

# FINE BOOKS & MANUSCRIPTS INCLUDING ILLUSTRATION ART

Wednesday June 7, 2017 at 11am & 2pm New York

#### **BONHAMS**

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#### **PREVIEW**

Friday, June 2, 10am to 5pm Saturday, June 3, 12pm to 5pm Sunday, June 4, 12pm to 5pm Monday, June 5, 10am to 5pm Tuesday, June 6, 10am to 5pm

**SALE NUMBER:** 24252 Lots 1 - 359

CATALOG: \$35

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Please email bids.us@bonhams. com with "Live bidding" in the subject line 48hrs before the auction to register for this service.

Bidding by telephone will only be accepted on a lot with a lower estimate in excess of \$1000.

Please see pages 187 to 189 for bidder information including Conditions of Sale, after-sale collection and shipment. All items listed on page 190, will be transferred to off-site storage along with all other items purchased, if not removed by June 14, 2017.

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#### **ILLUSTRATIONS**

Front cover: Lot 176 Inside front cover: Lot 79 Session page 1: Lot 11 Session page 2: Lot 80 Session page 3: Lot 123 Session page 4: Lot 139 Session page 5: Lot 182 Session page 6: Lot 188 Session page 7: Lot 216 Session page 8: Lot 255 Session page 9: Lot 312 Session page 10: Lot 314 Inside back cover: Lot 342 Back cover: Lot 182

#### **DIRECTOR'S FOREWORD**

The morning session of our June 7 auction features a remarkable grouping of original art, artists' books and illustrated works from the 18th through the 21st centuries. We open with early art and architecture titles, including Colen Campbell's spectacular 1715-25 catalog of the great British houses of the era, Vitruvius Britannicus. Following, we offer a fine selection of artists' books. highlighted by a complete set of Ed Ruscha's bookworks, and an illuminated manuscript in a spectacular jeweled binding by Sangorski and Sutcliffe. The next section features works by "Rackham and his Contemporaries," primarily a selection of Rackham's illustrated books, many in fine bindings by Asprey and others, along with an assortment of early 20th-century books pictured by Edmund Dulac, Harry Clarke, and a particuarly nice copy of William Timlin's The Ship That Sailed to Mars.

Which brings us to the meat of the morning session: nearly 50 lots of original illustration art. The section is anchored by our cover lot, Arthur Szyk's exquisite 1938 painting of Polish revolutionaries, one of two in this sale, from a series executed for the Polish Pavilion at the 1939 World's Fair. Tucked away in the center of the section is a collection of works from the estate of popular illustrator John La Gatta, famous in the 1930s for his bathing beauties created for the Saturday Evening Post. Cosmopolitan, Harper's Bazaar, McCalls, Redbook, and other popular periodicals of the day. We're also pleased to offer an archive of original "Little Toot" illustrations of Hardie Gramatky, used in the production of the Weston Woods Studios short film of the book, as well as original artwork by Kate Greenaway, Arnold Lobel, Beni Montresor, Barry Moser, Alice Provensen, William Heath Robinson, Charles Schulz, Maurice Sendak and William Steig.

Our second session opens with Victor Hess's 1936 Nobel Prize in Physics, awarded for his discovery of the source of cosmic radiation. Prior to Hess's work it was believed that radiation emanated from the earth. Hess discovered, by measuring radiation at increasingly higher altitudes (including via hot air balloon!) that in fact cosmic rays were coming from space. His discovery opened the door to an expanse of 20th-century research into the outer edges of the physical universe.

From the Nobel, we move quickly to Natural History, with terrific color plate books like Daniel Elliot's New and Heretofore Unfigured Species of the Birds of North America, and Literature to 1900 which features a signed first edition of Whitman's As a Strong Bird on Binyons Free..., as well as a group of remarkable Thackeray illustrations and letters, including one to Charles Dickens. Our Modern Literature, Film and Performing Arts section offers several remarkable literary archives, including producer Charlie Feldman's files relating to the film adaptations of Tennessee Williams' The Glass Menagerie and Nelson Algren's Walk on the Wild Side. We also offer a group of 25 letters by Harper Lee to a fan, in which, among other things, she addresses the question of her sexuality (you'll have to read the description to find out what she says).

We are very pleased to offer in our Americana section a group of 6 letters descended through the family of founding father Gouverneur Morris, including a 4 page war date letter from George Washington addressing Morris' plan to attack New York City, the overall Southern Campaign, and offering some poignant views on the state of the Continental Army in 1779. The Morris property also features letters of Thomas Jefferson, Baron von Steuben, the Chevalier d'Orleans, as well as an exceptional letter from Lafayette written from the French Assembly in late January of 1790, as crowds fill the streets of Paris. The sale closes with a collection of manuscripts and memorabilia from the estate of Dan Topping, co-owner of the New York Yankees from the late 1940s through the 1960s, a period of Yankees glory unrivaled in the modern era. His son Tom has written an introduction for us on page 152 that puts the collection in context better than I can, but safe to say this sort of primary material, including papers relating to team and stadium building, are very exciting to see.

As always, if you have any questions about the sale or any item in it, do not hesitate to call any member of the department.

Catherine Williamson, Ph.D. Vice President, Director

## ORDER OF SALE:

## Session I

1-28 Art and Architecture before 1880
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Session II

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223-267 Modern Literature, Film and The Performing Arts

268-312 Americana

The Daniel Topping Collection of The New York Yankees

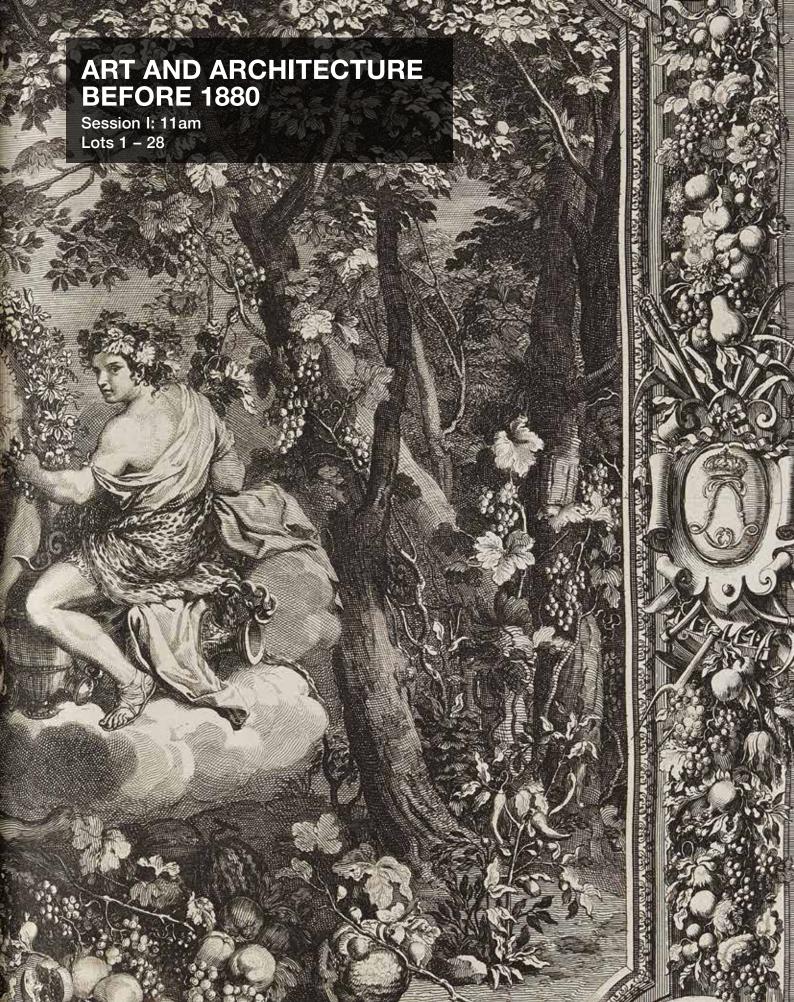
## IMPORTANT NOTICES

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

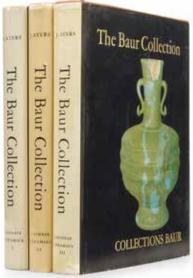
The following shall not constitute the basis for a return under the foregoing provision: defects stated in the catalog or announced at the time of sale; un-named items, blanks, half-titles, or advertisements; damage to bindings, stains, tears, foxing or other cosmetic defects, unless resulting in loss to text or illustration; defects to atlases, manuscripts, music, periodicals, and items sold as collections, archives, association copies, extra-illustrated copies, or bindings.

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

314-357







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1

# BARTOLOZZI, FRANCESCO AND PELTRO WILLIAM TOMKINS, ILLUSTRATORS.

THOMSON, JAMES. 1700-1748. The Seasons, by ... Thomson. Illustrated with engravings... from original pictures painted for the work by W. Hamilton. London: P.W. Tomkins, 1797.
Folio (455 x 380 mm). [12], 244 pp, plus engraved frontispiece, dedication, and 6 engraved plates, with a further 14 engravings in text, all with original tissue-guards. Contemporary blue straight-grained morocco gilt, covers with wide decorative neo-classical border made up from fillets, a drawer-handle roll and a swag and stylized flower head roll, spine in seven compartments with double raised bands, the bands highlighted by rules and roll tools, lettered in the second compartment, edges with alternate bands of gilding and blue staining. Corners bumped and worn; some toning to blank margins of plates.

Deluxe edition of Thomson's poem, in splendid contemporary blue morocco. Abbey *Life* 252; Cohen/de Ricci p 992; Lowndes IV, p 2671.

US\$2,000 - 3,000

2

## BAUR, ALFRED, AND JOHN AYERS, ET AL.

The Baur Collection. Geneva: Collections Baur, 1968-1984. 3 volumes. 4to (283 x 225 mm). Text in English and French. Numerous plates, most colored, some folding. Original cloth, dust-jackets. Slight wear to dust jackets; vol. 3 with minor marginal waterstaining affecting first 16 leaves but not affecting text or illustrations.

First editions. Alfred Baur gave his celebrated collection of Chinese ceramics to the foundation which bears his name shortly before he died. He began collecting in about 1907 and continued right up until his death, but little was known of the breadth and quality of his collecting until the present catalogues were published, comprising Korean and Thai wares (Volume One); Ming porcelain etc. (Volume Two); and monochrome-glazed porcelains of the Ch'ing dynasty (Volume Three). Each volume was printed in 1000 copies.

US\$800 - 1,200

3

## BING, VALENTYN, AND JAN BRAET VON UEBERFELDT.

BING, VALENTYN, AND JAN BRAET VON UEBERFELDT. Nederlandsche Kleederdragten naar de Natuur Geteekend ... Costumes des Pays-Bas. Amsterdam: Frans Buffa en Zonen, [1857]. Folio (510 x 355 mm). Title, contents leaf, and 14 leaves of text descriptions and 56 hand-colored tinted lithographed plates. Old black morocco over marbled boards, spine gilt. Some soiling to text leaves and foxing to plates.

Rare folio work on the costumes of the Low Countries, with all costumes and backgrounds finished in hand-color. Lipperheide records only an 8vo issue, while the copy seen by Colas had only 36 plates. Landwehr calls this "the most variegated costume book of the Low Countries". A "second series" of 18 additional plates was published in 1859. Landwehr, *Dutch Books w. Col. Plates* 242. Lipperheide Gb59. Colas 333.

US\$3,000 - 5,000

#### BLAKE, WILLIAM. 1757-1827.

Illustrations to the Book of Job. The Engravings and related material with Essays, Catalogue of States and printings, Commentary on the Plates and Documentary Record by David Bindman, Barbara Bryant, Robert Essick, Geoffrey Keynes and Bo Lindberg. London: The William Blake Trust, 1987.

4 volumes. Folio (395 x 305 mm). Contained in two large slipcases, the first housing the text volume, and a portfolio of plates, including all 21 plates in several states, 21 fascicules, and a plate-by-plate commentary by Bo Lindberg; the second slipcase houses *The Colour Versions of the Book of Job from the Circle of John Linnell*, the text volume, and three separate volumes of illustrations, all bound in quarter-morocco, with solander boxes fitted inside each slipcase, light spotting to spines, but overall, nearly fine copies. *Provenance:* Steve Bales (bookplate).

WITH: *Jerusalem*. London: Trianon Press, [1951]. 5 volumes, publisher's blue wrappers and folding box, #134/512 copies, light soiling to wrappers, wear to cloth box, very good; WITH: *The Song of Los*. London: Trianon Press, 1976. #202/480 copies, quarter morocco, slipcase, very good condition.

LIMITED EDITION, no 16 of 250 copies of the standard edition of this elaborate publication. The crowning achievement of Arnold Fawcus and the Trianon Press, who beginning in 1950 produced the famous series of Blake facsimiles. Illustrations to the Book of Job was printed around 1974, but remained unassembled until 1987, when the sheets were bound up in the present form by Smith Settle of Otley, Yorkshire. A magnificent production, sold with two more fine examples of Blake's works from the Trianon Press.

US\$3.000 - 5.000

5

## [BLAKE, WILLIAM, AFTER.]

A relievo leather screen with 8 scenes likely modeled on Blake's 1810 engraving, "Chaucer's Canterbury Pilgrims," comprising 4 hinged panels, 83 x 87 inches total, c.1890, with wooden frame, each panel covered with relievo leather, the four panels decorated with scenes from Chaucer's Canterbury Pilgrims after William Blake's engraving, each scene decorated with shelds (left blank) and tudor roses with backgrounds of cities, the leather painted with gold and colors, and the whole varnished, some light wear of leather at edges, the varnish darkened, some scratches.

An attractive screen decorated in Blakeian style with the figures of the Canterbury Pilgrims, 2 scenes to each panel, eight in total. Probably English, late 19th century, in this example the shields have been left blank but it would have been easy to substitute your own arms to this screen to personalize it.

US\$1,000 - 1,500

6

## BOWYER, ROBERT, PUBLISHER. 1758-1834.

An Illustrated Record of the Important Events in the Annals of Europe, which Occurred during the last Campaigns on the Continent; comprising a Series of Views of the Principal Places, Battles, etc. etc. etc. connected with those Events. Together with a History of those Momentous Transactions, compiled from Official and other authentic Documents. London: T. Bensley & Son for R. Bowyer, 1820. Folio (490 x 343 mm). [2], 32, [14], 34 pp. With 16 aquatin or engraved plates (13 hand-colored, 3 double-page). Contemporary blue paper boards with vellum tips, publisher's decorative printed label on cover. Rebacked in white calf at an early date with gilt title label, endpapers renewed.

FRESH AND FINELY-COLORED COPY of Bowyer's color-plate work on the Napoleonic War and the Battle of Waterloo. Bowyer issued various collections of plates under similar titles from 1815 onwards; the present work would appear to be his final survey of the campaigns, and complete as issued. Cf. Abbey *Life* 351-355. Cf. Tooley 97.



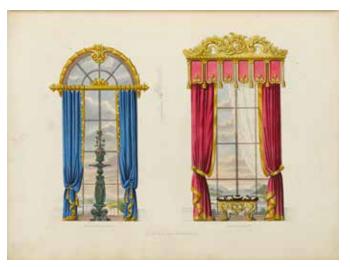
4



5









## BRIDGENS, RICHARD HICKS. 1785-1846.

Furniture with Candelabra and Interior Decoration. London: William Pickering, 1838 [plates watermarked 1845]. Folio (375 x 292 mm). Hand-colored

engraved title page, 2pp letterpress list of plates, 58 hand-colored engraved, etched and aquatint plates (one double-page and assigned two numbers in the plate list, 5 by and after Bridgen, 22 by Shaw after Bridgen, and 31 unassigned). Contemporary plum cloth with late 19th century manuscript label, neatly rebacked in green morocco. Colors bright and fresh. Scattered light staining to blank margins of a few plates.

Provenance: J. Paul Lammers (stamp to 9 leaves).

BEAUTIFULLY-COLORED COPY OF THE FIRST COMPLETE EDITION, the 2nd issue on 1845 Whatman paper, of this important early Victorian model-book for furniture design in the Grecian, Elizabethan and Gothic styles, Cf. British Architectural Library Early Printed Books 379 (and cf. 378 for the incomplete 1st edition). Cf. Spelman 36:105.

US\$3,000 - 5,000

## **CAMPBELL, COLEN. 1676-1720.**

Vitruvius Britannicus, or the British Architect. Containing the Plans, Elevations, and Sections of the Regular Buildings both Publick and Private in Great Britain. London: For the author, 1715-1725.

3 volumes in 2. Folio (460 x 285 mm). Engraved titles to volumes 1 and 2, printed title to volume 3 in red and black, engraved dedication in volume 1, 2 lists of subscribers, 295 engraved plates on 245 sheets. Full blindstamped suede, spine lettered and decorated in gilt, rebacked. A few doublepage plates with staining at center vertical fold from tab adhesive, some browning to plates in vols I-II, vol II pl 39 with 1 inch cut to lower margin.

Provenance: John Ward (bookplate).

Campbell's 3 volume tome, published between 1715 and 1725, is an exhaustive catalog of the architectural style of great British buildings of the early 18th century. "Vitruvius Britannicus, with its 200 large folio plates, was the most ambitious publication of engraved material attempted up to that time in Britain" (Harris 97 & 99). Fowler 76.

US\$3,000 - 5,000

## D'ALLEMAGNE, HENRY-RÉNÉ. 1863-1950.

Les Cartes a Jouer du XIVe au XXe siècle. Paris: Hachette, 1906.

2 volumes. 4to (320 x 255 mm). With 180 plates (122 colored, five mounted) and numerous uncolored illustrations. Modern red half morocco over the original boards, titled in gilt on spine, original hand-colored illustrated cream thick-paper wrappers folded and bound in at the front of each volume, t.e.g., neat repair to foot of spine of Vol I. Provenance: Monsieur Bois ("exemplaire imprimé pour Monsieur Bois" on verso of half title in Vol I).

First edition of this exhaustive treatise on the cultural history of playing-cards, illustrated with c.3200 images of historical cards. With the valuable "Bibliographie des ouvrages sur les cartes à jouer" bound at the end of Vol II.

US\$1,200 - 1,800







10

10

## DEVÉRIA, ACHILLE. 1800-1857.

Bound collection of original artwork for Deveria's edition of La Fontaine's Contes [Paris: E. Ardit, 1829-30], folio (350 x 260 mm), 130 leaves comprising 4 original pen-and-ink drawings heightened with white, 46 pencil drawings on tracing paper, and 84 original lithographs in variant states, 31 of which are hand-colored; the lithographs bound in and the drawings tipped to size. Full morocco extra by E. & A. Maylander, elaborately gilt and inlaid with red morocco, silk doublures, all edges gilt; uniform morocco-trimmed slipcase, a few leaves with short repaired edge tears or small soil marks; slipcase with mild rubbing, binding very fine. Provenance: Sale Christies, Paris, May 21, 2003.

UNIQUE SUITE OF ORIGINAL DRAWINGS AND PROOF LITHOGRAPHS for Deveria's illustrations of La Fontaine's Contes. including many discarded designs. Handsomely bound in morocco extra, the covers with wide gilt borders incorporating inlays of burgundy and red morocco, spine and turn-ins similarly gilt with inlay.

US\$3,000 - 5,000

## **FÉLIBIEN, ANDRE. 1619-1695.**

Tapisseries du Roy, ou sont representez les guatre elemens et les quatre saisons. Avec les devises qui les accompagnent, et leur explication. Paris: Sebastien Mabre-Cramoisy, 1679. Royal folio (500 x 350 mm). Letterpress title, [89] pp including 32 half-page emblems in text, plus 2 divisional engraved titles and 8 double-page plates of tapestries, extra-illustrated with a further 4 double-page plates featuring royal subjects (conquests, treaties etc) by Sebastien Le Clerc after Charles le Brun and Jacques Bailly. Contemporary French red morocco gilt, the covers paneled with triple fillets around large centrally-placed French royal arms of Louis XIV, crowned double-L cypher at inner corners of panel, spine in seven compartments with raised bands, lettered in the second, the others

with repeat decoration of smaller crowned double-L cypher with small fleur-de-lys tool, marbled endpapers, gilt edges. Occasional light dampstaining to corners.

A SPLENDID, LARGE COPY BOUND WITH THE ARMS OF THE SUN KING, LOUIS XIV, likely for royal presentation. Intended as a testament to the lavish tapestries commissioned by the king on the themes of the Four Elements and the Four Seasons. The central panels were designed by the painter Le Brun, with emblematic roundels in the borders at each corner after the miniatures of Jacques Bailly. These roundels are visible on each of the plates but are also enlarged and embellished and printed as half-page illustrations, each with letterpress explanatory text above and below. This is the second edition of a work first published in 1670; the additional four plates bound at the rear further celebrate the exploits of Louis XIV and are dated up to 1682. Brunet I, 1443; Praz, p 58; Landwehr Romantic Emblem Books 286.

US\$5,000 - 8,000

12

11

## [FORE-EDGE PAINTING.]

COWPER, WILLIAM. 1731-1800. The Poetical Works of William Cowper, Edinburgh: James Nichol, 1864.

2 volumes. 8vo (215 x 135 mm). Contemporary purple calf by Zaehnsdorf, covers bordered in gilt, spine with raised bands in six compartments, morocco lettering pieces, marbled edges and endpapers.

Provenance: Edward Hutton (inscription, armorial bookplate and label).

A lovely set with fore-edge paintings of American scenes, depicting Philadelphia and Boston, to each volume.

US\$1.000 - 1.500





14

## 13

#### HERALDRY.

Album of 96 watercolor drawings of German heraldry and armor, [Great Britain, c.1850], folio (400 x 315 mm), manuscript index leaf, 2 pages of watercolor coats of arms elaborated in pencil, 94 drawings of armor and heraldry in watercolor and/or pen-and-ink, modern half red morocco over marbled boards, spine richly gilt with title label.

Antiquarian study of medieval German armor and heraldry by a very skilled artist, with most illustrations finished in watercolor. Depicted are specific historical figures (David Baumgartner, Christopher Relinger, Georg Pfister, etc) as well as the colors and insignia of noble families.

US\$2,000 - 3,000

14

## **ILLUMINATED INITIAL.**

Large historiated initial "O," illustrating Christ washing the disciples feet, red, blue, green, yellow, purple and gilt on vellum, 164 x 127 mm, from a sixteenth century manuscript, possibly a missale.

US\$1,000 - 1,500

15

## [KNIGHTS TEMPLAR.]

Bound manuscript, Knights Templar Cards from the Triennial at Washington, D. C. [cover title] folio, [Washington, D.C.: 1889], comprising over 1,000 mounted printed calling cards (most colored) of Knights Templar members attending the 1889 Triennial Grand Conclave, many signed by the members, contemporary half morocco and pebbled cloth covered boards, upper cover and spine lettered in gilt, marbled endpapers.

Provenance: Carlos G. Young, Generalissimo of the Golden Gate Commandery, No. 16, K.T. (name in gilt on upper cover).

AN IMPRESSIVE COLLECTION OF KNIGHTS TEMPLAR CALLING CARDS. The twenty-fourth Triennial Grand Conclave of the Knights Templar was held October 8th to 10th in Washington D.C. The calling cards, beautifully printed in gold and colors and including an intricate array of Masonic symbols, were actively collected and traded by members.

At the time of this conclave, Carlos G. Young, the compiler of the present album who attended the conclave, served as the Generalissimo of the Golden Gate Commandery, No. 16. In the rear of this album is a souvenir pamphlet (printed recto only, and disbound and mounted within the album) titled *Pilgrimage of Golden Gate Commandery No. 16 Knights Templar ... to Washington, D.C.* which details day-by-day the San Francisco commandery's trip to the Conclave.

US\$1,000 - 1,500



#### LONGUS.

AMYOT, JACQUES, trans. 1513-1593. Les Amours Pastorales de Daphnis et de Chloé ... Double Traduction ... de Mr. Amiot et d'un Anonimie. Paris: Imprimées pour les curieux, 1757.

4to (200 x 145 mm). viii, 269 pp, (1), final blank. Title in red and black with engraved vignette, text within decorative border of typographic ornaments. Engraved frontispiece, 28 plates after Phillippe, duc d'Orléans, 1 unsigned plate after the Comte de Caylus, all within elaborate decorative borders; 16 head- and tailpieces. Contemporary French red morocco, covers with triple fillet border in gilt, spine in six compartments with raised bands, black morocco lettering-piece in the second compartment, the others with elegant repeat pattern in gilt, centering in an acorn and oak leaf spray, gilt turn-ins, combmarbled endpapers, gilt edges.

Handsome copy of this popular work. Decorative borders were added to the present edition as well as a new version of the Comte de Caylus' risqué additional plate "Les petits pieds." Cohen-de Ricci 653; Sander 1226.

US\$1,500 - 2,500

17

## MEYRICK, SAMUEL RUSH. 1783-1848.

A Critical Inquiry into Antient Armour, as it Existed in Europe, particularly in Great Britain, from the Norman Conquest to the reign of King Charles II. Illustrated by a series of illuminated engravings... Second edition, corrected and enlarged. London: Henry G. Bohn, 1842

3 volumes. Folio (365 x 265 mm). Half-titles, hand-coloured lithographed frontispiece to Vol 1, 80 etched and aquatint plates (70 finely hand-colored, some heightened with gold and silver), 27 large hand-colored initials, most heightened with gilt. Publisher's red half morocco over marbled paper-covered boards, marbled endpapers, gilt edges.

Provenance: John Gretton, 1st Baron Gretton (1867-1947, armorial bookplate).

Second and best edition of Meyrick's lavish survey of arms and armor, with 70 hand-colored costume plates. The plates and initials were taken from copies of "antient seals, illuminations, painted glass, and monuments' (Preface). Lipperheide Qb62 (2nd edition); Lowndes II, p 1541.

US\$1,500 - 2,500

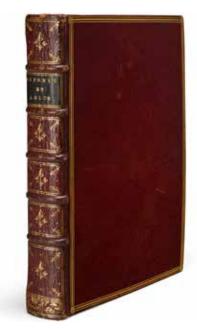
18

#### NASH, JOHN, AND EDWARD WEDLAKE BRAYLEY.

Illustrations of Her Majesty's Palace at Brighton; formerly the Pavilion: executed by the command of King George the fourth, under the superintendence of John Nash. London: J.B. Nichols & Son, 1838. Folio (545 x 370 mm). 31 plates, extra-illustrated with a further 20 plates in different states, giving a total of 51 plates; 5 hand-colored or aquatint and many printed in sepia; some mounted on india paper. Modern half black morocco over marbled boards to style, spine gilt, a handful of the extra illustrations showing abrasion or spotting.

The second edition, extra-illustrated with 20 additional plates in variant states, of this visual record of the "Orientalization" of the Royal Pavilion at Brighton. The work was issued complete with uncolored outline etchings and text; however, the publishers offered separately-issued colored aquatints, finished by hand and mounted on card, "to be bound with the Work at the option of the purchaser." Besides including some of these desirable colored plates, this copy includes variants of the uncolored plates. Abbey describes some, but the present copy is unusual in the large number of different uncolored and color-printed variants. Abbey *Scenery* 62. Tooley 338. Lowndes II, 1651.

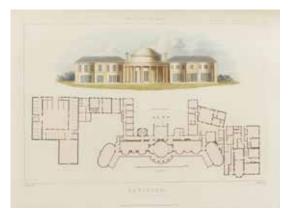
US\$4,000 - 6,000



16



17







## 19

## **NEWDEGATE, CHARLES NEWDIGATE. 1816-1887.**

Sketches from the Washington Races on October 1840 by An Eye Witness. [London: c.1841].

Folio (380 x 560 mm). Original printed gray wrappers and 3 hand-colored lithographed plates, as issued. Housed in modern black cloth box with morocco lettering piece.

FINE, FRESH COPY OF THIS VERY RARE LONDON COLOR-PLATE WORK, depicting in caricature African-American jockeys at Washington race track in South Carolina. Each plate bears an indelicate, humorous rhyming explanatory caption. Until its sale in 1900 the Washington race track in Charleston was the oldest horseracing track in the world, established in 1735. The piers from its entrance way were given to Belmont Park, New York, where they still stand today. Henderson Early American Sport p 185.

US\$1,800 - 2,500

## 20

## PALLADIO, ANDREA.

The Architecture of A. Palladio; in Four Books. Containing a short Treatise of the Five Orders, and the most necessary Observations concerning all Sorts of Building. Edited by Giacomo Leoni. London: John Watts for the Author, 1715.

A. PALLADIO;

Folio (448 x 287 mm). 3 volumes of 4 (lacking volume II and second part of volume IV). Engraved frontispiece, portrait, titles, subscription lists, and 102 plates, 8 of which are double-page. Full paneled calf, spine lettered in gilt. 1 inch worming to frontis and title page of volume I, not affecting image, interior generally clean, rebacked.

FIRST EDITION IN ENGLISH of one of the most influential books on architecture. "Palladio's lasting influence on architectural style in many parts of the world was exercised less through his actual buildings than through his textbook. This is divided into four sections: orders and elementary problems, domestic building, public building and town planning and temples. Palladio's style was directly inspired by Roman classical models through the writings of Vitruvius and Alberti" (PMM).

US\$2,500 - 3,500





## 21

## PICART, BERNARD. 1673-1733.

PICART, BERNARD. 1673-1733. Cérémonies et Coutumes Religieuses de Tous les Peuples du Monde... Nouvelle edition. Amsterdam, se trouve à Paris: Laporte, 1789-1783-1789-1789. 4 volumes. Folio (390 x 255 mm). Half-titles, 4 engraved headpieces, 264 engraved plates (6 double-page, 35 folding), with duplicate final text leaf in Vol. II. Contemporary French blue half morocco, gilt, over paper-covered boards.

FINE COPY OF THIS IMPORTANT SURVEY OF RELIGIOUS CEREMONIES. Picart's survey of the religious ceremonies of the Americas, Europe, the Middle East, and Asia was thoroughly revised by Poncelin de La Roche-Tilhac for this edition, which incorporates all of the supplements published since 1723. Volume II also includes an important series of 15 plates offering a contemporary picture of the life and ceremonies of Jews in Europe. cf. Brunet I, 1743. cf. Sabin 4932.

US\$3,500 - 4,500

## 22

## [RUSSIA.]

LE PRINCE, JEAN BAPTISTE. 1734-1781. Recueil of engravings by Jean-Baptiste Le Prince on Russian costumes, Paris: 1764-1774 [but circa 1820, paper watermarked 1818], 4to (280 x 222 mm), comprising 87 engraved or aquatint plates, including engraved titles, modern morocco backed boards, minor foxing.

In 1758 Le Prince journeyed to Russia to work for Catherine the Great at the Imperial Palace, St. Petersburg. He remained in Russia for five years and also travelled extensively throughout Finland, Lithuania and Siberia. When Le Prince returned to Paris in December, 1763, he brought with him an extensive collection of drawings which served as the source material for the present suites.

As usual, the present album contains plates from several of Le Prince's suites not necessarily bound in order, including the following: Divers Ajustements et Usages de Russie; Divers Habillements des Femmes de Moscovie; Ile. Suitte d'Habillement des Femmes de Moscovie; Divers Habillements des Pretres de Russie; Les Strelits; Premier Suite de Cris et Divers Marchands de Petersbourg et de Moscou; 2me Suitte de Divers Cris de Marchands de Russie; Ille. Suitte de Divers Cris de Marchands de Russie; Habillements de Diverses Nations: Suite de divers Habillements des Peuples du Nord; Vue des Environs de St. Peterbourg; Diverses Vues de Livonie; and Ile Suitte d'Habillements de Diverses Nations. Cf. Colas 1838-1850; cf. Hiler p. 539; cf. Cohen/de Ricci 625-626.

US\$1,000 - 1,500





## 23

## STOTHARD, THOMAS. 1755-1834.

BRAY, ANNA ELIZA. Life of Thomas Stothard, R.A. with Personal Reminiscences. London: John Murray, 1851.

10 volumes. 4to (370 x 275 mm). Lithographic portrait frontispiece mounted on india paper, additional title within decorative woodengraved border, title with wood-engraved headpiece, numerous wood-engraved illustrations printed in bistre, extra-illustrated with approximately 1,344 additional items (including 1 autograph letter signed from the author, 8 original pen, ink and wash drawings by Stothard, 6 original watercolor drawings by Stothard, and 1,323 engravings after Stothard including 14 by William Blake). 19th-century red morocco by Riviere, elaborately gilt, g.e., small expert repair to head of Vol VIII.

REMARKABLE 10-VOLUME COLLECTION OF STOTHARD'S WORK, EXPANSIVELY EXTRA-ILLUSTRATED, with original watercolors and drawings by Stothard, as well as well over one-thousand engravings executed by many of the greatest engravers of the late-18th and early 19th century, including Stothard's friend William Blake. Based around the first edition of the first full biography of the artist, written by his daughter-in-law, this collection was expanded during the 19th century with this fine collection of original artwork and engravings.

"Among the prose works illustrated by [Stothard] were novels by Fielding, Smollett, Richardson, and Sterne, Ridley's Tales of the Genii, Paltock's Peter Wilkins, Don Quixote, Gil Blas, Robinson Crusoe, the Arabian Nights, the Vicar of Wakefield, and Gulliver's Travels. These designs made a new departure in book illustration by their variety of invention, their literary sympathy, their spirit and their grace. Those to Peregrine Pickle and Peter Wilkins have been specially admired, but Stothard never surpassed those to Clarissa Harlowe for elegance, or those to Tristram Shandy for delicate humor. He may be said to have founded the types of Sancho Panza and Uncle Toby, afterwards adopted by his friend Charles Robert Leslie and others. To this period also belong a few charming illustrations to Ritson's Songs (1783). A little later (1788-9) came his illustrations to the Pilgrim's Progress, in which he found a region of pure but very human allegory well suited to his gentle imagination..." (DNB). For the Blake engravings: Bentley Blake Books 417C; 436; 485 (no 1 and 2); 486 (no 2 and 3); 487 (no 1, 2 and 3); 491 (no 7); 494 (no 1,2,3 and 4).

US\$12,000 - 18,000

#### STUART, JAMES, AND NICHOLAS REVETT.

The Antiquities of Athens. London: John Haberkorn, John Nichols, et al, 1762-1787.

2 volumes (of 5). Folio (530 x 355 mm). With frontispiece portrait (in volume II), engraved title vignettes, head- and headpieces, and 145 engraved plans and views, including 4 double page and one folding. Half tan calf over marbled boards, spines lettered and decorated in gilt. Some browning to plates V-VI in volume I, some thumbing to text leaves in volume II, but otherwise a clean copy. Both volumes expertly rebacked.

Provenance: George Philips (bookplate to both volumes).

FIRST EDITION OF THE FIRST TWO VOLUMES MOST COMPREHENSIVE SURVEY OF ATHENS TO DATE AND THE WELLSPRING OF THE GREEK REVIVAL IN ENGLAND. The complete series of The Antiquities of Athens took nearly 70 years to complete, the last two published posthumously. Stuart provided the architectural drawings and Revett the views. Blackmer 1017; Cicognara 2713; Fowler 340; Harris 857.

US\$2,000 - 3,000

### TEXIER, CHARLES, AND RICHARD POPPLEWELL PULLAN.

Byzantine Architecture; Illustrated by Examples of Edifices Erected in the East During the Earliest Ages of Christianity with Historical & Archaeological Descriptions. London: Day & Son, 1864. Folio. With chromolithographed add'l title, 70 tinted lithographed or chromolithographed plates, many printed with gold, and with numerous woodcut illustrations. Early 20th-century tan cloth over boards.

Provenance: Haverhill Public Library (bookplate, blindstamp to title and two text leaves, printed black shelfmark at foot of spine).

FIRST ENGLISH EDITION, published the same year as the French. A very fresh copy of this lavishly-illustrated survey of the early Christian architecture of Greece and the Near East. Atabey 1213; Blackmer 1647.

US\$1,800 - 2,500

26

## **THOUIN, GABRIEL. 1747-1829.**

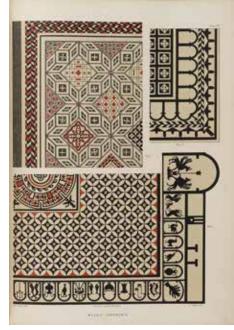
Plans Raisonnés de Toutes les Espèces de Jardins ... Seconde Édition. Paris: LeBèue, 1823.

Folio (430 x 290 mm). [1], 56 pp, [1 leaf of errata], plus 57 handcolored lithographed plates by C. Motte after Thouin. Modern half brown calf over old marbled boards, endpapers renewed. Scattered minor foxing.

Second edition, of the "most beautiful work to be published in France on pleasure gardens" (Bouchard, Traité des constructions rurales, 850). Thouin trained under his father, the chief gardener at the Jardin des Plantes in Paris. The present work, which depicts both actual gardens designed by Thouin as well as proposed designs, was aimed at landscapers at all levels, providing working plans for many different types of gardens, including large parks (including some of the plans for the Jardin des Plantes), pleasure gardens, orchards, a Chinese garden, an English garden, a pharmaceutical garden and more. The first edition of this book was issued uncolored; in this second edition the paths and waterways of the gardens are highlighted in blues and yellows. Mosser & Teyssot, The Architecture of Western Gardens, 377.

US\$2,000 - 3,000





25







27

## WESTWOOD, JOHN O. 1805-1893.

Fac-similes of the Miniatures & Ornaments of Anglo-Saxon & Irish Manuscripts. London: Bernard Quaritch, 1868.

Folio (570 x 380 mm). Chromolithographed title and sectional title, 53 chromolithographs, printed in gold, silver and colors; publisher's green limitation slip inserted at front. Publisher's gilt-tooled black cloth, spine lettered in gilt. Scattered light foxing, spine rubbed.

SOLE EDITION, LIMITED TO 200 COPIES. "In almost every instance the fac-similes from the original MSS. for this work have been executed by myself, with the most scrupulous care, the majority having been made with the assistance of a magnifying glass, and the plates have been produced under my especial direction and constant supervision..." (Introduction). Brunet, p 944.

US\$1,000 - 1,500

28

# 19TH-CENTURY ARTISTS: HASSAM, SARGENT, WATTS, WHISTLER

Collection of 4 autograph notes signed, from Childe Hassam, John Singer Sargent, George Frederick Watts, and James McNeill Whistler, as follows:

- 1. Autograph Note Signed ("Childe Hassam"), 1 p, on Player's Club letterhead, 16 Gramercy Park, a brief note beginning "The exact size is 22 by 45 upright...", folded in the middle, separated at fold, with tape repair to verso;
- 2. Autograph Note Signed ("John S. Sargent"), 1 p, on Tite Street correspondence card, [July 1897], to American artist, Thomas Shields Clarke, a lunch invitation, clean, with mailing envelope;
- 3. Autograph Note Signed ("G.F. Watts"), 1 p, on Little Holland House letterhead, Kensington, August 3rd, 1893, "...the monument is a very fine thing indeed", second leaf of bifolium removed, clean;
- 4. Autograph Note Signed ("J. McNeill Whistler"), 1 p, on Hogarth Club letterhead, n.d., "Dear Mr. Stokes?, I half expected you this morning, but must have mis-understood...," creases, some soiling along the margins.

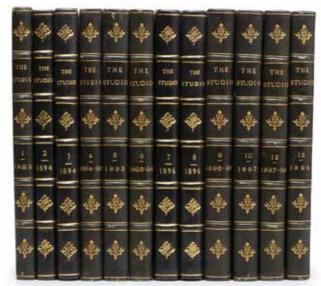
US\$1,000 - 1,500







30



29

#### **ALLIX, SUSAN. (B.1943)**

A Flora. Words about Flowers from Sixteen Authors. London: Susan Allix, 1992.

Folio (330 x 255 mm). With elaborate hand-finished etchings, original watercolours, on hand-made paper, with flower specimens woven in by Susan Allix. Original white parchment boards, with multi-colored patterned morocco, suede and silk onlays in an elaborate floral designs, publisher's cloth clamshell box, a fine copy.

LIMITED EDITION, no 10 of 26 copies, with 23 prints and 2 original watercolors illustrating writings about flowers from writers incuding Shakespeare, Keats, and Proust, and bound in elaborate floral pastiche binding. A spectacular production.

## US\$2,000 - 3,000

30

#### ANUSZKIEWICZ, RICHARD. B.1930.

BLAKE, WILLIAM. *Inward Eye.* Baltimore: Aquarius Press, 1970. Large folio (657 x 504 mm). With 11 serigraphs (including a repeat of number 9 as frontispiece) by Anuszkiewicz, each housed in a thick paper folder with silk-screened text by William Blake. In original lucite box. Fingersoiling to folder 7, faint spotting to blank back of folder 10, some scuffing and and a few dings to case, prints fine.

LIMITED EDITION, NO 466 OF 500 COPIES, SIGNED by the artist. The words of William Blake perfectly illuminate Anuszkiewicz own opart investigations of color, light and form. "So prismatically beautiful is Anuszkiewicz's visual discourse with space that the results have a buoyant, floating effect, as though form and space were one and the same..." (John Gruen Art News September, 1979).

## US\$4,000 - 6,000

31

#### [ARTS & CRAFTS MOVEMENT.]

HOLME, CHARLES & GEOFFREY, editors. *The Studio. An Illustrated Magazine of Fine and Applied Arts.* London: Offices of the Studio, 1893-1925.

Volumes 1-66, 68-90. 4to (280 x 200 mm). With hundreds of plates, many colored or tinted, and illustrations. Near-uniform green half morocco gilt (vols 2, 3, 7, 8, 11, 14, 15, 64 and 68 bound to match). A few title pages and contents leaves not bound in; three of the original 5 Whistler lithographs lacking.

SUBSTANTIAL RUN OF THE MOST IMPORTANT BRITISH 20TH-CENTURY PERIODICAL ON CONTEMPORARY FINE ART AND ARTS AND CRAFTS. An invaluable source on applied arts as well as on the resurgence of interest in the Late Romantics. The Studio was issued in parts in paper wrappers, with an option, once a volume was completed, to have it bound in cloth. Leather-bound sets such as the present one are very rare. Cf Holme, Bryan The Studio: A bibliography the first fifty years 1893-1943 (London, 1978).

US\$5,000 - 8,000

## BAKST, LÉON. 1866-1924.

The Designs of Leon Bakst for the Sleeping Princess. A Ballet in Five Acts after Perrault, Music by Tchaikovsky. London: Benn Brothers,

Folio (388 x 280 mm). 18 pp. Preface by André Levinson. Illustrated with a full-page portrait of Bakst after a drawing by PABLO PICASSO; and by Léon Bakst with 54 mounted color plates with printed tissue guards and two other mounted decorations. Original vellum over blue cloth, t.e.g. Evenly toned, a few instances of faint foxing, several stray marks to boards, corners rubbed.

FIRST EDITION, LIMITED, no 140 of 1000 copies. These costume and set designs were executed for the 1921 revival of the ballet in London.

#### US\$1,000 - 2,000

33

## BEARDSLEY, AUBREY VINCENT. 1872-1898.

Past and Present, The Magazine of the Brighton Grammar School. Vos. X-XV. Brighton: King & Thorne, 1885-1890. 6 volumes bound in three. 8vo. With plates maps and text illustrations throughout. Contemporary 3/4 leather, marbled boards, cloth folding box, some internal foxing. Provenance: Harry Manwaring (stamp to endpapers).

AUBREY BEARDSLEY'S VERY FIRST APPEARANCE IN PRINT. The future artist attended the Brighton Grammar School from 1884 to 1888, where he excelled in art. The precocious twelve-year-old published his first poem, "The Valient," signed "A B [sic] Beardsley," in Past and Present, July 1885, pp. 45-46. His earliest known portrait (by fellow student J. F. Stride) as "Schoolboy" appears in February 1887, p. 3. The June 1887 contains his earliest published drawing, a humorous sketch titled "The Jubilee Cricket Analysis" and signed "A V Beardsley," facing p. 48. Most important is "The Brighton Grammar School Annual Entertainment" program, a supplement to Volume XIV (1889), that includes 11 illustrations by Beardsley for "The Pay of the Pied Piper: A Legend of Hamlin Town," pp. 21-45. The drawings were obviously based on the pictures in Robert Browning's The Pied Piper of Hamelin (1888) by Kate Greenaway, an artist he adored. (Beardsley took the role of "Herr Kirschwasse." in this juvenile comic opera). "School Notes" (February 1889) observed: "Beardsley added to his reputation by his careful and natural illustration of a unique individuality. His artistic drawings are full of life and movement" (p. 3). He became England's "next big thing" just four years later with the publication of Thomas Mallory's Le Morte d'Arthur (1893). Lasner 1, 2 and 5.

## US\$2,000 - 3,000

34

## **BRAQUE, GEORGES. 1882-1963.**

PAULHAN, JEAN. Les Paroles Transparentes. Paris: Les Bibliophiles de l'Union Française, 1955.

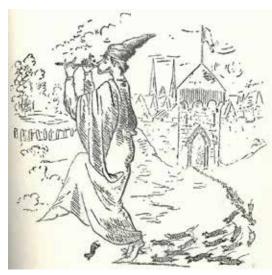
Folio (438 x 328 mm). 84, [5] pp. Illustrated with 14 original lithographs in shades of blue and gray, 4 of which are hors-texte, printed by Mourlot. Printed on handmade Auvergne du Moulin Richard de Bas paper. Loose as issued in original stiff lithographed wrappers with glassine; vellum-backed chemise with gold foil boards and spine allt-lettered: uniform slipcase. Few freckles in margins of last full-page litho, minor imperfections to slipcase; overall excellent.

LIMITED EDITION, SIGNED on the justification page in pencil by Georges Braque, Jean Paulhan and Leon Léal (club President). Without a limitation statement, but one of the 132 exemplars produced for the members of the Bibliophile de l'Union Française (no copies were for sale). Monod 8909; Rauch 109; Vallier 102.

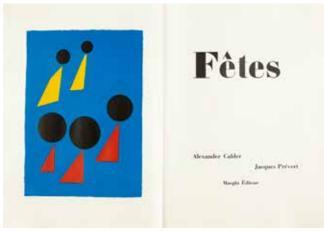
US\$1,500 - 2,500



32

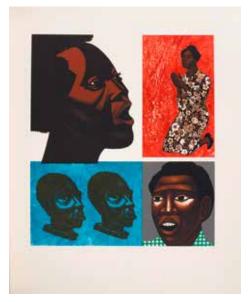








36



35

## CALDER, ALEXANDER. 1898-1976.

PRÉVERT, JACQUES. 1900-1977. Fêtes. Paris: Maeght Éditeur, 1971.

Folio. Complete with 7 full-page aquatints by Calder, loose as issued in lithographed wrappers, publisher's orange clamshell box, some uneven fading to box, prints bright and fine.

ONE OF 150 COPIES SIGNED BY CALDER AND PRÉVERT on vélin d'Arches, no 160 of 200 total copies. The complete suite of seven fine, bright aquatints, with Prevert's accompanying "celebration" of Calder as artist.

US\$5,000 - 7,000

36

## CAMPIGLI, MASSIMO. 1895-1971.

GIDE, ANDRÉ. *Theseus*. [Verona: Officina Bodoni (for New Directions), 1949].

4to (316 x 236 mm). 97, [7] pp. Text in English, with John Russell's translation of Gide. Illustrated with 12 full-page lithographs by Campigli, one signed and laid in. Bound in plain wrappers covered with publisher's printed French wrappers, paper covered card slipcase. Some light foxing to margins and outer page edges, slipcase with light shelfwear and some restoration. *Provenance*: Julien Levy (printed statement in colophon).

FIRST CAMPIGLI EDITION, no 102 of 190 on Pescia handmade paper, from a total edition of 200. The additional loose lithograph with hand-coloring is signed and dated "1948" in pencil by the artist. Designed by Hans Mardersteig, printed on the hand press of the Officina Bodoni. Jentsch *The Artist & The Book in Italy* 91. Mardersteig 89.

US\$800 - 1,200

37

#### CATLETT, ELIZABETH. 1915-2012.

WALKER, MARGARET. For My People. New York: Limited Editions Club. 1992.

Folio (550 x 464 mm). 26 pp. Illustrated with 5 color lithographs by Elizabeth Catlett. Bound in original red Japanese linen-covered boards, original black cloth box. Fine.

LIMITED SIGNED EDITION, no 257 of 400 copies. Catlett's vibrant color lithographs illustrate Walker's 1942 poem about African-American life in Chicago. Signed by Walker and Catlett on the limitation leaf.

US\$800 - 1,200

## CÉZANNE, PAUL. 1839-1906.

Cézanne. Paris: Bernheim-Jeune, éditeurs, 1914. Folio (380 x 285 mm). 68 pp plus table. Text by Octave Mirbeau, Theodore Duret, Léon Werth and Frantz Jourdain. The frontispiece is an original etching by Paul Cézanne printed in sepia, also illustrated with 6 original hors-texte lithographs by various artists, 2 lithographs after Signac and Vallatton, and copious heliogravures after Cézanne (4 of the latter are enhanced with color). Bound in later full leather with green morocco onlay after a Cézanne still-life. Original wrappers bound in. Light shelf-wear to binding and tiny chip to front endpaper, some pages misbound, mild toning to wrappers, soft creases to a few leaves at end and to tissue guards.

FIRST EDITION, one of 400 copies on paper à grain from a total edition of 600. The etching by Cézanne is Paysage a Auvers. Entrée de Ferme Rue Saint-Remy (Venturi 1161; Leymarie C5). It was created by Cézanne in 1873 but used only as this book's frontispiece. The six original lithographs are by Edouard VUILLARD (Portrait de Cézanne, Roger-Marx 51), Pierre BONNARD (Baigneur, Bouvet 82), Maurice DENIS (Nature morte, signed in the plate, Cailler 135), Henri MATISSE (Fruits et feuillages, Duthuit 1), K.-X. ROUSSEL (Bacchanale, Salomon 27) and Aristide MAILLOL (signed in the plate; Guerin 265).

US\$1,500 - 2,500

## CÉZANNE, PAUL. FRENCH, 1839-1906.

VOLLARD, AMBROISE. Paul Cézanne. Paris: Galerie A. Vollard,

Folio (318 x 243 mm). [4], 187, [1] pp. Illustrated with an original hors-texte etching by Paul Cézanne, Tête de Jeune Fille ("A Portrait of Claudine"), printed in sepia and signed in the plate, with 56 fullpage heliogravure plates with captioned tissue guards and 107 reproductions (2 in colors). Bound by Hermann Hiltbrunner in half green levant morocco over marbled boards, spine lettered in gilt, top edge gilt. Original wrappers bound in. Joints tender, showing some repair, an excellent copy overall.

FIRST EDITION IN SPECIAL BINDING, one of 650 numbered copies. Johnson 33. Monod 2465.

US\$1,500 - 2,500

40

## **CHAHINE, EDGAR. 1874-1947.**

HUYSMANS, J. K. 1848-1907. A Vau-l'Eau. Dix-Neuf Eaux-Fortes et Pointes Sèches de Edgar Chahine. Paris: Georges Courville, [1933]. 4to. (280 x 226 mm). With 19 drypoint etchings (9 full-page) by Chahine. Red morocco over boards by Vandyck, spine gilt, deckled edges, top edge gilt.

Provenance: Jean Jacobs (bookplates).

LIMITED TO 200 COPIES. PLUS A FURTHER 15 FOR THE ARTIST'S FAMILY, no 157 of 170 on grand vélin. Monod 6208.

US\$500 - 800



38









42



41

#### **CHELONIIDAE PRESS.**

POE, EDGAR ALLEN. 1809-1849. The Raven by Edgar Allen Poe. Etchings and wood engravings by Alan James Robinson. [Easthampton, Massachusetts: Cheloniidae Press, 1980]. 2 volumes. Folio (380 x 280 mm). Bound volume of text: woodengraved title-page, and colophon with vignette of the Raven's head, 5 etched plates by Robinson, each titled and signed in pencil by the artist, and 2 wood-engravings (duplicates of those printed on the title and colophon leaf) signed and numbered in pencil, printed on thin small format Kitakata paper; loose in chemise: additional suite of the 5 etched plates, unbound, signed, numbered and titled in pencil, extra-illustrated with an original pencil portrait of Poe signed by Robinson; an original pencil drawing of the raven's head signed by Robinson (on a bi-folium including the title-page in red and black); publisehr's prospectus, signed in pencil by Robinson; typed note signed by Robinson on Chelonidae Press headed note-paper; wholesale price list. All contained within the original red moroccobacked black cloth box, spine lettered in gilt.

ONE OF FIVE ARTIST'S PROOF COPIES WITH AN EXTRA SUITE OF PLATES, numbered 5/100. This particular copy also includes two additional signed drawings by Robinson—of Poe and of a raven's head. The unbound additional suite of etchings are numbered 17/50, but as Robinson's typed note makes clear, this is actually one of only five "artists proofs" which can be recognized by the "red leather spine to the accompanying box."

US\$3,000 - 5,000

42

## CLAVÉ, ANTONI. 1913-2005.

MÉRIMÉE, PROSPER. Lettres d'Espagne 1830-1833. Paris: Édition Galatea, 1944.

Folio (340 x 258 mm). 115, [5] pp. 27 original color lithographs by Antoni Clavé, including 8 *hors-texte*. Loose as issued in publisher's printed wrappers with glassine, chemise and slipcase. A scattered very few spots, chemise a little discolored at spine and slipcase with some minor repairs.

LIMITED, FIRST CLAVÉ EDITION, no 175 from an edition of 300. Carteret V, p 279; Monod 8096.

US\$400 - 600

43

## CLEMENTE, FRANCESCO. B.1952.

SAVINIO, ALBERTO. The Departure of the Argonaut. [London & New York]: Petersburg Press, 1986.

Translated by George Scrivani. Folio (650 x 500 mm). Sheet of translator's notes laid in as issued, with 50 color lithographed plates with text, printed on Japanese kozo paper. Publisher's plain Okawara paper wrappers and embossed linen clamshell box, some minor rubbing and trace soiling to box, some creasing to translator's notes, otherwise fine.

NUMBER 131 OF 200 COPIES plus 32 proof copies, signed by the artist on the colophon. Clemente's large-scale lithographs complement Savinio's tale of his wartime journey to Salonika in the midst of World War I. Castleman, Century of Artists Books, 217. The Artist and the Book in Twentieth-Century Italy, 135.

US\$3,000 - 5,000





44

## COBURN, ALVIN LANGDON. 1882-1966.

Men of Mark. London & New York: Duckworth & Mitchell Kinnerley, 1913.

4to (311 x 231 mm). 33 photogravures by Coburn. Original tan buckram over tan linen boards, upper cover stamped in gilt. Text toned, photogravures about fine, light shelfwear.

FIRST EDITION. The photogravures "were produced under the personal supervision of the artist."

US\$2,000 - 3,000

45

## COROT, JEAN-BAPTISTE-CAMILLE. 1796-1875.

L'Album contemporain, collection de dessins et croquis des meilleurs artistes... Paris: Au Siege de la Societé Iconographique, 1873. Folio (405 x 292 mm). 25 mounted lithographs after Corot, Daubigny, LaLanne and others. Publisher's red cloth, rebacked, with original spine laid-down, some soiling to covers, foxing to mounts.

Includes Corot's "Le Souvenir de Sologne," here identified as "L'abreuvoir" (Delteil 34).

US\$800 - 1,200

## COROT, JEAN-BAPTISTE-CAMILLE. 1796-1875.

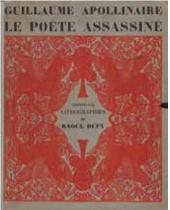
DELTEIL, LOYS, editor. Corot. (Le Peintre-Graveur illustré, Tome Cinquième). Paris: chez l'Auteur, 1910. Folio (315 x 240 mm). One original etching, hors-texte, and 100 black and white plates with catalogue descriptions. Later grey buckram with spine label; original printed wrappers bound in.

First edition, including an original etching by Corot, "Le Dôme Florentin" (Delteil 13), following the title-page.

US\$500 - 800









Arthu Tich

47

## DALI, SALVADOR. 1904-1989.

Gerard, Max, editor Dali New York: Abrams, (1968). 4to, illustrated, original cloth, dust jacket, binding slightly sprung, with a few leaves loose.

