

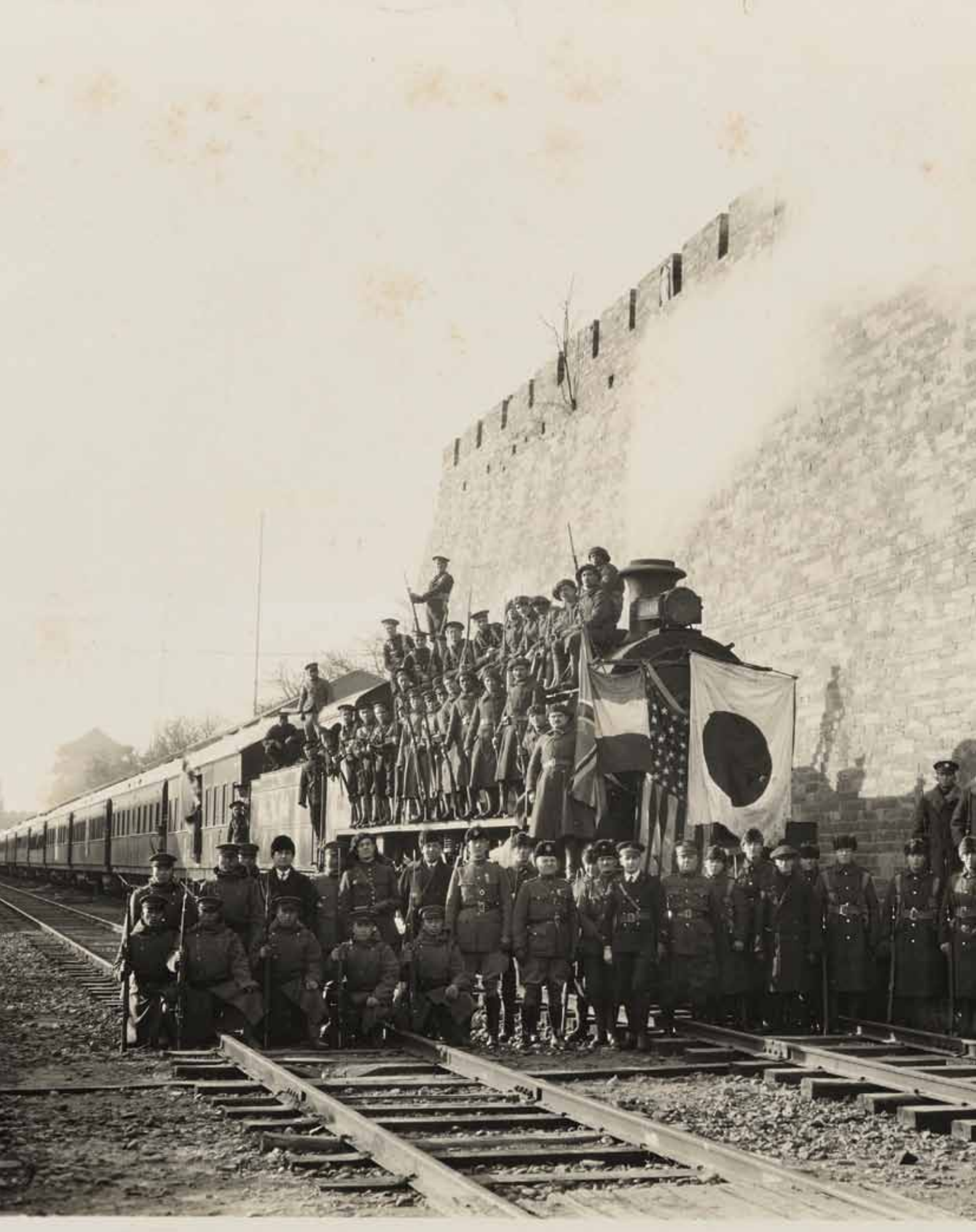


THE STORY OF THE 20TH CENTURY

Wednesday June 4, 2014

Bonhams

NEW YORK



THE STORY OF THE 20TH CENTURY

Wednesday June 4, 2014 at 1pm

New York

BONHAMS

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

PREVIEW

Saturday May 31, 12pm to 5pm
Sunday June 1, 12pm to 5pm
Monday June 2, 10am to 7pm
Tuesday June 3, 10am to 5pm
Wednesday June 4, 10am to 12pm

BIDS

+1 (212) 644 9001
+1 (212) 644 9009 fax

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

SALE NUMBER: 21652

Lots 1 - 188

CATALOG: \$35

INQUIRIES

Los Angeles

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

Brian Kalkbrenner, Specialist
+1 (323) 436 5487
brian.kalkbrenner@bonhams.com

San Francisco

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

New York

Christina Geiger, Director, New York
+1 (212) 644 9094
christina.geiger@bonhams.com

Cassandra Hatton, Senior Specialist
+1 (212) 461 6531
cassandra.hatton@bonhams.com

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

Automated Results Service
+1 (800) 223 2854

Online bidding will be available for
this auction. For further information
please visit:

www.bonhams.com/21652

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

ILLUSTRATIONS

Front cover: Lot 28
Inside front cover: Lot 7
Inside back cover: Lot 105
Back cover: Lot 90

CONDITIONS OF SALE

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

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

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

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

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

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

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

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

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

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

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

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

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of 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.

Mediation and Arbitration Procedures

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

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

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

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

CONDITIONS OF SALE - CONTINUED

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

Limited Right of Rescission

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of

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

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

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

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

Limitation of Liability

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 33550.

Auction Estimates

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

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

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

Consigning Your Property

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

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

Professional Appraisal Services

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

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

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

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

Estate Services

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

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 \square 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 a lot in which it has an ownership interest, in whole or in part. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number.

Similarly, Bonhams may have an economic interest in a lot beyond its commission as a result of making an advance against anticipated proceeds to the consignor which is secured by the consigned property or where it has guaranteed the consignor a minimum auction price for consigned property. Such property, if any, is identified in the catalog with a \circ symbol next to the lot number.

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

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above.

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 offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Wednesday June 11 without penalty. After June 11 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 by the 31st day after the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.



Important Notice to Buyers

Collection & Storage After Sale

Please note that all oversized lots listed below, that are not collected by **5pm on Wednesday, June 11** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **that if buyers of listed lots also buy other non-listed items, these other lots will also be removed to the warehouse of Cadogan Tate**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

Lots will be available for collection from Cadogan Tate beginning at 9.30am ET on Friday, June 13.

Address:
Cadogan Tate Fine Art Storage Limited
41-20 39th Street
Sunnyside, New York, 11104

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9.30am to 4.30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at (t) +1 (718) 707 2849.

Handling & Storage Charges

Please note: For sold lots removed to Cadogan Tate there will be transfer and insurance charges but no storage charge due for lots collected within 7 days of the transfer date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd are as follows (plus any applicable sales tax):

Furniture/Large Objects

Transfer	\$75
Daily storage	\$10
Insurance (on Hammer + Premium + tax)	0.3%

Small Objects

Transfer	\$37.50
Daily storage	\$5
Insurance (on Hammer + Premium + tax)	0.3%

Please contact Catherine More at Cadogan Tate Fine Art Storage at
(t) +1 (718) 247 2070
(f) +1 (347) 468 9916 or
c.more@cadogantatelineart.com

For more information and estimates on domestic and International shipping, please contact Michael Driver at
(t) +1 (718) 247 2064 or
m.driver@cadogantate.com

Payment

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

To Make Payment in Advance

Telephone +1 (718) 707 2849 to ascertain the amount due, payable by cash, check, or credit card.

Payment at Time of Collection

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Oversized Lots

10
111
112
144

DIRECTOR'S FOREWORD

When we think about the 20th century, what do we remember? Two global wars followed by a long cold war; a great flowering of art and literature around the globe; tremendous leaps forward in scientific and technological advancements; computers.

One of the things we discovered in organizing this sale was that, in telling the "Story of the 20th Century," we are actually telling many stories. Our search uncovered several new voices from the recent past, many of which were not celebrated in their own time, but which, from the vantage point of the 21st century, now seem particularly prescient. Take, for example, the archive of photographer John D. Zumbun, an American photographer who lived and worked in China from 1908 to the late 1920s. Thirty years ago most of us would have found this archive visually stunning, but perhaps of interest only institutionally. Today, as China is poised to take its place as a leader on the world stage, this visual record of how far that nation has come in 100 years has important ramifications for all nations in the 21st century. Or take the two important artistic and literary archives of Yakov Chernikhov, the "Piranese of the Soviet Union." An architectural visionary during the early part of the 20th century, Chernikhov's elegant and stylistic designs were too beautiful for his own time and place; today, however, he takes his place as one of the most influential figures in modern design. One glance at the contents of his archive offered here will explain why.

Often, the voices we are listening to are contradicting one another: in our History and Politics section, we offer John Kennedy photographs inscribed to a NATO Supreme Allied Commander of Europe alongside the original lithograph of Lorraine Schneider's powerful anti-war statement, "Primer (War is not healthy for children and other living things)." In our Russian Art and Literature section, we offer an important handwritten artistic manifesto by Kazimir Malevich and other examples from important Constructivist and Futurist artists. Complementing the Russian entries are several important western examples, including the archive of original John Steinbeck manuscripts for *Sweet Thursday* and the rare example of Dr. Seuss' "unorthodox taxidermy," the sculpted

clay head of the Mulberry Street Unicorn. Seuss' sculptures were a rare misstep for him professionally (turns out, kids didn't really want their walls decorated with the stuffed and mounted head of their favorite Seussian animal), and some sources claim there are fewer than 20 examples known today.

We are quite proud of our Science and Technology section, as it features important offerings in the disciplines of aviation (an archive of aviation pioneer Samuel F. Cody and several lots Wright Brothers material), DNA and genetics (examples from Joshua Lederberg and Watkins & Crick), medicine (an inscribed copy of Alexander Fleming's first paper on penicillin), quantum mechanics (Kurt Godel's lectured notes on "Undecidable Propositions," Einstein's "Annus mirabilis" papers, a first printing of Max Planck's work on quantum theory), and psychoanalysis (first edition of Freud's "Zur Psychopathologie...." and presentation copies of Pavlov's work on condition reflexes), to name a few. We should note we are offering a larger sale of the History of Science in October of this year. That sale will cover the discipline from the history of printing forward.

And finally, we are pleased to offer the private collection that closes the sale, the History of Digital Computing. Ironically enough, in this most postmodern of subjects, we are not able to stick to the 20th century: the collection is grounded in several early publications by Charles Babbage, a 19th century polymath credited with inventing the first mechanical computer. After Babbage, however, our offerings jump pretty quickly to the World War II era and beyond, documenting the tremendous technological leaps forward with the universal computing machine, ENIAC, UNIVAC, the development of programming language by Grace Hopper, the growing importance of software, and beyond.

We know there are more voices to be heard from the 20th century. Look for this sale to be a regular feature of our annual schedule.

Catherine Williamson, Ph.D.
Director, Fine Books and Manuscripts

ORDER OF SALE

History and Politics.....	1 - 27
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<i>The History of Digital Computing from Babbage to Grace Hopper:</i>	
<i>Property of an East Coast Private Collector</i>	<i>154-188</i>



1

HISTORY AND POLITICS

1

AFRICAN-AMERICAN PHOTOGRAPHY.

ADAMS, HARRY H. 1918-1988. An archive of approximately 1450 gelatin silver prints, most 9 1/2 x 7 5/8 inches, 1950s-80s, Los Angeles, with "Harry H. Adams, Avalon Blvd Studio" and "4300 South Central Avenue" stamp and/or date stamp on verso of many, a few duplicates, photos curled, but otherwise most in very good condition, with occasional scratching and edge-tears.

Provenance: the family of Harry H. Adams.

A MASSIVE PHOTOGRAPHIC ARCHIVE FROM AFRICAN-AMERICAN PHOTOGRAPHER HARRY H. ADAMS. Over the course of nearly four decades, Adams documented the African-American community in post-war Los Angeles as a freelance photographer for the city's two prominent black newspapers, the *Los Angeles Sentinel* and the *California Eagle*, and working from his Avalon Boulevard and South Central Avenue studios. The photographs in the present archive were taken at political rallies, press conferences, banquets, award ceremonies, and parties. Of special interest is a group of approximately 25 photographs of demonstrations, rallies, civil unrest, and confrontations with police, including photos from a National Farm Workers Association demonstration, a march against segregation, an anti-Bircher march, a housing equality march, police

harassment of African-American demonstrators, public meetings, outdoor rallies, a Neo-Nazi demonstration, mobilized police forces, an NAACP march, a voter registration rally, and gas-masked officials outside Black Panthers headquarters following a raid. The remaining photos feature prominent African-American political figures, actors entertainers, and musicians of the day, as well as pro baseball and football players, showgirls, buffalo soldiers, jazz musicians, barbers, community members, and several in which Adams himself appears. Among those featured in the photographs are CLARENCE MUSE, JAMES BALDWIN, MUHAMMAD ALI, CORETTA SCOTT KING, TOM BRADLEY, DIANA ROSS, HANK AARON (inscribed), ROY CAMPANELLA, NANCY WILSON, LESLIE SCOTT (inscribed), GILBERT LINDSAY, BENJAMIN MAYS, LESLIE UGGAMS, ESTHER ROLLE, LOUIS ARMSTRONG, ELLA FITZGERALD, REVEREND IKE, MARTIN LUTHER KING, SR., RAY CHARLES, SINDEY POITIER, QUEEN ELIZABETH II, HAROLD WASHINGTON, ONZY MATTHEWS, LYNDON B. JOHNSON, SONNY AND CHER, GOVERNOR NELSON ROCKEFELLER, ROBERT KENNEDY, and hundreds of others. A small number of photographs was taken in the Bahamas and Washington, D.C.

\$8,000 - 12,000



2

2

ALDRIN, BUZZ. b.1930.

Photograph Signed ("Buzz Aldrin") and Inscribed, 16 x 20 inch color portrait of Aldrin on the surface of the moon, image taken by Neil Armstrong, inscribed with the date of Man's first lunar landing and first step onto the lunar surface, "*Tranquillity Base, July 20, 1969, Buzz Aldrin.*"

A gorgeous large format image of Aldrin on the moon, the inscription memorializing the event captured on film.

\$4,000 - 6,000

3

APOLLO 13.

Apollo 13 emblem printed on Beta cloth, 4 inches in diameter. FLOWN ON THE APOLLO 13 MISSION. Matted and framed.

WITH: Certificate Signed by James Lovell, Commander Apollo 13 affixed to verso of frame.

FLOWN AROUND THE MOON ON APOLLO 13 in Commander James Lovell's personal preference kit. Lovell's certificate reads in part: "*This Apollo 13 crew patch was flown aboard the command module Odyssey during its perilous journey around the Moon on April 11-17, 1970.*"

\$3,000 - 5,000



3

4

BLACK MONDAY—NEW YORK, 1987.

Two spools of Dow Jones paper news tape, Friday, October 16 and Monday, October 19, 1987, New York, the first ending at 4:38 p.m. and reporting total trading for the day stocks 18.5m and bonds 2.2m, the second spool for Black Monday opening late in the day and closing at 7:08 p.m., information running up to 2 hours late.

DOW JONES NEWS TAPE FOR TRADING ON BLACK MONDAY AND THE FRIDAY PRECEDING. After the bell at 4:30 p.m. on Monday October 19, 1987, the late NY market comment was, "Today's 503 point, 22.62 percent collapse in the Dow Jones industrial average was not only the single worst day for the market since before the great depression it also exceeds the biggest weekly percentage loss." The Dow Jones closed at 1,738 on Monday the 19th, a precipitous drop from its peak of 2,722 on August 25, 1987—a level it would take nearly two years to reach again. The tape notes "that because of a processing backlog related to heavy trading" many statistics won't be available, but at 5 p.m. they announced the volumes of trading at 35.4m stocks and 2.7m bonds. Certainly a day that will remain with every trader on that floor. The present lot includes a collection of ephemera, reports and newspapers relating to Black Monday.

\$3,000 - 5,000



4



5



6

5

BLACK PANTHER PARTY.

The Black Panther. Oakland and San Francisco: Black Panther Party, 1967-74.

81 issues. Folio (440 x 290 mm; 380 x 287 mm for 1974 issues).

18-24 pp per issue. Overall very good condition with long tears to four covers resulting in loss, old marginal dampstaining to a handful of issues, occasional toning. Sold as a periodical.

SUBSTANTIAL COLLECTION OF BLACK PANTHER PARTY NEWSPAPERS. A crucial primary source of the most militant and controversial social justice movement in post-war America. Running from 18-24 pages, each issue carries articles and editorials about police oppression in black communities; arrests and brutality against party members; Panther social programs, organizing efforts, and community victories; trials of party members; local and national politics; letters to the editor; poetry; booklists; etc. Profusely illustrated with photographs, collages, and radical art, the front pages of many issues representing some of the most powerful protest posters of the era. The present collection represents a broken run spanning the years 1967-74, as follows: 1967, 2 issues; 1968, 1 issue ("Extra"); 1969, 36 issues (including one duplicate); 1970, 12 issues; 1973, 16 issues; 1974, 14 issues.

\$4,000 - 6,000

6

BRITISH ROYAL FAMILY.

1. Photograph Signed ("Elizabeth R") and dated 1952, seated portrait of Queen Elizabeth II wearing the crown jewels, in morocco picture frame with gilt royal monogram.

2. Photograph Signed ("Philip") and dated 1952, seated portrait of Duke Philip of Edinburgh in uniform, in morocco picture frame with gilt royal monogram.

3. Photograph Signed ("Wallis Duchess of Windsor" and "Edward Duke of Windsor") and inscribed "To Lauris and Isabelle," dated 1963, head and shoulders profile portrait by CECIL BEATON with studio stamp on verso and photographer's signature partially cut off in lower mount, in morocco picture frame with gilt royal monogram.

4. Group photograph of Queen Elizabeth, Duke Philip, General and Mrs. Norstad meeting at the Norstad residence outside Paris, "Nato Unclassified" and caption stamp to verso.

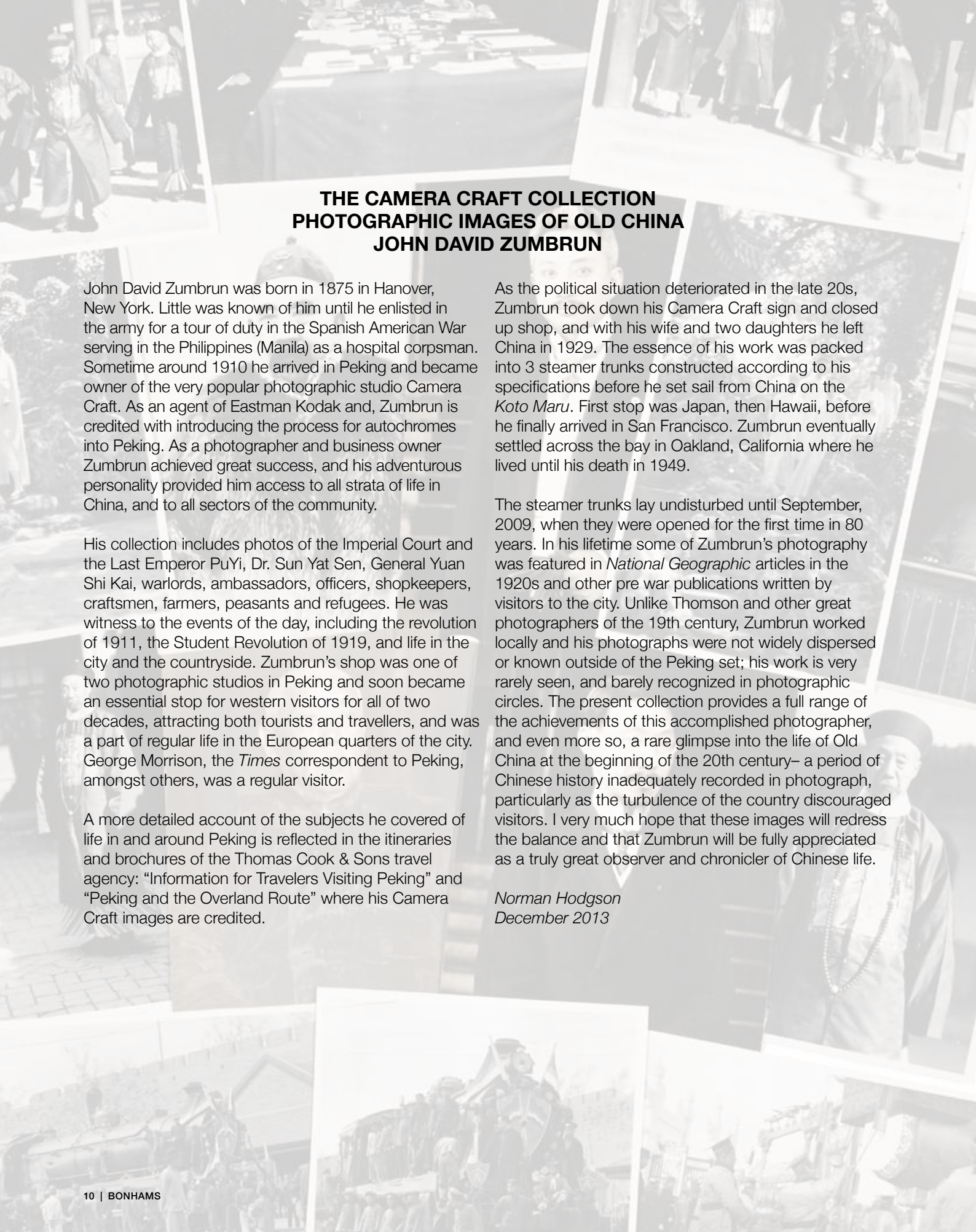
5. Photograph Signed ("Fabiola" and "Baudouin") and inscribed "*Au Commandant Supreme*" etc, dated "X-1962"), color print wedding photo of Queen Fabiola and King Baudouin of Belgium, in picture frame with miniature crown, faded.

Gelatin silver prints, 7 5/8 x 7 1/2 to 11 1/2 x 7 5/8 inches, 1957-63.

Provenance: property from the estate of General and Mrs. Lauris Norstad.

A handsome group of photographs signed or inscribed by royals to American GENERAL LAURIS NORSTAD and his wife Isabelle. Norstad (1907-1988) served as Supreme Allied Commander of NATO from 1956-63. The inscribed photo of the Duke and Duchess of Windsor is by Cecil Beaton.

\$2,000 - 3,000



THE CAMERA CRAFT COLLECTION PHOTOGRAPHIC IMAGES OF OLD CHINA JOHN DAVID ZUMBRUN

John David Zumbun was born in 1875 in Hanover, New York. Little was known of him until he enlisted in the army for a tour of duty in the Spanish American War serving in the Philippines (Manila) as a hospital corpsman. Sometime around 1910 he arrived in Peking and became owner of the very popular photographic studio Camera Craft. As an agent of Eastman Kodak and, Zumbun is credited with introducing the process for autochromes into Peking. As a photographer and business owner Zumbun achieved great success, and his adventurous personality provided him access to all strata of life in China, and to all sectors of the community.

His collection includes photos of the Imperial Court and the Last Emperor PuYi, Dr. Sun Yat Sen, General Yuan Shi Kai, warlords, ambassadors, officers, shopkeepers, craftsmen, farmers, peasants and refugees. He was witness to the events of the day, including the revolution of 1911, the Student Revolution of 1919, and life in the city and the countryside. Zumbun's shop was one of two photographic studios in Peking and soon became an essential stop for western visitors for all of two decades, attracting both tourists and travellers, and was a part of regular life in the European quarters of the city. George Morrison, the *Times* correspondent to Peking, amongst others, was a regular visitor.

A more detailed account of the subjects he covered of life in and around Peking is reflected in the itineraries and brochures of the Thomas Cook & Sons travel agency: "Information for Travelers Visiting Peking" and "Peking and the Overland Route" where his Camera Craft images are credited.

As the political situation deteriorated in the late 20s, Zumbun took down his Camera Craft sign and closed up shop, and with his wife and two daughters he left China in 1929. The essence of his work was packed into 3 steamer trunks constructed according to his specifications before he set sail from China on the *Koto Maru*. First stop was Japan, then Hawaii, before he finally arrived in San Francisco. Zumbun eventually settled across the bay in Oakland, California where he lived until his death in 1949.

The steamer trunks lay undisturbed until September, 2009, when they were opened for the first time in 80 years. In his lifetime some of Zumbun's photography was featured in *National Geographic* articles in the 1920s and other pre war publications written by visitors to the city. Unlike Thomson and other great photographers of the 19th century, Zumbun worked locally and his photographs were not widely dispersed or known outside of the Peking set; his work is very rarely seen, and barely recognized in photographic circles. The present collection provides a full range of the achievements of this accomplished photographer, and even more so, a rare glimpse into the life of Old China at the beginning of the 20th century— a period of Chinese history inadequately recorded in photograph, particularly as the turbulence of the country discouraged visitors. I very much hope that these images will redress the balance and that Zumbun will be fully appreciated as a truly great observer and chronicler of Chinese life.

*Norman Hodgson
December 2013*



CHINA: THE CAMERA CRAFT COLLECTION.

An extensive collection of material from the archive of John David Zumbun and Camera Craft, Beijing, [1910-1929], including approximately 2000 gelatin silver print photographs, autochromes, panoramas, lantern and glass slides, postcards, colotypes, and negatives, including a large birds-eye panorama of Beijing; several smaller format panoramas including a set of four taken from a balloon; images of the May Fourth Movement; Yuan Shikai at the Temple of Heaven; portraits of Mei Lanfang; the child emperor Puyi; funerals of Yuan Shikai and Sun Yat Sen; Yenching University; the Summer Palace; the Forbidden City; Tartar Wall; street and countryside scenes; tradesmen and women; farmers; priests; gardens; interiors; buildings; bridges; temples; etc; comprising:

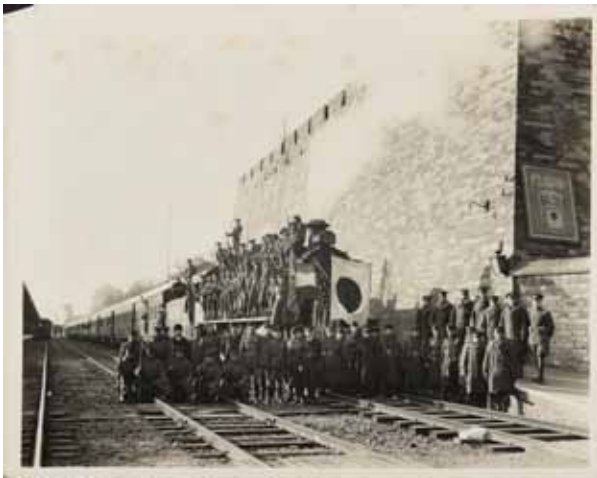
1. Birds-eye panorama of Beijing, silver gelatin print with hand coloring, 7 1/2 x 71 inches, with attribution in the negative.
2. Group of 7 autochromes, 8 1/2 x 6 3/8 inches to 3 1/8 x 3 7/8 inches.
3. 3 negative albums, containing a total of 276 negatives, each approximately 6 1/4 x 8 1/4 inches.
4. 3 photograph albums, each with mounted silver gelatin print photographs, containing a total of 348 images.
5. 760 loose gelatin silver print photographs, various sizes.
6. 370 lantern slides, 204 of which are hand-colored, 6 3/8 x 8 3/8 inches through 3 1/8 x 3 7/8 inches.
7. 30 hand-colored gelatin silver print photographs, various sizes.
8. 5 hand-colored glass slides, each approximately 6 3/8 x 8 3/8 inches.
9. 13 small-format panorama photographs, silver gelatin prints, 12 of which are 3 7/16 x 10 7/16 and 1 of which is 2 1/4 x 7 inches.
10. 99 postcards after photographs by Zumbun.
11. 3 volumes in the Peking Art Series, each containing colotypes after photographs by Zumbun.
12. 27 loose negatives.
13. 2 cameras: Cine Kodak model "B" movie camera in original leather case and Kodak 3A autographic folding pocket camera in original leather case, with group of 4 lenses and 2 filters, all previously owned by JD Zumbun.

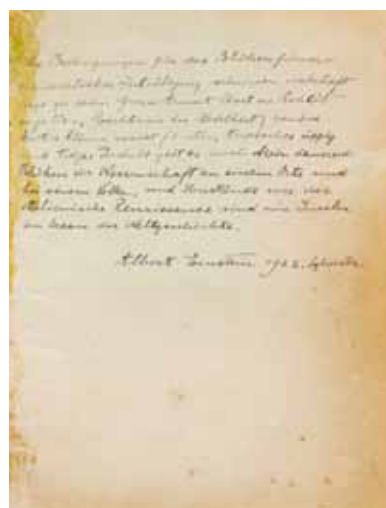
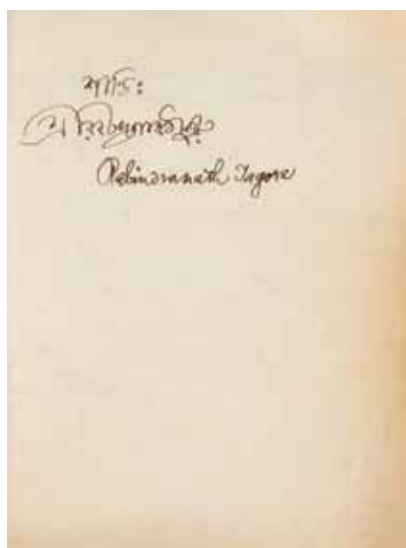
Detailed inventory available on request.

AN EXTRAORDINARY SURVIVAL OF THE ARCHIVE OF AN**AMERICAN PHOTOGRAPHER ACTIVE IN BEIJING FROM 1910-**

29. 85 years after John David Zumbun closed his Camera Craft studio and returned to the United States, the archive represents an outstanding historical record, thorough Western eyes, of the growing pains of a nation stripped of the ancient dynasties and traditions that had ruled it for millennia, and coming to terms with the new order that replaced it. Portraying town and tradesman, countryside and farmer, the Imperial Court, warlords, ambassadors, temples, palaces, gardens, the Forbidden City, as well as emerging populist movements, the images document a civilization in a period of great transition, as the largest nation on Earth moved from an imperial dynasty to civilian/military rule. It is a period of Chinese history rarely captured on camera- before the Japanese invasion of the 1930s reduced many of the old cities to rubble, and before the rise of Communism swept away the remaining vestiges of the old order. Comprising not only a full suite of photographs available for public purchase in Zumbun's shop, but a considerable number of the negatives for these photographs, special panoramas, postcards, slides and colored autochromes, the archive stands as one of the few comprehensive visual records of a vanished era, and reveals Zumbun to be a figure of major importance in preserving the period.

\$300,000 - 500,000





8

8 **EINSTEIN, ALBERT, et al.**

Guest Album of Theresa Renner, Shanghai, Taiwan, and California, 1922-1981, featuring 79 pp of inscriptions, original watercolors, musical notations, and signatures by ALBERT EINSTEIN, EUGENE O'NEILL, RABINDRANATH TAGORE, FU TIENIAN, ZHAO SHAO'ANG, CARLOTTA MONTEREY, and dozens of others, 12mo, album bound in silk over boards with gilt monogram, shredding to silk, covers chipped, gutters reinforced with tape partially touching Einstein inscription, soiling to some leaves.

WITH: Portrait Photograph of Eugene O'Neill and Carlotta Monterey, 7 1/4 x 9 1/4 inch silver print by Baron de Meyer, with five line inscription by Monterey to Renner.

AND WITH: Autograph Letter Signed ("Elsa Einstein"), January 6, 1923, to Theresa Renner, separated at several folds.

Provenance: Theresa Renner; by descent to present owner.

AUTOGRAPH ALBUM OF AN AMERICAN EX-PAT IN SHANGHAI, INCLUDING INSCRIPTIONS BY EINSTEIN, TAGORE, O'NEILL, AND ORIGINAL WATERCOLORS BY FU TIENIAN AND ZHAO SHAO'ANG. Theresa Renner (1890-1987) studied in Hungary as a concert pianist under Bela Bartok. Following World War I she and her husband, the Austrian physician Alexander Renner, emigrated to Shanghai, where the latter set up a medical practice and the two lived for nearly three decades. The Renners were an integral part of expatriate life in

Shanghai, entertaining many influential figures at their home, including Albert and Elsa Einstein, and Carlotta Monterey and Eugene O'Neill, the latter whom Dr. Renner treated for a nervous breakdown in 1928. The present album features 79 pages of inscriptions, original artwork, and signatures from an international cast of characters. Of great interest is a TEN LINE INSCRIPTION FROM ALBERT EINSTEIN on the first page, made during the Einsteins travels through Asia in the fall of 1922. In translation:

"The conditions for the blossoming of fine human intelligence appear to be truly restricted. Great poverty leads to coarseness, wealth leads to hollowness; a rough, cold climate makes one gloomy, a tropical climate makes one voluptuous and lethargic. That is why there is no enduring flowering of knowledge in one single place and one single nation, and why occurrences such as the Italian renaissance are like islands in the ocean of history. Albert Einstein. 1922. New Year's Eve."

Another inscription comes from Eugene O'Neill, who writes "To Mme. Renner with deep feelings of gratitude and friendship always. Eugene O'Neill Shanghai, Dec. '28." The sentiment is more than perfunctory, as Theresa and Dr. Renner took O'Neill in and helped him recover following a drunken spree in Shanghai that made the papers in the United States (see Sheaffer p 315ff). Theresa Renner and Carlotta Monterey, O'Neill's third wife, became fast friends. According to Renner, "In almost no time we were like sisters, devoted sisters. We



9

went shopping every day ... and she used to pour out her complaints about O'Neill" (Shaeffer p 317). Carlotta also leaves a lengthy inscription in the album *"To that charming and real woman"* and at some point gifted to Theresa the inscribed portrait photograph of she and Eugene also included in the lot.

In addition to the Einstein and O'Neil inscriptions, the album features a full page watercolor illustration of bamboo by Chinese painter Zhao Shao'ang (1905-1998), a two-page floral watercolor by Chinese painter Fu Tienian (1846-1947), and several other watercolors by unidentified Chinese artists.

Other signers and inscribers of the album include Nobel Laureate RABINDRANATH TAGORE (inscription in Bengali), concert pianist MISCHA LEVITZKI (with a musical quotation), BERNHARD KELLERMANN, FELIX VALYI, ADMIRAL THOMAS C. HART, COLONEL LAURENCE MOORE COSGRAVE and dozens of other Westerners and Easterners. Most of the inscriptions date from the 1920s-40s, but a few date from beyond, after the Renners had settled in Southern California. Several of the inscriptions were gathered in Taiwan, as well as various European localities, evidence of Therese Renner's travels.

We are grateful for the assistance of Dr. Diana Kormos Buchwald, general editor of the Einstein Papers Project, in cataloguing this lot.

\$5,000 - 7,000

9

HINDENBURG.

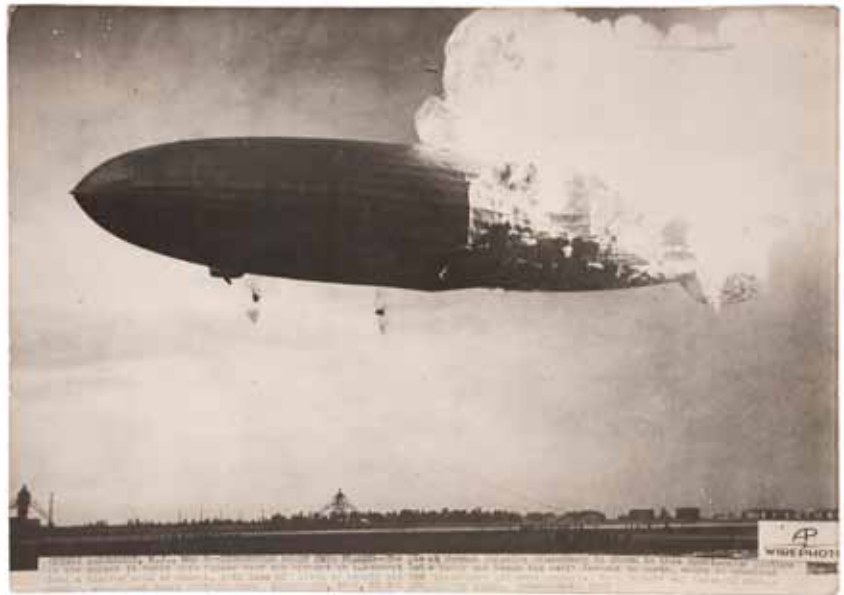
Souvenir aluminum tray, 16 x 10 inches, stamped with a map of the Americas, Atlantic Ocean and Europe and showing the track of the first Transatlantic flight of the Hindenburg, May 6th to 8th, 1936, from Germany to New Jersey, stamped along all inner edges *"D-LZ129 Hindenberg Capt Ernst Lehmann. Friedrichshafen, Germany 6 May 1936. Lakehurst, NJ. USA 8th May 1936."*

FROM D-LZ 129 HINDENBURG ON CAPTAIN LEHMAN'S FIRST TRANSATLANTIC FLIGHT.

\$3,000 - 5,000



10



10

HINDENBURG.

Aluminum alloy section of struts from the zeppelin *Hindenburg*, 22 x 13 x 12 inches.

Provenance: paper label inscribed "Purchased from Eddy Miller. his Uncle- Clark Inman was part of the ground crew- Lakehurst NJ."

WITH: Oversize photograph, 15 x 21 inches, mounted on board, an Associated Press wire photo of the disaster (light rubbing).

CRASHED AND BURNED, LAKEHURST, NEW JERSEY, MAY 6, 1937: LARGE ITEM OF DEBRIS FROM HINDENBURG LZ-129. The explosion of the *Hindenburg* on May 6, 1937 signaled the end of hydrogen-inflated dirigibles as commercial air vehicles. This girder section, although quite large, is strikingly light. It is made of Duralumin, an age-hardenable aluminium alloy developed by Alfred Wilm. Its primary use was for airship frames and all of the great airships of the 1920s and 1930s used this material.

\$10,000 - 15,000

11

No lot



13



12

12

IRANIAN HOSTAGE CRISIS.

Dow Jones Tickertape, 590 mm long, released January 20, 1981, reading "THE UNITED STATES GOVERNMENT HAS CONFIRMED THE FREEDOM OF THE US HOSTAGES AND THE FINANCIAL COMMUNITY JOINS THEIR FAMILIES AND OUR GOVERNMENT IN REJOICING AT THIS HAPPY MOMENT," with pencil annotation.

The joy and relief of the American people at the release of the 52 American hostages from Tehran was enormous. For 444 days of captivity, from November 4, 1979 to January 20, 1981, yellow ribbons adorned many a house or tree throughout the United States. The US had found itself defenseless against the power of a group of small students, backed by the governing regime. The crisis led to major changes in security arrangements for Americans abroad and in US Embassies around the world.

\$700 - 1,000

13

KENNEDY, JOHN FITZGERALD. 1917-1963.

Photographs Signed ("John F. Kennedy") as President and Inscribed, "For General Norstad / With high esteem - / appreciation, and / very best wishes - / January 1963," being a group of 7 gelatin silver prints, 3 1/2 x 5 1/2 to 4 1/2 x 6 1/2 inches, 1963, capturing President Kennedy awarding the Distinguished Service Medal to General Lauris Norstad, signed and inscribed on the mat, photos matted together and framed.

INSCRIBED BY PRESIDENT KENNEDY TO NATO SUPREME ALLIED COMMANDER EUROPE, GENERAL LAURIS NORSTAD. A tastefully displayed photodocument of the January 1963 ceremony at the White House awarding General Norstad the Air Force Distinguished Service Medal. Both Kennedy and Norstad appear in all 7 photographs, with Kennedy signing and inscribing on the mat.

A West Point graduate, Norstad (1907-1988) served with distinction as an Air Force officer during World War II, before taking on a variety of roles within the Supreme Headquarters Allied Powers Europe following the formation of NATO. In 1956 he was appointed Supreme Allied Commander Europe, a position he held until 1963. During his tenure as Supreme Commander, General Norstad "gained the respect of President Kennedy for the workmanlike manner in which he oversaw the forces of the alliance during the 1961 crisis in which East Germany cut off East Berlin from the West by building the wall that seal[ed] it off from West Berlin. Yet General Norstad had his differences with the Kennedy Administration ... [he] saw his own role as that of an international Allied servant, and not only a United States general, a view not well-received in the Kennedy Administration" (*New York Times* obituary, September 14, 1988). See also lots 6, 14, and 18.

\$5,000 - 7,000



14

14

KENNEDY, JOHN FITZGERALD. 1917-1963.

Photograph Signed ("John F. Kennedy") as President and Inscribed "*with esteem and every good wish- to a distinguished American soldier,*" 9 7/8 x 7 7/8 inch gelatin silver print, c.1963, head and shoulders portrait by Fabian Bachrach, photographer's imprint in negative, inscription below printed caption in another hand, "For: General Lauris Norstad," matted and framed.

Provenance: Property from the Estate of General and Mrs. Lauris Norstad.

INSCRIBED TO NATO SUPREME ALLIED COMMANDER EUROPE, GENERAL LAURIS NORSTAD. Rising through the Air Force to the rank of General, Norstad (1907-1988) served NATO first as Air Deputy, then as Supreme Allied Commander Europe, a post he held from 1956-63.

\$4,000 - 6,000



15

15

[KING, MARTIN LUTHER, JR. 1929-1968.]

DILLON, LEO. 1933-2012; AND DIANE DILLON. b.1933. Original pastel, watercolor and ink, / *Have A Dream*, on bristol board, 427 x 414 mm. Matted and framed.

Published: I Have a Dream, dust jacket and title-page (New York: Scholastic Press, 1997).

"I HAVE BEEN TO THE MOUNTAINTOP...." On August 28, 1963, Nobel Peace Prize winner Dr. Martin Luther King Jr. gave one of the most important speeches in human history. Delivered from the steps of the Lincoln Memorial during the historic March on Washington, "I Have A Dream" is "The Gettysburg Address" of the 20th Century. That day Dr. King reaffirmed to the nation the promise of the Founding Fathers that all men are created equal. "And I say to you today my friends, let freedom ring," he declared. "And when this happens, when we allow freedom to ring, when we let it ring from every village and hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, 'Free at last! Free at last! Thank God almighty, we're free at last!'" Remarkably it was not until 1997 that the famous speech was issued as an illustrated gift book. It was only appropriate that two-time Caldecott Medal winners Leo and Diane Dillon should provide the jacket design that also appeared on the title page. The celebrated husband and wife team were pioneers in the production of multicultural children's books and received the Coretta Scott King Award six times for their extraordinary body of work. Here they majestically depict Dr. King between the spirits of Equality and Justice. This portrait was personally approved by Coretta Scott King for publication.

\$4,000 - 6,000



16

16

MAO ZE DONG. 1893-1976.

Mao Zhu Xi Yu Lu [Quotations of Chairman Mao]. [Shenyang Military District: Air Force Political Department, before December 1963?]

12mo (127 x 84 mm). [2], 7, [1 blank], 351 pp. Unsigned endorsement by Lin Biao printed in red. Original white wrappers printed in red. Spine reinforced, lower cover with stain, minor soiling and rubbing, pale dampstain to edge at front.

Provenance: Rong Li (ownership inscription to fore-edge).

EXTREMELY RARE, PROTOTYPE VERSION OF THE LITTLE RED BOOK, apparently issued some months before the mass production of this most influential of 20th century volumes. It is substantially different from the regular publication, bearing the same title and a single red star motif on the cover, but with completely different size and pagination, no portrait of Mao or epigraph from Karl Marx; and Lin Biao's endorsement unsigned and in regular characters. The wording of this endorsement also differs in that it is addressed to "Chairman Mao's good students" rather than "good soldiers" as it is normally seen. See following lot for a description of the fate of Lin Biao's endorsement. A rubber-stamp on the front cover and on endorsement states: "*Gongyong Shuji*" (Books for Public Use). The quotations are divided into five thematic divisions comprising 16 chapters and 64 sections.

While this prototype is not in most of the bibliographies, it is mentioned in Guo Dong Peng's "Outline for Cataloguing Mao Zedong's Works" (Harbin 2006, p 71) which identifies two different printings of 351 pp—the present, undated issue with no title-page and a version with an imprint reading as it appears in brackets above. There also exists a 351 pp edition dated May 1964. The present edition will also be described for a forthcoming exhibition at the Grolier Club (November, 2014).

\$20,000 - 30,000



17

MAO ZE DONG. 1893-1976.

Mao Zhu Xi Yu Lu [Quotations of Chairman Mao]. [China]: General Political Department of the Chinese People's Liberation Army, [1964].

12mo (136 x 98 mm). [8], 1-2, 1-2, 1-250 pp. Compiled and edited by Tian Xiao Guang.

Epigraph printed in red. Title printed in red and green, with green border. Portrait of Mao printed in brown. Facsimile calligraphic endorsement from Lin Biao printed in black. Errata slip in pocket at rear. Red vinyl stamped in blind over linen-backed wrappers. Neat ownership inscription to f.f.e., soft crease to lower corner of text block, near fine.

Provenance: Wang Shihui (ownership inscription to front free endpaper).

FIRST EDITION, VARIANT 1, RETAINING THE ERRATA SLIP and with errors juxtaposing text characters on pp 82-83. The idea in creating "Quotations of Chairman Mao" was to provide soldiers and officers in the People's Liberation Army with an accessible selection of Mao's writings in a format which could be easily carried into the field. Copies of the book in durable red vinyl covers, which earned the volume the nickname "The Little Red Book" in the West, were issued to groups of up to eight soldiers. A very small number of these copies feature textual errors in the final line of p 82 and the first line of p 83 and were issued with an errata. As sheets for *Quotations* were printed at several locations throughout China to facilitate faster distribution, no place of publication is stated, and no priority can be established for copies in which the misprints occur and those in which they do not.

In his endorsement following the portrait of Mao at the front of the volume, Lin Biao, then Secretary of National Defense, and originator of the idea for the Little Red Book, exhorts the reader to "study Chairman Mao's writings, follow his teachings and act according to his instructions." In 1971, having been suspected of plotting the Chairman's assassination, Lin and his family are said to have tried to escape on board a military transport which was then shot down over Mongolia. A posthumous campaign was waged against Lin in which he was accused of decades of sabotage, and a decree was issued to eradicate Lin's name from history. The endorsement was to be torn out of existing copies of *Quotations* or otherwise defaced, with all subsequent printings omitting it.

Copies of *Quotations of Chairman Mao* which retain the errata are extremely scarce. See Han, "Sources and Early Printing History of Chairman Mao's 'Quotations,'" in *Antiquarian Book Review*, November 2003; and the expanded article on BibSite (Bibliographical Society of America website).

\$15,000 - 20,000



18

18

N.A.T.O.

[NORSTAD, LAURIS, GENERAL. 1907-1988.] A group of 6 original and one printed political cartoons related to NATO Supreme Allied Commander General Lauris Norstad, including:

1. Ink and watercolor on paper, 174 x 287 mm, by NORMAN MANSBRIDGE, signed lower right, captioned "Please Spare £85,000,000 for the Guy," depicting Gerald Ford handing out rockets to General Norstad and others in a fireworks stand beneath a sign reading "NATO Firework Club Share Out."
2. Ink and watercolor on paper, 293 x 285 mm, by SIR DAVID LOW, signed lower right, captioned "Press-Button Facade," depicting General Norstad about to push a button on a facade showing armed NATO troops and labeled "DANGER."
3. Mixed media on paper, 187 x 230 mm (sight), by FRITZ BEHRENDT, signed lower left and inscribed on label on verso of frame, showing General Norstad in uniform struggling under the weight of a file labeled "Washington" with tabs reading "Orders," "Pentagon," etc.

WITH: 4 others, all matted and framed.

Provenance: Property from the Estate of General and Mrs. Lauris Norstad.

A charming group of political cartoons satirizing NATO's role in world politics, all but one featuring General Norstad as a character. See also lots 6, 13, and 14.

\$1,500 - 2,500



19

19

NIXON: THE WHITE HOUSE YEARS.

Group of 51 miscellaneous color and black-and-white photographs, various sizes, February 24, 1969-July 1, 1974, many stamped "OFFICIAL PHOTOGRAPH / THE WHITE HOUSE / WASHINGTON" with date on verso.

Provenance: Estate of John Shannon, Director of the White House Photo Laboratory.

A fine collection of White House press photographs of meetings with (among others) Vice President Spiro T. Agnew, former President Lyndon Baines Johnson, Mamie Eisenhower, Henry Kissinger, John Connally, John Ehrlichman, Billy Graham and the Pope. Also nine pictures of summits with Leonid Brezhnev in 1973 and 1974. Less formal shots show the President on the campaign trail, attending the Republican Convention, throwing out the first ball at a baseball game, and with Pat and Tricia Nixon in front of their Christmas tree and cutting his birthday cake. These pictures were generally available in the Oval Office waiting room and visitors could then order copies from The White House Photo Laboratory. Many of these images also graced the White House walls.

\$4,000 - 6,000



20

20

NIXON IN CHINA.

Two black leatherette albums containing 87 color and black-and-white photographs, 10 x 8 inches, February 21-28, 1972, stamped "OFFICIAL PHOTOGRAPH / THE WHITE HOUSE / WASHINGTON" with date on verso, and with two menus in English and Chinese for the official banquet with Premier Chou En-lai.

Provenance: Estate of John Shannon, Director of The White House Photo Laboratory.

Compiled for use in the Oval Office waiting room, these two albums document President Richard and Pat Nixon's trip to China from the farewell to daughters Julie and Tricia on The White House lawn through their return to Andrews Air Force Base, Washington, DC. Included are shots of Nixon's historic meeting with Mao Zedong, state conferences and dinners, a visit to the Great Wall, and Pat Nixon taking in the sights. Secretary of State Henry Kissinger and Vice-President Spiro T. Agnew can be seen in some photographs. President Nixon remains the only American President to visit China while in office. Mr. Shannon served as Director of The White House Photo Library from President Richard M. Nixon through President Ronald Reagan.

\$7,000 - 10,000



21

21

NIXON IN RUSSIA.

Black leatherette album containing 41 color photographs, 10 x 8 inches, May 20-31, 1972, stamped "OFFICIAL PHOTOGRAPH / THE WHITE HOUSE / WASHINGTON" with date on verso.

Provenance: Estate of John Shannon, Director of The White House Photo Laboratory.

A photo record of Nixon's 1972 USSR visit from the departure out of National Airport in Washington, DC through the historic tour and state visit, ending with a motorcade in Tehran on a side trip to meet with the Shah of Iran. As Vice President under Eisenhower, Nixon went to the Soviet Union to meet with Nikita Khrushchev in 1959. The 1972 summit meeting in Moscow encouraged East-West detente on the environment, space exploration and nuclear arms reduction. These pictures show Nixon shaking hands and being toasted by his hosts, negotiating and signing agreements, speaking on Russian TV, and laying a wreath at the Tomb of the Unknown Soldier in Moscow. It also traces Pat Nixon's tour of the city's cultural life including visits to a ballet school, a science class, a fashion show and Red Square. Secretary of State Henry Kissinger accompanied the Nixons and appears in some photographs. Richard Nixon remains the only American President to visit Russia while in office.

\$4,000 - 6,000



22



23

22

NIXON'S LAST DAY IN OFFICE.

Album containing 45 color and black-and-white photographs, 10 x 8 inches, August 9, 1974, stamped "OFFICIAL PHOTOGRAPH / THE WHITE HOUSE / WASHINGTON" with date on verso, most photos laid to leaves with three loosely inserted, blue leatherette album stamped in silver with the Presidential Seal and facsimile signature. *Provenance:* Estate of John Shannon, Director of The White House Photo Laboratory.

The official photo record commissioned by Richard Milhous Nixon—the first and only American President to resign while in office—to record his final day in the White House. The album includes generally upbeat images of the disgraced politician as he and his family bid farewell to staff and colleagues and welcome Gerald Ford to the White House as the only non-elected President of the United States. The album offers a rare look at the private life of the President including his final meal in office: pineapple chunks topped with cottage cheese and a glass of milk. According to Mr. Shannon's estate, only three of these albums were compiled: one for President Nixon; one for his future library; and one for Mr. Shannon to keep on hand in case the White House requested to see it.

\$5,000 - 7,000

23

SPANISH CIVIL WAR.

Album containing 65 silver gelatin print photographs, 2 1/4 x 3 1/2 inches, [Spain, October-November, 1937], many captioned in German, in original cloth album, overall very fine condition.

ALBUM OF A GERMAN AIRMAN SUPPORTING THE NATIONALISTS IN THE SPANISH CIVIL WAR. Adolph Hitler sent air and armor units in support of General Francisco Franco almost immediately after the outbreak of war in July, 1936. Hitler's support was limited, however, by his unwillingness to escalate quite yet into a World War. In the event, his involvement gave the opportunity to test tactics and equipment and to pave the way for Spanish neutrality in his aggression against France and Europe generally. The present album therefore is relatively rare, at the end of 1936 it is approximated that there were only 7,000 German troops in Spain. Images present here include views of Santander, bombed-out Bilbao and San Sebastian, Zaragoza, airplanes and airfields, bombs, an unexploded bomb in a field, a corpse, artillery inspection, and a beach holiday.

\$700 - 1,000

24

STOCK MARKET CRASH OF 1929.

WHITNEY, RICHARD. *The Functions of Stock Exchanges. A Collection of Addresses* [New York Stock Exchange: 1935.] 8vo. Original blue/grey cloth.

WITH: collection of books relating to the 1929 crash, including the *Reports of the President of the Stock Exchange*, New York: 1928-30, 3 vols, original cloth; Meeker, J Edward. *On short selling*, New York: 1932, first edition, original cloth, dust-jacket slightly stained; and 3 other modern works on the crash, and two stock exchange yearbooks.

\$2,000 - 3,000

TROTSKY IN MEXICO.

Approximately three-minute black-and-white silent home movie of Leon Trotsky, 16 mm Ciné Kodak Panchromatic Safely Film, identified and dated in pencil on box "Thanksgiving 1938."

Apparently the only copy of this unknown film of the great Bolshevik revolutionary, writer, theorist and political leader. Taken by R.H. Wrubel in Mexico, this short movie shows Leon Trotsky on his balcony and joined by his wife, Natalia Sedova Trotsky (1882-1962), and other supporters. As founder and first leader of the Red Army, Leon Trotsky (1879-1940; born Lev Davidovich Bronshtein) was a hero of the Russian Revolution and one of the most important Marxists of the early 20th Century. When Lenin died in 1924, it was assumed that Trotsky would succeed him. But Josef Stalin, determined to take over the government, went after Trotsky as his most prominent rival. The old revolutionary was expelled from the Central Committee in 1927 and deported from the USSR in 1929. He eventually settled with his wife in Mexico City in January 1937, the guest of the painters Diego Rivera (1886-1957) and Frida Kahlo (1907-1954). Trotsky wrote of Natalia Sedova, "In addition to the happiness of being a fighter for the cause of socialism, fate gave me the happiness of being her husband. During the almost 40 years of our life together she remained an inexhaustible source of love, magnanimity, and tenderness" (Trotsky's Testament of February 27, 1940). However, that did not keep him from having an affair with Kahlo during their stay at her house. The Trotskys moved out in May 1940. On August 21, 1940, Stalin's emissary killed Trotsky with a pickax to the brain. Little movie footage of Trotsky in exile has survived.

\$35,000 - 45,000





26

26

WORLD WAR I-ERA PHOTO ALBUM: THE ROYAL NAVAL AIR SERVICE.

Album containing 180 silver gelatin prints, 7 1/2 x 9 3/4 to 3 3/8 x 4 3/8 inches, [Britain, 1910-18], generally excellent condition, in half morocco album over green cloth, extremities rubbed, very good overall.

A rare document of the Royal Naval Air Service during World War I, most images dating before it was merged with the Royal Flying Corps on April 1, 1918 to form the Royal Air Force. The album begins with 5 images of what appear to be a group (including one woman) of early aviation hobbyists with an early bi-plane, but quickly moves to high ranking RNAS officials, reconnaissance shots, and a wide variety of land and sea planes, including what appear to be prototypes. The album also includes 6 photographs depicting dirigibles, a number of images of bases and hangars, several images of a German bi-plane (some of which are copy prints), a number of images depicting airplane crashes with a series of images depicting specific plane parts post-crash, bomb sites, etc. The album concludes with large-format images of Royal Army vehicle stores— cars, motorcycles, and trucks.

\$1,500 - 2,500



27

27

ZIONIST FLAG, 1942.

Welcome Zionists. English-language flag used at an international Zionist meeting at the Biltmore Hotel in New York City, May 6-11, 1942.

Blue silk-screened lettering on white cotton, 35 1/2 x 36 inches, some rubbing of letters and frayed along edges.

Provenance: purchased by a previous owner directly from a conference attendee, most likely Dr. Emanuel Neumann (1893-1980).

RARE ZIONIST FLAG FROM WORLD WAR II. Held in New York City at the Biltmore Hotel from May 6 to May 11, 1942, the Biltmore Conference (also called the Extraordinary Zionist Conference) was a major event in modern Jewish history. Because the Zionist Congress could not be held that year due to the war, the New York meeting drew 586 delegates and Zionist leaders from 18 countries. Its political platform differed crucially from earlier Zionist policy in its demand for the creation of a Jewish Commonwealth in Palestine. Offering “a message of hope and encouragement to their fellow Jews in the Ghettos and concentration camps of Hitler-dominated Europe” and prayers that “their hour of liberation may not be far distant,” they agreed to the resolution that “the Jewish people in its own work of national redemption welcomes the economic, agricultural and national development of the Arab peoples and states”; and they reaffirmed “the stand previously adopted at Congresses of the World Zionist Organization, expressing the readiness and the desire of the Jewish people for full cooperation with their Arab neighbors.” (For the full transcription of the conference proceedings, see <http://www.jewishvirtuallibrary.org/jsource/History/biltmore.html>.) Among those who attended were David Ben-Gurion as Chairman of the Jewish Agency Executive, Nahum Goldmann as a member of the Executive of the Zionist Organization of America and Chaim Weizmann as President of the World Zionist Organization. Hannah Arendt covered the conference for the German-language paper *Aufbau*. Not everyone including Arendt and the pro-British Weizmann agreed with its position. Martin Buber, Judah Leon Magnes, Ernst Simon and Henrietta Szold broke away to form Ichud (Unification), which promoted an Arab-Jewish Federation; and a group of Reform rabbis created the American Council for Judaism that opposed Zionism. It was not until the end of the war that the full horror of The Holocaust became public. On May 14, 1948, Ben-Gurion, the Executive Head of the World Zionist Organization and president of the Jewish Agency for Palestine, declared the establishment of a Jewish homeland as the State of Israel.

\$3,000 - 5,000

RUSSIAN ART AND LITERATURE

BONHAMS IS PLEASED TO OFFER THE FOLLOWING TWO LOTS BY YAKOV CHERNIKHOV. TOGETHER THEY COMPRISE A OUTSTANDING ARCHIVE OF ORIGINAL ARTWORK & MANUSCRIPTS BY THE “SOVIET PIRANESI.”

Yakov G. Chernikhov was one of the greatest architects of the 20th century whom few Westerners know, largely because relatively few of his designs were ever built. He might have been the “Russian Frank Lloyd Wright” had more of his visionary works ever been realized. Those that were constructed were industrial buildings and railway infrastructures. And yet his impact on his contemporaries and successors was enormous through his teaching and his books. Chernikhov was really an architect of the mind. He was dubbed the “Soviet Piranesi” for his impossibly majestic, impeccably drawn structures that suggest not only grandeur but also overwhelming oppression during the Stalinist Era. His greatest art was more theoretical than practical, more artistic than utilitarian. Therefore there was no place in the USSR for so individual an artist once the ambitious plans of the Soviet utopia turned into the nightmare of Stalin’s dystopia. Chernikhov might have radically transformed the Russian landscape had he only been given the chance.

Architecture scholar Dmitry S. Khmel’nitsky in his *Yakov Chernikhov, Architectural Fantasies in Russian Constructivism* (2013) has called the architect “one of the most outstandingly original artists of a period which produced many great talents” (p 7). He was born in Pavlograd, Ukraine, into a poor family of 11 children. The earliest sketchbooks in this archive date back to his student days at the Odessa Art School in 1913 and the St. Petersburg Academy the following year. The majority of Chernikhov’s work that was eventually erected was for industrial complexes. “We are gradually uniting artistic construction and machine construction,” he reported; “the boundary dividing them is being erased. A new conception of the beautiful, a new beauty is being born—the aesthetics of industrial constructivism [which] is indebted for the concrete definition of its principles mainly to the artistic and technological research of the last decades.”

Although he never officially belonged to any of the “isms” of the Russian avant-garde, Chernikhov fused elements of Futurism and Suprematism with Constructivism as well as traditional forms into his Utopian art. His work has been favorably compared to that of his contemporaries Lissitzky, Malevich, Popova, Rodchenko, Stepanova, Tatlin and other important figures within the Russian Avant-Garde. “Everything that is really constructive is beautiful,” he argued. “Everything that is beautiful is complete. Everything that is complete is a contribution to the culture of the future.” And Constructivism was by its nature Socialist: “In every constructive unification the idea of the collectivism of mankind is inherent. In the close cohesion of the elements the concord of all man’s best aspirations is reflected.” Utility or “the materialistic point of view” was paramount to achieving aesthetic beauty. It was no longer “Art for art’s sake.” “One of the most urgent needs of our time,” he believed, “is the rational organization of objects, their functional justification. And this is the rejection of everything that is superfluous.” He denounced “the widespread development of decorative motifs devoid of any functional justification,” and insisted that the new Socialist art for the first time in history united “the principles of mechanical production and the stimuli of artistic creation.” His son Dmitrii in *Yakov Chernikhov* (2013) argued that though his father was known as a fantasist, he “preferred concrete forms in architecture.” Dmitrii further explained, “While Kasimir Malevich wanted to found a philosophy of the non-representational, with his work Chernikhov showed how suprematism could be applied as the shaping force in the various areas of visual art and architecture” (p 107). These ideas did not always sit well with the pedestrian literal-mindedness of Soviet authorities.

Chernikhov was a versatile draftsman who employed an enormously expressive line in defining the organic forms of his architectural schemes. The breadth of his production was vast and it has been estimated that he produced at least 17,000 drawings in his lifetime. He drew on a wide variety of media: watercolor, ink, pencil, scratchboard, etching, engraving, and lithography in his gem-like “architectural miniatures.” Chernikhov’s color and technique varied too, sometimes recalling the works of eccentric Russian painter Pavel Filonov and at others Malevich’s Suprematist concepts. He could be severe and formal as well as inexplicably romantic. Some of his drawings are pure abstraction while others are fixed firmly within the traditions of Western art. His mind never stood still. “His imagination was steeped in the almost completely buried architecture of forgotten or nearly forgotten peoples,” his son Dmitrii observed, “whereby he breathed new life not only into past ages, but also into the imaginings of former masters whose names have faded over time” (p 68). Chernikhov was constantly experimenting with new concepts and forms of expressions.

Defending “the principles of simplification, acceleration, and purposefulness,” Chernikhov seemed at one time to uphold the Constructivist ideal. “In former times machinery was considered something profoundly inartistic,” he wrote, “and mechanical forms were excluded from the province of beauty as such; people did not talk about it as forms of artistic creation. But now we know and see, thanks to the development of the constructivist world outlook, that machinery not only lie within the confines of artistic conception but also has its own indubitable and convincing aesthetic norms and canons.” And yet his own designs rarely conform rigidly to this argument. “Formal and technological functionalism, as a method of architectural work and analysis, does not exclude the possibility of a harmonic interrelation of the principles of form and content, nor does it exclude the possibility of the coordination of he practical, utilitarian tasks and aesthetic attractiveness,” he argued. In the end, “Constructivism can, and must, take into consideration all the concrete needs of contemporary life and must answer in full the needs of the mass consumer, the collective ‘customer’—the people.”

Chernikhov became a highly influential teacher at several institutions and founded his own Research Laboratory of Architectural Forms and Methods of Graphic Art. (His students nicknamed him “Mephistopheles” for his dark, ominous appearance.) His unconventional methods were revolutionary and not universally accepted.

Chernikhov, like Filonov, was perhaps too much of an artist to survive under Stalin. He personally financed the publication of

books of his drawings that are now considered to be classics of Modern Architecture. Not everyone embraced them. For example, when the Leningrad Society of Architects published *Konstruktsiya arkhitekturnykh i mashinnykh* [The Construction of Architectural and Machine Forms] (1931), the book carried a disclaimer that the publishers were not in “complete agreement with the method and character of the elucidation.” One reviewer summarized his masterpiece, *Arkhitekturnye fantazii* [Architectural Fantasies] (1933), as “tasteless, outdated suprematist and expressionist experiments.” The vitriolic critic wondered why any publisher would put out such a “huge collection of drivel in such a luxurious format.” Other proletarian reviewers complained that Chernikhov’s outmoded theories comprised “a superficial, aesthetically dilettante, antisocial view of architecture,” that the architect suffered from “a lack of Marxist understanding of the fundamental principles of art.” In Chernikhov’s art, there was “no class war, no socialism or capitalism, no proletarian architecture, but only a common international culture.”

When Social Realism became the official and only Soviet style, it was no surprise that Chernikhov fell out of favor with the bureaucrats. Perhaps his greatest legacy was the trove of unbridled architectural fantasies that had such an enormous influence on later architects. According to Khmel’nitsky, Chernikhov’s use of the term “fantasies” referred “not to architectural utopias or depictions of past or future architectural fantasies, but to specific working drawings used to develop ideas for a real project” (p 16-17). These sketches were prepared for actual projects. Nevertheless the artist’s genius felt free to follow great flights of fancy unlike those of any other Soviet architect of his time. “Architectural fantasy stimulates the architect’s activity,” Chernikhov declared, “it arouses creative thought not only for the artist but it also educates and arouses all those who come in contact with him; it produces new directions, new quests, and opens new horizons.” Scholar John Bowl has defined this work as “Chernikhov’s plea for the retention of inspiration, intuition and fantasy within the constructivist world view.”

Since the fall of the Soviet Empire, Chernikhov has undergone a major rehabilitation largely through the efforts of his sons Alexei and Dmitrii. The present archive, retained by Aleksei, was the primary source for the monumental study of Yakov Chernikhov by Italian architecture scholars Carlo Olmo and Alessandro de Magistris that was issued in Italian, French and German in 1995. Only a small portion of this material was reproduced in the book while the bulk remains unpublished. Dmitrii’s collection was the basis for Khmel’nitsky’s study of Yakov Chernikhov’s “fantasies,” published by DOM publishers, Berlin in 2013.



28



28

YAKOV GEORGIEVICH CHERNIKHOV

1889 Yakov Georgievich Chernikhov born on December 17, in Pavlograd Ekaterinoslavskaya province (now Dnipropetrovsk), Ukraine, one of 11 children.

1906-1910 Attends the Odessa Art School and studies with G. A. Ladyzhenskii and K. K. Kostandi, leading artists of the South Russian School

1914 Enters the painting department of the Imperial Academy of Fine Arts, St. Petersburg and takes Higher Pedagogical Academy courses

1916 Transfers to the architectural department of the Imperial Academy of Fine Arts and studies with Leon Benois

1916-1926 Military service while completing his teacher training

1923-1926 Trains drawing teachers in Petrograd through the military

1925 Graduates from the Imperial Academy of Fine Arts with a degree in painting and architecture

1920s-1930s Designs metalworking and chemical companies, apartment complexes, scientific institutes and schools of which about 60 examples were actually constructed

1927 Forms Research Laboratory of Architectural Forms and Methods of Graphic Art; publishes *Iskusstvo nachertaniya* [Art Inscription]

1928 Publishes *Geometricheskoe cherkhenie* [Geometric Drawing]

1928-1945 Teaches in the Department of Architecture, Leningrad Institute of Railway Engineers

1929-1931 Teaches at the Institute of Shipbuilding (MARCH)

1930 Publishes *Osnovy Sovremennoi arkhitektury* [Fundamentals of Modern Architecture]

1930-1931 Designs his most famous building Red Carnation [*Krasnyi гвозdilischi*] Factory, Leningrad

1930-1932 Teaches at the NKTP Academy and the Stalin Transport Academy (NKPS)

1931 Publishes *Ornament*

1931-1944 "Cycles of Picturesque Architecture": "Architectural Fairy Tale," "Architectural Landscapes," "Architecture of Wooden Buildings," "Industrial Tales," "Architectural Romances" and others never published

1933 Publishes *Arkhiteturnye fantazii* [Architectural Fantasies]

1934 Begins teaching in graduate program of the Moscow Architectural Institute

1934-1941 Architecture palaces cycles: "Palaces of Communism", "Architecture of the Future", "Architectural Ensembles" cycles never published

1937 Moves to Moscow when appointed professor of representational geometry at the Institute of Engineering and Business Studies

1938-1949 Professor of Representational Geometry and Graphic Design at Sergo Ordshonikidze College, Moscow

1942-1948 "Pantheon of the Great Patriotic War" and "military camouflage" cycles never published

1949 Teaches at the All-Union Distance University

1951 Death in Moscow on May 9. Chernikhov's final work, "Analysis of the Construction of the Classical Text," is published posthumously.



