photograph signed ("MR"), Self-Portrait 1924, 8 x 10 inch gelatin silver print, c.1960, signed by the photographer in the lower margin, framed.

WITH: Two small photographs by Lucien Clergue, 3 x 5 inches and 4 x 6 inches, each stamped to the verso, and framed.

Provenance: From the collection of publisher and art-collector, Carl Laszlo, whose publications include *Radar* magazine, and *Panderna*

\$1,000 - 1,500

98

RAY, MAN (EMMANUEL RADNITZKY). 1890-1976.

Group of images and autograph material, comprising:

1. Photograph of Man Ray and Juliet Browner, gelatin silver print, 249 x 201 mm, Paris, c.1952, matted and framed.

2. *La rue Ferou*, photographic reproduction from watercolor (?) original, 117 x 85 mm, signed in print *Man Ray 1952*, matted and framed.

3. Autograph Letter Signed ("Julie & Man"), to Virginia and Harold Knapik, saying he was in the process of finishing a book for Little, Brown & Co., tall 8vo, Paris, February 16, 1962, mounted together with an invitation to an exhibition in Paris, *Man Ray Oeuvres recentes*, at Galerie Rive Droite, 1962. Both mounted with corner hinges to a single piece of mat board.

4. Photographic postcard signed ("Man"), depicting the Costa Brava in Spain, to Harold & Virginia Knapik, sending best wishes, July 31, 1961, mounted together with another blank card, both on a single mat board.

5. Photographic postcard signed ("Man"), a panoramic view of Menton, France, to Virginia and Howard Knapik, undated. Unmounted.

Exhibited: Art Gallery of Toronto, *A Friendship: Harold, Virginia, Juliet, and Man Ray*, July 28-November 5, 2000 (museum property tags on reverse of mounts).

\$2,000 - 3,000



99

99

RICHEPIN, JEAN. 2849-1926.

La Mer [Sonnets and Other Poems], Paris: [Charles Hérissé in Evreux for] Maurice Dreyfous, 1886.

4to. Title-page printed in red and black, decorated on the title, half-title, dedication, and in many margins with 51 original watercolor drawings by Charles Jouas. Contemporary green morocco, gilt-ruled border with floral stamps at four corners, spine gilt in 6 compartments, gilt lettered in one, others gilt decorated, edges gilt, morocco turn ins stamp signed "Club Bindery 1900." Spine evenly faded to brown.

Provenance: Robert Hoe (bookplate); Jacques Levy (his sale, Sotheby's 20 April 2012, lot 280).

LIMITED EDITION, number 6 of 10 copies on Japan imperial paper, of an edition of 500. Containing 51 beautiful watercolors, some full-page, by premier French illustrator Charles Jouas.

\$3,000 - 4,000



100

100

RUBIN, GENIA. 1906-2001.

Collection of 45 signed photographs by Genia Rubin, mostly fashion work, all gelatin silver prints, 16 x 12 inches, signed by Rubin lower left or lower right, all unframed.

Provenance: From the collection of publisher and art-collector, Carl Laszlo, whose publications include *Radar* magazine, and *Panderna*

FABULOUS COLLECTION OF FASHION PRINTS. Genia Rubin left Russia in 1927 and worked originally as an assistant to Karl Freund, before a long life as a fashion photographer. His subjects, and in works included here, included Wallis Simpson, Lisa Fonssagrives, and Ivy Nicholson, and the work shows the surrealist influence of his friendship with Andre Breton.

\$3,000 - 5,000



101

101

SCHMIED, FRANÇOIS-LOUIS, ILLUSTRATOR. 1873-1941.

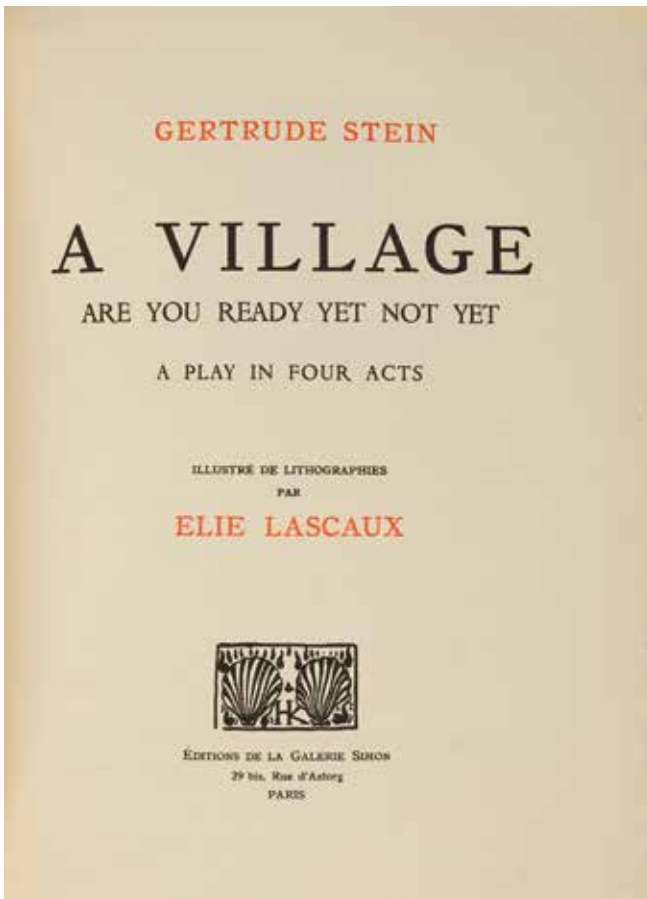
CHATEAUBRIAND, RENE DE. *Les Aventures du dernier Abencérage*. Paris: Les Bibliophiles de l'Amérique Latine, 1930.

4to. Pochoir plates and decoration by F.L. Schmied. Contemporary levant by MAROT-RODDE, red levant onlay, gilt decoration and four gilt fields to each cover, peach moire silk endpapers and pastedown, original wrappers bound in, custom calf-lined half levant over decorated paper chemise. Faint offset from some illustrations, minimal shelfwear, chemise spine somewhat sunned, a fine copy overall.

Provenance: Dr. Enrique Garcia Merou, original member of les Bibliophiles de l'Amérique Latine, with his name printed on the colophon.

LIMITED EDITION, no 52 of 100 copies printed for members of the Bibliophiles de l'Amérique Latine, *SIGNED* by Schmied at the colophon. Stunningly illustrated by Schmied and in a handsome binding that utilizes elements from Schmied's work.

\$1,000 - 1,500



102

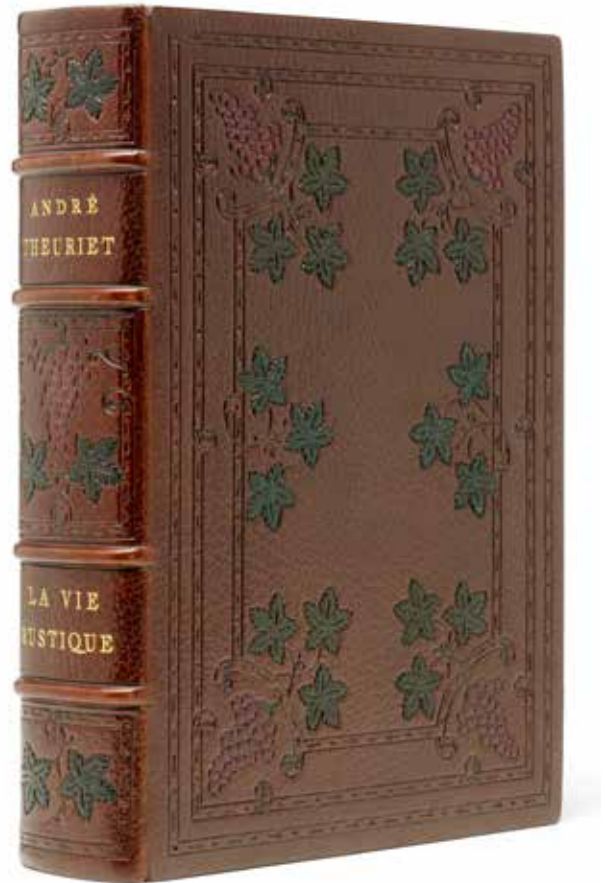
102

STEIN, GERTRUDE. 1874-1946.

A Village. Are You Ready Yet Not Yet. A Play in Four Acts. Paris: Éditions de la Galerie Simon [Daniel-Henry Kahnweiler], 1928. 4to. Title-page in red and black, Kahnweiler's device by Derain, 7 lithographed vignettes by Elie Lascaux. Publisher's printed wrappers and glassine; glassine slightly frayed at edges.

FIRST EDITION, LIMITED ISSUE, signed by Stein and Lascaux, number 15 of 90 copies, of a total edition of 112. Chapon Daniel-Henry Kahnweiler p 187

\$800 - 1,200



103

103

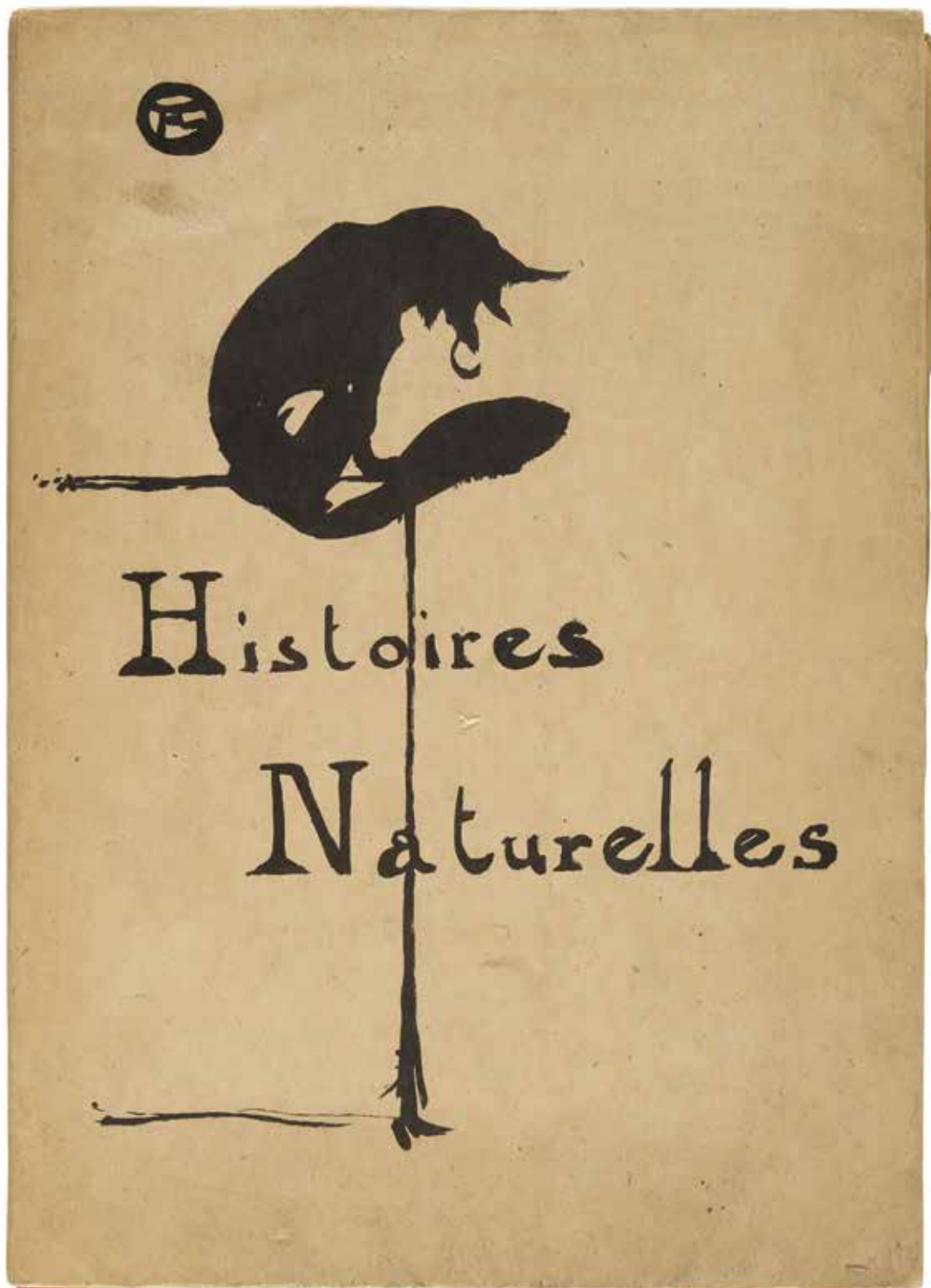
THEURIET, ANDRÉ. 1833-1907.

La Vie Rustique. Paris: Librairie artistique, H. Launette, 1888. 4to. Title-page printed in red and black with wood-engraved vignette, half-title, pictorial title-page, 26 plates with captioned tissue guards, 90 illustrative head-and tailpieces and vignettes, by Clément Bellenger after Léon Lhermitte, with two suites of the illustrations (on paper and on chine mounted on guards and separated by sheets of Japan paper) bound in at end; a tipped-in note signed by L. Carteret lists approximately 19 illustrations lacking from the suites. Full brown morocco panelled in blind, green morocco inlays of grape leaves, spine in 5 compartments, gilt lettered in 2, others with repeat of cover design, green silk moiré doublures, morocco turn ins stamp signed "G.Crette succ. de Marius Michel," with inlaid green morocco grape leaves in corners, edges gilt. Marbled slipcase tipped in brown morocco.

Provenance: Jacques Levy (his sale, Sotheby's New York 20 April 2012, lot 329).

LIMITED EDITION, number 17 of 25 copies on imperial Japan paper, of an edition of 600. "Theuriet identified Lhermitte as the 'one man among our living painters who is best acquainted with the peasant and knows how to render his appearance with greatest truth' (p. vi). In illustrating his author's evocative account of the life of the countryside—its farms, villages, meadows, forests, and vineyards—Lhermitte avoided naturalism on the one hand and idealization on the other, offering sober and dignified images" (Ray). Carteret 4:378; Ray, French 291.

\$3,000 - 4,000



104

TOULOUSE-LAUTREC HENRI DE. 1864-1901.

RENARD, JULES. 1864-1910. *Histoires naturelles. Edition ornée de vingt-deux lithographies originales de H. de Toulouse-Lautrec.* Paris: H. Floury, 1899.

Folio. 22 full-page lithographs by Toulouse-Lautrec. Publisher's wrappers with lithograph in black by Toulouse-Lautrec, some minor darkening to covers, upper hinge starting.

Provenance: Jacques Levy (his sale, Sotheby's New York, 20 April 2012, lot 278).

LIMITED EDITION, number 47 of 100 copies. One of the most celebrated and sought-after masterpieces of book-illustration by one of the premier artists of the 19th-century. "This book, now one of the great rarities of the late nineteenth century, was received very poorly when published and did not sell out until 1917. Not only does it contain some of Lautrec's finest illustration, but it is the prototype of nearly all modern bestiaries" (Garvey, *The Artist and the Book* 304). Castleman 118.

\$10,000 - 15,000



105

105

VERHAEREN, ÉMILE. 1855-1916.

Belle Chair. Paris: Édouard Pelletan, 1931.

4to. Illustrated with 3 woodcuts and 11 lithographs by Aristide Maillol.

Original wrappers.
Provenance: Jacques Levy (his sale, Sotheby's New York, 20 April 2012, lot 353).

LIMITED EDITION, number 2 of 5 roman-numbered copies hors commerce of a total edition of 255. Earlier poems by Emile Verhaeren with illustrated Aristide Maillol (1861-1944). Carteret IV, 390; Skira 213.

\$1,000 - 1,500



106

106

VERNEUIL, MAURICE PILLARD. 1869-1942.

Encyclopedie artistique et documentaire de la plante. Paris: Librairie Centrale des Beaux-Arts, [1910].

4 volumes, folio. Over 300 illustrations by a variety of *Art Nouveau* artists, including Alphonse Mucha, Mathurin Meheut, Charles Barberis, and photographer Pierre Plauszewski. Contemporary grey cloth, rebounded, brown morocco gilt spine labels, renewed endpapers. Library perforated stamps to title, covers worn.

WITH: PLAUSZEWSKI, PIERRE. *Encyclopedie Florale*, Paris: A. Calavas, 1900. Folio. 120 loose collotype plates, some tinted, in 2 portfolios, title page and list of contents in each. Portfolios in blue cloth and pictorial boards. Wear to portfolios, light spotting.

M.P. Verneuil was an artist and designer who bridged the gap between the Art Nouveau and Art Deco movements in France. He was associated with numerous Art Nouveau illustrators and artists, and assembled collaborative works for publication, such as the *Encyclopedie* included here. The photographer Plauszewski was one of those associated artists, known primarily for his photographs collected in the second work.

\$1,500 - 2,000

107

No lot

A
COLLECTION
OF
POEMS,
In Two Volumes ;

Being all the Miscellanies of Mr. *William Shakespeare*, which were Publish'd by himself in the Year 1609. and now correctly Printed from those Editions.

The First Volume contains, I. VENUS and ADONIS. II. The Rape of LUCRECE. III. The Passionate Pilgrim. IV. Some Sonnets set to sundry Notes of Musick.

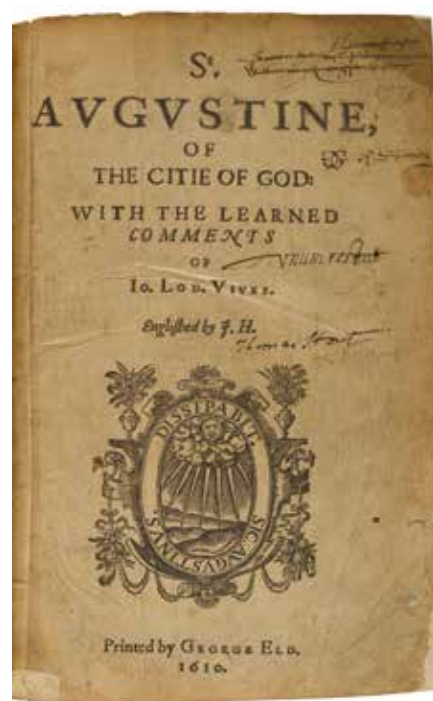
The Second Volume contains One Hundred and Fifty Four Sonnets, all of them in Praise of his Mistres. II. A Lover's Complaint of his Angry Mistres.

Literature and History to 1900

Lots 108 – 134



108



109

108

ARCHITECTURE: ADELPHI TERRACE, LONDON.

5 Manuscript Documents related to Adelphi Terrace, London, one signed by four of the Adams Brothers, who designed it, comprising:

1. Indenture, 3 pp, large folio on vellum (630 x 775 mm), July 29, 1774, conjoined at bottom margin, signed at bottom of p 1 ("John Adam," "Robt. Adam," "James Adam," and "William Adam") with red wax seals beside each signature. Folded, some browning.
2. Document leasing property at Adelphi Terrace, between Richard Ayton Lee and Timothy Brent, regarding a parcel of land in the Parish of St. Martin in the Fields, naming the Adam brothers, 1 p, large folio on vellum (655 x 840 mm), September 25, 1796, signed at bottom margin ("Richd. Ayton Lee," and "Tim Brent") with red wax seals by each signature. Some browning and stains, folded.
3. Document leasing property at Adelphi Terrace, being a manuscript copy of the above, large 4to, on paper (428 x 322 mm), last leaf with approximately 160 mm tear, some browning, folded.
4. Lease document for property at Adelphi, between Alexander Annan and Feake Sanford, 1 p, folio on vellum (605 x 763 mm), July 9, 1836, signed at bottom margin ("Feake Sanford") with red wax seal, browning, folded.
5. Lease document for property at Adelphi, between John Annan and Feake Sanford, 1 p, folio on vellum (553 x 692 mm), November 3, 1855, signed at bottom margin ("JOHN Annand" and "Feake Sanford") with red wax seal, minor browning, folded.

The Adam brothers, 4 sons of Scottish architect William Adam, purchased a 99-year lease on a marshy plot in the parish of St. Martin in the Fields in 1768. They designed a neoclassical building development with 24 houses, each unique but with a unified style. The cost of building went far beyond their expectations, and work ceased in 1772. The Adams brothers averted bankruptcy by holding a public lottery to raise funds in 1774, and completed the project. Only 1 of the original buildings remains today.

\$1,500 - 2,500

109

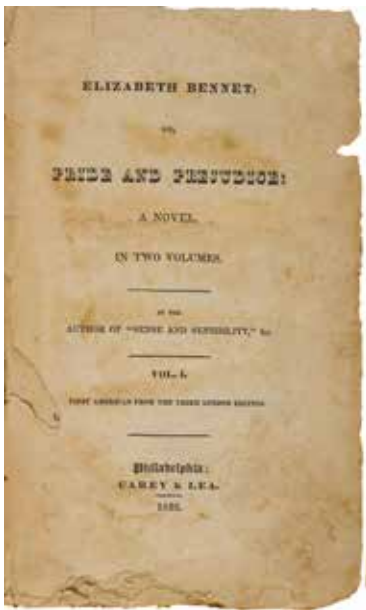
AUGUSTINE, SAINT.

Of the Cite of God. With the Learned Comments of Jo. Lod. Vives. London: George Eld, 1610.

Folio (274 x 180 mm). [16] 921 pp. Woodcut vignette on title page. 20th century cloth library binding. Binding soiled with some surface damage, margins slightly trimmed, repairs to title at hinge and outside corners, and a few repaired tears on other leaves.

FIRST ENGLISH LANGUAGE EDITION, translated by John Healey from Vives' text along with his commentaries. Other than a second printing of this translation in 1620, this was the only English version published until the late 19th century. ESTC S106897, Pforzheimer 19, STC 916.

\$2,500 - 3,500



110

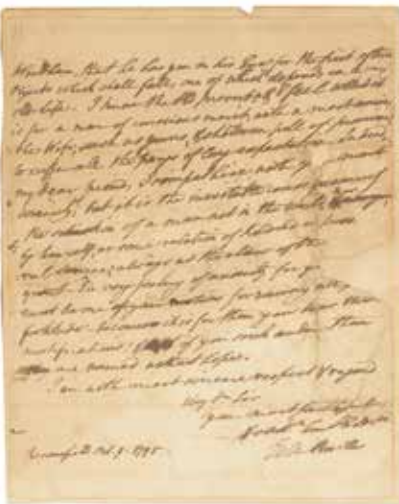
110

AUSTEN, JANE. 1775-1817.

Elizabeth Bennet; or, Pride and Prejudice. Philadelphia: Carey & Lea, 1832.
2 volumes. 12mo (195 x 118 mm). Contemporary brown cloth and boards. Covers detached, corners heavily chipped, browning.

FIRST AMERICAN EDITION, without Austen's name appearing on the title page, being billed (as was the case with the original 1813 London edition) only as "The Author of *Sense and Sensibility*." Extremely rare in this form, with none known at auction since 1975. Gilson B2; Keynes 10.

\$1,000 - 1,500



111

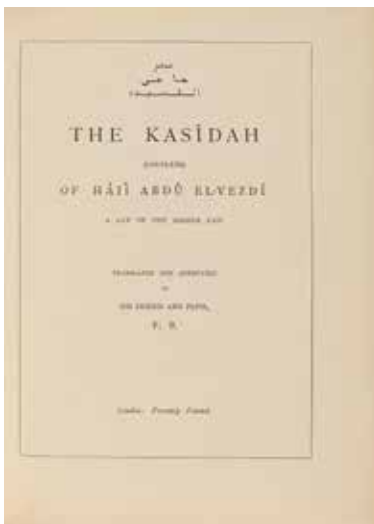
111

BURKE, EDMUND. 1729-1797.

Autograph Letter Signed ("Edm Burke"), 1 p (final leaf of 2 or more), 4to, n.p., October 9, 1795, addressee unknown, arguing for the recipient to have patience, leaf creased, smudged, and toned with some losses at right margin affecting text, laid down to sheet which is then laid down to mount.

Burke writes a young man who is impatient for an opportunity or promotion: "I know the old proverb & I feel what it is for a man of conscious merit, with a most amiable wife such as yours, & children full of promise, to suffer all the pangs of long expectation. Indeed, my dear friend, I sympathise [sic] with y[ou] most sincerely; but it is the inevitable consequence of the situation of a man not in the world nor by himself ... always at the allow of the great. The very feeling of anxiety for you[r family] must be one of your motives for raising all fortitude—because it is for them you bear these mortifications...."

\$1,000 - 1,500



112

112

BURTON, RICHARD. 1821-1890.

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

4to (204 x 274 mm). Original printed yellow wrappers, in red cloth chemise and slipcase. Light wear to wrappers, thumbled, chemise damaged at corners. *FIRST EDITION, FIRST ISSUE.*

WITH: Another copy. London: Bernard Quaritch, 1880.
4to (204 x 274 mm). Original printed yellow wrappers, in brown cloth folder and gilt titled brown calf slipcase. Slight chipping to spine, a few marks on wrappers, creases to top right corners, internally very clean. *FIRST EDITION, SECOND ISSUE.*
Provenance: Harold Greenhill (1893-1968, bookplate).

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

\$3,000 - 5,000

113

BURTON, RICHARD. 1821-1890.

Translator. *A Plain and Literal Translation of the Arabian Nights Entertainments, now entitled: The Book of the Thousand Nights and a Night [and] Supplemental Nights to the Book of the Thousand Nights and a Night.* [N.p.]: Privately Printed for the Burton Club, [n.d.].

16 volumes, 8vo. Each volume with a pictorial frontispiece and captioned tissue guard. Publisher's black cloth gilt (titles on 6 supplemental volumes in silver). Shelfwear.



113

Burton's famous translation of the traditional stories, in an unnumbered edition from the Burton Society.

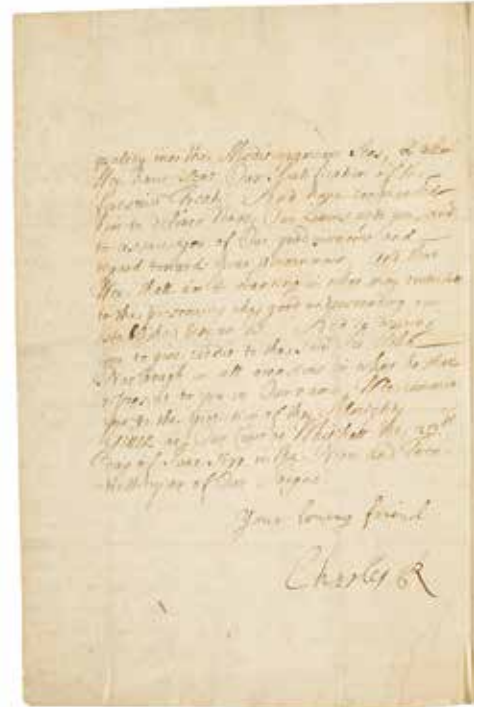
\$1,200 - 1,800

114

CHARLES II, KING OF ENGLAND.

Autograph Letter Signed ("Charles R"), to the Bashaw and the People of the City and Kingdom of Tripoli, expressing the wish that the recently signed treaty between England and Tripoli will allow a normalization of friendly relations, 2 pp recto and verso, folio, 2 pp recto and verso, folio, with address page on conjoined leaf, Whitehall, May 23, 1677, remnants of original paper and wax seal, fold creases, minor spotting.

Under Ottoman Turkish rule from 1551, but locally commanded by the Dey of Tripoli, the city of Tripoli became a haven for Barbary Pirates in the late 17th century, disrupting European shipping. In 1675, Charles II ordered an English Naval force under the command of John Narborough to intervene. Narborough's ships entered the harbor at midnight and burned the Tripolitan privateer's ships, forcing the Dey of Tripoli (referred to in the letter as the "Bashaw" or Pasha), to seek a peace treaty. This letter is in response to Narborough's letter informing the King of the treaty: "We were sorry that any occasions should be given which should necessitate a break between us, but since the same is happily terminated by your renewing of the Peace, we are no lesse ready to returne to our former amity with you."



114

\$1,000 - 1,500

115

[ELIZABETH I, QUEEN OF ENGLAND.]

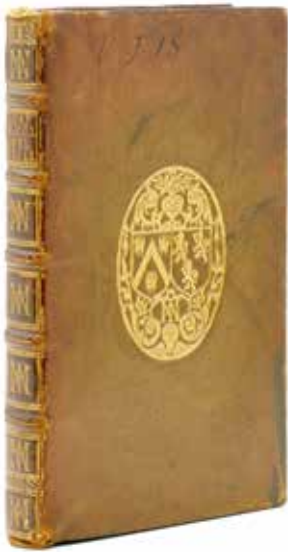
Autograph Document with seven signatures, 1 p, folio (320 x 218 mm), Nonsuch, August 4, 1599, to Nathaniel Bacon in Norfolk, being an order written on the Queen's authority instructing him to send troops to London, addressed on conjoining leaf, chipping and stains to right edge, a few small holes through text leaf, repairs to both leaves.

Signed by seven of Queen Elizabeth's officials: Sir Thomas Egerton, Lord Nottingham, Lord Hudson, Lord North, William Knollys, Robert Cecil, and Lord Buckhurst (Thomas Sackville). The order is in response to a suspected plan of the Spanish to "... send an armie to make a discent in the Countie of Kent, and from there to attempt the destruction of her Majestjies navie or City of London." The request is that Bacon send "... one launce and two light horse" Nathaniel Bacon, half-brother of Sir Francis Bacon, was High Sheriff of Norfolk at the time, having previously been a member of the House of Commons. Sent from Elizabeth's summer palace at Nonsuch (spelled "Nonesuche"), which was built by her father, Henry VIII, and passed in and out of possession of the royal family, until Charles II gave it to his mistress, who tore it down in 1683.



115

\$2,000 - 3,000



116

116

GELLI, GIAMBATTISTA. 1498-1563.

I capricci del bottaio. Florence: Lorenzo Torrentino, 1551. 8vo (172 x 105 mm). Woodcut device on title, and portrait of Gelli on verso of title. Late 16th century morocco with gilt de Thou coat-of-arms on covers, spine gilt in 7 compartments, second with title others stamped with monogram. Wear to spine ends and corners, some browning, ink stain on edge of last several leaves. *Provenance*: Jacques Auguste de Thou (1553-1617), bearing his monogram repeated in gilt on the binding, and his arms combined with those of his first wife, Marie de Barbancon, in an oval gilt cartouche on the top cover.

Later edition, in a fine binding from the great collection of de Thou. The Florentine, Giovanni Battista is best known also for his *Capricci del bottaio*, an ethical and philosophical dialogues.

\$2,000 - 3,000



117

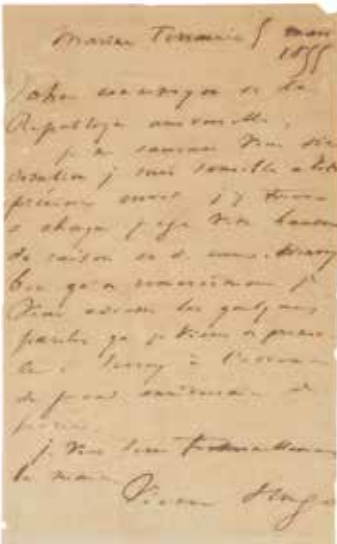
117

GORGES, FERDINANDO. C.1566-1647.

Autograph Manuscript Signed ("Fnnd. Gorges"), 1 p, oblong 4to (191 x 206 mm), October 5, 1597, being an affidavit regarding the examination of a John Thinson, chips to right margin, a few creases and stains.

Ferdinando Gorges was a military leader during the reign of Queen Elizabeth I and her successor, King James. Being wounded at the siege of Paris in 1589, he was knighted and given the post of Governor of the Fort at Plymouth. During the approach of the 3rd Spanish Armada, a few weeks after the date of this manuscript, he placed the fort and the surrounding area on alert, and relayed communications about sightings of Spanish ships back to London. In later years he was a shareholder in the Plymouth Company, and received a patent for the Province of Maine, between the Merrimack and Kennebec rivers. Although he never set foot in North America, he established the earliest colonial government in Maine, and his son Robert became Governor-General of New England. The present affidavit appears to be related to a criminal investigation, as it records the testimony of John Thinson regarding his whereabouts over three days.

\$3,000 - 5,000



118

118

HUGO, VICTOR. 1802-1885.

Autograph Letter Signed ("Victor Hugo"), in French, 1 p, 8vo, "Marine Terrace" [Jersey], March 5, 1885, to an unnamed recipient, leave toned and creased, laid down to mount.

After his early success as a novelist and poet, Victor Hugo entered the political arena in 1848, where he broke with his fellow royalists by calling for the end of misery and poverty. When Napoleon III seized power in 1851, Hugo was forced into exile, first to Brussels, then to Jersey, and finally to Guernsey. This letter is written from Marine Terrace, his home on Jersey, and dates near the end of his time there.

\$1,000 - 1,500



119

119

MAHLER, GUSTAV. 1860-1911.

Autograph Letter Signed ("Gustav"), in German, 2 pp recto and verso, 4to, n.p., July 14, 1899, to "Nana," glibly referring to his difficulties, fold crease, minor spotting. Elaborately framed and glazed, mounted with a portrait photograph of Mahler.

In addition to being one of the best known composers of his era, Gustav Mahler was also among the most accomplished conductors. He was appointed to the directorship of the Vienna *Hofoper* in 1897. He was known to retire to "composing huts," one in Steinbach am Attersee from 1893 to around 1900, and then another on the shores of the Woerthersee in Carinthia. It was probably at one of these that he wrote this letter, saying "This year things have gone very badly for me ... I'm afraid the spa music and the dreadful water is to blame ... A stove in my room might have been my muse—but you can't write melodies with frozen fingers!"

\$4,000 - 6,000

120

[MONTAGU, LADY MARY WORTLEY (CIRCLE OF). 1689-1762.]

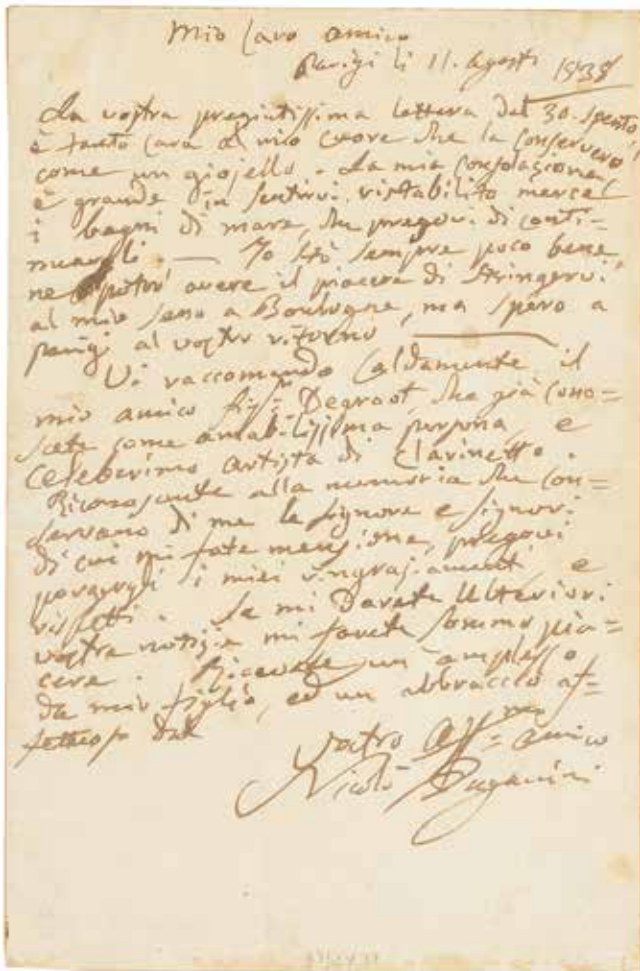
Guillim, John. *A Display of Heraldrie*. London: Thomas Cotes for Jacob Blome, 1638. Folio, 280 x 190 mm. The copy with profuse marginal annotations in a contemporary hand, providing social comments on the families such as "The Jews," "I think extinct," "Poor poet Dennis was of this old family," and many other witty and quirky remarks as to the family and the veracity of Guillim's text, with a early 20th century manuscript booksellers slip bound after the title: "This copy contains numerous curious marginal notes in the handwriting of Lady Mary Wortley Montagu." The text lightly browned and spotted throughout, old repair to the upper margin of the title and a few other leaves. Contemporary speckled calf, rebaked for a second time, with parts of spine preserved, new end-papers. *Provenance*: James Taylor (18th century signature to original front free end-paper).



120

Third edition. A fascinating copy of the third edition of Guillim's work on Heraldry describing the noble families of Britain, this copy annotated by Lady Montagu or a lady in her circle with personal comments on the families described. Isobel Grundy in *Lady Mary Wortley Montagu*, Oxford 1999, pp 193-194 describes how friends such as Mary Astell would borrow books from Lady Montagu's library and write comments in them, going on to say: "It probably did not bother Lady Mary to have her book vandalized. She wrote freely in books including her much-admired Amelia ... she freely sprinkled personal comments through John Guillim A Display of Heraldrie (4th Edn, 1660)." If the 4th edition was annotated why not the 3rd? Lady Montagu's circle of female friends was formidable, both in intelligence and beauty, and included Lady Fielding, Duchess of Marlborough, Charlotte West, Lady de la Warr, as well as Astell, and she was a great book collector, amassing a remarkable library at her London residence. One of Lady Montagu's greatest achievements was not literary, but scientific. Following a spell with her Ambassador husband in Turkey, where she observed the customs of women in the Ottoman Empire, including the practice of inoculation, she came back to England in 1720 and introduced the concept of smallpox inoculation to her family and friends, which included Caroline Princess of Wales and her children. The universal concept of inoculation with cowpox vaccine did not take hold in Britain until 1796, when Jenner, "The Father of Inoculation" presented his ideas.

\$1,200 - 1,800



121

121

PAGANINI, NICCOLO. 1782-1840.

Autograph Letter Signed ("Niccolò Paganini"), in Italian, 1 p, 8vo, Paris, August 11, 1838, to a friend congratulating him on his improved health, page creased, toned, and smudged, tipped at edges to mount, framed with translation.

Paganini writes this letter to a friend, recommending a M. Degroot as the celebrated artist of Carinetta. The musician had relocated to Paris in 1836 to establish a casino; it's failure led him to financial ruin and an auction of his effects, including instruments.

\$1,000 - 1,500



122

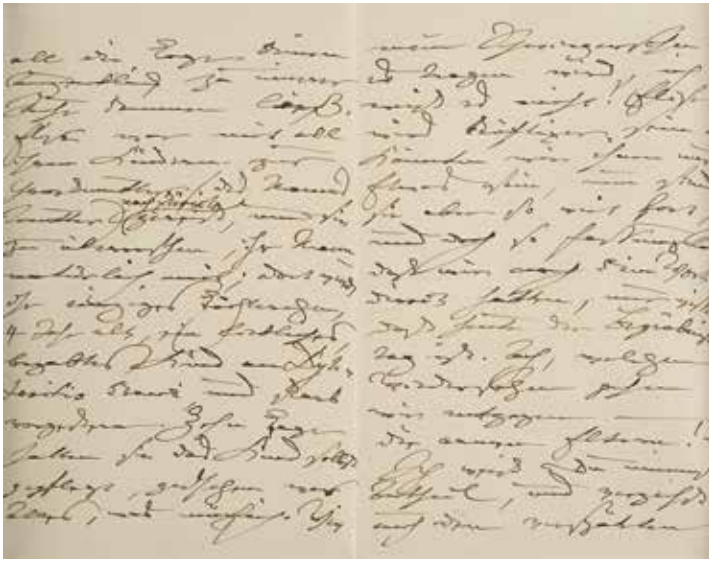
122

QUR'AN.

Manuscript fragment, folio (345 x 234 mm), 24 pp on 13 leaves, Ottoman Turkey, 16th-17th century, brown morocco decorated in blind and gilt. Joints starting, chips to corners, some browning.

An attractive example of calligraphed Qur'an pages, the text in black ink, with diacritics and vowel points in red and black ink, decorated in red and gold, with red highlights and gilt decorative dots between verses, illuminated at top of first page with a polychrome floral arch.

\$1,500 - 2,500



123

123

SCHUMANN, CLARA. 1819-1896.

Autograph Letter Signed ("Clara Schumann") in German, to Johannes Brahms, reporting the death of her grand-daughter, 4 pp, 8vo, Frankfurt, April 24, 1887, fold creases. Elaborately matted, framed and glazed, mounted with a small contemporary portrait photograph of Schumann.

Schumann's relationship with Brahms was so close that it has been described as bordering on a platonic love affair. Robert Schumann was 9 years her elder, and when he was confined to an asylum for the last two years of his life following a suicide attempt, Brahms and other musicians kept her constantly occupied with music to distract her from her husband's tragic circumstances. Their correspondence has proven a valuable resource for biographers of both musicians.

\$2,000 - 3,000



124

124

SCHUMANN, CLARA. 1819-1896.

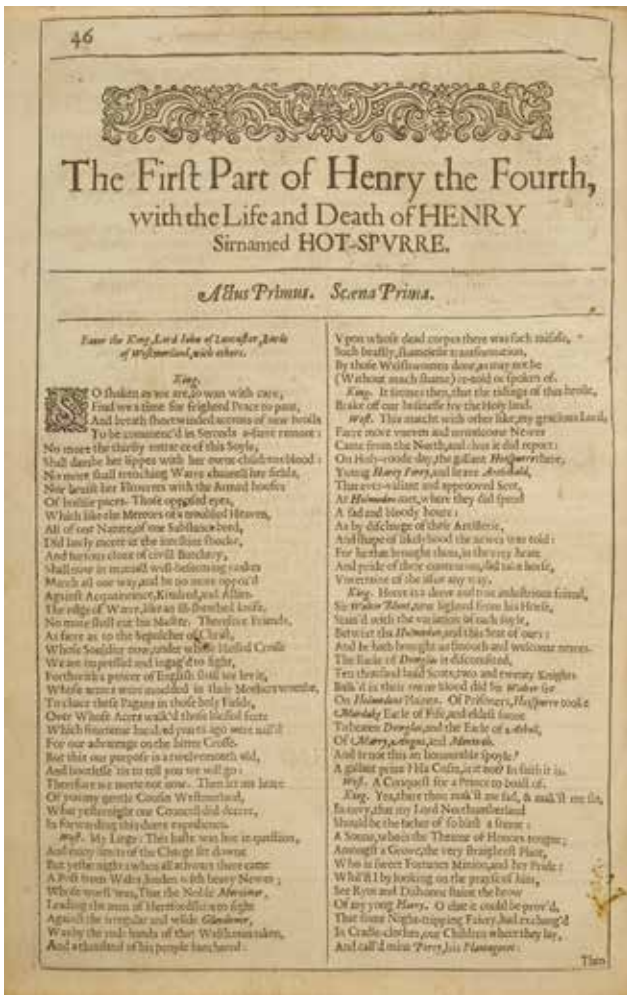
Autograph Letter Signed ("Clara Schumann") in German, to Frau Thusnelda (Wagner) Hübbe, inquiring about the location of her sister, Friederike, 4 pp, 8vo, Interlaken, September 2, 1892, including original mailing envelope.

