


THE WORKS OF
GEOFFREY
CHAUCER
 NOW NEWLY
 IMPRINTED

HERE BEGINNETH THE GALES OF CHAUCER'S
 BURY AND FIRST THE PROLOGUE THEREOF



THAT Aprille with his shoures soote
 The droghte of March hath perced to the roote,
 And bathed every veyne in swich licour,
 Of which vertu engendred is the flour;
 Whan Zepirus cek with his swete breeth
 Inspired hath in every holt and heeth

The tendre croppes, and the yonge sonne
 Hath in the Ram his halfe cours yronne,
 And smale fowles maken melodye,
 That slepen al the nyght with open eye,
 So priketh hem nature in hir corages;
 Thanne longen folk to goon on pilgrimages,
 And palmeres for to seken straunge strondes,
 To ferne halwes, kowthe in sondry londes;
 And specially, from every shires ende
 Of Engelond, to Caunterbury they wende,
 The hooly bisful martir for to seke,
 That hem bath helpen whan that they were seke.

IF IIL. that in that seson on a day,
 In Southwerk at the Tabard as
 I lay,
 Redy to wenden on my pilgrym-
 age
 To Caunterbury with ful devout
 corage,
 At nyght were come into that hostelrye
 Wel nyne and twenty in a compaignye,
 Of sondry folk, by aventure yfalle
 In felawshipe, and pilgrimes were they alle,
 That toward Caunterbury wolden ryde.

FINE **B**OOKS

AND MANUSCRIPTS, INCLUDING AMERICANA

FEBRUARY 16, 2023

POTTER & POTTER AUCTIONS

FINE BOOKS & MANUSCRIPTS

INCLUDING AMERICANA

AUCTION

Thursday
February 16, 2023
10:00am CST

INQUIRIES

Christopher Brink
Director & Specialist
chris@potterauctions.com
phone: 773-472-1442

PREVIEWS

February 14-15, 10am-5pm

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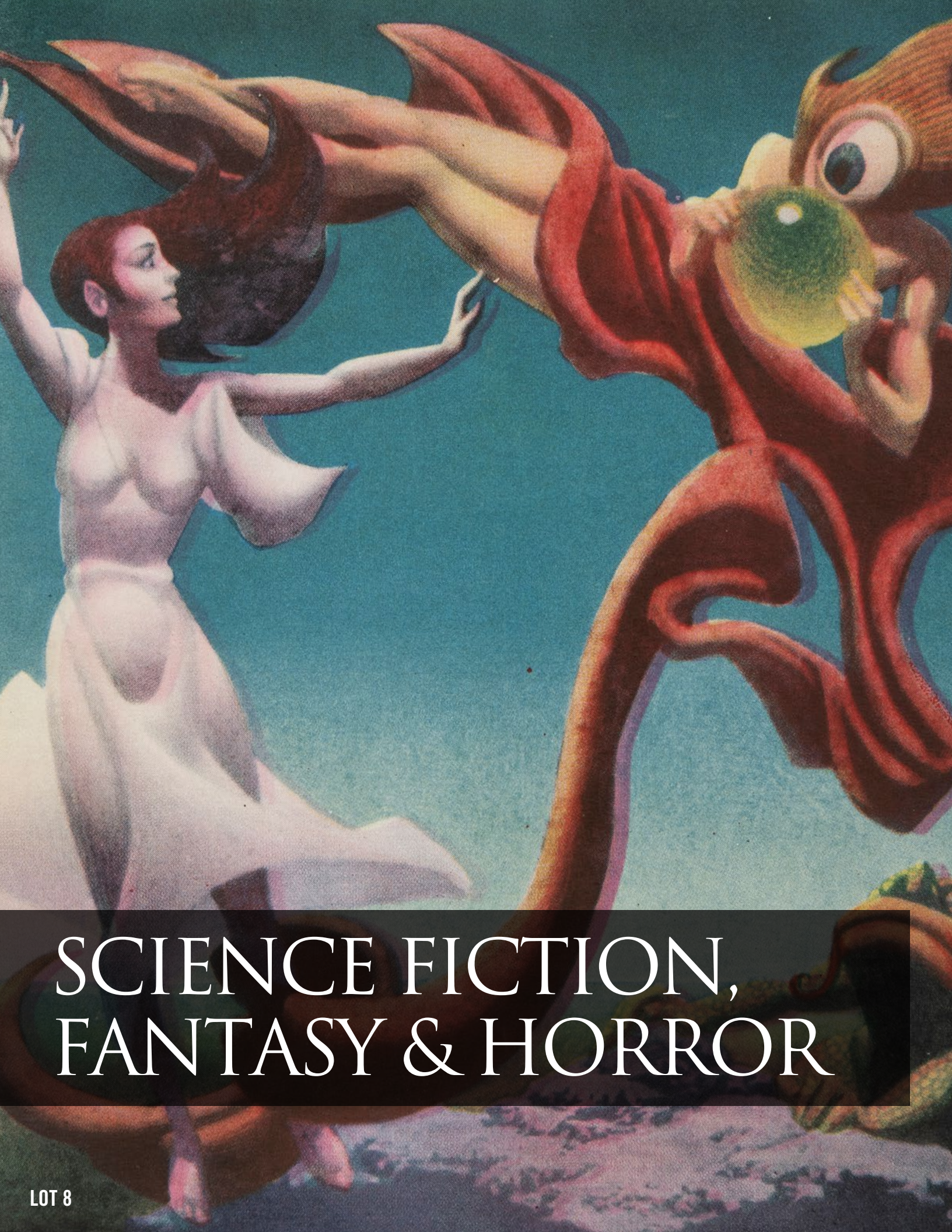
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SCIENCE FICTION, FANTASY & HORROR

1. [ARKHAM HOUSE]. **The Arkham Sampler**. Edited by August Derleth. Sauk City, WI: Arkham House, 1948–49.

8 issues, 8vo (Vol. I, Nos. 1–4; Vol. II, Nos. 1–4). Original printed wrappers in alternating colors (some touch ups on wrappers at staples in Vol. II, Nos. 2–4; else fine). Provenance: From the collection of Richard Manney, one of the most famous book collectors of the 20th century who was known for the best examples on the market. A selection of his library was sold at Sotheby's in 1991, amassing a total of over \$3.9m which was the first multimillion-dollar library assembled in the 1980s to come up for auction.

FIRST EDITION of this complete periodical “devoted primarily to matters of a fantastic nature, publishing not only fiction and poetry, but letters, articles and bibliographical data” (Jaffery). Jaffery 30, 37.