28 (Architecture of Industries)

"Architectural fantasy stimulates the architect's activity, it arouses creative thought not only for the artist but it also educates and arouses all those who come in contact with him; it produces new directions, new quests, and opens new horizons...."
— YAKOV CHERNIKHOV.

28

CHERNIKHOV, YAKOV GEORGIEVICH. 1889-1951.

Architectural Cycles divided between:

1. *Architectural Romances*, 1927-1936, in two black cloth-covered folders printed with titles, artist name and date 1936 and one red cloth-covered folder printed with artist's name; comprising manuscript title page inscribed in Cyrillic with title ("55 compositions"), Moscow, dated 1936, typed contents page, 27 original drawings in gouache, ink, pencil and mixed media (largest 4 x 5 1/2 in; 10 x 14cm) and 163 corresponding and additional publishing proofs (151 lithographic and 12 photographic proofs) tipped to larger sheets, some pages with typed title of the cycle.

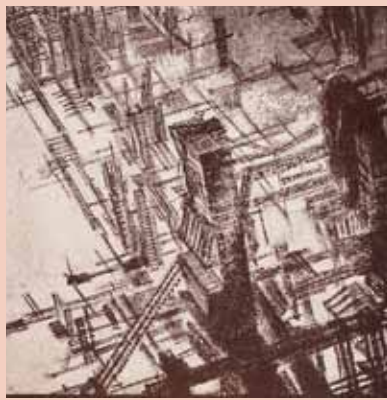
2. *Architectural Landscapes*, 1930-1936, one black cloth-covered folder printed with artist's name, date 1936, title and comprising 30 loose original drawings executed in watercolor, gouache and ink on card (4 x 4 in; 10 x 10 cm), numbered and inscribed on reverse in pencil and 77 corresponding and additional lithographic proofs (a few duplicates) tipped to larger sheets.

3. *Architecture of Industries*, 1932-1936, in one black cloth-covered folder printed with artist's name, date 1936, title and comprising 22 original drawings in gouache and mixed media on paper (4 x 4 in; 10 x 10 cm) and 58 corresponding and additional lithographic illustration proofs (a few duplicates) tipped to larger sheets, some pages with typed title of the series on each page (one page left empty).

4. *Architectural Variations*, 1942 in two blue cloth-covered folders printed with title and artist's name; first folder comprising hand inscribed, dated folder jacket with title page and three typed pages of contents, 28 loose pages (14 conjoined pages) with 560 original pencil sketches (1 1/2 x 1 1/2 in; 4 x 4 cm) within ink frames; second folder comprising 24 pages (12 conjoined pages) with 393 original pencil drawings within ink frames.

5. Group of 42 loose original drawings (1919-late 1930s) related to the *Architectural Landscapes*, *Architectural Fairy-Tales*, and other architectural fantasies (largest 5 x 8 in; 13 x 20 cm, the rest are 4 x 4 in; 10 x 10 cm, three double-sided), some in pencil, others in colored or black ink, gouache and ink, or mixed media; one small original manuscript cover signed and dated 1934-1935 and titled "Fairy-tales."

Provenance: from the artist to his son, Aleksei Chernikhov; sold by Aleksei Chernikhov in 1994 (letter from Aleksei Chernikhov's widow dated 2004 confirms the sale).
Literature: Carlo Maria Olmo and Alessandro De Magistris. *Jakov Černichov: Sowjetischer Architekt der Avantgarde*. Stuttgart: Arnoldsche, [1995]. Images from the present lot are illustrated on pp 109-111, 114-115, 118-123, 131, 134-137, 139, and 170-176.



28 (Architectural Landscapes. Original drawings are mounted above the color proofs.)

AN EXCEPTIONALLY RARE AND IMPORTANT GRAPHIC ARCHIVE OF YAKOV CHERNIKHOV, a *tour de force* of creativity, imagination and futuristic vision of the legendary Soviet architect and graphic designer who was often called the “Russian Piranesi.” COMPRISING 122 MINIATURE DRAWINGS AND 953 PENCIL SKETCHES, this extraordinary archive is a testament to the importance of the creative genius who only recently has gained full recognition from the historians of architecture and art scholars. Surprisingly small in scale, these miniature masterpieces are meticulously executed yet densely packed with richness of detail. Their visual complexity and compositional variety speak to the extraordinary creative imagination of the artist. Yakov Chernikhov resented the narrow categorization of his art as “pure constructivist” form, and instead absorbed a multitude of contemporary artistic styles. Highly experimental, these exquisite graphic fantasies are powerful manifestations of the artist’s belief that, in modern times, graphic art will become “another form of communication for human civilization.”

Chernikhov’s reputation was established after his important architectural drawings were featured in a number of publications during the late 1920s and early 1930s, including *Foundation of Modern Architecture*, *Construction of Architectural and Industrial Form*, *Architectural Fantasies* and *101 Compositions*. These beautiful publications brought instant recognition to Chernikhov and became text books for the next generation of architects. The present graphic archive represents the artist’s attempt to create series of architectural fantasies. The graphic material is arranged according to the series titles on the folders created by Yakov Chernikhov and is accompanied by corresponding publisher proofs in each folder. An additional group of drawings loosely related to various architectural fantasies constitutes a separate group that still awaits further research and classification.



28 (Architectural Romances)



(Архитектурные Пейзажи) Architectural landscapes series includes drawings dating to 1930-1936, many with corresponding publisher proofs, that the artist prepared for publication. In his notes Chernikhov explains that in this series he included depictions of civic and industrial buildings, exterior structures and panoramic views of the cities, which were fascinating to him because “they allowed an artistic approach to their representation” and endless variations that generated emotional response from the viewer: “the range of compositional constructions on the theme of architectural landscape is not only great, but boundless. It is very important and interesting to choose an appropriate viewpoint in the architectural landscape in order to show the artistic features of the displayed construction site – it is important because it can radically change the viewer’s attitude toward the site.” Chernikhov is deliberate and disciplined in his craft albeit frustrated with limitation of contemporary publishing technology: “Not in any other of my works did I present so many methods and ways of reproducing the images as I did in the architectural landscapes. I brought the maximum capacity that I possess to the exquisite nature of my work. This allows the placement of these works of art in the category of architectural miniatures. The color reproductions which are presented here, in no way can illustrate the originals because the printing technique is not very well developed and is not satisfactory in this regard.”

(Архитектурная Романтика) [Architectural Romances] was begun by the artist in 1931. He continued working on this series through the late 1930s and produced highly complex drawings showing clay, cave, wooden, stone and metal structures from pre-historic to modern times. The artist is passionately interested in the evolution of architectural forms through the centuries finding these pictorial exercises “serious, interesting and useful ... The history of human culture retained so little of the ancient architecture that in the majority of cases we are forced to hypothesize on the subject of the emergence of construction. Those stages in the development of the pre-historic construction technique that may have been present in different parts of the world [in the cultures] of pre-historic peoples completely elude us.” The artist takes this lack of documented evidence on how the most ancient structures looked as a *carte blanche* and chooses a hypothetical and purely visionary approach allowing him to imagine the endless possibilities of the past. “In my compositions, I develop somewhat broader, richer and more fantastic romances of wood, pile, clay, cave and stone constructions of the pre-historic epoch. It is quite possible that among the fantasies of the architectural romances, there will be found many sites which in the future will gain a place in the history of artistic building development and in the history of the construction technique.”



28 (Architectural Romances)



28 (Architecture of Industries)

(Архитектура Индустрии) [Architecture of Industries], 1932-1936, demonstrates the strong influences of modern architecture on Chernikhov : "... industrial sites occupied a prominent place in my compositional and research works. It is also true that I am under the influence of time. The century of machinery and the century of gigantic industrial construction projects exercises its influence on every one of us...." He pays particular attention to the artistic depiction of the colossal industrial social constructions already underway in the Soviet Union in 1930s and even being planned for the future years. "The 'Industrial Architecture' (series) represents the work in which I strived to demonstrate the perfection of the artistic image of our industrial socialist construction. Due to the boundless space which is generally typical of industrial construction of all types of technological progress, the architect possesses the most powerful means for displaying those creative ideas. The gigantic construction projects, which are being carried out in a country with a classless society and on the colossal scale that such country allows ... find their direct expression in these architectural samples of industrial construction."

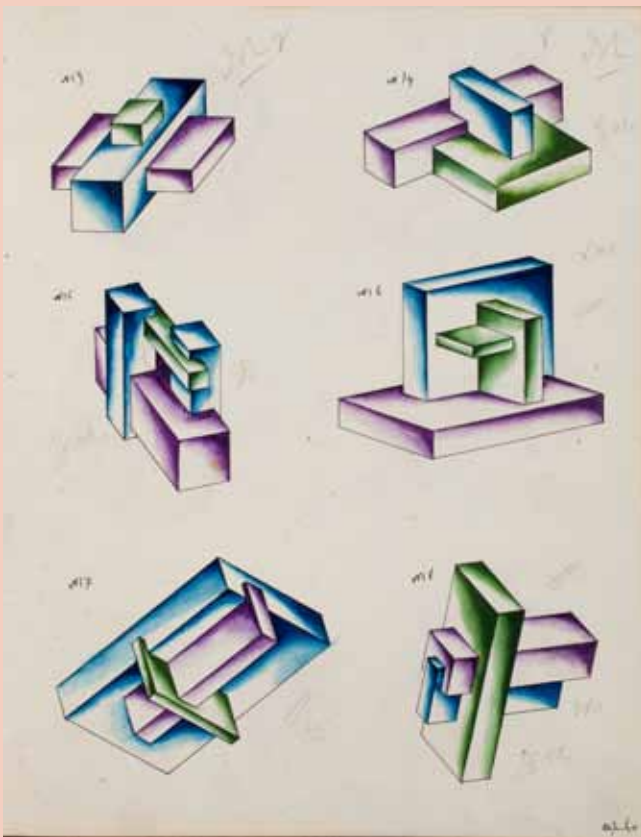
Additional sketches and drawings thematically connected with the series described above provide rich and valuable insight into the creative laboratory of the Russian visionary and theorist, and represent a powerful manifestation of his talent. Mostly unpublished, these architectural fantasies add immense depth to our understanding of the artist's oeuvre and celebrate the creative legacy of the legendary artist.

A recent book published by Dmitrii Khmel'nitsky (*Yakov Chernikhov: Architectural fantasies in Russian Constructivism*, 2013) discusses previously unpublished artist's designs and documents from the archives of his son, Dmitrii Yakovlevich Chernikhov; the material discussed in Khmel'nitsky's book represents the companion part of the present archive.

\$350,000 - 450,000



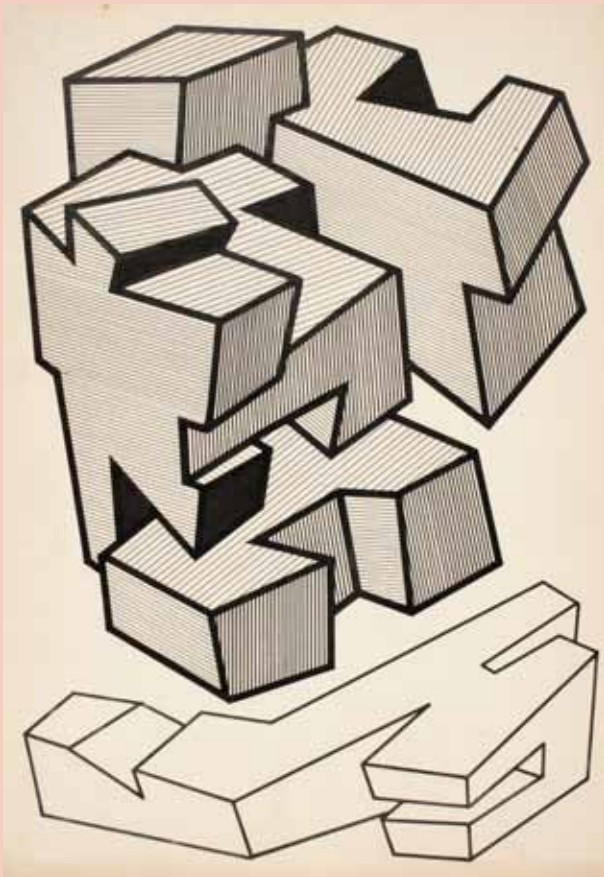
28 (Architecture of Industries)



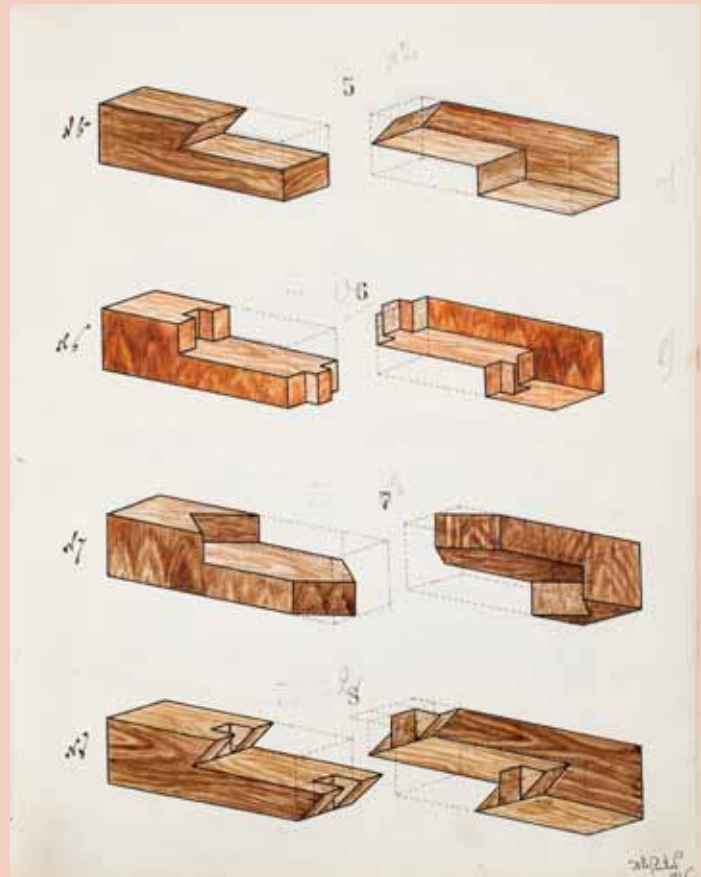
29 (Isometry, Dimetry and Trimetry, 1920)



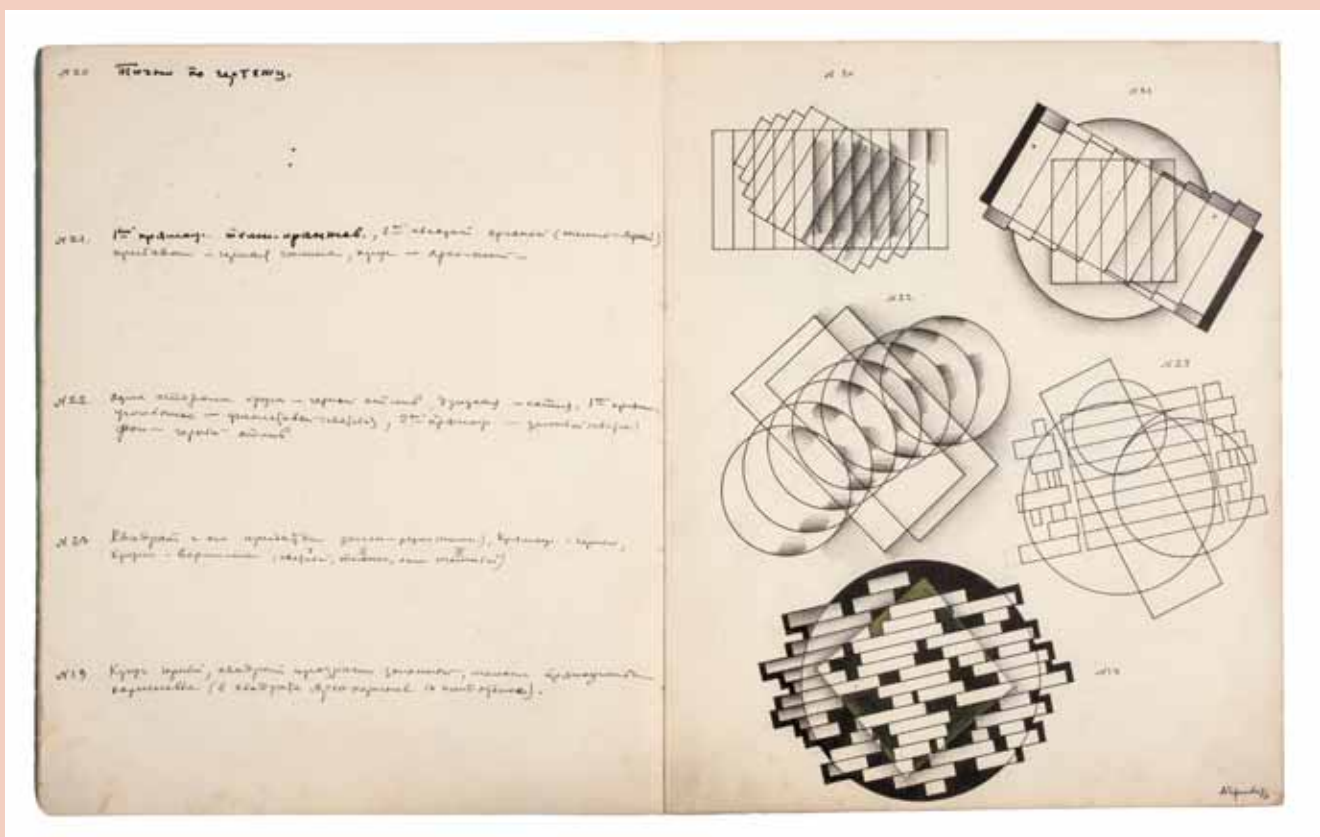
29 (Methods of Spatial Disciplines, n.d.)



29 (Book of Themes, 1925)



29 (Graphic Materials, 1936)



29 (Aristography, n.d.)

29

CHERNIKHOV, YAKOV GEORGIEVICH. 1889-1951.

1. 5 notebooks and sketchbooks for "*Perspektiva*" [Perspective] (1914), "*Soprotivlenie i ispytanie materialov*" [Resistance and Testing of Materials] (1923) and "*Statika sooruzhenii*" [Construction Static] (1923);
2. 12 sketchbooks for "*Instrumenty, chasti i prinadlezhnosti*" [Instruments, Parts and Accessories] (1919), "*Kurs skitsirovaniya*" [Skitsirovaniya Course] (1920), "*Izometriya dimetriya trimetriya*" [Isometry, Dimetry and Trimetry] (1920), "*Krivyie (na ploskodsti)*" [Curves (on a Plane)] (1920), "*Graficheskie kroki dlya estestvennykh*" [Graphic Forms for Natural Sciences] (1923), "*Kniga tem*" [Book of Themes] (1925), "*Materialy po grafike*" [Graphic Materials] (1926), "*Aristographia*" [Aristography] (n. d.) and other projects;
3. 6 portfolios of dummies with photographs and proofs for "*Proekt passazhirskogo zdaniya v Petrozavodsk*" [Passenger Building Project in Petrozavodsk] (1934) and "*Arkhitekturnye proekty*" [Architectural Projects] (1936);
4. 5 portfolios of photographs and proofs for "*Arkhitektura industrii*" [Architectural Industry] (n.d.), "*Arkhitekturny ansambl*" [Architectural Ensembles] (n.d.), "*Dvortsy kommunisma*" [Palaces of Communism] (n.d.), "*Panteony veliki otexhestvennoi voiny*" [Pantheons of the Great Patriotic War] (n. d.);
5. 11 portfolios of dummies with drawings, typescripts and proofs

- for "*Arkhitekturnaya terminologiya i entasis kolonny*" [Architectural Technology and Entasis of Columns] (1943), "*Arkhitekturnye varyanty*" [Architectural Variants] (n.d.), "*Kurs mashinostroitel'nogo chercheniya*" [Course on Industrial Equipment Drafting] (n.d.), "*Metody prostranstvennykh distsiplin*" [Methods of Spatial Disciplines] (n.d.), "*Osnovnye printsipy grafiki i arkhitektury*" [Fundamental Principles of Graphics and Architecture] (n.d.), and other projects;
6. 8 notebooks and portfolios of drawings and photographs for "*Arkhitekturnye shrifty*" [Architectural fonts] (n.d.) and "*Arkhitekturnye oblomy*" [Architectural Profiles] (n.d.);
7. 2 folders of typescripts and notes for "*Annotatsii*" [Annotations] (n.d.);
8. 4 notebooks of geometric drawings by Chernikhov's student V. Dyakonov;
9. 265 miscellaneous drawings (many unpublished) in pencil, ink, scratchboard and/or watercolor of landscapes, folk buildings, badges, ornamental borders, geometric shapes and illustrations for *Osnovy Sovremennoi Arkhitektury* [Principles of Modern Architecture] (1930-1931), "*Eksprimatika*" and other projects;
10. 5 books by Ya. G. Chernkhov: *Iskusstvo nachertaniya* (1927); *Geometricheskoe cherchenie* (1928); *Osnovy sovremennoi arkhitektury* (1930); *Osnovy Sovremennoi Arkhitektury* (1931), 2nd enlarged edition; and *Ornament* (1931).



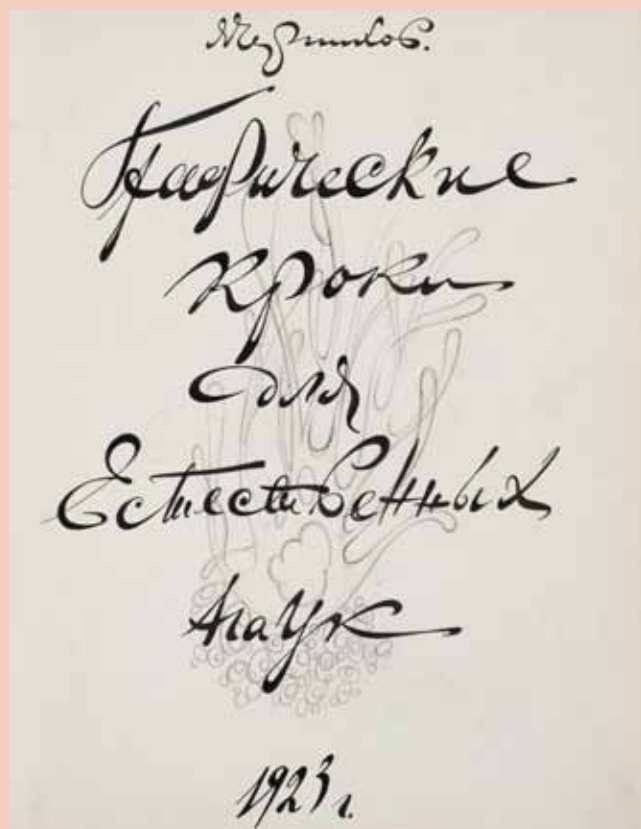
29 (Skitsovaniya Course)

Provenance: from the artist to his son, Aleksei Chernikhov; sold by Aleksei Chernikhov in 1994 (letter from Aleksei Chernikhov's widow dated 2004 confirms the sale).

Literature: Carlo Maria Olmo and Alessandro De Magistris. *Jakov Černichov: Sowjetischer Architekt der Avantgarde*. Stuttgart: Arnoldsche, [1995]. In which several individual items in the above lot are illustrated.

HIGHLY IMPORTANT ARCHIVE OF CHERNIKHOV'S UNPUBLISHED JOURNALS, SKETCHBOOKS AND TREATISES.

Under Stalin, Chernikhov's drawing grew increasingly ornate. His numerous suggestions for Palaces to Communism and the Great Patriotic War in symphonies of black and gray were eccentric, highly eclectic, and grandiose structures variously suggestive of Babylon, classical Greece and Rome, Medieval Europe, Aztec and Mayan ruins, the Houses of Parliament, Hollywood, Angkor Wat, the Tower of Babel, Planet Mongo, or the Emerald City of Oz. He even had the nutty idea of the military camouflage of Russia's cities from Nazi aerial attacks. How practical or expensive it was to erect these futuristic structures did not matter to Chernikhov: they were hypothetical buildings of the imagination that refused to be rooted in the mundane



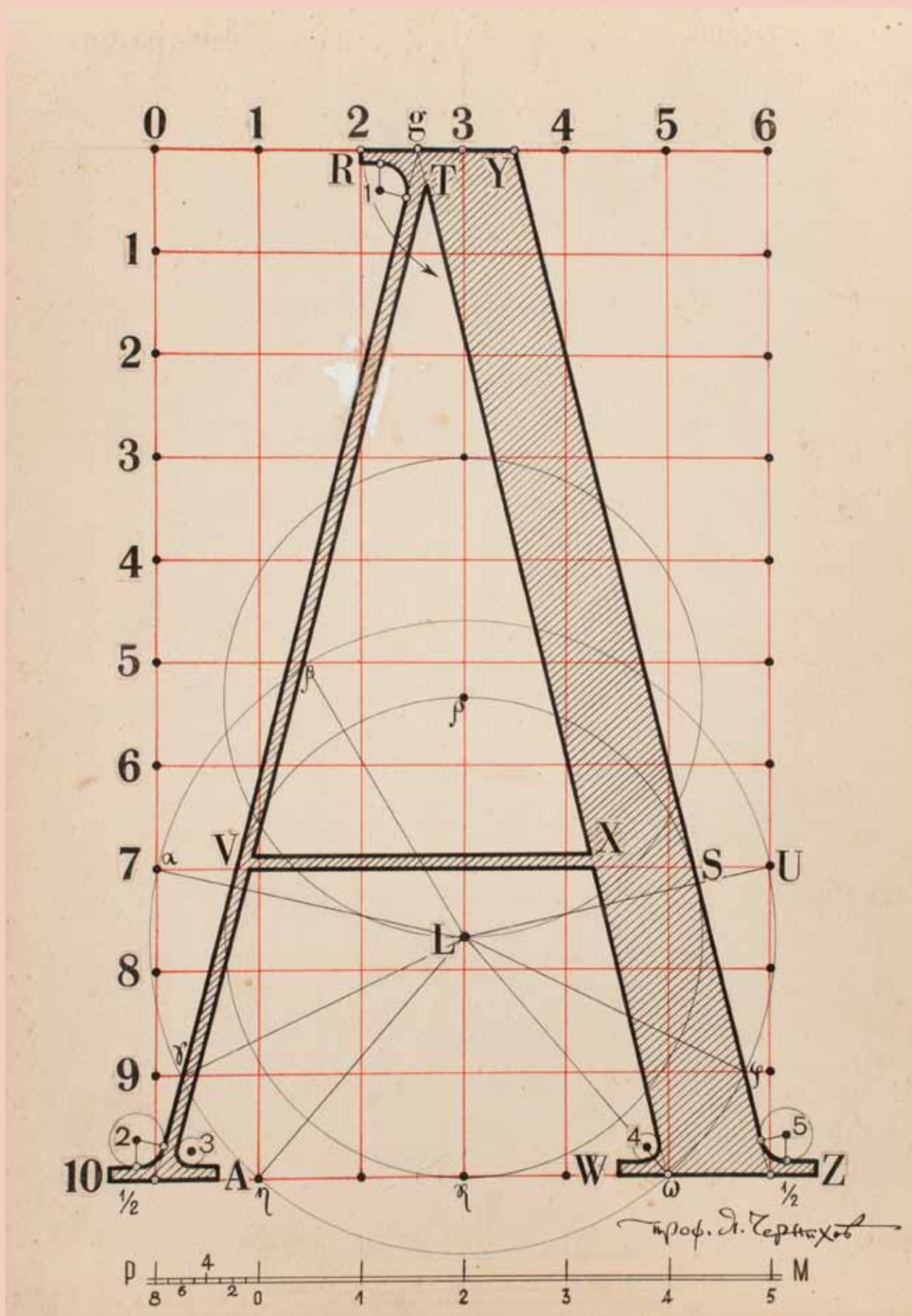
29 (Graphic Forms for Natural Sciences)

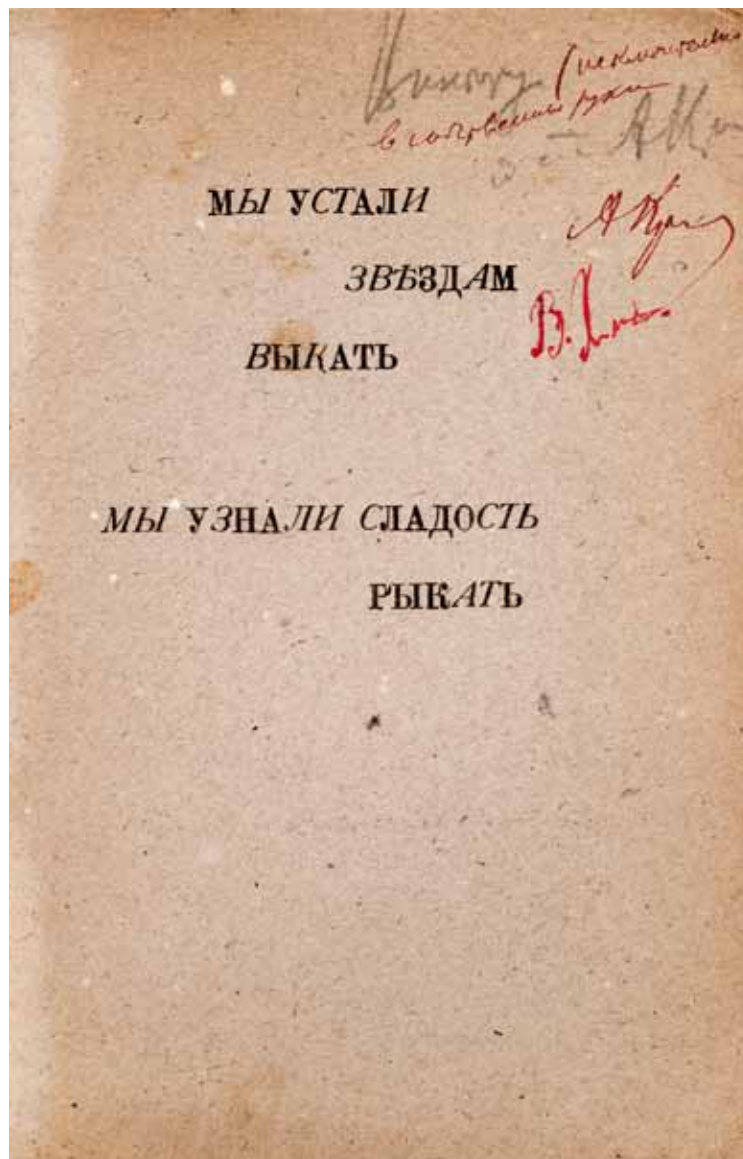
world. During the 1940s, he became obsessed with a book on typefaces, recognizing that the structure of a font follows laws similar to those of architecture.

He himself had become one of what he called "the revolutionaries of art who are often repudiated and ridiculed." Despite his fall from Soviet grace, Chernikhov continued to work on theoretical books of architectural designs that could never be issued. His other works were forbidden. He wrote his memoirs "*Moi tvorsheskii put*" [My Creative Path], a typescript of which is included in this lot. Also included in the archive is a short autobiography by his colleague Vasilii Aleksandrovich Minyaev, who contributed to Chernikhov's *Arkhitekturnye fantazii* [Architectural Fantasies] (1933); four sketchbooks of his student V. Dyakonov; and drafts of a Russian translation of an article by Ernest Johnson, "Proportions of Letters on Roman Inscriptions," *Pencil Points* (November 1936).

The bulk of the present lot comprises many of these projects—in various stages of completion—that remain unpublished and previously unavailable.

\$150,000 - 250,000





30

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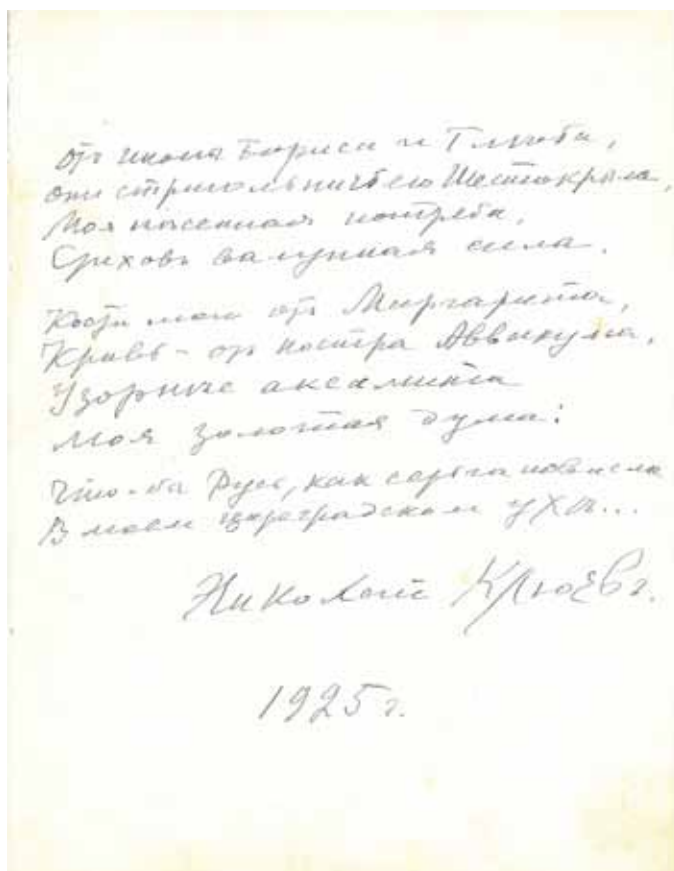
KHLEBNIKOV, VIKTOR. 1885-1922; and ALEKSEI ELISEEVICH KRUCHENYKH. 1886-1968.

MALEVICH, KAZIMIR and DAVID BURLIUK, illus. *Ryav! Perchatki 1908-1914 g.g.* [Roar! The Gauntlets, 1908-1914.] St. Petersburg: EUY, 1914.

8vo. 32 pp. With two lithographs by Malevich and two by Burliuk. Wrappers chipped and soiled, spine replaced.

RARE SIGNED COPY from an edition of no more than 1,000, autographed by Khlebnikov and by Kruchenykh (twice) on the title page. This anthology of poems, plays and essays is one of the most important books of the Russian Futurist movement in which Zaum or Transrational language was used by the authors. The outrageous nature of the poetry was reinforced by the production of the book in which the text and pictures were printed on rough brown paper. The Futurist pictures provided by Malevich and Burliuk supplement the text rather than illustrate it.

\$4,000 - 6,000



31

31

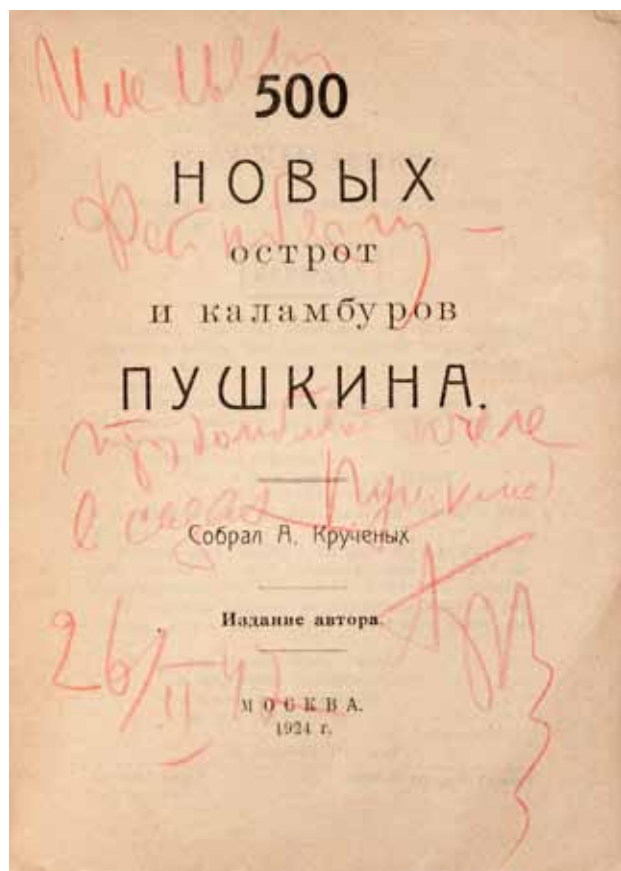
KLIUEV, NIKOLAI. 1884-1937.

Autograph Manuscript Signed, 1 p, 4to, n.p., 1925, being an early draft of the poem "Ot ikony Borisa i Gleba" [From the Icon of St. Boris and St. Gleb], light foxing and offset, left margin rough.

Provenance: Vladimir Glotser Archive, Moscow.

Kliuev was the leader of what were known as "the peasant poets." He was the mentor and possible lover of the most famous of these, Sergei Esenin. Associated with the Symbolists, Kliuev's highly distinctive poetry makes reference to folklore, religion, mysticism, politics and same sex love. The homo-eroticism is all the more remarkable when one considers that he was writing for a suppressed society during a highly oppressive era; he even espoused that Christ Himself was homosexual. Kliuev was arrested in 1934 as an opponent to Soviet ideology for his poem "Pogorelshchina" ["The Burned Ruins"] and sent into exile; he was rearrested and executed in 1937. This early draft is the first part of the poem that was not published in its complete form until the appearance of the collected works of 1954. The martyrs Boris and Gleb were the first saints canonized by the Russian Orthodox Church after the nation converted to Christianity; the two saints were often venerated through double icons.

\$1,500 - 2,500



32

32

KRUCHENYKH, ALEKSEI. 1886-1968.

500 novykh ostrot i kalamburov Pushkina [Five Hundred New Jokes and Puns about Pushkin]. Moscow: Published by the author, 1924. 8vo. 72 pp (uncut). Original two-color wrappers. Tear across front wrappers repaired, stained and frayed edges.

Provenance: Vladimir Glotser Archive, Moscow.

RARE PRESENTATION COPY inscribed in color pencil by the author on the title page to the well-known Pushkinist Ilya Lvovich Feinberg, February 26, 1947. Here the famous classical poet is interpreted by the infamous Futurist poet in Zaum or Transrational language. Kruchenykh plays with the typeface as well as with his vocabulary.

\$1,500 - 2,500

4-11-1909
Hempstead
My dear Mr. Garrison

MALEVICH, KAZIMIR SEVERINOVICH. 1879-1935.

Autograph Manuscript, in purple ink with title in pencil and corrections in green ink, 4 pp, 4to, Vitebsk, 1920, titled "K chistomu deistvu" [Toward Pure Action], being the complete manuscript of this article published in the first number of the *UNOVIS* almanac (1920), toned with folds and an unobtrusive water stain at top of the pages.

IMPORTANT MANIFESTO ON MODERN ART BY THE FATHER OF SUPREMATISM. In 1920 the group of artists known as *Unovis* (Affirmers of the New Art) issued their almanac containing this essay in an edition of just five copies. Only two are known to have survived. Malevich proposed publishing this "chronicle" of the group's five months of activities to *Narkompros* (People's Commissariat of Enlightenment), but he was turned down. Then the group thought of issuing it themselves, but as Marc Chagall wrote a friend in April, "At present they are preparing a school anthology, although there is a problem with paper here." El Lissitzky, as head of the studio of graphics and printing at Vitebsk Art School and a fellow Suprematist, was instrumental in getting it printed by *Vitsvomas* (Vitebsk Free Workshops). According to Tatyana Goryacheva in *Tretyakovskaya Galeriya* (No 3, 2013), "The almanac was fated to be the only significant collection of articles in which Unovis managed to speak openly and in full" (p 38). Just as Ezra Pound demanded that modern artists "make it new," Malevich declares in *K chistomu deistvu*, "We can't lock the new meaning into the catacombs of old things." New forms had to be created to express the new art. "Long live the life of the machinery of new creative thought," he declares: "long live the pilot who learns the plane of modernity after he has thrown the Roman-Greek chariots to the cemetery of time." In his critical writing, Malevich created a highly distinctive, often poetic literary style of his own. "His contemporaries very frequently criticized him severely for his barbarous, wild illiteracy, the overwhelming number of neologisms, 'polonisms' (a result of his Polish origin), inversions and grammatical mistakes, as well as his awful spelling and punctuation," Goryacheva observes. "All these, as well as the inarticulateness and incorrectness of his speech allow us to speak of Malevich's distinctly original linguistic phenomenon. He never cared for eloquence or exact and precise formulations. What he did care for was content, thought or the idea to be perceived; as for stylistic devices Malevich made them serve him in building up an image, and stressing the rhythmical expressiveness of his speech. Thus his language, together with its rather vague and uncertain definitions and notions, coming close to a prophetic, almost biblical pathos, evoked absolutely different attitudes and reactions from his readers" (p 39). This is all evident in this carefully composed manuscript. "Well, I'm illiterate, it's true," Malevich confessed to a colleague, "but it is impossible to say that grammar is everything, or that if I knew grammar, I would have been cleverer." The final paragraph of the manuscript differs from the printed version. See V. A. Shishanov *Izobrazitelnoe iskusstvo Vitebska 1918-1923 gg.* Minsk: Medisont 2010 pp 154-55.

\$200,000 - 300,000



34

34

MALEVICH, KAZIMIR SEVERINOVICH, illus. 1879-1935.

PETNIKOV, GRIGORII. *Kniga isbrannykh stikhotvoreniy*. [A Book of Selected Poems]. Kharkov: GIZ Ukrainy, 1930.

8vo, 104 pp. Original wrappers designed by K. Malevich. Frontispiece silhouette portrait by Dmitri Mitrokhin. Wrappers somewhat soiled, edges rubbed and slight spits at ends of spine.

Provenance: rubber stamp of Vadim Gabrieleovich Shershenevich on title page.

RARE SUPREMATIST COVERS. It seems appropriate that Malevich should encase Petnikov's Futurist poetry in striking Suprematist wrappers.

\$3,000 - 5,000

35

MARSHAK, SAMUIL YAKOVLEVICH, trans.

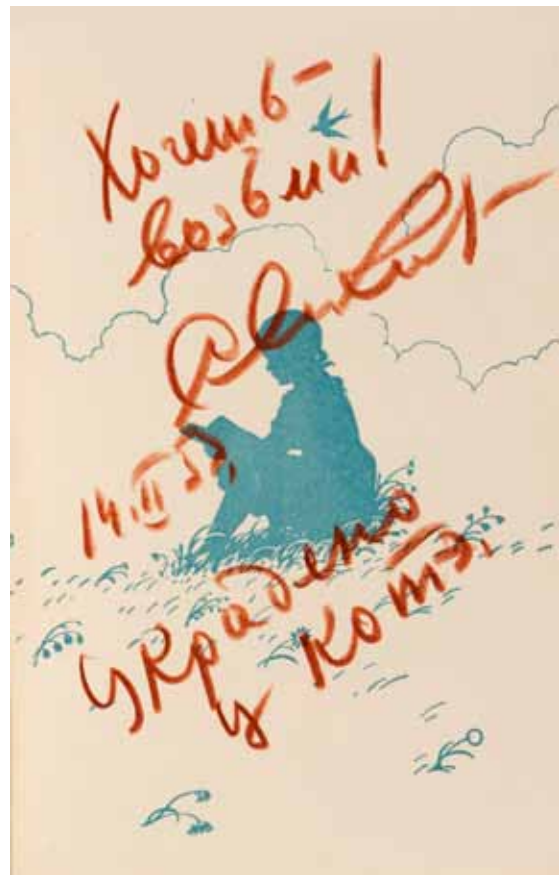
Robert Burns v perevodakh [Robert Burns in Translation]. Moscow: Khudozhestvenoi Literatury, 1950.

8vo, 232 pp. Wood engravings by V. A. Favorskii. Original red leatherette covers within the rare dust wrapper. A bit shaken; wrappers chipped and soiled.

Provenance: Vladimir Glotser Archive, Moscow.

PRESENTATION COPY, warmly inscribed to Mael Isaevna and Ilya Lvovich Feinberg on the front free endpaper and dated April 14, 1951. Marshak was not only the father of the Soviet children's book, but he was also a distinguished translator. He learned English while studying in London where he became familiar with the nursery rhymes that so profoundly influenced his own work for young readers. He founded the state children's publishing house, but he turned primarily to translating English poetry when it became too dangerous to work as a Soviet children's book editor. He translated into Russian everyone from Shakespeare to Lewis Carroll, Robert Burns to W. B. Yeats.

\$500 - 600



36

36

MIKHALKOV, SERGEI VLADIMIROVICH. 1913-2009.

1. *Misha Korolkov*. Moscow and Leningrad: Detizdat, 1938. Signed in ink on the title page.

2. *Krasnyi flot* [The Red Ship]. Moscow and Leningrad: Detizdat, 1939. Inscribed in ink on the front wrapper to Aleksei Eliseevich Kruchenykh, May 3, 1940.

3. *Stikhi dlya detei* [Poems for Children]. GIZ, 1950.

Inscribed by the author in color pencil on the front free endpaper to Kote (Konstantin) Tikhonovich Topuridze, February 14, 1957.

WITH: KONCHALOVSKAYA, NATALYA. *Chto sluchilos* [What Happened]. Detgiz, 1945.

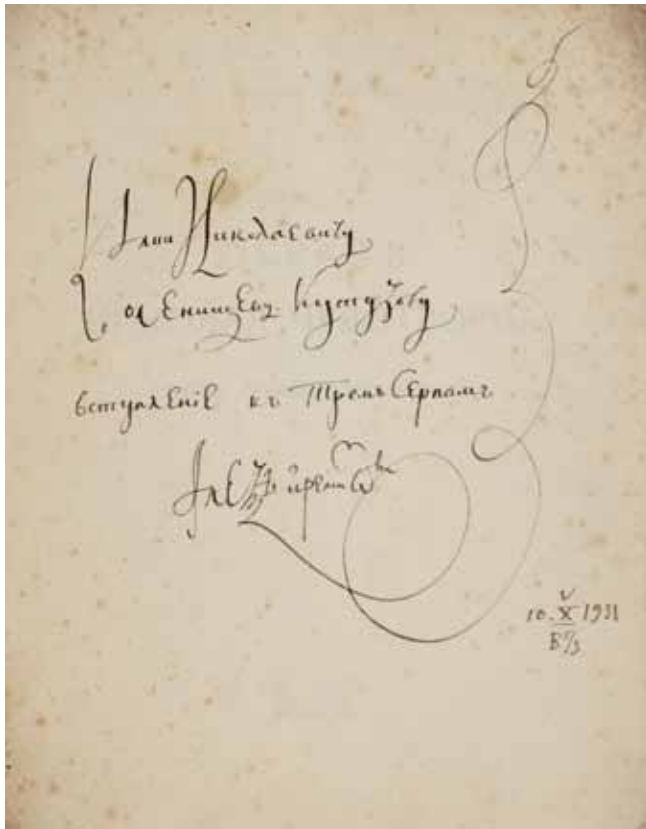
Illustrated in color by N. Ushakova. Inscribed in ink by the author on the title page to the actress Rina (Ekaterina) Vasilevna Zelenaya.

Provenance: R.V. Zelenaya, Moscow.

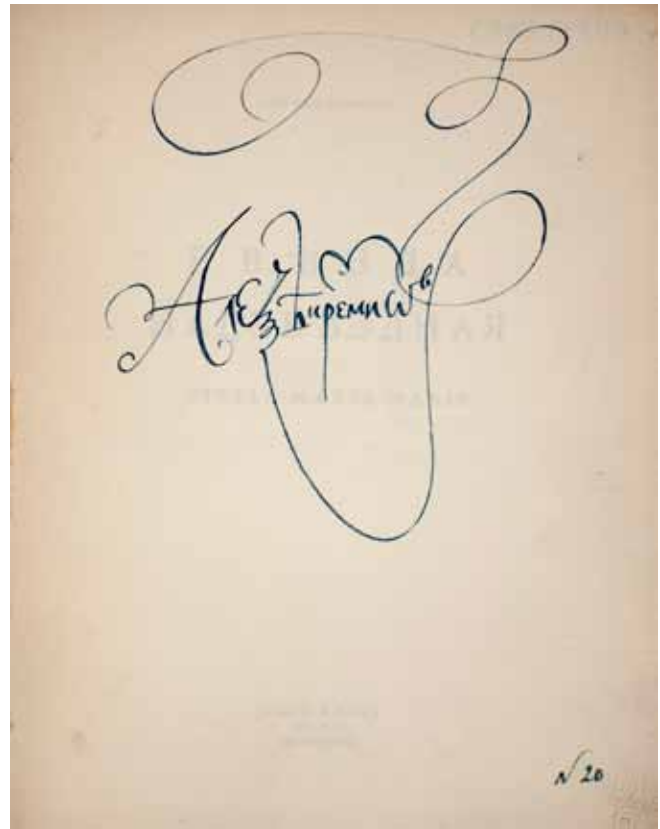
IMPORTANT GROUP OF SIGNED SOVIET CHILDREN'S BOOKS.

Mikhalkov was an important Soviet children's book writer best known for his 1935 poem about "Dyadya Stepa" [Uncle Stepa]. He was also secretary of the Soviet Writers' Union when Boris Pasternak and later Alexander Solzhenitsyn were persecuted. When he was only 29, Stalin was so impressed with Mikhalkov's verse that he commissioned him to write the lyrics for the new Soviet national anthem. They were revised after Stalin's death in 1953 and Boris Yeltsin retired it in 1991. Vladimir Putin then revived yet another revised version in 2001. N. Konchalovskaya was S. Mikhalkov's wife; they were the parents of the film directors Nikita Mikhalkov and Andrei Konchalovskaya. Both husband and wife at one time worked for the KGB.

\$800 - 1,200



37



37

37

REMIZOV, ALEKSEI MIKHAILOVICH. 1877-1957.

1. *Zvezda nadzvezdnaya* [The Star above Stars]. Paris: YMCA Press, 1928. 4to. 80 pp. Original white wrappers. Some wear.

REMIZOV'S PERSONAL COPY, identified in his hand on the front free endpaper as number 20 of his works. Remizov was an extraordinarily versatile writer associated with the Symbolists; he produced novels, short stories, poems, plays and memoirs. Among the original reviews of Remizov's adaptation of apocryphal tales of the Virgin Mary was a notorious one by Vladimir Nabokov.

2. *Obraz Nikolaya Chudotvortza* [The Image of Nikolai the Miracle Worker]. Paris: YMCA Press, 1931.

4to. 91 pp. Original pale green wrappers. Wrappers a bit tatty and faded; interior foxed.

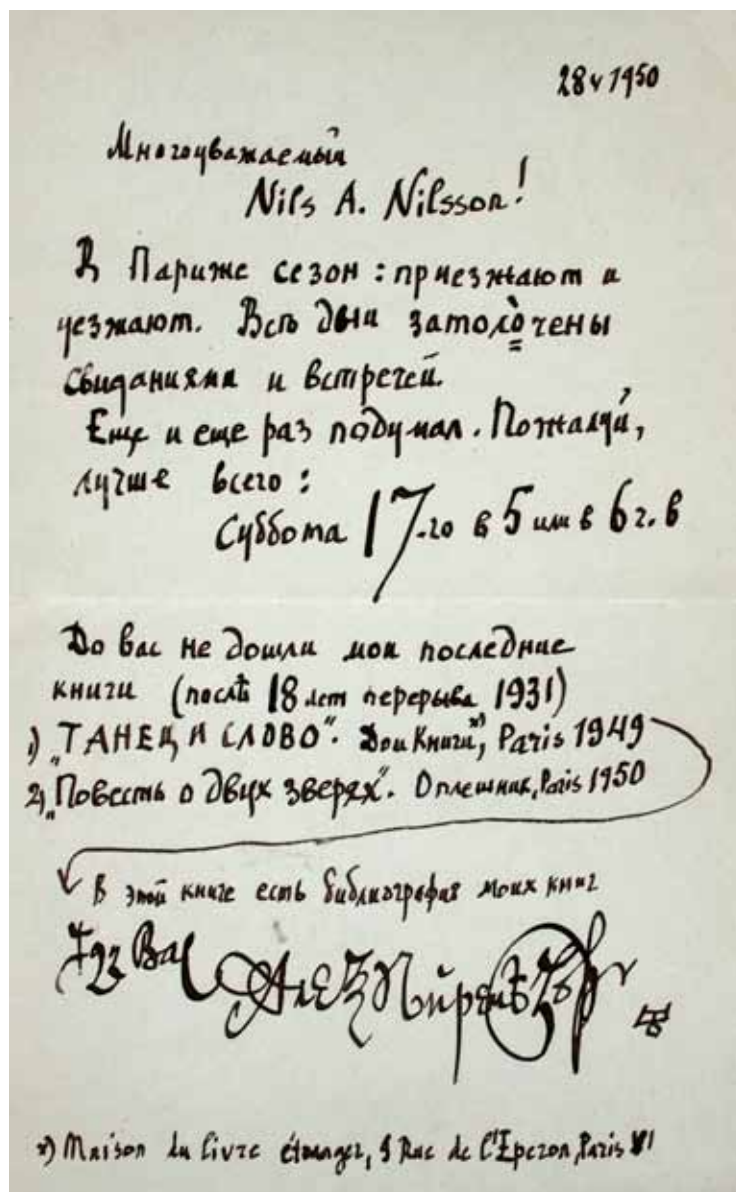
PRESENTATION COPY, inscribed on the front free endpaper to Ilya Nikolaevich Kutuzov, November 10, 1931.

3. BLOK, ALEKSANDR and WASSILIJ NIKOLAJEWITSCH MASJUTIN, illustrator. *Die Zwölf*. Berlin: Newa-Verlag, 1921.

4to. 36 pp. Illustrated. Original dark green cloth. Edges rubbed, water stain on front cover and creased, endpapers foxed.

UNUSUAL ASSOCIATION COPY, being Remizov's own copy, inscribed by him in ink with his usual flourish on the front free endpaper and dated November 16, 1922. The German translation of Blok's religious revolutionary poem *Dvenadtsat* [The Twelve] with new illustrations by the well-known Ukrainian artist.

\$4,000 - 6,000



38

38

REMIZOV, ALEKSEI MIKHAILOVICH. 1877-1957.

Povest o dvukh zveryakh [Story about Two Animals]. Paris: Dom Knigi, 1949.

8vo. 62 pp. Illustrated. Original pink wrappers. Slight stain on front wrapper. No 9 of an unspecified limitation.

PRESENTATION COPY signed and dated in ink on the limitation leaf on the verso of the title page: "25 v 1950 Paris."

WITH: Autograph Letter Signed ("Alexis Remizov") in Cyrillic, 1 p, 4to, Paris, May 25, 1950, to Nils A. Nilsson, arranging a meeting and mentioning two recent works: "My last books have not reached you (after an 18 year break 1931) / 1. "Tanets i slovo" [Dance and Word]. *Dom Knigi*,* Paris 1949 /

AND WITH: "Povest o dvukh zveryakh" [Story about Two Animals]. *Opleshkov*, Paris 1950 / [with arrow from the first title] In this book there is a bibliography of my books."

Nils Åke Nilsson (1917-1995) was a Swedish journalist who helped establish the recognition of Russian literature in the West during the latter 20th Century. He worked in the Swedish Embassy in Moscow during World War II and wrote about and reviewed Russian literature for *Expression*. Besides compiling several important surveys of Russian literature, he served as director of the Russian books collection in the University of Stockholm. The Soviets, suspecting Nilsson of orchestrating Boris Pasternak's Nobel Prize for Literature for the banned *Doctor Zhivago*, denied him a visa for 17 years.

\$10,000 - 12,000



39

39

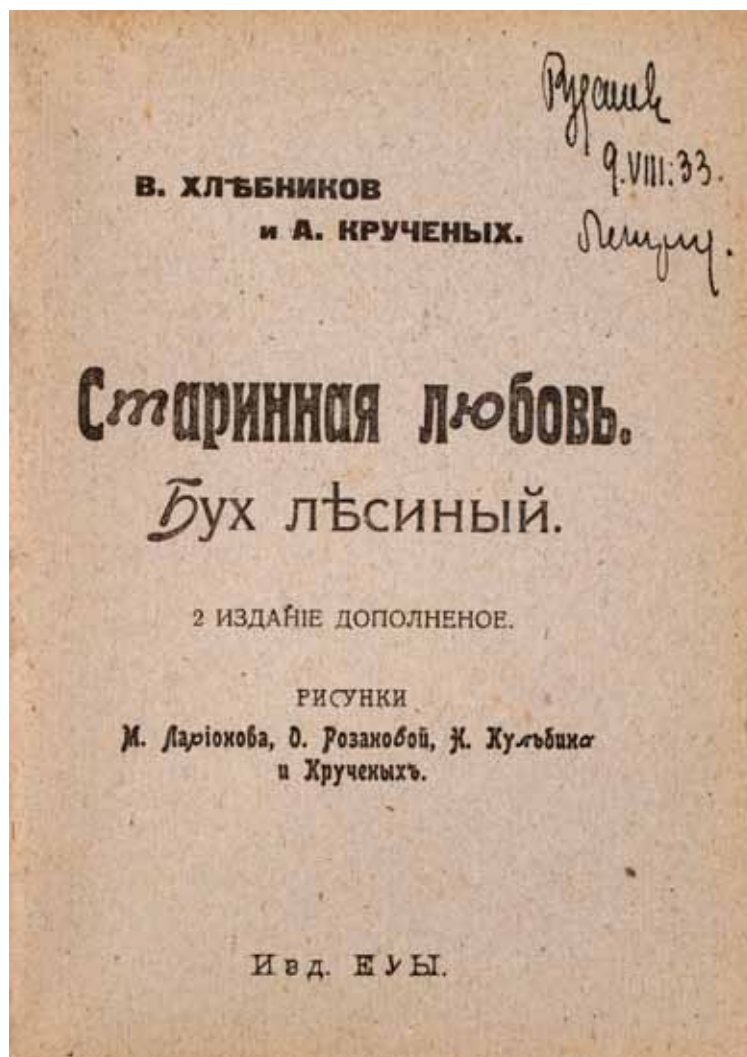
REMIZOV, ALEKSEI MIKHAILOVICH. 1877-1957.

Ogon veshchei [Fire of Things]. Paris: Oplishnik, 1954.

8vo. 231 pp. Original decorated red wrappers. Wrappers partially split.

PRESENTATION COPY inscribed in ink on the title page, "To Yakov Moisevich Tsvibak [Andrei Sedykh] not for reading but for remembering ... August 28, 1954." Sedykh was the editor of *Novoe russkoe slovo* [The New Russian Word]. In this work Remizov discusses the importance of dreams in Gogol, Tergenev, Pushkin and other major figures in Russian literature.

\$6,000 - 8,000



40

40

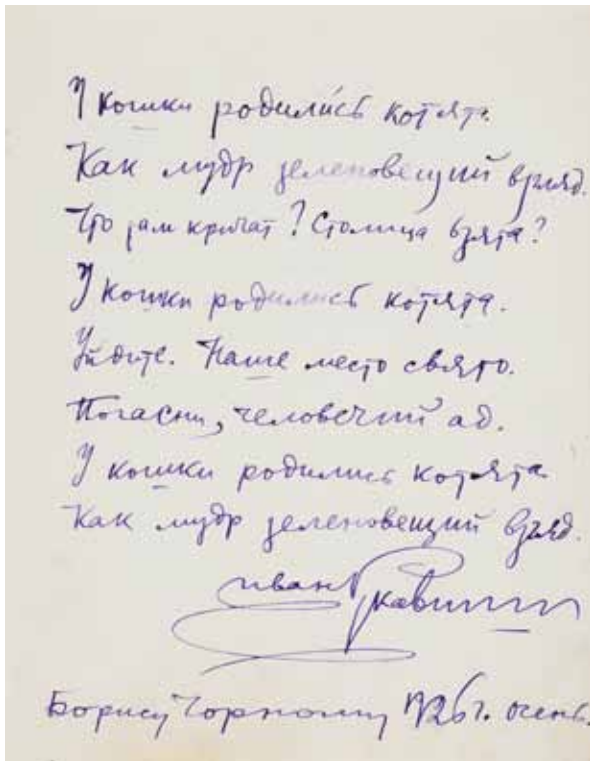
RUDAKOV, SERGEI. 1909-1944.

KHLEBNIKOV, VELIMIR and ALEKSEI KRUCHENYKH. *Starinnaya liubov* [An Old-Fashioned Love]. St. Petersburg: EUY, n.d.

8vo. 40 pp. Lithographs by M. Larionov, O. Rozanova, N. Kulbin and Krucheykh. Rebound in contemporary patterned cloth with the original lithographed front wrapper by O. Rozanova laid down to front cover.

Second expanded edition, IMPORTANT ASSOCIATION COPY, signed by Rudakov and dated August 9, 1933 on the title page. Sergei Rudakov was a poet and critic to whom Osip Mandelstam entrusted his unpublished work while in exile in Voronezh. (At the time, Nadezhda Mandelstam accused Rudakov of stealing her husband's manuscripts and planning to pawn them off as his own work.) During the Great Patriotic War (World War II), Rudakov was killed at The Front in 1944.

\$8,000 - 10,000



41

41

**RUKAVISHNIKOV, IVAN SEGEEVICH.
1877-1930.**

Autograph Manuscript, 1 p, 4to, n.p., 1926, for the poem "U koshki rodilis kotyata" [The Cat Has Kittens], with presentation inscription for poet Boris Chornyi, a left margin rough, some thumbing to sheet.

Provenance: Vladimir Glotser Archive, Moscow.

I. S. Rukavishnikov was a Silver Age poet, novelist, translator of Ukrainian poetry, and friend of Aleksandr Blok. He was an exponent of "art for art's sake" and sometimes drew on folklore for his poetry. Born into a wealthy merchant family in Nizhny Novgorod, Rukavishnikov wrote an unflattering picture of several generations of them in his triple-decker *Proklyati rod* [The Damned Kind] (1914).

\$1,200 - 1,500



43

42

**SHKLOVSKII, VIKTOR BORISOVICH.
1893-1984.**

"Tristram Shendfi" *sterna i teoriya romana* [Stern's "Tristram Shandy" and the Theory of the Novel]. Petrograd: Opoyaz, 1921. 8vo. 39 pp. Original gray wrappers. Some soiling and wear.

RARE PRESENTATION COPY inscribed in ink by the author on the title page to Nikolai Andreevich Tyrsa, September 25, 1921. Shklovskii was an important Russian Formalist critic, best known for having introduced the concept of "estrangement" into modern literary discourse. He was also a celebrated film critic and screenwriter who included Sergei Eisenstein among his friends. He was a great admirer of Laurence Stern, whose style greatly influenced his own. He even took the title of his 1923 memoir from Stern's *Sentimental Journey through France and Italy*. N. A. Tyrsa was a well-known Russian avant-garde artist and children's book illustrator.

\$800 - 1,000

43

STEINMETZ, LEON. b.1944.

[GOGOL, NIKOLAI.] *The Portrait: A Fantasy in Twenty-One Sheets*. Somerville, MA: Kent Court Studios, 2006.

2 volumes (Gogol's text and Steinmetz's illustrations). 52 pp each. Housed together in illustrated chemise.

WITH FIVE ORIGINAL PEN AND INK DRAWINGS BY LEON STEINMETZ, the original illustrations as published in this volume which won a 2006 AIGA design award: "The story is by Gogol, ca. 1835; the drawings are by Steinmetz. A killer combination of the printed word and kinetic drawings, superbly printed." Leon Steinmetz' other works are in the permanent collection of the British Museum in London, the Metropolitan Museum of Art in New York, the Museum of Fine Art in Boston, the Philadelphia Museum of Art, the Yale University Art Gallery in New Haven, the Dresden State Art Gallery, and State Pushkin Museum of Fine Arts in Moscow. His latest solo exhibit took place at the State Pushkin Museum in Moscow, Russian in December 2009-January 2010.

\$3,000 - 5,000



44

44

TCHELICHEV, PAVEL. 1898-1957.

Costume design for Dominico Savonarola, watercolor and gouache on card, 510 x 360 mm, Berlin, 1923, signed, titled and inscribed "Berlin" (lower right), further inscribed "Dominico / 76 Berlin" (upper right), some surface stains and pin pricks in corners.

Russian-born Pavel Tchelitchew was an enormously versatile artist who is today remembered primarily for his theater work. Having studied with the Cubo-Futurist painter Alexandra Exter in Kiev, he emigrated to the West in 1920 and eventually came to Berlin. Despite the thriving Russian émigré community there, Tchelitchew was one of the few Russian artists at the time who collaborated with German directors. His simple, dynamic designs for the story of the great Italian Renaissance religious reformer were in the Cubist tradition rather than in his more ornate "Neo-romantic" and subsequent Surrealist manner of the 1930s and later. During his American period, he worked with Balanchine and his American Ballet Theater and painted Lincoln Kirstein's portrait.

\$3,000 - 5,000



45



45

45

TRINADTSAT [THE 13].

A complete set of exhibition catalogs:

1. *Vystavka risunkov 13* [Drawing Exhibition of the Thirteen].

Moscow: 1929.

8vo. 4 pp. Illustrated. One of 1,000 copies. Some soiling.

2. *Vtoraya vystavka 13* [The Second Exhibition of the Thirteen].

Moscow: 1930.

Small 8vo. 30 pp. Illustrated. Original two-color wrappers. One of 350 copies. Minor wear.

3. *Vystavka kartin 13* [Painting Exhibition of the Thirteen]. Moscow: 1931.

8vo. 16 pp. Illustrated. Original tan wrappers. Some discoloring and soiling of wrappers. One of 1,000 copies.

WITH: two posters:

1. *Vystavka risunkov 13*. February 10 to March 10, 1929. Two-color lithograph. 21 1/2 x 14 ins. One of 1,000 copies. Folds.

2. *13 vystavka kartin*. April 18 to 30, 1930. Two-color lithograph. 14 x 18 1/4 ins. One of 400 copies. Folds.

The 13 was a short-lived group of Russian avant-garde graphic artists associated with the ROST Society of Artists from the art school VKhUTEMAS. It got its name from the thirteen artists in the first show. The number stayed the same as the individual members exhibiting changed from year to year. In all 21 men and women participated including David Burliuk, Daniil Daran, Aleksandr Drevin, Olga Gildebrandt, Nadezhda Kashina, Nikolai Kuzmin, Zlirin Liberman, Tatyana Lebedeva (Mavrina), Vladimir Alekseevich Milashevskii, Mikhail Nedbailo, Nina Pamyatnykh, Sergei Rastorguev, Boris Rybchenkov, Roman Semashkevich and Nadezhda Udaltsova. The group sponsored an annual juried exhibition for which these catalogs and posters were prepared. It dissolved in 1932 when all private art groups were forbidden to exist.

\$4,000 - 5,000

46

ZOSHCHENKO, MIKHAIL MIKHAILOVICH. 1895 - 1958.

Smeshnye rasskazy [Funny Stories]. Detizdat, 1937.