FULL PAGE DRAWING BY DALI, inscribed to David Rockefeller, "Hommage de Dalí, 1971," in blue ink of Dali's trademark knight and horse, with the words "Grant's Plan" in black paint, with additional splashes, and what appears to be a false start of an earlier inscription, "A Terri" in a separate ink.

US\$3,000 - 5,000

## **DUBUFFET, JEAN. 1901-1985.**

BERNE, JACQUES. Le Flux Même. [Paris]: Editions St-Germain-des-Prés, [1976].

4to (317 x 242 mm). [64] pp. Illustrated with 26 color serigraph screenprints by Dubuffet including one double page, title and cover. Loose as issued in original serioraphed covers, publisher's titled linen chemise and slipcase. All elements in excellent condition.

LIMITED EDITION, no 7 of 50 copies on Rives, signed by the author and the artist. An additional few hors-commerce copies on Rives were issued and 20 copies were issued on Arches. Monod 1452; Webel 237.

US\$700 - 1.000

49

50

## **DUFY, RAOUL. 1877-1953.**

APPOLLINAIRE, GUILLAUME. Le Poète Assassiné. Paris: Au Sans

4to (285 x 225 mm). 149 pp. Illustrated with 36 original lithographs by Raoul Dufy, including 18 hors-texte. Printed on Montgolfier d'Annonay paper. Bound in original wrappers; publisher's portfolio with ties, upper cover with woodcut in red by Dufy. Light wear to wrappers, but attractive, portfolio spine repaired, the ties likely renewed, covers with slight edge wear, overall a very good copy.

LIMITED EDITION, one of 380 numbered copies from a total edition of 450. The woodcut on the portfolio cover was adapted from Dufy's woodcut Le cheval in the 1911 edition of Apollinaire's Bestiaire. Artist & The Book 92; Carteret IV, 46; MoMA 62; Monod 367; Rauch 46; Reynolds, p 11; Skira 106, plate 31.

WITH: LA VARENDE, JEAN DE, Les Centaures et les Jeux. Paris: Pierre de Tartas, 1957.

Folio (367 x 279 mm). 115, xvii. [2] pp. Illustrated with 36 original woodcuts by Raoul Dufy, including 12 with pochoir colors (6 of which are hors-texte and of these, 4 in full colors, 1 with pochoir in black, and 1 with pochoir in blue-gray). Loose as issued in publisher's printed wrappers and cloth folding box. Box with some sunning and light wear, volume fine.

LIMITED EDITION, one of 180 examples printed on velin d'Arches, but inexplicably lettered "D" and signed by the publisher Pierre de Tartas opposite the justification page. Raoul Dufy produced the plates for this portfolio in 1952, just a few months before his death. They were printed under the supervision of his assistant André Robert and the volume includes an endorsement from Dufy's widow. Monod 6913.

US\$1,000 - 1,500

# DUFY, RAOUL. 1877-1953, AND CONSTANTIN BRANCUSI. 1876-1957.

Autograph Letter Signed ("Raoul Dufy") 1 p, on blue paper, L'impasse de Guelma, Paris, 15 Mai 1936, to Aristide Maillol ("Mon vieux Maillol"), an invitation to visit his studio with his protege, folds, with light toning at margins; WITH: Autograph Note Signed ("Constantin Brancusi"), 1 p, 8vo, New York, 23 November 1926, a sympathy note to Ashley T. Cole, clean, removed from mount.

US\$1,000 - 1,500

51

## FINI, LEONOR. 1908-1995.

SHAKESPEARE, WILLIAM. *La Tempête*. Paris: Trinckvel, 1965. Folio (400 x 290 mm). 167 pp. Illustrated with 22 original color lithographs by Fini of which 12 are full-page, including the wrappers, loose as issued in color lithographed wrappers, with an extra suite of all 21 interior color lithographs laid in to a plain folder. Housed together in publisher's cloth solander case, light sunning and a touch of wear to case, internally fine.

DELUXE COPY OF THE FIRST FINI EDITION, SIGNED by Fini and by André du Bouchet (the translator) on the colophon; no 87 of 100 copies with the additional suite, this being one of 50 on grand vélin de Rives and from a total edition of 200. Monod 10307; Strachan pp 331-2.

US\$600 - 900

52

#### FINI, LEONOR. 1907-1996.

PERRET, JACQUES. Les Sept Péchés Capitaux. Nice: La Belle Page, 1967.

Folio (411 x 330 mm). 111, [6] pp. Illustrated with 8 original color lithographs by Leonor Fini, each signed. Loose as issued in original stiff wrappers with glassine; folding cloth box, box with slight sunning to spine and mild shelfwear, volume very fine.

LIMITED EDITION WITH EIGHT SIGNED ORIGINAL LITHOGRAPHS, no 69 of 149 exemplars on *grand vélin d'Arches* from a total edition of 209, signed by Fini on the justification page.

US\$700 - 1,000

53

## FINI, LEONOR. 1908-1995.

LE FANU, JOSEPH-SHERIDAN. *Carmilla*. New York: Alsparck, 1983. Folio (567 x 451 mm). 109, [5] pp. Illustrated by Leonor Fini with 15 original lithographs in text and 8 original full-page silkscreens *horstexte*, all signed by the artist in pencil. Loose as issued in original velvet box with display window on upper cover. Fine.

LIMITED EDITION, no 70 of 267 copies on Arches wove paper from a total edition of 297, signed by Fini on the justification leaf and on each illustration. Featuring Fini's striking interpretation of the Irish gothic writer Le Fanu's vampire novella of 1871.

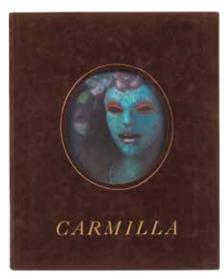
US\$700 - 1,000



51



52







55



54

#### ICART, LOUIS. 1880-1950.

LOUŸS, PIERRE. Lêda ou la louange des bienheureuses ténèbres. Paris: L[ouis] I[cart], 1940.

Quarto (285 x 212 mm). [4], 23, [4] pp. Illustrated with 16 color etchings by Louis Icart, of which 5 are *hors-texte*. Text leaves in citron borders with violet initials. Loose as issued in publisher's printed wrappers, marbled board chemise and uniform slipcase. A few spots at ends not affecting etchings, new label and some fading to chemise spine, slipcase faded.

FIRST ICART EDITION, LIMITED, no 98 of 125 on vélin crème paper from a total edition of 147.

US\$1,000 - 1,500

55

#### IMPRESSIONISM.

DURET, THEODORE. *Histoire des Peintres Impressionistes*. Paris: Floury, 1906.

4to (260 x 193 mm). [4], 211, [2] ad pp. Illustrated with 5 original etchings as detailed below (1 in color); 1 original woodcut by Lucien PISSARRO; 17 full-page plates; 1 etching by P. Roy after Alfred Sisley; 1 woodcut by Prunaire after Morisot; text illustrations. Bound in full vellum gilt; vellum-edged slipcase. Half-title browned, slipcase sunned, internally fine.

FIRST EDITION. The original etchings are by Pierre-August RENOIR (2), Femme Nue Assise and Femme Nue Couchée, Tournée à Gauche (Stella & Delteil 12 & 15, the latter signed in the plate); Camille PISSARRO, Les Faneuses in sanguine (Delteil 94); Paul CÉZANNE, Portrait de Guillaumin (Venturi 2; Cherpin 2); Armand GUILLAUMIN, color etching Vue Prise de Saardam, signed in the plate.

US\$2,000 - 3,000

56

## IMPRESSIONISM.

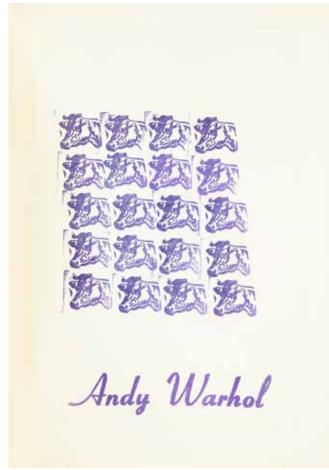
DURET, THÉODORE. Die Impressionisten. Pissarro, Claude Monet, Sisley, Renoir, Berthe Morisot, Cézanne, Guillaumin. Berlin: Bruno Cassirer, 1909.

Quarto (252 x 192 mm). [4], 220, [7] pp. Illustrated with 7 original etchings including one in color as detailed below, with captioned tissue guards; 1 original woodcut; and 21 heliogravure plates. Bound in publisher's leather, neatly rebacked with new endpapers, original spine label preserved.

FIRST EDITION IN GERMAN, no 454 of 1000 copies, with seven original etchings: Paul CÉZANNE, Portrait de Guillaumin (Cherpin 2; Venturi 2 or 1159); Camille PISSARRO, Heuerinnen or Les Faneuses, printed in sepia (Delteil 94); 3 by Pierre-Auguste RENOIR, the last one signed in the plate (Stella & Delteil 12, 14, & 15); Berthe MORISOT Madchen auf Sofa; Paul GUILLAUMIN Landschaft mit Windmuhle, color etching, signed in the plate. The woodcut is by Lucien PISSARRO.

US\$2,000 - 3,000





57

## HOCKNEY, DAVID. B.1937.

Fourteen Poems by C P Cavafy. London: Editions Alecto, [1966]. Folio. With 12 original etchings bound and signed original etching loose as issued. Publisher's purple cloth. Without slipcase.

ONE OF 250 COPIES, INCLUDING AN ORIGINAL SIGNED ETCHING loose as issued, no 114 of 250 copies of "Edition A" from a total edition of 500 bound copies, signed on the limitation page by the artist. Hockney first discovered Cavafy's poems at his local library, and reportedly subsequently stole the copy of the book. These 13 original etchings, Hockney's tribute to the poet, are made from drawings of his friends and filled with tenderness.

US\$4,000 - 6,000

58

## INDIANA, ROBERT; ANDY WARHOL, ET AL.

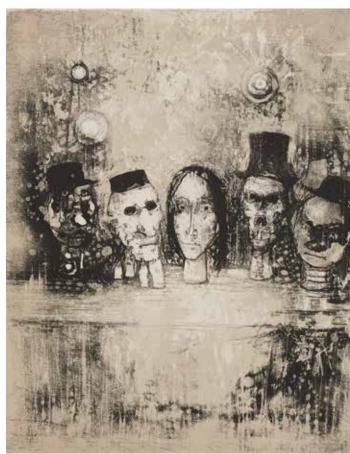
KATZ, WILLIAM, Editor. Stamped Indelibly. New York: William Katz/ Indianakatz, 1967.

4to. With mounted rubberstamp title, contents leaves, colophon and 15 prints in colors on wove paper, each signed in pencil except Grooms/Koch, Warhol, and Malanga which are signed in stamp. Original burlap-covered boards. Fine.

NUMBER 12 OF 110 COPIES of 225 total, signed in pencil on the justification page by William Katz. Including works by: Robert Creeley; Tom Wesselmann; Red Grooms & Kenneth Koch; Marisol; Robert Indiana (2); Josef Levi; Gerard Malanga; Allen Jones; Andy Warhol; Peter Saul; Claes Oldenburg (2); Allen Ginsberg; and John Willenbecher.

US\$5,000 - 7,000





59

## JOHNS, JASPER. B.1930.

STEVENS, WALLACE. *Poems*. San Francisco: The Arion Press, 1985.

4to. Illustrated with an original signed etching frontispiece by Jasper Johns. Original half blue morocco over cloth. Faint narrow discoloration to outer edge of frontis; else fine.

LIMITED EDITION WITH A SIGNED ETCHING BY JASPER JOHNS, no 269 from an edition of 326. The etching was printed by ULAE and titled Summer. This printing was the first appearance of any of the images from "The Seasons." "This print ... predates Johns's series of paintings and prints by almost two years. The work contains what appears to be a symbolic self portrait in silhouette on the left and Johns's thrusting hand on the right. The composition is filled with visual references to Johns's personal interests (George Ohr pottery) and artistic references (i.e. the American flags, the Mona Lisa). The combination of the descriptive yet evasive Johns print with the clear yet dense poetry of Wallace Stevens was an inspired choice by artist and publisher" (Logan Collection 164). Rosenthal, Jasper Johns Work Since 1974, p 89; ULAE 234.

US\$2,500 - 3,500

60

## JANSEM, JEAN. 1920-2013.

BAUDELAIRE, CHARLES. *Le Spleen de Paris*. Paris: Société de Femmes Bibliophiles, 1963.

Small folio (321 x 249 mm). Illustrated with 15 original *hors-texte* color lithographs by Jean Jansem. On *vélin d'Arches* paper. Loose as issued in original wrappers, snakeskin-patterned board chemise and slipcase. Fine.

Provenance: Madame Marcel Prouveur (printed statement).

LIMITED EDITION, no LXXIX of 140 exemplars, signed by Jansem, and Société de Femmes Bibliophiles's President and Vice President on the justification page.

US\$800 - 1,200

## KITAJ, R.B. 1932-2007.

CREELEY, ROBERT. 1926-2005. *A Day Book*. Berlin: Graphis, 1972. Complete portfolio of 13 prints, comprising 8 screenprints, 4 etchings, and one lithograph each numbered and signed by the artist; and letterpress leaves on colored paper; loose as issued in illustrated wrappers and publisher's illustrated red linen box, minor wear to box.

NUMBER 131 OF 200 COPIES, signed on the colophon by artist and author, with each plate signed and numbered by Kitaj, and the colophon signed by Creeley and Kitaj.

US\$2,500 - 3,500

62

#### LABOUREUR, JEAN-ÉMILE. FRENCH, 1877-1943.

GIRAUDOUX, JEAN. Fugues sur Siegfried. Paris: Aux Editions Lapina, 1930.

12mo (196 x 140 mm). 57 pp. With an etching (portrait of the author) by G. Gorvel and 4 original full-page etchings by Jean-Émile Laboureur, each of the 5 etchings signed in the plate, bound in original publisher's wrappers with a pictorial dust jacket, with 3 additional suites of the 3 progressive states of each of the 5 etchings, hors-texte, and 10 of them signed in the plate, in a separate folder. Housed in the original slipcase with some publishing ephemera laid in, partially unopened, few fox marks at the extreme page edges but overall in excellent condition.

DELUXE EDITION, one of 19 examples (de tête) printed on vieux japon paper. Very rare in this edition, with 20 hors-texte etchings compared to only five in the regular issue.

US\$400 - 600

60

## LA FONTAINE, JEAN DE. 1621-1695.

20 Fables. Monaco: Jaspard Polus, 1961.

Folio (380 x 280 mm). 190, [8] pp. Illustrated with a woodcut frontispiece portrait by Jean Cocteau; and 40 original color woodcuts by 20 artists including Leonor Fini and Foujita, comprising 2 each for all of the 20 fables (one large vignette on the section titles and one hors-texte signed in pencil by the artists), loose as issued in publisher's printed folder with glassine, with 4 printed paper folders containing 2 extra suites, a series of color proofs, and special printing on silk, as detailed below. Housed together in original full morocco solander box, spine gilt-lettered, occasional offsetting from plates, touch of fingersoiling to folders, some re-touching to box.

DELUXE ISSUE INCLUDING EXTRA SUITES, no 92 of 80 examples on pur fil d'Arches, with each of the hors-texte woodcuts in the volume signed by the artist, and with 2 extra suites, an extra color woodcut by Bernard Buffet printed on silk, and progressive color proofs for the Goerg woodcut. From a total edition of 299 copies for sale. The first suite is on velin de Jouhannot comprising 21 horstexte plus 10 sheets with 20 woodcuts printed recto and verso. The second suite is on Holland and comprises 41 color woodcuts. The third suite contains progressive color proof woodcuts by Édouard Goerg. Lastly there is a hand-colored hors-texte woodcut by Bernard Buffet, "La Mort et le Mourant," printed on silk and backed on paper. This portfolio has become exceedingly rare in complete state. The contributing artists are Yves Brayer; Brianchon; Bernard Buffet; Caillard; Jean Carzou; Chapelain-Midy; Desnoyer; Leonor Fini; Fontanarosa; Foujita; Goerg; Lila de Nobili; Roland Oudot; Picart-Le-Doux; Planson; Konstantin Terechkovitch; Touchagues; Vertes; Jacques Villon; Waroquier; and Jean Cocteau for the frontispiece and preface.

US\$1,500 - 2,500



61



62











64 65 66 67

64

### LA FONTAINE, JEAN DE. 1621-1695.

20 Fables. Monaco: Jaspard Polus, 1966.
Folio (380 x 280 mm). 184, [10] pp. Preface by Jean Cassou. Illustrated with 40 original color lithographs by 20 artists, including Alexander Calder and Salvador Dali, comprising 2 each for all of the 20 fables, one large vignette on the section titles and one hors-texte, loose as issued in publisher's printed and lithographed folder with glassine; with additional suite of all 40 illustrations, loose in printed paper folder. Housed together in original full morocco solander box, spine gilt-lettered, some light re-touching to box.

LIMITED EDITION, no 108 of 340 copies. The extra suite of the illustrations is on pur fil de Lana and comprises all 40 illustrations printed hors-texte. The contributing artists are Yvas Alix, Calder, A.M. Cassandre, Cavaillès, Clavé, Marianne Clouzot, Paul Colin, Coutaud, Salvador Dali, Hermine David, Dunoyer de Segonzac, Valentine Hugo, Félix Labisse, Jacques Lagrange, André Marchand, Pignon, Dom Robert, Rohner, Marc Saint-Saëns, and Touchagues.

US\$800 - 1,200

65

## LEANDRE, CHARLES. 1862-1934.

HALEVY, LUDOVIC. *La Famille Cardinal*. Paris: E. Testard, 1893. 8vo (243 x 155 mm). [10], 197, [15] pp. Illustrated with 18 fullpage original etchings & *culs-de-lampe* by Louis Muller after Charles Leandre, each in 2 states, 1 with remarques; and with 30 in-text woodcuts by Leveille & Ruffe. Bound by Marius Michel in contemporary full tan levant morocco, spine with 5 bands and gilt lettering, all edges gilt, tan levant doublures with gilt and tan morocco onlay flowers, light green patterned silk endpapers; morocco-trimmed slipcase. Original wrappers and extra subscription and advertisement ephemera bound-in. Spine slightly sunned, else an excellent copy.

FIRST EDITION with these illustrations; a unique copy aside from the total edition of 1110 copies with both suites printed on *Japon imperial*. Monod 5796.

US\$1,500 - 2,500

66

## LE RICHE, HENRI. 1868-1944.

Maroc 1932-1933. Carnet de voyage illustré.... Neuilly-Sur-Seine: Chez l'auteur, 1933

Folio (374 x 288 mm). 15 pp. Introductory text by Abel Bonnard. 30 etchings by Henri Le Riche, tipped into mats and with die-cut window guards. Contemporary half vellum over patterned boards, spine lettered in green paint, with original wrappers bound in, uniform board slipcase, 2 etchings with a touch of spotting, one coming loose from corner mount, one guard with repaired tears at a window edge; some discoloration and re-touching to upper joint and to slipcase edges; still near fine.

LIMITED EDITION, no 350 of 975 copies thus from a total edition of 1000. Henri Le Riche (also known as Hirné) was a French sculptor, graphic artist, illustrator, and mural artist. He won the Prix de Rome in 1888 and was made a Chevalier of the Légion d'Honneur. Monod 7129.

US\$500 - 800

67

## LOBEL-RICHE, ALMÉRY. 1877-1950.

SALOMON. Le Cantique des Cantiques. Paris: Éditions du Livre de Plantin, 1947.

4to (320 x 250 mm). Approximately 70 pp. Illustrated with 21 drypoint etchings by Alméry Lobel-Riche, 9 *hors-texte*. Loose as issued in publisher's printed wrappers with glassine, custom clamshell folding box.

LIMITED EDITION, no 96 of 100 copies printed on *Rives* from a total edition of 200, initialed by the artist on the justification page. Monod 2188.

US\$1,000 - 1,500

## MAILLOL, ARISTIDE. 1861-1944.

RONSARD, PIERRE DE. *Livret de Folastries*. Paris: Ambroise Vollard, 1938-1939.

4to (238 x 189 mm). 190, [7] pp. Illustrated with 43 etchings by Aristide Maillol, 16 of which are *hors-texte*. Loose as issued in publisher's etched wrappers. Custom cloth clamshell box by Ann Repp. Fine condition.

FIRST MAILLOL EDITION, NO 7 OF 25 EXEMPLARS ON VERGÉ DE MONTVAL, from a total edition of 230. This is the only book which Maillol illustrated with etchings. Carteret IV, 347; Guérin 373-379; Johnson 190; Monod 9910; Rauch 143; Skira 217.

US\$1,000 - 1,500

69

## MIRÓ, JOAN. 1893-1983.

Je travaille comme un jardinier. Paris: XXe Siecle, 1963. Folio (406 x 330 mm). 60, [5] pp. 9 color lithographs by Joan Miró (including one on the folder and one on the box), plus lithograph text illustrations. Loose as issued in original lithographed folder and lithographed clamshell box, occasional pale offsetting to text, box with some discoloration and small repair; overall excellent.

LIMITED EDITION, SIGNED by Miró on the justification leaf, no 96 of 75 copies on *grand vélin de Rives* from a total edition of 145. Cramer 85. Mourlot 351-380. Monod 8219.

US\$2,000 - 3,000

70

## MOSKOWITZ, IRA. 1912-2001.

SINGER, ISAAC BASHEVIS. Satan in Goray ... With a New Introductory Essay by the Author, The Making of a First Book. New York: Sweetwater Editions, 1981.

4to (292 x 222 mm). Frontispiece and illustrations after Moskowitz, 10 etched plates by Moskowitz, each signed in pencil by the artist. Original purple 'Chieftain' morocco with gilt tooling.

LIMITED EDITION of 475 copies, this copy out-of-series and unnumbered, with the limitation leaf signed by the author and artist, and all the etchings signed by the artist. Singer's first novel was Satan in Goray which he first published in installments in a literary magazine, Globus, co-founded with the Yiddish poet Aaron Zeitlin in 1935. It tells the story of the events in the village of Goraj (close to Bilgoraj), after the terrible catastrophe of 1648, where the Jews of Poland lost a third of their population in a cruel uprising by Cossacks and the effects of the false messiah Shabbatai Zvi on the local population.

US\$500 - 700



68



69









71 73

71

## ORAZI, MANUEL. 1860-1934.

HUON DE BORDEAUX. Aventures Merveilleuses de Huon de Bordeaux, pair de France et de la belle Esclarmonde ainsi que du petit roi de féerie Auberon. Paris: Didot, 1898.

Folio (424 x 297 mm). [4], viii, 315 pp. Each text leaf with pictorial wood-engraved surround by Eugene Grasset. Illustrated with 12 color plates after watercolors by Manuel Orazi, each followed by 2 color proof prints. Loose as issued in original gilt-lettered green cloth portfolio, light spotting to half-title and in a few other places, light shelf-wear to portfolio and with a new paper spine label.

DELUXE EDITION, WITH AN ORIGINAL WATERCOLOR LAID IN, no 10 of 12 copies. The watercolor and gouache painting is signed by Orazi lower left and is illustrated following p 219. The deluxe issue is on considerably larger paper than the regular issue. A delightful and rare belle époque illustrated book. Carteret V.108; Monod 671.

US\$1,200 - 1,800

72

# PANORAMIC PHOTOGRAPHY: ARTHUR GOLDBECK.

Group of 31 panoramic photographs, silver gelatin prints,  $10 \times 60 \ 1/2$  in. through  $10 \times 33 \ 1/2$  in, with one smaller example at  $9 \ 3/4 \times 28$  in., most with Arthur Goldbeck emblem in negative and stamped on verso, Galveston, TX, 1923-1972, generally excellent condition.

Subjects include: Machu Picchu, Peru (2); Venice, Italy (x2) Roman Forum; Fourth Annual Bathing Girl Review, Galveston; Great Pyramids & Sphinx, Cairo (2); Rio de Janeiro; View across the Nile in Cairo; San Francisco; Blue Mosque in Istanbul; Rio de Janeiro (another view); New York City; View of carriages and wagons assembled; Cape Town, South Africa; Victor Emanuel Monument, Rome; Tel Aviv (3); Jerusalem (4); Red Square & the Kremlin, Moscow; Athens (2); Rome & Vatican City; unidentified hotel; 7th Cavalry Brigade Mechanized, Fort Knox, KY, 1938, General Daniel Van Voorhis Commanding; and Bogata.

US\$4,000 - 6,000

73

## PHOTOGRAPHY.

BLOSSFELDT, KARL. 1865-1932. First Forms of Art. Philadelphia: H. C. Perleberg, [circa 1930].

Folio (340 x 265 mm). Title, contents, and 80 photographs on 40 sheets after Karl Blossfeldt, loose as issued, in publisher's half cloth over patterned paper covered boards, yellow title label on the upper cover, silk tie (worn), edge of portfolio and of title leaf a little worn.

*Provenance:* Haverhill Public Library (blindstamp).

VERY SCARCE PORTFOLIO EDITION containing a selection of Blossfeldt's close-up photographs of plant forms. His original intention had been to use his remarkable photographs to educate his students about design elements in nature, but when Urformen der Kunst was published it became an almost instant international best-seller and Blossfeldt was feted as an important photographer. The work has seldom fallen from its position of prominence, and in 2001 was included in Andrew Roth's The Books of 101 Books: Seminal Photographic Books of the Twentieth Century.

US\$1,200 - 1,800

#### PHOTOGRAPHY: FIREARMS MANUFACTURER'S ALBUM.

Album containing approximately 138 photographs, mainly albumen and collodion on printing out paper, 6 1/2 x 8 1/2 through 4 x 6 1/4 inches, mounted in oblong 8vo album (170 x 284 mm), morocco, titled in gilt on upper cover and spine: "Manufacture Liegeoise d'Arms a feu / Liege-Belgique," Liege, c.1890, some toning, a few instances of paste-action, light shelf wear to album.

Unique album of firearms manufacturer Manufacture Liegeoise d'Armes a Feu of Liege, Belgium illustrating the factory and the company's many wares including shotguns (a number with fine engraving), pistols and rifles. Manuscript catalogue number and some technical information for each. Additionally, printed catalogue pages occasionally tipped in.

US\$4,000 - 6,000

75

## PICASSO, PABLO. 1881-1973.

SABARTES, JAMIE A Los Toros avec Picasso. Monte-Carlo: Andre

4to (260 x 330 mm). With 4 transfer lithographs, including one in colors on wove paper, and 109 reproduction lithographs on smooth paper. Original gray cloth-covered boards and red paper-covered slipcase, fine condition.

The complete book containing the full set of original lithographs by Picasso, one in colors. Bloch 1014-1017. Cramer 113.

US\$2,000 - 3,000

76

## PICASSO, PABLO. 1881-1973.

Picasso: Guernica. Die Skizzen auf Papier - Musée Du Prado - Cason del Buen Retiro. Graz: Akademische Druck- u. Verlagsanstalt, 1990. Folio (607 x 399 mm). 30 pp text brochure by Marie-Laure Bernadac; 42 lithographed plates (most in color) after drawings by Pablo Picasso, on 31 mats, loose as issued. Housed together in original cloth box. Fine, with a few bumps to box.

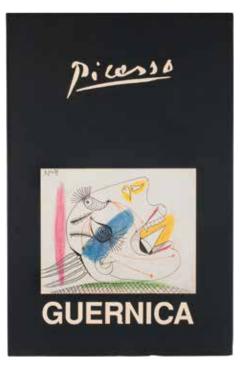
FIRST GERMAN FACSIMILE EDITION, one of 1000 copies printed. Featuring 42 preliminary studies on paper for Guernica.

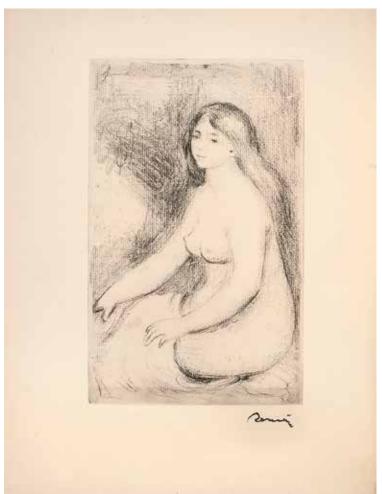
US\$800 - 1,200













77

#### RENOIR, PIERRE-AUGUSTE. 1841-1919.

La Vie et l'oeuvre de Pierre-Auguste Renoir. Paris: Ambroise Vollard, 1919

4to (320 x 244 mm). 280 pp. With original etching by Pierre-Auguste Renoir, a full-page color lithograph by Auguste Clot after Renoir, and 51 full-page engraved plates after Renoir with captioned tissue guards; and other illustrations. Contemporary half vellum over marbled boards, red morocco lettering piece, top edge gilt; morocco-edged slipcase, original wrappers bound in, mild darkening to wrappers, a very short repaired tear on one lower margin, but overall excellent.

LIMITED FIRST EDITION, one of 525 numbered copies on beau papier teinté from a total edition of 1000. The original Renoir etching which serves as the frontispiece is Femme Nue (also titled Baigneuse Assise,, Delteil 11) and bears Renoir's stamped signature. Monod 9641.

US\$2,000 - 3,000

78

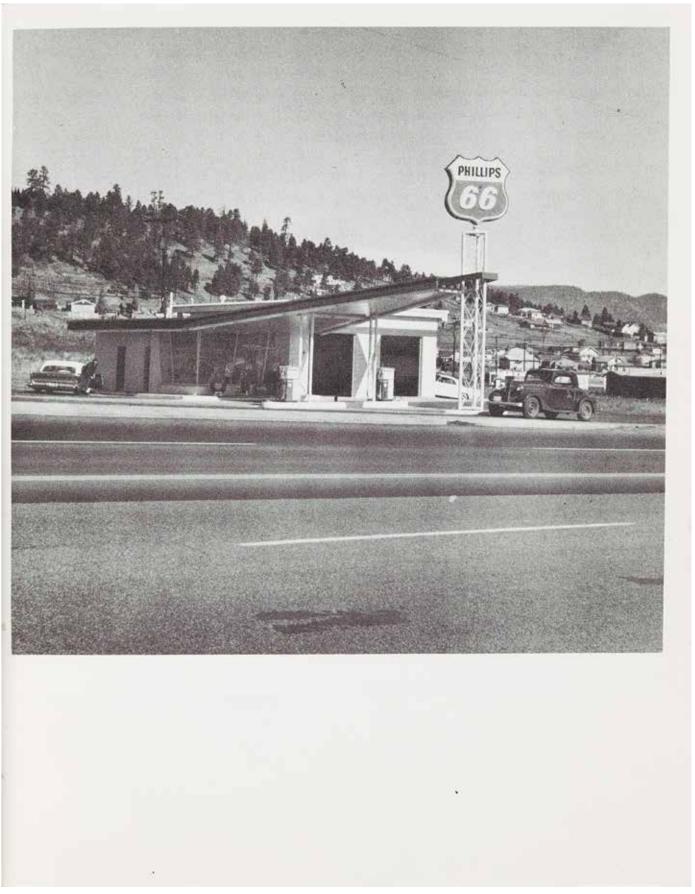
#### [RENOIR, PIERRE AUGUSTE. 1841-1919]

DURET, THÉODORE. 1838-1927. Histoire des Peintres Impressionnistes. Pissarro, Claude Monet, Sisley, Renoir, Berthe Morisot, Cezanne, Guillaumin. Nouvelle Édition. Paris: H. Floury, 1919.

8vo (251 x 163 mm). With two original etchings by Renoir and one by Guillaumin. Early pebbled cloth boards. Spine with loss; text toned.

Second edition of this early history of Impressionism, with two original Renoir etchings: *Jeunes filles* and *Baigneuse*; and one by Guillamin.

US\$1,200 - 1,800





TWENTYSIX

GASOLINE

STATIONS





VARIOUS

**SMALL** 

**FIRES** 

79

## RUSCHA, ED. B.1937.

Complete Set of 16 Artist's Books by Ed Ruscha. Various Places: Various Publishers, 1968-1973.

4to and 8vo, original wrappers, with glassine jackets, and slipcases, where called for, light wear, but generally very clean, near fine copies.

79

THE COMPLETE SET OF THE MOST IMPORTANT AND INFLUENTIAL COLLECTION OF CONTEMPORARY ARTISTS BOOKS, all first printings, seven signed or with early inscriptions from Ruscha, comprising: 1. Twentysix Gasoline Stations, 1962, no 128 of 400 copies; 2. Various Small Fires and Milk, 1964, 400 copies, inscribed ("Ed Ruscha"), and dated July 27, 1966; 3. Some Los Angeles

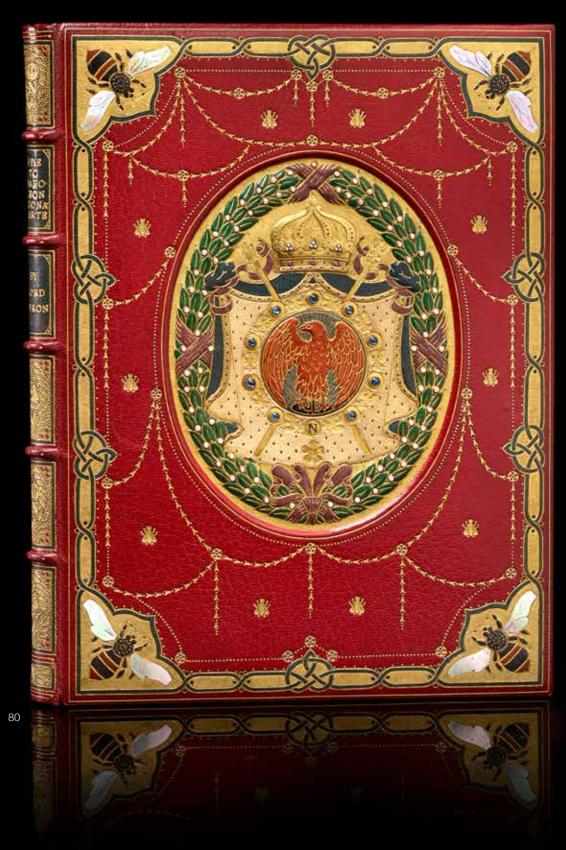
Apartments, 1965, 700 copies, inscribed ("Ed Ruscha") and dated Nov. 18, 1965; 4. Every Building on the Sunset Strip, 1966, 1000 copies, inscribed ("Ed Ruscha"); 5. Thirtyfour Parking Lots in Los Angeles, 1967, 2500 copies, inscribed ("Ed Ruscha") and dated 1968; 6. Royal Road Test, 1967, 1000 copies; 7. Business Cards, 1968, 1000 copies, signed ("Ed Ruscha") and initialed by Billy Al Bengston; 8. Nine Swimming Pools and a Broken Glass, 1968, 2500 copies; 9. "Crackers, 1969, 5000 copies, inscribed ("Ed/1970"); 10. Babycakes With Weights, 1970, 1200 copies; 11. Real Estate Opportunities, 1970, 4000 copies; 12. A Few Palm Trees, 1971, 4000 copies; 13. Records, 1971, 2000 copies; 14. Dutch Details, 1971, about 200 copies; 15. Colored People, 1972; 16. Hard Light, 1978.

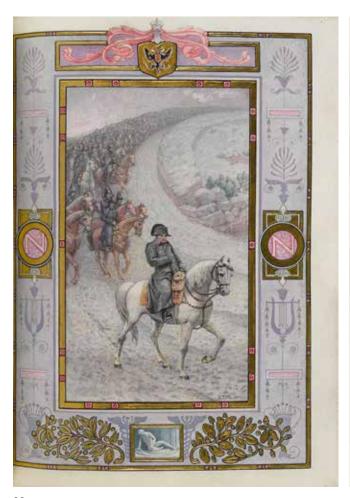


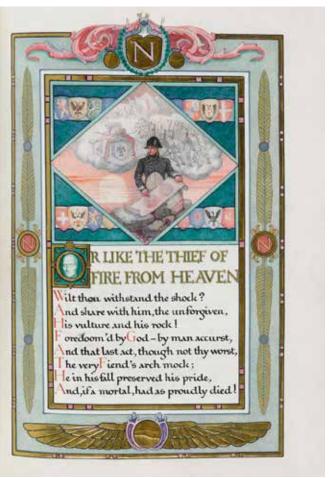
Beginning in 1962 and continuing through 1978. Ruscha published 16 compact, photography-based books, in the process altering the very conception of the artist's book. The antithesis of the lush and produced livre d'artiste, these sparing and beautiful books defied the conventions of art publishing in both format and subject matter, and spawned, more than any other artist, the world of the modern artist book. By now the subject of over one-hundred homages, tributes and appropriations, including artists from Bruce Naumann (Burning Small Fires, 1968) to Dan Colen (Peanuts, 2011), the remarkable work of Ed Ruscha has exerted an out-sized influence on the development of the modern book, and continues to resonate widely today.

"The most renowned series of artist's books in the history of the genre, Ed Ruscha's works still retain their capacity to surprise, delight, and puzzle in equal measure. In the several decades since they were published, they have been much exhibited, written about and analyzed, yet they somehow are still objects of mystery and fascination, beguiling in their utter simplicity and immutable rightness." Parr, M. & Badger, G., The Photobook: A History (Volume II) (London: Phaidon, 2006), pp 140-1.

US\$70,000 - 90,000







## SANGORSKI & SUTCLIFFE: JEWELLED BINDING

BYRON, LORD [GEORGE GORDON]. An illuminated manuscript on vellum, being Byron's Ode to Napoleon, imperial 8vo, engrossed on 17 leaves of vellum, and illuminated with 6 miniatures by L. Fairfax Murray, with headings in gold, illuminated initials, and borders, bound by Sangorski & Sutcliffe in crushed red levant morocco jewelled binding, in a silk lined custom morocco box, fine condition. Provenance: Phoebe A.D. Boyle, her sale, Anderson Galleries, 1923.

FANTASTIC EXAMPLE OF A SANGORSKI & SUTCLIFFE JEWELLED BINDING, in red levant morocco, with the arms of Napoleon inset in the front cover, embellished with gems, jewelled with 9 pearls and 3 rubies, and incorporating 9 sapphires, surrounded with a wreath of laurel enriched with 79 pearls. The borders feature interlaced strapwork in green on gilt, with a modelled bee device at the corners, highlighted by mother-of-pearl wings. The lower cover features a central jewelled device, incorporating the arms of Washington, with the last stanza of the poem inscribed along the margins, with jewelled points featuring 4 opals and 8 amethysts, and along the borders an elaborate gilt design with Napoleonic ciphers. The front doublure is composed of a repeating cipher in gilt on dark blue

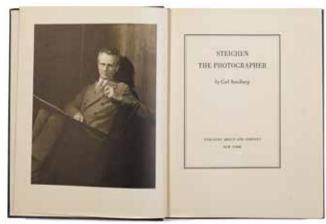
morocco, with a central Napoleonic cipher inset, jewelled with 4 garnets and 8 moonstones, all surrounded by a diaper design with emblematic tooling. The rear doublure features a similar overall design, but with the central inset design being the author's initial "B" beneath a coronet, surrounded by his favorite flower, violets, featuring 4 amethysts.

The 17-page manuscript is accomplished on vellum, the fine work of L. Fairfax Murray, a Birmingham artist from the Arts and Crafts movement, heavily influenced by Edward Burne-Jones. It features 6 miniatures, including the frontispiece, each illustrating an historic event including Napoleon at the Battle of Wagram, and Marengo, his retreat from Moscow, and his exile. The other leaves begin with finely illuminated initials, with verses headed in gold, with a final illuminated tail-piece, and manuscript colophon signed by Sangorski, Sutcliffe, and Muckley.

A magnificent modern illuminated vellum manuscript, housed in a brilliant, elaborate jewelled binding.

US\$40,000 - 60,000





82



83

#### 81

# SCHMIED, FRANCOIS-LOUIS. 1873-1941.

Mardrus, Joseph Charles *Histoire Charmante de L'Adolescente Sucre D'Amour.* Paris: F.L. Schmied, 1927. 4to (303 x 229 mm). 649 colored woodcut decorations and illustrations, including signed frontis. Crushed morocco by George Levitzky (signed "G.G. Levitzky"), with blue morocco dentelles, g.e.,

LIMITED EDITION, one of 150 signed copies, from a total edition of 170, with woodcut frontispiece signed by Schmied, 13 full page color woodcuts, and 635 head-pieces, tail-pieces, intricate borders and other decorations. A high point of art deco bookmaking by one of the most important book artists of the century.

#### WITH.

a fine copy;

Maurras, Charles, *Anthinea d'Athenes a Florence*, 135 woodcuts in color by Rene Renefer with an additional suite and original color ink sketch, dark green morocco by Louis Gilbert, custom paper slipcase, original wrappers, and the additional suite bound in, a fine copy.

DELUXE EDITION, one of 10 copies on Chine, with an original color sketch by the artist, and additional suite of the woodcuts bound in.

#### US\$2,000 - 3,000

82

#### STEICHEN, EDWARD. 1879-1973.

SANDBURG, CARL. Steichen: The Photographer. New York: Harcourt, Brace and Company, [1929].
4to (311 x 234 mm). Photographs reproduced via the Knudsen Process after Steichen. Original black cloth stamped in gilt. Foreedge lightly foxed, else excellent.

LIMITED EDITION, number 837 of 925 copies, SIGNED by Sandburg and by Steichen.

US\$1,000 - 1,500

83

# **TOULOUSE-LAUTREC, HENRI DE. 1864-1901.**

DURET, THEODORE. *Lautrec*. Paris: Bernheim-Jeune, 1920. 4to (255 x 195 mm). With original drypoint etching and original colored lithograph, plus 36 plates (2 colored and mounted). Contemporary half blue morocco by Gruel, with gilt title on spine; original illustrated wrappers bound in.

DELUXE EDITION, NO 75 OF 100 COPIES ON JAPAN PAPER, of Duret's classic work on Toulouse-Lautrec with two original lithographs: Portrait de Tristan Bernard (Delteil 9) and L'Argent. Programme de thêatre (Delteil 15). Monod 4134.

US\$1,000 - 1,500

#### TOULOUSE-LAUTREC, HENRI DE. 1864-1901.

DURET, THEODORE, Lautrec, Paris: Bernheim-Jeune, 1920. 4to (255 x 195 mm). With original drypoint etching and original colored lithograph, plus 36 plates (2 colored and mounted). Original wrappers, spine just started, clean.

The first trade edition (unnumbered) of Duret's classic work on Toulouse-Lautrec with two original lithographs: Portrait de Tristan Bernard (Delteil 9) and L'Argent. Programme de thêatre (Delteil 15). Monod 4134.

#### WITH:

Melot, Michael, editor, Elles, London: The Toulouse-Lautrec Circle, 1969, folio, with additional numbered lithographic plate, certificate, and 11 mounted plates after Toulouse-Lautrec, original cloth, with slipcase, light bumping to edges with minor soiling.

US\$1.000 - 1.500

85

#### 19TH-CENTURY ARTISTS: MONET, RODIN, RENOIR, COROT, **BOUGUEREAU.**

A collection of 5 ALSs, as follows: being:

- 1. Autograph Letter Signed ("Claude Monet"), 1 p, on "Giverny par Vernon Eure" letterhead, 17 Dec 1892, an invitation, with receiving stamp to lower margin (through signature), folds:
- 2. Autograph Letter Signed ("Auguste Rodin"), 1 p, [Paris], 3 Juin 1913, to Monsieur Knoedler, regarding a meeting with Miss Clara Chesney and Madame Blair of Chicago at the Hotel Byron, with a centerfold, clean;
- 3. Autograph Letter Signed ("C. Corot"), 1 p. bifolium, on blue graph paper, Paris, July 1867, to Henri Dumesnil, his first biographer, acknowledging an award (probably his second-class medal at the Exposition Universelle), folded for mailing, addressed on verso of first leaf, with cancels, tears at the corners, and at upper fold;
- 4. Autograph Note Signed ("Renoir"), 1 p, n.p., [1907?] an invitation, note is complete, but missing portion above the fold, clean;
- 5. Autograph Letter Signed ("Wm Bouguereau"), 1 p, bifolium, laid paper with "WB" blindstamp at head, Paris, 5 Juin 1869, warmly complying with an autograph request, clean, with folds.

US\$3,000 - 5,000

86

#### **VARIOUS ARTISTS.**

Collection of catalogues raisonnés and other reference works on German Graphic Art, most hardcover with dust jackets and several slipcases. Together, 19 volumes. INCLUDES WORKS WITH ORIGINAL PRINTS. Overall excellent condition.

Comprises: SPIES & METKEN. Max Ernst: Oeuvre-Katalog. Cologne: Menil Foundation & Dumont, 1974-1998. 6 volumes. Mixed ed. With original color lithograph in volume 1. \* Duplicate of Das Graphische Werk volume of the preceding. \* WINGLER & WELZ. O. Kokoschka. Das graphische Werk. \* SCHMÜCKING. Johnny Friedlaender. Radieriungen 1930-1972. 1973. DELUXE, WITH 2 ORIGINAL SIGNED PRINTS. \* Another copy (trade edition without prints). \* PETERMAN. Die Druckgraphik von Wilhelm Lehmbruck. Verzeichnis. [1964]. \* BEYER. Max Klinger. Das Graphische Werk. 1997. \* Ernst Wilhelm Nay. Die Druckgraphik. 1923-1968. [1975]. \* ENZO CUCCHI. ... Eneide. Bischofberger, 1997. SIGNED. \* FEHLEMANN. Hans Trier. Monographie und Werkverzeichnis. [1990.] \* 3 other catalogs and a 1966 Otto Dix gallery guide.

US\$600 - 900



84



85











87

#### **VARIOUS ARTISTS.**

Collection of contemporary artists books and catalogues raisonnes, limited editions, some with prints, 20 volumes, generally in excellent condition, comprising:

TAPIES. Obra Completa, volumes 5-8. \*ALLEN GINSBERG. White Shroud. Madras, 1984. 1111 copies. \*CUCCHI. La Cerimonia delle Cose. Peter Blum, 1985. 1/100 WITH ORIGINAL ETCHING. \*RICHARD TUTTLE. Reading Red. 1/250 SIGNED. \*TERRY WINTERS. Ocular Proof. 1/20 WITH ORIGINAL PRINT (2 COPIES). \*BAJ. 1997: Totem. \*LAM. Catalogue Raisonne of Painted Works, Vol II. \*FLAVIN. Complete Lights, 1961-1996. \*SCULLY. Prints 1968-1999 (2 COPIES). \*WARHOL. Catalogue Raisonne 02A/02B. \*BOTERO. Catalogue Raisonne, Paintings 1975-1990 (3 COPIES). \*CLEMENTE. Life is Paradise. 1/400 COPIES WITH SIGNED PRINT. \*BARNETT NEWMAN: CATALOGUE RAISONNE. Yale, 2004. MIMMO PALADINO. L'iliade e Odyssee.(20)

# US\$500 - 800

88

#### **VARIOUS ARTISTS.**

Collection of modern artists books, monographs and catalogues raisonnes, many limited editions, some with original prints, 17 volumes, most in excellent condition, comprising: De Francia. FERNAND LEGER. Yale, 1983. \*DE SEGONZAC, Dessins 1900-1970. INSCRIBED TO JOHN REWALD. \*PICASSO. Toros y Toreros. Abrams, 1961. \*IVAN VASILIEVICH KLIUN. IVK Art, 1993. \*Lahusen. WILHELM LEHMBRUCK. Hirmer, 1997. \*Novotny. GUSTAV KLIMT: CATALOGUE RAISONNE. Praeger, 1968. \*CHAGALL. Le cirque d'Izis. 1965. \*JOAN MIRO/ALFRED JARRY. Ubu Roi. Lacking plates. \*DUBUFFET. Abrams, 1981. \*Spies. RICHARD LINDNER: CATALOGUE RAISONNE (2 COPIES). \*WIFREDO LAM: CATALOGUE RAISONNE OF THE PAINTED WORKS, VOL II (2 COPIES). \*LUCIEN CLERGUE. Photographe. SIGNED. \*LUCIEN CLERGUE. Vivre la Provence et la Campagne. SIGNED. \*XXE SIECLE. Panorama 69. Lithographs by Esteve and Capogrossi.

US\$500 - 800

89

#### VARIOUS ARTISTS.

Collection of monographs, artists books, and portfolios, from late-19th and early 20th century artists, comprising:
Buckle. JACOB EPSTEIN: SCULPTOR. \*Cachin. GAUGUIN. 1992.
\*CARLOS SCHWABE: SYMBOLISTE ET VISIONNAIRE. \*MONET: A RETROSPECTIVE. \*Bernstein. COLLAGE IN RUSSIA: XX CENTURY \*Lievre. WORKS OF ART IN THE COLLECTIONS OF ENGLAND. London: Holloway, [1873]. 100 COPIES. \*GIACOMO MANZU. Le Opere e i Giorni. EDOUARD PIGNON. Blasons. 1/225 COPIES. \*VISAGES D'ENFANTS: QUINZE DESSINS DE DURER A DUFY. 12 plates only (of 15). Jacomet, 1968. \*GENTILINI: L'OPERA GRAFICA. Galeone, 1970. \*RICO LEBRUN. Drawings for Dante's Inferno. 2000 copies. \*RUDY POZZATI. Physiologus Theobaldi Episcopi De Naturis Duodecim Animalium. \*PAUL RANSON, 1861-1909: Catalogue Raisonne \*Sold with: Portfolio containing loose color plates.

## US\$500 - 800

90

#### VERVE.

Verve: Revue artistique et littéraire, volumes 1 - 28. Paris: Editions de la revue Verve, 1937-1953. 28 issues, in 5 volumes. Folio (360 x 265 mm). Profusely illustrated with original lithographs (color and black and white), heliographs, and other full page and double-page color and black and white plates. Green morocco, decorated in gilt, with original covers bound-in, with slipcases, containing volumes 1 - 24, with volumes 25/26 and 27/28 in original cloth, all in very good condition, complete.

Provenance: Thomas A. McGraw, MD (bookplates in each volume).

The first 28 issues of the incomparable French review of arts and literature edited by Tériade, featuring lithographs by and after Henri MATISSE, Georges BRAQUE, Pablo PICASSO, Marc CHAGALL, Joan MIRÓ, Pierre BONNARD, Fernand LÉGER, André MASSON, Alberto GIACOMETTI, Paul KLEE, Georges ROUAULT, and numerous others.

US\$3,000 - 5,000

#### VLAMINCK, MAURICE DE. 1876-1958.

SALMON, ANDRÉ. Rive Gauche. Quartier Latin - Plaisance -Montparnassse - Les guais - Saint-Germain-des-Prés. Paris: chez

Folio (393 x 320 mm). 108 pp + contents leaf, 8 pp of lithographed facsimile manuscript, with a full-page signed etching (a self-portrait frontispiece), and 13 engravings (10 with pochoir coloring and 9 of those hors-texte); 2 portraits after Modigliani. Loose as issued in publisher's folder with pochoir-colored upper cover; board folder titled in pochoir; linen solander case; a few preliminary leaves with marginal spotting, mild age-toning to box, overall excellent.

VLAMINCK'S GREATEST ILLUSTRATED BOOK, no 283 of 325 copies. Monod 10104. Walterskirchen 147.

US\$500 - 800

#### VUILLARD, EDOUARD. 1868-1940.

Dix-Neuf Lithographies En Couleurs Boston: Boston Book and Art Shop, (1964). Folio (559 x 283 mm). 8 pp list of plates with explanations, 19 color lithographs after Vuillard, loose as issued, in publisher's folding cloth portfolio, light foxing to cloth, very good.

LIMITED EDITION, no 169 of 180 copies.

US\$400 - 600

93

# WIENER WERKSTÄTTE.

Die Wiener Werkstätte, 1903-1928: modernes Kunstgewerbe und sein Weg. Vienna: Krystall-Verlag, 1929. 4to (220 x 210 mm). Photographic illustrations throughout with pages printed in full-color, black-and-white, silver and gold. Publisher's orange and black molded sculptural relief papier-maché boards, designed by Vally Wieselthier and Gudrun Baudisch. Front joint starting, rear joint a little chipped, fore-edge a little worn.

FIRST EDITION of a landmark in 20th century book design. Despite the acute financial difficulties facing the Wiener Werkstätte, a large jubilee celebration was undertaken to mark the 25th anniversary of its founding. This souvenir publication for the event was intended to illustrate the development of the Wiener Werkstätte and its products since 1903. The work documents all facets of its production in the decorative arts: silver, textiles, lighting, porcelain, glass and all manner of incidental objects d'art. Particular emphasis is given to the work of Josef Hoffmann (who is credited as the guiding genius behind the book), Dagogert Peche, Koloman Moser, Vally Wieselthier and Kitty Rix, among others. The hand-embossed papier-maché covers and layout of the interior can be seen as a final example of Gesamtkunstwerk by the Wiener Werkstätte.

US\$1,800 - 2,500











95

## WITKIN, JOEL-PETER. B.1939.

BLAKE, WILLIAM. Songs of Innocence & Experience. South Dennis, MA: 21st, Publishers of Fine Art Photography, 2004. Folio (330 x 290 mm). 171 pp. Illustrated with 62 photographic plates after Joel-Peter Witkin, printed on Arches paper, with a separate original platinum print, "Eve Knighting Daguerre," on 407 x 510 mm sheet, signed in pencil by the artist, contained in a cloth portfolio. Original full cloth and folding box, housed together in original packing box. As new condition.

DELUXE ISSUE, WITH AN ORIGINAL SIGNED PLATINUM PRINT, "EVE KNIGHTING DAGUERRE", no 59 from an edition of 75 plus 10 artist's proofs. Signed by the artist across the inside front cover and facing flyleaf and below the original photograph.

US\$600 - 900

#### 95

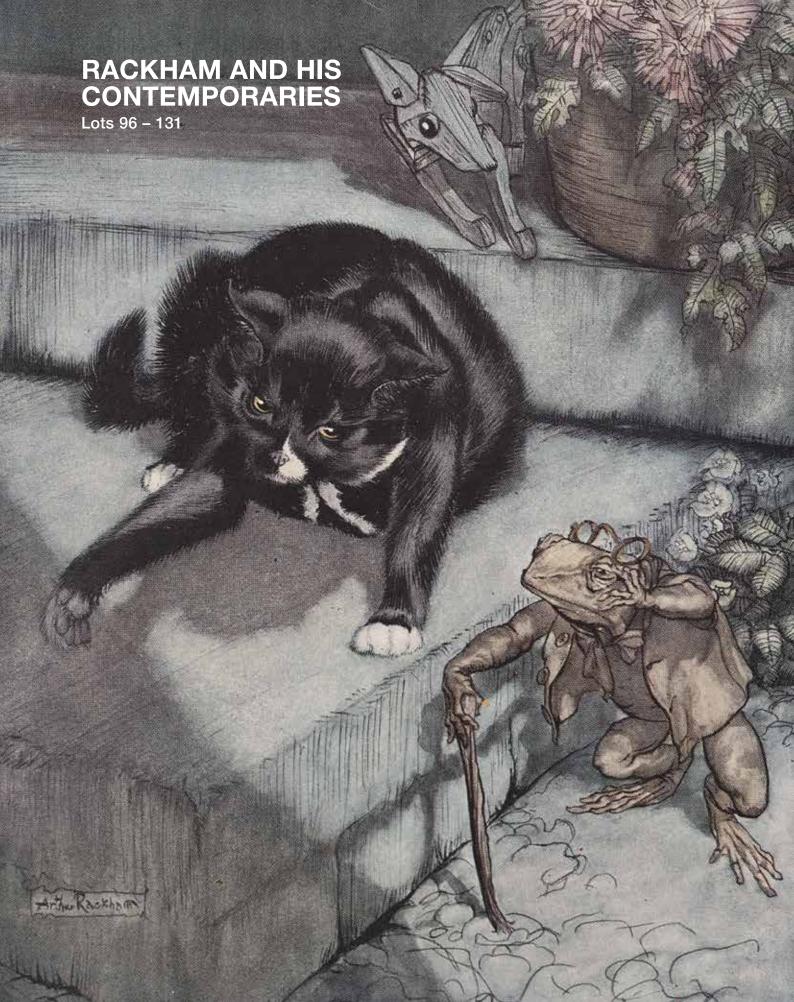
#### YUN-FEI JI. B.1963.