WITH: Manuscript musical notation, signed ("Clara Schumann"), 1 p, 4to, on printed musical staff, signed to a Dr. Hirsch.

Both elaborately matted, framed and glazed, with a portrait of Schumann.

Clara Schumann was a prolific composer and pianist and a major figure of the Romantic era in Germany. A child prodigy, she married composer Robert Schumann and was acquainted with Frederic Chopin, Franz Liszt, Johannes Brahms and many others. Friederike Wagner Sauermann, a favorite student of Brahms, who formed a close friendship with Clara and once performed Bach's *Concerto for Three Pianos* together with both Clara and Johannes Brahms.

\$2,500 - 3,500



125

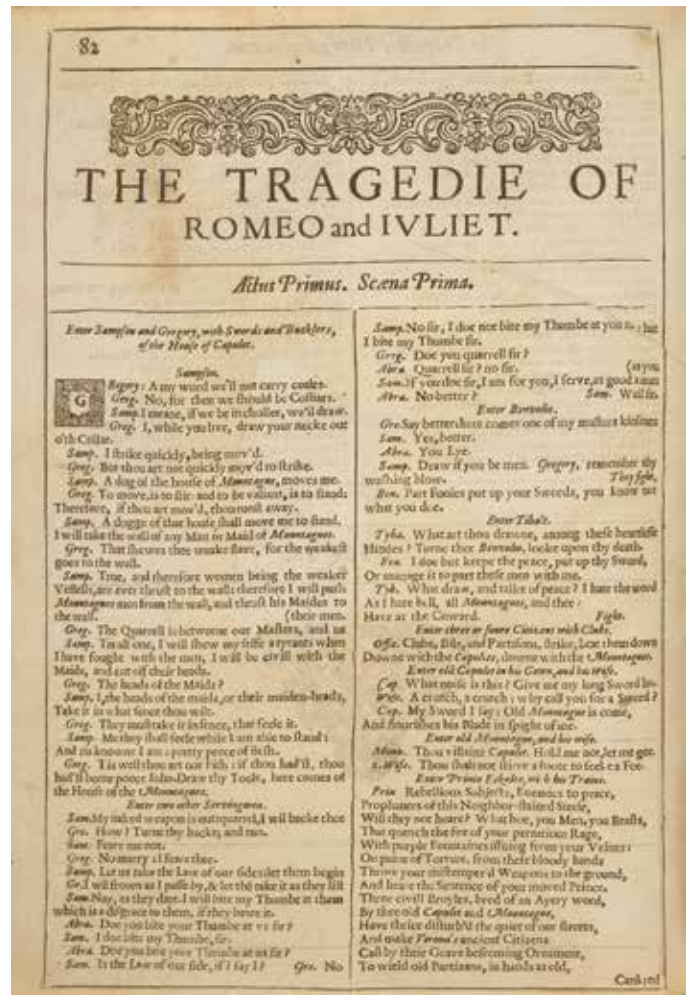
125

SHAKESPEARE, WILLIAM. 1564-1616.

The Life and Death of King Richard the Second; The First Part of King Henry the Fourth; The Second Part of King Henry the Fourth. [London: Printed by Thomas Cotes, 1632.] 4to (303 x 209 mm). 78 pp. Modern morocco backed cloth. Some soiling to leaves.

1632 PRINTINGS OF THREE OF SHAKESPEARE'S GREATEST HISTORIES, forming three parts of the tetralogy referred to as the *Henriad*.

\$6,000 - 9,000



126

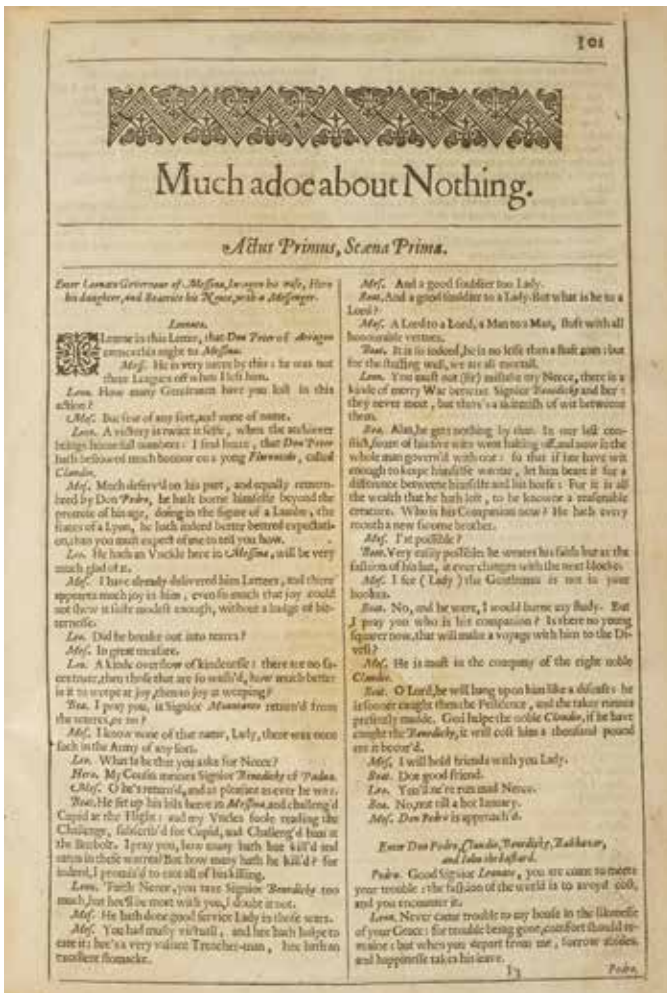
126

SHAKESPEARE, WILLIAM. 1564-1616.

The Tragedy of Romeo and Juliet. [London: Printed by Thomas Cotes, 1632.] 4to (303 x 204 mm). 26 pp. Modern blue morocco backed cloth. Minor soiling to leaves.

THE 1632 PRINTING OF SHAKESPEARE'S ICONIC TRAGEDY, from the Second Folio, and the 4th printing overall. Shakespeare's most filmed play (and likely the most filmed play of all time), *Romeo and Juliet* transcends literature and its motifs and characters are now embedded in our consciousness. The play changed our conception of literature, for all intents and purposes legitimizing the notion of romance in our literary culture, in the words of Harold Bloom, Shakespeare "invented the formula that the sexual becomes the erotic when crossed by the shadow of death" Bloom, *Shakespeare: The Invention of the Human*, New York, 1998. A finely bound copy of the profoundly influential Shakespeare classic.

\$5,000 - 8,000



127

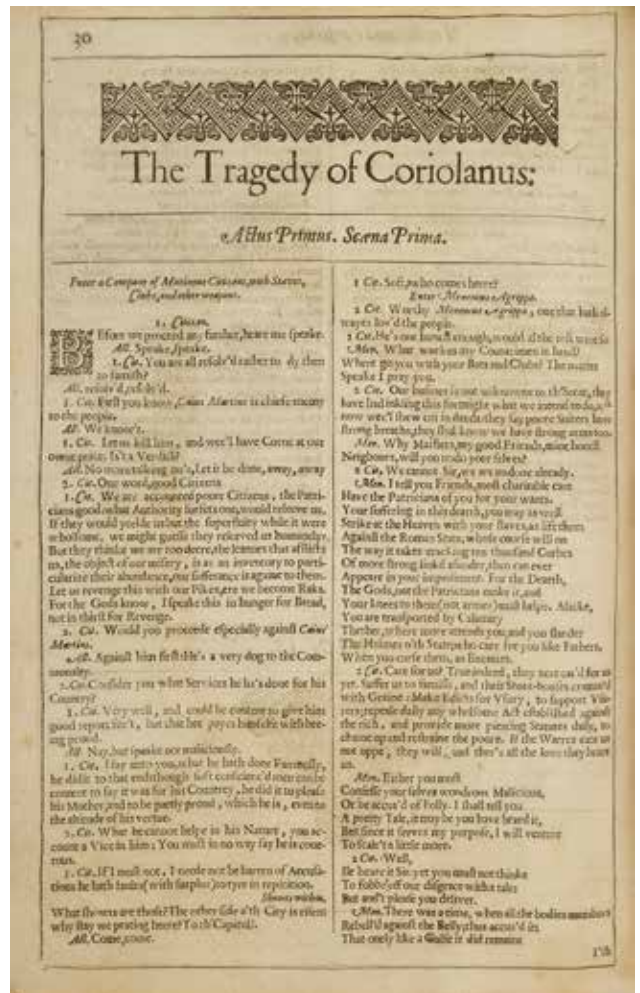
127

SHAKESPEARE, WILLIAM. 1564-1616.

Much Adoe About Nothing; Love's Labour's Lost. [London: Printed by Thomas Cotes, 1632.] 4to (304 x 211 mm). 44 pp. Modern dark blue morocco backed cloth. Soiling to leaves, repaired tear to 3 leaves, extensive repair to K4. wear to edges of leaves.

THE 1632 PRINTING OF TWO BELOVED SHAKESPEARE COMEDIES. In response to a 1994 RSC production of *Love's Labour Lost*, critic Michael Billington wrote in *The Guardian*: "The more I see *Love's Labour's Lost*, the more I think it Shakespeare's most beguiling comedy. It both celebrates and satisfies linguistic exuberance, explores the often painful transition from youth to maturity, and reminds us of our common mortality."

\$5,000 - 8,000



128

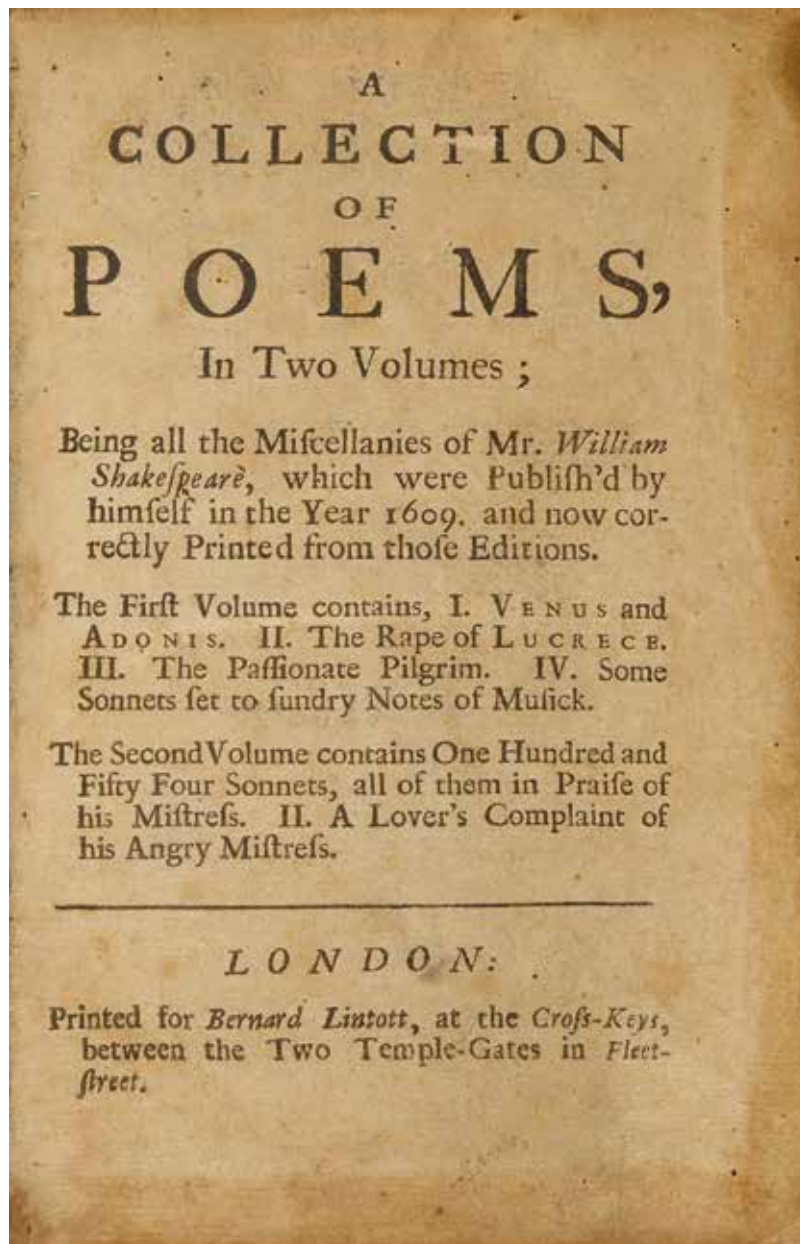
128

SHAKESPEARE, WILLIAM. 1564-1616.

The Tragedie of Troylus and Cressida; The Tragedy of Coriolanus. [London: Printed by Thomas Cotes, 1632.] 4to (302 x 213 mm). Modern green morocco backed cloth. Minor soiling to leaves.

THE SECOND PRINTING OF CORIOLANUS, famously called by T.S. Eliot Shakespeare's "most assured artistic success" (Eliot, "Hamlet and His Problems," *The Sacred Wood*, New York, 1921). Bound with *Troilus and Cressida* from the Second Folio.

\$4,000 - 6,000



129

129

SHAKESPEARE, WILLIAM. 1564-1616.

A Collection of Poems, in Two Volumes... London: Printed for Bernard Lintott, at the Cross-Keys, between the Two Temple Gates in Fleet-Street, [1710-1711].

2 volumes in one. 8vo (173 x 103 mm). [4], 156, [4], 98; divisional title-pages in volume I dated 1609. Contemporary calf, some early repair at corners, upper spine, fly papers lacking, some foxing, occasional staining.

Provenance: Early ownership inscriptions in ink (obscured); Bernard Quaritch (collation notes: "c/p DMR G1591"); Robert Ball (bookplate).

FIRST EDITION, SECOND ISSUE, OF THE FIRST OBTAINABLE COMPLETE AND AUTHORITATIVE COLLECTED EDITION OF THE SONNETS. The first edition of the Sonnets appeared in 1609, and was followed by a collected edition of Shakespeare's poetry by Benson in 1640. However, the Benson edition badly bowdlerizes the Bard's work, combining poems, reordering them, and garbling masculine and feminine pronouns.

In preparing volume two of the present edition in 1711, Bernard Lintott used as his source the 1609 edition of Shakespeare's *Sonnets*, collecting for the first time 8 sonnets left out by Benson and restoring the integrity of the work. His edition also collected for the first time the longer poems "The Rape of Lucrece" and "Venus and Adonis." Unfortunately for centuries of Shakespeare scholarship, all of the major Shakespeare editors based their versions on the corrupted 1640 edition, aside from Lintott, until Malone's 1780 edition of the Sonnets returned to the authority of the 1609 original. See Dawson, "Four Centuries of Shakespeare Publication," Lawrence, KS, 1964, pp 7-10. Ford p 37-39; Jaggard p 434.

\$15,000 - 20,000



130

130

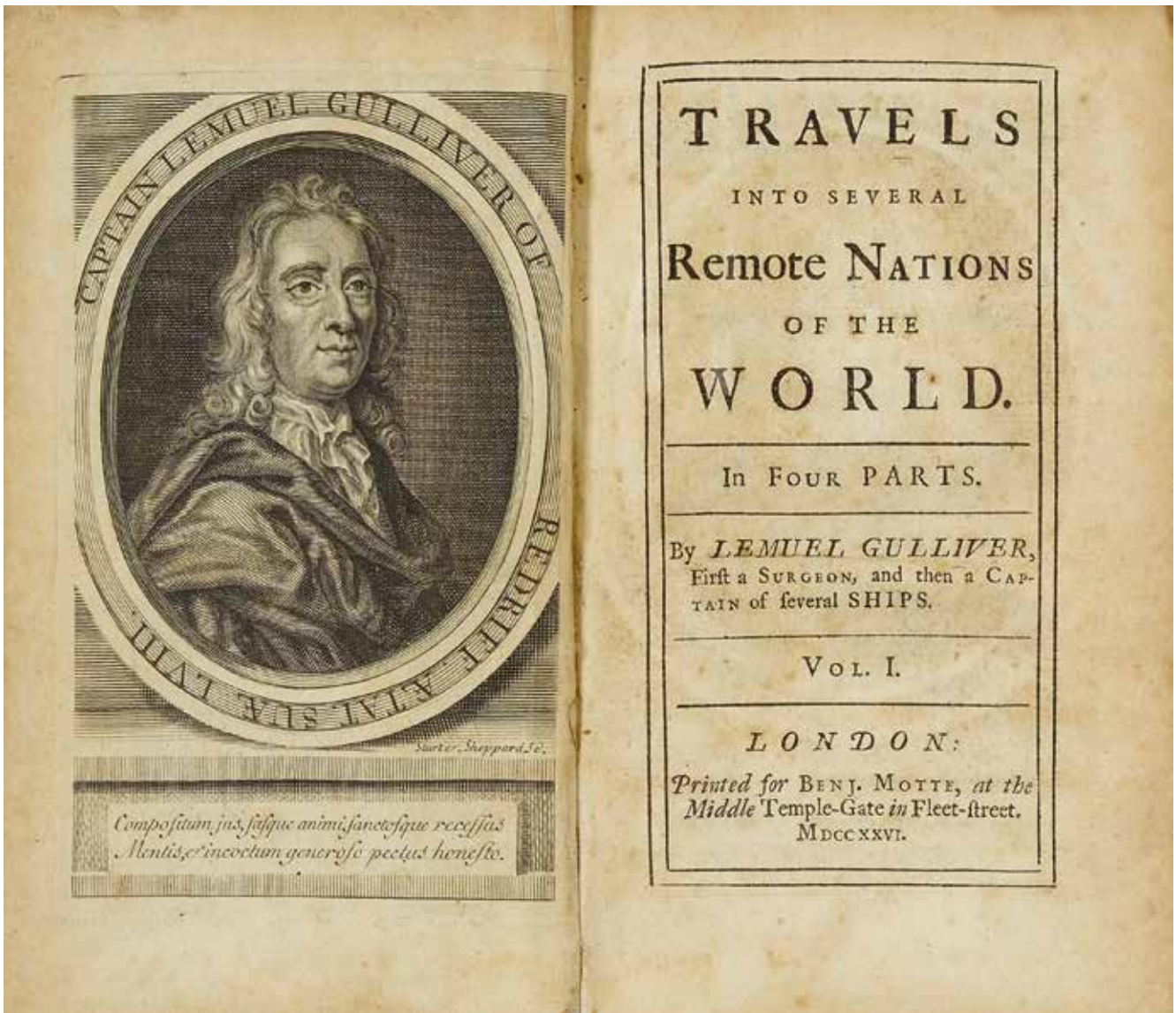
SHAKESPEARE, WILLIAM. 1564-1616.

An English mulberry-wood writing box, stamped to the underside "SHAKESPEAR'S / WOOD / SHARP / STRATFORD ON AVON," the cover carved with mulberries around Shakespeare's arms, the sides carved with trellis pattern, cover hinged, enclosing divided interior, for quills, inkwells, with two glass wells (lacking stoppers), bottom panel with crack causing minor loss, bun feet removed, cover hinges replaced; L 178 mm; H 84 mm; W 48 mm.

A WRITING BOX CARVED FROM THE WOOD OF SHAKESPEARE'S MULBERRY TREE PLANTED IN 1609. Thomas Sharp purchased (or gathered) the wood from Shakespeare's mulberry tree, when it was felled by Rev. Francis Gastrell, the owner of New Place, who

according to legend, in a pique about all the admirers stopping by to pay homage to the bard, unceremoniously chopped the tree down in 1759. He soon stumbled upon the idea of creating "memento mori" while burning some his valuable wood, and pulling it from the fire, turned to producing objects from the sacred tree. The present writing box, stamped to the lower panel, "SHAKESPEAR'S / WOOD / SHARP / STRATFORD ON AVON," stands as one of the most resonant of all of those objects, being so closely associated with the art and act of writing.

\$8,000 - 12,000



131

131

SWIFT, JONATHAN. 1667-1745.

Travels into Several Remote Nations of the World ... by Lemuel Gulliver, first a Surgeon, then a Captain of several ships. London: for Benj[amin] Motte, 1726.

4 parts in one volume, 8vo (195 x 117mm). General title, 4 section titles, volume I engraved portrait of the author in its second state, 6 engraved plates comprising 4 maps and 2 plans, G6 and 2E8 in volume II cancels as usual, some light staining and spotting, heavier to the margins, portrait to volume I and section title volume II pasted onto the front free endpaper of each volume. Contemporary paneled calf, rubbed, neatly rebacked in the early 20th century, old spines laid down. Early 20th century morocco-backed slipcase.

Provenance: Baronet Heathcote of Bursley (armorial bookplate).

FIRST EDITION OF GULLIVER'S TRAVELS, TEERINK'S "A" EDITION.

One of the greatest satirical fables of the 18th century, which was published on 28 October 1726 and sold out within two weeks. "Of

all the works of eighteenth-century English literature, it is probably *Gulliver's Travels* that is the best-known and most widely read today" (ODNB). Swift was one of the Greatest satirists of his time, hiding behind his various noms de plume, he poked fun at the social and political issues of the day, "the Prince of pamphleteers and satirists" (PMM). He was born in Dublin, came to London in 1689 as secretary to Sir William Temple, and became friends with Pope, Addison, Steele and others, and also founded the "Scriblerus Club" with the object of satirizing current follies. He returned to Dublin in 1720 to become Dean of St Patrick's Cathedral, but returned at intervals. "*Gulliver's Travels* has achieved the final apotheosis of a satirical fable" PMM 185; Teerink 289 "A" edition; ESTC T139451; Rothschild 2104.

\$25,000 - 35,000

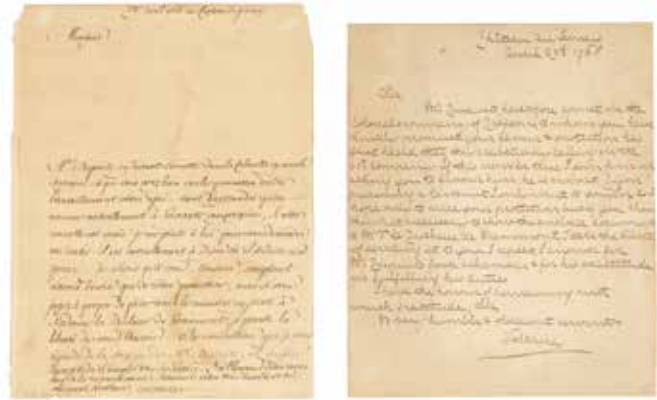
132

VOLTAIRE [FRANCOIS-MARIE AROUET]. 1694-1778.

Autograph Letter Signed ("Voltaire"), in French, 1 p, 4to, Chateau de Ferney, April 29, 1765, to M. Dubois, recommending M. Dupuits, page soiled, creased and slightly dampstained, laid down to mount, framed with translation.

Voltaire writes on behalf of an officer at Dijon who wishes to be called up to the 60th company; he also suggests that the letter can be shown to the Duchess de Granmont (Beatrix Choiseul-Stanville, 1729-1794) if necessary. The Duchess of Granmont was tried and condemned to the guillotine in 1794.

\$1,200 - 1,800



132

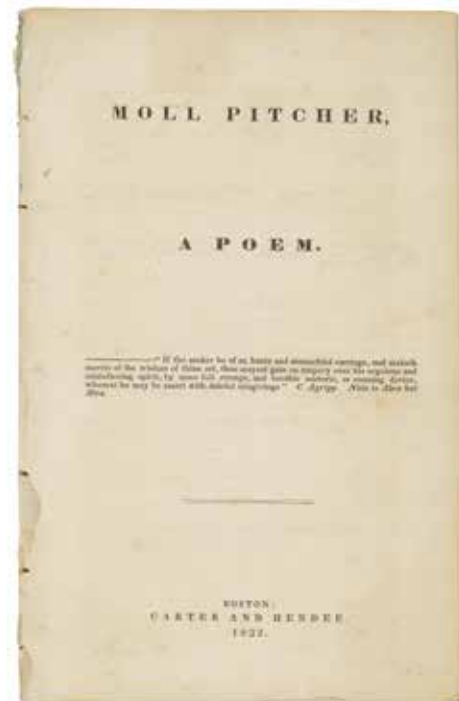
133

WHITTIER, JOHN GREENLEAF. 1807-1892.

Moll Pitcher, a Poem. Boston: Carter and Hendee, 1832. 8vo (242 x 153 mm). Disbound.

FIRST EDITION of Whittier's first extended work in verse, rare. Only this and the Bradley Martin copy appear in the auction records for the past 43 years. BAL 21677: Currier p 20.

\$800 - 1,200



133

134

WILLIAMSON, THOMAS. 1758-1817.

Oriental Field Sports; Being a Complete, Detailed, and Accurate Description of the Wild Sports of the East.... London: W. Bulmer for E. Orme, 1807.

Oblong folio (455 x 575 mm). [8], 150 pp. With additional pochoir pictorial title and 40 hand-colored aquatint plates. Contemporary burgundy calf over marbled boards, upper cover centered with gilt-lettered title label. Covers detached before title and before index, preliminary and final leaves creased, several stray spots throughout, but plates generally bright and attractive, binding worn.

FIRST EDITION of "the most beautiful book on Indian sport in existence" (Schwerdt). Alongside the vivid depictions of elephants, rhinoceroses, tigers, and leopards, the plates and text are of tremendous ethnographic interest as well. Williamson had served for 20 years in Bengal and gives endless anecdotes of local life, peppered with native slang. One of the finest color-plate books of the early 19th century on any subject. Abbey Travel 427; Nissen ZBI 4416; Schwerdt II 297-298; Tooley 508.

\$5,000 - 7,000



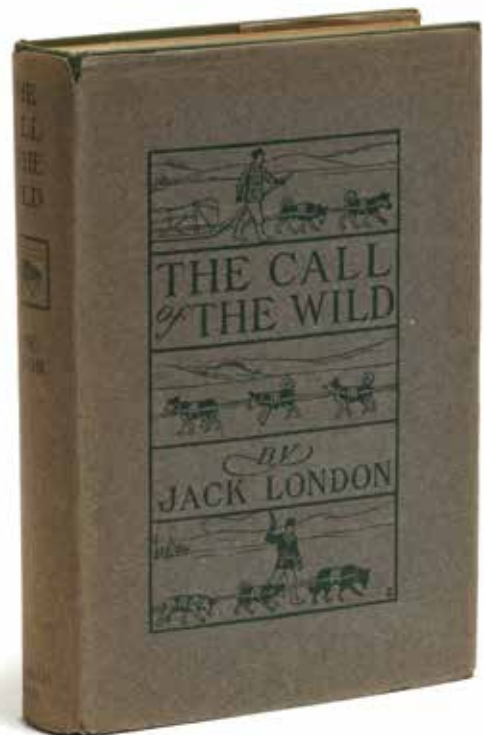
134



INTRODUCTION

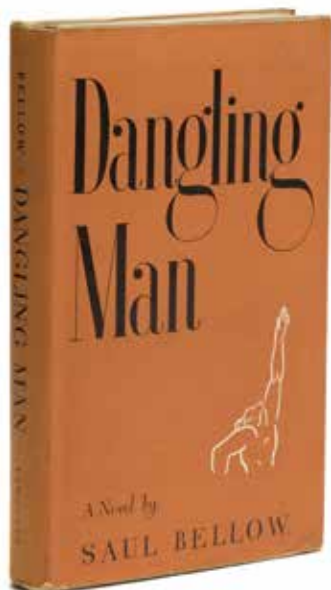
Jacqueline Koenig, 1931-2018, was known by many in the rare book community and had rarely missed the California ABAA book fairs. She had served for more than 30 years on the board of directors of the Jack London Foundation, was a founding member of the Sinclair Lewis Society at Illinois State University, a trustee of the Robinson Jeffers Tor House Foundation and was a friend of the Lily Library at Indiana University (her alma mater).

As a book collector, Koenig focused mainly on modern firsts. Her collection of Jack London was among the very best, but she also had an enviable collection of books by John Steinbeck, Sinclair Lewis, Tennessee Williams, Truman Capote and many others. We are pleased to be able to offer a selection of Koenig's finest books in this auction.



Modern Literature and Music, including the Jacqueline Koenig Collection

Lots 135 – 233



135

135

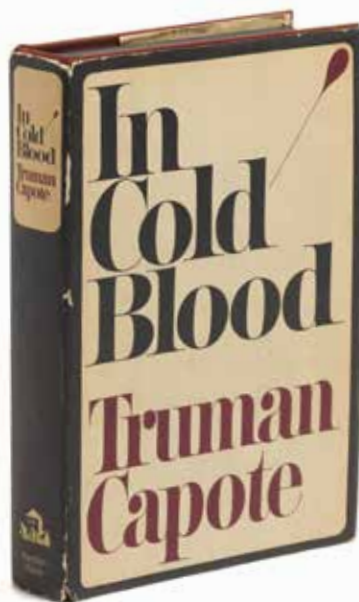
BELLOW, SAUL. 1915-2005.

Dangling Man. New York: Vanguard Press, 1944.

Publisher's beige cloth, tan dust jacket. Wear to edges of dust jacket, offsetting to reverse of jacket, slight foxing.

FIRST EDITION of Bellow's first novel, published during the war, using poor quality paper in keeping with "all government regulations for the conservation of paper." He would go on to win 3 National Book Awards, a Pulitzer Prize and the Nobel Prize for Literature.

\$800 - 1,200



136

136

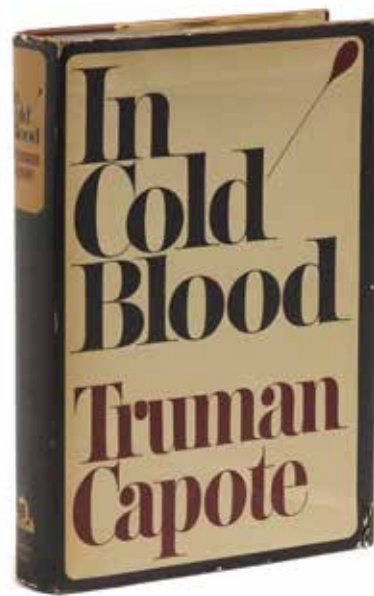
CAPOTE, TRUMAN. 1924-1984.

In Cold Blood. New York: Random House, 1965.

Publisher's maroon cloth gilt, dust jacket in black, white and red, top edge blue. Signed and inscribed on half title: "For dearest Ruth, much love, Truman." Wear edges of jacket, browning at creases of flaps, .

FIRST EDITION, FIRST PRINTING, PRESENTATION COPY TO RUTH FORD. Capote's longtime friend actress Ruth Ford was said to have been introduced to him by William Faulkner in 1951. She starred in a musical adaptation of *The Grass Harp* and was known for hosting New York's literary luminaries at parties in her apartment in the Dakota building.

\$1,200 - 1,800



137

137

CAPOTE, TRUMAN. 1924-1984.

In Cold Blood. New York: Random House, 1965.

Publisher's maroon cloth gilt, dust jacket in black, white and red. Wear to spine ends and small tear to lower right corner on front of jacket, wear to cloth, thumbed.

PRESENTATION COPY TO JOANNE CARSON, first edition, third printing, *SIGNED AND INSCRIBED* on the half title: "For Joanne, from her friend, Truman." After her divorce from *Tonight Show* host Johnny Carson in 1971, Joanne moved to a house on Sunset Boulevard in Bel Air. She gave Capote two bedrooms for his use, making it his Los Angeles base for several months a year. He died in Joanne's house in August 1984.

\$800 - 1,200



138

138

CAPOTE, TRUMAN. 1924-1984.

Typescript Signed ("Truman Capote"), being the first page of *In Cold Blood*, with title at header in capitals, 40 lines of text ending in "(Holcomb, like all the rest of Kansas, is 'dry.')" Very minor handling. Presumed to be a fair copy, with no marginalia or emendations, conforming to the published version of the text.

\$800 - 1,200



139

139

EVERSON, WILLIAM, PRINTER.

JEFFERS, ROBINSON. *Granite & Cypress: Rubbings from the Rock. Poems Gathered from the Stonemason Years When Submission to the Spirit of Granite in the Building of House & Tower & Wall Focused His Imagination & Gave Massive Permanence to His Verse.* Santa Cruz: The Lime Kiln Press, 1975.

Oblong folio (356 x 457 mm). Title page woodcut by William Prochnow. Original cypress-backed buckram, monterey cypress wood slipcase with marbled granite inset and cypress stand. Minor handling wear.

LIMITED EDITION, no 60 of 100 copies printed on Hayle hand-made paper under the direction of William Everson and SIGNED by Everson. The granite used in the slipcase window was collected from Jeffers' stoneyard.

\$3,000 - 5,000

140

GRAFTON, SUE. 1940-2017.

4 Kinsey Millhone Mystery novels, signed by the author, comprising:

1. "A" is for Alibi. New York: Holt, Rinehart and Winston, 1982.

Publisher's gray boards, pictorial dust jacket. signed and inscribed "For Jackie - Sue Grafton" on title page. With loosely inserted photo of author at book signing in 2000.

2. "B" is for Burglar. New York: Holt, Rinehart and Winston, 1985.

Publisher's red cloth and boards, pictorial dust jacket. Signed and inscribed ("For Peter Jordan - From Kinsey and Me - Sue Grafton") on title page.

3. "C" is for Corpse. New York: Henry Holt and Co., 1986. Publisher's gray boards, pictorial dust jacket. Signed on title page.

4. "D" is for Deadbeat. New York: Henry Holt and Co., 1987.

Publisher's black boards, pictorial dust jacket.

FIRST EDITIONS, SIGNED of the first four titles in Grafton's immensely popular mystery novel series. Grafton continued her alphabet series of books through "Y" is for Yesterday before her death. The planned final novel in the series, "Z" is for Zero was never written.

\$1,500 - 2,000



140

141

JEFFERS, ROBINSON. 1887-1962.

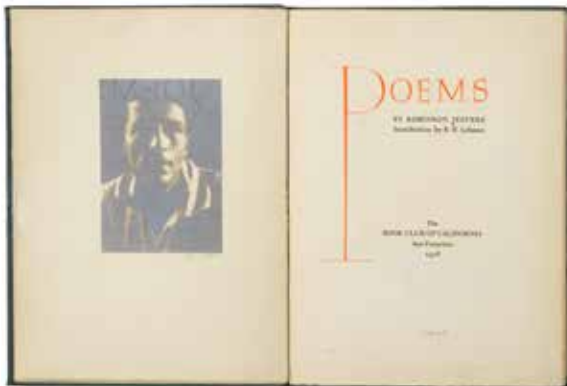
Poems. San Francisco: Book Club of California, 1928.

Frontispiece portrait photo by Ansel Adams. Publisher's green cloth, paper spine label. Spine slightly sunned, shelfwear.

Provenance: Library of Congress Copyright Office (bookplate, perforated stamp on contents page).

LIMITED EDITION of 310 copies SIGNED by Jeffers on limitation page, and by Ansel Adams on frontispiece photo. The bookplate indicates this was a Copyright Office deposit copy, marked in pencil as "Copy 2," and stamped in ink at the top of the bookplate "Library of Congress - Surplus."

\$800 - 1,200



141

142

LEWIS, SINCLAIR. 1885-1951.

Hike and the Aeroplane. New York: Frederick A. Stokes, 1912. Duotone frontispiece illustration, 3 other duotone illustration plates by Arthur Hutchins. Publisher's gray pictorial cloth, custom blue morocco gilt and marbled paper clamshell box. Darkening and shelfwear to cloth, very slight browning.

FIRST EDITION, FIRST ISSUE with "August, 1912" on copyright page. This juvenile adventure novel was Sinclair Lewis' first published book, under the pseudonym Tom Graham. The Nobel Prize winner was embarrassed by the book, and prevented it from being reprinted during his lifetime.

\$800 - 1,200



142

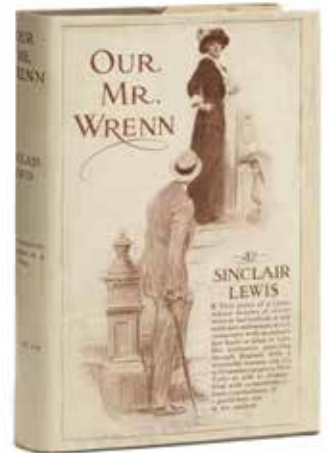
143

LEWIS, SINCLAIR. 1885-1951.

Our Mr. Wrenn. New York: Harper & Bros., 1914. Photolithographic frontispiece illustration. Publisher's grey cloth gilt, white pictorial dust jacket. Jacket restored, with some loss of text at lower right of front panel, stains to frontispiece and title page.

FIRST EDITION of the first book published by Lewis under his real name, the previous book, *Hike and the Aeroplane* having been published under the pseudonym Tom Graham.

\$800 - 1,200



143

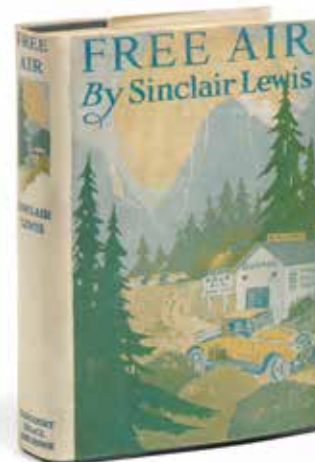
144

LEWIS, SINCLAIR. 1885-1951.

Free Air. New York: Harcourt, Brace and Howe, 1919. Publisher's blue cloth stamped in contrasting blue, pictorial dust jacket, custom red cloth chemise and slipcase. Author's signature on autograph note card loosely inserted. Dust jacket restored, light shelfwear.

FIRST EDITION, with an included Autograph Note Signed, "To Miss Jane Fullerton, this autographic account of Sinclair Lewis, Washington, D.C., October 31, 1919."

\$800 - 1,200



144

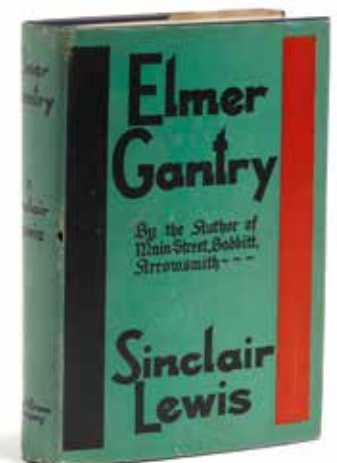
145

LEWIS, SINCLAIR. 1885-1951.

Elmer Gantry. New York: Harcourt Brace, 1927. Publisher's blue cloth titled in orange, blue-green dust jacket. A few tears and chips to jacket, some with repairs on verso, shelfwear.

FIRST EDITION, first state, with "Gantry" spelled "Cantry" on cloth spine. A biting satire of religious hypocrites, *Elmer Gantry* was denounced by evangelists and banned by the city of Boston.

\$800 - 1,200



145



146

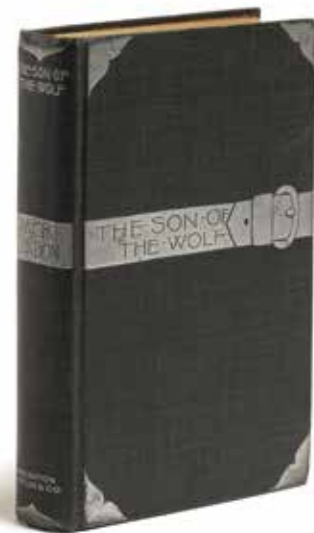
146

LONDON, JACK. 1876-1916.

GENTHE, ARNOLD, photographer. Photograph Signed ("Jack London"), 9-1/4 x 5-3/8 inches, platinum print, also signed by photographer ("Arnold Genthe") at lower left, dry mounted to green card backing, mounting slightly loose, some glue residue to backing.

Arnold Genthe was most famous for his photographs of San Francisco's Chinatown and the aftermath of the 1906 earthquake, but he also shot many portraits of famous literary figures and artists of the time.

\$800 - 1,200



147

147

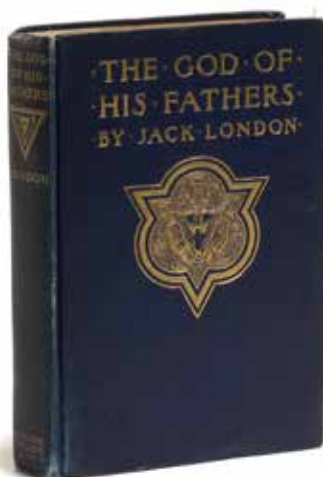
LONDON, JACK. 1876-1916.

The Son of the Wolf. Tales of the Far North. New York: Houghton Mifflin, 1900.

Publisher's grey cloth stamped in silver. Some wear to binding, bookplate on free front endpaper.

FIRST EDITION, FIRST ISSUE of London's first published book, a collection of short stories previously published in *Overland Monthly* and *Atlantic Monthly*. Sisson & Martens, p 2.

\$800 - 1,200



148

148

LONDON, JACK. 1876-1916.

The God of His Fathers. New York: The Maclure, Phillips & Company, 1901.

Publisher's blue cloth gilt. Corners bumped, dampstaining to top inside corner throughout, library stamps of American Merchant Marine Library Association.

FIRST EDITION, PRESENTATION COPY, inscribed to Charles Warren Stoddard on free front endpaper: "In memory of delightful South Sea tours. Gratefully yours, Jack London, Oakland, Calif., June 7, 1901." Stoddard was the editor of the *Overland Monthly*, an early publisher of London's stories. Sisson & Martens, p 4.

\$800 - 1,200



149

149

LONDON, JACK. 1876-1916.

Autograph Letter, unsigned, to Charmian Kittridge, regarding a meeting for a swim at the beach and their burgeoning personal relationship, 8 pp, recto only, oblong quarto, aboard the *Spray*, October 14, 1903, some tears at fold creases, a few old tape repairs, rust stains from paper clip, some tears at fold creases, a few old tape repairs, rust stains from paper clip.

