

FINE LITERATURE

Monday April 11, 2016
New York

Chapter XIII Fixing the Nets

"We're at close grips at last" said Holmes, as we walked together across the moon. "What a nerve the fellow has! How he pulled himself together in the face of what must have been a paralysing shock when he found that the wrong man had fallen a victim to his plot. I told you in London, Watson, and I tell you now again that we have never had a foeman more worthy of our steel."

"I am sorry that he has seen you"

"And so was I at first. But there was no getting out of it"

"What effect do you think it will have upon his plans now that he knows you are here?"

"It may cause him to be more cautious or it may drive him to desperate measures at once. Like most clever criminals he may be too confident in his own cleverness and imagine that he has completely deceived us"

"Why should we not arrest him at once?"

"My dear Watson, you were born to be a man of action. Your instinct is always to do something energetic. But supposing for arguments sake that we had him arrested tonight what on earth the better off should we be for that? We could prove nothing against him. I know where he keeps his hounds but what of that? There's the devilish cunning of it! If he were acting through NEW YORK an agent we could get some evidence, but if we were to drag this great dog to the light of day it would not

Bonhams

NEW YORK

get a clue to what this house was in which I found myself. Fortunately however I took no steps for looking up I saw that the older man was standing in the doorway, with his eyes fixed upon me.

"That will do, Mr. Melas" said he "You perceive that we have taken you into our confidence over some very private business. We should not have troubled you only that our friend who speaks Greek and who began these negotiations has been forced to return to the East. It was quite necessary for us to find someone to take his place, and we were fortunate in hearing of your powers"

I bowed.

"There are five sovereigns here" said he, walking up to me "which will, I hope, be a sufficient fee. But remember" he added, tapping me lightly on the chest and giggling "If you speak to a human soul about this - one human soul mind, well, may God have mercy upon your soul!"

I cannot tell you the loathing and horror with which this insignificant looking man inspired me. I could see him better now as the lamplight shone upon him. His features were peaked and

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Monday April 11, 2016 at 10am

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BONHAMS

580 Madison Avenue
New York, New York 10022
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PREVIEW

Thursday, April 7, 10am to 5pm
Friday, April 8, 10am to 5pm
Saturday, April 9, 10am to 5pm
Sunday April 10, 10am to 5pm

SALE NUMBER: 23644

Lots 1 - 28

CATALOG: \$35

BIDS

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Please contact client services with any bidding inquiries.

Please see pages 43 to 46 for bidder information including Conditions of Sale, after-sale collection and shipment.

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ILLUSTRATIONS

Front cover: Lot 14
Inside front cover: Lot 12
Inside back cover: Lot 25
Back cover: Lot 11

INTRODUCTION

As an auction specialist of 36 years' experience, I came, early in my career, to believe that the curated theme-driven sale was one of the most successful ways of presenting items at auction, and in capturing the attention of collectors spread around the world. From my first specialist sale of travel books in London in 1984 began a stream of new themes and ideas from which I never recovered.

For this my latest theme sale, I have chosen literature in manuscript form, along with books with inscriptions from their authors. It is a rarified field and thus a small sale, but it has the quality of author and manuscript which, when gathered together, is immensely enticing to the modern day collector, who has had few opportunities to purchase such rarities.

I was lucky to find a starting group of five Conan Doyle Manuscripts, most purchased in the 1980s, and including two Sherlock Holmes short stories. An early example "The Adventure of the Greek Interpreter," the story that introduced Sherlock Holmes' older brother, Mycroft to his canon, and one of Doyle's last Sherlockian pieces, "The Problem of Thor Bridge," famous for the introduction of Dr. Watson's tin dispatch box and its contents, together with a handsome leaf from *The Hound of the Baskervilles*, "Chapter XIII. Fixing the Nets," with both Holmes and Watson discussing the baffling case, and finally the complete manuscript of "Rodney Stone," a classic Conan Doyle tale, and a short story "The Prisoner's Defense" 1916. I particularly like the half a novel of "When the Sleeper Wakes" by H.G. Wells, the text cut, retyped, and re-worked almost in a feverish way. Wells is one of the rarest authors to find in manuscript, with only three substantial corrected manuscripts or typescripts appearing at auction in the last forty years, and this example was the last to surface over twenty-two years ago. Other names to conjure with include D.H. Lawrence, Wilkie Collins, A.A. Milne, Pasternak, Chekhov, London, Kerouac, Miller, and Ainsworth: the sale includes manuscript examples of all their work.

There was a time in the 1970s, 1980s, and even the 1990s when it seemed that great literary manuscripts would spring up at auction all over the world and that their supply was unlimited, but sadly those times have long gone. I hope this small selection, mirroring the rarity of material available in the field, will bring you both excitement and appreciation of the literary process that these manuscripts provide.

Tom Lamb
March 2016

Year 1769	Place, Location, Soil.	Barom.	Therm.	Wind.	Inches of Rain for 24 Hours.	Weather.	Frogs &c in the Pond - Fungi &c in the Pond.	Plants in the Garden - Flowers &c in the Garden.	Insects and other Animals seen.	Observations with regard to the Pond, and other Animals.	Remarks, Observations, and Miscellanea.
Oct. 8	Sunday			E. S.		Clouds & rain.		A few small plants in the garden.			One of the young of the year seen in the pond. It was a small one, and was very fat.
9	Monday			N. E.		Clear & cold.					One of the young of the year seen in the pond. It was a small one, and was very fat.
10	Tuesday			N. E.		Clear & cold.					One of the young of the year seen in the pond. It was a small one, and was very fat.
11	Wednesday			N. E.		Clear & cold.					One of the young of the year seen in the pond. It was a small one, and was very fat.
12	Thursday			N. E.		Clear & cold.					One of the young of the year seen in the pond. It was a small one, and was very fat.
13	Friday			N. E.		Clear & cold.					One of the young of the year seen in the pond. It was a small one, and was very fat.
14	Saturday			N. E.		Clear & cold.					One of the young of the year seen in the pond. It was a small one, and was very fat.

1^

GRAY, THOMAS. 1716-1771.

Autograph Manuscript Signed ("T. Gray"), being a proforma letterpress *Naturalist's Journal* accomplished by Gray in manuscript, 4 annual volumes bound in one, various places, chiefly Cambridge, also London and the Lake District, 1767-1770, oblong 4to (158 x 292 mm), in sepia ink. Later green morocco, gilt by Clarke & Redford, a.e.g. Covers slightly rubbed and scuffed, very light soiling of a few leaves; together with two pages (a page of calculations and a plant sketch on gray paper) affixed to the recto of the back free endpaper. *Provenance:* Thomas Gray; sold by his heirs at auction, "Most Interesting Collection of Manuscripts and Books of the Poet Gray," S. Leigh Sotheby & John Wilkinson, London, August 28, 1851, Lot 97; sold at Christie's New York, February 12, 1982, lot 89.

Next to Alexander Pope, Thomas Gray, as the author of "*Elegy Written in a Country Churchyard*" (1751), was the most important English poet of the 18th century. Although greatly admired in his day (he turned down the offer to be Poet Laureate), he was also one of the least prolific writers of his stature. He was a poet infused with a love of the English Countryside, in fact an early Romantic. So it is of no surprise that he would have used a naturalist's journal to carry around and record data on his rambles through the countryside. The various columns give space to record the date, place, weather, plants and animals, as well as any miscellaneous observations, phenomena and observations. Gray evidently kept a second journal of his trip through the Lake District from September 30 to October 14, 1769; it was published posthumously in *The Poems of Mr Gray* (1775) and profoundly influenced English Romantic poet William Wordsworth. This example of his *Naturalist's Journal* expands on that 1769 record by covering January 1, 1767

through May 18, 1771; it concludes just two months prior to his death at his home in Cambridge. Sotheby & Wilkins 1851 catalog noted in the introduction: "In addition to the Books instanced above, and to the Autograph Manuscripts ... there are four other articles in the Collection, scarcely less deserving of the utmost attention ... and, by no means the least in interest, the 'Naturalist's Journal,' (97)." The original 1851 entry beautifully summarizes its literary importance:

"The Entries in this very interesting volume commence Jan. 1st, 1767 and extend, with scarcely an intermission, to May 18th, 1771; in fact, they form a Diary of Gray's Life for that period, the various columns on each page likewise being filled in Manuscript, with the Notices of Natural Phenomena, etc.; for which purpose the work was printed, all executed in Gray's neat and careful way.

"Description however profuse or precise would fail to produce the feeling of interest which this volume merits to be regarded with; the most careful examination can alone do justice to its varied contents. Without reference to the hand that has penned them, the observations, so minutely yet copiously noted from day to day, cannot fail to excite admiration, and impart information of value to the Naturalist, while the general Reader will also meet with many entries of great interest; those particularly which relate to the routes of several journeys made by Gray, the distances traveled each day, the Inns where a stop was made for the night, the fare met with, descriptions of Scenery, and Antiquities; in short, every object worthy of a notice, has found a pleasing record in the pages of this Journal."

\$20,000 - 30,000

(59.)

he was ^{comparatively} ~~in a great degree~~, screened from the fury of the wind, and, as when he gazed upon the roaring fall beneath him, visible, through the darkness, in a glistening sheet of foam, his heart, ever flooded with gratitude for his ~~own~~ providential deliverance.

As he moved about upon the ~~platform~~ ^{starting}, ~~Mr.~~ ^{his} Wood became sensible, that he was not alone. Some one was standing beside him. This, then, must be the person, whom he had seen spring upon the western western platform, at the time of the collision between the boats. The carpenter well knew, from the obstacle, which had interfered with his own progress, that ~~he~~ ^{the unknown} could not have passed through the same lock as himself, but he might have crept along the left side of the pier, ^{and been in the further arch;} whereas, ~~Mr.~~ Wood, as we have seen, took his course upon the right. ~~The~~ darkness prevented the carpenter from discerning ~~presented his~~ ^{discerning} the features, or figure of the ~~person~~ ^{stranger}; and the ceaseless din precluded the possibility of holding any communication, by words, with him. ~~Mr.~~ Wood, however, made known his presence to the individual by laying his hand upon his shoulder. The stranger started at the touch, and spoke. ~~But~~ But his words were borne away by the ~~driving~~ driving wind.

Finding all attempts at conversation with his companion in his fortune, in vain, ~~Mr.~~ Wood, in order to distract his thoughts, looked up at the gigantic structure, standing, like a pile of solid ~~darkness~~ ^{darkness}, before him. What was his ~~strange~~ ^{strange} ~~perceiving~~ ^{perceiving} ~~and~~ ^{and} ~~in~~ ⁱⁿ ~~mind~~ ^{mind}, a few yards above him, ~~and~~ ^{and} ~~at~~ ^{at} ~~the~~ ^{the} ~~top~~ ^{top} ~~of~~ ^{of} ~~the~~ ^{the} ~~spire~~ ^{spire}, a light was to be burning.

The carpenter did not hesitate a moment. He took a handful of the gravel, ~~and~~ ^{and} ~~with~~ ^{with} ~~the~~ ^{the} ~~platform~~ ^{platform} ~~was~~ ^{was} ~~covered~~ ^{covered}, and threw the small pebbles, one by one, ~~at~~ ^{at} ~~the~~ ^{the} ~~stranger~~ ^{stranger}.

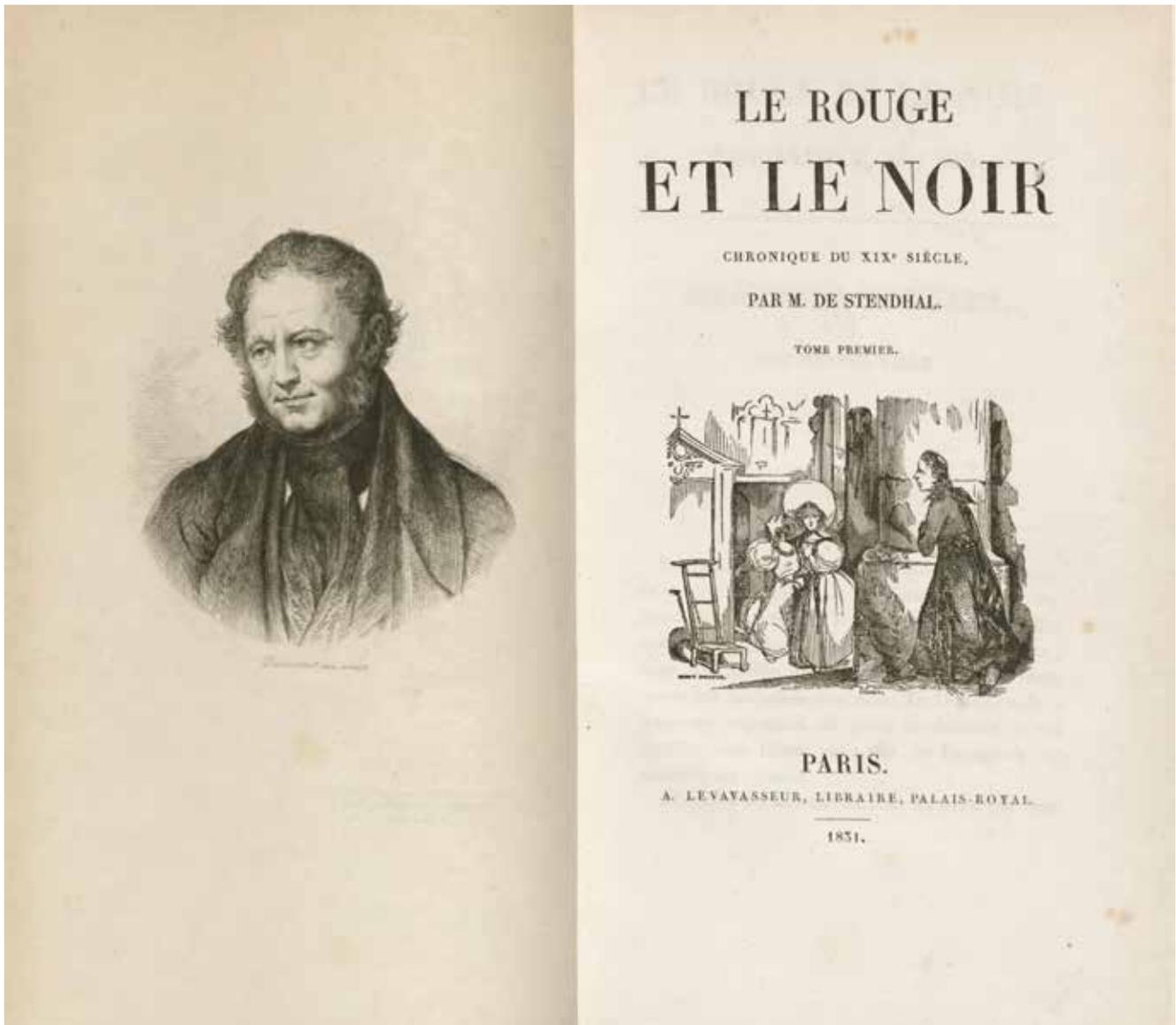
2*

AINSWORTH, WILLIAM HARRISON. 1805-1882.

Autograph Manuscript Signed ("W. Harrison Ainsworth"), entitled "True Account of Jack Sheppard the Housebreaker...", 359 leaves (most recto only), 4to, London, 1837-38, in ink and pencil, comprising a collection of autograph manuscripts, drafts, and notes of the historical novel *Jack Sheppard*, including the greater part of "Epoch the First" of the novel, "Epoch the Second" and "Epoch the Third"; together with a synopsis of the novel under the earlier title "Scroope Darrell," and historical notes and extracts on the history of Jack Sheppard, with three autograph letters and two engraved portraits of Sheppard and Ainsworth tipped in, and fragments from the manuscript of Ainsworth's novel *Old St. Paul's* (1841). Bound in 2 volumes, the first 4to, red morocco gilt by Riviere & Sons, the second folio, morocco-backed green boards with spine lettered in gilt with material tipped to larger leaves. Some leaves trimmed, others pasted with corrections, some creasing, tears and soiling, occasional restoration or reinforcement of leaves.

Provenance: Adrian H. Joline of New York City (his sale, Anderson Galleries, part 9, February 23-24, 1916, Lots 10 and 11); Albert B. Ashforth, Jr. (bookplate in second volume); Arthur A. Houghton (bookplates in each volume; his sale, Christie's London, June 13, 1979, Lot 4).

A fine original manuscript from the pen of William Ainsworth, a contemporary of Dickens, his work long overshadowed. The work was originally serialized in *Bentley's Miscellany*, January 1839 through February 1840, and published as a triple-decker by Richard Bentley in October 1839. Jack Sheppard (1702 -1724) was a famous English thief and burglar who escaped prison four times before finally being hanged at Tyburn. The early synopsis of the novel under the original title "Scroope Darrell" (later "Thames Darrell") indicates the initial thrust of the story concerned virtuous Darrell as the main character with the more romantic Sheppard playing only a subservient role in the narrative. Here Winifred Wood is named "Alice": she does not marry Darrell and instead dies of a broken heart while he weds the higher born Lady Millicent. Ainsworth had always wanted to write about Sheppard; and as he was conducting detailed research into the real man and his times for the novel (included here), he elevated the celebrated criminal to the central focus of the story.