The Three Gorges Dam Migration. New York: Library Council of the Museum of Modern Art, 2010.

Hand-colored woodcut scroll,  $340 \times 3065$  mm, printed on Japan paper and silk, with wooden dowels, housed in original blue cloth folding box, lined in silk, fine condition.

LIMITED EDITION, no 40 of 108 copies, signed and numbered in pencil by Yun-Fei Ji. This remarkable artist's book utilizes over 500 blocks, hand printed with watercolor ink by the famed Rongbaozhai studio, in depicting the "floating weeds" - his word for the people displaced by the decade long construction of the Three Gorges Dam - along the Yangtze. In a style adapted from classical Chinese landscape painting, the artist employs elements of fantasy and folk legends contrasted with the stark reality of the displacement to create a moving portrait of modern China.

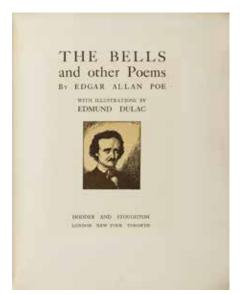
US\$6,000 - 9,000







97



96

#### **ASHENDENE PRESS.**

SAINT FRANCIS OF ASSISI. I fioretti del glorioso poverello. London: Ashendene Press, 1922.

8vo (222 x 145mm). Printed in red, black and blue, with 54 woodcut engravings after Charles M. Gere, initials by Graily Hewitt printed in red and blue. Original vellum, titled in gilt, green cloth ties, with original prospectus laid-in, trace soiling to edges of covers, a fine copy.

LIMITED EDITION OF 240 COPIES. A fine copy, with original prospectus laid-in.

US\$1,000 - 1,500

97

## CLARKE, HARRY. 1889-1931.

GOETHE, [JOHANN WOLFGANG VON]. Faust. New York: Dingwall Rock Ltd., [1925].

4to (265 x 210 mm). 255 pp. 8 tipped-in color plates and 14 black and white illustrations. Original half vellum over boards, decorated and lettered in gilt, t.e.g. Lacking jacket, spine just starting, small loss to paper on lower board, covers lightly thumbed.

DELUXE EDITION, no 689 of 1000 copies, signed by Clarke.

US\$500 - 700

98

#### **DULAC, EDMUND. 1882-1953.**

POE, EDGAR ALLAN. *The Bells and Other Poems*. London: Hodder and Stoughton, [1912].

4to (285 x 225 mm). 28 tipped-in color plates. Original gilt decorated vellum with the original gold silk ties intact, covers bowing, as usual.

DELUXE EDITION, no 41 of 750 copies, signed and numbered by Dulac. This handsome suite of pictures for the great American poet demonstrates that not only was Dulac a superb watercolorist but his pen-and-ink drawings were also masterful. Especially fine is the delicate portrait of brooding Poe that appears on the title-page. The book was also available in a French edition, Stéphane Mallarmé's translation being better known in France than Poe's original. Hughey 29a.

US\$1,000 - 1,500

#### HARRISON, FLORENCE. 1877-1955.

ROSSETTI, CHRISTINA. Poems. London: Blackie and Son Ltd,

4to (260 x 195 mm). [371] pp. 36 tipped-in color plates. Modern crushed blue morocco by Asprey, spine lettered in gilt, blue marbled endpapers, g.e., fine copy.

FIRST TRADE EDITION, in fine binding by Asprey. Florence Harrison was profoundly influenced by the Pre-Raphaelites and illustrated poetry by William Morris and Alfred Lord Tennyson, besides Christina Rossetti.

#### US\$1,000 - 1,500

#### KENT, ROCKWELL. 1882-1971.

MELVILLE, HERMAN. Moby Dick; or The Whale. Chicago: The Lakeside Press, 1930.

3 volumes. 4to (206 x 290 mm). Profusely illustrated with wood engravings by Kent. Original black cloth stamped in silver, top edge stained black, original acetate jacket with paper flaps for volume II only, aluminum slipcase. Light offsetting from illustrations, boards mildly rubbed, spines somewhat sunned, jacket puckered, slipcase with some general wear.

LIMITED EDITION, one of 1000 copies. One of Rockwell Kent's most impressive works. The Artist & the Book 1860-1960 pp 96-7.

#### US\$3,000 - 5,000

101

#### PENNELL, JOSEPH. 1843-1916.

JAMES, HENRY. Italian Hours. Boston: Houghton Mifflin Co., [1909]. 4to (280 x 210 mm). [506] pp. With 32 color plates. Modern crushed black morocco by Asprey, spine lettered in gilt, blue marbled endpapers, g.e., a fine copy.

FIRST AMERICAN EDITION of 1,500 copies, this one finely bound by Asprey. A collection of the Master's essays (two previously unpublished) on "the luxury of loving Italy." First published by Heinemann in London on October 28, 1909, the American edition of November 20, 1909 contains James' corrected text. Joseph Pennell was a celebrated expatriate etcher, lithographer and illustrator best known for his impressionistic studies of European cities. BAL 1066.

US\$1,000 - 1,500



99



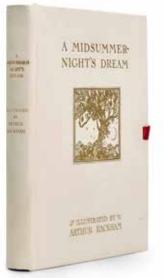
100







103



104

#### 102

#### **RACKHAM, ARTHUR. 1867-1939.**

BARRIE, J.M. Peter Pan in Kensington Gardens London: Hodder & Stoughton, 1906.

4to (248 x 184 mm). 50 mounted color plates. Contemporary full morocco by Sangorski & Sutcliffe, with multicolor pictorial morocco onlays, depicting Peter sailing under the bridge, silk endpapers, g.e., a fine copy.

FIRST TRADE EDITION with Rackham's illustrations for Peter Pan, finely bound by Sangorski & Sutcliffe (signed on the turn-in) in contemporary brown morocco with an onlaid multi-color pictorial morocco representation of the image corresponding to p 47, "He passed under the bridge and came within full sight of the delectable Gardens," bordered in gilt lettering with the words, "When the first baby laughed for the first time, his laugh broke into a million pieces, and they all went skipping about, that was the beginning of the fairies." A beautiful production, in fine condition of the work that remains "his acknowledged masterpiece" (Ray, The Illustrator and the Book in England, p 204). Latimore & Haskell, p 27. Riall p 74.

#### US\$1,500 - 2,500

103

#### **RACKHAM, ARTHUR. 1867-1939.**

[BARHAM, RICHARD HARRIS] *The Ingoldsby Legends*. London: J.M. Dent & Co., [1907].

4to  $(285 \times 220 \text{ mm})$ . 24 mounted color plates. Original vellum decorated and lettered in gilt, t.e.g. Covers lightly thumbed, some toning to pages, cloth clasp lacking.

DELUXE EDITION, no 62 of 560 copies from English edition, signed by Rackham. Latimore & Haskell p 30. Riall p 83.

#### US\$600 - 900

104

#### **RACKHAM, ARTHUR. 1867-1939.**

SHAKESPEARE, WILLIAM. A Midsummer Night's Dream. London: William Heinemann, 1908.

4to (290 x 230 mm). 40 tipped-in color plates. Finely bound in modern parchment by Asprey, with red silk ties, decorated in gilt, with gilt, orange and black decorated endpapers, t.e.g., some minor offsetting from brown paper mounts, minor foxing.

DELUXE EDITION, no 596 of 1,000 copies for Great Britain and Ireland, signed by Rackham, and this one finely bound by Asprey. Arguably Rackham's masterpiece. Latimore & Haskell p 32. Riall, p 87.

US\$1,500 - 2,500

#### **RACKHAM, ARTHUR. 1867-1939.**

SHAKESPEARE, WILLIAM. A Midsummer-Nights Dream. London: Heinemann, 1908.

4to (290 x 230 mm). 40 tipped-in color plates, lettered tissue guards. Original vellum, decorated in gilt, t.e.g., silk ties lacking, minor foxing, but a clean, bright copy throughout.

Provenance: Alexander Mc Grigor (morocco bookplate).

*DELUXE EDITION,* no 808 of 1000 copies, signed by Rackham. Latimore & Haskell, p 32. Riall, p 87.

US\$1,200 - 1,800

106

#### RACKHAM, ARTHUR. 1867-1939.

DE LA MOTTE FOUQUE, FRIEDRICH. *Undine.* London: William Heinemann, 1909.

4to (291 x 232 mm). 15 tipped-in color plates. Modern burnt purple crushed morocco by Asprey, decorated in silver, with silver, green and purple decorated endpapers, silver edges, a fine copy.

DELUXE EDITION, no 175 of 1,000 copies for Great Britain and Ireland, signed by Rackham. This one has been finely bound by Asprey. This German Romantic fairy tale inspired Hans Christian Andersen's even more famous *The Little Mermaid*, "... a masterpiece of sympathetic understanding" (Hudson, p 80). Latimore & Haskell, p 34; Riall, p 93.

US\$1,000 - 1,500

107

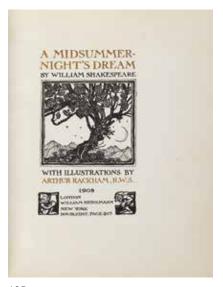
#### **RACKHAM, ARTHUR. 1867-1939.**

SWIFT, JONATHAN. Gulliver's Travels into Several Remote Nations of the World. London: J. M. Dent, 1909.

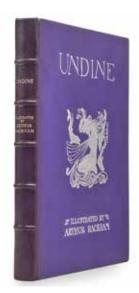
4to (285 x 202 mm). 13 tipped-in color plates. Modern burnt blue crushed morocco by Asprey, decorated in gilt, marbled endpapers, g.e., minor wear, plate facing p 256 creased.

DELUXE LARGE PAPER EDITION, no 210 of 750 copies for England and America, signed by Rackham, with an additional illustration not in the trade edition. This copy has been finely bound by Asprey, with an illustration of Gulliver in gilt to the upper cover. Errata slip bound in at frontispiece: "NOTE The plate facing page 256, 'The Yahoo,' only appears in the Large Paper Edition ... and is not included in the ordinary edition." Latimore & Haskell, pp 32-33; Riall, p 91.

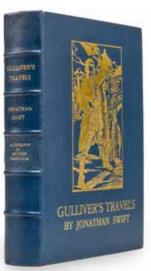
US\$1,500 - 2,500



105



106

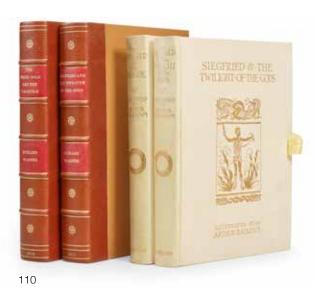




108



109



108

#### **RACKHAM, ARTHUR. 1867-1939.**

LAMB, CHARLES AND MARY. Lamb's Tales from Shakespeare. London: J.M. Dent & Co., [1909].

4to (277  $\times$  206 mm). 13 tipped-in color plates. Original white cloth lettered in gilt, t.e.g., light thumbing, small bump and stain to upper cover.

DELUXE EDITION, no 570 of 750 copies, signed by Rackham. Latimore & Haskell, p 33; Riall, p 90.

#### US\$800 - 1,200

109

#### **RACKHAM, ARTHUR. 1867-1939.**

GRIMM, JAKOB AND WILHELM. *The Fairy Tales of the Brothers Grimm*. New York: Doubleday, Page & Co., [1909]. 4to (287 x 230 mm). 40 tipped-in color plates. Original limp suede, spine lettered in gilt, t.e.g. Covers worn with 1.5 in loss to tail of spine, front cover and spine detached from block but rear cover holding.

RARE AMERICAN EDITION of this work, signed by Arthur Rackham, but unnumbered. Riall mentions 50 numbered copies of this edition in limp suede; this copy matches his description in all ways save the numeration. Riall p 97.

US\$1,000 - 1,500

110

# **RACKHAM, ARTHUR. 1867-1939.**

Wagner, Richard. *The Ring of the Niblung: A Trilogy with a Prelude, [containing] The Rhinegold & The Valkyrie [and] Siegfried & The Twilight of the Gods, London: Heinemann, 1910-1911.*2 volumes. 4to (287 x 225 mm). 64 tipped-in color plates. Original vellum, decorated in gilt with original silk ties, custom half-morocco slipcases, particularly fine copies.

DELUXE EDITION, nos 615 and 758 respectively, of 1150 copies, signed by Rackham, in remarkably fine condition. Lattimore & Haskell, pp 37-38. Riall, pp 103 & 109.

US\$2,000 - 3,000

#### **RACKHAM, ARTHUR. 1867-1939.**

Aesop's Fables. London: William Heineman, [1912]. 4to (289 x 228 mm). 13 tipped-in color plates. Modern burnt red crushed morocco by Asprey, decorated in gilt, with gilt, red and black decorated endpapers, g.e., limitation leaf toned, very minor foxing.

DELUXE EDITION, no 317 of 1,000 copies for England, signed Rackham, and this one finely bound by Asprey. Introduction by G. K. Chesterton. Latimore & Haskell, pp 38-9; Riall, p 11.

US\$1,500 - 2,500

112

#### **RACKHAM, ARTHUR. 1867-1939.**

Aesop's Fables. London: William Heinemann, [1912]. 4to (289 x 228 mm). 13 tipped-in color plates. Original white cloth decorated and lettered in gilt, t.e.g. Flyleaf creased and with small stain from old cover cello tape, covers lightly smudged, spine toned, some light spotting to interior.

DELUXE EDITION, no 404 of 1,450 copies, signed Rackham. Latimore & Haskell, pp 38-9; Riall, p 111.

US\$600 - 900

113

#### **RACKHAM, ARTHUR. 1867-1939.**

Arthur Rackham's Book of Pictures London: William Heinemann, 1913.

4to  $(280 \times 216 \text{ mm})$ . 44 tipped-in color plates. Finely bound in full morocco, with elaborate floral design in gilt, and mutli-color morocco onlays, by Sangorski and Sutcliffe, with art-deco designed endpapers, t.e.g., with cloth slipcase, a fine copy.

DELUXE EDITION, no 842 of 1000 copies, signed by Rackham, this one elaborately bound by Sangorski and Sutcliffe. Latimore & Haskell, p 41. Riall, p 118.

US\$2,000 - 3,000



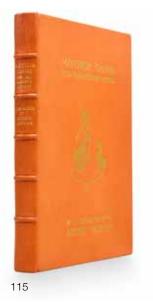
111



112









116

#### 114

#### **RACKHAM, ARTHUR. 1867-1939.**

Mother Goose: The Old Nursery Rhymes London: William Heinemann, 1913.

4to (290 x 230 mm). 13 tipped-in color plates. Original cream cloth, decorated in gilt, t.e.g., light toning to spine, foxing to prelims, small closed tear to half-title, but overall a clean, bright copy.

DELUXE EDITION, no 366 of 1100 copies, signed by Rackham. One of his most beloved productions including his own selection of Mother Goose rhymes. Latimore & Haskell, p 40. Riall, p 115.

#### US\$1,200 - 1,800

115

#### **RACKHAM, ARTHUR. 1867-1939.**

Mother Goose: The Old Nursery Rhymes London: William Heinemann, 1913.

4to  $(290 \times 230 \text{ mm})$ . 13 tipped-in color plates. Modern burnt orange crushed morocco by Asprey, decorated in gilt, with gilt and orange decorated endpapers, g.e., a fine copy.

DELUXE EDITION, number 156 of 1100 copies, signed by Rackham to the colophon, and this one finely bound by Asprey. One of his most beloved productions including his own selection of Mother Goose rhymes. Latimore & Haskell, p 40. Riall, p 115.

US\$1,500 - 2,500

116

# RACKHAM, ARTHUR. 1867-1939.

DICKENS, CHARLES. A Christmas Carol. Philadelphia: J.B. Lippincott Co., [1915].

4to (288 x 225 mm). 12 tipped in color plates. Rebound in half red morocco over cloth, spine lettered in gilt, t.e.g. *Provenance*: Edward Browning, Jr. (bookplate).

DELUXE EDITION, no 85 of 100 copies, signed by Rackham, whose charming illustrations, tinged with a hint of darkness, are a perfect match to Dickens' classic tale of Christmas ghosts. Latimore and Haskell, pp 44-45. Riall, pp 124-125.

US\$1,000 - 1,500

#### **RACKHAM, ARTHUR. 1867-1939.**

GRIMM, JAKOB AND WILHELM. Little Brother & Little Sister and Other Tales by the Brothers Grimm. London: Constable & Co, [1917]. 4to (293 x 223 mm). 13 mounted color plates. Original gray cloth decorated and lettered in gilt, t.e.g. Some offset from tissue guards throughout, bleed through on half title from signature, light shelfwear.

DELUXE EDITION, number 254 of 525 copies, with additional plate ("He Hurried Away With Long Strides") signed by Arthur Rackham, in original envelope laid in. Latimore & Haskell pp 46-47. Riall p 129.

#### US\$500 - 700

118

#### RACKHAM, ARTHUR. 1867-1939.

English Fairy Tales. London: MacMillan & Co, [1918]. 4to (279 x 223 mm). 16 mounted color plates. Original vellum decorated and lettered in gilt, t.e.g. Some toning throughout from tissues; mild thumbing to vellum, scuff to spine.

DELUXE EDITION, no 62 of 500 copies, signed by Rackham. Latimore & Haskell, p 48. Riall, p 132.

US\$700 - 900

119

#### **RACKHAM, ARTHUR. 1867-1939.**

Cinderella. London and Philadelphia: William Heinemann and Lippencott, [1919].

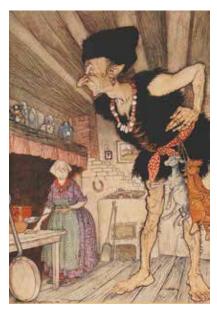
4to (288 x 222 mm). One color plate and 3 double-page color illustrations, and many black and white silhouette illustrations in text. Half vellum over paper boards, t.e.g. Some offset from silhouettes in text, smudging and 3.5 in abrasian to upper cover, 1.5 in abrasian to lower cover, corners bumped.

DELUXE EDITION on English hand-made paper, no 594 of 850 copies, signed by Rackham. Perrault's classic tale as re-told by C.S. Evans. Latimore & Haskell, p 49. Riall pp 134-35.

US\$800 - 1,200

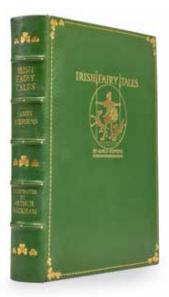


117



118





120



121



122

#### **RACKHAM, ARTHUR. 1867-1939.**

STEPHENS, JAMES. *Irish Fairy Tales*. London: Macmillan & Co., [1920].

4to (275 x 220 mm). 16 tipped-in color plates. Modern burnt green crushed morocco by Asprey, decorated in gilt, with gilt multicolored decorated endpapers, g.e., a fine copy.

DELUXE EDITION, limited to 520 copies, signed by Rackham, and this one finely bound by Asprey, incorporating an Irish motif. A lively collection of ten Irish folk tales retold by the celebrated author of The Crock of Gold (1912). The artist drew on Celtic folk tradition for his motifs, costumes and settings. Even the Irish were pleasantly impressed with the results, The Dublin Independent reporting, "Some of Mr. Rackham's pictures are pure poems--they set you dreaming." Latimore & Haskell, p 52; Riall, p 138.

#### US\$2,000 - 3,000

121

#### RACKHAM, ARTHUR. 1867-1939.

STEPHENS, JAMES. Irish Fairy Tales. London: MacMillan & Co., [1920].

4to  $(275 \times 220 \text{ mm})$ . 16 tipped-in color plates. Original half vellum over paper boards, decorated and lettered in gilt, t.e.g., partial dust jacket. Mild toning to vellum edges, dust jacket lacking lower panel, flaps detached but present.

DELUXE EDITION, limited to 520 copies, signed by Rackham. Latimore & Haskell p 52; Riall p 138.

#### US\$600 - 900

122

#### **RACKHAM, ARTHUR. 1867-1939.**

HAWTHORNE, NATHANIEL. *Hawthorne's Wonder Book.* London: Hodder and Stoughton, [1922].

4to (281 x 225 mm). 24 color plates and black and white illustrations in the text. Original white cloth decorated and lettered in gilt, t.e.g. Spine with half inch abrasion and smudging, covers thumbed.

DELUXE EDITION, no 37 of 600 copies, signed by Rackham. Latimore & Haskell p 55. Riall, p 146.

#### US\$700 - 900

#### **RACKHAM, ARTHUR. 1867-1939.**

BIANCO, MARGERY WILLIAMS. Poor Cecco. New York: George H. Doran, Co., [1925].

4to (292 x 216 mm). 175 pp. 7 tipped in color plates and black and white illustrations in the text. Half vellum over paper boards, glassine jacket, slipcase. Jacket fragile, slipcase with wear, but a fine copy of the book.

DELUXE LARGE PAPER EDITION, no 7 of 105 copies, signed by Margery Williams Bianco. The first edition of Margery Williams's charming story of a toy come to life, with the titular character named for her son. From the author of the much-loved The Velveteen Rabbit. The scarcest of the Arthur Rackham illustrated limited editions. Latimore and Haskell, p 59. Riall, p 155.

US\$1,000 - 1,500

124

#### **RACKHAM, ARTHUR. 1867-1939.**

IRVING, WASHINGTON. The Legend of Sleepy Hollow. Philadelphia: David McKay Co., [1928].

4to (260 x 200 mm). 8 tipped-in color plates. Modern burnt green crushed morocco, decorated in gilt, by Sangorski & Sutcliffe, marbled endpapers, t.e.g., with original pictorial endpapers bound-in, a fine сору.

DELUXE EDITION, limited to 125 copies for the United States, signed by Rackham, and this one finely bound by Sangorski & Sutcliffe. Having established his career with the spectacular Rip Van Winkle (1905), Rackham finally turned to Irving's other classic story late in his career to produce this handsome interpretation. Latimore & Haskell pp 63-64. Riall pp 164-65.

US\$1,000 - 1,500

125

#### **RACKHAM, ARTHUR. 1867-1939.**

GOLDSMITH, OLIVER. The Vicar of Wakefield. London: George G. Harrap & Co., [1929].

4to (264 x 200 mm). 12 color plates and black and white illustrations in the text. Original vellum, decorated and lettered in gilt, t.e.g. Covers and spine thumbed, two small abrasions to upper cover.

DELUXE EDITION, no 16 of 575 copies of the English edition, signed by Rackham. Latimore & Haskell, p 65. Riall, p 170.

US\$600 - 900



123



124







127



128

126

#### **RACKHAM, ARTHUR. 1867-1939.**

WALTON, IZAAK. *The Compleat Angler.* London: George G. Harrap & Co., [1931].

4to  $(267 \times 205 \text{ mm})$ . 12 color plates and black and white illustrations in the text. Original vellum decorated and lettered in gilt, t.e.g., covers thumbed, small abrasion to lower cover.

DELUXE EDITION, no 736 of 775 copies, signed by Rackham. Latimore & Haskell p 66. Riall p 175

US\$600 - 900

127

#### **RACKHAM, ARTHUR, 1867-1939.**

RUSKIN, JOHN. *The King of the Golden River.* London: George G. Harrap & Co., [1932].

8vo (233 x 150 mm). 4 color plates and black and white illustrations in the text. Original vellum decorated and lettered in gilt, t.e.g., glassine jacket. Mild wear to cover, three small stains to lower cover, jacket chipped at edges.

DELUXE EDITION, no 161 of 570 copies, signed by Rackham. Latimore & Haskell p 67. Riall p 176.

WITH: Some British Ballads. London: Constable & Co., [1919]. 4to (285 x 220 mm). 16 color plates and 24 black and white illustrations in the text. Original half vellum over boards, decorated and lettered in gilt, t.e.g., light thumbing to covers.

*DELUXE EDITION,* no 559 of 570 copies, signed by Rackham. Latimore and Haskell, pp 50-51. Riall, p 137.

US\$1,000 - 1,500

128

#### **RACKHAM, ARTHUR. 1867-1939.**

ROSSETTI, CHRISTINA. *The Goblin Market.* London: George G. Harrap & Co., [1933].

4to (226 x 145 mm). 4 color plates and black and white illustrations. Original vellum, decorated and lettered in gilt, t.e.g., minor thumbing to covers.

*DELUXE EDITION,* no 42 of 410 copies, signed by Rackham. Latimore & Haskell, p 69. Riall p 179.

WITH: SWINBURNE, CHARLES. *The Springtide of Life*. London: William Heinemann, [1918]. 4to (284 x 232 mm). 8 color plates and black and white illustrations. Rebound in full green morocco decorated and lettered in gilt, t.e.g., by Sangorski and Sutcliffe. Corners bumped.

*DELUXE EDITION,* no 340 of 765 copies, signed by Rackham. Latimore and Haskell, pp 48-49. Riall, p 133.

US\$1,000 - 1,500

#### **RACKHAM, ARTHUR. 1867-1939.**

POE, EDGAR ALLAN. *Tales of Mystery & Imagination.* London: George G. Harrap & Co., [1935]. 4to (254 x 200 mm). 12 mounted color plates. Original vellum decorated and lettered in gilt, t.e.g., covers with light wear.

*DELUXE EDITION*, no 205 of 460 copies, signed by Rackham. Latimore & Haskell, pp 72-73. Riall, p 189.

US\$600 - 900

130

#### **RACKHAM, ARTHUR. 1867-1939.**

lbsen, Henrik *Peer Gynt.* London: George C. Harrap & Co, [1936]. 4to (263 x 200 mm). 12 tipped-in color plates. Original parchment, titled and decorated in gilt, t.e.g., publisher's card slipcase with original title label, custom half-morocco slipcase, an exceptionally fine copy, with a repair along the rear joint of slipcase.

*DELUXE EDITION*, no 394 of 460 copies signed by Rackham. Lattimore & Haskell, p 74. Riall, p 192.

US\$1,000 - 1,500

131

#### TIMLIN, WILLIAM M. 1893-1943.

The Ship That Sailed to Mars: A Fantasy London: George G. Harrap & Company, Limited

4to (291 x 220 mm). 48 calligraphic text sheets, and 48 illustrated color plates, all mounted to grey cardstock. Original parchment over grey paper boards, dust jacket, an exceptionally fine copy in scarce jacket with just minor chips at the corners.

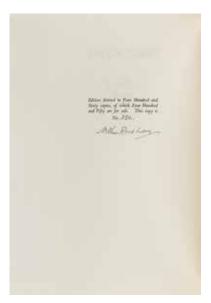
FIRST EDITION of Timlin's masterpiece. Only 2000 copies were printed, and most of those were remaindered, and then destroyed in London in 1941. This is in remarkably fine condition, and retains a fine copy of the jacket. "The most original and beautiful children's book of the 1920s..." Dalby, The Golden Age of Children's Book Illustration.

US\$1,200 - 1,800

132 No lot



129

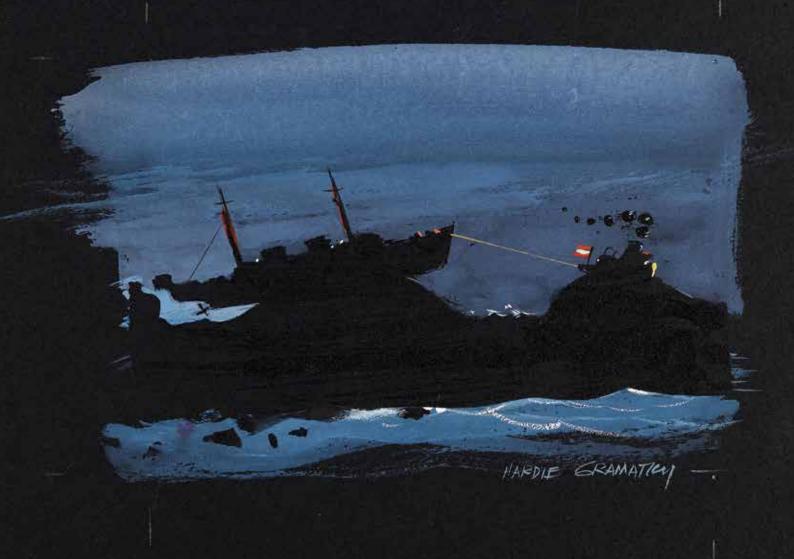


130



# ILLUSTRATION ART AND CHILDREN'S BOOKS

Lots 133 - 181



#### BONET, PAUL. 1889-1971.

Gouache and pencil on watercolor paper highlighted with silver paint, Jeanne d'Arc, being a fine binding design, 254 x 254 mm, on larger paper, n.d., very good condition.

Provenance: "Vente Paul Bonet 1er Juin 1990" stamp on verso.

Paul Bonet was one of the great modern masters of French bookbinding. He "evolved an entirely new style of book decoration--totally original, amazingly clever, and really 'modern' in spirit, with a mouvement radiant. His great swirling designs are so ingeniously drawn that, although they are carried out on a flat surface, they represent a third dimension purely through an illusion created by the drawing....Paul Bonet, in my opinion, is without a rival today" (Diehl. Bookbinding: Its Background and Technique, 1946, p 108).

It has been suggested that this graceful Art Deco design was intended for the volume on Jeanne d'Arc in the series of important figures in French history issued by Frants Funck-Brentano. Paris. in 1912. It incorporates the Croix de Lorraine which has come to represent Joan of Arc because she came from Lorraine; and it today symbolizes defiance and liberation. During World War II, it became the emblem of General Charles de Gaulle's Free French Forces.



134

# **BOUTET DE MONVEL, LOUIS-MAURICE. 1850-1913.**

Original drawings of three French peasant boys and two girls, 229 x 298 mm and 311 x 203 mm, pencil and/or ink on two sheets of paper, some soiling and smudges; crease across center drawing of girls which is mounted on gray card.

Provenance: 2016 estate stamp, lower right hand corner.

Maurice Boutet de Monvel was the first French master of the picture book and arguably the greatest of all French children's book illustrators. He profoundly inspired Maxfield Parrish, Henriette Willebeek le Mair, Maurice Sendak and Hilary Knight's concept of Eloise. He became famous for his portraits of young people and often sketched peasant boys and girls as well as children of the bourgeoisie. Future Nobel Prize Winner Anatole France was so charmed by Boutet de Monvel's pictures of rural and city children that he proposed writing a series of sketches to accompany them. Their collaboration was published in one volume as Nos Enfants in 1887; and later as two separate books, Nos Enfants and Filles et garçons. Evidently this drawing of two little girls served as the study for a watercolor and demonstrates the artist's method of working: he cleaned the nib of his pen in the margins as he went along and covered the back of the sketch with pencil to transfer his precise outline drawing to a piece of watercolor paper for the final painting.



#### BREHM, WORTH (JAMES ELLSWORTH BREHM). 1883-1928.

BREHM, WORTH (JAMES ELLSWORTH BREHM), 1883-1928. Charcoal on illustration board, "This was the gloomiest hour in all that gloomy period," illustration for Booth Tarkington, "Munchausen Penrod," Cosmopolitan Magazine, February 1915, p 252, 521 x 330 mm, signed lower left corner, matted and framed.

"Worth" Brehm was a highly admired American book and magazine illustrator best known for his drawings of boys for Booth Tarkington's Penrod and Sam (1916) and Mark Twain's Tom Sawyer (1917) and Adventures of Huckleberry Finn (1923). He studied at the Herron Institute art school in Indianapolis and The Art Students' League in New York City, and taught at the National School of Art also in New York. His brother George Brehm was also a well known illustrator. Pulitzer Prize Winner Booth Tarkington's Penrod Schofield was once as popular with young readers as Tom Sawyer and Huck Finn. Here he sits baleful in the barn with his dog Duke.





133



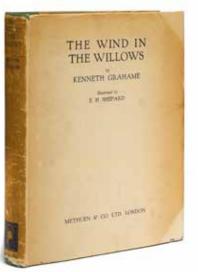
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137



138

136

#### CRAFT, KINUKO YAMABE. BORN 1940.

Egg tempera over watercolor on board, "See why she's smiling," parody of the Mona Lisa for IBM advertising campaign, 1993, 260 x 302 mm, signed with monogram on the lower left corner of the IBM catalog, matted and framed.

A witty parody of the Mona Lisa, probably the most famous painting in Western Civilization, reading the IBM product catalog. Lintas Advertising published it widely in print ads in many national magazines in 1993 and 1994.

Born in Japan and a graduate of of the Kanazawa College of Art (Kanazawa Bijutsu Kōgei Daigaku), Kinuko Y. Craft has become one of the most versatile commercial artists in America since her arrival in 1964. She has done much advertising and editorial work as well as designed greeting cards, calendars, posters and many book jackets. She is especially celebrated for her exquisite children's books. After receiving several gold and silver medals from the Society of Illustrators in New York, she became a member of their Hall of Fame in 2008. "Kinuko Craft is a Renaissance woman," wrote Ray Bradbury. "By this I mean not that she paints like the Renaissance painters, but that she is an artist for all seasons, for all kinds of subjects, and in all kinds of styles."

US\$2,000 - 3,000

137

## CRAFT, KINUKO YAMABE. B.1940.

Watercolor and gouache on handmade paper over Strathmore board, "Japanese Design--Is East meeting West?," cover design for Adweek, October 7, 1985, 534 x 406 mm, matted and framed.

Kinuko Y. Craft evokes the inherent grace of the geisha as immortalized in nineteenth century color woodblock prints as one draws the other in an exquisitely rendered painting.

US\$3,000 - 5,000

138

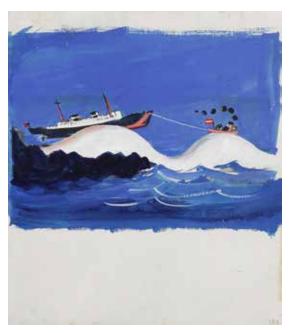
# GRAHAME, KENNETH. 1859-1932.

The Wind in the Willows. London: Methuen, [1931]. Large 8vo. Original green buckram over light blue boards, printed paper spine label, dust jacket. Illustrated by Ernest H. Shepard. Covers with some minor shelfwear, jacket with spine darkened, chips to head and tail of spine and to one corner, some toning and stray abrasions, but a very good copy overall.

LIMITED EDITION, no 55 of 200 copies, SIGNED by both Kenneth Grahame just a year before his death, and by Ernest H. Shepard.

US\$4,000 - 6,000





139

139

#### GRAMATKY, BERNARD "HARDIE" AUGUST JR. 1907-1979.

Archive of original illustrations from the Weston Woods animated film *Little Toot*, being two watercolors (one a finished watercolor on a photostat) with 43 hand-colored mounted photostats of the original pictures (two on one mount) and two color photostats also mounted, plus title card with lettered acetate overlay, prepared by the artist himself for use in the Weston Woods film, most 286 x 356 mm, all but nine of the hand-colored photostats signed in full in ink below the image to the right, minor wear with some tears of protective tissue guards.

Provenance: Mort Schindel.

Little Toot is one of the most beloved children's classics of the 20th Century. Few of its admirers are aware that author-artist Hardie Gramatky was in his own right a distinguished painter of landscapes and seascapes of the California School. (American artist Andrew Wyeth thought he was one of America's greatest watercolorists.) His painting caught Hollywood's attention and he was hired as a senior animator at the Walt Disney Studios. Here he worked on several of the Silly Symphonies shorts. He learned much from the weekly story conferences and the development of storyboards on how to tell a story visually, knowledge he freely applied to the

production of his own picture books. After working for Disney for six years, he went out on his own and published Little Toot in 1939, the first children's book issued by Simon & Schuster. (They later published such classics as Ludwig Bemelmans' Madeline and Kay Thompson's *Eloise*.) *Little Toot* is typical of the here-and-now picture books of anthropomorphic machines then being published, most notably Virginia Lee Burton's Mike Mulligan and His Steam Engine also available in 1939. Little Toot became by far the most successful of Gramatky's picture books; and he wrote and illustrated five more Little Toot titles. (He left the last, Little Toot and the Loch Ness Monster, unfinished at his death, but his wife and daughter completed and published it in 1989 to commemorate the 50th Anniversary of the original Little Toot.) Walt Disney retold Little Toot in 1948 as an animated segment of Melody Time through a song sung by the Andrews Sisters. The original book contained limited color (only a few including the frontispiece was in full color) so when Morton Schindel of Weston Woods commissioned a new animated movie of the story for school use in 1965, Gramatky colored halftone photostats of his original illustrations with watercolor and gouache. He then signed these mounted photoreproductions in ink.

US\$10,000 - 15,000









141 142

140

# GREENAWAY, KATE. 1846-1901.

Four original miniature watercolors of little girls, pencil and watercolor,  $76 \times 50$  mm to  $67 \times 89$  mm, three of the four initialed and dated between 1883 and 1884, framed in pairs.

Kate Greenaway was at the height of her powers when she produced this exquisite quartet. She had just published one of her most enduring and endearing picture books, Jane and Ann Taylor's Little Ann and Other Poems (1883), and had commenced the second of her numerous Almanacks. She often worked to scale so it is possible that these watercolors were intended for one of these famous miniature volumes. She was also in the habit of tucking a little watercolor in with a note or letter to an especially intimate friend. John Ruskin and Frederick Locker-Lampson were among the fortunate ones to be so acknowledged by the beloved illustrator. The first frame holds a delicate painting of a little girl with a sprig of violets; and the other in a blue-ribboned and white fur-lined outfit, offering "a penny bun." In the second, a girl sits on a rock by the sea, gazing at the seagulls flying about; and another is "the cloud baby gone to sleep" among a bunch of pink roses on a cloud.

US\$4,000 - 6,000

141

# HOKANSON, LARS. 1942-2012

FRANCES CICHETTI. Original woodcut, colored in gouache, *Cooking with the Dead*, cover design for Grateful Dead cook book (New York: St. Martin's Press, 1995), 216 x 216 mm, artist's proof signed and dated by the artists, matted and framed.

The popular cookbook of more than 65 "kynd and caring" vegetarian recipes were aimed toward Deadheads as they pursued their favorite band on the road. The cover art reflects the Sixties Spirit with its bright psychedelic colors and its homage to old fruit labels. Author Zipern spent five years following the Grateful Dead on tour before writing the book. After graduating with a Bachelor's Degree in Fine Arts from the University of the Arts in Philadelphia in 1967, Hokanson became a successful freelance illustrator well known for his striking woodcuts. He originally teamed up with his wife Lois; and after she died, Hokanson often partnered with artist Cichetti.

US\$1,000 - 1,500

142

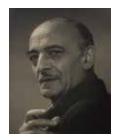
# **HOKANSON, LARS. 1942-2012**

FRANCES CICHETTI. Watercolor, gouache and ink, *Lion/Lamb*, comprising three states: preliminary rough, and finished painting, with printed *New Yorker* cover, March 18, 1996, 267 x 191 mm; 387 x 244 mm; both paintings signed lower left, matted and framed as a triptych.

A clever trick picture on the old cliché as the lamb emerges from the face of the March lion. The artists submitted their cover concept with several preliminary roughs to *The New Yorker* art staff and then completed what they thought would be the published art. Instead the art director went with a preliminary similar to this one. The "finished" art is the central panel of this triptych. Hokanson and Cichetti sold a second *New Yorker* cover later that year.

US\$1,200 - 1,800





Italian immigrant John LaGatta (1894-1977) found early success as a commercial artist selling sketches to Life Magazine while still enrolled at the New York School of Fine and Applied Arts (now Parsons School of Design) on scholarship. His knack for drawing women led him to become one of the most successful artists of his time by the 1930s, illustrating advertisements for a wide variety of companies and for magazines such as

Saturday Evening Post (painting 22 covers), Ladies' Home Journal, Cosmopolitan, Woman's Home Companion, Redbook, McCall's and Harper's Bazaar. He was said to have a gift for illustrating the beauty and glamour of women at the same time rendering clothed women to appear as if they were wearing virtually nothing.

Bonhams is pleased to offer a selection of material from throughout his career including work for advertisement and magazine illustration as well lots providing insight into his working methods.

# LA GATTA, JOHN. 1894-1977.

Mixed media on board, 1032 x 760 mm, c.1960, depicting a woman in blue lingerie with her arms in a dress overhead, edges rubbed, else very good.

US\$3,000 - 5,000





# <sup>144</sup> **LA GATTA, JOHN. 1894-1977.**

Mixed media on board, 1022 x 760 mm, c.1960, depicting a woman in a red bathing suit with a pink bow around her waist, edges rubbed.

US\$3,000 - 5,000

# 145

# LA GATTA, JOHN. 1894-1977.

Pastel on board,  $1020 \times 760$  mm, c.1960, depicting a woman in a red bathing suit with yellow hat and yellow bow around her waist, one corner bumped.

US\$2,000 - 3,000



146

# LA GATTA, JOHN. 1894-1977.

Gouache on paper,  $690 \times 992 \text{ mm}$ , c.1960, depicting two bathing suited women at the beach, mat residue in margins.

US\$2,000 - 3,000

147

# LA GATTA, JOHN. 1894-1977.

Oil on canvas,  $610 \times 814$  mm, signed ("La Gatta"), c.1940, depicting a woman among books with a man in fedora behind her, some toning.

Appears to be an illustration. The monochromatic pallet and the hard-boiled look of the subjects suggests a detective story.

US\$2,000 - 3,000

148

# LA GATTA, JOHN. 1894-1977.

Gouache on board,  $1020 \times 765$  mm, signed ("John La Gatta"), 1938, depicting a woman in a green dress with a man on his knees clutching her, mat residue in margins, corners rubbed.

A label on the verso states that this appeared in the Redbook Magazine story "The Four Happiest Years" in the July 1938 issue.

US\$1,500 - 2,000



147







150



149

#### LA GATTA, JOHN. 1894-1977.

Gouache on board,  $485 \times 670 \text{ mm}$ , c. 1950, depicting a woman in pink dress leaning over and kissing seated man, corners rubbed, else fairly clean.

US\$1,500 - 2,000

150

# LA GATTA, JOHN. 1894-1977.

Mixed media on board, 722 x 980 mm, signed ("John La Gatta"), 1938, depicting a woman in red dress dancing among a number of tuxedoed men, toned, board edges taped.

A label on the verso states that this appeared in the Redbook Magazine story "The Four Happiest Years" in the July 1938 issue.

US\$3,000 - 5,000

151

# LA GATTA, JOHN. 1894-1977.

Oil on canvas,  $765 \times 637$  mm, c.1940, Marine in dress blues leaning over and kissing woman in red dress, unstretched, some stray marks.

Very similar to the Woodbury Facial Soap advertisements La Gatta illustrated in the mid-1940s.

US\$2,000 - 3,000





153

152

# LA GATTA, JOHN. 1894-1977.

Gouache on board,  $1013 \times 760$  mm, c.1950, depicting woman in red dress perched on diving board, three white doves around her, Corners rubbed and bumped.

US\$2,000 - 3,000

153

# LA GATTA, JOHN. 1894-1977.

Oil on canvas,  $638 \times 910$  mm, c.1940, depicting woman in blue two-piece bathing suit laying on beach with man in bathing suit over her, craquelure, some toning.

US\$1,500 - 2,500



154



155

#### LA GATTA, JOHN. 1894-1977.

Group of 2 gouache on paper portraits,  $684 \times 557$  mm &  $778 \times 572$  mm, c.1950, one depicting a back view of a woman dressing, the other depicting a woman in a diaphanous slip, some toning and a few stray marks, very good overall.

US\$1,000 - 2,000

155

# LA GATTA, JOHN. 1894-1977.

Group of 11 portraits, gouache on paper, on 10 sheets,  $362 \times 272$  mm through 246 x 185, c.1960, some toning and stray marks, generally good to very good.

An assortment of gouache studies. All but one are female portraits, the remaining one appears to be a self portrait.

US\$1,000 - 2,000

156

#### LA GATTA, JOHN. 1894-1977.

Collection of 14 sketches, pencil, pen or conte crayon on tracing paper,  $300 \times 227$  mm., c.1960, some toning, minor creases, a few stray marks, but generally very good.

An interesting look into the working process of a commercial artist as a number of the pieces are most certainly for advertisements. As with most La Gatta work, the focus is almost universally on women.

US\$1,000 - 2,000



#### **LEFLER, HEINRICH, 1863-1919.**

Watercolor, unpublished illustration of Brünnhilde (Act III) in Richard Wagner's *Götterdämmerung*, for an unrealized book or calendar, 284 x 213 mm, n.d., matted.

In Act III of Wagner's great opera, Brünnhilde orders a funeral pyre for her dead husband Siegfried whom Hagen has slain with his spear: "Ruhe, ruhe, du Gott!" (Rest, rest, thou God!). The world of the old gods becomes engulfed in flame and flood; and a new one arises out of the tumult through Brünnhilde's undying love of Siegfried. Lefler has captured the deep grief in her eyes at the moment she is about to order that his body be burned.

US\$2,000 - 3,000

158

#### **LEFLER, HEINRICH. 1863-1919.**

Watercolor, unpublished illustration of David and Goliath for an unrealized picture book, 216 x 314 mm, n.d., matted.

The Austrian artist, best known for his work with brother-in-law and famous set designer Joseph Urban (1872-1933), produced one masterpiece of German nursery rhyme illustration, *Kling Klang Gloria* (1907). Evidently he was planning a sequel for several finished watercolors in the same format as this ornate picture of David and Goliath survive. The rather delicate young Hebrew hero confronts a particularly fierce Prussian officer from the eighteenth century court of Frederick the Great.

US\$2.000 - 3.000

159

#### LOBEL, ARNOLD. 1933-1987.

Watercolor drawing of Toad over message, "Dear Alexandra...," a one-page illustrated autograph letter to a child, 273 x 210 mm, n.d., light crease, framed.

Provenance: Morton Schindel.

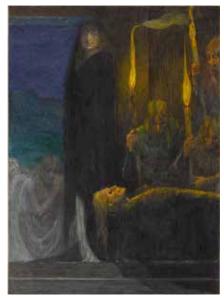
WITH: ZEMACH, MARGOT. Mixed media painting of a Russian feast, 229 x 305 mm, inscribed in crayon upper left corner by the artist and her husband and collaborator Harve Zemach: "For Mort with Affection Margot and Harve July, 65";

AND WITH:

UNGERER, TOMI. "Dear Morton...," one-page decorated letter in ink to Morton Schindel with envelope, 298 x 203 mm, n.d., crease; with three Ungerer books, one inscribed to Schindel.

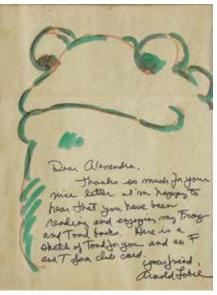
Morton Schindel (1918-2016) founded Weston Woods Studios in 1953, to produce animated films and filmstrips for use in schools. The first of his nearly 500 titles was an adaptation of James Daugherty's Caldecott Honor Book Andy and the Lion (1938) released in 1954; and he tried to film every other Caldecott Medal Winner after that. Lobel, Zemach and Ungerer were just a few of the many other artists with whom he worked; and these tributes to the producer demonstrate the great affection they held for him. For example, Ungerer writes: "Dear Morton...Just a few lines to say that I do hope that We shall meet eventually. Here or There or Anywhere ... In the meantime with my very best and Friendliest whatnots T. Ungere ... ei." He appends the note with a little bird laying an egg on the flourish of his signature. Lobel assures a young fan: "...I'm happy to hear that you have been reading and enjoying my Frog and Toad books. Here is a sketch of Toad for you and an Flrogl and Tloadl fan club card. Your friend, Arnold Lobel." The fate of the Frog and Toad Fan Club card remains a mystery.

US\$1,200 - 1,500



157







# 160 **MONTRESOR, BENI. 1926-2001.**

Eighteen hand-colored photocopied prints on tracing paper, complete suite of illustrations (plus two unused) for *Little Red Riding Hood* (New York: Doubleday, 1991), various sizes, fifteen of the sixteen published works titled, signed and dated ("*Beni Montresor 1990*") below the image.

For his retelling of the classic fairy tale, Caldecott Gold Medalist and famed set designer Beni Montresor returned to the original French version immortalized by Charles Perrault, in which the little girl (as well as her grandmother!) gets eaten up by the wolf. But he does provide some hope by having the huntsman from the Grimm Brothers version waiting in the wings for just the right moment to release Red Riding Hood from the beast's warm belly. The Italian artist does not hesitate to show the debonair wolf's swallowing the little girl whole. At least two of the pictures (including the cover design) pay homage to Gustave Doré's famous wood engravings for "Le Petit Chaperon"

Rouge" in Les Contes de Perrault (1862). Luciano Pavarotti writes in his introduction: "Beni Montresor's interpretation...which will certainly disturb some [people], is the testimony of a totally original vision. It will leave you breathless. Another thing is certain: It will spur you on to seek your own explanation of the mystery of this beautiful, violent tale which has enchanted children the world over for three centuries...." Parents' Choice awarded the book with a 1991 Picture Book Award, a certificate for "Your Amazing Accomplishment," included here. This suite is evidently the final camera ready art made from photoprints to which Montresor applied watercolor and color pencil to get the precision of line, texture and color he desired in reproduction. Evidently the artist did not have room for two additional pictures of Little Red Riding Hood floating contentedly in the wolf's stomach; both of which are part of this lot.

US\$5,000 - 8,000







# 161

#### BARRY MOSER. B. 1940.

BARRY MOSER. B. 1940. Ink and/or pencil on tracing paper, being 9 preliminary drawings for illustrations for *Jump! The Adventures of Brer Rabbit* (San Diego: Harcourt Brace Jovanovich, 1986), various sizes, each signed with initials, some corner creases.

The Brer Rabbit stories are the most beloved of all American folk tales. However the thick dialect employed by Joel Chandler Harris as "Uncle Remus" in the most famous rendering of these trickster tales has proved to be too difficult (and offensive) for modern readers. Legendary arranger and record producer Van Dyke Parks and Malcolm Jones adapted five in verse for young readers as a a record album and a popular picture book illustrated by Barry Moser. School Library Journal called it "certainly the best of all the editions now in print." These drawings (several of which are highly finished) were the basis for the final watercolors that appeared in the published book.

US\$4,000 - 6,000

# 161a

# MOSER, BARRY. B.1940.

CLEMENS, SAMUEL. *Adventures of Huckleberry Finn.* West Hatfield: Pennyroyal Press, 1985.

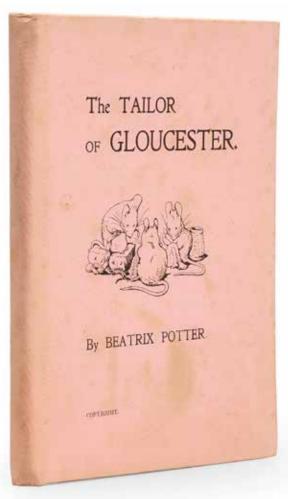
4to  $(323 \times 250 \text{ mm})$ . 49 wood-engraved plates by Barry Moser. Original green morocco gilt by Gray Parrot, with additional set of 49 plates laid into cloth chemise, slipcase, tiny bit of fraying to tips of chemise, a fine copy.

LIMITED EDITION, no 36 of 350 copies, signed by Barry Moser, and with an additional suite of plates.

US\$1,000 - 1,500







#### 162

#### [POTTER, (HELEN) BEATRIX. 1866-1943.]

STURGES (DODGE KNIGHT), KATHARINE. 1890-1979. Pen-and-ink drawing, "I Pray You, Speak Again To My Brothers", illustration for Beatrix Potter, Sister Anne (Philadelphia: David McKay, 1932), p 25, 407 x 267 mm, signed with the artist's initials, framed and glazed.

Beatrix Potter's retelling of Charles Perrault's "Bluebeard" that she reset in Lancashire as *Sister Anne* was originally part of *The Fairy Caravan* (1929), published for the American public only by David McKay. But when the book was thought too long, the story was removed and published separately. It was Potter's last book to be published in her lifetime and the only one she did not illustrate herself. Potter thought she was too old to do the pictures (and she was never good with human figures anyway) so they were provided by prominent book and magazine illustrator and advertising artist Katharine Sturges. Potter so liked the stylish results that she informed her publisher, "Do thank Katharine Sturges from me for interpreting just what I meant!" Sturges was profoundly influenced by Japanese color woodblocks, Chinese painting, Viennese Secessionism and Art Deco. But she is perhaps best remembered today as the mother of Hilary Knight, who illustrated *Eloise* (1955). See Linder, pp 324-326.

US\$1,000 - 2,000

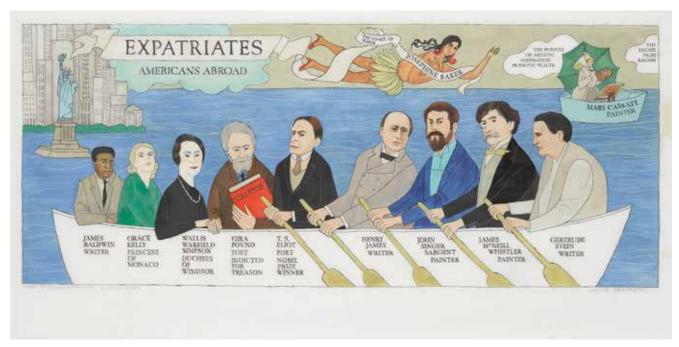
#### 163

# POTTER, (HELEN) BEATRIX. 1866-1943.

POTTER, (HELEN) BEATRIX. 1866-1943. *The Tailor of Gloucester.* [London: Strangeways & Sons], December, 1902. 12mo. 16 color plates. Original pink boards pictorially stamped in black, some soiling of covers, small crack on front, endpapers mildly foxed, a very good copy.

FIRST EDITION, PRIVATELY PRINTED, in an edition of only 500 copies. This is Beatrix Potter's first book after The Tale of Peter Rabbit (1902); and like its predecessor, it was issued in a small privately printed edition before Frederick Warne & Co. put out a trade edition in October 1903. Potter said The Tailor of Gloucester was her personal favorite of all her books and always preferred the earlier printing. The story was based on a legend about a real tailor that she first heard in the home of a cousin in Gloucester in 1897. She sketched the actual locations of the tale for her illustrations. Osborne I, 379; Linder 420; Quinby 3.

US\$3,000 - 4,000



### 164

### PROVENSEN, ALICE. B. 1917.

Oil and ink on paper, "Expatriates: Americans Abroad," being an illustration for My Fellow Americans: A Family Album (San Diego: Browndeer Press, 1995), 238 x 584 mm, identified and signed "Alice Provensen" in pencil beneath the image, matted and framed. Provenance: Nancy Willard (gift of the artist).

This painting depicts writers James Baldwin, Ezra Pound, T. S. Eliot, Henry James and Gertrude Stein, painters John Singer Sargent, James McNeill Whistler and Mary Cassatt, actress Grace Kelly and the Duchess of Windsor with chanteuse Josephine Baker floating above in her famous banana skirt. As the clouds above Cassatt in her boat explain, these Americans went to Europe in "pursuit of artistic expression in exotic places" and "the escape from racism." Alice Provenson met her husband Martin (1916-1987) when they were both working in the animation studios in Hollywood-she with Walter Lantz and he with Walt Disney. After they married in 1944, they collaborated on many successful children's books including the Newberry Medal winner and Caldecott Honor Book A Visit to William Blake's Inn (1981) by Nancy Willard and the Caldecott Medal Winner The Glorious Flight (1983). Since his death, Alice Provenson has continued to produce distinguished picture books on her own including the patriotic My Fellow Americans.

### US\$5,000 - 8,000

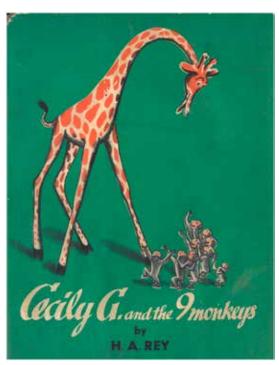
### REY, H.A. (HANS REYERSBACH). 1898-1977

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

4to. Original brown cloth, stamped in blue, dust jacket, gift inscription and sticker to pastedown, small ink note to front fly, minor chipping to the corners of jacket, but a clean, tight copy in bright jacket.