Writing just four months into their relationship, Jack London arranges a meeting with his future wife, Charmian, and says he is sending her a letter from Anna Strunsky, with whom he was thought to have been involved, to assure Charmian that he has nothing to conceal: "I am sending you Anna's letter—and in sending it to you, I feel that I am not acting in treachery to her, but rather, that you have a right to see it. Not because you love me & I love you—not for this reason of itself, but because of the circumstances which connected Anna & me in the past, and because of your own utter generosity in your dealings with me."

\$2,000 - 3,000

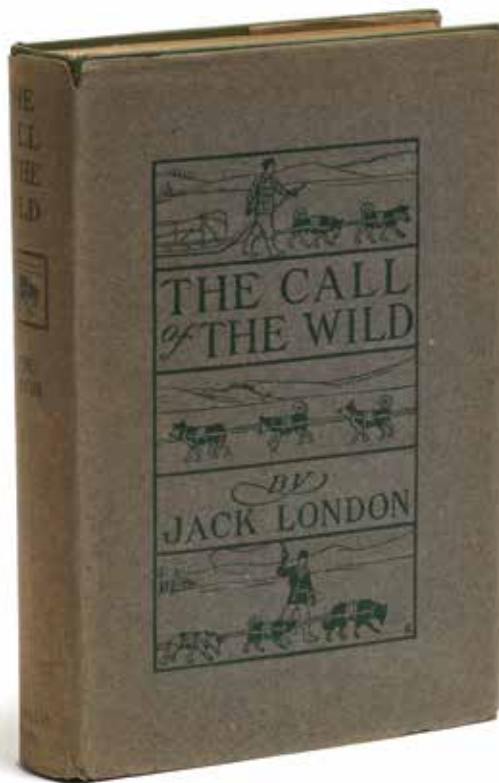
150

LONDON, JACK. 1876-1916.

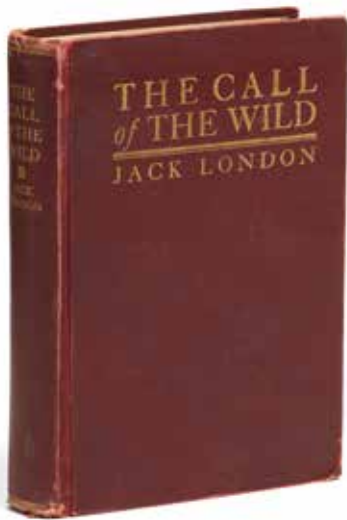
The Call of the Wild. New York: MacMillan, 1903. Illustrated with color frontispiece and plates by Philip R. Godwin and Charles Livingston Bull; decorations by Charles Edward Hooper. Publisher's green cloth lettered in gilt and pictorially stamped in colors, pictorial endpapers, top edge gilt; pictorial dust jacket. Publisher's prospectus loosely inserted. Offsetting from dust jacket to endpapers, some chipping to corners of jacket, spine of jacket slightly sunned.

FIRST EDITION, IN FIRST STATE DUST JACKET, OF LONDON'S CLASSIC STORY. BAL 11876; Sisson & Martens p 14.

\$2,000 - 3,000



150



151

151

LONDON, JACK. 1876-1916.

The Call of the Wild. New York: The MacMillan Company, 1903. Illustrated with color frontispiece and plates by Philip R. Godwin and Charles Livingston Bull; decorations by Charles Edward Hooper. Publisher's red cloth gilt. Edges worn, corners bumped, minor stains and spotting.

FIRST EDITION IN UNRECORDED VARIANT BINDING, in red cloth, but otherwise identical to the green cloth binding usually found. Without gilding on top edge.

\$800 - 1,200



152

152

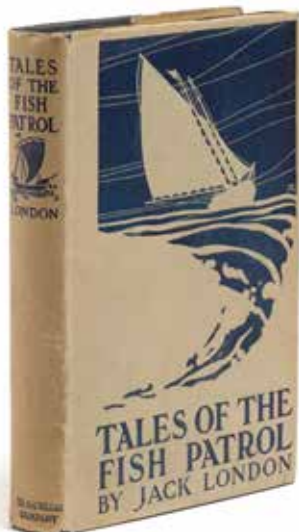
LONDON, JACK. 1876-1916.

3 items:

1. Autograph Letter, 1 p, 8vo, Oakland, CA, November 18, 1904, to "Carmin," trying to make arrangements for a time to meet or speak on the telephone, with mailing envelope, old creases, slight offsetting from inked date stamp.
2. Typed Letter Signed ("Jack London"), to a Mr. Harding, responding to what appears to be criticism of *The Valley of the Moon*, 1 p, 8vo, Glen Ellen, CA, December 3, 1913. Fold creases, yellowing.
3. *Jack London Ranch in the Valley of the Moon*. Printed leaflet, 160 x 89 mm, 4 pp recto and verso, circa 1935, with price list for the guest rooms at the ranch, half-tone portrait of London and two half-tone photographs of the property. *INSCRIBED* on margin of p 1 in Charmian London's hand "For the interested." Slight staining, minor wear to folds.

A grouping of items of Jack London interest, including an amusing typed letter in which he responds somewhat sardonically to a correspondent: "I am astonished at your inability to understand why I used a phrase, made classic by Fenimore Cooper, 'The Last of the Mohigans.' [sic] I suppose if I made my hero exclaim 'Jesus Christ!' some other reader, by a method of reasoning analagous to yours, would wonder why I kept writing about Galilee." He notes in pen at the bottom of the page regarding the spelling "Mohigan," saying "the way Bert pronounced it."

\$1,200 - 1,800



153

153

LONDON, JACK. 1876-1916.

Tales of the Fish Patrol. New York: The MacMillan Company, 1905. 3 pp publisher's ads at back. Illustrated with plates and map. Publisher's blue pictorial cloth stamped in gilt and green, pictorial dust jacket, top edge gilt. MacMillan 4 pp promotional pamphlet dated 1904 loosely inserted. Jacket worn at edges, spine of jacket slightly sunned, minor wear.

FIRST EDITION WITH RARE DUST JACKET. The stories in this collection were based on London's experiences as a deputy patrolman with the State Fish Patrol out of Benicia, California. Sisson & Martens p 26.

\$1,000 - 2,000

154

LONDON, JACK. 1876-1916.

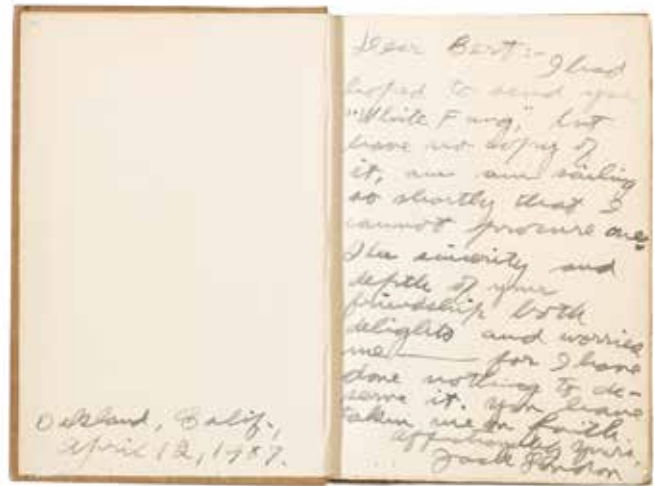
Before Adam. New York: MacMillan, 1907.

Color illustration on frontispiece, illustrations in text by Charles Livingston Bull. Publisher's pictorial tan cloth, tan dust jacket printed in red. Chipping to top edge of jacket, especially to spine, with loss of text, browning to endpapers.

WITH: Another copy, *SIGNED AND INSCRIBED* by London free front endpaper "Dear Bert, I had hoped to send you 'White Fang' but had no copy of it..." dated "Oakland, Calif, April 12, 1907" on front paste-down. Publisher's tan cloth, custom clamshell box. Lacking dust jacket, light shelfwear.

FIRST EDITIONS, one with dust jacket, and one with a personal inscription by the author. Sisson & Martens, p 34.

\$1,200 - 1,800



154

155

LONDON, JACK. 1876-1916.

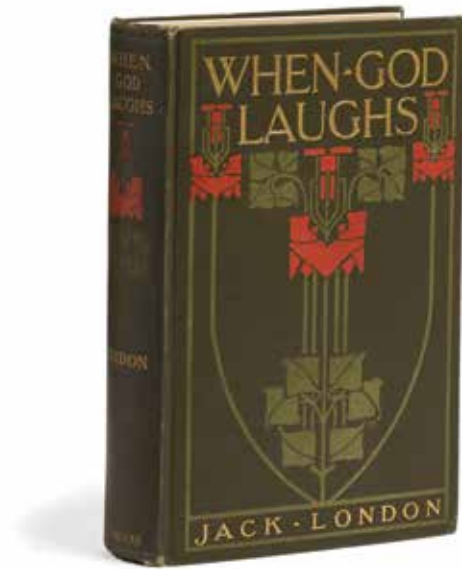
When God Laughs and Other Stories. New York: The MacMillan Company, 1911.

Frontispiece illustration. Publisher's green pictorial cloth gilt. Signed photo portrait of London pasted to front paste-down, signed by London on free front endpaper. Ownership inscription on verso of last page of text, dated 1916, with pasted newspaper review clipping. Corners bumped, offsetting from newspaper clipping.

Provenance: Alice Sprague, Boston, 1916 (inscription on verso of last leaf of text).

FIRST EDITION, SIGNED BY LONDON on the free front endpaper "Jack London - November 18, 1916," just 4 days before his death. Sisson & Martens, p 52.

\$800 - 1,200



155

156

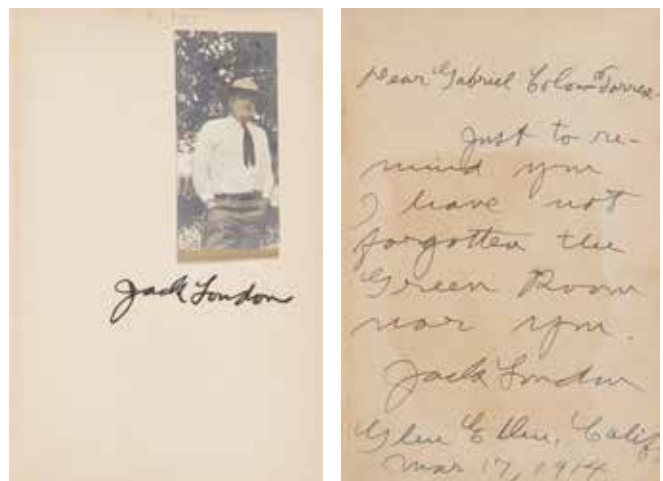
LONDON, JACK. 1876-1916.

2 signed volumes:

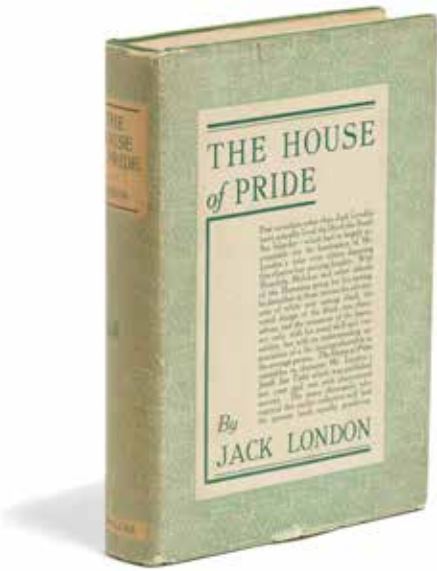
1. *Adventure*. New York: MacMillan, 1911. Publisher's blue pictorial cloth. *SIGNED AND INSCRIBED* on free front endpaper "Dear Gabriel Colon-Torres: Just to remind you I have not forgotten the Green Room nor you. Jack London. Glen Ellen, Calif., Mar. 17, 1914." White lettering flaked from spine, front hinge repaired, handling wear. *FIRST EDITION*. Sisson & Mertens p 56.

2. *Theft: A Play in Four Acts*. New York: The MacMillan Co., 1910. Publisher's maroon cloth with white spine, top edge gilt. *SIGNED* ("Jack London") on free front endpaper, with photo of London pasted above signature. Some flaking of white titles on top cover, stain at top of spine, shelfwear. *FIRST EDITION* Sisson & Martens p 50.

\$1,000 - 1,500



156



157

157

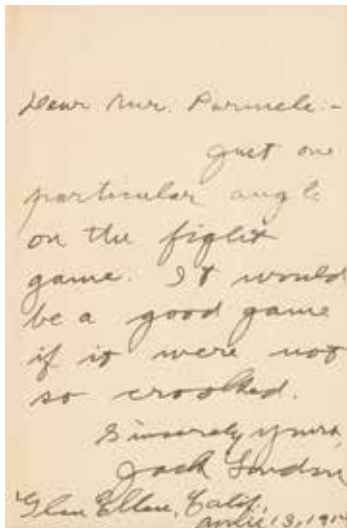
LONDON, JACK. 1876-1916.

The House of Pride and Other Tales of Hawaii. New York: The MacMillan Company, 1912.

Illustration on frontispiece. Publisher's fern green pictorial cloth, green dust jacket patterned with MacMillan Company logo. Jacket spine sunned, with slight chipping at spine ends, corners of binding slightly bumped.

FIRST EDITION WITH RARE UNRESTORED DUST JACKET. A collection of London's short fiction. Sisson & Martens p 62.

\$2,000 - 3,000



158

158

LONDON, JACK. 1876-1916.

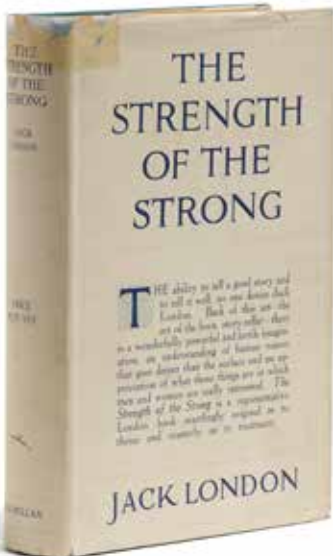
The Abysmal Brute. New York: The Century Co., 1913.

Frontispiece illustration by Gordon Grant. Publisher's olive green pictorial cloth stamped in black and yellow, custom black cloth clamshell box. INSCRIBED AND SIGNED on free front endpaper: "Dear Mr. Parmele: Just one particular angle on the fight game. It would be a good game if it were not so crooked. Jack London. Glen Ellen, Calif., April 13, 1914." Shelfwear, corners bumped.

WITH: Another, variant binding in rough green cloth stamped in green and black, dust jacket. Wear and slight chipping to lower edges of jacket, corresponding chipping to edges of front and back covers, minor smudges and stains.

Sisson & Martens, p 70.

\$800 - 1,200



159

159

LONDON, JACK. 1876-1916.

The Strength of the Strong. New York: The MacMillan Company, 1914.

Frontispiece illustration. Original blue cloth lettered in white; white dust jacket. Jacket with chipping to top of spine and visible tape repair, light shelfwear, Brentano's New York bookseller label on rear paste-down.

FIRST EDITION IN JACKET. Sisson & Martens p 76.

\$1,200 - 1,800

160

LONDON, JACK. 1876-1916.

The Scarlet Plague. New York: The MacMillan Company, 1915. Wood engraved frontispiece illustration and numerous illustrations in text by Gordon Grant. Publisher's plum pictorial cloth, pictorial dust jacket with "Illustrated by Gordon Grant - Price \$1.00" paper label affixed to spine. Jacket restored at folds, foxing on spine, dampstaining to outside page edges on first six leaves *FIRST EDITION*, with rare jacket. Sisson & Martens, p 80. WITH: Autograph Check Signed ("Jack London"), drawn on the Central Bank of Oakland in the amount of \$24.25 to P.W. Hanrahan & Co., Oakland, CA, April 7, 1905. Rubber "Paid" stamps to recto and verso.

\$800 - 1,200



160

161

LONDON, JACK. 1876-1916.

The Star Rover. New York: The MacMillan Company, 1915. Color frontispiece illustration, 10 pp advertisements after text. Publisher's pictorial blue cloth, pictorial dust jacket. Jacket chipped at top edge of spine and front panel, cracked at folds, foxing to first few leaves.

FIRST EDITION. Sisson & Martens, p 84.

\$800 - 1,200



161

162

LONDON, JACK. 1876-1916.

The Night-Born. London: Mills & Boon, 1916. Publisher's advertisements on verso of half-title and 24 pp at end. Red cloth, pictorial dust jacket. Jacket heavily chipped at top of spine, soiled, cloth faded and stained.

FIRST ENGLISH EDITION, in rare dust jacket.

\$800 - 1,200



162



163

163

LONDON, JACK. 1876-1916.

The Turtles of Tasmania. New York: The MacMillan Company, 1916. 5 pp of advertisements in back. Mauve pictorial cloth, pictorial dust jacket. Slight chipping to jacket, browning.

FIRST EDITION. Sisson & Martens p 90.

\$800 - 1,200



164

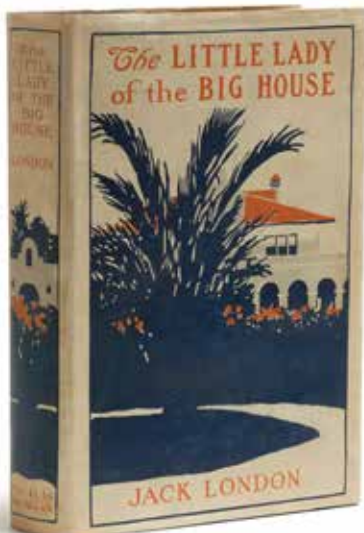
164

LONDON, JACK. 1876-1916.

The Acorn-Planter. New York: The MacMillan Company, 1916. Publisher's white over maroon cloth, stamped in white and black, dust jacket. Chips to jacket, especially top right corner of front panel, cover rubbed at top right corner, slight loss of white printing on top cover.

FIRST EDITION, FIRST BINDING. Sisson & Martens pp 86, 128.

\$800 - 1,200



165

165

LONDON, JACK. 1876-1916.

The Little Lady of the Big House. New York: The MacMillan Company, 1916.

Color pictorial frontispiece. Publisher's pictorial blue cloth; pictorial dust jacket. Jacket restored with repairs to edges and hinges.

FIRST EDITION. Published just 2 months before London's death. Sisson & Martens p 88.

\$800 - 1,200

166

LONDON, JACK. 1876-1916.

The Human Drift. New York: The Macmillan Company, 1917. Photo portrait frontispiece. Publisher's reddish-brown cloth lettered in gilt on spine and front, white pictorial dust jacket. 38 mm tear from lower right corner of dust jacket, a few small chips to top and bottom edges of jacket, light shelfwear.

FIRST EDITION of this posthumously published assemblage of various writings. Sisson & Martens, p 92.

\$1,200 - 1,800

167

LONDON, JACK. 1876-1916.

On the Makaloa Mat. New York: The MacMillan Company, 1919. Original teal cloth stamped in dark blue and yellow; pictorial dust jacket. Jacket soiled and with some chipping, especially to both ends of spine, dampstains to both covers at top outside corners.

FIRST EDITION IN PICTORIAL DUST JACKET. Published after London's death. Sisson & Martens p 102.

\$800 - 1,200

168

LONDON, JACK. 1876-1916.

4 volumes signed and inscribed to Felix Peano:

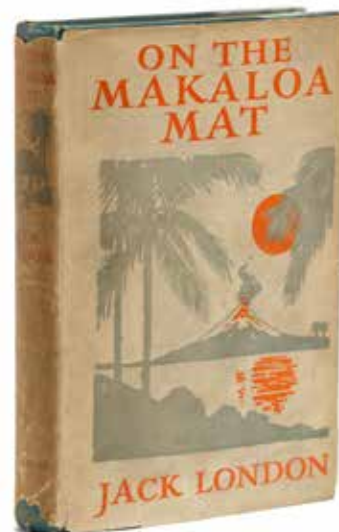
1. *The House of Pride*. New York: The MacMillan Co., 1912. Pictorial frontispiece. Publisher's pictorial green cloth. Inscribed "Dear Felix: Here's hoping to see you soon, here on the ranch..." With photographs of Jack and Charmian London tipped to front paste-down. Shelfwear, spine lettering chipped, stain to top edge of rear cover. FIRST EDITION. Sisson & Martens, p 62.
2. *Love of Life*. New York: The MacMillan Co., 1912. Pictorial frontispiece. Publisher's blue cloth gilt, top edge gilt. Inscribed on free front endpaper "Just to remind you that I have lived with you in two houses of yours, and that you have visited us in two of our houses." Corners bumped, scattered stains to covers, dampstaining in upper margin.
3. *A Daughter of the Snows*. Philadelphia: B. Lippincott Co., 1902. Color pictorial frontispiece. Publisher's red pictorial cloth. Inscribed on free front endpaper "Dear Felix, It was at La Capricciosa [sic] that I put in my last licks on this. Jack London, The bungalow, January 7, 1903." White titles faded from spine, shelfwear, rear hinge cracked. FIRST EDITION. Sisson & Martens, p 10.
4. *The Son of the Wolf. Tales of the Far North*. New York: Houghton Mifflin, 1900. Publisher's grey cloth stamped in silver. Inscribed on rear flyleaf (upside-down) "Felix Peano: Fraternally yours. Jack London. Oakland, Calif., Oct. 31/00." Wear to silver on binding, text block separating, erasure on front flyleaf. FIRST EDITION. Sisson & Martens, p 2, 118.

All presented by the author to his friend, sculptor Felix Peano (1863-1949).

\$2,000 - 3,000



166



167

The image shows a handwritten inscription on a piece of paper, likely an endpaper from one of the books mentioned in the text. The handwriting is in cursive and reads: "Dear Felix: - Just to remind you that I have lived with you in two houses of yours, and that you have visited us in two of our houses Jack London Aug 14, 1904".

168



169

169

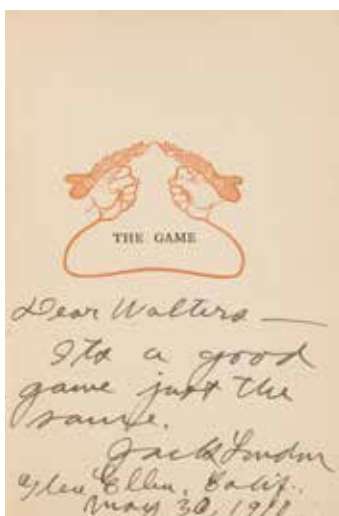
LONDON, JACK. 1876-1916.

A group of 3 letters and 8 photos:

1. Typed Letter Signed ("Jack London"), 2 pp, 4to, to Mrs. Charles M. London, regarding the possibility that they may be related, Oakland, CA, January 30, 1901. With mailing envelope. Fold creases, minor browning.
2. Typed Letter Signed ("Jack London"), 2 pp, 4to, to Mrs. Charles M. London, saying they have been placed in the home of "... an Italian sculptor... (Felix Peano), Oakland, CA, March 5, 1901. With mailing envelope. Fold creases, minor spotting.
3. Typed Letter Signed ("Jack London"), 1 p, 4to, to Mrs. Charles M. London, saying that he is enclosing some photos of their first-born, and a requested autograph on a cigar band, Oakland, CA, April 5, 1901. Fold creases, minor spotting.
4. A group of 8 photographs, gelatin silver prints, one a photograph of London, saying "Yours truly, Jack London," along with four photos of the London's baby, and three photos of a home (probably Felix Peano's home in Oakland).

A small archive of correspondence and photo mementos from London to a fan who shared the same last name, all sent very early in his career. In the last, he writes only a single paragraph, and apologizes for the brevity of his note, suggesting that as his notoriety grew, he found it more difficult to correspond with everyone who contacted him. He is cordial and personal, sending photos of the baby and describing himself as a "camera fiend," saying "I haven't got round to any dark room work yet ... when I do shall send you fotos."

\$2,000 - 3,000



170

170

LONDON, JACK. 1876-1916.

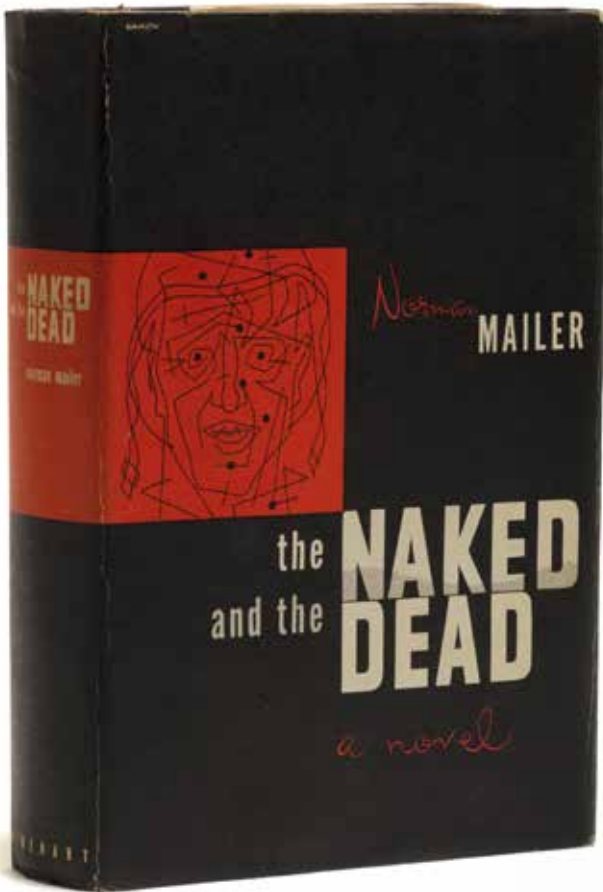
4 signed and inscribed volumes:

1. *Martin Eden*. New York: The MacMillan Co., 1909. Pictorial frontispiece. Publisher's blue cloth, custom chemise and slipcase. Jack London bookplate on front paste-down. Inscribed on free front endpaper "To Louis Augustin, In memory of a month's happy cruise on the 'Phyllis' ... Jack London, San Pablo Bay, Nov. 7, 1909." Corners bumped, shelfwear. *FIRST EDITION*, evidently taken from London's own library and presented to his friend. Sisson & Martens, p 42.
2. *The Iron Heel*. New York: The MacMillan Co., 1908. Publisher's blue cloth pictorial gilt. Inscribed on a leaf tipped onto the free front endpaper to Colonel Weinstock, of Weinstock Department Store in Sacramento: "You are one of my oldest intellectual enemies; you are, I hope, one of my best old friends ... Jack London, Sydney, Australia, Mar. 25, 1909." Corners bumped, shelfwear. *FIRST EDITION*. Sisson & Martens, p 40.
3. *The Game*. New York: The MacMillan Co., 1905. Color frontispiece illustration. Publisher's moss green pictorial cloth, top edge gilt. Inscribed on half-title "To Walters, It's a good game, just the same. Jack London. Glen Ellen, CA, May 30, 1910." Shelfwear, erased ownership inscription and adhesive residue on paste-downs. *FIRST EDITION*, second or third issue with rubber stamp on copyright page. Sisson & Martens, pp 24, 121.
4. *War of the Classes*. New York: MacMillan and Co., 1905. Publisher's maroon cloth gilt. Signed and inscribed on leaf tipped onto free front endpaper: "Dear Mr. Cooke: Here are some of the things I think about the greatest revolution the world has ever seen and which is even now upon us. I am proud to fight in the ranks for the brotherhood of man. Jack London, Hilo, I.H., Sept. 13/07." Shelfwear, slight foxing. *FIRST EDITION* of this collection of speeches and essays on Socialism. Sisson & Martens, p 22.

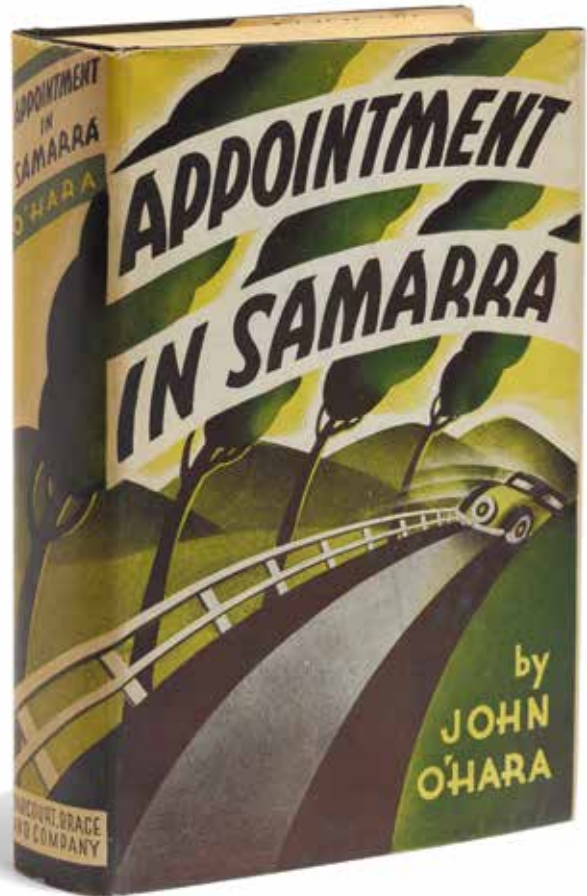
\$2,000 - 3,000



171



172



173

171

LONDON, JACK. 1876-1916.

3 titles:

1. *Dutch Courage and Other Stories*. New York: MacMillan, 1922. Portrait frontispiece. Publisher's red cloth stamped in black on top cover, gilt on spine, pictorial dust jacket. 20 mm tear at top edge of front panel, corners of jacket worn, internally clean. *FIRST EDITION*. Sisson & Martens, p 105.
2. *Hearts of Three*. New York: MacMillan, 1920. Publisher's red cloth gilt, pictorial dust jacket. Slight chipping and spotting to jacket, browning to paste-downs. *FIRST AMERICAN EDITION*. Sisson & Martens, p 104.
3. *The Red One*. New York: MacMillan, 1918. Publisher's light brown pictorial boards. Corners chipped, crack to spine, soiling. *FIRST EDITION*. Sisson & Martens, p 98.

\$1,500 - 2,500

172

MAILER, NORMAN. 1923-2007.

The Naked and the Dead. New York: Rinehart and Co., 1948. Publisher's black cloth with white titles on spine, dust jacket in black, white and red. Light wear to edges of jacket, thumbed.

FIRST EDITION, SIGNED by Mailer on the title page. Rinehart logo on copyright page, \$4.00 price on front flap. Mailer's Pacific theater war drama was groundbreaking in its gritty realism, despite the publisher's pressure to replace some rough language in the text with harmless euphemisms.

\$800 - 1,200

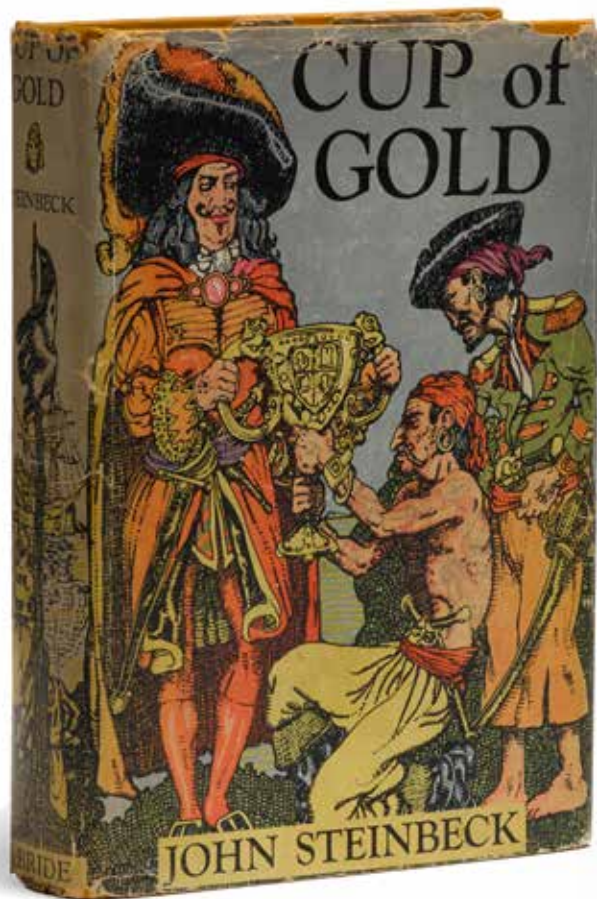
173

O'HARA, JOHN. 1905-1970.

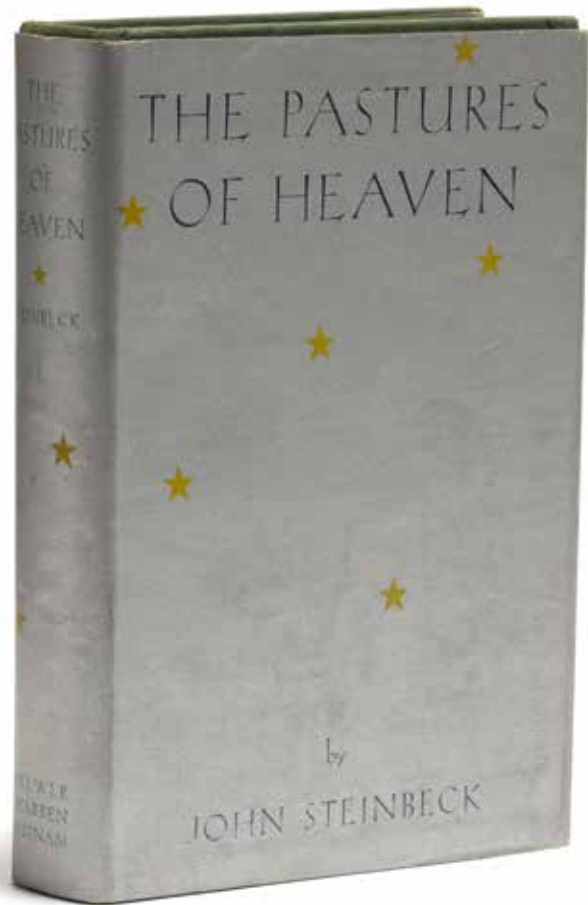
Appointment in Samarra. New York: Harcourt, Brace & Co., 1934. Errata slip tipped in before dedication page. Publisher's black cloth gilt, pictorial dust jacket. Wear to edges of jacket, thumbed, minor shelfwear.

FIRST EDITION, the dust jacket with "\$2.50" price on front flap and "Recent Fiction" on rear flap. O'Hara's first and arguably best novel.

\$1,000 - 1,500



174



175

174

STEINBECK, JOHN. 1902-1968.

Cup of Gold. New York: Robert M. McBride & Company, 1929. Publisher's yellow cloth stamped in blue, pictorial dust jacket, top edge blue. Custom yellow cloth clamshell box. Jacket worn, spine faded, thumbbed.

FIRST EDITION, FIRST ISSUE. Steinbeck was only 27 years old when he wrote *Cup of Gold*, his fictionalized life of Sir Henry Morgan. He later reflected that "the book was an immature experiment ... I really did not intend to publish it" (*A Life in Letters*, p 17). Goldstone & Payne A1a.

\$4,000 - 6,000

175

STEINBECK, JOHN. 1902-1968.

The Pastures of Heaven. New York: Brewer, Warren & Putnam, 1932. Publisher's green cloth stamped in gilt, silver dust jacket printed in blue with gold stars, top edge black, all other edges untrimmed. Custom gray cloth clamshell box. Jacket with light wear, corners of top cover slightly bumped, slight wear to cloth.

FIRST EDITION, FIRST ISSUE, one of only 650 copies sold. The remainder of the approximately 1000 bound copies and 850 unbound copies were sold to Robert O. Ballou later in the same year and issued in an altered form. Goldstone & Payne A2a.

\$3,000 - 5,000

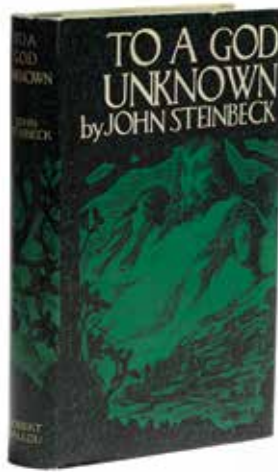
176

STEINBECK, JOHN. 1902-1968.

To a God Unknown. New York: Robert O. Ballou, 1933.
Original green cloth stamped in gilt, green pictorial dust jacket, top edge black. Very light wear and minor scuffing to jacket.

FIRST EDITION, FIRST ISSUE. Only 598 copies were bound and sold. Goldstone & Payne A3a.

\$3,000 - 4,000



176

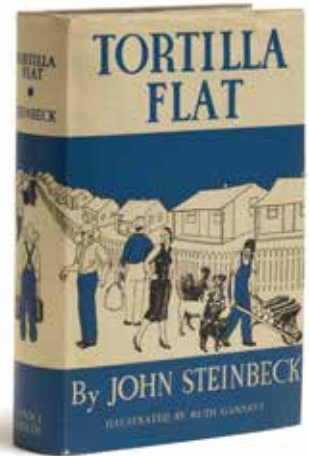
177

STEINBECK, JOHN. 1902-1968.

Tortilla Flat. New York: Covici-Friede, 1935.
Illustrated by Ruth Gannett. Publisher's tan cloth stamped in blue, pictorial dust jacket, top edge blue. Custom tan cloth clamshell box. Jacket with light wear, small tear above second "L" at top edge of jacket.

FIRST EDITION, in cloth. Approximately 4,500 were printed, of which 500 were issued in wrappers. Goldstone & Payne A4b.

\$2,000 - 3,000



177

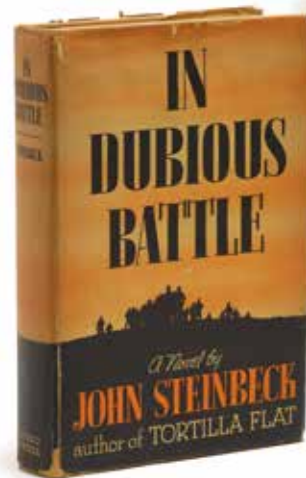
178

STEINBECK, JOHN. 1902-1968.

In Dubious Battle. New York: Covici-Friede, 1936.
Publisher's black-titled yellow cloth, ruled in red; black, orange and yellow pictorial dust jacket. Chips at corners and edges of jacket, slight browning.

FIRST EDITION. Goldstone-Payne A5b.

\$1,500 - 2,000



178

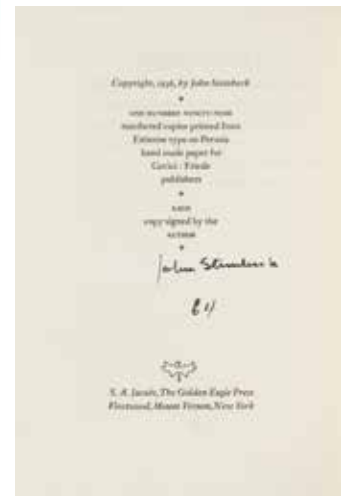
179

STEINBECK, JOHN. 1902-1968.

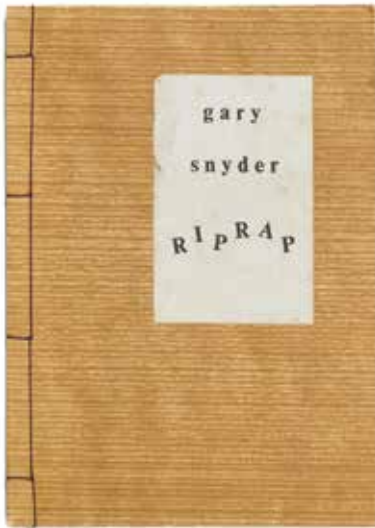
Saint Katy the Virgin. New York: Covici-Friede, 1936.
Publisher's gilt cloth spine over decorated boards, spine printed in red, cellophane jacket, custom cloth chemise, morocco-backed slipcase, with the Christmas slip loosely inserted. Cellophane split at spine, corners rubbed.

FIRST, LIMITED EDITION, SIGNED BY STEINBECK at the colophon, no 64 of 199 copies. Goldstone & Payne A6a.

\$1,200 - 1,800



179



180

180

SNYDER, GARY. B.1930.

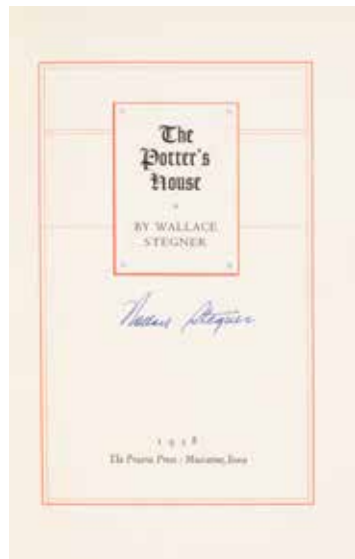
Riprap. [Ashland, MA]: Origin Press, 1959.

Publisher's brown patterned paper wrappers, paper title label on front wrapper, stitched binding. *SIGNED* on title page "For Jacquie, Gary Snyder. Staining to title label, slight wear.

WITH: *Riprap & Cold Mountain Poems*. [San Francisco]: Four Seasons Foundation, 1965. Publisher's brown paper wrappers with black titles, staple bound. *SIGNED* by author on title page. Light spotting to wrapper.

Gary Snyder is a San Francisco poet associated with the Beat Generation, who has earned the Pulitzer Prize for poetry, the American Book Award, The Bollingen Prize for Poetry, and the John Hay Award Award for Nature Writing, among other accolades. *Riprap* was the first published collection of his writings.

\$1,000 - 2,000



181

181

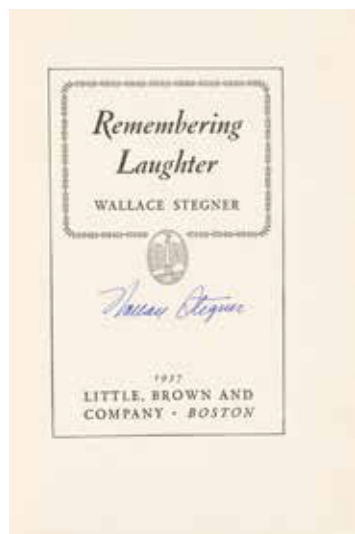
STEGNER, WALLACE. 1909-1993.

The Potter's House. Muscatine, IA: Prairie Press, 1938.

Title page in red and black, title on each page in outside margin in red. Publisher's grey cloth. Lightly thumbbed.

FIRST EDITION, *SIGNED* by Stegner on title page. Only 490 copies were printed of this novella, released a year after Stegner's short novel *Remembering Laughter*.

\$800 - 1,200



182

182

STEGNER, WALLACE. 1909-1993.