500/700



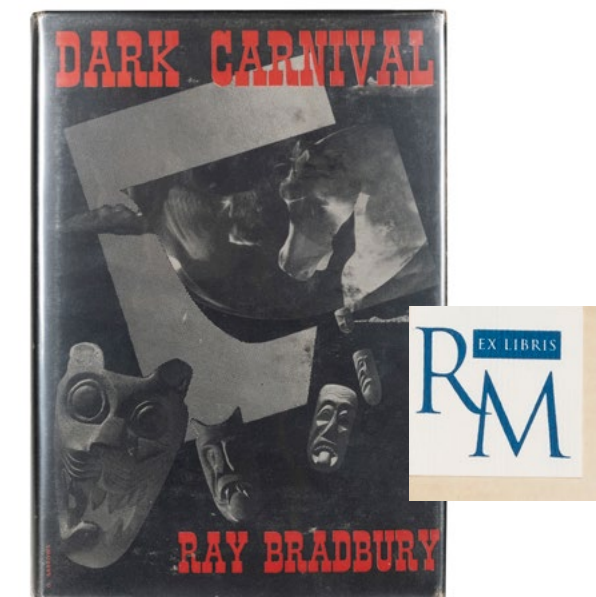
1

2. BRADBURY, Ray (1920–2012). **Dark Carnival**. Sauk City, WI: Arkham House, 1947.

8vo. Original black cloth, gilt-lettered spine (attempted erasure of a previous ownership signature on front free endpaper); original unclipped dust jacket (some very light edgewear). Provenance: Richard Manney (book label), one of the most famous book collectors of the 20th century who was known for the best examples on the market. A selection of his library was sold at Sotheby's in 1991, amassing a total of over \$3.9m which was the first multimillion-dollar library assembled in the 1980s to come up for auction.

FIRST EDITION, one of 3,000 copies printed, of Bradbury's first book. “His best work, from the beginning, has been his fantasy... and his best fantasy has been his horror stories. As previously mentioned, the best of the early Bradbury was collected in [this work]. No easily obtainable edition of this work, the *Dubliners* of American fantasy fiction, is available... Included are such short Bradbury classics of gut-chilling horror as ‘The Jar’, ‘The Crowd’, and the unforgettable ‘Small Assassin’” (Stephen King in *Danse Macabre*). Bleiler, *Supernatural Fiction* 254; Currey, p. 55; Jaffery 27.

2,000/2,500



2

3. DERLETH, August (1909–1971). **Something Near**. Sauk City, WI: Arkham House, 1945.

8vo. Original black cloth, gilt-lettered spine; original price-clipped dust jacket (some chipping at head, spine a touch sunned). FIRST EDITION, INSCRIBED BY DERLETH. Jaffery 9.

[With:] a one-page TLS from Derleth to H.P. Lovecraft collector David Kellogg, on Arkham House letterhead dated 25 November 1959, explaining that he cannot list all the Lovecraft titles but he should wait for George Wetzel's bibliography that focuses on the works of Lovecraft.

[Also:] DERLETH. *Not Long for this World*. 1948. [And:] DERLETH. *Lonesome Places*. 1962.

300/500



3

4. DERLETH, August (1909–1971). **A group of 10 titles, including:**

Not Long for this World. 1948. INSCRIBED BY DERLETH. -- *Something Near*. 1945. -- *Someone in the Dark*. 1941 [but actually 1967]. OFFSET EDITION, or the second printing, one of only 300 copies. -- And others.

Together, 10 works in 10 volumes, all 8vo, all published in Sauk City, Wisconsin by Arkham House (one by Mycroft & Moran), all in original cloth bindings and dust jackets, ALL FIRST EDITIONS, condition generally fine.

Provenance: Richard Manney (book labels), one of the most famous book collectors of the 20th century who was known for the best examples on the market. A selection of his library was sold at Sotheby's in 1991, amassing a total of over \$3.9m which was the first multimillion-dollar library assembled in the 1980s to come up for auction.

700/900

5. DERLETH, August (1909–1971). **A group of 9 Solar Pons titles, including:**

"In Re: Sherlock Holmes". The Adventures of Solar Pons. With a foreword by Vincent Starrett. 1945. -- *The Memoirs of Solar Pons*. With a foreword by Ellery Queen. 1952. -- *Three Problems for Solar Pons*. 1952. -- *The Return of Solar Pons*. With an introduction by Edgar W. Smith. 1958. -- *The Reminiscences of Solar Pons*. 1961. -- *The Casebook of Solar Pons*. 1965. -- *The Adventures of the Unique Dickensians*. 1968. *The Chronicles of Solar Pons*. With a foreword by Allen Hubin. 1973. -- *The Final Adventures of Solar Pons*. Edited by Peter Ruber. 1998.

Together, 9 works in 9 volumes, all 8vo, all published in Sauk City, Wisconsin by Mycroft & Moran, all in original cloth bindings and dust jackets, ALL FIRST EDITIONS, condition generally near fine.

Provenance: Richard Manney (book labels in each volume), one of the most famous book collectors of the 20th century who was known for the best examples on the market. A selection of his library was sold at Sotheby's in 1991, amassing a total of over \$3.9m which was the first multimillion-dollar library assembled in the 1980s to come up for auction.

750/900

6. DRAKE, Leah Bodine (1904–1964). **A Hornbook for Witches Poems of Fantasy**. Sauk City, WI: Arkham House, 1950.

8vo. Original black cloth, spine gilt-lettered; original unclipped dust jacket designed by Frank Utpatel (tiny spots of rubbing at extreme ends, else fine). Provenance: Richard Manney (book label), one of the most famous book collectors of the 20th century who was known for the best examples on the market. A selection of his library was sold at Sotheby's in 1991, amassing a total of over \$3.9m which was the first multimillion-dollar library assembled in the 1980s to come up for auction; P.H. Rixey (bookplate and ownership signature).

FIRST EDITION, ONE OF THE RAREST BOOKS PUBLISHED BY ARKHAM HOUSE, ONE OF 553 COPIES, of which 300 were given to Drake for her share of the cost of publication, therefore only 253 copies were available for distribution by Arkham House. "There are few copies around, and copies are really hard to come by; in order to acquire one, expect to pay dearly for the privilege" (Jaffery). Jaffery 40.

1,200/2,000

7. HOWARD, Robert E. (1906–1936). **Always Comes Evening: The Collected Poems of...** Compiled by Glenn Lord. Sauk City, WI: Arkham House, 1957.