FIRST EDITION of the first book to feature Curious George, in a bright example of the scarce dust jacket.

US\$1,000 - 1,500



165



166

### ROBINSON, W[ILLIAM] HEATH ROBINSON. 1872-1944.

Watercolor and ink, "The Merchant's Wife and the Merchant", illustration for *Bill the Minder* (London: Constable, 1912), initialed lower left corner, matted and framed.

Provenance: A. E. Johnson, London (artist's agent, label on verso of frame).

W. Heath Robinson was one of three brothers who became celebrated English illustrators. "Heath Robinson" (like "Rube Goldberg") has entered the language to describe any ingenious but

impossibly complex mechanical contraption. The most ambitious of the children's books the famed cartoonist both wrote and illustrated was the whimsical fantasy *Bill the Minder*. An animated version of the story aired on the PBS children's program *Long Ago and Far Away* on November 3, 1990. Many of the originally black-and-white drawings (including "The Merchant's Wife and the Merchant") were reworked in watercolor by Robinson himself after publication for sale at exhibition in London.

US\$9,000 - 12,000











168

167

### SCHULZ, CHARLES M. 1922-2000.

Original pen and ink 4-panel comic strip, on stiff paper with printed panels and "Peanuts" slug, 153 x 732 mm, signed ("Schulz") in final panel and additionally signed and inscribed in second panel, January 10, 1956, matted and framed, evenly toned, vertical centerfold between second and third panels, very good overall.

Inscribed by Schulz to Hearst editor Curtiss Anderson, this strip features Charlie Brown and Linus and Lucy van Pelt.

US\$7,000 - 9,000

168 <sup>¤</sup>

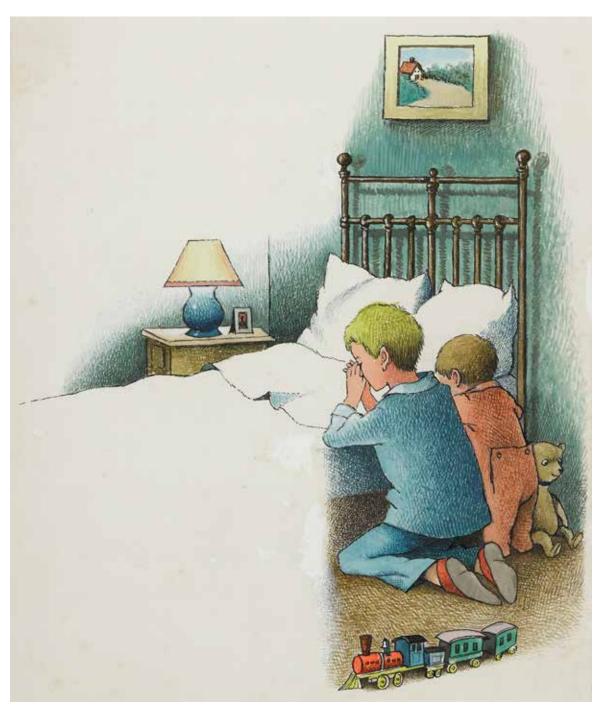
### SCHULZ, CHARLES M. 1922-2000.

Original pen and ink illustration on stiff paper, 200 x 253, depicting Schroeder playing piano, "Spring '56" on verso, inscribed below image: "For Miss Dorian Hyshka - with sincere best wishes from Schroeder & Charles M. Schulz," matted and framed, excellent condition.

Provenance: Collection of Ms. Hyshka Stross, Berkeley, CA.

Lot also includes a Letter Signed ("Charles M. Schulz"), to Ms. Hyshka Stross, Santa Rosa, February 10, 1982 as well as a carbon of the letter of the above recipient to Schulz.

US\$1,500 - 2,500



169

### SENDAK, MAURICE BERNARD. 1928-2012.

Watercolor and ink, "For This New Morning/Father We Thank You." being an unused illustration for "Prayers for Everyday", to be included in Childcraft--The How and Why Library (Chicago: Field Enterprises), 216 x 161 mm, identified and signed "Maurice Sendak" in ink on stamped label on verso, matted and framed.

An early full-color illustration to the prayer "Father, We Thank You," often attributed to Ralph Waldo Emerson. Most of Sendak's work at this time was color separated. *Childcraft* was a multi-volumed

supplement to World Book Encyclopedia similar in content to *My Book House*. Sendak illustrated two pages of prayers in *Poems and Rhymes*. Although a self-confessed atheist, Sendak was uncharacteristically tender toward the two devout little boys saying their prayers. The teddy bear on the floor may be a sly homage to E. H. Shepard and his drawing for A. A. Milne's famous children's poem "Vespers" in *When We Were Very Young* (1924).

US\$10,000 - 15,000



170

### SENDAK, MAURICE BERNARD. 1928-2011.

Pencil on tracing paper, concept drawing of a baby, a cross older woman and four fairy tale characters for the animated television series Seven Little Monsters, 2000. 229 x 279 mm, signed in pencil on the central left, "Maurice Sendak", framed.

Seven Little Monsters originated as a Sesame Street short that Sendak wrote and designed. It aired in the second season of the PBS show in 1970-1971; and it was issued as a picture book in 1977. Goldilocks, Snow White and Hansel and Gretel all appear in this concept sketch for the short-lived Seven Little Monsters TV show that ran on PBS for only four seasons from 2000-2004. Sendak was personally involved only in the earliest episodes. Demure Snow White looks like the heroine of Walt Disney's Snow White and the Seven Dwarfs (1937), one of Sendak's favorite movies from childhood. The oversized wide-eyed baby and the other three children are typically Sendakian in facial expression and body language.

### US\$5,000 - 8,000

171

### SENDAK, MAURICE BERNARD. 1928-2012.

Pencil drawing, "Oz the Hundredth Anniversary Celebration," being a study for the jacket/title page design of the book (Henry Holt and Co., New York, 2000), 304 x 203 mm, pencil on tracing paper, signed "Maurice Sendak" lower right, some faint smudging, matted and framed.

Provenance: purchased from the artist.

Here Sendak pays homage to William Wallace Denslow, the original illustrator of The Wizard of Oz. This was one of just two commissions relating to L. Frank Baum and the Land of Oz that he ever fulfilled. The other was a concept watercolor for Walt Disney's unsuccessful fantasy film Return to Oz (1985) that was rejected by the studio.

US\$5,000 - 8,000







### 172

### SENDAK, MAURICE BERNARD. 1928-2012.

Pencil on tracing paper, Studies for Bob Blechman's Japanese/ German Beer-man, being five preliminary character drawings on one sheet for a character in a beer commercial produced by R. O. Blechman, 1997, 267 x 203 mm, double signed in pencil at top right "Maurice Sendak Oct. '97" and lower right "Maurice Sendak", matted and framed.

Sendak on occasion worked with his friend and fellow illustrator, Emmy Award winning producer and The New Yorker cartoonist Oscar Robert Blechman (b. 1930), most notably on the 1977 Christmas TV special Simple Gifts. Unfortunately the Japanese advertising agency who commissioned the commercial turned down Sendak's concept of the beer-man.

US\$4,000 - 6,000

### SENDAK, MAURICE BERNARD. 1928-2012.

The Juniper Tree and Other Tales from Grimm. New York: Farrar, Straus and Giroux, [1973].

2 volumes. 8vo. Original gilt stamped brown cloth in their original dust jackets and orange papered slipcase, some soiling and wear and slipcase a bit sunned.

Provenance: D. M. Gibbons estate (pencil note).

WITH: 16 (of 27) large paper proofs of the illustrations, from the limited signed edition, each 213 x 165 mm, each signed in pencil "Maurice Sendak" beneath the image to the right.

SIGNED FIRST TRADE EDITION, inscribed in ink on the half-title page of Vol. I: "Maurice Sendak Jan '74," and including a collection of 16 miscellaneous proofs from the limited edition individually signed by Sendak, outside of the edition. The prints as issued with the portfolio of the deluxe edition were not signed.

Arguably Sendak's masterpiece, his celebrated suite of minutely crosshatched pen-and-ink drawings for The Juniper Tree did perhaps more than any other publication to elevate the famous children's book illustrator to a recognized fine artist. The choice of the tales for interpretation was unconventional. Instead of relying on the "Kleine Ausgabe" that was prepared specifically for juvenile readers, Lore Segal at Sendak's urging returned to the original unexpurgated darker versions of the famous German fairy tales. (The Jarrell translations had originally appeared elsewhere.) His pictures freely borrowed from Albrecht Dürer and other German masters as well as the brother of the Brothers Grimm, Ludwig Emil Grimm. Consequently the illustrations are some of the most powerful, if not the most powerful of Sendak's entire career.

US\$1,500 - 2,000





### 174

### SIS. PETER. B. 1949.

Mixed media, five miniature New Year's greetings, 1988-1992, each 41 x 51 mm, all but one signed and dated below the painting, matted and framed individually.

Provenance: Morton Schindel.

Czech-born MacArthur Fellow, Hans Christian Andersen Medalist and Caldecott Honor Winner Peter Sís is internationally renowned as a children's book illustrator, painter, muralist and animator. Perhaps his best known work is the poster for the Oscar Winning Best Picture Amadeus (1984). He is also a gifted miniaturist who supported himself for a time after defecting to America by painting Easter eggs. He presented one to the Clintons in The White House in 1995. For several years he sent these exquisite tiny New Year's greetings to award winning Weston Woods producer Morton Schindel. The two were planning to do an animated film of the picture book Rainbow Rhino (1987), but it was never made.

US\$600 - 800

### STEIG, WILLIAM. 1907-2003.

Original ink drawing, eight caricatures, including self, 178 x 267 mm, signed in ink lower right hand: "Bill Steig," framed. Provenance: Morton Schindel (gift from the artist).

WITH: Original hand-painted animation cell and watercolor washed blue background for Sylvester and the Magic Pebble, video produced by Weston Woods, New York, 1993, 254 x 356 mm.

AND: Autograph Letter Signed ("Bill Steig"), 1 page, 8vo., January 14, 1992, to Morton Schindel, creases.

AND: Four signed books including The Old Testament Made Easy, Alpha Beta Chowder; Strutters & Fretters, and Happy Birthday, William Steig, all signed by William and Jeanne Steig (Strutters and Fretters signed by Willam Steig alone).

At age 61, William Steig became in addition to "King of Cartoons" one of America's greatest children's book illustrators. His third picture book, Sylvester and the Magic Pebble (1969), won the Caldecott Medal. Like his fellow New Yorker cartoonist Saul Steinberg, Steig was profoundly influenced by Pablo Picasso as seen in this page of lively caricatures. Gene Deitch adapted and directed Sylvester and the Magic Pebble as a Weston Woods animated cartoon; and John Lithgow provided the narration. Steig writes Schindel: "Dear Mort, Thank you for sending me the photos showing 'progress' on the SYLVESTER animation. At age 84 I despair of ever seeing the finished animation. Best wishes for 1992! Bill Steig." The film was finally released in 1993, ten years before Steig's death.

US\$1,500 - 2,000



### 176

### SZYK, ARTHUR. 1894-1951.

Original gouache, "Polish Pioneers Arriving in Jamestown,"  $203\ x$  152 mm, signed "Arthur Szyk London 1938" lower left, matted and framed.

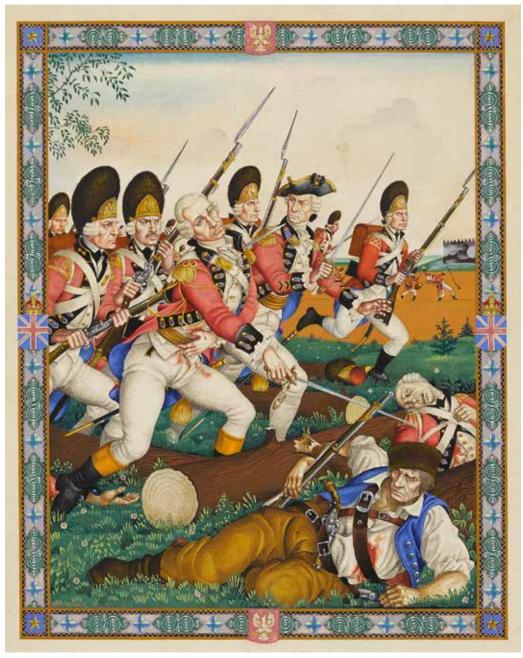
## AN IMAGINARY PORTRAIT OF POLISH-AMERICAN

REVOLUTIONARY PATRIOTS, done for the Polish Pavilion of the New York World's Fair, 1939, from a suite of twenty-three paintings depicting the contribution of Poles to American history. They were reproduced in Krakow in 1939 as a series of postcards, "Twenty Pictures from the Glorious Days of the Polish American Fraternity"; and reissued by P. Malak & Son in Toronto, Canada in 1976 in commemoration of the Bicentennial.

Polish-born artist Arthur Szyk is most celebrated for his anti-Axis caricatures during World War II described as "powerful as a bomb, clear in conception, definite and deadly in [their] execution." A Jew,

he fled to England in 1937 and the British sent him to the United States in 1940 to help sway American public opinion in favor of their war against Hitler. Even Eleanor Roosevelt recognized his importance to the war effort. "This is a personal war of Szyk against Hitler," she said, "and I do not think that Mr. Szyk will lose this war!" His art is characterized by a jewel-like precision and glowing color reminiscent of medieval hand-illumined manuscripts. He was also an exceptional book illustrator whose works include *The Rubaiyat of Omar Khayyam, The Canterbury Tales, The Arabian Nights Entertainments* and *Andersen's Fairy Tales*. He produced a stunning *Haggadah* in 1939 that he dedicated to King George VI and *The Times* called "among the most beautiful books that the hand of man has produced." He was later a great supporter of the new state of Israel.

US\$8,000 - 12,000



# 177

### SZYK, ARTHUR. 1894-1951.

Original gouache, "The Death of Michael Grabowski During the War for Independence," 200 x 159 mm, signed "Arthur Szyk 1938" lower left, matted and framed.

A FINE DEPICTION OF A POLISH-AMERICAN SOLDIER IN THE REVOLUTION, from the series, "The Glorious Days of the Polish American Fraternity," done for the Polish Pavilion of the New York World's Fair, 1939. Szyk first exhibited the suite of twenty-three paintings depicting the contribution of Poles to American history at the Fair, and the paintings were reproduced in Krakow in 1939 as a series of postcards, "Twenty Pictures from the Glorious Days of the Polish American Fraternity"; and reissued by P. Malak & Son in Toronto, Canada in 1976 in commemoration of the Bicentennial.

US\$8,000 - 12,000









178 179 180 181

178

### TOMES, MARGOT LADD. 1917-1991.

Gouache and ink on illustration board, "The natives were very obliging," being an illustration for the Weston Woods video cassette of the book by Jean Fritz, Where Do You Think You're Going, Christopher Columbus?, 203 x 254 mm, matted and framed; including a fine first edition of the book and a color transparency of the painting. Provenance: Morton Schindel.

WITH: Autograph Letter Signed, 2 pp, 4to, to Cari Best, Weston Woods Studios, April 22, 1991, regarding deteriorating health, in part,: "to prove to you how sick I feel, for the first time in forty years I cannot swallow a cocktail... The Marco Polo (the last one I did) is more or less unfinished, I'm afraid."

Margot Tomes was born into a family of artists. Her uncle was famed modern American painter Guy Pène du Bois and her cousins were illustrator William Pène du Bois and costume design Raoul Pène du Bois. She designed fabric, wallpaper and book covers before becoming one of the finest picture book artists of her generation. Her influences included Maurice Sendak, Beni Montresor and her great friend Edward Gorey. Among her best known illustrations were those for Jean Fritz's irreverent juvenile biographies of famous American historical figures. Since the book contain color-separated art, Tomes provided new full color pictures for the West Woods video cassette of Where Do You Think You're Going, Christopher Columbus? in 1982. Less than two months after writing producer Schindel's wife, she died from pancreatic cancer.

US\$1,000 - 1,500

179

### WIESE, KURT, 1887-1974.

Seven original drawings, "The Five Chinese Brothers," prepared for the Weston Woods filmstrip produced by Morton Schindel, 1958, 190 x 254 mm, ink, pencil and some colored pencil on paper, three signed in ink: "K. Wiese." Minor wear. *Provenance*: Morton Schindel estate.

WITH: "Boy at Seaside," pencil studies for *The Five Chinese Brothers* filmstrip, 1958, 2 pp, each 355 x 241 mm, some creases.

AND: Ink and watercolor on illustration board, being a signed illustrated thank-you note to Mort Schindel, n.d., inscribed "Thank you Dear Morton, for letting us know all about the great leap of yours into Middle Asia. Kindest regards from Kurt & Gertrude Wiese." 152 x 117 mm.

Based on a Chinese legend from the Ming Dynasty, Claire Huchet Bishop and Kurt Wiese's *The Five Chinese Brothers* (1938) became one of the most popular American picture books of the 20th century. Although born in Germany, prolific children's book illustrator Wiese traveled to China in his youth; and his observations there profoundly influenced his work. He was the original illustrator of the American edition of Felix Salten's *Bambi* (1928), but his most enduring pictures were drawn for the Freddy the Pig books by Walter R. Brooks. Wiese was considered an expert on Chinese culture and illustrated Marjorie Flack's *The Story about Ping* (1933) and his own *You Can Write Chinese* (1945), named a Caldecott Honor Book, among other Chinese-themed children's books.

180

### WIESE, KURT. 1887-1974.

Two original drawings, "'Grasping a piece of broken tile, he stretched over, pushed at the firebrand' + etc.," being two variants of the same illustration for "Young Fu Defies the Demon" in Elizabeth Foreman Lewis, Young Fu of the Upper Yangtze (Chicago: John C. Winston Co., 1932), each drawing 216 x 178 mm, pen-and-ink, drybrush and pencil on paper, each identified in pencil in the artist's hand beneath the drawing. Minor soiling and light dampstain. Framed with floating matte.

WITH: A first edition of the book. 8vo. 265 pp. Original gilt stamped black cloth. Signed by both the author and the illustrator in ink on the title page. Former library copy with covers rubbed and some inner soiling and discoloring.

Provenance: "In Memory of William H. McAlarney, M. D." bookplate on recto of frontispiece.

Young Fu of the Upper Yangtze won the Newbery Medal for former Methodist missionary and teacher Elizabeth Foreman Lewis (1892-1958). The episodic novel derived from her observations while living in China and tells the story of a boy who lives in Chungking (now Chongqing), then the largest city in Szechuan (Sichuan) province and one of the country's biggest cities. Wiese too had spent time in China and was considered a Chinese expert within the trade. It is not known if these two drawings were preliminary illustrations or intended for a later updated version of the award-winning children's book. They are not in the style of the much darker, heavier drawings in the published book.

US\$1,200 - 1,800

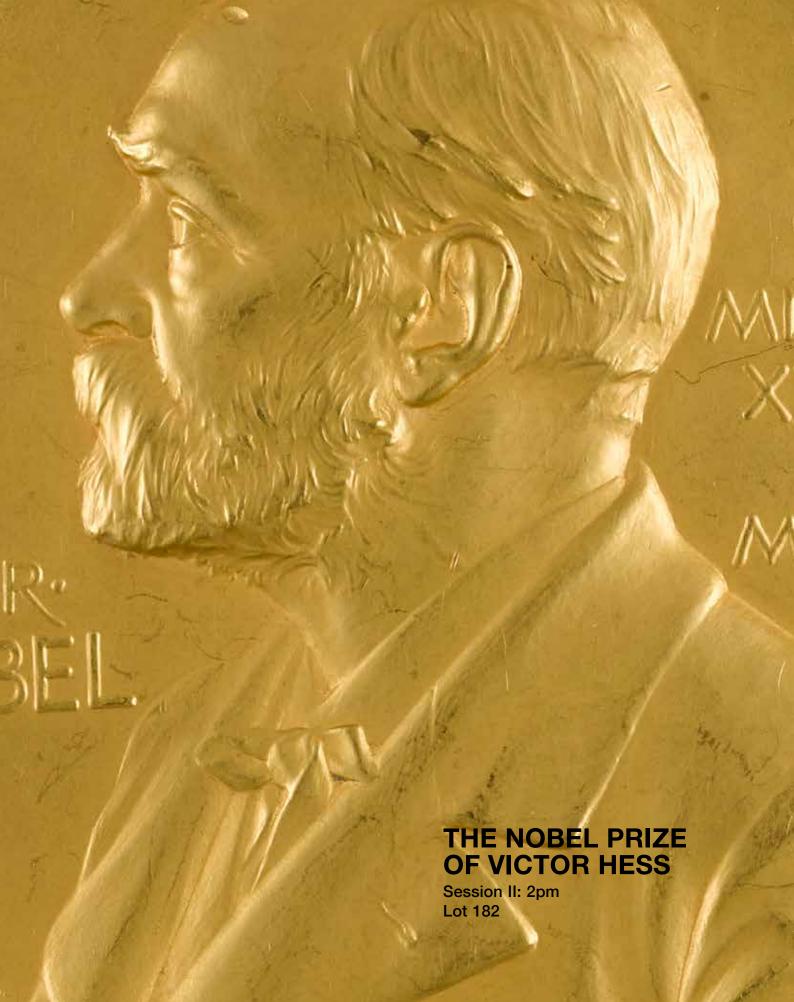
181 <sup>¤</sup>

### WRIGHT, DARE, 1914-2001.

Two original photographs for *Lonely Doll*, both gelatin silver prints, being: "One Morning at Breakfast,," illustration for The Lonely Doll Learns a Lesson (Random House, 1961), 210 x 210 mm, and "There, There, Said Mr. Bear," illustration for Holiday for Edith and the Bears (Doubleday, 1958), 270 x 235 mm, each identified and titled in ink on backing, matted and framed.

Dare Wright was a Canadian-born American actress, model and photographer but she is best remembered for her haunting *Lonely Doll* children's stories. She both wrote and photographed the nine highly successful books about Edith, a Lenci doll who lived with two teddy bears whom Wright bought at FAO Schwartz in New York. The daughter of a popular portrait painter, Wright modeled her heroine on herself right down to the blond pony tail and circular earrings. The deceptively benign, sometimes surreal photographs continue to inspire a wide variety of interpretations from the intriguing to the absurd. On November 27, 2010, Kate Kellaway in *The Guardian* named The New York Times Bestseller *The Lonely Doll* one of The Best Illustrated Children's Books of all time: "The black-and-white photographs have glamour, mystery and melancholy." Dare Wright was the subject of Jean Nathan's critically praised biography *The Secret Life of the Lonely Doll* (2004).

US\$1,000 - 1,500



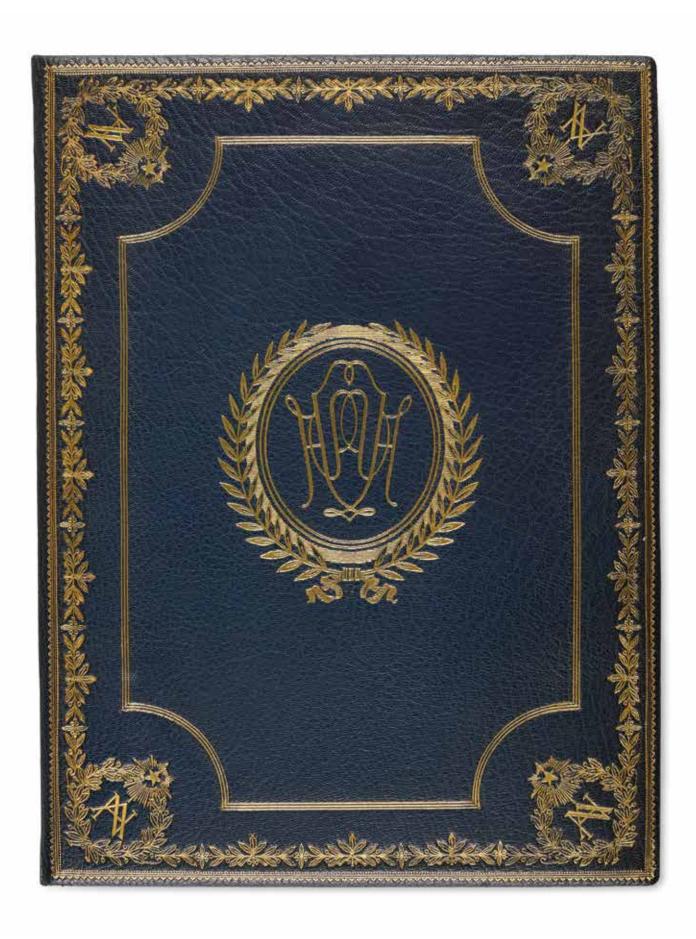




### HESS, VICTOR FRANZ. 1883-1964.

THE 1936 NOBEL PRIZE MEDAL FOR PHYSICS, PRESENTED TO VICTOR FRANZ HESS FOR HIS DISCOVERY OF COSMIC RADIATION. Nobel medal, in gold, 65.8 mm diameter, 206.2 grams. Designed by Erik Lundberg and struck by the Kungliga Mynt och Justeringsverkey (Swedish Royal Mint). Marked on edge "GULD" 1936." Obverse with bust of Alfred Nobel facing left, "ALFR. / NOBEL to left of bust, "NAT. / MDCCC / XXXIII / OB. / MDCCC / XCVI" to right of bust, signed "LINDBERG" at the lower left edge. Reverse features allegorical vignette of Nature in the form of a goddess emerging from the clouds and holding a cornucopia. Her veil is held up by a figure representing the Genius of Science. Legend above the vignette reads "INVENTAS VITAM IUVAT EXCOLUISSE PER ARTES", plague below vignette reads "V.F. HESS / MCMXXXVI," motto to either side of plaque reads "REG. ACAD. / SCIENT. SUEC." (Royal Swedish Academy of Sciences). Housed in the original diced maroon morocco case, decorated in gilt and lined in velvet and satin. Some shallow surface scratches and scuff marks, one indentation on edge.

WITH: Nobel Prize Diploma, two leaves (each 265 x 366 mm) with calligraphic inscriptions in Swedish in blue and gold, surrounded by a design of columns in white supporting an entablature on either leaf with central medallions bearing the symbols of the Royal Swedish Academy of Science: a star radiating light, in blue and gold on the right leaf, and a farmer planting a sapling below the motto "FÖR EFTERKOMMANDE" (FOR POSTERITY) on the right; both medallions encircled by green wreaths of laurel. Below the text panels are garlands of laurel in green, the whole on a background of crosshatched gold. Signed on the right leaf ("Carl Benedicks") by the President of the Royal Academy, with the signature of the Secretary of the Royal Academy ("Henning Pleyel") lower right. Bound in a navy blue leather portfolio with gilt laurel border decoration and highly stylized initials "VFH" in the center, and "AN (for Alfred Nobel) at each corner. Contained in flannel-lined clamshell case, 310 x 405 mm overall. Light foxing to document; clamshell case with cover detached and missing board on one edge.







Victor Hess, c.1936

Victor Hess preparing a balloon flight to measure atmospheric radiation, 1912.

### THE DISCOVERY OF COSMIC RAYS.

Victor Franz Hess was awarded the 1936 Nobel Prize in Physics for his work conducted between 1911 and 1913 leading to the discovery of cosmic rays. Prevailing thought was that radiation in the atmosphere was being generated from the earth, and would therefore decrease with altitude, but the use of an electroscope at high altitude indicated the exact opposite: radiation was higher in the upper atmosphere. Hess developed more precise equipment to measure the radiation and then ascended in a balloon himself to altitudes as high as 17,500 feet, to take measurements of ionization levels caused by radiation. These observations showed the level of ionization to be twice as high at 5 kilometers than at sea level, indicating that the radiation was coming from outside the earth's atmosphere. One of these ascents was conducted during a total eclipse of the sun, as well as at night, further proving that the radiation he was measuring was not solar, but originating from the expanse of space. The discovery led to further developments in particle physics, including the discovery of the positron and muon by American physicist Carl David Anderson, shared the 1936 Nobel Prize with Hess. Only in recent years have scientists begun to understand the origin of cosmic radiation, aided in part by NASA's Fermi Gamma Ray Space Telescope.

Hess was born near Peggau, Austria in 1883, and was educated in Graz, where he graduated from Graz University with a doctorate degree in 1910. At the time of his studies measuring radiation in the atmosphere, he was working at the Vienna Academy of Sciences. He also worked for the U.S. Department of the Interior, Bureau of Mines, during the early 1920s. He returned to Austria in 1923, but as his first wife Berta was Jewish, he was dismissed from his position after the Nazi annexation of Austria in 1938. The couple fled to the United States, where Hess joined the faculty of Fordham University in New York. He died in 1964 in Mount Vernon, NY.

US\$300,000 - 500,000

# **NATURAL HISTORY AND TRAVEL** Lots 183 - 202

### ALLARD, CAREL, 1648-1709.

Hyberniae Regni in Provincias Ultoniam, Connachiam, Legeniam, Momoniamq.... Amsterdam: Covens & Mortier, c.1730. Copper-engraved map with hand-coloring, 603 x 505 mm, a few stray spots, early manuscript number in margin, else excellent.

Dramatic map of Ireland with mythological figures adorning the cartouches.

US\$1,000 - 1,500

184

### AUDUBON, JOHN JAMES. 1785-1851.

AUDUBON, JOHN JAMES. 1785-1851. Ornithological Biography, or an account of the habits of the birds of the United States of America; accompanied by descriptions of the objects represented in the work entitled The Birds of America... Philadelphia: Judah Dobson, agent, and H.H. Porter, 1831.

Volume I only. 8vo ( $280 \times 180 \text{ mm}$ ). Modern half brown calf over cloth boards, with Prospectus for the elephant folio *Birds of America* bound in the rear, uniformly browned but fresh throughout; foxing to a few signatures.

The separately-issued text for the elephant folio Birds of America, complete with the rare Prospectus: "a separate American edition of volume I of this famous work" (Mengel/Ellis). The present work proved to be something of a false start: no more volumes were published in Philadelphia; an edition of the second volume was subsequently published in Boston, and the remaining three volumes that completed the work were all printed in Edinburgh, but available in the United States with pasted-on copyright slips. According to Zimmer, "it differs in some particulars from the Edinburgh edition. Some of the wording of the introduction is altered; that of the general text appears the same with minor changes in punctuation and the correction of at least one error... The sixteen pages of advertising at the close of the volume consist of a prospectus of the folio, Birds of America, with a list of the one hundred plates in vol.I of that work and the year of publication of each plate. Extracts from the reviews and a list of [180] subscribers are added." Wood p 208. Zimmer p 19. cf. Fries Double Elephant Folio, p 389 (the prospectus in the present work appears to conform to Fries's edition E). Mengel/ Ellis A catalogue of the Ellis collection of ornithological books in the University of Kansas 97.

US\$1,000 - 1,500

185

### BREHM, CHRISTIAN LUDWIG. 1787-1864.

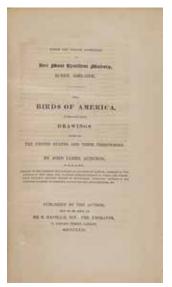
BREHM, CHRISTIAN LUDWIG. 1787-1864. *Handbuch der Naturgeschichte aller Vögel Deutschlands*. Ilmenau: Voight, 1831. 8vo (220 x 125 mm). xxiv, 1085, [3] pp. With frontispiece and 46 hand-colored engraved plates by Müller after Bädeker. Original paper-backed plain boards with paper title label, spine a little chipped and worn.

FIRST EDITION OF "A CLASSIC TREATMENT ON MID-EUROPEAN AVIFAUNA" (WOOD). Brehm's collection of 15,000 bird skins was purchased by Lord Rothschild for his Natural History Museum at Tring. Brehm's catalogue is also referenced by Charles Darwin, who borrowed a copy in 1856 and who discusses Brehm's division of species in the second part of his "big book" (see Stauffer, ed., Charles Darwin's Natural Selection, p 114). Wood p 255; Zimmer p 90; Nissen 140.

US\$800 - 1,200



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### 186

### BRUCE, JAMES. 1730-1794.

BRUCE, JAMES. 1730-1794. Travels to Discover the Source of the Nile in the Years 1768, 1769, 1770, 1771, 1772, and 1773. Edinburgh: J. Ruthven for G.G.J. & J. Robinson, 1790. 5 volumes. 4to (310 x 250 mm). [10], lxxxiii, 535 pp; [2], vii, 718; [2], vii, 759, [1, blank]; [2], viii, 695 (some pages misbound); [2], iv, 230, [10, index and errata]. With 61 engraved plates, plans and maps (3 large folding maps, 3 battle plans, 55 plates) as well as 4 leaves of Ethiopian text in Vol 1. Uncut, and often unopened. Contemporary marbled paper-covered boards, expertly re-backed to style. Some dampstaining to Vol 5.

Provenance: "JB" (early engraved bookplate, initials surmounted by a viscount's coronet).

### WITH: WHARTON, RICHARD. c.1774-1828.

Observations on the Authenticity of Bruce's Travels in Abyssinia; in reply to some passages in Brown's travels through Egypt, Africa, and Syria. Newcastle: T. Cadell, 1800.

4to (260 x 215 mm). 84 pp. Marbled paper wrappers, neatly rebacked, wrappers worn.

Provenance: Mrs. M. Wharton (inscribed "From the Author," on title page).

FIRST EDITIONS OF BOTH TITLES, THE SECOND VERY SCARCE. James Bruce, Laird of Kinnaird, arrived in Egypt in July 1768 having determined to discover the source of the Nile which he believed to be in Abyssinia. "The result of his travels was a very great enrichment of the knowledge of geography and ethnography" (Cox). However, the literary style of Bruce's narrative drew much ridicule, most famously in the satirical *The Travels of Baron Munchausen*. Richard Wharton's work in support of Bruce was published in defense of the Scottish explorer. Blackmer 221. Cox I, pp 388-389. Ibrahim-Hilmy I, p 91.

US\$4.000 - 6.000

### 187

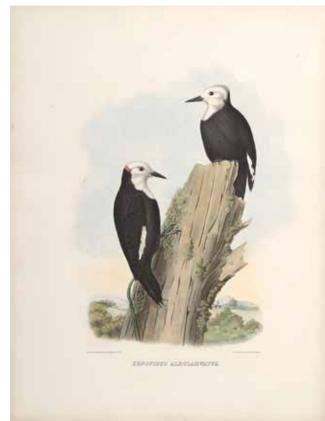
### CHINA: AMERICAN PRESBYTERIAN MISSION.

Seeing China [Temple Hill cut-outs]. [Chefoo, China: Self-help Dept., Women's Bible School, Presbyterian Mission, circa 1930]. Oblong folio (335 x 255 mm). 24 pp. Eleven hand-cut chapter headings with approx. 90 hand-cut and mounted black cut-out illustrations, many with colorful silk inlays. Publisher's 1 p letterpress explanation leaf mounted on inside front pastedown. Contemporary stitched pictorial silk covered flexible boards.

UNTRACED ALBUM OF ELABORATE CUT-OUTS, with letterpress explanation. Produced by women at the Ai Dao Bible School in Chefoo, and likely sold to benefit the same school. According to the text, "the cut-outs of Temple Hill are an adaptation of figures of animals, plants, insects, dragons, etc. cut out by the women of Shantung for unknown generations." It would appear that several versions of these books were produced. The present one, which is unrecorded in OCLC, is divided into sections including Travel and Transportation, Customs and Habits, Occupations, The Eight Immortals, Curios and Curiosities, Myths and Legends, Chow & How (including a leaf of letterpress with seven recipes), Chinese Children, Chinese Junks and The Magician.

US\$1,500 - 2,000





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### ELLIOT, DANIEL GIRAUD. 1835-1915.

The New and Heretofore Unfigured Species of the Birds of North America. New York: by the author, 1869.

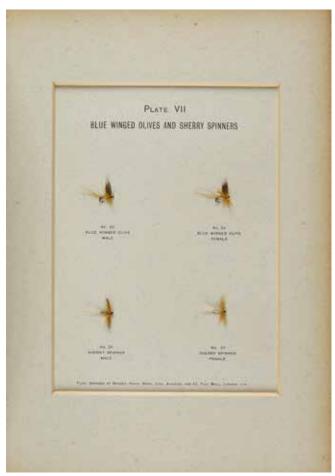
2 volumes. Elephant folio (601 x 483 mm). With 72 hand-colored lithographed plates after Elliot, Joseph Wolf & Edwin Sheppard. Later half morocco over green cloth boards. Volume one title and flyleaves torn, dampstain to margin of first volume title and a few plates, Cape St. Lucas Guillemot with closed tear in fore-edge margin, text leaves toned and with occasional tears, plates generally clean and attractive, bindings with covers detached, spine worn.

FIRST EDITION, ONE OF ONLY 200 COPIES PRINTED, of the last great color plate bird book to be produced in America. Elliot used the firm of Bowen & Co, which had continued after the death of J.T. Bowen when John Cassin married into the business. The firm closed sometime after the completion of this work and Elliot had to have his remaining books produced in Belgium. Anker 129; Sitwell Fine Bird Books p 95; Nissen IVB 294; Reese 44; Sabin 22227; Wood p 331.

US\$10,000 - 15,000



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### HALFORD, FREDERICK M. 1844-1914.

HALFORD, FREDERICK M. 1844-1914. Modern Development of the Dry Fly: The New Dry Fly Patterns, the Manipulation of Dressing them, and Practical Experiences of their Use. New York: E.P. Dutton, [1910].

2 volumes. 4to (273 x 223 mm). Photogravure frontispiece portrait of Edgar Williamson on mounted india paper, 9 chromolithographic plates of fishing flies, 18 color charts, 16 photogravures of fish and fishing spots on india paper mounted, 22 text illustrations; second volume with 33 actual fishing flies displayed in sunken compartments on nine heavy board mounts. Maroon half morocco gilt to style, marbled endpapers, top edges gilt.

FIRST AMERICAN EDITION, THE DESIRABLE DELUXE EDITION LIMITED TO 50 COPIES SIGNED BY THE AUTHOR, this set numbered 18. Only this deluxe edition came with the second volume of 33 specimens of flies, tied by Hardy Brothers and/or C. Farlow's according to the author's very specific instructions, with careful attention paid to the color and form of each fly. The paper and plates are also of a much higher quality than in the regular edition. A total of 125 copies of this deluxe edition were produced: 50 for sale in the United States, and 75 (with a London imprint) for sale in the British Empire. Litchfield 73.

US\$4,000 - 6,000

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### INDIA COMPANY SCHOOL.

Album of 21 original gouache paintings on mica, 165 mm x 115 mm or smaller, [India, c.1830], 19th-century card covers, a few small flaws.

Provenance: Robert Hoe (ex libris).

Each within gilt border. Including 16 depictions of professions, 4 of different castes, and 1 Hindu deity.

US\$1,000 - 1,500



191

### **LINDEN, JEAN-JULES. 1817-1898.**

LINDEN, JEAN-JULES. 1817-1898. Pescatorea. Iconographie des Orchidees. Brussels: M. Hayez for Librairie de Charles Mugardt, [1854-]1855-1860.

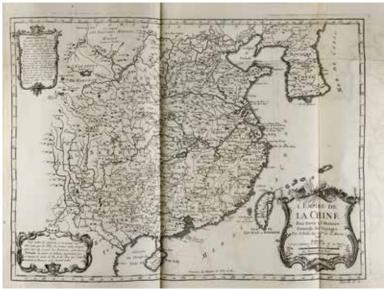
Folio (450 x 320 mm). Volume I (all published). [viii] pp introduction. With 48 hand-colored lithographed plates by F. Detollenaere after Detollenaere and Maubert, each plate with facing explanatory text leaf. Half blue morocco and marbled boards, spine gilt in compartments with a floral pattern. Preliminary text leaves chipped at fore-edge, occasional faint offsetting or toning.

FIRST EDITION of this important large format work featuring a broad selection of the most beautiful orchids then in cultivation, originating from all the tropical regions of the world. Although the work was a collaborative effort between Linden, G. Luddemann, J.E. Planchon and M.G. Reichenbach, the editorial control remained with Linden. A native of Luxembourg, Linden moved to Belgium in his youth and during his working life was responsible for the importation of

over 1,100 different orchid species. He was "An orchid hunter par excellence ... [and] was the first to search the mountain regions diligently for his orchids. In so doing, he was able to obtain many cool-temperature plants for his sponsors in Belgium. After ten years in the western hemisphere, Linden returned to work in Brussels in 1845, where with his son, Lucien, he founded Horticulture Internationale, the first major commercial competitor of the British orchid house Messrs. Sander" (The Orchid Observed no 16). The work is named in honor of J.P. Pescatore of St. Cloud, one of the earliest amateur orchid growers, a client of Linden's, who maintained "la plus riche collection d'Orchidees du continent" at his home the Chateau de la Celle-St.-Cloud. According to Linden's preface, Pescatore's death and subsequent withdrawal of financial support by his executors meant that the publication was unable to continue beyond the present 12 livraisons. Great Flower Books (1990) p 113; Nissen BBI 1196; Stafleu & Cowan TL2 4622.

US\$7.000 - 10.000





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### MICHELI, PIER ANTONIO. 1679-1737.

MICHELI, PIER ANTONIO. 1679-1737. Nova Plantarum genera juxta Tournefortii methodum disposita quibus plantae MDCCCC recensentur ... quarum vero figuram exhibere visum fuit.... Florence: Bernardi Paperinii, 1729.

Folio (290 x 215 mm). [24], 234 pp, 108 engraved plates; title in red and black with engraved vignette. Contemporary German armorial calf with gilt spine, recased with endpapers renewed. Foxing to text and some plates, bookseller's blindstamp to margin of title, 1 preliminary and 2 text leaves and the final plate.

FIRST EDITION OF THIS MAJOR STUDY OF LICHEN AND FUNGI. Micheli was responsible for discovering the reproductive spores of mushrooms; some 900 of the 1900 "plants" in the present work fall into the category of lichens or fungi and are described here for the first time. Hunt 480; Nissen BBI 1363.

US\$1,800 - 2,500

193

### PRÉVOST D'EXILES, ANTOINE-FRANÇOIS. 1697-1763.

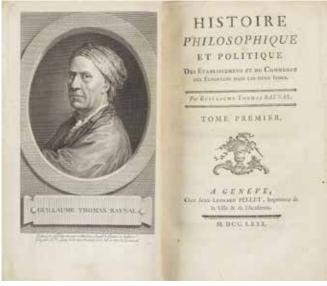
Histoire Générale des Voyages, ou Nouvelle Collection de Toutes les Relations de Voyages par Mer et par Terre... Paris: Chez Didot (vols I-XIV); la veuve Didot (vols XV-XVI); Arkstée et Merkus (vol XVII); Rozet (vol XVIII); Panckoucke (vol XIX), 1746-57, 1759-61, 1768, 1770. Volumes I-XIX only (of 20). 4to (280 x 210 mm). Half-titles to nine volumes; engraved portrait frontispiece and 567 plates, plans and maps (42 folding, 201 double-page). Contemporary calf gilt, all covers with gilt-stamped supra-libros ("LOWTHER"), expertly rebacked with original spines laid on.

Provenance: Hugh Cecil Lowther, 5th Earl of Lonsdale (1857-1944, bookplate, "Lonsdale" inscribed in each volume, and shelf-marks).

ATTRACTIVE SET, found as usual without the additional supplement published in 1789. Vols VIII-XI cover China, the East Indies, and the rest of Asia; vols XII-XIV cover the Americas; and vol XVI covers Australia. "An important and scarce collection which includes accounts of all the principal early Australian voyages ... as well as an account of the discovery of Australia by the Dutch, early voyages to New Guinea and the Palau Islands, and Roggeveen's voyage to Terres Australes, African voyages including the early Portuguese and English voyages to West Africa and the Cape of Good Hope, with a general account of the Dutch at the Cape. Pacific voyages include those of Magellan, Schouten, and Le Maire, Drake, Sarmiento, Cavendish, Spilbergen, Narborough, Rogers, Cowley, Frazier, and Anson. Particularly full accounts are given of the Dutch and French voyages to the East Indies, voyages to China, and the British East India Company's voyages to India and Ceylon" (Hill). Cox I, p 32. Hill 1391. Sabin 65402.

US\$5,000 - 8,000





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### PTOLEMY, CLAUDIUS, AND GIROLAMO RUSCELLI.

La Geografia di Tolomeo nuovamente tradotta di Greco in Italiano, da Ruscelli, con espositioni del medesimo... Venice: Vincenzo Valgrisi, 1561.

3 parts in one volume. 4to (230 x 155). [8], 358 pp, [1], [55] pp, 47 pp, [46] pp, [terminal blank], plus 64 double-page engraved maps with text on versos. 'Tavola' bound at rear, after the Discorso and the Espositioni. Contemporary vellum over pasteboard, housed in a modern black morocco-backed box. Minor staining to lower corners of the Geografia section, minor worming at inner margins touching the first few maps, textblock started but holding and one or two signatures working loose.

Provenance: R.D.M. (inkstamps to title, old ownership inscriptions, partially bleached).

UNSOPHISTICATED COPY IN CONTEMPORARY VELLUM. The 64 maps comprise 28 Ptolemaic maps and 36 "modern" maps including 2 world maps and 7 others relating to the Americas. "A new and important edition" (Sabin). "The place names along the upper Gulf Coast revealed the explorations of Pineda, Cabeza de Vaca, and Moscosso, and the Mississippi, here shown as the Rio de Spiritu Santo was carefully depicted" (Martin & Martin). Phillips Atlases 371. Sabin 66503. Shirley, Mapping of the World 110,111; Martin & Martin, Maps of Texas and the Southwest, p 69, plate 3.

US\$6,000 - 8,000

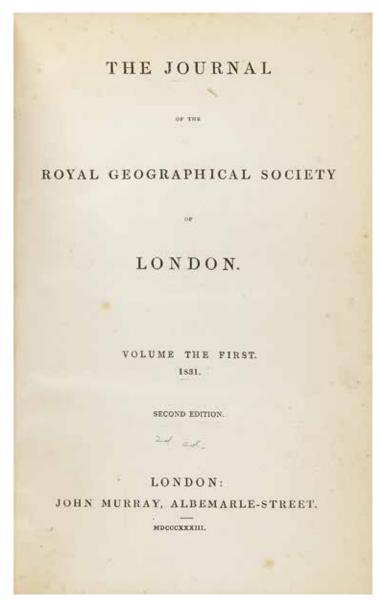
195

### RAYNAL, GUILLAUME THOMAS FRANCOIS. 1713-1796.

Histoire Philosophique et Politique des Établissemens & du Commerce des Européens dans les deux Indes ... [with:] Atlas de Toutes les Parties Connues du Globe Terrestre, dresse pour l'Histoire Philosophique... Geneva: Jean-Leonard Pellet, 1780. 11 volumes [text: 10 volumes, 8vo (195 x 120 mm); atlas: 4to (260 x 230 mm)]. With 10 engraved frontispieces after Moreau le Jeune, 50 engraved maps by Rigobert Bonne (49 double-page, 1 folding; numbered 1-49, plus 17bis), and 23 letterpress tables (some folding). Contemporary mottled calf, gilt, upper front joint of atlas volume slightly cracked.

FINE SET OF THE FINAL, EXPANDED EDITION OF THIS RADICAL TOUR-DE-FORCE OF GLOBAL COMMERCE AND POLITICS. Including contributions from Diderot and Holbach, among others, previous editions had already appeared in the Index of banned books, and this new edition was more violently radical then any of its predecessors. After its appearance, inevitably a warrant for his arrest was issued, the book publicly burned, and Raynal escaped into exile. Twenty-three of the maps concern America. Sabin 68081. Cohen/de Ricci 854. cf. Phillips 652 (atlas).

US\$2,000 - 3,000



### 196

### ROYAL GEOGRAPHICAL SOCIETY.

The Journal of the Royal Geographical Society. London: John Murray, 1831-1880[-1881].

56 volumes (volumes I-L in 51 volumes and 5 volumes of indices). Contemporary red/purple half morocco over marbled paper-covered boards, spines gilt.

WITH: Proceedings of the Royal Geographical Society. London: Edward Stanford, 1857-1878. Volumes I-XXII. Contemporary red/ purple half morocco over marbled paper-covered boards, spines gilt. AND: Proceedings of the Royal Geographical Society and Monthly Record of Geography. London: Edward Stanford, 1879-1892. Volumes I-XIV. Title to first volume torn and laid down, map and facing p.664 of text damaged. Contemporary red/purple half morocco over marbled paper-covered boards, spines gilt. AND: Supplementary Papers of the Royal Geographical Society. London: John Murray, 1886-1890. Volumes. I-IV. Contemporary red/ purple half morocco over marbled paper-covered boards, spines gilt. AND: The Geographical Journal including the Proceedings of the Royal Geographical Society. London: R.G.S., 1893-1948. Vols. I-CXII only (in 109 volumes). Vols. 1-28: contemporary red/purple half morocco over marbled paper-covered boards, spines gilt; vols.29-112: original blue cloth, or contemporary cloth, gilt.

Provenance: William R. Palmer collection of the Western Historical Society of Cleveland, OH (bookplates to some pastedowns; blind-stamps to some title-pages; ink stamps to some plates and maps).

COMPLETE SET OF ALL PERIODICAL PUBLICATIONS OF THE ROYAL GEOGRAPHICAL SOCIETY 1831-1948, comprising 203 volumes with thousands of plates and maps, many folding. The first 117 years of the Royal Geographical Society saw the search for Franklin's final Arctic expedition; the South Pole expeditions of Borchgrevink, Drygalski, Nordenskjöld, Scott, Bruce, Shackleton, Charcot, and Amundsen; the African expeditions of Burton, Livingstone, Stanley; the Australian expeditions of Sturt and Burke and Wills; and numerous expeditions to China and Central Asia, including the first surveys of and attempts on Everest. The organ for the first official reports of these journeys of discovery was almost always the papers of the Royal Geographical Society. The official publication of the RGS morphed in various ways before settling down in 1893 as The Geographical Journal; the constituent parts of the present collection are as follows: the complete 1st series of the Journal; the complete 1st series of the Proceedings; the complete 2nd series of the Proceedings; a complete set of the Supplementary Papers; and a complete set of the Geographical Journal up to 1948.

US\$20,000 - 30,000



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### 197 SANDER, HENRY FREDERICK CONRAD. 1847-1920.

Reichenbachia. Orchids Illustrated and Described. St. Albans, London, etc.: F. Sander and J. French for Henry Sothern, [1886-]1888-1894.

2 Series in 4 volumes. Folio (522 x 392). [viii (of x)], 110; [viii], 106; [8], iii, [1], 104; [viii], 24, 27-114 pp. With 192 chromolithograph plates after Henry George Moon, W.H. Fitch & A.H. Loch, wood-engravings throughout the text. Disbound, some original wrappers for Second Series present, plates held in custom metal case. Lacks first volume title, pp 25/26 in final volume, plates with tissue guards replaced, some toning and edgewear, occasional spots (more so to verso), dampstain in margins of some plates, text with occasional foxing and toning, some chips and dampstain, wrappers with chips around extremities.

FIRST EDITION of what Sitwell considers an "important and authoritative work for orchid growers." German-born Sander settled in St. Albans, Hertfordshire where he ran a successful nursery specializing in orchids. The above work, which was a collaboration with landscape painter Henry G. Moon, was named in honor of the renowned German orchidologist Heinrich Gustav Reichenbach. The chromolithographs are among the best of its day with hand-cut blocks and use of up to 20 colors. Sitwell p 135.

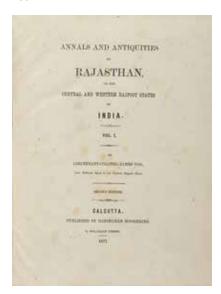
US\$8.000 - 12.000



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### 198

### SCUDDER, SAMUEL HUBBARD. 1837-1911.

SCUDDER, SAMUEL HUBBARD. 1837-1911. The Butterflies of the Eastern United States and Canada with Special Reference to New England. Cambridge, MA: published by the Author, 1889. 3 volumes. 4to (267 x 190 mm). Half-titles, 2 pp. list of subscribers, 2 small format errata slips. 3 portrait frontispieces (1 chromolithographed, 1 printed in three colors, 1 uncolored), 1 folding uncolored map, 3 maps printed in three colors (2 folding), 89 maps and plates including 21 chromolithographs, and 15 distribution maps printed in two colors, 53 uncolored. Contemporary blue cloth, spines gilt.

Provenance: William and Flora Richardson (stamps to end papers and lower page edges).

First edition, published by subscription, of this "monumental treatise, the result of thirty years of research" (DAB). Particularly rich information is given about the origins and production of each plate, which were printed using the full variety of techniques available at the time: gelatin-process photography, photogravure, electrotyping, and chromolithography. Nissen *Zoologische* 3792.

### US\$1,200 - 1,800

190

### SPILSBURY, FRANCIS B. (1756-1823).

Picturesque Scenery in the Holy Land and Syria. London: Printed for G.S. Tregear, 1823.

4to (268 x 217 mm). 19 hand-colored engraved plates. Contemporary straight-grain morocco, gilt. Minor soiling to margins of plates, some scuffing to binding.

The third edition of Spilsbury's magnificent collection of views, sketched by him as a naval surgeon on the Tigre in the Mediterranean in 1799-1800, and here engraved by Stack. Each vibrant hand-colored engraved plate is accompanied by Spilsbury's first hand-account of the circumstances of their mission that let to the scene. Atabey 1169; cf. Blackmer 1585.

### US\$1,000 - 1,500

200

### TOD, JAMES. 1782-1835.

Annals and Antiquities of Rajasthan, or the Central and Western Rajpoot States of India ... Second edition. Calcutta: Harimohan Mookerjee, 1877-9.

2 volumes, 4to. (273 x 222 mm). xxxiii, [1], 639 pp, [1]; [1-4], xxvi, 674 pp. 2 folding letterpress tables. 16 plates by N.C. Bose, S.C. Dass, T.N. Dev and others after Captain Waugh (6), Ghafsi (5) and others. Publisher's embossed green cloth, gilt titles on spines.

RARE CALCUTTA EDITION WITH ILLUSTRATIONS BY INDIAN ENGRAVERS. An extensive survey of the history, beliefs and topography of Rajasthan, first published in London in 1829-1832. The plates in the present work are adaptations by local engravers of those found in the London edition. A British solider stationed in Rajasthan, Tod's work drew on local archives, Rajput traditional sources, and monuments such as the Edicts of Asoka found at Junagadh. He returned to England in 1823 with a wealth of material for what became a fundamental study of Rajasthan's historical development.

US\$1,000 - 1,500





201

### **TOURNEFORT, JOSEPH PITTON DE. 1656-1708.**

TOURNEFORT, JOSEPH PITTON DE. 1656-1708. A Voyage into the Levant ... Containing the Antient and Modern State of the Islands of the Archipelago; as also of Constantinople, the Coasts of the Black Sea, Armenia, Georgia, the Frontiers of Persia and Asia Minor. London: D. Browne [et al.], 1718.

2 volumes. 4to (245 x 190 mm). Folding map and 152 engraved plates (6 folding), plus duplicates of two plates in vol 1. Contemporary English paneled calf, joints worn; many plates toned and lightly foxed; light dampstain to lower corner of Vol 1 not touching text; minor worming to inner margin of a few signatures in Vol 1 not affecting text or images.

FIRST EDITION IN ENGLISH OF TOURNEFORT'S TRAVELS THROUGH GREECE, THE BLACK SEA AND ASIA MINOR. Tournefort undertook these travels between 1700 and 1702 with a commission from the Comte de Pontchartrain and the sponsorship of Louis XIV. Principally a botanizing expedition (over 1300 specimens were collected), Tournefort travelled through the Greek islands to Constantinople and the borders of the Black Sea, Armenia and Georgia. The plates, after drawings by Aubriet, depict the botany of the regions visited, as well as costume of the inhabitants and views of the principal ports and cities. His work was published in Paris in 1717; the present first edition in English, translated by John Ozell, soon followed. Howgego T58. Not in Blackmer or Atabey.

US\$1,000 - 1,500

202

### UHLE, MAX, 1856-1944.

Kultur und Industrie Südamerikanischer Völker ... Berlin: A. Asher & Co., 1889-1890.