3^o

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

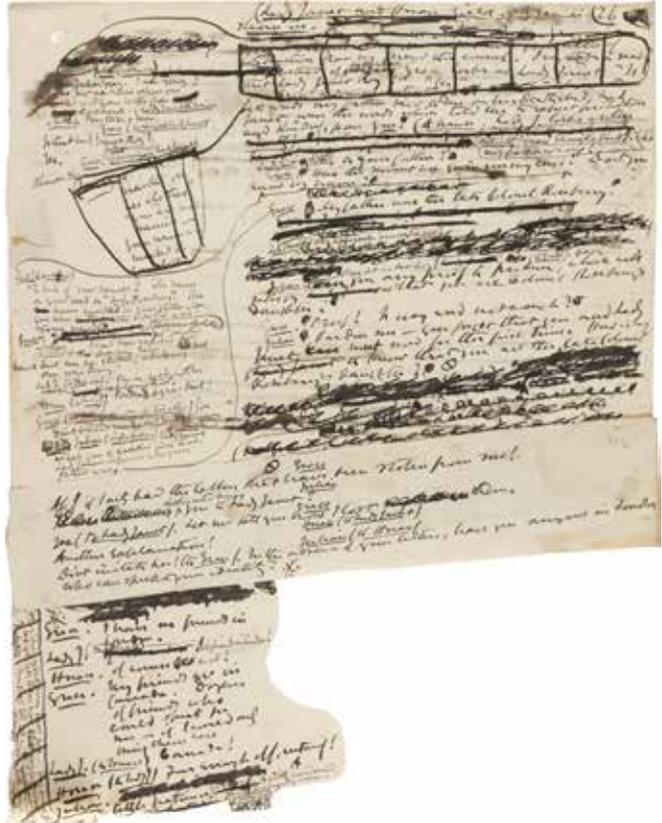
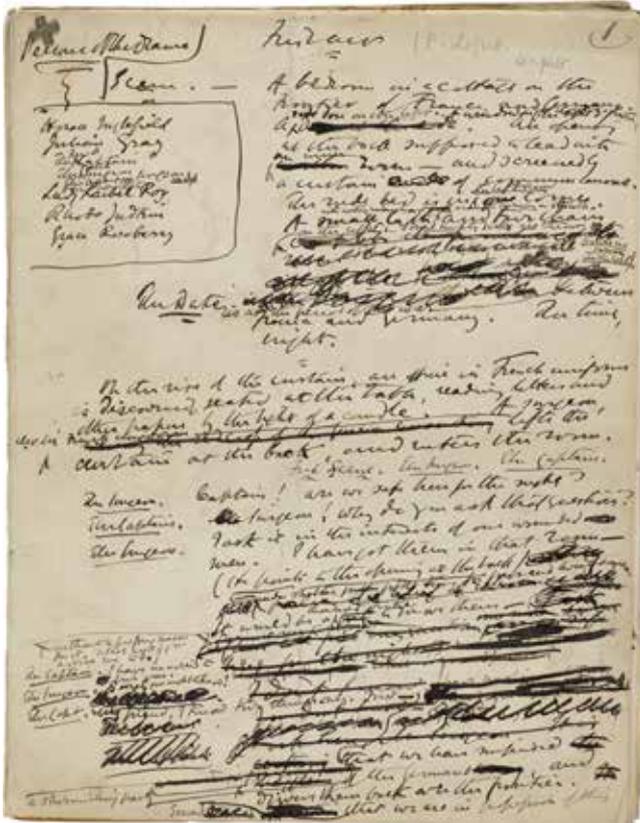
Le Rouge et le noir. Chronique du XIXe siècle. Paris: A. Levasseur, 1831.

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

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

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

\$4,000 - 6,000



4[^]

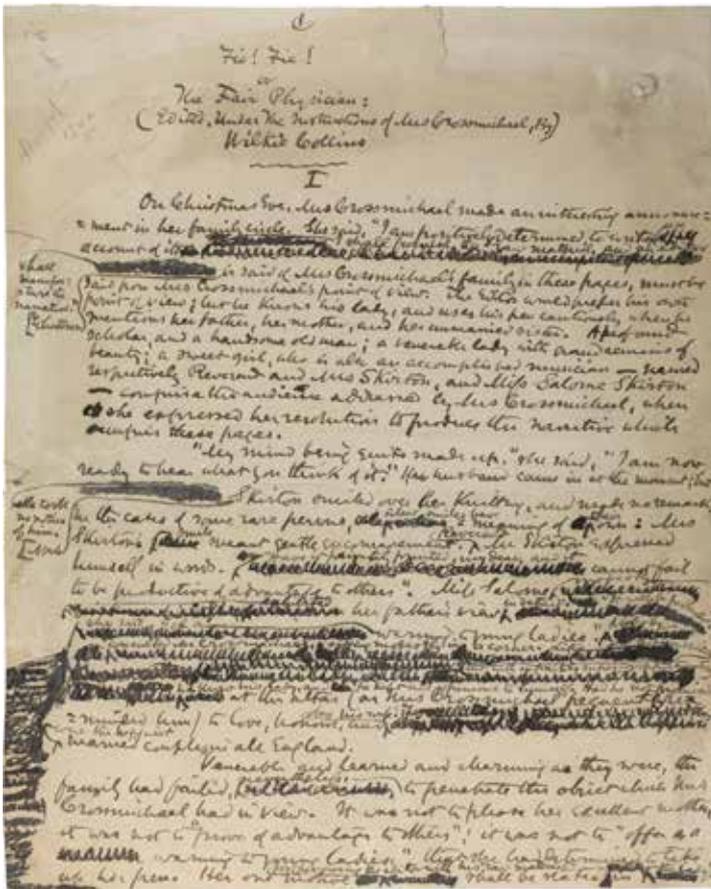
COLLINS, WILLIAM WILKIE. 1824-1889.

Autograph Manuscript, being working drafts of the play "The New Magdalen. A Dramatic Story in Three Acts," in ink and heavily corrected, 88 leaves, plus manuscript fair copies in another hand with occasional corrections; together 212 pp on 161 leaves, including the Prologue, Acts I and II and a portion of Act III, 4to, London, c.1871. Housed in cloth folder and green morocco backed slipcase with gilt lettered spine. Overall toning with some tears and soiling, with minor loss. Provenance: Arthur A. Houghton (bookplate to chemise; his sale, Christie's London, June 13, 1979, Lot 132).

Written simultaneously with the novel of the same name that was serialized in *Temple Bar Magazine* from October 1872 to July 1873, this play opened at the Olympic Theatre on May 19, 1873, two days after the book's publication. The plight of a reformed prostitute was an immediate hit, soon translated into several languages and known throughout the world. It remained playing at The Olympic for nineteen months and ran for years on the road in the Provinces. Even Collins admitted, "We have really hit the mark" (Robinson, *Wilkie Collins*, 1951, p 261). The daring plot dealt openly with white slavery, identity theft and many other tough social

ills of the day. The most demanding role of the drama was that of the anti-heroine, Mercy Merrick. *The Athenaeum* (May 24, 1873) described what she was up against: "Within the space of one short act the heroine has to unlive an entire life, to make atonement for a series of cruel wrongs, to conquer her own nature, to separate herself from her friends, whose gravest censure she has incurred, win them again into forgiveness, quarrel with and discard the man she loves, and accept and learn another" (p 673-74). American audiences found the content of the play shocking. During the composition some names of the "Persons of the Drama" changed: Rhoda Judkin became Mercy Merrick, later Sarah and finally Mercy again; Lady Rachel to Lady Janet. "Scenario First Act In Two Parts, Part the First" contains the outline of a discarded scene between Julian Gray and the German Surgeon in the office of the English Consul in Mannheim. The whole play was written by Collins at a feverish pace, as demonstrated by the slashing handwriting and the abundant and rough changes throughout the manuscript. A wonderful example of a playwright's train of thought in action, the hand hardly able to keep up with the brain.

\$60,000 - 80,000



5

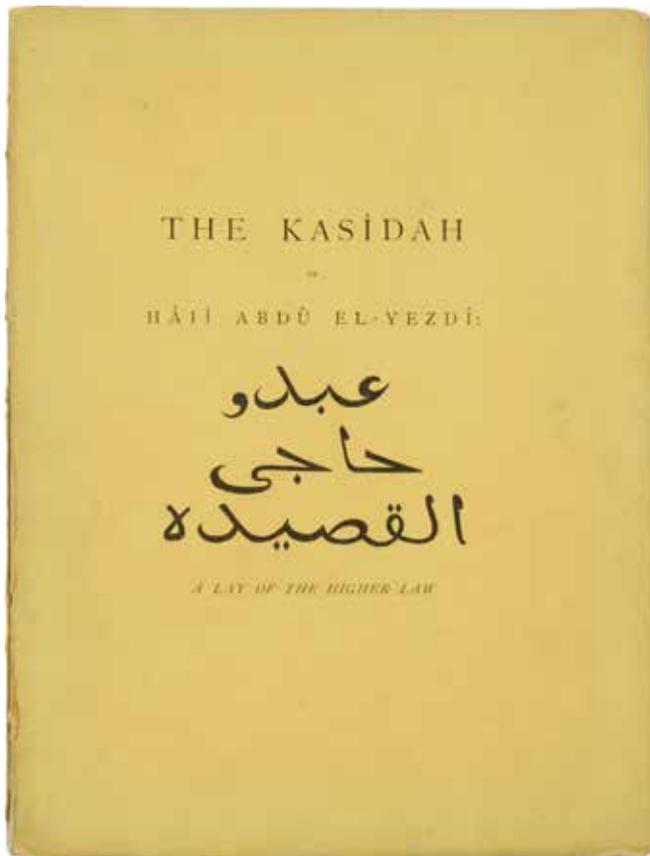
5^A

COLLINS, WILKIE. 1824-1889.

Autograph Manuscript Signed ("Wilkie Collins"), entitled "*Fie! Fie! or, The Fair Physician: (Edited, Under the Instructions of Mrs. Crossmichael, &c.)*" 20 pp, 4to, London, c.1882, in ink with extensive author's revisions throughout, with a double-signed photograph of the author by Sarony pasted down to the verso of the upper cover. Leaves mounted on heavier paper and bound in blue levant half-morocco. Pages lightly toned and soiled, some leaves loose and others partly split at seam, but with no loss of text, upper cover detached. Provenance: Wilkie Collins (Sotheby, Wilkinson & Hodge, Catalogue of the Original Manuscripts by Charles Dickens and Wilkie Collins, London, June 18, 1890, Lot 35); American Art Association, Anderson Galleries, New York, 1923, lot 144; Swann, April 21, 1994, lot 131.

The Fair Physician, the story of a woman doctor was, in a sense, an early example of a feminist story line. It was first published simultaneously in *The Spirit of the Times*, December 23, 1882; and *The Pictorial World Christmas Supplement*. Although Collins wrote it in haste and noted on the proof sheets of the story on January 15, 1887, that it was "not worth reprinting in book form," it did appear in *The Seaside Library*, 1883, New York: George Munro, pp 10-15. Since then it has been reprinted many times, and so perhaps in this case, the author was wrong! "*Fie! Fie!*" was one of the first works of fiction to include a female doctor as one of its major characters while acknowledging women as healthy sexual beings. Dr. Sophia Phillico, an ardent supporter of Woman's Rights, tries to seduce a male patient she has fallen in love with and is determined to break up his relationship with another woman. "*Fie! Fie!*" was also an early example of a male writer, choosing a feminine voice, to tell his story from the woman's point of view.

\$8,000 - 12,000



6

6

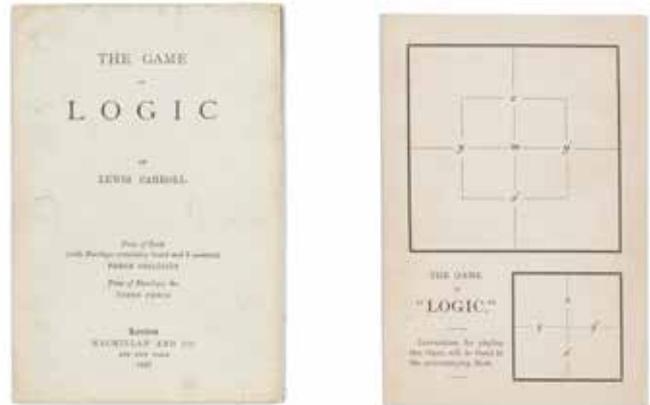
BURTON, RICHARD. 1821-1890.

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

4to (204 x 274 mm). iv, 34 pp. Original printed yellow wrappers. Wrappers partially detached, spine somewhat darkened, minor crease to one corner of upper wrapper, overall a clean, attractive copy, slipcase with shelfwear.

FIRST EDITION, FIRST ISSUE of this distillation of Sufi thought generally considered to be written by, rather than translated by, Burton. Penzer speculates that the entire first edition, first and second issues, did not exceed 200 copies. Penzer pp 97-8.

\$4,000 - 6,000



7

7

DODGSON, CHARLES LUTWIDGE (LEWIS CARROLL). 1832-1898.

The Game of Logic. London: MacMillan and Co., 1887. Small 8vo (185 x 125 mm). Wood-engraved frontispiece and several illustrations throughout. With original printed envelope and card diagram, both dated 1887, and 9 game pieces (5 gray and 4 red) in small envelope. Original red cloth, lettered in gilt, housed in custom slipcase. Upper and lower hinges cracked, some fading to spine, large envelope with finger soiling, mild toning to card diagram, mild fading to game pieces.

FIRST TRADE EDITION, PRESENTATION COPY, BY THE AUTHOR TO HIS SISTER, inscribed on the half-title: "Margaret A.A. Dodgson / with the Author's Love / March 1887." Margaret Anna Ashley Dodgson (1841-1915) was one of the author's younger sisters.

\$1,000 - 1,500



8

LADY FRANCES, COUNTESS WALDEGRAVE. 1821-1879, AND CHICHESTER SAMUEL FORTESCUE (LATER LORD CARLINGFORD). 1823-1898.

An archive of approximately 8,000 Autograph Letters Signed and Notes Signed, approximately 3,500 to the Countess Waldegrave, and approximately 4,500 to Lord Carlingford, various sizes, various places, 1839-1898, being the daily received correspondence of their personal and political lives, of invitations accepted or rejected, and of Parliamentary matters, from correspondents in England, Ireland, or abroad in Paris and Italy, most without envelopes, some bound up in bundles by correspondent, the archive contained in 2 large trunks and a series of files.

A DECADES LONG ARCHIVE OF CORRESPONDENCE OF A HUSBAND AND WIFE WHO SERVED AS INSPIRATION FOR TROLLOPE:

Waldegrave and Fortescue were the inspiration for Anthony Trollope's characters Madame Max Goesler and Phineas Finn in the Palliser novels.