8vo. Original black cloth, gilt-lettered spine [FIRST STATE BINDING, European style]; original unclipped dust jacket (a touch of very light rubbing at front hinge, else fine). Provenance: Richard Manney (book label), one of the most famous book collectors of the 20th century who was known for the best examples on the market. A selection of his library was sold at Sotheby's in 1991, amassing a total of over \$3.9m which was the first multimillion-dollar library assembled in the 1980s to come up for auction.

FIRST EDITION, one of only 636 copies. A VERY FINE COPY. Jaffery 49; Nielsen B9a.

[With:] HOWARD. *The Dark Man and Others*. Sauk City, WI: Arkham House, 1963. 8vo. Original black cloth, gilt-lettered spine; original unclipped dust jacket. Provenance: Provenance: Richard Manney (book label). FIRST EDITION. Bleiler, Supernatural Fiction 858; Jaffery 73.

1,000/1,500

8. HOWARD, Robert E. (1906–1936). **Skull-Face and Others**. Sauk City, WI: Arkham House, 1946.

Tall 8vo. Original black cloth, gilt-stamped spine; original unclipped dust jacket. Provenance: Richard Manney (book label), one of the most famous book collectors of the 20th century who was known for the best examples on the market. A selection of his library was sold at Sotheby's in 1991, amassing a total of over \$3.9m which was the first multimillion-dollar library assembled in the 1980s to come up for auction.

FIRST EDITION, of Howard's first major hardcover collection of fantasy and horror stories. A FINE COPY. Bleiler, Supernatural Fiction 852; Currey, p. 251; Jaffery 19; Nielsen B2a.

1,000/1,500

9. LOVECRAFT, Howard Phillips (1890–1937). **Beyond the Wall of Sleep**. Collected by August Derleth and Donald Wandrei. Sauk City, WI: Arkham House, 1943.

8vo. Half-title. Original black cloth, spine lettered in gilt (very light shelf wear at fore-edge of lower cover, else fine); original unclipped dust jacket (very tiny closed tear to lower fore-edge of rear panel, else fine).

Provenance: From the Library of Donald Wandrei, Author & Co-Founder of Arkham House (book label laid in); Richard Manney (book label), one of the most famous book collectors of the 20th century who was known for the best examples on the market. A selection of his library was sold at Sotheby's in 1991, amassing a total of over \$3.9m which was the first multimillion-dollar library assembled in the 1980s to come up for auction.

FIRST EDITION of the second collection of Lovecraft's works published by Arkham House and what Jaffery describes as being "harder for the collector to find than *The Outsider*, and nearly as dear". A NEARLY PRISTINE COPY. Bleiler Science Fiction 1375; Bleiler, Supernatural Fiction 1041; Currey, p. 320; Jaffery 4; Joshi I-A-17.

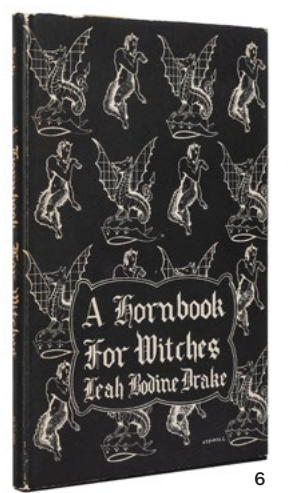
2,000/3,000



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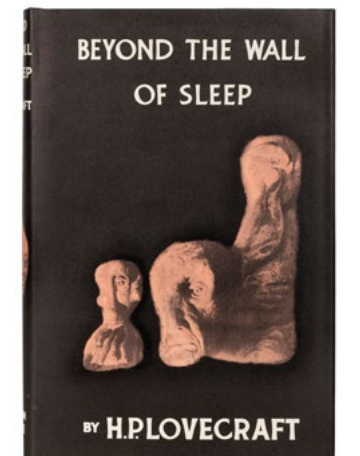
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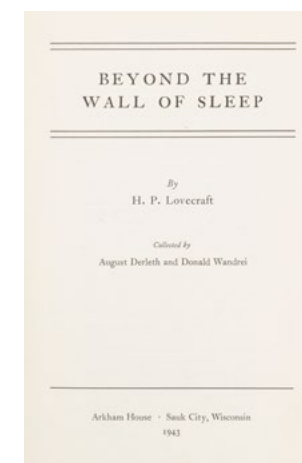
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10. LOVECRAFT, Howard Phillips (1890–1937). **Beyond the Wall of Sleep**. Collected by August Derleth and Donald Wandrei. Sauk City, WI: Arkham House, 1943.

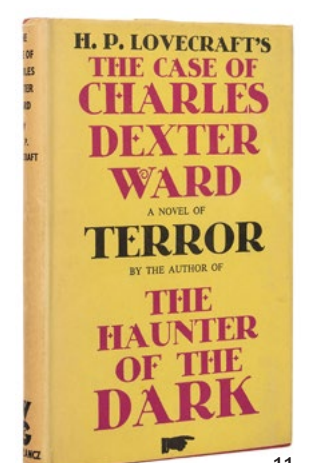
8vo. Half-title. Original black cloth, spine lettered in gilt (some light surface wears to extremities, small nick to spine near front joint).

FIRST EDITION of the second collection of Lovecraft's works published by Arkham House and what Jaffery describes as being "harder for the collector to find than *The Outsider*, and nearly as dear". Bleiler Science Fiction 1375; Bleiler, Supernatural Fiction 1041; Currey, p. 320; Jaffery 4; Joshi I-A-17.

200/300



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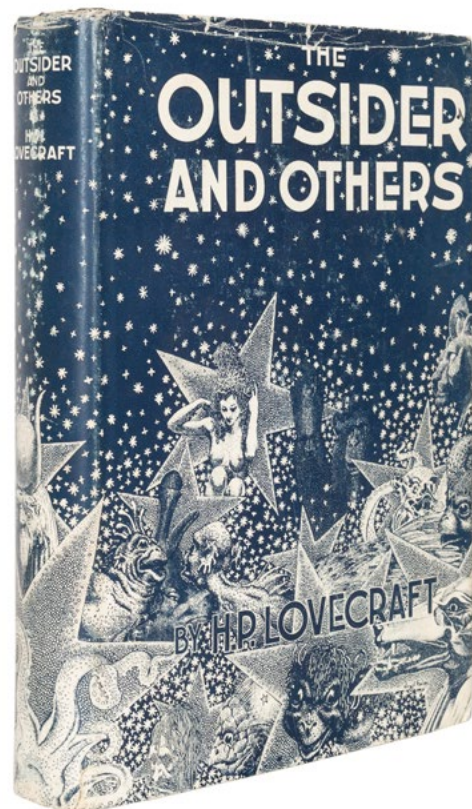
11

11. LOVECRAFT, Howard Phillips (1890–1937). **The Case of Charles Dexter Ward: A Novel**. London: Victor of Gollancz Ltd, 1951.