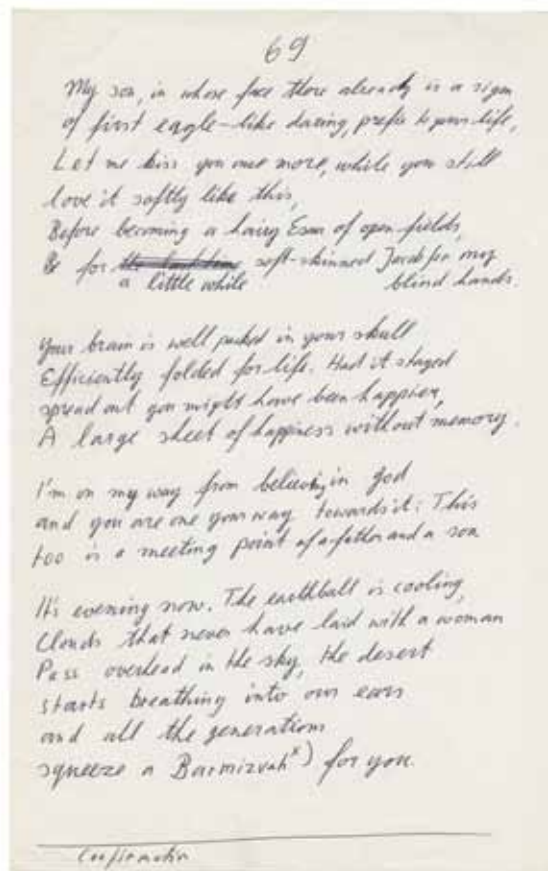
4to. 12 pp. Illustrated by N. Shabanov. Original color

lithographed wrappers. Central fold with some tears; a piece missing from front wrappers.

Provenance: R. V. Zelenaya, Moscow.

RARE SIGNED CHILDREN'S BOOK inscribed by the author on the verso of the title page to Rina (Ekaterina) Vasilevich Zelenaya, April 22, 1938. The Ukrainian-born satirist spent most of his adult life in St. Petersburg, later Leningrad. He was enormously popular. "I write very compactly," he explained. "My sentences are short. Accessible to the poor. Maybe that's the reason why I have so many readers." It was no wonder he wrote so well for children. His most famous work for young readers was a series of ironic short stories about Lenin. Not everyone was amused: he along with Anna Akhmatova were denounced by the Zhdanov Doctrine as being "bourgeois" in 1946. That virtually put an end to his career and he lived in abject poverty until he was awarded a small pension shortly before his death.

\$1,000 - 1,500



47

ART AND LITERATURE

47

AMICHAÏ, YEHUDA. 1924-2000.

Autograph and Typed Manuscripts, 18 pp including 6 pp of autograph manuscripts, 4to and folio, [1970s], numbered 65, 67, 68, 69, 70 and 72 (corresponding to the printed versions), the autograph manuscripts with light revisions, the typescripts with substantive revisions in another hand, six of the typescripts marked up for the printer *INCLUDING SOME 20 REVISIONS BY HIS FRIEND AND CO-TRANSLATOR, THE POET TED HUGHES* in his block print hand in blue ballpoint, some revising stages between the autograph and typescript versions and also between the two typescript versions for each poem, preserving reconsidered readings.

Provenance: Yehuda Amichai through Ted Hughes.

AUTOGRAPH MANUSCRIPTS AND REVISED TYPESCRIPTS OF SIX POEMS FROM HIS COLLECTION "TIME." Yehuda Amichai is rightly considered to be the foremost twentieth-century Israeli poet. This collection, *Time*, was translated by the author with Ted Hughes and published in 1979.

Ted Hughes wrote that Yehuda Amichai was "the poet whose books I still open most often, most often take on a journey, most often return to when the whole business of writing anything natural, real and satisfying, seems impossible. The effect his poetry has on me is to give me my own life—to open it up somehow, to make it all available to me afresh, to uncover all kinds of riches in every moment of it, and to free me from my mental prisons ... I see two main currents—the play of his metaphor or rather his worlds of experience and wisdom on the one hand and, on the other, oceanic feeling, the feeling he wields in the play of his metaphor and in the tone of his voice, the big music that accompanies his play."

From page 70 of the manuscript:

"In this valley which many waters
have carved out in endless years
so that the light breeze may now
pass through it to cool my forehead,
I think about you. From the hills I hear
voices of men and machines wrecking and building...
But this valley is a hope
to start anew without having first to die,
To love without forgetting the other love,
And to be like this breeze
which passes through it now,
without being destined for it."

The other poems are as follows:

- (i) 65: "The house in which I had many thoughts / When I was young,
fell to pieces..."
- (ii) 67: "We walked together you and me / Like Abraham and his son
Isac [sic]..."
- (iii) 68: "Small and fragile you stand in the rain, / A small target for rain
drops in winter..."
- (iv) 69: "My son, in whose face there already is a sign / of first eagle-
like daring, prefix to your life..."
- (v) 72: "My ex-pupil has become a police woman. / There she is
standing at the crossroads in town..."

See Yehuda Amichai, *Selected Poems*, edited by Ted Hughes and Daniel Weissbort, 2000.

\$3,000 - 5,000



48



49

48

BAUM, L. FRANK. 1856-1919.

DENSLOW, W.W., illus. *The Wonderful Wizard of Oz*. Chicago & New York: Geo. M. Hill Co., 1900.

4to. 24 color plates and illustrations throughout by W.W. Denslow. Original pale green cloth stamped in green and red, spine spoiled with some wear to foot of spine, small stain at head of spine, covers evenly soiled, small edge-tear running through first 14 pages, one plate torn at gutter with a diagonal fold, occasional very light scattered foxing. Still a very good copy of a book often seen in poor condition. *Provenance*: Gift inscription to fly-leaf dated Oct. 13, 1900.

FIRST EDITION, FIRST ISSUE, with all points, and red unserifed spine imprint. The complex printing history of the original George M. Hill edition has been hotly debated for years. Jacob Blanck in *Peter Parley to Penrod* (1938) identified three printings of the first edition: States X, Y and Z. The major distinction between the three states was the copyright page. (The "Y" state may have been merely a mixed copy.) No doubt due to the haste in which the book was produced in 1900, Hill unfortunately printed Denslow's pictorial copyright page on the verso of the "Introduction" rather than on the verso of the title page as required by law. Some copies, as is the case with the present copy, left the publisher before the mistake was discovered. To correct the error, Hill had the verso of the title-page of remaining copies rubber stamped with the copyright notice: "Copyright 1899 / By L. Frank Baum and W. W. Denslow. / All Rights Reserved." This copy also contains the earliest state of the color plates with mistakes intact: two blotches on the moon, facing p 34; and a red horizon line, facing p 92. Riley, *A Bookbinder's Analysis of the First Edition of The Wonderful Wizard of Oz*, 2011, pp 26-29 and 35-47; see Hanff & Greene I.I.A.

\$6,000 - 8,000

49

BAUM, L. FRANK. 1856-1919.

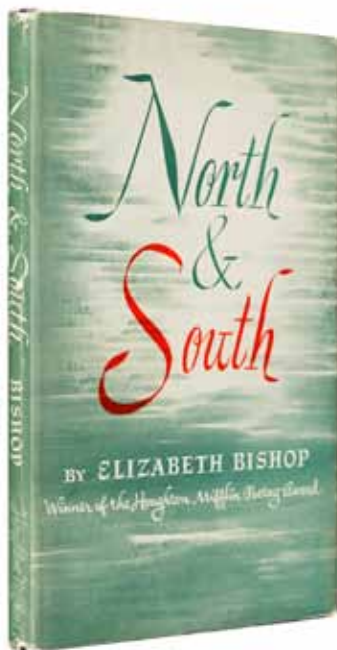
"Ozcot Wizard of Oz Lodge," original painted wooden sign, custom made by Vanadco Signs, Argos, IN, 1960, 610 x 915 mm (24 by 36 inches), some surface scratches and nicks along edges.

ORIGINAL SIGN FROM THE SUMMER LODGE OPERATED BY HARRY AND BRENDA BAUM at Bass Lake, Indiana. When Harry Neal Baum, L. Frank Baum's third son, retired from the advertising business, he and his third wife Brenda opened The Wizard of Oz Lodge in 1960. It was originally built in 1907 as the Center View Hotel not far from Knox, IN. Harry Baum renamed it "Ozcot" after his parents' Hollywood home and decorated it with Oz memorabilia and a fine collection of first editions of his father's books signed to him. The lodge was the site of the earliest Oz conventions of the International Wizard of Oz Club. When Harry died in 1967, just two weeks before the annual meeting, Brenda decided to keep the business open for one more season. The sign incorporates pictures of the Scarecrow and Tin Woodman taken from W. W. Denslow's original illustrations for *The Wonderful Wizard of Oz* (1900).

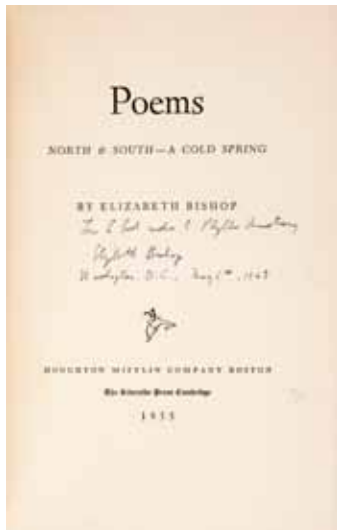
\$1,000 - 1,500

50

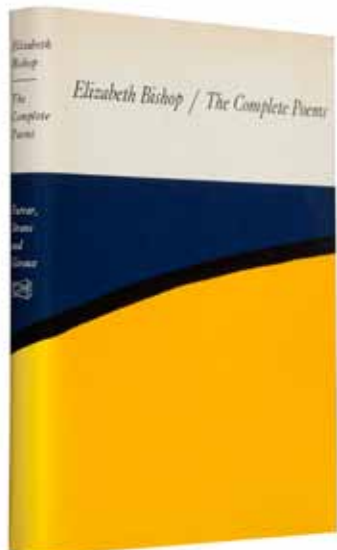
No lot



51



52



53

51

BISHOP, ELIZABETH. 1911-1979.

North & South. Boston: Houghton Mifflin, 1946.

8vo. Original blue cloth lettered in silver; dust jacket. Jacket with 2 closed tears at top edge of upper panel, tape-repaired on verso, light wear to tips; mild toning to cloth edges and slight rubbing to tips.

FIRST EDITION OF THE POET'S FIRST BOOK, scarce. Bishop published sparingly for such a major poet. This, her first volume, includes "The Fish," "Roosters," and "The Man-Moth." MacMahon A1.
\$500 - 800

52

BISHOP, ELIZABETH. 1911-1979.

Poems. North & South — A Cold Spring. Boston: Houghton Mifflin Company, 1955.

Original cloth, dust jacket. Jacket spine panel toned and with two short closed tears, light wear to corners, some pale spotting to jacket verso, cloth covers and slightly to endpapers.

PRESENTATION COPY, FIRST EDITION, inscribed and signed on the title page: "Love & best wishes to Phyllis Armstrong — Elizabeth Bishop, Washington, D.C., May 6th, 1969."

Phyllis Armstrong was Bishop's secretary when she was Poet Laureate and resident in D.C. She said of this period, "I've suffered because I've been so shy all my life. A few years later I might have enjoyed it more but at the time I didn't like it much. I hated Washington. There were so many government buildings that looked like Moscow. There was a very nice secretary, Phyllis Armstrong, who got me through. I think she did most of the work. I'd write something and she'd say, 'Oh, no, that isn't official,' so then she'd take it and rewrite it into gobbleddegook. We used to bet on the horses—Phyllis always bet the daily double. She and I would sit there reading the *Racing Form* and poets would come to call and Phyllis and I would be talking about our bets!" (interview in 1978 with E. Spires, *Conversations with Elizabeth Bishop*, p 131). This is Elizabeth Bishop's second book and it won the Pulitzer Prize. MacMahon A2.
\$3,000 - 5,000

53

BISHOP, ELIZABETH. 1911-1979.

1. *The Complete Poems*. [1969.]

2. *Geography III*. [1976.]

8vo. Both New York: Farrar Straus & Giroux. Original cloth; dust jackets. Excellent condition.

SIGNED FIRST EDITIONS. Both signed on the title-pages and dated 1974 and 1977 respectively. The first title won the National Book Award for Poetry. MacMahon A9 & A13.

\$800 - 1,200

54

CHANDLER, RAYMOND. 1888-1959.

Typed Contract Signed ("Raymond Chandler"), 2 pp, 4to, August 1, 1951, Hollywood, regarding television broadcasting rights for Marlowe, on Columbia Broadcasting System letterhead, also signed by Kenneth L. Yourd on behalf of CBS, staple holes to upper left corner.

CBS clarifies a point in the option agreement between the network and Chandler for television rights. Chandler was notoriously unhappy with efforts by CBS to create a series around his Marlowe character.

\$1,000 - 1,500

55

CHANDLER, RAYMOND. 1888-1959.

Typed Letter Signed ("Ray"), 1 p, 4to, August 8, 1952, La Jolla, CA, on personal letterhead, with secretarial mark in red ink in upper corner and pencil erasure in lower margin, pinholes to top margin, folding creases.

Chandler writes his Hollywood agent, H.N. Swanson, to inquire whether there have been any television offers forthcoming, and provides a withering take on a then current detective series. In part, *"There isn't a decent private eye show on the air. I read in the paper where Lee Tracy had made Martin Kane over into something fresh and beautiful, so I tuned it in last night, if that's the correct expression for TV, and if television has done anything worse, I am so happy to have missed it. Between the commercials I tried to study Mr. Tracy's approach to his art but was handicapped by having to look at his face, which on television seems to consist of some doughy substance or perhaps a soft white wax. His talent as an actor is considerable in the right time and place and would have dwarfed the rest of the cast, esthetically speaking, had they not already been dwarfs."*

\$1,000 - 1,500

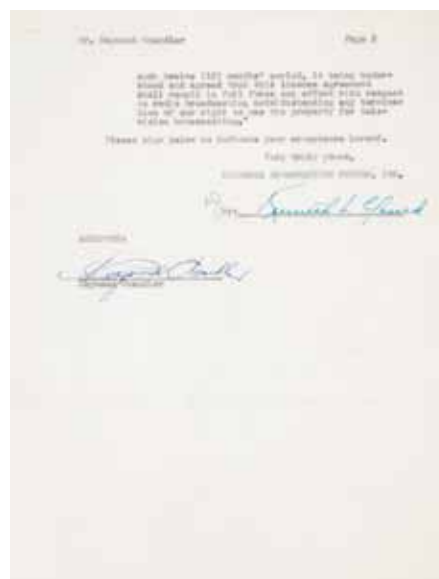
56

CHANDLER, RAYMOND. 1888-1959.

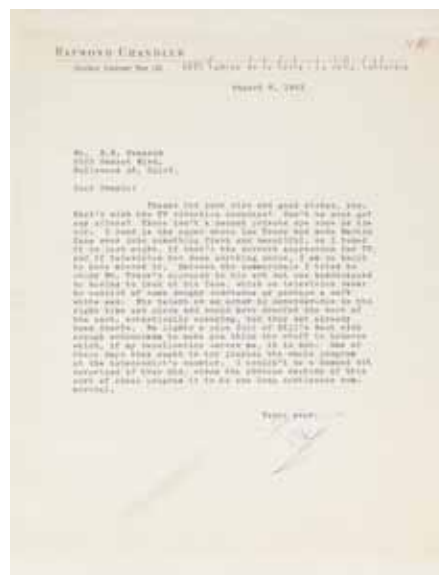
Typed Letter Signed ("Ray"), 1 p, 4to, Jan 13, 1953, La Jolla, to H.R. Swanson, on personal letterhead, with secretarial annotation.

Chandler writes his Hollywood agent, H.R. Swanson, enclosing material (not present) sent to him by one McCloud of the St. John Publishing Company, and also commenting *"Your note of January 10th to hand, but I have already written a hunk of the story with Marlowe in it."*

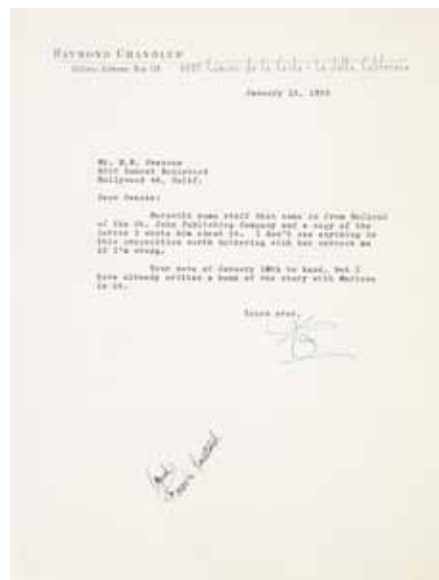
\$700 - 900



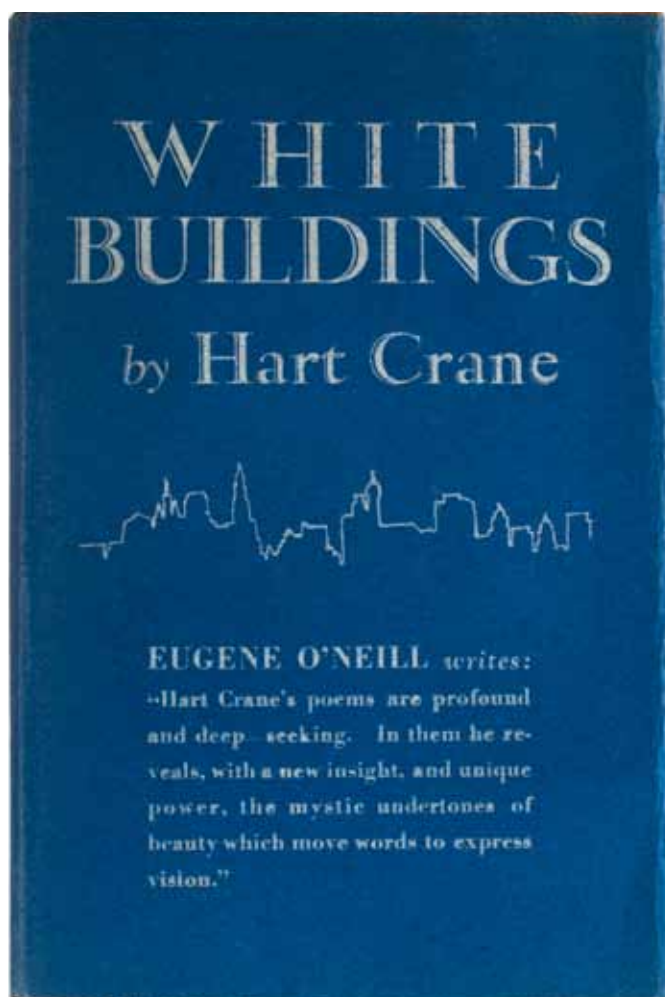
54



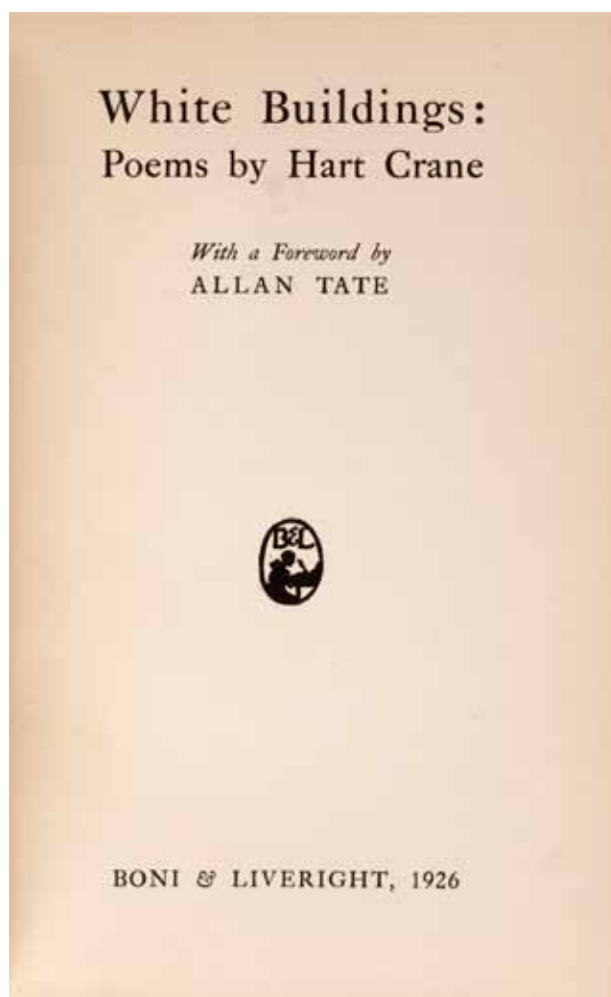
55



56



57



57

57

CRANE, HART. 1899-1932.

White Buildings: Poems. [New York]: Boni & Liveright, 1926.

With a Foreword by Allan [sic] Tate. Original cloth-backed decorated paper over boards; dust jacket. Custom clamshell box. A little creasing near jacket folds including to spine panel, light rubbing to volume spine; a fine copy.

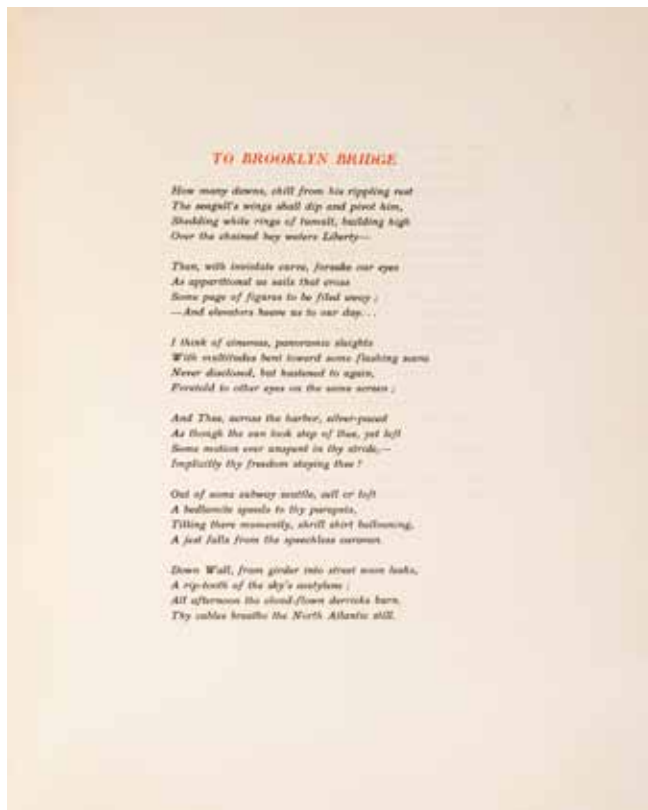
Provenance: James Loughlin (1914-1997), founder of New Directions Press (bookplate); Roger Rechler (his sale, Christie's New York, October 11, 2002, lot 55).

FIRST EDITION, FIRST STATE OF THE POET'S FIRST BOOK, JAMES LOUGHLIN'S COPY.

This copy bears the rare uncanceled title page with Allen Tate's name mis-spelled. The entire edition of *White Buildings* was only 500 copies, and the large majority of those bear a replacement title-page. It is thought that only the 50 copies sent to reviewers bore the original title. The mistake was then caught and rectified for the remaining 450.

Crane's first book took a circuitous path to publication. It was first declined by Samuel Jacobs of the Golden Eagle Press (who published E.E. Cummings' *Tulips and Chimneys*) and then by Harcourt. Horace Liveright of Boni & Liveright took it on, but with the stipulation that Eugene O'Neill write a foreword. O'Neill initially agreed, but several months passed and no foreword was produced. Liveright feared the poems were too difficult after all. However, the poet Allen Tate, a friend of all concerned, offered to write the foreword under O'Neill's name. In the end, it appeared under Tate's own name and with a blurb by O'Neill on the front panel of the dust jacket. Schwartz & Schweik A1.1.

\$7,000 - 10,000



58



58

58

CRANE, HART. 1899-1932.

EVANS, WALKER, illus. *The Bridge. A Poem*. Paris: Black Sun Press, 1930.

4to (270 x 220 mm). Printed in red and black. With 3 photographs by Evans. Original white printed wrappers with glassine. Glassine chipped and torn, creases to spine.

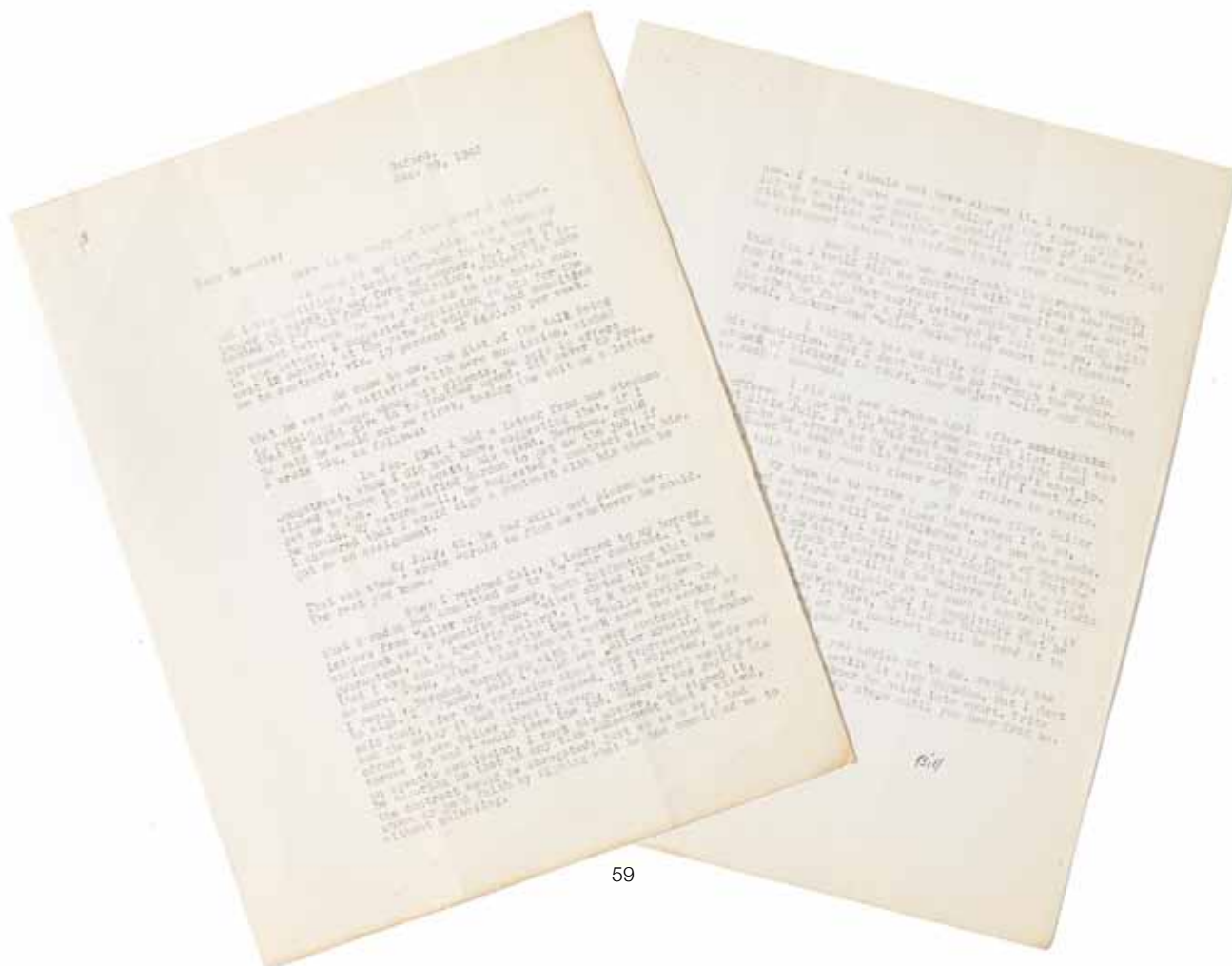
Provenance: Walter and Dorothy Donnelly (1903-1994) (modernist bookplate).

FIRST EDITION OF CRANE'S MASTERPIECE, ONE OF THE SEMINAL AMERICAN POEMS OF THE 20TH CENTURY; LIMITED EDITION, no 246 of 200 numbered copies on Holland paper from a total edition of 283.

"What is imperishable in 'The Bridge' is not its lyric mourning, but its astonishing transformation of the sublime ode into an American epic, uneven certainly but beyond 'The Waste Land' in aspiration and accomplishment" (Harold Bloom in the introduction to *The Complete Poems of Hart Crane* 2000).

This publication also marks the *DEBUT OF WALKER EVANS AS A PHOTOGRAPHER*. Evans had only just started taking photographs around the time of his chance meeting with Crane in 1928 under the Brooklyn Bridge. Crane with his notebook and Evans with his vest-pocket camera were natural confederates and their collaboration on *The Bridge* remains one of the most powerful of the past century. Connolly 100 64; Minkoff A32; Schwartz & Schweik A2.

\$2,500 - 3,500



59

59

FAULKNER, WILLIAM. 1897-1962.

Typed Letter Signed ("Bill") with annotations, 2 pp, 4to, Oxford, MS, August 28, 1943, to H.N. Swanson, on typing paper, regarding his history with Hollywood agents, perforations at upper left corner of both leaves, pages creased and toned.

Faulkner writes this letter to literary agent H.N. Swanson explaining just how he was conned into signing a seven-year contract with Warner Bros by another L.A. agent, who now threatens to sue the writer. In part: "Dear Swannie: / Here is my copy of the paper I signed. / As soon as my last option was taken up and I was notified, I wrote Herndon that he was no longer my agent in any form or manner, but that I intended to pay him further commission, subject to some agreement between the two of us as to the total sum. In the letter, I suggested commission to him for the next 12 months, at the rate at which he had committed me to contract, viz. 10 percent of \$400.00. / He came to me, the gist of the talk being that he was not satisfied with mere, commission, wished to retain my name among his clients. He said in effect that he might give in to another agent, bit [sic] never to you. He said he would sue me first, basing the suit on a letter I wrote him, as follows: / In Jan. 1941 I had a letter from one Stephen Longstreet, whom I did not know, suggesting that, if I wished to come to the coast, his agent, Herndon, could get me a job. I notified Herndon [sic] to get me the job, if he could. By return mail, he suggested a contract with him. I answered that I would sign a contract with him when he got me an assignment. / By July, 42, he had still not placed me. That was when I wrote Harold to find me whatever he could. The rest you know. / When I reached Cal., I learned to my horror that Herndon had committed me to a 7 year

contract. I had letters from Geller and Buckner, both intimating that the assignment was a specific job. Geller stated '13 weeks guaranteed, at a specific salary'. I took this to mean that I was coming out to write the De Gaulle script, and no more. Then, after I had been at work some two weeks, as I recall, Herndon turned up with a 7 year contract for me to sign. I refused, said I would see Geller myself. Herndon said that, after the confusion about who represented me and the delay it had already caused, if I objected, made any effort to see Geller about it even, the contract would be thrown out and I would lose the job. Since I was paying him an agent's commission, I took his advice, and signed it, he assuring me that at any time subsequent that I wished, the contract would be abrogated: just as soon as I had shown my good faith by signing what he had committed me to without quibbling."

Faulkner immediately regretted signing the 7-year contract with Warner Bros, and never actually signed a contract with Herndon himself. That did not stop Herndon from threatening to sue Faulkner if he became a Swanson client. The author closes his long letter thus: "My hope is to write a good screen play. Geller has promised me three or four times that, when I do so, this present contract will be abolished and a new one made. As soon as that happens, I will be morally free of Herndon, whom I still think was doing the best he could, but that he is a sheep in a flock of wolves in his business, is a dope in a word. That is, I am willing to believe that the studio took advantage of him in signing me to such a contract, rather than he took advantage of me in committing me to it without informing me." Faulkner adds a note at the bottom of page 2 in his own hand asking Swanie to return the accompanying paper.

\$4,000 - 6,000



60

60

FOUJITA, TSUGUHARU. 1886-1968.

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

4to. Illustrated with 20 full-page etched plates. Original salmon-colored cloth stamped in silver. Fore-edge toned, spine sunned, an excellent copy overall.

LIMITED EDITION, SIGNED BY FOUJITA, no 75 of 500 copies. This copy without the suite of 20 duplicate etchings.

\$20,000 - 30,000



61

61

FROST, ROBERT, and E.A. ROBINSON.

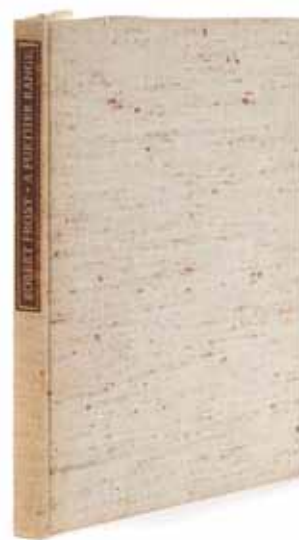
1. FROST, ROBERT. Engraved Portrait Signed ("Robert Frost") in ink, 136 x 107 mm, by RICHARD HOOD, signed by the artist in mount in pencil, matted and framed.

2. ROBINSON, EDWARD ARLINGTON. Engraved Portrait Signed ("E.A. Robinson") in ink, 216 x 177 mm, by Richard Hood, signed by the artist in mount in pencil, matted and framed.

Provenance: Reginald L. Cook; by descent to present owner.

A fine pair of engraved portraits of two great 20th Century American poets, signed by the subjects.

\$900 - 1,200



62

62

FROST, ROBERT. 1874-1963.

A Further Range. New York: Henry Holt and Company, [1936].

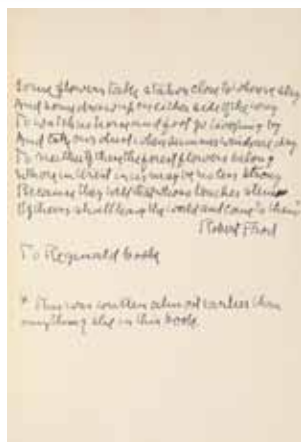
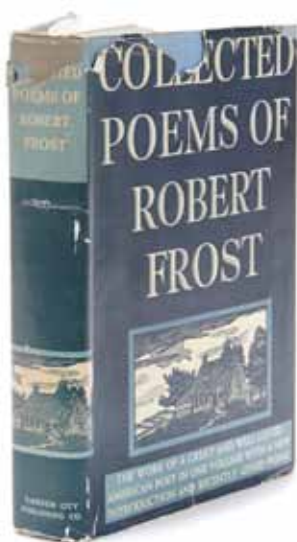
8vo. Original linen boards, morocco spine label, board slipcase. Bit of rubbing to spine label and slipcase.

Provenance: Reginald L. Cook; by descent to present owner.

NUMBER 50 OF 803 COPIES, SIGNED AND ADDITIONALLY INSCRIBED "THIS ONE IS ... ESPECIALLY FOR REGINALD COOK."

The third collection by Frost to win the Pulitzer Prize. Reginald L. Cook (1903-1984) was a faculty member at Middlebury College and from 1946 to 1964 director of the Bread Loaf School of English – the early years of which Frost was intimately involved with – and a close friend of Frost. Cook published several studies of Frost, including *Robert Frost: A Living Voice* (1974).

\$800 - 1,200



63

63

FROST, ROBERT. 1874-1963.

Collected Poems. Garden City, NY: Garden City Publishing Co., [1942]. Original blue cloth, dust jacket. Head of spine browned, jacket chipped.

Provenance: Reginald L. Cook; by descent to present owner.

SIGNED AND INSCRIBED TO REGINALD COOK, WITH 8 LINE POEM "FOREST FLOWERS." Below the poem Frost adds "This was written almost earlier than anything else in this book." The poem, beginning "Some flowers take station close to where we stay," was originally published in the *The Pinkerton Annual*, the literary magazine of Pinkerton Academy, Derry, New Hampshire, where Frost taught from 1906 to 1911. It did not appear in any of Frost's lifetime collections, though a ten line variant, titled "Tutelar Elves" was published in 1966 in *Robert Frost: The Early Years, 1874-1915* edited by Thompson. It was later brought out as a small booklet, *Forest Flowers: An Early Poem Recovered*, by the Friends of the Amherst College Library in 1978.

\$2,000 - 3,000



64

64

FROST, ROBERT. 1874-1963.

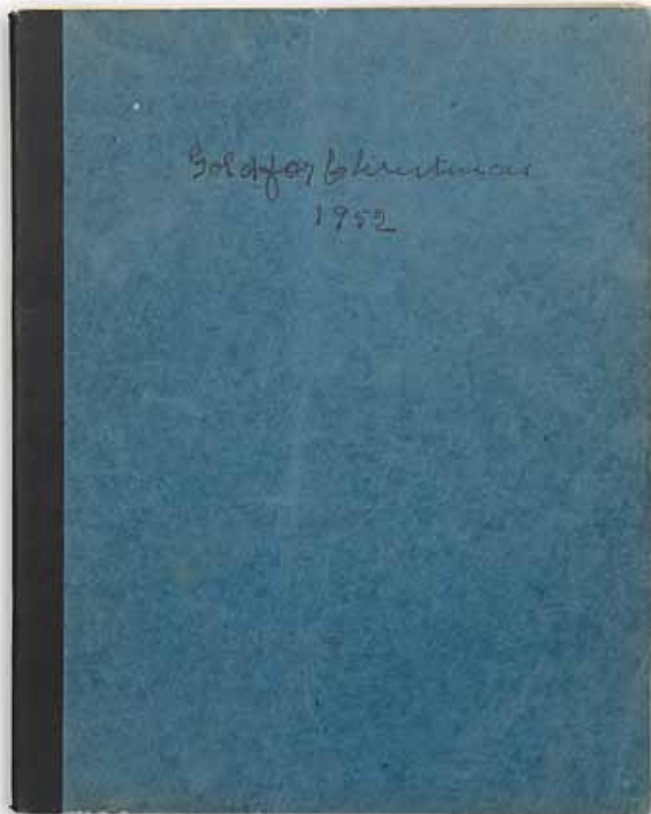
Typed Manuscript Signed ("Robert Frost") with holograph annotations, Inscribed "For Reginald Cook," 13 pp, 4to, n.p., n.d. [ca.1951], titled "Hard to Keep from Being King," stapled at upper corner, small marginal stain to 5 pages, small tape repair to one other.

Provenance: Reginald L. Cook; by descent to present owner.

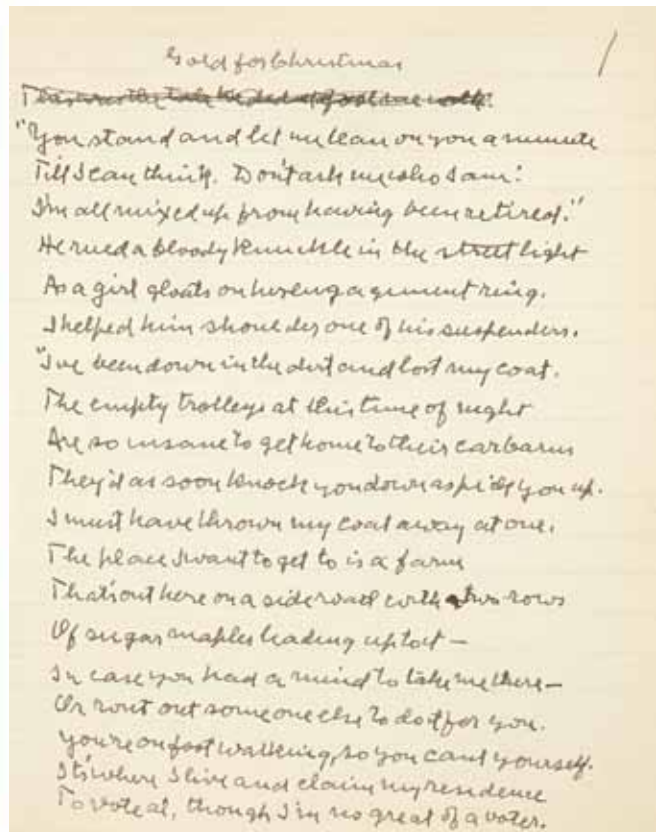
ORIGINAL MANUSCRIPT OF A LENGTHY PHILOSOPHICAL POEM, READ FROM WHEN FIRST PRESENTED BEFORE THE AMERICAN ACADEMY OF ARTS AND LETTERS; INSCRIBED TO REGINALD COOK. The poem was originally published in the *Proceedings of the American Academy of Arts and Letters* in 1951. Above the title Frost has written "As read at the American Academy." The large font of the manuscript testifies to Frost's failing eyesight. The poem was published later that same year in a limited edition of 300 copies under the title *Hard Not to Be King*— the title as typed on the present manuscript, before being corrected by Frost's hand to read "Hard to Keep from Being King," the title under which it would be published in *In the Clearing* (1961).

The manuscript was presented to his close friend Reginald L. Cook, director of the Bread Loaf School of English from 1946-64. Both an *Ars Poetica* and one of Frost's central meditations on Free Will, "Hard to Keep from Being King" is a long blank verse narrative whose story was lifted from *The Thousand and One Nights*. For a discussion of the poem's themes, see *A Critical Companion to Robert Frost* p 161-3.

\$1,500 - 2,000



65



65

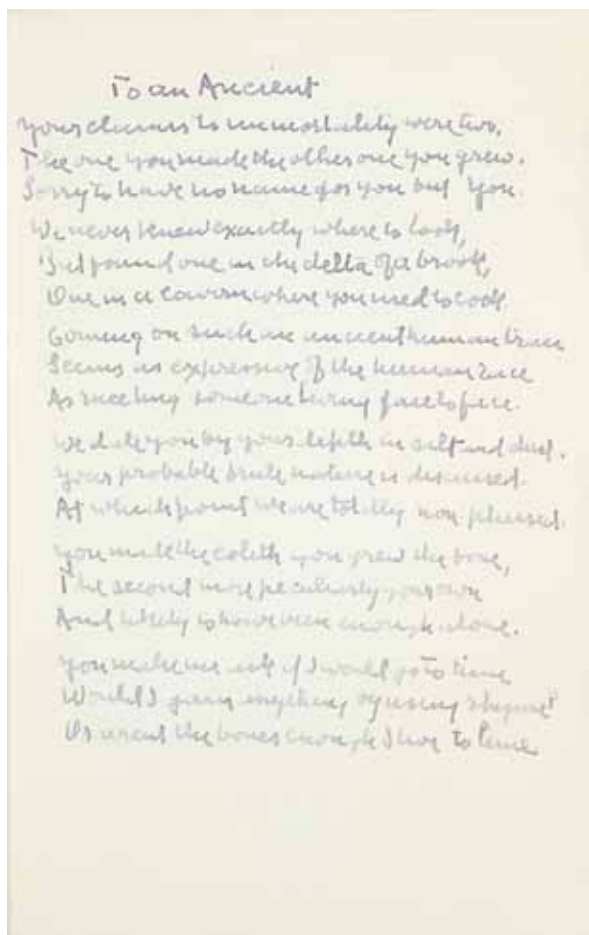
65

FROST, ROBERT. 1874-1963.

Autograph Manuscript Signed ("Robert Frost"), titled "Gold for Christmas," inscribed on last page "For Reginald this first draft. with affection," 8vo, 13 pp, 1952, Vermont, hand paginated 1-12 with full page of canceled lines on verso of p 8, in blue notebook covers with linen tape spine with manuscript title to upper cover, leaves disbound. Provenance: Reginald L. Cook; by descent to present owner.

ORIGINAL MANUSCRIPT OF A LENGTHY UNCOLLECTED POEM, INSCRIBED TO FROST'S COLLEAGUE AND INTIMATE, REGINALD L. COOK. "'You stand and let me lean on you a minute / Till I can think. Don't ask me who I am. / I'm all mixed up from having been retired.' / He rued a bloody knuckle in the street light / As a girl gloats on her engagement ring. / I helped him shoulder one of his suspenders...." Thus opens the present manuscript of a long narrative poem titled "Gold for Christmas," describing the encounter on a freezing winter's night between the narrator and an elderly man, once a respected blast furnace operator at a local factory, now descended into dementia. The story is told in 238 lines; another 20 canceled lines appear on the verso of page 8, and the manuscript bears numerous additional corrections, deletions, insertions and amendments. The poem was never published in Frost's lifetime: drafts appear in archives at

Dartmouth and Bluffton, and another draft, differing radically from the present manuscript, is printed on pp 507-11 of *The Notebooks of Robert Frost* edited by Robert Faggen (Harvard, 2006). The manuscript was presented to Frost's close friend and colleague, Reginald L. Cook (1903-1984). From 1946 to 1964, Cook was director of the Bread Loaf School of English, which Frost was intimately involved with from the school's founding in 1919 until his death in 1963 (Frost's farm in Ripton, Vermont, is close by to the Bread Loaf campus). Well known as a scholar of Thoreau, Cook also published widely on Frost. Of his 1974 collection *Robert Frost: A Living Voice*, Peter Stanlis writes that it is "Cook's greatest contribution to Frost studies ... The book records their warm and unbroken friendship at Bread Loaf, Middlebury, and elsewhere ... He records the authentic and profound Frost in a manner that almost literally captures the 'living voice' of the poet, and in ten excellent essays he presents Frost in intimate action on the world of New England, poetry, and philosophy. Among many fine studies, this one is most valuable for a personal image of Frost" (*The Robert Frost Encyclopedia* p 66). An outstanding Frost manuscript with extraordinary provenance. **\$20,000 - 30,000**



66

66

FROST, ROBERT. 1874-1963.

Autograph Manuscript Signed ("R.F.") and Inscribed "A Preview for Nita and Doc ... After a good Bread Loaf 1946," 8 pp including dedication, 8vo, side-stitched self wrappers, fine.

Provenance: Reginald L. Cook; by descent to present owner.

MANUSCRIPT FAIR COPIES OF 8 POEMS, PRESENTED AS A HAND-SEWN BOOKLET TO CLOSE FRIENDS OF FROST. The booklet was gifted to Reginald "Doc" Cook following his first session as Director of the Bread Loaf School of English, and to his wife Nita. With Doc Cook on the faculty of Middlebury College and directing Bread Loaf, the Cooks and the Frosts maintained a friendship that spanned the 1920s through Frost's death in 1963. The present booklet features 8 poems copied out in Frost's hand: "To an Ancient"; "Something to Hope For" (published as "Something for Hope"); "One Step Backward Taken"; "Why Wait for Science"; "But He Meant It" (later titled "The Broken Drought"); "The Courage to Be New"; "A Mood Apart"; and "Bravado." These were fresh poems when presented to the Cook's: all would see their first book publication later in 1946 or 1947.

\$10,000 - 20,000



67

67

FROST, ROBERT. 1874-1963.

Photograph Signed ("Robert") and Inscribed "to Reginald with the best," 9 x 7 1/2 inch gelatin silver print, by CLARA SIPPRELL, signed in mount by the photographer in pencil, in paper folder with studio monogram, uneven toning to folder.

Provenance: Reginald L. Cook; by descent to present owner.

A striking portrait of an aged Frost seated at a table with a book and grinning genially, inscribed to Frost's comrade and Bread Loaf director Reginald L. Cook. The Canadian-American photographer Clara Sipprell (1885-1975) also shot the portraits of Frost which appeared as frontispieces in *The Complete Poems* (1949) and *The Poetry of Robert Frost* (1969). She produced portraits of numerous other 20th Century icons as well, including Alfred Stieglitz, Pearl S. Buck, W.E.B. Dubois, Albert Einstein, Eleanor Roosevelt, and Langston Hughes. With Frost's encouragement Sipprell moved to Manchester, Vermont, in 1937, where she settled for the rest of her life.

\$700 - 900



68

68

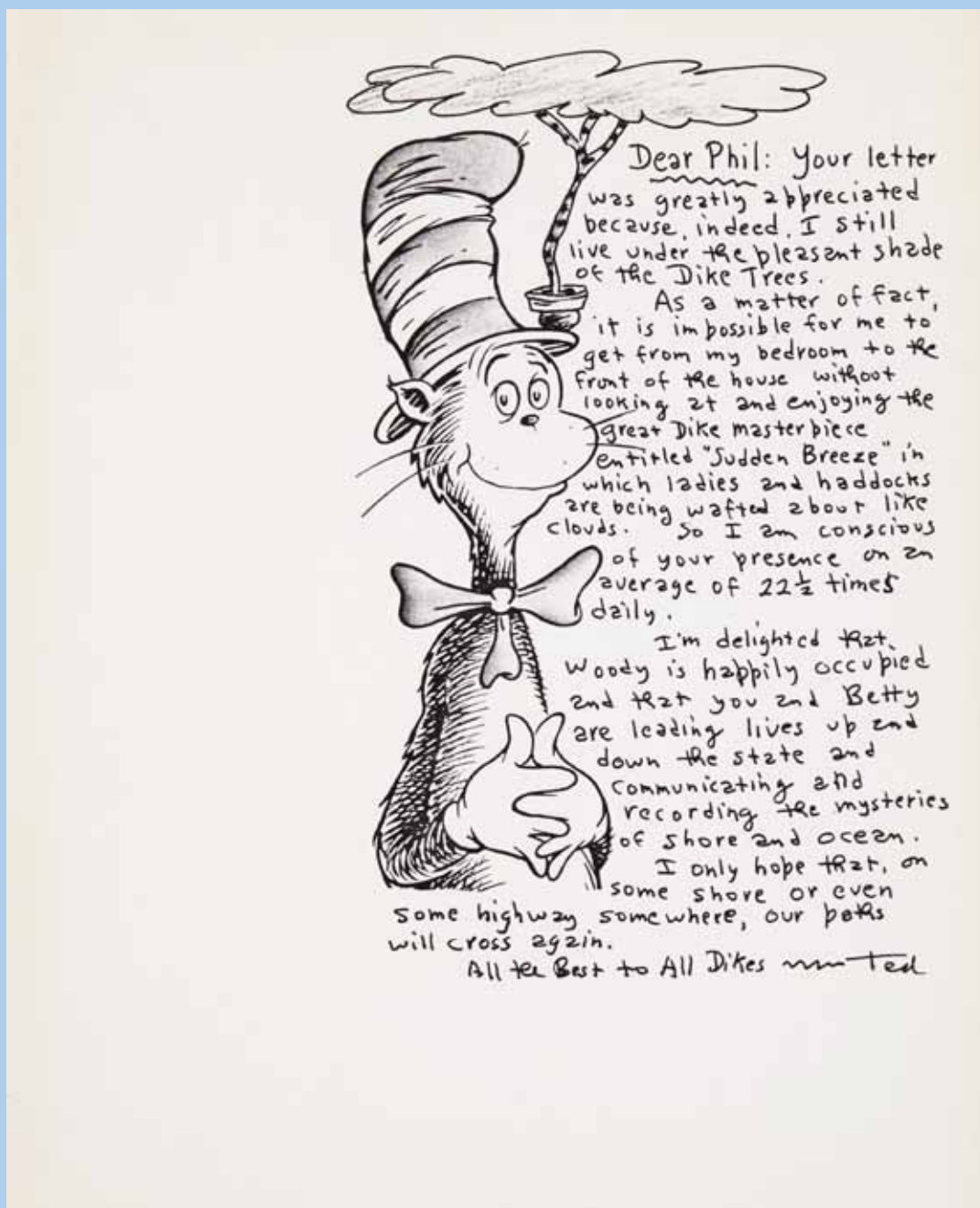
GEISEL, THEODOR SEUSS. 1904-1991.

Original illustration of gentlemen riding to hounds, 510 x 407 mm, c.1928, watercolor and pencil on paper, inscribed in pencil lower right "*Phil- Submitted in controversy- Theodor,*" laid down to board, a few wrinkles, corner bumped.

Provenance: collection of Woodward Dike.

HUMOROUS WATERCOLOR INSCRIBED TO A FRIEND AND FELLOW ARTIST. The illustration depicts mustachioed riders in red coats and top hats, leaping a set of chairs on a lawn outside an antique shop. The California painter Phil Dike (1906-1990) and Geisel met at the Art Students League of New York in the 1920s and remained lifelong friends. According to the consignor, the present illustration was given to Dike during those Art Students League days.

\$6,000 - 9,000



69

69

GEISEL, THEODOR SEUSS. 1904-1991.

Autograph Letter Signed ("Ted") with an original pen and ink illustration of a Dike Tree, 1 p, on Cat in the Hat stationery, 4to, n.p., n.d., to Phil Dike, touch of toning at edges, mailing folds. Provenance: collection of Woodward Dike.

WITH AN ORIGINAL ILLUSTRATION OF A DIKE TREE. A whimsical letter to Geisel's close friend and fellow artist, the California painter Phil Dike (1906-1990). In part: "Your letter was greatly appreciated because, indeed, I still live under the pleasant shade of the Dike Trees. As a matter of fact, it is impossible for me to get from my bedroom to the front of the house without looking at and enjoying the great Dike masterpiece entitled 'Sudden Breeze' in which ladies and haddocks are being wafted about like clouds. So I am conscious of your presence on an average of $22\frac{1}{2}$ times daily." Above the printed image of the Cat in the Hat is an original drawing of a Dike Tree with spotted trunk. The Dike Tree features prominently in Seuss' *The King's Stilts*: a ring of them holds back the sea from flooding the Land of Didd; because their roots are food for the menacing Nizzards, they have to be guarded by Patrol Cats.

\$2,500 - 3,500





70

70

GEISEL, THEODOR SEUSS. 1904-1991.

Original painted clay sculpture, "Mulberry Street Unicorn," 7 inches height by 5 3/4 inches depth (excluding base), inscribed on bottom of base "[illegible] To Phil Dike after his first one man show at Ferragals New York 1939" likely in Dike's hand, chipping and cracking to paint, heaviest at muzzle.

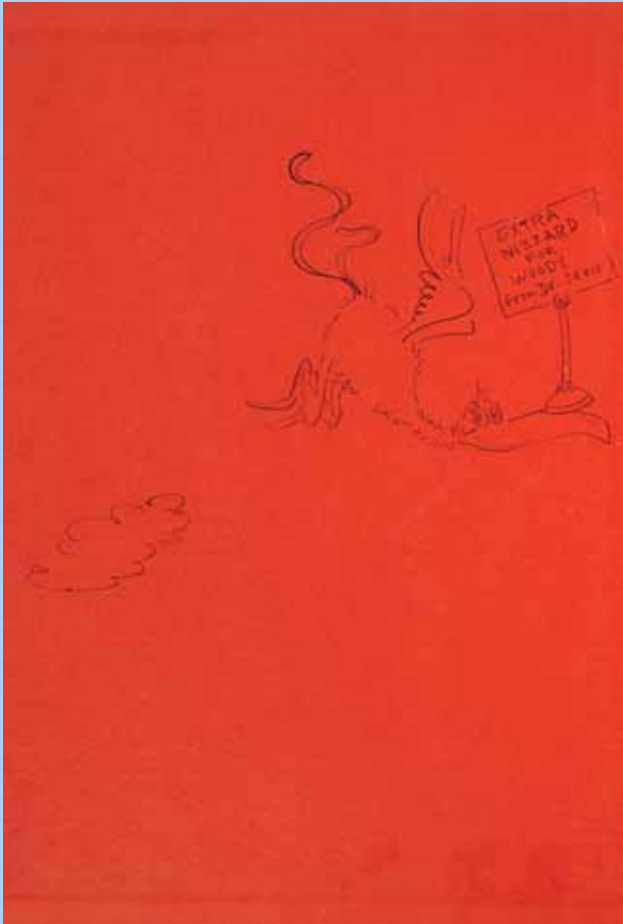
Provenance: collection of Woodward Dike.

RARE DR. SEUSS SCULPTURE GIFTED TO CLOSE FRIEND AND FELLOW ARTIST PHIL DIKE. Geisel began to create the series of mounted animal sculptures he called the "Seuss System of Unorthodox Taxidermy" in 1931. In the fall of 1937 an exhibition of the pieces was held in New York in order to promote *And to Think That I Saw It on Mulberry Street*, and in April 1938 an advertisement appeared in *Judge* magazine announcing "DR. SEUSS RETURNS FROM THE BOBO ISLES ... with Rare and Amazing Trophies for the Walls of your Game-Room, Nursery or Bar!" Available for purchase were mounted trophy heads of the Blue-Green Abelard, the Tufted Guzzard, and the Mulberry Street Unicorn (See Cohen, *The Seuss, the*

Whole Seuss, and Nothing But the Seuss, pp 168-9, 187ff).

The present Mulberry Street Unicorn represents a variation on the specimen offered in *Judge*, both in pose and material (the latter incorporated an actual animal horn, gathered from the Forest Park Zoo where Geisel's father was superintendent). This example was gifted to Geisel's friend and fellow artist Phil Dike (1906-1990), on the occasion of Dike's show at the Ferrigal Galleries in New York, according to the inscription on the base. Dike and Geisel met at the Art Students League of New York in the 1920s and remained lifelong friends. According to the consignor, the Mulberry Street Unicorn hung on the wall of Dike's studio as a good luck charm and conversation piece. Dike went on to become one of the key figures in the development of the California Style of watercolor painting. He also worked as the color director in animation department at Walt Disney Studios during the heyday of the 1930s and early 1940s, working on *Snow White* and *Fantasia*, among other films.

\$60,000 - 90,000



71

71

GEISEL, THEODOR SEUSS. 1904-1991.

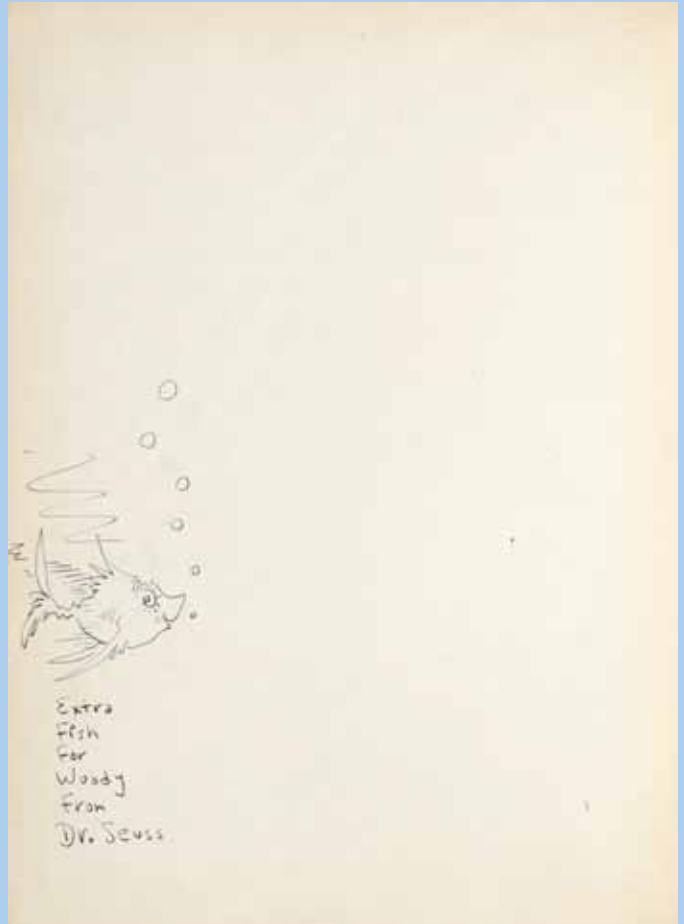
The King's Stilts. New York: Random House, [1939].

4to. Original red boards. Spine, gutter, and board edges repaired with tape, chip to f.f.e.p., a few leaves loose.

Provenance: collection of Woodward Dike.

SIGNED AND INSCRIBED WITH A DRAWING. On the front pastedown endpaper is a drawing of a Nizzard balancing on its nose a stanchion holding a sign which reads, "Extra Nizzard for Woody From Dr. Seuss." Woody Dike is the son of California painter Phil Dike, a longtime friend of Geisel.

\$700 - 900



72

72

GEISEL, THEODOR SEUSS. 1904-1991.

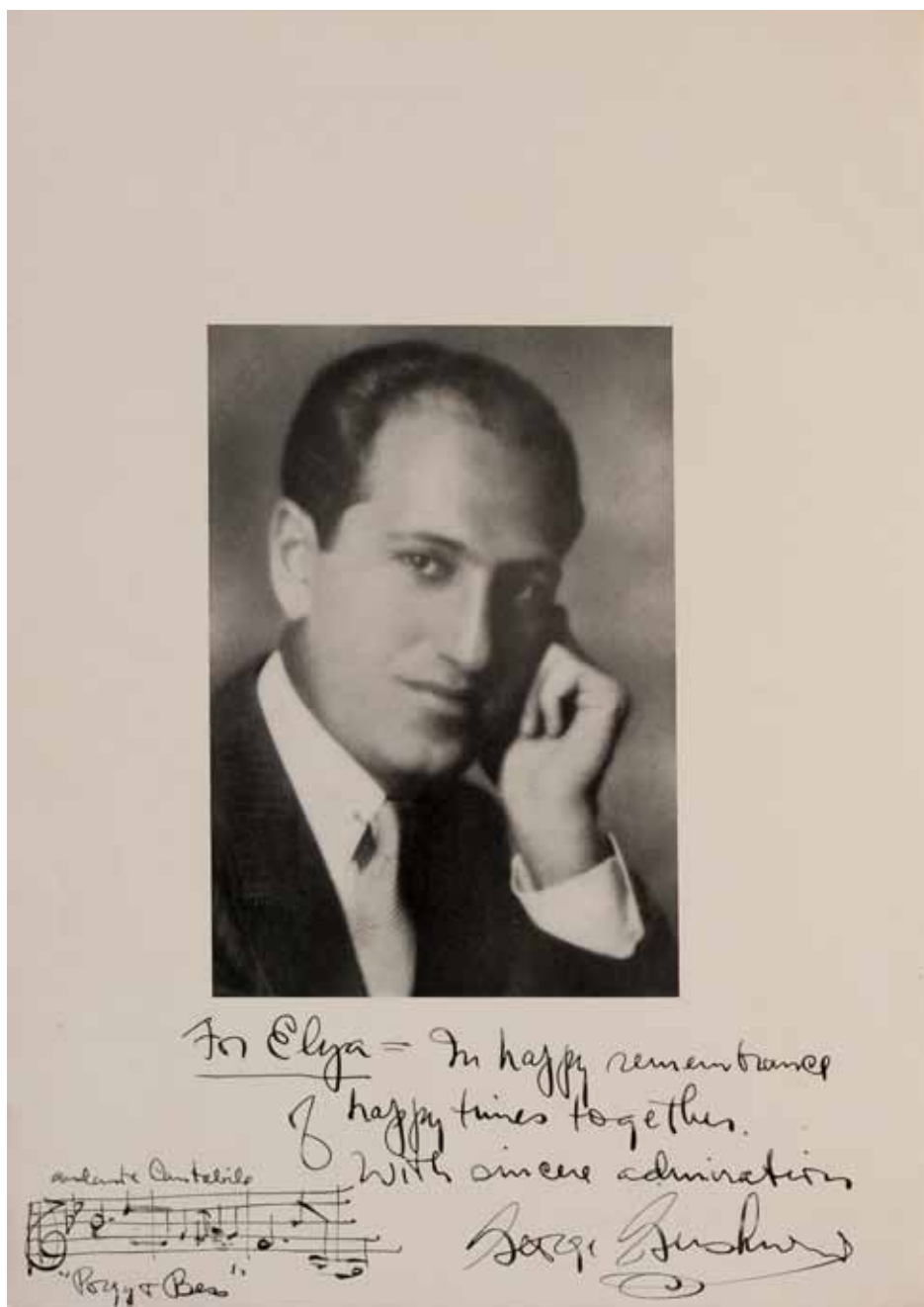
McElligot's Pool. New York: Random House, [1947].

4to. Original green illustrated boards. Splitting at spine, some soiling and wear to boards.

Provenance: collection of Woodward Dike.

INSCRIBED WITH AN ORIGINAL DRAWING. On the verso of the front free endpaper is a pen drawing of a fish above the inscription "Extra Fish For Woody From Dr. Seuss." Woody Dike is the son of California painter Phil Dike, a close friend of Geisel.

\$1,000 - 1,500



73

73

GERSHWIN, GEORGE. 1898-1937.

Porgy and Bess. New York: Gershwin Publishing Corp, [c.1935].

4to (302 x 220 mm). Libretto by Du Bose Heyward. Frontispiece photolithographed portrait.

Original cloth-backed wrappers. Sunned, upper cover detached.

Provenance: Elza Heifetz, 1905-1998 (presentation inscription); by descent to the current owners.

PRESENTATION COPY, INSCRIBED AND SIGNED WITH MUSICAL QUOTATION FROM PORGY AND BESS below the portrait frontispiece: "For Elza—In happy remembrance of happy times together. With sincere admiration. George Gershwin" and with a 4-bar quotation from *Porgy and Bess* headed "*andante Cantabile*," being the theme from the song, "Bess, You is my Woman Now," the romantic show-stopper of Gershwin's opera.

Elza Heifetz was the younger sister of famed violinist Jascha Heifetz and was very much at the center of cultural life in New York. The time of this inscription dates from the early thirties, shortly before she married the playwright and author, S.N. Behrman. George Gershwin dated Elza's sister, Pauline.

\$3,000 - 5,000

GREY, ZANE. 1872-1939.

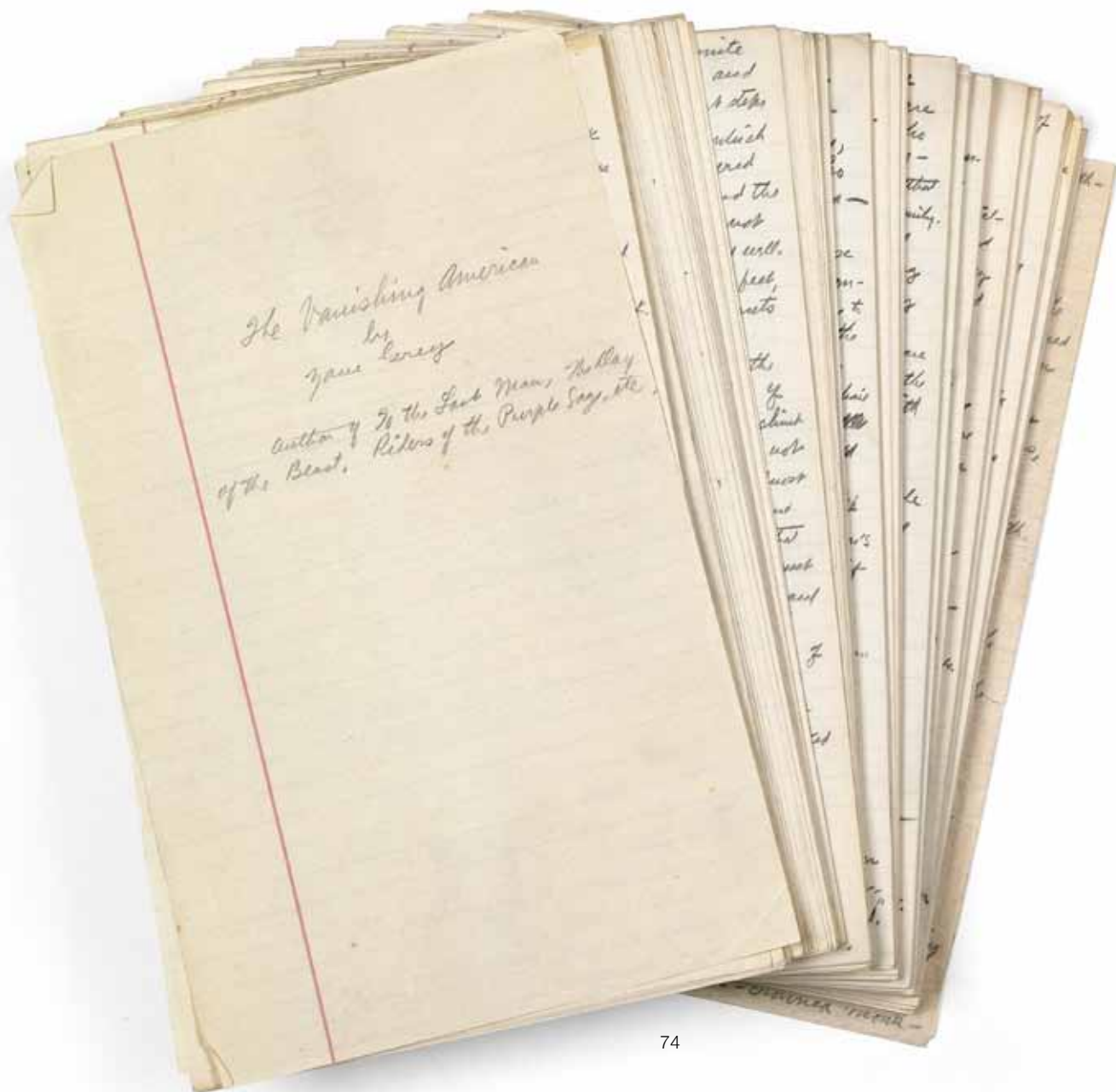
Autograph Manuscript Signed ("Zane Grey"), in pencil, 513 pp, legal folio, n.p., [1922], being Grey's original draft of *The Vanishing American* written on lined notepad paper, with an additional 33 pages numbered 403-435 being a draft of a revised ending, pages mildly toned, very light thumbing, chip to margin of one page, title page with three corners bumped, otherwise fine, housed in custom chemise and clamshell case.