An extraordinary collection, the essence being the correspondence to Lady Waldegrave. Frances née Braham was one of six daughters of the famous tenor singer, John Braham, married at 18 to John Waldegrave, who died within the year; at 20 she married his brother

George Waldegrave. Unfortunately after six years of marriage he also died, leaving everything to his young wife: three houses and accompanying estates including the estate at Strawberry Hill, Middlesex, the former home of Horace Walpole. In 1847 she married George Granville Vernon Harcourt, aged 61, an MP and son of the Archbishop of York. It was during this period that Countess Waldegrave began cultivating her political connections. But after 14 years Harcourt died, and she inherited a townhouse and Nuneham in Gloucestershire. Chichester Fortescue, a young politician from Ireland had always been in her circle, and was around her age, and from the time of her marriage to Fortescue in 1863, she worked on his behalf, forging his career through government. She moved her weekends and political parties from Nuneham to the newly restored Strawberry Hill, complete with a new guest wing, a short carriage ride from Richmond Surrey, where she became *the* political hostess for the Liberal party in Britain, creating intrigue and advancement, with her political guile and exquisite manners and taste. Her correspondence includes letters from a coterie of female friends both in England and abroad with whom she communicated on a very regular basis; her male political



Frances, Countess Waldegrave

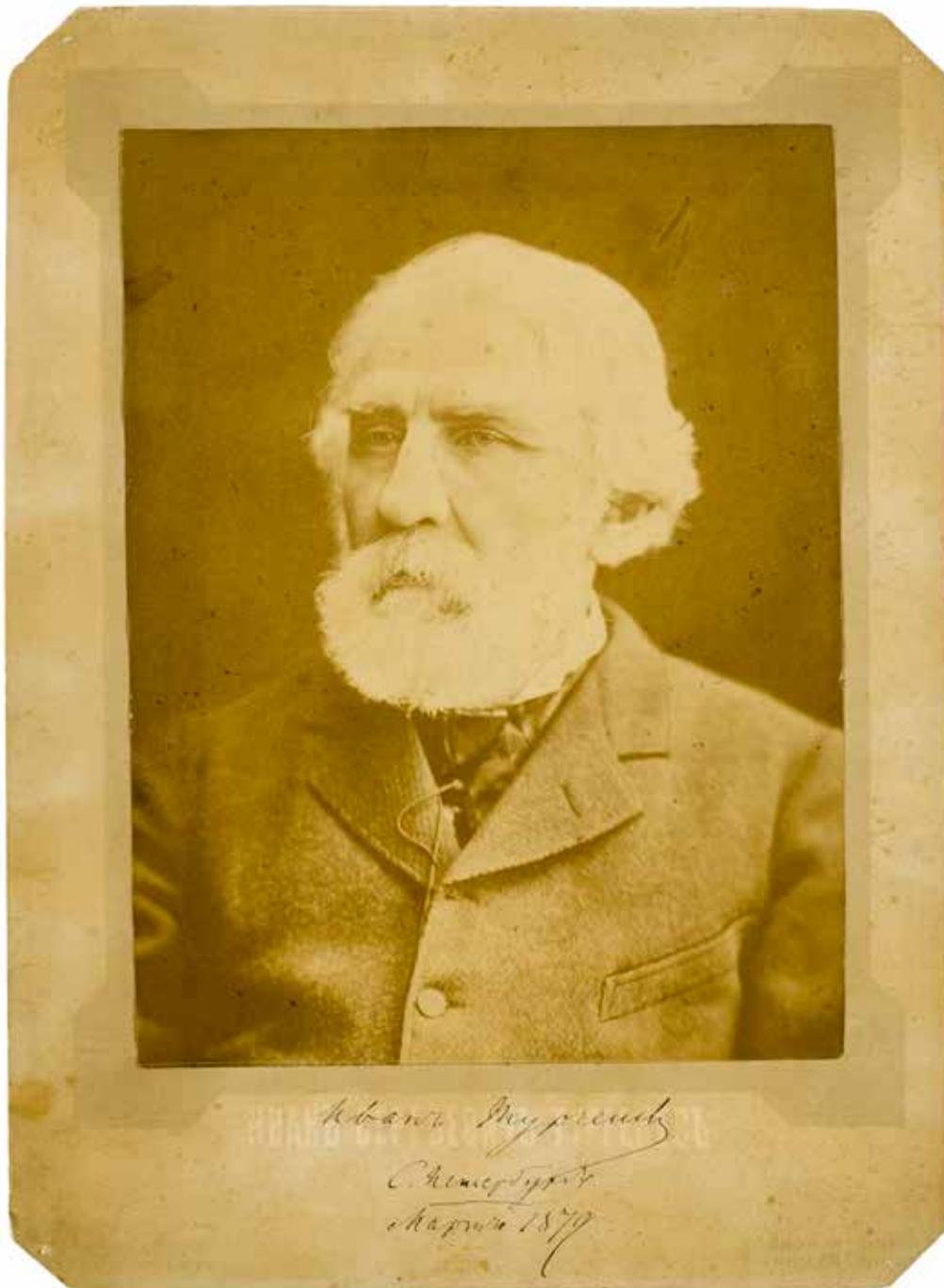
group of friends who appear to treat her as one of their own; and the many replies to invitations down to Strawberry Hill for weekends and dinners. Lady Waldegrave was described as “A handsome woman with the virtues of a honest man, who unites in her own person, the best qualities of both sexes.” Reynolds in his article in the *DNB* remarked that her “social influences had to be taken into account as a factor promoting the cohesion of the Liberal party,” and this all at the height of the power of the British Empire under Queen Victoria.

Chichester Fortescue had a distinguished political career, rising through the Treasury, under Secretary of State for the Colonies, Privy Council, President of the Board of Trade, Lord Privy Seal under Gladstone, and finally Lord President of the Council. His wife died tragically at 58.

Many of the approximately 500 correspondents whose letters are part of this archive were often corresponding independently to both husband and wife. The archive includes a group of letters to each other, as well as letters from GLADSTONE and PALMERSTON,

long correspondences from the DUC and DUCHESSE D’AUMALE, DUKE OF NEWCASTLE, SIR WILLIAM HENRY GREGORY, RALPH OSBORNE, JANE CHURCHILL, CHARLES VILLIERS, LORDS GREY, CLARENDON, DUFFERIN, AMPHILL, LANDSDOWNE, BRISTOL, and CHELSEA, BISHOP WILBERFORCE, LADY GREY, MINTO, ABINGDON, SIR EDWIN ARNOLD, CORNELIA WADSWORTH ADAIR, LADY BLANCHE AIRLIE, MASSIMO D’AZEGLIO, LADY ASBURTON, LADY ELIZABETH SACKVILLE-WEST, MARY BULTEEL, FREDERICK “POODLE” BYNG, GEORGE BYNG, J.D. COOK, HENRY OCTAVIOUS COXE, JOHN THADEUS DELANE, HENRY RIVERSDALE GRENFELL, HENRY GREVILLE, SIR WILLIAM VERNON HARCOURT, ABRAHAM HAYWARD, SIR HENRY JAMES, HARCOURT JOHNSTONE, EDWARD LEAR, RICHARD MONCKTON MILNES, EFFIE GRAY MILLAIS, SIR WILLIAM AND LADY MOLESWORTH, LOUIS PHILLIPE D’ORLEANS, COMPTE DE PARIS, E.H. PIGGOT, SIR EDWARD STRACHEY, LADY SUSAN VANE-TEMPEST, SIR GEORGE FERGUSON BOWEN, and many, many others. A true slice of Victorian political Society at the height of Queen Victoria’s reign.

\$50,000 - 70,000



9

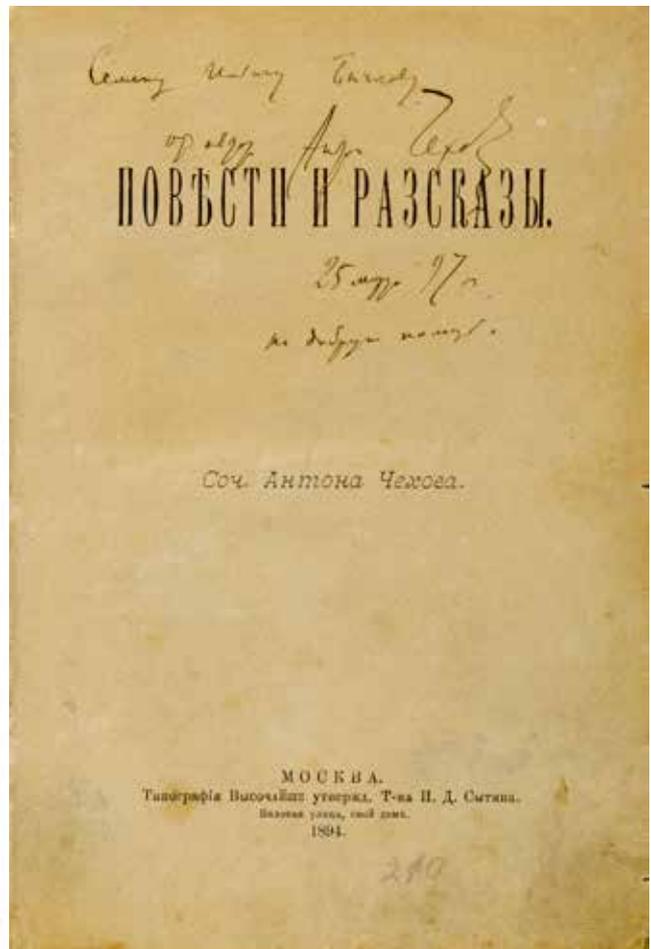
TURGENEV, IVAN SEGEEVICH. 1818-1883.

Photograph Signed ("Ivan Turgenev" in Cyrillic) and dated in Cyrillic "St. Petersburg, March 1879," albumen print portrait, 9 1/4 x 7 inches mounted on 12 3/4 x 9 1/4, by Konstantin Shapiro of St. Petersburg, signature and date in black ink on the mount below photo, some spotting and surface wear to the photograph, the faded mount clipped with punctures at the corners.

A RARE, UNUSUALLY LARGE SIGNED PORTRAIT OF THE GREAT RUSSIAN WRITER. ABPC and RBH record only small signed *cartes de visite* offered at auction. Ivan Turgenev is perhaps best remembered for his play *A Month in the Country* (1855) and his novel *Fathers and Sons*

(1862). Hebrew poet and photographer Konstantin Aleksandrovich Shapiro (1840-1900) was a Belorussian Jew who was an active portrait photographer in St. Petersburg from the 1870s to 1900s. Commencing his career with W. Schönfeld, he later opened his own studio at 30 Nevsky Prospekt in 1870 and was named Photographer to the Imperial Academy of Arts several years later. In addition to his celebrated portraits of the Tsar and his family, Shapiro was famous for his pictures of important Russian writers (Chekhov, Dostoevsky, Tolstoy and Turgenev) and composers (Borodin, Glinka, Musorgsky, Rimsky-Korsakov and Tchaikovsky). See also *Fotografii na pamyat*, St. Petersburg, 2003.

\$10,000 - 15,000



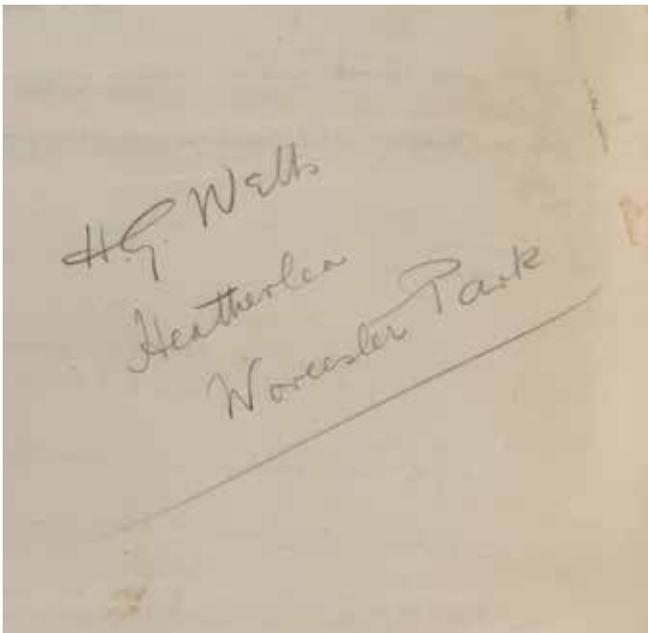
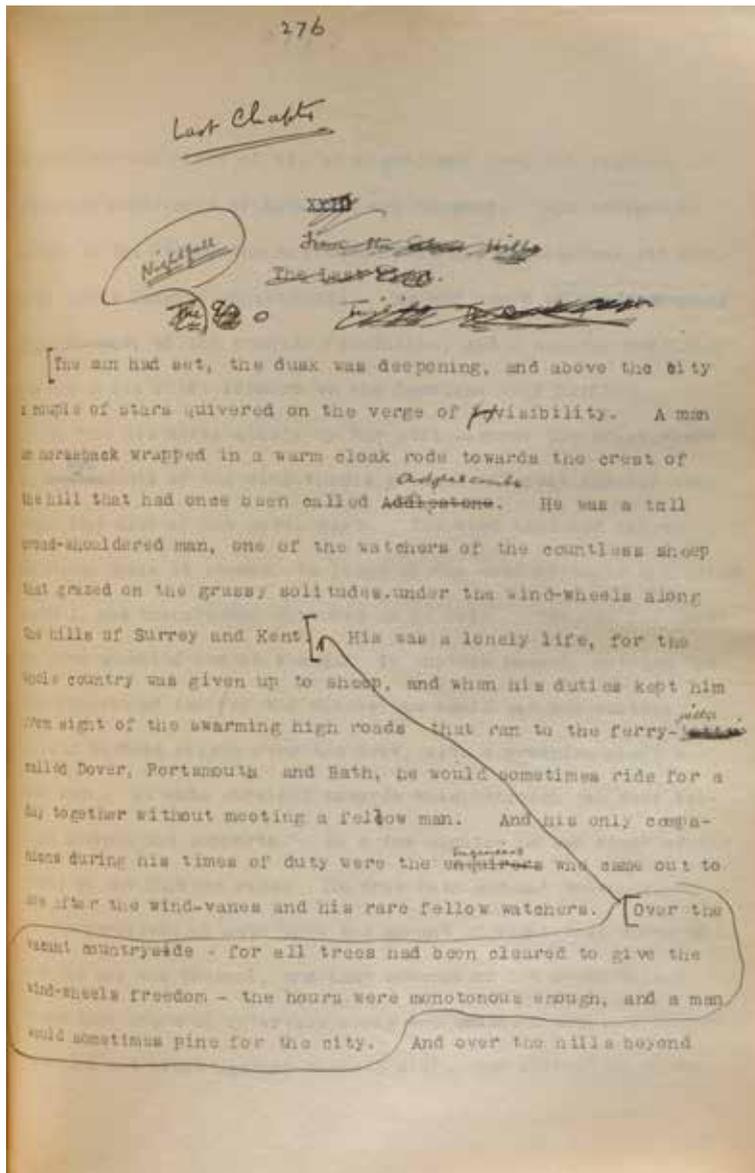
10

CHEKHOV, ANTON PAVLOVICH. 1860-1904.

Povesti i Razskazy [Stories and Tales] Moscow; I.D.Sytin, 1894. 8vo (184 x 121 mm). 287 pp. Original gilt-lettered navy blue cloth. Slight rubbing to spine edges and extremities, corners bumped with damp stain at lower left on front; neat repairs at gutters to pp 279-82. Provenance: Semen Ilich Bychkov (presentation inscription); Emanuel Tsypelzon.

PRESENTATION COPY warmly inscribed on the title page: "To Semen Ilich Bychkov from the author. Anton Chekhov. 25 March 1897. In nice memory." Bychkov was a waiter at the Grand Hotel in Moscow where Chekhov stayed. "I'd been a factory worker, a yard man, worked in a puppet theater, in pantomime and done everything," Bychkov recalled. "Of all the people staying at the hotel only Anton Chekhov spoke to me

simply, man-to-man, without pride, with none of that looking down on you. And he gave me his writings, I started reading and at that minute a new light illuminated me ... I loved him fervently with all my soul" (Rayfield p 391). The character Nikolai Chikildeev in the highly regarded short story "Peasants" (1897) was apparently based on Bychkov. "You certainly took me as a type, as one of your harmless peasants," Bychkov wrote Chekhov. "You called me Nicholas and my wife Olga" (*The Oxford Chekhov*, 1968, p 302). The two became so close that Chekhov acted as godfather to Bychkov's daughter. She recalled that her father worshiped Chekhov. He helped the playwright's sister publish his letters and organized numerous events dedicated to Chekhov. See *Literaturnoe nasledstvo: Chekhov*, Vol 68, pp 265, 268, 884, 890 and 924. **\$15,000 - 20,000**



11^

WELLS, HERBERT GEORGE. 1866-1946.

Autograph and Typed Manuscript Signed ("H.G. Wells"), being chapters 12-25 of the novel *When the Sleeper Wakes*, 423 pp, 4to, Heatherlea, Worcester Park, London, c.1898-99, in ink and typed with corrections. Bound in navy blue straight-grained morocco, lettered in gilt. Custom chemise and morocco slipcase. Joints and extremities rubbed, some smaller pages are mounted to album leaves with a little darkening to adhesive; overall excellent condition.

Provenance: Arthur M. Brown (bookplate; his sale Parke Bernet, April 6, 1948, Lot 611); Swann, April 21, 1994, Lot 157.

WITH: Autographed Card Signed ("H.G. Wells"), 2 pp recto and verso, oblong 16mo, London, October 1917, to Edmond Byrne Hackett, the first director of the Brick Row Book Shop in New Haven, Connecticut, within mailing envelope labeled "OPEN BY CENSOR," somewhat soiled.

The Adventure of the Greek Interpreter

During my long and intimate acquaintance with Mr. Sherlock Holmes I had never heard him refer to his relations, and hardly ever to his own early life. This reticence upon his part had increased the somewhat inhuman effect which he produced upon me, until sometimes I found myself regarding him as an isolated phenomenon, a brain without a heart, as deficient in human sympathy as he was preeminent in intelligence. His aversion to women, and his disinclination to form new friendships were both typical of his unemotional character, but not more so than his complete suppression of every reference to his own people. I had come to believe that he was an orphan with no relatives living, but one day to my very great surprise he began to talk to me about his brother.

It was after tea on a summer evening and the conversation which had roamed in a desultory spasmodic fashion from golf clubs to the causes of the change in the obliquity of the ecliptic came round at last to the question of atavism and hereditary aptitudes. The point under discussion was how far any singular gift



12[^]

DOYLE, SIR ARTHUR CONAN. 1859-1930.