8vo. Original red cloth; original price-clipped printed dust jacket (spine gently sunned, some light surface dust soiling, else fine).

FIRST SEPARATE EDITION, originally collected in Lovecraft's *Beyond the Wall of Sleep* in 1943. Joshi I-A-27a.

200/300



13

13. LOVECRAFT, Howard Phillips (1890–1937). **The Outsider and Others**. Collected by August Derleth and Donald Wandrei. Sauk City, WI: Arkham House, 1939.

8vo. Half-title. Original black cloth, spine lettered in gilt (few minor stains or dust smudging to extremities); original unclipped dust jacket designed by Virgil Finlay (light surface wear to spine and rear panels, some edge creasing to front panel near top, tiny chip near head, three small and discrete tape repairs to front panel verso). Provenance: Earl Dallas Leeth (neat ownership signature on front free endpaper).

FIRST EDITION OF THE FIRST BOOK PUBLISHED AT ARKHAM HOUSE. One of only 1,268 copies printed by the legendary publisher of weird fiction and horror. In "ONE OF THE MOST DESIRABLE DUSTWRAPPERS IN THE MODERN FANTASY FIELD" (Jaffery). Bleiler, *Supernatural Fiction* 1040; Currey, p. 324; Jaffery 1; Joshi I-A-15.

4,000/6,000

14. [LOVECRAFT, Howard Phillips (1890–1937), editor]. -- HOAG, Jonathan E. **The Poetical Works of...** New York: [privately printed], 1923.

8vo. Photographic portrait frontispiece of Hoag. Original gilt-lettered blue cloth (spine a touch sunned).

FIRST EDITION ("Author's Edition"), PRESENTATION COPY INSCRIBED BY HOAG to Fred and Mary Taylor. "While editing Hoag's *Poetical Works*, Lovecraft, along with Samuel Loveman and James F. Morton, revised some of Hoag's poetry. The book, privately printed at Hoag's expense in 1923, constituted THE FIRST APPEARANCE OF A WORK BY LOVECRAFT IN HARDCOVER," who contributed the preface and six poems (Currey catalogue note). Joshi I-D-i-2.

200/300

15. LOVECRAFT, Howard Phillips (1890–1937). **Selected Letters**. Edited by August Derleth and Donald Wandrei. Sauk City, WI: Arkham House, 1965–76.

5 volumes, 8vo. Original black cloth; original unclipped dust jackets.

FIRST EDITION, a complete and exceptional set of the Arkham House printings of Lovecraft's letters. Jaffery 84, 96, 105, 120.

[With:] SMITH, Clark Ashton. *Selected Letters*. Edited by David E. Schultz and Scott Connors. Sauk City, WI: Arkham House, 2003. 8vo. Original cloth; original dust jacket. FIRST EDITION.

Provenance: Richard Manney (book labels), one of the most famous book collectors of the 20th century who was known for the best examples on the market. A selection of his library was sold at Sotheby's in 1991, amassing a total of over \$3.9m which was the first multimillion-dollar library assembled in the 1980s to come up for auction.

500/700



15

12. LOVECRAFT, Howard Phillips (1890–1937). **The Dream Quest of Unknown Kadath**. Introduction by George T. Wetzel. Buffalo: Shroud, 1955.

8vo. Original printed orange wrappers reinforced with brown tape on spine as issued [Currey binding A]; original pictorial dust jacket on white paper stock printed in red and black (some light sunning to extremities, small stain to upper corner of front panel, tiny chip near head). Provenance: indecipherable signature (Robert A.?) dated 1956.

FIRST SEPARATE EDITION, LIMITED ISSUE, number 1341 of 1500 copies, first collected in 1943 in Lovecraft's *Beyond the Wall of Sleep*. This is the EARLIEST DISTRIBUTED COPY in the rare first state dust jacket (see Currey for priority). Currey, p. 322; Joshi I-A-31.

200/300

16. LOVECRAFT, Howard Phillips (1890–1937). **Shadow Over Innsmouth**. Everett, PA: Visionary Publishing Co., 1936.

Small 8vo. Half-title. 4 full-page wood-engravings by Frank Utpatel. Original black cloth lettered in silver (some rubbing along spine, front joint cracked at half-title, hinges starting, as usual).

FIRST EDITION OF LOVECRAFT'S FIRST PUBLISHED BOOK, one of approximately 400 copies printed, of which about 200 were bound and the remainders later destroyed (see publisher William L. Crawford's "Lovecraft's First Book" in *The Shuttered Room and Other Pieces*). Without the dust jacket and errata slip as issued: "The book was originally distributed without the dust jacket, the latter being printed later and sent to most who had purchased the book without it. Also after initial publication an errata slip was prepared and circulated" (Joshi). Bleiler, *Supernatural Fiction* 1039; Currey, p. 324; Joshi I-A-11.

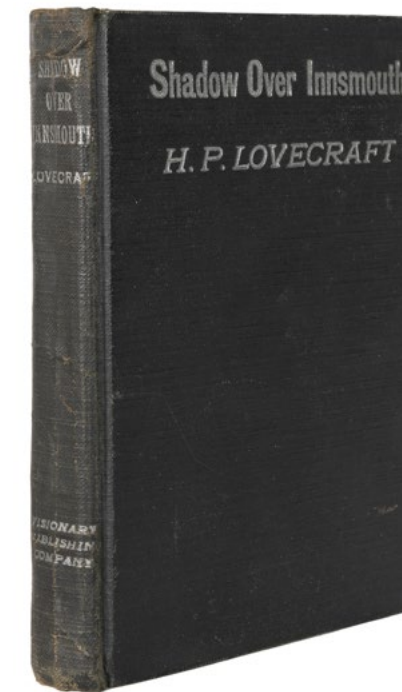
1,000/1,500

17. LOVECRAFT, Howard Phillips (1890–1937). **The Shunned House**. With a preface by Frank Belknap Long Jr. Athol, MA: The Recluse Press for W. Paul Cook, 1928.