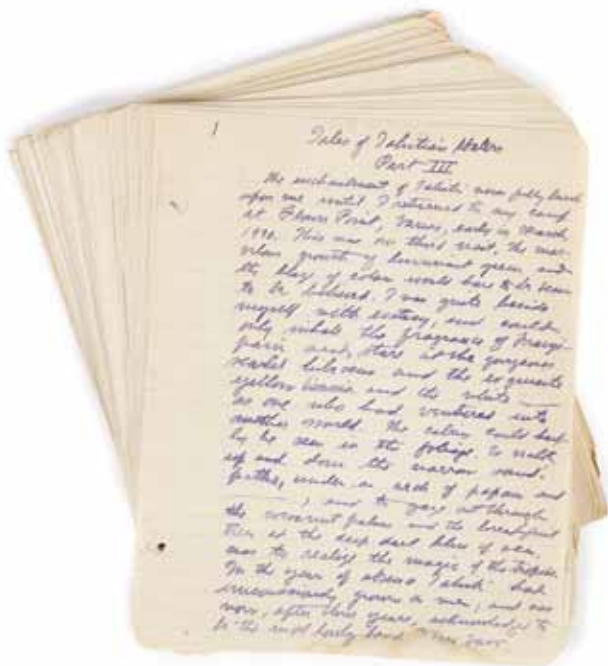
ORIGINAL MANUSCRIPT OF GREY'S CLASSIC WESTERN, THE VANISHING AMERICAN, WITH AN UNPUBLISHED DRAFT OF AN ALTERNATE ENDING. The novel was inspired by Grey's sympathy for the plight of Native Americans, and by his admiration for Native American athlete Jim Thorpe. The story is set in contemporary Arizona, where the protagonist, Nophaie, the son of a chief, is taken away from the tribe and educated among whites. When he returns to the reservation as an adult, he finds his tribe controlled by corrupt missionaries and government agents. Nophaie escapes the reservation by enlisting in the army to fight in the World War; when he returns, he finds that his tribe has been wiped out by the influenza epidemic, and soon he too contracts the disease. He strikes out for the desert and is healed spiritually and emotionally by communion with nature.

When the novel was serialized in *The Ladies Home Journal* in 1922, it received a firestorm of criticism from readers over its unflattering depiction of the missionaries and government agents on the Indian reservation, and the miscegenation between the main character, an Indian, and his white fiancée, the schoolteacher Marian. Grey was devastated by the criticism, and Jesse Lasky, who was producing a big-screen version of the story, was, over time, able to convince Grey to modify the story by condensing the villainous missionaries and government agents into one character. Meanwhile Harper's delayed publication of the novel version until the screen version was ready, and also insisted on changes to the story. The 1925 published version of *The Vanishing American* still contains some criticism of the mistreatment of the Indians by church and government officials, though greatly reduced from the earlier version; the main character, Nophaie, also dies in the revised version, rather than marrying his fiancée.

In addition to the original 1922 handwritten manuscript, the lot also includes 33 pages of a revised draft, 20 pages of which comprise AN ALTERNATE FINAL CHAPTER WHICH DIFFERS SIGNIFICANTLY FROM THE 1925 PUBLISHED VERSION. Whereas Nophaie dies in the published version, in the present draft he is shot during a confrontation at Presbrey's trading post, which has been burned to the ground (it is spared in the published version). However, Nophaie recovers from his wounds, and he and Marian resolve to marry and move back East. *The Vanishing American* remains one of Grey's most popular and enduring stories; it is likely the last major Grey manuscript in private hands.

\$30,000 - 50,000





75

75

GREY, ZANE. 1872-1939.

Autograph Manuscript, 212 pp, in purple ink, 8vo, n.p., n.d. [c.1931], titled "Tales of Tahitian Waters Part III," on ruled sheets with Zane Grey blindstamp, pages numbered 1-206 with 6 inserted sheets numbered "156 1/2," "182 1/2," "182 3/4," "182 5/8," "187 1/2," and "187 3/4," dampstaining to pp 182-206 smearing ink to parts of final 6-8 lines of each sheet, dampstaining affecting final line of pp 1-4, some thumbing and rounded corners.

ORIGINAL MANUSCRIPT CONTAINING GREY'S ACCOUNT OF LANDING A 1,000 POUND MARLIN. Published in 1931, *Tales of Tahitian Waters* recounts the fishing expeditions to the waters off Tahiti made by Grey in 1928, 1929, and 1930. The present manuscript comprises the third part of the book detailing the 1930 expedition, during which Grey set a world record by landing a 1,040 pound striped marlin, at that time the largest fish ever caught with sporting tackle.

\$4,000 - 6,000



76

76

GREY, ZANE. 1872-1939.

Autograph Manuscript Signed ("Zane Grey"), in pencil, 8 pp, legal folio, n.p., [1937], titled "Australia's Big Game Fishing," signed at upper margin and with Zane Grey blindstamp, pages mildly toned and thumbbed, stain from clip to p 1 affecting title but not signature. WITH: Typescript of the same, 5 pp (without p 2), on sheets with Zane Grey blindstamp, a few holograph corrections.

ORIGINAL MANUSCRIPT ON DEEP SEA FISHING. This essay, published as "Australian Angling" in the June 1937 issue of *Field and Stream*, looks back at a particularly memorable fishing trip off the coast of Australia. In part: "I had bad luck in weather and in finding a big black marlin, but otherwise was very fortunate indeed. Out of four months along the coast we had less than fifty days fishing. This is a black eye for any place. An angler should expect three fourths of the weather to be fishable. This season, however, all over the world, has been marked by extremes in every elemental way ... I always try to be frank and truthful in my angling articles. In telling a fish story anyone may stretch the [?] and the fight and the fish a little. Not to do so would be unnatural..."

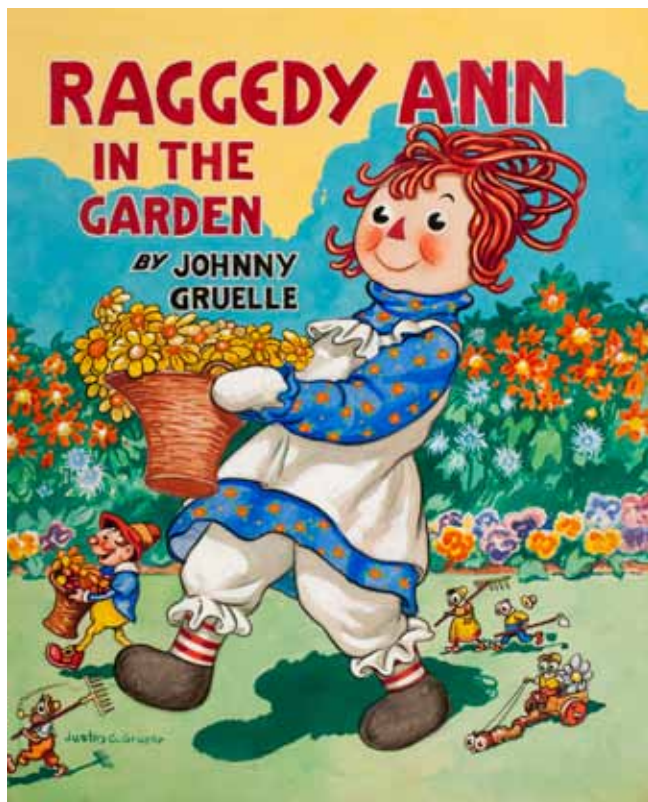
\$2,000 - 3,000

77

GRUELLE, JUSTIN C. 1889-1978.

"Raggedy Ann in the Garden by Johnny Gruelle," watercolor, with pen, pencil and bodycolor, 380 x 305 mm, signed "Justin C. Gruelle." Matted. Published: *Raggedy Ann in the Garden* by Johnny Gruelle (Springfield, MA: McLoughlin Bros., 1943), front cover.

\$1,500 - 2,500



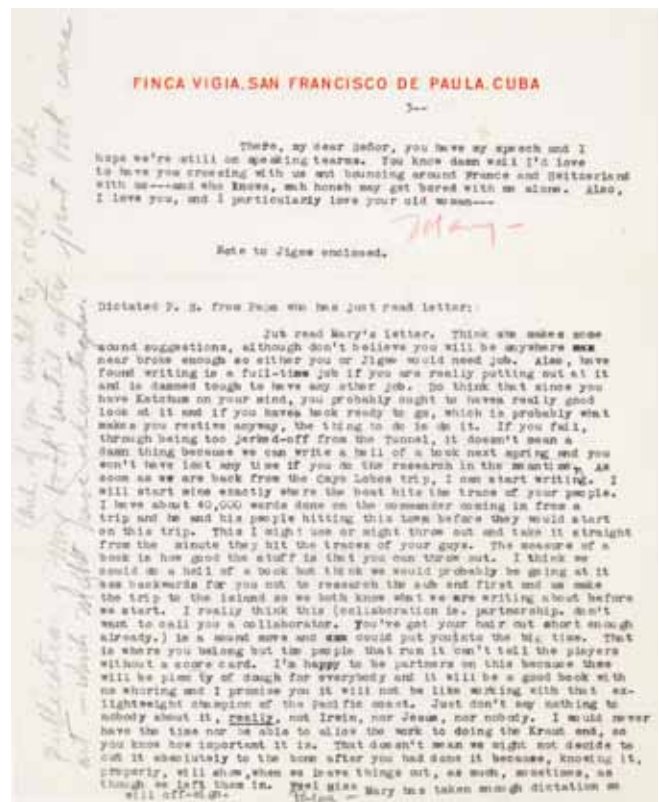
77

78

HEMINGWAY, ERNEST, and MARY WELSH HEMINGWAY.

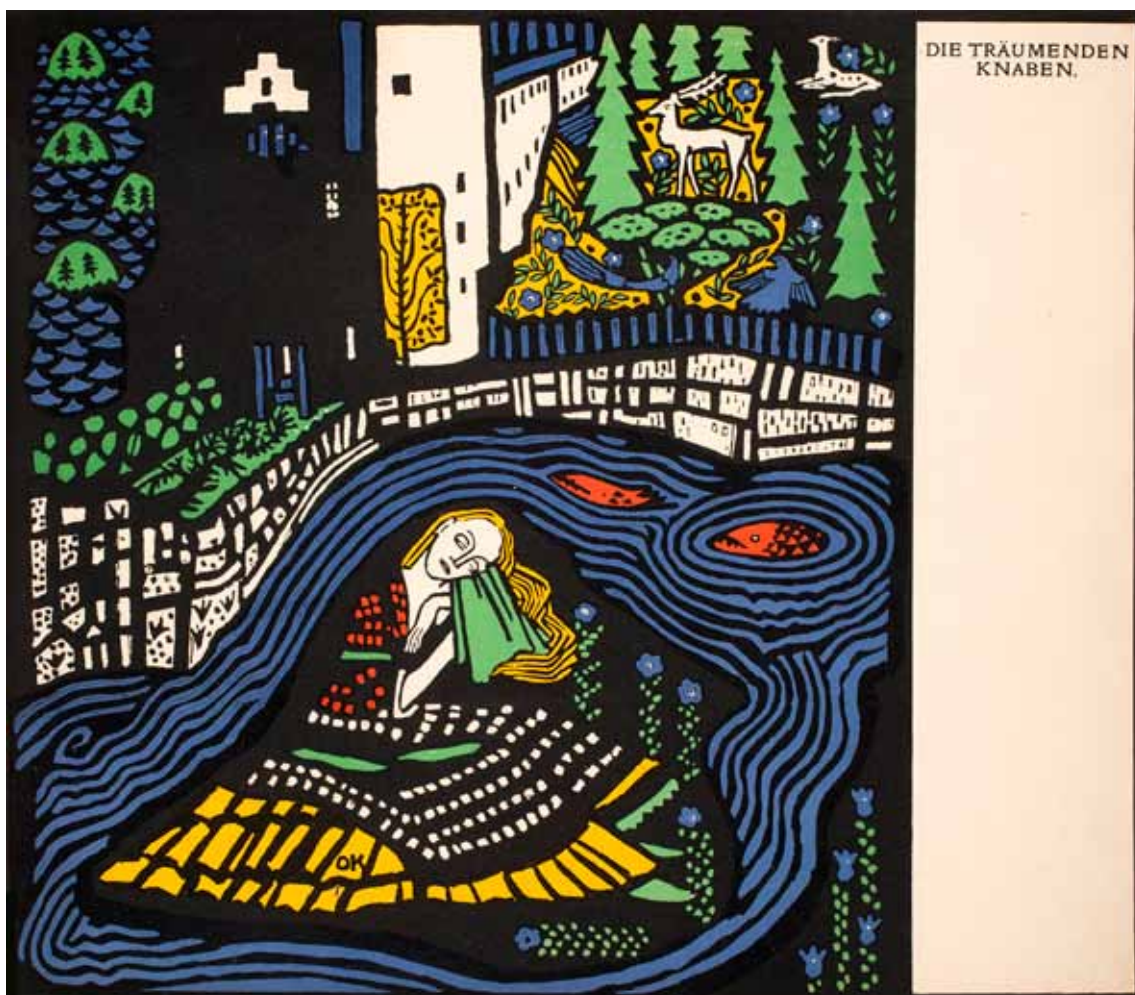
Typed Letter Signed ("Mary") with a dictated Postscript Signed ("Papa"), holograph addition in Mary's hand and a few corrections in pencil, 3 pp, 4to, July 9, [1948], San Francisco de Paula, Cuba, to Peter Viertel, on Finca Vigia stationery, mailing folds, fine.

"I THINK WE COULD DO A HELL OF A BOOK": HEMINGWAY TO PETER VIERTEL ON AN UNREALIZED COLLABORATION. The letter represents a tag-team effort by Mary and Ernest Hemingway to convince Viertel of the merits of collaborating on a book, and laying out the division of labor for the project. Hemingway had proposed the joint work – about the crew of a disabled German submarine who take over the lighthouse at Cayo Lobos, where they are discovered by the crew of the wartime *Pilar* – a few months earlier, but Viertel had declined (see Reynolds, *Hemingway: The Final Years*, p 172). Still, Hemingway persisted. In the first two pages of the present letter, Mary takes up the case, describing how the project might work: "I think you ought not to envisage it as a word by word, phrase by phrase job. What Papa knows and can write well is the sea part and the *Pilar* and attack part. You know about Krauts and their language and their attitudes and idioms, and what you will have to learn is the submarine stuff and what happens submerging, surfacing, fighting, etc., and how the command hierarchy works and what can go wrong etc." She goes on to detail how Viertel and his wife Jigee might live and write in



78

Ketchum until the Hemingways can join them there after their tour of Italy (the details of which she explains at the opening of the letter). In a nearly page-long, dictated post-script to the letter, Papa further presses the cause: *I think we could do a hell of a book but think we would probably be going at it ass backwards for you not to research the sub end first and us make the trip to the island so we both know what we are writing about before we start. I really think this (collaboration ie. partnership. don't want to call you a collaborator. you've got your hair cut short enough already.) is a sound move and can put you into the big time ... I'm happy to be partners on this because there will be plenty of dough for everybody and it will be a good book with no whoring ... Just don't say nothing to nobody about it, really, not Irwin, nor Jesus, nor nobody. I would never have the time nor be able to allow the work to doing the Kraut end, so you know how important it is.* He also notes that he already has "about 40,000 words done on the commander coming in from a trip and he and his people hitting this town before they would start on this trip," but adds "This I might use or might throw out ... The measure of a book is how good the stuff is that you can throw out." In spite of Hemingway's efforts, Viertel failed to be persuaded, and the project never came to fruition. However, Viertel would later write the screenplay adaptations of *The Sun Also Rises* (1957) and *The Old Man and the Sea* (1958).
\$4,000 - 6,000



79

79

KOKOSCHKA, OSKAR. 1886-1980.

Die träumenden Knaben. [Vienna: Wiener Werkstätte by Berger and Chwala, 1907/1908.] Oblong 4to (242 x 276 mm). Comprising 2 plain and 8 color lithographs. Original cloth with lithographed vignette on paper to upper cover. Light wear and faint staining to cloth, contents about fine.

KOKOSCHKA'S FIRST PUBLICATION AND A LANDMARK IN GERMAN EXPRESSIONISM, no 174 of 275 numbered copies of the second, Leipzig issue. Kokoschka wrote and illustrated *The Dreaming Boys* when he was only 22 years old for the monumental 1908 *Kunstschau*, as commissioned by the Wiener Werkstätte. Very few copies were sold in 1908 and the prints remained neglected until Kurt Wolff re-issued them in 1917; he added the limitation statement on a paper label to the inside lower cover.

"This was intended by Kokoschka to be a children's book, but the powerful Expressionist poem of sexual longing and suggestive images of dense forests, frolicking animals, and undulating waters teeming with jumping red fish are not typical children's fare. Although the flat bright colors and sharp black outlines are in keeping with the ornamental style then favored in Vienna, Kokoschka's awkward, gangly figures show him beginning to move towards a more emotionally expressive style and more provocative content" (*German Expressionism: The Graphic Impulse*, MoMA, 2011). Kokoschka dedicated the book to Gustav Klimt. *Artist & The Book* 147.

\$12,000 - 18,000



80

"DURING THE WAR, WHEN I ASSUMED THE NAME OF LAWRENCE, I MADE CERTAIN JOURNEYS IN ARABIA..."

80

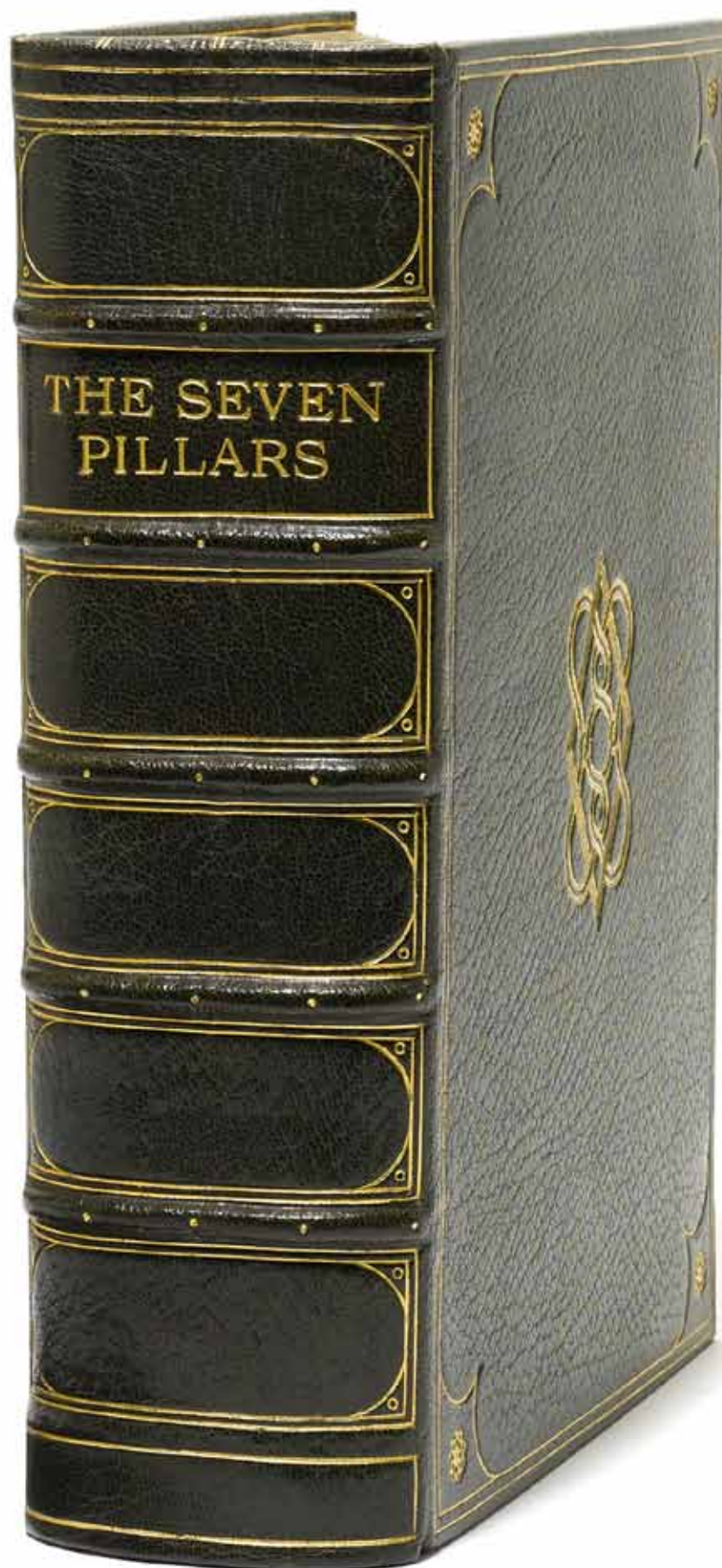
LAWRENCE, THOMAS EDWARD. 1888-1935.

5 Autographed Letters Signed ("T.E. Shaw"), 6 pp, May 11 to October 6, 1926, R.A.F. Cadet College, Cranwell, a few docketed in pencil, hole punches in margins touching one word in one letter and five words of another, some separation at folds of one letter.

REMARKABLE SERIES OF LETTERS COMMISSIONING MAPS FOR THE PRIVATELY PRINTED EDITION OF SEVEN PILLARS OF WISDOM. The letters are addressed to an unidentified "Sir" at the Edinburgh map-making firm John Bartholomew & Son. The earliest of them begins, "During the war, when I assumed the name of Lawrence, I made certain journeys in Arabia. The results of these are being printed for circulation, in a very limited edition, among my friends. I want a map to accompany the record of my trip ... Are you willing to consider the idea?" (May 11, 1926). The letters reveal that Lawrence was as intimately involved with the production of the maps as he was with the illustrations, binding, and other elements of the privately printed edition of his masterwork, which appeared in an edition of 170 complete copies in 1926 (see following lot). Commenting on proofs he received from Bartholomew, he gives instructions for margins, outline colors, captions, place names, font sizes, order of printing of plates,

etc. In the letter of July 14, he writes, "Your sketch seems to me to fit excellently. I have made a few changes, and wiped off a good deal of the blue plates. Will you please see that the red plate ... the joining line ... is distinct enough to 'tell' properly? ... Will you please see that the margins are ample, to allow for binding and trimming? ... The books is on a plain tough paper. Can you print on this?" etc. In another letter, explaining the complicated folds he'd like in one of the maps, he exclaims "This sounds like a Chinese puzzle!" In the end, Bartholomew & Sons produced four color folding maps for the book, each adapted from War Office maps as altered by Lawrence. The author was pleased with the results; in the final letter he writes, "Very many thanks indeed ... It is good of you to have got the job over to time; and it is very well done." He then asks if they will "please keep the stones for a fortnight? And then clean them off, unless you hear to the contrary." Lawrence signs each of the letters as T.E. Shaw, the name he adopted to enlist in the Royal Tank Corps in 1923, before he was transferred to service at the R.A.F. Cadet College at Cranwell, where these letters were written.

\$15,000 - 25,000





81

81

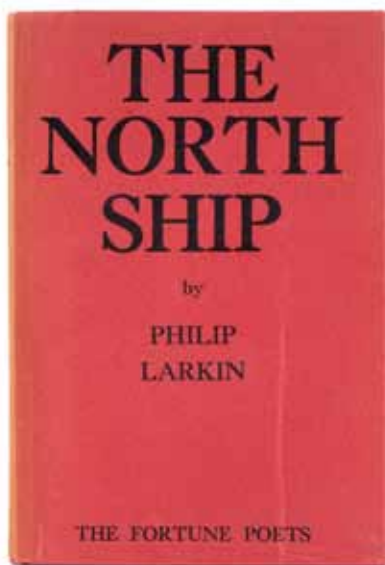
LAWRENCE, THOMAS EDWARD. 1888-1935.

Seven Pillars of Wisdom: A Triumph. [London: Printed for the author by Manning Pike and H.J. Hodgson, 1926.] 4to (252 x 185 mm). xxii, 659, [1] pp. Printed in red and black. With 66 plates, including frontispiece portrait and 4 double-page plates, by Kennington, Roberts, Clark, Nash, and others; 4 double-page color maps with original linin backing; 58 illustrations in text; woodcut endpapers. With additional "Prickly Pear" plate, without line drawings by Nash on p 92 and p 208 called for on the list of illustrations (as usual), and without the Blair-Hughes-Stanton woodcut illustrating the dedicatory poem found in some copies. Full green morocco by Roger de Coverly & Sons, gilt double rule to covers with decorative corner pieces and large gilt centerpiece, raised bands, spine titles gilt, panels gilt ruled, t.e.g. Custom chemise and quarter morocco clamshell case. Fine. *Provenance:* Philip C. Duschnes (bookseller's ticket to recto of r.f.e.p.).

PRIVATELY PRINTED EDITION, ONE OF 170 COMPLETE COPIES, INSCRIBED, "Complete copy / I.XII.26 TES" on list of illustrations, and with "Roberts" crossed through and corrected to "K[ennington]" in holograph. Lawrence was intimately involved with the production of this edition, including the commissioning of the illustrations (the

outstanding portraits by Kennington being of special note), the printers Pike and Hodgson, the production of the maps (see previous lot), and the employment of several different binders to speed up production and to make sure each copy was distinct. In addition to the 170 copies initialed by Lawrence as "complete," Lawrence had 32 incomplete copies (lacking certain illustrations) bound up and issued to the men who had served with him during the campaign but who could not afford to pay the price of the subscriber's edition. One of the grand narratives of 20th century literature, *Seven Pillars* is "a personal, emotional narrative of the Arab revolt in which Lawrence reveals how by sheer willpower he made history. It was a testimony to his vision and persistence and a fulfillment of his desire to write an epic which might stand comparison in scale and linguistic elegance with his beloved *Morte d'Arthur* and C. M. Doughty's *Arabia deserta*. Subtitled 'A triumph,' its climax is the Arab liberation of Damascus, a victory which successfully concludes a grueling campaign and vindicates Lawrence's faith in the Arabs. In a way *Seven Pillars* is a sort of *Pilgrim's Progress*, with Lawrence as Christian, a figure sustained by his faith in the Arabs, successively overcoming physical and moral obstacles" (ODNB). O'Brien A040.

\$50,000 - 70,000



82



83



83

82

LARKIN, PHILIP. 1922-1985.

The North Ship. London: The Fortune Press, [1945].

8vo. 36 pp. Original black cloth; dust jacket. Jacket flap corners clipped and with a touch of sunning to spine panel, upper cloth corners very slightly bumped; about fine and partially unopened.

FIRST EDITION OF THE POET'S FIRST BOOK, first binding. An excellent copy of this slim and rare work. It is thought that the first printing did not exceed 500 copies. Bloomfield A1.

\$1,000 - 1,500

83

LOWELL, ROBERT. 1917-1977.

Land of Unlikeness. Poems. [Cummington, MA]: Cummington Press, 1944.

Introduction by Allen Tate. Woodcut printed in blue on title by Gustav Wolf. Original blue boards lettered in red; fragment of glassine.

Custom clamshell box. Fading to spine and to top edge of lower cover, upper cover very slightly bowed.

Provenance: Swann Galleries, Oct 24, 2002, lot 342.

FIRST EDITION, LIMITED EDITION, OF THE POET'S FIRST BOOK, no 6 of 26 copies on Dacian paper from a total of 250, *SIGNED* by Lowell.

"The history of poetry shows that good verse does not inevitably make its way; but unless, after the war, the small public for poetry shall exclude all except the democratic poets who enthusiastically greet the advent of the slave-society, Robert Lowell will have to be reckoned with ... spiritual decay is not universal, and in a young man like Lowell, whether we like his Catholicism or not, there is at least a memory of the spiritual dignity of man, now sacrificed to mere secularization and a craving for mechanical order" (Tate's introduction).

\$5,000 - 8,000

84

LOWELL, ROBERT. 1917-1977.

1. *The Mills of the Kavanagh*s. Harcourt Brace, [1951].

2. *Life Studies*. Farrar, Straus & Cudahy, [1959]. Pencil notes to rear endpaper.

3. *For the Union Dead*. Farrar, Straus & Cudahy, [1964].

3 volumes. 2 with illustrations by Francis Parker. Original cloth; dust jackets. Overall very good to near fine condition.

FIRST EDITIONS, ALL SIGNED. *Life Studies*, arguably Lowell's most influential collection, is the first American edition. It includes the prose piece, "91 Revere Street," which was not included in the U.K. edition and a long jacket blurb by Elizabeth Bishop.

\$800 - 1,200

85

MOORE, MARIANNE. 1887-1972.

Poems. London: The Egoist Press, 1921.

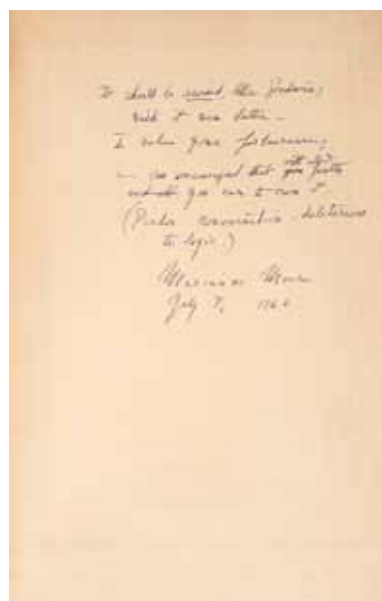
8vo. Original string-tied decorated wrappers, printed paper label on front cover; glassine. Custom clamshell box. VERY FINE.

Provenance: Jonathan Goodwin (presentation inscription; sale Sotheby Parke-Bernet, 29 March 1977, lot 214); Roger Rechler (his sale, Christie's New York, October 11, 2001, lot 231).

FINE FIRST EDITION OF THE POET'S FIRST BOOK, VERY RARE PRESENTATION COPY, with autograph inscription: "*It should be revised. Mr. Goodwin; wish it were better—I value your forbearance; am encouraged that with all its faults you care to own it ... 1962.*" Manuscript correction on p 7.

Moore's first book was prepared and published without her knowledge at the expense of her friends, the poet couple H.D. and Bryher. Moore herself disapproved of the selections and of the editing, though she commended the book's typography and cover design. Under these circumstances it is unsurprising that this volume is hardly ever found signed or inscribed by Moore. See *The Selected Letters of Marianne Moore*, 1997, p 164. Abbott A1; Sheehy & Lohf, p 7.

\$2,000 - 3,000



85

86

PICASSO, PABLO. 1881-1973.

JANIS, HARRIET AND SIDNEY. *Picasso. The Recent Years*. Garden City, NY: Doubleday, 1947.

4to (272 x 213 mm). Illustrated with photographic plates, including frontispiece. Original cloth lettered in gilt; board slipcase. Slipcase worn at edges, pale foxmarks on covers, rear endpapers, and some margins, some glue residue on lower inside cover.

LIMITED EDITION, SIGNED BY PICASSO on the colophon, no 112 of 350 copies.

\$800 - 1,200



85

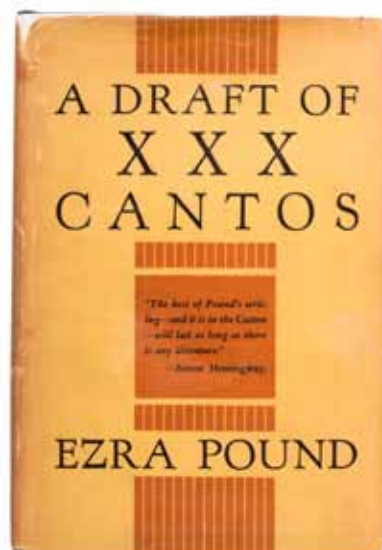
87

POUND, EZRA. 1885-1972.

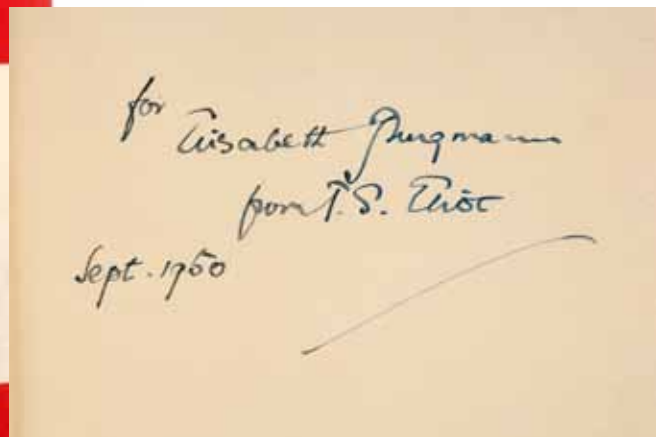
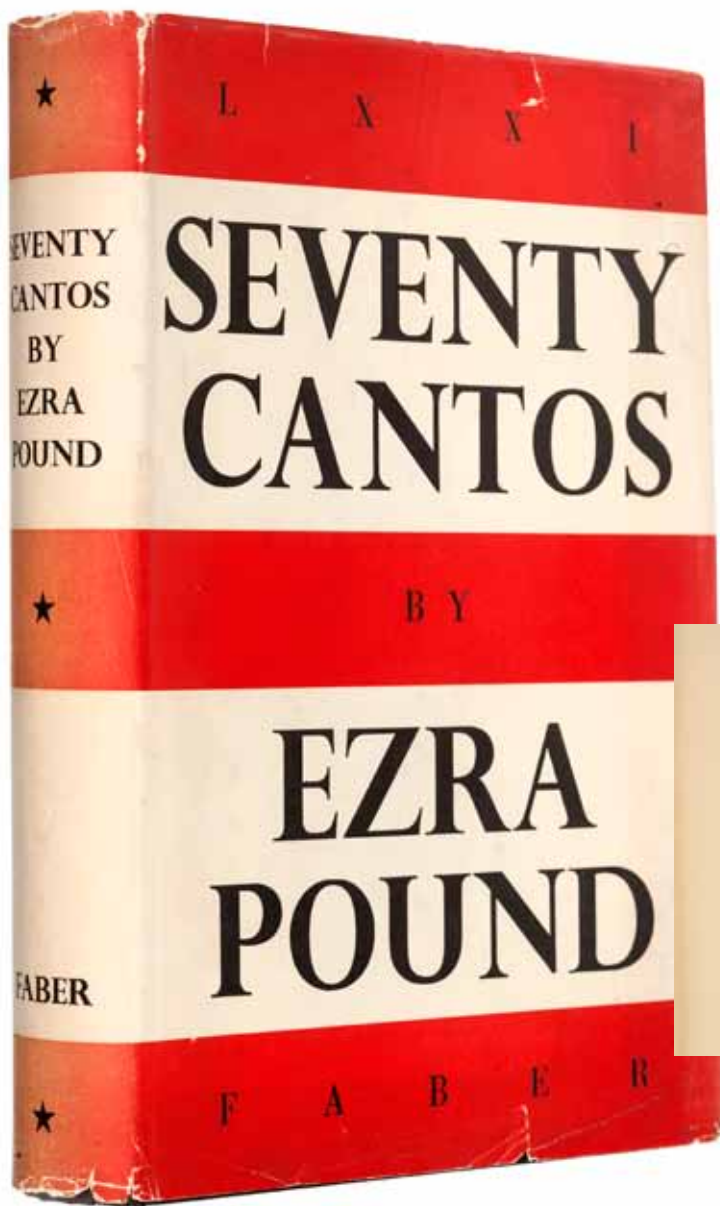
A Draft of XXX Cantos. New York: Farrar & Rinehart, [1933]. Original black cloth; dust jacket. Jacket toned at spine panel and flap folds, light soiling, small chips at corners and shallow chip to top edge of lower pane; small stain to pp 129/130.

FIRST AMERICAN EDITION, PRESENTATION COPY, inscribed and signed by the author in 1957. One of 1000 copies, with pp 61/62 a cancel as usual. Gallup A31c.

\$1,500 - 2,500



87



88

88

POUND, EZRA. 1885-1972.

Seventy Cantos. London: Faber & Faber, [1950].

Original black cloth, spine gilt-lettered; dust jacket. Jacket spine panel lightly sunned, 2 short edge-tears to upper panel, light wear to spine panel ends, volume fine.

Provenance: T.S. ELIOT, 1888-1965 (presentation inscription); to Elisabeth Jungmann, later Lady Beerbohm, 1894-1958.

FIRST ENGLISH EDITION, A LOVELY COPY SIGNED BY T.S. ELIOT, LINKING PROBABLY THE TWO MOST PROMINENT POETS OF THE 20TH CENTURY AND CERTAINLY THE TWO MOST INFLUENTIAL EDITORS OF POETRY. T.S. Eliot once stated that Pound "is more responsible for the twentieth-century revolution in poetry than is any other individual" (introduction to the *Literary Essays of Ezra Pound*). This volume also encapsulates a touching turn and turn about in editorship. Pound was an early advocate for Eliot's work: he urged the publication of "The Love Song of J. Alfred Prufrock" and he himself edited *The Wasteland* for the first edition in 1922. Eliot edited the present volume during his long tenure at Faber & Faber.

Elisabeth Jungmann in 1950 was Max Beerbohm's secretary, living in Genoa, and a neighbor of Ezra Pound. Gallup A61b.

\$7,000 - 10,000

Sartre

Mathieu attendait Pinette devant la
baraque. Charlot était à côté d'elle.

- Alors, demande Charlot, tu vois quel
hasard, n'est-ce pas?

- Je ne sais pas, dit Mathieu. Hier c'était
Marte - Marte, l'autre il dit que tantôt il
dit non.

- C'est amusant, dit Charlot, arrete tout
peu peu et pour rien.

- T'en feras peu plus tôt, dit Mathieu.
Il en faut un qui commence. Après les autres
Vainement. Ils ne peuvent pas s'arrêter, car
du jour que vient que c'est pour possible.
Les bombes leur fontent la famille et pour
prendre ça. Mais si on leur en donne l'ordre
peu à peu, on verra, ça sera à l'arrangement.
Murmure.

- Charlot venait, l'un fume, l'autre
chuchote.

89

89

SARTRE, JEAN PAUL. 1905-1980.

Autograph Manuscript, 19 pp, 8vo, n.p., n.d. [1950s], being fragments from the unfinished novel *La dernière chance*, on graph paper with hole punches in left margin, mild toning.
Provenance: Parke-Bernet, November 1, 1961, lot 499.

UNPUBLISHED FRAGMENTS FROM THE UNFINISHED FOURTH BOOK OF SARTRE'S NOVEL CYCLE, *LES CHEMINS DE LA LIBERTÉ* (*Roads to Freedom*). Sartre abandoned work on the fourth novel, which he planned to title *La dernière chance*, sometime in the 1950s. Two chapters of the work had appeared in *Les Temps modernes* under the title *Strange Friendship* in 1949, and a version of the novel comprised of these two chapters plus fragments found within a manuscript of *Death in the Soul* (the third novel in the cycle), was published in the Pleiades edition of *Oeuvres Romanesques* (1981). At the time the editors noted the existence of a large manuscript that had sold in France in 1959 that they had been unable to consult. Whether the present fragments comprise part of that un-consulted manuscript is unknown. The present manuscript, which centers around the characters of *La Mort dans l'âme* including Mathieu and Pinette, includes notes, dialogues, and carefully elaborated scenes wherein the characters prepare their escape from a German prison camp.

"The fourth part of *Roads of Freedom* is undoubtedly the most talked about of all Sartre's unpublished works..." (Contat and Bauer, *The Last Chance* p 203).

\$8,000 - 12,000



90

90

SCHNEIDER, LORRAINE. 1925-1972.

Etched print, *Primer* ("War is not healthy for children and other living things"), 2 x 2 inches, 1966, titled and signed "LS" in pencil below etching, numbered "80/200," fine.

Exhibited: Autry National Center, Los Angeles, May 2013-June 2014.

Provenance: estate of Lorraine Schneider.

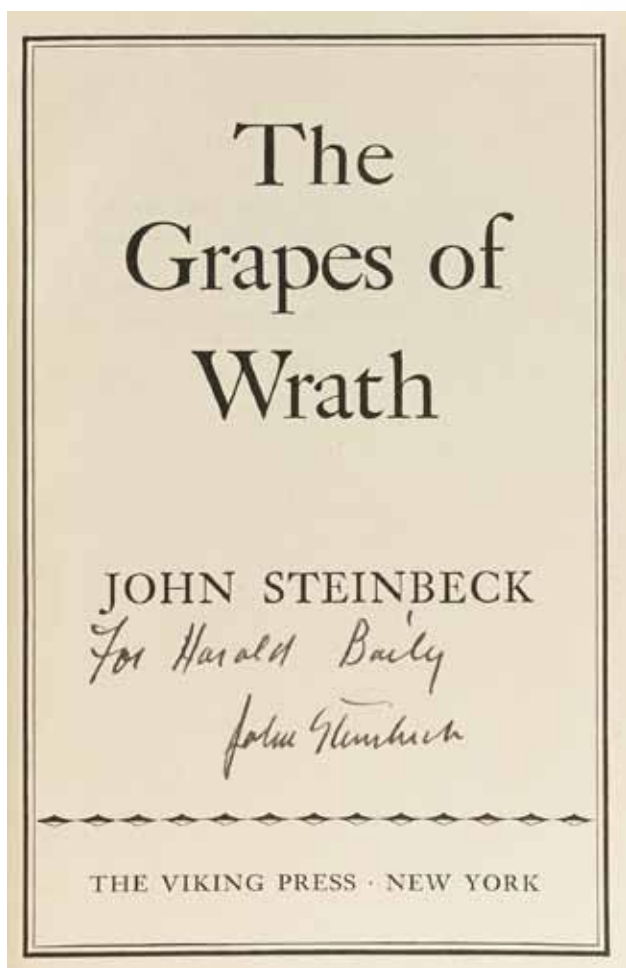
ONE OF THE MOST ICONIC ANTI-WAR IMAGES TO EMERGE FROM THE VIETNAM ERA. The simple image of a sunflower with the equally simple but profoundly powerful statement "War is not healthy for children and other living things," was originally created by Los Angeles artist Lorraine Schneider for a miniature print contest at Pratt. It has since become one of the most reproduced and recognizable anti-war statements of the modern era. Schneider granted the use of the image to the anti-war organization Another Mother for Peace; as writer, peace activist, and Another Mother founding member Barbara Avedon recounts, "On February 8, 1967 fifteen friends met at our house to discuss 'doing something' about the war in Vietnam ... We decided to send a Mother's Day card to Washington. We would print and distribute one thousand letters of protest that said in a very ladylike fashion 'For my Mother's Day

gift this year I don't want candy or flowers. I want an end to killing. We who have given life must be dedicated to preserving it. Please talk peace' ... I called Lorraine and asked if we could use *Primer* on the face of the card. She said yes, and one thousand cards became two hundred thousand cards. And because of her genius 'Another Mother for Peace' was born" (*Lorraine Art Schneider ... An Illustrated Catalogue* p xi). The card was presented and read on air by the Smothers Brothers during their "Comedy Hour" a week before Mother's Day 1967, with viewers instructed to write if they would like a copy of the card— an act which incensed CBS executives, and launched the image and slogan on its path to ubiquity.

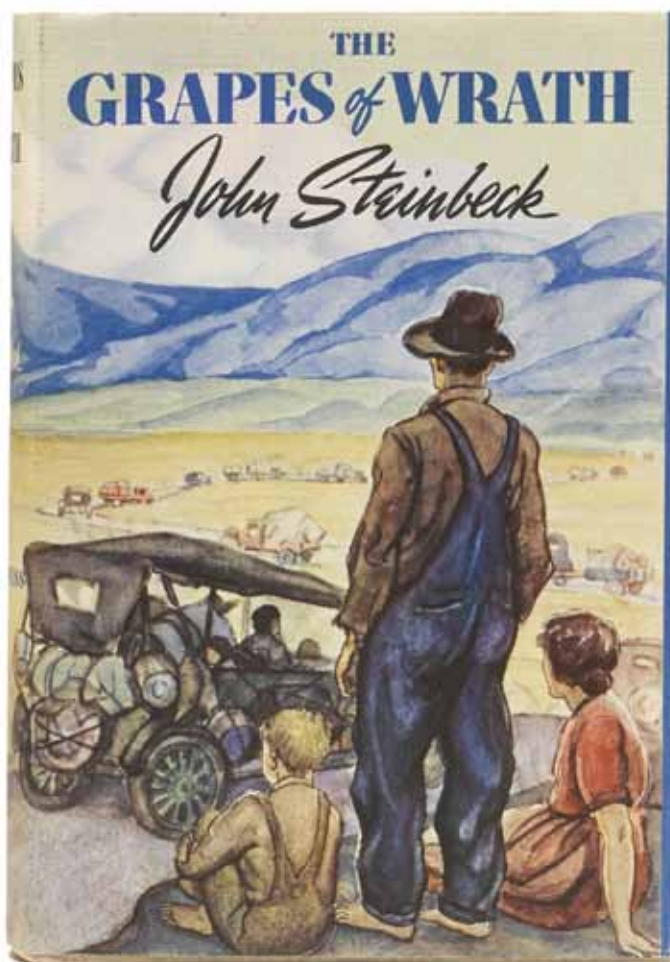
The present example was exhibited at the Autry Museum in Los Angeles from May 2013 - January 2014. Poster versions frequently appear in exhibitions of protest art, most recently at the Century of the Child exhibition at MOMA in 2012.

"The effect of that tiny etching upon people all over the world is incalculable ... Copies have appeared on greeting cards, jewelry, bumper stickers, posters and stamps, to mention only a few areas of distribution. It has become a symbol of peace throughout the world" (*ibid*, p xv).

\$8,000 - 12,000



91



91

91

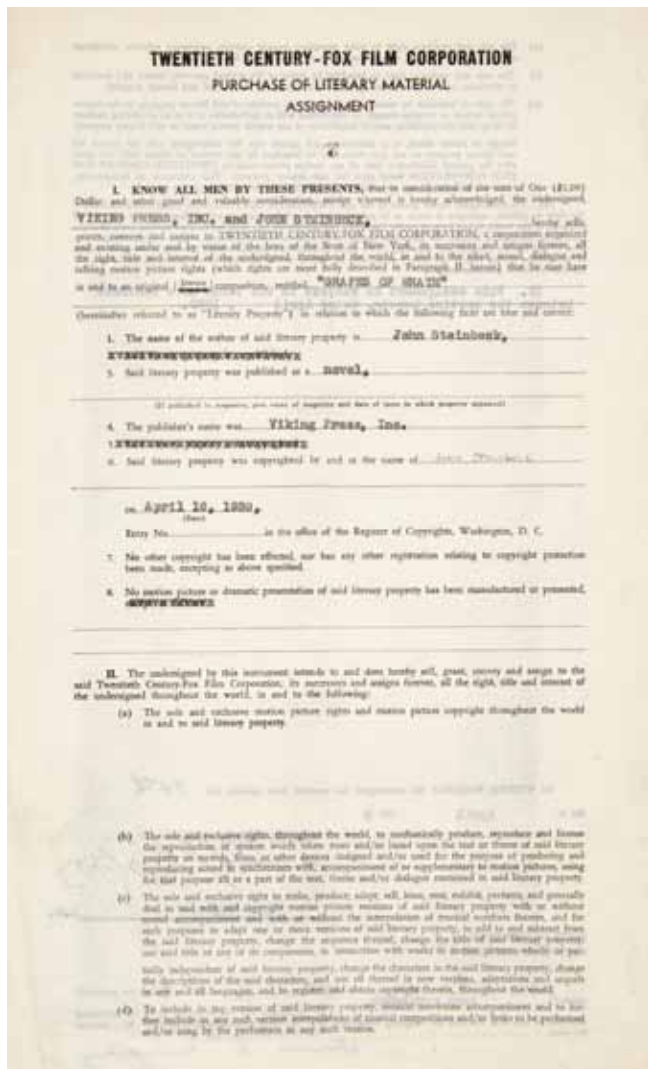
STEINBECK, JOHN. 1902-1968.

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

Original beige illustrated cloth, dust jacket. Custom quarter morocco clamshell case. Mild crease to center of jacket spine, date penciled to verso of front flap, but a bright, fresh copy.

FIRST EDITION, INSCRIBED "For Harold Bailey / John Steinbeck" on the title page. A superb copy.

\$25,000 - 35,000



92

92

STEINBECK, JOHN. 1902-1968.

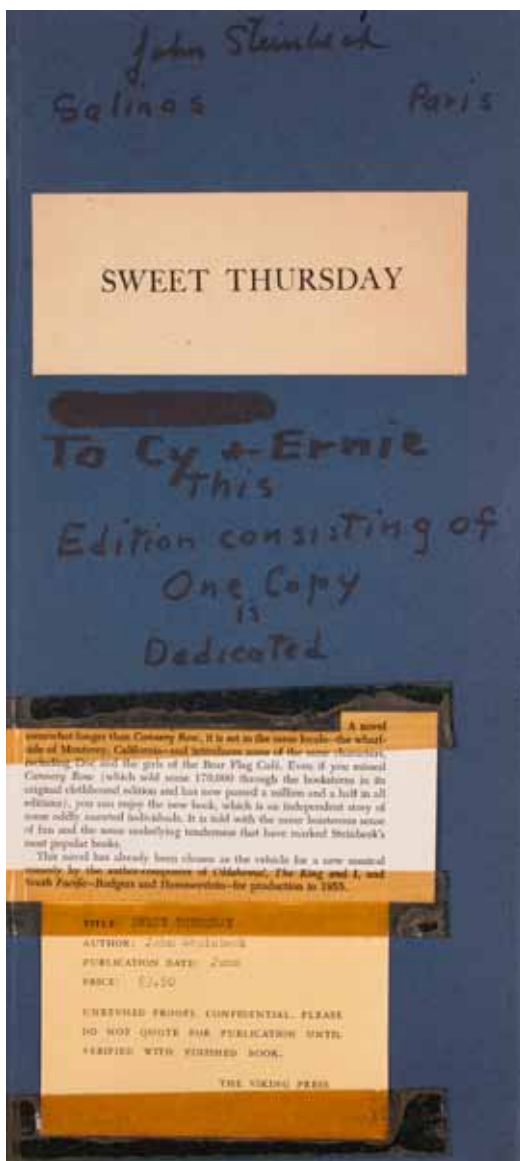
Typed Contract Signed ("John Steinbeck"), partially completed in manuscript, 2 pp, April 24th, 1939, Twentieth Century-Fox Film Corporation Purchase of Literary Material legal form, also signed by Harold K. Guiznburg as President of Viking Press with embossed seal of Viking, notarized, old folding creases and wrinkles, staple holes at left margin where detached from Twentieth Century Fox legal department cover sheets (present), and with two notarized slips verifying the Viking seal.

SIGNED CONTRACT FOR THE FILM RIGHTS TO GRAPES OF WRATH. The contract is dated only ten days after the novel's official publication date of April 14, 1939. Under studio head Darryl Zanuck, Twentieth Century-Fox wasted no time in producing the film, which premiered in New York on January 24, 1940. Directed by John Ford, and starring Henry Fonda, Jane Darwell, Russell Simpson and John Carradine, with a screenplay by Nunnally Johnson, the film was a major success, and has come to occupy as important a place in American film as the novel does in American literature. Ford won an Oscar for directing, as did Jane Darwell for her portrayal of Ma Joad. Steinbeck was immensely pleased with the film, as well; after seeing it for the first time, he wrote to his agent Elizabeth Otis, "Zanuck has more than kept his word. He has a hard, straight picture in which the actors are submerged so completely that it looks and feels like a documentary film and certainly it has a hard, truthful ring. No punches were pulled—in fact, with descriptive matter removed, it is a harsher thing than the book, by far. It seems unbelievable but it is true" (quoted in Benson, p 411).

\$25,000 - 35,000



92



93

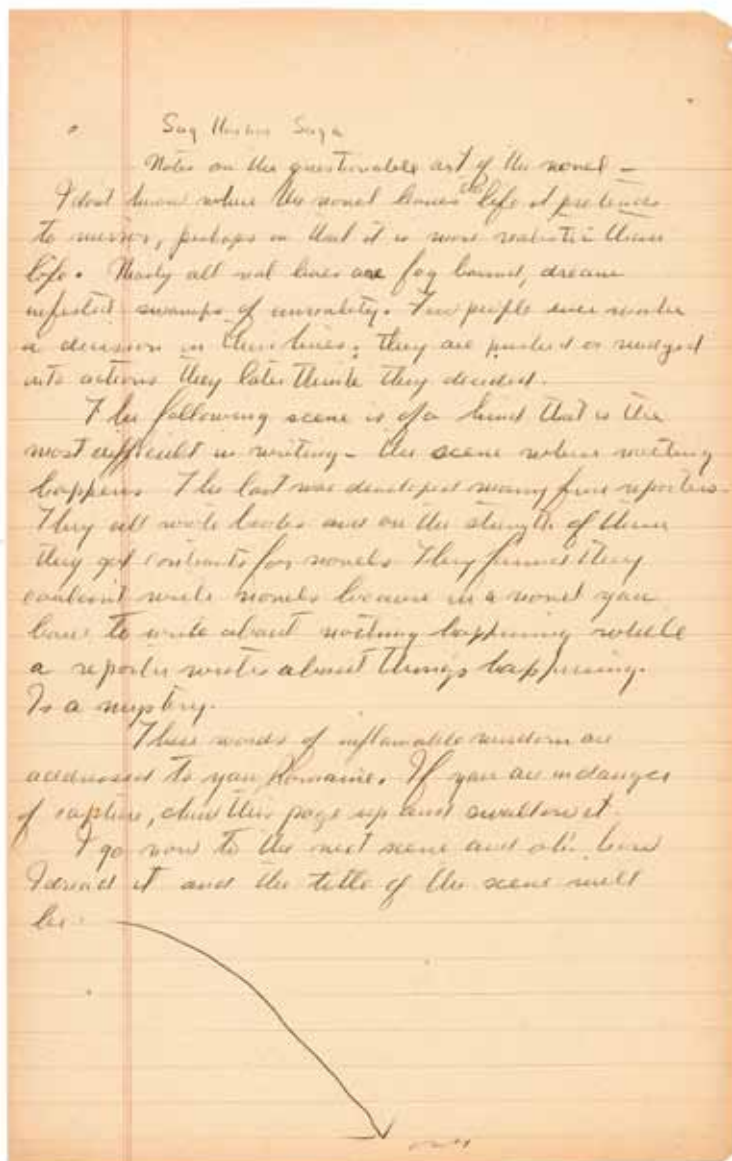
93

STEINBECK, JOHN. 1902-1968.

Sweet Thursday. New York: Viking Press, [March], 1954. Tall 8vo (347 x 180 mm). Unrevised galley proof. Metal binding strip, blue paper covers, taped into additional card covers, upper cover hand-lettered, apparently by Steinbeck. Masking tape on backstrip peeling, light wear to covers, cello tape yellowed on title.

SIGNED PRESENTATION COPY OF THE ADVANCE PROOF, dated 3 months before official publication. Signed ("John Steinbeck") on the blue paper front cover which also functions as the title-page. It is additionally inscribed in block-lettered black marker (presumably by Steinbeck himself): "Salinas / Paris. To Cy & Ernie / this Edition consisting of One Copy is Dedicated" and on the front cover: "Sweet Thursday by John Steinbeck / Edition—1 / March 1954." The recipients were Cy Feuer and Ernie Martin, the legendary producing duo who instigated the writing of *Sweet Thursday* by their interest in a Broadway musical sequel to *Cannery Row*.

\$3,000 - 5,000



94

94

STEINBECK, JOHN. 1902-1968.

Autograph Manuscript, titled "Sag Harbor Saga / Notes on the questionable art of the novel," 1 p, legal folio, [Sag Harbor, NY, 1953 or later], paper yellowed, small chip to upper right corner. Provenance: the descendants of Ernest Martin.

"ON THE QUESTIONABLE ART OF THE NOVEL," AN APPARENTLY UNPUBLISHED FRAGMENT ON THE PROCESS OF WRITING. Steinbeck's notes include that the novel is more realistic than life as nearly all real lives are "fog bound, dream infested swamps of unreality"; that WWII developed many fine reporters who cannot write novels; and a spoof of a struggling writer, "These words of inflammable wisdom are addressed to you, Romanie. If you are in danger of capture, chew this page up and swallow it...."

\$2,500 - 3,500



SWEET THURSDAY: THE BOOK THAT
WANTED TO BE A MUSICAL COMEDY

95

STEINBECK, JOHN. 1902-1968.

Autograph Manuscript, preliminary and working drafts for *Sweet Thursday* including notes on *Cannery Row* for the "Bear Flag Café" project, approximately 460 pp, mostly on yellow lined legal paper, rectos only, in pencil, chiefly Sag Harbor, New York, from May-September, 1953.

WITH: Typed Manuscript of *Sweet Thursday*, nearly complete; plus a variety of typed treatments, outlines, character sketches, etc. for "Bear Flag Café." Original and carbon typescripts totaling approximately 490 pp.

AND: Set of dictaphone tapes used in the composition of the above and inscribed on the lid by Steinbeck for Cy Feuer; and 13 Steinbeck letters, retained carbon copies.

Minor edge-chipping and toning to manuscript leaves, overall in very good to excellent condition and housed in protective sleeves and folders.

Provenance: Cy Feuer, 1911-2006; and Ernest Martin, 1919-1995, Broadway producers; by descent to the current owners.

ONE OF THE LENGTHIEST WORKING MANUSCRIPTS BY A LITERARY GREAT EVER TO BE OFFERED AT AUCTION. IT IS THE MOST IMPORTANT STEINBECK MANUSCRIPT KNOWN IN PRIVATE HANDS AND IT HAS NEVER BEEN THOROUGHLY STUDIED.

Steinbeck wrote *Cannery Row* in 1944, living in Pacific Grove, CA with his pregnant second wife, Gwyndolyn Conger. Many have suggested that his portrayal of the seedy side of Monterey in *Cannery Row* was an attempt to "lighten up" after experiencing considerable trauma during the war. It is indeed striking that his first post-war work ignores the war entirely. Doc, Mack, Lee Chong, et al, inhabit a simpler time and place, full of friendship and essential pacifism.

Nine years elapsed between the publication of *Cannery Row* and its sequel, *Sweet Thursday*. Steinbeck was prompted to revisit the characters in the early 1950s by the Broadway producers, Cy Feuer and Ernie Martin. Feuer and Martin were hot off of the success of *Guys and Dolls* (1951) and pitched to Steinbeck a musical comedy version of *Cannery Row*. However, it was quite a significant period that had elapsed. Steinbeck moved from Pacific Grove around the time that *Cannery Row* was published, in part due to his awareness of the cold reception of the book by the majority of his neighbors. He divorced Gwendolyn in 1948 and married Elaine Scott in 1950. The present manuscript was chiefly written at their rental house in Sag Harbor, Long Island. (This was the first summer that Steinbeck spent in Long Island, he would purchase a cottage in Sag Harbor in 1955.) Most significantly, Steinbeck's closest friend and collaborator, Ed Ricketts, had been killed in a train collision in 1948. Ricketts was the inspiration for "Doc" the hero of *Cannery Row*, a real-life Monterey marine biologist. Ricketts and Steinbeck co-authored *The Sea of Cortez* based on their 1940 expedition. They planned another book and expedition in 1948, this time based on the marine biology off the coast of British Columbia. Ricketts died only a week before their scheduled departure. Their friendship was probably the most important relationship of Steinbeck's life, or at least the one which had the most influence on his writing.

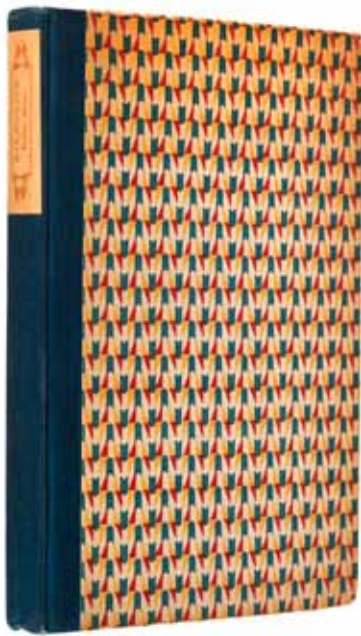
What results when Steinbeck is asked to revisit “Doc” and the other characters of *Cannery Row* from the other side of the country, in a new house with a new wife, and troubled by the specter of Ed Ricketts? Something over half of the present manuscript consists of treatments, outlines and draft dialogues for “Bear Flag Café,” as the musical of *Cannery Row* was tentatively titled. “Bear Flag Café” of course being the somewhat snappier name for Dora Flood’s whorehouse, the “Bear Flag Restaurant” of *Cannery Row*. However, somewhere between the 250th and the 300th page of manuscript notes the musical was transcended, Steinbeck realizes he has a novel on his hands, and *Sweet Thursday* is born. “For those who respond to its whimsical charm, *Sweet Thursday* is one of the most purely pleasurable works in John Steinbeck’s canon” (Schultz & Li, *Critical Companion to John Steinbeck*, p 204). Present here are nearly 200 pages of further autograph manuscript which relate directly to the novel, being divided into the chapters roughly corresponding to the published book. At the beginning of the manuscript elements of different chapters are combined and a number of early chapters are not present. Later, the autograph manuscript more closely parallels the printed version though still with frequent differences to wording. Roughly 29 of the published novel’s 40 chapters are represented in the autograph manuscript in nearly complete form or in substantial fragments. The typescript is virtually complete, being chapters 1-28 and 33-40 plus a carbon typescript of an *UNPUBLISHED INTRODUCTION TO THE NOVEL*.

Sweet Thursday is more plot-driven than *Cannery Row* and less introspective: it is the “day that comes after *Lousy Wednesday*” and is pleasure-bent. Many of the characters of *Cannery Row* are carried over. The hero is still Doc and the plot revolves around his love interest, Suzy. Some critics have argued that Doc’s character in *Sweet Thursday* is closer to Steinbeck’s own than to that of Ed Ricketts. *Sweet Thursday* features an episode in which Doc struggles with writer’s block, for example. Other characters carried over from *Cannery Row* are Mack and the co-denizens of the Palace Flophouse: Eddie, Gay, and Hazel; plus Lee Chong and Henri the painter. The whorehouse is run by Fauna in *Sweet Thursday*, Dora Flood’s sister.

Although Steinbeck was unsuccessful in adapting *Cannery Row* to Broadway, *Sweet Thursday* itself was adapted as the musical *Pipe Dream*, which debuted about 18 months after *Sweet Thursday* was published. This archive was retained by Feuer and Martin partially as the working source material for a project in which they were intimately involved, and partially as a memento of their friendship with one of the greatest authors of the 20th century. It was divided between the two families and largely forgotten about. In 2004, Martin’s portion of the archive has posthumously discovered. A few years later, Martin’s portion was re-united with that belonging to the children of Cy Feuer.

Detailed inventory available upon request.

\$120,000 - 180,000



96

96

STEVENS, WALLACE. 1879-1955.

Harmonium. New York: Alfred A. Knopf, 1923.

Original quarter cloth over decorated boards; paper printed spine label. Custom quarter morocco clamshell case. Mild tanning to board edges and to spine label, tips rubbed, else about fine.

FIRST EDITION OF THE AUTHOR'S FIRST BOOK, in first state binding. One of 500 copies in this binding from a print run of 1500. Connolly *Modern Movement* 46; Edelstein A1a.

\$1,200 - 1,800

97

STEVENS, WALLACE. 1879-1955.

Ideas of Order. New York: Alcestis Press, 1935.

Original wrappers with glassine. Glassine darkened at spine panel and edges, small chips from corners and larger chip to foot of spine panel, some offsetting at rear endpapers.

LIMITED, FIRST EDITION of the poet's second book. No 135 of 135 copies printed on Strathmore paper and *SIGNED* by Stevens, from a total edition of 165. Edelstein A2a.

\$2,000 - 3,000

98

STEVENS, WALLACE. 1879-1955.

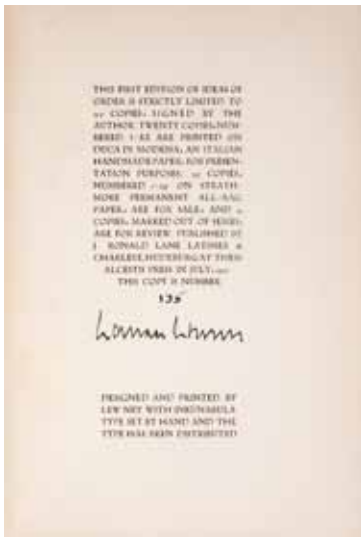
Esthétique du Mal. Cummington, MA: Cummington Press, 1945.

Illustrated after drawings by Wightman Williams, hand-colored by the artist. Quarter black calf over original Natsume paper-covered boards. Spine renewed in close copy of the original, minor discoloration to boards and endpapers.

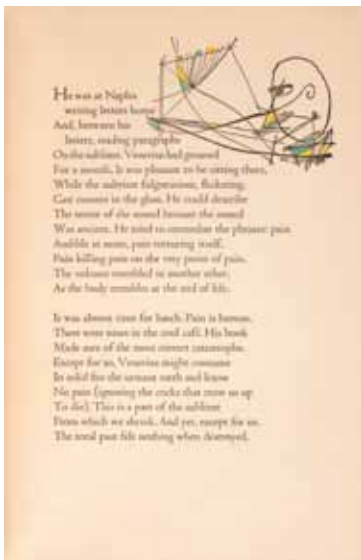
Provenance: David Stimer (neat inkstamp).

FIRST EDITION, DELUXE ISSUE, no 17 of 40 copies *SIGNED* by the poet and by the illustrator and with the illustrations hand-colored by the artist. From a total edition of 340. Edelstein A10.