2 volumes. Folio (500 x 370 mm). 55 plates lithographed by Julius Klinkhardt, including chromolithographs and collotypes. Half red morocco over pebbled cloth boards, gilt.

First edition of this important illustrated ethnographic survey of the art, culture and industry of South America, based on the collections of A. Stübel, W. Reiss and B. Koppel. The superb illustrations are a combination of chromolithographs as well as photomechanical process all by the lithographer Klinkhardt in Leipzig. Palau 323043.

US\$2,500 - 3,500



Lots 203 – 222

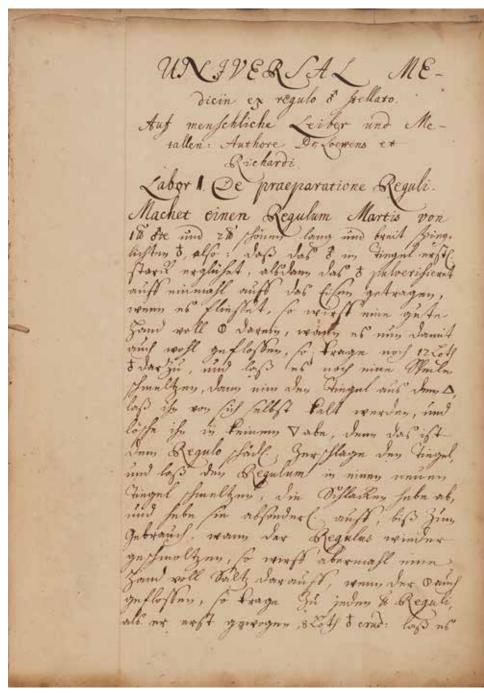
A Falconer's boy behold and ! ! I think my falcons would not fly.





The Braids appeared in some Such dress at thous The time of good Queen Bess . And every morning in the year . They breakfasted on beef and beer. You'd think their ways and distincent . My bretty may fair damsels deat!

And so accounted Bess the Queen.
Old rouged and hideous might be seen.
I died after dinner making short
And dancing to amuse the court.



### 203

### ALCHEMY.

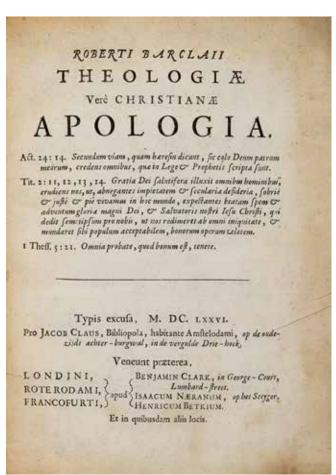
Loewens and Richard. Universal Medicin ex regulo stellato. Auf menschliche Leiber und Metallen: Autore Dr. Lowens et Richardi. N.p., n.d. [early 18th-century].

Original alchemical manuscript written in German and Latin, ink on paper. 4to. 128 II. Full calf over board with metal clasps. Prelims and first leaf loose but present, some toning to leaves. Covers detached but present, chipping and loss to head and tail of spine. Provenance: "Bought at Wagstaffe's in Brick Lane for \_ 1788 London" manuscript note on rear free endpaper; Bacstrom, Sigismund (c. 1750-1805); Lackington & Co 1805 ("A German M.S. on Alchemy, 'This Manuscript belonged a 150 years ago to the Prince Elector of Saxony at Dresden, as mentioned in Kunkel von

Loewenstein in his Laboratorium Chemicum.' The above is copied from the list of Mr. Bacstrom's books, which were purchased by Lackington & Co, 1805" manuscript note on rear free endpaper; Bernard Quaritch, 1922 (Catalogue 366, item 722).

An interesting example of 18th century alchemical writings. The note by Lackington in this volume is misleading. We find no reference to this work in Kunkell von Loewenstein, Laboratorium Chemicum (available online). The manuscript date of 1711 within the text of the manuscript is also an indication that this work did not "belong 150 years ago to the Prince Elector of Saxony."

US\$15,000 - 20,000





204

### BARCLAY, ROBERT. 1648-1690.

BARCLAY, ROBERT. 1648-1690. *Theologiae verè Christianae Apologia*. Amsterdam: Jacob Claus, 1676.
4to (195 x 155 mm). [4], [20], 374, [26] pp. Old calf, recased with later endpapers, margins a little toned throughout. *FIRST EDITION OF "THE CLASSIC STATEMENT OF QUAKER PRINCIPLES" (ODNB)*. Written during Barclay's voluntary exile in the Netherlands, after his conversion to Quakerism in 1666. A close friend of William Penn, Barclay "soon emerged as a leader in the campaign to transform Quakerism from a loose, ecstatic movement into a tight, disciplined sect" (ibid). Evans 10950; Wing B736.

US\$6,000 - 8,000

205

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

Cinquieme Sinfonie en ut mineur: C Moll de Louis Van Beethoven. Oeuvre 67. Partition. Leipzig: Chez Breitkopf & Hartel, [1826]. 8vo (281 x 185 mm). [2], 182 pp. Original pink wrappers, custom cloth clamshell box, chipping to front wrapper, and to spine ends, with two pieces of tape between cover and spine, lacking rear wrapper, some foxing to margins, but generally clean, cloth box with spine label removed.

FIRST EDITION OF THE FULL SCORE for Beethoven's most enduring and popular work, and possibly the most recognized piece of music anywhere. "Beethoven's music wields the lever of fear, awe, horror, and pain, and it awakens that eternal longing that is the essence of the romantic" (E.T.A. Hoffmann, "Beethoven's Instrumental-Musik").

US\$4,000 - 6,000

### BYRON, GEORGE GORDON, LORD. 1788-1824.

Autograph Document Signed ("Byron"), being a payment receipt for 50 pounds to John Hanson, with notary blindstamp, light toning, matted beneath:

Autograph Document Signed ("C.G. Byron")[Catherine Gordon Byron, the poet's mother], 1 p, Southwell, 11th April/ 1807, being a payment order to John Hanson, countersigned to the verso, with notary blindstamp, some soiling, wear to the corners.

US\$2,000 - 3,000

207

### CLARENDON, EDWARD, EARL OF. 1609-1674.

The History of the Rebellion and Civil Wars in England, Begun in the Year 1641. Oxford: Printed at the Theatre, 1702-1704. 3 volumes. Folio (450 x 285 mm). [4], XXIII, [1], 557 pp, [1]; [16], 581 pp, [1]; [24], 603 pp, [23]. With engraved title vignette and portrait frontispiece to each volume. Without Royal Privilege in Vol 1, as issued. Contemporary speckled calf, spines gilt with morocco title labels. Extremities chipped and worn; upper corner of Vol. 2 half-title torn without loss to text.

Provenance: Lucius O'Brien (signature on half titles and inscribed "Sent out of England by the Earle of Clarendon 1702" in vol. 1 and "Given by the Earle of Rochester 1705" in vol. 2); Sir Edward O'Brien (1705-1765) (armorial bookplate).

LARGE PAPER ISSUE, WITH A FINE EARLY IRISH PROVENANCE. A celebrated history of the English Civil War, printed at great expense. A very tall copy, evidently sent to Ireland as soon as it was published: Vol 1 was dispatched by Henry Hyde, 2nd Earl of Clarendon, in 1702; and Vol 2 (and 3?), printed two years later, were sent by Henry's younger brother, the Earl of Rochester. The recipient was Lucius O'Brien (1675-1717), the son of Sir Donough O'Brien, 1st Baronet of Leaghmenagh (1642-1717), and the father of Sir Edward O'Brien, 2d Baronet (1705-1765). Lucius O'Brien was married to Catherine Keightley, whose aunt was the Duchess of York (the first wife of King James II) and who was a first cousin to both Queen Mary II and Queen Anne. ESTC T53939, T147813 and T147812.

US\$1,200 - 1,800

208

### CLEMENS, SAMUEL LANGHORNE. 1835-1910.

The Adventures of Huckleberry Finn (Tom Sawyer's Comrade). Hartford: American Publishing Co., 1901.

8vo. With three prints by E.W. Kemble. Three-quarter dark crimson levant and silk cloth, gilt lined, gilt back, decorated endpapers, g.e., recently rebacked retaining original spine, in cloth clamshell box, slightly worn to extremities, internally clean with thumbprint to one leaf, pencil mark to another.

Provenance: Butterfield & Butterfield, 24 February, 1998.

Volume XIII of the Riverdale Edition, no 561 of 625, this one signed in ink "S.L. Clemens (Mark Twain)." A very good copy, stamped "Printer Copy" to rear flyleaf.

US\$2,000 - 3,000



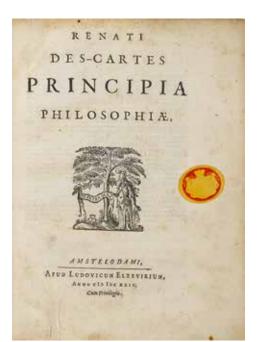
206



207



208





210



209

### **DESCARTES, RENE. 1596-1650.**

Principia philosophiae. Amsterdam: Louis Elzevir, 1644. 4to (201 x 153 mm). \*4 (a)-(b)4 A-2Q4 (lacking blank 2Q4), woodcut device on title, numerous woodcut illustrations and diagrams in the text (some full-page), BOUND WITH: Meditationes de prima philosophia, Amsterdam: Jan Blaue, 1644, A4 b-f4. Contemporary calf, rebacked, retaining much of the original spine, minor marginal repair to 36 leaves, small stain at upper margin, but generally very clean

Provenance: J[ohann Friedrich] Goldhagen (inscription dated 1760).

FIRST EDITION OF DESCARTES THEORY OF PHYSICS, in which Descartes developed his theory of vortices, and attempted to reconcile Copernican astronomy with Biblical teachings. The final part includes the first scientific theory of magnetism. "Descartes' vortex theory was the starting point for all serious work in physical theory in the mid-17th century, including Newton." (Gaukroger, Descartes: An Intellectual Biography, Clarendon, 1995). This is bound with the third edition of another of Descartes' most important works, Meditationes de prima Philosophiae, containing his famous conclusion "Cogito ergo sum". Guibert 1. Norman 622. Willems 1008.

US\$3,000 - 5,000

210

### DICKENS, CHARLES. 1812-1870.

Bleak House. London: Bradbury & Evans, 1853. 8vo, contemporary morocco, covers detached, chipping to endpapers, binding copy.

FIRST EDITION IN BOOK FORM, with an Autograph Letter Initialed ("CD") mounted to an early blank, 1 p, on Gad's Hill letterhead, to "Dear Marens[?]," in part... "I think you will find Charles and Layard in the train, coming down here."

US\$500 - 800

211

### ETHIOPIC MANUSCRIPT.

Manuscript in Ge'ez script on vellum, late 19th century or early 20th century. 4to in 10s and 12s (225 x 170 mm). 192 vellum leaves: comprised of 2 blank leaves, 3 leaves with later drawings on one side only, 1 leaf with later drawing on recto and 9 lines of red and black text on verso, 180 leaves of text in red and black (20 lines per page, 18 pages with polychrome headpieces), 2 leaves with later text in black only, 4 blank leaves. Red goatskin over wooden boards, elaborately blind-tooled including Ethiopic Cross, red morocco doublures, elaborately tooled in blind, with small central approximately rectangular panel of dark blue velvet. Housed in a matching blind-tooled red morocco slipcase with integral flaps, the whole housed within contemporary brown morocco carrying-case (270 x 210 x 75 mm) with straps and large flap. Slipcase and carrying-case with damage and wear; binding relatively well-preserved save for small patch of exposed wood on both covers.

Probably the work of several hands over several periods. An attractive and emotive object in its original slipcase and carrying-case, which shows signs of handling over time.

US\$1,800 - 2,500

### HAWTHORNE, NATHANIEL. 1804-1864.

The Scarlet Letter, A Romance. Boston: Ticknor, Reed and Fields, 1850

8vo. Original brown cloth, with custom chemise and moroccobacked slipcase, spine reinforced, lettering bright, front hinge started, but a clean, bright copy.

FIRST EDITION, FIRST ISSUE, of Hawthorne's masterpiece, with ads dated March 1, 1850, inserted at endpapers, and misprint to p 21. BAL 7600.

US\$4,000 - 6,000

213

### [PETER THE GREAT.]

SHEREMETEV, PETR BORISOVICH. 1713-1788. Pisma Petra Velikago pisanniya k ... Grafu Borisu Petrovichu Sherementevu [Letters from Peter the Great to ... Count Boris Petrovich Sheremetev]. Moscow: Imperial University, 1774. Folio. 172 pp. Engraved frontispiece by G. Antipev after Ivan Argunov. Contemporary mottled calf, flat spine gilt in compartments, morocco label, edges red. Rebacked with sections of spine laid down, edges worn, some pages restored, soiled and water stained.

FIRST EDITION. The 230 letters that Peter the Great, Tsar of All the Russias, wrote to Count Boris Petrovich Sheremetev (1652–1719) from December 5, 1700 to October 9, 1718 were collected by the latter's son, Count Petr Borisovich Sheremetev. Count Boris Sheremetev was commander of the Russian armies in the Great Northern War (1700-1721) during which St. Petersburg was founded from land seized from Sweden. Although he led the Russian Army to the victory over the Swedes at the Battle of Poltava in 1707, the count was never that close with the monarch. For example, when the Russian forces were sorely defeated at Lewenhaupt, the Tsar angrily chastised his commander about his "inadequate training of the dragoons about which I have spoken many times." But he had a change of heart a few days later and wrote Field Marshall Sheremetev; "Do not be sad about the misfortune you have had, for constant success has brought many people to ruin. Forget it, and try to encourage your men." Count Petr built the magnificent palace at Kuskovo, the summer country house and estate of the Sheremetev family. He served Catherine the Great as a senator and the first elected Marshal of the Nobility. He also wrote Zapiska Puteshestviya Grafa Borisa Petrovicha Sheremeteva [Description of the Voyages of Count Boris Petrovich Sheremetev] (1773) about his travels to Cracow, Vienna, Venice, Rome and Malta.

US\$3,000 - 5,000

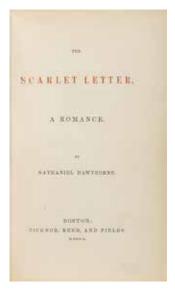
214

### SPORTING: NAKED RACING

Autograph Manuscript, being a catalogue (headed "Calendar") of 35 nude male races held on Kersal Moor between 1777 and 1811, 24 pp (but 14 pp blanks), ink on lined paper, 208 x 170 mm, c.1824 (from watermark on paper), some soiling to leaves, wear to edges.

Dating back to at least the middle of the 17th century, the odd custom of naked fell running continued through the middle of the 19th century. According to Lancashire novelist Walter Greenwood, the custom was from the ancient Greek, and "so the lasses can way up form". This small notebook records a series of 35 races between 1777 and 1811, including names of the racers (and nicknames) as well as in most cases, times, distances and amounts wagered, as well as observations on the races. An interesting representation of a strange, but endearing, pastime.

US\$1,000 - 1,500



212



213



214





### 215

### THACKERAY, WILLIAM MAKEPEACE. 1811-1863.

Sketchbook, 41 leaves, 38 pp featuring drawings in pencil, pen and ink, and watercolor, oblong 8vo, London, 1846, with tissues, half calf over boards, housed in a red morocco slipcase decorated in gilt. WITH: 3 ALS of J.F. Dexter to C.L. Price, (5 pp total) pasted to recto and verso of first 3 leaves, June-August, 1893, regarding the sketchbook's history and a 1 p auction listing of the sketchbook. Mild toning to leaves, binding rubbed, slipcase with minor wear.

The correspondence regarding this sketchbook states that these (mostly comic) sketches by Thackeray were accomplished during one of his visits to France. The most notable drawing depicts, in pen and ink, Charles Dickens in costume as Captain Bobadil in Ben Jonson's play Every Man in His Humor, alongside a canceled study of same; Dickens starred in a benefit production of that play in 1845. Other subjects depicted include: a man admiring himself in a full-length mirror, with (presumably) his tailor, captioned: "Now! That's what I call the Military Cut"; a thug kicking clean through an old man; an overhead view of a group of women in hoop skirts, seated; a comic marching soldier, captioned "England's Pride"; mountains; a dog; a cat; a Scotsman in a kilt; a pair of boots; a German soldier; and various other figures and faces. Thackeray also neatly printed out the alphabet in an unidentified font in the back of the sketchbook.

US\$4,000 - 6,000

### 216

### THACKERAY, WILLIAM MAKEPEACE. 1811-1863.

Pen and ink on paper, 7 x 10 ¼ in, 3-panel illustration titled "Good Queen Bess," n.p., n.d., page toned, abrasion with small loss at lower left corner, ink mildly faded, matted and framed.

This light-hearted cartoon by Thackeray depicts a falconer's boy, a maid eating, and a caricature of Queen Elizabeth I, each with accompanying poems. Originally created for a projected "Christmasbook of historical verses and drawings," this drawing was published posthumously by Thackeray's daughter, Anne Isabelle Thackeray, in *The Orphan of Pimlico* (1876), a collection of Thackeray's sketches.

US\$2,000 - 3,000

### THACKERAY, WILLIAM MAKEPEACE. 1811-1863.

Autograph Letter, 3 pp recto and verso, 4to (conjoining leaves), Hull, England, December 4, 1856, extra-illustrated by the author, leaves toned and folded, some separation at fold and bleed-through from ink, in a double-sided frame.

AN ILLUSTRATED LETTER FROM THACKERAY TO CHARLES DICKENS. Thackeray and Charles Dickens were friends as well as literary rivals. In this letter, Thackeray writes to Dickens in a mock-grandiloquent style, referring to himself as "The Professor," and ribs Dickens about his upcoming production of Wilkie Collins' play, The Frozen Deep. In part: "But why should not ELOQUENT INSTRUCTION be no blended with frolic glee on this and ALL occasions? He would suggest that 3 of his POPULAR LECTURES on their late majesties of England (delivered in this and another, newer world he need not say with how much applause) should be delivered before and after the drama and after the farcical entertainment announced in the handbill." Thackeray closes with a caricature of "The Professor," his body parts labeled with various virtues: "Genius," "Eloquence," "Strength," etc.

US\$1,200 - 1,800

218

### THACKERAY, WILLIAM MAKEPEACE. 1811-1863.

A group of 3 Autograph Letters Signed and 2 portraits, as follows: 1. Autograph Letter Initialed ("W.M.T."- signature is on a squib attached to right border), 1 p, 4to, June 6, 1848, Kensington, matted and framed. A heavily-illustrated letter from Thackeray to a "Miss Smith," on which he whimsically drew various cartoon soldiers. Thackeray's wordplay comically describes their battle.

- 2. Autograph Letter Signed ("W.M. Thackeray"), 1 p, 8vo, Kensington, December 13 [no year], framed. Thackeray writes to a "Dr. Kalush," states "I am only today free from my Xmas book," and discusses meeting Kaluth socially.
- 3. Autograph Letter Initialed ("W.M.T."), 2 pp recto and verso, 8vo, Kensington, n.d., to R. Doyle, with original transmittal envelope in a double-sided frame. The recipient is possibly artist Richard Doyle, who illustrated Thackeray's *The Newcomes*.
- 4. Watercolor portrait of a gentleman identified as Thackeray, by unknown artist, "MM."
- 5. Portrait engraving of Thackeray by Henry Wolf after Samuel Laurence, New York, n.d., signed ("Henry Wolf") in pencil to lower right, matted and framed.

  All items framed.

US\$1,500 - 2,000

219

### VERNE, JULES. 1828-1905.

Twenty Thousand Leagues Under the Sea. Boston: George R. Smith, 1873.

8vo. Original green cloth, stamped in black and gilt, soiling to covers, front hinge started, bookplate removed from paste-down, some staining to margins of leaves along fore-edge.

SECOND AMERICAN EDITION, after the very rare Osgood edition which was reportedly destroyed in the Great Boston Fire of 1872.

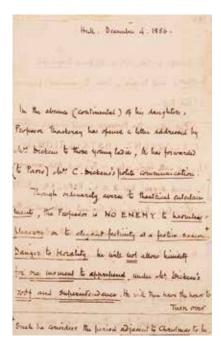
WITH:

Around the World in Eighty Days. London: Sampson, Marston, Low, & Searle, 1873.

8vo. Original cloth, rebacked, retaining original spine, new endpapers, soiling to covers, foxing to prelims and margins of leaves.

FIRST EDITION.

US\$1.000 - 1.500



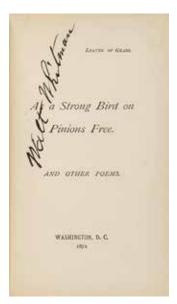
217



218



219







220

### WHITMAN, WALT. 1819-1892.

As a Strong Bird on Pinions Free, and Other Poems. New York: Printed by S.W. Green for the author, 1872. 8vo. x, 16, 8 pp. Original green cloth, titled in gilt, minor wear at spine ends and tips, but fine.

SIGNED FIRST EDITION, of this collection of seven new poems, and the significant "Preface" in which he envisions this volume as the first installment of a new collection of an "aggregated, inseparable, unprecedented, vast, composite, electric, Democratic Nationality." The poems here would eventually be swept into the epic project of Leaves of Grass but here they remained something new for Whitman, who says here of the eternal experiment of his poems, "the earnest trial and exploration shall at least be mine, and other success failing, shall be success enough."

US\$4,000 - 6,000

221

# 19TH-CENTURY AUTHORS: DICKENS, CARROLL, DUMAS, HUGO.

1 itame

1. Autograph Letter Signed ("Charles Dickens"), 1 p, on Gad's Hill Place letterhead, September 4th, 1869, to Mrs. Dallas ("My Dear Mrs. Dallas"), discussing another letter, with a postscript mentioning "Mr. Pugh," minor soiling, creases;

2. Autograph Note Signed ("C.L. Dodgson"), 1 p, Ch. Ch., Oxford, Nov 1, 1895, to Mrs. Dyer, his summertime landlord at 7 Lushington, concerning a wedding present for Emma, clean, folds, creases; 3. Autograph Note Signed ("Dumas"), 1 p, n.p., 8 avril (overwritten with "mai"), to "Cher Monsieur," creases and folds, one corner torn; 4. Autograph Note Signed ("Victor Hugo"), 1 p, n.p., "dimache, dec 11," mentioning a Mr. Picot, minor soiling, with creases.

US\$1,500 - 2,500

222

# 19TH CENTURY AUTHORS: COOPER, BURNETT, IRVING, HOWE.

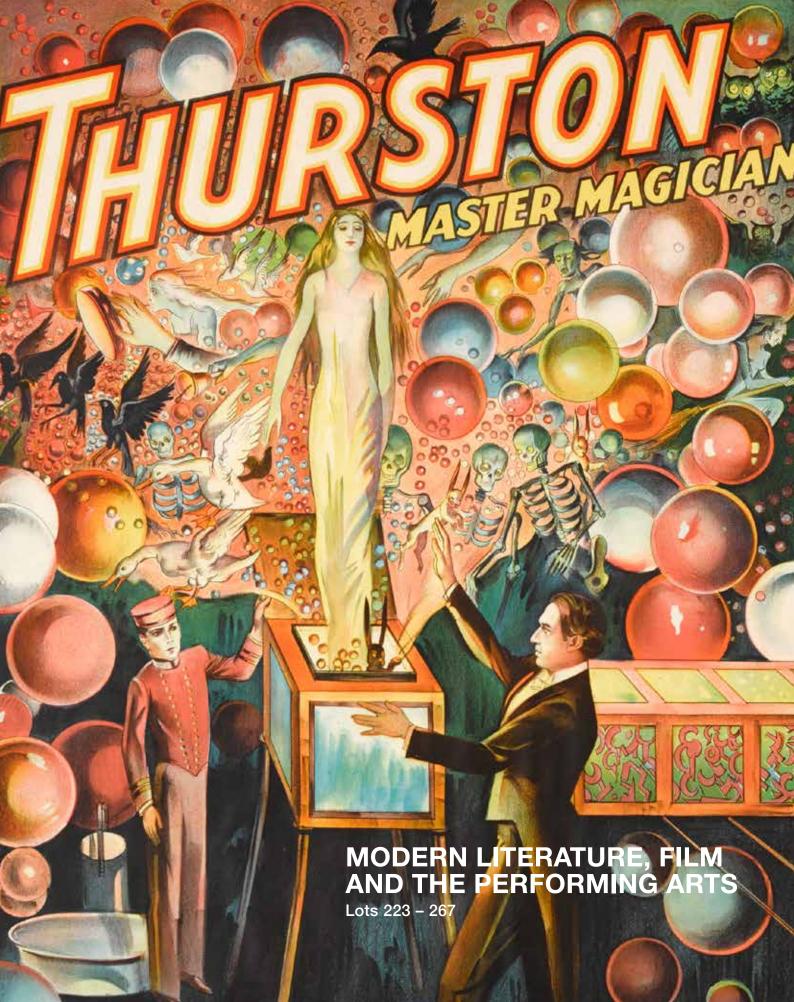
4 items:

1. Autograph Note Signed ("Frances Hodgson Burnett"), 1 p, on "Massachusetts Avenue/ 1770" stationery, January, 1921, responding warmly to an autograph request from "a boy of sixteen," light soiling, folded;

2. Check Signed ("J. Fenimore Cooper"), partially printed and accomplished in manuscript, in the amount of 15 dollars and 81 cents drawn on the Otsego County Bank, and dated February 9th, 1848, with "Paid" stamp, otherwise clean;

3. Autograph Letter Signed ("Julia Ward Howe"), 1 p, Boston, November 19th, "I send you, a little late in the day, these letters of my own composition...", generally clean, removed from a stub, creases; 4. Autograph Letter Signed ("Washington Irving"), 1 p, bifolium, Sunnyside, 30th Oct, 1849, apologizing for not being able to come to town and asking for delivery of "proofs", some toning, removed from a stub, creased.

US\$1,000 - 1,500







223

# ACROSS TO SINGAPORE.

Mimeographed manuscript titled *All the Brothers Were Valiant*, treatment by Lawrence Stallings and Ted Shane, continuity by Richard Schayer, 119 pp, November 27, 1927, "Script Okayed by / ELJ. MANNIX / Dec. 14, 1927" typed on cover, bound in brads in beige wrappers with M-G-M Script Department label on cover, stamped "FILE COPY" twice.

Continuity script to the second of Metro-Goldwyn-Mayer's three adaptations of novelist Ben Ames Williams's romantic seafaring adventure. This version starred Joan Crawford, Ramon Novarro, and Ernest Torrance and was directed by William Nigh.

US\$800 - 1,200

224

### APOLLINAIRE, GUILLAUME. 1880-1918.

Le Poète assassiné. Paris: Bibliothèque des Curieux, 1916. 8vo (185 x 118 mm). Cover illustration by Cappielo and woodcut frontispiece of Apollinaire's headwound by Rouveyre. Original wrappers, housed in a custom grey clamshell box with gilt title label, a fine copy.

FIRST EDITION, PRESENTATION COPY, inscribed by Apollinaire to Monsieur Serpeille, but not signed. Much of the text was written in 1914 but publication was delayed due to Apollinaire's head injury in the trenches and subsequent trepanation. The episode is graphically illustrated on the cover and in the frontispiece. Talvart, 1, p 80.

US\$1,500 - 2,500

225

# ALGREN, NELSON. 1909-1981.

Producer Charles Feldman's extensive production archive of *Walk on the Wild Side* (Columbia 1962), housed in six boxes as follows: Box 1: Typed carbon, screenplay by Merle Miller, 182 pp, May 16, 1958 with title, page count, and "Miller" in pen on spine, bound in brads in brown wrapper, annotated in pencil, one page taped together, with yellow revised pages, typed label on cover with delivery information. Mimeographed manuscript, treatment by Miller, 111 pp, June 1, 1957, bound in brads in red leatherette wrapper.

Typed carbon, screenplay by Lee Sabinson, 188 pp, October 29, 1959, labeled "3rd Sabinson script" on spine, bound in brads in Charles K. Feldman wrapper.

Mimeographed manuscript, screenplay by Raphael Hayes, 190 pp, September 1, 1960, bound in brads in brown Charles K. Feldman Productions wrapper, with WGAW registration receipt stapled to title page.

Duplicate copy of Hayes script, housed in pale yellow Charles K. Feldman Productions wrapper.

Typed carbon, screenplay by CLIFFORD ODETS, 153 pp, n.d., bound in brads in blue wrapper, pencil notes on cover: "Sleeping Scene" etc., annotated in pencil, four pages are loose and also annotated.

Mimeographed manuscript, screenplay by JOHN FANTE and Edmund Morris, 159 pp, bound in brads in brown Charles K. Feldman Productions wrapper, with WGAW registration receipt stapled to title page, includes five pages of alternate versions of scenes.

Mimeographed manuscript, screenplay by Fante, Morris, and Edward Dmytryk, 172 pp, bound in brads in brown Charles K. Feldman Productions wrapper.

Box 2: Typed carbon, no credits (probably Odets), 164 pp, n.d., signed "C.K. Feldman" on front wrapper and first blank page, bound in brads in blue wrapper. Labeled "Odets, Believe" on spine. Seven copies of the final draft, no credits (probably Fante and Morris), 166 pp, March 14, 1961, with variations in revised colored pages, bound in brads, most with green wrappers, some annotated.



Box 3: Mimeographed manuscript, screenplay by Fante and Morris, 159 pp, November 27, 1959, bound in beige Charles K. Feldman Productions wrapper.

Mimeographed manuscript with inlaid typed revisions, screenplay by Fante and Morris with "Whitelaw revisions" labeled on spine, 159 pp, n.d., bound in brads with no wrappers.

Mimeographed manuscript, no credits (probably Fante and Morris), 167 pp, July 10, 1961, temporary final shooting draft, bound in brads in brown wrappers, with various colored revised pages.

Mimeographed manuscript, screenplay credited on label to Dmytryk and Ben Hecht, 177 pp, n.d., bound in brads in beige wrappers. Mimeographed manuscript, temporary final by Odets, revised pages 49 through 164, April 6, 1961, bound in brads with yellow front wrapper, with various colored revised pages.

Box 4: Production correspondence files and alphabetized contracts, housed in seven envelopes labeled in pencil "1957-1958," "1958-1959," four labeled "1961," and "1961-1963."

Box 5: Extensive production-related correspondence with the film's screenwriter; also paperwork concerning Capucine's publicity build-up.

Box 6: Script supervisor Charlsie Bryant's annotated continuity script, mimeographed manuscript, 166 pp with approximately 21 additional pages of detailed production notes, packet marked "Matching Stills" containing 54 on-set costume and makeup continuity photographs most measuring 4 x 5 inches.

Mimeographed manuscript, final draft, 167 pp, no credit, final draft, March 14, 1961, bound in brads in green wrappers, with various colored revised pages, note in marker on cover "Dummy for / shooting script / copied / 7/7/61," note clipped to cover. "General Scrapbook" of press clippings related to the film, dated from February 17, 1961 to April 12, 1964, 74 pages, bound in brads in a beige Charles K. Feldman Productions wrapper; memos from Capucine and Richard Sylbert; trade ad clippings for the film.

Producer/agent Charles Feldman spent years developing Nelson Algren's torrid novel *A Walk on the Wild Side* for the screen, hiring at least six screenwriters—including Clifford Odets, Ben Hecht, and Raphael Hayes, all uncredited—to adapt it. The project's controversial subject matter—prostitution and lesbianism—made it a tough sell to backers and censors.

This massive archive of Feldman's files follows the film's complex screenwriting and filming processes from approximately 1957 until its release and beyond. These include script supervisor "Charlsie" Bryant's heavily annotated continuity script featuring a large attached file of black and white on-set wardrobe and makeup photographs of the film's stars.

The production paperwork present here includes contracts signed by Barbara Stanwyck, Laurence Harvey, and Anne Baxter; Clifford Odets and the other screenwriters; Nelson Algren's contract (unsigned); extensive legal correspondence regarding the budgeting, distribution, retakes, etc.; detailed typed and handwritten letters from the film's production designer, Academy Award®-winner Richard Sylbert; correspondence with Ben Hecht, the film's director Edward Dmytryk, Darryl F. Zanuck, and many others; a scrapbook of the film's press clippings; and more.

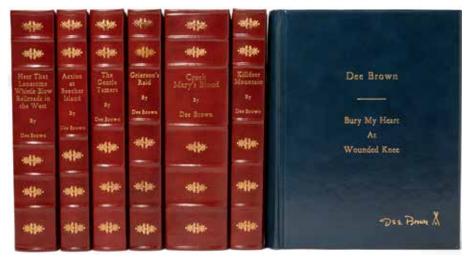
Almost from the start, the project was a troubled one. A 1959 letter from co-screenwriter John Fante to Feldman reads: "I could be wrong, but it seems to me Nelson Algren's novel is quite a bad work which by no stretch of the imagination can be spun out into a film ... I not only disagree with what [Algren] writes, I hate it, I resent it; I am temperamentally and intellectually opposed to it. This guy writes with bloody fingernails clutching a switch-blade knife. It is a sickening business." Fante goes on to say, "Why waste money trying to put this on film?" adding, "I marvel that a man of your astute perspective, your charm, intelligence and good taste can become involved with such turkeys as these. Your standards are too high for this kind of stuff." Fante's instincts proved correct: according to Feldman's correspondence, their film didn't recoup its investment. Feldman tailored Walk on the Wild Side as a vehicle for his mistress, co-star Capucine, and the papers here reveal the massive media push he gave her. Present also is a four-page memo from Capucine relating a series of allegedly heated on-set disputes between the actress, Laurence Harvey, and Edward Dymytryk. Designer Saul Bass's tour-de-force title sequence is arguably the film's highlight. Included is Bass's correspondence regarding the iconic "black cat" titles and an "Adverting and Editorial Art" award certificate Bass received. Composer Elmer Bernstein's title song received an Academy Award® nomination and Brook Benton's recording of it hit the Billboard Hot 100 chart. Benton's and

Bernstein's signed contracts are present here, along with Feldman's

enthusiastic correspondence about the score.

US\$12,000 - 18,000





226

# BROWN, DORRIS ALEXANDER "DEE." 1910-2002.

Carbon typescript, *Bury My Heart at Wounded Knee*, 592 pp with a 19 pp index, 4to, n.p., [1970], annotated, with note to title page in felt-tip pen: "Carbon copy of / first submission (which no longer exists) / Dee Brown / April 15, 2000," custom bound in dark green calf lettered in gilt: "Dee Brown / Bury My Heart / At / Wounded Knee" and gilt signature ("Dee Brown") and teepee device. *Provenance*: estate of Dee Brown.

THE ORIGINAL MANUSCRIPT OF "BURY MY HEART AT WOUNDED KNEE."

Historian Dee Brown's groundbreaking revisionist history of the encroachment of settlers on Native Americans and their lands in the latter half of the 19th century eventually sold more than five million copies and remained in print for decades. This is the first submission of the book to Brown's editors, which Brown later had bound for his home library.

US\$3,000 - 5,000

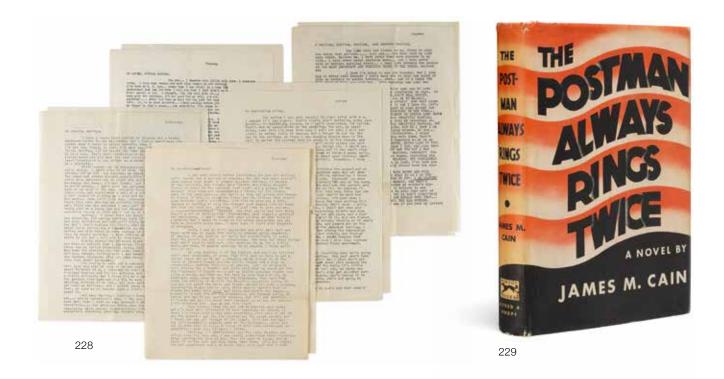
227

# BROWN, DORRIS ALEXANDER "DEE." 1910-2002.

7 bound carbon typescripts, comprising: Bury My Heart at Wounded Knee (1970); Action at Beecher Island (1967); Killdeer Mountain (1983); Creek Mary's Blood (1980); The Gentle Tamers (1958); Hear That Lonesome Whistle Blow: Railroads in the West (1977); and Grierson's Raid (1954); all 4to, [1954-1983], each annotated in various hands, including Brown's, Grierson's Raid with an annotated gelatin silver print bound in depicting a "Map Showing Course of Grierson's Raid"; all custom bound in black, red, or blue leather gilt. Condition generally good, with tape repair to board of p 1 of The Gentle Tamers and a similar tape repair to p 1 of Bury My Heart at Wounded Knee. Mild paper loss to the lower right corner of p 1 of Hear That Lonesome Whistle Blow. Provenance: estate of Dee Brown.

Southwestern historian "Dee" Brown is best known for his trailblazing perennial bestseller *Bury My Heart at Wounded Knee*, but he continued to publish fiction and nonfiction for several decades afterwards. This lot features the typesetting copies of the titles mentioned above, some drafts also annotated by Brown himself. Brown wrote many other novels and non-fiction works about the American West, often about the Native American experience; these typescripts are primarily of his non-fiction works, with some fiction (*Action at Beecher's Island, Killdeer Mountain,* and the *New York Times* bestseller, *Creek Mary's Blood*).

US\$8,000 - 12,000



### **BURNETT, MURRAY. 1911-1997.**

Collection of 25 typed letters signed (primarily as "Murray") to his future wife Adrienne Bayan, sometimes with autograph annotations, 1-2 pages each, [c.1944-1946], some with creasing, minor toning, a couple small edge tears, but largely very nice condition; WITH: assorted other correspondence including a telegram from Burnett to Bayan, an autograph poem by Burnett, and a series of letters between Bayan and her sister Val, 1 p typed partial manuscript with autograph corrections by Burnett, and 2 pp typed (partial) letters.

After selling the screen rights to his original play, Everybody Comes to Rick's which would famously be adapted into Casablanca, written with his then wife Joan Alison, Murray Burnett returned to Broadway where he continued to write plays. During the run of their effort Hickory Stick in 1944, he met the young actress Adrienne Bayan and began a relationship. These letters chronicle the beginning of that relationship, as well as his shift into radio. Although they were paid \$20,000 for their play, at the time a record for an unproduced script, famously Casablanca went on to become one of the most beloved movies of all time, and in retrospect the two writers received very little recognition. The letters here provide an intimate look at Burnett's vears just after Casablanca, as he finds love, and settles into a radio writing gig, with very little to mention here of his famous play, only in a few references to Alison, but the letters are full of humor and pathos and show a man adapting to love and life.

US\$2.000 - 3.000

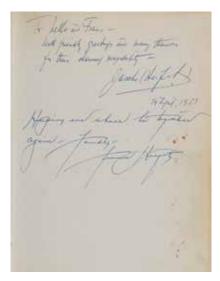
#### 229

#### CAIN, JAMES M. 1892-1977. TOD BROWNING. 1880-1962.

The Postman Always Rings Twice. New York: Alfred A. Knopf, 1934. Original orange cloth, stamped in blue, dust jacket, some soiling to cloth, foxing to endpapers, page edges, light lean to spine, minor edgewear to jacket, with some toning to the spine. Provenance: Tod Browning (pencil name across endpaper).

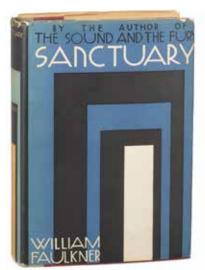
FIRST EDITION OF CAIN'S FIRST BOOK, the director Tod Browning's copy with his pencil ownership name to the front fly. A bright copy of this Haycroft-Queen Cornerstone.

US\$2,000 - 3,000





231



232

#### 230

#### **CLASSICAL MUSIC.**

Guestbook containing signatures and inscriptions of multiple classical musicians, Mexico, 1940s-1980s, 8vo (228 x 155 mm), limp vellum, "Quinta de los Fresnos" in manuscript on upper cover, generally very good.

Guest book of a European immigrant family in San Angel outside of Mexico City. Includes inscriptions by Jascha Heifetz, Pablo Casals (pasted in), Sergiu Celibidache (with 8 bars of music), Adolfo Odnoposoff, Josef Krips (with 4 bars of music), Jorge Mester (with 3 bars of music), Mieczyslaw Munz, Virgil Thomson (4 bars from "Four Saints in Three Acts"), Alexander Borovsky, Artur Rubinstein, Claudio Arrau, the Budapest String Quartet (all 1954 members), Toshiya Eto (with drawing), Antal Dorati (with 3 bars of music), Edouard van Remoortel, Igor Markevitch, Zara Nelsova, Wiener Oktett, Maurice Eisenberg (with 3 bars of music), Janos Starker, Gabor Rejto, and many others.

#### US\$1,200 - 1,800

231

#### THE DIVORCÉE.

Mimeographed manuscript, treatment by Nick Grinde and Zelda Sears, continuity by John Meehan, 103 pp, January 16, 1930, "Scripted Okayed by / Mr. Bern. / Jan. 16, 1930" typed to cover, bound in brads in beige wrappers with Metro-Goldwyn-Mayer Script Department label on cover with "Mr. Mayer" written in pencil in the upper right corner.

L.B. MAYER'S COPY OF THE SCRIPT FOR A NORMA SHEARER HIT. The Divorcée was a hit romantic drama starring Norma Shearer as a wronged wife who sets out to play the field. Based on Ursula Parrott's spicy 1929 bestseller, Ex-Wife, the film costars Robert Montgomery, Chester Morris, and Conrad Nagel. It marked Shearer's move away from the more prim, nice-girl roles that had typified her earlier career.

Shearer won a Best Actress Academy Award® for *The Divorcée*. The film also received nominations for Best Screenplay (John Meehan), Best Picture, and Best Director (Robert Z. Leonard).

US\$1,000 - 2,000

232

# FAULKNER, WILLIAM. 1897-1962.

Sanctuary. New York: Jonathan Cape & Harrison Smith, [1931]. Original gray cloth over magenta boards, spine stamped in magenta, dust jacket, custom slipcase. Faint spots to spine, jacket with some small chips to edges, spine toned, an attractive copy.

FIRST EDITION, FIRST ISSUE. The first of Faulkner's novels to be filmed. Petersen A8b.

US\$1,500 - 2,500

#### FAULKNER, WILLIAM. 1897-1962.

Pylon. New York: Harrison Smith and Robert Haas, 1935. Original cloth, with silver paper boards, publisher's slipcase, spine faded, crease to edge of folding frontispiece, still a very good copy.

FIRST EDITION, DELUXE ISSUE, no 35 of 310 copies SIGNED by Faulkner.

WITH:

Requiem for a Nun. New York: Random House, (1951). Original halfcloth, over marbled paper boards, with publisher's unprinted acetate d.j., a clean tight copy, with minor bumping to the spine ends, and a touch of fading at the spine, light soiling to page edges.

FIRST EDITION, DELUXE ISSUE, one of 750 copies, SIGNED by the author, this one designated "out of series."

US\$1,000 - 1,500

234

#### FITZGERALD, F. SCOTT. 1896-1940.

The Great Gatsby. New York: Charles Scribner's Sons, 1925. Finely bound in grey morocco, with pictorial onlays in wraparound design by the Stonehouse Bindery, custom cloth box, with interlaced embroidery and morocco title label, a fine copy.

FIRST EDITION of Fitzgerald's masterpiece, with all first edition points, finely bound in morocco, with burnt orange and beige onlays creating a modernist tableau of Gatsby, Daisy and the motorcar. Bruccoli A11.I.a.

US\$1,500 - 2,500

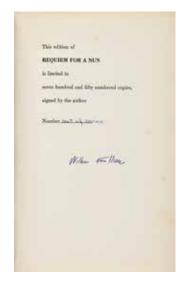
235

#### FITZGERALD, F. SCOTT. 1896-1940.

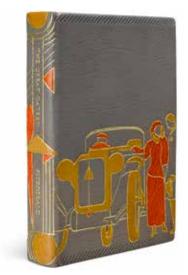
Tender is the Night. New York, Charles Scribner's Sons, 1934. Finely bound in grey and blue morocco with a subtle star and moon design by the Stonehouse Bindery, in custom moire silk striped box with morocco title labels, a fine copy.

FIRST EDITION of Fitzgerald's last novel, and his finest work, in his own estimation. Finely bound in a modernist motif by the Stonehouse Bindery. Bruccoli 14.1.a.

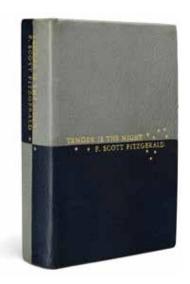
US\$1,000 - 1,500



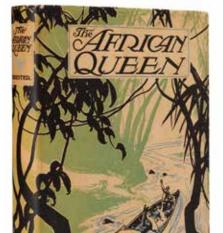
233



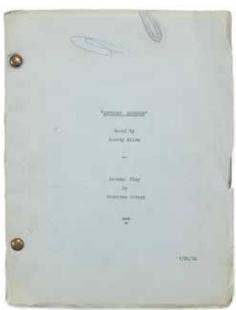
234



235



242



243



#### FORESTER, C.S. 1899-1966.

The African Queen. New York: Little, Brown & Company, 1935. Original patterned brown cloth, stamped in green, dust jacket, clean tight copy, in bright jacket, reinforced to the verso at spine ends, small chip to lower spine, just affecting the "O" in "COMPANY", clean and square.

Provenance: Wakefield Bookshop, Inc (bookseller's ticket).

FIRST AMERICAN EDITION, the basis for the famed 1951 John Huston film with Humphrey Bogart and Katherine Hepburn. A bright copy.

#### US\$1,000 - 1,500

237

#### GIBNEY, SHERIDAN. 1903-1988.

A large archive of scripts and correspondence, including typed carbon manuscripts of play scripts and treatments, as follows: Wings Over the Sea by Earl Felton and Jack Donner, Story and Rough Continuity by Sheridan Gibney and Felton, October 5, 1933; The World and Little Willie by Gibney and Stanley Roberts, 59 pp, n.d.; and The Islanders, January 1943; mimeographed outlines of Screen Test by Gibney, January 15, 1948, and others.

WITH: Approximately 1000 pp of Gibney family correspondence, typed and autograph, 1930s-1970s; approximately 100 pp of miscellaneous autograph writings by Gibney, 8vo, 1920s-1930s; approximately 100 pp of typed carbon poems and sonnets by Gibney, 4to; papers related to a planned Rudolph Valentino biopic, 1949-1950; various signed correspondence; signed photographs of Gregory Peck and others; approximately 50 Gibney family photographs; two 5 x 7 in signed ("Fred Boissonas") photographic prints by Frederic Boissonas, Paris, France; an Autograph Letter Signed of HELEN HAYS to Gibney, 3 pp on 1 conjoined leaf, 1931. AND WITH: An archive of miscellaneous materials related to the theatrical career of Gibney's wife MILDRED MCCOY, including 3 Equity contracts, all signed ("David Belasco"), 1929-1930; 2 books signed and inscribed ("David Belasco") about Belasco, and a copy of Debereau by Sacha Guitry, signed and inscribed ("David Belasco"), contracts, oversize photographs, clippings, and more.

Playwright and screenwriter Sheridan Gibney's film credits include *I am a Fugitive from a Chain Gang* (1932) and *The Story of Louis Pasteur* (1936); he was president of the Screen Writers Guild from 1939-1941 and 1947-1948. Gibney was gray-listed during the HUAC Hollywood "witch hunts." Among the present papers related to that era are two typed carbon letters from Marguerite Courtney, circa 1972, responding to Gibney's comments about the Blacklist in *Ark* magazine, and a copy of that issue. Gibney's film work is reflected in a large group of materials related to *Anthony Adverse* (Warner Brothers, 1936), including a typed carbon manuscript of Gibney's screenplay, dated July 28, 1934; a typed letter signed from Jack Warner, praising the finished film; approximately 9 letters from author Harvey Allen, making script suggestions and later praising the film; and several typed carbon responses from Gibney; also a November 7, 1935 memo from Gibney to Hal Wallis.

### US\$4,000 - 6,000

238

#### GREY, ZANE. 1872-1939.

Autograph Manuscript, approximately 442 pp, 4to, no place, c.1914, in pencil, numerous cross-outs and additions, pagination begins with p 35, ends with 476, tears and chips to final leaf, some leaves toned, but generally very good overall.

LONG LOST GREY MANUSCRIPT FOR RANGERS OF THE LONE STAR. Serialized in the Argosy in 1914, Rangers of the Lone Star was combined by Harper's with Last of the Duanes to form the popular western novel The Lone Star Rangers. The novel was adapted for film several times as well as for television. Also included are pp 23-29 of the autograph manuscrupt for The Young Lion Hunter, comprising much of chapter 3.

# US\$4,000 - 6,000



239

# GREY, ZANE. 1872-1939.

Group of 5 volumes signed & inscribed on the front free endpaper to his daughter Betty Zane Grey:

- 1. To the Last Man New York & London: Harper & Brothers, [1922]. Original cloth. "Jan 20, 1922 / To Betty Zane Grey from her Dad / Dad Zane Grey."
- 2. The Wolf-Tracker. New York & London: Harper & Brothers, 1930. Original cloth. "To Betty from Dad / Zane Grey / June 22, 1930." 3. The Shepherd of Guadaloupe. New York and London: Harper & Brothers, 1930. Original cloth. "July 12, 1930 / To Betty Zane / The Year of this book is significant of many things - and in your case your first engagement / Love Dad / Zane Grey."
- 4. Code of the West. New York and London: Harper & Brothers, 1934. Original cloth. "To Betty / with love / from Dad / Zane Grey." 5. Raiders of Spanish Peaks. New York and London: Harper & Brothers, 1938. Original cloth. "To Betty / from Dad / Zane Grey."

#### US\$2,000 - 3,000

240

#### HEMINGWAY, ERNEST. 1899-1961.

A Farewell to Arms. New York: Charles Scribner's Sons, 1929. Original half vellum over greenish-blue boards, black leather spine label stamped in gilt, patterned paper-covered slipcase with printed paper label. Spine darkened, some chips to label, slipcase with rubbing to extremities.

SIGNED LIMITED EDITION, no 214 of 500 copies, numbered on both the limitation page and on the slipcase label. Published simultaneously with the first edition. Hanneman A8.B.

US\$2,500 - 3,500

241

#### HUBBARD, L. RON. 1911-1986.

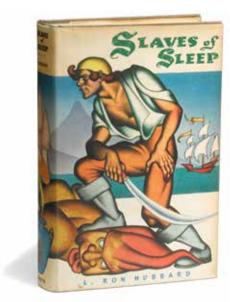
Slaves of Sleep. Chicago: Shasta Publishers, 1948. Original gray cloth stamped in gilt, dust jacket with illustration by Hannes Bok. Some toning, mainly to spine and front panel, a few stray spots, but generally an excellent copy.

FIRST EDITION, SIGNED by Hubbard on the f.f.e.p.

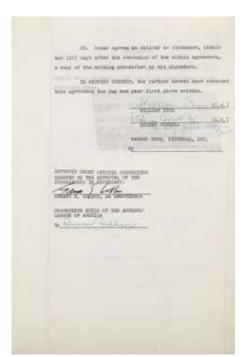
US\$1,000 - 2,000



240

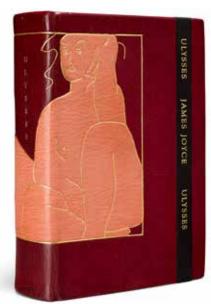


241



242





244

#### INGE, WILLIAM. 1913-1973.

Document Signed ("William Inge"), 65 pp, typed carbon and mimeo, n.p., December 2, 1957, being a contract between Inge and Warner Bros. for the purchase of the screen rights to the play, *The Dark at the Top of the Stairs*, also signed by agent Audrey Wood on behalf of Helene Connell (not signed by Warner Bros.), pages thumbed and lightly toned, 2 inch cut to center right margin (repaired with cello tape), corners bumped and dog-eared. Bound with Schedule A, B and E, plus blank budget templates. WITH: Mimeographed Manuscript, 2 pp, 4to, n.p., January 22, 1960, being Meta Wilde's copy of the "Staff and Cast" list for the 1960 production of the film based on Inge's work.

The Dark at the Top of the Stairs centers on the struggles of a family after the father loses his job. This document is dated three days before the debut of the show on Broadway, indicating the studio clearly anticipated that the show would be a hit.

#### US\$800 - 1,200

243

#### JONES, JAMES. 1921-1977.

5 scripts for Some Came Running (Metro-Goldwyn-Mayer, 1958), as follows:

1. Mimeographed manuscript, synopsis of novel, 41 pp, staple bound, December 18, 1956, blue wrappers with MGM Script Department label on last page, copy # 24, stamped "Vault Copy" on cover, includes one-page synopsis dated January 2, 1957. 2. Mimeographed manuscript, "Chapter Breakdown / With Index of Key Events," 155 pp, April 16, 1957, bound in light blue wrappers with M-G-M Script Department label, copy #13, stamped "COMPLETE" on cover.

3. 2 copies of a mimeographed manuscript, treatment by John Patrick, 110 pp, June 28, 1957, bound light blue wrappers, stamped "VAULT COPY" twice on cover, one copy annotated in pencil.

4. Mimeographed manuscript, screenplay by John Patrick, 166 pp, August 10, 1957, bound in light blue wrappers with M-G-M Script Department label, copy #1 (of 4), stamped "VAULT COPY" twice." Annotated in pencil by an unknown hand.

Based on James Jones's second novel, Vincente Minnelli's drama *Some Came Running* starred Frank Sinatra as Dave Hirsch, a self-destructive writer and World War II veteran who pays a turbulent visit to his Indiana hometown among his dysfunctional family and seedy friends, like gambler Bama Dillert (Dean Martin). The process of condensing and sanitizing Jones's raunchy 1,266-page book into script form was complex. This five-piece lot thoroughly documents its adaptation to the screen, from studio synopsis form to a preliminary screenplay. The screenplay and one treatment are annotated, possibly by producer Charlie Feldman.

The August 10th script resembles the finished film but with some variations. In this version, Sinatra's character is shot to death and his new wife Ginny (Shirley Maclaine) survives. In the film, Ginny is shot to death and the story closes with her funeral.

#### US\$3,000 - 5,000

244

#### JOYCE, JAMES. 1882-1941.

Ulysses. New York: Random House, 1934.

Finely bound in maroon morocco, with wraparound pictorial morocco onlays, by the Stonehouse Bindery, with cloth box with matching morocco title label, light soiling to page edges, generally fine.

FIRST AMERICAN EDITION, finely bound in modernist binding of pictorial morocco by the Stonehouse Bindery.

# US\$1.000 - 1.500

#### KING, STEPHEN. B.1947.

'Salem's Lot. Garden City: Doubleday, 1975.
Original black cloth over red boards, spine stamped in gilt, dust jacket. Faint foxing to fore-edge, jacket with front flap clipped at top corner, but not affecting price, tear to rear flap fold, head and tail of spine with tiny chips.

FIRST EDITION, SECOND ISSUE, SIGNED & INSCRIBED by King on the f.f.e.p.

US\$1,000 - 2,000

246

### KING, STEPHEN. B.1947.

The Dark Tower: The Gunslinger. [West Kingston]: Donald M. Grant Publisher, [1982].

Original brown cloth stamped in gilt, dust jacket. Illustrated by Michael Whelan. Jacket with head and tail of spine briefly rubbed, else a fine copy.

FIRST EDITION.

US\$1,000 - 2,000

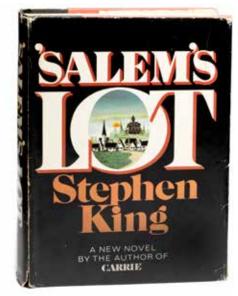
247

#### KIPLING, RUDYARD. 1886-1936.

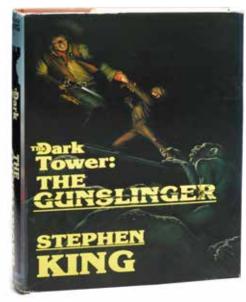
KIPLING, RUDYARD. 1886-1936. The Sussex Edition of the Complete Works in Prose and Verse of Rudyard Kipling. Macmillan and Co. Ltd, London, Sussex Edition, 1937-39.
25 volumes, II-XXVI (of 35). Royal 8vo (240 x 165 mm). Full russet Niger morocco by Sotheran's of Sackville Street, top edges roughgilded, other edges untrimmed.