3 titles:

1. *Remembering Laughter*. Boston: Little, Brown and Co., 1937. Publisher's light blue cloth gilt, pictorial dust jacket. Some chipping, tears and creasing to top edge of jacket, edges of cloth sunned, minor staining. *FIRST EDITION*, *SIGNED* by Stegner on the title page. This short novel won the publisher's \$2,500 prize (as advertised on the jacket), and launched Stegner's literary career.

2. *Fire and Ice*. New York: Duell, Sloan and Pearce, 1941. Publisher's blue cloth, black pictorial dust jacket. A few small chips to edges of jacket, jacket and endpapers browning, maroon cloth custom clamshell box. *FIRST EDITION*.

3. *The Big Rock Candy Mountain*. New York: New York: Duell, Sloan and Pearce, [1943]. Publisher's red cloth gilt, dust jacket. *FIRST EDITION*, *SIGNED* by Stegner on half-title. Minor shelfwear.

\$1,200 - 1,800

183

VONNEGUT, KURT. 1922-2007.

Player Piano. New York: Charles Scribner's Sons, 1952.
Publisher's green cloth with spine titled in silver, pictorial dust jacket.
Sunning to spine and top edges, thumbbed.

FIRST EDITION of Vonnegut's first novel, with "A" and Scribner's seal on title page.

\$1,000 - 1,500



183

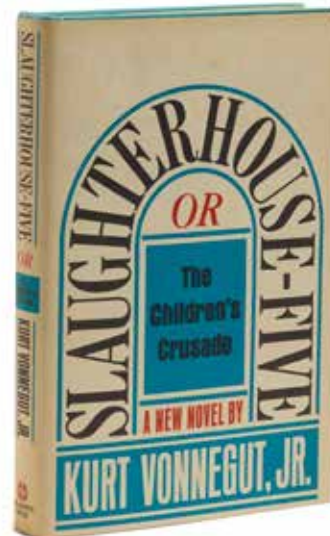
184

VONNEGUT, KURT. 1922-2007.

Slaughterhouse-Five, or The Children's Crusade. [New York]: Seymour Lawrence/Delacorte Press, 1969.
Publisher's blue cloth titled in gilt and red, dust jacket in red, blue, black and white. Jacket browning slightly, handling creases to outside margin on pp 139 through 173.

FIRST EDITION, in first state dust jacket, with "0369" on rear flap.
Slaughterhouse Five was Vonnegut's breakthrough novel, rising to the top of the *New York Times* bestseller list.

\$800 - 1,200



184

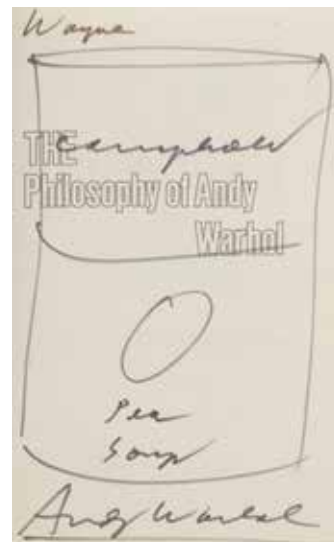
185

WARHOL, ANDY. 1928-1987.

The Philosophy of Andy Warhol. New York: Harcourt Brace Jovanovich, [1975].
Publisher's red cloth and yellow boards, dust jacket. Small scuff to front panel of jacket.

FIRST EDITION, PRESENTATION COPY, WITH A SOUP CAN SKETCH on the half-title, inscribed to "Wayne" above the doodle, and SIGNED ("Andy Warhol") below.

\$800 - 1,200



185



186

186

WARHOL, ANDY. 1928-1987.

Andy Warhol: Myths. New York: Ronald Feldman Fine Arts, 1981. Square 8vo (175 x 175 mm). Violet wrapper, contents card, 10 loose color offset lithographic prints on card, with captions on verso. A prospectus of ten announcement cards for the publication of the larger *Myths* portfolios of images. *SIGNED* by Warhol four times, on the cover, Dracula, Howdy Doody, and Mickey Mouse cards. Some offsetting from signatures, otherwise minimal wear.

\$1,200 - 1,800



187

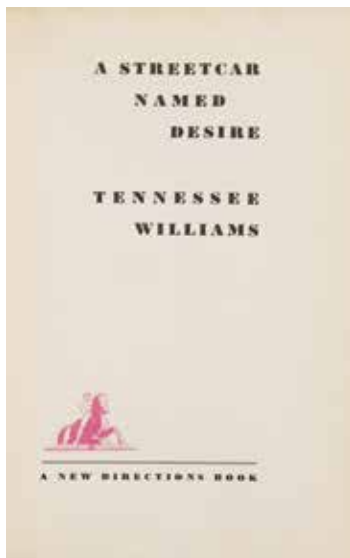
187

WARHOL, ANDY. 1928-1987.

Group of 6 periodicals and other items each signed by Warhol, comprising:

1. *Interview* magazine, November 1981, 3 copies, signed on covers ("Andy Warhol"). Light wear.
2. *Time* magazine, January 29, 1965, with Warhol serial portraits on front cover, signed on cover margin ("Andy Warhol"). Mailing sticker on cover, otherwise light wear.
3. *Horizon* magazine, January 1980, with Warhol portrait of Diane von Furstenberg on cover, signed along right margin of cover ("Andy Warhol"). Minimal wear.
4. A collection of periodicals and ephemera about or featuring Warhol, most signed. Conditions vary.

\$1,500 - 1,800



188

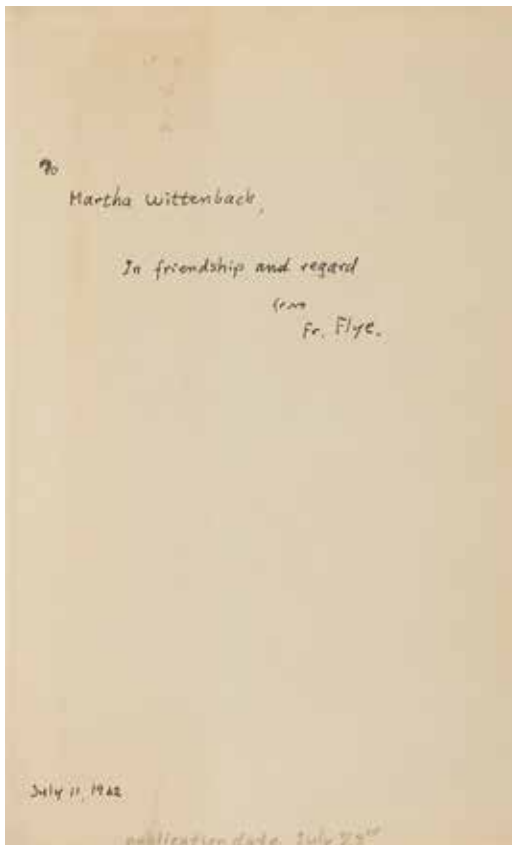
188

WILLIAMS, TENNESSEE. 1911-1983.

2 titles:

1. *A Street Car Named Desire*. Mount Vernon, NY: New Direction Books, 1947. Publisher's lavender pictorial boards, matching dust jacket. Spine of jacket sunned, a few slight chips on jacket edges, some with tape repairs, light shelfwear. *FIRST EDITION*.
2. *The Glass Menagerie*. New York: Random House, 1945. Photograph on frontispiece from stage performance. Publisher's rust cloth gilt, pictorial dust jacket, top edge black. Minor soiling to jacket.

\$1,000 - 2,000



189



190

PROPERTY OF VARIOUS OWNERS

189

AGEE, JAMES. 1909-1955.

Letters of James Agee to Father Flye. New York: George Braziller, 1962.

Publisher's blue cloth, dust jacket. Wear, chipping and staining to dust jacket, some spotting on page edges.

WITH: Autograph Manuscript fragment, 2 pp, in pencil, one paragraph of text on each page, undated, with additional manuscript transcription by Father Flye.

WITH: Photographic portrait of James Agee by Helen Levitt, 220 x 152 mm, gelatin silver print. An image evidently from the same photo shoot as the portrait featured on the cover of the book.

ASSOCIATION COPY, SIGNED AND INSCRIBED BY FATHER FLYE: "To Martha Wittenbach, In friendship and regard. Fr. Flye." Agee's close friend, correspondent and mentor, Father Flye, met the writer in 1918 while teaching at an Episcopal school in Tennessee, when James Agee was only 9 years old. The minister's letters from his Pulitzer Prize-winning student were collected and published in 1962. Here Father Flye inscribes the book to a correspondent, Martha Wittenbach, to whom he has also sent the two included manuscript fragments in Agee's hand, which he describes as *Stray page of something to be used in A Death in the Family*. The author's extremely fine handwriting in pencil is mentioned in Father Flye's introduction to the book: ... *he used a well-sharpened pencil, and developed a very small handwriting which made reading a slow and at times a trying and well-nigh baffling task ...*"

\$1,200 - 1,800

190

BAUM, L. FRANK. 1856-1919. NEILL, JOHN R. 1877-1943.

The Emerald City of Oz. Chicago: Reilly & Britton Co., [1910].

8vo (229 x 170 mm). 16 color plates. Original navy blue cloth with earliest pictorial label, covers rubbed with some loss, bottom of spine frayed; internal fingermarks.

EXTREMELY RARE, PRESENTATION COPY OF FIRST EDITION, FIRST PRINTING, warmly inscribed in ink on the ownership leaf: "Having been presented by her own true lover/ L. Frank Baum/ August 1910." The inscription must have been a private joke for Miss Kneedler (later Mrs. Brix) who could not have been more than 16 at the time, and was the daughter of Baum's friend Major William L. Kneedler, a military medical officer stationed in San Diego and later President Taft's personal physician. The Emerald City of Oz was intended to be the last of the Oz Books; and the publishers produced arguably the most beautiful volume of the entire series. Neill outdid himself in the numerous elaborate pen-and-ink drawings and the suite of sixteen exquisite watercolors that were printed with green metallic ink. Only the first printing has a full-color pictorial cover label highlighted with gold and silver ink that depicts Dorothy and her friends riding in the red wagon pulled by the Sawhorse through the Emerald City. All later printings used less elaborate designs. No other inscribed first printing of this title is known to have been offered at auction.

\$6,000 - 8,000



191

191

BOWIE, DAVID. 1947-2016.

David Bowie Black Book. London: Omnibus Press, 1980. 4to (292 x 229 mm). Black wrappers, lettered in white, minor wear to edges.

WITH: 2 gelatin silver prints of David Bowie in concert, 16 x 12 inches, with sticker to verso crediting Christoph Thommen.

Provenance: From the collection of publisher and art-collector, Carl Laszlo, whose publications include *Radar* magazine, and *Panderma*

PRESENTATION COPY INSCRIBED ON FIRST LEAF BY DAVID BOWIE TO CARL LASZLO: "Met for the first time in NYC March 24 1983/ the first of many meetings."

\$1,000 - 1,500

192

BURROUGHS, WILLIAM. 1914-1997.

5 Typed Letters Signed ("Bill Burroughs"), 5 pp total, 4to, April 4th, 26th, November 8th and 23rd 1966, to his New York friend David Prentice, four with envelopes, a few envelopes torn.

WITH: two telexes, one from Burroughs to David, London, May 28th 1966 8.10 am: "Leaving London June 2nd for Paris and Germany suggest later meet London or elsewhere; and David's reply New York, May 28th 11.40 am: "Make reservations for me at the Rushmore for the evening of the 2nd"; and 2 postcards, dated January 1966, sent from Burroughs in Gibraltar to David Prentice; and 4 other ephemeral pieces, several hotel receipts for Burroughs, and a 1 page ALS from Alan Marlowe, President of the American Theatre for Poets, to Bill.

Provenance: David Prentice, New York artist and friend of William Burroughs.

A fine correspondence between Burroughs and his artist friend David Prentice, who at this period lived downstairs from the apartment Burroughs rented on Centre St, NYC, and to whom he entrusted his trunk of papers relating to the Third Mind project when he moved out of New York in 1965. The chatty letters discuss the idea of sub-letting his place as well as Burroughs's life in London, Paris and Tangiers and moving around from city to city every 3 months or so.

\$1,200 - 1,800



192

[BURROUGHS, WILLIAM. 1914-1997.]

MALANGA, GERARD. B.1943. A Collection of 21 photographs, many including William Burroughs, all gelatin silver prints, all 8 x 10 inches on larger sheets, except where noted, including: 1. William Burroughs, 1975, 16 x 20 inches, numbered lower left 1/10, and signed and dated lower right; WITH: same image, numbered 2/10 and signed;

2. Patti Smith, Victor Bockris, and Andrew Wylie, signed and dated lower right, inscribed to the verso: "For Carl Laszlo commemorating breakfast at the Stanhope 25.X.1982;"

3. Lou Reed and Andrew Wylie, signed lower right;

4. Portrait of Andy Warhol in window with Parker Tyler, 1970, 2 copies, numbered 5/10 and 6/10, signed lower right, and to verso, stamped;

5. Portrait of Warhol with Muhammad Ali, 9 x 12 inches, unsigned;

6. Taylor Mead, 1971, numbered 2/10, signed and dated lower right; WITH: second image, slightly smaller, unnumbered, signed lower right and dated 1971, with RADAR stamp to verso.

7. William Burroughs with Victor Bockris, signed, stamped to verso;

8. Charles Henri Ford, 1972, signed;

9. Joe Dallesandro & Cindy Lee, Look-alikes, 1971, signed and dated lower right; WITH: 6 additional prints, all signed, most numbered from 10, subjects/titles include "Sublimation," Piero Heliczer, Sylvia Miles, Julia Friar and Eric Emerson, "In the American Grain," "8-14:x:80 NYC;" AND: 3 additional portraits of Burroughs, all 6 x 9 inches, unsigned.

Provenance: From the collection of publisher and art-collector, Carl Laszlo, whose publications include *Radar* magazine, and *Panderma*.

\$4,000 - 6,000

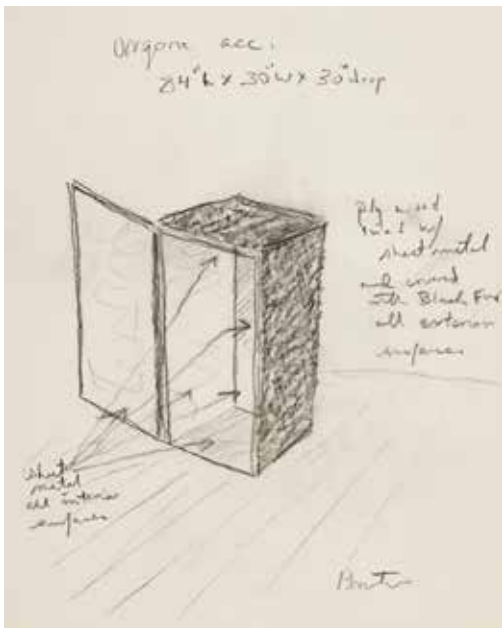
[BURROUGHS, WILLIAM. 1914-1997.]

MAPPLETHORPE, ROBERT. 1946-1989. *William Burroughs, 1979*. 2 gelatin silver prints, each flush-mounted, each signed, dated and numbered respectively 5/15 and 2/15 in ink in the margin; each signed, dated and numbered respectively 5/15, 2/15 in ink and copyright credit reproduction limitation stamp on the flush-mount verso. Each 14 x 14 in (35.5 x 35.5 cm); sheet / flush-mount each 19 3/4 x 16 in (50.1 x 40.5 cm).

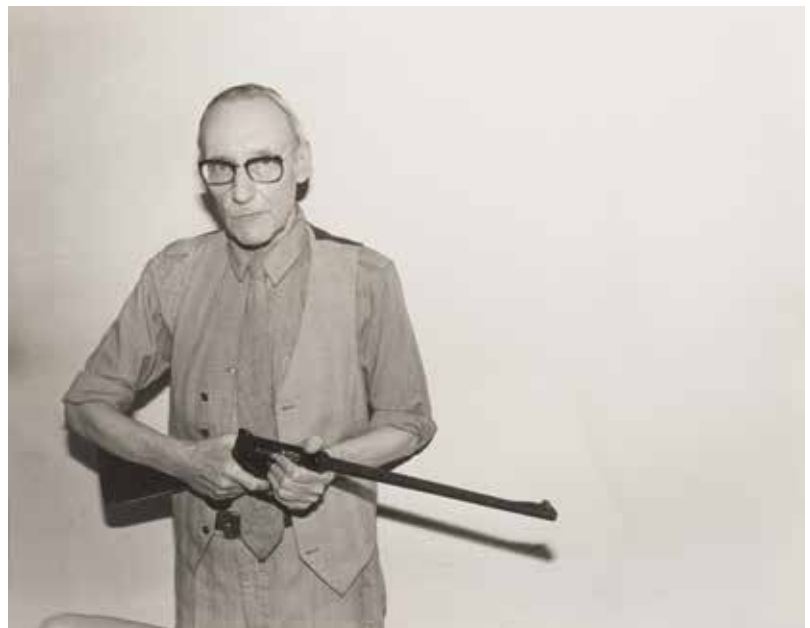
Provenance: From the collection of publisher and art-collector, Carl Laszlo, whose publications include *Radar* magazine, and *Panderma*.

\$5,000 - 8,000





195



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195

[BURROUGHS, WILLIAM. 1914-1997.]

Prentice, David. *Preliminary sketch for an Orgone Accumulator built for William Burroughs* [New York; May, 1974] Charcoal and pencil sketch on paper, titled "Orgone acc," signed "Prentice" at lower right, 350 x 280mm. The drawing showing a box like structure with measurements 84h x 30w x 30d inches. The plywood box with sheet metal lining the interior surfaces, and black fur on the exterior surfaces. Slight smudging of the charcoal.

Provenance: David Prentice.

Burroughs was a true believer in the Orgone Accumulator, as he said once, "No doubt about it, orgones are as definite a force as electricity." David Prentice, his artist friend, lived in the apartment below William Burroughs at Centre St, NYC, in the early 1960s. David had been a carpenter before he came to NYC, and when Burroughs arrived back in the city in May 1974 and took a spacious loft at 77 Franklin St, "one of the first jobs Burroughs had done was to ask his Painter-carpenter friend David Prentice to build him an Orgone Box. Prentice made a luxury model, with rabbit fur draped over the iron lining, which Burroughs sat in contentedly every day. 'Maybe I'm as crazy as Reich was,' he said 'but i do think there is something here,'" (Ted Morgan, *Literary Outlaw: The Life and Times of William S Burroughs*, p 481). David Prentice recalls a conversation with Bill about the Orgone Accumulator: Bill wanted extra organic material around it, so David found an old fur shop on Bond St, north of Houston where he bought some rather cheap old black rabbit fur coats which he cut up and used for the exterior coating. The idea of the Orgone Accumulator, a pseudo-scientific spiritual concept to harness the cosmic rays of life, was proposed in the 1930s by Wilhelm Reich and developed in the States by Reich's student Charles Kelley after Reich's death in 1957. The device became a perfect fit for some in the rise of the New Beat generation. Kerouac in *On the Road* describes the Orgone Accumulator belonging to Old Bull, a character based on Burroughs. Apparently Burroughs was convinced of its effectiveness and had several built in different properties, sitting in them daily and believing that it helped him to keep his addictions in check.

\$1,200 - 1,800

196

[BURROUGHS, WILLIAM. 1914-1997.]

Collection of 28 portraits of William Burroughs, all gelatin silver prints, as follows:

1. Seven by Michael Heitmann, 3 16 x 20 inches and 4 6 x 9 inches, each signed to verso;
 2. Nine by Michael Barfuss, all 12 x 16 inches, signed to verso;
 3. Three by Michael Montfort, each 8 x 10 inches, stamped to verso, with editorial notations;
 4. One by Louis Cartwright, 8 x 10 inches, signed to verso;
 5. One by Marcia Resnick, 8 x 10 inches, inscribed to Carl [Laszlo] verso, 1980, and additionally signed twice by Burroughs; with an additional press photo (different image).
 6. Photocollage by Jenny Moradfar, consisting of 6 small Burroughs stills, mounted to 4 x 6 inches;
- WITH: 2 postcards of Avedon portrait, signed by Burroughs in the margin; photographs by Ira Cohen, inscribed, William Coupon, and Walter Hartmann; a 12 x 16 inch portrait by Rene Matti; with 4 additional unattributed portraits; and a press photo (stamped "RADAR"), of Mapplethorpe portrait with gun.

Provenance: From the collection of publisher and art-collector, Carl Laszlo, whose publications include *Radar* magazine, and *Panderna*.

\$2,000 - 3,000

197

[BURROUGHS, WILLIAM. 1914-1997.]

A collection of 22 photographs by Victor Bockris, capturing William Burroughs with friends, all gelatin silver prints, including:

1. Nine 16 x 20 inch photographs, each titled, signed and numbered 1/10: "... With Andy Warhol, New York, 1980," matted and framed; "... With Joseph Strummer at the Bunker"; "Marcia Resnick on William Burroughs Lap"; "Burroughs at the Chelsea Hotel"; "Burroughs at the Bunker" [with knife]; "Burroughs and Lou Reed at the Bunker"; "Burroughs at the Bunker" [No Metric]; "A Famous Artist [Robert Rauschenberg] with William Burroughs, New York 1978"; "Burroughs Takes a Picture, New York, 1981."
 2. Seven 11 x 14 inch photographs, each titled signed and numbered 1/10: "... and Chris Stein, New York, 1983," matted and framed; "... and Mick Jagger, New York, 1980," residue to verso; "... and Andy Warhol, Chelsea Hotel, 1980"; "... and Andy Warhol, New York, 1980"; "... with His Knife, New York, 1981"; "Marcia Resnick on William Burroughs Lap, New York"; "... with James Grauerholz at the Bunker."
 3. One 8 x 10 inch photograph, just titled and signed (unnumbered), "William Burroughs in the Dark, 1983."
 4. Three 8 x 10 inch photographs, unsigned, untitled, unnumbered: with Joe Strummer; with unknown kid; portrait [no metric].
 5. 8 x 10 inch portrait of Burroughs, stamped "RADAR" to verso. WITH: 11 x 14 inch photograph of Bockris with Muhammad Ali by Gene Kilim, signed by Bockris lower right, and dated 1978.
- Provenance:* From the collection of publisher and art-collector, Carl Laszlo, whose publications include *Radar* magazine, and *Panderma*.



197

\$5,000 - 7,000

198

BURROUGHS, WILLIAM. 1914-1997.

Collection of 57 portraits of William Burroughs by Ulrich Hillebrand, all gelatin silver prints, 1980-1981, including:

1. Eight 12 x 16 inch prints, signed to the verso by photographer, most titled or captioned.
2. Seventeen 8 x 10 inch prints, signed to the verso, most titled or captioned.
3. Eighteen 4 x 6 inch prints, some stamped; and four 3 x 5 inch prints.

Provenance: From the collection of publisher and art-collector, Carl Laszlo, whose publications include *Radar* magazine, and *Panderma*.



198

\$1,500 - 2,500

199

[CHANDLER, RAYMOND. 1888-1959.]

ORWELL, GEORGE. 1903-1950. *Nineteen Eighty-Four*. New York: Harcourt, Brace & Co., 1949. Original red-titled tan cloth, green dust jacket. Light wear to corners and edges of jacket, very minor spotting.

Provenance: Raymond Chandler (ink stamp on free front endpaper).

FIRST AMERICAN EDITION, RAYMOND CHANDLER'S COPY.

Stamped on the free front endpaper "Raymond Chandler / 6005 Camino de la Costa / La Jolla, California" in blue ink, and below that the date July 9, 1949 in black ink. Both Orwell and Chandler wrote about having read each other's work, but they never met or corresponded.

\$2,000 - 3,000



199

(10) 95
"he did?"
"I give you my word I don't know, Ernest; I didn't know what he was talking about. Don't be too hard on me, Ernest, I always liked you & stood up for you & -"
"Who asked you to stand up for me - hey? And who asked you to like me? You can just stop it where you are; I don't like you, & never did. I despise you. By Jehasaphat, when they find out you've been honeying around him -"
It put me in a panic, & I began to beg.
"Oh, Ernest, for the love of God don't tell on me - please, please don't! If you'll promise you won't, I'll give you -"
"What'll you give me? - come, quick about it!"

200

200^W

CLEMENS, SAMUEL LANGHORNE. 1835-1910.

The Writings of Mark Twain. New York: Harper & Brothers, 1929. 37 volumes, 8vo. Frontispiece illustration in each volume and additional engraved illustration plates. Blue morocco elaborately gilt, marbled endpapers, gilt turn-ins, top edge gilt. Upper cover of volume 1 is detached, spines sunned, tear through most of top half of tipped-in manuscript page.

LIMITED "MEMORIAL" EDITION, number 10 of 90 sets, with A PAGE OF MANUSCRIPT IN TWAIN'S HAND tipped to a blank leaf after the limitation page (as issued), being a page of dialogue from an unknown work, marked "95" at the top.

\$5,000 - 8,000

AUTHOR'S EDITION

This Edition is limited to One Thousand copies for sale, the first volume of each copy being signed by the Author.

This copy is No. 160

Arthur Conan Doyle

201

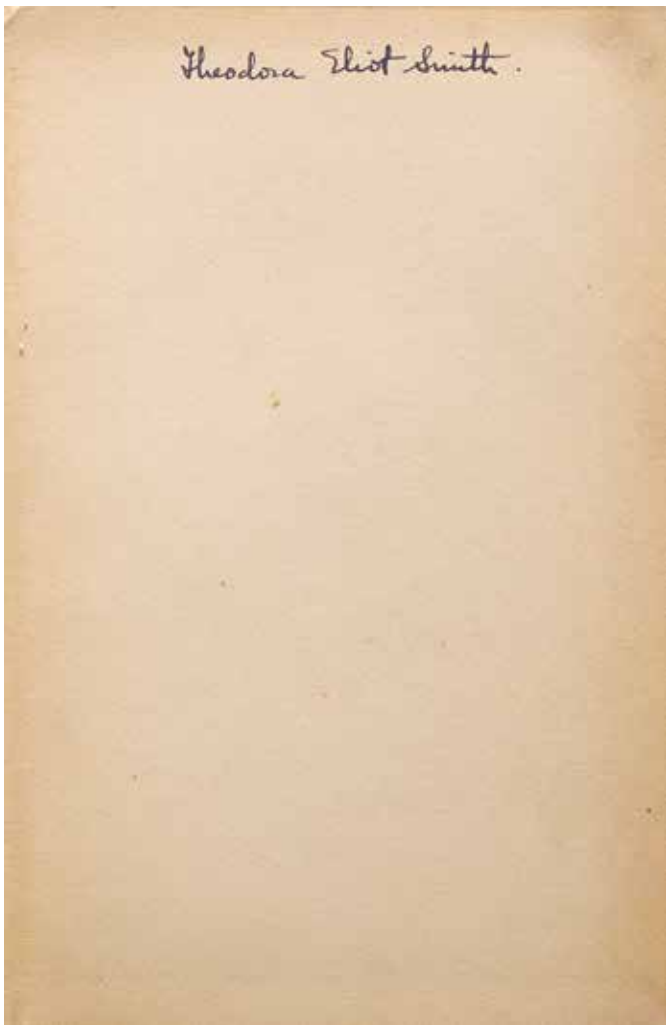
201

DOYLE, ARTHUR CONAN. 1859-1930.

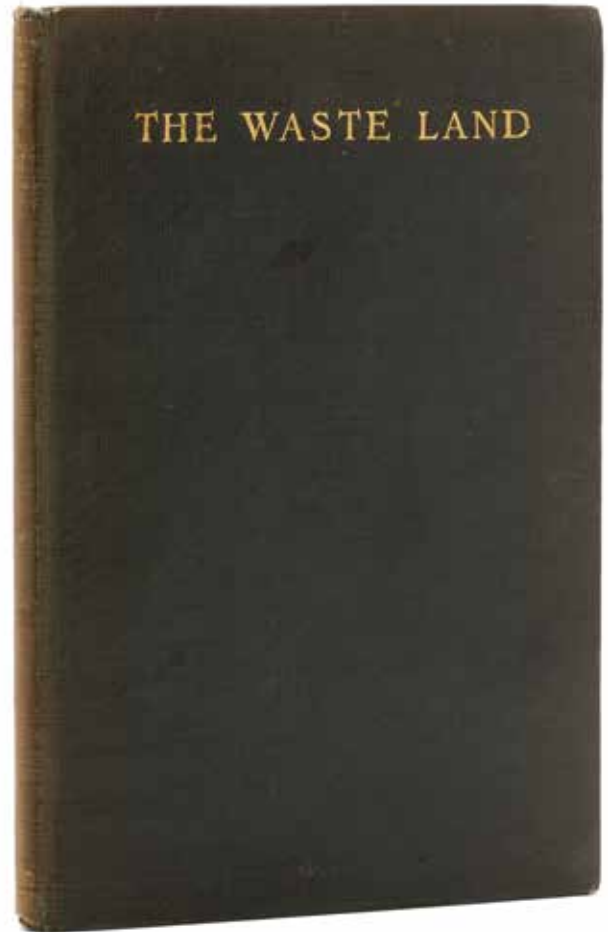
[The Works.] London: Smith, Elder, & Co., 1903. 12 volumes, 8vo. Frontispiece illustration in each volume. Red morocco ruled in gilt on covers, gilt decorations on spine, gilt turn-ins, marbled endpapers, all edges gilt.

LIMITED "AUTHOR'S" EDITION, No 160 of 1,000 copies. SIGNED by the author in the limitation page.

\$3,000 - 5,000



202



202

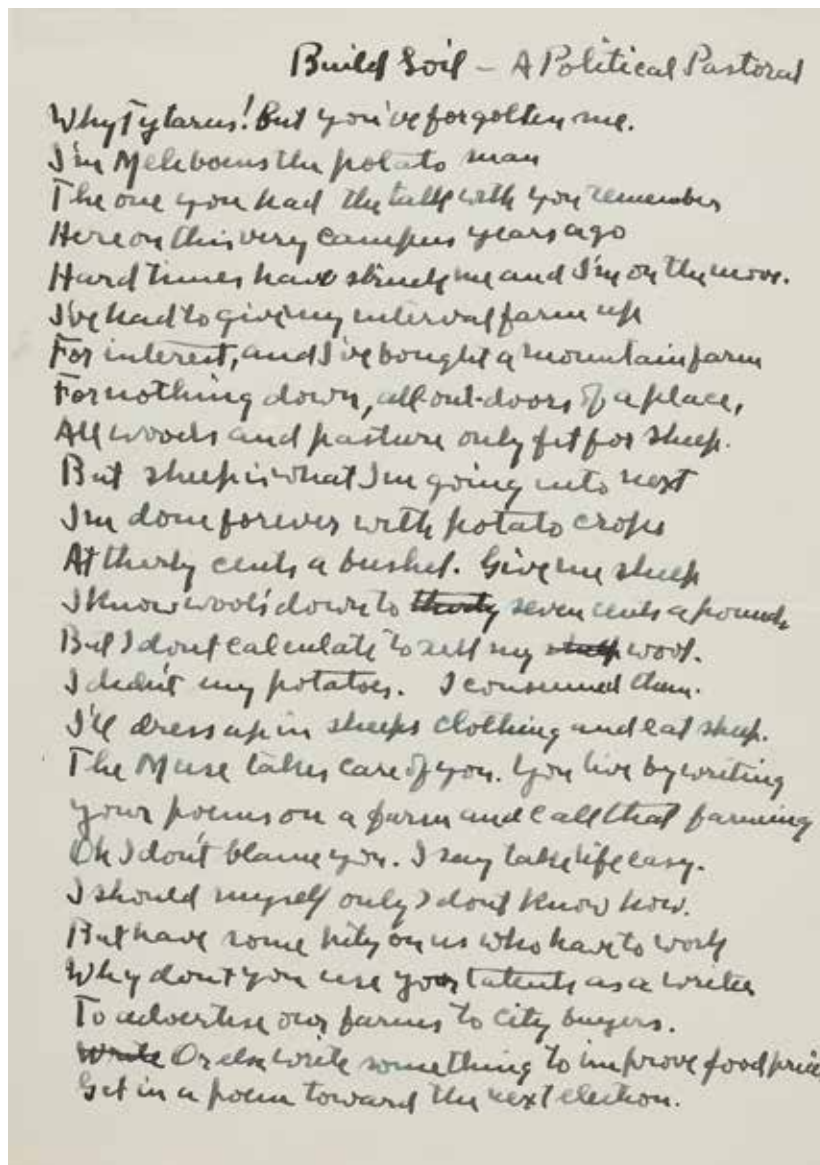
202

ELIOT, T.S. 1888-1965

The Waste Land. New York: Boni and Liveright, 1922.
8vo (195 x 126 mm). Original black cloth, minor fading to spine, wear to ends.

FIRST EDITION, SECOND ISSUE, ELIOT FAMILY COPY OF ONE OF THE MOST IMPORTANT POEM OF THE 20TH CENTURY, with ink inscription of his niece Theodora Eliot Smith to the front fly. "It's almost impossible to think of a world in which *The Waste Land* did not exist. So profound has its influence been not only on twentieth-century poetry but on how we've come to view the century as a whole" (Paul Muldoon, introduction to *The Waste Land*, Liveright, 2013). Theodora Eliot Smith, or "Dodo," was the daughter of T.S. Eliot's sister Charlotte and a professor at Bryn Mawr, as well as a frequent correspondent with her uncle "Tom."

\$6,000 - 9,000



203

203

FROST, ROBERT. 1874-1963

Autograph Manuscript Signed ("R.F."), "Build Soil," 12 pp recto only, 8vo (263 x 185 mm), c.1932, in ink, several words lined out, horizontal fold crease throughout.

WITH: *A Further Range*, New York: Henry Holt & Co., 1936.

Publisher's beige cloth, brown morocco gilt title label on spine, *FIRST EDITION, SIGNED ISSUE*, no 7 of 803 copies.

Provenance: Rebecca Manning, nee Cutler, an editor at Henry Holt, gift from the author; thence by descent.

"We're always too much out or too much in/ ...We're so much out that the odds are against our ever getting inside again." First delivered at Columbia University to the Phi Beta Kappa society on May 31, 1932, "Build Soil" was a cornerstone of Frost's 1936 *A Further Range*, which would garner Frost his third Pulitzer Prize (of four). Frost delivered an abbreviated and early version of the poem in 1921, thus the beginning, "Why, Tityrus! ... Meliboeus the potato man, The one you had the talk with, you remember, Here on this very campus years ago" (see <i>The Letters of Robert Frost, Volume 2, p 162), but the present and final version is clearly contemporary to his Columbia address, and speaks directly to the pending 1932 Presidential election and a country in political turmoil and distress. Distrustful of political ideology, and dismissive of poetry for political

ends, Frost nonetheless delivers an apparently political speech, that is nonetheless completely Frostian, exploring the intersection of poetry and politics, and exhorting self-examination ("in") before action ("out"). Called by Malcolm Cowley the "best of his long philosophical works," the poem conveys the thrust of Frost's inward politics of self-reliance amidst a sea-tide of cultural change, as noted in the irony of Tityrus: "None shall be as ambitious as he can./ None should be ambitious as he could,/ Not if I had my say. Bounds should be set/ To ingenuity for being so cruel/ In bringing change unheralded on the unready."

The consignor's net proceeds from this sale are being donated in Rebecca Manning Cutler's name to *The Bureau of Fearless Ideas*, in order to help support and sustain its mission. With a belief that the power of words, well written and well spoken, can open doors to important opportunities, the *Bureau's* writing and publishing programs prepare young people, ages 6-18, for a successful future by developing strong writing skills, championing diverse communication styles, and motivating young people to tell their stories. Its programs are free and open to families from any socioeconomic background. <http://fearlessideas.org/>

\$15,000 - 20,000



Allen Ginsberg, Joe Strummer, Mick Jones
Poetics at Electric Lady, Dec 1981

H O'Neal

204

204

GINSBERG, ALLEN. 1926-1997.

Collection of 6 portraits by various photographers, all gelatin silver prints, including:

1. Two 16 x 20 inch prints by Michael Heitmann, 1981, signed and titled to verso;
2. Two 10 x 14 inch prints by Hank O'Neal, one of Ginsberg with Joe Strummer, 1982, and the second with Joe Strummer and Mick Jones at Electric Ladyland, 1981, each signed and titled by the photographer.
3. Two 12 x 16 inch 3/4 length portraits by Ulrich Hillebrand, Heidelberg, December 1980, each marked "h.c.," signed by the artist to the verso; WITH: one 8 x 10 inch portrait detail of upper section of one of the photographs.

Provenance: From the collection of publisher and art-collector, Carl Laszlo, whose publications include *Radar* magazine, and *Panderma*.

\$1,200 - 1,800

Aria mit verschiedenen Veränderungen

<Goldberg-Variationen>

Handwritten: (Tasferon)

Aria

Johann Sebastian Bach
(1685 - 1750)

Handwritten: R5(11)
R6(111)

Handwritten annotations: R5, 2+R3

Handwritten annotations: R-4, 2+R3, Char 16, 20(1)

Handwritten annotations: Wagner, R-4, 2+R3

Handwritten annotations: R-4, 2+R3, Char 16, R6+R5

Handwritten: 126 R1
129 R2
132 R3

Handwritten: 129 (R5) | 28
127 1/2 (R6) | 32



205

GOULD, GLENN. 1932-1982.

Glenn Gould's extensively annotated copy of Bach's Goldberg Variations ("Klavierübung IV. Teil Aria Mit verschiedenen Veränderungen 'Goldberg-Variationen'," New York: C.F. Peters), [56] pp, 4to (297 x 227 mm), [1981], being Gould's extensive autograph notes and annotations on a C.F. Peters printed score used during his historic 1981 recording and film of his second interpretation of the *Goldberg Variations*, black flair pen, with orange crayon, lacking wrappers, some soiling, stray pen marks, tearing at the staples; WITH: Autograph Manuscript, being Gould's accompanying studio notes on Variations 17 - 25, 4 pp, 354 x 212 mm, [1981], black flair pen with orange crayon additions, "Allord Music, Toronto" stamp to lower margin of title page.

A HOLY GRAIL OF GLENN GOULD MANUSCRIPTS: A GOULD-ANNOTATED SCORE FOR HIS RECORDING FOR THE SECOND "GOLDBERG VARIATIONS," ONE OF THE MOST SIGNIFICANT AND WELL-KNOWN INTERPRETATION IN CLASSICAL MUSIC. Pianist Glenn Gould rocketed to stardom in 1955 with his recording of his crisp and inventive interpretation of Bach's Goldberg Variations. Comprising 30 contrapuntal variations, beginning and ending with an aria, the piece had long been considered, when considered at all, as too esoteric and demanding to be part of the standard piano repertoire, with very few pianists even attempting it. Gould's

performance changed all of that. In 1964, at the pinnacle of his performing career, Gould retired from performing at the tender age of 30. Mellowed by time and age, he revisited the piece in a 1981 recording before his untimely death in 1982. The two recordings form the bookends of his life and career, indeed the first three lines of the aria are carved in his tombstone by way of an epitaph. Perhaps never in the history of music, has a performer been so thoroughly identified with an interpretation of music they didn't compose, eliciting a new name, the "Gouldberg Variations."

Working on a non-descript C.F. Peters score, Gould here records his notes, sometimes indecipherably, on the numerous takes that went into the album and the contemporaneous film of the recording. These pages offer an important window into Gould's famous final recording, as he notes in minutiae the timings of various takes and levels, while sometimes emphasizing pauses, microphone placements, etc. The four additional manuscript pages likewise contain notes on the recordings, referencing the score and providing additional commentary and instruction, such as at Var. XVII: "↓ at Bar 5 could be just a wee shade less"; or "Var 20 ... Bar 8; look once again for another last beat, 9 as we know tends to rush"; or simply "Var XVIII Perf." [Perfect]. Gould the pianist had lived closely with this piece of music for 25 years and was unlikely to need notes for playing—the present manuscript contains minute detail of his assembly of the recording.

Van-20
 (a) Bar 8; look once again for another last beat - I do me know, tends to rush. Here is probably however, no alt - for copying (P-F - Don't know why but it sounds much steadier in the analog - was I inserted ask P-C before going.

(b) look for alt - last beat of Bar 31, 3/4 3/4 figure is not really tied #11

Van XXI is off except for Don't know what P-C will have to get back to the drum board - Unless

The analog version which has need of light and T (NB - did I mention that last to the 22 downbeat - it's not in the score - No digital copy is light as well as fast on that P - actually, it's not terrible - though far from ideal - and, if we are stuck with it, well at least need a T ↓ (3 parts)

Van XXIV Bar 16 1/2 (1st time) needs a ↓ ~~to the Bar~~ or downbeat - Don't since analog doesn't add some (there is a split of passage) I really don't know a slightly murky ambience overall, attached.

Perhaps more than any other classical performer, Gould understood and realized the power of the recording, famously illustrated in his controversial 1966 essay "The Prospects of Recording" (*High Fidelity Magazine*, vol 16, no 4, April 1966, pp 46-63), which begins, "IN AN UNGUARDED MOMENT some months ago, I predicted that the public concert as we know it today would no longer exist a century hence, that its functions would have been entirely taken over by electronic media." Not only was Gould a furiously talented musician, but in an almost 21st-century fashion he understood the intricacies and importance of the sound of the production in a way that few of his contemporaries would. Gould's second recording of the Goldberg Variations has been described by friend and scholar Tim Page as "one of Gould's most personal and contemplative statements—the summing up of an extraordinary life." The 1955 "Goldberg" launched him to stardom, and his 1981 recording acts as a coda to the remarkable career of one of the most important pianists of the 20th-century. This annotated complete score and accompanying notes offer profound insight into the landmark recording. Gould manuscripts are very rare in the marketplace, with no substantial Gould manuscript ever having been sold at auction.

With our profuse thanks to Tim Page, whose insights and knowledge of the subject have been invaluable in bringing this manuscript to auction. A 1997 Pulitzer Prize recipient, Tim became instant friends with Glenn Gould in 1980. He became a trusted confidant of the Glenn Gould Estate after Glenn Gould's premature death and became an important contributor in sharing and promoting Glenn Gould's legacy. After his radio interview with Glenn Gould in 1980, he conceived and assembled *The Glenn Gould Reader* and countless shorter articles, and he has lectured about Glenn Gould around the globe. In addition to having been a New York Times cultural reporter and the Chief Classical Music Critic of the Washington Post, Tim Page was the founder and executive producer of BMG Catalyst, a record label devoted to new and unusual music. He also served as the host of a long-running radio program in New York City, "New, Old and Unexpected," which presented hundreds of radio premieres. Since 2008, he has been Professor of Music and Journalism at the University of Southern California.