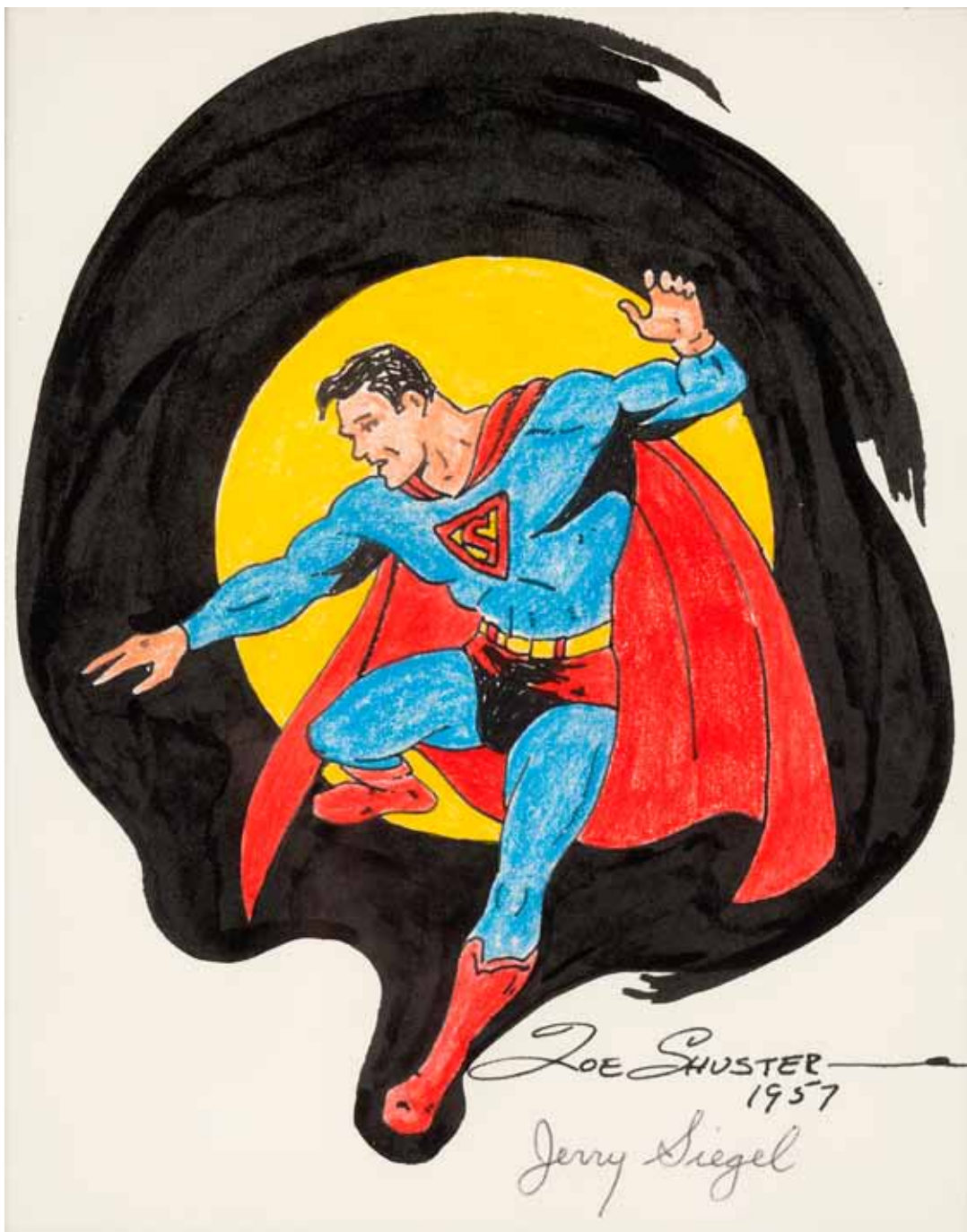
\$3,000 - 5,000



97



98



99

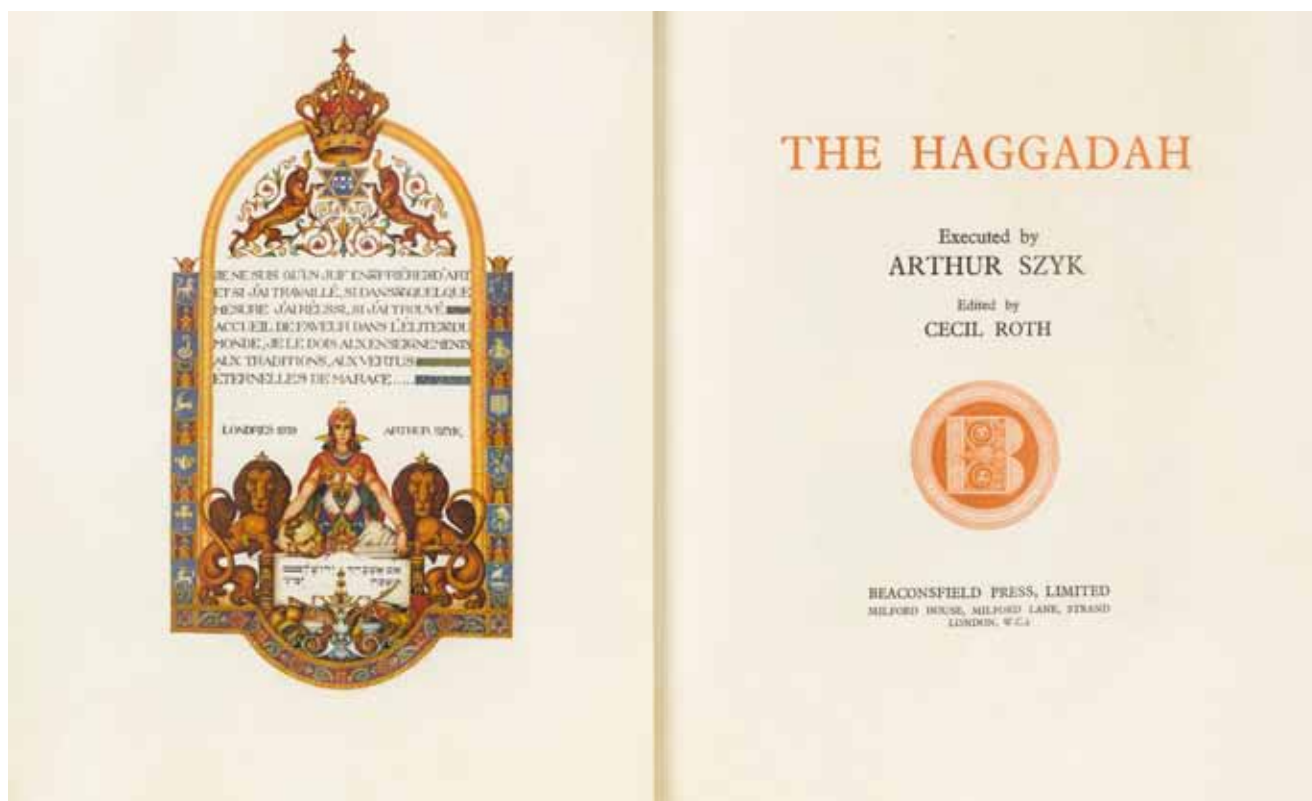
99

SUPERMAN.

SHUSTER, JOE. 1914-1992; and JERRY SIEGEL. 1914-1996. Pen, ink and crayon drawing of Superman in his classic action mode, signed and dated by Joe Shuster, 1957, and further signed in Biro by the co-creator of Superman, Jerry Siegel, 150 x 194 mm. Mounted and framed.

Superman was created by both Shuster and Siegel in 1933. Siegel from Cleveland teamed up with Shuster of Canada, Siegel writing the prose of a short story called the "Reign of Superman," illustrated by Shuster. They pitched the idea of their powerful hero as a comic strip, but were unsuccessful. In 1938 National publications was looking for an idea to follow the success of Detective Comics, and found the old ideas of superman in their inventory, and, wanting something quickly, asked Siegel and Shuster to put them together into a 13-page comic book. The rest is history: published on April 18, 1938, that first issue has become the most expensive comic book ever sold at \$2.16m in November 2011.

\$20,000 - 30,000



100

100

SZYK, ARTHUR, illus. 1894-1951.

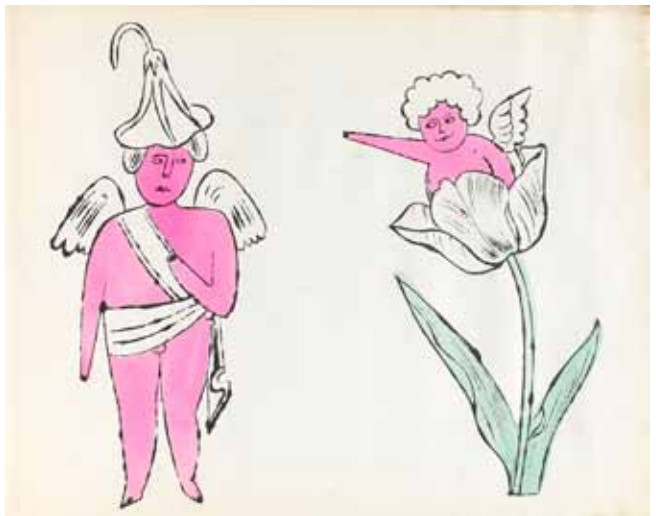
ROTH, CECIL. *The Haggadah*. London: Beaconsfield Press, 1939.

4to. Original blue crushed morocco gilt by Sangorski and Sutcliffe, illustrated vellum doublures in original blue half-morocco velvet-lined drop-back box. Spine repaired, some foxing throughout, slight damp-wrinkling; box with damage to spine.

NUMBER 118 OF 125 COPIES PRINTED ON VELLUM, SIGNED by the editor and artist.

This sumptuous Haggadah was dedicated by Szyk to King George VI of England. Scholars and collectors alike have commented on its beauty and stunning craftsmanship. *"The Times Literary Supplement* recognized Szyk's masterpiece as one of the most beautiful works ever produced by human hands. When one considers the brilliant multi-layers not only of illumination and color, but of themes and sub-themes, Szyk's *Haggadah* stands among Hebrew illuminated manuscripts in a moment in time, for all time, in a class by itself" (I. Ungar, *Justice Illuminated: The Art of Arthur Szyk* (1998) p 15). Yudlov 3861; Yaari 2285. See also J.P. Ansell, *Arthur Szyk: Artist, Jew, Pole* (2004), 96-100.

\$18,000 - 25,000



101

101

WARHOL, ANDY. 1928-1987.

In the Bottom of My Garden. [New York: n.p., c.1956.]

Oblong 4to. 20 offset lithographed plates including 6 hand-colored, plus hand-colored lithographed cover. Original boards. Covers dampstained and chipped, spine chipped and splitting, faint tideline to fore-margin of last several plates, offsetting to f.f.e.p., smearing to color of first plate.

WARHOL'S EARLY CAMP-EROTIC PICTURE BOOK, INCLUDING HAND-COLORED PLATES.

Warhol's illustrated book of fairies and putti frolicking in a garden was one of his several forays into bookmaking with offset lithography in the 1950s, with coloring done by hand by Warhol and his friends. The number of hand-colored plates varies in any given copy; the present copy features 6, plus the hand-colored cover. Though individual plates are frequently encountered on the market, complete copies of the book are scarce.

"Warhol's exuberant baroque drawings are highly camp. The title derives from a song by Rose Fyleman and Liza Lehmann, 'There Are Fairies in the Bottom of Our Garden,' which was popularized by Beatrice Lillie (whom Warhol depicted in one of his gold shoe collages) and is considered a gay icon" (Feldman/Schellmann p 318; IV.86A-105A; p 325).

\$12,000 - 18,000



102

102

WARHOL, ANDY. 1928-1987.

Andy Warhol's Index (Book). New York: Random House, 1967.

4to. Illustrated with pop-up castle, foldout accordion (squeaker no longer sounding), pop-up bi-plane, dodecahedron on elastic string and spring-loaded disc (detached) between two unopened pages, Lou Reed/Velvet Underground flexidisc (still attached), fold-out nose poster with overlays, pop-up Hunt's can, 8-panel sheet of blotter paper, gold balloon, photographs throughout. Original black cloth over boards, mounted holograph to upper cover, spine lettered in silver, original printed plastic outer bag. Balloon insert adhering two pages (as usually found), generally internally clean, upper cover holograph sheet slightly raised at one corner, light soiling, bag aged.

FIRST EDITION, FIRST PRINTING, SIGNED TWICE BY WARHOL on upper cover and opposite title. A creative peek into the world of Andy Warhol's Factory. In better condition than normally seen and with extremely rare original printed plastic bag.

\$2,000 - 3,000



103

103

WARHOL, ANDY. 1928-1987.

Muhammed Ali. Andy Warhol Enterprise[s], 1978. Color

photolithograph poster, 610 x 762 mm, signed and dated in black felt tip by Muhammed Ali, 1984.

Small waterstain on verso at lower right corner. Framed.

A classic Warhol image of Muhammed Ali, published as a poster by Andy Warhol Enterprises in 1978, the year of Andy's death. Some posters remained with his printer, possibly because the missed the s off Enterprises, and were recovered in the early 80s by a friend of Muhammed Ali who asked him sign a few of the clean unused posters in 1984.

If any artist comes to represent the art of the latter 20th century, many would give that accolade to Andy Warhol, not necessarily for his choice of subject matter, or even the way he painted, but for the way that he helped turn the art market into the business that it is today. Andy developed and extended the power of the artist and the image in a whole new and exciting way. The combination of Warhol and Ali, the most important sporting superstar of the last 60 years, makes for an exciting presentation.

\$3,000 - 5,000



104

104

YEATS, WILLIAM BUTLER. 1865-1939.

Autobiographies: Reveries over Childhood and Youth and The Trembling of the Veil. New York: Macmillan Company, 1927.

8vo. Original cloth-backed boards, printed paper labels to spine and upper cover. Marbled slipcase. Repair to first blank, light crease to margin of limitation page, some rubbing to spine ends, a few scuffs and marks to labels.

LIMITED EDITION, SIGNED by Yeats, no 236 OF 250 copies.

\$1,000 - 1,500



SCIENCE AND TECHNOLOGY

105

AVIATION: THE CODY ARCHIVE.

CODY, SAMUEL FRANKLIN. 1867-1913. *AN EXPANSIVE ARCHIVE OF MATERIAL DOCUMENTING THE MANLIFTING KITE EXPERIMENTS OF AVIATION PIONEER SAMUEL F. CODY.*

Born Samuel Franklin Cowdery in Davenport, Iowa, at age fifteen Cody joined a traveling circus, changing his last name in emulation of one of his heroes (later to become a friend), Buffalo Bill Cody. He left for England in 1890 with his wife Maud, where the two began performing a trick shooting act in music halls. Soon after Cody began traveling and performing in Europe with a new companion, Lela, returning to England with her and her two sons in 1896, this time with a full Wild West show.

As attested to in one of his journals in the present archive, Cody first began experimenting with kites in 1892, but was forced to postpone further work when a fire at the Opera House in St. Helen's, Lancashire destroyed all of his theatrical effects, leaving him in dire financial straits. Resuming his experiments in 1900, by 1901 he had patented a kite system capable of lifting a man, and in 1903 he sold a set of four kites to the Admiralty. At the time, balloons were in wide military and meteorological use, but were severely limited: they could only be used in light winds, and had to be accompanied by heavy and cumbersome gas-producing equipment. Cody's kites had the distinct advantage of being easily transported and capable of flying in high winds, and in 1905, more kites were purchased by the army, with Cody being hired to train the Royal Engineers in their usage. Over the next four years Cody worked as Chief instructor at the Army Balloon Factory (later renamed the Royal Aircraft Factory and then the Royal Aircraft Establishment) first at Aldershot and then at Farnborough, designing and experimenting with kites, and providing training. His interest soon turned to airplanes, and in 1908 he made the first recorded flight over British soil. His aviation successes won him fame, and his flamboyant personality and dress (he would forever retain his long hair, cowboy hat and boots from his days in the Wild West show) endeared him to the public. In 1913 he died in an airplane crash, and was given a full military funeral.

The present archive documents Cody's experiments with kites from 1903-1909 at Aldershot and Farnborough. It includes a collection of over 600 photographs, lantern slides, and glass plate negatives showing kites in flight and under construction; journals and diaries kept by Cody related to kite experiments; sets of blueprints and models of Cody kites; and a large collection of material from Cody's personal files, including flight records, correspondence, patent documents, and related material. An extraordinary record from the early days of aviation, it should be previewed to appreciate its full range.

Provenance: The S.F. Cody Archive, Sotheby's London, January 24, 1996, various lots; The Drachen Foundation.



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INVENTORY

PHOTOGRAPHS

A collection of photographs providing extensive documentation of Cody's kite experiments, comprising:

- 1.** A group of 75 silver print photographs, approximately 9 x 11 and 10 x 12 inches, c.1903-1908, documenting kite trials on Laffan's Plain, on Navy ships, and elsewhere; Army on Laffan's Plain, showing manlifting kites in flight and under assembly; ariel views; kite launches at sea; Mr. Cody and Mrs. Cody in flight, etc; all but 3 mounted to photographers' boards, varying condition with some fading, silvering, soiling, and spotting, a few chips.
- 2.** Album of 57 silver print photographs, 3.5 x 4.5 inches and smaller, c.1903-1908, documenting Cody's kite trials, in 8vo album, mounted to leaves, fading and spotting to photos, album worn.
- 3.** Approximately 260 smaller silver print photographs, approximately 3 x 4 to 5 x 7 inches, c.1903-1908 of kite trials and assembly, aerial photos, etc, and including approximately 10 photographic postcards of Cody's funeral, varying condition.
- 4.** 160 photographic glass plate negatives, 4.75 x 6.5 inches (96), 3.25 x 4.25 inches (23), and 2.5 x 3.5 inches (41), in original wooden boxes, of British military kite trials, dirigibles, trials over land ocean, aerial views, and balloons, most from Farnborough and Aldershot, England, and aboard Navy ships, a few chipped, some images deteriorating, measuring
- 5.** 55 lantern slides 2 x 2.5 to 3.5 x 3.5 inches, in original wooden box, of kite trials, aerial views, etc., a few cracked.

BLUEPRINTS

Several sets of blueprint designs for kites, including:

- 1.** Set of 11 blueprint designs for the Cody 3 ft MK.III Kite, 525 x 770 mm (4) and 765 x 1300 mm (7), issued by Drawing Office, Directorate of Scientific Research and Technical Development, no date.
 - 2.** Set of 9 blueprint designs for Storm Type Kite, 525 x 770 mm (3) and 785 x 1270 mm (6), plus 3 sheets Schedule of Parts, issued by the Air Ministry, dated January 30, 1940, in original envelope stamped "On His Majesty's Service," and with a large set of photocopied blueprints also for the Storm Type.
 - 3.** Set of 9 blueprint designs for B Type Kite, 525 x 770 mm (3) and 788 x 1310 mm (6), plus 2 sheets Schedule of Parts, issued by Drawing Office, Directorate of Scientific Research and Technical Development, dated 1938, large prints laid down to linen, small edge tears.
- (continued on following page)*



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JOURNALS and DIARIES

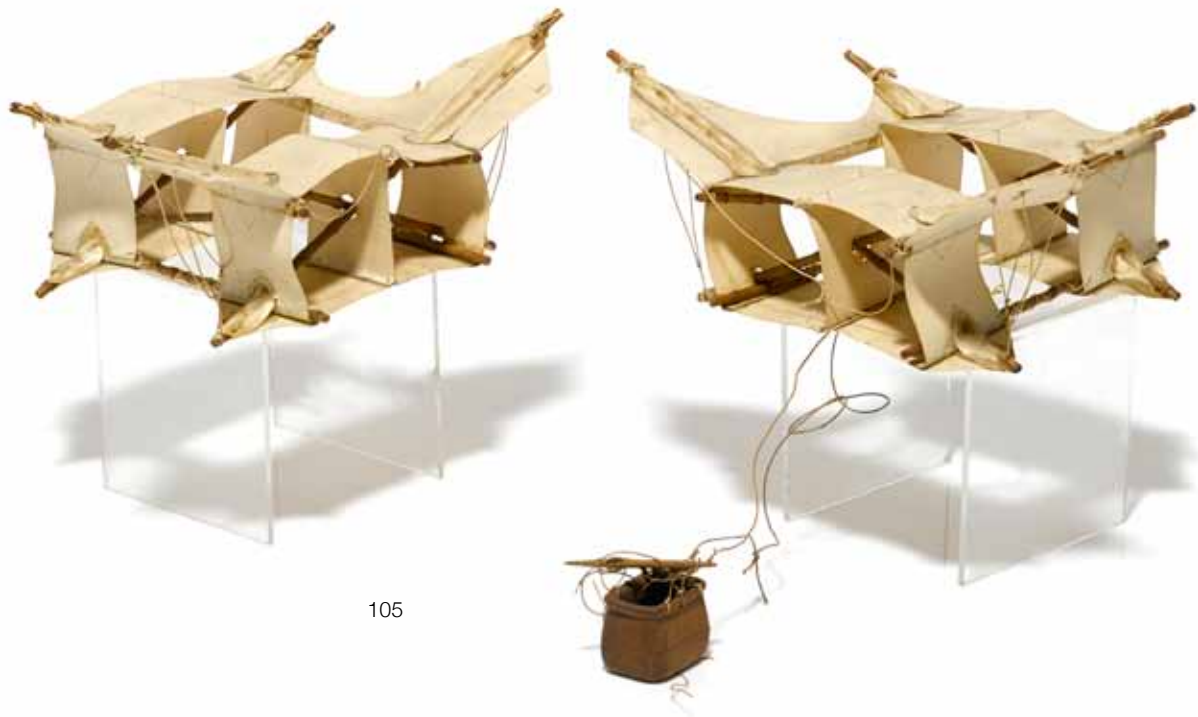
A collection of journals and diaries kept by Cody detailing his work with kites, including:

1. Manuscript journal of Samuel F. Cody, 44 pp, 8vo, including "S.F. Cody's Aroplane [sic] or War-kite," 21 pp, in pencil, being an account by Cody of "my first ascent and my reason for making it," detailing how a manlifting kite functions, and include several illustrative sketches; followed by "Re: the alterations to be made in the specification for patent of my kites," 8 pp in ink; followed by *Price list of Aeroplains [sic]*, 1 p, and followed by 14 pp of pencil sketches of kites and kite parts, covers detached, some soiling to leaves.
2. Manuscript diary titled "Cody's Kite Work, 1905," to upper cover, 94 pp, March 6-May 8, 1905, small 8vo, being a record of work done at Laffan's Plain and Scroggs Bottom, comprising two pages per date, the left page headed "For reference" and recording parade and drill sites, weather, officers, men, pilots, lifters, etc, the facing page headed "Work done" providing a narrative of the day's kite experiments, a few pages not completed.
3. Manuscript diary, 90 pp, May 9-July 12, [1905?], being a record of work done at Queen's Parade, 17 pp completed in part or full.
4. Account ledger for "S.F. Cody's Klondyke Nugget Co.," at the back of which is an 11 page account in Cody's hand regarding his early kite experiments, "Started experiments in 1892 ... An abrupt finish to our Kite work was brought about by fire at the Opera House, St. Helen's, Lancs. where the entire plant ... was destroyed together with all my theatrical effects ... money was so scarce that I was unable to spare any for my Kite experiments until August 1900...", waterstained.

OBJECTS

A collection of objects related to Cody's works, including:

1. Two models of Cody war kites, including one with a lifting basket, approximately 6 x 10 inches, early 1900s, card, wood, thread and carved wood basket, guidelines penciled to front and back of sail, maker unknown.
2. Fragment from "Cody's Tree," 12 inches height, being a piece of pine from the tree at Farnborough two which Cody tethered his first airplane while testing the thrust of the motor, with letter from B.C. Kervell of the Royal Aerospace Establishment Museum attesting to the same.
3. Two modern models of Cody kites, one 3 x 4.5 inches, tissue paper and bamboo, made by Charm Lindner, the other approximately 1.5 x 3 inches, tissue paper and bamboo, maker unknown.



105

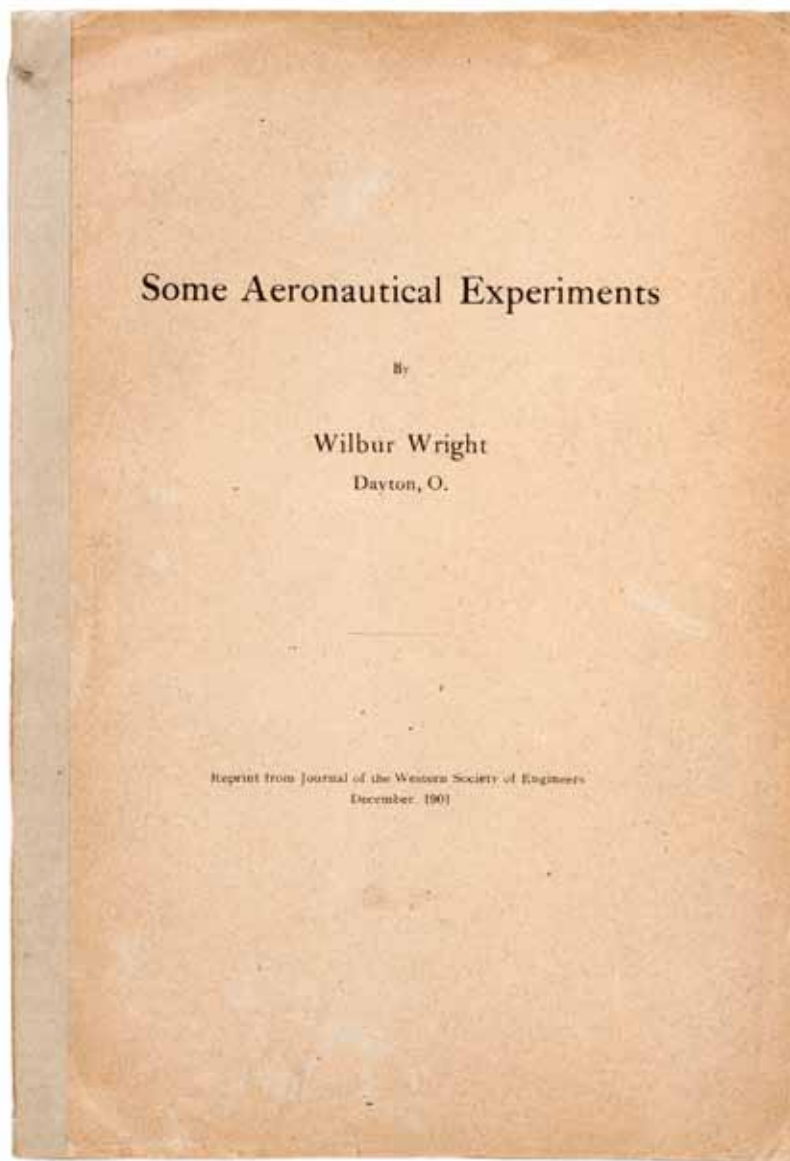
PERSONAL FILES

A substantial collection of material from Cody's personal files, comprising:

1. documents, drafts of agreements, and correspondence relating to Cody's contract work with the War Department and the selling of kites to the same, including 10 pp Autograph Rough Drafts by Cody explaining to War Department costs of kites and manpower required to operate; Typed Document Signed ("Samuel Franklin Cody"), 1 p, partially completed in manuscript, requesting permission to apply for a patent for a "special device or design of propeller hub"; Typed Letter Signed, ("C"), 5 pp, to the Secretary of the War Office, regarding the use of his kites by the War Office; Typed Document, "Improvements in Kites and Apparatus for the Same," 7 pp, dated 20/11/01; Typed document, "Improvements in and connected with kite flying and Apparatus employed therewith" with accompanying diagrams, 12 pp; several drafts of a Typed Document, titled "Kite Drill," being instructions drawn up by Cody for the training of British officers and soldiers in the operation of kites, each draft 11 pp; permissions and licenses granted to Cody for use of land for aerial research; equipment requisitions; inventories; etc.
2. Approximately 50 pp of Typed Reports from the Royal Engineers Balloon section on trials of Cody kites and balloons.
3. Related material including correspondence with patent attorneys; 7 pp of rough sketches; approximately 200 letters of condolence to Mrs. Cody and Cody's son Leon following Cody's death; printed manuals on kiting and ballooning; promotional booklets from Cody's Flying School; lithographed poster of Cody from Vanity Fair; fabric samples; press clippings; etc.

The lot also includes a collection of material related to the work of DOMINA JALBERT (1904-1991), inventor of the ram-air inflated flexible wing, commonly known as the Jalbert parafoil kite. The material includes contracts and correspondence relating to the patents, copies of plans, scrapbooks, 2 reels of film, etc.

\$150,000 - 200,000



106

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AVIATION: WRIGHT BROTHERS.

WRIGHT, WILBUR. 1867-1912. "Some Aeronautical Experiments." Offprint from: *Journal of Western Society of Engineers*, Chicago, December 1901.

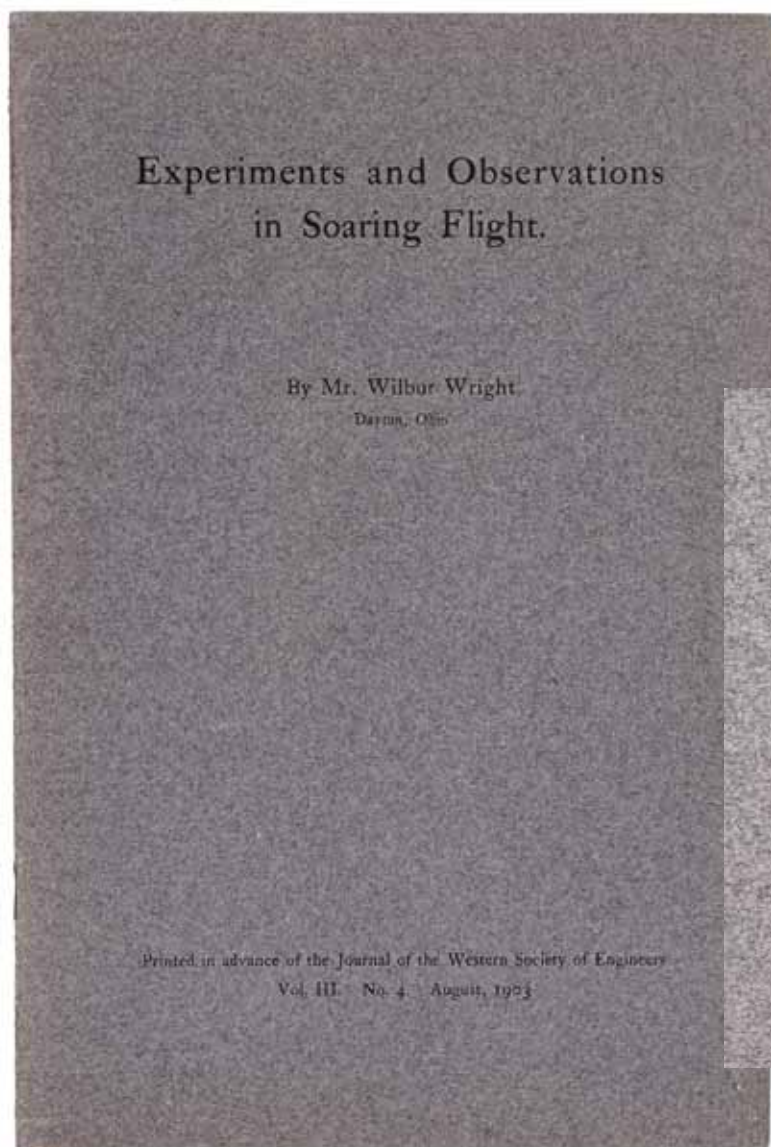
8vo. 22, [1] pp. With 2 line block and 10 quarter page half-tone illustrations. Original tan printed wrappers, clamshell. Spine reinforced and stitched, text leaves reinforced at gutter, some very light spots of discoloration to wrappers, corners lightly worn, one very small edge-tear and chip to front wrapper, still an attractive copy of a fragile work.

FIRST EDITION, OFFPRINT ISSUE, OF THE WRIGHT BROTHERS' FIRST PUBLISHED REPORTS ON THE FIRST TRIAL FLIGHTS WITH MOTORLESS GLIDING PLANES AT KITTY HAWK, "the work that made their experiments famous"(Norman). In this paper, Wilbur Wright describes the progress of trials conducted on the beach at Kitty Hawk, North Carolina, during the summer of 1901, during which they achieved glides of up to 389 feet. "Their work was painstaking, thoroughly scientific, with a careful tabulation of data and critical examination of all conclusions. The glides indicated that a vertical steering rudder was essential ... and that calculations based on existing data were in error" (DSB). Wilbur and Orville Wright became interested in the practical possibility

of human flight following the research of German aviation pioneer Otto Lilienthal (d. 1896). After three years of intensive research, they built their first machine, a biplane kite-glider with a fine-foot wingspan, modeled on the glider of the French-born aviation pioneer Octave Chanute, but in a crucial advance, incorporating wing-warps, which provided a heretofore non-existent degree of lateral control. A year later they built their first full-size glider, with a 17-foot wingspan, and shortly thereafter, in the summer of 1900, a larger glider with a 22-foot wingspan. The Wrights reported their results to the Society of Engineers at the urging of Chanute, its president, whose own experimental trials were an important stepping-stone to the Wright Brothers' success. Chanute, in a visionary move, had three hundred offprints of the paper printed (the printing of separately issued offprints was relatively unusual for engineering journals) sending half to colleagues, and the other half to the Wright Brothers. Despite this print run, very few copies have survived in any condition, with OCLC locating only 9 copies.

Dibner *Heralds of Science* 185; *Dictionary of Scientific Biography* XIV 520-1; *Heirs of Prometheus* (Smithsonian Institution 1978), p 15; Norman 2266. OCLC locates only 9 copies.

\$30,000 - 50,000



107

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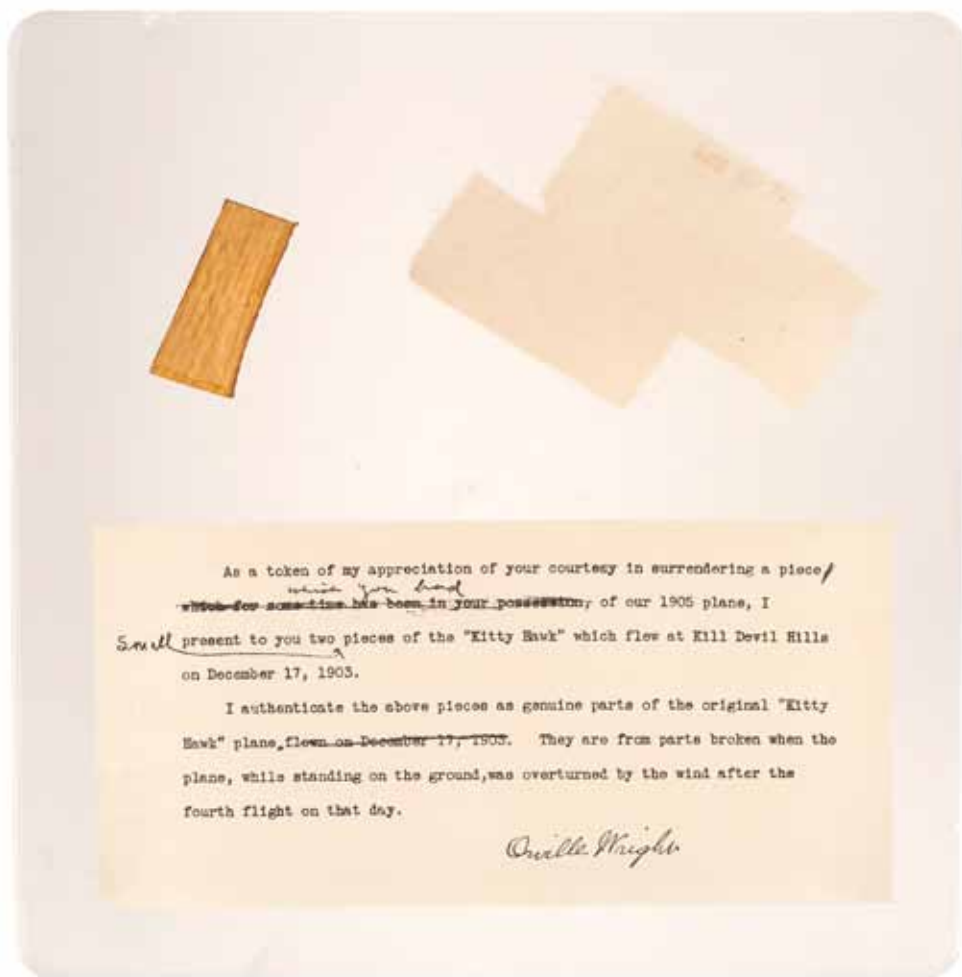
AVIATION: WRIGHT BROTHERS.

WRIGHT, WILBUR. 1867-1912. "Experiments and Observations in Soaring Flight." Offprint from: *The Journal of the Western Society of Engineers*, Vol III [i.e. VIII] No 4, August, 1903. 8vo. 18, [1] pp. With 18 photographic half-tones in text. Original gray printed wrappers, half morocco clamshell box. Very light bump at head of spine, paper lightly toned as usual, overall a very fine copy. *Provenance*: FROM THE PRIVATE LIBRARY OF ORVILLE WRIGHT, with his personal ex-libris stamped to inside of front cover, signed by the executor H.S. Miller.

ORVILLE WRIGHT'S OWN COPY. FIRST EDITION, OFFPRINT ISSUE OF WILBUR WRIGHT'S SECOND REPORT CONCERNING THE BROTHERS' FLYING EXPERIMENTS, and apparently the only copy with "Printed in advance of the Journal..." printed to front wrapper. Following their earlier trials of 1901, Orville Wright constructed a wind tunnel that the brothers used for a series of over 200 wing and

bi-plane combinations. On the basis of these results, the brothers constructed a new glider, modified with a vertical rear rudder to offset the twisting caused by the warping of the wings. Nearly one thousand trials made during the summer of 1902 with this machine are described in the present paper, as are the Wrights' comparative observations on the flight of birds. The modification proved successful, and within the following six months--after only eight years of what began as a hobby--the Wright Brothers made the first motorized flight in history (Kill Devil Hills, south of Kitty Hawk) on December 17, 1903. This work is known in three forms: the present "true offprint"; in the *Journal*; and as a reprint in the Annual Report of the Board of the Regents from the Smithsonian. Dibner, *Heralds of Science* 185; Norman 2267; OCLC lists only 7 copies in American institutions, none with the "Printed in advance" notation to front wrapper.

\$25,000 - 35,000



108

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AVIATION: RELICS OF THE KITTY HAWK.

Large swatch of fabric (87 x 58 mm) and piece of wood (40 x 17 mm) from the Kitty Hawk glider which flew at Kill Devil Hills on December 17, 1903. Preserved together in lucite with facsimile of the original presentation note from Orville Wright. Mounted on a custom stand. WITH: TLS from industrialist Edward Andrew Deeds, to Mrs. W.D. Pruden, informing her that she is being presented with these pieces of the Kitty Hawk as a thank you.

THE DYING WISH OF ORVILLE WRIGHT. The presentation note reads in full: "As a token of my appreciation of your courtesy in surrendering a piece ~~which for some time had been in your possession~~ which you had, of our 1905 plane, I present to you two small pieces of the "Kitty Hawk" which flew at Kill Devil Hills on December 17, 1903. I authenticate the above pieces as genuine parts of the original "Kitty Hawk" plane ~~flown~~ on December 17, 1903. They are from parts broken when the plane,

while still standing on the ground, was overturned by the wind after the fourth flight on that day. Orville Wright."

The accompanying letter further explicates, "Prior to the death of Orville Wright, it was his plan to send to each of you [those who helped in the reconstruction of the 1905 plane] ... a souvenir consisting of small parts of the first plane to fly at Kitty Hawk in 1903. At the time of his death, he was composing a letter to go to each of you, transmitting such parts. A draft of the proposed letter was on his desk. It bore his signature as well as some small corrections which he had made in his own handwriting ... In carrying out the wish of Mr. Wright, I thought that these souvenirs would be more lasting if mounted to a plaque together with a photograph of the letter which Orville had composed and signed...."

Records indicate that only 9 such plaques were presented to donors. **\$7,000 - 10,000**



109

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AVIATION: WRIGHT BROTHERS.

Flugmaschine Wright G.M.B.H. Berlin: Gustav Braunbeck & Gutenberg-Druckerei Aktiengesellschaft, [1909]. 8vo. 12 pp. Illustrated. Original gray wrappers printed in silver. Wrappers with fore-edge irregularly trimmed, light sunning and edgewear, a very good copy.

Provenance: Dutch chemical engineer and inventor F.W. Bakema (ownership stamp on front wrapper); Jeremy Norman.

FIRST EDITION of the first sales brochure advertising a plane designed by the Wright Brothers. The brochure contains an extensive description of the Wright airplane and its performance, as well as an account of the formation of Flugmaschine Wright G.M.B.H., which was established in June 1909 and acquired the Wright German patents and the exclusive right to manufacture Wright airplanes in Germany, as well as sales rights for Sweden, Norway, Denmark, Luxemburg and Turkey. The American Wright Company was not incorporated until November 1909 and although the Compagnie Generale de Navigation Aerienne had purchased the French rights to manufacture and sell Wright aircraft in March 1908, it appears that they issued no sales brochure before that of Flugmaschine Wright. A rare piece, with only 4 copies cited in OCLC.

\$2,500 - 3,500



110

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AVIATION.

[LATHAM, HUBERT. 1883-1912.] Domed petrol tank salvaged from Hubert Latham's Antoinette IV monoplane, used in his attempt to fly across the English Channel, steel, 18 inches long x 12 inches wide x 10 inches tall, 1½ inch diameter gas cap at apex of dome surrounded by 3¾ inch diameter wind shield, bottom with 2 output spigots, both with floral design at valve, one with oval-shaped valve-turn with vine design, the other with two—12 inch-long safety chains attached to a 3 inch-long, 1 cm diameter bar, and one female threaded drain valve. Flown July 19, 1909.

Provenance: Joe Geller, owner of Raceway Sports of the Bronx, New York.

At 6:42 a.m. on July 19, 1909, pilot Hubert Latham took off in an Antoinette IV monoplane from Calais, France, to cross the English Channel and capture a £1,000 prize offered by the *Daily Mail*. A half-hour later, his engine quit and he was forced down on the waters of the channel. Another thirty minutes and the tugboat *Calasien* came to his rescue, taking Latham and his floating plane aboard. Using the deck boom, they hoisted the plane from the water, but high winds caused so much damage that it became an unserviceable wreck. The crew and harbor personnel salvaged parts as souvenirs, including this fuel tank.

\$6,000 - 8,000



111

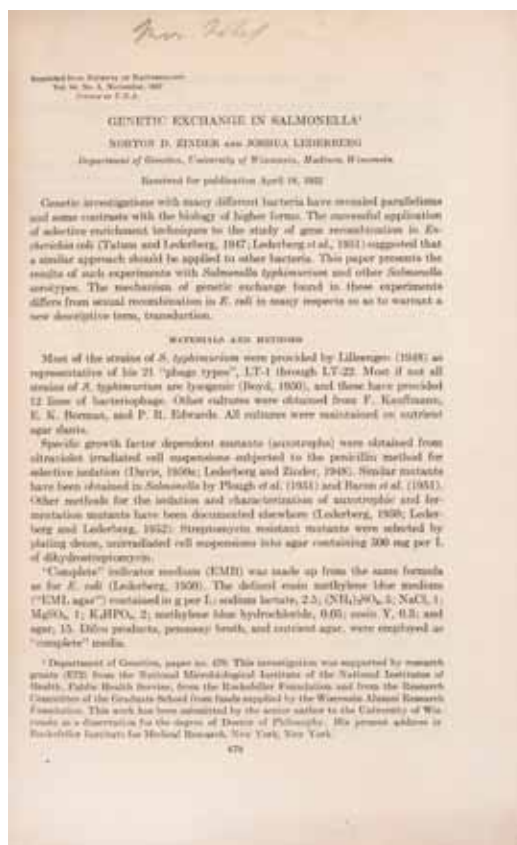
111

AVIATION.

A pair of propellers for a Blériot Penguin Trainer, each 47 inches long by 7 inches wide (at widest part of blade), wood, one with all 6 original nuts and bolts, the other with 3 of 6, circa 1910, flaking and chipping to varnish of one blade, both propellers with general scuffs and wear (one heavier), bolts a bit rusty.

The Blériot Penguin Trainers were monoplanes used for developing flight skills on the ground, allowing students to practice taxiing before graduating to more advanced maneuvers. Rather than using dual controlled aircrafts to train fighter pilots, the French technique was to start with a very basic plane, and once the basic techniques were mastered, allow them to progressively graduate to more advanced machines. The Penguins were based upon the Blériot XI monoplanes, but with clipped wings, less powerful engines, and smaller propellers. They often had a horizontal bar above the cockpit rather than a pylon structure, and they were usually fitted with skids to stop the machine from nosing over. These machines allowed the students to run along the ground at speeds of up to 40 mph with the tail in the air, allowing the pilots to learn how to use the rudder to maintain a straight path.

\$5,000 - 8,000



112

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BACTERIAL GENETICS.

LEDERBERG, JOSHUA AND EDWARD L. TATUM.

1. "Novel genotypes in mixed cultures of biochemical mutants of bacteria." Offprint from: *Cold Spring Harbor Symposia on Quantitative Biology* 11, 1946. 8vo. 113-114 pp.
 2. "Gene recombination in the bacterium *Escherichia coli*." Offprint from: *Journal of Bacteriology* 53, 1947. 673-684 pp.
 3. ---, and NORTON D. ZINDER. "Genetic exchange in salmonella." Offprint from: *Journal of Bacteriology* 64, 1952. 679-699 pp, plus mimeographed addenda sheet. 8vo. Item 1 in original printed wrappers, creased horizontally, margins a bit sunned. Items 2 and 3 without wrappers, light dust-soiling. The three bound together in blue library cloth with 27 other offprints by Lederberg, plus 1 offprint laid in, and 1 paper by Lederberg's wife Esther Lederberg. A complete listing of titles is available upon request.
- Provenance:* Lederberg's address label tipped to first page of item 2; Ex-Libris of G. and E. Meynell Biology Lab, University of Kent with initials stamped to spine; Jeremy Norman.

FIRST SEPARATE EDITIONS OF THE PAPERS WHICH CONTAINED THE WORK FOR WHICH LEADERBERG WAS JOINTLY AWARDED THE 1958 NOBEL PRIZE, AND FIRST SEPARATE EDITION OF THE PAPER WHICH INTRODUCES HIS DISCOVERY OF TRANSDUCTION.

Lederberg shared the 1958 Nobel Prize for physiology or medicine with Tatum and George Beadle for their essential contributions to bacterial genetics. Among these contributions was Lederberg and Tatum's discovery of sexual processes in the reproduction of certain strains of *E. coli* bacteria, which they first announced at the July 1946 symposium at Cold Spring Harbor in their paper "Novel genotypes in mixed cultures of biochemical mutants of bacteria." "Gene recombination in the bacterium *Escherichia coli*," their first complete paper on bacterial sexual reproduction, was published the following year. Lederberg left Yale in 1947 for the University of Wisconsin, where he founded and chaired that university's Department of Medical Genetics. During his tenure at Wisconsin he continued his studies in bacterial genetic recombination, collaborating with his wife, Esther Lederberg, and several other research associates. With one of these, his former student Norton Zinder, Lederberg discovered another means of introducing new genetic material into bacteria: the process of transduction, in which small fragments of hereditary material are transferred from one bacterium to another through the action of a bacterial virus. Lederberg and Zinder's discovery was published in their 1952 paper, "Genetic exchange in salmonella." *Garrison-Morton* 255.4 (item 2); *Garrison-Morton* 256.1 (item 3).

\$3,000 - 4,000



113

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BENTLEY, WILSON. 1865-1931.

Collection of 98 photomicrographs of snowflakes, 4 x 3 inches, 1890s-1920s, including a few of dew and frost crystals as well as a portrait of the photographer at work, curling at edges, roughly half of the prints faded, housed in envelopes labeled "from Bentley's negatives."

A LARGE COLLECTION OF WILSON'S MAGNIFICENT SNOWFLAKE PHOTOGRAPHS.

Working from his family farm in Jericho, Vermont with a bellows camera adapted to a microscope, in 1885 Wilson became the first person to photograph a single snowflake. Over the next four decades, Wilson would produce over 5000 images of snowflakes, publishing his results in *Popular Scientific Monthly*, *Scientific American*, *National Geographic* and other scientific journals of the day. It is to his work that we owe the bit of popular knowledge that no two snowflakes are alike.

Bentley's work was gathered together at the end of his life in *Snow Crystals* (New York: McGraw-Hill, 1931); W.J. Humphreys writes in the introduction, "[Bentley's] careful search of snow after snow, winter after winter, for nearly half a century among the northernmost of the New England mountains has revealed not just a few crystal varieties, but many hundreds of forms, all based on a common hexagonal pattern ... Not only did he find this great multiplicity of kinds, but also he skillfully obtained beautiful microphotographs of them, and thereby made it possible for others to share at leisure, and by the comfortable fireside, the joys that hour after hour bound him to his microscope and his camera in an ice-cold shed."

\$8,000 - 12,000



114

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BRAGG, WILLIAM LAWRENCE. 1890-1971.

Typed Letter Signed ("W.L. Bragg"), 2 pp recto and verso, 4to, London, 7th January, 1971, to Dr. R.M. Ancell Jr of KOB Radio & Television News, on blue stationery, about fundamental research, funding, and the how to get young people interested in science. *Provenance:* Jeremy Norman.

FROM THE YOUNGEST PERSON TO EVER WIN A NOBEL PRIZE.

Written six months before Bragg's death and in response to a query by a member of the television news staff at KOB Radio & Television in Albuquerque, N.M, this letter contains some profound and thought-provoking statements on the nature and progress of scientific research. In part: "I take it fundamental research means research at the state where it is impossible to think what use it might be ... Here I would stress as of primary importance the allocation of the money for research by a wise and competent body able to recognize genius. Fundamental research has a peculiar quality. One does not get so much research for so much money. If one considers all the papers published by the innumerable journals, they always remind me of millions of seeds produced by the elm tree each year, where there is a small chance that any one of them will grow into another elm tree. Some papers are vital and alter the whole course of science, such as Volta's paper on the pile, Röntgen's announcement of his discovery of x-rays, Bohr's paper on the hydrogen spectrum, and coming to recent times the paper by Watson and Crick on DNA. Curiously enough these papers are generally only a few pages long. But, unless a paper has an almost immediate impact in making people think and work in a different way, it is left behind by the march of science and might just as well never have been written ... The furtherance of science therefore demands that the money shall go to producing viable papers; the efficiency with which it is spent depends far more on this than on anything else, so I think the way that the money is allocated therefore far outweighs in importance any other consideration..."

Bragg founded the science of x-ray crystallography, and played a fundamental role in its development into one of the essential analytic tools of physics, chemistry and molecular biology. Prior to 1912, scientists had very little knowledge about the solid state of matter, but in 1912 came the Friedrich-Knipping-Laue paper showing that x-rays can be diffracted by crystals. Drawing on this discovery and on the work of others in the field, Lawrence Bragg was able to determine the theoretical basis for crystal structure analysis, which he was able to demonstrate experimentally using the x-ray spectrometer invented by his father, William Henry Bragg. In 1915, at the age of 25 he became the youngest person (at the time of this writing) to receive the Nobel Prize, an honor he shared with his father. See Phillips' "William Lawrence Bragg" in Thomas & Phillips, eds., *Selections and Reflections: The Legacy of Sir Lawrence Bragg*, pp 1-69.

\$2,500 - 3,500



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COMMUNICATIONS REVOLUTION.

WIENER, NORBERT. 1894-1964. *Special Events. Electronics and the Future.* Parts 1-4. New York: OIE U.S. Dept. of State International Broadcasting Division, March 24, 1948.

Two 78 rpm sound recordings (approx. 302 mm in diameter; cover measures 318 x 322 mm), printed center labels with typewritten titles, in sleeves and cardboard cover. WITH: 10-page dittoed typescript on yellow paper (index no. EN-B-4888) containing a transcript of the recording. Record sleeves and center labels stamped "ENB 4895." Recordings in mint condition, sleeves and case a bit frayed at edges. Fine.

Provenance: Jeremy Norman.

Rare sound recording of Wiener's March 24, 1948 interview on the U. S. government-sponsored program "Radio Forum," hosted by Ben Wilbur—most likely the earliest recorded interview with Wiener extant. This "Radio Forum" program, produced in cooperation with the Institute of Radio Engineers, deals with "electronics and the future—and tells of the interrelationship between the sciences in modern living" (transcript, p 1). Wiener was interviewed jointly with Dr. B. E. Shackelford, president of the IRE. The interview was held in New York City at the time of the IRE's 36th annual meeting. In the interview Wiener discusses communications engineering and its applications in a wide variety of fields—a topic of great interest in the postwar years, when electronic computing, communications technologies and information theory were beginning to attract a great deal of attention. In particular, Wiener notes the relevance of communications engineering to neurology and to automation, and speculates about the possible scientific and social outcomes of the "communications revolution." This interview includes, as far as we know, Wiener's earliest recorded discussion of his book *Cybernetics*, published the same year by Hermann et Cie. *Cybernetics* was the first conventionally published book (as opposed to technical report) to include a serious discussion of electronic digital computing. The work influenced a generation of scientists working in a wide range of disciplines, from communications theory to biology. *Cybernetics* contains the roots of various elements of computer science, including information theory, computer learning, and artificial intelligence. See *Origins of Cyberspace* 991.

\$1,500 - 2,500



116

EINSTEIN'S ANNUS MIRABILIS PAPERS.

116

EINSTEIN, ALBERT. 1879-1955.

"Über einem die Erzeugung und Verwandlung des Lichtes betreffenden heuristischen Gesichtspunkt" [On a heuristic viewpoint concerning the production and transformation of light]. WITH: "Über die von der molekularkinetischen Theorie der Wärme geforderte Bewegung von in ruhenden Flüssigkeiten suspendierten Teilchen" [On the Motion of Small Particles Suspended in a Stationary Liquid, as Required by the Molecular Kinetic Theory of Heat]. AND WITH: "Zur Elektrodynamik bewegter Körper" [On the Electrodynamics of Moving Bodies]. All in: *Annalen der Physik*, Vol 17, pp 132-148, 549-560, 891-921. Leipzig: Verlag von Johann Ambrosius Barth, 1905. 8vo (212 x 148 mm). Cloth-backed German marbled boards, spine gilt. Spine sunned, edges rubbed, first and last gatherings reinforced, rear hinge slightly cracked but sound. Overall a very good copy of this important volume. Provenance: Geometric bookplate with initials AG to front paste-down; blindstamp of the Carnegie Institution of Washington to front fly-leaf.

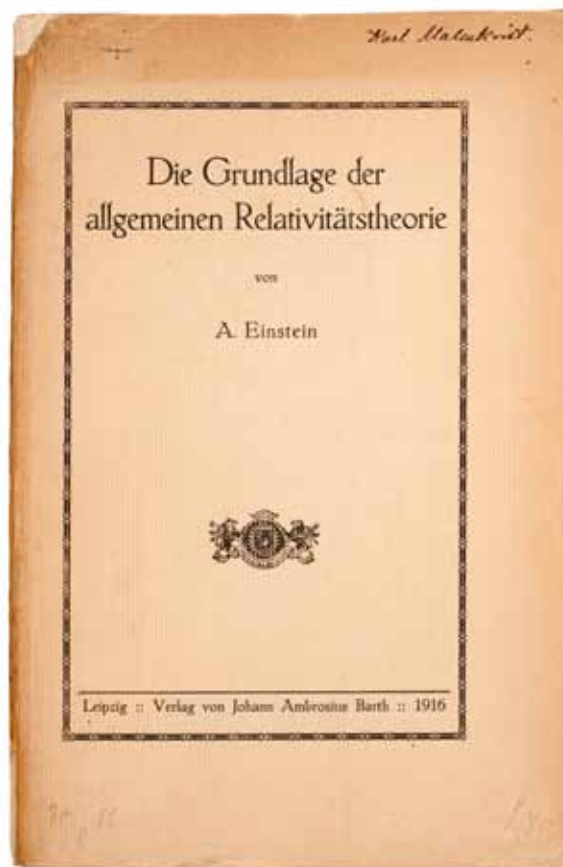
FIRST EDITIONS, JOURNAL ISSUES, OF THREE OF EINSTEIN'S MOST IMPORTANT PAPERS. "Of all the scientific journals in the world, the single most sought-after collector's item by far is the *Annalen der Physik*, volume XVII, for 1905, for in that year Einstein published not one but three papers in the journal, causing 1905 to be dubbed the annus mirabilis of science. These three papers were: the first experimental verification of Max Planck's quantum theory; Einstein's examination of Brownian motion, which proved the existence of molecules, and the special theory of relativity, with its

famous equation, $E=MC^2$ " (Watson, *The Modern Mind, An Intellectual History of the 20th Century*, p 90).

In the first paper, "Über einem die Erzeugung..." published on June 9th, "Einstein suggested that light be considered a collection of independent particles of energy, which he called 'light quanta.' Such a hypothesis, he argued, would provide an answer to the problem of black-body radiation where classical theories had failed, and would also explain several puzzling properties of fluorescence, photoionization and the photoelectric effect" (Norman). It was for this paper, along with his 1906 paper "Zur Theorie der Lichterzeugung und Lichtabsorption" [On the Theory of Light Production and Light Absorption], that Einstein was awarded the 1921 Nobel prize for Physics. In the second paper, "Über die von der molekularkinetischen Theorie..." published on July 18th, Einstein treats Brownian motion. "Brownian motion is the most important stochastic process. As a practical tool, it has had profound impact on almost every branch of physical science, as well as several branches of social science. As a creation of pure mathematics, it is an entity of uncommon beauty. It reflects a perfection that seems closer to a law of nature than to human invention" (Steele *Stochastic Calculus and Financial Applications* p 29).

The third paper, "Zur elektrodynamik bewegten Körper," published on September 26th, is Einstein's first paper on the subject of special relativity and the paper that would later make him famous. Dibner, *Heralds of Science* 167; Grolier/Horblit 26b; Norman 689; cf. PMM 391; Weil 6, 8, & 10.

\$12,000 - 18,000



117

117

EINSTEIN, ALBERT. 1879-1955.

Die Grundlage der allgemeinen Relativitätstheorie [The Foundation of the General Theory of Relativity]. Leipzig: Verlag von Johann Ambrosius Barth, 1916.

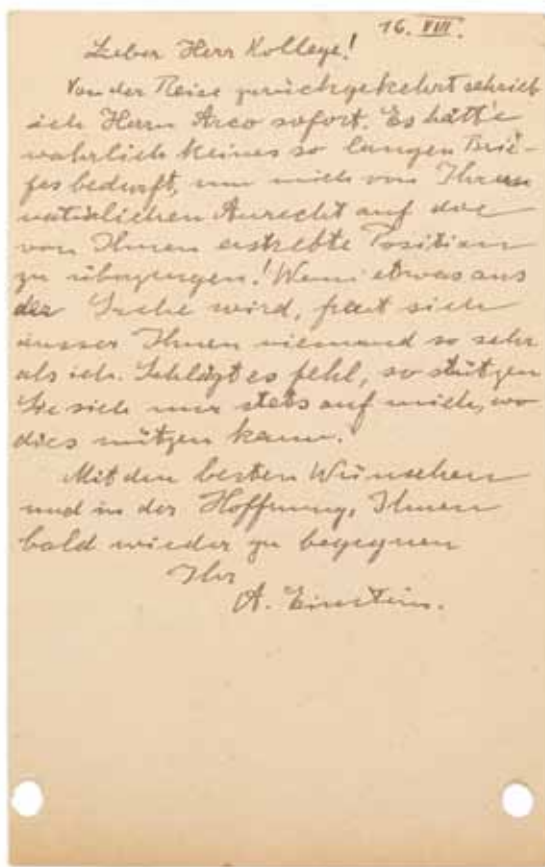
8vo. Original printed wrappers. Spine with paper repairs at head and foot, wrappers lightly tanned at spine and edges, some pencil annotations to front wrapper.

Provenance: Contemporary ink ownership inscription of Karl Malmkvist to front wrapper.

FIRST EDITION, MONOGRAPH ISSUE OF EINSTEIN'S GENERAL THEORY OF RELATIVITY, with printer's imprint "Druck von Metzger & Wittig in Leipzig" to verso of title, and "Metzger & Wittig, Leipzig" to back wrapper. Though the present work is often presented as a separately printed edition, it is in fact an offprint from *Annalen der Physik*, 4. Folge, Band 49, 1916 (and is so identified on the verso of the title "Sonderdruck aus den 'Annalen der Physik' Band 49, 1916"). The text has been reimposed, and the pagination and page-breaks are different from those in the journal though the setting appears to be the same. This monograph issue benefits from the addition of a new title page, table of contents, and introduction by Einstein.

"Whereas Special Relativity had brought under one set of laws the electromagnetic world of Maxwell and Newtonian mechanics as far as they applied to bodies in uniform relative motion, the General Theory did the same thing for bodies with the accelerated relative motion epitomized in the acceleration of gravity. But first it had been necessary for Einstein to develop the true nature of gravity from his principle of equivalence ... Basically, he proposed that gravity was a function of matter itself and that its effects were transmitted between contiguous portions of space-time ... Where matter exists, so does energy; the greater the mass of matter involved, the greater the effect of the energy which can be transmitted. In addition, gravity affected light ... exactly as it affected material particles. Thus the universe which Newton had seen, and for which he had constructed his apparently impeccable mechanical laws, was not the real universe ... Einstein's paper gave not only a corrected picture of the universe but also a fresh set of mathematical laws by which its details could be described" (R.W. Clark *Einstein* [New York, 1984] p 253). Grolier/Horblit 26c; Norman 696; PMM 408; Weil *Checklist* (1960), 80a.

\$5,000 - 8,000



118

118

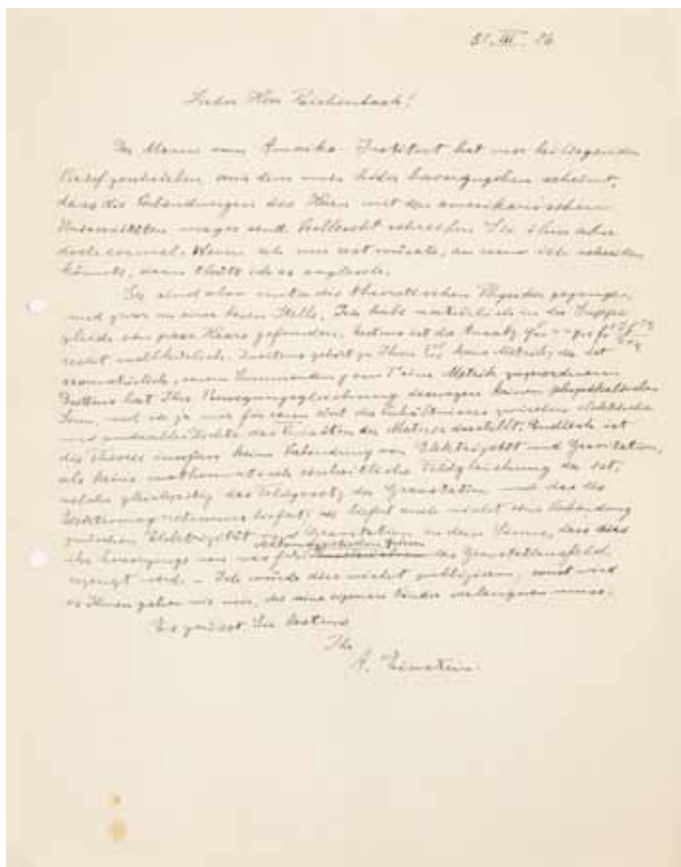
EINSTEIN, ALBERT. 1879-1955.

Autograph Postcard Signed ("A. Einstein"), 12mo, August 16, 1919, [Berlin], in German, to Hans Reichenbach, verso addressed "Herrn Dr. Hans Reichenbach Ziethenstr. 2 Lichterfelde-West," and postmarked "16.8.19," slight toning, two-hole punch in lower margin.

Einstein offers a younger colleague encouragement and support in seeking a post. Translation, in full:
 "Dear Colleague,
 Upon returning from my trip, I immediately wrote to Mr. Arco. There was truly no need for such a long letter to convince me of your natural claim to the position you are seeking! If something comes of the matter, no one, besides you, shall be so extremely delighted as I. If it miscarries, then just continue to rely on me wherever it can be of help. With best wishes and in the hope of soon meeting you again, yours,
 A. Einstein."

Reichenbach (1891-1953) attended Einstein's lectures on relativity in Berlin, and maintained a correspondence with him throughout his career (see the following lot). The position he was seeking may have been with the Telefunken-Gesellschaft, of which George Count von Arco was chief engineer. The postcard is published in *The Collected Papers of Albert Einstein*, Volume 9, Doc 89, p 132 (Princeton University Press, 2004).

We are grateful for the assistance of Dr. Diana Kormos Buchwald, general editor of the Einstein Papers Project, in cataloguing this lot.
\$2,000 - 3,000



119

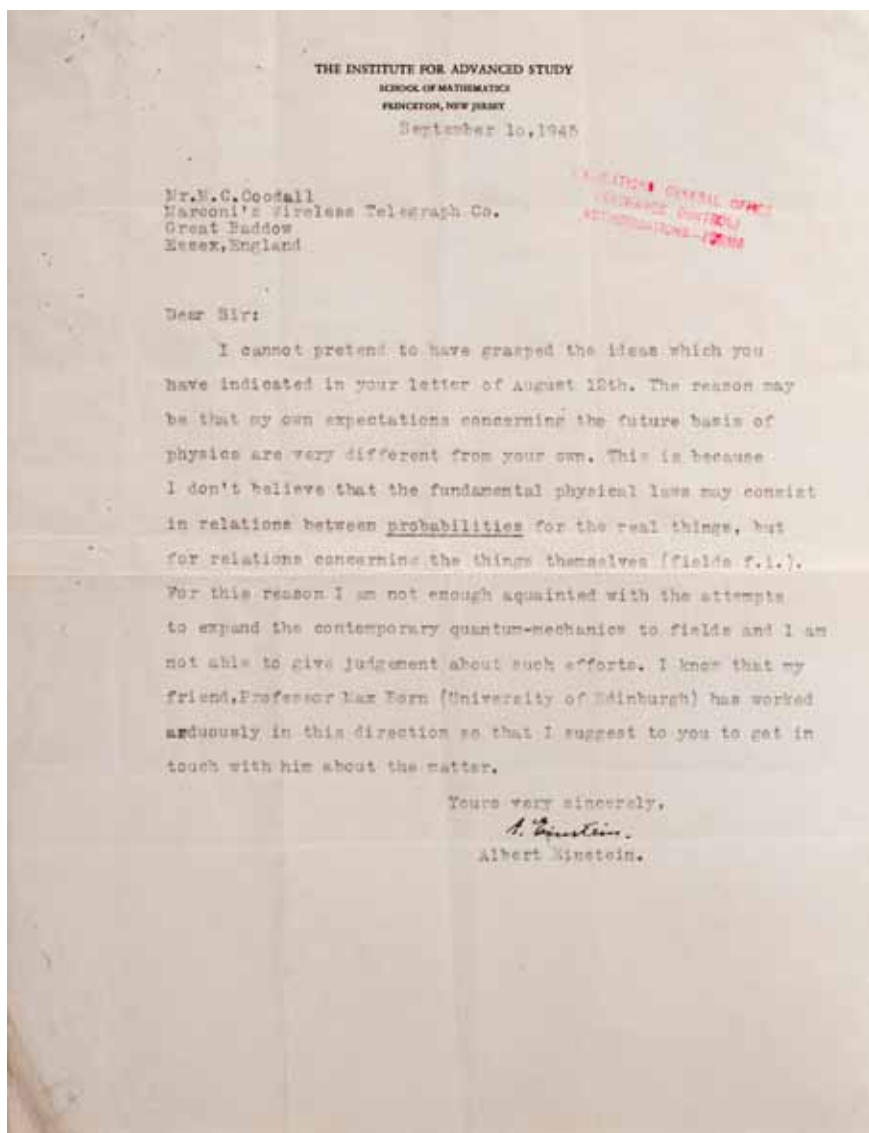
119

EINSTEIN, ALBERT. 1879-1955.

Autograph Letter Signed ("A. Einstein") 1 p, 4to, March 31, 1926, n.p., in German, to Hans Reichenbach, old folding creases, a few tiny edge chips, and two small spots in blank lower margin, two-hole punch at left margin.

"NATURALLY I FOUND A FEW FLIES IN THE OINTMENT": EINSTEIN CRITIQUES A COLLEAGUE'S FORAY INTO PHYSICS. A prominent thinker and lecturer on the philosophy of science and an attendee of Einstein's lectures on the theory of relativity in Berlin from 1917 to 1920, Reichenbach had by the time of this letter published several works on the philosophical implications of relativity, including *Relativitätstheorie und Erkenntnis apriori* [The theory of relativity and a priori knowledge; 1920] and *Axiomatik der relativistischen Raum-Zeit-Lehre* [Axiomatization of the theory of relativity; 1924]. However, an attempt at theoretical physics that he had shared with Einstein is neatly dispatched in the present letter. Einstein writes, in part (translated): "And so you have entered the fray amongst theoretical physicists, and in a bad spot at that. Naturally I immediately found a few flies in the ointment. First of all, the Ansatz (approach) [formula inserted] is rather arbitrary. Secondly, there is no corresponding metric to your [... Γ formula]; in this case it is unnatural to ascribe a metric to the summand γ of Γ . Thirdly, your equation of motion has no physical meaning, because it represents the behavior of matter only for one value of the relationship between electrical and ponderable density. And finally, the theory is not a connection of electricity and gravitation since there is no mathematically unified field equation here that delivers simultaneously the field law of gravitation and that of electromagnetism...." He closes the letter with a bit of advice: "I would not publish this; otherwise the same thing will happen to you as it did to me, that one would have to disown one's own children."