Autograph Manuscript Signed ("Conan Doyle"), entitled "The Adventure of the Greek Interpreter," 34 pp, 4to, South Norwood, London, c.1893, in sepia ink on ruled paper removed from a composition book, with revisions in ink and pencil, publisher's page count in blue crayon, pp 22 & 33 versos with pencil scribbling by a child, tears and creases along edges with some slight loss not affecting text, some light spotting throughout. Housed in a custom-made red cloth portfolio with gilt labelled spine, some light fingermarks.

Provenance: Christies London, December 18, 1964 (bought by Lew Feldman on behalf of the author's son Adrian Conan Doyle); Sold Christie's, May 5, 1982, lot 102.

get a clue to what this house was in which I found myself. Fortunately however I took no steps for looking up I saw that the older man was standing in the doorway, with his eyes fixed upon me.

"That will do, Mr. Melas" said he "you perceive that we have taken you into our confidence over some very private business. We should not have troubled you only that our friend who speaks Greek and who began these negotiations has been forced to return to the East. It was quite necessary for us to find someone to take his place, and we were fortunate in hearing of your powers"

I bowed.

"There are five sovereigns here" said he, walking up to me "which will, I hope, be a sufficient fee. But remember" he added, tapping me lightly on the chest and giggling "If you speak to a human soul about this - one human soul mind, well, may God have mercy upon your soul!"

I cannot tell you the loathing and horror with which this insignificant looking man inspired me. I could see him better now as the lamplight shone upon him. His features were peaked and

"ART IN THE BLOOD IS LIABLE TO TAKE THE STRANGEST FORMS."

One of the great early Sherlock Holmes stories from the canon, originally published simultaneously in both London and the US, in *The Strand Magazine*, September 1893; and *Harper's Weekly*, September 16, 1893, and reprinted in *The Memoirs of Sherlock Holmes*, London: John Newnes Ltd., 1893 and New York: Harper & Bros., 1894. This story introduces Sherlock's older brother Mycroft (originally "ten years my senior"), who demonstrates his own keen powers of observation and deduction when the three meet in the eccentric Diogenes Club ("the queerest club in London"). Holmes comes to the aid of Mycroft's neighbor, Melas, a Greek court translator who was kidnapped under bizarre circumstances. The mystery leads to two murders that Holmes suspects were carried out by the young lady in the case. As Leslie S.

Klinger points out in *The New Annotated Sherlock Holmes* (Vol 1, 2005, p 635), "The Adventure of the Greek Interpreter" is only one of two Sherlock Holmes cases in which Mycroft takes an active part. Holmes also reveals that although he may be a descendant of country squires, one of his grandmothers was the sister of a well-known French artist, Vernet. Conan Doyle lived at 12 Tennyson Road in South Norwood in South-east London, from 1891 to 1894; and apparently it would appear that one of his children scribbled and doodled on a couple of pages in pencil. Although Basil Rathbone and Nigel Bruce never appeared in a film of the story, they did perform it on the radio in 1940 and 1943. The story has been filmed four times in 1922, 1955, 1968 and 1985, mostly recently with Jeremy Brett as Holmes and David Burke as Watson.

\$380,000 - 420,000

had seen him for the first time. The poor girl however was herself a prisoner for there was no one about the house except the man who acted as coachman, and his wife, both of whom were tools of the conspirators. Finding that their secret was out and that their prisoner was not to be coerced the two villains with the girl had fled away at a few hours notice from the furnished house which they had ~~taken~~^{hired}, having first, as they thought, taken vengeance both upon the man who had defied them and the one who had betrayed them.

Months afterwards a curious newspaper cutting reached us from Buda-Pesth. It told how two Englishmen who had been travelling with a woman had met with a tragic end. They had each been stabbed it seems, and the Hungarian police were of opinion that they had quarrelled and had inflicted mortal injuries upon each other. Holmes however is, I fancy, of a different opinion way of thinking and he holds to this day that if one could find the Grecian girl one might learn how the wrongs of herself and her brother came to be avenged.

Conan Doyle
12 Tennison Road
8 Norwood

13[▲]

DOYLE, SIR ARTHUR CONAN. 1859-1930.

Autograph Manuscript Signed ("A Conan Doyle"), entitled "*Rodney Stone: A Reminiscence of the Ring*," 531 pp, various sizes 12mo to 8vo, Pall Mall, London, c.1896, with an unpublished two-page preface laid into volume I, some pages trimmed, minor tears and soiling. Bound in contemporary green-gray cloth, gilt-lettered spines, slipcase. A few leaves repaired, cloth of volume 2 splitting.

Provenance: Marjorie Wiggin Prescott (1895-1980) (her sale, Christie's New York, February 6, 1981, Lot 98); Marcus collection (Christie's New York, November 22, 1985, Lot 40).

One of Conan Doyle's early historical novels, this set in 1851, combining a coming-of-age story with a murder mystery while drawing freely on the then flourishing fad of Fisticiana (pugilism) for atmosphere and background. In the unpublished preface Doyle writes, "*An attempt is here made to draw the London of the beginning of the century with many of the typical figures of the day, the seamen who under Nelson's command swept Napoleon's fleets from the seas, Lord Nelson himself, Prince George, the dissolute and yet good-natured Prince of Wales, the bucks & bloods who formed so large a portion of Society and finally the prizefighters, who belonged to an institution which is so entirely Anglo Saxon and has arisen so spontaneously from the people that it deserves more serious attention than it has ever received. The ring may be received now with the tolerance and charity which may be extended to a thing which, whether evil or good, is absolutely and irretrievably dead.*" The preface that Conan Doyle did use in the book was much shorter than this one and dealt exclusively with acknowledging his sources. Once Doyle killed off Holmes at the Reichenbach Falls in 1893, he resumed his career as the author of popular historical romances. *Rodney Stone* is the story of a young man who leaves his home in Brighton for London, to be instructed in the ways of the world by his dandyish uncle, while at the same time by his childhood friend, Boy Jim, and pursues a career as a bare-knuckle prizefighter. They eventually help solve an old murder case. The Prince Regent, Lord Nelson and Beau Brummell all show up in the story. Many of the prominent pugilists of the period, including Jem Belcher, Daniel Mendoza and "Gentleman" John Jackson (who taught Lord Byron how to box), also appear in the novel. Like Jack London in America, Conan Doyle saw the rising popularity of prizefighting in England as fertile ground for fiction. *Rodney Stone* was the Scotsman's most ambitious boxing yarn, but he returned to the prize ring in the short stories "The Croxley Master" (1899), "The Lord of Falconbridge" (1909) and "The Bully of Brocas Court" (1921). He, like London, was an avid amateur boxer; and he passed his affection for the sport on to his sons. Sherlock Holmes, like his creator, was skilled in "the manly art." Conan Doyle adapted this story as a play called "The House of Temperley" in 1909, which in turn was the basis for the 1913 silent film of the same name.

\$80,000 - 120,000

Rodney Stone
A Reminiscence of the Ring

Our view of the historical novel has hitherto been much the same as Scott's, but we overlook the fact that we are further from the days of Scott himself than he was from those of Waverley. The great times of the Napoleonic wars, are now sufficiently distant to be softened into the haze of romance in the manner which is attempted in this volume. The England of those days has hardly been depicted, save by the instructive but unimaginative pen of the historian or social student. An attempt is here made to draw the London of the beginning of the century with many of the typical figures of the age, the seamen who under Nelson's command swept Napoleon's fleets from the seas, Lord Nelson himself, Prince George, the dissolute and yet good natured Prince of Wales, the bucks & bloods who formed so large a portion of Society and finally the prize fighters, who belonged to an institution which is so entirely Anglo Saxon ~~that~~ and has arisen so spontaneously from the people that it deserves more serious attention than it has ever received. The ring may be viewed now with

XVIII

The Smith's last prize battle.

"Clear the outer ring!" cried Jackson, standing up beside the ropes with a big silver watch in his hand.

"~~Sh~~^{So} - whack! ~~Sh~~^{So} - whack! ~~Sh~~^{So} - whack!" went the base whips, for a number of the spectators witho' dozen onwards by the pressure behind or willing to risk some physical pain on the chance of getting a better view, had crept under the ropes & formed a ragged fringe within the outer ~~ropes~~^{ring}. Now amidst roars of laughter from the crowd and a shower of blows from the beaters-out they dived snailly back with the ungraciously hearts of frightened sheep blundering through a gap in their bundles. Their case was a hard one for the folk in front refused to yield an inch of their places, but the impediments from the rear guarded over every thing else, and vociferity every ^{part} of the ring had been absorbed whilst the beaters-out took their stands along the edge at regular intervals with their whips held down by their thighs ^{as unmercifully to the ground} all ready for use.

he was a perilous man to lay odds against.

Some of the men were lying in wait for me amongst those trees

some
of a
bad
calm
to
ices
of and
hands

so

case

norm

14[▲]

DOYLE, SIR ARTHUR CONAN. 1859-1930.

Autograph Manuscript, a single leaf from *The Hound of the Baskervilles*, 1 p, 4to, n.p., c.1902, being the first page of "Chapter XIII. Fixing the Nets," one line crossed through, old tears along folds expertly reinforced. Housed in a custom gray cloth portfolio, gilt-lettered black morocco-backed marbled cloth box.

"MY DEAR WATSON YOU WERE BORN TO BE A MAN OF ACTION..." Arguably the most important Sherlock Holmes novel is *The Hound of the Baskervilles*, first serialized in *The Strand Magazine* (August 1901-April 1902) and published in book form by George Newnes in England and McClure, Phillips & Co. in the USA in 1902. This was the first appearance of the legendary detective after his alleged death over the Reichenbach Falls in "The Final Problem" (*The Strand Magazine*, December 1893); and the new mystery successfully revived the character who continues to excite and entertain to the present day.

Unfortunately no complete manuscript of *The Hound of the Baskervilles* survives: to promote the novel in America, McClure asked Conan Doyle for the manuscript of between 185 and 190 pp., to be used as a marketing ploy, distributing single pages to bookstore owners to display in their windows, along with the American edition. Most of these leaves were either lost or destroyed. The only known complete manuscript chapter of the novel (Chapter XI, "The Man on the Tor") is now in the Berg Collection, The New York Public Library. This leaf from Chapter XIII is H31 of Randall Stock's census of the remaining 35 pages. (Most of these are preserved in institutional collections; a thirty-sixth previous unrecorded leaf was sold at Christie's New York, December 7, 2012.) The current one is among the more desirable of the surviving extracts because Holmes and Watson discuss the current baffling case:

"...There's the devilish cunning of it! If he were acting through a human agent we could get some evidence, but if we were to drag this great dog to the light of day it would not help us in putting a rope round the neck of its master."

"Surely we have a case."

"Not a shadow of one--only surmise and conjecture. We should be laughed out of court if we came with such a story and such evidence."

Because Holmes himself does not appear until about two-thirds into the novel, he is not present in many of the known surviving manuscript pages, but is very much in conversation with Watson on this leaf. One sentence has been crossed out after "We would prove nothing against him": "I know where he keeps his hound but what of that?"

There is a mystery about this page that might require a Sherlock Holmes to solve. Evidently some rearranging of the text was done to fit the format of the magazine. When this extract was published in *The Strand* (February 1902, p 130), it became part of Chapter XXII ("Death on the Moor"). The text appears in the Newnes edition also as part of Chapter XXII on pp 284-86. But the McClure edition conforms to this leaf: it is the opening of Chapter XIII ("Fixing the Nets") on pp 199-200. Apparently no thorough textual comparison between the two variants has yet been published. Perhaps this leaf will encourage that comparison. See: <http://bestofsherlock.com/baskervilles-manuscript.htm>.

\$100,000 - 150,000

Chapter VIII
Fixing the Nets

"We're at close grips at last" said Holmes, as we walked together across the moon. "What a nerve the fellow has! How he pulled himself together in the face of what must have been a paralyzing shock when he found that the wrong man had fallen a victim to his plot. I told you in London, Watson, and I tell you now again that we have never had a foe more worthy of our steel."

"I am sorry that he has seen you"

"And so was I at first. But there was no getting out of it"

"What effects do you think it will have upon his plans, now that he knows you are here?"

"It may cause him to be more cautious or it may drive him to desperate measures at once. Like most clever criminals he may be too confident in his own cleverness and imagine that he has completely deceived us"

"Why should we not arrest him at once?"

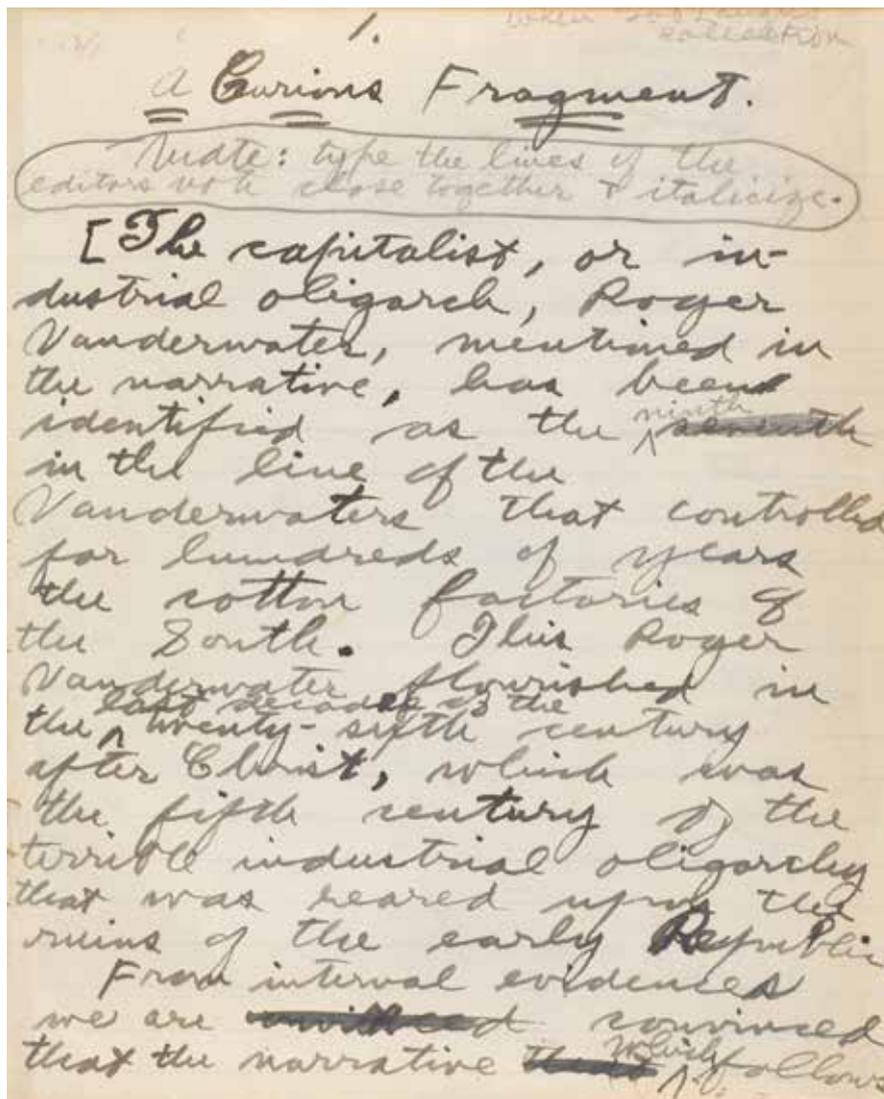
"My dear Watson, you were born to be a man of action. Your instinct is always to do something energetic. But supposing for arguments sake that we had him arrested tonight what on earth the better off should we be for that? We could prove nothing against him. I know where he keeps his horned, but what of that? There is the devilish cunning of it! If he were acting through a human agent we could get some evidence, but if we were to drag this great dog to the light of day it would not help us in putting a rope round the neck of its master"

"Surely we have a case"

"Not a shadow of one — only surmise and conjecture. We should be laughed out of court if we came with such a story and such evidence."

"There is Sir Charles' death"

"Found dead without a mark upon him. You



15[▲]

LONDON, JACK. 1876-1916.

Autograph Manuscript Signed ("Jack London"), entitled "A Curious Fragment," 39 pp, 4to, Oakland, California, April 16, 1907, in ink with some revisions in pencil, on paper watermarked "Real Irish Linen." Bound in elaborately gilt-tooled full fawn morocco, t.e.g. Spine partially cracked and chipped at bottom, front free endpaper and first leaf of the manuscript loose in binding.
 Provenance: L. H. Kauffman (bookplate); Willard S. Morse Collection (Christie's New York, May 20, 1988).