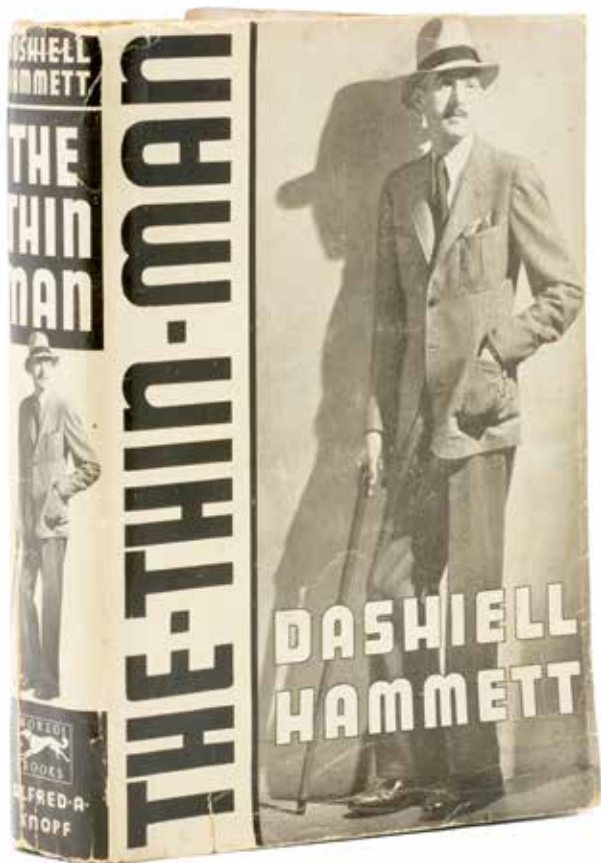
The consignor of this manuscript has graciously allowed for high-quality photographic reproductions to be made for the Glenn Gould Collection at the Library of Canada, for research and scholarship purposes for generations to come.

\$100,000 - 150,000

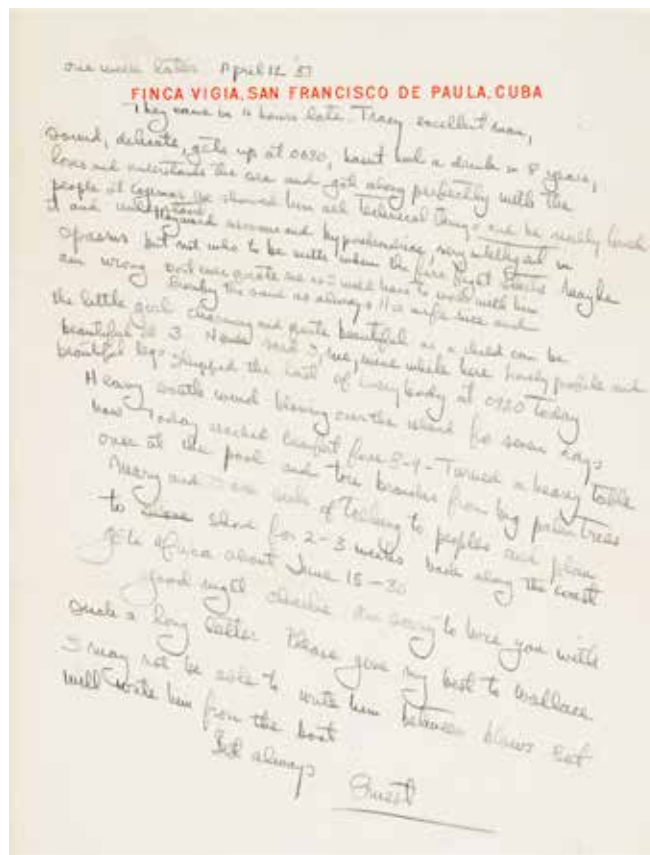


Photograph by Don Hunstein. © 1982 Sony Music Entertainment, Courtesy of Sony Music Archives.





206



207

206

HAMMETT, DASHIELL. 1894-1961.

The Thin Man. New York: Alfred Knopf, 1934.
 Publisher's green cloth, pictorial dust jacket with photo of Hammett on upper and spine panel. Dust jacket worn and faded.

FIRST EDITION, first state with "seep" instead of "sleep" on p 209, in unrestored dust jacket. Layman A6.1.a.

\$1,500 - 2,500

207

HEMINGWAY, ERNEST. 1899-1961.

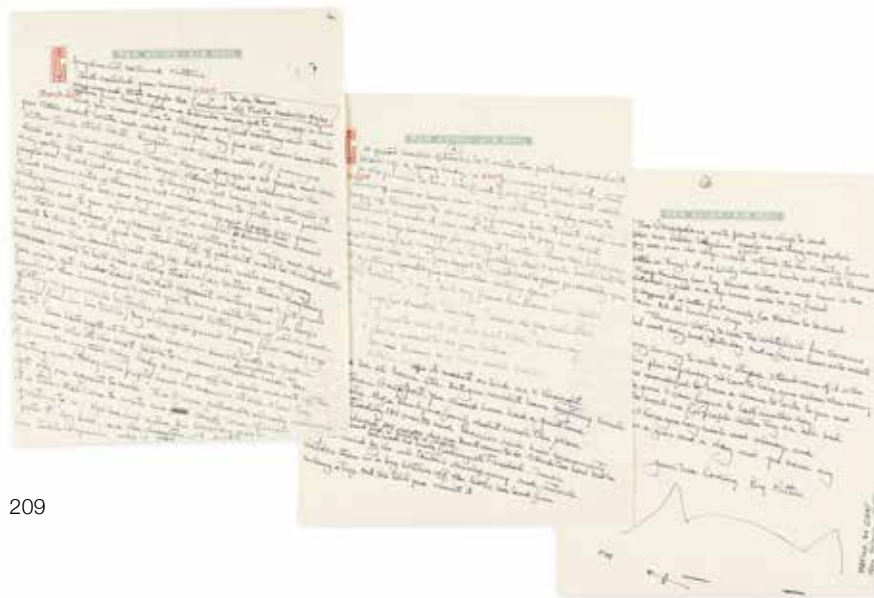
Autograph Letter Signed ("Ernest") [to Charles Scribner], regarding meeting Spencer Tracy, 1 p, 4to, San Francisco de Paula, Cuba, April 12, 1953, in pencil on Finca Vigia letterhead, fold creases.

Writing as a follow-up to a previous letter, starting with the phrase "one week later at upper left. He describes Spencer Tracy, who was to play him in the film version of *The Old Man and the Sea*, as an "... excellent man, sound, delicate, gets up at 0630, hasn't had a drink in 8 years, loves and understands the sea and got along perfectly with the people at Cojimar." He is less impressed with the film's producer, Leland Hayward, saying, "Hayward nervous and hypochondriac, very intelligent in spasms but not who to be with when the fire fight starts. Maybe am wrong. Don't ever quote me as I will have to work with him." Hemingway seemed to tolerate, but not really enjoy, the attention from the film industry that came with his fame as a writer.

\$6,000 - 8,000



208



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208

HEMINGWAY, ERNEST. 1899-1961.

Typed Letter Signed ("Papa") to Robert Manning, regarding his piece about Hemingway in *Time* magazine, 2 pp, quarto, San Francisco de Paula, Cuba, December 30, 1954, on Finca Vigia letterhead, with a few edits corrections in pen, including mailing envelope, fold creases, minor soiling.

Hemingway writes cordially to Manning, saying "You were just as straight as you sounded on the phone when I decided you were trustworthy." He offers Manning the original painting used as cover art for the December 1954 issue of *Time*, in which Manning's profile of him appeared: "If *Time* has presented it to me then I present it to you if you'd like it. A man keeping many portraits of himself around his house always makes a bad impression on me." He makes a number of comments, some rather scathing, about friends who were interviewed for Manning's article. He concludes with a friendly offer to visit him in Cuba: "Be a good boy, Bob, and come down here sometime when I'm through working and you don't have to write any piece and we will have fun."

\$4,000 - 6,000

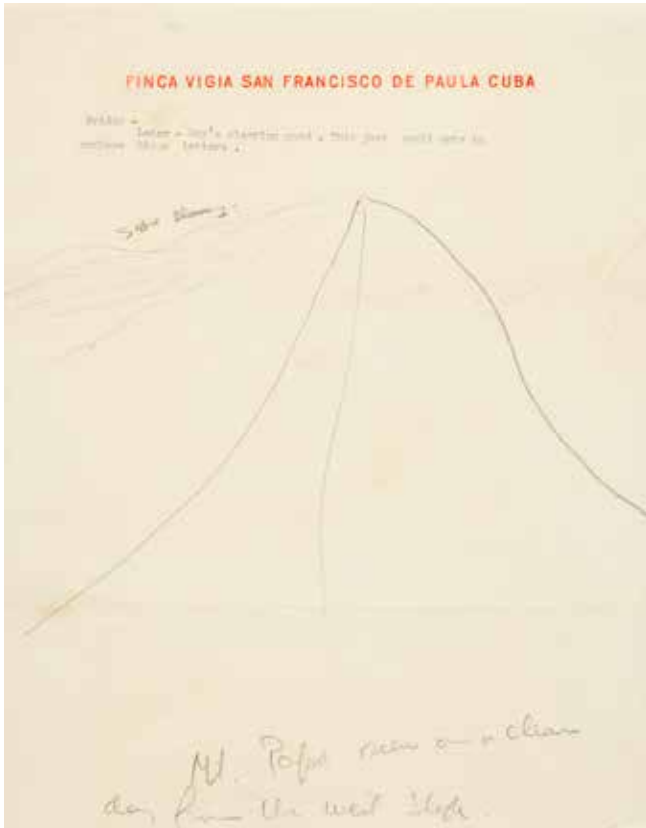
209

HEMINGWAY, ERNEST. 1899-1961.

Autograph Letter Signed ("Big Kitten"), to Mary [Welsh], sending greetings from aboard the cruise liner *Ile de France*, 3 pp recto only, 4to, off Puerto Cabello, Venezuela, September 25, 1957, on French Line stationery, with line drawing of what appears to be a kitten/coastline, with a directional arrow marked *NNE*, fold creases, minor soiling.

Hemingway refers to his third wife, Mary, as "Kittner" in this letter, and signs it "Big Kitten." His affinity for cats is well documented, and clearly exceeds his affinity for people, as he describes the other passengers on the ship with annoyance: "Purgatory is a cruise with New York passengers. Hell is a cruise with an inside room," and "... you can't believe how the people are. It isn't just a question of having or not having the rudiments of good manners. Lots of them are not human." At the lower right margin of the last page he has added another cat reference: "Mefiez de Chat / Hay Peligro — Gatos. He was on the trip with former boxer George Brown, his spearfishing companion.

\$5,000 - 7,000



210

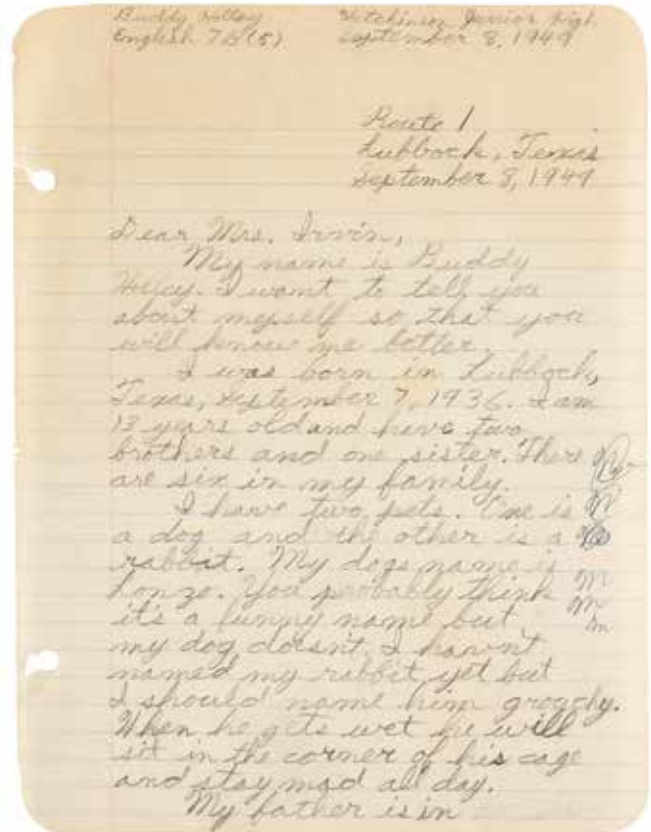
210

HEMINGWAY, ERNEST. 1899-1961.

Typed Note with pencil sketch of a mountain and autograph caption, 1 p, 4to, San Francisco de Paula, Cuba, undated, to an unknown recipient, on Finca Vigia letterhead, as an enclosure with other letters, fold creases, a few stains.

"Mt. Papa seen on a clear day from the west slope." The simple pencil drawing shows a triangular mountain peak with wavy lines extending from the peak, lettered "snow blowing." The typed text of the note indicates it was an afterthought included with some letters: "Friday - Later - Day's clearing good. This just small note to enclose these letters."

\$3,000 - 5,000



211

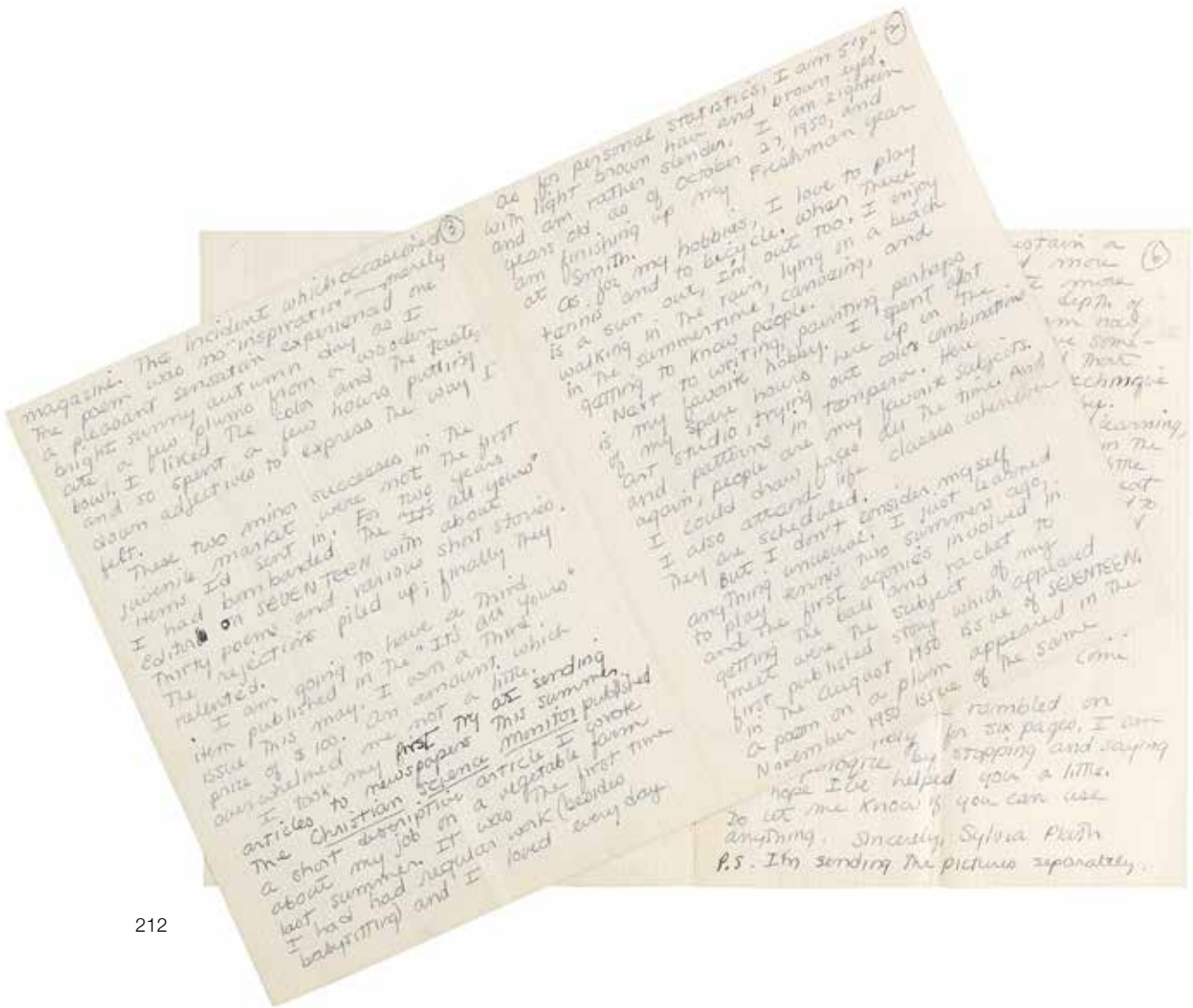
211

HOLLY, CHARLES HARDIN ("BUDDY"). 1936-1959.

Autograph Letter Signed ("Buddy Holley"), 2 pp, 4to, Lubbock, Texas, September 8, 1949, to Mrs. Irwin, in pencil on lined paper, written at the beginning of the school year to his teacher as an introduction, probably as a class assignment. slightly browned, two punch holes on left margin of each page, contemporary ink cursive practice letters on one margin.

A CHARMING LETTER BY A 13-YEAR OLD BUDDY HOLLY to his teacher, "Mrs. Irwin." He uses his nickname "Buddy" here, but with the original spelling of his last name "Holley." The "e" was dropped when he signed a contract with Decca in 1956 and they misspelled his name. Here, at age 13, he writes what he would have considered the salient facts about himself: "I am 13 years old and have two brothers and one sister ... My dog's name is Lonzo. You probably think it's a funny name but my dog doesn't ... My father is in construction work ... My sister and one of my brothers are married." Buddy was already singing by this time, making a home recording in 1949 of Hank Snow's My Two-Timin' Woman. Just three years later he would make his first appearance on local television, and by 1955, he had decided to become a professional musician.

\$7,000 - 9,000



212

212

PLATH, SYLVIA. 1932-1963.

Autograph Letter Signed ("Sylvia Plath"), to Miss Katherine Benion, concerning how she got started in writing, 6 pp (on 2 pairs of conjoining leaves), 8vo, [Northampton, MA], March 3, 1951, in ink on blue-bordered patterned stationery, folded, light handling smudges. Provenance: Family of the recipient, by descent.

A remarkable early Plath letter discussing her budding career as a writer, written when she was just 18 years old and attending Smith College. "... that's the total of my 'published' record — two poems, a story, an article and a story to appear in May." The recipient was a teacher and freelance writer, who was a young mother at the time. Responding to an inquiry about her writing, Plath seems unsure about whether it is her true calling: "I read one choice little article about me titled 'Born to Write.' That, I think, was rather too bad,

because I just happened to get a few little things published, and I was born for reasons other than writing, I'm sure." She seems a little surprised to have anyone ask about her, saying "... I don't consider myself anything unusual..." and "When I am asked to talk about myself, I always stop with a start and wonder — Who am I anyway? I am afraid sometimes that I am writing about a fictional character that exists only in my mind." On the last page she talks about her development as a writer, saying "As I grew older, I found that I could sustain a story mood for more and more pages. I could assimilate more experiences with a greater depth of feeling, and so here I am, now eighteen, hoping that I have something worthwhile to say..."

\$7,000 - 10,000



213

213

PUNK ROCK: NEW YORK CITY.

Collection of 32 original photographs, all gelatin silver prints, at the intersection of the punk/pop scene and the beats in NY, circa 1979-1983, including:

1. Two photographs by Edo Bertoglio: "The Plastics," 1980, 16 x 20 inches, signed and titled to the verso, marked "artists proof"; and "Walter Steding and the Dragon People," 1980, printed 1984, 8 x 10 inches, signed and titled to the verso.
2. Two photographs by Udo Breger of Andy Warhol backgrounded by a large Cy Twombly painting: "Andy & Cy," 1981, 8 x 10 inches, signed and titled to the verso; and "Andy in Zurich," 1981, 8 x 10 inches, signed and titled to the verso (same image as above, developed slightly differently).
3. Seven portrait photographs by Michael Heitman, each 16 x 20 inches, signed and titled to the verso, including Walter Steding, William Burroughs, Carl Laszlo, Udo Kier, and others.
4. Four portraits by Ulrich Hillebrand: Louis Cartwright, 12 x 16 inches, signed and numbered "7/7"; and three of John Giorno, one 16 x 20 inches, signed and titled to verso, and two 12 x 16 inches, signed to verso, 1981.

WITH: two unknown portraits by Michael Barfuss, and a collection of 15 8 x 10 inch various portraits including Debbie Harry, Louis Cartwright, John Giorno and Carl Laszlo, by various photographers.

\$2,000 - 3,000



214

214

PUNK ROCK: SAN FRANCISCO.

Extensive archive of approximately 363 items including gig flyers, zines, posters, handbills, late 1970s - mid 1980s, condition varies.

A fascinating peak at the San Francisco punk rock scene mainly focused on the early 1980s with flyers and posters for bands like the Dead Kennedys, Black Flag, the Avengers, Crime, the Clash, Mutants, the Zeros, X, Flipper, Johnny Thunder and the Heartbreakers, Ultravox, the Stranglers, the Offs, Wall of Voodoo, Red Cross, Fear, Circle Jerks, the Plugz, Contractions, Tom Verlaine, Joan Jett and many others. Zines include: Punk Globe, Revolutionary Wanker, Perv and Reverb. Lot also includes a Dead Kennedys autograph setlist on the verso of a Mabuhay Gardens flyer. Should be seen.

\$1,200 - 1,800

215

No lot

216

REY, H.A. (HANS REYERSBACH). 1898-1977.

Cecily G. and the 9 Monkeys. Boston: Houghton Mifflin Company, 1942.

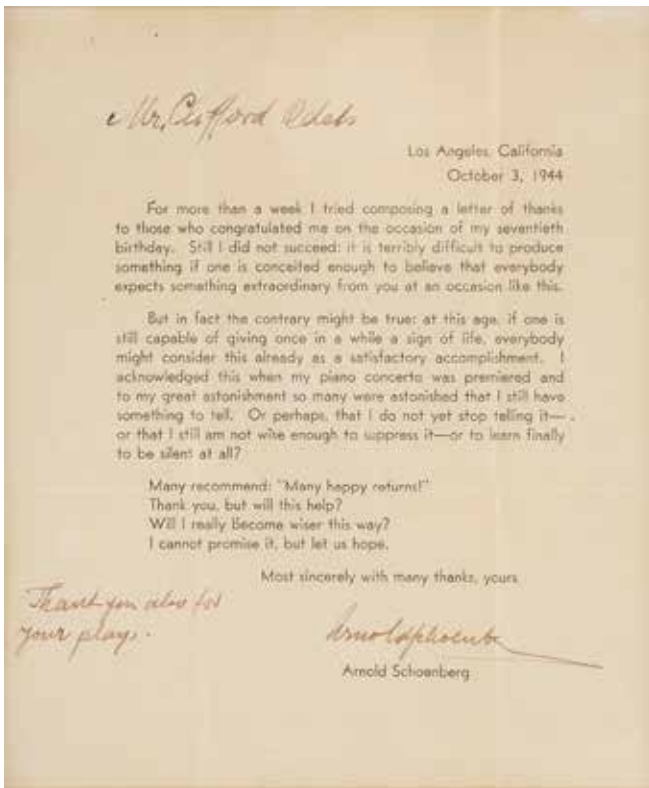
4to. With author's signature and sketch of a giraffe on free front endpaper opposite title page. Publisher's red cloth stamped in black, original dust jacket. A few edge tears and one small chip to jacket, light wear.

14th printing, SIGNED AND INSCRIBED by the author, with a pen and colored pencil illustration. This was the first book to feature Curious George.

\$2,000 - 3,000



216



217

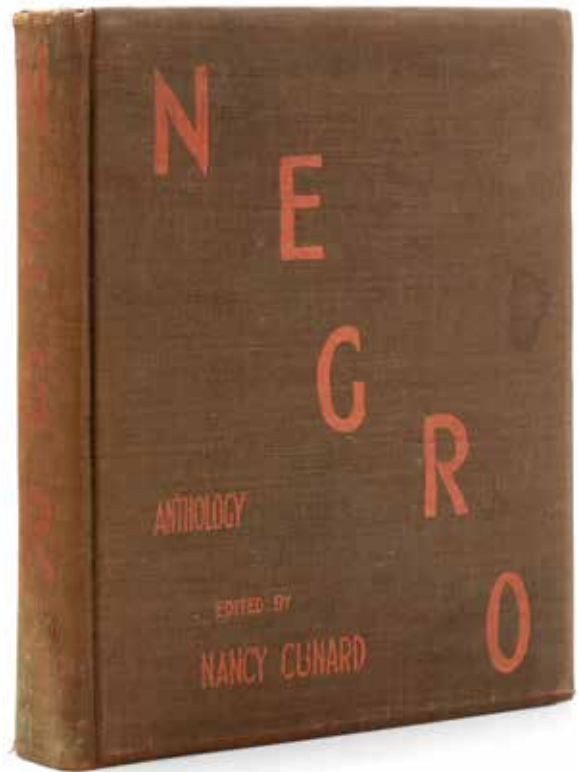
217

SCHOENBURG, ARNOLD. 1874-1951.

Typed Letter Signed ("Arnold Schoenberg") to Clifford Odets, 1 p, 4to, Los Angeles, October 3, 1944, with autograph name of addressee at top and postscript at bottom "*Thank you also for your plays,*" Together with the original mailing envelope and a portrait photo of Schoenberg. Elaborately matted, framed and glazed, with guarantee labels of Scriptorium and Memorabilia, Ltd. in California on back of frame.

Schoenberg was a groundbreaking composer and music theorist, whose innovative, atonal compositions led his work to be denounced by the Nazis as "degenerate." He left his native Austria for Berlin in 1901, but after the Nazis came to power he fled to the United States. Here, he writes to playwright and screenwriter Clifford Odets, thanking him for sending his congratulations on the occasion of Schoenberg's 70th birthday.

\$1,000 - 2,000



218

218

[SCHULBERG, BUDD. 1914-2009.]

CUNARD, NANCY. 1896-1965. *Negro Anthology* London: Nancy Cunard at Wishart Company, 1934. 4to (308 x 244 mm). Color folding map of America. Publisher's original dark brown cloth, titled in red, with "Black Belt of America" map stamped in red to lower cover, light wear at the corners and spine ends, rubbing to spine. *Provenance:* Budd Schulberg (stamp to endpapers, "Virginia and Budd Schulberg," used only through 1942); by descent.

BUDD SCHULBERG'S COPY OF THE FIRST EDITION, IN FIRST ISSUE BINDING. Cunard was a literary muse for several modern British and American writers, including Langston Hughes, Aldous Huxley, James Joyce, and others. Dedicated to her lover, Henry Crowder, this book attempts to record "the full violence of the oppression of the 14 million Negroes in America and the upsurge of their demands for mere justice...." It features contributions by Hughes, Zora Neale Hurston, William Carlos Williams, W.E.B. DuBois, Theodore Dreiser, W.C. Handy, Arna Bontemps, Countee Cullen, and others. Schulberg was the author of *What Makes Sammy Run* and won an Academy Award for *On the Waterfront*, and in 1965 was the founder of the Watts Writers Workshop.

\$4,000 - 6,000

72c

March 11, 1941

For Budd, great
writer, lousy, unproven
ping-pong player

Fante

219

219

[SCHULBERG, BUDD. 1914-2009.]

FANTE, JOHN. 1909-1983. *Wait Until Spring, Bandini*. New York: Stackpole Sons, (1938). 8vo (210 x 135). Original cloth, lacking d.j., spine faded, wear to cloth.

WITH: *Ask the Dust*. New York: Stackpole Sons, (1939). Original cloth, lacking d.j. Some soiling to covers.

Provenance: From the collection of Budd Schulberg.

FIRST EDITION, PRESENTATION COPY TO BUDD SCHULBERG, OF FANTE'S FIRST NOVEL. Inscribed with humor, "For Budd, Great writer, lousy, unproven ping-pong player," and dated March 11, 1941, just about the time *What Makes Sammy Run* was published. A wonderful association copy from two of the great chroniclers of 1930's Los Angeles. Sold with a first edition of Fante's *Ask the Dust*, also from Schulberg, both books with pencil shelf-mark "72b" & "72c" respectively to front fly.

\$1,500 - 2,500

This Book Belongs To
Budd Schulberg

Inscribed with affection and my god how much admiration and respect, on the occasion of a memorable weekend of another sort - one that I'll never forget. You already know how I'm bowled over by "the Disenchanted" - I'm so proud of you for such a wonderful book.

Faithfully yours,
Charlie

Oxford, N.H. Nov. 14th '49

220

220

[SCHULBERG, BUDD. 1914-2009.]

JACKSON, CHARLES. 1903-1968. Four novels inscribed by Charles Jackson to Budd Schulberg, including:

1. *The Lost Weekend*. New York: Farrar & Rinehart, (1944). Original cloth, dust jacket, minor chipping. 2nd printing. "Inscribed with affection and my god how much admiration and respect, on the occasion of a memorable weekend of another sort - one that I'll never forget. You already know how I'm bowled over by 'the Disenchanted' - I'm so proud of you for such a wonderful book. Faithfully Yours, Charlie. Oxford, NH, November 14th, '49."

2. *The Fall of Valor*. NY: Rinehart & Co, (1946). First printing. Original cloth, dust jacket, minor chipping. Warmly inscribed.

3. *The Outer Edges*. NY: Rinehart and Company, (1948). First printing. Original cloth, dust jacket, spine faded, minor chipping. Warmly inscribed to Vickie and Budd.

4. *Earthly Creatures*. NY: Farrar, Straus and Young, 1953. First printing. Warmly inscribed to Budd and Vickie.

Provenance: From the collection of Budd Schulberg.

\$800 - 1,200

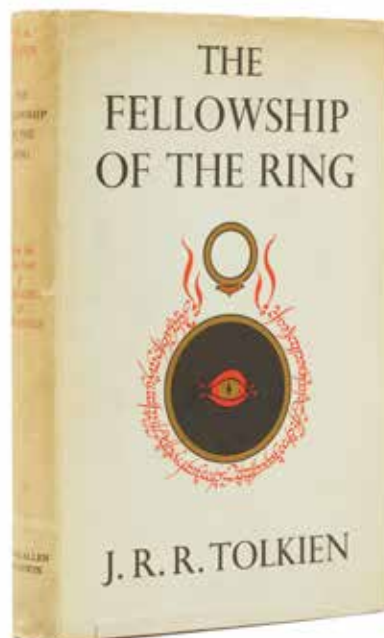
221

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

The Fellowship of the Ring. London: George Allen & Unwin Ltd, 1954. 8vo (229 x 150 mm). Publisher's red cloth, titled in gilt, folding map at rear, original dust jacket, small closed tear, lightly toned at outer margin.

FIRST EDITION OF THE TOLKIEN CLASSIC. A fine, fresh copy with only minimal wear to jacket.

\$3,000 - 5,000



221

222

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

Collection of first American editions, including:

1. *The Two Towers*. Boston: Houghton Mifflin Company, 1955. Original cloth, publisher's dust jacket, priced \$5.00, with stripe and notch to "r," minor creasing and wear at spine ends.
2. *The Two Towers*. Another copy, in publisher's dust jacket, priced \$5.00, without stripe or notch.
3. *The Return of the King*. Boston: Houghton Mifflin Company, 1956. Original cloth, publisher's dust jacket, priced \$5.00, with oversized "5," very minor wear to jacket.
4. *The Return of the King*. Another copy, same points, with minor chipping to jacket at lower spine.

WITH: First American Editions of *Tree and Leaf*, *Farmer Giles of Ham*, *Smith of Wootton Manor*, and *The Children of Hurin*.

\$1,000 - 1,500



222

223

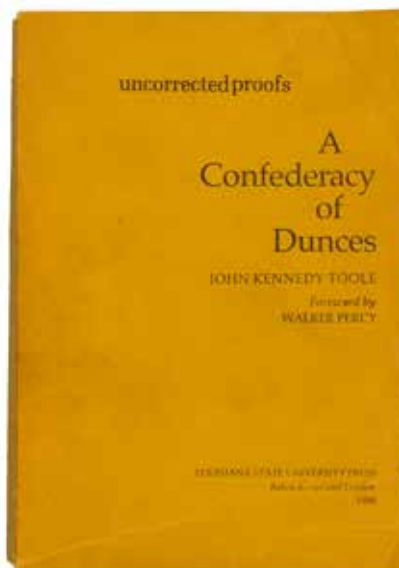
TOOLE, JOHN KENNEDY. 1937-1969.

A Confederacy of Dunces. Baton Rouge and London: Louisiana State University Press, 1980. 8vo (216 x 157 mm). Publisher's tape-bound printed gold wrappers. Small closed tear at lower joint, light creasing.

Provenance: Tom Christie (autograph note laid-in from Susan Rogers)

RARE UNCORRECTED PROOF OF NEW ORLEANS CLASSIC, winner of the Pulitzer Prize. According to files at Louisiana State University Press, only 29 copies were produced in gold wrappers for rights and permissions and marketing purposes. Unfortunately for Toole, the darkly humorous masterpiece was not published until after his death, where it garnered all the acclaim he could have hoped for in his life. We note no copies at auction, and very few in the trade since its original publication.

\$3,000 - 5,000



223



224

224

WILLIAMS, TENNESSEE. 1911-1983.

MICHALS, DUANE. B. 1932. An original Duane Michals photograph, "Tennessee Williams," an 8 x 10 inch gelatin silver print, image size: 6 x 8 inches, titled at head, numbered 1/25 lower right and signed "Duane Michals," additionally inscribed in the margin by Tennessee Williams, "C'est Moi?! Ah, mon dieux!", and again on the mat, "I've always relied on the kindness of strangers without cameras! Tennessee," matted.

AN ARRESTING PORTRAIT OF TENNESSEE WILLIAMS BY DUANE MICHALS," this one numbered 1/25, and signed humorously by Williams in the margin and on the mat.

\$4,000 - 6,000



225

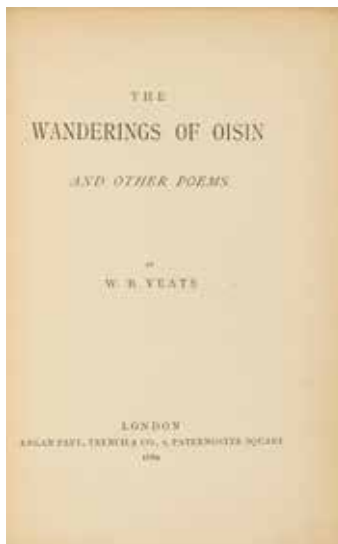
225

WOOLF, VIRGINIA. 1882-1941.

Street Haunting. San Francisco, Westgate Press (printed for the Grabhorn Press), 1930. 8vo. Original blue morocco over patterned boards, with slipcase; light fading to spine. Provenance: collection of Erwin Boehning.

FIRST EDITION, limited issue no 169 of 500 copies, signed by the author. Kirkpatrick A13.

\$800 - 1,200



226

226

YEATS, WILLIAM BUTLER. 1865-1939.

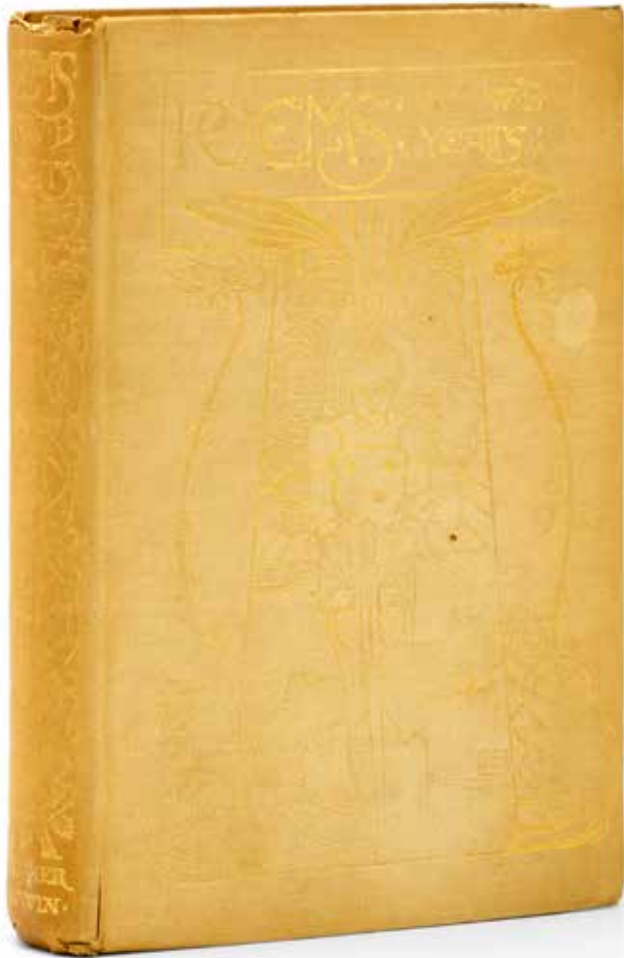
The Wanderings of Oisín and Other Poems. London: Kegan Paul, Trench & Co., 1889. 8vo (178 x 120 mm). Original blue cloth, titled in gilt. Some chipping to spine. In folding chemise and morocco-backed slipcase.

FIRST EDITION, FIRST ISSUE BINDING, of Yeats's first regularly published book printed in an edition of only 500 copies, following the privately issued, and virtually unobtainable, *Mosada*. The remainder sheets were issued under a new imprint in 1892 (see below), which is in itself a Yeats rarity. Wade 2.

WITH: *The Wanderings of Oisín*. London, T. Fisher Unwin, 1892. 8vo. Original cloth backed paper boards. 2nd issue, with cancel title page, using the Kegan Paul sheets. Some soiling to spine.

WITH: Same. Rebound in full morocco, monogrammed "A.K.R." to upper cover. Gilt edges.

\$1,500 - 2,500



227

227

YEATS, WILLIAM BUTLER. 1865-1939.

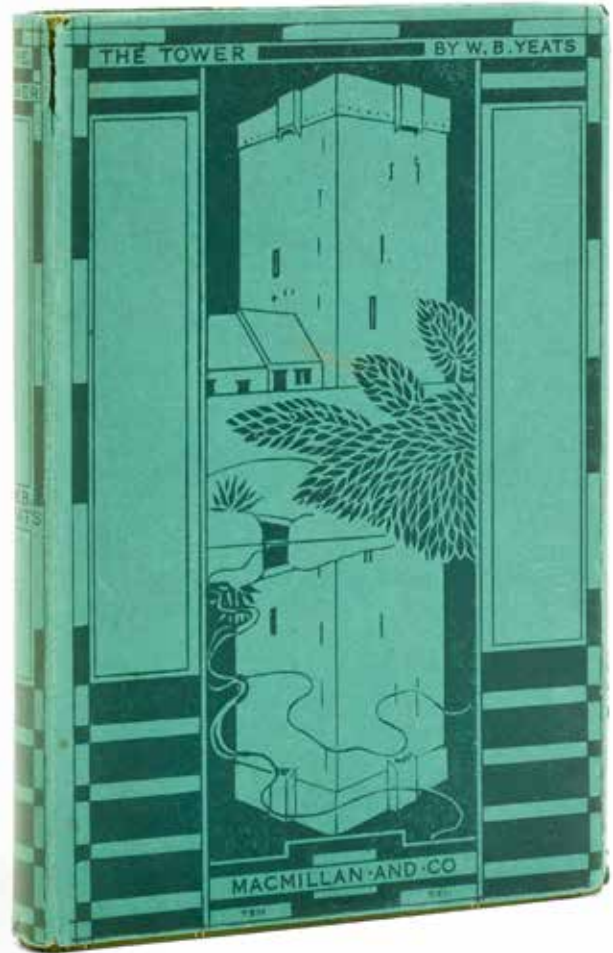
Poems. London: T. Fisher Unwin, 1895. 8vo (194 x 124 mm). Decorated title page, after a design by H. Granville Fell. Original cream cloth, decorated in gilt after another design by Fell. Minor chipping at ends of spine, minor soiling, some foxing to endpapers. *Provenance*: Carl Eric Lindin (ink inscription); unidentified bookplate to pastedown.

FIRST EDITION of the first collected edition of Yeats poems, many of which were revised for publication. Wade 15.

WITH: *Poems*. Boston: Copeland and Day, 1895. Decorated title page after Fell. Original cream cloth, gilt, utilizing Fell's design, minor stain to front cover, with newsprint portrait to Yeats pasted to half-title, with ink note.

Provenance: Meta Creighton (ink inscription to title page, 1904). *FIRST AMERICAN EDITION*. Wade 16.

\$1,000 - 1,500



228

228

YEATS, WILLIAM BUTLER. 1865-1939.

4 items:

1. *The Tower*. London: Macmillan, 1928. 8vo (194 x 126 mm). Original cloth, dust jacket. Minor wear to extremities of dust jacket. *FIRST EDITION* of this Yeats cornerstone. "It was rapidly seen as a supreme achievement, and has been recognized as one of the key books of the twentieth century" (Foster, *W.B. Yeats: A Life, Vol. 2*, Oxford, 2003, p 362). Along with *The Winding Stair*, called by Cyril Connolly "a peak in English poetry" Connolly *Modern Movement* 56a; Wade 158.
2. *The Winding Stair*. *The Winding Stair*. Original cloth, gilt, with red leather title labels. Fading to margins of endpapers. *FIRST EDITION, LIMITED AND SIGNED*, number 184 of 642 copies signed by Yeats to the half-title. A clean, bright copy. Wade 164.
3. Same. London: Macmillan, 1933. Original cloth, dust jacket. Owner inscription in ink. *FIRST EDITION*, greatly expanded from the 1929 American issue. Clean, bright copy in jacket. Connolly *Modern Movement* 56b; Wade 169.
4. Same. New York: Macmillan, 1933. Original cloth, dust jacket. Bookplate to pastedown, some minor chipping to jacket edges. *FIRST AMERICAN EDITION*, expanded. Wade 170.