LIMITED EDITION OF 525 SETS. Lacking signed Volume I. "During the last years of his life, Kipling was engaged in a complete revision of his works, and the text of the Sussex edition represents his final revised text. Two volumes of uncollected prose and much verse are here collected for thefirst time ... Unfortunately, a substantial portion of the edition was destroyed in unbound sheets during the bombing of London in 1941" (Stewart, *Rudyard Kipling*, pp. 577-580).

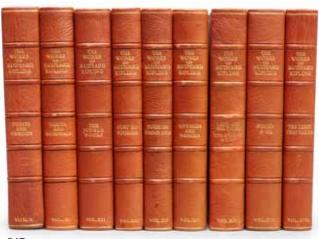
US\$2,000 - 3,000



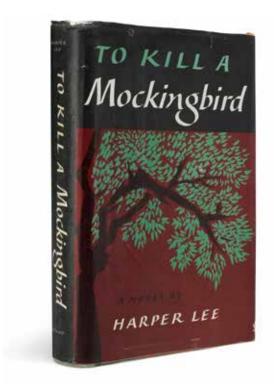
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248

#### LEE, HARPER. 1926-2016.

To Kill a Mockingbird. Philadelphia & New York: J.B. Lippincott Company, (1960).

Original green cloth over brown paper boards, dust jacket supplied from a book club edition, soiling to boards, with new endpapers both front and rear, upper corner of last 20 pages chewed.

FIRST EDITION OF HARPER LEE'S ICONIC NOVEL, inscribed by Lee on the (supplied) end paper to Deborah Di Clementi, with an additional note on a post-it (signed "HL"), "I love the Pearl [Oyster Bar]! And you have a pearl of a great price here - about \$30,000 worth of book!" Di Clementi's partner owned the Pearl Oyster Bar in New York, and she kept up a 5-year correspondence with the reclusive author in her later years. See lot 248.

US\$3,000 - 5,000

249

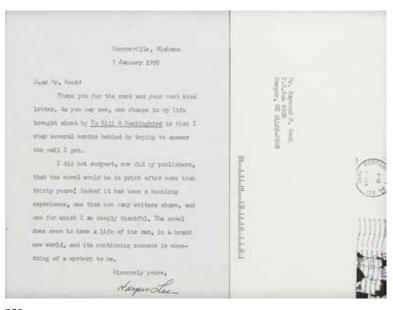
249

#### LEE, HARPER. 1926-2016.

Archive of correspondence including 35 autograph letters signed (mostly "Harper", but a few "H", "H.L." or "Nelle Harper"), most 1 or 2 pages, with a few to four pages, and most on her "NHL" monogrammed letterhead, Monroeville and Birmingham, AL, October 6, 2006- February 12, 2010, to Deborah Di Clementi, a friend in New York, all in very good condition with autograph transmittal envelopes.

A fascinating collection of 32 autograph letters signed, plus 3 Christmas cards signed, by Harper Lee, written between 2006 and 2010, as she was injured and moved from the hospital in Birmingham to assisted living in Monroeville. The letters cover many topics including her health (obviously an over-riding concern at this point), her Presidential Medal of Freedom, the death of Horton Foote, C.S. Lewis and all manner of food, but primarily brownies and seafood, and include a letter from 2008 in which she informs Ms. Di Clementi (who is gay) that she is "not of your persuasion." A charming, intimate look at the great author's later years, as seen through the lens of a recently developed friendship with obvious affection, with a rare reference to her sexuality.

US\$25.000 - 35.000



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250

250

#### LEE, HARPER. 1926-2016.

Typed Letter Signed ("Harper Lee), 1 p., 8vo, dated Monroeville, AL, January 7, 1992, with original envelope; framed;

Later production still of the courtroom scene from the 1962 film, 230 x 183 mm, signed by Harper Lee in blue marker and Horton Foote (screenwriter) in black ink, framed as above.

To a Mr. Raymond Beck of Bangor, ME. "I did not suspect, nor did my publishers, that the novel would be in print after more than thirty years! Indeed it has been a humbling experience... its continuing success is something of a mystery to me."

US\$1,200 - 1,800

251

# LIBERATION OF PARIS.

DORIAN, MAX (DOREAU, BERNARD RENÉ). 1901-1989. Autograph Manuscript, being a journal of events leading up to and following the liberation of Paris, 105 pp recto and verso, small folio (270 x 205 mm), Paris, January 19, 1943-September 12, 1944 with a 2 page (1 sheet) "Conclusion" dated ?August 28, 1945, in notebook with a few sheets loosely inserted, some faint toning and occasional edgewear, with 2 typed drafts sections of 13 & 14 pp (tears and wrinkles at

WITH: Two folders of material including a scrapbook of newspaper clippings, original photographs, and related ephemera, spanning Dorian's career from 1920s to the 1960s.

EYEWITNESS MANUSCRIPT ACCOUNT OF THE LIBERATION OF PARIS. Dorian's journal begins in January 1943 with the city under German occupation and continues into the months following its liberation. The tone of the entries focuses mainly on the experience of daily life in the occupied city, the various news reports and rumors circulating, and the city's ability to function in the face of rationing, etc. The nearly daily entries during August 1944 recount the increasing excitement in the city following reports of Allied victories in Normandy, leading up the siege of August 19-25 and the final surrender of the city on the morning of the 25th.

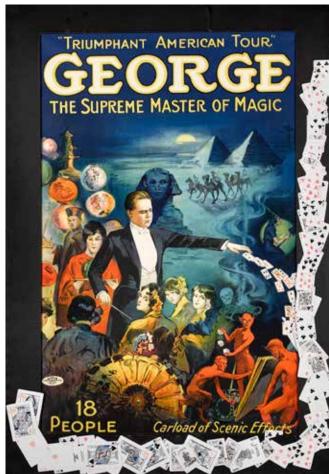
Excerpt, in translation: [Tuesday, 15th August]: "Are we close to peace and is peace ready for us? We wait to hear something on the radio this evening. We live only for the radio, and we only get her once a night. We didn't manage to tune into anything at 5:30 this morning other than the 'Voice of America' saying useless things about subjects we aren't interested in. It's still very hot. Stormy. Pretty frequent bombs in the distance, some alerts ... 22:45 - News of the landing confirmed by Benzzeville. The operation is being conducted by mostly French troops under the command (why?) of Sir Maitland Wilson ... [Wednesday morning]: From tomorrow, it seems that bread rations will be reduced to 100 grams. Police agents are almost all joining the underground, and the gendarmerie are doing the same. 18:00. First placard of an 'Emergency Plan' ... from tomorrow onwards, the gas with be totally cut out ... plunged into darkness. Confirmed, the abandonment of the police station in Poteaux ... At Neuilly, lots of comings and goings. The [German] troops stationed there have left. Others, they say, will arrive soon ... found, with much difficult, a copy of the Paris-Soir .... "

Dorian worked as a journalist and published several novels in France before immigrating in 1949 to the United States. Among his best known works is a history of the Du Pont family. He died in Newport, RI in 1989.

US\$3,000 - 5,000

251





252

252 W

#### MAGIC: HOWARD THURSTON.

Thurston, Master Magician: Million Dollar Mystery, Europe's Greatest Sensation, Wonder Show of the Universe. Cleveland: Otis Lithograph Co., [c.1929].

One sheet (1031  $\times$  685 mm), framed. Not examined out of frame, appears excellent.

Provenance: Phil Temple (stamp to backing board).

Features Thurston performing the "Million Dollar Mystery," which was an illusion for which he bought the American rights from Walter Jean and consisted of a small, isolated box which was elevated in the middle of the stage and from which as many objects, animals or people appeared as the Magician wanted. It was said that the illusion was such a spectacle that even those who knew how it was done were captivated.

US\$3,000 - 5,000

253 W

#### MAGIC: GROVER GEORGE.

"Triumphant American Tour" George the Supreme Master of Magic. Cleveland: Otis Lithograph Co., [c.1920].

One sheet (965 x 612 mm) viewable within mat, matted and framed, not examined out of frame, appears fine.

Dramatic, elaborately-framed poster depicting Grover C. George (1887-1958) projecting a deck of cards in front of an Asian audience, the Sphinx and Great Pyramids behind him, 3 red devil assistants in the lower corner.

US\$1,000 - 1,500





254 W

#### MAGIC: CARTER THE GREAT.

Carter the Great: Do the Dead Materialize? The Absorbing Question of All Time. Cleveland: Otis Lithograph Co., [c.1920]. Insert (1003 x 305 mm), matted and framed, fold creases, signs of tape to margin verso, not examined out of frame, an attractive example.

The above poster features the ""Modern Priestess of Delphi" with crystal ball in hand, a ghoulish spirit coming toward her. Above her Carter opens a box with the aid of two devils while 3 Brownie-like figures watch.

US\$800 - 1,200

255 W

#### MAGIC: CARTER THE GREAT.

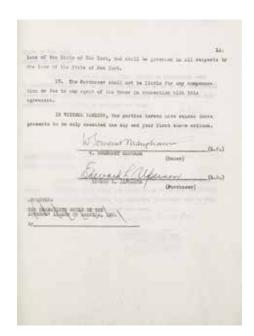
Carter the Great Sweeps the Secrets of the Sphinx and Marvels of the Tomb of Old King Tut to the Modern World. Cleveland: Otis Lithograph Co., [c.1920].

One sheet (1024 x 675 mm), framed, not examined out of framed, appears excellent.

Provenance: Phil Temple (sticker and stamp to backing board).

American-born Charles Joseph Carter (1874-1936) achieved his greatest fame abroad with tricks such as "cheating the gallow" wherein he disappeared just as came to the end of a hangman's noose, making an elephant disappear and sawing a woman in half. The above poster depicts Carter on camelback, the devil with pitchfork sitting behind him, urging Carter on. The Sphinx and one of the Great Pyramids are to the left, below a camel driver is chased by 2 demons and a ghoul.

US\$1,200 - 1,800







256

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#### MAUGHAM, SOMERSET. 1874-1965.

2 Documents Signed ("W. Somerset Maugham"), typed carbons, 4 pp and 15 pp, 4to, New York, June 12 and June 29, 1944, assigning the film rights to *The Razor's Edge* to Edward L. Alperson, earlier document housed in blue wrappers, later document stapled to upper cover, some thumbing to leaves, corners bumped. WITH: 5 Documents Signed of producer Charles K. Feldman, typescript and typed carbons, 18 pp, 4to, New York, July 6, 1944 to September 27, 1945, regarding the continuing assignment of the novel's film rights, many housed in blue and yellow wrappers, mild thumbing throughout. AND WITH: related correspondence, including interoffice memos, regarding the complicated financial negotiations leading up to the production of the film, plus another group of correspondence, August-September 1946, congratulating director Edmund Goulding on the success of the film.

Published in 1944 but set in the post-WWI years (through the crash of 1929), The (azor's Edge explores one veteran's search for enlightenment and the effect his journey has on the people around him. The novel was a critical success upon publication, and the film rights were snapped up by Edward L. Alperson (1895-1969), the former head of Grand National pictures who reinvented himself as an independent producer after the studio's collapse. Alperson immediately flipped the film rights to Charlie Feldman, who shepherded the project over to Twentieth Century-Fox. This lot features the two original contracts between Maugham and Alperson, Alperson's two agreements with Feldman (July and November 1944), and Feldman's two agreements with Twentieth Century-Fox, November 1944 and August 1945. A final document between Feldman and Alperson seems to have Feldman surrendering his rights in the project as of that date. The other material fleshes out the machinations between Feldman and the studio that led to the final agreement.

US\$2,500 - 3,500

257

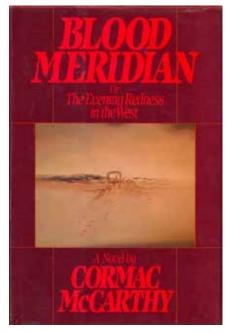
#### MAUGHAM, SOMERSET, 1874-1965.

2 items:

The Circle. Mimeographed Manuscript (stencil duplicator), 119 pp, 4to, [Culver City], January 22, 1925, being the silent screen adaptation of Maugham's 1921 stage play, bound with brads, housed in golden MGM wrappers with label and typed receipt to upper cover, stamped "File copy," wrapper edges with chipping and loss. ---. Mimeographed Manuscript, 96 pp, 4to, [Culver City, CA], December 27, 1929, being the talking adaptation of the Maugham play, bound with brads in golden MGM wrappers with label to upper cover, stamped "file copy," covers rough at edges and thumbed, interior pages mildly toned.

Maugham's 1921 stage play cast a jaundiced eye at long-term relationships, with every wife in the aristocratic circle desiring to leave her husband for another. The 1925 silent version was directed by Frank Borsage; the 1930 talkie version was directed by David Burton.

US\$1,200 - 1,800





258

#### MCCARTHY, CORMAC. B.1933

Blood Meridian: Or, Evening Redness in the West New York: Random House, (1985)

Original red half cloth, spine titled in gilt, dust jacket, tiny closed tear to upper panel, about 1/16".

A man's at odds to know his mind cause his mind is aught he has to know it with. He can know his heart, but he don't want to. Rightly so. Best not to look in there. A particularly fresh, bright, unread copy of the first edition, the author's masterpiece, and considered one of the greatest novels of the 20th century.

US\$1,500 - 2,500

259

#### POSSESSED, 1931.

A group of five scripts, various post-production versions, of the Joan Crawford film Possessed (Metro-Goldwyn-Mayer, 1931), as follows: 1. Dialogue continuity. Mimeographed manuscript, adaptation and dialogue continuity by Lenore Coffee, here titled The Mirage, 139 pp, "Script Okayed by Mr. Rapf / August 31, 1931" typed on cover, with "British Version 'B' / Copied in M-G-M Script Department - / February 10, 1933" typed below it, Metro-Goldwyn-Mayer Script Department label on cover.

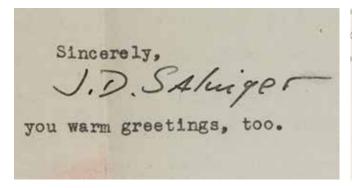
2. Dialogue cutting continuity. Mimeographed manuscript, 70 pp, broken down into sections by reel number, November 7, 1931, bound in brads in beige wrappers. Metro-Goldwyn-Mayer Script Department label on cover stamped "FILE COPY." Includes dialogue and basic shot descriptions for use by the film's editor.

- 3. Superimposed title continuity. Mimeographed manuscript, 52 pp, broken down into sections by reel number, February 13, 1932, bound in brads in beige wrappers, Metro-Goldwyn-Mayer Script Department label on cover, stamped "FILE COPY" three times on cover and label. The first page indicates that this is a "complete list of the titles superimposed onto the American sound version for 'Possessed'" for the "Special Foreign Version."
- 4. Two copies of the British release dialogue cutting continuity. Mimeographed manuscripts, 68 pp, broken down into sections by reel number, April 3, 1933, bound in brads in beige wrappers. Metro-Goldwyn-Mayer Script Department label on both scripts' covers; one is dated April 3, 1933. With three blue memos and two Customs declaration forms for the English Dialogue Cutting, continuities, c. April. 1933.

A series of screenplays from *Possessed* for use in editing the film for its American and foreign releases. Britain, among other countries, had different censorship laws than America which called for reediting new versions of films to suit its code.

Director Clarence Brown's Pre-Code romantic drama Possessed marked the third of eight films to star Joan Crawford and Clark Gable. The film (not to be confused with Crawford's unrelated 1947) film of the same title) was based on Edgar Selwyn's Broadway play The Mirage.

US\$1,000 - 2,000



n, and I am happy to recommend her

ns.

Sincerely yours,

J. D. Salinger

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### SALINGER, JEROME DAVID. 1919-2010.

Typed Letter Signed ("J.D. Salinger"), 1 p, 4to, Windsor, VT, January 22, 1957, to Joan Benson, regarding the stories "Franny" and "Zooey"; together with original mailing envelope and typed carbon of Benson's January 15, 1957 letter to Salinger, both with fold creases.

Salinger thanks Benson for her "sympathy to me for Franny's rather widely suspected pregnancy. That Keeps coming up, and it's sort of discouraging. Or just plain irritating." He also speaks of just finishing "Zooey," which he describes as "a most 'difficult' story, and I doubt if it will be generally liked, but I hope you'll find some enjoyment in it." Joan Benson went on to become memoirist Candida Lawrence in later life.

US\$3,000 - 5,000

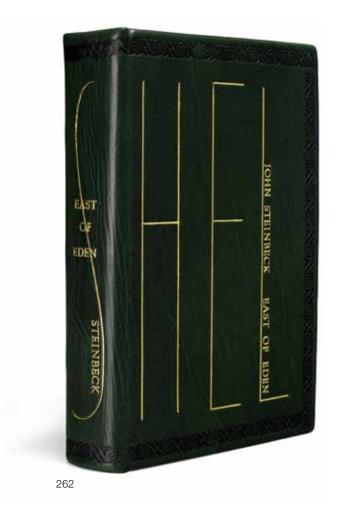
261

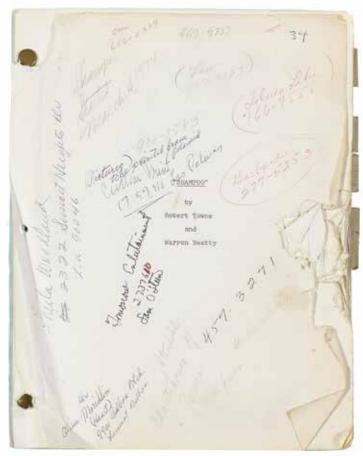
#### SALINGER, JEROME DAVID. 1919-2010.

Typed Letter Signed ("J.D. Salinger"), 1 p, 8vo, Cornish, N.H., October 29, 1982, being a letter of recommendation for Bonnie Good in pursuit of a teaching position, folds.

A positive recommendation for a New Hampshire neighbor who was seeking a job as a teacher in Mason, Michigan.

US\$1,200 - 1,800





#### STEINBECK, JOHN. 1902-1968.

East of Eden. New York: The Viking Press, 1952. Finely bound in green morocco, with "TIMSHEL" inscribed in gilt, wrapping from the rear to front cover, with decorative border. stamped in black, custom cloth box, with morocco title label, a fine сору.

FIRST EDITION, limited issue, one of 1500 copies signed by Steinbeck at the colophon. This copy finely bound by the Stonehouse Bindery, with Adam's whispered prayer for his son, Cal, wrapping around the covers. Steinbeck's most enduring novel. Goldstone & Payne A32a.

US\$1,200 - 1,800

#### WILDE, META [A.K.A. META REBNER, META CARPENTER]. 1907-1994.

Mimeographed manuscript, screenplay of Shampoo by Robert Towne and Warren Beatty, 149 pp, title page undated but with blue and pink revisions pages dated March 4 to May 29, 1974 bound in, with 20 additional pages of production materials with labels on tabs, including handwritten daily shooting breakdown graphs (labeled "Slates"), a shooting schedule, staff/crew contact list, and a locations list; the entire script heavily annotated throughout by Rebner. With a group of folded applications for the Script Supervisors' Qualifications Committee, on which Carpenter served c.1975, laid in.

Script supervisor Meta Carpenter Rebner's densely annotated script of Shampoo offers an orderly, thoroughly detailed production record. Carpenter notes any dialogue changes, continuity points, and breaks down each day's shooting in handwritten graphs on the versos of the

Shampoo starred co-screenwriter/producer Warren Beatty as an amorous Beverly Hills hairdresser dealing with assorted sexual entanglements in 1968 Beverly Hills. Julie Christie and Goldie Hawn costarred along with Lee Grant, who won an Academy Award® for Best Supporting Actress. The film received several Academy Award® nominations, including Best Screenplay (Towne and Beatty), Best Supporting Actor (Jack Warden), and Best Art Direction (Richard Sylbert, W. Stewart Campbell, George Gaines), as well as several Golden Globe nominations.

US\$3,000 - 5,000



# WILLIAMS, THOMAS LANIER ("TENNESSEE WILLIAMS"). 1911-1983.

Producer Charles K. Feldman's file on the production of *The Glass Menagerie* (Warner Bros., 1950), including: Typed Letter Signed ("Tennessee Williams"), additionally annotated in blue ink, 2 pp, 4to, n.p., May 31, 1949, to Jerry Walk and Charles Feldman, criticizing the current state of the screenplay, "this 'property' has every chance of becoming a really great picture which would surpass its dimensions as a play. However the basic qualities of the play must be kept if it is going to come off successfully on the screen."

Typed Letter Signed ("Tennessee"), 1 p, 4to, n.p., August 5, 1949, to Irving Rapper, sending "warehouse sequence" for review.

A series of typed carbons, labeled "New material—Tennessee Williams," as follows:

"Dance Hall and Alley Sequence" 4 pp; "Warehouse Sequence" 4 pp; Business College Sequence" 13 pp; "Movie Sequence" 3 pp; "Dissolve to the Spider Web" 2 pp; "Department Store Sequence" 6 pp; and "Ending" 4 pp. With typed carbon duplicates of each. 4 copies of "'The Glass Menagerie' (Changes, revisions etc. by Tennessee Williams)," typescript and typed carbons, each 14 pp, containing the "Glass Shop," "Picnic" and ending sequences. TLS of Williams, 1 p, 8vo, Los Angeles, n.d. (but 1950), on Hotel Bel-Air stationery, endorsing the film version of his play.

8 scripts of *The Glass Menagerie*, typed and mimeographed, including two drafts of the original play script, and 6 complete drafts of the film script in its various versions, 1945-1949, together with 3 partial drafts.

Typed Carbon, draft of agreement between Feldman and Warner Bros. to produce the film version of *The Glass Menagerie*. 5 pp, Beverly Hills, February 1949, with 2 pp of typed carbon notes from Feldman's attorney reviewing the proposed agreement, noting places where Feldman should push for edits.

Plus related documents and correspondence from Feldman's files, including memos related to script development and casting, production budgets, and distribution.

PRODUCER'S FILE ON THE GLASS MENAGERIE, CONTAINING SCRIPT PAGES FOR NEW SCENES BY TENNESSEE WILLIAMS. To a modern audience, The Glass Menagerie seems a quaintly simple story of one unhappy family trapped by poverty and divergent desires. At the time of its debut, however, it was wildly experimental, with its blurring of past and present, use of direct address, and incorporation of screen images onstage (edited out of the final Broadway production). After a sensational run in Chicago, The Glass Menagerie quickly moved to Broadway where it garnered world-wide interest; not surprisingly, Hollywood soon came calling. Producer Charles Feldman secured the rights to the film in 1946, but it took four years to bring the play to the screen. Feldman's dream cast included Ethel Barrymore, Montgomery Clift, and Gene Tierney, but he settled for Jane Wyman, Kirk Douglas, and Gertrude Lawrence. Perhaps one of the biggest hurdles to adaptation was the play's downbeat ending, where a frustrated Tom abandons his mother and sister to disappointment, poverty and illness. Feldman hired Williams and at least three other writers-Norman Corwin, Peter Bereis, and Isobel Moore—and the various drafts present here reveal the struggle to open the play up and create a more upbeat endina.

Most significantly, this archive contains new material written by Williams, some of which made it into the final version, like the warehouse and dance hall sequences, and others, like the "glass show" film-within-a-film (which introduces a second suitor for Laura) which did not. As he does in the play version, Williams submits a note with his added scenes: "My intention is to use this as a little play within a play. It has three little acts. There will be a suggestion of magic or mysticism in my treatment of this material. It (the shop) will have theme music like the music used in the play—an exotic, somewhat Oriental, tinkling music, a misty, suffused brightness, a look of enchantment." Williams goes on to justify the new character Jack Stone, a suitor for Laura, who has a similar physical defect to her. "Her final recognition of him as one who has gone through the same torments of handicapped singularity that she has will touch and move her more profoundly than anything else could. I think if you examine these values sympathetically you will agree with me." A more detailed listing of the contents is available upon request.

US\$30,000 - 50,000







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#### WODEHOUSE, P.G. 1881-1975.

Typed carbon, screen treatment titled *Crown Prince Josephine*, 110 pp, 4to, August 16, 1932, bound in blue wrappers stamped "Second Temporary Complete." WITH: *Crown Prince Josephine*. Mimeographed manuscript from an original story by Hans Kraly, dialogue continuity by Gene Markey, 110 pp, August 9, 1930, bound in brads in blue wrapper, Metro-Goldwyn-Mayer Script Department label on cover.

Remembered primarily for his many novels, relatively few films were made from the screenplays that Wodehouse contributed to during his well-paid sojourns at Metro-Goldwyn-Mayer in the 1930s. *Crown Prince Josephine* was one such screenplay, although the finished film, *Rosalie* (1937), differed significantly. M-G-M assigned Wodehouse to adapt *Rosalie*, a hit stage musical featuring his and Ira Gershwin's lyrics. He worked on the project at length, including writing an unpublished novelette version. Eventually, Wodehouse's treatment and script were changed greatly, and the musical's songs were replaced by Cole Porter numbers. The film's listed screenwriters are Frances Marion and Rosalie's playwrights William Anthony McGuire and Guy Bolton; Wodehouse is uncredited.

US\$1,500 - 2,000

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# 20TH-CENTURY AUTHORS: POUND, WODEHOUSE, ELIOT, HEMINGWAY, ET AL

Autograph Postcard Signed ("E. Pound"), with a black and white image of Toulouse to front, Toulouse, June 11, 1919, to Dutch writer F[ritz] Vanderpyl, pointing out a new Gaudier-Brzeska portfolio by the Ovid Press of John Rodker, "who replaces me as foreign edtr of Little Review", light soiling; WITH:

Autograph note signed ("P.G. Wodehouse"), 1 p., on his Remsenburg, NY, correspondence card, Feb. 22, 1967, to Howard Steinmetz, ending "Good luck to the fan club!", with original hand-addressed mailing envelope, clean; WITH:

Folded Christmas Card Signed ("T.S. Eliot"), drawn and lithographed by Barnett Freedman for "directors and members of of Messrs Faber & Faber, printed by the Curwen Press on a large folding sheet, minor foxing; WITH:

Autograph Transmittal Envelope Signed ("E. Hemingway"), from Compagnie Generale Transatlantique, and postmarked from Pamplona, 12 July 1953, to Leonard Lyons, but without the letter, torn to open along the left side; WITH:

Typed Note Signed ("Aldous Huxley"), 1 p, Los Angeles, CA, September 26, 1956, to a "Mr. Goodman" declining to read submitted material as "I suffer from a severe visual handicap", folded; WITH:

2 Autograph Notes Signed ("William Golding") and ("Pierre Boulle", each 1 p, very good condition.



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# 20TH-CENTURY AUTHORS: DREISER, KIPLING, MILNE, SHAW, BARRIE, HARDY.

6 items:

1. Autograph Letter Signed ("Theodore Dreiser"), 1 p, bifolium, Los Angeles, CA, Dec 20, 1914, to Philadelphia bookseller Jeremiah Cullen responding to purchase a first edition of *Sister Carrie* priced at \$10, light soiling, folded for mailing;

2. Autograph Letter Signed ("Thomas Hardy"), 1 p, bifolium, on "16, Pelham Crescent" letterhead, Wednesday, 5:30 pm, to "My dear [Walter] Besant" declining an invitation, light soiling along fold; 3. Typed Letter Signed ("Rudyard Kipling"), 1 p, on his "Bateman's Burwash" letterhead, 23rd September 1924, to author J.M. Chapple

wishing a pleasant journey to Bagdad, clean, folds; 4. Autograph note signed ("A.A. Milne"), 1 p., on "Mallord Street" letterhead, June 30, asking for more information regarding request for a manuscript contribution, rust from old paperclip at upper margin, mailing fold;

5. Typed Letter Signed ("G. Bernard Shaw"), 1 p, on "10 Adelphi Terrace" letterhead, 12th July 1918, to Chas L. Brodie of the Greenock Philosophical Society, declining a request to speak, "... times are such that unless a man has something really interesting and helpful to say on the European situation, he had better hold his tongue," minor soiling, mailing folds;

6. Autograph Letter Signed ("J.M. Barrie"), 1 p, 26 August, declining an invitation.

US\$2,000 - 3,000

US\$2,000 - 3,000

A I middle brock may 6. 1779 **AMERICANA** Lots 268 - 312 mont genard did mette lenor to delicer me your favor of the 26 tel That alway be soliped to you my dear lin, for gres communication of your tentiments or what soever subject may occur. The objects of your letter were com portant. In Ferand I dare say has made it unrecessary gos me to recapitulate what passed between him and myself & has informed you of the alternative I pro hered for improving the important ever aroused by him. - From what he hold me it appears that sufficient assurance carner be given of points, which are essen teal to justify the great undertaking you had in view at the expence of other opera tions very interesting - and indeed though I was desirous to convence the minister that we are willing to make every effect is our perer for thiking a decision bles yet my judgment rather inclined to the sa and plan as promising more certain su

# AMERICAN MILITARY: CHAMBERLAIN, PERSHING, DEWEY, RICKENBACKER.

4 items:

Document Signed ("Joshua L. Chamberlain"), being a printed check from J.B. Brown and Sons, Bankers, Portland, Maine, accomplished in manuscript in the amount of \$35 to "E. Smith," some spotting with a small tear at bottom edge;

WITH: Typed Letter Signed ("John J. Pershing"), 1 p, on "General of the Armies/Washington" letterhead, Africa, October 29, 1925, to Major General Geo. H. Harries, thanking him for an induction to the Military Order of the World War as a Life Member, light soiling, folds; WITH: Autograph Letter Signed ("George Dewey"), 1 1/4 pp, bifolium on Flagship Olympia letterhead, Dec. 26, 1898, to "My dear Colonel," thanking him for sending a box of "Acme Health Koffy" from the state of Oregon, some staining, a few pin-sized holes, folds;

WITH: Envelope Signed ("Capt E.V. Rickenbacker") along the margin of front cover, 5 cent US Airmail stamp, cancel, postmarked Feb 10, 1930, and addressed to Mr. Lionel Aucoin, clean.



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#### AMERICAN REVOLUTION.

The Pennsylvania Evening Post, Saturday, April 13, 1776 [Num. 192. Philadephia: Printed by Benjamin Towne, 1776. 4to, 4 pp, light staining, some tears along fold, disbound.

Including three Continental Navy accounts: of the unloading of Captain Field's powder upon his return from St. Eustatia; of an attack on the HMS Savage off of Staten Island, including the capture of new recruits of the infamous Joshua Barns near Powles Hook; and of the engagement of Esek Hopkins with HMS Glasgow, wherein the Glasgow fled and the Americans retired to Red Hook and Governor's Island.

US\$1,000 - 1,500

270

#### AMERICAN REVOLUTION.

Autograph Document Signed ("Andw Boardman"), being a call to the constable of the district to summon all freeholders to a vote on Tuesday the twenty-second of this Instant June at four of the clock P.M.", 1 p, docketed to the verso by constable William Colson, Town of Cambridge in said County Greeling, 19th day of June A.D. 1779, including issues such as conscription for the Continental Army, and also "for to go to Rhode Island", et al, wear to the edges, minor soiling, remnants of seal, folds.

An interesting revolutionary war document calling for an assembly of "all freeholders and inhabitants between the Charles River and Menotomy River... qualified to vote," to address the raising of men for the Continental Army, as well as for a committee to oversee supply of the familys of the Non-Commissioned Officers and Soldiers.

US\$1,200 - 1,800



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27-

#### AMERICAN REVOLUTION.

A collection of 118 manuscript receipts, pay orders, and promissory notes from the state of Connecticut, signed by state treasury or pay-table officials, each 1 p, 1777-1783, with one dated 1760, most docketed on verso, condition varies, but primarily in very good condition, with folds, a few with significant tears.

An interesting assortment of revolutionary and federal period manuscript documents, relating to provisions, upkeep, and pay for the Continental Army, including everything from shirts to cattle, and sheep to saltpeter. Many are accomplished in the name of Connecticut state treasurer John Lawrence and signed by important officials of the new republic, including Oliver Wolcott, Jr (the second Treasury Secretary of the United States, after Alexander Hamilton), Fenn Wadsworth, William Moseley, Eleazar Wales, and many by (or to) Ralph Pomeroy. Includes two disability documents, certifying half-pay to war veterans rendered "unable to do business equal for his maintenance, and that he is intitled to all the rewards provided for those that suffer in like circumstances". A fascinating look at the fabric of the revolutionary economy and the disbursement system of supplies and services needed for the Continental Army in Connecticut.

US\$1,500 - 2,500

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#### AMERICAN REVOLUTION.

Document Signed ("John Morton") being a Pennsylvania Eighteen Pence note, 83 x 67 mm, "Third day of April, 1772", signed by John Morton, signer of the Declaration of Independence, as well as John Sellers and Chas Humphreys, minor chipping to edges; WITH: Document Signed ("James Sullivan"), being a printed judicial appointment accomplished in manuscript of John Gardner, Esq, in Suffolk County, June 31st, 1807, and signed by Sullivan as Governor of Massachusetts. Sullivan was an American revolutionary and a leader in the push for the Continental Congress.

US\$1,000 - 1,500

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# AUTOGRAPHS: AMERICANA (F.S. KEY, FLAGG, BARTHOLDI, DANIEL FRENCH).

4 items

Autograph Letter Signed ("Daniel C. French"), from the creator of the statue of Abraham Lincoln in the Lincoln Memorial, 1 p, 8vo, bifolium, September 25, 1922, discussing another monument: a relief "the Angel of Death and the Sculptor" made for Martin Milmore, who made the Soldiers Monument on Boston Common, clean; WITH: Autograph Letter Signed ("Bartholdi"), from the designer of the Statue of Liberty, 1 p, 8vo, Paris, 31 Janvier 1890, sending regards, staining to verso from old mounting; WITH:

Fragment of Autograph Document Signed ("F.S. Key"), composer of "The Star Spangled Banner," 1 p, 8vo, a legal document from his law practice, staining, repaired at the folds, matted with a recent poster; WITH:

Typed Letter Signed ("Monty Flagg") of James Montgomery Flagg, designer of the Uncle Sam "I Want YOU" poster in World War I, 1 p, 8vo, Jan.11/44, a humorous letter with a self-parody, "Mr. Flagg never wears anything but pajamas ... did the famous "I WANT YOU!" poster in the war of 1812, likes full-breasted women and scotch...," some soiling, centerfold.

US\$1,500 - 2,500



274

#### **BASEBALL: COLORED WORLD SERIES.**

Original mammoth panoramic photograph of the first Negro Leagues World Series in 1924, 33" x 7" inches on two contiguous sheets, each 16 3/4, silver gelatin print on matte paper, titled in the plate, "Opening Game, October 11, 1924. Kansas City, MO/ Batteries for the Opening Game at Kansas City/ Hilldale - Winters & Santop Monarchs - Rogan and Duncan", some browning to image, particularly at the margins, and with minor creasing primarily at the junction of the two sheets, framed.

A rare, mammoth panoramic photograph taken just before the opening game of the 1924 Negro Leagues World Series, featuring both teams lined up on the field with coaches and umpires, and the full crowd in the background. Some of the most important players in the history of the game are featured, with each one's name engraved in the plate beneath their feet.

In 1924, in what may have been the most dramatic world series in the history of all of baseball, the Kansas City Monarchs bested Hilldale in 10 games (game 4 was a 13-inning tie) in the first ever Negro League World Series. The founding father of black baseball, and president of the Negro National League, "Rube" Foster and rival Ed Bolden of the Eastern Negro League put aside their differences and agreed to a best of nine series to determine an overall Negro Leagues Champion. Played over three weeks in four different cities, this inaugural World Series featured five future Hall of Famers including Bullet Joe Rogan, Biz Mackey, Judy Johnson, Louis Santop, and Jose Mendez.

#### US\$5,000 - 7,000

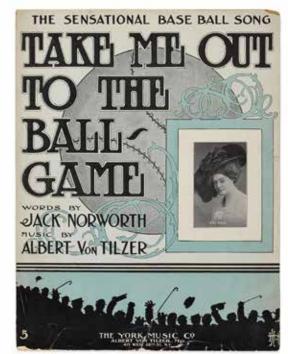
275

#### BASEBALL.

Typed Letter Signed ("Ernest L. Thayer"), 1 p, on "E.D. Thayer Co./ Woolen Manufacturers" letterhead, November 1, 1907, thanking Jerome Beatty for a "very amusing parody on Casey at the Bat," mailing folds, light toning; comes with later reprint poster of Edward A. Wilson's "Casey at the Bat" and later postcard of Davenport's poster for the Wallace Beery film; WITH:

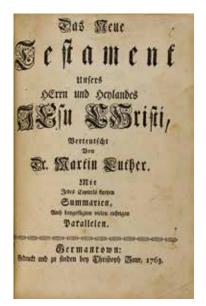
Autograph letter signed ("Jack Norworth"), 1 p, on Duquesne Theatre letterhead, n.p., n.d., in part "Please forward contracts as soon as possible," clean, matted and framed with a short biography of Norworth, the composer of "Take Me Out to the Ball Game," and his iconic song; comes with vintage sheet music of "Take Me Out to the Ball Game" (New York Music Co, c.1908) and commemorative first day cover.

US\$1,000 - 1,500





275



276



277



276

#### **BIBLE: AMERICAN, 18TH CENTURY.**

Biblia, Das ist: Die Heilige Schrift Altes und Neues Testaments, Nach der Teutschen Uebersetzung D. Martin Luthers... Germantown, PA: Christoph Saur, 1763.

4to (245 x 185 mm). [4], 992, 277, [3]; printed in two columns. Contemporary calf over wooden boards with remains of metal clasps, rebacked to style, endpapers renewed, old faded ink inscription on title-page; scattered light ink-spotting. Minor losses of a few letters expertly restored on OT \*2 and A1 and NT A2 and Mm4.

THE SECOND EDITION OF THE SAUR BIBLE, the first Bible in a European language to be published in America. Saur's text of the Luther translation was largely based on the Halle Bible, but with the addition of the appendix to the Apocrypha with books 3 and 4 Esdras and 3 Maccabees supplied from the Berlenburg version. Arndt, The First Century of German Language Printing in the United States of America 269. Darlow & Moule 4240. Evans 9343. Sabin 5192. Wright, Early Bibles of America, pp. 28-50.

#### US\$2,500 - 3,500

277

#### **BRITISH ARMY, COLONIAL ERA.**

Autograph Document Signed ("James Trower"), being "A Return of Cloathing, Linnen, Necesaries, of Captain James Trower's Company of His Majesty's 49th Regiment Commanded by Col. George Walsh", 1 p, docketed to verso, 740 x 535 mm, Fort Charles, [Nevis], June 1st, 1758, containing a list of the men of Trower's Company along with their items of clothing, etc, in their possession, small stains, small tears at joints of folds, folded.

Large, single page manuscript, titled "A Return of Clothing issued from Fort Charles on Nevis," June 1758, for the famous 49th Regiment of Foot, raised in Jamaica in 1743, and stationed in Ireland from 1764-1772, before moving back to the Americas and fighting in Boston in 1775, the Battle of Long Island, White Plains and Fort Washington in 1776.

#### US\$1,000 - 1,500

278

#### **CHAPMAN, KENNETH M. 1875-1968.**

CHAPMAN, KENNETH M. 1875-1968. Pueblo Indian Pottery ... with introduction and notes by Kenneth M. Chapman Curator of Indian Arts Fund and the Laboratory of Anthropology Santa Fé (New Mexico). Nice: C. Szwedzicki, 1933-1936.

2 volumes. Folio (355 x 280 mm). Parallel text in English and French. 100 photo-lithographic plates, colored by hand. Text stitched and plates unbound as issued, contained within two modern cloth boxes with morocco lettering-pieces. Text wrappers slightly stained and worn, with small repair; slight abrasion to coloring of several plates.

LIMITED EDITION OF 750 COPIES signed by the publisher. This monumental undertaking was printed in France and colored by hand.

US\$1,200 - 1,800



# 279

# **CURTIS, EDWARD SHERIFF. 1868-1952.**

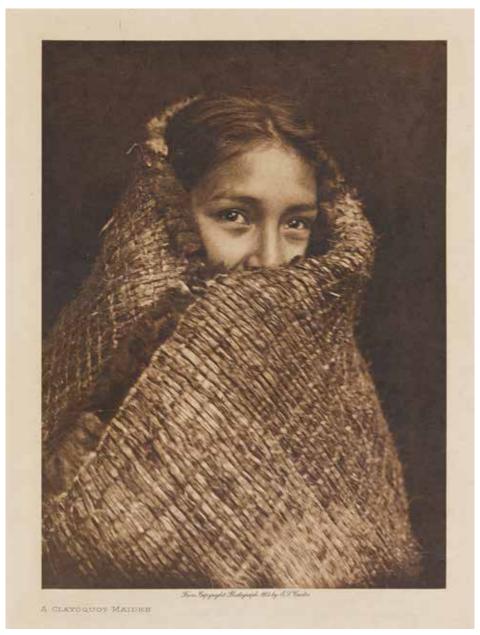
The North American Indian, Being a Series of Volumes Picturing and Describing the Indians of the United States, the Dominion of Canada, and Alaska. [Norwood: Plimpton Press,] 1915.

4to (314 x 234 mm). 71 photogravures after Curtis, and 3 handcolored engraved plates. Original 3/4 levant over light brown cloth, spine decorated and lettered in gilt, t.e.g. Volume 10 only. Offset to text from tissue guard and gravures, else internally clean, some minor shelfwear, else excellent.

Provenance: Janet Settle Gilman (bookplates); James S. Copley Library, University of San Diego (bookplate).

LIMITED EDITION, no 112 of 500 proposed copies, this copy on Van Gelder. Covers the Kwakiutl people of the Pacific Northwest.

US\$7,000 - 9,000



# 280

# CURTIS, EDWARD SHERIFF. 1868-1952.

The North American Indian, Being a Series of Volumes Picturing and Describing the Indians of the United States, the Dominion of Canada, and Alaska. [Norwood: Plimpton Press,] 1916.

4to  $(310 \times 235 \text{ mm})$ . 75 photogravures after Curtis, one of which is hand-colored, and 1 plate. Original 3/4 levant over reddish brown cloth by H. Blackwell, spine decorated and lettered in gilt, t.e.g. Volume 11 only. Internally clean, flaking to joints, head and tail of spine and corners rubbed.

Provenance: Brooklyn Public Library (bookplate, stamps to title, blindstamp to upper cover).

LIMITED EDITION, no 342 of 500 proposed copies, this copy on Japan vellum. Covers the Nuu-chah-nulth (Nootka) & Haida people of the Pacific Northwest and Alaska.

US\$7,000 - 9,000



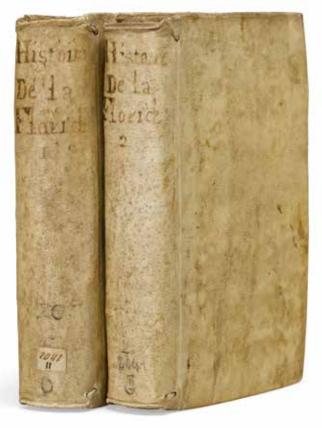
### 281

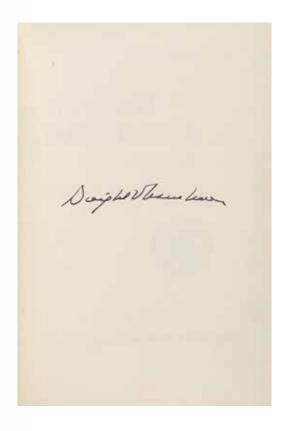
# CURTIS, EDWARD SHERIFF. 1868-1952.

The North American Indian, Being a Series of Volumes Picturing and Describing the Indians of the United States, the Dominion of Canada, and Alaska. [Norwood: Plimpton Press,] 1926. 4to (314 x 236 mm). 74 photogravures after Curtis. Original 3/4 levant over light brown cloth, spine decorated and lettered in gilt, t.e.g. Volume 17 only. Each plate with library stamp in corner, else internally clean, rear hinge cracked, joints and corners repaired, spine worn. Provenance: Brooklyn Public Library (bookplates, stamps to title and plates).

LIMITED EDITION, no 342 of 500 proposed copies, this copy on Japan vellum. Covers various Pueblo tribes of New Mexico and Arizona including the Tewa and Zuni.

US\$3,000 - 5,000





282

#### DE LA VEGA, GARCILASO ("EL INCA"). 1539-1616.

DE LA VEGA, GARCILASO ("EL INCA"). 1539-1616. Histoire de la Floride, ou Relation de ce qui s'est Passé au Voyage de Ferdinand de Soto... traduit en François par P. Richelet ... Paris: Gervais Clovzier, 1670. 2 volumes. 12mo (150 x 85 mm). [12], 452; [12], 414 pp. Contemporary vellum, manuscript title on spine. Worming to lower margin of a few signatures of Vol 2, not affecting text. Provenance: Dukes of Arenberg, Nordkirchen (armorial bookplate).

FIRST EDITION IN FRENCH. "This is a contemporary narrative of Hernando de Soto's Conquest of Florida, and the second to be published. The work is based upon the relations of eye-witnesses and... is based upon conversations with a noble Spaniard who had accompanied de Soto as a volunteer, and upon the written but illiterate reports of two common soldiers, Alonzo de Carmona, of Priego, and Juan Coles, of Zabra" (Church, on the first Spanish edition of 1605). Sabin 98749; Palau 354837; Eberstadt 130:226

US\$3,000 - 5,000

283

#### EISENHOWER, DWIGHT D. 1890-1969.

The White House Years: Mandate for Change, 1953-1956 [and] Waging Peace, 1956-1961. New York: Doubleday & Company, Inc, 1963 [and] 1965.

2 volumes. Original cloth, with publisher's acetate jackets, and slipcases, slight darkening to cloth on volume one, minor soiling at spine ends, minor wear and light soiling to slipcases, a very good set.

FIRST EDITIONS, limited issue, each, one of 1,434 copies signed by Eisenhower (numbers mis-matched), containing his vivid accounts of each of his terms.

US\$1,500 - 2,500

#### ELLICOTT, ANDREW. 1754-1820.

The Journal of Andrew Ellicott, late commissioner on behalf of the United States during part of the year 1796, the years 1797, 1798, 1799, and part of the year 1800: for determining the boundary between the United States and the possessions of his Catholic Majesty in America... Philadelphia: William Fry, 1814.

4to (280 x 210 mm). vii, 299, 151 pp. With errata leaf. 14 engraved folding maps and charts. Later half calf over contemporary blue boards, expert repair to upper blank margin of title-page; text and plates slightly browned throughout; some plates with closed tears; occasional pencil notes in margins and one extended ink annotation on p. 248 concerning a meteor shower in November, 1834.

"FIRST THOROUGH AMERICAN SURVEY OF THE LOWER MISSISSIPPI AND GULF REGIONS" (HOWES). This is the second issue, using the same sheets as the first of 1803 but with a new title-page dates 1814. Ellicott was a celebrated surveyor, chosen to extend the Mason-Dixon Line, and tutor to Meriwether Lewis. His Journal is also notable as the first American account of West Florida. Graff 1230 (1st ed); Howes E94; Sabin 22216.

US\$3,000 - 5,000

285

#### **GARFIELD, JAMES A. 1831-1881.**

Document Signed twice ("J.A. Garfield" and "James A. Garfield") as President, partially printed and accomplished in manuscript, 2 pp, large folio (14 x 25  $\frac{1}{2}$  in), Washington, DC, April 23, 1881, being Garfield's application for life insurance as President of the United States, issued by the New York Life Insurance Company, Garfield signature clipped and reinstated with cello tape to verso, toning, folds, wrinkles. Framed with a 2 x 4 in silver gelatin print portrait of Garfield with a Meserve collection stamp to verso.

GARFIELD APPLIES FOR LIFE INSURANCE 3 MONTHS BEFORE HE IS ASSASSINATED. In this document James Garfield takes out a \$25,000 life insurance policy, on which, the notations tell us, the company paid \$15,292 just months later when he died from his wounds suffered at the hands of an assassin. The application tells us that Garfield, who lists his occupation as President of the United States of America, is vaccinated, sober and temperate, and does not suffer from dyspepsia or dysentery. His medical history tells us that "during the war [Garfield] had diarrhea for 9 months," and also that he suffers from piles. Oddly, the signature at the bottom right of the recto was clipped and then taped back together; the signature on the verso, which is his full name, is complete.

US\$4,000 - 6,000

286

# HARRISON, BENJAMIN. 1833-1901.

Document Signed twice ("Benjamin Harrison"), partially printed and accomplished in the hand of Harrison and at least one other, 2 pp recto and verso, large folio (12 x 20 in), Indianapolis, IN, September 20, 1886, being his application to the New-York Life Insurance Company for a \$10,000 life insurance policy, edges rough with mounting remnants, leaf brittle and toned, tipped at upper margin to matte, framed with 2 x 3 in silver print portrait of Harrison with Meserve stamp to verso.

HARRISON'S APPLICATION FOR LIFE INSURANCE AS UNITED STATES SENATOR. As Senator from Indiana, Harrison applies for a life insurance policy, declaring that that he is of temperate nature, drinks rarely, and is not engaged in any way in the sale of alcoholic liquors.

US\$1,000 - 1,500



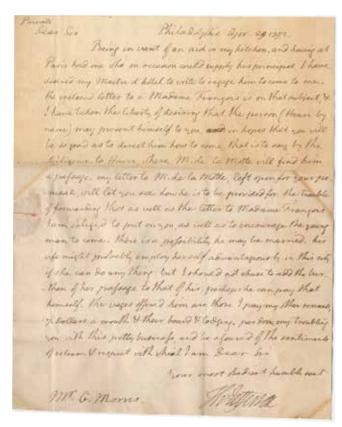
284



285



286



while make a few over my for me farle une - Jump a Maringer

287

287

# JEFFERSON, THOMAS. 1743-1826.

Autograph Letter Signed ("Th. Jefferson"), to Gouverneur Morris, 1 p. bifolium, 4to, Philadelphia, April 29, 1792, inquiring after a former cook in France, to arrange employment in Monticello, and apologizing for troubling him with such a trivial matter, with Morris's note to the verso of last leaf, paper loss to fore-edge of cover sheet from seal removal.

Provenance: by descent to the present owner.

Thomas Jefferson writes to Morris, who is in Paris as the Minister Plenipotentiary to France, enlisting his assistance in luring a former kitchen aid in Paris to Monticello ("Henri by name"), and enclosing a letter (not present) for Morris to deliver in that regard. He notes, "There is a possibility he may be married," but somewhat stingily adds that he would not wish to bear the burden of her passage as well, so maybe the would-be cook could pay that himself. An interesting, personal, and unpublished letter between two of the most important statesmen of the Revolution.

US\$6,000 - 9,000

288

288

# LAFAYETTE, GILBERT DU MOTIER, MARQUIS DE. 1757-1834.

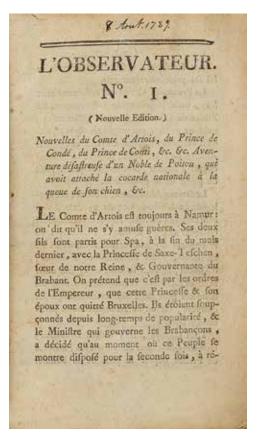
Autograph Letter Signed ("Lafayette") to Gouverneur Morris, 2 pp, Paris, "beginning of Feb, or rather 31 Jan, 1790", mostly in a secretarial hand conveying a series of important questions from the National Assembly on establishing, and maintaining an army, followed by a personal note to Morris, and with a note to verso of the 2nd bifolium in Morris's hand, light soiling, folds. Provenance: by descent to the present owner.

IMPORTANT AND UNPUBLISHED LAFAYETTE LETTER TO GOUVERNEUR MORRIS, being a series of pressing questions from the French National Assembly, executed in a secretarial hand, primarily on the raising and maintaining of an army in the service of the king, noting that he would like to see the king with the executive power, without compromising public liberty. The Assembly's questions are written along the right half of the sheet, and Lafayette requests that Morris send his ideas on the other half of the sheet, before adding, in English: "I beg your pardon my dear friend for the trouble I give you, we want very much your opinion on these heads, Bonjour, Lafayette," before adding, "Do let me know what they do in England with respect to all this.'

Morris has noted on the verso of the leaf the approximate date, and "Monsieur de Lafayette on the proper constitution of an army. - note I answered verbally being too busy to write especially on a subject of such extensive magnitude."

A fascinating look at Lafayette and the Assembly's state of mind, as well as the American role and influence, during the chaotic days in Paris at the doorstep of the Revolution. Morris was in Paris as a businessman from 1889, before becoming the Minister Plenipotentiary to France in 1792. On the 24th of January 1790, Morris had written to Washington, "The King is in Effect a Prisoner at Paris, and obeys entirely the national Assembly" ("To George Washington from Gouverneur Morris, 24 January 1790," Founders Online, National Archives).

US\$800 - 1,200



289

#### L'OBSERVATEUR. [PERIODICAL OF THE FRENCH **REVOLUTION.**]

Feydel, Gabriel. 1756-1840. L'observateur. Paris: Garnery et Volland,

2 volumes, containing issues 1-88, and 1-40, including supplements. 8vo (190 x 116 mm). Contemporary calf over vellum boards, chipping to the fore-edge of roughly 30 leaves toward the end of volume one, but clean, with bowing to boards and front cover of volume one detached.

A nearly complete run of Feydel's influential anti-aristocratic newspaper, instrumental in the build-up to the French Revolution, which ran from August 1789 to July 1790, and February 23rd, 1790 (issues 1 - 88), and was briefly reconstituted in the end of March (issues 89-91, lacking here), and finally continued in July (issues 1-40). These collected issues contain all but the 3 intermediary issues, including all supplements.

US\$1,500 - 2,500

290

290

#### LOUIS-PHILIPPE, DUC D'ORLEANS. 1773-1850.

Autograph Letter Signed ("D'Orleans"), to Gouverneur Morris, 2 pp, bifolium, New York, 22 Aout 1799, in French, docketed as "Chevalier d'Orleans," paper loss from removal of seal, minor toning, folds. Provenance: By descent to the present owner.

Written in August 1799, after the Duc and his brothers had made it as far as Cuba, and been returned to American shores, this is a farewell letter to Gouverneur Morris, as the brothers had once again arranged passage to England.

Louis-Philippe D'Orleans, future King of the French (Louis-Philippe I, 1830-1848), spent 21 years in exile after the execution of his father, Louis Philippe, Duke of Orleans, called Philippe Egalite. Gouverneur Morris, Minister Plenipotentiary to France during the revolution, provided great support, financial and otherwise, to the young Duc d'Orleans, and to his siblings, through the early years of exile, and during their time in the United States.

US\$500 - 700



291

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

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

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

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

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

philanthropist. He is listed as a subscriber from Massachusetts on the verso of the first leaf of subscribers' facsimile signatures.

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





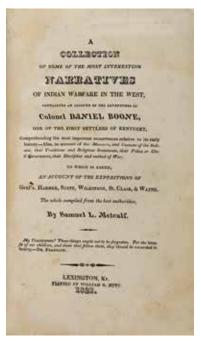
McKenney was preparing to publish a collection of the Indian portraits when he lost his position at the Bureau during Andrew Jackson's house cleaning in 1830. This seemed like an omen, as many other setbacks befell the project: publishers went bankrupt, investors dropped out, historical information became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

Six years passed between the original prospectus and the issue of the first part. In that time, James Otto Lewis, who was likely bitter that he would receive no credit for the King-reworked portraits that he sent to the Archives, beat McKenney to the market with his own Aboriginal Port-Folio in 1835. Unfortunately for Lewis, the illustrations were of inferior quality and very few of its later numbers were ever completed. McKenney and Hall's History of the Indian Tribes of North America, on the other hand, was a resounding artistic success. The lithographs were of such high quality, comparable to the best work from Europe, that John James Audubon commissioned the lithographer James T. Bowen to provide illustrations for a revised edition of his Birds of America. Indian Tribes wasn't a financial success, however, for its high price prohibited all but the wealthy and public libraries from subscribing to it. This and the depression after the panic of 1837 both contributed to the work going through several publishers and lithographers before its completion.