A fascinating Science Fiction short story from the pen of the great story-teller Jack London, one of only five manuscript short stories by London to have appeared at auction in the last 40 years. Originally published in *Town Topics* (December 10, 1908, pp. 45-47) for which London received \$100; he reprinted it in *When God Laughs and Other Stories* (New York: Macmillan, 1911, pp 257-75). "A Curious Fragment," like London's *The Iron Heel* (1907), warned of a dystopian future of class warfare brought on by the vices of capitalism. Set in the 26th century ("the fifth century of the terrible industrial oligarchy that was reared upon the ruins of the early Republic"), it tells of a world run by ruthless oligarchs and where workers (London calls them "slaves") are legally forbidden to read and write as in antebellum days. John Tourney recounts how a "slave who could write" delivered a petition of grievances from his fellow workers to their boss with a severed arm that was recently cut off

in a factory accident in Hell's Bottom. Tourney concludes: "And my message is, brothers, that there is a good time coming, when all will be well in the world and there will be neither masters nor slaves. But first you must prepare for that good time by learning to read. There is power in the printed word. And here am I to teach you to read, and as well there are others to see that you get the books when I am gone along upon my way -- the history books wherein you will learn about your masters, and learn to become strong even as they." The introductory note reveals that on January 25, 2734, Tourney "was sentenced to five years' penal servitude in the borax mines of the Arizona Desert" for telling his story to other laborers. "A Curious Fragment," like *Looking Backward*, makes fundamentally Marxist assumptions about the growth of economic conflict and the inevitability of social change, but the change that the proletarian Jack London sees is quite different from that imagined by Bellamy. This short tale is important as a critique of nineteenth-century scientific optimism and yet, at the same time, it is fundamentally more optimistic than the dour twentieth-century dystopias like *Brave New World* (1932)" (Rabkin, *Science Fiction: A Historical Anthology*, 1983, p 208). Revisions were few and relatively minor; for example, the villain's mother was named "Lizzie Connolly" in the manuscript but "Laura Carnly" in the published version. London did not so much edit his text as blot out the earlier word or phrase.

\$25,000 - 35,000

~~Phillimore's Box.~~

~~The Adventure of the Second Step.~~

~~The Problem of Rushmore Bridge~~

The Problem of This Bridge

Somewhere in the vaults of the bank of Cox & Co

at Charing Cross there is a travel worn and battered tin
 dispatch box with ~~the~~ ^{my} name ~~of~~ John H. Watson M.D. Late
 India Army, painted upon the lid. It is crammed with papers,
 nearly all of which are records of cases ~~which~~ ^{to} illustrate the
 various problems which Mr Sherlock Holmes had at various
 times to examine. Some and not the least interesting were
 complete failures, and as such will hardly bear narrating,
 since no ^{final} explanation is forthcoming. A problem without a
 solution may interest the student but can hardly fail to
 annoy the casual reader. Among these unfinished tales is
 that of Mr James Phillimore who, stepping back into his own
 house to get his umbrella, was never more seen in this world.
 No less remarkable is that of the cutter Alicia which sailed
 one spring morning into a small patch of mist from which
 she never again emerged, nor was anything further ever
 heard of herself and her crew. A third case worthy of note
 is that of Isadora Persano, the well known journalist and
 duellist, who was found stark staring mad with a

17[▲]

DOYLE, SIR ARTHUR CONAN. 1859-1930.

Autograph Manuscript Signed ("A Conan Doyle"), entitled "*The Problem of Thor's Bridge*" and "*Continuation of 'The Problem of Thor's Bridge'*," 48 pp in two parts, 8vo and 4to, Crowborough, East Sussex, c.1922, in various colored inks with revisions in ink or pencil on yellow-ruled paper, some pages clipped, some soiling, folds and marginal tears, hole in upper left corner of second part from removal of metal clasp. First part bound in near contemporary white cloth lettered in gilt, bound for Doyle or his son; second part loose in custom red cloth portfolio and box.

Provenance: offered by Lew Feldman as part of the Sir Arthur Conan Doyle Archives in 1971; Christie's London, Valuable Autograph Letters, April 29, 1981, Lot 174.

One of the final stories of the Sherlock Holmes canon, and much prized by Sherlockians as it mentions Dr Watson's tin dispatch box and its contents. It was first published as "The Problem of Thor Bridge" simultaneously in both *The Strand Magazine* and *Hearst's International Magazine*, February and March 1922; and reprinted in *The Case-Book of Sherlock Holmes*, (London: John Murray and New York: George H. Doran Co., 1927). Sherlock Holmes is called in when the husband of a murdered woman insists that his sweet tempered governess could not be the killer although a note in her hand is found with the bloodied body and the murder weapon turns up in her wardrobe. The title of this story went through several permutations as noted at the top of the first page: "*From Watson's Box*" (?), "*The Adventure of the Second Chip*," "*The Problem of Rushmere Bridge*," and finally "*The Problem of Thor's Bridge*," when it was simplified to "*The Problem of Thor Bridge*." "*Continuation of 'The Problem of Thor's Bridge'*" was originally titled "*Continuation of 'The Adventure of the Second Chip.'*" Some other revisions are curious: Miss Dunbar was originally "*Miss Burton*," and Grace Dunbar was once named "*Edith*"; references to "*Rushmere*" were altered to "*Thor's Bridge*"; Maria Gibson confronted governess Miss Dunbar on the bridge with "*her dark face all distorted with passion*," but later "*still shrieking out her curses at me*"; she was originally shot in the heart rather than the head. On page 8 of the manuscript is a discussion between Holmes and Watson of the finer points of the case:

"...I had only given the matter very perfunctory attention as I should have seen how very evident is this young lady's innocence."

"Her innocence! Holmes, you are joking!"

"Is it possible that my resumé of the case has made no impression upon your mind. Suppose for a moment we visualize you, Watson, in the character of a woman who in a cold blooded premeditated fashion is about to...."

A Conan Doyle
crossed

The Problem of Thor's Bridge
Continuation of "The Adventure of the Second Step"

an answer on the sundial in the garden, as she desired me to be in our confidence. I saw no reason for such secrecy but I did as she asked, accepting the appointment. She asked me to deliver her note and I turned it in the school room grate. She was very much afraid of her husband, who treated her with a harshness for which I frequently reproached him, and I could only imagine that she acted in this way because she did not wish him to know of our interview."

"Yet she kept your reply very carefully"

"Yes, I was surprised to hear that she had it in her hand when she died."

"Well, what happened there?"

"I went down as I had promised. When I reached the Bridge she was waiting for me. She knew I did not realize till that moment that this poor creature hated me. She was like a mad woman - indeed I think she was a mad woman, subtly mad with the deep power of deception which insane people may have. How else could she have met me with assurance every day and yet had so raging a hatred of me in her heart. I will not say what she said. She poured her whole wild fury out in burning & horrible words. I did not even answer - I could not. It was dreadful to see her. I put my hands to my ears and rushed away. When I left her she was standing ^{still shrieking out her curses at me,} her death face all ~~stretched~~ ^{set} with ~~for~~ ⁱⁿ passion at the mouth of the bridge."

"Where she was afterwards found?"

"Within a few yards from the spot"

"And yet, presuming that she met her death shortly after you left her - you heard no shot?"

"No, I heard nothing. But indeed, Mr. Holmes, I was so agitated and horrified by this terrible outbreak that I rushed to get back to the peace of my own room, and I was incapable of noticing anything which happened."

"You say that you returned to your room. Did you leave it again before next morning?"

"Yes, when the alarm came that the poor creature had

Apparently that was just too much for the great detective to imagine and Conan Doyle crossed out the passage. Elsewhere the writing proceeded clearly and efficiently without much alteration. This story is especially prized by Sherlockians because it mentions for the first time Dr Watson's tin dispatch-box, kept in the vaults of the bank of Cox & Co., at Charing Cross,

"It is crammed with papers, nearly all of which are records of cases to illustrate the curious problems which Mr. Sherlock Holmes had at various times to examine". Among its contents is mentioned specifically the case of "Mr James Phillimore who, stepping back into his own house to get his umbrella, was never more seen in

this world." This tantalizing cold case has inspired several solutions to the mysterious disappearance, most notably "The Adventure of the Highgate Miracle," written by his son, Adrian Conan Doyle and John Dickson Carr. "The Problem of Thor Bridge" was twice dramatized on British TV in 1966 and 1984; it is referred to in the opening of Billy Wilder's *The Private Life of Sherlock Holmes* (1970), and by two TV series, *Murder She Wrote* in 1992, and *Elementary* in 2012 and 2013.

See Blau, "It is an Old Manuscript: The Adventure of the Second Step," *Baker Street Miscellanea*, (Summer 1981, pp 8-10).

\$250,000 - 350,000

A Christmas Day
Continued

Continuation of

The Problem of Three Bridges
The Adventure of the Second Step

an answer on the sundial in the garden, as she desired me not to be in our
confidence. I gave no answer for such reason but I did as she asked, accepting
the appointment. She asked me to ~~bring~~ bring her note and I found it in the
school room quite. She was very much afraid of her husband, who treated her
with a harshness for which I frequently reproached him, and I could only
imagine that she acted in this way because she did not wish him to know
of our interview."

"But she kept your reply very carefully"

"Yes, I was surprised to hear that she had it in her hand when
she died."

"Well, what happened then?"

"I went down as I had promised. When I reached the
bridge she was waiting for me. She knew I had realized till that moment that
this poor creature hated me. She was like a mad woman - indeed I think she
was a mad woman, subtly mad with the deep form of deception which
many people may have. How else could she have met me with assurance
every day and yet had so raging a hatred of me in her heart. I will not
say what she said. She poured her words wild fury out in burning
horrible words. I did not even answer - I could not. It was dreadful
to see her. I put my hands to my ears and rushed away. When I left
her she was standing ^{still shivering and her eyes at me,} head back face all distorted with fear ⁱⁿ ~~at~~ ^{the} ~~mouth~~ ^{of} ~~the~~ ^{bridge}."

"Where she was afterwards found?"

"Within a few yards from the spot"

"And yet, presuming that she met her death shortly after
you left her, you heard no shot?"

"No, I heard nothing. But indeed, Mr Holmes, I was so
agitated and terrified by this terrible outbreak that I failed to get back to the
house of my own room, and I was incapable of noticing anything which
happened."

"You say that you returned to your room. Did you leave it
again before next morning?"

"Yes, when the alarm came that the poor creature had
died."

Suddenly here

he seated himself opposite to
me and laying a hand upon
my shoulder, he said, "I have
collected that you go to
the doctor."

the case
is that
I am
not
at all
satisfied.

to not
be
satisfied.

at the
moment.

only
the

only
points

is in
my
mind.

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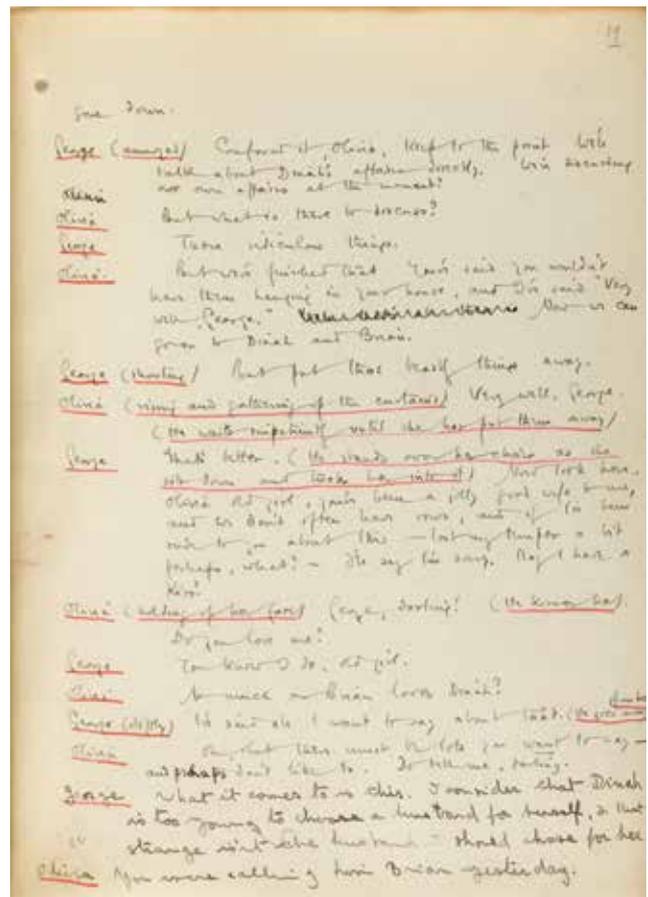
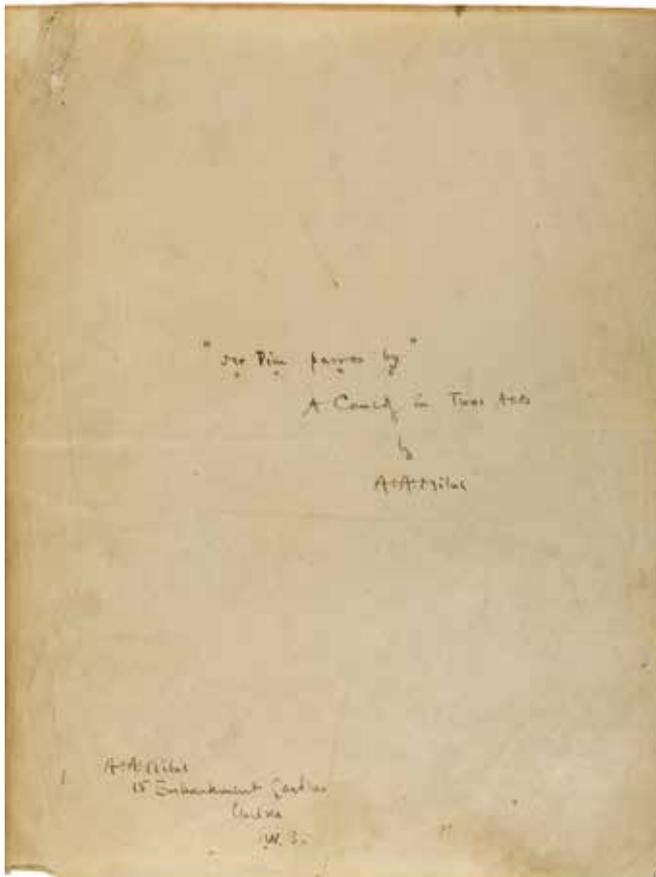
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18[▲]

MILNE, ALAN ALEXANDER. 1882-1956.

Autograph Manuscript Signed ("A:A: Milne"), entitled "Mr. Pim Passes By," 82 pp, 8vo, Chelsea, London, c.1919, some leaves in the hand of Daphne Milne, in black and red ink, leaves mounted to guards, some trimmed or with additional dialog pasted in. Bound in green morocco presentation binding by Bumpus of Oxford, spine lettered in gilt, with "FOR IRENE VANBURGH" in gold at the upper margin of the verso of the front cover, and INSCRIBED by the author on the front free-endpaper. light toning, hole punch to upper left. Provenance: Dame Irene Vanbrugh (actress in this play); Sotheby's, December 18, 1986, Lot 168.

Bound for and warmly inscribed to the actress Dame Irene Vanbrugh (1879-1949) on the front free endpaper: "My dear Irene There seem to be various ways of spelling your name. The one I like best is O-L-I-V-I-A. Here, for that dear person, are the bones to which she gave life. Always gratefully and affectionately yours A:A: Milne Christmas, 1922." Prior to the publication of the four Winnie the Pooh books, A. A. Milne was a well known humorist and playwright; and none of his early works was more celebrated than his three act light comedy *Mr. Pim Passes By* (1919). The conflict of the play concerns Olivia Marden who thought her first husband had died but learns, after she marries a second time, that he may indeed still be alive. Irene Vanbrugh starred as the progressive wife in the original London production at

the New Theatre, opening on January 5, 1920 (with her husband Dion Boucicault Jr. in the title role and Leslie Howard as a Socialist painter). *The Times of London* reported the following day, "It is a pleasant trifle, playing round the verge of the deeper feelings without tumbling into them, and gay with light-hearted talk ... Miss Irene Vanbrugh, who had a tremendous welcome from the house, is, by turns, tender, arch, pathetic, merry, and always delicious." Samuel French published the Acting Edition in 1921; and The Theatre Guild successfully brought it to New York in 1921, with Laura Hope Crews and Helen Westley in the cast. Born Irene Barnes, Vanbrugh was discovered by Lewis Carroll (a college chum of her father) when he cast her in an 1888 revival of *Alice in Wonderland*. She took the name "Irene Vanbrugh" at Ellen Terry's suggestion; and she successfully appeared in plays by J. M. Barrie, Noël Coward, Somerset Maugham, Arthur Wing Pinero, George Bernard Shaw and Oscar Wilde (she created the role of Gwendolen in *The Importance of Being Earnest*) as well as in numerous movies. *Mr. Pim Passes By* was made into a silent movie in 1921; and in 1922, Milne rewrote it as a novel. According to A. A. Milne's biographer Ann Thwaite, "In the early years of their marriage, before the birth of their son, Christopher Robin, Daphne Milne was seriously involved in Milne's work, as a sort of amateur secretary (answering letters as Celia Brice) and copyist," and hence her hand in this manuscript. **\$20,000 - 30,000**



*Where The Blue Begins—
A Divine Comedy*

I suppose there may be something queer about this ^{piece,} ~~play,~~ for a number of producers who read ~~at~~ the script spoke of it in rather puzzled terms. They spoke in a tone of respect, which was naturally coming to the author, but also they seemed to intimate that it "wasn't exactly a play." I don't know precisely what a play is, but ~~one~~ ^{the} ~~best~~ ^{best} ~~possible~~ ^{possible} definition, ~~at least,~~ ^{as far as I know,} would be that it must be interesting enough to make people eager to pay money to witness it; ~~that it must be~~ ^{clear and fluent enough for the spectator to get} ~~clear and fluent enough for the spectator to get~~ ^{be moving, or it may be beautiful, or it may rely very largely on what} ~~be moving, or it may be beautiful, or it may rely very largely on what~~ ^{these people wish to see.} ~~that it must be~~ ^{gathered together into one driving story, clear and} ~~gathered together into one driving story, clear and~~ ^{fluent enough for a few chosen spectators, on one critical} ~~fluent enough for a few chosen spectators, on one critical~~ ^{occasion, to apprehend its outline and transmit their pleasure,} ~~occasion, to apprehend its outline and transmit their pleasure,~~ ^{if any, to the vastest range of which we depend.} ~~if any, to the vastest range of which we depend.~~ ^{In this complicated routine the producer, the players, and the} ~~In this complicated routine the producer, the players, and the~~ ^{author are all equally repartnered.} ~~author are all equally repartnered.~~

I envy the Director of this play, whoever he may be, and also I have sympathy for him. I believe ~~there will be~~ ^{there will be} ~~an~~ ^{an} ~~enormous~~ ^{enormous} ~~lot of fun~~ ^{lot of fun} in his job; but it will be no easy one. I hope he will not be too sophisticated in theatrical techniques. For I believe that a certain kind of naivete in its pronouncement will be a great help.