\$1,500 - 2,500



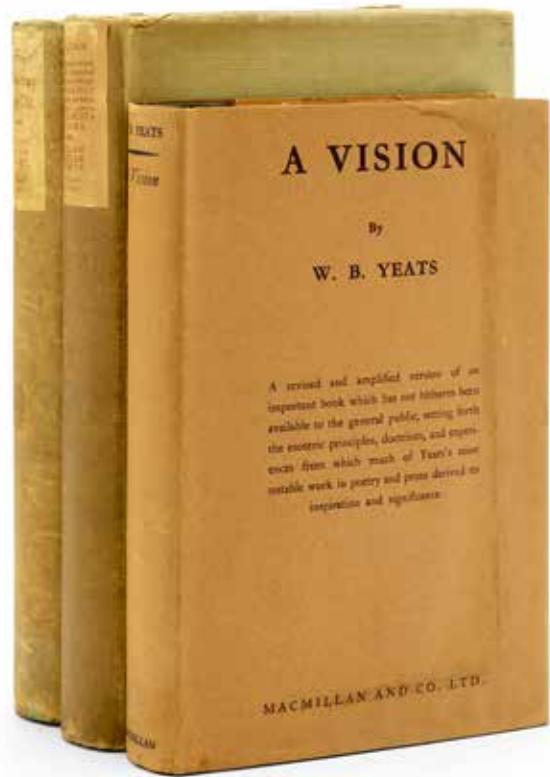
229

229

YEATS, WILLIAM BUTLER. 1865-1939.

Collection of the early works of W.B. Yeats, including:
 1. *The Book of the Rhymer's Club*. London: Elkin Matthews, 1892. Original cloth, paper label. JOHN QUINN'S COPY, his bookplate to pastedown. WITH: *The Second Book of the Rhymer's Club*. London and New York, 1894. Original cloth. Wade 291 & 294.
 2. *The Countess Kathleen*. London: T. Fisher Unwin, 1892. Original paper-backed boards, owner inscription, light soiling. Folding chemise and morocco backed slipcase. *FIRST EDITION* of author's first play. Wade 6.
 3. *The Countess Kathleen*. Boston: Roberts Bros, 1892. Original paper-backed boards, owner inscription, light soiling. *FIRST AMERICAN EDITION*. Wade 7.
 4. *The Celtic Twilight*. London: Lawrence and Bullen, 1893. Green cloth, gilt. Spine toned. Owner's ink inscription to endpaper. *FIRST EDITION, FIRST BINDING*. Wade 8.
 5. *The Secret Rose*. Illustrated by Jack B. Yeats. London: Lawrence & Bullen, 1897. Original cloth, gilt. *FIRST EDITION, FIRST ISSUE*. Bright copy. Wade 21.
 6. *The Wind Among the Reeds*. London: Elkin Matthews, 1899. Original blue cloth gilt. [WITH] Same. London and New York: John Lane, The Bodley Head, 1899. Original blue cloth, gilt. *FIRST EDITION and FIRST AMERICAN EDITION*. Wade 27 & 28.
 7. *The Shadowy Waters*. London: Hodder and Stoughton, 1900. Original cloth, gilt. Ink inscription to endpaper. *FIRST EDITION*. Wade 30.

\$1,500 - 2,500



230

230

YEATS, WILLIAM BUTLER. 1865-1939.

3 items:
 1. *The Trembling of the Veil*. London: Privately Printed for Subscribers by T. Werner Laurie, 1922. 8vo (225 x 135 mm). Original parchment backed, paper-covered boards, paper spine label. Publisher's unprinted grey paper dust jacket, with title label to spine. Light soiling to margins of covers, wear to spine of jacket. *FIRST EDITION, LIMITED SIGNED ISSUE*, number 441 of 1000 copies signed by Yeats.
 2. *A Vision*. London: Laurie, 1925. 8vo (225 x 135 mm). Original parchment backed, paper-covered boards, paper spine label. Publisher's unprinted grey paper dust jacket, with title label to spine. Light soiling to margins of covers. *FIRST EDITION, LIMITED SIGNED ISSUE*, number 7 of 1000 copies signed by Yeats, with original publisher's prospectus laid in, 4 pp.
 3. Same. London: Macmillan, 1937. Original cloth, dust jacket. *FIRST TRADE EDITION*, revised and expanded from the 1925 edition.

\$1,200 - 1,800

231

YEATS, WILLIAM BUTLER. 1865-1939.

Selection of Cuala Press First Editions of W.B. Yeats, including:

1. *Wild Swans at Coole*. [Dublin,] 1917. Original cloth-backed boards, publisher's plain brown dust jacket, some chipping. Scarce in jacket. 400 copies. Wade 124.
2. *Reveries Over Childhood [WITH] Plates to Accompany...* [Dublin,] 1915. Original cloth-backed boards. Light soiling. No 92 of 425 copies; *Plates* volume complete with 4 leaves. Wade 111.
3. *Michael Robartes and the Dancer*. [Dublin,] 1920. Unopened leaves. Original cloth-backed boards, toning to margins, wear to spine ends. *FIRST BOOK APPEARANCE OF THE SECOND COMING*. 400 copies. Wade 127.
4. *October Blast*. [Dublin,] 1927. Original cloth-backed boards, publisher's plain dust jacket, with minor chipping. Scarce in jacket. 350 copies. Wade 156.

WITH: *Responsibilities: Poems and a Play*, 1914, No 16 of 400 copies, Wade 120; *Two Plays for Dancers*, 1919, BOOKPLATE OF ELEANOR AND FRED REID by J.B. Yeats, 400 copies, Wade 123; *Seven Poems and a Fragment*, 1922, 500 copies, Wade 132; *A Packet for Ezra Pound*, 1929 (misprinted), 425 copies, Wade 163; *The King of the Great Clock Tower*, 1934, 400 copies, Wade 179.

\$1,500 - 2,500



231

232

YEATS, WILLIAM BUTLER. 1865-1939.

Autograph Quotation Signed ("WB Yeats"), from his poem "September 1913," dated November 30, 1916, matted and framed beneath a reproduction of John Butler Yeats's 1886 pencil portrait.

"Romantic Ireland's dead and gone / 'Tis with O'Leary in the grave." One of Yeats's most recognizable lines from one his his most enduring poems, "September 1913," written as a defense of art and imagination, and lamenting the death of romantic, heroic values in Ireland.

\$1,200 - 1,800



232

233

YEATS, WILLIAM BUTLER. 1865-1939.

Clipped signature ("WB Yeats"), framed beneath Arnold Genthe photograph of Yeats, gelatin silver print, [1914], 4 x 6 inches, matted and framed, with dampstain to right margin of mat.

Genthe's famous portrait of Yeats taken at the end of his 1914 tour of the United States, with an autograph on a trimmed limitation sheet.

\$800 - 1,200



133



20th Century World Figures and Events

Lots 234 – 263



234

234

ARMSTRONG, LOUIS. 1901-1971.

Typed Letter Signed ("Louis Armstrong"), 1 p, 4to, Culver City, CA, January 16, 1951, to Loew's Incorporated, on plain paper, signed in green ink, being an affidavit that there would be no contractual conflicts regarding his services for the movie *The Strip*. Two-hole punched at top, staple holes.

SATCHMO IS ALL BUSINESS in this officiously-worded letter that was probably requested by the attorneys of one of the parties to the contract between Loew's and Armstrong, along with his orchestra. *I hereby warrant to you that I am not under any contractual obligation of any kind to any person, firm or corporation which will or might prevent, conflict or interfere with the full and complete performance by me and by the members of my orchestra of each and all of the obligations and agreements on my and their respective parts....* The film starred Mickey Rooney as a jazz drummer who falls in love with a nightclub dancer played by Sally Forrest. Louis Armstrong and his orchestra appeared as themselves in the nightclub scenes, along with Earl Hines and Jack Teagarden.

WITH: Armstrong, Louis. Signed Photo, inscribed to "Jack Harris," August 28, 1933.

\$800 - 1,200



235

235

BOER WAR 1899-1902: HOWICK CONCENTRATION CAMP, NATAL, SOUTH AFRICA.

BOTHA, AINNIE. 3 Autograph Letters Signed ("Ann"), in Africaans, 12 pp, 8vo, Howick Concentration Camp, January, May and November, [1901], to her uncle Gerrit Botha, the letters discussing the state of the camp, her plea to find out about her father and brothers in the field, and her impassioned support to the Boer cause.

WITH: 5 censored and uncensored envelopes for letters sent out of, or into Howick camp, most to other Boer Prisoners of War in other camps, from their interned loved ones.

AND a 1 p letter signed "Ainnie Botha," to a Miss Wilson, Refugee School, Natal, dated 15/9/02, written in another hand in English, with envelope; and a written travel pass for a Miss Maude, signed J Murray Assistant Superintendent Howick A Camp.

A rare collection of Boer War letters and envelopes, 4 written in Africaans by the daughter of Louis Botha (Boer General and the first Prime Minister of South Africa), whilst interned in the Concentration camp at Howick, Natal. The 5 extra envelopes from internees to loved ones are of particular interest to postal history collectors, mostly with stamps, censor labels, and endorsements. The establishment of concentration camps by the British for the civilian population of the Boer states in South Africa caused an international outcry. The first camp outside Howick, Natal, was opened in January 1901 as a "refugee camp," initially unfenced, to house the large numbers of farmers and political prisoners that were displaced after 1901 from the British army's adoption of a slash and burn policy in Orange Free State and Transvaal to combat the guerilla warfare of the Boer army. A second camp was added in late 1901, and up to 3300 civilian inhabitants were housed in tents. The camp was closed in October 1902; 84 internees died during this period, mostly from epidemics of measles and scarlet fever.

\$1,500 - 2,500



236

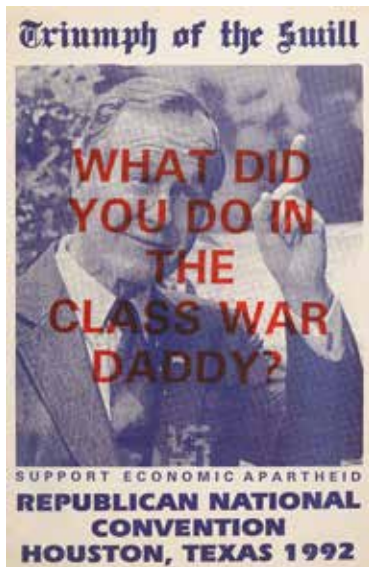
236

BROOKSIDE MINER STRIKE.

Two card placards demonstrating against Duke Power Company. Used in demonstrations on the picket line at Brookside mine in Harlan County, Kentucky, June 1973- summer 1974.

2 white card placards, each 715 x355mm. One printed in red "Coal miners die while Duke Power Profits --- Back UMYA Brookside Miners", the second printed in black "Duke Power Co. owns the Brookside Mine, but they don't own us", with tie holes at the upper margin, both with mud stains and wear due to weather exposure; Together with a box of related papers collected by a reporter Louise Bernikow, comprising press clippings factsheets and magazines produced by the Miners Union, roneo leaflets distributed at the picket line, and other related material gathered while on a visit to the strike headquarters in April 1974.

Provenance Louise Bernikow, reporter for Pacifica radio and MS Magazine, the material gathered on the Picket Line at Brookside Mine, April 1974.



237

The Brookside Strike was a year long effort by 180 coal miners and their families, to restore the right to strike in the new contracts given out by Duke Power, after Duke had bought two coal mines in Kentucky to generate local electricity. Duke Power refused to bargain with the work force, so the Union picketed the mine, and Duke brought in armed men to guard the property, some of whom were armed prisoners on work release, and there was even a machine gun mounted up on a roof. In due course gunfire between both parties ensued, miners barricaded themselves into their homes with mattresses, and the State Troopers were called out. Many miners were arrested. There was one film crew there Barbra Kopple and camera man who were doing a documentary on the strike, and it is said that without their footage and interest, the strike would not have succeeded. The struggle at Brookside is an important moment in Union History, and these placards and literature are the evidence of a somber time in labor relations in America.

\$1,200 - 1,800

237

[BUSH, GEORGE H.W.]

A group of 3 posters (one in duplicate), printed in red and blue, showing an image of bush smiling with one finger raised, with text below "Support economic Apartheid Republican Convention Houston, Texas 1992", with over prints in red "We're Rich and you're not", and "What did you do in the Class War Daddy?", each 430 280mm. A few creases, slight discoloration to margins.

\$1,000 - 1,500



238

238

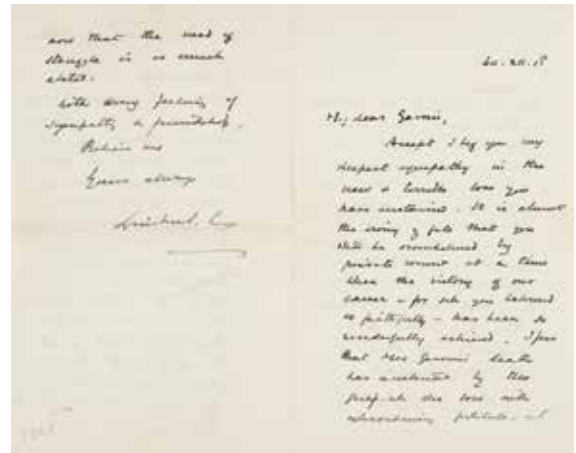
CARVER, GEORGE WASHINGTON. 1864-1943.

Photograph Signed ("Geo. W. Carver"), 8 x 10 inch gelatin silver print, dated in Carver's hand, "Jan 27 - 1938." Carver standing at a podium during a public appearance, with clear signature to the right. Marked on the verso in blue pencil "George Washington Carver, Negro Scientist." Date stamps of June 8th 1937 and May 26, 1946 on verso. Together with a large-format photographic negative taken from this print of the image (including signature). Handling wear.

\$800 - 1,200



239



340

239

CARVER, GEORGE WASHINGTON. 1864-1943.

4 items:

1. Autograph Letter Signed ("G.W. Carver") to Ford Davis ("My Beloved Boy Mr. Davis") expressing a dream that they might take a lecture tour of the South together, 2 pp, 4to, on Tuskegee Normal and Industrial Institute letterhead, July 16, 1933, old folds, clean.
2. Autograph Letter Signed ("G.W. Carver") also to Ford Davis ("My Dear boy, Mr. Davis"), discussing the importance of calcium, 1 p, on Tuskegee Normal and Industrial Institute letterhead, June 25, 1932, old folds, clean.
3. *Tuskegee Institute Chapel Bulletin*, Vol 1, no 3, September 24, 1933, 2 pp, annotated by Carver to p 2, where he has written in ink "This is what you mean to me," over the poem "This is Friendship," drawing a line along the first four stanzas beginning "I love you not only for what you are..."
4. Photograph Signed ("G.W. Carver"), 4 x 5 inch gelatin silver print, with stamped "0051" to verso, with owners address in ink, "J.E. Hales ... Charlotte, N.C."

IMPORTANT COLLECTION OF CARVER MATERIAL TO FORD DAVIS, including a very tender letter (July 16, 1933), remarkable for its familiar tone, "I know you know exactly what I mean when I say beloved boy ... Dear, I believe you look better than ever, so much more intellectual. Your skin is not the fresh baby pink that I like, but a few massages will bring it back again." He continues with his vision for a lecture and investigative tour, "My mind keeps telling me that the time is now ripe for a trip even in parts of the South where we could be together unmolested ... and have you recognized as a coming scientist ... it hurts my very soul to think I cannot have the very one that God has endowed with a brain, spirit and personality to fit into this great work, simply because of complexion and nationality."

\$1,000 - 1,500

240

CHURCHILL, WINSTON. 1874-1965.

Autograph Letter Signed ("Winston C"), to James Louis Garvin, offering condolences for the death of his wife, 4 pp recto and verso on conjoined leaves, 8vo, London, December 30th, 1918, on embossed letterhead of the Ministry of Munitions of War, with mailing envelope, fold creases, light soiling.

Churchill writes to his friend sympathetically: "It is almost the irony of fate that you should be overwhelmed by private sorrow at a time when the victory of our cause — for which you laboured so faithfully — has been so wonderfully achieved. Mrs. Garvin's death was accelerated by her grief — which she bore with extraordinary fortitude — at the sacrifice of your gallant soldier son." Garvin was a journalist and editor of the *Sunday Observer*, and later the Editor-in-Chief of the *Encyclopedia Britannica*. He had close relationships with people in power, particularly in the Admiralty, but the war took a personal toll when his only son, Roland, was killed in July 1916. In 1940, his support of Churchill as Prime Minister was opposed by the owner of the *Observer*, Waldorf Astor, who objected to the concentration of War powers in Churchill's hands, forcing Garvin to resign from his position as Editor.

\$3,000 - 5,000



241

241

CARNEGIE (CARNEGIE), DALE. 1888-1955. AND ESENWEIN, J. BERG. 1867-1946.

The Art of Public Speaking. Springfield, MA: Home Correspondence School, 1915.

8vo. Publisher's maroon cloth gilt, top edge gilt. Corners slightly bumped, smudges to page edges, slightly loose.

A pioneering early work and a predecessor to countless self-improvement and self-help books published to this day. Co-author Dale Carnegie would change the spelling of his name to "Carnegie" in 1922, because that spelling was more familiar to people due to steel tycoon and philanthropist Andrew Carnegie (to whom he was not related). He would go on to publish his own book *Public Speaking: A Practical Course of Business Men*, and more importantly his classic *How to Win Friends and Influence People*. The company that bears his name is still a major provider of business training in a variety of disciplines.

\$800 - 1,200

242

GANDHI, MOHANDAS KARAMCHAND. 1869-1948.

[*The Harijan Tour and other tours around India.*] India: [early 1930s].

Two albums showing Gandhi touring India, each oblong 4to, 230 x 310 mm. The first, a contemporary album with 161 small photographs mounted on 20 leaves, the interleaves annotated with subject or location. The second album in a 1960s binding, with 7 mounted photographs of Gandhi from the early 1930s, various sizes, with one group shot, possibly of Jamnalalji's Family, the image signed by Gandhi in Hindi. The contemporary album worn, a few leaves detached, some marginal tears.

A fine selection of small photographs of Gandhi, probably taken by a member of his travelling entourage, the images documenting his travels around India in the early 1930's, and especially his Harijan Tour. This was an especially important period in Gandhi's life, when he strove through hunger strikes, and continual touring of India to create a Nationalist Movement. They show Gandhi addressing the crowds in Malabar, Benares, Lahore, Calicut, Gujarat, Cawnpore, Delhi, Poona, Conoor, Patna, Karachi, and many other cities, praying, collecting alms as he walked from place to place, and in private conversation with local officials. The images also include Gandhi washing in Cape Comorine, and visiting the house of Jamnalal Bajaj's family in Chikhaldia. From 1921 onwards Jamnalal was a close supporter of Gandhi in the struggle for the freedom of India from British Rule. One photograph is annotated "Central Board of H.S Sangh in Birla House, New Delhi Decem '33." The H S Sangh (Harijan Sevak Sangh) was the name of the "All India Anti-Untouchability League," and was based in Delhi from 1933.

\$4,000 - 6,000

243

HEFNER, HUGH. 1926-2017.

3 Documents Signed ("Hugh M. Hefner"), partially printed and accomplished in manuscript, 3 pp recto and verso, legal folio, Chicago, December 18, 1952, April 24, 1953, and June 5, 1953, being applications for bank loans, fold creases, browning.

After being denied a \$5 raise at *Esquire*, Hefner left his job, taking a position as Circulation Manager at the Child Training Association while raising money to start his own publication. Here he applies for two loans of \$50 each and one for \$500, using his furniture as collateral. The form on the verso of the last and largest loan application has a recommendation from an investigator to approve the loan: "Should be O.K. for \$500/00." On another, there is a note reading: "Fine type young man. Believe safe loan." Having borrowed this \$600, he then raised an additional \$8,000 from family and investors to launch *Playboy* magazine in December 1953. *Playboy* would take a decidedly masculine part in the sexual revolution, combining "cheesecake" nude photography with world-class fiction and interviews of leading cultural and political figures.

\$2,000 - 3,000



242



243



The item as it appeared at auction in 1999.



244

HOUDINI, HARRY. 1874-1926.

A collection of 11 cast iron shackle and lock items from Houdini's personal collection, comprising: a large wrist-ankle-neck shackle; ankle shackles connected by a 16-inch linked chain; ankle shackles connected by a 12-inch chain; ankle shackles connected by a 10-inch chain; ankle shackles connected by an 8 inch chain; wrist cuffs (2 pair); wrist shackles with 3-inch chain (2 pair); wrist shackles with 8-inch chain; a triple wrist cuff; and a large padlock. Housed together in custom shadowbox gilt frame with "Houdini" in gilt letters to upper quadrant. Together with a DVD copy of the Tony Curtis film *Houdini* (Paramount 1953).

Provenance: Originally part of the collection of the Houdini Magical Hall of Fame, Niagara, Canada (letter from Henry Muller, March 15, 1998); sold Butterfield and Butterfield, sale 6957B, February 16, 1999, lot 3576 to Pat Croce (copy of invoice present); sold Pat Croce Houdini Collection, Briggs Auctions, February 21, 2014, lot 42.

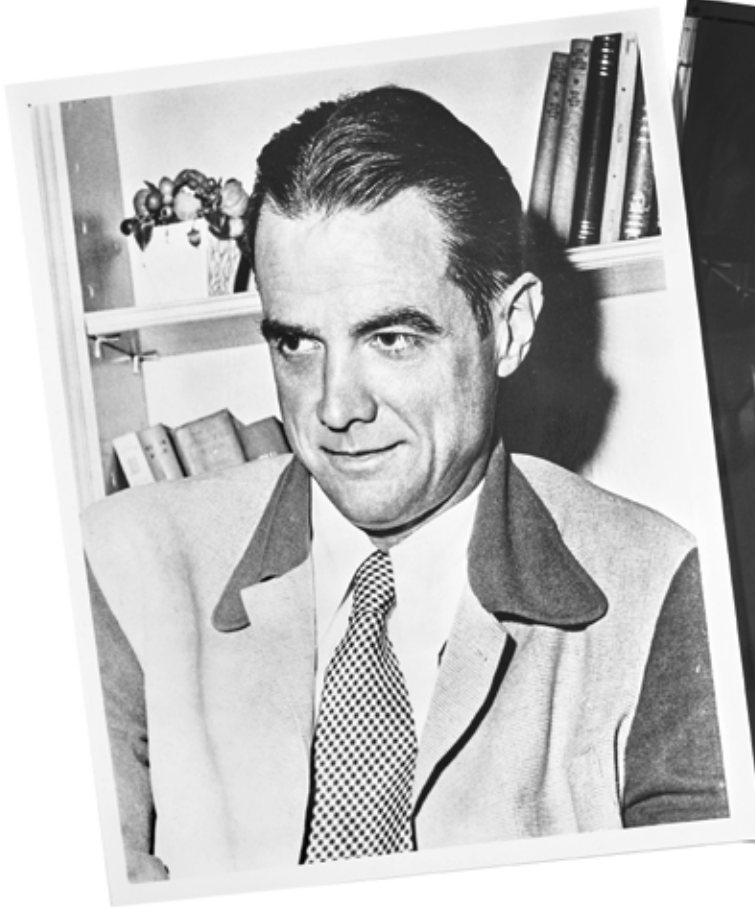
This remarkable group of wrist, ankle and body shackles is part of what remains of Houdini's personal collection of escape gear. Houdini's will contained instructions for his implements and papers to be destroyed after his death, but a large group of material found its way into the hands of a popular mentalist named "The Amazine Dunninger" (Joseph Dunninger, 1892-1975). Dunninger, who, like Houdini, specialized in debunking fraudulent mediums, purportedly purchased the present lot along with other materials from Houdini's widow Bess. Later in his career, Dunninger served as technical advisor on the biopic *Houdini* starring Tony Curtis and Janet Leigh, and this lot (in its earlier frame) makes an appearance in that film.

Dunninger died in 1975, and in 1976, a group of entrepreneurs led by Henry Muller stumbled upon his storage facility in New York. They bought Dunninger's collection outright and opened The Houdini Magical Hall of Fame in Niagara, Ontario in 1968.

The museum featured memorabilia from Houdini and other famous and important magicians and illusionists of the 20th century, including Walter Gibson and "The Great Raymond," among others. (There are several 1980s vintage video clips and photographs of the Hall of Fame's premises posted on the internet, and the present collection, in its earlier frame, can be glimpsed among the contents). Unfortunately, a large fire in 1996 destroyed a third of the museum, and the contents were put in storage for three years before Muller decided to auction them off. The collection was reframed after the Butterfield & Butterfield sale of 1999, retaining the original bronzed "Houdini" lettering.



\$20,000 - 30,000



245 W

HUGHES, HOWARD. 1905-1976.

Archive of approximately 1800 vintage negatives, various sizes (2 x 3 to 11 x 14 inches, with the greater bulk in the 2 x 3 to 3 x 4 inch range), the bulk of which relate to the Spruce Goose's development, January 1, 1943 to May 20, 1949, together with approximately 200 additional negatives and vintage prints (some reproductions) of images relating to the life and career of Howard Hughes, 1906-c.1953, including images of young Hughes, his family, his career in aviation and Hollywood, and his celebrity friends.

Provenance: acquired by the father of the current owner with the purchase of the Hughes Company's Hollywood offices at 7000 Romaine Street.

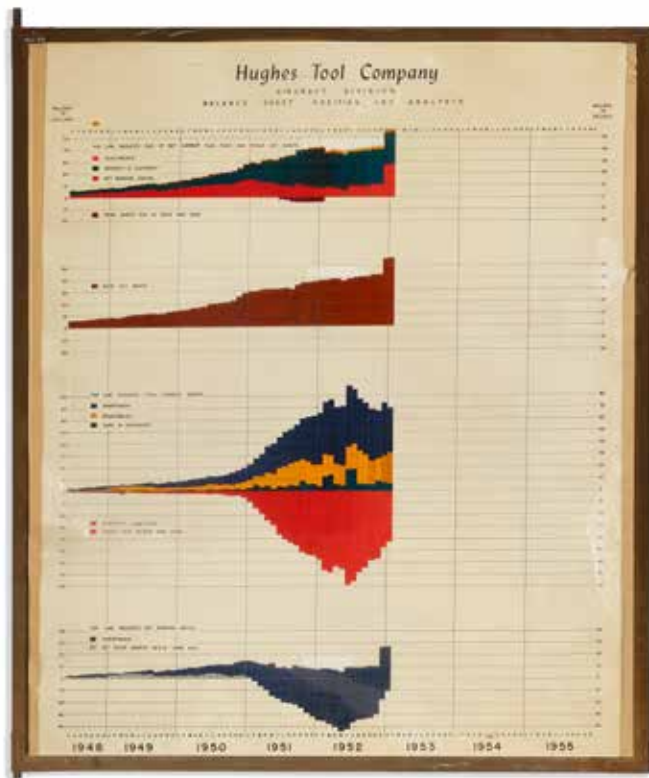
The bulk of this remarkable photographic archive comprises images of the development of the Hercules H-4 (often referred to in this archive as HK-1), better known as the "Spruce Goose." Conceived early in WWII, the Hercules project addressed the problem of transatlantic transport of large amounts of troops and supplies in the face of deadly U-Boat attacks on ocean liners by the Germans. It could not, however, be made of aluminum, because of wartime restrictions on that commodity. Instead, Hughes and his original partner Henry Kaiser of Liberty Shipbuilders, conceived of a transport made of birch wood, resin and fabric. Nearly 5 stories high and with a wingspan as wide as a football field, the Hercules was designed to carry 750 fully equipped troops or two armored tanks. It was not completed before the end of the war, and made only one flight in its career--a one-mile hop in 1947 that nonetheless convinced the government that the mammoth plane could fly.

The images present in the Goose archive (which continue past the 1947 flight date, and include alterations and revisions to the project) cover its design, construction and test phases.

The archive also includes a collection of approx 200 images relating to Hughes' life and career, most 3 x 4 in negatives (some larger), some with vintage prints included. Subjects include Hughes early years through school age; images of his parents; his boyhood home and at school. Aviation related images include a photo of early his pilot license; Hughes in a flight suit; images of the 1938 round-the-world flight; the Sikorsky Amphibian airplane; the Spruce Goose under construction and completed; a fighter plane; Hughes' racing plane 1935-36 (4 images) and images of the pilot after breaking speed record for nonstop flight; presentation of Harmon trophy by Roosevelt; images of Hughes' plane crash (4); and more. Hollywood-related images include a portrait of Bette Davis (8 x 10 in neg); Hughes with Carle Laemmle; 10 images of the *Hells Angels* production and the film's opening night; a group of film celebrities meeting transcontinental fliers; Ben Lyon's wedding party; Hughes at Club El Morocco; Hughes at Marion Davies' Tyrolean garb party; with Ginger Rogers at the Rainbow Room; with Bette Davis at Tailwaggers Dinner Dance; at a cocktail party given by Lily Pons; on the set of *The Outlaw* or at premiere (4).

A more detailed listing of the inventory is available upon request.

\$8,000 - 12,000



246

246

HUGHES TOOL COMPANY.

A pair of original pen, ink and gouache on masonite charts, each 1000 x 1300 mm, detailing financial circumstances of the Hughes Tool Company Airport Division, c. February 1954, the first titled "Operating Statement Analysis" and indicating profits and expenses from 1948 through early 1952; the second titled "Balance Sheet Position and Analysis" and indicating the growth of the company's investments, capital and debt from the same time period. Some minor age-spotting, otherwise fine, in original metal hanging frames. *Provenance:* acquired by the father of the present owner when the former purchased the site of the original Hughes Company headquarters at 7000 Romaine, Hollywood.

A quirky relic of the Hughes Company's heyday, indicating the tremendous growth of the company during the post-war years. Not surprisingly, the Flying Boat division appears as a consistent money-loser throughout the period indicated.

\$1,000 - 1,500

247

No lot



248

248

[KENNEDY, JOHN FITZGERALD. 1917-1963.]

SHAW, MARK. 1921-1969. *The John F. Kennedys*. New York: Farrar, Straus, 1964.

Publisher's cloth, blue pictorial dust jacket. *SIGNED AND INSCRIBED* by Shaw on half-title to Franklin D. Roosevelt, Jr., also signed by Roosevelt at bottom of half-title. *FIRST EDITION*. Wear to jacket.

WITH: Original maquette of the cover design, 381 x 508 mm, together with 76 gelatin silver contact prints, approximately 51 x 76 mm each, of Shaw's photographs of the family of John F. Kennedy, as used in the published book. Contact prints were removed from the maquette and stored in polyurethane sleeves for preservation.

WITH: Correspondence between Bauman Rare Books in New York and photographic conservator Peter Mustardo regarding the condition and preservation of the images.

Mark Shaw was given access to the Kennedy family that few photographers could enjoy, taking candid images of John, Jacqueline, and the children in Georgetown, Washington DC, Hyannisport, and other locations. He published this book in 1964, shortly after Kennedy's assassination.

\$8,000 - 12,000



249

KENNEDY, JACQUELINE BOUVIER. 1929-1994; AND YOUSEF KARSH. 1908-2002.

Gelatin silver print portrait of Jacqueline Kennedy, 7 1/2 x 9 1/2 inches on 10 3/8 x 13 3/8 inch sheet, signed by both ("Karsh" and "Jacqueline Kennedy") at lower margin, with additional stamp ("No. 12 / Karsh Ottawa") on verso, very fine, matted, some browning to mat. Together with a copy of the October 11, 1960 issue of *Look* Magazine featuring a variant color image from the same sitting on the cover.

\$800 - 1,200

250

ONASSIS, JACQUELINE BOUVIER KENNEDY. 1929-1994.

3 items:

1. Autograph Note Signed ("Jackie"), to Steve Rubin, regarding a book in French entitled *The Little Savage*, 1 p, 8vo, undated, on Bantam Doubleday Dell note letterhead, minor handling, paper clip mark at top margin.
2. Autograph Note Signed ("Jackie"), to Steve Rubin, regarding a book entitled *The Tibetan Holocaust*, 1 p, 8vo, undated, on Bantam Doubleday Dell note letterhead, staple perforations at top margin.
3. Typed Letter Signed ("Jackie") to Sir John Pope-Hennessy, politely declining to publish his essays, 1 p, 4to, New York, September 16, 1992, on Doubleday letterhead, minor handling.

After the death of Aristotle Onassis, Jackie returned to New York and became a consulting editor at Viking Press, then moved to Doubleday in 1977. In these brief notes and letters, she writes to Doubleday's President and Publisher Steve Rubin, regarding two books under consideration, one of them the French language novel *Le Petit Sauvage* by Alexandre Jardin, and a gentle rejection to Sir John Pope-Hennessy, Director of European Painting at the Metropolitan Museum of Art. "I would dearly love to have a chance to do your collected essays, but I think you are right on the mark: this isn't a book for Doubleday" she writes to Pope-Hennessy.

\$1,000 - 1,500

249



250

Martin Luther King, Jr.
Ebenezer Baptist Church
427 Auburn Avenue, N. E.
Atlanta, Georgia

Atlanta 2-4183
March 28, 1961

Mr. Sammy Davis, Jr.
THE SANDS
Las Vegas, Nevada

Dear Sammy:

The endless problems generated by our great FREEDOM MOVEMENT can only be compared to a river that never stops flowing. Fortunately, its progress too is like a river. Slowly--but surely and relentlessly--the Movement keeps pressing insistently forward, step by step. One such step, in my opinion, was the historic affair at Carnegie Hall on February 27, which you personally initiated and organized, then crowned with your astonishing artistry.

Not very long ago, it was customary for Negro artists to hold themselves aloof from the struggle for equality, in the belief that the example of their personal success was in itself a contribution in that it helped to disprove the myth of Negro inferiority--which indeed it did.

Today, however, our great Negro artists feel that this is an essentially defensive position which does not meet the needs of our time when the Negro people as a whole are vigorously striding towards freedom. Today greats like Harry Belafonte, Sidney Poitier, Mahalia Jackson and yourself, of course, are not content to merely identify with the struggle. They actively participate in it, as artists and as citizens, adding the weight of their enormous prestige and thus helping to move the struggle forward.

Who can measure the impact, the inspirational effect, upon the millions of Negroes who have learned through thousands of grapevines that one of their idols, Sammy Davis, Jr., was responsible for rallying some of the greatest stars of Hollywood to come

Mr. Davis
March 28, 1961
Page Two

forward and publicly support the great cause of Negro freedom? On campuses and in communities throughout the south they are still talking about it and will continue to, I assure you, for many a long month to come.

It is primarily in behalf of these people--the embattled students and the many other thousands of southern freedom fighters, including my colleagues, the four ministers now being legally persecuted by the State of Alabama, that I wish to thank you deeply and sincerely for the truly significant contribution you have made, and, I am certain, will continue to make in the future.

I hope our schedules will dovetail sometime soon so that we can spend a little time together under more relaxed conditions.

With warm personal regards to you and your charming wife, I am

Sincerely yours,

Martin
Martin Luther King, Jr.

Kim

*P.S. I am sorry I had to leave
Miami before and planned and therefore didn't
get to write the letter to Frank Sinatra.
If you will send me his address I
will write him immediately.*

251

KING, MARTIN LUTHER, JR. 1929-1968.

Typed Letter Signed ("Martin"), to Sammy Davis, Jr., thanking him for his contributions to the freedom movement, 2 pp, 4to, Atlanta, Georgia, March 28, 1961, typed on King's letterhead from the Ebenezer Baptist Church, folded.

Provenance: The daughter of Murphy Bennett, Road Manager to Sammy Davis, Jr.

WITH AUTOGRAPH POSTSCRIPT asking for Frank Sinatra's address. King writes to one of the most visible black voices in the arts, who organized a Benefit at Carnegie Hall in January, 1961. "Who can measure the impact, the inspirational effect, upon the millions of Negroes who have learned through thousands of grapevines that one of their idols, Sammy Davis, Jr., was responsible for rallying some of the greatest stars of Hollywood to come forward and publicly support the great cause of Negro freedom?" In the

postscript, King says "I am sorry I had to leave Miami before I planned and therefore didn't get to write the letter to Frank Sinatra. If you will send me his address I will write him immediately." Davis made great strides in overcoming bigotry, with an artistic output that included 37 movies, 40 record albums, 7 Broadway shows and countless television programs. His marriage to Swedish actress May Britt in 1960 was highly controversial in a country that still had laws in 31 states banning interracial marriage. It resulted in a snub from the Kennedy White House, where he was taken off a list of performers scheduled to perform for the First Family, despite Sinatra's attempt to intervene on his behalf. Davis would later perform at the White House for Richard Nixon and Ronald Reagan.

\$3,000 - 5,000



252

252

LENIN, VLADIMIR ILICH. 1870-1924.

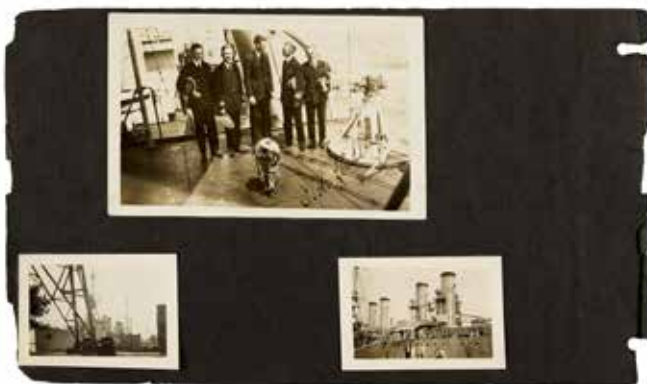
I. Shag vpered dva shaga nazad (Krizis v nashey Partii). Ein Schritt Vorwaerts, zwei Schritt Rueckwaerts. (Ueber die Krise in unserer Partei) [One Step Forward, Two Steps Backward. (The Crisis in Our Party)]. Geneva: Tipografia Partii, 1904.

8vo. Original printed wrappers, spine renewed, Japanese paper guards around first and last signatures, some other professional restoration; cloth folding case.

Provenance: Central Committee of Russia's Social-Democratic Workers Party (ink stamp on title and faintly on upper cover).

FIRST EDITION, with important provenance. Lenin joined the Social-Democratic Workers Party in 1902. The party split into factions during the 2nd Party Congress 17 November 1903. the Bolsheviks ("majority"), headed by Lenin; and the Mensheviks ("minority"), headed by Julius Martov. In *One Step Forward, Two Steps Backward* (*The Crisis in Our Party*) Lenin examines the circumstances that resulted in the split of the party into two irreconcilable factions.

\$800 - 1,200



253

253

LINDBERGH, CHARLES. 1902-1974.

Photograph Signed ("C.A. Lindbergh"), 3-1/4 x 5-1/4 inch gelatin silver print, depicting Lindbergh standing on the deck of the U.S.S. *Memphis*, with 3 U.S. Navy officers, [Washington], [June 11] 1927, marked on reverse "... 1927, S.S. *Memphis*." and ink stamped *Marr*. WITH: Two smaller photographs, 1-3/4 x 2-1/2 inches each, also of U.S.S. *Memphis*.

Light creases. All photos tipped at corners to black paper photo album page, the larger photo partly detached.

Lindbergh arrived home from his history-making transatlantic flight aboard U.S.S. *Memphis* on June 11, 1927 at the Washington Navy Yard. Admiral Hamilton Burrage, the senior Navy officer on the journey, is seen speaking to Lindbergh.

\$1,000 - 1,500

254

LOS ANGELES IN PHOTOGRAPHS.

4 items:

1-3. 3 panorama albumen print photographs, approximately 86 x 202 mm to 73 x 203 mm, edgewear, stray marks.

4. STANTON, T.E. Albumen print stereoview, 99 x 176 mm, chip to one mount corner, not affecting image, a few stray stains.

4 views of 1890s Los Angeles including 2 images of Los Angeles High School on Fort Street (now Broadway), an image possibly of Throop Institute (now Caltech), and a downtown stereoview of the city.

\$1,200 - 1,800



254

255

MARX, KARL. 1818-1883.

Das Kapital. Kritik der politischen Ökonomie ... Buch III: Der Gesamtprozess der kapitalistischen Produktion. Friedrich Engels, editor. Hamburg: Otto Meissner, 1894.

2 volumes, 8vo. Contemporary quarter calf and marbled boards, spines in six compartments, gilt lettered morocco label, spines slightly dry, some light rubbing, light browning to endpapers.

FIRST EDITION of volume 3 of *Das Kapital* "The Process of Capitalist Production as a Whole." Published posthumously and edited from the manuscripts by Friedrich Engels. See PMM 359.

\$800 - 1,200



255

256

MONTESSORI, MARIA. 1870-1952.

Il Metodo della Pedagogia Scientifica Applicato All'Educazione Infantile Nelle Case Dei Bambini. Citta di Castello, Italy: Tipografia S. Lapi, 1909.

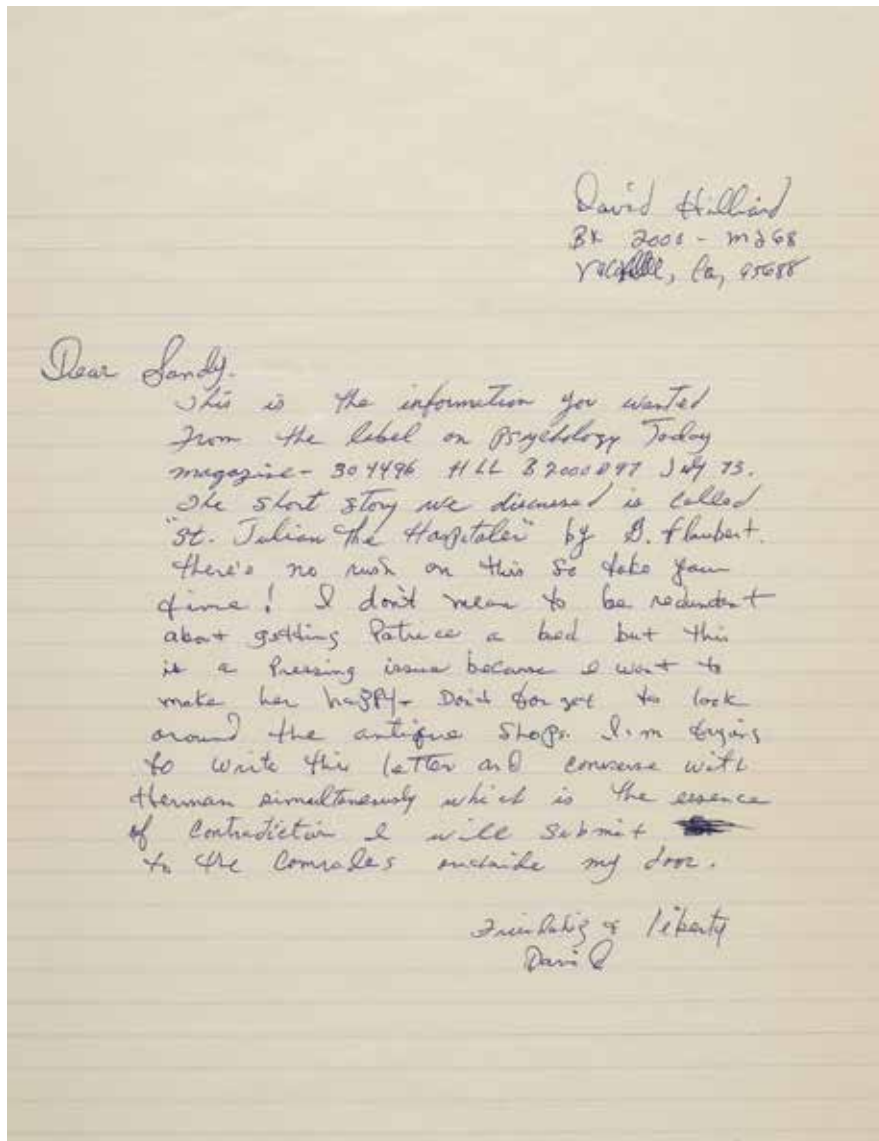
4to. Folding table, 12 plates, woodcut illustrations in text. Publisher's printed wrappers, pages uncut, with modern custom clamshell case. Browning, a few minor stains.