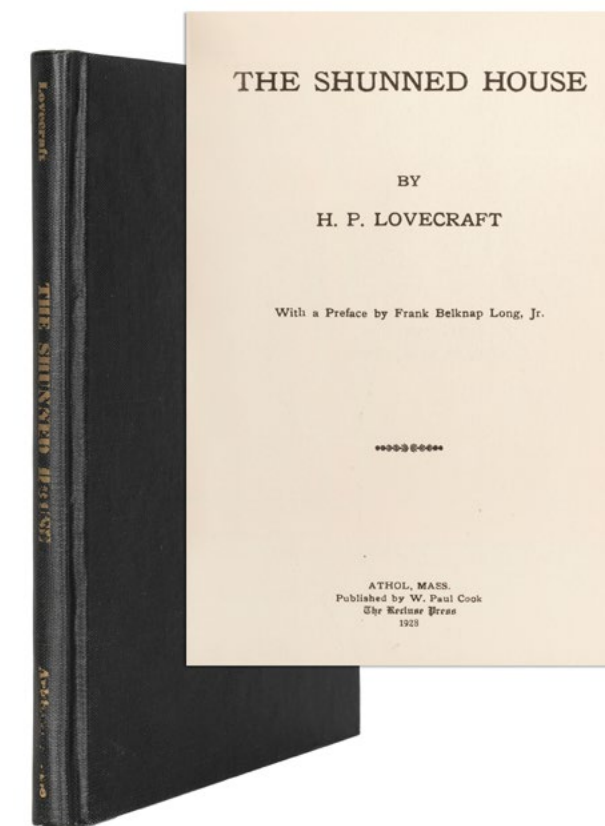
12mo. Original black cloth, gilt-lettered spine, bound by Arkham House (few tiny spots of rubbing to gilt, else fine); with the cancel copyright notice pasted on the title-page verso with books and magazines set in bold typeface originally intended for the unbound copies (see Joshi). Provenance: Richard Manney (book label), one of the most famous book collectors of the 20th century who was known for the best examples on the market. A selection of his library was sold at Sotheby's in 1991, amassing a total of over \$3.9m which was the first multimillion-dollar library assembled in the 1980s to come up for auction.

FIRST EDITION OF LOVECRAFT'S RARE FIRST BOOK OF FICTION, one of only 300 copies, of which an approximately 100 sets of sheets were bound and distributed by Arkham House in 1961 [Currey's priority C2a]. This work Has a complicated and disputed publishing history beginning with Cook initially wanting to publish this work in the first issue of *The Recluse* in 1928 but decided to publish it in small book form instead perhaps due to space limitations. The sets of sheets were thus printed but never bound. In 1934, roughly 225 sheets were given to R.H. Barlow for distribution, of which only a handful were specially bound and only about 50 were distributed in various states of binding (natural leather, boards, wrappers, or unbound). In 1959, the remaining 150 sets of sheets were given to Arkham house for distribution. Only 50 unbound sets were distributed that year, the remaining 100 sets being bound and distributed in 1961. Bleiler, *Supernatural Fiction* 1037 ("the most valuable genre book described in this study"); Currey, p. 325; Joshi I.A.5 ("The legendary stillborn first 'book' by Lovecraft").

5,000/7,000



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18

18. LOVECRAFT, Howard Phillips (1890–1937). **A group of 14 first editions from Arkham House, including:**

Marginalia. 1944. Original black cloth (renewed endpapers); original unclipped dust jacket. Provenance: Valerie M. Clark (bookplate). FIRST EDITION. Bleiler 1042; Jaffery 8; Joshi I-A-19. -- *The Lurker at the Threshold*. 1945. Original black cloth; original unclipped dust jacket. FIRST EDITION. Jaffery 14 -- *Something About Cats and Other Pieces*. 1949. Original black cloth; original unclipped dust jacket (extremes gently sunned). FIRST EDITION. Bleiler 1047; Jaffery 38; Joshi I-A-25a. -- *The Survivor and Others*. 1957. Original black cloth; original unclipped dust jacket (spine panel a bit sunned). FIRST EDITION. Jaffery 48. -- *The Shuttered Room and Other Pieces*. 1959. Photographic frontispiece. Original black cloth; original unclipped dust jacket. FIRST EDITION. Bleiler 1049; Jaffery 56; Joshi I-A-32. -- *Dunwich Horror and Others*. 1963. Original black cloth; original unclipped dust jacket. FIRST EDITION. Jaffery 69; Joshi I-A-37a. -- *At the Mountains of Madness and Other Novels*. 1964. Original black cloth; original unclipped dust jacket. FIRST EDITION. Bleiler 1052; Jaffery 80; Joshi I-A-39a.1. -- *Dagon and Other Macabre Tales*. 1965. Original black cloth; original unclipped dust jacket (some light dampstaining to rear panel). FIRST EDITION. Bleiler 1053; Jaffery 87. -- *The Dark Brotherhood and Other Pieces*. 1966. Illustrated. Original black cloth; original unclipped dust jacket; in possibly the original glassine wrapper. FIRST EDITION in a pristine jacket by Frank Utpatel. Bleiler 1057; Jaffery 92; Joshi I-A-43. -- *3 Tales of Horror*. 1967. Illustrations by Lee Brown Coye. Original black cloth; original unclipped dust jacket. FIRST EDITION. Jaffery 99; Joshi I-A-44. -- *Tales of the Cthulhu Mythos*. 1969. Original black cloth; original unclipped dust jacket. FIRST EDITION. Jaffery 109. -- *The Horror in the Museum*. 1970. Original black cloth; original unclipped dust jacket (spine panel a bit sunned). FIRST EDITION. Bleiler 1054; Jaffery 115; Joshi I-A-52.a1. -- *The Watchers Out of Time and Others*. 1974. Original black cloth; original unclipped dust jacket. FIRST EDITION. Jaffery 131. -- LONG, Frank Belknap. *Howard Phillips Lovecraft: Dreamer on the Nightside*. 1975. Original black cloth; original unclipped dust jacket. FIRST EDITION. Jaffery 133.

Together, 14 works in 14 volumes, all 8vo, all published by Arkham House in Sauk City, Wisconsin, all in original bindings and dust jackets, ALL FIRST EDITIONS, condition generally near fine.

1,200/1,800

19. LOVECRAFT, Howard Phillips (1890–1937). **A group of 35 works, monographs, comics and more.**

Includes memoirs, biographies, catalogues, studies, bibliographies, graphic novels, books written by Lovecraft, an LP, and more. Condition generally very good.

150/250

20. SMITH, Clark Ashton (1893–1961). **Out of Space and Time**. [Sauk City, WI:] Arkham House, 1942.

8vo. Original black cloth, gilt-lettered spine; original dust jacket (partially clipped–price, spine gently sunned, some very light edgewear). Provenance: Richard Manney (book label), one of the most famous book collectors of the 20th century who was known for the best examples on the market. A selection of his library was sold at Sotheby’s in 1991, amassing a total of over \$3.9m which was the first multimillion-dollar library assembled in the 1980s to come up for auction.