We are grateful for the assistance of Dr. Diana Kormos Buchwald, general editor of the Einstein Papers Project, in cataloguing this lot.
\$5,000 - 8,000



120

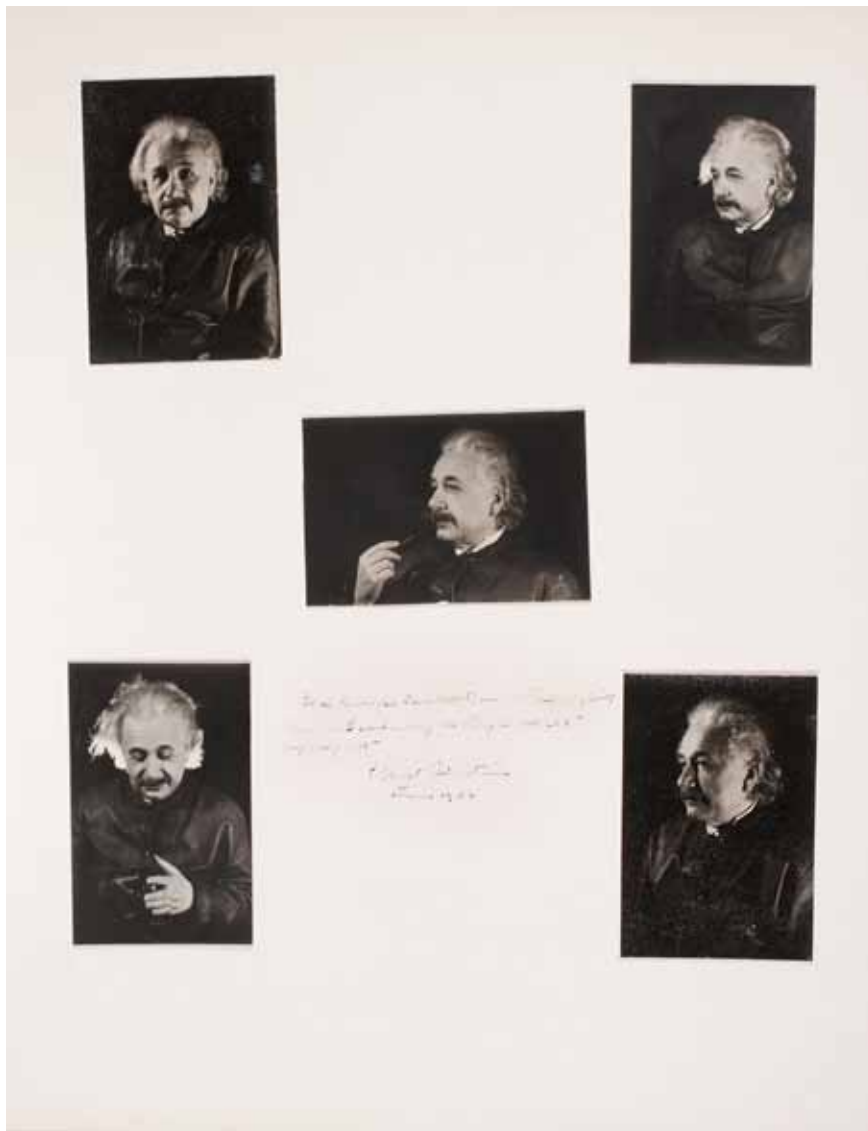
120

EINSTEIN, ALBERT. 1879-1955.

Typed Letter Signed ("A. Einstein"), in English, 1p, 4to, Princeton, N.J., September 10, 1945, to Mr. M.C. Coodall of Marconi's Wireless Telegraph Co of Essex, England, discussing the future basis of physics, his feelings about quantum mechanics, and fundamental physical laws, on Princeton Institute for Advanced Study letterhead, creases where previously folded, a few staple holes, some very small ink spots, Red docketing stamp to upper right corner.

EINSTEIN ON QUANTUM THEORY. An important letter, in which Einstein expresses his essential disinterest in the current theoretical work in Quantum Mechanics, which, as Einstein reveals, stems from his antagonism to the prevailing view of quantum theory. This letter shows that Einstein's core conviction is that physics is a science dealing with "real entities" related in a deterministic and non-probabilistic manner—a perspective which quantum theory had renounced, but which Einstein believed physics would necessarily have to embrace again. In full: "Dear Sir: I cannot pretend to have grasped the ideas which you have indicated in your letter of August 12th. The reason may be that my own expectations concerning the future basis of physics are very different from your own. This is because I don't believe that the fundamental physical laws may consist in relations between probabilities for the real things, but for relations concerning the things themselves (fields f.i.). For this reason I am not enough aquantied [sic] with the attempts to expand the contemporary quantum-mechanics to fields and I am not able to give judgement about such efforts. I know that my friend, Professor Max Born (University of Edinburgh) has worked arduously in this direction so that I suggest to you to get in touch with him about the matter. Yours very sincerely, Albert Einstein."

\$12,000 - 18,000



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EINSTEIN, ALBERT. 1879-1955.

Collection of five photographs, $3\frac{3}{4} \times 2\frac{1}{2}$ inches (4) and $2\frac{1}{2} \times 3\frac{3}{4}$ inches (1), gelatin silver prints, together on $15 \times 12\frac{1}{2}$ inch mount, being 3-quarters length portraits of Einstein in various poses by an unknown photographer, inscribed on mount "*Diese kuriose kollektion erster (funffaltigkeit) Herr Dr. Schonberg in herzlichkeit zugeeignet. Albert Einstein. Februer 1956*" [Trans: This curious collection (a fivesome). Herr Dr. Schonberg, with warm regards. Albert Einstein, February 1956].

\$7,000 - 10,000



123

122

FERMI, ENRICO. 1901-1954.

"Radioattività indotta da bombardamento di neutroni" [Radioactivity induced by neutron bombardment] and "Radioattività provocata da bombardamento di neutroni" ["Radioactivity provoked by neutron bombardment"]. In: *La Ricerca Scientifica ed il Progresso Tecnico Nell'Economia Nazionale*, Vol 1, Nos 5 and 6, March 15 and 31, 1934. Two volumes. 8vo. xiv, [2], 241-299; xvi, [2], 303-347 pp. Plates, text illustrations. Original printed wrappers. Light toning, edges foxed, otherwise near fine. *Provenance*: presentation stamp of the Comitati del Consiglio Nazionale delle Ricerche, publishers of *La Ricerca Scientifica*; Jeremy Norman.

FIRST EDITION OF THE TWO PAPERS THAT RECORD THE BEGINNING OF FERMI'S RESEARCH ON THE PRODUCTION OF RADIOACTIVE ELEMENTS, the work for which he was later awarded the Nobel Prize. In 1934 the Joliot-Curies discovered artificial radioactivity, which gave Fermi the opportunity to begin his experimental investigations in nuclear physics. The Joliot-Curies had used alpha particles to bombard the nucleus; however, Fermi reasoned that bombardment with neutrons would be much more effective in producing radioactive elements because neutrons carried no electric charge and thus would be more likely to enter the target nuclei. Fermi and his team began bombarding elements from hydrogen on up; they achieved their first success with fluorine, as documented in item 1. Item 2 records the beginning of the work that Fermi and his team performed during the spring and early summer of 1934, during which they "irradiate[d] all the substances [they] could lay their hands on" (*Fermi Collected Papers*, I, p 640), and missed discovering the phenomenon of nuclear fission. Fermi, *Collected Papers*, 84a and 85a.

\$1,200 - 1,800

123

FERMI, ENRICO. 1901-1954.

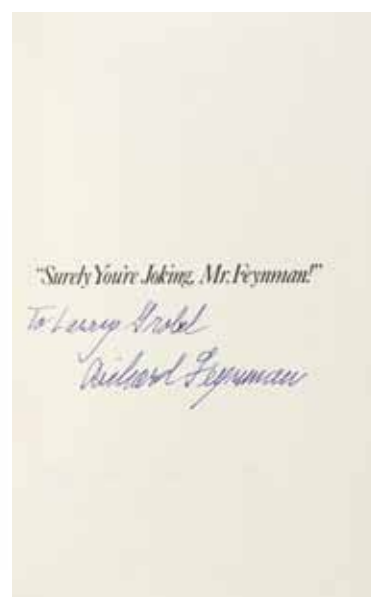
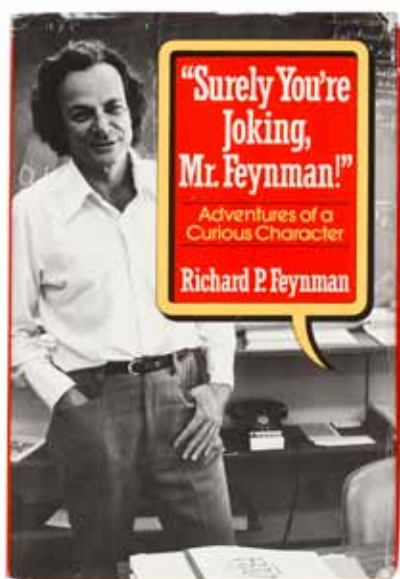
1. 3 original black and white photographs of laboratory equipment, 85 x 62 mm, with Italian ink annotations in Fermi's hand to versos, 1934-35.
2. FEA, GIORGIO. fl. 1935. Folding blueprint chart titled "Trasmutazioni Artificiali," 323 x 590 mm, signed in pencil by Fermi ("Fermi / P. III"), May 1935.
3. FERMI, ENRICO. Autograph note signed ("Enrico Fermi") to Prof. Giovanni Magrini, 1 p, 12mo, Rome, 2 January 1933, on card engraved with the insignia of the Reale Accademia d'Italia.
4. ---, FRANCO RASETTI and OSCAR D'AGOSTINO. "Sulla possibilità di produrre elementi di numero atomico maggiore di 92." Offprint from: *Ricerca scientifica* V, vol I, June 1934. 4to (245 x 172 mm). [1] p. Light soiling and a few small marginal tears in chart; small rust-mark from staple in upper corner, docketing in blue grease pencil on ANS; otherwise a fine collection. *Provenance*: Jeremy Norman.

FERMI AND NUCLEAR TRANSMUTATION.

An extraordinary group of autograph materials dating from 1933-35, the critical turning point in Fermi's scientific career, as it marks the beginning of his celebrated neutron bombardment experiments that led directly to his receipt of the Nobel Prize for physics in 1938. Autograph material by Fermi from this period is almost impossible to find on the market; this is the first such material we have seen available. Prior to 1934, Fermi focused primarily on theoretical physics, but after Curie and Joliot's discovery of artificially induced radioactivity (by bombardment with alpha particles)

in 1934, Fermi and his colleagues at the University of Rome embarked on a course of experiments involving the bombardment of various elements with neutrons. The homemade Geiger counter that Fermi built is illustrated in the first photograph; the Wilson chamber used by Fermi and his associates in second; and in the third, Fermi's ionization chamber, a device for measuring radioactivity. Fermi's team continued their work during the summer of 1934, irradiating "all the substances [they] could lay their hands on" (*Fermi Collected Papers*, I, p 640), all the way up to uranium, the heaviest in atomic weight of the naturally occurring elements. The results of the team's work, published in "almost weekly short letters to *Ricerca Scientifica*" (*Segrè Fermi* p 74), were tabulated the following year by Giorgio Fea, whose "Tabelle riassuntive e bibliografia delle trasmutazioni artificiali" (*Nuovo Cimento* 12 [June 1935]) represents the first published table of isotopes (radionuclides). The present lot includes Fermi's signed copy of the "blueprint" of Fea's chart, dated a month before its publication (item 2 above). As can be seen by Fermi's notes on the photographs, and by the title of the offprint included in this collection, he and his team expected their bombardment experiments to produce transuranic elements, i.e., elements with an atomic number higher than uranium's 92. This did not take place, nor, as Segrè writes, did the Fermi team discover nuclear fission, despite the nature of their researches. Fermi *Collected Papers* I, pp 639-40; Segrè *Enrico Fermi, Physicist* pp 73-77.

\$8,000 - 12,000



124

WHEN RICHARD FEYNMAN ALMOST LOST HIS MIND: THE ONLY KNOWN RECORDING TO HAVE EVER COME TO MARKET OF RICHARD FEYNMAN IN HIS OWN VOICE.

124

FEYNMAN, RICHARD and LARRY GROBEL.

Original Cassette Tape, the only copy, consisting of an interview of Nobel prize winning physicist Richard Feynman, conducted by journalist Larry Grobel on February 28, 1986.

WITH: FEYNMAN, Richard. *"Surely You're Joking Mr. Feynman!" Adventures of a Curious Character*. New York & London: W.W. Norton & Co., [1958]. Cloth, pictorial dust-jacket. A near fine copy. Inscribed in blue ink on half-title "To Larry Grobel, Richard Feynman." *FIRST EDITION*. *PRESENTATION COPY FROM FEYNMAN TO GROBEL*. Later printing.

Any material relating to Richard Feynman is of extreme rarity. There has only been one Feynman manuscript to have ever sold at auction, and there has certainly never been a recording of Feynman's in his own voice to come to market.

Regarding the present interview, Larry Grobel explains:

"In early February, 1986, I met Dr. Richard Feynman at a small dinner party hosted by his friends, the artist Jan de Swart and his wife Ursula. Feynman told a story of how he began to lose his mind after stumbling outside a computer store and hitting his head against a wall. "It broke a few little vessels,

and they were leaking very slowly, bleeding inside, so that they built up pressure inside my head, and it pushed my brain around out of shape, to make room for the blood. If we hadn't stopped it, I would have gone into a coma and died." Before he had two holes drilled into the side of his head he behaved erratically without realizing it was due to his accident. I knew a good story when I heard one and the Sunday magazine editor at the Los Angeles Times agreed, so on Feb. 28, 1986 I went to see Feynman at his Cal Tech office and got that story on tape. We also spoke of other things, including his being asked by the government to join a committee investigating the explosion of the Space Shuttle (a problem he solved a few weeks after our talk), his thoughts on art, literature, publishing, journalism, the Manhattan Project, psychiatry, the human brain vs machines, his childhood, hallucinations, sports ("I thought I was a sissy"), and how he felt about winning the Nobel Prize in Physics in 1965. "It's one of the miseries of my life," he said. "I wouldn't say that my physics wasn't up to the prize, but I'm not up to it on a human side." He speaks about the puzzles in physics and how he feels that "almost everything is uncertain." When Feynman agreed to write his memoir, *Surely, You're Joking, Mr. Feynman*, he told

his publisher, "I'm not going to go on TV, and I'm not going to sign any books." So a signed copy of the book is rare. When I asked him, after we first met, if he would sign my copy, he told me, "I don't sign my book." I apologized for asking, and then he relented and signed it to me. "Not many of these," he smiled. The cassette tape of this interview begins with his reluctance to speak about the Shuttle Commission and ends when he asks me to share African-based stories with him."

Lawrence Grobel is a novelist, journalist, biographer, poet & teacher. Many of his 22 books have made best-seller lists, and he's had 4 Publisher's Weekly "Best Books of the Year." He is the recipient of a NEA Fellowship for his fiction and a PEN Special Achievement Award. *Writer's Digest* called him "A legend among journalists." His *The Art of the Interview* is used as a text in journalism schools. He served in the Peace Corps, directed a graduate writing program for Antioch, and taught writing seminars at UCLA. He has appeared on CNN, the Today Show, GMA, Charlie Rose and in two documentaries, one on J.D. Salinger, the other Al Pacino's *Wilde Salome*.

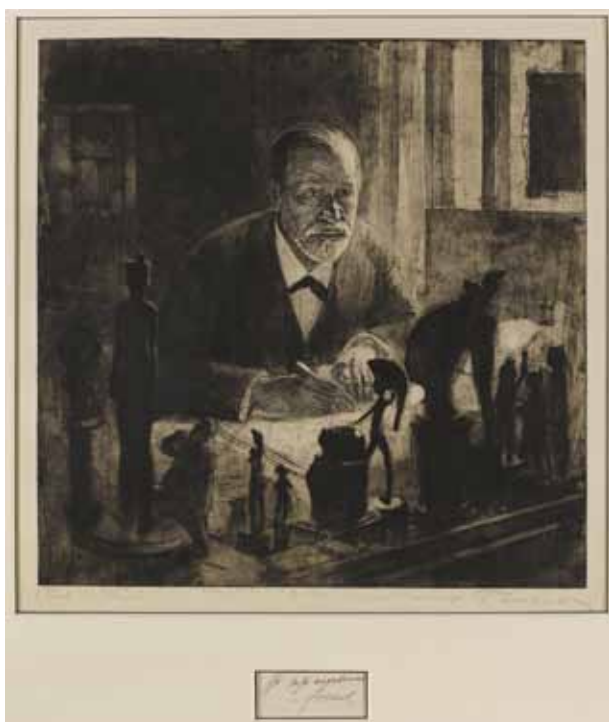
\$5,000 - 8,000



125



126



127

125

FLEMING, ALEXANDER. 1881-1955.

"On a Remarkable Bacteriolytic Element Found in Tissues and Secretions."

Offprint from: *Proceedings of the Royal Society*, B vol. 93, 1922.

8vo. [306]-317 pp, with 1 plate. Original printed wrappers, back wrapper with repaired tear, some creasing and small chips, tear to lower corner of plate.

WITH: Collection of 17 offprints of papers describing Fleming's investigations of lysozyme and sulfonamides. Various sizes (largest is 249 x 185 mm). All in original wrappers or without wrappers as issued. 11 of the 17 offprints are presentation copies, with the author's stamp. A complete listing is available upon request.

Provenance: Presentation inscription from Fleming to front wrapper, ex-libris stamp of Yale Medical Library to front and back wrappers, ownership stamp of H.C. (Harvey Cushing?) to back wrapper; Jeremy Norman.

THE DISCOVERY OF PENICILLIN: FIRST EDITION, OFFPRINT ISSUE, PRESENTATION COPY. Fleming, who shared the Nobel Prize in 1945 for his discovery of penicillin, devoted most of his career to investigating antibacterial mechanisms in the human body. This group of offprints highlights Fleming's investigations of lysozyme, and of the antibacterial properties of sulfonamides. Lysozyme, one of the body's defenses against bacterial infection, was discovered by Fleming in 1921 during a search for agents that slowed bacterial growth but were not— unlike most chemical antiseptics— too toxic to take internally. One day, when he had a cold, he added a drop of mucus to a bacterial culture and found, to his surprise, that it dissolved the bacteria. Upon investigation Fleming found that the active agent was present not only in nasal mucus but in tears, blood serum, milk and saliva. The present offprint, his first paper on lysozyme was published in 1922. Lysozyme and penicillin (discovered in 1928) are Fleming's two outstandingly important antibacterial discoveries. *Dictionary of Scientific Biography* 38345; *Garrison & Morton* 1910.1.

\$2,000 - 3,000

126

FREUD, SIGMUND. 1856-1939.

Zur Psychopathologie des Alltagslebens (Über Vergessen, Versprechen, Vergreifne, Aberglaube und Irrtum). Berlin: Verlag von S. Karger, 1904. (242 x 170 mm). 92 pp. Half pebbled cloth and mottled boards, paper spine label. Extremities rubbed, some loss to spine label, first and last leaves lightly spotted, thin damp-stain touching lower margin.

Provenance: Rubber stamp of H. Reidt Arts to title and first leaf; Jeremy Norman.

FIRST EDITION IN BOOK FORM OF FREUD'S "PSYCHOPATHOLOGY OF EVERYDAY LIFE," THE BOOK FROM WHENCE THE TERM "FREUDIAN SLIP" ORIGINATES. In his "Psychopathology of Everyday Life" Freud hypothesized that the forgetting of words and proper names, slips of the tongue and pen and other such apparently trivial acts were in fact due to the influence of unconscious processes, rooted in infancy, that interfered with conscious functioning. This idea was at first criticized by other psychologists but has since become the most widely accepted and generally known of Freud's teachings. Freud's article was originally published in the *Monatschriften zur Psychiatrie und Neurologie* in 1901. Grinstein 197; Norman F44. 22364.

\$1,200 - 1,800

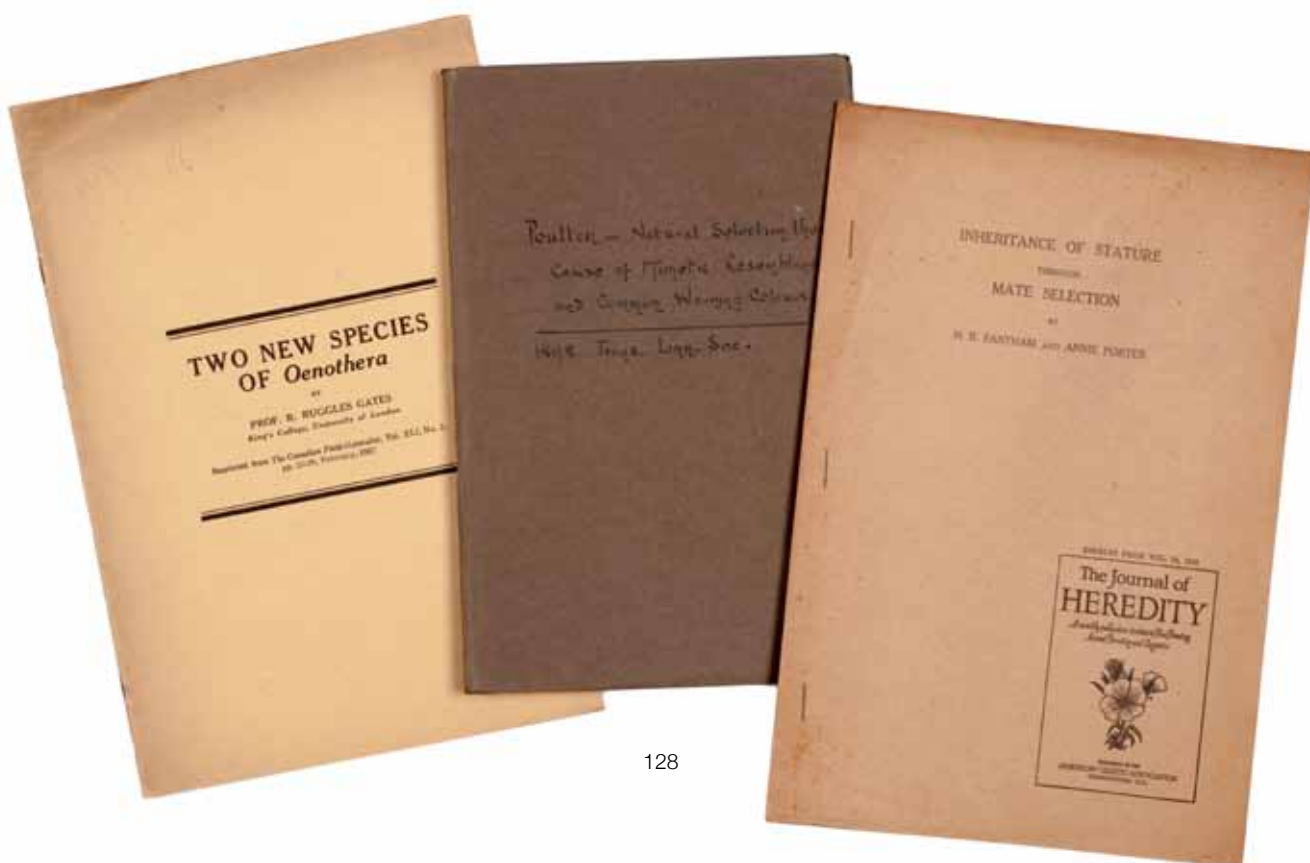
127

[FREUD, SIGMUND. 1856-1939.]

POLLACK, MAX. Portrait of Sigmund Freud, etching with drypoint on wove paper, 475 x 475 mm, signed in the margin, 1914, with a clipped signature of Freud, framed together to 757 x 701 mm, fine. *Provenance*: Jeremy Norman.

A fine example of Pollack's well-known portrait of Freud seated at his desk in Vienna surrounded by his antiquities. Hugo Heller, the publisher of *Imago* and an early member of Freud's circle, began selling the portraits by subscription in 1914. An advertisement in *Imago* indicates that 50 copies of the etchings were for sale, nos 1-25 on "Kaiserlich Japan" for 100 kroner and nos. 26-50 on "Van Geldern Buetten" for 60 kroner.

\$4,000 - 6,000



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GENETICS.

An outstanding and extensive archive of approximately 300 pamphlets, primarily offprints, representing the greater intellectual contributions of the first half of the 20th century to the development of the field of genetics, with a handful of pamphlets dating from the late 19th century, 1888-1955. Most in original printed wrappers, some without wrappers as issued, generally in very good condition. About 20% of the pamphlets bear presentation inscriptions from the authors. The whole housed in 9 custom clamshells. An excellent collection, which includes: 1. Bateson, *Reports to the Evolution Committee of the Royal Society*, 1908. 2. Gates, *A Genetic Study of Size Inheritance*, 1932. 3. Brooks, *The Inheritance of Disease in Plants*, 1921. 4. Hurst, *Mendel's Principles Applied to Wheat Hybrids*, 1903. 5. Huxley, *Eugenics and Society*, 1935.

A complete listing of titles is available upon request.

\$10,000 - 15,000

GÖDEL, KURT. 1906-1978.

On Undecidable Propositions of Formal Mathematical Systems. Notes on Lectures by Kurt Gödel. February-May, 1934. Princeton, N.J.: Institute for Advanced Study, 1934. 4to (279 x 215 mm). [1], 30 ff. mimeographed on rectos only. Contemporary cloth-backed plain paper wrappers stapled at spine, front wrapper and spine titled in manuscript. Corners chipped, front wrapper reinforced with tape, still an excellent copy of this rare and fragile item. *Provenance:* American Logician J. Barkley Rosser (ownership stamp and text corrections in his hand).

FIRST EDITION OF THE COMPLETE LECTURE NOTES TO GÖDEL'S FAMED SEMINARS ON MATHEMATICAL LOGIC AT THE INSTITUTE FOR ADVANCE STUDY. Following the publication of his ground-breaking paper "Über formal unentscheidbare Sätze der Principia Mathematica und verwandter Systeme I" [On undecidable propositions of formal mathematical systems], published in 1931 in *Monatsheften für Mathematik und Physik*, Gödel was invited to Princeton to give a seminar on his work. Only a small handful of people attended the seminar, and there were apparently only five people who attended regularly, including two students of Alonzo Church (1903-1995): logician J.B. Rosser (1907-1989), who later went on to prove "Rosser's Trick," a stronger version of Gödel's first incompleteness theorem, and Stephen Cole Kleene (1909-1994), best known as the founder of recursion theory. Both Rosser and Kleene were responsible for editing the notes given to them by Gödel and for producing the present mimeograph version. (Gödel's original manuscript is at Princeton with a catalog entry identifying Rosser and Kleene as the editors.) It is reasonable to believe that there were less than 5 or 6 copies made of the lecture notes. Other than the original manuscript at Princeton, we are only aware of the existence of two, including the present copy.

Gödel's work and his seminar had a profound impact upon the work of those who followed him, the repercussions of which are being felt to this day. "Kurt Gödel's achievement in modern logic is singular and monumental — indeed it is more than a monument, it is a landmark which will remain visible far in space and time. The subject of logic has certainly completely changed its nature and possibilities with Gödel's achievement" (P.R. Halmos, "The Legend of von Neumann," *The American Mathematical Monthly*, Vol 80, No 4, [April 1973], pp 382–394); see Nagel and Newman, *Gödel's Proof*.

\$45,000 - 55,000

Rosser

J. BARKLEY ROSSER

ON UNDECIDABLE PROPOSITIONS OF FORMAL MATHEMATICAL SYSTEMS

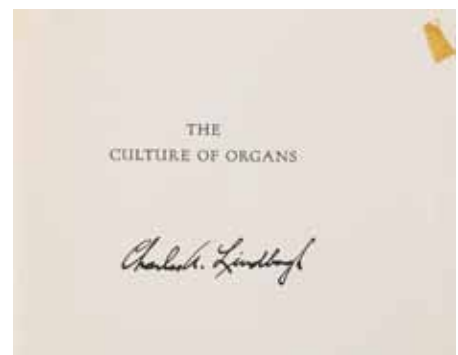
Notes on lectures by

KURT GÖDEL

February - May, 1934

Institute for Advanced Study

Princeton, N.J.



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NUCLEAR PHYSICS.

ROCHESTER CONFERENCES. *High Energy Nuclear Physics: Proceedings ...* [First – Seventh Conferences]. New York: University of Rochester, 1950-57.

7 volumes. 4to (291 x 229 mm). Vol I: mimeographed typescript draft with ms corrections, in 3-ring binder, with ms note to Abraham Pais (1918-2000) from Robert Marshak, founder of the Rochester Conferences. Vols II-IV: dittoed typescript drafts in soft-cover ring binders, with occasional ms notes by Pais (two on laid-in sheets). Vols V-VI: published versions, in original printed wrappers, with Pais's ownership signature to front wrappers and his notes on 2 laid-in sheets. Vol VII: mimeograph typescript draft (so identified on the title) in soft-cover ring binder.

Provenance: From the library of theoretical physicist Abraham Pais (1918-2000); Jeremy Norman.

FIRST AND PRE-PRINT EDITIONS OF THE PROCEEDINGS FOR THE "PREMIER OPPORTUNITY FOR THE PHYSICISTS OF THE WORLD TO EXCHANGE IDEAS" (American astrophysicist John Wheeler quoted in Marshak, p 96). Founded by physicist Robert Marshak in 1950, the Rochester Conferences represented the first international conferences of their kind to originate in the United States. Their purpose was to keep participants abreast of developments in the burgeoning field of particle physics, in particular the results of experimental work done on a growing number of high-energy particle accelerators. The first conference, held on December 16, 1950, was attended by about 50 people, including Pais, Richard Feynman, Robert Oppenheimer and Hans Bethe, with the conferences growing steadily in size over the years, and by the third, being large enough to garner government funding and attract a truly international audience.

\$2,000 - 3,000

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LINDBERGH, CHARLES A., and ALEXIS CARREL.

The Culture of Organs. New York: Paul Hoeber, 1938.

8vo. Original black cloth, spine stamped in gilt. Small cello-tape stain to one corner of f.f.e.p. verso, and to corresponding corner of half-title, "Reference copy" written to f.f.e.p., else excellent.

Provenance: Jeremy Norman.

SIGNED AND INSCRIBED BY CELEBRATED AVIATOR CHARLES A. LINDBERGH on the front free endpaper ("For the Carrel Collection, Georgetown University") and also signed by him on the half-title. Describes the experimental program for the cultivation of whole organs devised by Carrel and the aviator. Lindbergh developed a perfusion pump that maintained a sterile, pulsating circulation of fluid through excised organs, and enabled Carrel to keep organs such as the thyroid and kidney alive and functioning. Lindbergh's pump was the forerunner of apparatus now used in heart surgery, etc. Carrel was awarded the 1912 Nobel Prize for his work preserving tissue. *Garrison-Morton* 858.1.

\$1,500 - 2,500



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LINEAR PROGRAMMING.

SAMUELSON, PAUL ANTHONY. 1915-2009. *The Le Chatelier principle in linear programming*. U.S. Air Force Project RAND report RM-210. Santa Monica, CA: The RAND Corporation, 4 August 1949. 8vo. 18 ff. Typescript duplicated by early chemical photocopy process. Original printed wrappers with author and title of paper supplied in original typescript, three or four small marginal tears, but fine otherwise. *Provenance*: Samuelson's copy, no 25 (of most likely 50 copies or fewer), assigned to Samuelson on the title in a secretarial hand; Jeremy Norman.

FIRST EDITION, THE AUTHOR'S OWN COPY TO WHICH SAMUELSON FIRST APPLIED THE LE CHATELIER PRINCIPLE OF THERMODYNAMICS TO THE FIELD OF LINEAR PROGRAMMING. Samuelson was responsible, more than anyone else, for incorporating the use of mathematics and the principles of optimization that characterize the modern paradigm of economic analysis. In his magnum opus, *The Foundations of Economic Analysis* (1947), Samuelson established the method of "comparative statics" by adapting the Le Chatelier principle of thermodynamics in order to solve the fundamental problem of explaining how the coordinates of an equilibrium point defined by a system of equations shift when one or more of the given determining parameters changes. Samuelson's method of comparative statics lies at the core of modern economic analysis.

In this research paper Samuelson first introduced his principle, which later became known as the Samuelson-Le Chatelier (or correspondence) principle, into the newly born field of linear programming, which is a mathematical method for determining a way to achieve the best outcome in a given mathematical model. The method was first developed in 1939 by Russian mathematician Leonid Kantorovich, and further expanded in the following decade by George Dantzig, who published the simplex method in 1947, and John von Neumann, who developed the theory of the duality in the same year. Linear programming is used most often in business, economics and operations research. Samuelson published numerous works on linear programming, culminating with *Linear Programming and Economic Analysis* (1958), co-authored with Robert Dorfman and Robert Solow. Samuelson was the first American to receive the Nobel Prize in Economics.

\$1,500 - 2,500



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LORENTZ, HENDRIK ANTOON. 1853-1928.

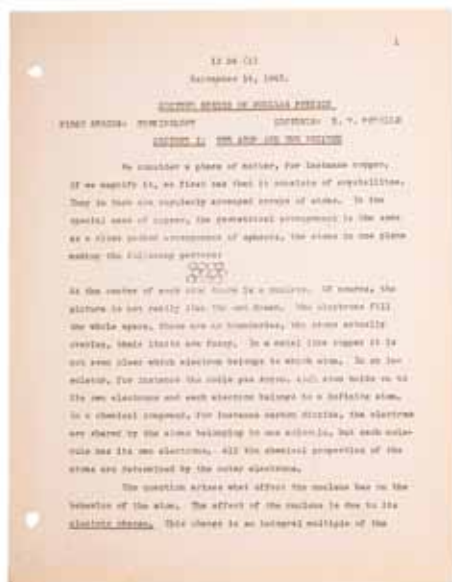
The Quantum Theory. Present Day Problems and Outstanding Questions of the Quantum Theory. Notes accompanying lectures delivered by Professor H. A. Lorentz at Cornell University, Fall Term 1926. [Ithaca: 1927.]

8vo. 79 ff, mimeographed on rectos only. Original plain paper wrappers stapled at spine, title in manuscript to front wrapper. Wrappers worn with damp-stain at spine (text not affected), corner of back wrapper torn away at spine, some occasional light marginal spotting to text, a couple of leaves dog-eared, still a very good copy of a rare and fragile item.

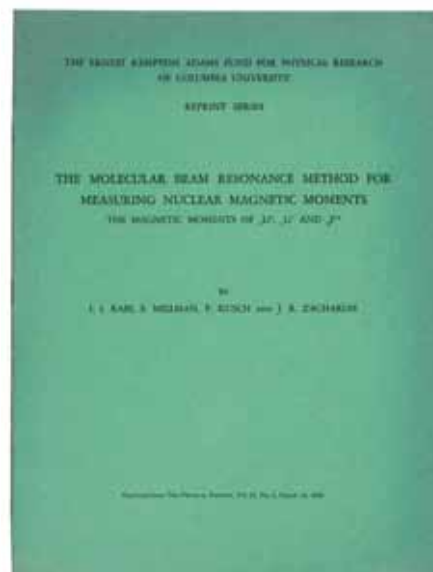
Provenance: Physicist Harvey Elliot White, with his manuscript note to fly-leaf: "During my second year of graduate study at Cornell University I was assigned the honor of working with H.A. Lorentz in compiling these notes for six lectures he gave in the Physics Department. Lorentz died later that year in Holland."

QUANTUM THEORY TAUGHT BY A NOBEL PRIZE WINNING PHYSICIST: FIRST PRINTING OF THE NOTES FOR LORENTZ'S LECTURES AT CORNELL. Lorentz is known for laying the foundation for Einstein's later work in special relativity, including deriving the transformation equations that Einstein used to describe space and time; in fact the theory of relativity was originally called the Lorentz-Einstein theory. Given in the Fall of 1926, Lorentz provided attendees with the most up to date information in the field. The series of 6 lectures begins with Bohr's theory of the atom and a classical explanation of spectral lines, and moves through to the Schrödinger wave equation that is generally considered to be the founding principle of the modern quantum theory. Lorentz was indeed the person best suited to deliver lectures such as these, as his own work and career spanned the shift from classical interpretation to the new theory. Lorentz was the first to recognize Max Planck's breakthrough with his discovery of energy quanta and embrace the new physics, he chaired the historic 1911 Solvay Conference on physics and chemistry, and was the first person to explain, interpret and add to the Maxwell field equations. He shared the 1902 Nobel prize in Physics with Pieter Zeeman for their discovery and explanation of the Zeeman effect.

\$5,500 - 6,500



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LOS ALAMOS SCIENTIFIC LABORATORIES.

1. *LA report 24. Lectures on nuclear physics* [caption title]. [Los Alamos, 1943-44]. 8vo. [6], 329 pp, mimeographed on loose-leaf sheets (rectos only), hole-punched. Modern binder.
2. *Lecture Series in Nuclear Physics (MDDC 1175)*. Washington, D.C.: Government Printing Office, 1947. 8vo. [4], 132 pp. Text diagrams. Original printed wrappers, a little frayed & chipped; former owner's signature on front wrapper. Both items preserved together in a custom clamshell box.

Provenance: Jeremy Norman.

RARE PRE-PUBLICATION VERSION, TOGETHER WITH THE FIRST PUBLISHED EDITION. These 46 lectures on nuclear physics were delivered at Los Alamos between September 14, 1943 and January 29, 1944 by various members of the scientific team responsible for developing the atomic bomb. They, like everything generated at Los Alamos, were classified information at the time they were delivered. They have no formal imprint and are identified for on the front sheet for security reasons only as "LA report 24," as officially, Los Alamos did not exist. Mimeographed copies such as this were prepared on site in very limited numbers for use of the Los Alamos scientists and (possibly) other members of the Manhattan Project. Of the few copies issued, most were probably destroyed for security reasons before the lectures' declassification in October 1945. The lectures are divided into six series: "Terminology," "Radioactivity," "Neutron Physics," "Two Body Problem," "The Statistical Theory of Nuclear Reactions," and "Diffusion Theory." Among the lecturers were Edwin M. McMillan (b. 1907), co-discoverer of the first transuranic element (neptunium) and sharer (with Glenn Seaborg) of the 1951 Nobel Prize for chemistry, lecturing on terminology; Emilio Segrè (1905-89), who shared with Owen Chamberlain the 1959 Nobel Prize for physics for their discovery of the antiproton, lecturing on radioactivity with Teller and Bloch; Edward Teller (1908-2003), the man largely responsible for the development of the hydrogen bomb; Felix Bloch (1905-83), co-winner (with Edward Purcell) of the 1952 Nobel Prize for physics for their work on nuclear magnetic resonance; Victor Weisskopf (b. 1908), co-author with Pauli of the Pauli-Weisskopf theory of the quantum dynamics of spinless fields, lecturing on the statistical theory of nuclear reactions; and Robert F. Christy (b. 1916), a student of Oppenheimer and co-author of significant papers on mesotron theory, lecturing on diffusion theory.

\$2,000 - 3,000

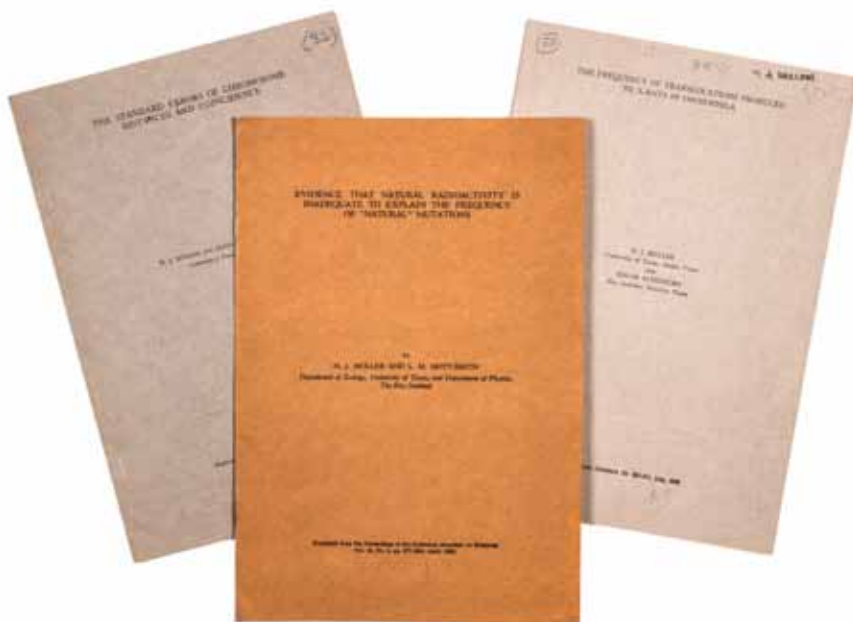
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MAGNETIC RESONANCE.

RABI, ISIDORE, ET AL. 1898-1988. "The molecular beam resonance method for measuring nuclear magnetic moments: The magnetic moments of $3\text{Li}6$, $3\text{Li}7$, and $9\text{F}19$." Offprint from: *Physical Review*, vol 55, 1939. (268 x 201 mm). 526-535 pp. Original green printed wrappers. WITH: 10 offprints from *The Physical Review* on magnetic moment, nuclear spin and nuclear magnetic resonance, as listed below. 1934-1945. Original printed wrappers or without wrappers as issued. Fine apart from light browning. Complete details available upon request. *Provenance:* From the library of Emilio Segrè (1905-1989), discoverer of the element technetium, and recipient of a share of the 1959 Nobel Prize for his work on the antiproton; Jeremy Norman.

MEASURING NUCLEAR MAGNETIC MOMENTS: FIRST SEPARATE EDITION of the first complete accounting of the Rabi team's magnetic resonance experiments. Rabi won the Nobel Prize for physics in 1944 for devising the resonance method of magnetic moment measurement, which is not only of central importance in physics, but is also the foundation of magnetic resonance imaging (MRI), which revolutionized medical imaging in the last decades of the twentieth century. Rabi received his doctorate in physics from Columbia University in 1927, and afterwards traveled to Europe to study physics with Bohr, Pauli, Stern and Heisenberg. From Stern, Rabi learned the molecular-beam method, which appealed to him so much that he established his own molecular beam laboratory at Columbia in 1931, shortly after being appointed to the university's physics faculty. Working with some of the best young American physicists of the time, Rabi "refined the molecular-beam apparatus so that he could measure the spin, or rotation, of the sodium nucleus in 1933; measure the magnetic moment of the proton and neutron of the heavy isotope of hydrogen in 1934 [nos. 1-2 above]; refine the beam by the "T-method," in which the magnetic field itself could be made to rotate to determine signs (positive and negative) within the field; and in 1937, begin the development of the method of magnetic resonance that led to his Nobel Prize-winning experiments. As Hans Bethe observed, there were three key events in the formative years of nuclear physics, one of them being the discovery of the quadrupole moment of the deuteron. Without Rabi's development of the magnetic resonance method to a state of considerable precision, this discovery would not have been possible (Magill *The Nobel Prize Winners: Physics*, II, p 513).

\$2,000 - 3,000



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MULLER, HERMANN J. 1890-1967.

Collection of 177 offprints by and about Muller, representing nearly half of his corpus of 372 papers, 33 of which were chosen by Muller for his 1961 work *Studies in Genetics*.

Various sizes. 1922-1972. Most offprints in wrappers or without wrappers as issued, including:

1. "Variation due to change in the individual gene." Mimeograph typescript with copy editor's marks in ms. N.p., 1922.
 2. "The first cytological demonstration of a translocation in *Drosophila*." Offprint from: *American Naturalist* 63, 1929.
 3. "Further studies on the nature and causes of gene mutations." Offprint from: *Proceedings of the Sixth International Congress of Genetics* 1, 1932. Complete listing is available upon request.
- WITH: *Studies in Genetics: The Selected Papers of H. J. Muller*. xiv, 618 pp. Bloomington, IN: Indiana University Press, 1962. Original cloth. Very good.

Provenance: From the library of Hermann Muller, 21 offprints signed or inscribed by him, and 10 with his ownership stamp; other ownership inscriptions including Rollin Hotchkiss and W. E. Castle; Jeremy Norman.

FIRST EDITIONS, THE MAJORITY BEING MULLER'S OWN FILE COPIES. Muller won the 1946 Nobel Prize in physiology / medicine for his discovery of the production of mutations by means of x-ray irradiation. "The principle of evolution, by which new species of organisms have evolved, depends on favorable mutations which occur occasionally. Muller developed experimental procedures to measure the natural mutation rate in fruit flies. He showed that the mutation rate could be increased by artificial means: temperature, chemical processes, and especially by X-ray irradiations ... The rapid development of experimental genetics has led to practical results such as plant improvements and an understanding of birth defects and diseases in general. Muller is recognized as one of the pioneers of modern cellular biology" (Magill 2, p 539). The present collection of offprints contains 20 papers (nos 1-20) from this remarkable period in Muller's scientific career. Magill *The Nobel Prize Winners: Physiology or Medicine* 2, pp 539-46. See Pontecorvo's "Hermann Joseph Muller 1890-1967" in *Biographical Memoirs of the Fellows of the Royal Society* 14, 1968, pp 349-89.

\$3,500 - 4,500



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NERNST HEAT THEROEM.

NERNST, WALTER HERMANN. 1864-1941. "Ueber die Berechnung chemischer Gleichgewichte aus thermischen Messungen." Offprint from: *K. Gesellschaft der Wissenschaften zu Göttingen. Mathematisch-physikalische Klasse*, 1, 1906.

8vo. 40 pp. Original printed wrappers, detached but present, with some chipping to edges.

FIRST EDITION, OFFPRINT ISSUE, OF THE FIRST STATEMENT OF THE THIRD LAW OF THERMODYNAMICS FOR WHICH NERNST WAS AWARDED THE 1920 NOBEL PRIZE IN CHEMISTRY. VERY RARE. A milestone in modern physics, this paper is the link between chemical thermodynamics and the revolutionary quantum theory set out by German physicist Max Planck (1858-1947) five years previously. In the formulation now commonly referred to as the "Nernst Heat Theorem," Nernst lays out (in equation number 4 of the present work), the law which states that entropy also approaches a value of zero as the temperature approaches absolute zero, which of course implies that absolute zero can never be reached. A year later, Einstein published a paper which showed that the new theory of quantum mechanics developed by Max Planck in 1900 predicts that the specific heats of all solids tend toward absolute zero when in the vicinity of absolute zero temperature. This in turn showed that Nernst's heat theorem reinforced the quantum theory. To this day, modern scientists have reached temperatures less than a billionth of a degree above absolute zero, but have never been able to reach absolute zero itself. OCLC locates no copies. *Dictionary of Scientific Biography* Supplement 1, pp 440-41; see, Kuhn, *Black Body Theory and the Quantum Discontinuity*. **\$6,000 - 8,000**



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PAVLOV, IVAN PETROVICH. 1849-1936.

Five papers on the physiology of digestion, the circulation of the blood, and of the brain and higher nervous activity:

1. "Ein neues Laboratorium zur Erforschung der bedingten Reflexe."

[A new laboratory for the study of conditioned reflexes.] Offprint from: *Ergebnisse der Physiologie*, vol 11, 1911.

Provenance: Inscribed by Pavlov to physiologist Ernest Henry Starling (1866-1927): "Dem Prof. E. H. Starling mit vielen Grüßen vom Verfasser."

2. *Das Experiment als zeitgemässe und einheitliche Methode medizinischer Forschung.* Tr: A. Walther." [The experiment as a timely and consistent method of medical research.] Wiesbaden: Bergmann, 1900.

Provenance: From the library of British neurologist James Purves-Stewart (1869-1949), with his ownership inscription to front wrapper.

3. ---, and PARASTSCHUK, S.W. "Über die ein und demselben Eiweissfermente zukommende proteolytische und milchkoagulierende Wirkung verschiedener Verdauungssäfte" [On the ... proteolytic and milk-coagulating action of various digestive juices.] Offprint from: *Hoppe-Seyler's Zeitschr. f. physiologische Chemie* vol 42, 1904.

4. "Sur la sécrétion psychique des glandes salivaires." [On psychic salivary gland secretion.] Offprint from: *Archives Internationales de Physiologie*, vol 1, 1904.

5. "Die normale Tätigkeit und allgemeine Konstitution der Grosshirnrinde." [The normal activities and general constitution of the cerebral cortex.] Offprint from: *Skandin. Archiv f. Physiol.* vol 44, 1923.

Provenance: Inscribed by Pavlov to front wrapper: "With the compliments of the author."

Together, 5 volumes. 8vo. Original printed wrappers. Some light chipping, wear, or soiling, all presentation copies, items 3-4 with

Pavlov's presentation inscription "*Hommage de l'auteur, I.P.*" and ex-libris of the Yale School of Medicine Library.

Provenance: Jeremy Norman.

PAVLOV'S BELL AND THE ARTIFICIAL CONDITIONED REFLEX:

FIRST AND FIRST SEPARATE EDITIONS, PRESENTATION COPIES, item 2 first edition in German. Pavlov received the 1904 Nobel Prize in physiology / medicine for his studies of the physiology of digestion, which revealed the part that the nervous system plays in controlling digestive secretions. Pavlov's scientific career was devoted to three major areas: the physiology of the circulation of the blood (1874-1888); the physiology of digestion (1879-1897); and the physiology of the brain and of higher nervous activity (1902-36). In conducting his researches, Pavlov introduced the method of long-term or continuous experimentation, which—in contrast with traditional vivisectional methods—allowed him to study the operation of physiological processes in healthy animals under normal conditions over extended periods of time. His investigations of the nervous system's role in digestion led him to explore the phenomenon of "psychic" stimulation; i.e., salivary secretion prompted by the sight or smell of food rather than by direct contact. In Pavlov's hands this became a powerful tool for investigating the functions of the cerebral cortex and the physiology of behavior. The most famous outcome of his researches is, of course, the artificial conditioned reflex, in which physiological processes such as salivation are arbitrarily associated with stimuli such as the ringing of a bell. Magill *The Nobel Prize Winners: Physiology or Medicine*, pp 61-68.

\$2,000 - 3,000

**Zur Theorie des Gesetzes
der Energieverteilung im Normalspectrum;
von M. Planck,**

(Vorgetragen in der Sitzung vom 14. December 1900.)

(Vgl. oben S. 233.)

M. H.! Als ich vor mehreren Wochen die Ehre hatte, Ihre Aufmerksamkeit auf eine neue Formel zu lenken, welche mir geeignet schien, das Gesetz der Verteilung der strahlenden Energie auf alle Gebiete des Normalspectrums auszudrücken¹⁾, gründete sich meine Ansicht von der Brauchbarkeit der Formel, wie ich schon damals ausführte, nicht allein auf die ansehnend gute Uebereinstimmung der wenigen Zahlen, die ich Ihnen damals mitteilen konnte, mit den bisherigen Messungsergebnissen²⁾, sondern hauptsächlich auf den einfachen Bau der Formel und insbesondere darauf, dass dieselbe für die Abhängigkeit der Entropie eines bestrahlten monochromatisch schwingenden Resonators von seiner Schwingungsenergie einen sehr einfachen logarithmischen Ausdruck ergibt, welcher die Möglichkeit einer allgemeinen Deutung jedenfalls eher zu versprechen schien, als jede andere bisher in Vorschlag gebrachte Formel, abgesehen von der Wien'schen, die aber durch die Thatsachen nicht bestätigt wird.

Entropie bedingt Unordnung, und diese Unordnung glaubte ich erblicken zu müssen in der Unregelmässigkeit, mit der auch im vollkommen stationären Strahlungsfelde die Schwingungen des Resonators ihre Amplitude und ihre Phase wechseln, sofern man Zeitepochen betrachtet, die gross sind gegen die Zeit einer Schwingung, aber klein gegen die Zeit einer Messung. Die constante Energie des stationär schwingenden Resonators

1) M. PLANCK, Verhandl. der Deutschen Physikal. Gesellsch. 2, p. 202, 1900.

2) Irwinichsen haben die Herren H. RUBENS und F. KIRCHHOFF (Sitzungsber. d. k. Akad. d. Wissensch. zu Berlin vom 25. October 1900, p. 929) für sehr lange Wellen eine directe Bestätigung gegeben.

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PLANCK, MAX. 1858-1947.

"Zur Theorie des Gesetzes der Energieverteilung im Normalspectrum" [On the Theory of the Law of Energy Distribution in the Continuous Spectrum]. In: *Verhandlung der Deutschen Physikalischen Gesellschaft in Jahre 1900*. Jahrg. 2, No. 17, pp 237-252. Leipzig: Verlag von Johann Ambrosius Barth, 1900.

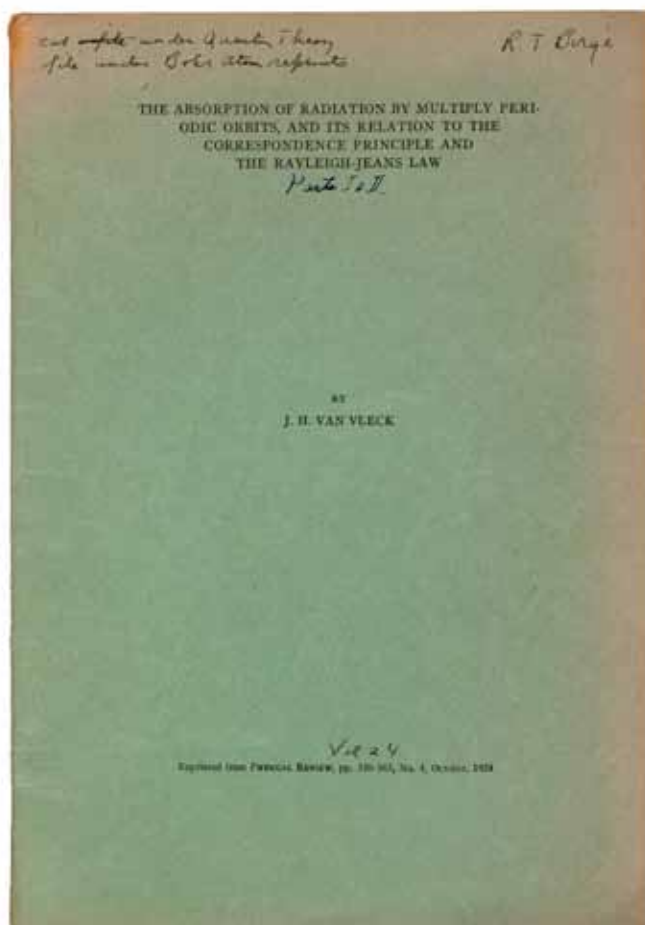
8vo. Whole number. Original printed wrappers, bound into half calf and marbled boards. Some light dust-soiling to wrappers, else fine.

BOUND WITH: *Verhandlungen der Deutschen Physikalischen Gesellschaft im Jahre 1900* nos. 1-16.

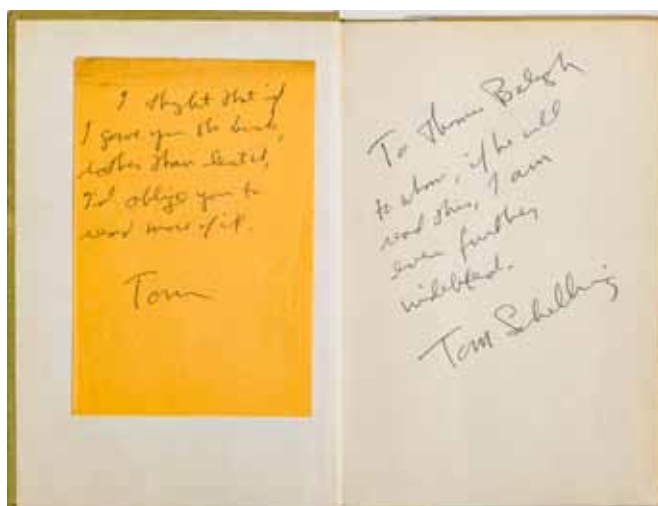
RARE FIRST PRINTING OF THE FIRST APPEARANCE OF PLANCK'S REVOLUTIONARY QUANTUM THEORY, for which Planck went on to be awarded the 1918 Nobel prize for Physics. Planck's constant h , the quantum of action, explained the pattern of light intensity which was emitted from a black body at any given frequency.

"In this important paper he stated that energy flowed not in continuous, indefinitely divisible currents, but in pulses or bursts of action [or quanta]" (Dibner). Planck's theory "contradicted the mechanics of Newton and the electromagnetics of Faraday and Maxwell. Moreover it challenged the notion of the continuity of nature" (PMM). Planck's new theory was baffling to other scientists, but it gained acceptance after Niels Bohr applied it to the the principle of the atom, and after Einstein used his constant h to determine the photoelectric effect. Dibner *Heralds of Science* 166; Evans 47; Grolier/Horblit 26a; Norman 1713; *Printing and the Mind of Man* 391a; Sparrow 162.

\$20,000 - 30,000



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QUANTUM MECHANICS AND MAGNETISM.

VAN VLECK, JOHN HASBROUK. 1899-1980. Collection of 30 offprints, 1922-47, most in original wrappers, some lacking wrappers or without wrappers as issued. Including:

1. "The Normal Helium Atom and its Relation to the Quantum Theory. Offprint from: *Philosophical Magazine* 44 (November 1922).
2. "Two notes on quantum conditions." Offprint from: *Physical Review*, December, 1923.
3. "The absorption of radiation by multiply periodic orbits, and its relation to the correspondence principle and the Rayleigh-Jeans law." Offprint from: *Physical Review* 24, October 1924.

A complete listing of the important papers included in this lot is available upon request.

Provenance: 29 from the library of physicist Raymond T. Birge (1887-1980) with his ownership inscription and notations to front wrappers, 1 from the library of Nobel laureate Emilio Segrè (1905-89), 1 with text correction in Van Vleck's hand; Jeremy Norman.

FIRST SEPARATE EDITIONS, EIGHT BEING PRESENTATION COPIES.

Van Vleck, "the father of modern magnetism" (Weber, p 249), received a share of the 1977 Nobel Prize for physics for his fundamental investigations of the electronic structure of magnetic systems, and his successful use of quantum mechanics to explain magnetic phenomena. This important work, most of which was performed during the 1920s and 1930s (the time period from which our collection of offprints dates), has had a "profound influence on nearly every part of the science of condensed matter ... [underlying] the development of computer memories, office copying machines and many other electronic devices" (Magee p 1111). This work played a vital part in establishing the fields of solid-state physics, chemical physics and quantum electronics. Van Vleck earned his doctorate in physics from Harvard University with the "first wholly theoretical thesis dealing with quantum theory to be accepted by an American university" (Magee p 1113). This thesis (included) was on one of the most difficult problems in the old quantum theory: calculation of the ground state and ionization energy of the "crossed-orbit" model of the helium atom. During the next twelve years Van Vleck taught at the Universities of Minnesota (1923-28) and Wisconsin (1928-34), where he performed the work that established him as a physicist. He made his greatest contribution to the old quantum theory in 1924, when he conceived his correspondence principle for absorption. In his long two-part paper on the subject (included), Van Vleck "not only established the relation between Einstein's absorption coefficient and the motion of the electron in atoms (as Born did), he also demonstrated that the classical absorption corresponded to the difference between the absorption and the induced emission in the sense of Einstein" (Mehra and Rechenberg, p 647).

\$1,500 - 2,500

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SCHELLING, THOMAS CROMBIE. b.1921.

The Strategy of Conflict. Cambridge, MA: Harvard University Press, 1960. Original yellow-green cloth, spine stamped in black, dust jacket. Stray stain to fore-edge and to upper cover, jacket with spine somewhat sunned, light edgewear, excellent overall.

Provenance: Jeremy Norman.

FIRST EDITION, SIGNED AND INSCRIBED BY NOBEL PRIZE-WINNING ECONOMIST SCHELLING to fellow economist Lord Thomas Balogh and with an additional Autograph Note Signed by Schelling to Lord Balogh laid in. Schelling's most famous book, a study of bargaining and strategic behavior that pioneered the application of game theory to economics, business, warfare and other real-world situations. *The Strategy of Conflict* is considered one of the hundred books most influential in the West in the postwar era. The book introduced the concept of the focal point, defined as a point—physical or mental—that people will tend to converge on in the absence of communication, because it seems natural, special, or relevant to them. In 2005 Schelling was awarded a share of the Nobel Prize in Economics for his work in this field.

\$2,000 - 3,000



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SCHRÖDINGER'S CAT.

SCHRÖDINGER, ERWIN. 1887-1961. "Die gegenwärtige Situation in der Quantenmechanik" [The present situation in quantum mechanics]. In: *Die Naturwissenschaften*, vol. 23, issues 48 (November 29), 49 (December 6), & 50 (December 13), 1935, pp. 807-12; 823-28; 844-49. Berlin: Julius Springer, 1935.
8vo. Whole volume: xix, [1], 870, 12 pp. Quarter pebbled cloth and blue boards, hand lettered paper spine label. Corners and foot of spine slightly rubbed.
Provenance: Cancelled library stamps to general title and first leaves of some numbers; Jeremy Norman.

FIRST EDITION, JOURNAL ISSUE OF SCHRÖDINGER'S PAPER CONTAINING THE FAMOUS THOUGHT EXPERIMENT NOW KNOWN AS "SCHRÖDINGER'S CAT," illustrating a fundamental problem in the "Copenhagen interpretation" of quantum mechanics put forth by Niels Bohr and Werner Heisenberg. In this interpretation, a quantum superposition—the combination of all possible states of a system, such as the possible positions of a subatomic particle—collapses into a definite state only at the exact moment of quantum measurement; prior to measurement, all states exist within a certain range of probability. Einstein had published a rebuttal to the Copenhagen interpretation in his famous "EPR" paper of 1935, in which he argued that the quantum-mechanical description of physical reality, as it stood, was incomplete. Inspired by Einstein's line of reasoning, Schrödinger continued the discussion in his "Die gegenwärtige Situation in der Quantenmechanik," pointing out the absurdity of applying quantum mechanics to visible and tangible objects. In the fifth section of his paper (p 812), he set forth the "quite burlesque" case of a cat "penned up in a steel chamber, along with the following diabolical apparatus (which must be secured against direct interference by the cat): in a Geiger counter there is a tiny bit of radioactive substance, so small, that perhaps in the course of the hour one of the atoms decays, but also, with equal probability, perhaps none; if it happens, the counter tube discharges and through a relay releases a hammer which shatters a small flask of hydrocyanic acid. If one has left this entire system to itself for an hour, one would say that the cat still lives if meanwhile no atom has decayed. The psi-function of the entire system would express this by having in it the living and dead cat (pardon the expression) mixed or smeared out in equal parts" (Schrödinger, "The present situation in quantum mechanics," translated by John D. Trimmer [*Proceedings of the American Philosophical Society* 124 (1980): 323-38]). This conclusion sets forth what has been called the principle of state distinction: "states of a macroscopic system which could be told apart by a macroscopic observation are distinct from each other whether observed or not" (Moore, p 308). Schrödinger's paper represents "his definitive statement about the theory that he and Heisenberg had discovered" (Moore *Schrödinger: Life and Thought* pp 306-9).

\$2,000 - 3,000



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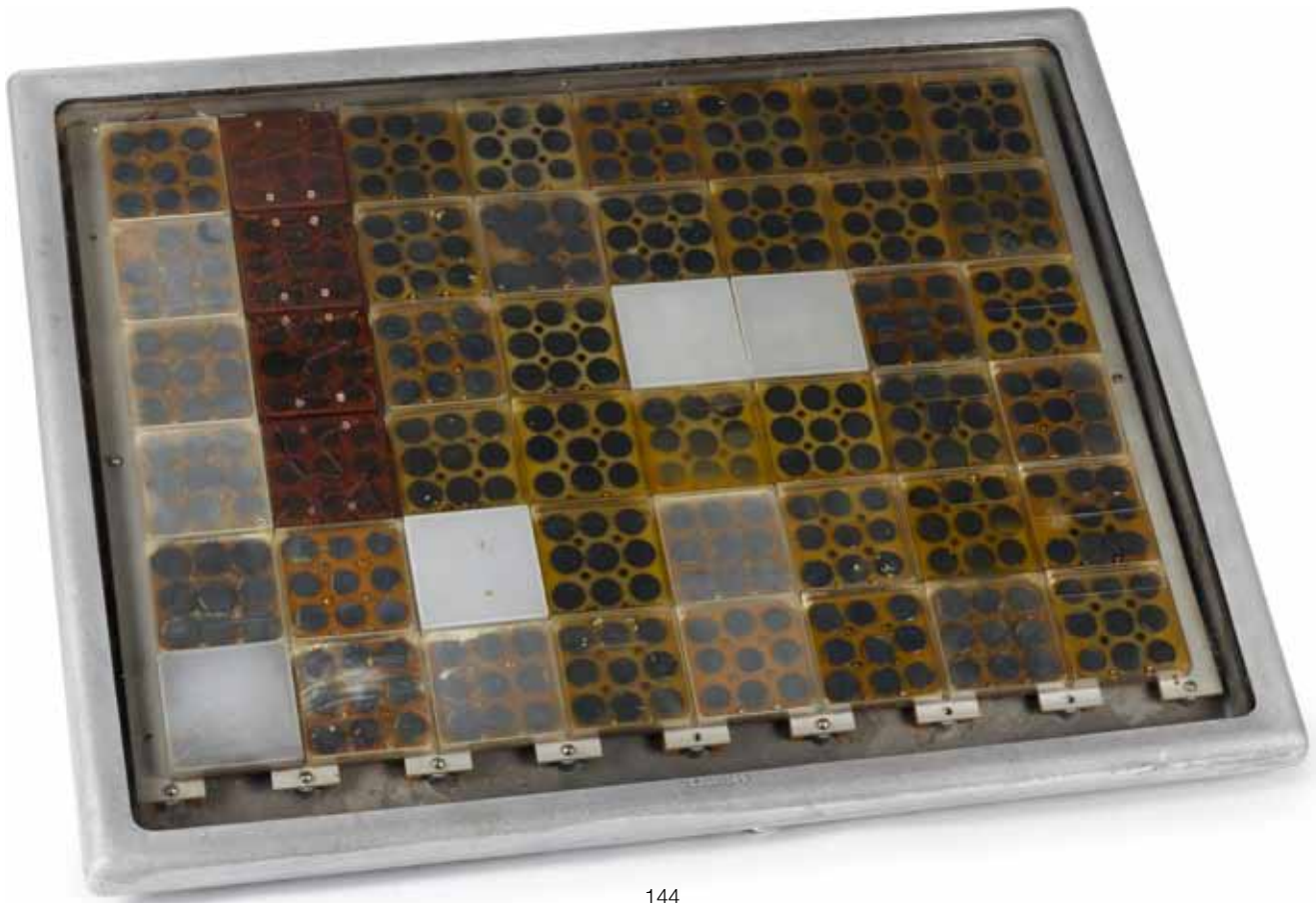
143

SODDY, FREDERICK. 1877-1956.

The Interpretation of the Atom. London: John Murray, 1932.
8vo. xviii [2], 355 pp. With 20 plates, folding table, text illustrations. Original folding tables at the back replaced with a revised "Periodic Table of the Chemical Elements." Original cloth. Clamshell case. Binding a bit shaken, corners bumped, spine sunned.
Provenance: Heavily annotated by the author, with numerous manuscript and tipped-in typescript additions and revisions dating from 1940-45; Jeremy Norman.

FIRST EDITION, BRITISH ISSUE, THE AUTHOR'S OWN HEAVILY REVISED COPY. Soddy's *Interpretation of the Atom*, which superseded his classic *Interpretation of Radium* (1909; 4th ed 1922), deals with developments in radioactivity and atomic chemistry from the turn of the century to the time of writing. Only one edition of *The Interpretation of the Atom* ever appeared in print. However, this copy shows that Soddy at one time intended to publish an updated edition covering advances in the field up to 1940, with an appendix touching on the events leading up to the detonation of the atomic bomb in 1945. Evidently, Soddy abandoned his plan to publish the revision, thus leaving unpublished the thousands of words of revisions and additions recorded in this volume. Later he incorporated the gist of his revisions into his *Story of Atomic Energy* (1949), which, according to its preface, replaces both the 1909 and 1932 works. Soddy collaborated with Rutherford in the crucial alpha-ray experiments that led to their revolutionary disintegration theory of radioactivity (1901-3). He was the first to recognize that the chemically identical atoms of different atomic weights discovered by radioactivity researchers were all varieties of the same chemical element, and introduced the term "isotope" to describe this phenomenon. He was awarded the 1921 Nobel Prize for chemistry for his investigations into the origin and nature of isotopes, which paralleled Bohr's physical investigations in providing crucial evidence for the nuclear origins of alpha- and beta-decay.

\$4,000 - 6,000



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SOLAR ENERGY.

Prototype solar panel, 32 $\frac{3}{4}$ x 25 $\frac{3}{4}$ inches, made up of 48-3 $\frac{1}{2}$ x 3 $\frac{1}{2}$ inch squares, each square covered with 9- $\frac{3}{4}$ inch in diameter silicon cells, each one-fiftieth of an inch thick. Metal, glass and silicon, on metal base. Panel with "Serial #2. ES 530378" stamped to back, base stamped "ES530383," base wheel stamped "ES530388." Each side fitted with a small modified metal quadrant to determine latitude.