19[▲]

MORLEY, CHRISTOPHER. 1880-1957.

Autograph Manuscript Signed ("Christopher Morley"), entitled "Where the Blue Begins. A Divine Comedy," 172 pp, mostly rectos, 4to, New York, 1925, being several drafts of the three act play based on the 1922 novel of the same name, in ink and pencil mostly on New York Evening Post and Green Escape, Roslyn Heights, New York stationery, with ten typescript pages, some soiling and tears. Housed in custom blue half-morocco backed cloth slipcase, soiled, edges rubbed.

Provenance: Marjorie Wiggin Prescott (1893-1980, her sale, Christie's, February 6, 1981, Lot 261).

WITH: RACKHAM, Arthur. "I have found God,' he said." Original pen-and-ink drawing of the tramp and Gissing with corrections in white paint, 11 x 7.5 inches, signed "A Rackham" lower left, published in *Where the Blue Begins*, illustrated edition, 1925, two creases and slight foxing.

Christopher Morley was a popular American journalist, editor, novelist, essayist, poet, lecturer and stage producer, best remembered for his novel *Kitty Foyle* (1939) and as a founder of *The Saturday Review of Literature* and *The Baker Street Irregulars*. *Where the Blue Begins* is a whimsical satire first published as a novel in 1922 and reissued in 1925 in a gift edition illustrated in color and black-and-white by Arthur Rackham. It is the story of a dog named Gissing (after the author George Gissing) and his canine community. In the Prologue of this manuscript for the stage adaptation (done in collaboration with E.S. Colling) the "Author" tells the "Producer," "In one sense the characters are dogs, in another sense they aren't. You see, it's kind of a satire--and by pretending they're dogs you can take out some of the sting ... The characters are dogs, but they're dogs looking for a God, just as we are." (Although Christie's called it "an unpublished dramatization," it was actually issued in an edition of 100 copies in 1925 by Doubleday, Page & Co., Garden City, New York.) The story is now known primarily for the Arthur Rackham pictures, one of which is included with the manuscript. Lee, *A Bibliography of Christopher Morley*, 1935, p 63.

\$12,000 - 18,000

20[▲]

LAWRENCE, DAVID HERBERT. 1885-1930.

Autograph Manuscript, entitled "*The Flying Fish*," 39 pp recto and verso, 4to, Oaxaca, Mexico, 1925, the first 9 pp in the hand of Frieda Lawrence with the remainder in that of the author, in alternating sepia and black ink on lined yellow paper, pages removed from a notebook with some marginal losses.

THE MOST SIGNIFICANT D. H. LAWRENCE MANUSCRIPT TO APPEAR AT AUCTION WITHIN THE LAST 40 YEARS. In March 1925, while convalescing in Oaxaca, Mexico from a severe bout of malaria that nearly killed him, D. H. Lawrence began dictating this novel to his wife, Frieda von Richthofen Wheekley Lawrence (1879-1950), who transcribed it between March 11 and 19. He then took it up himself on the last line of p 9 ("*But he was as yet too ill to go...*") and worked on it until March 25. This highly autobiographical narrative about the traveler Gethin Day reflects Lawrence's recent thoughts and experiences in Mexico as well as those of an earlier trip in 1923. He made extensive revisions on pp 15, 20-21 and 24. But the story was left unfinished and not published until Edward D. McDonald's Phoenix: *The Posthumous Papers* (1936). McDonald reported in his introduction that this "incomparably beautiful and moving fragment of a novel" was read aloud to his friends, the Brewsters, from a common child's copybook. "As [Lawrence] read, it seemed to reach an ever higher and more serene beauty," recalled Achsah Brewster in *D. H. Lawrence: Reminiscences and Correspondence* (1934). "Suddenly he stopped, saying: 'The last part will be regenerate man, a real life in this Garden of Eden.' We asked: 'What shall you make him do? What will he be like, the regenerate man, fulfilling life on earth?' 'I don't just know'" (p 288). Although encouraged to complete it, Lawrence finally confessed, "I've an intuition I shall not finish that novel. It was written so near the borderline of death, that I never have been able to carry it through in the cold light of day" This autograph manuscript was not available in 1983 when Brian Finney published his collection *St. Mawr and Other Stories* (p xxxvi). The only other Lawrence manuscript to come up for auction in the last four decades, the four-paged "Laura Philippine" of 1927, sold at Bonhams London on March 29, 2011. Powell, *The Manuscripts of D. H. Lawrence: A Descriptive Catalogue*, 1937, pp. 14-15; Poplawski and Worthen, *D. H. Lawrence: A Reference Guide*, 1996, pp 357-58; Roberts and Poplawski, *A Bibliography of D. H. Lawrence*, 2001, p 226.

\$25,000 - 35,000

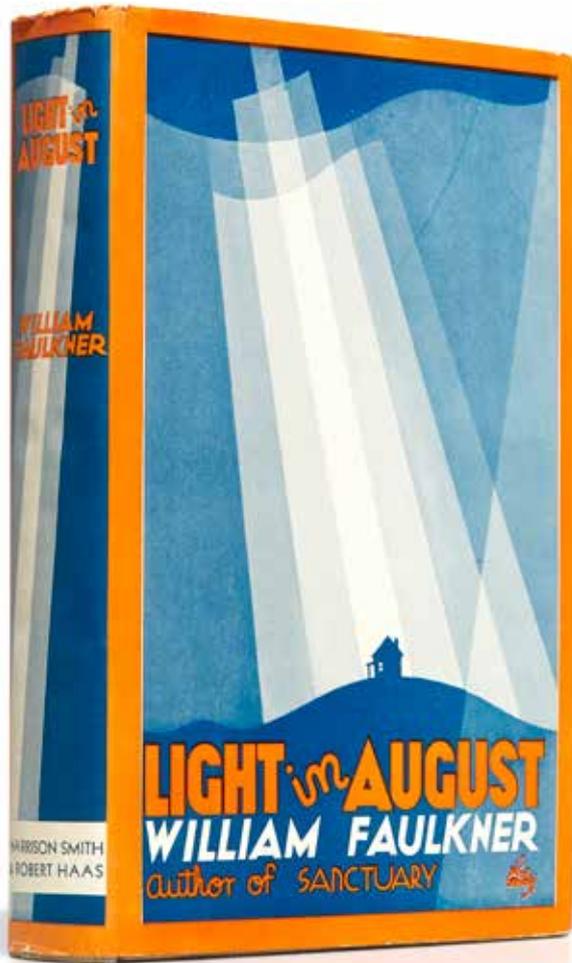
The Flying Fish.

by D. H. Lawrence

1. Separation from Mexico.

"Come home else no Day in Daybrook"; - This cablegram was the first thing Gethin Day read of the pile of mail which he found at the hotel in the lost town of South Mexico, when he returned from his trip to the coast. Though the message was not signed, he knew whom it came from and what it meant.

He lay in his bed in the ^{hot October} ~~warmer~~ ^{November} ~~February~~ evening, still sick with malaria. In the flush of fever he saw yet the parched, stark mountains of ^{the South} ~~Mexico~~, the villages of reed huts lurking among trees, the black-eyed natives with the lethargy, the ennui, the pathos, the beauty of an exhausted race; and above all he saw the weird uncanny flowers which he had hunted from the high plateaus, through the valleys and down to the steaming crocodile heat of the tierra caliente, towards the sandy, burning intolerable shores. For he was fascinated by the mysterious green blood that runs in the veins of plants, and the purple



21

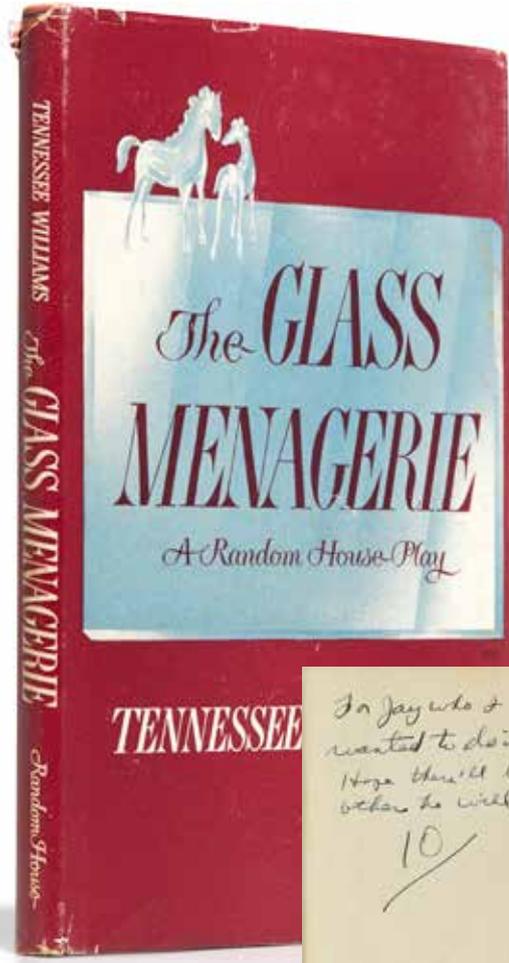
21

FAULKNER, WILLIAM. 1897-1962.

Light in August. New York: Harrison Smith & Robert Haas, [1932]. Original tan cloth stamped in blue and orange, dust jacket by Arthur Hawkins, original glassine outer wrapper. Custom-made clamshell box. Faint offset to endpapers from jacket flaps, very light edgewear to jacket, minor chipping to glassine, otherwise fine.

FIRST EDITION, FIRST ISSUE, with "Jefferson" for "Mottstown" on p 340, line 1. Petersen A13a.

\$4,000 - 6,000



22

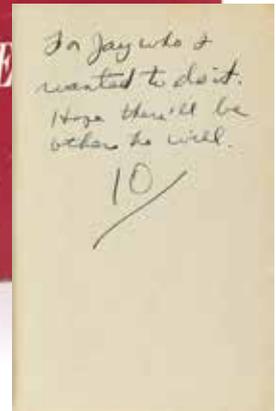
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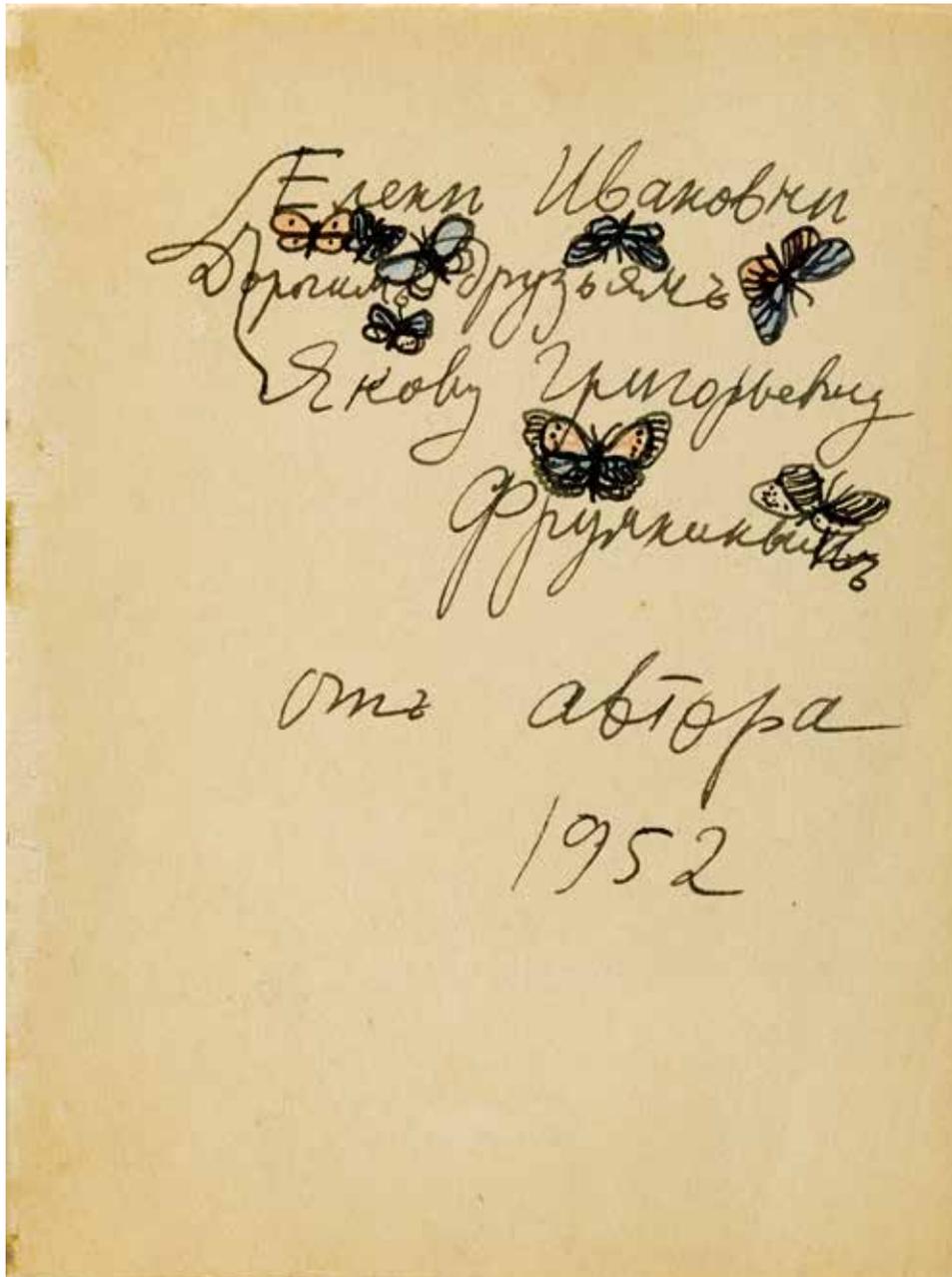
WILLIAMS, TENNESSEE. 1911-1983.

The Glass Menagerie. New York: Random House, [1945]. Original red-orange cloth, spine lettered in gilt, dust jacket. Custom-made clamshell box, small chip to head of jacket spine and to top edge of front panel, light edgewear and a few faint spots to jacket.

FIRST EDITION, INSCRIBED TO JAMES LAUGHLIN on the front free endpaper: "For Jay who I wanted to do it. Hope there'll be others he will. 10." An outstanding association copy. Laughlin (1914-1997) would go on to publish nearly all of Williams' future literary output under the New Directions imprint, including a new edition of *Menagerie* in 1949. The play earned Williams the first of four New York Drama Critic's Circle awards.

\$10,000 - 15,000





23

23

NABOKOV, VLADIMIR VLADIMIROVICH. 1899-1977.

Stikhotvoreniya 1929-1951 [Poems from 1929 to 1951]. Paris: Rifma, 1952.

Small 4to (159 x 121 mm). 47 pp. Original two-color lettered gray wrappers, in custom drop-back box. First 14-pp signature sprung; spine slightly faded.

Provenance: Elena and Yakov Frumkin (presentation inscription from the author).