FIRST EDITION of Smith’s first major collection of stories and the third book published by Arkham House that is now “extremely difficult to obtain” (Jaffery). Bleiler, *Supernatural Fiction* 1484; Currey, p. 453; Jaffery 3.

1,500/2,000

21. SMITH, Clark Ashton (1893–1961). **A group of 6 titles, including:**

Lost Worlds. 1944. Jaffery 7. -- *Genius Loci and Other Tales*. 1948. Jaffery 35. -- *The Abominations of Yondo*. 1960. Jaffery 58. -- *Tales of Science and Sorcery*. 1964. Jaffery 82. -- *Poems in Prose*. 1965. INSCRIBED BY THE ILLUSTRATOR, FRANK UTPATEL. Jaffery 87. -- *Other Dimensions*. 1970. Jaffery 114.

Together, 6 works in 6 volumes, all 8vo, all published in Sauk City, Wisconsin by Arkham House, all in original cloth bindings and dust jacket, ALL FIRST EDITIONS, condition generally fine. Provenance: Richard Manney (book label in each volume), one of the most famous book collectors of the 20th century who was known for the best examples on the market. A selection of his library was sold at Sotheby’s in 1991, amassing a total of over \$3.9m which was the first multimillion-dollar library assembled in the 1980s to come up for auction.

700/1,000

22. [ARKHAM HOUSE]. **A group of 11 titles related to the Cthulhu Mythos, including:**

BISHOP, Zealia B. *The Curse of Yig*. 1953. -- DERLETH, August. *The Mask of Cthulhu*. 1958. -- DERLETH, August. *The Trail of Cthulhu*. 1962. -- LONG, Frank Belknap. *Horror from the Hills*. 1963. -- LOVECRAFT, H.P. *Tales of the Cthulhu Mythos*. 1969. -- And others.

Together, 10 works in 11 volumes, all 8vo, all published in Sauk City, Wisconsin by Arkham House, all in original cloth bindings and dust jackets, ALL FIRST EDITIONS, condition generally fine, complete list available upon request.

Provenance: Richard Manney (book labels), one of the most famous book collectors of the 20th century who was known for the best examples on the market. A selection of his library was sold at Sotheby’s in 1991, amassing a total of over \$3.9m which was the first multimillion-dollar library assembled in the 1980s to come up for auction.

700/1,000



20



21

23. [ARKHAM HOUSE]. **A group of 10 detective story titles, including:**

HODGSON, W.H. *Carnacki, the Ghost-Finder*. 1947. -- HARTLEY, L.P. *The Travelling Grave and Other Stories*. 1948. -- STARRETT, Vincent. *The Quick and the Dead*. 1965. -- QUINN, Seabury. *The Phantom-Fighter*. 1966. -- DERLETH, August. *The Solar Pons Omnibus*. 1982. 2 volumes in slipcase. -- And others.

Together, 10 works in 11 volumes, all 8vo, all published in Sauk City, Wisconsin by Arkham House, all in original cloth bindings and dust jackets (unless otherwise not issued), ALL FIRST EDITIONS, condition generally fine, complete list available upon request.

Provenance: Richard Manney (book labels), one of the most famous book collectors of the 20th century who was known for the best examples on the market. A selection of his library was sold at Sotheby’s in 1991, amassing a total of over \$3.9m which was the first multimillion-dollar library assembled in the 1980s to come up for auction.

600/800



22

24. [ARKHAM HOUSE]. **A group of 14 science fiction titles, including:**

VAN VOGT, A.E. *Slan*. 1946. -- WRIGHT, S. Fowler. *The Throne of Saturn*. 1949. -- LONG, Frank Belknap. *The Rim of the Unknown*. 1972. -- BISHOP, Michael. *Blooded on Arachne*. 1982. -- And others.

Together, 14 works in 14 volumes, all 8vo, all published in Sauk City, Wisconsin by Arkham House, all in original cloth bindings and dust jackets, ALL FIRST EDITIONS, condition generally fine, complete list available upon request.

Provenance: Richard Manney (book labels), one of the most famous book collectors of the 20th century who was known for the best examples on the market. A selection of his library was sold at Sotheby’s in 1991, amassing a total of over \$3.9m which was the first multimillion-dollar library assembled in the 1980s to come up for auction.

500/700



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25. [ARKHAM HOUSE]. A group of 13 poetry titles, including:

DERLETH, August. *Dark of the Moon*. 1947. -- SMITH, Clark Ashton. *The Dark Chateau*. 1951. -- SMITH, Clark Ashton. *Spells and Philtres*. 1958. -- DERLETH, August. *Fire and Sleet and Candlelight*. 1961. -- BRENNAN, Joseph Payne. *Nightmare Need*. 1964. SIGNED BY BRENNAN. -- And others.

Together, 13 works in 13 volumes, all 8vo, all published in Sauk City, Wisconsin by Arkham House, all in original cloth bindings and dust jackets, ALL FIRST EDITIONS, condition generally near fine, complete list available upon request.

Provenance: Richard Manney (book labels), one of the most famous book collectors of the 20th century who was known for the best examples on the market. A selection of his library was sold at Sotheby's in 1991, amassing a total of over \$3.9m which was the first multimillion-dollar library assembled in the 1980s to come up for auction.

500/700



28

26. [ARKHAM HOUSE]. A group of 8 inscribed titles, including:

BLOCH, Robert. *The Opener of the Way*. 1945. -- LEIBER, Fritz, Jr. *Night's Black Agents*. 1947. -- BRENNAN, Joseph Payne. *Nine Horrors and A Dream*. 1958. -- BLOCH, Robert. *Pleasant Dreams*. 1960. -- WELLMAN, Manly Wade. *Who Fears the Devil?* 1963. -- BRENNAN, Joseph Payne. *Stories of Darkness and Dread*. 1973. -- CAMPBELL, Ramsey. *Demons by Daylight*. 1973. -- CAMPBELL, Ramsey. *The Height of the Scream*. 1976.

Together, 8 works in 8 volumes, all 8vo, all published in Sauk City, Wisconsin by Arkham House, all in original cloth bindings and dust jackets, ALL FIRST EDITIONS AND INSCRIBED BY THE AUTHORS, most to Dr. Steven Tas, condition generally fine.

Provenance: Richard Manney (book labels), one of the most famous book collectors of the 20th century who was known for the best examples on the market. A selection of his library was sold at Sotheby's in 1991, amassing a total of over \$3.9m which was the first multimillion-dollar library assembled in the 1980s to come up for auction.