FIRST EDITION of Montessori's first major work on her groundbreaking educational philosophy.

\$1,000 - 1,500



256



257

257

[NEWTON, HUEY AND THE BLACK PANTHER MOVEMENT.]

HILLIARD, DAVID. B.1942. 28 Autograph Letters Signed ("David"), approx. 50 pp, 4to and 8vo, Vacaville Prison, CA, February 1971 to September 1974, to his friend and spiritual advisor Sandy Turner, regarding his life and activism, her problems and issues, and other personal matters, 26 with envelopes, several torn; together with 3 later letters to David Hilliard from "Geronimo ji Jaga (Pratt)," Hugh Dawson and Elaine Brown.

A fine and poignant personal correspondence over a period of over 3 years between Hilliard, who was incarcerated in Vacaville Prison for anti-American activities, and his friend Sandy Turner. The correspondence begins as a spiritual friendship and ending with the declaration of his love. Hilliard played a crucial role in the Black Panther Party, becoming involved with the movement when living in Oakland in 1966. Huey Newton, his childhood friend, told him that Bobby Seale and he were founding a new organization. This organization believed in defense of minority groups by any

means necessary and involved Black Panthers interceding in Police brutalities through use of arms. Hilliard was a central organizer in party affairs, and was arrested many times in the late 1960s. He was eventually tried in July 1971 for threatening to kill President Nixon in a rally speech and sentenced to 10 years. He was refused parole in 1973 and served out his term. The Black Panther Movement had been broken up, and after his prison term, Hilliard moved to Los Angeles to work for Tom Hayden's organization CED. He was also struggling with drug addiction, and in the 1980s lost contact with his friend Huey. Huey was murdered over a drug deal in West Oakland in 1989, and Hilliard gave the eulogy at his funeral. He teamed up with Huey's second wife Frederika Newton to form the Dr Huey P. Newton Foundation, "to preserve and promulgate the history, ideals and legacy of the Black Panther Party and its founder Huey P. Newton" through education and exhibitions of historical archives.

\$3,000 - 5,000



258

258

NEWTON, HUEY P. 1942-1989.

A small untitled pencil sketch of a telescope on a tripod stand, signed ("HPN for Gwen"), 275 x 210 mm, presented to his wife Gwen; some light smudging.

WITH: a section of a typed manuscript, 51 typed carbon pages, 4to, upper cover label reading "Manuscript, by Huey P. Newton (revised & edited portions) copyright 1974, 1975 by Huey P. Newton," the first leaf loose. Original card binder with title label.

AND WITH: 2 Typed Letters Signed, both dated 1978, one to Newton from Chaka Macumba, enclosing poetry, and the second TLS to Newton from Robert Levering, an investigative reporter offering his help with Huey's book on the war against the Panthers.

AND WITH: 2 Autograph Letters Signed of "Molly" to both Gwen and Huey, dated November 11, 1978; and 2 Typed Letters Signed, one to Newton, [c.1973], and one to Gwen, both from David Steiner, an L.A activist and film-maker who was arranging a movie about the Panthers as part of his doctoral thesis. For 3 years Steiner would come up to Oakland, and follow various members of the Black Panther Party around. In 1974, Newton decided to confiscate all his footage just before Newton went off to Cuba for 3 years in exile.

An interesting group of memorabilia and letters relating to the life of Huey Newton in the early 1970s. The excerpt from his doctoral thesis notes on the first page: "This is the first chapter of a new book from exile by Huey P. Newton on the history of consciousness. The book is yet untitled. Edited by Donald Freed and John Keilch copyright 1974 ... the preface for this book will give a true account of the series of events which led to the exile of Huey P. Newton." Newton was in fact avoiding prosecution for the murder of a sex worker and an assault on a tailor. The pencil sketch may be one done whilst serving prison time the telescope a way of imaging life beyond the walls. Gwen Fontaine Newton was Huey's first wife, and she fled with Huey to Cuba in 1974 when they were granted asylum. The trip to Cuba was not without incident, as the boat capsized and Huey, who could not swim, was saved by Gwen. On their return to Oakland some 3 years later, Newton was arrested and had a series of mis-trials before the allegations of murder against him were dismissed.

\$4,000 - 6,000



259

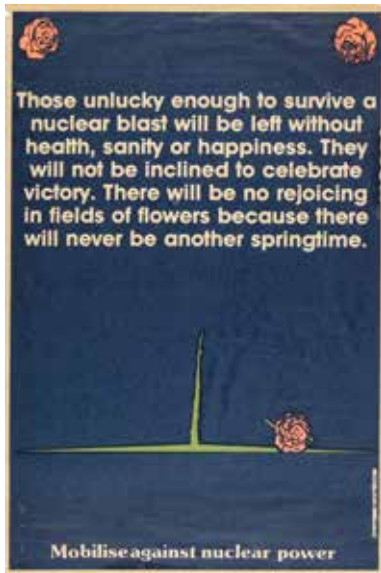
259

[NEWTON, HUEY P. 1942-1989.]

NELSON, JEANIE. An archive of 81 love letters from "Jeanie," approx. 100 pp, 4to and 8vo, Menlo Hotel, Oakland, MAY 27, 1988 to July 11, 1989, to Huey Newton, sometimes written on a daily or twice daily basis, many with poems, most on colored or pretty notepaper, many with stickers or fancies at upper right, a few with original envelopes; together with 3 envelopes with newspaper clippings and two Christmas cards to Huey for 1988.

A fascinating, yet passionate and one-sided(?) correspondence between the young Jeanie Nelson and the older political activist Huey Newton, co-founder of the Black Panther Party. Huey served Jail time in 1968-70 for the manslaughter of John Frey, an Oakland Police Officer, and had been in court several times in the 1970s for alleged manslaughter offences, being jailed again in the late 70s. In the 1980s, with his organization broken up in Oakland, he seemed to have calmed a little and studied at University of California, earning a Ph.D in Social Philosophy. This correspondence ends on July 11th 1989, a month or so before Huey Newton was shot dead during an argument with a drug dealer in West Oakland on August 22nd.

\$3,000 - 5,000



260

260

ANTI NUCLEAR POWER POSTER.

Reidy, Chris

"Mobilise against nuclear power".

[Australia: Red Letter, c.1982]

Four-color lithographic poster protesting the use of Nuclear power and the consequences of a nuclear winter, the poster with a blue ground and a single stripped tree with two red roses, 750 x 500mm. The text printed in white continues "Those unlucky enough to survive the nuclear blast will be left without health, sanity or happiness. They will not be inclined to celebrate victory. There will be no rejoicing in fields of flowers because there will never be another springtime."

Slight age toning, wedges browned;

WITH: a poster showing an image of Colonel North with the words SPEAK, held up outside the Colonel Oliver North Joint Congressional Committee hearings on the Iran-contra scandal, held in Washington in July 1987.

Chris Reidy drew a number of similar anti-nuclear posters in 1982, as part of an Australian campaign against the adoption of Nuclear Power.

\$1,000 - 1,500



261

261

SAN FRANCISCO FIRE.

Reed, S Albert. *San Francisco Conflagration of April 1906. Special Report to the National Board of Fire Underwriters Committee of Twenty.* [New York]: May 1906. 8vo. Title, page of Directors, 4 pp table of contents, 28 pp text, 136 photographic illustrations, large folding map of the city and two other plans of the spread of the fire. Original publishers morocco, with upper cover lettered in gilt, lightly rubbed. Provenance J.C.McCaughern, District A (his name lettered in gilt at lower left corner of upper cover).

A fine comprehensive report on the fire that swept through San Francisco in the aftermath of the earthquake on April 18th 1906. This copy is a presentation to the City Council member of district A, with the report likely sent out to the 20 committee members and the City Councillors, totaling less than 100 copies. Many of the copies (some 22) are in American libraries (WorldCat).

The fire continued for 3 days destroying a large part of downtown San Francisco, with property losses estimated at 80% of the property value of the city. Reed looks at the issues caused by breaking water pipes, which stopped firemen from getting water into the burning city, and concludes that given the situation of faults in the area, that buildings should be made more fireproof. The 1906 earthquake lasted for less than a minute but was of 7.9 magnitude, and the shake was felt from Eureka down to Salinas. 3000 people died in the earthquake and fire that followed, and the city had to be rebuilt completely.

\$1,800 - 2,500

262 ^W

VILLIERS, ALAN. 1903-1982.

Collection of 17 signed photographs depicting sailing ships, gelatin silver prints, printed 1931-1937, ranging in size from 7 x 10 inches to 13 x 17 inches, on wide margined mounts, each signed to mount lower right "Alan Villiers," with "Eastman Kodak Stores" stamps to the versos; with two additional unsigned Villiers gelatin silver prints, and an inscribed 3 x 5 inch photograph;

WITH: 17 books warmly inscribed by Villiers to Mr. and Mrs. Olney Herman, 1932-1953, mostly first editions, 14 with jackets, titles as follows: Whaling In The Frozen South, Falmouth for Orders, By Way of Cape Horn, Sea Dogs of Today, Vanished Fleets, The Sea in Ships, The Grain Race, Last of the Wind Ships, Cruise of the Conrad, Stormalong, The Making of a Sailor, Joey Goes To Sea, Sons of Sinbad, The Set of the Sails, The Coral Sea, The Quest of the Schooner Argus, and The Cutty Sark.

"There is little man has made that approaches anything in nature, but a sailing ship does." -Alan Villiers.

A collection of Villiers' original signed photographs capturing the nostalgia of a life at sea. The books are all inscribed to Mr. and Mrs. Olney Herman of Maurence, Illinois over the course of more than twenty years. The warmth of the inscriptions reveals a lengthy friendship between the adventurer, and his landlubber admirers.

\$3,000 - 5,000

263 [□]

VUILLERMOZ, ROGER.

An archive of photographs, documents, family films, and letters relating to the Vuillermoz/Lefebvre family, including:

1. Over 150 pieces of autograph correspondence in French between Emile Lefebvre and his family and friends while he was a prisoner of war at Friedrichsfeld, most on standard German Field Service Post Cards, some on various blank sheets, 1914 - 1918, likely over 300 pp in all, and including two French military handbooks from 1918.
2. Archive of approximately 500 family photographs between 1920 and 1970s, many from the 20s and 30s documenting bourgeoisie French life between the wars, as well as a few original photographs of Liberation Day.
3. 12 signed dinner menus from Fox and Twentieth Century-Fox France celebrations, most 1934-1939, with one dated 1952, autographed by many of the main executives of the time, during which Roger Vuillermoz was *Chef du Service*.
4. Approximately 100 documents relating to Roger Vuillermoz's employment from 1920-1940.

Provenance: By descent.

Emile Lefebvre was captured by German forces early in World War I and sent to Friedrichsfeld as a prisoner of war, where he spent what appears to be the rest of the war, composing a copious correspondence between he and his friends and family. The archive picks up with a collection of photographs that beautifully documents middle to upper class French life during the years between the two World Wars. Vuillermoz was the *Chef du Service* at Fox France and then at 20th Century-Fox beginning in the 1920s through the 1930s, with an interest in automobiles, and apparently spent time in the French air corps in the early 1920s.

\$1,000 - 2,000



262



263



Conflicts of the 20th Century

Lots 264 – 303



264

WORLD WAR I: 94TH AERO SQUADRON.

Painted side of a Spad S.XIII, with the emblem of the squadron. 1918-19. A painted stitched canvas section of a Spad aeroplane, painted with the famous emblem of the 94th Aero Squadron, with Uncle Sam's red, white and blue hat, within a red ring, 560 x 410 mm. Some light ceasing of surface and a few minor chips, mounted together with a portrait of an American flyer and the cover of an American Expeditionary Force, Army of Occupation brochure, Coblenz, February 21st 1919. Framed and glazed, overall size 1010 x 640 mm.

Provenance: Likely taken off a Spad aeroplane, by a member of the squadron, in Spring 1919, before its return to the USA.

A fine rare example of an aeroplane side belonging to the 94th Aero squadron, the first American squadron to arrive at the Western Front in early 1918. It initially comprised two officers and 150 enlisted men, who were formed in August 1917 at Kelly Field, Texas and in

September 1917 sent to Gengoult Aerodrome, near Toul, France, to be equipped with French planes and trained for aerial combat over the Western front. They came under the command of flying Ace Major Raoul Lufbery, a veteran of the Lafayette Escadrille. The American aviators were allowed to draw up their own insignia, choosing the old phrase "throw your hat into the ring," summarizing the US approach to joining the Great War. The 94th squadron were assigned to the 1st Pursuit Group, to engage the enemy in aerial combat. By April 1918 they were thrust into the thick of the fight, in support of the British and French Air Corps, who had been fighting continuously for 3 years. They took part in the Cahampagne-Marne defensive, the Aisne-Marne Offensive, the St Mihiel and Meuse-Argonne Offensives. Some of the most famous American Flying Aces came from the 94th, of the total of 70 kills for the 94th during World War I, Eddie Rickenbacker took 26.

\$20,000 - 30,000

265

WORLD WAR I: A BRITISH TANK CREW SPLATTER MASK.

[1917-1918.] Steel face mask, with brown leather overlay, and metal eye slits, inner side with chamois leather surface, cotton ties to secure the mask to the face, chain-mail suspended from the bottom of the mask to protect the lower face. 100 mm high, 140 mm wide.



A rare surviving example of a splatter mask in use by British tankers crews in World War I, worn to protect the wearer from metal fragments. These first tanks, if hit by a shell, would create metal fragments which ricocheted around inside. The British tanks were first deployed in the Battle of Cambrai in 1917.

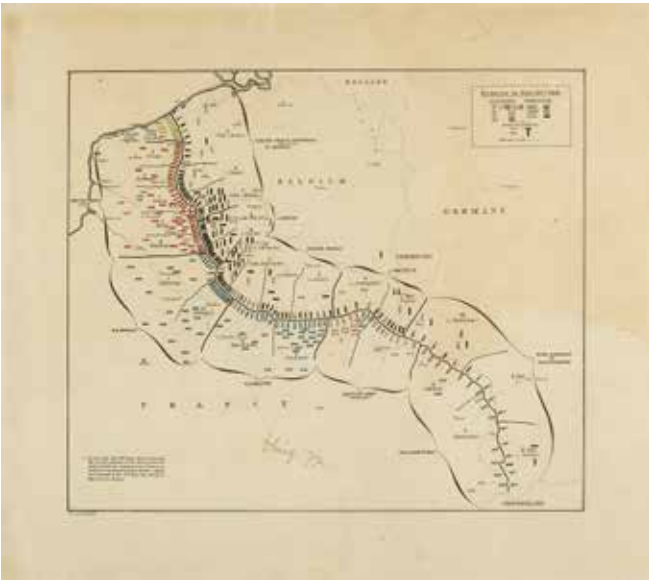
\$1,000 - 1,500

265

266

WORLD WAR I: MILITARY MAP OF THE WESTERN FRONT, SIGNED BY FIELD MARSHAL HAIG.

[Untitled map of the Western Front, marking the disposition of the German, French, British and American forces along the Western Front.] British Head Quarters: September 25th, 1918 [but later]. Colored lithographic field map of the disposition of forces along the Western Front, with their respective Commanders per sector, 430 x 480 mm. Signed by the British Field Marshal Haig, "Haig F M," in ink, with a printed note at lower left "On this day the 25th Sept, General Pershing was in direct command of American Armies. Early in October the command of the 1st American Army was entrusted to Lt Gen. Hunter Liggett, and command of the 2nd Army to Major Gen R. L Bullard." Some light discoloration.



A rare Haig-signed military situation map printed up to show the disposition of all the forces along the Western Front in late 1918, but especially those of the American Expeditionary Force (AEF), who were under the command of John Pershing. Although the US declared war with Germany in 1917, and the first American troops were established in July 1917, it was not until May 1918 that the first Divisions were assigned to the French and British sectors to be trained and to provide support to the depleted Allied forces. Pershing had to fight off both Haig and Foch who wanted all of his divisions assigned to provide support for their weary armies. By September 25th, Pershing had control of the French sector near Verdun, where most of his forces were concentrated.

Of the 27 American divisions in the field of Battle, 6 were still supporting the British in the Somme and the French at the eastern Maginot Line at the end of September. In all some 3 million Americans were trained up for service in the Great War, although only 2 million arrived in France. The AEF joined the killing fields of the Western Front, and between May and November 1918 lost 123,000 men and over 204,000 were wounded. In addition the influenza pandemic during the fall of 1918 made 360,000 troops severely ill. As with all statistics of World War I, the figures are always devastating. It is interesting to note that African Americans made up 13% of American forces, and over 350,000 served in AEF units in France, although only 20% of them saw combat; the rest were used as port and manual labor.

\$800 - 1,200

266

267

WORLD WAR I; ROYAL FLYING CORPS TRAINING POSTERS.

London: Air Technical Services, 1918-19. A series of 10 two-tone lithographed posters of aeronautical combat situations and advice on how to respond to them, each 690 x 1020mm. A few small tears to margins, some margins stained, a few vertical creases.



A rare collection of 10 large-format classic British Training Room posters, used for educational purposes, to instruct and give sound advice to new pilots of the Royal Flying Corps. Each poster taking a separate incident... "Beware of the Moon", "Bad landing", and explaining how to get out of the situation. For example if your engine fails...in case of engine failure DONT TURN BACK - put her nose down at once and make some sort of landing ahead, all sound advice!. At the lower right is the imprint "This diagram is the property of H.M. Government and is intended for Official use only".

\$2,000 - 3,000

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SPANISH CIVIL WAR.

CAPA, ROBERT. 1913-1954. *Photographs of the Bombing of Madrid.* The image taken after November 19th, 1937. Two original press photographs, each 240 x 170 mm, showing the destruction of parts of Madrid held by Republican forces, following the air raid on November 19th 1937. Verso with original stamps "Photo Robert Capa," and "Copyright by Firma Reportagebild, Stockholm Sweden," "Spanska inbordeskriget," one ruled up for use by a newspaper.

Born in Hungary as Endre Friedmann, Robert Capa rose to become the pre-eminent war photographer of the 20th Century, a name synonymous with the art of the photography of war. He fled to Paris in 1934, escaping political repression in Hungary, and established himself as Capa, the American photographer. To this end he embraced the role of the modern war photographer, capturing dramatic imagery of battle, victory and defeat. He covered the Spanish Civil War, the Sino-Japanese War, World War II in Europe, the 1948 Arab-Israeli War, and first Indochina War 1954. He died in Vietnam on May 25th 1954 when he got out of his jeep and stepped on a land mine. These two photographs are part of his imagery of the damage in Madrid in late November 1937 after the saturation bombing of the sector of the city that remained in Republican hands.

\$1,200 - 1,800

269

SPANISH CIVIL WAR.

CAPA, ROBERT. 1913-1954. [*"Civilian woman standing in the Ruins" (in Madrid).*] Undated [probably taken after November 19th 1937]. Original press photograph, 240 x 180 mm, of a woman standing in the ruins of a house, looking lost and devastated, the verso with official stamps, "Photo Robert Capa," and the Swedish photo agency to which this image had been sent "Reportagebild," and marked up in pencil for newspaper use, annotated in Swedish "Spanska inbordeskriget."

This dramatic image likely to have been taken in Madrid following the heavy air-raid on November 19th, which destroyed much of the quarter held by the Republican Forces. Capa's photographs are some of the high points of war photo journalism, his images speak a thousand words and seem to capture the essence of the situation. His working of image, light, stance, expression and background are sublime.

\$1,000 - 1,500

270

SPANISH CIVIL WAR.

Capa, Robert. 1913-1954. "*French soldier in a fox hole on a battlefield*" Undated, [c. 1936-38] Original press photograph of a French soldier, part of the International Brigades fighting for the Republican cause in the Spanish Civil War, 180 x 240mm. This image has various stamps on verso, "Photo Robert Capa", "Copyright by Firma Reportagebild Stockholm Sweden" and annotated in pencil "Franska kriget".

A fine Capa posed photograph, with the image of a French member of the International Brigade huddled in a fox hole on a battlefield, reading a communist newspaper. A very Capa-esque image, juxtaposing the ideas of life and death on a tableaux of a battlefield. This image was sent by Capa to a Swedish Photo agency for use in the Swedish Press. The French contribution to the International Brigades was one of the largest, with over 26,000 Frenchmen rallying to the Spanish Republican cause. The Brigades were organised from an HQ in Paris.

\$1,000 - 1,500



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WORLD WAR II: BATTLE OF FRANCE, 13TH/18TH ROYAL HUSSARS, BRITISH EXPEDITIONARY FORCE UNION JACK.

Dated 1939 [carried in France, and brought home from Dunkirk, 1940]. A large Linen Union Jack, 860 x 1800 mm. The hoist stencilled, "1939 13th/18th RH," considerable damage to hoist and flag, with numerous holes and fly partially blown out.

A rare surviving British Flag from the British Expeditionary Forces's actions in France in 1939, resulting in the withdrawal of forces from Dunkirk. The 13th/18th Royal Hussars were sent to defend France in September 1940. They served as a reconnaissance unit attached to the 1st Armored Brigade, which was evacuated from Dunkirk in late May 1940. In January 1944 they were transferred to the 8th Armored Division, equipped with Sherman tanks, and assigned to the Normandy landing in June of 1944.

\$1,000 - 1,500

272

WORLD WAR II: BATTLE OF BRITAIN, RAF AIR COMMODORE KEITH PARK'S FLAG.

Dated 1939. A linen RAF flag used to denote the Command of Air Commodore Keith Rodney Park, horizontal RAF colors (light and dark blue), with a thick red stripe in the center, 590 x 860 mm. The hoist stencilled "A.C.M. K.R.P 39," the flag discolored and with a few tears, fly blown out.

A rare personal RAF command flag for Keith Rodney Park, a New Zealand born Airman, both a World War I flying Ace, and RAF Commander in World War II. In 1938 he was promoted to Air Commodore at Fighter Command under Dowding. In April 1940 he was promoted again to Air Vice Marshall of No 11 Group RAF, responsible for the Fighter defense of London and South-east England. In that role he directed fighter patrols over Dunkirk and was responsible for fighter command during the Battle of Britain in his sector. After the controversy created by Leigh-Mallory, the commander of 12 group defending airfields during the Battle of Britain, which resulted in both Park and Dowding being replaced after the battle of Britain, Park was then posted to Training Command. In 1942 Park was sent to Egypt to build up the air defense of the Nile delta, and moved on to take command of the defense of Malta during the massed air attacks from Germany and Italy. Park was an important figure in the wartime RAF, and this flag probably moved with him from posting to posting around the world.

\$1,000 - 1,500

273

BATTLE OF BRITAIN: WWII RAF STAPLEFORD TAWNEY BASE FLAG.

Flown at Stapleford Tawney Airfield, Essex, [August - September, 1940]. A linen RAF control tower base Flag, 830 x 1860 mm. The flag with the Union Jack at upper left canton, RAF roundel at middle right. The hoist stencilled "RAF ST 151," the "151," with a short halyard. The flag stained and discolored through use, and some possible mud markings.

A fine RAF base flag in use at RAF Stapleford Tawney in South Essex probably from August 1940 onwards, when the no 151 squadron arrived at the base to make patrols in support of its sister RAF station at North Weald where the 151st had been based from May to August 1940. The 151st squadron were only there until September 1940, when they moved to RAF Digby in Lincolnshire. The No 46 Squadron arrived in September after their evacuation from Norway; the base was used briefly by the secretive no 419 flight, formed in August 1940 by the SOE to drop agents and supplies behind enemy lines. Stapleford aerodrome was built in 1933 as a base for Hillman's Airways, flying passenger schedules to European cities. The RAF took over the base in 1937 and established a flying school there in 1938. By March 1940 the airfield was updated to become a satellite to North Weald. It played an important role in the Battle of Britain, being close to London.

\$2,000 - 3,000

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WORLD WAR II: LITTLE STAUGHTON BOMBER GROUP BASE FLAG.

Dated January 1945, flown at Little Staughton Airfield, January - September 1945. A woolen RAF Base flag for the 582nd Squadron, based at Little Staughton Airfield, Cambridgeshire, 780 x 1860 mm. The flag with the Union Jack in the upper left canton and a field of RAF blue with the roundel set at center right, the hoist stencilled "583 SQN RAF" with stamp "27 Jan 1945" and halyard, some old holes to the hoist, slightly faded.

No 582 Squadron was a Lancaster equipped Pathfinder squadron, formed in April 1944 and based at little Staughton, which had been handed back by the USAAF to the RAF in March 1944. The squadron took part in 165 raids over Europe from April 1944 to April 1945 and lost 28 planes in combat.

\$1,500 - 2,500



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BATTLE OF CRETE: GREEK NATIONAL FLAG.

[Recovered from Crete by the 22nd New Zealand Division, 1940.] A British made small linen Greek national flag, white cross on pale blue canton at upper left, and parallel pale blue and white stripes, luff marked "room E C 2," 420 x 870 mm. The flag with halyard, lightly discolored and stained.

A fine trophy from the Battle of Crete apparently rescued by the Allied 22nd New Zealand Division as they evacuated the island. The Battle of Crete was the first (and last) time Hitler used his Fallschirmjäger (Paratroops) en masse, and also the first mainly airborne invasion in military history. The New Zealand troops had been evacuated from mainland Greece along with British troops and they set up defensive positions at the three main airports and the main harbor. Deciphered Enigma Code messages gave the allies and Cretan partisans time to set up a strong defensive strategy. The airborne invasion started on May 20th 1940 with bombing and strafing of the drop zones, but losses were high from the entrenched Allied positions. The 22nd were defending the key positions around Maleme airfield, and put up a spirited defense for many days. By May 26th, German forces had taken the airfields, and poured over 50,000 troops onto the island. The Allies withdrew over the mountains to be picked up by British vessels on the southern coast. Some 15,000 men were rescued, but over 17,000 were forced to surrender. Hitler was shocked by the losses of his elite paratroopers in the invasion (over 6000), and never used them for such an operation again.

\$800 - 1,200

276

WORLD WAR II: SOUTH AFRICAN 3RD INFANTRY DIVISION UNIT FLAG.

Dated [19]41. The Union of South Africa National flag of three parallel colors blue, white and orange, with a small Union Jack and South African Republic flags stitched in at the center, 830 x 1790 mm. The hoist stamped "41 3 S.A. Inf Bde," with halyard. In fair to good condition.

The South African 3rd Infantry Division was formed on 23rd October 1940, head quartered in Pretoria, and commanded by Major General Hermanus Botha. They organised and trained the South Africa home defense forces and supplied replacements for the 1st and 2nd divisions which were deployed in East Africa and the Western desert of North Africa. The 3rd Infantry was dissolved in 1943. The Union of South Africa was a Dominion of the British Empire from 1928 until their independence in 1961. South African forces were mainly used in African operations in World War II; South African pilots joined the RAF.

\$1,000 - 1,500

277

WORLD WAR II: WALT DISNEY PROPAGANDA.

Walt Disney Animation. "Donald Duck as a Naval Rating." Florida: 1942]. Pencil and blue crayon sketch of Donald Duck, unsigned, with a small pencil sketch of Goofy below drawn by Sederholm, both on one sheet with pencil annotation at upper right "Enclosure C," 210 x 260 mm. The sheet with filing holes, and sold together with 8 pp of Naval reports and Orders, dated November 2-19th, 1942. Provenance: Lt. Commander Smythe, USN.

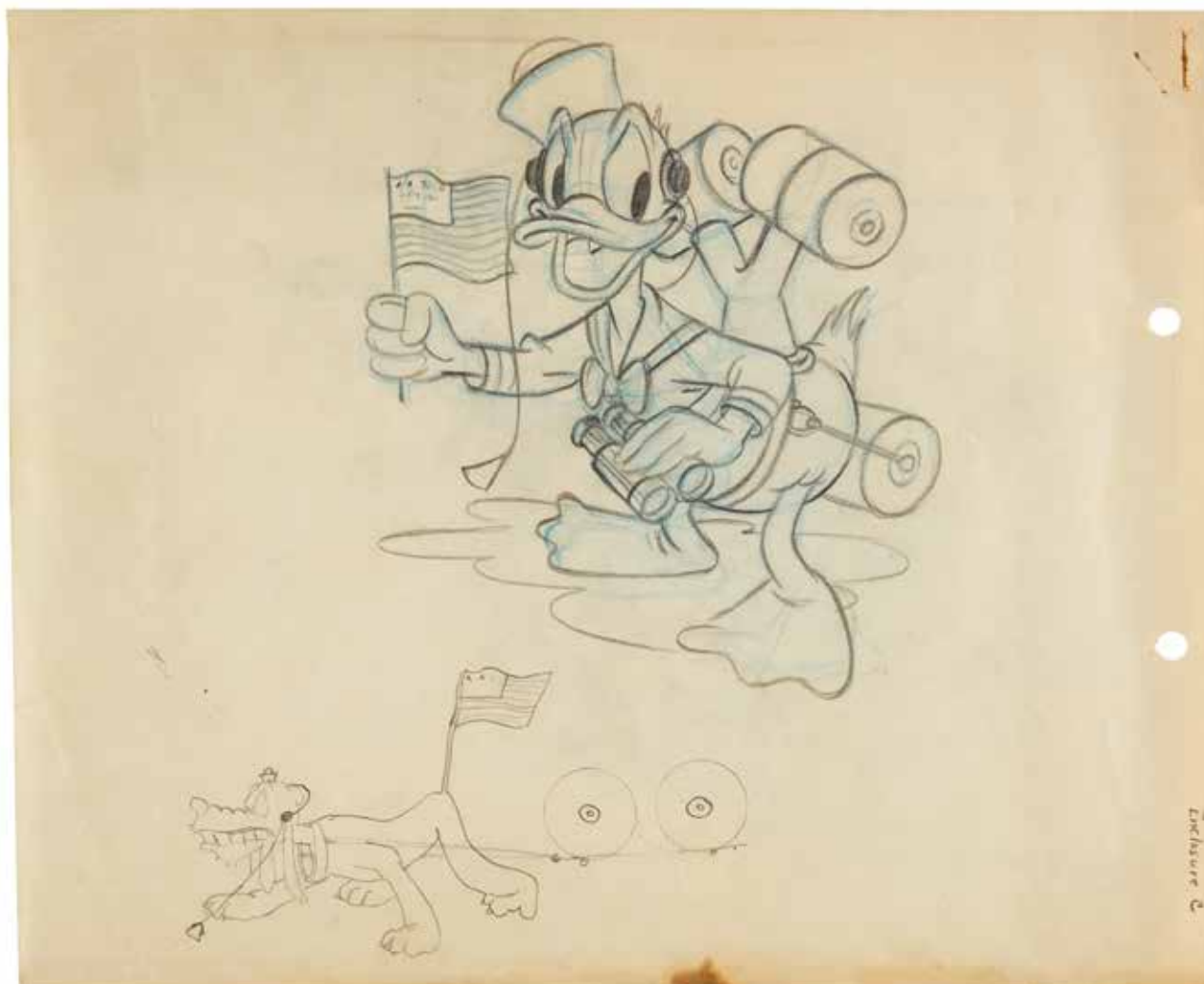
A fascinating piece of naval propaganda, the paperwork including a report from an Ensign E.L. Phelan, dated New Orleans, November 13, 1942, item 9 reading "Enclosed are a couple of cartoons which Sederholm, a former member of the crew who was transferred to Pensacola thought you might be interested in. While on home leave he got Walt Disney to draw the duck. Pluto was an afterthought done by Sederholm ... He said also that Mr Disney would be glad to make any changes or work out any ideas you might have. The attached card (printed image of Donald Duck) is the color scheme for Donald Duck"; with the reply from E.P.Foster USS P.C.1120 Supervisor of Shipbuilding, Bay City Michigan to Ensign Phelan: "appreciated by Commander Smythe." The plan was to use the Disney Donald Duck to decorate a place mat for a special dinner.

At the start of the war in Europe, Walt Disney decided that he would work for the various military departments of the US and Canadian military so that he might keep his studio running. He used his beloved familiar characters to do informative short films, as well as other propaganda such as Donald Duck in the satirical cartoon, "Der Fuehrer's Face," released in 1943, which won an Oscar. Walt and his team of artists also designed logos for new military units which appeared on jackets, trucks, planes and other military equipment. The Navy Dept ordered a series of training films on navigation tactics.

\$1,000 - 1,500



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WORLD WAR II: OSS OFFENSIVE DEVICES (OFFICE OF STRATEGIC SERVICES).

USA: 1941-45. 3 items:

1. A steel sprung expandable baton, 190 mm (extending to 430 mm). With leather carry band and cotton lanyard;
2. An OSS/SOE spring loaded pressure release, detonation switch, disguised to be inserted into a cigarette pack, 75 x 50 mm. Hinged lid with a number 3 mark 1 release switch, but no service igniter or safety pin.
3. An OSS Stiletto knife with "pancake flipper" scabbard, length 315 mm (with scabbard).

Provenance Lieutenant J. P. Parker, US Intelligence Analyst, 1942-45.

A fine group of implements for use by an OSS operative in Europe. The expandable baton was a fearsome weapon at close quarters, and the OSS knife is made by Landers, Fray and Clarke in the US, modeled on the famous British Fairburn-Sykes knife. Lieutenant Parker's job was to collect intelligence information relating to naval warfare, and in that role he served as a liaison developing personal contacts with ONI, SOE, and OSS operatives, from whom these attack devices originate.

\$2,000 - 3,000

279

WORLD WAR II: BATTLE OF SICILY, US AMERICAN 2ND BATTALION, 7TH INFANTRY REGIMENT, AMERICAN FLAG.

Recovered from the Battlefield of Favara, Sicily, July 1943. A 48-star American flag, 1140 x 1730 mm. The hoist stenciled, "2nd Batt. 7th INF 3-ID," the flag with a few holes and tears, stained and faded.

Provenance: Sold to a collector in the 1970s by a shopkeeper, who, as a child, picked it up from the battlefield of Favara, Sicily.

A battle worn American flag, found on the ground or in a rucksack on the battlefield of Favara in Western Sicily. When Patton's forces landed on the coast of western Sicily, he took the coastal town of Licata and planned his armies move north on Palermo. The coastal highway 115 was said to be heavily defended, and there was massed artillery near Agrigento, so the 7th Infantry with the 3rd Ranger battalion was sent inland to attack from the rear. The 2nd battalion 7th Infantry was in Favara by July 15th, and Rangers attacked Hill 333 and the US forces moved west on Agrigento. It is rare to find a piece with the provenance to a battlefield, although obviously this is where much of the momentos of war are recovered.

\$1,500 - 2,000



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WORLD WAR II: OMAHA BEACH, D-DAY PLUS 1; A U.S. ARMY M1 STEEL HELMET WITH HELMET LINER.

In Action June 7th 1944. A US Army M1 steel helmet and liner, with the insignia of the rank of Captain, 6th Engineer Special Brigade, the liner and the steel helmet both numbered 0-427935, and liner, "my jack" and name "Glerum," all in a white paint. the Steel helmet with white painted Captain's stripes at front and a single longer white bar at the rear, the liner similarly painted with the addition of a crest at the front with a white arc above. Some damp damages to the liner and oil stains, the metal outer helmet with wear and slight oxidation, with original chin strap, and full helmet webbing. The rear of the metal outer helmet with some later orange spray paint.

Provenance: Captain Simon Jacob Glerum Jr, 6th Engineers, Special Brigade, operating on Omaha beach from D-Day+1, and responsible for a platoon of medics, whose responsibility was to ferry the wounded on small rafts out to LSTs, and off to hospital ships offshore.

\$1,000 - 1,500

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WORLD WAR II: OPERATION DRAGOON, SOUTH OF FRANCE: A 48 STAR AMERICAN FLAG, FLOWN FROM USS LST-994.

Flown in action in France, August 1944, Operation Dragoon. A battle worn American flag, the hoist stenciled "USS LCT-994," 1170 x 1740 mm (maximum). Severely damaged at fly end, numerous holes and tears, discolored.

An historic US Naval flag from LST-994, a LST 542 Class tank landing ship, launched from the Boston Navy Yards in April 1944, and participated in the Invasion of Southern France in August/September 1944 (Operation Dragoon). After the war she saw service in China in 1946, and was then sold on to the Argentine government. She retired from service in 1966.

\$1,200 - 1,800



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WORLD WAR II: US ARMY, 1ST INFANTRY DIVISION FLAG.

Dated 1943 [in Battle 1944-45]. A battle-worn linen 48-star American Flag, canton with 48 white stars sewn on a blue ground, horizontal red and white stripes over the field, 840 x 1500 mm. The Luff stenciled "1943 1st INF DIV.," and with two brass grommets to head and foot. Various tears to luff and considerable tears to the fly, the colors toned and flag fatigued.

A battle-worn American Flag carried by a soldier of the 1st Infantry Division across Europe, likely stuffed in his back pack and flown over captured buildings en route. The American 1st Infantry Division is the oldest, continuously serving division in the United States regular army, founded in 1917 during World War I. In World War II the Division served in Algeria as part of Operation Torch, led the assault in the battles of El Guettar, moved on to Tunisia, and invaded Sicily in 1943, after which it returned to England. On June 6th 1944 the Division were in the first wave to land on Omaha Beach and suffered 30% casualties. They advanced across France in a continuous offensive, reaching Aachen in September, which they besieged and captured on October 21, 1944. In late October the division was involved in the battle for Hurtgen Forest and were then called back to support the push back against the German Battle of the Bulge, fighting continuously from December 17th to January 28th. Following the American breakout into Germany, they drove on to the Rhine, crossed the Remagen Bridge in March 15th, and pushed on to the Ruhr. They then captured Paderborn, and crossed the Harz mountains and ended the war in Czechoslovakia. 16 members of the Division were awarded the Medal of Honor during World War II.

\$2,000 - 3,000

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WORLD WAR II: 4TH ARMoured DIVISION, 37TH TANK BATTALION, TANKER'S BATTLE FLAG.

Saw action in France, Belgium and Germany, July 1944 - May 1945. A linen 48 star battle-worn American Flag, 700 x 1180 mm (maximum). The hoist stenciled "4th Div 37th TK BN," the flag stained, discolored and battle worn, the fly blown out.

A historic tank battalion flag driven across France, Belgium and Germany as part of the 4th Armored Division, which became part of Patton's 3rd Army, as it steamrolled across France, through the Ardennes to relieve Bastogne, and then crossed the Rhine and on towards Bavaria. The success of Patton's 3rd army was down to the pace at which the armored divisions covered the ground rolling up towns and German forces as they moved Eastwards. The 37th Tank battalion was at the thick of the action throughout their time in Europe and by May of 1945 were deep in Bavaria, where they acted as forces of occupation after the war in Europe ended.

\$1,500 - 2,500

284

WORLD WAR II: US ARMY CHAPLIN'S FLAG.

Recovered from Bastogne battlefield, January 1945. A Chaplin's flag with a purple ground, and a white linen cross sewn over, linen hoist with no marks, two metal grommets. 610 x 950 mm. The flag discolored by rust.

Provenance: Recovered after the Battle of Bastogne, and given to the local priest: acquired later by a Bastogne WW2 collector.

An unusual flag recovered from the battlefield around Bastogne, and presumed to be from a Chaplin serving with the 101st Airborne Division.

\$1,000 - 1,500



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WORLD WAR II: GERMAN AIR SPEED INDICATOR GAUGE, USED ON ME109S AND FW190S.

[Germany: manufactured 1943-45.] A German Air Speed Indicator Gauge (Fahrtdresser), the face diameter 80 mm, depth 80 mm. Bakelite casing, the back with input nozzles for static pressure and G pressure, with manufacturers number FL 22234, and inspection stamp FK-5. Some wear through age but generally fine.
Provenance: Lieutenant J. P. Parker, Intelligence Analyst for the Navy Office, Research and Development, 1942-1945.

A fine speedometer from one of the finest fighter planes built by Germany during the war. The Me109 (Bf109) was one of the principal fighters of the German Luftwaffe, and by May 1945 some 34,000 Me109s had been built, but just a few hundred were airworthy, to fight the massed Allied Airforces. This air gauge was recovered from a crashed aircraft by Lieutenant Parker, and sent back to the US by Army mail from the low countries and was seized by US Customs, but subsequently returned to Parker.

\$1,000 - 1,500



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WORLD WAR II: GERMAN NAVAL BRASS TORPEDO GYROSCOPE.

Germany: captured from a German torpedo factory, April 1945. A German Naval brass Torpedo Gyroscope mechanism, diameter 125 mm, fitting into the body of a G7a torpedo to correct the course;
 WITH: a 1p original memo, in German, dated 18. February 1944, listing the structure, personnel, responsibilities and work schedule of the Weapons Management Section of the Arsenal.
 AND WITH: an unused mint copy of a "Torpedo Loading Book (log)" for the G7a torpedo. the U-Boat launching crew were required to record the setup adjustments and firing conditioned for each launch.
Provenance: Lieutenant J. P. Parker, US Intelligence Analyst. Obtained from German Torpedo Arsenal West in April, 1945.