FIRST EDITION, PRESENTATION COPY, warmly and elaborately inscribed on the front free endpaper in Russian with eight small color drawings of butterflies, "To my dear friends Elena Ivanovna and Yakov Grigorievich Frumkin from the Author 1952." Frumkin, as head of the Hebrew Immigrant Aid Society, helped the Nabokovs flee Paris for America in 1940. He was "an old friend of Nabokov's father, who like many other Russian Jews was glad to be able to repay the dead man

for his bold stands against the Kishinyov pogroms and the Beilis trial by now offering his son a cabin for half fare" (Boyd, *Vladimir Nabokov: The Russian Years*, 1993, p 521). The Nabokovs could not pay the \$560 fare, but through the benevolence of the Frumkins and other Jewish families they were able to board the ship to freedom. Nabokov expressed his deep gratitude in the remarkably designed inscription in this copy of the author's final collection of original Russian poetry to be published during his lifetime. He explains in the preface of this rare fragile volume, "The poems chosen for this edition were written in Germany, France and the United States between 1929 and 1951. The first poem completes the juvenile period. The poems presented here were published in émigré magazines and newspapers, nine of them under a pseudonym 'V. Sirin' (the first seven) and 'Vasiliy Shishkov' (the other two)." Field 0306; Juliar A27.1.

\$12,000 - 18,000

Анне

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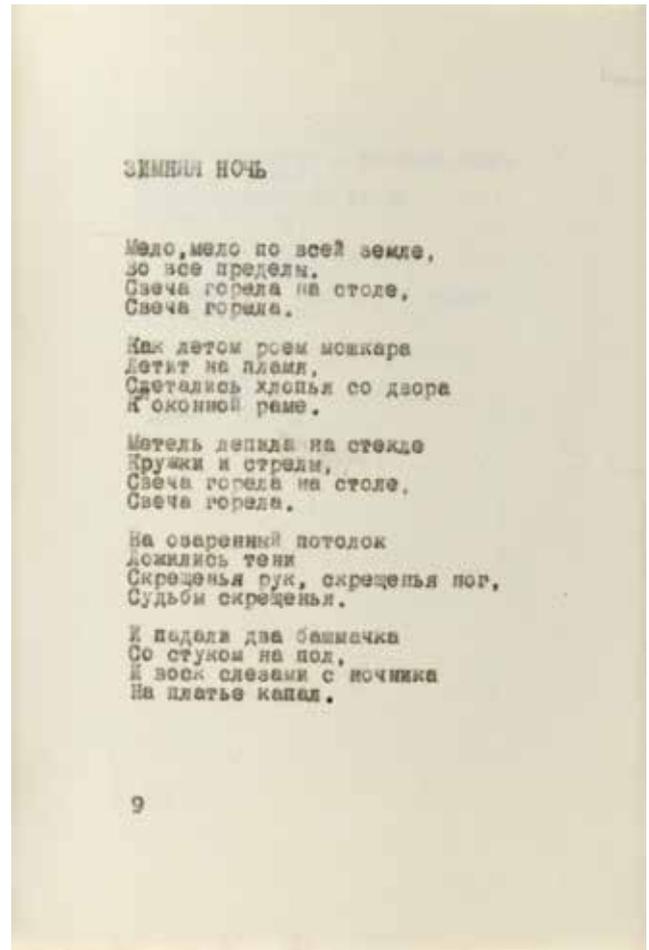
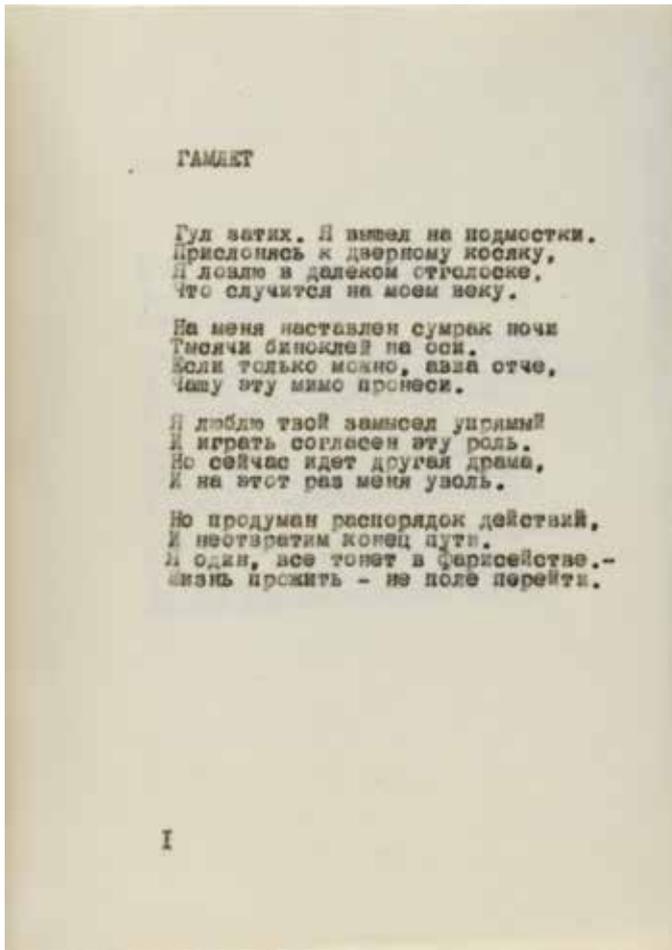
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Мастерман

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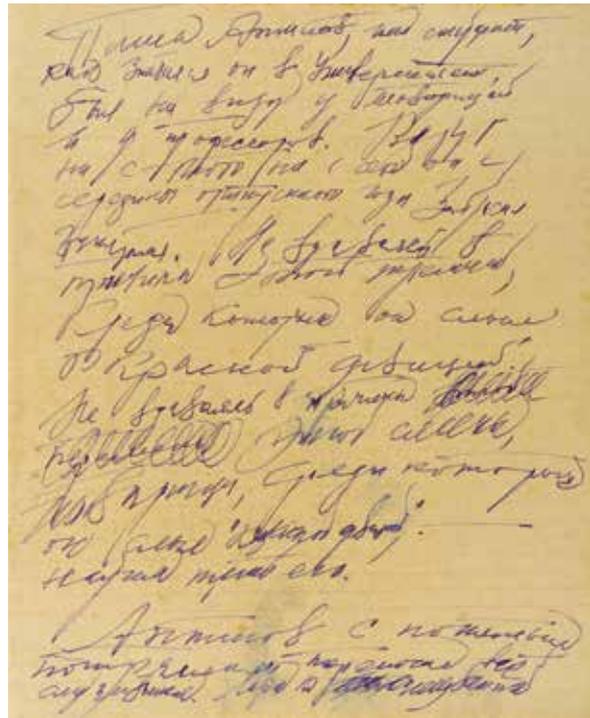
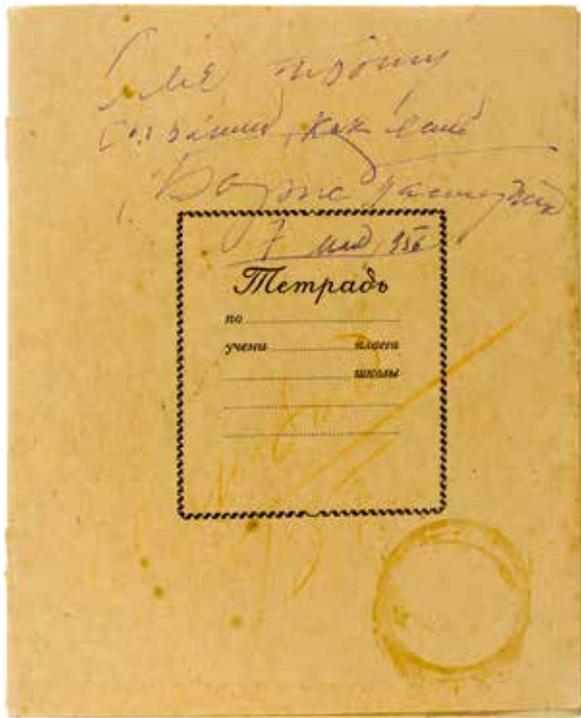
PASTERNAK, BORIS LEONIDOVICH. 1890-1960.

Typescript Carbon Signed ("Pasternak" in Cyrillic) and Inscribed, entitled "Stikhi iz romana v proze" [Poems from a Novel in Prose], 20 pp, small 4to, n.p., 1948, in Russian, being 10 poems included in *Doctor Zhivago*, original string-bound tan wrappers, one leaf loose. Provenance: gift from the author to Iuri Aleksandrovich Afanasiev.

WARMLY INSCRIBED ON THE FRONT FREE ENDPAPER: "To dear Iuri Aleksandrovich for good memory in wishing a speedy settling of your home life Pasternak 8 March 1948." This signed typescript comprises ten of the 25 "Lara" poems in Pasternak's Nobel Prize winning novel *Doctor Zhivago* (1957). Pasternak was one of Russia's greatest poets when he conceived his epic tale of the Soviet Union. He worked on the novel for many years (the earliest passages date from the 1910s) and composed the poetry at various intervals during its gestation. For example, "Gamlet" [Hamlet] was written in 1946 while Pasternak was working on his celebrated translation of Shakespeare's drama. The date of the composition of "Vesennyya raspunitisa" [Spring Thaw] has been given as 1953, but the typed copy of the poem included in this 1948 manuscript compilation

proves that it was apparently written with the other poems in 1946 and 1947. Pasternak published "Stikhi iz romana v proze 'Doktor Zhivago'" in *Znanya* (no. 4, 1954, pp 92-95) prior to their appearance in the book. The poems in this carbon vary only slightly in language, capitalization and layout from those in *Doctor Zhivago* and appear there as numbers 1, 2, 3, 6, 10, 15, 18, 19, 20 and 21. Pasternak instructed his typist Marina Kazimirovna Baranovich to prepare copies of *Stikhi iz romana v proze* for distribution among friends. Only four other carbon copies of *Stikhi iz romana v proze* have been located: one inscribed to Olga Petrovskaya, Sotheby's, Dec 5, 1991, lot 554; a second inscribed to Pasternak's close friend Mikhail Alexandrovich Zenkevich now in a private collection in Russia; a third inscribed to literary historian M. P. Gromov (Pasternak, *Polnoe sobranie sochinenii*, 9, pp 515-16); and a fourth inscribed on April 10, 1948 to his translator Cecil Maurice Bowra, Collection of Irwin Holtzman, Hoover Institution Archives. Davidson, "Pasternak's Letters to C. M. Bowra 1945-1956" (<http://discovery.ucl.ac.uk/18792/1/18792.pdf>).

\$30,000 - 40,000



25

PASTERNAK, BORIS LEONIDOVICH. 1890-1960.

Autograph Manuscript Signed ("Boris Pasternak" in Cyrillic) and Inscribed, being a draft of chapters 3 and 4 of vol 1 part IV of *Dr. Zhivago*, 13 pp recto and verso, small 4to, n.p., c.1956, in Russian, written in violet ink in a composition book with original pink wrappers, with typescript of a poem laid in, ring stain on front wrapper and some internal soiling.
Provenance: Olga Vsevolodovna Ivinskaya.

PRESENTATION COPY OF TWO MANUSCRIPT CHAPTERS OF DR. ZHIVAGO TO HIS LOVER OLGA IVINSKAYA, the inspiration for the character Lara in the novel. Inscribed on the front wrapper (in translation): "Olga please save as is. Boris Pasternak 7 May 1956." *Doctor Zhivago* was one of the one most controversial novels of the 20th Century. After it was rejected by *Novyi mir* for not adhering to Social Realism, the manuscript was smuggled out of Soviet Russia and published in Italy. It became an international sensation and the English translation was published in the United States in 1958. The CIA published the very first edition in Russian. John Maury, chief of the CIA's Soviet Russia division, recognized the novel as "the most heretical literary work by a Soviet author since Stalin's death." Perhaps the novelist's greatest champion in America was Edmund Wilson who in *The New Yorker* said that it was "one of the very great books of our time...a great act of faith in art and in the human spirit." Pasternak was denounced in Russia as being "anti-Soviet" and the pressure was only increased after he was named winner of the Nobel Prize for Literature in 1958. He was forced not to accept it. These working notes for Chapters 3 cover the troubled courtship of Lara and Pasha while those for Chapter 4 hastily outlines their wedding and the departure for the Urals. Some sentences in this rough draft ended up in the final novel.

Olga Ivinskaya (1912-1995) was a poet in her own right and the real Lara in *Doctor Zhivago*. Many of *Zhivago's* poems were addressed to her. The two met in the *Novyi mir* offices and immediately fell in love, but Pasternak refused to divorce his wife. The draft of an untitled unfinished poem beginning "Na dereve svistit sinitsa..." [A whistling tit upon a tree...] with revisions in ink is laid in the back of the booklet. Olga fondly recalled it in her memoir. The two verses 4 and 6 appear as verses 4 and 5 in "Lara" poem 12, "Osen" [Autumn], as published in *Doctor Zhivago*:

*Мы сядем в час и встанем в третьем,
 Я с книгою, а ты с вязаньем,
 И на рассвете не заметим,
 Как целоваться перестанем.*

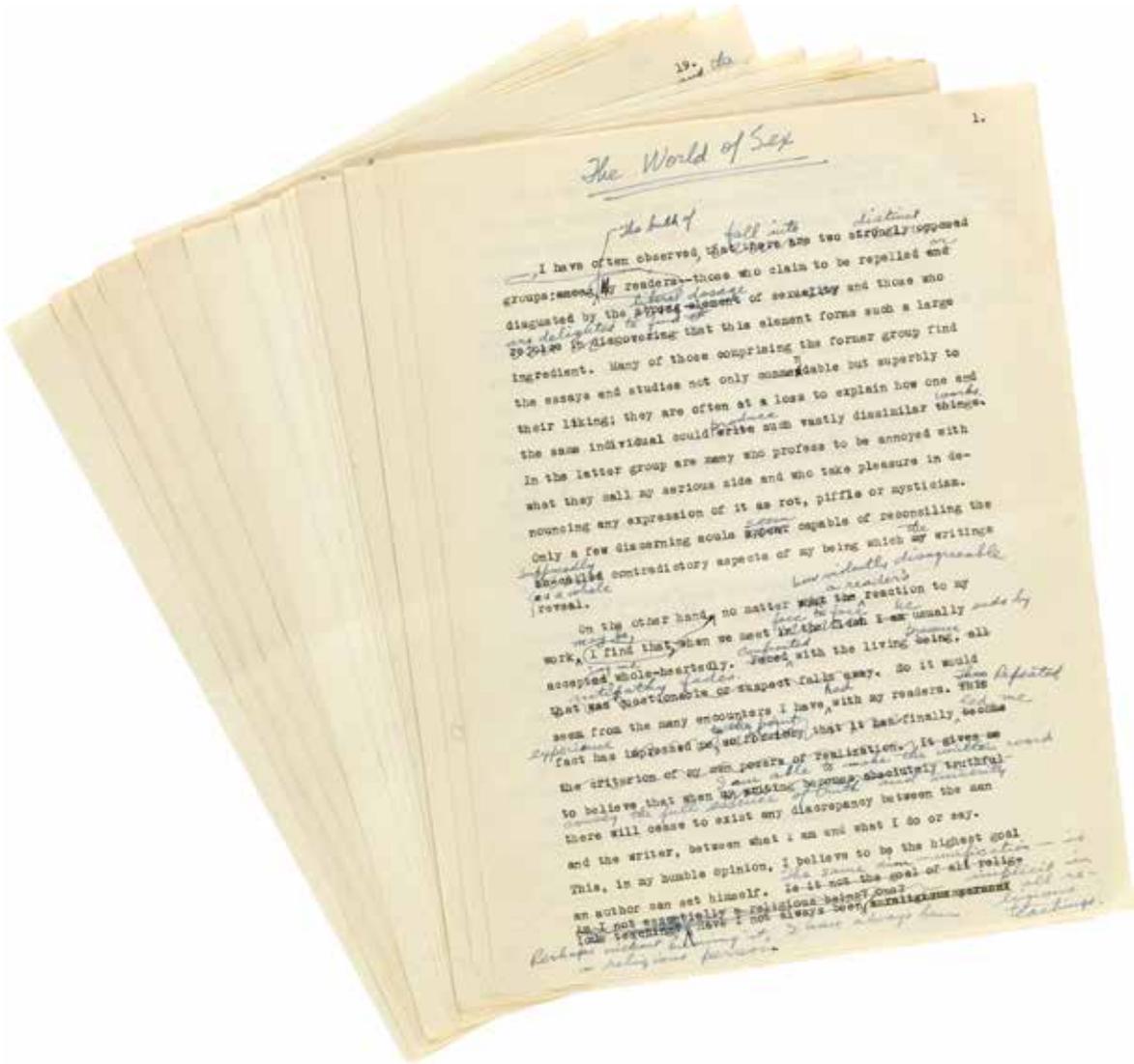
*We'll sit at one. By three, we'll rise,
 I--with my book, you--with the sewing.
 There won't be time to realize
 How we stop kissing in the morning.*

*Еще пышней и бесшабашней
 Шумите, осыпайтесь, листья,
 И чашу горечи вчерашней
 Сегодняшней тоской превысьте.*

*The leaves, spontaneous and vast,
 Will rustle, gliding through the air
 To fill the cup of sorrows passed
 Once more, with present day despair ...
 (Translated by Andrey Kneller).*

Pasternak crossed out the fourth verse in the typescript but then restored it by initialing it "B. P." "Osen" was one of Olga's favorite poems by Boris. He composed the first stanza just a month before Ivinskaya's arrest by Stalin. He believed they prosecuted her to get her to provide incriminating evidence against him but she never betrayed him. On her return from the prison camp after Stalin's death in 1953, Pasternak often repeated the poem to her. A longer version of the original lesser known poem "Na dereve svistit sinitsa ... " was published posthumously in Pasternak's collected works. Some lines found in the early typescript were altered in the final published version. See <https://sites.google.com/site/poetryandtranslations/boris-pasternak/autumn>. Examples of manuscript chapters of *Dr. Zhivago* are very rare on the market.