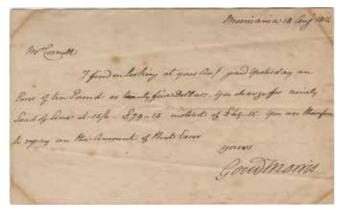
King's original paintings were eventually transferred to the Smithsonian Institute, where most of them perished in the January 1865 fire. A number of the paintings exist in the form of contemporary copies made by King and his students, but the present work is by far the most complete record of this important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

US\$40,000 - 60,000





293



292

#### MCKINLEY, WILLIAM. 1843-1901.

Document Signed twice ("William McKinley"), partially printed and accomplished in the hand of McKinley and one other, 2 pp recto and verso, large folio (13 x 22 in), Canton, Ohio, July 30, 1896, being a "Medical Examiner Questionnaire" accompanying a New-York Life Insurance Company application, some toning and wrinkling, 1 in tear at right center fold, signature smudged. Framed with 3 x 4 in gelatin silver print portrait of a seated McKinley, Meserve Collection stamp to verso.

McKinley fills out this medical questionnaire a little more than a month after he secured the Republican Party's nomination for President. He answers "no" to most of the questions about disease, and gives a fairly detailed description of the mortality of family members, some of whom died of old age, others of Typhoid or a "violent fever." Reelected on March 4, 1901, McKinley was mortally wounded by an assassin on September 5th of that year and died 8 days later.

US\$1,000 - 1,500

293

#### METCALF, SAMUEL L. 1798-1856.

A Collection of Some of the Most Interesting Narratives of Indian Warfare in the West, Containing an Account of the Adventures of Colonel Daniel Boone, one of the First Settlers of Kentucky. Lexington, KY: William G. Hunt, 1821.

8vo (205 X 125 mm). [2], 270pp. Later dark blue/green morocco over marbled paper boards, very faint dampstain to upper corners of first few leaves.

FIRST EDITION. A scarce work on the Midwestern Frontier, chronicling the Indian Wars, skirmishes and captivities in the Kentucky and Ohio territories in the late 18th century. "The work is essentially a compilation of captivity narratives, including those of Colonel James Smith, Jackson Johonnet, John Slover, and many others. In addition to Daniel Boone's heroic battles with hostile Indians, Metcalf includes several episodes from the French and Indian war that occurred in frontier country" (Siebert). "This compilation, seeking to preserve for posterity early border narratives, has become almost as rare as the originals themselves" (Howes). Ayer Supplement 84. Field 1061. Howes M560. Sabin 48166. Siebert sale 974.

US\$2,500 - 3,500

294

#### MORRIS, GOUVERNEUR. 1752-1816.

Autograph Letter Signed ("Gouv Morris"), 1 p, 82 x 203 mm, Morrisania, 18th August 1814, to Mr Cornell (a tradesman), about an error in a bill, light foxing, wear at corners. *Provenance:* by descent to the present owner.

A short financial note written from Morris' vast estate in what is now the Bronx correcting an account in his favor for a purchase of limestone. Morris was among other things, the assistant Superintendent of Finances for the Continental Army, signer of the Articles of Confederation, the head of the Erie Canal Commission, and, most famously, the author of the Preamble of the Constitution, and the Consitution's most prominent draftsman, later referred to as the "Penman of the Constitution."

US\$800 - 1,200

#### NEW YORK CITY: SAINT NICHOLAS CLUB.

2 Printed Broadsides Signed (both "P.G. Stuyvesant" and "Hamilton Fish"), accomplished in manuscript, folio (582 x 458 mm), New York City, February 28, 1835, being inaugural certificates of membership to the Saint Nicholas Club of New York City, each folded twice, with some browning, tears to the edges and at the folds, with small chip missing from the bottom corner of one document.

The Saint Nicholas Club of the City of New York was formally founded on February 28th, 1835, the first full meeting of the society. The new members gathered at Washington Hall, and elected officers included Peter G. Stuyvesant, Washington Irving, Peter Schermerhorn, and Hamilton Fish, among others. The mission of the society, formed of the oldest New York families, was to preserve the history, settlement, and manners relating to the City of New York, and to encourage social intercourse among its native inhabitants. These two broadsides were issued in conjunction with that first meeting on February 28th, to original members Abraham R. Lawrence and John L. Lawrence, rare reminders of one of New York City's oldest and most distinguished private clubs.

US\$1,000 - 1,500

296

#### **NEW YORK CITY.**

5 items from NYC politicians, including:

- 1. Autograph Document Signed ("Daniel D. Tompkins"), 1 p, 4to, Sept 13, 1814, being a discharge for Zacharias Schoonmaker from the Army of the United States, signed by Daniel Tompkins, who was the fourth Governor of New York, as well as the 6th Vice President of the United States (under James Monroe), docketed to the verso, light soiling minor edgewear, folds;
- 2. Document Signed ("DeWitt Clinton"), partially printed and accomplished in manuscript, 1 p, April 30, 1808, being a Notary appointment signed by Dewitt Clinton, as Mayor of New York City, toning, chipping along left edge, with closed tear at left edge of upper fold, old tape repair;
- 3. Autograph Note Signed ("James J. Walker"), 115 x 135 mm (leaf removed from album), inscribed "For Barbara" and "With every good wish," with autograph to the verso of Cap Victor Kelber, lightly soiled;
- 4. Typed Letter Signed ("F. Laguardia"), 1 p, on "House of Representatives" letterhead, May 31, 1929, to Nicholas Selvaggi, expressing regret at missing a wedding for "a bad political situation here," clean, with folds;
- 5. Typed Letter Signed ("F. Laguardia"), 1 p, on "City of New York/ Office of the Mayor" stationery, December 31, 1942, an invitation to a reception for Wladyslaw Sikorski, Polish Prime Minister, folded in the middle, clean.

US\$1,000 - 1,500

297

#### PRESIDENTIAL MANUSCRIPTS.

A group of 9 letters to John C. McCall of the New York-Life Insurance Company or his widow, as follows:

CLEVELAND, GROVER. ALS, January 19, 1897.

MCKINLEY, WILLIAM. TLS, April 6, 1898.

ROOSEVELT, THEODORE. 2 ALSs, 2 pp, May 15, 1900 and February 19, 1906, earlier letter significantly faded.

COOLIDGE, CALVIN. 2 ALS, 2 pp, April 22, 1921 and June 11, 1930.

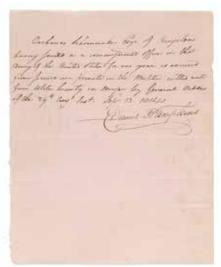
ROOSEVELT, FRANKLIN DELANO. TLS, 1 p, January 22, 1932. With ALS of Edith Roosevelt, January 2, 1903, and ALS of John Hay, May 2, 1899. 9 pp, 4to and 8vo, 1897-1932, various places, on various letterheads, all individually matted and framed.

John A. McCall was president of the New York Life Insurance Company until his death in 1906. His son, John C. McCall also worked for the company. A prominent businessman, McCall corresponded and socialized with may U.S. Presidents and other political figures, and his company sold life insurance to sitting presidents throughout his career (see lots XXXX).

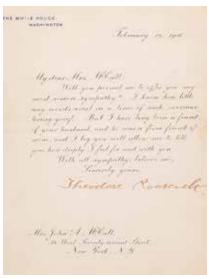
US\$1,500 - 2,000



295



296



297





298

#### PYE, THOMAS. 1840-1877.

Canadian Scenery: District of Gaspé ... Beautifully illustrated with Tinted Lithographs, from Photographs by the Author. Montreal: John Lovell. 1866.

Folio (330 x 255 mm). Lithographed map of the district, 20 tinted lithographed views on 19 leaves after photographs by the author, accompanied by descriptive text. Publisher's embossed green cloth with gilt title on cover.

FINE COPY OF THIS SCARCE WORK ON THE SCENERY OF QUEBEC AND THE GULF OF ST LAWRENCE. Pye's introduction encourages the settlement and economic exploitation of the region. One of the plates and several pages of text describe the Gaspé oil wells, which commenced operation in 1865.

#### US\$1,500 - 2,500

The following lots come from the collection of Nancy Clark Reynolds, who served as assistant press secretary to Ronald Reagan during his governorship of California (1967-1975), then for two years as his special assistant. When Reagan was elected president in 1980 he recruited Reynolds—who had become a well-known Washington lobbyist—to join his White House transition team (as Reynolds explained in a *Washingtonian* profile in 2007, "I was the only one in Washington who knew the Reagans and everybody in the Reagan camp"), and she remained a valued friend and advisor throughout his two presidential terms and beyond. Reagan appointed Reynolds US representative to the Commission on the Status of Women of the Economic and Social Council of the United Nations in September of 1981.

299

299

#### **REAGAN, RONALD. 1911-2004.**

A group of three handwritten letters from California school children to Governor Ronald Reagan, 3 pp, 4to, California, February 1967, with holograph notes by Reagan, docketed, original transmittal envelopes stapled to letters.

WITH: Autograph Letter Initialed ("R.R."), 2 pp recto and verso, 8vo, n.d., to "Carol," about the practicalities and responsibilities of owning and riding horses.

REAGAN RESPONDS TO INQUIRIES FROM CHILDREN. Governor Reagan offers responses in the margins of three separate letters from California school children. In the first a young student writes that he "would like to know on [sic] that special tax because my mother is really going to be hard because she is just a school nurse and my dad is dead and my mother doesn't get much money," to which Reagan instructs, "Tell him we tried to work the tax program out so it wouldn't be hard on people like his mother and we think it will be alright." In the second letter a fourth grader expresses her concerns about paying for college: "I know that the rich people can pay tuition, and the poor people will get scholarships. But ... where do I stand? ... I am one of a lot of smart people, but I won't be for long if I can't go to college." Reagan responds: "Tell her about the scholarships." In the third a child chastises Reagan for cutting the budget and making "people pay to get into college, my mother goes to college and pretty soon she was going to transfer to Cal but you made people pay to get in ... and now she can't. Do you know how I know? Because I read the papers. And listen to the radio. Write back PLEASE!!!" Reagan responds: "I didn't do it."

The lot also includes a two page letter to a young girl explaining that taking care of a horse involves a lot of responsibility, suggesting that she learn to ride and care for horses at a local stable, and recalling that "in the cavalry (which is where I learned to ride) you weren't assigned a single horse of your own until you'd learned to ride on many different horses."

US\$1,000 - 1,500



REGRD 2 FACULTY SALAR

301

300

#### **REAGAN, RONALD. 1911-2004.**

Photograph Signed ("Ron"), 15 x 20 inches, Inscribed to Nancy Clark Reynolds, "Dear Nancy / Try as I will the stress of office shows. / With affection and warm regard," no place, c.1969, gelatin silver print on photo board by Gilbert Morgan, photographer's stamp on verso, being a candid shot of Reagan in Western wear, with manuscript speech bubble reading "'Jesse fell in WHAT up to Where??!!'" Matted and framed.

The photo captures Reagan at ease in bolo tie, cowboy hat and plaid western shirt, with a humorous caption and inscription to Reynolds. Taken at an unidentified event during his governorship.

US\$1,000 - 1,500

301

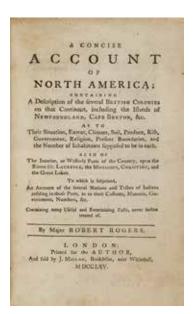
#### [REAGAN, RONALD. 1911-2004.]

A group of 27 index cards, 6 x 4 inches, bearing typed shorthand notes for a speech delivered by Governor Reagan at the California Publisher's Association annual Governor's Banquet, St. Francis Hotel, San Francisco, February 9, 1973, manuscript notes on verso of first card in a secretarial hand, underlining in blue ink on each card. WITH: 19 additional index cards with shorthand notes in a secretarial hand, some with typed notes on verso, being fragments of unidentified speeches from the same era as above.

A set of cards capturing in shorthand remarks made by Governor Reagan to the California Publisher's Association in advance of a Q&A session. The remarks pertain largely to taxes and the state budget: "2 REALY UNDRSTND Y..LEGIS IS NOW TALK'G ABT CUT'G TXS INSTED..RAIS'G THEM, U HV 2 GO BCK A COUPLE..YRS 2 A TIME WHN R WF & MEDI-CAL COSTS WERE GO'G UP 3 X AS FAST AS R REVNUS." Etc.

19 additional cards comprise fragments of other speeches and include some ideologically charged moments: "THY. [Democrats] DECLRD WAR..POV[ERTY].+..COULDNT WIN THT. ONE EITHR..SM. HOW..MYTH..GAIND WD ACCPTNC. THT. DEMOS..PARTY..GOOD TMS + PROSP. MNY Y[OUNG].P[EOPLE]...BN. SPOON FED...MYTH... TOO MNY. SOC.S. COURSES." Occasionally they veer into the bizarre: "THOS WHO SUDDNLY LOOK / SURPRISD..LIK..CUDDLY / PLAYGRL STNDNG OVR..BFs. / BODY SQUEALING-- 'I / DIDN'T KNOW.. GUN .. / LOADED." A curious relic of the mechanisms of ideology and state power.

US\$800 - 1,200





303



302

#### ROGERS, ROBERT. 1731-1795.

A Concise Account of America: containing a description of several British colonies on that continent... Also of the interior, or westerly parts of the country, upon the rivers St. Laurence [sic], the Mississipi [sic], Christino, and the Great Lakes. To which is subjoined, an account of the several nations and tribes of Indians residing in those parts. London: printed for the Author, and sold by J. Millan, 1765. 8vo. (210 x 125 mm). vii, [1], 264 pp. Later half calf over marbled boards.

FIRST EDITION OF ONE "OF THE MOST ACCURATE CONTEMPORARY ACCOUNTS OF THE INTERIOR OF NORTH AMERICA AS IT WAS WHEN ENGLAND TOOK IT FROM FRANCE" (STREETER). Rogers acted as a scout for the 1755 expedition against Crown Point, and in 1756 became captain of an independent company of Rangers. He made dozens of raids against the French in New York, Ohio and Pennsylvania, going as far west as the shores of Lake Huron. He was sent to receive the capitulation of Western French posts in 1760; en route he met Pontiac, the Ottowa chief, and received his submission to English supremacy. Rogers was also present at the siege of Detroit by Pontiac 1763. Buck 3. Clark Old South I:301. Field 1316. Greenly Michigan 17. Howes R-418 "b". Lande 761. Sabin 72723. Streeter sale II:1028. Vail Frontier 562.

US\$1,500 - 2,500

303

#### ROOSEVELT, THEODORE. 1858-1919.

Through the Brazilian Wilderness. New York: Charles Scribner's Sons. 1925.

Original brown cloth, stamped in gilt, T.e.g., 2 maps, plates, spine faded, slightly leaning, minor soiling to cloth, still a very good copy.

FIRST EDITION, INSCRIBED by Roosevelt to Frederic A. Ames, and dated June 14th, 1918. Roosevelt's account of his Brazilian expedition with explorer Cândido Rondon, documents his exploration of the previously unknown River of Doubt ("Rio da Dúvida", today known as the Roosevelt River), which Rondon had only recently located at its headwaters.

US\$3,000 - 5,000

304

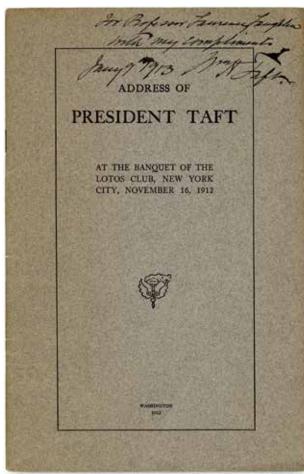
#### STEUBEN, BARON FRIEDRICH WILHELM VON. 1730-1794.

Autograph Letter Signed ("Steuben") to Gouverneur Morris, 1 p, in French, Pomton [Pompton, NJ?], 4th April 1782, addressing the cost of rationing "Camp Ladies", some toning, folds. *Provenance*: by descent to the present owner.

An interesting letter from Von Steuben as a General in the Continental to Gouverneur Morris as assistant to the Superintendent of Finance. Beginning with niceties mentioning Elizabethtown, and the promotion of General Knoks [sic], he moves on to the crux of his letter: "... autant que je respecte le beau sexe...," he cannot maintain the cost of providing for the "Camp Ladies" housed with the regiments of Jersey, citing the return of his young master with 80 rations, a disproportionate number in consideration of the 12,000 troops costing \$80,000 annually. Although the Continental Army had won a stunning victory at Yorktown the previous fall, and whispers of negotiations were prominent, the army was still suffering from a lack of resources, and funds. Von Steuben, the father of American military discipline resources, sends a gentle reminder on the would-be priorities of the Army.

US\$2,000 - 3,000





305

#### STOCKBRIDGE, VIRGIL D. 1837-1916.

Digest of Patents relating to Breech-Loading and Magazine Small arms, (except Revolvers) granted in the United States from 1836 to 1873, inclusive. Washington: 1875.

4to (300 x 225 mm). [1], 176 pp, 1 p errata tipped onto rear pastedown. With 84 full-page illustrations. Later half calf over marbled boards.

Provenance: Allen P. Westcott (Chicago, firearms consultant in legal cases ca. 1930, ink stamp).

FIRST EDITION, SECOND ISSUE of this very scarce work on American breech loading and small arms. "This digest has been prepared from the official records of the United States Patent Office, and with a view to present the subject in a brief yet comprehensive manner, for the information of inventors, manufacturers, attorneys and others interested in the art." (Preface).

US\$1,000 - 1,500

306

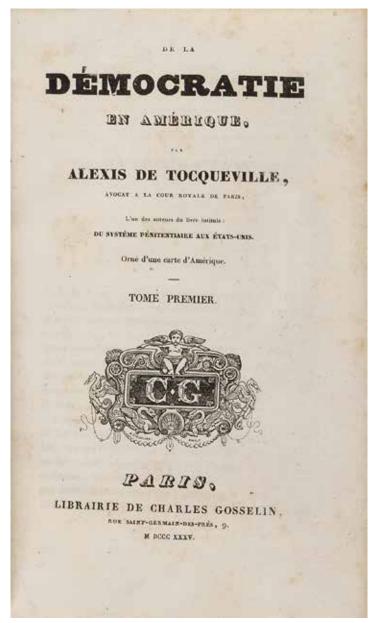
#### TAFT, WILLIAM HOWARD. 1857-1930.

Address of President Taft at the Banquet of the Lotos Club, New York City, November 16, 1912. Washington, DC: U.S. Govenment Printing Office, 1912.

Original staple-bound wrappers, minor toning to leaves, but a fine сору.

INSCRIBED ON THE FRONT COVER BY TAFT to Professor Laurence Laughlin while president. Laughlin, the chair of the political economy department at the University of Chicago, was one of the leading economists in America. At the time of the lecture, Taft had recently lost his bid for re-election, and the speech reflects the new-found freedom in its humor, although still laced with serious concerns.

US\$1,000 - 1,500



#### 307

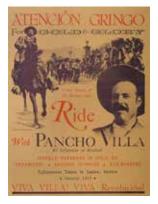
#### TOCQUEVILLE, ALEXIS DE. 1805-1859.

TOCQUEVILLE, ALEXIS DE. 1805-1859. *De la Démocratie en Amérique*. Paris: Charles Gosselin, 1835-1840. 4 volumes, 8vo. (200 x 123 mm). Half-titles, 1 folding hand-colored lithographic map. Half green calf over marbled boards, very nice copies.

FIRST EDITIONS OF BOTH PARTS OF TOCQUEVILLE'S CLASSIC DEMOCRACY IN AMERICA. From the time of its first publication, Tocqueville's work enjoyed the reputation of being the most acute and perceptive discussion of the political and social life of the United States ever published. The first part was published in an edition of less than 500 copies in January 1835. The book was an instant and sustained success and numerous editions, many with revisions, followed quickly, so that the second part, first published in April 1840, was issued concurrently with the eighth edition of the first part.

The origins of the book lie in the observations Tocqueville made during a nine month tour of the United States starting in the spring of 1831. After visiting prisons in the East, they undertook a tour of the South as far as New Orleans, ascended the Mississippi, visited the Great Lakes and Canada, and returned via New York. Clark III: 111; Howes T-278 & T-279; Sabin 96060 & 96061.

US\$20,000 - 30,000









310 311

308

#### [VILLA, FRANCISCO "PANCHO". 1878-1923.]

Attencion Gringo: For Gold & Glory Come South to the Border and Ride with Pancho Villa, el Liberator of Mexico! Juarez: Key Publishing, January, 1915.

Broadside (356 x 267 mm). Illustrated. Matted. Evenly toned within mat, else excellent.

Nice example of this Mexican Revolution poster enticing Americans to enlist with the Villa's revolutionary army. Shortly after this poster was produced, Woodrow Wilson ordered General Pershing to pursue Villa and put an end to the revolution in order to help stabilize Mexico.

US\$1.000 - 1.500

309

#### VIRGINIA, COLONY OF.

The London Gazette, Numb. 2051, From Monday July 13 to Thursday July 16, 1685. Savoy: Tho. Newcombe, 1685. 8vo (280 x 174 mm). 2 pp, containing reports of the proclamation of King James II in Virginia, Barbadoes and the Leeward Islands, light soiling, with minor chipping along edges.

Accounts of the proclamation of King James II as occurring on Barbadoes, April 29th, by Governor Sir Richard Dutton, the Leeward Islands at Nevis on April 9 by Sir William Stapleton, and in Virginia on May 13, by Lord Howard of Effingham, and including an address from said governor. Primordia Bibliothecae Americanae, p 144.

US\$1,000 - 1,500

310

#### WARREN, MRS. M. (MERCY OTIS). 1727-1814.

Poems, Dramatic and Miscellaneous. Boston: I. Thomas and E.T. Andrews, 1790.

8vo. viii, 252. Contemporary calf, front hinge strengthened with Japanese paper, some chipping to the corners, with some cracking to the spine, minor staining to leaves.

Provenance: Jos. F. Hodgson (ink inscription); Jefferson Library (early bookplate from lending library); Flora Warren Seymour, from Emily Downs? (ink inscription).

FIRST EDITION OF THE FIRST WORK TO BEAR HER NAME. With the publication of these eighteen poems and two political plays, revolutionary activist and political writer Mercy Otis Warren became the third American woman, after Anne Bradstreet and Phyllis Wheatley, to publish a significant body of poetry. A frequent correspondent and friend to a diverse array of revolutionary leaders including Patrick Henry, George Washington, Thomas Jefferson, and John Adams, she previously had published a number of political plays, poems, and commentaries anonymously, often in papers and pamphlets. This collection represents a step into, if not the limelight, the light of day, and a significant advancement for women in literature. She would later publish one of the earliest histories of the Revolution, of which she played an integral role, as History of the Rise, Progress, and Termination of the American Revolution.

US\$1,200 - 1,800

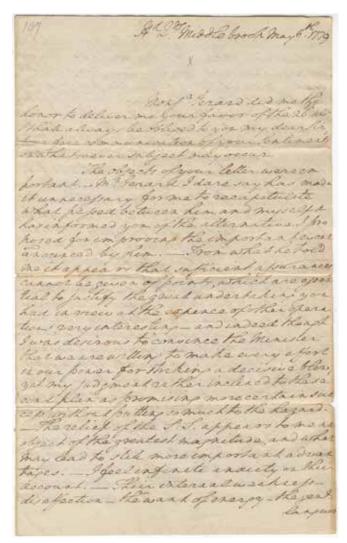
#### WEST VIRGINIA.

A collection of three hand-colored manuscript maps of oil tracts in West Virginia, ink and watercolor on onion skin paper, c.1850, including:

- 1. "Oil Tract in Gilmer County, W. Va.," 248 x 319 mm, some foxing, creasing, folded;
- 2. "Oil and Coal Tract in Braxton County, W. Va.," 408 x 317 mm, some foxing, creasing, 18 cm tear along center fold;
- 3. "Oil Tract in Ritchie County, W.Va.," 260 x 388 mm, some foxing, split at center fold, creasing, folded.

Three manuscript maps, with hand-coloring, representing oil tracts, along with coal, in West Virginia.

US\$1,000 - 1,500



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312 312

312

#### WASHINGTON, GEORGE. 1732-1799.

Autograph Letter Signed ("Go: Washington") to Gouverneur Morris, 4 pp, folio, Hd. Qrs. May 6th, 1779, docketed 9 May 1779 (date of receipt), addressing Morris's proposed method of attack on New York City, the Southern Campaign, as well as the decay of the currency, and Washington's well-founded fears for the Army and its morale, clean, folds.

Provenance: by descent to present owner.

A REMARKABLE AND IMPORTANT WASHINGTON LETTER TO GOUVERNEUR MORRIS, written in response to a letter from Morris outlining a strategy for an attack on New York City, and also addressing the urgency to send troops to the Southern States (Morris noted of the British strategy in the South, "at first I considered it as a Kind of Madness and I think they will feel the Consequences but certainly it cannot be worth while to loose a Moment unnecessarily in the Quarter..."). Washington responds judiciously, "sufficient assurances cannot be given of points which are essential to justify the great undertaking you had in view ... my judgment rather inclined to the second plan [in the South] as promising more certain success,

without putting so much the hazard." He addresses the British pivot to the South with a keen judgement, and conveys no little worry: "Our army as it now stands is little more than the skeleton of an army and I hear of no steps that are taking to give it strength and substance." His concern for the morale of the Army, and of the populace, are clear, and he ends with clear-eyed advice to Morris, "to endeavour to pacify party differences -- To give fresh vigour to the Springs of Government -- To inspire the people with confidence -- and above all to restore the credit of our currency."

This expansive letter covers important terrain in tremendous (and evocative) detail. It has been published in the Washington Papers (15:23-26), from a (mis-dated) copy in the hand of Washington's aide, Alexander Hamilton. A fine example of an important war-time letter from the country's first and greatest military leader and statesman.

#### US\$80,000 - 120,000

313 No lot

# THE DANIEL TOPPING COLLECTION OF THE NEW YORK YANKEES

Lots 314 - 357



### THE DANIEL TOPPING COLLECTION OF THE NEW YORK YANKEES

My father, Dan Topping (1912-1974), was a larger than life figure. He enjoyed sports from an early age, and in 1934, at the age of 22, he ventured into owning sports teams with the purchase of an interest in the Brooklyn Dodgers Football team. After serving as a Marine in the Pacific theater from 1942-45, he quickly began to exhibit the family business acumen inherited from his two grandfathers, John Topping, who was President of Republic Iron and Daniel Reid, the tin plate king who sold out his tin empire to J.P. Morgan in 1901 for \$18 million.

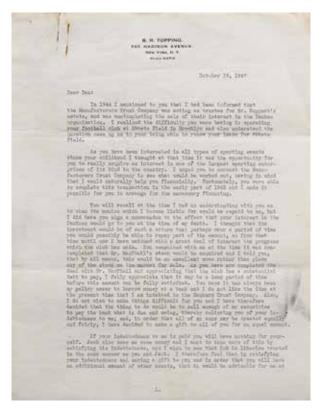
My grandmother tipped him off in 1945 that the Yankees would be coming up for sale, and so with her help, my father and two other investors Larry MacPhail (friend, and owner of the Dodgers baseball club) and Del Webb (a construction tycoon from the midwest) bought the Yankees baseball franchise. Larry moved on a few years later, leaving the ownership of the Yankees to my father and Del, and as Del was never in New York City, the day-to-day management of the club fell to my father as President, until 80% of the holdings were sold to CBS in 1964. He remained as President until 1966 when he parted with his last 10%. Under his ownership the team won 15 American League Pennants and 10 World Series Championships- one of the most successful periods in the history of the club.

He is remembered in Yankee folklore as the man who worked miracles with his team roster, with the guidance of excellent staff such as Casey Stengel and George Weiss, Ralph Houk and Yogi Berra. I look back at his record now, and see not just a great

baseball team owner, but also a very shrewd businessman, who understood the power and influence of the sporting franchise of the Yankees. He created a marketing team to spread the word, and fostered a camaraderie amongst the team that undoubtedly led to their 5 straight World Championships 1949-53. The sale of Yankees Stadium and the land underneath in 1953, and subsequent lease-back, while retaining full ownership of the franchise, was considered a particularly smart move, and one that many modern team owners have applauded and copied. Under his benign guidance the Yankees flowered into the most successful baseball team of the era.

I remember him mostly from the period after he had left the Yankees, as a good father who cared for and loved his children. Some years back, my mother, who had found herself with most of his things from his Yankees office which had been cleared out in 1966, was about to throw out his filling cabinet of Yankees papers from her basement. I stopped her just in time, and took custody of this paperwork and the various pieces of furniture and memorabilia which decorated his office. I have kept it all now for 20 years, but I am now moving, and I feel it's time to let the past go. I hope you enjoy this selection of Yankees history from my father's office- they were my father's last treasures from his 21 year Yankees career, and I hope they go to good Yankees homes!

Tom Topping May 2017



314 W

### DAN TOPPING'S OFFICE DESK AT THE OLD YANKEE STADIUM, 1945-1964.

A Jofco, Indiana executive wooden desk, of pine and softwoods, with central drawer with penholders and key, 2 sliding wooden writing surfaces one to each side, one double drawer file holder and 4 single drawers arranged on each side. Some scratches to the upper surface,  $38 \times 30 \times 76$  in;

WITH: two pictures which adorned his office at the Yankee Stadium; Small, Frank O. "A Stolen Base," Boston, [c.1910], colored lithograph, framed and glazed.

AND: Moore, J. "Bendigo. Wm Thompson, Champion of England," hand-colored aquatint of a boxer, [c.1845], framed and glazed.

An interesting combination of Dan Topping's desk and the pictures which hung in his office at the old Yankee Stadium from 1945 to 1964.

US\$2,000 - 3,000

315

# TOPPING, RHEA REID. (1886-1947).: AS YOU HAVE BEEN INTERESTED IN ALL TYPES OF SPORTING EVENTS SINCE YOUR CHILDHOOD...

Typed letter signed ("Mother"), addressed to her son Daniel Reid Topping, 2 pp, 8vo, on R. R. Topping letterhead, dated October 19, 1947, on the arrangement of the Topping purchase of the New York Yankees, paper clip rust stains, usual folds, ink smudge in right margin affecting only a few words.

AN IMPORTANT LETTER CONCERNING THE FINANCIAL HISTORY OF THE YANKEES. As recounted in this letter, Mrs. Topping was the one who alerted her eldest son that the Trustees for the late Jacob Ruppert estate were putting the New York Yankees Baseball Team on the market. "As you have been interested in all types of sporting events since your childhood," she writes, "I thought at that time it was the opportunity for you to really acquire an interest in one of the largest sporting enterprises of its kind in the country. I urged you to contact the Manufacturers Trust Company to see what could be worked out, having in mind that I would naturally help you financially." With his mother's backing, Dan Topping and partners Del Webb and Larry MacPhail bought the Yankees for \$2.8 million in 1945. In this letter, Mrs. Topping discusses her son's recent purchase of MacPhail's stock and the debt that Dan and his brother Jack owed to her. She further proposes to dispose of \$750,000.00 to each of her three sons, although she further proposes to dispose of \$750,000.00 to each of her three sons, "If your indebtedness to me is paid you will have nothing for yourself." . She concludes, "It goes without saying that I am deeply interested in your continuing with the Yankee organization and following this work for the future, and I will at all times watch your progress and the success of the organization." Mrs. Topping died from pneumonia less than a month after sending this letter.

Born in Richmond, Indiana, Rhea Reid (1886-1947) was the daughter of Daniel G. Reid, known as the "Tinplate King" for his vast holdings in the tin industry, which he sold to J.P. Morgan for \$18 million in 1901. She married millionaire socialite Henry Junkens Topping (1886-1951), and they had three sons, Daniel, Henry Jr. and John. They later divorced. Her father built her the Tudor mansion Dunnellen Hall in Greenwich, Connecticut, a 164-acre estate, later the home of Leona Helmsley.

# THE 1945 PARTNERSHIP AGREEMENT AND VOTING TRUST AGREEMENT FOR THE NEW OWNERS OF THE AMERICAN LEAGUE BASEBALL CLUB OF NEW YORK INC (YANKEES).

An ochre colored file, labeled "Daniel Topping," comprising items lettered in pencil 2-10, including:

Item 2: Buy and Sell Agreement between American League Baseball Club of New York, Inc, dated February 21, 1945, 13 leaves, carbon copy, rectos only, 8vo, signed in ink by the Vice President of the Yankees, Wein, and by the three new owners Topping, Del and MacPhail, setting out their relationship as owners of the Yankees, stapled.

Item 4: The Voting Trust Agreement similarly signed and dated the same day, 22 leaves, carbon copy, rectos only, 8vo, stapled; and 8 other Typed Letters dated 1945, relating to voting rights. WITH: "Buy and Sell Agreement" for Topping and Webb dated March 16 1948 (after MacPhail was bought out), signed by Wein, Topping and Webb, 12 leaves, carbon copy rectos only, 8vo, stapled; and 4 annual "Buy and Sell Supplemental Agreements" for December 1945, 1947, 1949 and 1951; together with approximately 20 TLs, some signed dated 1947-52 between Dell Web and Dan Topping regarding their business partnership, all Dan Topping's file copies.

An interesting group of legal documents with associated correspondence setting up the partnership of Topping, Webb, and MacPhail in February 1945, and then Topping and Webb in 1947, after McPhail was bought out for \$2 million following disputes between the three men.

US\$1,200 - 1,800

317

#### YANKEE STADIUM, "THE HOUSE THAT RUTH BUILT."

An aerial photograph of the Yankee stadium, ca. 1950's, taken from a light plane or helicopter,  $18-3/4 \times 14-1/4$  inches, matted and framed, probably taken for publicity purposes; together with the original negative for the shot.

A fine aerial shot of the old Yankee Stadium, an awe inspiring sight for Yankees fans, laid out in all its glory. It was a very imposing modern ballpark, one of the finest of its day. The stadium was built in 1923 at a cost of \$2.4 million, and the Yankees played there until the new stadium opened in 2009 (and the old stadium was torn down and sold to the fans). The old stadium, the real home and heart of the Yankees, also hosted concerts, boxing matches and 3 papal masses. This photograph was hung behind Dan Topping's desk in his office at Yankee Stadium.

US\$1,200 - 1,800

318

#### **NEW YORK YANKEES STOCK CERTIFICATE 1945.**

An orange printed stock certificate, *American League Baseball Club of New York, Inc. Capital Stock.* for the partnership of MacPhail, Webb and Topping (with Friedlund, a lawyer, given Topping's voting rights), signed by Wein as Secretary and MacPhail as President, and countersigned by their bank, Bankers Trust Company, verso glassed to show the stock transfer tax paid in stamps in 1947 (with the buyout of MacPhail's holding, dated 11/25/47), 7.5 x 11.5 inches, framed and glazed; together with a cancelled share certificate for 1400 shares in Kansas City Baseball Club (the farm team), made out to Topping and Webb, surrendered in the deal with Johnson, dated December 10th 1953, framed and glazed.

WITH: a purple printed stock certificate for the *New York Yankees Football Club, Inc,* dated 8th January 1947, for 33 shares owned by Daniel Topping, framed and glazed.

The first stock certificate for the new Yankees ownership of MacPhail/Webb/Topping in 1945, as well as the first share certificate of the newly re-established New York Yankees Football Club, January 1947. Dan Topping had bought the Dodgers football team earlier, which he sold when he took over the Yankees in 1945. He then set up a break away AAFC for east coast football teams and restarted the Yankees football franchise. They played from 1946-49, with the Dodgers merging with the Yankees just after. The AAFC, however, dissolved under intense pressure from the NFL.

US\$1,200 - 1,800

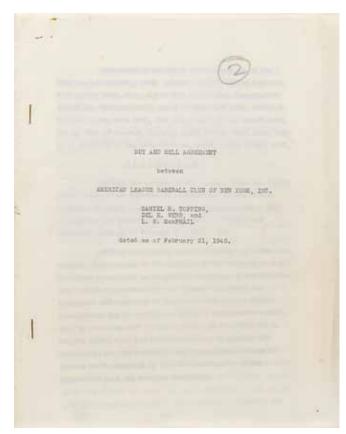
319

### NEW YORK YANKEES BASEBALL SCHEDULE CLASHES WITH JEWISH HOLIDAYS.

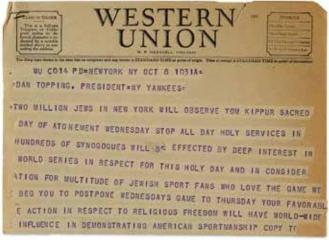
TOPPING, DANIEL REID; and RABBI ABA ABRAMS. Western Union telegram, dated Oct 8, 1951, from Rabbi Abrams to Topping, with a carbon copy of the reply from Topping, dated October 12, 1951, 2 pp, oblong 8vo, minor wear and creases.

The 1951 World Series featured the New York Yankees against the New York Giants in a Subway Series played from October 4-10. Unfortunately, these dates coincided with the Jewish High Holidays for that year, creating a dilemma for the New York Jewish community. Rabbi Abrams, President the Bronx Council of Rabbis and spiritual leader of the Jacob H. Schiff Jewish Center of the Bronx, wired Topping his concern: "TWO MILLION JEWS IN NEW YORK WILL OBSERVE YOM KIPPUR SACRED DAY OF ATONEMENT WEDNESDAY STOP ALL DAY HOLY SERVICES IN HUNDREDS OF SYNAGOGUES WILL BE EFFECTED BY DEEP INTEREST IN WORLD SERIES IN RESPECT FOR THIS HOLY DAY AND IN CONSIDERATION FOR MULTITUDE OF JEWISH SPORT FANS WHO LOVE THE GAME WE BEG YOU TO POSTPONE WEDNESDAYS GAME TO THURSDAY YOUR FAVORABLE ACTION IN RESPECT TO RELIGIOUS FREED WILL HAVE WORLD-WIDE INFLUENCE IN DEMONSTRATING AMERICAN SPORTSMANSHIP." Topping replied too late on the 12th, "I am sorry it was impossible to meet your request, but I hope you will understand that the Series dates are set up many months in advance so that people from all over the country make their plans accordingly to be in New York." It was a shame no one checked beforehand.

US\$1,200 - 1,800









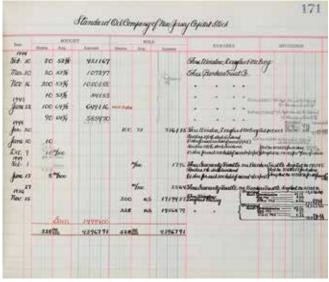
#### HAMILTON WRISTWATCH, 1947 WORLD CHAMPIONS.

A classic Tank-style Hamilton wristwatch, 18k gold mount, thick oval glass crystal, with a specially designed dial, "WORLD CHAMPS" taking the place for the hour numbers, "New York Yankees," taking the usual place of the Hamilton name at top, and marked "1947 Hamilton" below, just above the second hand, verso engraved "Dan R Topping," leather strap and gold clasp marked Cartier 18k. Some wear and abrasions to gold and strap due to use. Face 1.5 x 0.8 inches.

A fine, classic Hamilton wristwatch, commissioned from the watchmaker with a specially designed Yankees dial, Cartier strap, owned and used by Dan Topping throughout his life. We suspect that there may have been just 3 such watches made for the owners of the Yankees Baseball Club on the occasion of their first World Series success under the Topping/Del Webb/MacPhail management team, achieved just two years after they acquired the club from the Estate of Jacob Ruppert in 1945. The 1947 victory was the Yankees 11th World Championship, and they would go on to win another 9 under the Topping/ Webb management.

US\$5,000 - 8,000





321

#### 1952 NEW YORK YANKEES WORLD CHAMPIONSHIP WITTNAUER POCKET WATCH.

A 17 jewel Wittnauer pocket watch, sterling silver case, thick beveled glass crystal, light gray art deco dial, marked Wittnauer, with numbers 3, 9, 12, hour minute and second hands, verso with Yankees top hat logo dated 1952, and engraved on rim "World Champions G.B." Some light staining of silver due to age, and light wear. Diameter of dial 1.4 inches.

In 1952 the Yankees won their 19th American League Pennant, finishing 95-59, 2 games ahead of the Cleveland Indians, and more impressively, they posted their fourth consecutive World Series victory in seven games over the Dodgers. The 38 members on the roster and the principal managers all received this watch, as well as a number of associates from the minor league farm system. As G.B. does not accord with anyone on the main roster, this pocket watch may have been engraved for an associate, but never delivered, as it remained with Dan Topping and was obviously used by him.

US\$1,800 - 2,500

322

#### DAN TOPPING'S PERSONAL ACCOUNT BOOK, 1922-1951.

A "Brown, Lent and Pell" account book, c.282 pp, many blank, written in a book-keeper's neat hand with sales and purchases of stocks, bonds and shares in various American companies, recording profits and losses, 4to, original red morocco, gilt, the upper cover lettered "Daniel Reid Topping," blue edges.

This interesting financial volume records the profits and losses of Dan Topping's share dealings in the period 1922 to 1951, starting from when he was still a young boy given liberty loans from his Trustees. The volume comprises an A-Z listing by letter of his businesses, followed by separate pages devoted to each investment, with profit and loss records.

US\$1,200 - 1,800

#### NEW YORK YANKEES PARTNERSHIP CONTRACTS, 1953-62.

Typed Documents Signed ("Daniel Topping" and "Del Webb"), including signed certificate of General Partnership, three signed contracts and two signed letters of agreement with additional correspondence (some duplicates) concerning the ownership of the New York Yankees, in the period 1953 to 1961, 30 pp, various sizes, November 25, 1953; June 17, 1955 (with carbon copy); November 1, 1955; July 17, 1956; October 31, 1960; and April 11, 1962; minor wear and discoloration due to age.

Lifelong baseball fan and real estate developer Delbert Eugene "Del" Webb (1899-1974) is best remembered as a co-owner of the New York Yankees Baseball Club. In 1945, Webb and partners Dan Topping and Larry MacPhail bought the New York Yankees from the estate of Col. Jake Ruppert, Jr for \$2.8 million. Webb and Topping bought out MacPhail in 1947, and jointly owned the Yankees until they sold the club to CBS in 1964 for \$11.2 million. According to their partnership agreement of November 25, 1953, Topping and Webb were equal owners of the New York Yankees and several minor league baseball farm clubs including the Kansas City Blues, Binghamton Triplets and Norfolk Tars. They shared equally in both profit and loss; and Topping took an annual salary of \$75,000 while Webb agreed to \$50,000. Although equal partners, Topping was in charge of the everyday administrative and operating concerns of the club. Their agreement of June 17, 1955 relates to the profits from the sale of Yankee Stadium and Blue Stadium in Kansas City, Mo. to the Arnold Johnson Corporation in 1953. The agreement of November 1, 1955 extended their partnership to October 31, 1959. The Certificate of General Partnership of July 17, 1956, established a partnership of Topping and Webb as "Kearney Yankees," their principal place of doing business being Kearney, Nebraska. Here they defined their purpose was "playing with other professional baseball groups, corporations or associations, and engaging in activities connected therewith." In the 1960 letter of agreement and its 1962 follow-up, they vowed to annually "state in writing the value the partnership interest of each of the parties to the agreement." As of 1962, the value of the partnership owned by each of them was valued at \$7 million or a total of \$14 million, up from 1960's valuation of \$7.5 million total, and from the 1945 purchase price of \$2.8 million. They also shared \$2.7 million profit from the sale of the land to the Knights of Columbus in 1953. The Yankee franchise was indeed a gold mine, which facilitated the sale to CBS in 1964. It is thought Topping/Webb got \$11.2 million for 80% of the company in the 1964 sale. Today Forbes estimates the book value of the Yankees franchise at \$3.4 billion, second only to the Dallas cowboys at \$4 billion.

US\$3,000 - 5,000

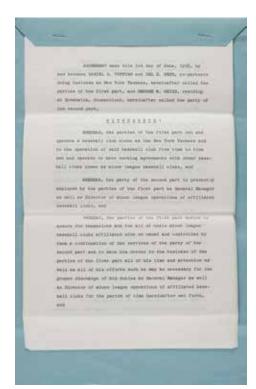
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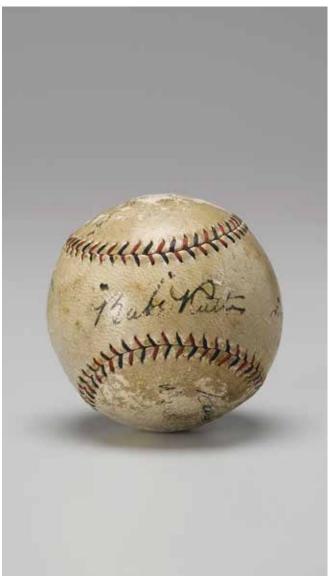
#### **GENERAL MANAGER GEORGE WEISS, 1951-1960.**

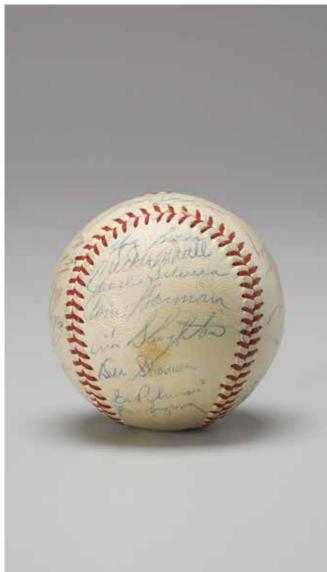
3 Typed Documents Signed ("Daniel Topping," "Del Webb," and "George Weiss"), being contracts and related correspondence concerning employment of G. M. Weiss as General Manager of the New York Yankees, 23 pp, various sizes, the contracts dated August 10, 1951; November 25, 1955; and June 3, 1958; folds with some rust stains from paper clips.

The G.M. Weiss file from the Dan Topping archive. A baseball fan since high school, George Martin Weiss (1894-1972) entered the business in 1919 when he purchased the Eastern League's New Haven team. He took over the Baltimore Orioles in 1930, and was hired by the Yankees in 1932 to develop their farm team. After the Yankees won the 1947 World Series, he was promoted to Vice President and General Manager, and served in that capacity until 1960. Topping and Webb left most of the everyday business of running the club to Weiss, and he led the Yankees to ten pennants and seven World Series in thirteen seasons. Sports Illustrated named a 1954 profile of Weiss "The Yankees' Real Boss." According to the second contract, he was earned \$95,000 a year in 1959 and 1960. The loss to the Pittsburgh Pirates in the 1960 World series triggered the downfall of Weiss and manager Casey Stengel. A draft of a letter of agreement dated February 1, 1961 (also included) reduced his duties to 20% as a consultant and advisor to the team (in lav terms. they made him a scout). Weiss left the Yankees to become the first president of the New York Mets from 1961 to 1966, and only in his last year were the Mets able to rise above last place in the National League. Weiss entered the Baseball Hall of Fame in 1971, just a year before his death.









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### TROPHY BASEBALL SIGNED BY BABE RUTH, LOU GEHRIG, GOOSE GOSLIN, HANK AARON AND 5 OTHER PLAYERS.

Autographed Horse Hide Cover Spalding No. 1 Cork Center Official National League baseball, Patented August 31, 1909. Manufactured 1919-1924. Encased within removable circular plastic case with separate base. Scuffed, with one unidentified name nearly rubbed away.

AN IMPORTANT SIGNED BASEBALL, signed by some of the game's most celebrated ballplayers, including Yankees Babe Ruth (on the sweet spot) and Lou Gehrig, as well as Hank Aaron, Goose Goslin, Buddy Myer and four others. This particular make of the famous Spalding Official Major League baseball was only manufactured between 1919 and 1924. Clearly, the players never played together on the same day, making the combination of signatures gathered across the years a rarity.

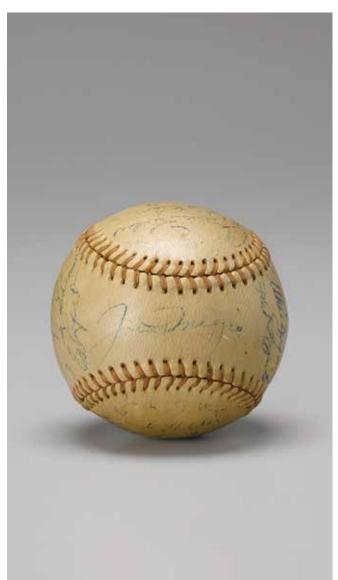
US\$9,000 - 12,000

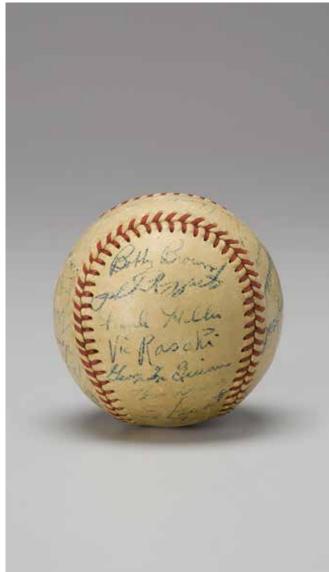
326

### NEW YORK YANKEES 1952 WORLD SERIES CHAMPIONS SIGNED BASEBALL.

Autographed Reach Official American League Ball, William Harridge, Pres., 1952. Encased within a square plastic box. Worn with manufacturer's markings rubbed.

A fine, game-worn baseball signed by 28 players from the 1952 World Champion New York Yankees, including Yogi Berra, Mickey Mantle, Tom Gorman, Ed Lopat, Andy Carey and many others. After winning their nineteenth pennant over the Cleveland Indians, the Yankees beat the Brooklyn Dodgers in the World Series four games to three. Capping their fifteenth championship season, Mickey Mantle hit the first of his record eighteen career World Series home runs in Game 6; and Yankees' second baseman (and later manager) Billy Martin made the game-saving catch in Game 7. William Harridge (1883-1971) was President of the American League from 1931 to 1959.





327

#### **NEW YORK YANKEES 1952 WORLD SERIES CHAMPIONS** SIGNED BASEBALL.

Autographed Reach Official American League Ball William Harridge, Pres., 1952. Encased within a square plastic box. Worn, with some signatures faded, manufacturer's markings rubbed and grease stain.

A game-worn baseball signed by 25 players from the 1952 squad, the sweet spot signed by the recently retired Joe DiMaggio (retired December 1951). Among the many players are Vic Raschi, Charlie Keller, and Ralph Houk.

US\$3,000 - 5,000

328

#### **NEW YORK YANKEES 1952 WORLD SERIES CHAMPIONS** SIGNED BASEBALL.

Autographed Reach Official American League Ball William Harridge, Pres., 1952. Encased within a square plastic box. Worn and soiled, with some signatures and manufacturer's markings rubbed.

A second game-worn ball signed by 25 players from the 1952 winning squad, including Ralph Houk, Charlie Keller, and Vic Raschi, the sweet spot signed by the recently retired Joe DiMaggio.

### YANKEES OLD TIMERS' DAY PRESENTATION PLATTERS AND PITCHER, AUGUST 1953, 1956, AND 1959.

1. A sterling silver presentation platter, with central engraved aerial view of the old Yankee Stadium, lettered above "Old Timers' Day/honoring Veteran White Sox and Yankee stars/ Yankee Stadium August 25 1956," with the engraved name of "Dan Topping" below. verso with makers mark Wallace Sterling and scratched number "X639." Some light discoloration to edges. Diameter 12 inches; 2. A sterling silver pitcher for Old Timers' Day in August 1959, the pitcher engraved "Old Timers' Day honoring National League and Yankee World Series Stars. Yankee Stadium, August 8 1959," with engraved name "Daniel R. Topping," the base marked "Sterling by Poole, Paul Revere Reproduction." Height 7 inches; 3. A polished brass platter, the bowl of the platter engraved with an image of Lou Gehrig Native New Yorker. Old Timers' Day, August 22nd 1953," edges slightly rubbed, diameter 9 inches.

Dan Topping's special presentation sterling silver platter and pitcher, and the Lou Gehrig platter of 1953, were all issued to commemorate the Old Timer's Days of August 1953, 1956 and 1959. Old Timer's Days are a great Yankee tradition, started in the 1940s when Topping and Webb took over the club. They are now in their 71st year. The veteran attendees and Yankee management all received a special platter or pitcher, depending on the year's gift, to celebrate the special day.

US\$1,500 - 2,000

330

#### WORLD SERIES YANKEES MEMORABILIA, 1950-64.

A collection of Yankees press badges and memorabilia, comprising; 4 1950 World Series press badges in gilt and enamel, Yankees top hat logo with name, with screwback attachments, maker-marked *Dieges and Clust*;

One 1956 World Series press button in gilt and enamel, top hat logo, screw-back attachment;

Two 1964 World Series press buttons in gilt and enamel, with hat on top of stick, pin-back with clutch attachment, maker marked *Balfour*; 6 trial metal pressings (edges furred) for a button, and one completed Yankee button, the face in the form of a baseball with the Yankees logo over it, presumably prepared for the players uniform in the 1950s;

A commemorative silvered bronze medal, 3.5 inches diameter, for the 21st anniversary of the "21" Brand of the House of Ballantine whiskey produced in Scotland (1933-54), this "medal engraved *Dan Topping*", some scratches and marks.

US\$1,200 - 1,800

331

#### OFFICIAL YANKEE ONYX AND GOLD CUFFLINKS.

A pair of gold and onyx cuff-links, mid-1950s, the surfaces with a ground of black onyx, and the Yankee top hat logo in gold, with four link gold chain. Slight rubbing on reverse through regular wear.

The concept for these elegant Yankee cuff-links was the inspiration of the new Public Relations Director Robert "Bob" Fishel who arrived at the Yankees from Baltimore in 1954, after tours with the Cleveland Indians and St Louis Browns. He set about revamping the public image of the club, introducing gifts to players and VIPs. A stalwart of the Yankees management team, he was very much part of the success of the club in this period. He served the club for 20 years, rose to a vice-presidency, and in 1974 became special assistant to American League President Lee MacPhail, and later an Executive Vice President of the American League. These cuff-links seemed to have been distributed only to management in the mid 1950s. This pair appears to have been worn by Dan Topping on a regular basis.

US\$500 - 800



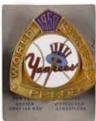




















### SILVER PLATED PRESENTATION TRAY CELEBRATING 1953 WORLD CHAMPIONSHIP.

Decorated with engraved baseball seams and a central Yankees top hat logo laid over the letter "V" (for victory), stamped "1953 World Champions. 1949 1950 1951 1952," surrounded by the 37 facsimile signatures of the 1953 squad as well as the coaches and management, including Mickey Mantle, Yogi Berra, Casey Stengel, Dan Topping and Ralph Houk, among many others. Silver surface slightly tarnished, some wear to edges and to underside. Diameter 13 inches.

This special presentation tray was given to players, staff and VIPs on the occasion of their 5th straight World Series victory in 1953. The 5 year winning streak was an extraordinary moment in baseball history, never having been achieved before or since. Over this period, known as the "Golden Years of the Yankees," the team managed to combine and develop the talents of some of the greatest players in the history of the game.

US\$1,000 - 1,500

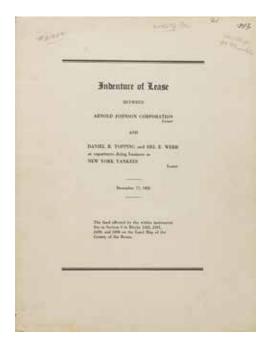
333

### YANKEE CHRISTMAS GIFTS, 1954-1956: THREE PEWTER TANKARDS AND A PITCHER.

A set of 3 silvered pewter tankards, glass bottoms, each with raised Yankee top hat logo and engraved below, "Christmas 1954, 1955" (2 examples), the bases with stamped number "8965," and "Made in England," embellished handles; together with a silvered pewter pitcher engraved "Christmas - 1956," base marked "English Pewter. Made in Sheffield," each item in the set with a scratched number on base "X782." A few minor scratches. Tankards height 4.75 inches; Pitcher 6 inches.

These Christmas gifts were part of the gift strategy of longtime Public Relations Director Bob Fishel, distributed to players and management during the festive season to engender the spirit of success.