Provenance: Audrey Alberton Chapin Svensson, daughter of the panel's inventor Daryl Chapin.

On April 25 1954, Bell Laboratories unveiled a solar cell that converted light into energy using a silicon semiconductor. The result of the work of three scientists at Bell Laboratories, Daryl Chapin, Calvin Fuller, and Gerald Pearson, the solar cell was developed in response to Bell's need for sources of freestanding power for their telephone system. Chapin undertook working on the problem in 1952, and began looking into solar power. Along with Fuller and Pearson, they began experimenting with selenium, but soon turned to silicon, which proved to be successful, and they were awarded a patent on March 5, 1954 for their "Solar Energy Converting Apparatus". After the first cell was tested on April 25th, 1954, Bell had two solar panels manufactured by National Fabricated Products of Chicago for the Bell Corp. Each panel contained 432 individual silicon cells, each capable of generating about half a volt of energy when exposed to sunlight. A square yard of the cells, which is close to the size of the present panel, could run an electric fan, or light a 100-watt lamp. The panels were sent to a Bell facility for testing, and at the conclusion, one panel was scrapped, and the other sent to Chapin to carry on testing as he saw fit. From the *Time Magazine* article of 1954 written about them: "President Maurice E. Paradise, of National Fabricated Products, is sure that the solar batteries can be made much more cheaply. He hopes that eventually the magic silicon can be sprayed on a surface as a crystalline metallic varnish. Then really big batteries will be cheap. They are rugged and last practically forever. A house roofed with sun-absorbing silicon could generate all the current it needs whenever the sun is shining."

\$15,000 - 25,000



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SPECTROSCOPY.

PASCHEN, FRIEDRICH. 1865-1947. 6 Autograph Letters Signed ("F. Paschen"), in German, 13 pp recto and verso, 4to, 15 January, 1932 to 13 June, 1935, Charlottenburg and Berlin, to physicist Samuel Goudsmit (1902-78), discussing his ongoing investigation in spectroscopy, creased where previously folded, with minor soiling and wear along creases, one with repairs at folds. Complete transcriptions and translations into English available for all letters upon request. Provenance: Jeremy Norman.

SIX LETTERS OF ONLY 189 TO SURVIVE THE BOMBING RAID THAT DESTROYED PASCHEN'S SCIENTIFIC ARCHIVES, five of which are previously unknown. Excellent series of very technical scientific letters to Goudsmit discussing his ongoing investigations in spectroscopy, particularly problems of hyperfine structure and the Zeeman effect. Described by one biographer as "probably the greatest experimental spectroscopist of his time" (quoted in DSB), Paschen, in the words of Niels Bohr, had a "happy intuition" that led him always to "pursue experimentally those problems the investigation of which proved to be of decisive significance for the extension of general theoretical conceptions" (quoted in DSB). Paschen's experimental work in spectroscopy provided some of the most revealing clues to atomic structure; it was particularly useful to Arnold Sommerfeld, whose modifications of Bohr's theory of atomic structure had impressed Paschen so much that he devoted six months to confirming the theory's predictions. During his tenure as professor of physics at the University of Tübingen (1901-24), Paschen made Tübingen into Germany's most important center of atomic spectroscopy. In 1924 he succeeded

Technische Reichsanstalt, the highest post to which a German experimental physicist could aspire; on May 1, 1933, after the Nazi's seizure of power in Germany, he was forced to retire in favor of the pro-Nazi physicist Johannes Stark. Despite this setback, Paschen was able to continue his laboratory research for a few years afterward—although at the cost of considerable difficulty and personal humiliation, some of which is hinted at in the letters offered here. These six letters from Paschen to Goudsmit are almost exclusively concerned with the scientific investigations performed by the two men during the years 1932-1935; they exemplify the interplay between theoretical and experimental physics so characteristic of Paschen's career. This is particularly apparent in the last four letters (August 22, 1933 to June 13, 1935), in which Paschen provided Goudsmit with detailed information on the results of his latest researches. According to the *Dictionary of Scientific Biography*, all of Paschen's scientific manuscripts perished in November 1943 when his house was destroyed in a bombing raid; thus his letters to scientific colleagues such as Goudsmit represent his only surviving unpublished work in physics. The DSB gives an inventory of 184 known letters by Paschen to other physicists, taken from Kuhn's *Sources for the History of Quantum Physics* and the catalogues of the Niels Bohr Institute and the American Institute of Physics; of these 184 letters, only one to Goudsmit (the Jan. 15, 1932 letter included in the present collection) is cited. The collection of letters we are offering here, replete with formulae and scientific data, thus marks an important and valuable addition to the Paschen canon. \$2,000 - 3,000



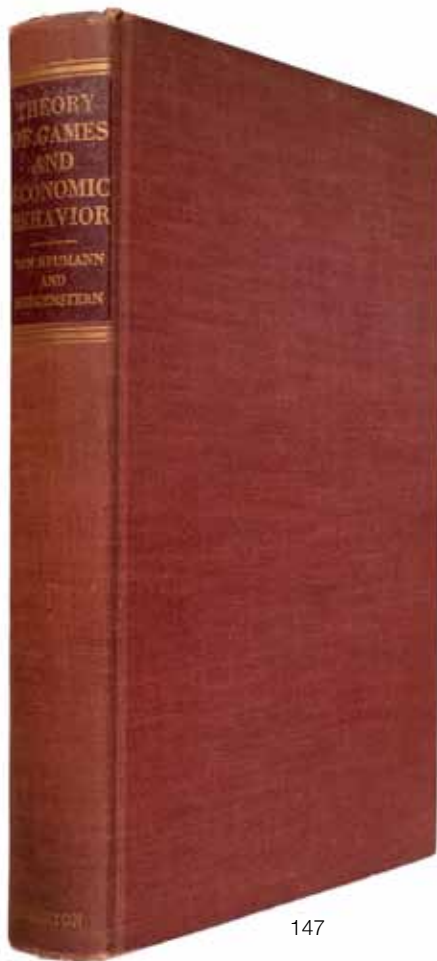
146

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TELEVISION.

DINSDALE, ALFRED. *Television: Seeing by Wireless*. London: Sir Isaac Pitman & Sons, 1926. 12mo. 62 pp. Original stiff paper wrappers, dust jacket. Custom cloth clamshell case. Very minor handling wear, but fine. Provenance: R.K. Sanderson (period ownership signature to title); Jeremy Norman.

FINE FIRST EDITION OF THE FIRST BOOK IN ENGLISH ON TELEVISION. Dinsdale discusses the technical challenges faced by early experimenters, but focuses primarily on the work of Scottish engineer John Logie Baird, the first person to produce televised pictures of objects in motion. In February 1924 Baird produced the first television image in outline, and in April 1925 he transmitted the first pictures between two televisions. By the following October Baird had succeeded in transmitting images with gradations of light and shade, and on January 27, 1926, he successfully transmitted recognizable human faces between two rooms by television. Of Baird's early experiments, Dinsdale writes: "Baird's weird apparatus— old bicycle sprockets, biscuit tins, cardboard discs and bullseye lenses, all tied together with sealing wax and string— failed to impress those who were accustomed to the shining brass and exquisite mechanism of the instrument maker. The importance of the demonstration was, however, realized by the scientific world..." (p 49). Although he did not succeed in producing a viable system of television, Baird paved the way for future technical developments. \$6,000 - 9,000



147

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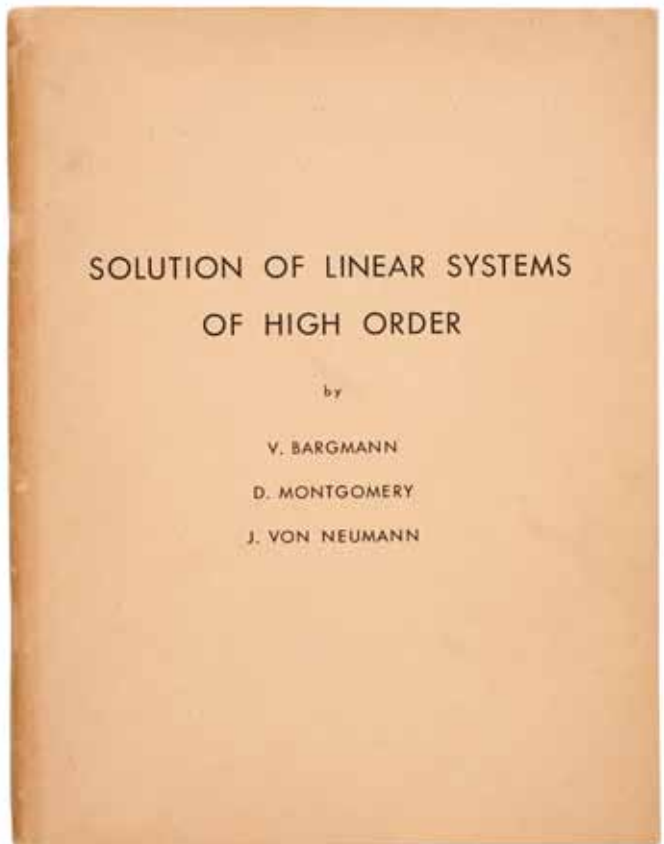
VON NEUMANN, JOHN, and OSKAR MORGENSTERN.

Theory of Games and Economic Behavior. Princeton University Press, 1944.

8vo. Illustrated with figures. Original red cloth. Modest sunning, light shelfwear, tips just showing. Corrigenda slip present.

FIRST EDITION OF THE FOUNDATIONAL DESCRIPTION OF GAME THEORY. Von Neumann first wrote seriously about games in a 1928 paper, but it was not until this collaboration with Oskar Morgenstern that game theory was presented as an econometric tool. "The method of von Neumann and Morgenstern has become the archetype of later applications of game theory. One takes an economic problem, formulates it as a game, finds the game-theoretic solution, then translates the solution back into economic terms" (New Palgrave). However, "it would be doing the authors an injustice to say that theirs is a contribution to economics only. The scope of the book is much broader. The techniques applied by the authors in tackling economic problems are of sufficient generality to be valid in political science, sociology, or even military strategy. The applicability to games proper (chess and poker) is obvious from the title. Moreover, the book is of considerable interest from a purely mathematical point of view..." (Hurwicz in *World of Mathematics*, vol 2, p 1267 ff). Also, in the words of two Nobel Prize winning economists, "a landmark in the history of ideas" and a seminal work in mathematics and economics, which "has had a profound impact on statistics" (Dorfman, Samuelson & Solow *Linear Programming and Economic Analysis* pp 417, 445). *Origins of Cyberspace* 953.

\$2,000 - 3,000



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VON NEUMANN, JOHN, VALENTINE BARGMANN and DEANE MONTGOMERY.

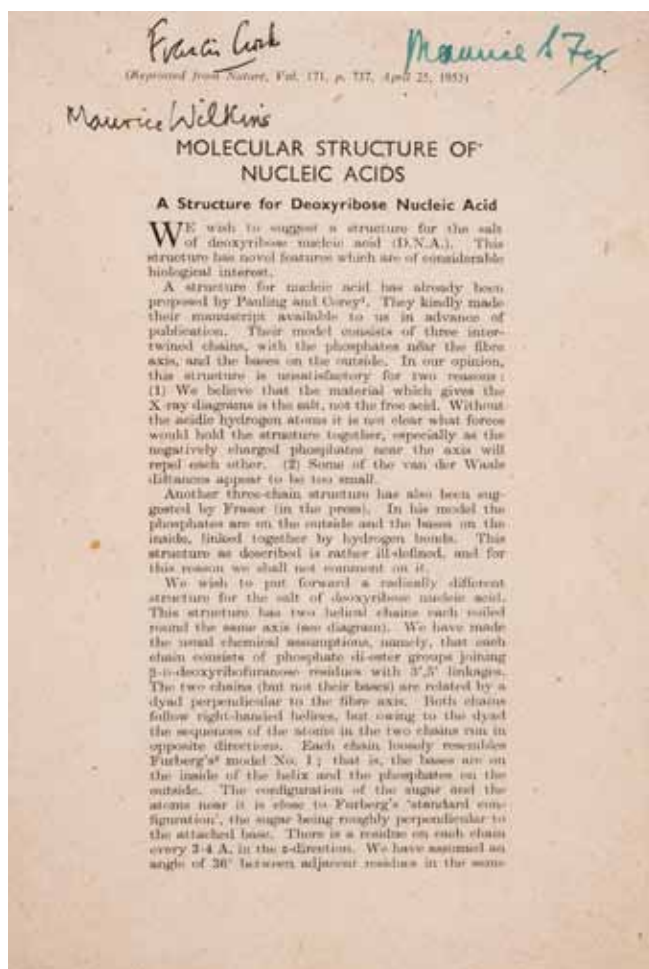
Solution of Linear Systems of High Order. [Princeton, NJ]: Institute for Advanced Study, October 10, 1946.

4to. Reproduced typescript. [2], 86 pp. Original buff printed wrappers, light wear and soiling at spine, a few ink marks on fore-edge.

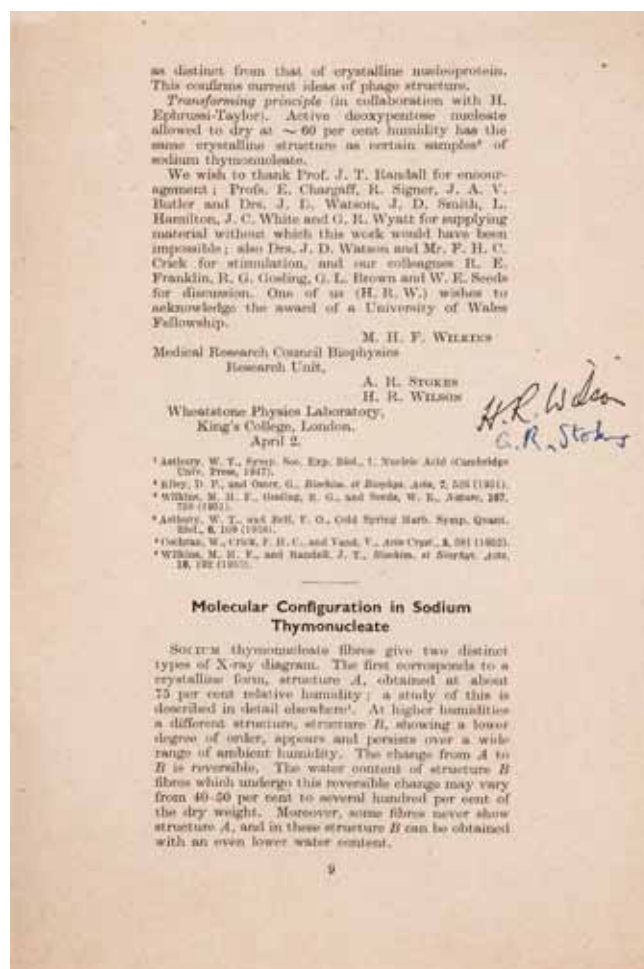
Provenance: Jeremy Norman.

FIRST EDITION. Von Neumann recognized early on that the electronic digital computer could be used to expand the domain of numerical analysis, but that new numerical methods would have to be developed in order to use computers effectively. One of the first problems von Neumann tackled in his investigation of computer-oriented numerical analysis was the solution of linear systems of high order. This topic had been examined earlier by the mathematician Harold Hotelling, who in a 1943 paper discussing the use of punched-card equipment in the solution of linear equations ("Some new methods in matrix calculation," *Annals of Mathematical Statistics* 14: 1-34) had warned against the possibility of error accumulation if elimination methods such as Gauss's were used. Hotelling advocated using an iterative method to eliminate numerical instability in the solution of large linear systems, a conclusion that von Neumann, Bargmann, and Montgomery supported in the present paper. Von Neumann changed his mind on this a year later. *Origins of Cyberspace* 955.

\$1,500 - 2,500



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WATSON, JAMES DEWEY, and FRANCIS HARRY COMPTON CRICK.

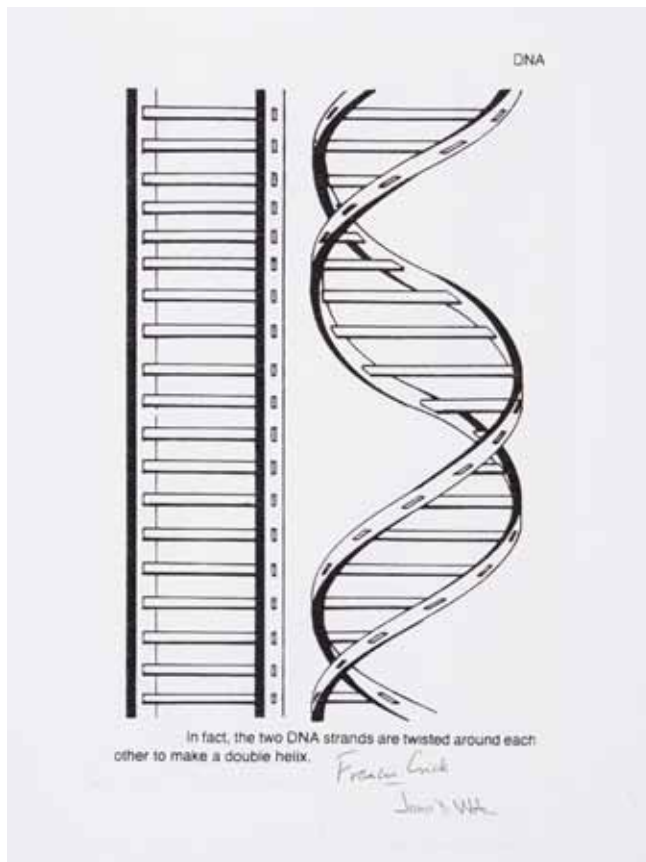
"Molecular Structure of Nucleic Acids. A Structure for Deoxyribose Nucleic Acid." [WITH]: WILKINS, MAURICE H.F., ALEXANDER R. STOKES & HERBERT R. WILSON. "Molecular Structure of Deoxypentose Nucleic Acids." [WITH]: FRANKLIN, ROSALIND E. & R.G. GOSLING. "Molecular Configuration in Sodium Thymonucleate." Offprint from: *Nature*, Vol. 171, p 737, April 25, 1953. 8vo. 13, [1] pp. Single quire stapled at spine, with tipped in final leaf as issued. Housed in a cloth and board folder. Single vertical fold, lighter horizontal fold, a few small spots to first and last leaf, 1 spot touching last 2 leaves, corner of last 5 leaves creased.

Provenance: Ownership inscription of Maurice S. Fox, geneticist and professor emeritus of biology at MIT.

PRESENTATION COPY OF THE FIRST EDITION OF THE IDENTIFICATION OF THE DOUBLE HELIX STRUCTURE OF DNA, the paper for which Crick, Watson & Wilkins were jointly awarded the Nobel Prize in 1962, the rare three-paper offprint issue, signed by Crick and Wilkins at head of first paper, and by Wilson and Stokes at end of their paper on page 9, much rarer than the single-paper offprint. The discovery of DNA was a race between research groups working independently, and the present offprint contains the work of the three teams involved; the first being Crick & Watson's paper which identifies the double helix structure of DNA, the second by M. Wilkins, Stokes and H.R. Wilkins which explains how the structure divides before mitosis so that each strand can act as a cell, and the third, by Franklin & Gosling, contains the key data that Crick & Watson used to determine the structure used to formulate the model of DNA.

Dibner *Heralds of Science* (2nd ed) 200; Garrison & Morton 256.3; *Grolier Medicine* 99; Judson *The Eighth Day of Creation* pp 161-170, 580-81; *Nobel, the Man and His Prizes* pp 201-2.

\$35,000 - 45,000



150

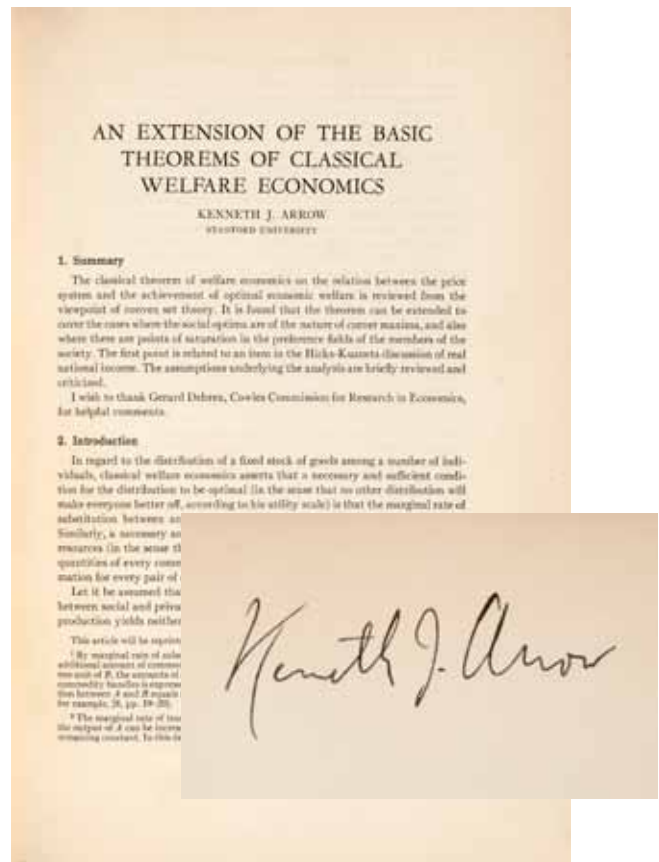
150

WATSON, JAMES DEWEY, and FRANCIS HARRY COMPTON CRICK.

Print Signed ("Francis Crick" and "James D. Watson"), 11 by 8 1/2 inch black and white print on laid paper, depicting the double-helix structure of DNA, captioned in the print "In fact, the two DNA strands are twisted around each other to make a double helix," faint mat marks in margins, matted and framed.

An attractive print memorializing Watson and Crick's discovery of the double-helix, *SIGNED* by both.

\$5,000 - 7,000



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WELFARE ECONOMICS.

ARROW, KENNETH J. b.1921. "An Extension of the Basic Theorem of Classical Welfare Economics." In: *Proceedings of the Second Berkeley Seminar on Mathematical Statistics and Probability*, pp. 507-532. Berkeley and Los Angeles: University of California Press, 1951. 8vo. xi, 666 pp (whole volume). Original cloth. Corners bumped, cloth rubbed, some light soiling to fore-edges.

Provenance: Ownership inscription of Kenneth J. Arrow to front fly-leaf; ink notation to margin on p 511, likely also in Arrow's hand; Jeremy Norman.

FIRST EDITION, THE AUTHOR'S OWN COPY OF HIS NOBEL PRIZE WINNING PAPER, the mathematical proofs for the first and second fundamental theorems of Welfare Economics. Welfare economics is a branch of microeconomics that examines the allocation of resources relative to the well-being of the participants in an economy. This was the first of an extraordinary series of three papers (the others being Debreu's "The coefficient of resource utilization" [1951] and Arrow and Debreu's "Existence of an equilibrium for a competitive economy" [1954]). In 1972 Arrow received the Nobel Prize in economics for "An extension of the basic theorem of classical welfare economics" and "Alternative approaches to the theory of choice in risk-taking situations" (1951), along with his work on the Arrow Impossibility Theorem ("A difficulty in the concept of social welfare" [1950], popularized in *Social Choice and Individual Values* [1951]) and the Arrow-Debreu model of general economic equilibrium (1954).

\$1,200 - 1,500



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VISHNIAC, ROMAN. 1897-1990.

[WILLIAMS, CARROLL MILTON. 1916-1991.] Album of 15 unpublished photographs of Dr. Carroll M. Williams and family, 7 x 5 inches and the reverse, gelatin silver prints, 1951, captioned on verso by Muriel Williams and with note by her on first leaf "Thanksgiving 1951 / gift of Roman Vishniac; / photographer," 2 of the photographs being duplicates, housed in limp leather album.

WITH: Autograph Letter Signed ("Roman"), 4to, February 15, [1952], New York, referencing the album and the Thanksgiving visit, toning and folding creases.

WITH: Photograph Signed ("R. Vishniac"), 10 x 8 inch silver print of Dr. Williams with a pair of field glasses, signed in pencil on mat, captioned by Muriel Williams on verso of mat, spot of soiling and a few small scratches.

WITH: Christmas card featuring a photomicroscopic silver print of a detail of a moth, Signed ("R. Vishniac") in pencil below photo and captioned in print "Tapestry of Chemistry."

AND WITH: 4 1/8 x 6 inch photomicroscopic print of a mating *Cecropia* moths, and related material.

Provenance: Carroll M. Williams; by descent to present owner.

UNPUBLISHED ALBUM OF VISHNIAC PHOTOGRAPHS PRESENTED TO HARVARD ETYMOLOGIST CARROLL M. WILLIAMS AND FAMILY, WITH TWO ADDITIONAL SIGNED PHOTOGRAPHS. Best known for his photographs documenting the Eastern European Jewry during World War II, Vishniac also

achieved recognition for his work in photomicroscopy, especially for his photos of living insects. In 1952 Vishniac illustrated a *Life* magazine article on the work of a young Harvard biologist, Dr. Carroll M. Williams (1916-1991), who was making groundbreaking discoveries regarding juvenile hormones in *Cecropia* moths (see "Why Insects Change Form," *Life*, February 11, 1952). The album in the present lot features 15 striking photographs taken by Vishniac during his visit to the Williams family home in Norwood, Massachusetts for Thanksgiving, 1951, which Vishniac presented to his hosts as a memento. Images include Carroll Williams and his young sons assembling a tripod; Williams giving a piggyback ride to one of his sons in the outdoors; photos of one of his sons venturing forth with a butterfly net; Carroll's wife Muriel collecting specimens from a pond flanked by ducks; portraits of the children in pilgrim hats; and a photo of Carroll and his son picking fruit from a tree. The photographs testify to Vishniac's mastery of the candid shot. The present lot also includes a handsome portrait of Dr. Williams with field glasses, likely taken on the same occasion, signed in the mount by Vishniac; a Christmas card from Roman and Edith Vishniac including a photomicroscopic print by Roman, signed below the image; a large photograph by Vishniac of two *Cecropia* moths mating; an autograph letter from Vishniac to Muriel Williams referencing the photo album and the *Life* article; and two autograph notes from Roman and Edith Vishniac.

\$4,000 - 6,000



153

WILLIAMS, CARROLL MILTON. 1916-1991.

An extensive archive of material related to the life and work of Harvard entomologist and developmental biologist Dr. Carroll M. Williams, including:

1. A group of 5 Typed Manuscripts Signed, Autograph Manuscripts Signed, and Typed Manuscripts, together 62 pp, titled "The Breathing of Insects" (TMS with numerous manuscript amendments and corrections, in 2 drafts); "Summary of the Five Papers Reported at the Present Meetings" (AMS); "Time Table for the Development of Male Chilled *Cecropia* at 25 degrees Celsius" (TMS with manuscript amendments); "It Isn't Sexual Activity" (TM), "Unpublished Research ... Proposed Research" (TM); no date [1940s-50s], Cambridge, Mass.
2. A group of 12 notecards with notes and diagrams related to the *Cecropia* moth; handwritten notes labeled "Cecropia Totals," 2 pp; manuscript diagram labeled "Peptidase Cleavage of Diverse Hormones from Parental Polypeptide," 1 p.
3. A group of 22 color photo negatives by ROMAN VISHNIAC, 4 x 5 inches, being unpublished images for an article on Dr. Williams and his work titled "Why Insects Change Form," published in the February 11, 1952 issue of *Life* magazine; with a few additional unidentified negatives and several offprint copies of the article.
4. A group of 14 small memo books, 12mo, completed in manuscript, being the daily notebooks of Dr. Williams, including notes on lectures attended, names and addresses of acquaintances, reminders of appointments, names of restaurants, lists of errands, etc.; and with a bound manuscript journal of Dr. Williams' 1985 trip to China with photographs of the trip loosely inserted.
5. A 15 1/2 x 15 1/2 inch oil painting by STANLEY MELTZOFF, being the original art for the cover illustration of *Scientific American* for April 1950, for a cover story about Williams work on insect metamorphosis.
6. Additional material including offprints of journal articles authored by Williams and by colleagues; awards from various scientific institutes; congratulatory notes from colleagues; a large group of photographs of Williams in the lab, the classroom, with colleagues, and with family; school papers; press clippings, etc.

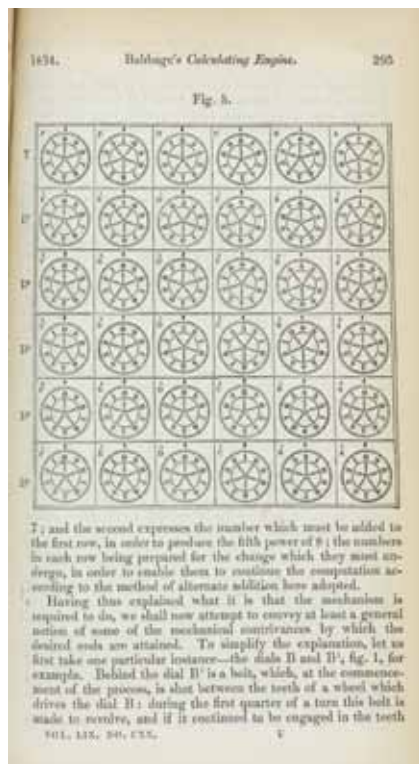
Provenance: Carroll Milton Williams; by descent to present owner.

SCIENTIFIC ARCHIVE OF A GROUNDBREAKING ENTOMOLOGIST.

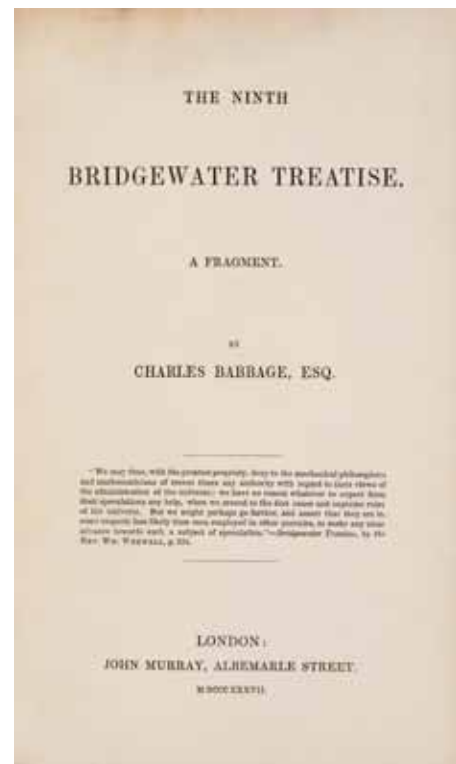
Working in the research labs at Harvard University, Carroll Williams made several important breakthroughs in the 1940s and 50s in the area of insect morphology which continue to be the basis of research in the field today. The present archive gathers together several manuscripts and notes on morphology, a group of journals which include notes taken at lectures attended by Williams, notes of congratulations from colleagues (including one from A.O. Wilson), offprints and other printed material, an original oil painting by Stanley Meltzoff for a *Scientific American* cover story about Williams' work, as well as a group of 22 color photo negatives by Russian-American photographer ROMAN VISHNIAC, best known for his documentation of the Eastern European Jewry during World War II, but who also had a keen interest in insect photography. Vishniac took photographs for a *Life* magazine article on the work of Williams, and the two men and their families formed a lasting friendship (see preceding lot).

"One of the foremost physiologists and developmental biologists of his generation, Williams, along with the late Sir Vincent Wigglesworth of Cambridge University, revealed the network of hormones that govern the growth and development of insects. In the 1950s Williams became the first to extract and characterize the juvenile hormone, the substance that holds insects in the immature, larval stage until they have grown to the appropriate size to transform into adults ... Pressing this and other findings with his collaborators, Williams conceptualized what has become known as the Third Generation Pesticides, the synthetic analogs of juvenile hormone which in very small amounts retard and halt normal development ... These materials have the advantage of being non-toxic to most other forms of life- in other words, an approach to the much sought-after 'magic bullets' of ecology" (*Memorial Minute Adopted by the Faculty of Arts and Sciences, Harvard University, December 12, 1995*).

\$3,000 - 5,000



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THE HISTORY OF DIGITAL COMPUTING FROM BABBAGE TO GRACE HOPPER: PROPERTY OF AN EAST COAST PRIVATE COLLECTOR

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[BABBAGE, CHARLES. 1791-1871.]

LARDNER, DIONYSIUS. "Babbage's Calculating Engine" (running header). IN: *The Edinburgh Review for April ... July, 1834*.

Edinburgh: 1834.

8vo. Pp 263-327 (July 1834). Wood-engraved figures. Drab boards, old rebacking of sheep with red spine label. Small blind-stamp to general title, old library bookplate, hinges taped, corners worn and other light wear to binding.

"THE DEFINITIVE CONTEMPORARY ACCOUNT OF THE DIFFERENCE ENGINE ... impressive for its accuracy and detail, and for the manner in which the most significant features and innovations are highlighted ... it is evident that much of Lardner's material has been obtained at first hand from Babbage" (Bromley, Introduction to the 1982 edition of Babbage's *Works*). The only portion of Babbage's difference engine ever to be constructed was finished in 1832 by Babbage's mechanic Joseph Clement. The present article was the primary source of information for the Swedish engineer Georg Scheutz who eventually built his own calculating machine about twenty years later.

\$500 - 800

155

BABBAGE, CHARLES. 1791-1871.

The Ninth Bridgewater Treatise. A Fragment. London: John Murray, 1837. 8vo. [4], xxii, [23]-244, [1] ad pp. Half-title. 20th century calf, red morocco spine label. Pale stain along top margin at ends.

"THEN GOD IS A MAN OF SCIENCE AND A PROGRAMMER WRIT LARGE...." FIRST EDITION OF BABBAGE'S ONLY PHILOSOPHICAL WORK. The *Bridgewater Treatises* arose from a bequest of the Earl of Bridgewater for the writing of 8 works to advance natural religion. Babbage was not chosen to write one of the 8 treatises, his *Ninth Bridgewater Treatise* is in fact a rebuttal of the general prejudice that the pursuits of science are adversarial to religion and in particular the arguments of William Whewell, who authored the *Third Bridgewater Treatise*. "Babbage's philosophy is unique. It is presented with much grace and the 'Fragment' is an elegant work" (Hyman p 137). *Origins of Cyberspace* 55; Van Sinderen 51.

\$500 - 800

Number of Operation.	Nature of Operation.	Variables acted upon.	Variables receiving results.	Indication of change in the value in any Variable.	Statement of Results.	Data.												Working Variables.											
						V_1	V_2	V_3	V_4	V_5	V_6	V_7	V_8	V_9	V_{10}	V_{11}	V_{12}	V_{13}	V_{14}	V_{15}	V_{16}	V_{17}	V_{18}	V_{19}	V_{20}	V_{21}	V_{22}	V_{23}	
						0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
						1	2	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
						1	2	n																					
1	\times	$V_2 \times V_8$	V_2, V_8, V_8	$V_2 = V_2$ $V_8 = V_8$	$-2n$	...	2	n	2n	2n	2n																	
2	$-$	$V_4 - V_1$	V_4, V_1	$V_4 = V_4$ $V_1 = V_1$	$-2n-1$	1	...	...	2n-1																		
3	$+$	$V_5 + V_1$	V_5, V_1	$V_5 = V_5$ $V_1 = V_1$	$-2n+1$	1	...	...	...	2n+1																	
4	$+$	$V_8 + V_4$	V_8, V_4	$V_8 = V_8$ $V_4 = V_4$	$\frac{2n-1}{2n+1}$	...	...	...	0	0																	
5	$+$	$V_{11} + V_3$	V_{11}, V_3	$V_{11} = V_{11}$ $V_3 = V_3$	$\frac{1}{2} \cdot \frac{2n-1}{2n+1}$	...	2	...	...	...	...	...	...	...	...	...				
6	$-$	$V_{11} - V_{12}$	V_{11}, V_{12}	$V_{11} = V_{11}$ $V_{12} = V_{12}$	$-\frac{1}{2} \cdot \frac{2n-1}{2n+1} = A_2$	...	...	...	...	...	...	...	...	...	...	...		
7	$-$	$V_5 - V_1$	V_5, V_1	$V_5 = V_5$ $V_1 = V_1$	$n-1 (=3)$	1	...	n	...	...	...	...	...	...	...	n-1											
8	$+$	$V_2 + V_7$	V_2, V_7	$V_2 = V_2$ $V_7 = V_7$	$-2+0=2$	...	2	...	...	...	...	2															
9	$+$	$V_8 + V_7$	V_8, V_7	$V_8 = V_8$ $V_7 = V_7$	$-\frac{2n}{2} = A_1$	...	...	...	...	...	2n	2															
10	\times	$V_{11} \times V_{12}$	V_{11}, V_{12}	$V_{11} = V_{11}$ $V_{12} = V_{12}$	$B_1 \cdot \frac{2n}{2} = B_1 A_1$	...	...	...	...	...	...	...	...	...	...	...		
11	$+$	$V_{12} + V_{11}$	V_{12}, V_{11}	$V_{12} = V_{12}$ $V_{11} = V_{11}$	$-\frac{1}{2} \cdot \frac{2n-1}{2n+1} + B_1 \cdot \frac{2n}{2}$	...	...	...	...	...	...	...	...	...	...	...		
12	$-$	$V_{12} - V_1$	V_{12}, V_1	$V_{12} = V_{12}$ $V_1 = V_1$	$n-2 (=2)$	1	...	...	...	...	...	...	...	...	...	n-2											
13	$-$	$V_8 - V_1$	V_8, V_1	$V_8 = V_8$ $V_1 = V_1$	$-2n-1$	1	...	...	...	...	2n-1																
14	$+$	$V_1 + V_7$	V_1, V_7	$V_1 = V_1$ $V_7 = V_7$	$-2+1=3$	1	...	...	...	...	3																
15	$+$	$V_8 + V_7$	V_8, V_7	$V_8 = V_8$ $V_7 = V_7$	$\frac{2n-1}{3}$	...	...	...	...	...	2n-1	3	$\frac{2n-1}{3}$														
16	\times	$V_8 \times V_{11}$	V_8, V_{11}	$V_8 = V_8$ $V_{11} = V_{11}$	$\frac{2n}{2} \cdot \frac{2n-1}{3}$	...	...	...	...	...	...	...	...	...	...	...		
17	$-$	$V_8 - V_1$	V_8, V_1	$V_8 = V_8$ $V_1 = V_1$	$-2n-2$	1	...	...	...	...	2n-2																
18	$+$	$V_1 + V_7$	V_1, V_7	$V_1 = V_1$ $V_7 = V_7$	$-2+1=4$	1	...	...	...	...	...	4															
19	$+$	$V_8 + V_7$	V_8, V_7	$V_8 = V_8$ $V_7 = V_7$	$\frac{2n-2}{4}$	...	...	...	...	...	2n-2	4	$\frac{2n-2}{4}$														
20	\times	$V_8 \times V_{11}$	V_8, V_{11}	$V_8 = V_8$ $V_{11} = V_{11}$	$-\frac{2n}{2} \cdot \frac{2n-1}{3} \cdot \frac{2n-2}{4} = A_2$	...	...	...	...	...	...	...	...	...	...	...		
21	\times	$V_{12} \times V_{11}$	V_{12}, V_{11}	$V_{12} = V_{12}$ $V_{11} = V_{11}$	$B_2 \cdot \frac{2n}{2} \cdot \frac{2n-1}{3} \cdot \frac{2n-2}{4} = B_2 A_2$	...	...	...	...	...	...	...	...	...	...	...		
22	$+$	$V_{12} + V_{11}$	V_{12}, V_{11}	$V_{12} = V_{12}$ $V_{11} = V_{11}$	$A_2 + B_1 A_1 + B_2 A_2$	...	...	...	...	...	...	...	...	...	...	...		
23	$-$	$V_{12} - V_1$	V_{12}, V_1	$V_{12} = V_{12}$ $V_1 = V_1$	$n-3 (=1)$	1	...	...	...	...	...	...	...	...	...	n-3											
Here follows a repetition of Operations thirteen to twenty-three.																													
24	$+$	$V_{12} + V_{11}$	V_{12}, V_{11}	$V_{12} = V_{12}$ $V_{11} = V_{11}$	B_2													
25	$+$	$V_1 + V_7$	V_1, V_7	$V_1 = V_1$ $V_7 = V_7$	$n+1=4+1=5$	1	...	n+1	0	0																	

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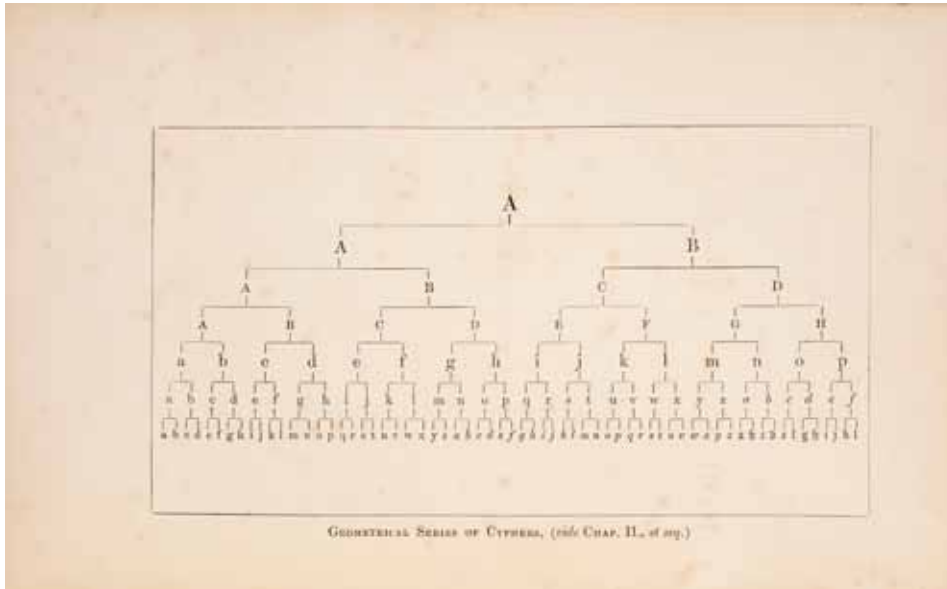
[BABBAGE, CHARLES. 1791-1871.]

[LOVELACE, AUGUSTA ADA BYRON, COUNTESS OF, translator.] MENABREA, LUIGI FEDERICO. "Sketch of the Analytical Engine invented by Charles Babbage ... with notes by the translator." Pp 666-731. Folding table and text tables. IN: *Scientific Memoirs*, Richard Taylor, ed. London: 1843. Vol 3. (Vols 1-2 & 4-5 also included.) 8vo. Near-period brick-red cloth, recased with later endpapers. Minor rubbing to cloth, light chipping to flyleaves; overall in excellent condition and the table very clean and well-margined. Provenance: WILLIAM WHEWELL, 1794-1866 (offset image from his removed bookplates to flyleaves); B.C. Gregory (ownership inscriptions to front pastedowns).

FIRST EDITION, JOURNAL ISSUE, OF THE MOST IMPORTANT EARLY PAPER IN THE HISTORY OF DIGITAL COMPUTING. "Countess Lovelace's notes ... stand as one of the first thorough studies of the nature and power of digital computers, written a hundred years before any working computer existed" (Ceruzzi, *The Reckoners* p 56). "In the fall of 1841, after eight years of work, Babbage described his landmark Analytical Engine at a seminar in Turin. Although the Engine

was never constructed, there is no doubt that in conception and design, it embodied all of the essential elements of what is recognized today as a general-purpose digital computer. L.F. Menabrea, an Italian military engineer who attended the seminar, reported the presentation the following year in an obscure Swiss serial, and Babbage urged Ada Lovelace to translate the report into English. In fact, Lovelace undertook a far larger task: adding to her translation a series of important explanatory 'Notes' substantially longer than Menabrea's article" (Grolier *Extraordinary Women* p 122).

The collaboration "between Byron's celebrity daughter and Babbage is one of the more unusual in the history of science ... Ada's translation of Menabrea's paper, with its lengthy explanatory notes, represents the most complete contemporary account in English of the intended design and operation of the first programmable digital computer. Babbage considered this paper a complete summary of the mathematical aspects of the machine, proving 'that the whole of the development and operations of Analysis are now capable of being executed by machinery.' As part of his contribution to the project, Babbage supplied Ada with algorithms for the solution of various



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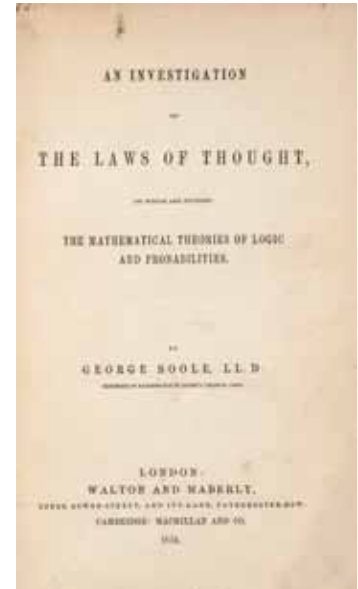
157

SMEE, ALFRED.

The Process of Thought adapted to Words and Language. Together with a Description of the Relational and Differential Machines. London: Longman, Brown, Green, and Longmans, 1851.
8vo. xvi, 77, [1 blank], [2] ad, 16 ad, 32 ad pp. Wood-engraved figures, including full-page frontispiece. Original cloth, spine gilt-lettered. Pale spotting at ends, stain to back cover, hinges cracked.
Provenance: D.M. Walker (period ownership inscription).

FIRST EDITION containing the first suggestion of "the possibility of information storage and retrieval by a mechanical logic machine operating analogously to the human mind, although [Sme] recognized that if such a machine could be built in Victorian England, it would probably take up an area larger than London. This is a dramatic example of the feasibility problems posed by mechanical computing devices before the advent of electronics" (*Origins of Cyberspace* 366).

\$600 - 900



158

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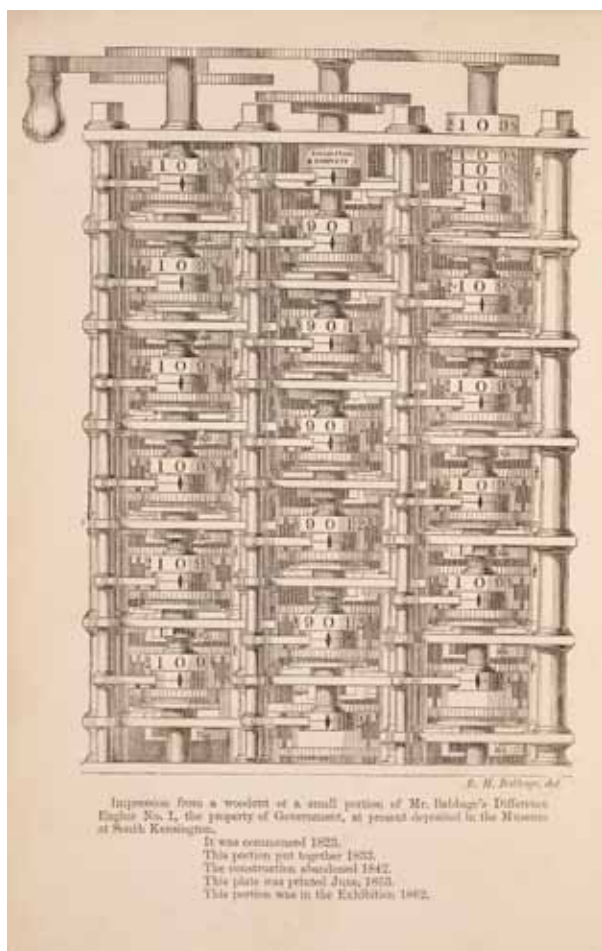
BOOLE, GEORGE. 1815-1864.

An Investigation of the Laws of Thought. London: Walton and Maberly. Cambridge: Macmillan, 1854.
8vo. [4], vi, [4], 424 pp. Errata leaf at front following "Note on Prop. H." Without ad pages. Period pebbled brown cloth, spine gilt-lettered. Title-page linen-backed covering an old ink-stamp.
Provenance: Liverpool Free Public Library (bookplate at end, withdrawal stamp, spine numbering).

FIRST EDITION, ONE OF THE TWO FOUNDATIONAL WORKS OF BOOLEAN ALGEBRA. "Boole invented the first practical system of logic in algebraic form, which enabled more advances in logic to be made in the decades of the nineteenth century than in the twenty-two centuries preceding. Boole's work led to the creation of set theory and probability theory in mathematics, to the philosophical work of Peirce, Russell, Whitehead, and Wittgenstein, and to computer technology via the master's thesis of Claude Shannon [see lot 162], who recognized that the true/false values in Boole's two-valued logic were analogous to the open and closed states of electric circuits.

"Since Boole showed that logics can be reduced to very simple algebraic systems—known today as Boolean Algebras—it was possible for Babbage and his successors to design organs for a computer that could perform the necessary logical tasks ... [Boole's] remark about a "special law to which the symbols of quantity are not subject" is very important: this law in effect is that $x^2=x$ for every x in his system. Now in numerical terms this equation or law has as its only solution 0 and 1. This is why the binary system plays so vital a role in modern computers: their logical parts are in effect carrying out binary operations...." (*Goldstine* 37-38)"(*Origins of Cyberspace* 224). Norman 266.

\$2,000 - 3,000



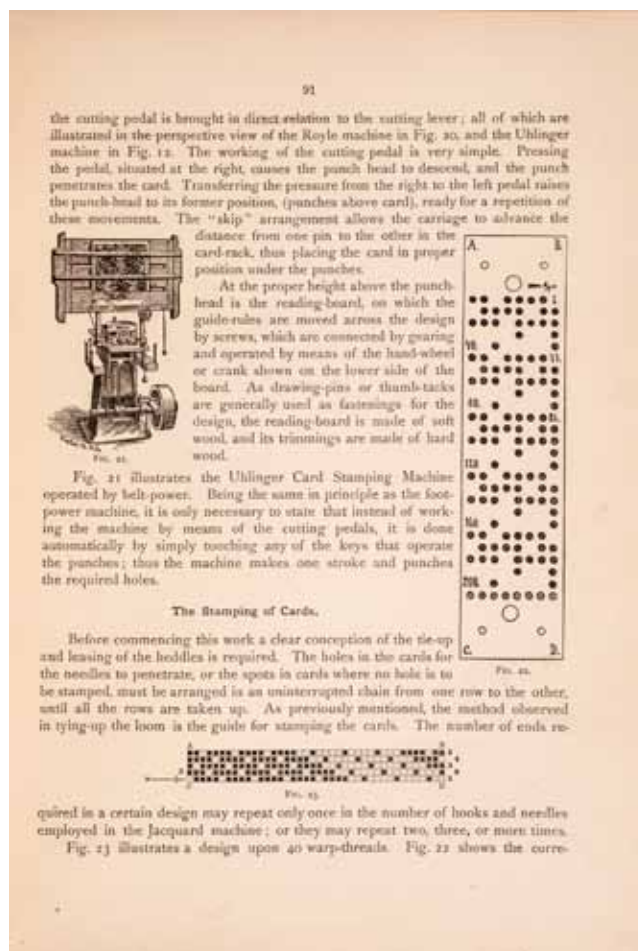
159

159

BABBAGE, CHARLES. 1791-1871.

Passages from the Life of a Philosopher. London: Longman, Green, Longman, Roberts & Green, 1864.
8vo. xii, 496 pp. Wood-engraved frontispiece. Without publisher's catalog. Original green cloth, spine gilt-lettered. Pale foxing to title, rebaked preserving original spine, hinges reinforced, slight lean, corners bumped. *Provenance:* George M. Tandy (ownership inscription dated 1865 on half-title).
WITH: *Babbage's Calculating Engines.* Tomash, [1982]. 4to. With Bromley's introduction. Cloth. Slipcase.

FIRST EDITION OF BABBAGE'S FINAL BOOK, CONTAINING THE ONLY FIRST-PERSON ACCOUNT OF THE DIFFERENCE AND ANALYTICAL ENGINES PUBLISHED IN BABBAGE'S LIFETIME. "It is difficult to think of Memoirs of another man of science which make such entertaining reading" (Hyman p 248).
"Chapters V-VII contain Babbage's accounts of his Difference Engines nos. 1 and 2, along with Sir Nicholas Harris Nicolas's statement on the Difference Engine drawn up from Babbage's papers. Chapter VIII contains Babbage's only published description of the design of his Analytical Engine, a universal calculator capable of any type of mathematical calculation, which embodied 'almost all the important functions of the modern digital computer' (Campbell-Kelly 1994, 23). The frontispiece shows the only portion of Babbage's first Difference Engine to be constructed, and the final four pages contain Babbage's own bibliography of his published works" (*Origins of Cyberspace* 84).
From Gutenberg to the Internet 6.2.
\$1,500 - 2,500



160

160

POSSELT, EMANUEL ANTHONY. 1858-1921.

The Jacquard Machine Analyzed and Explained: With an Appendix on the Preparation of Jacquard Cards.... Philadelphia: under the Auspices of the School [Pennsylvania Museum and School of Industrial Art], 1888.
4to. 127, [1 blank], [15] ad pp. Wood-engraved text illustrations; 2 folding plates. Original gilt-lettered cloth. Spotting to covers, spine sunned and corners worn, hinges cracked.
Provenance: George Moon, New Bedford, MA (ownership inscription dated Jan 1, 1888).

RARE FIRST EDITION OF THE MOST DETAILED BOOK ON THE JACQUARD LOOM. "This extensively illustrated work is the most detailed published account of the design and operation of the Jacquard loom, on which Jacquard himself appears to have never published any details" (OOC). The Jacquard loom was the first machine to use punched cards to control a sequence of operations, an important advance towards the development of computer programming. Babbage planned to use punched cards to store programs in his Analytical engine. *Origins of Cyberspace* 355.
\$3,000 - 5,000

TURING, ALAN MATHISON. 1912-1954.

"On Computable Numbers, with an Application to the Entscheidungsproblem." Pp 230-240, IN: *Proceedings of the London Mathematical Society*. 2nd Series, vol 42, pt 3 (November 30th, 1936); and pp 241-265, IN: 2nd Series, vol 42, pt 4 (December 23, 1936).

2 volumes. 4to. Original printed wrappers. Spines browned, edges very lightly tanned, a few small ink-spots to fore-edges of part 3, overall an excellent copy.

FIRST EDITION OF THE MOST IMPORTANT 20TH CENTURY PAPER IN COMPUTER SCIENCE, THE GROUND-BREAKING ACHIEVEMENT THAT LED TO TURING'S DEVELOPMENT OF A UNIVERSAL COMPUTING MACHINE. Turing's paper not only answered the famous *Entscheidungsproblem* posed by David Hilbert in 1928, but also showed that a universal machine was in fact a possibility, paving the way for the development of the modern computer.

In 1928, the German mathematician David Hilbert (1862-1943), in his address to the International Congress of Mathematicians in Bologna posed his *Entscheidungsproblem*, on whether mathematics are decidable, basically "a problem concerning a formal system based on applying the rules of first-order logic ... to a system of axioms for the natural numbers" (Martin Davis *The Universal Computer. The Road from Leibniz to Turing* p 88). Kurt Gödel (1906-1978) famously answered this question two years later in his "Über formal unentscheidbare Sätze der Principia Mathematica und verwandter Systeme I," which introduced his revolutionary Incompleteness Theorem, showing "that even powerful logical systems could not hope to encompass the full scope of mathematical truth (Davis p 100). While Gödel introduced the theorem showing that there was no algorithm that could answer the *Entscheidungsproblem*, Turing *actually* proved it. In order to answer the *Entscheidungsproblem*, Turing first created an imaginary computer device, and then came up with the concept of "computable numbers," i.e., numbers that are defined by some definite rule and therefore calculable on a universal machine. Turing demonstrated that these numbers could calculate every number that could arise in mathematical computations. He then showed that the computable numbers could give rise to uncomputable numbers which could not be calculated using a definite rule, proving that there could be no mechanical process that could be used to solve all mathematical questions. *Origins of Cyberspace* 394.

\$25,000 - 35,000

PROCEEDINGS

OF

THE LONDON MATHEMATICAL SOCIETY.

SERIES 2.—VOL. 42.—PART 3.

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ON A WARING'S PROBLEM WITH SQUARES OF LINEAR FORMS: CHAO KO ...	171
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ON COMPUTABLE NUMBERS, WITH AN APPLICATION TO THE ENTSCHEIDUNGSPROBLEM: A. M. TURING	230

Issued November 30th, 1936.

LONDON :

PRINTED AND PUBLISHED FOR THE SOCIETY BY

C. F. HODGSON & SON, LTD.,

2 NEWTON STREET, KINGSWAY, W.C.2.

plication of arresters for protection was more on a catalog basis of system voltage rating rather than on the basis of establishing a protective level known to be below the safe strength of the apparatus.

As more data of the type presented in this paper are obtained, including rates of voltage and current rises of natural lightning on electric systems, it is hoped our knowledge of the protective characteristics of the arrester will be extended to cover at least those conditions which are known to exist in the field.

The authors mention 361 cases of fuse blowings. I would like to ask if they can tell us the current rating of these fuses, or the approximate rating. In other words does field experience, from these tests, give any information on fuse sizes which do or do not blow under known lightning currents?

Herman Halperin (Commonwealth Edison Company, Chicago, Ill.): An essentially statistical investigation of this type gains progressively in value as the number of results accumulates. It has now reached the stage where reliable conclusions may be drawn. We feel, however, that the interpretation of some of the results is open to question.

With 979 installation-years, Boston obtained 365 records, while with 874 installation-years Chicago obtained 123 records. This was in spite of the fact that the Weather Bureau reports 15 storms per year at Boston as compared with 45 storms per year at Chicago. Most installations in Chicago were checked but once a year, while the checkings were more frequent in Boston. The fact that most of the links remain unmagicked at the end of a year is no assurance that there was a negligible amount of superposition of records.

An excess of superposition over the amount computed, assuming the records to obey a statistical distribution, is to be expected, because, first, in a given year certain locations in a large city will be hit in a larger proportion of storm centers than others and, second, due to less shielding by neighboring buildings some locations may have a considerably greater a priori probability of being struck than others.

At 22 locations in Chicago the links were checked four times during 1936; 12 records were obtained, assuming no superposition to have occurred in the short intervals between inspections. If the installations had been checked but once in 1936, it appears that only eight records would have been found. In other words, in order to obtain the correct number of records, at least 69 per cent would have to be added to the observed number as obtained on the yearly basis.

This superposition is much greater than would be predicted under the assumption that all locations were equally susceptible to lightning during 1936. The straight application of the Newton formula to the data would indicate that 1.8 records had been lost while the number actually lost was four. The data obtained in 1937 at these same 22 locations gave similar results. In this year the number of records actually lost by superposition was four times the computed number.

It is not our contention that the apparently abnormally low lightning severity in Chicago is completely to be explained by superposition of records. The effect of the better shielding conditions in Chicago, as suggested by McEachron and McMorris, may explain the balance of the discrepancy.

The highest current shown in figure 6 for Chicago, i.e., 9,000 amperes, was for an installation having standard arrester connection and 10% ohm ground resistance. Apparently at the time of the discharge, an old three-kva transformer failed, but the old-type arrester at this location did not fail. This is another experience showing that the arrester standards should specify a much higher current than 1,200 amperes for acceptance tests on modern-type arresters.

L. G. Smith (Consolidated Gas, Electric Light and Power Company of Baltimore, Md.): The data being collected by the authors are of considerable value in designing the lightning protection of distribution systems and determining the necessary discharge capacity of lightning arresters applied to such systems. However, in order to be of conclusive value it requires the collection of a considerable amount of data. The 1,322 installations constitute a very small sample of the total number of installations of distribution lightning arresters. It is highly desirable for more companies to co-operate so as to increase the number of installations and spread and coverage of the

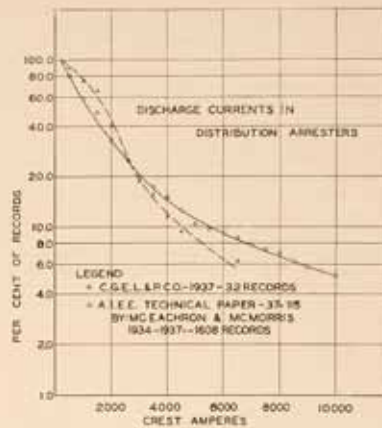


Figure 1

territory represented by these installations. However, before definite conclusions can be drawn, many more years of collection of data will be required. The industry is greatly indebted to the authors for undertaking such a valuable study.

Last summer our company installed surge-crest-arrester links at 150 distribution-arrester locations. As these installations were completed late in the summer, data were obtained for only two lightning storms. However, 32 records were obtained. The maximum surge amperes recorded were 6,500. Surge currents as low as 500 amperes were recorded. As a matter of interest our surge data was plotted on the curve shown by the authors in figure 1, in order to determine how closely our data conformed with the more voluminous data collected by the authors. These two curves show remarkably close agreement for the small number of records obtained by our company. We plan to continue the collection of these data over a period of several years.

C. Francis Harding (Purdue University, Lafayette, Ind.): In addition to my discussion of the similar paper by L. G. Smith entitled "Distribution Transformer Lightning Protection Practice—II" it should be noted that the results of this statistical field analysis also confirm the predictions based upon the experimental tests of the first-span standard distribution system subjected to surge generator exposures at Purdue University under the auspices of the Public Utilities Research Commission of Chicago.

The record reported in this paper of relatively high surge currents in the arresters located on rural distribution circuits indicates that the attenuation of the wave along such circuits is not as great as anticipated and that the magnitude thereof should be more seriously considered in establishing higher current testing standards for the lightning-arrester subcommittee.

K. B. McEachron and W. A. McMorris: Mr. Halperin presents some interesting results based on data obtained in 1936 at 22 measuring locations, where links were checked four times during the lightning season. It is indicated that with annual inspection of links, the number of records lost by superposition would have been at least four, but the number predicted on the basis of equal exposure of all locations would have been approximately two. If only two

SHANNON, CLAUDE E. 1916-2001.

"A Symbolic Analysis of Relay and Switching Circuits." Pp 713-723. IN: Transaction of the American Institute of Electrical Engineers. New York: AIEE, 1938. Vol 57.

4to. Original blue cloth, blind-stamped and gilt-lettered. Light shelf-wear and weak hinges, library bookplate and small stamp to preface, sticker removed from spine, but bright and attractive.

Provenance: Goodwyn Institute Library, Memphis (bookplate).

FIRST APPEARANCE OF "PROBABLY THE MOST SIGNIFICANT THEORETICAL STEP TOWARD THE CONSTRUCTION OF ELECTRONIC DIGITAL COMPUTERS MADE PRIOR TO WORLD WAR II" (OOC). Shannon's seminal paper explored for the first time the powerful analogy between symbolic logic—particularly Boolean algebra—and electrical relay and switching circuits. After careful analysis of various forms of circuits and networks, Shannon concluded: "*It is possible to perform complex mathematical operations by means of relay circuits. Numbers may be represented by the positions of relays or stepping switches, and interconnections between sets of relays can be made to represent various*

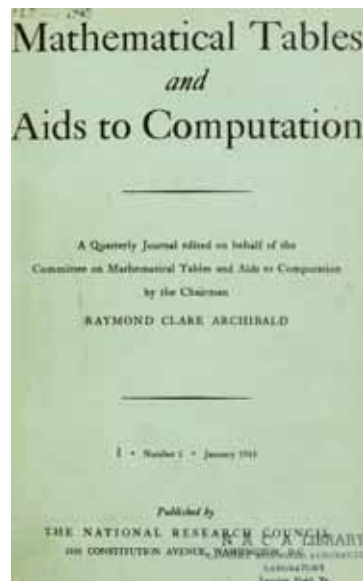
mathematical operations. In fact, any operation that can be completely described in a finite number of steps using the words 'if,' 'or,' 'and,' etc. ... can be done automatically with relays."

Shannon wrote this paper as a graduate student at MIT, working with Vannevar Bush on the differential analyzer. Herman Goldstein has called it "masterful ... surely one of the most important master's theses ever written ... a landmark in that it helped to change digital circuit design from an art to a science" (*The Computer From Pascal to Von Neumann* pp 119-20). The significance of Shannon's paper was immediately recognized; George Stibitz wrote that "when Shannon's work reached Bell Labs ... I was delighted with the simplicity and conciseness of Boolean algebra when it was used as a language for describing relay switching circuits" (*The Zeroth Generation* p 91). More than 60 years later, the luster of this work had not dimmed; in Shannon's obituary, the *New York Times* concluded that his 1938 paper had set out for the first time "a basic idea on which all modern computers are built." *From Gutenberg to the Internet* 12.1; *Origins of Cyberspace* 363.

\$8,000 - 12,000



163



163



164

163

MTAC.

Mathematical Tables and [other] Aids to Computation. Washington, D.C.: National Research Council, January 1943–October 1959. Vol 1, no 1 to Vol 13, no 68.

13 volumes. 8vo. Period library buckram with nearly all original green wrappers bound in. Back wrappers occasionally bound at front as index leaves. Library markings, occasional damp-wrinkling to contents, light rubbing to bindings; very good.

Provenance: National Advisory Committee for Aeronautics Library, (later the NASA Library), Langley, Virginia (with library markings, including spine imprints).

THE LANGLEY FIELD NASA SET OF THE FIRST COMPUTING JOURNAL, COMPLETE RUN. (The publication was renamed *Mathematics of Computation* effective January 1960.) “[D]uring the decade 1943 to 1953 *MTAC* was the only journal devoted to the publication of articles concerning the development of computing machinery. That was the period during which the great advances took place in the development of computers, ushering in the dawn of the computer age” (*Annals of the History of Computing*, fall 1995, p 67). Although the publication had its origins in the World War II focus on mathematical tables, from the very first issues it included notes on calculating machines and differential analyzers. With the end of the War, *MTAC* began to publish on the most important developments of the day, including short notes and definitive pieces on the Bell Labs computers, EDSAC, IBM SSEC, the Zuse computer, Comrie’s “Application of Commercial Calculating Machines to Scientific Computing,” and many others. Present is the landmark July 1946 article in *MTAC* by Goldstine and Goldstine on the ENIAC (see lot 166). R.C. Archibald, a professor at Brown and founding editor of *MTAC*, organized the first conference on high-speed computing at MIT in October 1945—nine months before the Moore School Lectures. *MTAC* reported on the program and the attendees – a “Who’s Who” of the history of digital computing (April 1946 issue).

“As it dealt with a highly specialized topic, *MTAC* was mailed to a very small readership. By its third year of publication, 1946, its subscription list was only 350 readers” (OOC). The rarity of this work is underscored by the fact that this set belonged to NACA/NASA. It bears their Langley Field Library binding and internal accession stamps. *Origins of Cyberspace 777* (also contains separate entries for at least 19 articles published in *MTAC*). See also Grier, “The Rise and Fall of the Committee on Mathematical Tables and Other Aids to Calculation,” *IEEE Annals of the History of Computing*, spring 2001, p 45.

\$3,000 - 5,000

164

BUSH, VANNEVAR. 1890-1974.

“As We May Think.” Pp 101-108. IN: *The Atlantic*. Boston: July, 1945. 4to. Original wrappers. Mild handling creases, small tear at head of spine, generally excellent.

FIRST APPEARANCE OF THIS FAMOUS PREMONITION OF THE INTERNET. “For years inventions have extended man’s physical powers rather than the powers of his mind ... Now, says Dr. Bush, instruments are at hand which, if properly developed, will give man access to and command over this inherited knowledge of the ages. The perfection of these pacific instruments should be the first objective of our scientists as they emerge from their war work ... [this paper] calls for a new relationship between thinking man and the sum of our knowledge” (Editor’s preface).

Vannevar Bush, the head of the U.S. Office of Scientific R & D during WWII, termed his vision the “memex.” “Inspired by microfilm technology—which in 1945 represented the most advanced means of storing large amounts of information—Bush conceived of the Memex as consisting of a desk equipped with projection screens, buttons and levers, a keyboard, and a storage system designed to provide instant access to microfilmed books, periodicals, documents, photographs, etc. The Memex system would allow pieces of data to be linked into permanent ‘information trails’ dictated by the individual user’s needs, which could be called up again and modified at any future date,” (OOC). In effect the memex is an extension of the human mind much as a microscope is an extension of the human eye. In Bush’s own words: “wholly new forms of encyclopedias will appear, ready made with a mesh of associative trails running through them, ready to be dropped into the memex and there amplified.” *Origins of Cyberspace* 519; Minsky 1963, 483.