700/1,000



30

29. [ARKHAM HOUSE]. A group of 5 pre-Lovecraft horror titles, including:

LE FANU, Sheridan J. *Green Tea and Other Ghost Stories*. 1945. Jaffery 13. -- HODGSON, William Hope. *The House of the Borderland*. 1946. A FINE COPY. Jaffery 18. -- PLUNKETT, Edward John ("Lord Dunsany"). *The Fourth Book of Jorkens*. 1948. Jaffery 33. -- LE FANU, J. Sheridan. *The Purcell Papers*. 1975. Jaffery 136. -- KIRK, Russell. *Watchers at the Strait Gate*. 1984.

Together, 5 works in 5 volumes, all 8vo, all published in Sauk City, Wisconsin by Arkham House, all in original cloth bindings and dust jackets, ALL FIRST EDITIONS, condition generally fine.

Provenance: Richard Manney (book labels in each volume), one of the most famous book collectors of the 20th century who was known for the best examples on the market. A selection of his library was sold at Sotheby's in 1991, amassing a total of over \$3.9m which was the first multimillion-dollar library assembled in the 1980s to come up for auction.

500/700

27. [ARKHAM HOUSE]. A group of 21 fantastic and macabre titles, including:

WAKEFIELD, H. Russell. *The Clock Strikes Twelve*. 1946. -- ASQUITH, Lady Cynthia. *This Mortal Coil*. 1947. -- KELLER, David H. *Tales from Underwood: A Collection of Fantastic Stories*. 1952. -- GRENDON, Stephen. *Mr. George and Other Odd Persons*. 1963. -- And many others.

Together, 21 works in 21 volumes, all 8vo, all published in Sauk City, Wisconsin by Arkham House, all in original cloth bindings and dust jackets, ALL FIRST EDITIONS, condition generally fine, complete list available upon request.

Provenance: Richard Manney (book labels), one of the most famous book collectors of the 20th century who was known for the best examples on the market. A selection of his library was sold at Sotheby's in 1991, amassing a total of over \$3.9m which was the first multimillion-dollar library assembled in the 1980s to come up for auction.

500/700

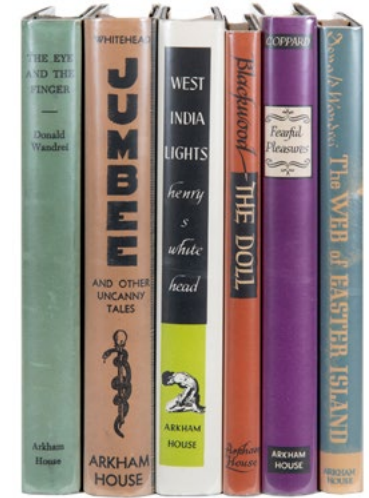
28. [ARKHAM HOUSE]. A group of 18 supernatural and weird titles, including:

LONG, Frank Belknap. *The Hounds of Tindalos*. 1946. -- JACOBI, Carl. *Revelations in Black*. 1947. -- METCALFE, John. *The Feasting Dead*. 1954. -- WAKEFIELD, H. Russell. *Strayers from Sheol*. 1961. -- HODGSON, W.H. *Deep Waters*. 1967. -- PRICE, E. Hoffman. *Strange Gateways*. 1967. -- BOND, Nelson. *Nightmares and Daydreams*. 1968. -- And many others.

Together, 18 works in 18 volumes, all 8vo, all published in Sauk City, Wisconsin by Arkham House, all in original cloth bindings and dust jackets, ALL FIRST EDITIONS, condition generally fine, complete list available upon request.

Provenance: Richard Manney (book labels), one of the most famous book collectors of the 20th century who was known for the best examples on the market. A selection of his library was sold at Sotheby's in 1991, amassing a total of over \$3.9m which was the first multimillion-dollar library assembled in the 1980s to come up for auction.

700/1,000



31

30. [ARKHAM HOUSE]. A group of 21 novels and anthologies, including:

WALTON, Evangeline. *Witch House*. 1945. -- LA SPINA, Greye. *Invaders from the Dark*. 1960. -- QUINN, Seabury. *Roads*. 1948. -- DERLETH, August. *Night's Yawning Peal*. 1952. INSCRIBED BY DERLETH. -- DERLETH, August. *Dark Mind, Dark Heart*. 1962. -- DERLETH, August. *Travelers by Night*. 1967. -- WILSON, Colin. *The Mind Parasites*. 1967. -- *The Arkham Collector, Vol. 1*. 1967. -- And many others.

Together, 21 works in 21 volumes, all 8vo, all published in Sauk City, Wisconsin by Arkham House, all in original cloth bindings and dust jackets, ALL FIRST EDITIONS, condition generally fine, complete list available upon request.

Provenance: Richard Manney (book labels), one of the most famous book collectors of the 20th century who was known for the best examples on the market. A selection of his library was sold at Sotheby's in 1991, amassing a total of over \$3.9m which was the first multimillion-dollar library assembled in the 1980s to come up for auction.

600/800

31. [ARKHAM HOUSE]. A group of 6 early titles, including:

WANDREI, Donald. *The Eye and the Finger*. 1944. Pencil notation on fpep: "And the darkness falls, Boris Karloff". Jaffery 5. -- WHITEHEAD, Henry S. *Jumbee and Other Uncanny Tales*. 1944. Jaffery 6. -- WHITEHEAD, Henry S. *West India Lights*. 1946. Jaffery 20. -- BLACKWOOD, Algernon. *The Doll and One Other*. 1946. Jaffery 17. -- COPPARD, A.E. *Fearful Pleasures*. 1946. Jaffery 21. -- WANDREI, Donald. *The Web of Easter Island*. 1948. Jaffery 32.

Together, 6 works in 6 volumes, all 8vo, all published in Sauk City, Wisconsin by Arkham House, all in original cloth bindings and dust jackets, ALL FIRST EDITIONS, condition generally near fine.

Provenance: Richard Manney (book labels in each volume), one of the most famous book collectors of the 20th century who was known for the best examples on the market. A selection of his library was sold at Sotheby's in 1991, amassing a total of over \$3.9m which was the first multimillion-dollar library assembled in the 1980s to come up for auction.

1,000/1,500



32

32. [ARKHAM HOUSE]. A group of 8 histories and biographies relating to Arkham House and H.P. Lovecraft, including:

DERLETH, August, editor. *Thirty Years of Arkham House, 1939–1969: A History and Bibliography*. 1970. -- DERLETH, August. *Some Notes on H.P. Lovecraft*. 1959. INSCRIBED BY DERLETH. -- DE CAMP, Lyon Sprague. *Literary Swordsmen and Sorcerers*. 1976. INSCRIBED BY DE CAMP. -- And several others.