US\$1,200 - 1,800





334

#### SALE OF THE LAND UNDER YANKEE STADIUM.

A manila file, label annotated "The Johnson file," of approximately 50 TLSs and ALSs, all dated 1953-54, relating to the sale of the land under the Yankee Stadium to the Arnold Johnson Corporation and the subsequent purchase of said land by the Knights of Columbus for \$3 million, including: "Indenture of lease between ... Johnson ... and Topping ... Webb," dated December 17, 1953; land appraisal by J.P. McCann, dated November 20th 1953, with a plan showing the 3 plots being valued for \$2.6 million; an earlier copy of the same report dated June 19th 1953; with several press clippings discussing the land sale from newspapers of the day.

WITH: file of approximately 47 letters from accountants, lawyers, US Treasury agents, Topping, Webb and others, creating this land deal; AND WITH: A group of IRS correspondence relating to an IRS investigation into the above land deal, covering the period 1957-59.

An interesting folder found in Dan Topping's personal files documenting the sale of Yankee Stadium and its land to the Knights of Columbus in a deal worth \$2.5 million (in 1953), without impinging their ownership of the Yankees. Also included is correspondence relating to the subsequent IRS investigation into the club after 1957, relating to the value of the club's assets and this deal, with numerous letters from the US Treasury, reports on the value of assets, and the lawyers' replies.

The history of the ownership of the Yankee Stadium and land from 1953 to 1971 is tortuous. In 1953 Topping/Webb sold both stadium and land, plus that of the farm club the Kansas City Athletics, to Arnold Johnson, of Chicago for \$6.5 million. Johnson kept the Kansas site to house his newly acquired Philadelphia Athletics, and did a leaseback to the Yankees. He then sold the land under the stadium to the Knights of Columbus, who wanted a stable investment and got a 5% yield from the capital as rent. In 1955 Johnson was pressured to sell the stadium for an undisclosed amount to a John Cox, who then in 1962 gave his ownership to his alma mater Rice university in Houston.

By 1971 with the stadium in bad repair, and the Yankees were threatening to move away, Mayor Lindsay of New York stepped in with a compulsory purchase of the stadium for \$2.5m, and the land underneath for an undisclosed sum, but reportedly \$20million. He then spent another \$100 million of New York City funds restoring the old stadium for its new owners Steinbrenner and Associates..

335

#### **NEW YORK YANKEES IRS RETURNS, 1954-1965.**

Photocopies of U. S. Partnership of Return of Income for New York Yankees prepared by Peat, Marwick, Mitchell & Co., New York, with related correspondence, 4to, New York, 1954-1957 and 1962-1965, discolored and faded from age.

These documents reveal that the income of the New York Yankees varied from \$5,129,334.68 in 1954 to \$9,087,563.17 in 1964. Not surprisingly the club earned considerably more from home games than on the road. Revenue from television broadcasts of Yankees games rose from \$728,500.00 in 1954 to \$1,375,000.00 in 1964. A New York Yankees Partner's Expense Account Allowance for Period 11/1/62 to 10/31/63 reveals that Topping spent \$32,968.42 mostly for hotel rooms, car rentals and golf course visits. Also in this collection are three letters (including one duplicate)concerning federal tax reports sent to Topping from Herbert N. Krauss, Peat, Marwick, Mitchell, & Co., April 13, 1964 and April 14,1965; and one from K. N. Espeneck of the same firm, July 11, 1966. Formed in 1911, Peat, Marwick, Mitchell, & Co. was one of the leading accounting firms in the country. It merged with Klynveld Main Goerdeler (KMG) in 1987 to create the worlds' biggest accounting firm KPMG.

US\$1,200 - 1,800

US\$2,000 - 3,000

### NEW YORK YANKEES LEASE AGREEMENT WITH THE KNIGHTS OF COLUMBUS.

Document Signed, entitled "YANKEE STADIUM CORPORATION-THE KNIGHTS OF COLUMBUS and Daniel R. Topping and Del E. Webb as copartners doing business as NEW YORK YANKEES," being a lease and option agreement for Yankee Stadium, signed and notarized by all parties concerned, dated November 6, 1959 and December 17, 1959, two volumes, 8vo, typed carbons, unpaginated, with three blueprints of the stadium stapled in the first, original card binders with red labels marked "1959 DEAL," minor wear, some rusting of staples and metal bolts.

Opened in 1923, the original Yankee Stadium in the Bronx, known as "The House That Ruth Built," was the home of the New York Yankees until the new stadium (adjacent to the old) was opened in 2009. The first ballpark was demolished in 2010. The Yankees owners, Topping and Webb, sold the land under Yankee Stadium in 1953 to businessman Arnold Johnson, who then sold it on to The Knights of Columbus. The first volume contains 13 contracts, some signed, mimeographed, photostatted and/or typed, with three blueprints of Yankee Stadium. The second contains 8 mimeographed and/or typed contracts. Faded photostat of Annual Rentals (December 1, 1959-November 30, 1981) loosely laid in to front of the first volume. In effect this 2 volume collection includes the complete history of contractual ownership documentation from 1953 to 1959, including copies of the blueprints for the stadium.

US\$10,000 - 15,000

337

### NEW YORK YANKEES: OWNER'S BOX GUESTBOOK, 1958-1962.

The guestbook used in the owner's box at Yankee Stadium, 17 pp used, with numerous signatures of celebrities, the remainder blank, oblong 4to, July 9, 1958 to May 2, 1962, original full tan pigskin embossed with Yankees seal, a.e.g., scuffed and some soiling.

There was no more prestigious place to watch a game or any other sporting event at Yankee Stadium than in Dan Topping's personal box. Among the signers are ballplayers Hank Greenberg and Ty Cobb, CBS President William S. Paley, newscaster Lowell Thomas, Chief Justice of the Supreme Court Earl Warren, Mayor of New York Robert F. Wagner Jr., Senator Robert F. Wagner, sportswriter and baseball executive Ford Frick, businessman Arnold Johnson and numerous military men and members of the Knights of Columbus. (Marilyn Monroe and Joe DiMaggio joined Topping and his wife on Opening Day, April 11, 1961, but unfortunately did not sign the book.)

US\$8,000 - 12,000

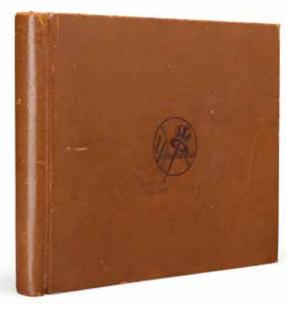
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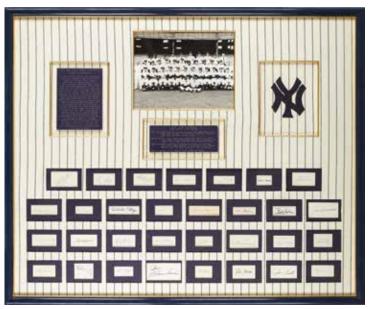
#### **NEW YORK YANKEES 1961 WORLD CHAMPIONS.**

Framed presentation for the 1961 World Champion New York Yankees, featuring: a photograph of the team at the head (34 players and 3 coaches), the Yankees "NY" logo at right and two special information panels, all matted in recess, with 31 signatures of the players and staff mounted below, with the Yankee woolen striped colors used as a background, 38 x 47 inches, framed and glazed. *Provenance:* Tom Topping

An attractive celebration of the Yankees' success in 1961, with an almost complete collection of the players and staff signatures, the assemblage presented with the background of the fine Yankee stripes. The 1961 season was the first for Houk as General Manager, and the Yankees won the pennant with a 109-53 record before beating the Cincinnati Reds in 5 games in the World Series. The 1961 season was also notable for the successes of Roger Maris and Mickey Mantle, who hit 115 home runs between them. Maris passed Babe Ruth's record of 60 home runs, hitting his 61st on the last day of the season. Most of the signatures are on card, a few on ruled paper, including Ralph Houk, Wally Moses, Whitey Ford, Mickey Mantle, Yogi Berra, Bob Hole, and Bill Skowron.







## A COLLECTION OF SIGNED PERSONAL CHECKS BY DAN TOPPING FOR EXPENSES INCLUDING THE RUNNING THE YANKEES, 1946-1960.

68 checks signed by Dan Topping, most from Bankers Trust Company, Park Ave, all returned to Topping with perforated bank stamps, the collection also includes 12 checks from 1939, some to Tiffany's, hotels, but most to various sporting clubs.

An interesting array of checks, with 21 checks relating to small payments from his personal account to the Yankees, a group of 6 documenting the sum of \$440,000 paid to his special account in 4 months in 1957, 2 IRS checks in 1958 for \$280,000, 26 checks mostly for incidental small amounts, but including one to Lana Turner and one to the Republican National Committee, Plus a check with two letters attached from a Kitty O'Farrell, a lady from Virginia Beach.

US\$1,000 - 1,500

340

#### H. ROY HAMEY AS GENERAL MANAGER, 1961-1962.

2 Typed Documents Signed ("Daniel Topping," "Del Webb," and "Henry Hamey"), being contracts, with amendment in the 1962 agreement, concerning H. Roy Hamey's employment as General Manager and Director of Minor League Operations, 16 pp, 4to, dated November 1, 1961 and November 1, 1962, some discoloration due to age; a rust stain from a paper clip.

Henry Roy Hamey (1902-1983) served his apprenticeship with the Yankees organization as their farm system director. He entered the major leagues when he became General Manager of the Pittsburgh Pirates in 1946. When the Pirates replaced him, Hamey returned to the Yankees where he served as Chief Assistant to General Manager George M. Weiss from 1951 to 1954. He became General Manager of the Philadelphia Phillies with mixed results. When they let him go in 1958, he returned to Weiss and the Yankees for 1959 and 1960. These two contracts put him in charge of the club's minor league teams at an annual salary of \$45,000. He replaced Weiss as General Manager in 1960. After two very successful seasons in 1961-62, the 1963 Yankees won the pennant but were swept by the Los Angeles Dodgers in the World Series, the first time the Yankees had suffered a sweep in the Fall Classic. In the management shake-up following, Hamey stepped down and acted as "a consultant and advisor" (meaning a scout for the Yankees) at an annual salary of \$15,000 from 1962 to 1969. He left the Yankees to work for the Seattle Pilots for the 1969-1970 season before retiring to Tucson. The lot includes a cancelled check for payments to Hamey.

US\$2,500 - 3,500

341

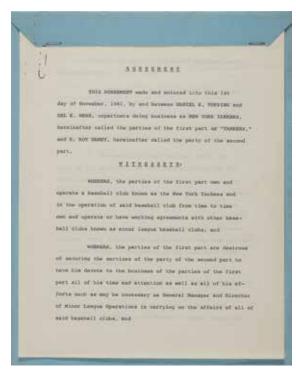
#### **RALPH HOUK AS GENERAL MANAGER, 1963.**

Typed Document Signed ("Daniel Topping" and "Ralph G. Houk") being the contract and related documents (some duplicates) concerning Houk's employment as General Manager of the New York Yankees, 30 pp, various sizes, the contract dated October 21, 1963, creases and rust stains from paper clips.

Ralph "The Major" Houk (1919-2010) was a star athlete in high school who signed with the Yankees as a catcher in 1939. After three seasons in the minor leagues, Houk joined the Army and served valiantly during the invasion of Normandy and in the Battle of the Bulge. He returned to the Yankees in 1947, but with Yogi Berra as the team's star catcher, Houk spent most of his time in the bullpen before retiring to coach in 1954. In 1955, he became manager of the Yankees' top minor league team, the Denver Bears, before returning to the Yankees as a first base coach under Casey Stengel. After the Yankees lost the 1960 World Series, the now sought after managerial candidate Houk was tagged as the new manager of the Yankees, replacing Stengel. He had some big shoes to fill: the team had won 10 pennants and 7 World Series under Stengel and George M. Weiss. The Yankees captured the World Series in both 1961 (capped by Maris breaking Ruth's single season home run mark) and 1962, before winning the 1963 pennant race, only to lose the '63 Series in shameful fashion (swept 4-0 by the Dodgers), after which Houk was shifted to General Manager. After the CBS ownership years and the sale of the team to George "The Boss" Steinbrenner in 1973, Houk left the Yankees, feeling it was not the same ball club as it was in the 50s and early 60s. He went on to manage the Detroit Tigers and the Boston Red Sox; and, as a special assistant to the General Manager, he helped the Minnesota Twins win the 1987 World Series. Included in this lot are carbon copies of Houk's resignation as Officer and Director of the club; Michael Burke's appointment as Chairman of the Board and President; a copy of the Organizational Charts prepared by Nathaniel Leverone, Founding Chairman of Automatic Canteen Company of America, dated November 1962, which Topping gave to Houk; and an accompanying initialed typed letter from Topping to Houk, dated November 15, 1963.

US\$1,200 - 1,800







340 341

### THE NEW YORK YANKEES 18TH ANNUAL OLD TIMERS' GAME, AUGUST 1964.

Photograph Signed by Charles Hoff, "A manager's dream lineup fills the Yankees' dugout before the start of the 18th annual Old Timers' Game at the Stadium," 10.5 x 12 inches, gelatin silver print, signed ("Chas Hof" - last letter cropped off) in pencil on verso, and recto signed "Best wishes Frank Crosetti," creased, marginal tears with some chipping along right edge where cropped for framing and staples in margins; tear repaired on verso with tape; WITH: 7 modern photographs of the Yankees and the old Stadium, several signed at an Old Timers' Day, three with signature of Yogi Berra, another signed by Whitey Ford and Phil Rizzuto. Provenance: Tom Topping.

This signed press photograph was taken at Yankee Stadium on Saturday August 8, 1964, the lineup of veterans in the dugout identified on the verso in ink: Charlie Keller, Tom Henrick, Red Rolfe, Joe Collins, Frank Crosetti, Spud Chandler, Allie Reynolds, Vic Raschi, Joe DilMaggio, John Mize, Hank Bauer, Phil Rizzuto, Gene Woodling, Eddie Lopat and Yogi Berra. Famed *New York Daily News* sports photographer Charles Hoff (1905-1975) was perhaps best known for his boxing shots, but he also covered the Yankees and Brooklyn Dodgers. His most famous photograph, however, is of the explosion of the *Hindenburg* in Lakehurst, NJ, in 1937.

US\$1,200 - 1,800

343

#### **NEW YORK YANKEES ROSTER, 1958-1963.**

Typed Manuscript, carbon copy, titled *New York Yankees Transactions on Major League Roster*, 5 pp, various sizes, New York, November 20, 1958 through November 19, 1963, with rundown on players on the 1958 Major League Reserve list and record of bonuses paid from 1959 to 1963, discoloration from age.

These records demonstrate how relatively inexpensive it was to run a Major League ball club in the late 1950s and early 1960s compared to the current costs. For example, on December 17, 1959 home run king Roger Maris was acquired from the Kansas City Athletics for \$125,000; Jim Bouton and Joe Pepitone from Amarillo for just \$2,000 on April 9, 1962; and the New York Yankees paid \$1,981,267.00 in bonuses for a five year period. A relic of an age before free agency and player representation.

US\$700 - 1,000

344

#### **NEW YORK YANKEES YEARBOOKS, 1956-1963.**

Fishel, Robert, Editor. Yankees Yearbook. [New York: The New York Yankees]: 1956-1963. 8 volumes. 4to. 48 pp each, illustrated with photographs by the Yankees official photographer Bob Olen. Original two-color decorated wrappers, minimal wear.

WITH: Yankees official World Series souvenir booklets for 1957-58. AND: *Play Ball with the Yankees*. [New York: The New York Yankees, 1954 and 1958]. 2 volumes. 8vo. 48 pp each. Original decorated wrappers, and a Souvenir booklet with *Ballantine Beer American League Champions New York Yankees Revised 1965 Schedule* card laid in first volume.

AND: Official New York Yankees Roster 1957. [New York: The New York Yankees, 1957]. 4to. Folded brochure printed in dark blue ink, minimal wear. Among the club members listed are Casey Stengel, Frank Crosetti, Whitey Ford, Yogi Berra, Billy Martin and Mickey Mantle.

AND: Yankees 1957 Press TV-Radio Guide. Tall 8vo. 34 pp. Original two-color decorated wrappers.

AND: A Profit-Sharing Pension Plan and Group Insurance Plan for Our Employees. [Boston:] New York Yankees Inc., n.d. Preface by Daniel R. Topping, President. Illustrated. 8vo. Original two-color wrappers, minimal wear. The Insurance plan for the New York Yankees prepared by New England Life, Boston.

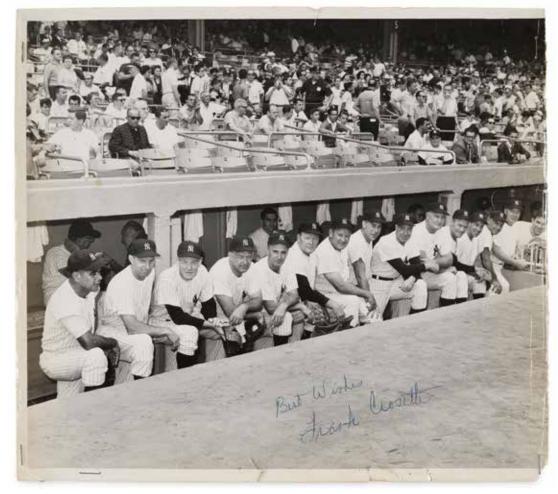
AND: Yank. December 1960. 4to. 4 pp. Illustrated with green photogravures. Crease in middle. Official publication of the New York Yankees, printed in red and green. Includes photographs of Mickey Mantle, Roger Maris, Yogi Berra, Dan Topping, Ralph Houk and H. Roy Hamey.

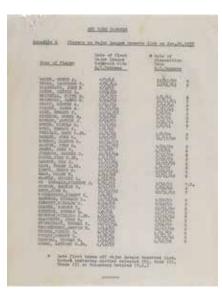
AND: Yankee Stadium The Sounds of Half a Century. Revere, MA: Fleetwood Recording Co., [1973]. Read by Mel Allen. 33 1/3 LP. 7 1/4 inches. Full-color illustrated album sleeve. 50th Anniversary commemorative record of highlights in the history of Yankee Stadium in The Bronx.

DANIEL R. TOPPING'S PERSONAL COPIES. These cover the years when Mickey Mantle and Whitey Ford emerged as major players and outfielder Roger Maris broke Babe Ruth's home run record. Born in Cleveland, Robert O. Fishel worked in advertising before he joined the Cleveland Indians staff in 1946. He was with the St. Louis Indians from 1951 until 1954 when they were sold to Baltimore. He joined the Yankees that year as a public relations director and was eventually a vice-president of the club. American League President Lee MacPhail hired him as his special assistant and he rose to executive vice president. Major League Baseball honored him in 1981 by establishing the annual Robert O. Fishel Award for Public Relations Excellence.

Publishing the Yearbooks was one of the many ways Fishel helped to expand the Yankees brand into the market-place.

US\$1,500 - 2,000







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#### **CBS BUYS THE YANKEES.**

Archive of documents relating to the sale of the Yankees, Inc, to the Central Broadcasting System, comprising:

27 letters and other documents (some duplicates and photocopies), 57 pp, various sizes, June 8, 1962-September 20, 1966, related to the transfer of ownership of the Yankees from Daniel R. Topping and Del Webb to CBS, creases and metal paper clip rust stains.

WITH: CBS press release on the company's purchase of the Yankees from Vice President E. K. Meade, Jr. with photocopies of a letter from Dan Topping, the contract, an article in *The Wall Street Journal* (three) and three clippings from the New York *World-Telegram*, 11 pp, various sizes, August 14, 1964, some discoloring and metal paper clip rust stains;

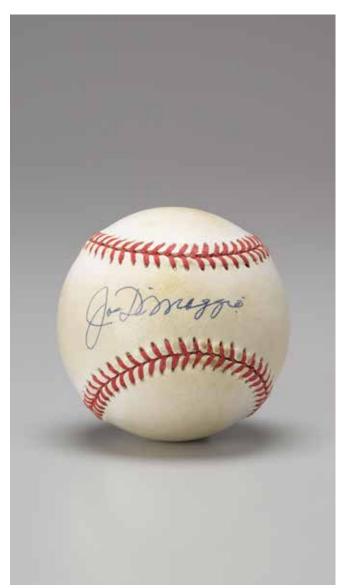
WITH: CBS Annual Report 1965; 2 CBS in-house newsletters about the Yankees purchase, 1965-66

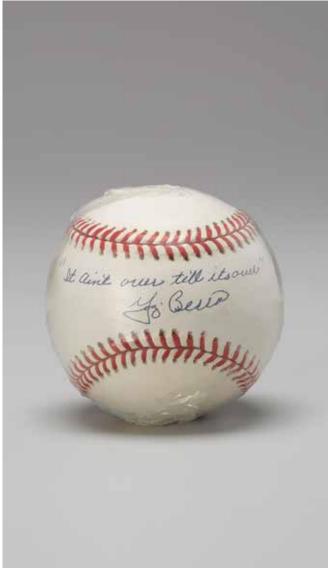
AND: New York Yankees press release on Dan Topping's resignation (both in draft with his pencil revisions and final form), 3 pp, September 19, 1966, folds; and a file of Press clippings about the CBS purchase, 1964-66.

From Dan Topping's personal files, this archive records the events of the sale of the Yankee franchise to a broadcaster, CBS, at the time viewed with some horror by diehard Yankee fans. On November

2, 1964, CBS purchased 80% of the Yankees from Topping and Del Webb for \$11,200,000.00. Topping agreed to stay on as Chief Executive Officer of the Corporation for at least five more years. He addresses the Yankee employees in an open letter: "On behalf of Del Webb and myself, I want to take this opportunity to thank each of you personally for your loyal and devoted service to the Yankees. I feel sure that our future is even brighter than our past and I hope you will join with me in an even greater effort to keep the Yankees champions ... on and off the field." Just two years later he left the company when the network bought the remaining 20%. 1965 had not been a great year for the team: their first losing season in 40 years. The 1966 season was even worse: the first time they had ended up in last place since 1912. Attendance at Yankee Stadium was also at a new low. It was a good time to retire. The team never went to the World Series during the CBS years. The Yankees did not regain their dominance of the game until the mid 1970s after George Steinbrenner and associates bought the team from CBS and made Billy Martin manager. By contrast, during the 20 years that Topping and Webb owned the Yankees, they missed reaching the World Series only five times and won ten World Championships.

US\$2,000 - 3,000





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#### **DIMAGGIO SIGNED BASEBALL.**

Autographed Rawlings Official American League Ball Bobby Brown, Pres., 1984-1990, signed "Joe DiMaggio." Encased within a circular plastic container mounted on a wooden base. Minor wear and soiling.

Provenance: Tom Topping

This signed ball was given to Tom Topping for his children, 'Joltin' Joe DiMaggio was one of the legends of modern baseball. The Yankee Clipper played his entire thirteen-year professional career with the Yankees from 1936 to 1941 and 1946 to 1951; and his fifty-six game hitting streak has never been outdone. This three-time Most Valuable Player participated in nine World Series championships, was elected to the Baseball Hall of Fame in 1955, and was voted the sport's greatest living player during Baseball's Centennial in 1969. Off the field, in true star fashion, he is also remembered for his short marriage to actress Marilyn Monroe, as well as his post-baseball career as spokesman for Mr. Coffee machines.

US\$1,500 - 2,000

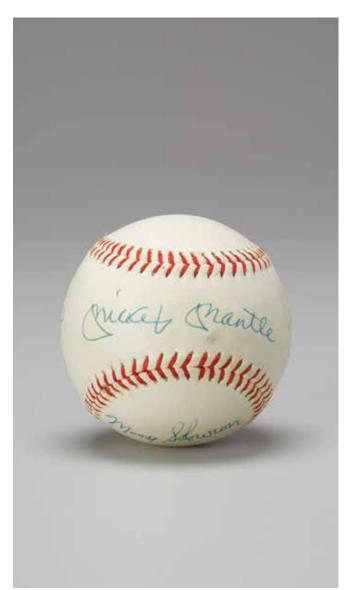
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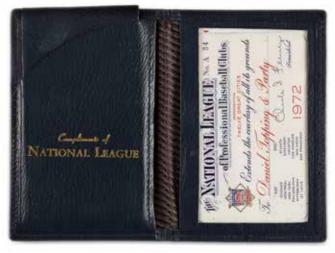
#### BERRA SIGNED BASEBALL.

Autographed Rawlings Official Ball American League Gene A. Budig baseball, 1990s, signed "Yogi Berra" in ink on the sweet spot. Encased within a square plastic box with Rawlings plastic base. Provenance: Tom Topping

Signed post-career by Hall-of-Famer Yogi Berra beneath his famous Yogi-ism: "It ain't over till it's over Yogi Berra." Berra was a real baseball character. An eighteen-time All-Star and winner of more World Series championships than other player in Major League Baseball history (ten in all), the legendary Yankees catcher is best remembered for his colorful mangling of the English language and logic ("It's deja vu all over again" ... "The future ain't what it used to be" ... "When you come to a fork in the road, take it"). He first uttered the immortal words written on this baseball in July of the 1973 season, with his Mets trailing the Chicago Cubs by a wide margin; the Mets, in fact, did rally and went on to reach their second World Series.

US\$1,000 - 1,500





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### BASEBALL SIGNED BY MICKEY MANTLE, HANK BAUER AND MOOSE SKOWRON.

Autographed Mizuno 100 baseball [1990s], signed by Mickey Mantle, Hank Bauer, and Moose Skowron. Unused and encased within a perspex box.

Provenance: Tom Topping

An autographed baseball, likely signed at an Old Timers' Day game at Yankees Stadium in the 1990s, by three fine veteran players of the Yankees, including Yankee legend Mantle.

US\$1,200 - 1,800

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#### DAN TOPPING'S 1972 NATIONAL LEAGUE PASS.

Navy blue leather wallet containing a pass to any game for the 1972 season, and a compact calendar showing schedules for all National League games that season, gold-embossed titling inside reading *Compliments of the National League*, 5 x 3 inches, scattered scuffs and spotting to exterior, otherwise very good; together with Dan Topping's 1969 Professional Baseball's 100th Anniversary wallet, red leather with pouch for a pass, and the 1969 playing schedule for the National League.

Even though Topping no longer owned a stake in the Yankees, he was still considered a V.I.P., as evidenced by this pass, which reads "The National League of Professional Baseball Clubs - Representing twelve great cities - Extends the courtesy of all its grounds to Daniel Topping and Party."

US\$1,000 - 1,500



#### BROOKLYN DODGERS FOOTBALL CLUB, INC.

An archive of material relating to the Brooklyn Dodgers Football Club, comprising: 1. 14 letters and 4 notes to and from Dan Topping (some on Brooklyn Dodgers stationery), concerning the management of the Brooklyn Dodgers Football Club, Inc, 18 pp total, dated January 19, 1939-February 1, 1943, some staple rust stains.

- 2. 10 cancelled checks (two from Henry T. Topping Jr; and eight signed by Rhea Reid Topping on her son's behalf), endorsed by Dennis J. Shea, Manager, dated December 13, 1937-September 28. 1939.
- 3. 2 capital stock transfers for respectively 1,250 and 40 shares of the Brooklyn Dodgers Football Club, Inc., to National Surety Company, both signed by Topping and witness Neal M. Welch, each 7 x 8 3/8 inches, December 7, 1940, creases.
- 4. 2 Financial Reports on the Brooklyn Dodgers Football Club, carbon copy, 1941-42, 4to, original titled brown paper bolted folder. 5. Signed letter of agreement with Henry J. Topping Jr. for a 30% stake in the franchise of the Brooklyn Dodgers Football Club, Inc., once professional football is resumed after World War II, February 3, 1943, 4to, creased.

Prior to his purchase of the New York Yankees Baseball Team in 1945, Dan Topping owned the Brooklyn Dodgers Football Club, Inc. with his wife and his brother Henry J. Topping Jr. The football Dodgers played in the National Football League from 1930 to 1943 (and in 1944 as the Brooklyn Tigers). Topping's records here show that he paid \$4,811.10 into the club for entire year of 1939. Professional football was hurting from World War II with financial strains on both players and fans. A carbon of a letter of January 22, 1941 from Albert L. Strong reports that net operations resulted in a loss of \$14,720.45. The final 1941 financial report declared that the club was running on a deficit of \$68,951.91. The 1942 statement showed that the loss from operations was \$20,662.80. Topping pulled the team out of the NFL in 1946 and placed it in the newly established All-American Football Conference before devoting his full attention to the New York Yankees Baseball Team. Nevertheless, in its relatively short history, the football Dodgers produced four Hall of Famers: Morris "Red" Badgro, Benny Friedman, Frank "Bruiser" Kinard and Clarence "Ace" Parker.

US\$1,800 - 2,500



### LANA TURNER AND HENRY TOPPING: HONEYMOON IN EUROPE, 1948.

A British automobile wallet containing 14 booklets, forms, brochures and correspondence, various sizes, the wallet signed "H. A. Topping (Jr)," some wear and creases.

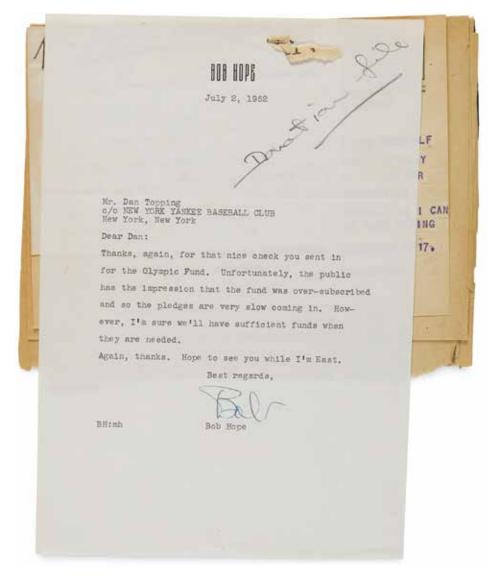
When MGM movie star Lana Turner married her third husband Henry Jonkins Topping Jr. (Tom Topping's brother), in Pasadena, Ca. on April 26, 1948, they set off for a driving tour of Europe in their 1947 Cadillac. This collection of documents concerning permission to drive in England, and the exportation of their car from Nice back to New York, cpmprising:

- 1. International Driving Permits for Lana Turner and Henry Topping, both issued in London 1948, unsigned, but with passport photos of them both;
- 2. Driving Licenses for Lana Turner and Henry Topping of the Savoy Hotel, London, granting them permission to drive in the UK in 1949, both unsigned;
- 3. International Fiscal Permit No. 11590 issued to H. J. Topping Jr., on April 26, 1948, and an International Certificate for Motor Vehicles, both giving him permission to import his Cadillac motor car;

4. Automobile Association Membership Card, issued April 30, 1949, not signed, p 25 indicates that Topping secured permission to import the Cadillac on June 8, 1948; and an AA Handbook, [1947]; 5. Certificate of Registration, issued to Henry Jonkins Topping with passport photograph, revealing that he is married, his profession is promoter, and that he had served in the US Navy, signed; TOGETHER with 4 letters to and from Henry Topping about Insurance matters, the certificate of Foreign insurance dated October 5 1948, and 2 receipts from the French shipping company shipping the Cadillac back to New York from Nice, via Le Havre.

Despite their glamorous honeymoon touring England and France, their marriage was not a happy one. When it ended in 1951, Turner attempted suicide by slitting her wrists. She survived to marry four more times.

US\$1,200 - 1,800



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#### **BOB HOPE TELEGRAMS SOLICITING FINANCIAL SUPPORT** FOR THE OLYMPICS.

Archive of correspondence concerning donations to the Olympic Fund, being two Western Union telegrams, with memos and notes, together 6 pp, from Bob Hope to Dan Topping, dated June-July 1952, various sizes, removed from staple with some loss of paper but not affecting message; usual browning due to age.

On June 19, 1952, comedian Bob Hope sent the same Western Union telegram to Topping and his partner and co-owner of the Yankees Del Webb (both copies included), soliciting contributions to the 1952 Olympic Fund: "BING CROSBY AND I ARE DOING FOURTEEN AND ONE-HALF HOURS TELETHON OVER NBC AND CBS TELEVISION SATURDAY NIGHT, JUNE 21ST. FOR APPROXIMATELY 40,000 PEOPLE FOR OLYMPIC ATHLETES FUND RAISING CAMPAIGN, WOULD APPRECIATE SIZABLE DONATION FROM YOU, IF POSSIBLE IN ADVANCE, SO I CAN ANNOUNCE YOUR NAME ON PROGRAM." Topping wrote on the bottom of each telegram "\$1,000" in pencil. In a note accompanying this group, he puts down "\$2,000" and writes in pencil, "Watch show -- will give you both a good plug. Tax Deductible D." Hope writes in a typed

letter of July 2, 1952, signed "Bob" in ballpoint, "Thanks, again, for that nice check you sent in for the Olympic Fund. Unfortunately, the public has the impression that the fund was over-subscribed and so the pledges are very slow coming in. However, I'm sure we'll have sufficient funds when they are needed." Also included are two inter-office memos (the second with carbon copy), June 20, 1952, concerning these donations. Aired from the El Capitan in Hollywood, the all-star telethon to benefit the United States 1952 Olympic Team was Hope's first live television appearance and ran from 8 p.m. on Saturday June 21 to 10:30 a.m. on Sunday June 22. Besides Hope and Crosby, the cast included Frank Sinatra, Joan Crawford, Humphrey Bogart, Burns and Allen, Abbott and Costello, Martin and Lewis, The Three Stooges and Marilyn Monroe.

US\$2,000 - 3,000

#### DANIEL TOPPING'S AMATUER GOLF TROPHIES, 1929-1934.

Four silver golf tournament trophies, 1929, 1934 (2), and 1954. Comprising:

- 1. Greenwich Country Club Junior Championship silver plated bowl presented to Daniel Reid Topping, 1929. Slightly worn.
- 2. Mason and Dixon Championship sterling silver plated bowl won by D. R. Topping, April 13, 1934. Diameter 8 inches. Slightly worn.
- 3. Nassau Country Club Invitation Golf Tournament sterling silver plated cup presented to Daniel Reid Topping, September 23, 1934. Height 6.75 inches.
- 4. Shinnecock Hills Country Club Second Flight Invitation Four Ball tournament silver plated tray, 1954. Reed & Barton #1142 Embassy. 8.5 inches square. Slightly rubbed.

Besides investing in baseball and football teams, Dan Topping was an avid amateur golfer. On April 13, 1934, aged 22, he received a handsome sterling silver bowl for winning the Mason-Dixon Amateur Golf Championship held in White Sulphur Springs, West Virginia. According to *The Brooklyn Daily Eagle*, later that year on September 23, "the olive-skinned monied young man who is playing 'banker' to the Brooklyn Dodgers football team," became the Nassau Country Club's annual amateur invitation golf tournament champion without winning a single hole. He played against Bing Crosby, Bob Hope and other celebrity golfers; and Crosby reportedly said that he preferred to win a dollar from a caddie, than a thousand from Dan Topping, which he often did.

US\$1,200 - 1,800

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#### DAN TOPPING AND THE BEN HOGAN COMPANY.

Printed annual reports for the Ben Hogan Company, Fort Worth, Texas, November 9, 1956; November 6, 1957; and October 28, 1958, 8vo, each in original labeled black folder, minor wear; WITH: an audit report for the Ben Hogan Company, August 1960 and 24 letters (including 12 TLSs, signed "Ben Hogan" or "Ben" with one in absentia; some carbons) with accompanying documents such as 1960 Power of Attorney in triplicate, 51 pp, various sizes, expected creases and some metal paper clip rust stains;

AND: 3 canceled signed Banker's Trust Company checks made out by Topping to Ben Hogan Company, December 26, 1956; and August 1 and 8, 1958.

In keeping with Topping's passion for golf, among the many lucrative businesses Dan Topping invested in was the Ben Hogan Company. It was founded in 1953 to manufacture a fine line of golf clubs (woods, irons and putters) and balls. William Ben Hogan (1912-1997) was one of the greatest players in the history of golf, and he wisely trademarked "Ben Hogan" to protect his goods, wares, merchandise and business from any and all competitors. He was such a perfectionist that he reportedly demanded the entire first run of golf clubs be destroyed because they did not meet his high standards. After all, his name went on every one. Topping, being an avid amateur golfer, demanded excellence too. Hogan warmly writes to Topping on October 21, 1957: "I should like to take this opportunity to thank you so very much for the support you have given my company this past season. It is my sincere hope that our quality and service have pleased you, and in this connection we constantly thrive to improve both." By 1956 the company reported that it was receiving orders from 2,000 professional players that required 6,000 sets of clubs. In 1958 the company manufactured 12,000 clubs (4,000 woods and 8,000 irons). So esteemed did the name "Ben Hogan" become within the sport that players ordered his goods sight unseen. According to this archive, Bing Crosby was among the top stockholders in the company. In 1960, the company granted Topping Power of Attorney along with several other important investors.

US\$1,500 - 2,000

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#### SEMINOLE GOLF CLUB FLORIDA.

Document Signed ("Hunt F. Dickinson" as President and "Valentine C. Bartlett" as Secretary"), being a Certificate of Proprietary Interest Seminole Golf Club, Palm Beach County, Florida, 4to, dated October 27, 1952, folds; including a 1952 financial report on the club; WITH: 16 letters (some carbons), and other documents related to Topping's interest in various golf enterprises around the USA, including a press release from Sam Snead Enterprises, Inc., 34 pp, and 117 canceled signed Banker's Trust Company checks made out to golf clubs for membership and green fees, including Indian Creek Country Club, National Golf Links of America, Seminole Golf Club, Shinnecock Hills Golf Club, and other golf courses and athletic associations, dated January 4, 1939-December 17, 1959.

Next to baseball, Dan Topping's major athletic passion was golf. He played whenever he had a chance, anywhere in the country. Seminole Golf Club was founded in 1929 and is one of the top 100 courses in the United States. While in Palm Beach, the Toppings would socialize with the Kennedys and other celebrities.

US\$1,200 - 1,800

356

#### NIXON, RICHARD MILHOUS. 1913-1994.

"Invitation to the Inauguration of Richard Milhous Nixon as President of the United States of America and Spiro Theodore Agnew as Vice President of the United States of America." Gilt embossed engraving on cream paper, 1 p, 4to, Washington, D.C., January 20, 1969, minor wear and some discoloration due to age; WITH: a Calendar of Inaugural Activities, 1 p, 4to, January 18-20, 1969, minor coffee stain, and a special order form for souvenirs; together with an invitation to the Inaugural Ball, The Pension Building, 1 p, 4to, Washington, D. C., January 20, 1969. Gilt embossed engraving on cream paper within original envelope addressed to "Mr. Daniel R. Topping" with an RSVP card and return envelope. Some discoloration due to age.

Dan Topping, as former owner of the Yankees, was among the distinguished guests invited to the Inauguration of Nixon and Agnew. He may well have been a contributor to their political campaign, but it is unknown whether he attended the gala. He did fill out (but never sent) the forms for the official souvenirs: 5 Silver Medallions and 2 copies of the deluxe 1969 Inaugural book.

US\$700 - 1,000

357 No Lot





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# DAN TOPPING'S CIGARETTE CASE AND LIGHTER.

A gilt cigarette case, engraved on inside edges "D R Topping 745 5th Avenue NYC," the case with vertical spaces, the interior with two springed hinged bars, clasp with a small cabouchon,  $4.25 \times 3$  inches. WITH: A gilt Dupont lighter, sides with vertical grooved design, height 2.25 inches.

A fine smokers set of cigarette case and lighter, the case in fine condition, with Dan Topping's 5th Avenue address engraved on the interior.

US\$1,200 - 1,800

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# DAN TOPPING'S PERSONALISED CIGARETTE CASE AND LIGHTER.

A 14k gilt cigarette case, sides with a textured design and initials  $\it D.R.T.$  at upper left, inside with spring bar, gilt tarnished, 4.75 x 3 inches: WITH:

A tall gilt Dunhill lighter, front panel engraved *DRT* [1940s]. A few small knocks due to wear, slightly tarnished, height 5.5 inches.

A fine personalized set of cigarette case and lighter, used on a daily basis by Mr Dan Topping. In the 40s and 50s a man's cigarette case and lighter were an important part of his status and identity, and these pieces were eminently suitable for a man about town.

US\$1,500 - 2,000

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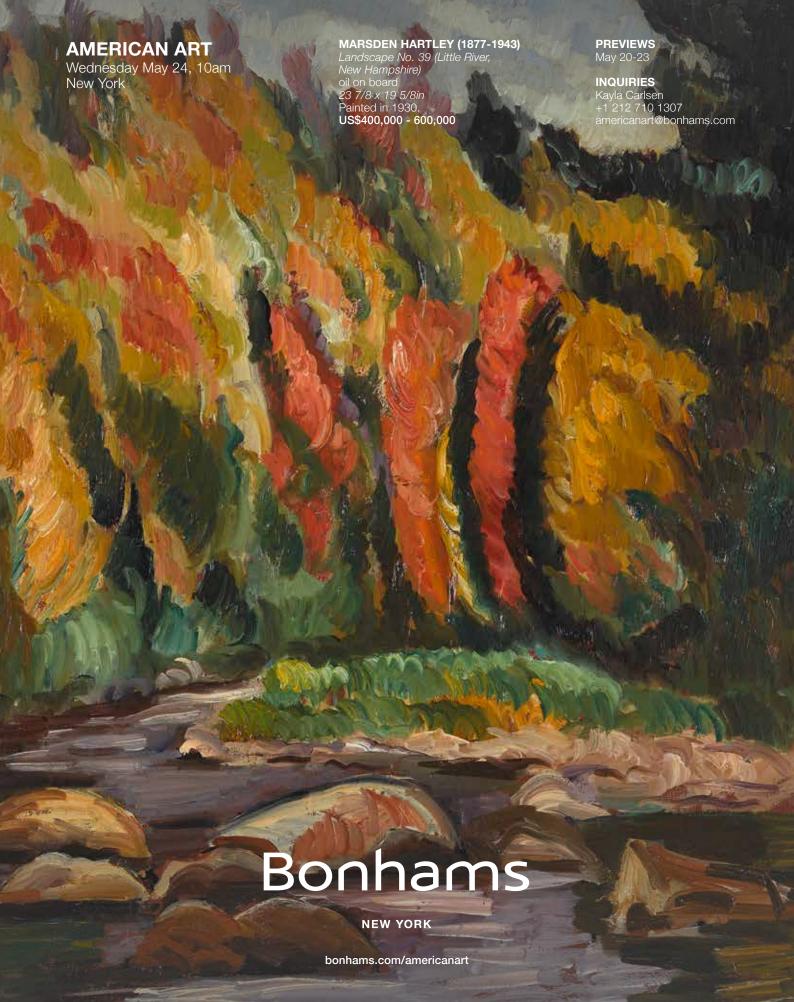
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# Bonhams



# **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 <a href="https://www.bonhams.com/WebTerms">www.bonhams.com/WebTerms</a> 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 \$150,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$150,000 UP TO AND INCLUDING \$3,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$3,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Arizona, California, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New Jersey, New York, Pennsylvania, Texas, Virginia, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.
- 2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

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

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

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.

#### SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

# MEDIATION AND ARBITRATION PROCEDURES

- (a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.
- (b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be 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

# **CONDITIONS OF SALE - CONTINUED**

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.

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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.

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

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

# **BUYER'S GUIDE**

#### **BIDDING & BUYING AT AUCTION**

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

# Catalogs

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

#### Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

#### **Estimates**

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

#### Reserves

Unless indicated by the  $\square$  symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

# Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer 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 o symbol next to the lot number(s).

### **Bidding at Auction**

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

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

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

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

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

#### In Person

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

#### **Absentee Bids**

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

#### By Telephone

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

#### Online

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

## **Bid Increments**

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

# **Currency Converter**

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

#### Buyer's Premium

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

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

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

#### **Payment**

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

#### Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

# Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

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

#### **Collection of Purchases**

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

## **Handling and Storage Charges**

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Wednesday June 14 without penalty. After June 14 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction. Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

#### **Auction Results**

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



#### IMPORTANT NOTICE TO BUYERS

## **COLLECTION & STORAGE AFTER SALE**

Please note that all oversized lots listed below, that are not collected by **4PM ON WEDNESDAY, JUNE 14** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however,

# THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF CADOGAN TATE, SO

that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

# LOTS WILL BE AVAILABLE FOR COLLECTION FROM CADOGAN TATE ON FRIDAY JUNE 16.

### Address

Cadogan Tate 301 Norman Ave Brooklyn, NY 11222

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

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at +1 (917) 464 4346.

## **HANDLING & STORAGE CHARGES**

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

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

# **FURNITURE/LARGE OBJECTS**

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

#### **SMALL OBJECTS**

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

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Please contact Catherine More at Cadogan Tate Fine Art Storage at

+1 (917) 464 4346

+1 (347) 468 9916 (fax)

c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Catherine More at

+1 (917) 464 4346 or c.more@cadogantatefineart.com

# **PAYMENT**

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

#### TO MAKE PAYMENT IN ADVANCE

Telephone +1 (917) 464 4346 to ascertain the amount due, payable by cash, check, or credit card.

## PAYMENT AT TIME OF COLLECTION

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

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

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

### **PLEASE NOTE**

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

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

# **OVERSIZED LOTS**

252

253

254 255

314

#### **CONTACTS**

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Matthew Girling Chief Executive Officer

Laura King Pfaff • Chairman Emeritus

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Jon King

Vice President, Business Development
Vice Presidents, Specialists

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David Kelsey, (514) 894 1138 •

BONHAMS \* NEW YORK DEPARTMENTS 580 Madison Avenue New York, New York 10022 (212) 644 9001

**Books & Manuscripts** 

Darren Sutherland, (212) 461 6531

Chinese Works of Art & Paintings Bruce MacLaren, (917) 206 1677 Nicolas Rice, (917) 206 1622

Collectors' Motorcars & Motorcycles

Rupert Banner, (212) 461 6515 Eric Minoff, (917) 206 1630 Evan Ide, (917) 340 4657

Fine Art American

Kayla Carlsen, (917) 206 1699

Contemporary

Jeremy Goldsmith, (917) 206 1656 Megan Murphy, (212) 644 9020

**European Paintings** 

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Impressionist & Modern

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Himalayan Art

Mark Rasmussen, (917) 206 1688

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Susan F. Abeles, (212) 461 6525 Caroline Morrissey, (212) 644 9046 Camille Barbier. (212) 644 9035

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Photographs & Prints

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Russian Fine & Decorative Arts Yelena Harbick, (212) 644 9136

Trusts & Estates

Sherri Cohen, (917) 206 1671

Watches & Clocks

Jonathan Snellenburg, (212) 461 6530

Wine

(415) 503 3319

BONHAMS \* SAN FRANCISCO DEPARTMENTS 220 San Bruno Avenue San Francisco California 94103 (800) 223 2854

20th Century Fine Art

Dane Jensen, ext. 65451

Arms & Armor

Paul Carella, ext. 23360 James Ferrell, ext. 23332

Asian Works of Art

Dessa Goddard, ext. 23333

Books & Manuscripts Adam Stackhouse, ext. 23266

**Decorative Arts** 

Jennifer Kurtz, ext. 65478

Furniture & Decorative Arts, European

Andrew Jones, ext. 65432

Jewelry & Watches

Shannon Beck, ext. 23306

Collectors' Motorcars & Motorcycles

Mark Osborne, ext. 23353 Jakob Greisen, ext. 23284

Museum Services

Laura King Pfaff, ext. 23210

Ingmars Lindbergs, ext. 23393

Native American Art

California & Western

Paintings & Sculpture Aaron Bastian, ext. 23241

Photographs

Prints
Judith Eurich, ext. 23259

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Adam Stackhouse, ext. 23266

Trusts & Estates

Victoria Richardson, ext. 23207 Celeste Smith, ext. 23214

Wine

Erin McGrath, ext. 23319

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Ivan Briggs, ext. 23255

Watches

Ivan Briggs, ext. 23255

BONHAMS \* LOS ANGELES DEPARTMENTS 7601 W. Sunset Boulevard Los Angeles California 90046 (800) 223 2854

20th Century Decorative Arts Angela Past, ext. 65422

20th Century Fine Art

Alexis Chompaisal, ext. 65469

African, Oceanic & Pre-Columbian Art Fredric W. Backlar, ext. 65416 ●

**Books & Manuscripts** 

Catherine Williamson, ext. 65442

Coins & Banknotes

Paul Song, ext. 65455

Entertainment Memorabilia

Catherine Williamson, ext. 65442 Dana Hawkes, (978) 283 1518

Furniture & Decorative Arts

Andrew Jones, ext. 65432

Furniture & Decorative Arts, American

Brooke Sivo, ext. 65420

Jewelry & Watches Dana Ehrman, ext. 65407 Claire De Biasio-Paris, ext. 65483

Collectors' Motorcars & Motorcycles

Nick Smith, ext. 65470

Contemporary Art

Dane Jensen, ext. 65451

Photographs & Prints Morisa Rosenberg, ext. 65435

Monsa hosenberg, ext. 6540

Natural History

Thomas E. Lindgren, ext. 65437 • Claudia Florian, G.J.G., ext. 65437 •

California & Western Paintings & Sculpture Scot Levitt, ext. 65425

Paintings - European

Mark Fisher, ext. 65488

Silver

Aileen Ward, ext 65463

Trusts & Estates

Leslie Wright, ext. 65408 Joseph Francaviglia, ext. 65443

\* Indicates saleroom
• Indicates independent contractor

# CLIENT SERVICES DEPARTMENT

San Francisco

(415) 861 7500 (415) 861 8951 fax

**Los Angeles** (323) 850 7500 (323) 850 6090 fax

Monday - Friday, 8.30am to 5pm

New York

(212) 644 9001 (212) 644 9009 fax

Monday - Friday, 9am to 5.30pm

Toll Free

(800) 223 2854

The following information is recorded and available 24 hours a day, 7 days a week, through our telephone system:

- Auction and Preview Information

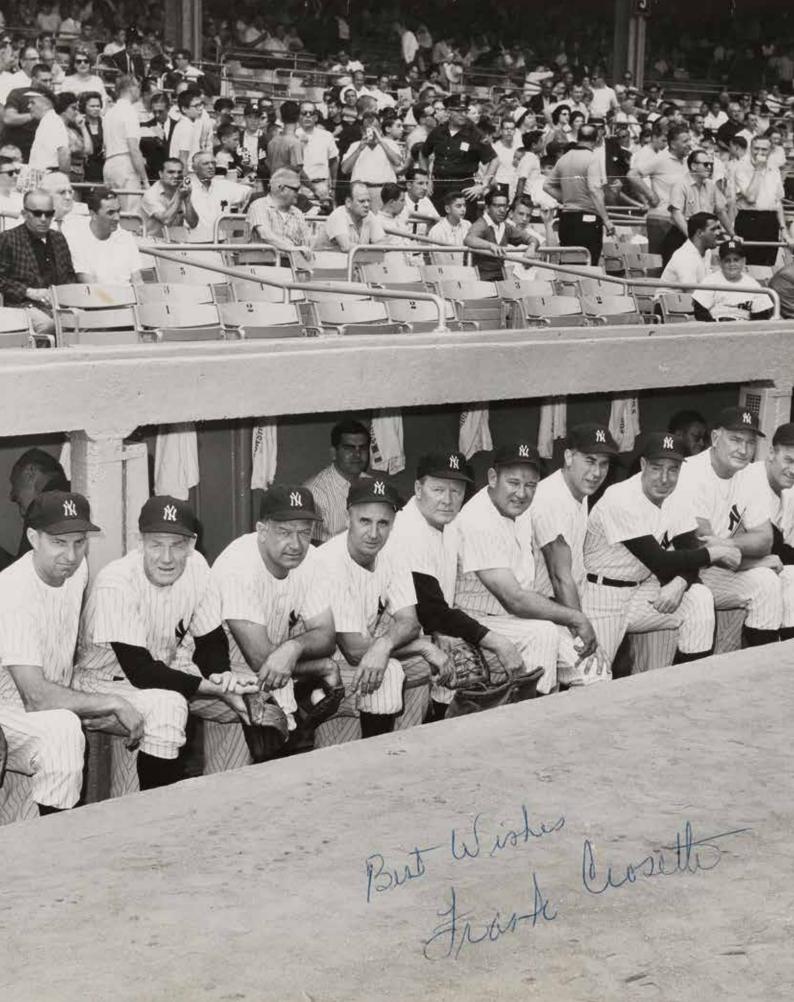
- Directions to Bonhams's salesrooms

- Automated Auction Results

# **Auction Registration Form**

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(Attendee / Absentee / Please circle your bidding									
			Sale title:			Sale d	late:		
Paddle number (for office	ce use only	<u>'</u> )	Sale no.			Sale v	enue:		
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.		<b>General Bid Incremer</b> \$10 - 200 \$200 - 500 \$500 - 1,000 \$1,000 - 2,000 \$2,000 - 5,000 \$5,000 - 10,000	.by 10s .by 20 / 50 / 8 .by 50s .by 100s .by 200 / 500	0s \$: \$: \$ \$ / 800s al	20,000 - { 50,000 - 100,000 - bove \$20	20,000by 1,000s 50,000by 2,000 / 5,000 / 8,000s 100,000by 5,000s 200,000by 10,000s 0,000at the auctioneer's discretioneer has discretion to split any bid at any			
Notice to Absentee Bidders	: In the table	below, please	Customer Number			Title			
provide details of the lots on vileast 24 hours prior to the sale	e. Bids will be	rounded down	First Name			Last N	Name		
to the nearest increment. Pleathe catalog for further information	tion relating t	o instructions to	Company name (to be	invoiced if appl	cable)				
Bonhams to execute absented will endeavor to execute bids	on your beha		Address						
liable for any errors or non-ex			City			Count	y / State		
Notice to First Time Bidder provide photographic proof of	ID - passpor	t, driving license, ID	Post / Zip code			Count	ry		
card, together with proof of accard statement etc. Corporate	e clients shou	ld also provide a	Telephone mobile			Teleph	one daytime		
copy of their articles of associ documents, together with a le bid on the company's behalf.	tter authorizir	ng the individual to	Telephone evening			Fax			
in your bids not being process also be asked to provide a ba	sed. For highe	er value lots you may	Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.						
Notice to online bidders; If you have forgotten your username and password for <a href="www.bonhams.com">www.bonhams.com</a> , 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)		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 I am registering to bid as a trade client Resale: please enter your resale license number here We may contact you for additional information							
Please email or fax the comrequested information to:	pleted Regis	tration Form and			SHIPF	DING			
Bonhams Client Services Depa 580 Madison Avenue New York, New York 10022	rtment		Shipping Address (if different than above):  Address: Country:						
Tel +1 (212) 644 9001 Fax +1 (212) 644 9009			City: Post/ZIPcode:						
bids.us@bonhams.com			Please note that all	telephone o	calls are recorde	ed.			
		discrepancy, lot number nline there is no need to			ern.)	MAX bid in US\$ (excluding premium and applicable ta Emergency bid for telephone bidders			
You instruct us to execute amount indicated above.	each absen	tee bid up to the co	rresponding bid		only if we are unab		e of Buyer's Premium and tax) to be exect act you by telephone or should the conne		
	Y THE BUY	ER'S PREMIUM, AN	Y APPLICABLE TAXES,				SHALL BE LEGALLY BOUND BY TH NED IN THE BUYER'S GUIDE OR	IEM	
Vour signature					Date:				





# Bonhams

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# KUNGLIGA SVENSKA VETENSKAPSAKADEMIEN

HAR VID SIN SAMMANKOMST DEN 12 NOVEMBER 1936 I ENLIGHET MED FÖRESKRIFTERNA I DET AV

# ALFRED NOBEL

DEN 27 NOVEMBER 1895 UPPRÄTTADE TESTAMENTE BESLUTIT, ATT TILLDELA HÄLFTEN AV DET PRIS. SOM DETTA ÅR BORTGIVES ÅT DEN, SOM INOM FYSIKENS OMRÅDE HAR GJORT DEN VIKTIGASTE UPPTÄCKT ELLER UPPFINNING TILL