A fine selection of torpedo items obtained by an American Intelligence Officer moving behind the front lines, as the Allied forces advanced into Germany. In January 1945, Lieutenant J.P. Parker joined a US Technical Mission sent into Europe, commanding a unit of trucks and personnel. They spent the next 5 months locating factories and research laboratories, and went around capturing documents and material of military intelligence value.

\$1,200 - 1,800



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WORLD WAR II: V2 ROCKET TEST SITE.

Grenze der Versuchsstelle. [Boundary of the Trial Site]. [Recovered from Peenemunde, Northern Germany, after 1945]. A thin-metal boundary warning sign, used at the Peenemunde Army Research Center, warning of the military code covering the theft or misappropriation of ammunition parts, yellow painted background with raised letters painted black, 480 x 610mm. Some wear and deterioration to letters and ground due to weather exposure.

A very rare boundary sign, used at the top secret rocket testing facility built at Peenemunde in North West Germany on the Island of Usedom on the Baltic sea. The complete translation of the sign reads "Boundary of the Trial site Unlawful acquisition of ammunition or ammunition parts is under the criminal Code as theft or misappropriation Soldiers also as military theft or military embezzlement §138 M.St G. B. punishable. War Minister of the Reich". The former weapons testing ground of Penemunde is widely regarded as the birthplace of Rocketry and Spaceflight. The site was founded in 1937 as a weaponry proving ground, being isolated and secure on the remote island of Usedom on the Baltic. As early as 1939 the naval military attache in Oslo Norway received intelligence of the latest weapons being developed at Peenemunde, including smart bombs, cruise missiles, jet engines, rocket powered planes and the V2 rocket bomb. The V2 rocket was a long term German project, overseen by the Rocket Scientist Werner von Braun. The first RAF bombing mission on Peenemunde was in August 1943, when 530 planes took part, dropping 1,800 tonnes of bombs, and losing 40 planes. Despite the sporadic bombing by allied airforces, the research facility was rebuilt and development of the V2 rocket continued. By the end of the war, Germany had launched 662 V2s at targets in Britain and Belgium, the rocket pushing the war-head 90 km up into lower space, which would then descend onto the target area. There was no defense against the V2, as it was silent and deadly, just as its name "Vergeltungswaffe" [vengeance weapon]. With the earlier V1s, planes were able to flip them off course using their wings, on occasion. As the Russian advance got closer, the scientific staff were moved in spring 1944 to various sites within Germany. It is said that about 100,000 people worked in Peenemunde complex, although much of the labor were Russian or Polish POWs housed nearby. Werner von Braun was captured by the Americans, turned, and became a key figure in the US team of scientists building rockets for the Space race.

\$5,000 - 8,000



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WORLD WAR II: PEENEMUNDE ARMY RESEARCH CENTER.

A section of the rudder of a German V2 Rocket. Recovered from Peenemunde, Germany, after 1945. With a corrugated surface, made of graphite, maximum dimensions 350 x 250 mm. A few knocks to the surface from a hammer, old fractured edges; together with a modern reprint of a 1940s photograph of workers working on a rudder for a V2 rocket.

A very rare large fragment of a V2 rocket rudder, recovered from Peenemunde. V2 parts are some of the rarest pieces of German technology produced during World War II.

\$4,000 - 6,000

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WORLD WAR II: PEENEMUNDE ARMY RESEARCH CENTER.

[Parts for a V2 rocket.] Recovered from Peenemunde, after 1945. Comprising:

1. Two brass oxygen injection nozzles, diameter 55 mm, height 60 mm. Each with heat damage to the screw fitment.
2. A functional rudder motor, with wires attached, the chain wheel rusted, length 175 mm. Relatively undamaged.

Three rare operating parts for a V2 rocket, recovered from the Peenemunde research center.

\$1,500 - 2,500

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WORLD WAR II: PEENEMUNDE ARMY RESEARCH CENTER.

A Peenemunde West Rocket Site Luftwaffe Access Badge. Recovered from Peenemunde, after 1945. A Luftwaffe personnel badge (numbered 3826) granting access into Peenemunde West Rocket facility, with an image of an eagle holding a swastika in its feet, with leather tag to affix to a uniform button, badge 400 x 400 mm. The badge and leather tag weathered from exposure to the elements, with some corrosion of the yellow ground and border lettering. Mounted in a riker box.

The Luftwaffe access badge is rarely seen on the market.

\$1,500 - 2,500



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M4 ENIGMA MACHINE FOR GERMAN NAVAL USE.

A German Naval 4-rotor Enigma enciphering machine (M4). Made by Olympia Buromaschinenwerke AG, Erfurt, Germany, 1944.

Operational M4 Enigma machine, for exclusive German Naval use, with ID tag serial number M18196 and matching serial numbers on the base of the machine under the rotors, and on the lock, and with aluminum rotors I, VIII (marked M18196) and rotor VII (marked M16430), and Beta rotor and reflector, lamp-board display, standard QWERTY keyboard of 26 keys, white on black, battery switch, ebonite steckerbrett (plugboard), with 10 cables, the case lid with 2 spare cables, a contrast screen (modern replacement), original pasted typed instructions in German on to the inside of the lid, partially torn with loss, and a set of 10 spare bulbs, inner front panel with ink stamp "Klappe schliessen", the inside of the lid additional stamped, the keyboard and rotors set in a black crackle finish metal case. Slight oxidation of metal hinges on front panel. Mounted in its original dark stained oak outer case, with metal lock and carrying handle, 345 x 285 x 165mm, (13¾ x 11 x 6¼ inches.); together with the original battery for the M4 (now defunct), and a file of colored photocopies of coded sheets from a file copy brought up from a sunken U- Boat.

WITH the special envelope contained the Hydra key, lettered "Spruchschlüsseltafel für den Wetterkurzschlussel (3. Auflage), numbered 653, dated April 1945, 110 x 160mm. Laminated; and 3 laminated enigma code recording sheets from an original file brought up from a sunken U-Boat. This lot has an accompanying condition

report by Enigma Museum, Vermont, who looked over and cleaned this machine in October 2018.

A RARE, FULLY OPERATIONAL, M4 KREIGSMARINE ENIGMA MACHINE, 1944 VINTAGE, ONE OF THE RAREST OF ALL THE ENIGMA MACHINES, IN FINE CONDITION. HERE WITH THE EXCEPTIONALLY RARE HYDRA KEY. THE MOST COMPLETE AUTHENTIC M4 MACHINE TO APPEAR ON THE MARKET. THE RARE HYDRA KEY ENVELOPE, RECOVERED FROM A SUNKEN U-BOAT WRECK HAS NOT BEEN ON THE MARKET IN MODERN TIMES.

The hydra key envelope held the start code needed to start up the an enigma machine, and inside the envelope was or is the small piece of paper with numbers that would be put into the machine to begin its operation. Of course this piece of paper is water soluble.

The story of the German Enigma machine starts in WWI, when the British were intercepting and reading all the German Navy signals, which gave them a significant advantage at sea throughout the War. The Enigma machine was designed and patented by Arthur Scherbius in 1918, but it was not until 1926 that the code-breaking of the WWI naval signals by the Western Allies was discovered by the German High Command. The Enigma was then chosen as the German enciphering machine for the military. The early enigmas had 3 interchangeable rotors (M3), which scrambled plain-text messages to produce a cipher text message, which was then sent via Morse code to a receiver machine with the same settings. The breaking of the Enigma codes by the Allies was one of the most important breakthroughs of World War II, and is regarded as shortening the war



by at least 2 years. It started when Polish cryptographers passed on to the British their research on the codes in 1937, and in 1939 the French captured a German submarine with a codebook, while other information was retrieved by a spy in Germany. The outcome of this was that the 3 rotor code was broken early on in the war by the code breakers at Bletchley Park set up in 1937, including Turing, Foss, Knox and many others. When the M4 came into use on February 1942, it took over 9 months for Bletchley to crack that code, assisted by the capture of codebooks from U-599 in October 1942. Various other devices were added to the M4 from 1944 to complicate the messages, notably a UKW-D, a field rewirable refractor to replace the reflector and extra wheel.

The M4 was ordered to be built in late 1941, by Admiral Doenitz, for use in his U-boat forces, as he rightly suspected that the security of the M3 had been compromised by the capture of U-570 in August 1941. It would have been in use on U-boats, U-boat support ships, and shore installations supporting U-boat operations. This example is believed to have been from a U-Boat Communications Base in Scandinavia, and was obviously from a communications base rather than a submarine due to its fine condition (little corrosion, and the fact that the rotors have different machine codes on them suggesting that it was part of an Enigma machine pool. The need for a safe secure communications system was paramount for the success of the U-Boat campaign in the Atlantic. For this campaign, the German Naval High Command needed to know, on a daily basis, the positions of the U-Boats, and the vessels needed to receive orders as to where they were to go, and all this information had to be secure.

The numbers of surviving M4s both from surviving U-Boats (c.140 captured out of 800 built), and from the shore bases along the Atlantic coasts, 4 bases Bergen, Kiel, Wilhelmshaven and La Rochelle, given that at least 90% of commanders would have destroyed their U-Boat machines before surrendering, and that the machines, between 30 and 40 machines in each base, located at shore communication bases had similar instructions, CAN BE ESTIMATED AT A MAXIMUM OF PERHAPS 100 EXAMPLES EXTANT, mostly now languishing in Government storerooms around the world. The M4s, all came directly into the hands of the Allied Naval Forces after the war, whether it be in Britain, France, Australia, US, Denmark or Holland, and were not allowed to slip out of military control. The US/British forces rounded up as many M3 (army) machines as they could from the surrendering German Forces in mainland Europe, and many of them were sold back to the Eastern Bloc on a clandestine basis, which allowed the Allies to listen in to military orders throughout the Cold War. Churchill himself made a speech in summer 1945, when he said that the enigma machines had all been destroyed!

Of the surviving M4s it is suspected that for every 10 M3s there might be one M4. Analysis of the 24 Museums around the world that exhibit Enigma machines, show a total of about 50 Enigma machines on display, of which just 7 are M4s. The remainder are M3s, with the occasional late war M6 or M7. Of surviving U-Boats on display in museums around the world, there are just 4 examples out of 800 or more built. The Enigma M4 machine is justly deemed to be the rarest of all Enigma machines.

\$400,000 - 600,000



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ENIGMA MACHINE

A Rare 3-Rotor German Enigma I Enciphering Machine (aka Heeres Enigma), made by Heimsoeth und Rinke, Berlin, 1935.

An early military Enigma machine in working condition, serial number A3995, inner front panel with "Klappe schliessen" stamp, and metal stamped Enigma label inside the lid, original rotors I, IV, V marked with the serial number 3995, and reflector,, standard QWERTY keyboard of 26 keys, white on black backgrounds, battery switch, ebonite Steckerbrett [plugboard] with 10 stecker cables (8 plugged into the Steckerbrett and 2 spares stored in the top lid of case), battery case with modern battery, upper lid with 10 bulbs, contrast screen , and original "Zur Beachtung" instructions inside the lid , 340 x 820 x 170mm (.13 1/4 x 11 x 6 1/2 inches). In its original stained oak box, with hinged front panel and leather carrying handle.

A VERY FINE FULLY OPERATIONAL EXAMPLE OF A RARE EARLY ENIGMA I MACHINE IN ORIGINAL CONDITION WITH THE CORRECT EARLY STYLE ROTORS.

The low serial number 3995 indicates that this machine was made in 1935, making it among the first Enigmas to be delivered to the German Military as they built up their armed forces in the 1930s. The Enigma was designed and Patented by Arthur Scherbius in 1918, the Enigma machine utilizes three interchangeable rotors which scramble plain-text messages and produce a cipher text message which is then sent, generally via Morse code, to a receiving party with an Enigma set up in the same configuration as the sending Enigma. All of the machines could use the interchangeable wheels from any enigma, so to find a matching set of wheels with the same serial number as the Enigma is quite rare. Though the German military was familiar with the Enigma, it was not adopted as their primary cipher device until 1926, when they discovered that all German Naval coded messages had been intercepted and read by the British during the latter half of WWI.



This example of the standard three rotor enigma machine "Modell 1" was used principally by the army (Wehrmacht), and was their favored enciphering device. British attempts to break the Enigma code were fruitless for years. The breakthrough eventually came after the creation of the famous British codebreaking center Bletchley Park. Using the technology transferred to them from the brilliant Polish codebreaking team, as well as documents supplied by the French Intelligence from a German spy. Alan Turing, along with Knox, Foss and many others were able to break the Enigma code in 1941, shortening the war by an estimated two years, and saving countless lives.

It is unknown exactly how many enigma machines were made, but we know that relatively few survived the war. Rather than have the machines fall into enemy hands, commanders were ordered to destroy these secret machines upon retreat, and documents pertaining to their manufacture were burned or in many cases simply lost. On top of this, Churchill announced that he had ordered all

Enigma machines to be destroyed at the end of the war. In the 24 museums around the world that have Enigma machines on display, just 50 Enigma machines are recorded, of which some 40 are Enigma Is. Every now and then a cache of Enigma Is discovered, such as the hidden government room in Madrid with numerous machines used by Franco during the Spanish Civil War, but at auction in Britain and America just two examples come to the market each year.

A detailed condition report on this Enigma machine, drawn up by Enigma Museum, Vermont is available on request

\$170,000 - 220,000



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WORLD WAR II: RUSSIAN BATTLE FLAG.

Obtained by a British soldier from the Russian 7th Rifle Corps, Berlin in 1945. A large Russian National flag, with a coarse linen red ground, the cut out hammer and sickle and star devices in parachute(?) material, stitched onto each side at the upper left, 790 x 1860 mm (maximum). With halyards, the red ground faded, with several holes possibly in action, the fly blown out.

Provenance: Johnny Gilbert, with a British wartime "careless talk" advertising card sent to Johnny on 30th May 1945 by his girlfriend Jackie, with Johnny's pencil note on verso, "Russian flag obtained by me in Berlin 1945 from troops of the 7th Rifle Corps."

A fine official military Russian flag, this example given by a member of the Russian 7th Rifle Corps to a young British soldier, Johnny Gilbert, in Berlin in 1945, probably an exchange for cigarettes or rations. It is rare to find Russian flags acquired as mementos of the meeting of the Russian and British armies in Berlin, and this exchange must have occurred before July of 1945 when the planned partition of Germany and Berlin into the 4 zones of occupation had already been set up, as per the agreement of the allies at the Yalta conference. The 7th Rifle corps had been established in 1922, but in its defense against Operation Barbarosa, the corps was wiped out and dissolved in August 1941. It was re-established in 1942, fought in the Battle of Stalingrad, and was again re-organized in June 1943, when it marched on Germany, and fought in the Battle of Berlin.

\$1,200 - 1,800

294

WORLD WAR II: A "VICTORY IN EUROPE" COMMEMORATIVE CIGAR BOX.

Egypt: Made by Granger, [May 1945]. A copper-plated brass souvenir cigar box, cedar lined, the lid engraved with a map depicting the battlefields of Europe, and titled "V.- E. World War II Battlefields of Europe." The sides of the box are engraved with the key battles and campaigns, divided by the calendar years from 1939-1945. Stamped on the bottom of the box, "Granger Made in Egypt," and "Brass used in the manufacture of this box was salvaged from the battle fields of World War II." The lid and corners of the box lightly worn with some loss of copper.

A fascinating relic of World War II commemorating the end of the war. Cigar boxes like this were made by a British military supply firm in Egypt, presumably from metal salvaged from the North African Campaign.

\$1,000 - 1,500



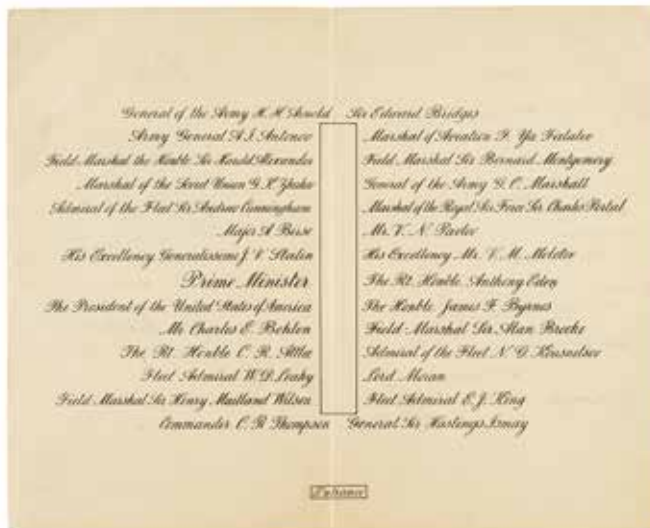
294

WORLD WAR II: THE POTSDAM CONFERENCE.

The British Dinner Menu. 10, Downing Street, Potsdam. Monday, 23rd July 1945. The printed menu for the dinner given by Winston Churchill at his Villa in Potsdam during the conference, cover with embossed British Royal arms, the double page with a seating plan for 28 guests from the three delegations, final page with the program of Music played by the String Orchestra of the Royal Air Force; together with a facsimile letter, 1 p, from Churchill to a Miss Elliott stamped "4 Dec 1952," thanking her for her kind message on Churchill's birthday, with envelope.

The final conference of the "Three" major powers of World War II took place over 17 days in Potsdam, outside Berlin, Germany, from July 17 to August 2, 1945. There, the 3 major allied Nations gathered to discuss the future peace of the world. Each delegation arranged to entertain the other participants. This, the menu of the British Dinner held on the 7th day of the conference on July 23rd at "10 Downing Street" which was in fact a villa at Ringstrasse 23, which served as the British HQ. Churchill was determined to out do the American and Soviet dinners of previous nights, and enlisted the complete British Royal Air Force Orchestra to provide musical entertainment. Stalin arrived in a bullet proof limousine and Truman turned up on foot with Byrnes and Leahy, and 3 secret service men. Churchill was in the midst of a general election campaign back home, and invited Attlee, the opposition leader (and future Prime Minister), to join the gathering. Churchill records in his memoirs the events of that evening commenting that Stalin himself went around the room collecting everyone's autographs and proposed that their next meeting should be in Tokyo. The actual menu of food is not present on this card, and must have been printed on a separate card and set at each place setting.

\$1,000 - 1,500



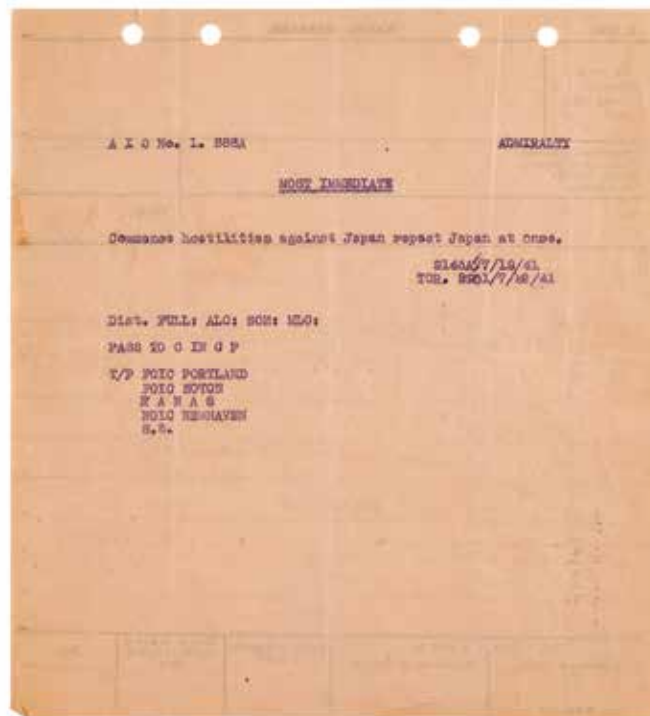
295

WORLD WAR II: BRITISH ADMIRALTY.

Official Telex from [British] Admiralty "AIG No. 1 888A ADMIRALTY MOST IMMEDIATE Commence hostilities against Japan repeat Japan at once." Dated 21.43 7/12/41 [July 7th 1941]. Pink carbon copy of the official announcement for the commencement of naval hostilities against Japan following the attack on the British Possessions in the Pacific, on the reverse of an official Naval Message proforma, 1 p, with the one line message, for full distribution around the British Fleet and specifically sent to C[ommander] in C[harge] P[ortland], Southampton and Newhaven Commands. two sets of old filing holes on upper margin.

An historic telex message to announce the beginning of hostilities against Japan by the British Navy on 7th December 1941, sent out before the British Government had formally declared war on Japan. It was on the evening of 7th December 1941 that British Government learned of the Japanese attacks on its territories of Singapore, Malaya and Hong Kong, attacks which were timed alongside the attack on Pearl Harbor. The Declaration of war by Japan on USA and the British Empire had been timed to be delivered to the US Government before the start of the air strike on Pearl Harbor at 7am Central Pacific time, but due to printer issues at the Japanese Embassy in DC, it wasn't delivered until an hour or more after the attack (around 2 pm EST, 7 pm GMT). The British didn't officially declare war on Japan until a formal note written by Churchill (in Eden's absence), was delivered on the morning of the 8th December to the Japanese Embassy in London. For the USA it wasn't until mid morning on the 8th, that Roosevelt gave his "Infamy Speech" to a joint session of the US Congress, and they ratified the Declaration of War on Japan an hour later. An interesting matter of timing.

\$1,200 - 1,800



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WORLD WAR II: AMERICAN VOLUNTEER GROUP, FLYING TIGERS BASE FLAG.

Dated 1942. A 48-star linen American Flag, 730 x 1160 mm (maximum). The hoist stenciled and inked "1942 AVG 'HELLS ANGELS' SQN," the flag with four tears near the hoist and the fly blown out, badly discolored and worn.

Provenance: Major E. F. Broe R.E. Chief Engineer, India Command, with part of the original Forces Mail cover that was used to send this flag back to his home in England.

A rare survival from early 1942 of a Flying Tigers American Base Flag. The AVG, the American Volunteer Group, was formed in secret in April 1941, whereby American pilots, marines and navy personnel were recruited to go to China and defend the Burma Road from Japanese attack during the 2nd Sino/Japanese war at a time when America was not at war with Japan. They were led by Colonel Chennault, an advisor to Chiang Kai-Chek, who created 3 volunteer squadrons, the 3rd Pursuit squadron being the "Hells Angels." Armed with obsolete Curtiss P-40s they were soon dubbed as the "Flying Tigers." The squadrons were spread around on bases in China and in Burma, the 3rd being at Mingaladon airport near Rangoon, Burma. The declaration of war against Japan in December 1941 made the secrecy of the force obsolete. By July 1942 they were absorbed into the Army Air Forces, and many of the personnel went back to their original posts. Due to the secret nature of the agreement between the US Government and the Chinese Nationalist Government, it took 60 years for the Flying Tigers to receive the credit and official recognition from the US Government. This flag seems to have passed into the hands of a British Royal Engineer based in India, who sent it back home to England as a trophy of war.

\$3,000 - 5,000



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WORLD WAR II: MERRILL'S MARAUDERS.

Finkel, Lt Robert. *The Archive of Lt. Robert Finkel. 1942-45.* The collection of personal effects from of Lt Robert Finkel, American Army Signal Corps, then joined Merrill's Marauders in a Signals capacity, comprising:

1. Lt Finkel's dress uniform jacket and garrison cap, both in fine condition.
2. A special wall hanging medal plaque with 5 medals with ribbons and 3 pins, including American Campaign Medal, Asian-Pacific campaign medal, a Good Conduct Medal, Burmese Campaign Medal, and a World War II Victory Medal. The plaque with an engraved plate citing Finkel's war service record.
3. A lucite tablet enclosing the campaign bars for his 5 medals, and a Signal Corps pin.
4. A silk "Blood Chit", 220 x 270 mm, combining the flags of USA and the Republic of China flag, along with with insignia of the American/Chinese forces, and hand written text in Chinese, "Americans who came to China to help win the war soldiers and civilians united together to save and protect. 34th year of Republic of China," the silk mounted on a wooden plaque with perspex cover.
5. The Ledo-Burma Road, a blue-print map of the Ledo Road, from Kunming (China) to Ledo (India) through Burma, 440 x 790 mm. Signed "Lt. Finkel" at lower right, annotated with gas depots at Waingmow and Mangshih, some old vertical and horizontal folds, stamped secret in two places, framed.

Robert Finkel enlisted in the Army Signal Corps in Los Angeles in April 1942, and was sent to the South Asian Theater after training. In late 1944 he joined the 4011th Signal battalion, part of Merrill's Marauders, made up of volunteers who formed a Special Operations Jungle Warfare Unit operating behind Japanese lines in the China/Burma Theater. He saw action in the field from January to September 1945, was promoted to Second Lieutenant, and received a Unit Citation and two Bronze Battle Stars. After the war back in Los Angeles, he had a famous career as a TV Producer and Director, including The Eddie Fisher Show, Bob Newhart Show, Andy Williams Show, and many more, and famously produced a TV comeback concert for Elvis Presley in 1968.

\$4,000 - 6,000



299

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WORLD WAR II: AMERICAN AIRMAN'S CHINESE/SOUTHEAST ASIA THEATER BLOOD CHIT.

[c.1944-45.] A rayon American pilot's blood chit, 240 x 245 mm. With American flag and text in Karen, Tamil and Chinese below, numbered 9512, the chit backed with linen.

The blood chit was either in the emergency kit that pilots flew with or sewn on the inside, or outside, of their flying jackets. Those in the Chinese/Indian theater often had blood chits with special phrases in up to 10 local languages. If a pilot was downed he would point to his blood chit, which would say that the man is an American pilot, and that if you help him you will receive financial reward from the US Government. This particular chit, made out of the man-made fiber rayon, is probably late war c.1944.

\$1,000 - 1,500



300

300^W

WORLD WAR II: JAPANESE RECOGNITION MODELS OF AMERICAN AND BRITISH SHIPS..

A collection of 9 Japanese Identification models. [Recovered from a cave in Okinawa, June? 1945]. A rare set of 9 wooden Japanese recognition models comprising: British cruisers HMS Norfolk, Glasgow and Achilles, and carrier HMS Illustrious, with American battleships USS California, Washington, Colorado and Idaho, with carrier USS Lexington, each built up of lightweight wood, with painted grey hulls, deck structures and turrets, plain varnished wooden decks, a few missing guns and turrets from the various models. Various sizes. Contained in the original wooden Japanese carrying box, 340 x 780 x 155mm; together with a small silver-print portrait of a US marine Dale Brown.

Provenance; Dale Brown, US Marine (with his portrait at boot Camp). This box found in a cave on Okinawa; by descent.

A very rare set of Japanese recognition models of US and British ships, said to have been discovered by Dale Brown in a cave on Okinawa, and brought back home to Oklahoma . This story fitting with the ships in the box, since all the American and two of the British ships were in the huge flotilla off the Japanese island of Okinawa in April 1945. In the past, other sets of Japanese models have been found by American GIs, hidden in caves, notably in Bonhams Maritime sale, June 17th, 2017, New York lots 97-99.

The Battle of Okinawa April to July 1945 has been described as the largest sea-land battle in history. The combined fleets of the US and Allied nations were 1300 vessels, gathered around the landing zones on each side of the island, with aircraft carrier support. On April 1st they began a 7-day naval shelling of the landing zones, which together with over 3000 carrier plane bombing sorties, was intended to soften the enemy up, before the troop landings. Despite such preparatory shelling, the occupying Japanese Forces defended every inch of this Japanese island. During the Okinawa campaign, 36 allied ships were sunk, and 350 damaged, most by constant Kamikaze attacks out of Japan.

\$12,000 - 18,000



301

301

WORLD WAR II: US 5TH MARINE CORPS FLAG FROM THE BATTLE OF IWO JIMA.

Carried ashore on Red Beach, Iwo Jima, 19th Feb. 1945. A 48-star American flag, with a upper left canton with 48 sewn stars on a ground of blue linen, red and white horizontal stripes, 850 x 1410 mm (maximum). The flag hoist stenciled with remains of a USMC cypher and numbered 44, the other side of hoist lettered in black ink, "Carried Ashore on Red Beach Iwo Jima by the 5th Marine Division 19th Feb 1945," the ink faded. The flag discolored and worn and in battle worn condition, with multiple holes with loss and the fly completely blown out.

An impressive relic carried by a member of the 5th Marines into the Battle of Iwo Jima, the flag worn and battle scarred. In the invasion of Iwo Jima, the landing took place on February 19th, the seven battalions of the 4th and 5th Marines landing on the southeasterly beaches of the island. The 5th nearer Mount Suribachi and the 4th further north up the shore. The American forces were pinned down as soon as they had moved a few hundred yards up the beach, and shells, machine gun fire and mortars rained down on them from entrenched gun positions just beyond the beach and from Mount Suribachi. After 8 hours of fighting as sunset fell at 16.25, they had secured a beachhead of 1000 yards deep and 1500 yards wide with 904 casualties.

\$4,000 - 6,000

302

WORLD WAR II: PACIFIC THEATER, COMMAND CENTER FLAG FROM THE 77TH INFANTRY DIVISION.

In action in Guam, Leyte, Ie Shima, Okinawa, and mainland Japan, 1944-1945. A large 48-star American flag, 1450 x 1960 mm (maximum). The hoist stenciled "1944 77th INF DIV," with grommets. the flag discolored, with numerous tears and wear, some bullet and shrapnel holes, the fly completely blown out, in battle-worn condition.

A poignant and rare base flag used as the 77th Infantry Division, and likely flown over command head-quarters of the 77th Infantry as it moved from island to island around the Pacific. After training in amphibious and jungle warfare in Hawaii in early 1944, the Division were sent to occupy Guam, fighting from July 21st to August 8th 1944, and then moved onto Leyte, Philippines, from November 23rd 1944 to February 5th, 1945, and finally arrived at the Battle of Okinawa, March 26th to June, 1945. They were moved to Cebu in the Philippines in June 1945 in preparation for the attack on mainland Japan, and then occupied their sector of Japan from October 1945 until the Division was inactivated in March 1946. The 208 days of combat by the 77th in the Pacific included many brutal and bloody fights, the seizure of Mount Tenjo in Guam, the bitter fight for Government House Hill and Bloody Ridge in Ie Shima off Okinawa.

\$2,000 - 3,000

303

KOREAN WAR: UNITED NATIONS PEACEKEEPER'S FLAG.

[Flown at the Battle of Inchon, 1950.] A UN peacekeeper's flag flown at the Battle of Inchon during the Korean War, with a light blue ground and central white colored world map enclosed by leaves, 860 x 1150 mm. The flag with leather strengtheners at the top and bottom of the hoist, the blue ground discolored.

A rare UN flag used in the Korean War. It was apparently flown during the Battle of Inchon, September 15th-19th, 1950. This battle was an surprise amphibious invasion on the Pusan Peninsula which involved 40,000 troops and numerous naval vessels commanded by General MacArthur and resulted in the capture of the town of Inchon and two weeks later the recapture of Seoul. This success reversed the progress of the KPA southwards into Korea, and began the slow push north by UN and South Korean Forces.

\$1,000 - 1,500



302



303

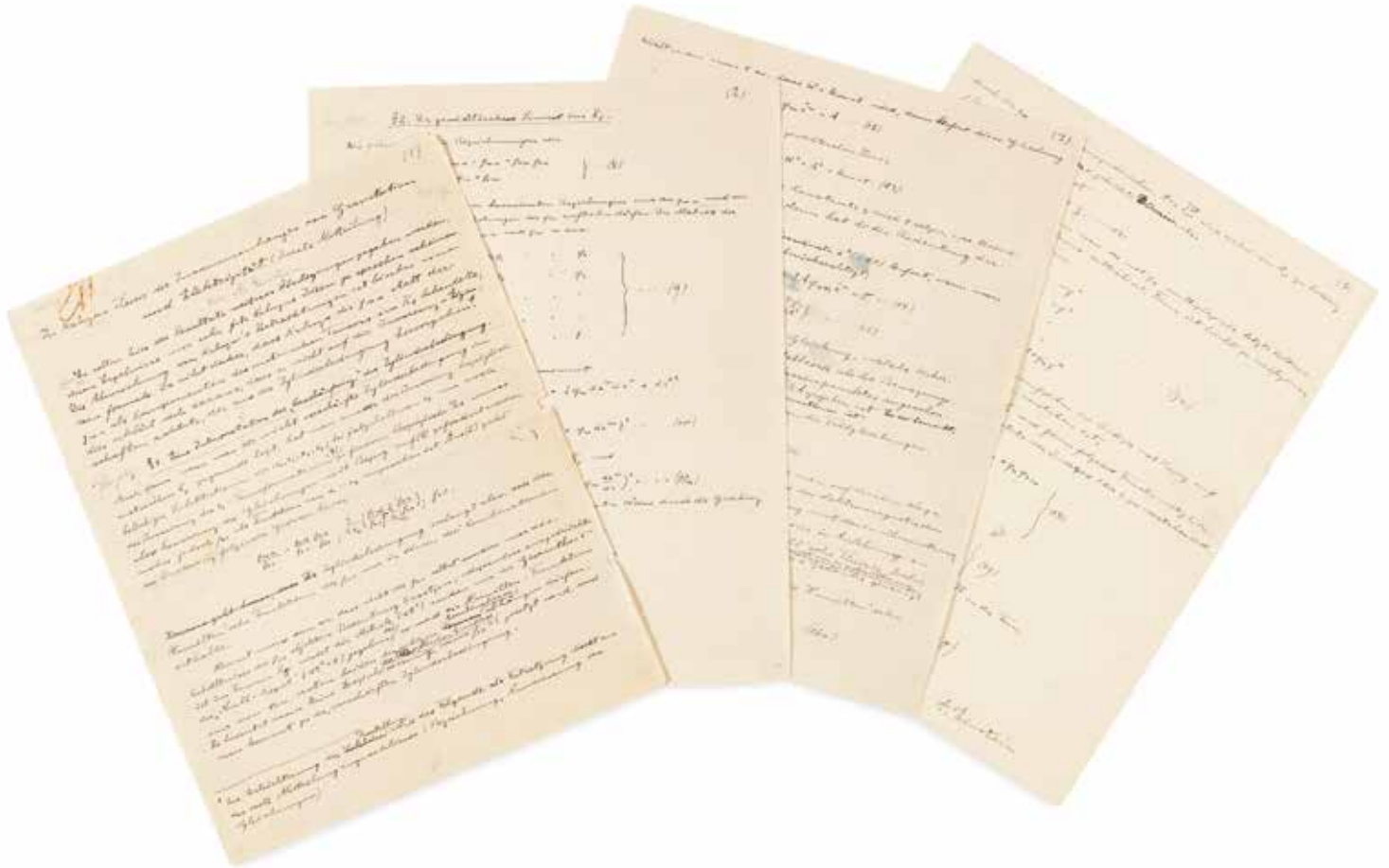
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Bonhams

AUCTIONEERS SINCE 1793



History of Science, Technology, and Space

New York | December 5, 2018

PREVIEW

December 1, 12-5pm
December 2, 12-5pm
December 3, 10am-5pm
December 4, 10am-5pm

INQUIRIES

Ian Ehling
+1 (212)-644-9094
ian.ehling@bonhams.com
[bonhams.com/auctions/24898](https://www.bonhams.com/auctions/24898)

**AUTOGRAPH MANUSCRIPT SIGNED TWICE
("A. EINSTEIN"), ENTITLED "ZU KALUZAS
THEORIE...", 4 PP, 1927, IN PURSUIT OF A
UNIFIED FIELD THEORY.**
\$150,000 - 250,000

Bonhams

AUCTIONEERS SINCE 1793



The Medical and Scientific Library of W. Bruce Fye

New York | March 11, 2019

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Ian Ehling
+1 (212)-644-9094
ian.ehling@bonhams.com
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Extraordinary Books and Manuscripts

New York | March 8, 2019

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**MACINTOSH PROTOTYPE
THE EARLIEST MACINTOSH PROTOTYPE WITH
APPLE'S PROPRIETARY TWIGGY DRIVE, ONE
OF ONLY TWO KNOWN WORKING EXAMPLES,
THE REST WERE FAMOUSLY DESTROYED
WHEN THE DRIVES PROVED UNSTABLE.
\$120,000-\$180,000**

CONDITIONS OF SALE

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

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$250,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$250,001 UP TO AND INCLUDING \$4,000,000, AND 12.5% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Illinois, Indiana, Kentucky, Maine, Massachusetts, Michigan, Minnesota, Nevada, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Rhode Island, Texas, Virginia, Washington, D.C., Washington state, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

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

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

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

To the fullest extent permitted by applicable law: The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We also retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the purchaser liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the purchaser's breach; (b) cancel the sale, retaining as liquidated damages all payments made

by the purchaser; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the purchaser shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid prices and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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

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

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

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

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

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for

certain items as noted in the "Buyer's Guide" section of the catalog.

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

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

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

SALES AND USE TAX

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

MEDIATION AND ARBITRATION PROCEDURES

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

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

CONDITIONS OF SALE - CONTINUED

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 (212) 644 9001.

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

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

Catalogs

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

Previews

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

Estimates

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

Reserves

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

Auction House's Interest in Property Offered at Auction

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

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

Bidding at Auction

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

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

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

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

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

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

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

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. On Thursday 6 December oversized lots (noted as W next to the lot number and/or listed on page 158) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any W lots not collected within 5 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery until Wednesday 19 December. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days. Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Auction Results

All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below and marked with a W in the catalogue will be removed to the warehouse of Door to Door Services herein referred to as Door To Door on Thursday 6 December. Lots not so listed will remain at Bonhams.

W LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON FRIDAY 7 DECEMBER.

Address

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

Lots will be available for collection 24hrs following transfer to Door to Door every business day from 9am to 5pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Door To Door) by contacting Door To Door at 1-908-707-0077 ext 2070

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Door To Door there will be transfer and Full value protection charges but no storage charge due for lots collected within 5 business days of the auction. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 14 days of the sale date.

The per-lot charges levied by Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$75
Daily storage..... \$10
Full value protection (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

Transfer \$37.50
Daily storage..... \$5
Full value protection (on Hammer + Premium + tax) 0.3%

Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dtusa.com

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

PAYMENT

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

TO MAKE PAYMENT IN ADVANCE

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

PAYMENT AT TIME OF COLLECTION

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

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

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

PLEASE NOTE

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

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

OVERSIZED LOTS

11	63	200
14	64	244
15	65	245
28	66	262
59	119	300

CONTACTS

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* Indicates saleroom
• Indicates independent contractor

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

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Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
- I will arrange a third party to collect my purchase(s)

Please email or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
Fax +1 (212) 644 9009
bids.us@bonhams.com

Bonhams

Sale title: Fine Books and Manuscripts		Sale date: December 5, 2018	
Sale no. 24899		Sale venue: New York	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams **only** if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature: _____	Date: _____



Variatio 3
1 Clav.

Handwritten musical score for Variatio 3, 1 Clav. The score is heavily annotated with red ink and includes various rhythmic markings and performance instructions. Key annotations include:

- Measure 1:** R_3 , R_6 , R_3 , R_6
- Measure 3:** R_3 , R_6 , R_3 , R_6 , $24h$, $4h$
- Measure 4:** R_3 , R_6 , R_3 , R_6 , $4h$, $24h$, $4h$
- Measure 5:** R_3 , R_6 , R_3 , R_6 , $4h$, $24h$, $4h$
- Measure 6:** R_3 , R_6 , R_3 , R_6 , $4h$, $24h$, $4h$
- Measure 7:** R_3 , R_6 , R_3 , R_6 , $4h$, $24h$, $4h$
- Measure 8:** R_3 , R_6 , R_3 , R_6 , $4h$, $24h$, $4h$
- Measure 9:** R_3 , R_6 , R_3 , R_6 , $4h$, $24h$, $4h$
- Measure 10:** R_3 , R_6 , R_3 , R_6 , $4h$, $24h$, $4h$
- Measure 11:** R_3 , R_6 , R_3 , R_6 , $4h$, $24h$, $4h$
- Measure 12:** R_3 , R_6 , R_3 , R_6 , $4h$, $24h$, $4h$
- Measure 13:** R_3 , R_6 , R_3 , R_6 , $4h$, $24h$, $4h$
- Measure 14:** R_3 , R_6 , R_3 , R_6 , $4h$, $24h$, $4h$
- Measure 15:** R_3 , R_6 , R_3 , R_6 , $4h$, $24h$, $4h$
- Measure 16:** R_3 , R_6 , R_3 , R_6 , $4h$, $24h$, $4h$
- Measure 17:** R_3 , R_6 , R_3 , R_6 , $4h$, $24h$, $4h$
- Measure 18:** R_3 , R_6 , R_3 , R_6 , $4h$, $24h$, $4h$
- Measure 19:** R_3 , R_6 , R_3 , R_6 , $4h$, $24h$, $4h$
- Measure 20:** R_3 , R_6 , R_3 , R_6 , $4h$, $24h$, $4h$
- Measure 21:** R_3 , R_6 , R_3 , R_6 , $4h$, $24h$, $4h$
- Measure 22:** R_3 , R_6 , R_3 , R_6 , $4h$, $24h$, $4h$
- Measure 23:** R_3 , R_6 , R_3 , R_6 , $4h$, $24h$, $4h$
- Measure 24:** R_3 , R_6 , R_3 , R_6 , $4h$, $24h$, $4h$
- Measure 25:** R_3 , R_6 , R_3 , R_6 , $4h$, $24h$, $4h$
- Measure 26:** R_3 , R_6 , R_3 , R_6 , $4h$, $24h$, $4h$
- Measure 27:** R_3 , R_6 , R_3 , R_6 , $4h$, $24h$, $4h$
- Measure 28:** R_3 , R_6 , R_3 , R_6 , $4h$, $24h$, $4h$
- Measure 29:** R_3 , R_6 , R_3 , R_6 , $4h$, $24h$, $4h$
- Measure 30:** R_3 , R_6 , R_3 , R_6 , $4h$, $24h$, $4h$

Handwritten musical score for Variatio 3, 1 Clav. The score is heavily annotated with red ink and includes various rhythmic markings and performance instructions. Key annotations include:

- Measure 18:** R_3 , R_6 , R_3 , R_6 , $4h$, $24h$, $4h$
- Measure 16:** R_3 , R_6 , R_3 , R_6 , $4h$, $24h$, $4h$
- Measure 11:** R_3 , R_6 , R_3 , R_6 , $4h$, $24h$, $4h$
- Measure 10:** R_3 , R_6 , R_3 , R_6 , $4h$, $24h$, $4h$
- Measure 19:** R_3 , R_6 , R_3 , R_6 , $4h$, $24h$, $4h$
- Measure 26:** R_3 , R_6 , R_3 , R_6 , $4h$, $24h$, $4h$

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