\$800 - 1,200



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MOORE SCHOOL LECTURES.

Theory and Techniques for Design of Electronic Digital Computers, Lectures Given at the Moore School 8 July 1946-31 August 1946. Philadelphia: University of Pennsylvania, Moore School of Engineering, September 10 and November 1, 1947; June 30, 1948.

Volumes 1-3 (only, of 4). 4to. Mimeographed. Photographic plates and other figures. Original wrappers. Backstrips fraying, coating abraded on left edge of front cover of vol 3 and in a few other spots; overall excellent.

Provenance: War Department of Philadelphia (accession stamps dated 1949 to vols 2 and 3); Lawrence Freedman (rubberstamp to f.f.e. of vol 1).

VERY RARE SET OF THE FIRST EDITION MOORE SCHOOL LECTURES, 1-33, REPRESENTING "ONE OF THE FUNDAMENTAL TURNING POINTS IN THE DEVELOPMENT OF COMPUTERS" (Williams *A History of Computer Technology*, 1985, p 349). The landmark special course at the University of Pennsylvania's Moore School of Engineering was given in July and August of 1946. The distinguished "faculty" included Howard Aiken of Harvard, Arthur Burks of the Moore School, Douglas Hartree of Cambridge, George Stibitz of Bell Labs and John von Neumann, although the majority of the lectures were given by J. Presper Eckert, John Mauchly and Herman Goldstine, the principal developers of ENIAC. The hand-picked "students" included Jay Forrester of MIT, Cuthbert Hurd of IBM, Claude Shannon of Bell Labs and Maurice Wilkes of Cambridge. The lectures disseminated the technology acquired through the development of ENIAC to a broader audience, catalyzing the

development of modern computers. For example, the course led Hurd to convince IBM to build the model 701; influenced the change of Forrester's Project Whirlwind from analog to digital technology; affected computer development at the National Bureau of Standards; and inspired Wilkes to undertake development of the EDSAC—the first stored-program digital computer to operate successfully. The *Lectures* were reprinted in 1985 as part of the Babbage series for the History of Computing with a valuable introduction by Campbell-Kelly and White explicating their history: "The printed dissemination of the course material was considered highly important at a time when almost nothing on the subject existed," and funding was obtained for this express purpose. However, there were delays in the publication resulting from the absence of contemporaneous handouts or transcripts and the difficulty of getting the faculty to edit or provide notes. Many of the printed lectures "have a rambling conversational tone"; these are "a remarkably precise record of what was said in the lectures – more in the tradition of transcripts of court hearings than in that of formal conference proceedings." While unbound mimeographed copies of some individual lectures were distributed to some participants for review or as a courtesy before this publication, the present is "the original edition of the Moore School Lectures" and "rare." "Only the original participants received copies, and a few copies found their way into university and technical libraries." A copy of the 1985 edition is included with the lot; see also *Origins of Cyberspace* 799 for a description of lecture 19. We find no copies of any volumes in the auction records.

\$10,000 - 15,000



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ENIAC.

GOLDSTINE, HERMAN H., and ADELE GOLDSTINE. "The Electronic Numerical Integrator and Computer (ENIAC)." IN: *Mathematical Tables and other Aids to Computation*. Lancaster, PA: National Research Council, July, 1946. Vol 2, no 15. 8vo. Pp 97-110. Half-tone photographic frontispiece of ENIAC. Original wrappers. Wrappers faded around edges. *Provenance*: Clifford J. Maloney, programmer for the U.S. Army at Fort Detrick, Maryland, (3 stamps to wrappers).

"THE FIRST DETAILED DESCRIPTION OF ENIAC TO BE WIDELY PUBLISHED" (OOC). This significant article, published "just after the ENIAC was announced ... was the major source of technical information about the machine for the scientific world of the time ... Even today, it ranks as one of the classic descriptions of the ENIAC." *IEEE Annals of the History of Computing*, v 18, no 1 (1996), p 10 (reprinting the original article). *Origins of Cyberspace* 633.

\$600 - 900



168

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HARVARD SYMPOSIUM.

Proceedings of a Symposium on Large-Scale Digital Calculating Machinery. Jointly Sponsored by The Navy Department Bureau of Ordnance and Harvard University at The Computation Laboratory 7-10 January 1947. Cambridge, MA: Harvard University Press, 1948. WITH: *Proceedings of a Second Symposium on Large-Scale Digital Calculating Machinery ... 13-16 September 1949*. Cambridge, MA: Harvard University Press, 1951. Together, 2 volumes. 4to. Illustrated. Original blue cloth. Both ex-library (the first H.M. Nautical Almanac Office, the second N.A.C.A.) with miscellaneous markings and de-accession stamps, including numbering removed from spines.

THE FIRST PUBLISHED PROCEEDINGS OF A LARGE CONFERENCE ON HIGH-SPEED COMPUTING. The first Harvard symposium took place on January 7-10, 1947 and was attended by 336 participants. *MTAC* reported that "Harvard University and the Bureau of Ordnance are to be congratulated for their enterprise in making possible this significant meeting. The extensive program reflected every phase of the sweeping progress being made in the field of large-scale calculators" (January, 1947, see lot 163). Both symposia were organized by Howard Aiken as Head of the Computation Lab.

Contents of the first include papers on the Harvard Mark I and Mark II, the ENIAC (OOC 924) and the Bell Labs Relay Calculator; George Stibitz on "The Organization of Large-Scale Computing Machinery" (OOC 913); Jay Forrester of MIT and Jan Rajchman of RCA on storage devices (OOC 609, 848); Wassily Leontief of Harvard on "Computational Problems Arising in Connection with Economic Analysis of Interindustrial Relationships" (work for which he later won the Nobel Prize in economics); John Mauchly on "Preparation of Problems for EDVAC-Type Machines" (OOC 1136). *Origins of Cyberspace* 414 and 417.

\$800 - 1,200

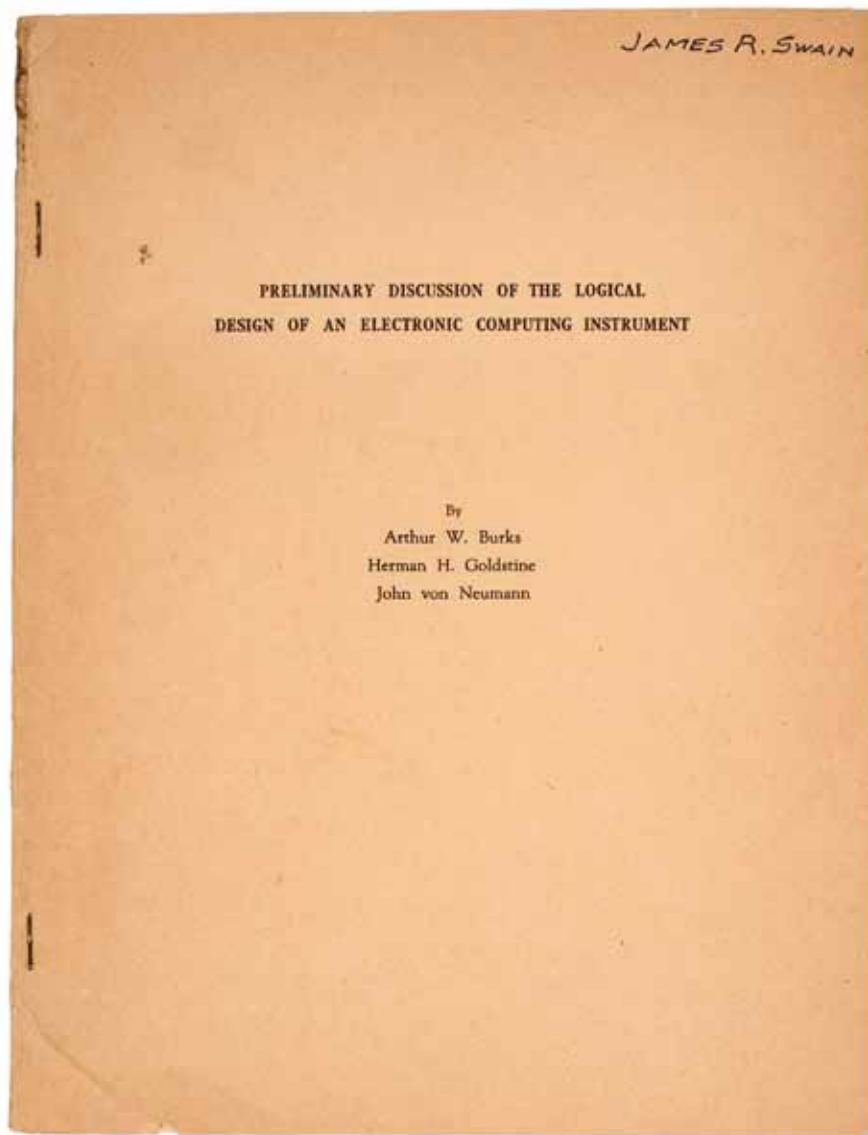
167

MARK I MANUAL.

[HOPPER, GRACE.] STAFF OF THE COMPUTATION LABORATORY. *A Manual of Operation for the Automatic Sequence Controlled Calculator*. Harvard University Press: 1946. 4to. 17 full-page photographic illustrations. Original blue cloth. Corners just bumped.

THE FIRST COMPUTER MANUAL AND THE "FIRST EXTENDED ANALYSIS OF WHAT IS NOW KNOWN AS COMPUTER PROGRAMMING" (OOC p 299). Authored primarily by Howard Aiken and Grace Hopper. The electromechanical Harvard Mark I ("Automatic Sequence Controlled Calculator") became operational in 1944 and was "the first programmable calculating machine to actually produce mathematical tables, fulfilling the dream of Charles Babbage originally set out in print in 1822" (OOC). "Aiken's Mark I opened the eyes of many to the possibilities of large-scale, programmed automatic computing. Actual witnesses to the developments of the mid 1940's ... agree that its dedication inaugurated the computer age" (Cohen *Howard Aiken* p 303). The Mark I's then-unique *Manual* was no less significant. In the words of computer historian Paul Ceruzzi, the *Manual* was "a milepost that marked the state of the art of machine computation at one of its critical places: where, for the first time, machines could automatically evaluate arbitrary sequences of arithmetic operations. Most of this volume ... consists of descriptions of the Mark I's components, its architecture, and operational codes for directing it to solve typical problems ... The *Manual* is one of the first places where sequences of arithmetic operations for the solution of numeric problems *by machine* were explicitly spelled out. It is furthermore the first extended analysis of what is now known as computer programming since Charles Babbage's and Lady Lovelace's writings a century earlier. The instruction sequences, which one finds scattered throughout this volume, are thus among the earliest examples anywhere of digital computer programs" (Introduction to the Babbage Institute reprint edition, 1985). *Origins of Cyberspace* 411.

\$1,000 - 1,500



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BURKS, ARTHUR W., HERMAN H. GOLDSTINE, and JOHN VON NEUMANN.

Preliminary Discussion of the Logical Design of an Electronic Computing Instrument. [Princeton: Institute for Advanced Studies, September 1947.]

4to. [6], 42 ll. Reproduced typescript. Original buff printed wrappers. Some creasing to backstrip, tiny tear from lower edge of front wrapper, few soft creases.

Provenance: James R. Swain (ownership inscription to front wrapper).

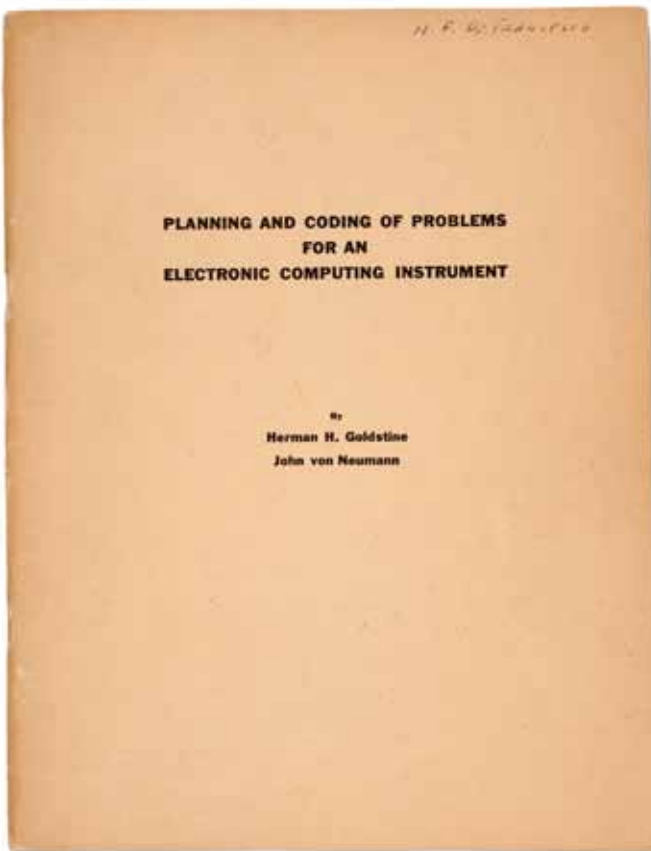
THE FIRST MAJOR PUBLICATION ON THE DESIGN ARCHITECTURE FOR STORED-PROGRAM COMPUTERS, also known as the von Neumann or Princeton architecture and *THE FOUNDATION FOR MODERN GENERAL-PURPOSE DIGITAL COMPUTING*, second edition. This paper was preceded by Von Neumann's "First Draft of a Report on the EDVAC" but the present is the first regularly distributed work, albeit still in mimeograph form. The "stored program concept" is the notion that instructions, just like data, can be reduced to numerical format and stored in the internal memory of the computer. It has been called the single largest innovation in the history of the computer; among other things, this critical breakthrough: greatly simplified the preparation and revision of computer programs; permitted ready use of standard "subroutines" or packages of calculations; and

accommodated complex problem solving by allowing the interim results of the ongoing processing of data to determine what course the program would follow—in a sense, allowing the computer to "modify its own program."

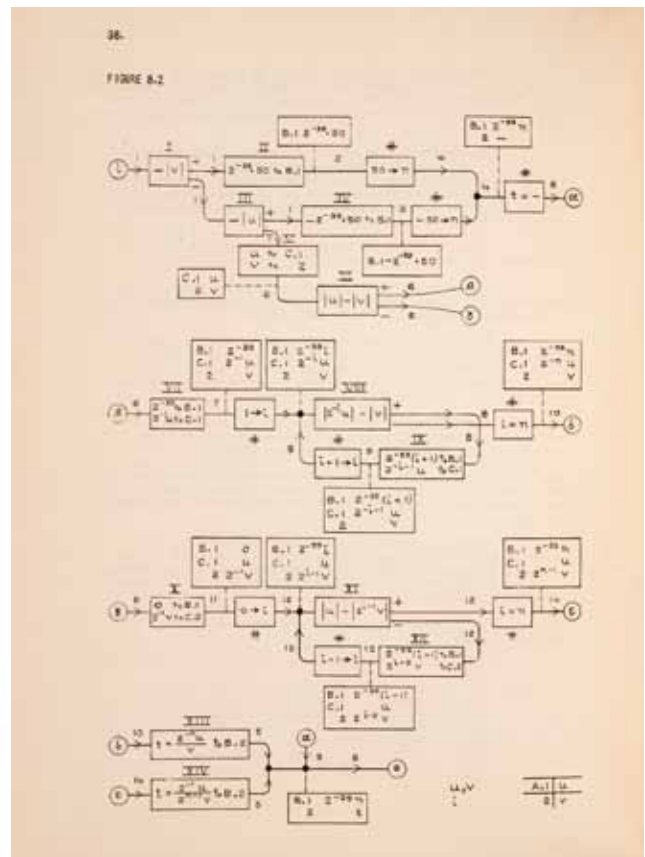
The innovation is described here in disarmingly simple language: "1.3. Conceptually we have discussed above two different forms of memory: storage of numbers and storage of orders. If, however, the orders to the machine are reduced to a numerical code and if the machine can in some fashion distinguish a number from an order, the memory organ can be used to store both numbers and orders."

The first edition of this paper appeared in July 1946; this edition contains an expanded account of the arithmetic processes and a report of further experiments. Following the *Preliminary Discussion*, Goldstine and Von Neumann wrote the three-volume companion, *Planning and Coding of Problems for an Electronic Computing Instrument* (see the following lot). These four papers together were the only source on this topic available until 1950 and 1951 with the distribution of Wilkes, Wheeler and Gill's *Preparation of Programs for an Electronic Digital Computer*. *Origins of Cyberspace* 959.

\$3,000 - 5,000



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VON NEUMANN, JOHN, and HERMAN H. GOLDSTINE.

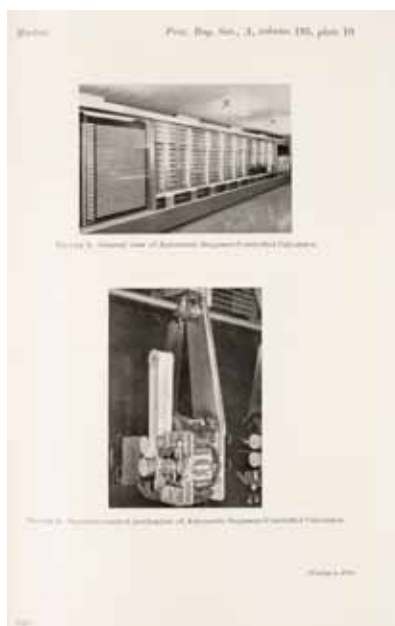
Planning and Coding of Problems for an Electronic Computing Instrument: Report on the Mathematical and Logical Aspects of an Electronic Computing Instrument [Princeton, NJ: Institute for Advanced Study], 1947-1948 [but Part II is 1951]. 3 volumes. 4to. Reproduced typescript, numerous figures. Original buff printed wrappers, stapled.
Provenance: R.A. Leibler (ownership inscription to part III, lined through); H.F. De Francesco (ownership inscription to parts I & III).

"THE FIRST MAJOR ACCOUNT OF COMPUTER PROGRAMMING METHODOLOGY FOR A STORED-PROGRAM COMPUTER, even though none was operational when the report was written" (OOC) and THE INVENTION OF THE FLOW DIAGRAM. These are first editions except for the second part which is the Aberdeen Proving Ground reprint of 1951. Goldstine and von Neumann had been wrestling with the problem of how to represent algorithms in a precise way at a higher level than the machine language. Their solution in *Planning and Coding* "had an enormous impact, forming the foundation for computer programming techniques all over the world. The term 'flow diagram' became shortened to 'flow chart' and eventually it even became 'flowchart' – a word that has entered our language as both noun and verb" (Knuth, "The Early Development of Programming Languages," in A

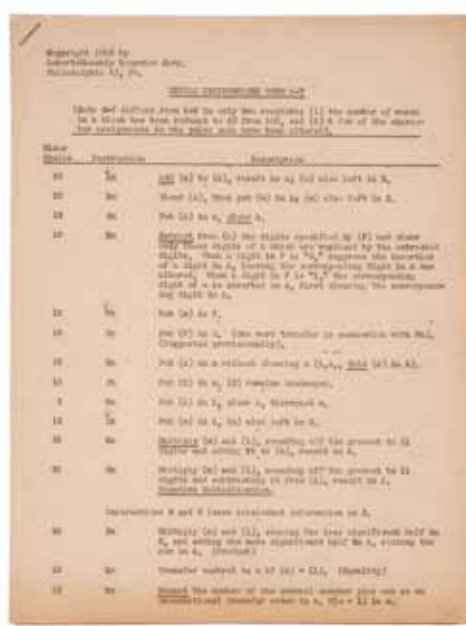
History of Computing in the Twentieth Century p 208).

"In *Planning and Coding* particular emphasis is laid upon disabus[ing] readers of the notion that programming is a straightforward, linear, almost mechanical translation of a mathematical problem into instructions that can be executed by the computer, as programming had been for earlier devices ... The authors point out that in the execution of orders, the computer does not simply pass through them a single time in a linear fashion. To gain its full flexibility, the computer must be able to execute transfer orders (which allow it to jump backward or forward to some specified place in the instruction sequence) and substitution sequences (which allow the coded sequence of instructions to be modified in the course of a computation), and these changes may be conditioned on the results obtained earlier in the computation. They described programming as involving two aspects: writing the static code that is entered into the machine and understanding the dynamic process by which the machine executes these orders ... To aid in this dynamic analysis Goldstine and von Neumann invented a logical tool known as a flow diagram: a labeled graph for tracking the dynamic flow as the computer executes orders and changes values of variables" (Aspray *John von Neumann* p 69 ff). *Origins of Cyberspace* 959.

\$5,000 - 8,000



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PROSPECTUSES AND ARTICLES ON MACHINES OF THE LATE 1940s TO 1950s.

6 items, comprising: *IBM Selective Sequence Electronic Calculator*. [1948.] Fold-out. * WEST & DETURK. "A Digital Computer for Scientific Applications." IN: *Proceedings of the I.R.E.*, December 1948. Describing SEAC. * JULEY. "The Ballistic Computer." IN: *Bell Laboratories Record*. January, 1947. Vol 25, no 1. 8 articles. * *MIDAC. A New High-Speed Digital Computer Now at the Service of the National Defense, Science, and Industry*. [University of Michigan, 1951.] * [BOWDEN, B.V.] *Faster than Thought. The Ferranti Nimrod Digital Computer*. [1951.] 12mo. Precedes the book edited by Bowden, *Faster than Thought* (1953). NIMROD was displayed at the Exhibition of Science in South Kensington. It did just one thing: played the game NIM. * *Oak Ridge Automatic Computer and Logical Engine*. [1953.] 12mo. Together, 6 volumes. 4to except as noted. Original printed wrappers. Overall very good condition.

\$700 - 1,000

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WILKES, MAURICE, DOUGLAS HARTREE, et al.

"A Discussion on Computing Machines." Pp 265-287. IN: *Proceedings of the Royal Society of London*. London: February, 1949. Vol 195. 8vo. Period library cloth. Library stamps to endpapers and prelims.

FIRST APPEARANCE OF THE FIRST PUBLISHED PROCEEDINGS OF AN ENGLISH COMPUTER CONFERENCE. The "discussion" took place at the Royal Society on March 4, 1948, "before an audience of two or three dozen people. It was the earliest conference on electronic digital computers held in England for which proceedings were published" (OOC). Published here are the papers of all 6 contributors:

1. HARTREE. "A Historical Survey of Digital Computing Machines."
2. NEWMAN. "General Principles of the Design of All-Purpose Computing Machines."
3. WILKES. "The Design of a Practical High-Speed Computing Machine. The EDSAC."
4. WILLIAMS. "A Cathode-Ray Tube Digit Store."
5. [TURING.] WILKINSON. "The Automatic Computing Engine at the National Physical Laboratory."
6. BOOTH. "Recent Computer Projects."

Origins of Cyberspace 650 (and lengthy entries for the individual articles, see 490, 651, 818, 933, 1018, and 1065).

\$1,000 - 1,500

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UNIVAC.

[ECKERT, J. PRESER, AND JOHN MAUCHLY.] *UNIVAC Summary Report. Eckert-Mauchly Computer Corporation. Chapters 1-4*.

(Cover title.) [Philadelphia]: Prepared by Machine Development Laboratory, National Applied Mathematics Laboratories, National Bureau of Standards, [1948].

4to. Reproduced typescript. [1], 28 ff. Stapled blue paper covers. WITH: "UNIVAC Instructions Code C-7," being an update to Chapter 3 of the above work. 9 pp.

Mild sunning and handling marks, several neat pencil annotations.

UNIVAC SUMMARY REPORT: A PROSPECTUS AND USER'S MANUAL FOR ONE OF THE FIRST SALES OF A DIGITAL COMPUTER. This report was "prepared by the Eckert-Mauchly Computer Corporation ... and transmitted to the National Bureau of Standards in November 1947" (foreword). EMCC had entered into a contract with NBS in September of 1946 to develop a new computer for the Census Bureau, being only their second commercial computer, following EDSAC for the U.S. Army. The Introduction describes this new product with evident pride: "*The UNIVAC is a general-purpose automatic sequence machine capable of accepting large quantities of digital information at relatively high rates, of performing on such information any specified set of operations, even though these may be extremely complicated, and of recording the desired results, all entirely automatically ... A salient characteristic of the UNIVAC is its flexibility and versatility*" (pp 1ff).

The timing and nature of this report suggest that it may have been prepared or used in connection with the flawed "assessment" of computing systems by the National Research Council's "Subcommittee Z on High Speed Computing." See Stern *From ENIAC to UNIVAC* (1981), pp 107ff.

Chapter 3 (Codes) describes the machine's instruction coding systems and units of the UNIVAC involved. It provides a full set of "The C-6 Instruction Code" for programming the system, which is updated in the accompanying mimeograph "UNIVAC Instructions Code C-7." Extremely rare. We locate no copies in the auction records and the only institutional copy we have identified is at Dartmouth College, as part of the papers of George Stibitz, a member of Subcommittee Z.

\$2,500 - 3,500



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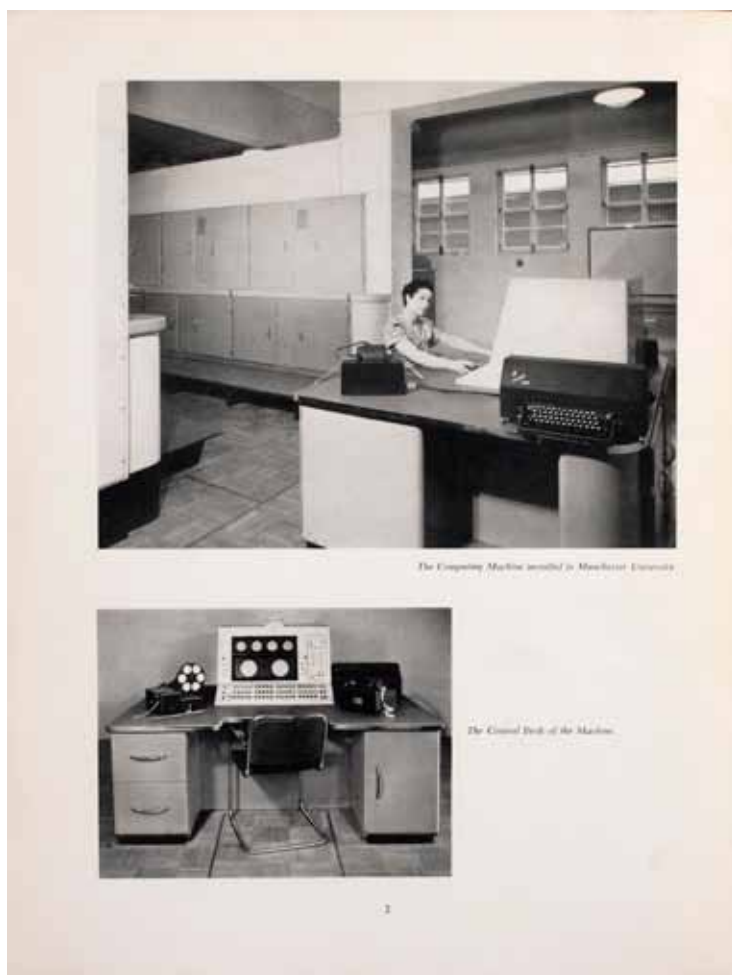
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OFFICE OF NAVAL RESEARCH: DIGITAL COMPUTER NEWSLETTER.

SMITH, ALBERT E., A.J. NEUMANN, et al, eds. *Digital Computer Newsletter*. [Washington]: Office of Naval Research, Mathematical Sciences Division, April 21, 1949 - July, 1961 & July 1962. 48 issues: complete run from vol 1, no 1 to vol 13, no 3; plus vol 14, no 3; a duplicate vol 13, no 1/2; and vol 1, no 1 present in 2 formats. 4to. Stapled and hole-punched newsletters, from 4 to 50 pp each. WITH: Mimeographed draft of April 1949 issue included cover circular. Overall excellent condition, mimeographed issue a little worn. Provenance: Office of Naval Research, Chicago (accession time-stamps, some correspondence included).

COMPLETE RUN OF THIS VERY EARLY AND RARE COMPUTING HARDWARE NEWSLETTER. It predates by almost 5 years the first issue of the *Journal of the ACM* (Association for Computing Machinery). The first issue is present here both in mimeographed draft with a circular letter by the first editor, Albert Smith, and as a regularly published newsletter. The first is time-stamped May 2, 1949 and the latter July 18, 1949. Following World War II, the Office of Naval Research played a vital role in the development of high-speed digital computing. "ONR was the first to commit itself to the support of a wide range of basic research efforts, including several computer projects" (Stern *From ENIAC to UNIVAC* p 99). ONR funded Project Whirlwind at MIT, the Mark III at Harvard, and the IAS Computer at Princeton, as well as research in numerical analysis and Grace Hopper's work on automatic programming. Part of its mission was to disseminate information about the advances being made, which led to its support of conferences and seminars—beginning with the Moore School Lectures in 1946—and the publication of the present journal.

In the spring of 1949, Albert E. Smith of the ONR's "Computer Branch" circulated a draft Digital Computer Newsletter (included), stating that its purpose was "to provide a medium for the interchange, among interested persons, of information concerning recent developments in various digital computer projects." Mr. Smith added that, "If it is thought to be of sufficient interest, similar letters will be prepared at regular intervals." Publication of the *Newsletter* continued into the 1960s, and during its early years it was the only available source for the information it provided. Articles in the *Newsletter* were short, often a paragraph or two, and informal – almost chatty. The first issue, in April 1949, covered 10 American systems in just 4 pages. Among other things, it discussed the installation of two "new panels" on the ENIAC and the resulting benefits; testing and current operating efficiency of the EDVAC; the ongoing construction of the IAS Computer at Princeton; the development schedule for the Navy's Mark III; and the status and plans for the Whirlwind I. By October 1953, vol 5, no 4, the *Newsletter* had grown to 18 pages and covered 24 computers, including JOHNNIAC, ILLIAC, RAYDAC, MIDAC, ORACLE and OARAC. It also reported on data processing and conversion equipment, computing services, computer courses and notices. Among the computer reports were details about the logistics of the move of the IAS Computer to its "permanent location in the computer building at the Institute," and news that the EDVAC had "broken all previous records of available weekly machine time for BRL machines" at 159.9 hours. Not in *Origins of Cyberspace*. *EXTREMELY RARE.*
\$5,000 - 8,000



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THE EARLY BRITISH COMPUTER CONFERENCES.

1. *Report of a Conference on High Speed Automatic Calculating-Machines 22-25 June 1949.* Cambridge: University Mathematical Laboratory with the Co-operation of the Ministry of Supply, January 1950. Folio. Near-contemporary library binding.

WITH: Mimeographed 8-page list of conference attendees laid in, annotated.

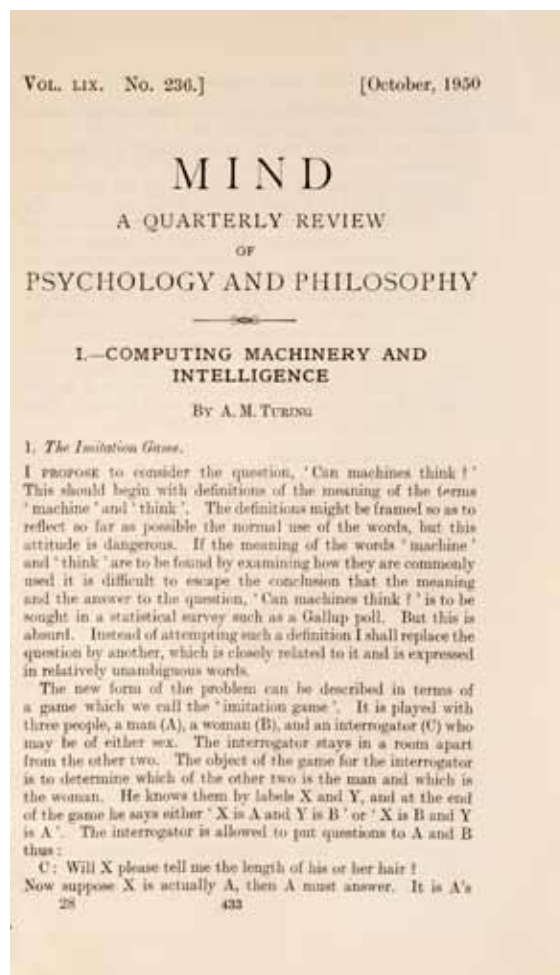
Provenance: A. Walther of Darmstadt Hochschule (ownership inscription to attendee list, some annotations).

2. *Manchester University Computer. Inaugural Conference. July, 1951.* [Manchester: 1951.] 4to. Original wrappers (tape label removed from spine).

3. *Automatic Digital Computation. Proceedings of a symposium held at the National Physical Laboratory on March 25 ... 28, 1953.* London: H.M. Stationery Office, 1956. 2d Edition. 4to. Original wrappers (sunned).

Provenance: Mathematisches Institut Darmstadt (library marks to first 2 titles).

FIRST EDITION OF THE PROCEEDINGS FROM THE FIRST COMPUTER CONFERENCE IN WHICH A STORED-PROGRAM COMPUTER ACTUALLY OPERATED, TOGETHER WITH PROCEEDINGS FROM THE SECOND AND THIRD MAJOR BRITISH COMPUTING CONFERENCES. The 1949 Cambridge conference was organized by Maurice Wilkes and occurred just a few weeks after EDSAC became fully operational. On Wednesday, June 22, the first day of the conference, EDSAC was demonstrated before an audience



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of over 100 people. "For the demonstration two short programs were run: the first, written by Wilkes, printed a table of squares; the second, written by David Wheeler, printed out prime numbers. David Wheeler ... also gave a paper later in the conference on organizing the program library for EDSAC; this paper is interesting because it shows an early stage in the evolution of the EDSAC programming system that was later to be described in the classic textbook *The Preparation of Programs for an Electronic Digital Computer*" (Williams & Campbell-Kelly xiii). Others papers included those by TURING, Couffignal, and Newman.

"The Manchester University Conference was held to inaugurate the Ferranti Mark I computer. The machine had been delivered to the University in February 1951 and by the time of the conference it was at the center of a flourishing computer laboratory. The Ferranti Mark I was the first commercially manufactured computer in Britain (and arguably in the world). To commemorate the event Ferranti underwrote the cost of the slim but elegant conference proceedings ... The Mark I itself was described by F.C. Williams, and the corresponding paper in the proceedings, which is superbly illustrated, is the best single account of the Ferranti Mark I computer" (ibid).

Cambridge, Manchester and Teddington (near London) were the three major centers for early British computing. *Origins of Cyberspace* 1019, 744 (this copy); and 807 (1st ed). See also the Babbage Institute reprint of these conferences, 1989, with introduction by Michael Williams and Martin Campbell-Kelly (a copy of which is included with this lot).

\$4,000 - 6,000

WILKES, MAURICE V. 1913-2010.

1. "Programme Design for a High-Speed Automatic Calculating Machine" AND (with W. RENWICK) "The EDSAC—an Electronic Calculating Machine." AND (with W. RENWICK) "The EDSAC—an Electronic Calculating Machine." IN: *Journal of Scientific Instruments and of Physics in Industry*. London: Institute of Physics, June & December, 1949. Vol 26, nos 6 & 12. 2 issues. 4to. Original printed gray wrappers.
2. WILKES, et al. *The Preparation of Programs for an Electronic Digital Computer. With special reference to the EDSAC and the use of a library of subroutines*. Cambridge, MA: Addison-Wesley, 1951. 8vo. [14], 167, [3] pp. Errata sheet tipped in. Original brown cloth. Mild rubbing to tips, near fine.

WILKES'S FIRST PAPERS ON COMPUTER PROGRAMMING AND THE FIRST TEXTBOOK ON PROGRAMMING. Wilkes's first paper was submitted on February 18, 1949, 3 months before EDSAC was officially operating. "It confirms that the method of programming the machine had to be worked out while the machine was in development ... Wilkes made special reference to EDSAC's programming system, describing its library of subroutines, methods of instruction modification and loading" (OOC). The subsequent paper concerns the architecture of the EDSAC.

The first textbook on computer programming is the English issue with the "Scientific Computing Service" sticker below imprint on title. EDSAC had "the ability to construct programs from relocatable subroutines, and to link them together at load time, provid[ing] a model for almost all others to follow. The model was well explained by one of the most influential textbooks of this early era, *The Preparations of Programs for an Electronic Digital Computer* ... The form of constructing programs and how they should be linked together to form a load module, as described in this book, reappears many times for different computers being constructed in different countries. It provided the basic ideas as to how one should go about creating a computer system" (Williams *History of Computing Technology* p 237). *Origins of Cyberspace* 1023, 1025, and 1030.

\$600 - 900

TURING, ALAN MATHISON. 1912-1954.

"Computing Machinery and Intelligence." Pp 433-460 IN: *Mind*. Edinburgh: October, 1950. Vol 59, no 236. 8vo. Original printed gray wrappers. Minor chipping to edges of wrappers, backstrip unobtrusively repaired.

TURING'S IMPORTANT PAPER OPENING THE FIELD OF ARTIFICIAL INTELLIGENCE. Turing begins by demurring at the question "Can machines think?" and setting out in its stead an "imitation game," that we now know as the "Turing Test." In this game, a human judge engaging in (mediated) conversation must determine whether he is conversing with a human or a machine designed to imitate human conversation. Turing set out his own view that "in about fifty years' time it will be possible, to programme computers, with a storage capacity of about [10 billion bits], to make them play the imitation game so well that an average interrogator will not have more than 70 per cent chance of making the right identification after five minutes of questioning ... I believe that at the end of the century the use of words and general educated opinion will have altered so much that one will be able to speak of machines thinking without expecting to be contradicted."

Whether or not Turing's prediction about "general educated opinion" at the beginning of the 21st century has proven correct, his paper was a guiding one for the field of artificial intelligence. It turned attention away from the biological and philosophical aspects of the question and towards the concrete challenge of programming for increasingly nuanced and complicated tasks.

\$600 - 900

I.R.E. COMPUTER ISSUE AND FIRST JOINT COMPUTER CONFERENCE.

1. AMERICAN INSTITUTE OF ELECTRICAL ENGINEERS. *Review of Electronic Digital Computers, Joint AIEE-IRE Computer Conference*. New York: February, 1952. 4to. Original wrappers, laminated.
2. BUCHHOLZ, WERNER, ed. *Proceedings of the I.R.E. Computer Issue*. Institute of Radio Engineers: October, 1953. Vol 41, no 10. 4to. Original wrappers. Light rubbing to covers, tiny nick at lower joint; about fine.

PAPERS OF THE FIRST JOINT COMPUTER CONFERENCE AND THE FIRST I.R.E. COMPUTER ISSUE, fertile sources of research that would continue for about a decade. The Conference was held December 10-12, 1951 in Philadelphia. Among the many papers are: ECKERT, et al. "The UNIVAC System". OOC 1181. * ECKERT. "Performance of the Census UNIVAC System" OOC 1182. * WILLIAMS & KILBURN. "The University of Manchester Computing Machine." OOC 1067. * WILKES. "The EDSAC Computer." * BELL LABS. "A Review of the Bell Laboratories' Digital Computer Developments," and "The Transistor as a Digital Computer Component." * FORRESTER. "Digital Computers – Present and Future Trends."

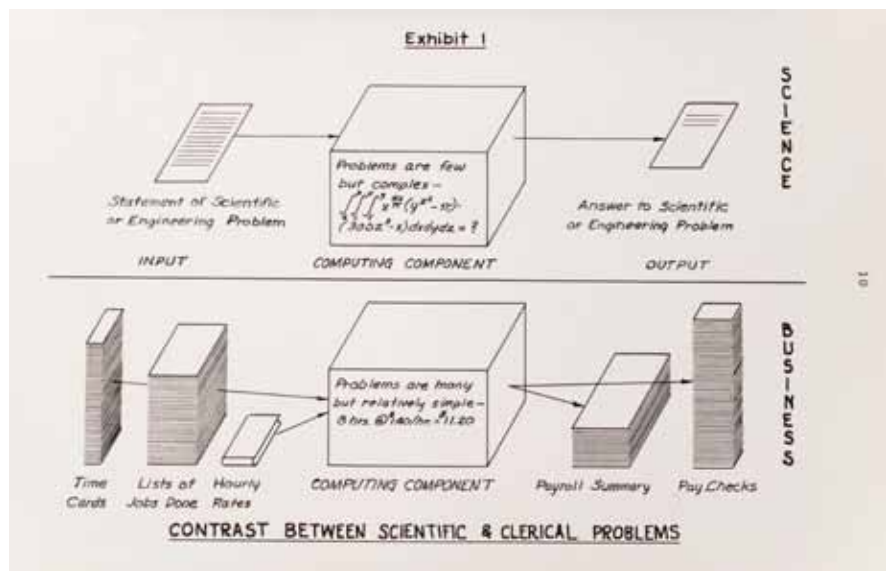
The "COMPUTER ISSUE," published to coincide with the premier of Remington Rand's UNIVAC I and IBM's 701, the first commercially available digital computers. It is a fragile and important volume, about three times the size of an ordinary issue. There are 41 contributions, 10 of which were judged important enough to be included in OOC: BUCHHOLZ. "The system design of the IBM Type 701 computer." OOC 508. * BURKS & WRIGHT. "Theory of logical nets." OOC 513. * FRIZZELL. "Engineering description of the IBM Type 701 computer." OOC 626. * GREENWALD, et al. "SEAC." OOC 641. * HOPPER & MAUCHLY. "Influence of programming technique on the design of computers." Hopper was the primary software designer for UNIVAC I. OOC 664. * HUSKEY, et al. "The SWAC—design features and operating experience." OOC 672. * ROSS. "The arithmetic element of the IBM Type 701 computer." OOC 871. * SHANNON. "Computers and automata." OOC 885. * SHANNON & MOORE, E.F. "Machine aid for switching circuit design." OOC 886. * WILKES. "Can machines think?" OOC 1034.

Origins of Cyberspace 675 & 740.

\$700 - 1,000



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HOPPER, GRACE MURRAY. 1906-1992.

1. "The Education of a Computer." IN: *Proceedings of the 1952 Association for Computing Machinery Meeting ... May 2 and 3, 1952*. Pittsburgh: 1952.
2. *Symposium on Automatic Programming for Digital Computers*. Navy Mathematical Computing Advisory Panel 13-14 May 1954. Washington, DC: Office of Naval Research, 1954. Stapled, front page loosening. Lacking wrappers and final page.
3. *Automatic Coding. Monograph No. 3*. Lancaster, PA: under the Auspices of the Franklin Institute, April, 1957. Covers laminated. Together, 3 volumes. 4to and 8vo. Some library stamps, light wear.

THREE WORKS BY GRACE HOPPER, "PROBABLY THE SINGLE-MOST IMPORTANT PERSON IN THE EARLY HISTORY OF PROGRAMMING LANGUAGES," INCLUDING HER EXPLANATION OF THE FIRST COMPILER in "The Education of a Computer" (*Extraordinary Women in Science & Medicine* p 126). In this paper "Hopper discussed the compiling routines (such as A-0) and other programming tools then being developed at Remington-Rand so that 'the programmer may return to being a mathematician' (p 244). She also expressed her views on computing and programming in general, anticipating a number of future developments: that programming—i.e., software—would become more expensive than hardware, and that computer programming would have commercial as well as mathematical applications" (OOC 662). The second work contains the proceedings of what appears to be THE FIRST SYMPOSIUM SPECIFICALLY ON SOFTWARE which Hopper organized and for which she gave the first paper, "Automatic programming—definitions." Hopper was a Session Moderator for the Symposium treated in the last title, held at the Franklin Institute in January, 1957. *Origins of Cyberspace* 439, 662, 665.

\$1,200 - 1,800

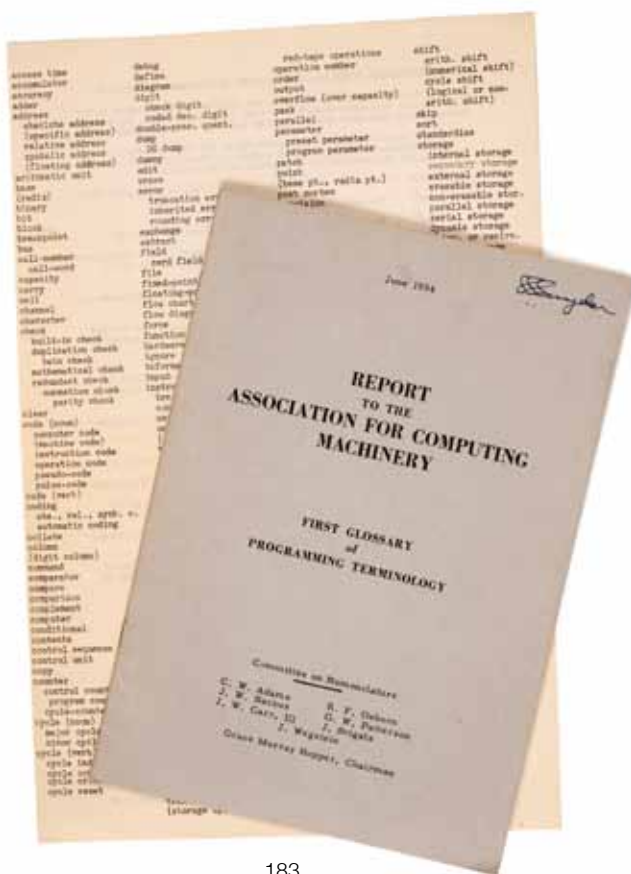
180

ELECTRONIC BUSINESS MACHINES.

APPEL, RICHARD W., et al. *Electronic Business Machines: A New Tool for Management*. Boston: [for the Harvard Graduate School of Business Administration], June, 1953. 4to. [6], 63 ff. Library binding. Provenance: Mathematisches Institut Darmstadt (inkstamp, spine label). WITH: HARRISON, PAUL F. *Electronic Computers and Possible Applications to Bank Accounting*. [For the Graduate School of Business Administration, New York University], 1955. 4to. Numerous original banking forms laid in. Metal-strip binding in paper covers.

"PROBABLY THE FIRST PUBLISHED INDEPENDENT REPORT WRITTEN BY PEOPLE OUTSIDE THE COMPUTER INDUSTRY ON THE APPLICATION OF ELECTRONIC COMPUTERS TO BUSINESS NEEDS" (OOC sale), being a Harvard M.B.A. thesis from 1953. "When this report was published, no electronic digital computer had been delivered to an American corporation (the first UNIVAC I delivered to a private rather than governmental customer was serial number 8, sold to General Electric in 1954) ... [This] report discusses the necessity of modifying both computers and business procedures to take advantage of the great computing power and speed offered by the new machines. Chapter VI, titled 'Business machines in 1970,' attempts to predict the future evolution of business machines 'as they relate to manufacturing companies, department stores, insurance companies, banks and public utilities' (p. 37)" (OOC). *From Gutenberg to the Internet* 10.4; *Origins of Cyberspace* 428. Accompanied by an NYU thesis on COMPUTING AND BANKING from 1955. This thesis unknown in the literature.

\$3,000 - 5,000



183

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HOPPER, GRACE MURRAY, et al.

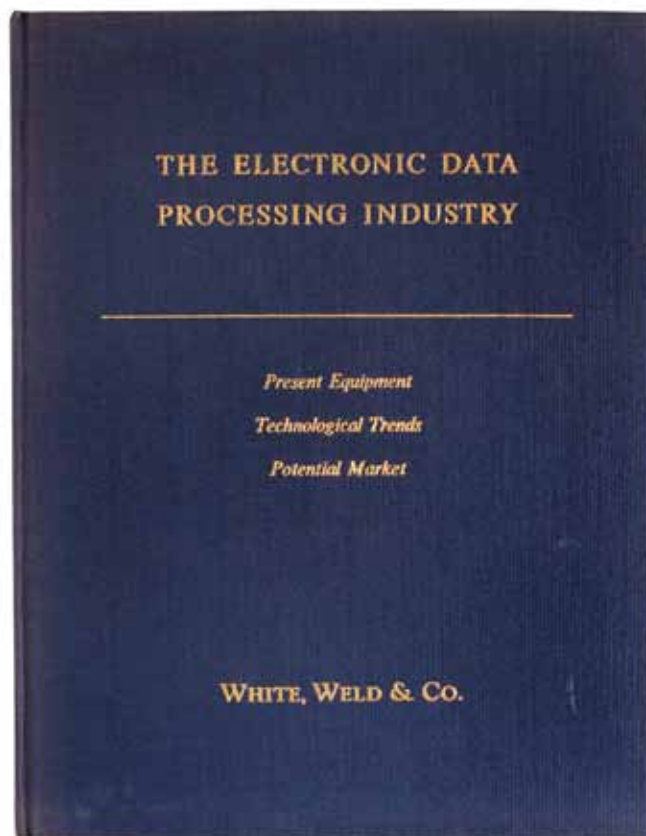
Report to the Association for Computing Machinery. First Glossary of Programming Terminology. [New York: A.C.M.], June 1954.

8vo. 25, [2 blank] pp. Original wrappers. Single-sheet folded questionnaire inserted, as issued. Light thumbing, minor crease and mark to back wrapper.

Provenance: Samuel S. Snyder, noted cryptographer (ownership inscription to front wrapper).

THE ORIGINAL PROGRAMMER'S GLOSSARY as issued by the A.C.M.'s Committee on Nomenclature chaired by Grace Murray Hopper of Remington Rand. Hopper characterizes this as their "first attempt at a glossary of the terms which are used in discussing the applications of digital computers to science, engineering and industry" (introduction). It follows Hopper's distribution of a draft glossary distributed at the Workshops on Automatic Coding in 1953 and two earlier articles ("Standards of Electronic Computers: Definitions of Terms," in *Proceedings of the I.R.E.*, March 1951; and the Glossary in *Computers and Automation* published in 3 issues in 1953). This appears, however, to be the first separately published programmer's glossary. It includes such terms as "access time," "binary," "bit," "bus," "debug," "dump," "output," "program" as both a noun and a verb, "real-time operation," both "erasable storage" and "non-erasable storage," "trouble-shoot," and "write."

\$1,200 - 1,800



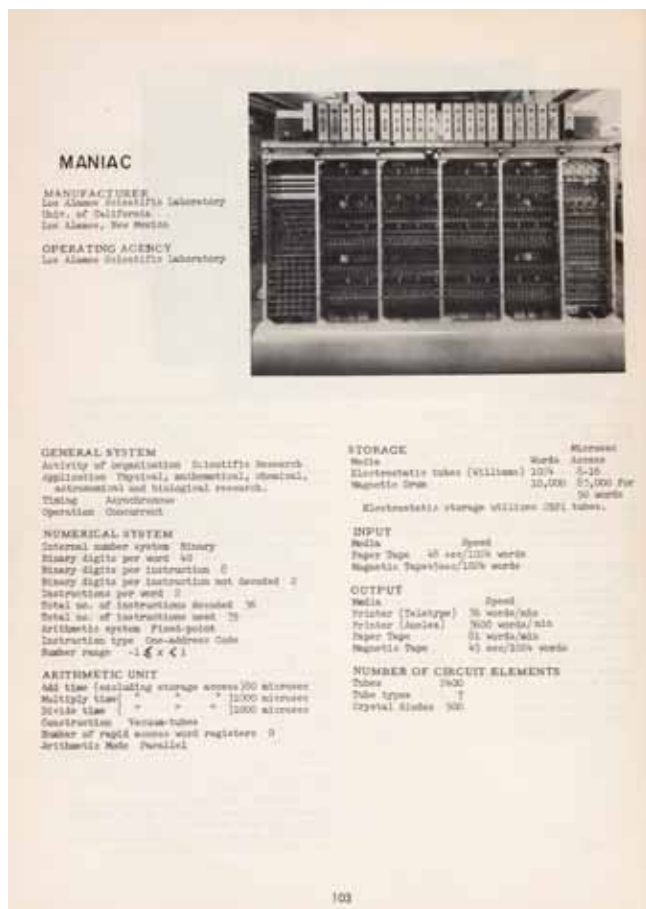
184

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COMPUTER INDUSTRY STOCK ANALYSIS.

LITTLE, ARTHUR D., INC. *The Electronic Data Processing Industry. Present Equipment, Technological Trends, Potential Market.* New York: White, Weld & Co., Members New York Stock Exchange, [1956]. 4to. 87 pp. Addendum sheet tipped in. Original blue cloth, gilt-lettered; glassine jacket. Jacket chipped, mild sunning to cloth.

ONE OF THE FIRST AND MOST THOROUGH PUBLISHED INVESTMENT REPORTS ON THE NASCENT COMPUTER INDUSTRY with history, operation of modern computers, market analysis, trends, etc. Like other publications of the period, it includes short descriptions of current machines (e.g., "Giant Brains Now on the Market," pp 47-50). However, unlike any other publications, it contains a detailed, 20-page "Buyer's Guide" to the major producers of digital computers, focusing on the prospects of the companies. IBM's outlook was described as "especially favorable" (p 68). *Origins of Cyberspace* 770. **\$800 - 1,200**



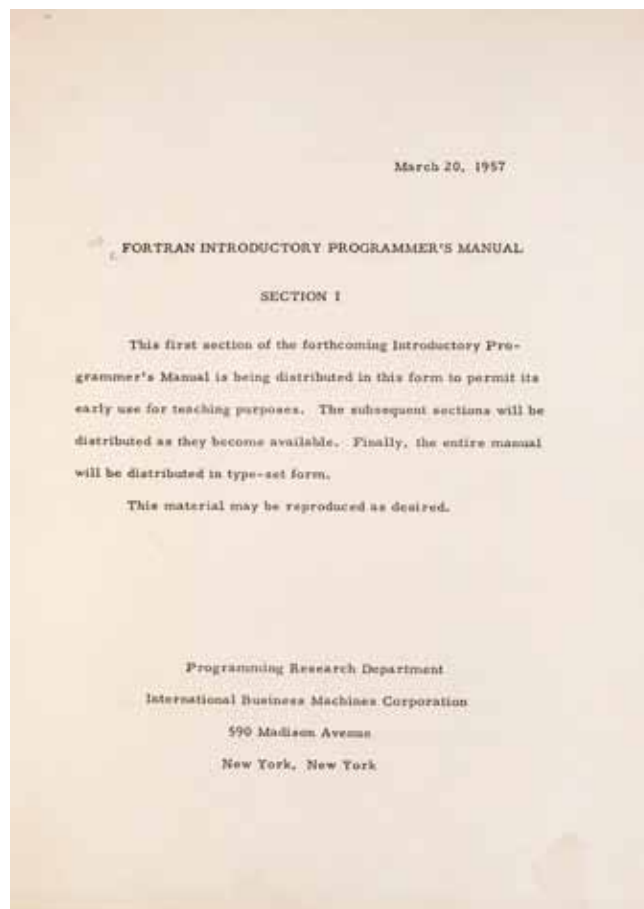
185

185 BALLISTIC RESEARCH LABORATORY SURVEYS.

WEIK, MARTIN H., editor. *A Survey [Fourth Survey] of Domestic Electronic Digital Computing Systems*. Aberdeen Proving Ground, MD: December 1955; June 1957; March 1961; and January 1964.
4 volumes. 4to. Illustrated. Original wrappers except First Survey in recent black cloth. Few library markings, vol 2 with light insect wear to covers and title.

A "FACEBOOK" FOR THE POPULATION OF COMPUTERS IN THE U.S. AT THIS TIME WITH THOROUGH DESCRIPTIONS AND PHOTOGRAPHS, First and Second Surveys appear to be second printings. Many individual systems are covered in multiple pages with detailed specs, costs, etc. The report grew from 272 pp in the *First Survey* to over 1000 pp in the *Third*. The *Fourth Survey* is a Supplement to the *Third* at about 400 pp. *Origins of Cyberspace* 983, 984, 985 and 987.

\$1,500 - 2,500



186

186 FORTRAN.

[BACKUS, JOHN. 1924-2007. *Fortran Introductory Programmer's Manual*, etc. New York: I.B.M., March-May, 1957.]
8 items bound together. 4to. Reproduced typescripts. Black cloth, spine gilt-lettered, laminated. *Provenance*: Institut für Praktische Mathematik, Technische Hochschule, Darmstadt (inkstamp, call no on spine).

EXTREMELY EARLY AND RARE USER'S MANUALS FOR FORTRAN, THE DOMINANT COMPUTER LANGUAGE OF THE 1950s and the first which would be widely supported across a variety of computer architectures. This set of manuals is contemporaneous to the first release of FORTRAN in April of 1957 and the first title page states that this precedes the forthcoming Introductory Programmer's Manual "to permit its early use for teaching purposes ... The goal of the FORTRAN project was to enable the programmer to specify a numerical procedure using a concise language like that of mathematics and obtain automatically from this specification an efficient [IBM] 704 program to carry out this procedure. It was expected that such a system would reduce the coding and debugging task to less than one-fifth of the job it had been" (p 2, 4th item). The individual items comprise: "FORTRAN introductory programmer's manual. Section I. New York: Programming Research Department, IBM, March 20, 1957." * "FORTRAN introductory programmer's manual. Section II. New York: Programming Research Department, IBM, April 10, 1957." * "FORTRAN introductory programmer's manual. Section III. New York: Programming Research Department, IBM, June 7, 1957." * "Preliminary operator's manual [for] the FORTRAN automatic coding system for the IBM 704 EDPM." New York: Programming Research Department, IBM, April 8, 1957. * BACKUS et al. "The FORTRAN automatic coding system." N.p, n.d. [1957]. * BACKUS. Photocopy of a Typed letter signed to John Greenstadt. New York, April 24, 1957. * BACKUS. Photocopy of a Typed letter signed to Franz E. Ross. New York, May 7, 1957. * FNEDT1. "FORTRAN editing program. New York: Programming Research Department, IBM, May 8, 1957." *Origins of Cyberspace* 447.

\$1,000 - 1,500

OTHER PROPERTIES

187

APPLE COMPUTER, INC.

Two original exterior office building signs, approximately 46 x 49 x 1 1/2 inches and 33 1/2 x 36 x 6 inches, each with separate stem piece; the larger sign made of stiff foam with 6 vinyl applied colors; the smaller sign made of fiberglass backed with metal, vinyl applied colors; edgewear to both signs, some colors with slight peeling at transitions, larger sign with one color showing significant craquelure, both with stray marks and outdoor wear.

Provenance: Removed from company headquarters in 1997 and given to a longtime Apple employee.

TWO EXAMPLES OF THE ICONOGRAPHIC RAINBOW LOGO FROM THE CUPERTINO CORPORATE HEADQUARTERS. The first Apple Computer, Inc. logo was actually a sketch of Isaac Newton sitting under a tree, an apple dangling above his head. Less than a year after its introduction, the Newton sketch was replaced by the Rainbow Logo, commissioned at Steve Jobs' request. Jobs appreciated the simplicity of the apple (with a bite taken out of it, so that no one would confuse it with a tomato), and also insisted on the use of colors to "humanize" the company. The Rainbow Logo was in service from 1976 until 1997, when it was revised into the monochromatic version in use today.

The larger sign was removed from the side of building 3, where it faced east and could be seen from a distance as one headed north on highway 280.

\$10,000 - 15,000

188

APPLE MACINTOSH.

Apple Macintosh LC prototype model, 14 x 9 x 10 inches, [Palo Alto, CA, 1989], painted foam, very good condition.

The Apple Macintosh was introduced to the public by the lavish Ridley Scot-directed television commercial "1984," which aired during the third quarter of Super Bowl XVIII on January 22, 1984. The unconventional computer found immediate success as its efficient design, ease of use, and decent graphics capability set it apart its rival, IBM.

The above prototype model, created by Apple Industrial Design Group and Matrix Product Design, dates from about 1989 during work on the Macintosh LC. The model has the usual slot for a 3.5 inch floppy in the front, but has a vertically-oriented screen not used on any production models. Considering the screen orientation, this very well could have been a prototype for a model targeted toward the business world, rather than the artistic, publishing and educational markets that the Mac traditionally attracted. Certainly an interesting peek into the unseen history of the Macintosh.

\$1,200 - 1,800

END OF SALE



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Modern & Contemporary Art and Made In California	4	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200
Motor Cars, Motorcycles & Automobilia	6	<input type="checkbox"/> \$330	<input type="checkbox"/> \$390
Motorcycles	1	<input type="checkbox"/> \$40	<input type="checkbox"/> \$50
Native American & Tribal Art	3	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150
Natural History, Gems, Minerals & Lapidary Works	2	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100
Oriental Rugs & Carpets	3	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150
Photographs	2	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100
Prints	3	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150
Space History	1	<input type="checkbox"/> \$40	<input type="checkbox"/> \$50
Watches & Pocketwatches	3	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150
Wine and Whisky (5 Wine and 2 Whisky)	7	<input type="checkbox"/> \$280	<input type="checkbox"/> \$350
Writing Instruments	2	<input type="checkbox"/> \$50	<input type="checkbox"/> \$70
All Categories	95	<input type="checkbox"/> \$3,815	<input type="checkbox"/> \$4,765
Estate auctions are held monthly in San Francisco and Los Angeles. Catalogs for estate auctions are partially illustrated and available approximately one week prior to the auction.			
Period Art & Design Auctions (estate auctions in San Francisco)	11	<input type="checkbox"/> \$150	N/A
Period Art & Design Auctions, Toys & Hand Bags (estate auctions in Los Angeles)	4	<input type="checkbox"/> \$80	N/A
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Bonhams Magazine	4	<input type="checkbox"/> \$30	<input type="checkbox"/> \$30
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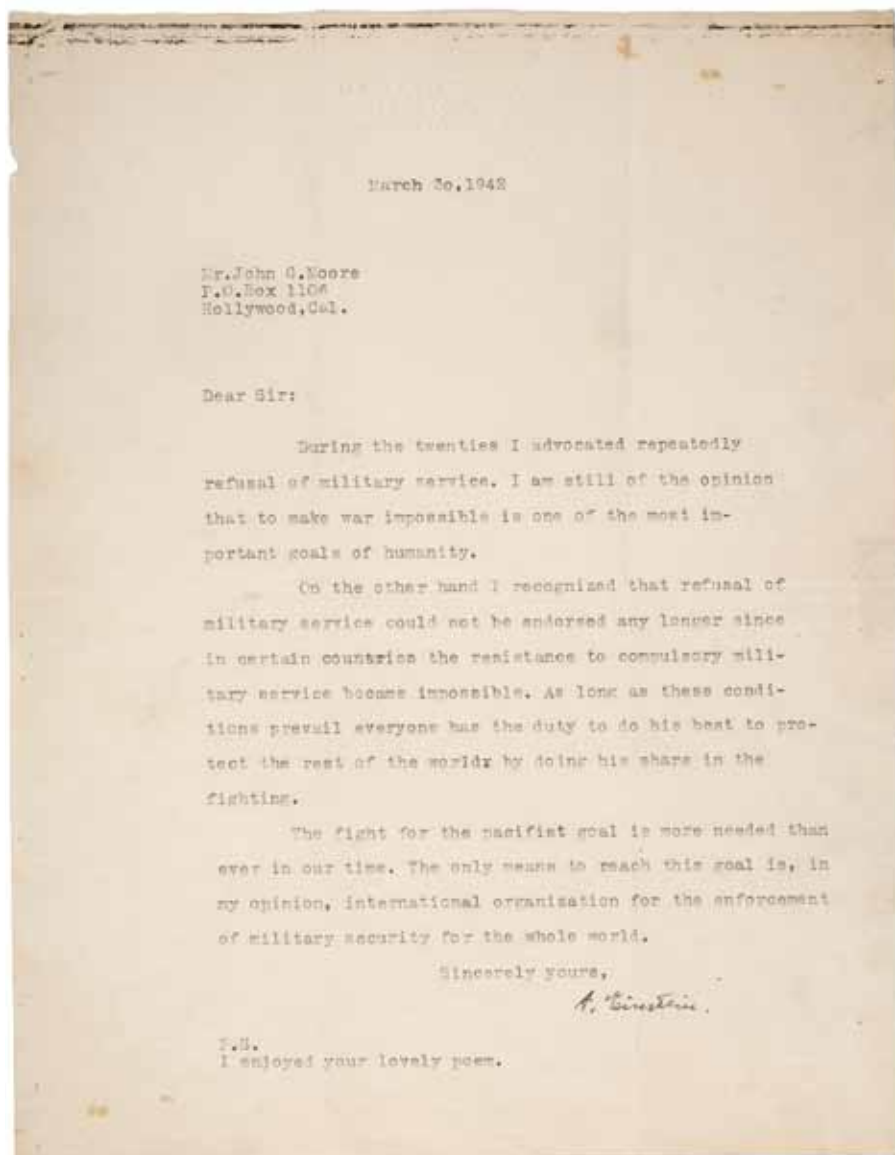
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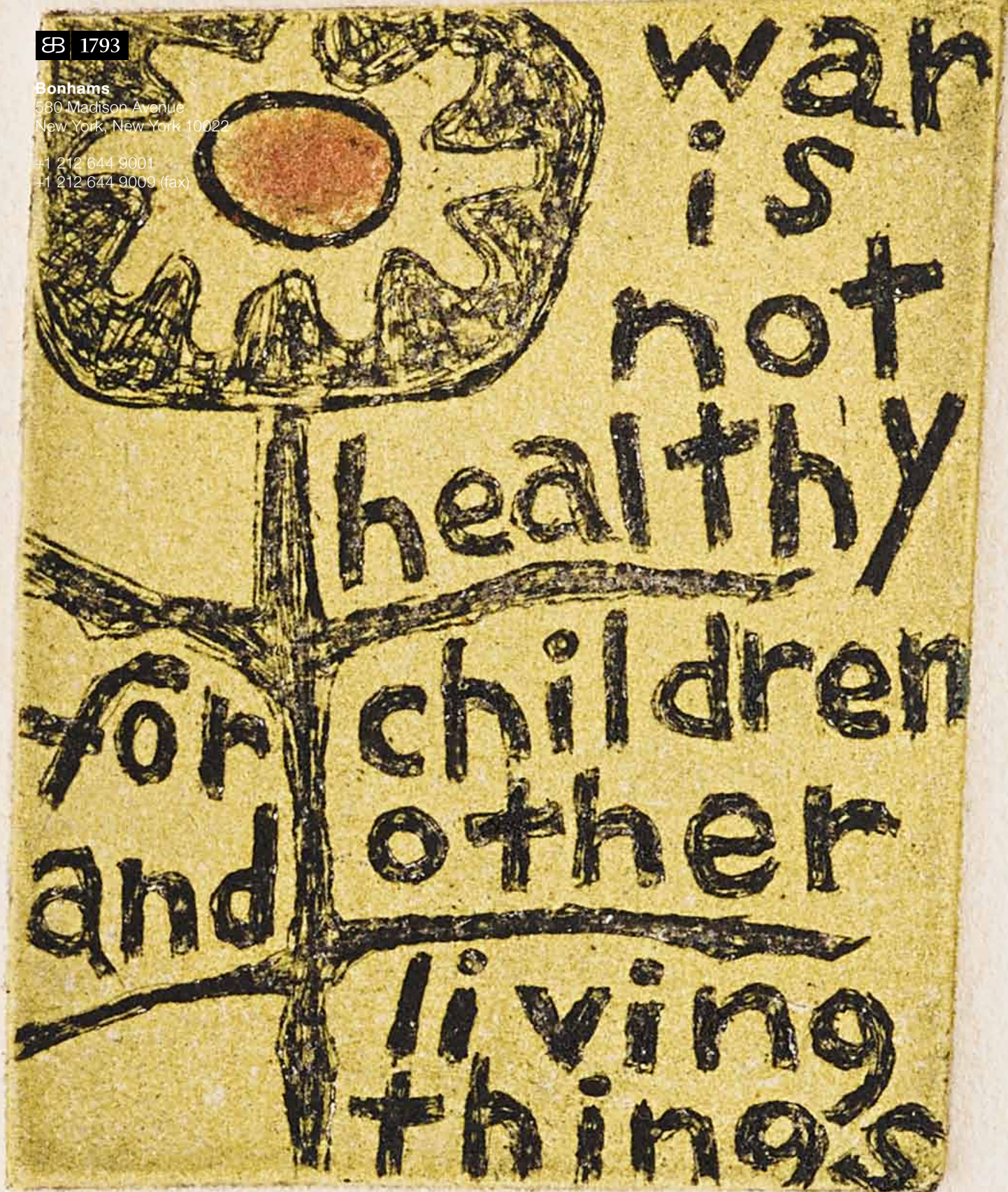
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