\$40,000 - 60,000



26

MILLER, HENRY. 1891-1980.

Typed Manuscript with Holograph Annotations, entitled "The World of Sex," 68 pp, 4to, Big Sur, California, February-April 1957, profusely annotated on every page in blue ink in Miller's hand, with Autograph Note Signed ("Henry Miller") to Ben Grauer dated 12/2/57 laid in, original transmittal envelope, typescript folded horizontally at center, some incidental wrinkling.

RE-WRITE TOWARDS THE SECOND EDITION OF THE WORLD OF SEX. With corrections, cancellations, and additions on every page, filling some entirely. The note to Ben Grauer accompanying the typescript reads, in full: "Ben-/ This is the second re-write. The first I did in the printed copy of the original version. So this copy is rather unique. The corrections (full pages) shown in the new edition are from the corrected pages of the original edition./ Henry Miller." Grauer, a radio personality who spent much of his career with NBC, had recorded a conversation with Miller the year before which was released by Riverside records under the title *Henry Miller Recalls and Reflects*, and would record another LP with Miller for Offbeat records in 1962.

Miller wrote *The World of Sex* in New York soon after returning from his ten year rambles through Europe, "to satisfy the curiosity of an unknown reader," as he later remarked (*Henry Miller Reader*, New Directions, 1969). By turns unabashed confession, critical essay, and romantic manifesto—"All that matters is that the miraculous become the norm"—*The World of Sex* was considered by Miller himself to be among his "most important books, the most revelatory" (ibid). Aside from the major novels, the work is arguably more characteristic of Miller's sensibility than any other. The first edition was published in a limited edition by Ben Abramson in Chicago in 1940, with another limited edition from the same text brought out by Abramson in 1946. Early in 1957, Miller re-read his book, and turned to completely rewriting it—"a game which I could not resist playing to the end" (ibid). Photographic copies of the revised manuscript were inserted in a new edition, published that year in Paris by the avant-garde Olympia Press in a banned book series. The present manuscript represents the final revision before publication. "Every page of the original edition I went over in pen and ink, hatching and criss-crossing until it looked like a Chinese puzzle" (ibid). Working manuscripts with as much textual interest as the present example are rare on the market.

\$15,000 - 20,000



27

KEROUAC, JACK. 1922-1969.

Typed Manuscript with Holograph Annotations, being a draft chapter of *Desolation Angels*, 8 pp, 4to, n.p., [1961-64], headed "Conclusion of 1961 Mexico City Manuscript (In Green Handwritten Notebooks) Starting From Notebook 10 at Black Diamond," with 27 insertions, corrections, and deletions in pencil in Kerouac's hand, "64" in red ink at the top of first page, some faint toning to first leaf, old paper clip marks to first and last leaves.

DRAFT CHAPTER OF DESOLATION ANGELS, DIFFERING SUBSTANTIALLY FROM AND INCLUDING MUCH THAT WAS LEFT OUT OF THE FINAL VERSION. On a sojourn in Mexico City in June of 1961, Kerouac wrote some 50,000 words towards a manuscript he tentatively titled "An American Passed Here," which detailed events from 1956-57 and picked up where an earlier manuscript (written in 1956 and titled "Desolation Angels") left off. Editor Ellis Amburn at Coward McCann suggested combining the two manuscripts, and together they were published as *Desolation Angels* (1965) with "An American Passed Here" configured as the second part of the novel and retitled "Passing Through." The present manuscript was typed from the notebooks in which Kerouac originally recorded "An American Passed Here/Passing Through," probably for submission to Amburn.

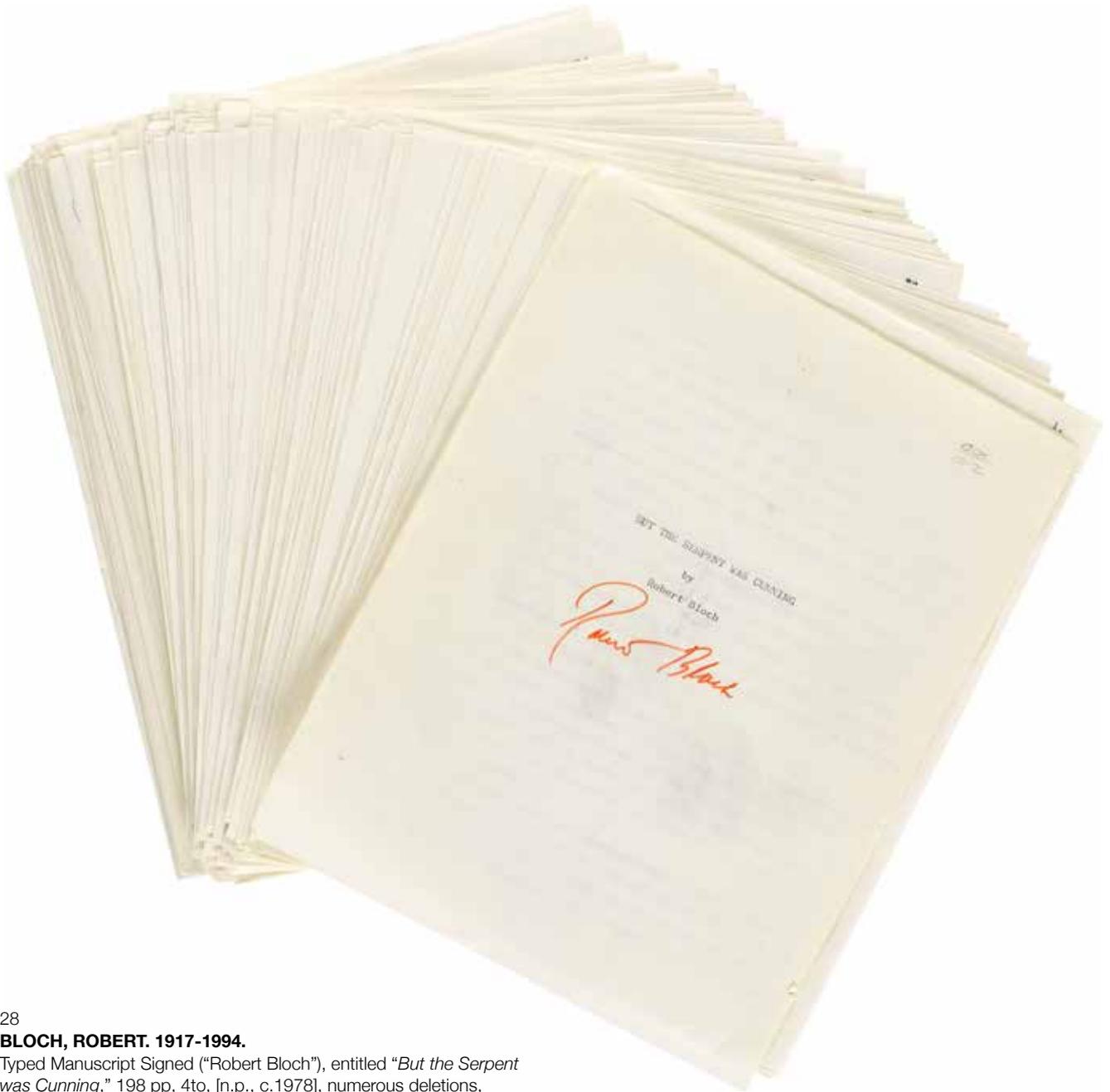
The manuscript describes events from Kerouac's July 1957 visit to Mexico City (a few months before the publication of *On the Road*), beginning with his seeking out a room near his friend Bill Garver ("Old Bull") only to find that Garver is dead and the room is crawling

with bedbugs; relocating to a downtown hotel where "to my horror I discovered I was sharing the same ceiling with another man's bathroom;" falling asleep and having a strange, visceral dream which he describes in great detail; waking up to the shaking of a massive earthquake (the July 28, 1957 Mexico City earthquake); strolling the city to survey the damage; getting back on a bus towards Orlando, Florida via Brownsville, Texas, Lafayette, LA, and Tallahassee, during which trip he comes down with the mumps; arriving back in Orlando where he lies in bed for days in fever and pain; and concluding: "Some bums from Time Magazine come and want to take my picture saying my book 'Road' has been bought by the movies and the Book of the Month people (a lie.) I have to crawl out of bed, dress, and pose sick. They rush off and write measley lies around what I tried to tell them. They do not know that pride goeth before a fall."

Some of the events described in the typescript survive in the final two chapters of *Desolation Angels*, where Kerouac brings to a close the 1957 Mexico City visit by mentioning the death of Old Bull, the downtown hotel, and the earthquake. However the language there is extensively reworked and the events highly condensed, there is no mention of the dream or the journey home, and numerous other specific details included in the typescript are left out.

Kerouac would later propose—in a letter of September 27, 1968 to his agent Stirling Lord—to use the events described in the manuscript as the starting point for "Beat Spotlight," a novel he was working on at the time of his death.

\$20,000 - 30,000



28

BLOCH, ROBERT. 1917-1994.

Typed Manuscript Signed ("Robert Bloch"), entitled "*But the Serpent was Cunning*," 198 pp, 4to, [n.p., c.1978], numerous deletions, additions, and corrections in pencil and ink throughout, light soiling to title and inconsequential wrinkling.

BLOCH'S WORKING TYPESCRIPT for *There is a Serpent in Eden* (New York, 1979), reissued the same year as *The Cunning*. Bloch is best known as the author of *Psycho* (1959), and at the beginning of his career was one of the youngest member's of H.P. Lovecraft's circle. The present novel is a suspense tale revolving around a cast of slightly unhinged characters in the fictional Florida retirement community of Eden.

\$3,000 - 5,000

END OF SALE

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GRAY, THOMAS.....	1
KEROUAC, JACK.....	27
LADY FRANCES, COUNTESS WALDEGRAVE. and CHICHESTER SAMUEL FORTESCUE (LATER LORD CARLINGFORD)....	8
LAWRENCE, DAVID HERBERT.....	20
LONDON, JACK.....	15
MILLER, HENRY.....	26
MILNE, ALAN ALEXANDER.....	18
MORLEY, CHRISTOPHER.....	19
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Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

Bonhams

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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders: If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
- I will arrange a third party to collect my purchase(s)

Please mail or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
 580 Madison Avenue
 New York, New York 10022
 Tel +1 (212) 644 9001
 Fax +1 (212) 644 9009
 Automated Auction Results
 Tel +1 (415) 503 3410

Sale title:		Sale date:	
Sale no.		Sale venue:	
General Bid Increments:			
\$10 - 200by 10s	\$10,000 - 20,000by 1,000s		
\$200 - 500by 20 / 50 / 80s	\$20,000 - 50,000by 2,000 / 5,000 / 8,000s		
\$500 - 1,000by 50s	\$50,000 - 100,000by 5,000s		
\$1,000 - 2,000by 100s	\$100,000 - 200,000by 10,000s		
\$2,000 - 5,000by 200 / 500 / 800s	above \$200,000at the auctioneer's discretion		
\$5,000 - 10,000by 500s	The auctioneer has discretion to split any bid at any time.		
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature: _____	Date: _____

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;

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

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

- (A) All arbitration proceedings shall be confidential;
- (B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
- (C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;
- (D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
- (E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

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

LIMITED RIGHT OF RESCISSION

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

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

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

REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

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

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 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 ρ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

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

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

Bidding at Auction

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

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

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

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

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 Monday April 18 without penalty. After April 18 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.

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INQUIRIES

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Aristotle.

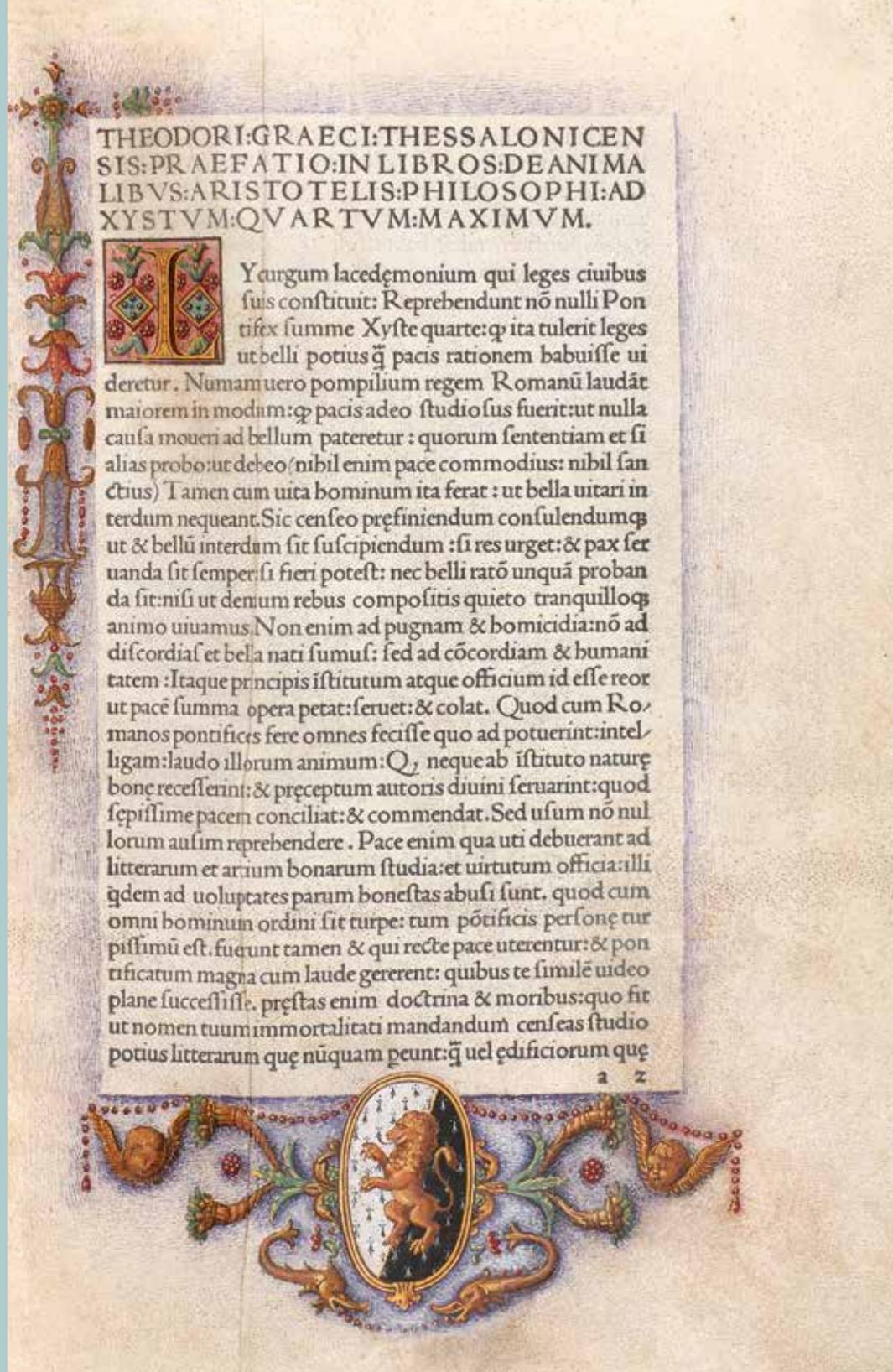
De Animalibus.

Translated by Theodore of Gaza.

Venice: Johannes de Colonia and
Johannes Manthen, 1476.

The Sykes-Syston Park-Ives copy,
one of two known printed on vellum.

\$300,000 - 500,000



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For: General Lauris Norstad -

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1793

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The Battle of the Air.

Throughout all that afternoon the disabled aëropile circled in the still day to the westward of the flying stage. Not a breath stirred the upper air, and save for a fleecy cloud or so the sky was a waste of luminous blue that deepened slowly in the east. A warm day it was in early spring, such days have year after year opened the yellow crocus and swelled the drooping flower bud of the daffodil since men first came first upon earth, that will still dawn and pass perhaps when all this tumult of man is at an end. Amidst the ruins at the foot of the city walls the sparrows were busy with the yellow cups, and a hundred birds were singing. And in the clear sunlight that aëropile, with a dead man hanging in its ribs, circled slowly, steadily, round and round, trailing a faint trail of steam behind it and seeming smaller and smaller, a scarce visible speck at last, up a long spiral towards the peaceful zenith.

And remote beneath it surged and heaved the unseen Titan of