Together, 8 works in 8 volumes, all 8vo and 4to, all published in Sauk City, Wisconsin by either Arkham House or Mycroft & Moran, all in original cloth bindings and dust jackets, ALL FIRST EDITIONS, condition generally near fine.

Provenance: Richard Manney (book labels), one of the most famous book collectors of the 20th century who was known for the best examples on the market. A selection of his library was sold at Sotheby's in 1991, amassing a total of over \$3.9m which was the first multimillion-dollar library assembled in the 1980s to come up for auction.

300/500

33. BELLAMY, Edward (1850–1898). **Looking Backward, 2000–1887**. Boston: Ticknor and Company, 1888.

8vo. Original grey cloth stamped in black and gilt (spine slightly skewed with a few tiny spots of edgewear).

FIRST EDITION, FIRST ISSUE with imprint of J.J. Arakelyan on copyright. Considered "the most famous American utopian romance" that "inspired the Nationalist movement, which sought government ownership of productive and distributive facilities, to be brought about by ballots, not revolution" (Grolier).

BAL 956; Barron, *Anatomy of Wonder* 2–14 ("the progenitor of several hundred utopias, both in American and Europe"); Bleiler, *The Early Years* 163 ("the most influential American literary eutopia"); Grolier, *American* 90; Suvin, *Victorian Science Fiction in the UK* p. 37.

400/600

34. BRADBURY, Ray (1920–2012). **Imagine**. Northridge, CA: Patrick Reagh and Vance Gerry for the Lord John Press, 1981.

Letterpress broadside (400 x 584 mm), vignette by Joe Mugnaini. LIMITED EDITION, PRESENTATION COPY, SIGNED BY BOTH BRADBURY AND MUGNAINI.

100/200

35. BURROUGHS, Edgar Rice (1875–1950). **The Beasts of Tarzan**. Chicago: A. C. McClurg, 1916.

8vo. Illustrated with multiple in-text illustrations by J. Allen St. John. Original full olive-green ribbed cloth, front board ruled in blind, front board and spine lettered in gilt (spine slightly toned and rubbed, mild rubbing, soiling to boards, corners slightly bumped, several early leaves creased near upper corner); original dust jacket (extensive tape repairs to verso, spine sunned, creased, and chipped, jacket panels worn, chipped, with several creased tears).

FIRST EDITION OF THE THIRD TARZAN NOVEL. In the RARE DUST JACKET. Currey, p. 87; Zeuschner, pp. 31–32.

1,000/2,000



35

36. BURROUGHS, Edgar Rice (1875–1950). **The Chessmen of Mars**. Chicago: A. C. McClurg, 1922.

8vo. Frontispiece and 7 plates by J. Allen St. John. Original full red cloth, front board and spine lettered in blue (spine rubbed and creased, minor rubbing, bumping to upper front cover, text toned); original dust jacket (jacket restored, backed with stiff paper, some light rubbing, soiling); slipcase.

FIRST EDITION, uncommon in dust jacket. Bleiler, *Science-Fiction: The Early Years* 308; Currey, p. 87; Heins CM-1; Zeuschner p. 61.

600/800

37. BURROUGHS, Edgar Rice (1875–1950). **The Deputy Sheriff of Comanche County**. Tarzana: Burroughs, [1940].

8vo. Frontispiece and chapter headpieces by John Coleman Burroughs. Original full gray cloth, upper cover and spine stamped in red (spine a bit toned and rubbed, some mild rubbing, some soiling to boards, some offsetting to endleaves, text a bit toned); original dust jacket (spine mildly sunned, some light rubbing to edges).

FIRST EDITION. Despite the fact that the jacket states "The 1941 Burroughs Novel," this book was published in September 1940. Currey, p. 88; Zeuschner pp. 71–72.

200/300

38. BURROUGHS, Edgar Rice (1875–1950). **Escape on Venus**. Tarzana: Burroughs, [1946].

8vo. Frontispiece and 4 plates by John Coleman Burroughs. Original blue cloth, front board and spine stamped in red, illustrated endpapers (spine a bit dull, binding lightly rubbed, light offsetting to endleaves); original dust jacket (spine slightly dull, some light rubbing to jacket, occasional smoke residue).

FIRST EDITION, with the label from ERB Inc., stating that this book survived the disastrous fire on 3 May 1958 (label affixed to front flyleaf). Currey, p. 88; Zeuschner p. 81.

300/500

39. BURROUGHS, Edgar Rice (1875–1950). **The Eternal Lover**. Chicago: A. C. McClurg, 1925.

8vo. Frontispiece by J. Allen St. John. Original full blue cloth, front board and spine stamped in black (spine barely toned, some minor rubbing, a few bumps to boards); original dust jacket (few tape repairs to verso, spine toned with a few short tears, some rubbing, chipping, and a few creased tears to jacket panels). Provenance: Roy and Dela White (bookplate), famous book collectors of ERB; sold 4 November 2015 at the Roy and Dela White ERB sale at Heritage Auctions, lot 45266.

FIRST EDITION. Currey, p. 88; Zeuschner p. 85.

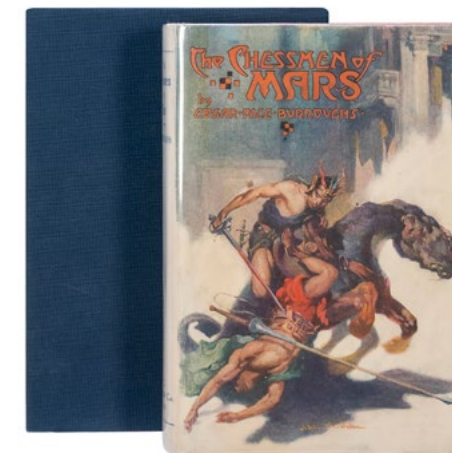
800/1,200

40. BURROUGHS, Edgar Rice (1875–1950). **A Fighting Man of Mars**. New York: Metropolitan, [1931].

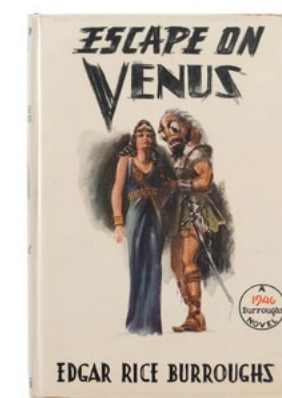
8vo. Frontispiece by Hugh Hutton. Original red cloth, front board and spine stamped in green (spine a bit dull and lightly creased, minor rubbing, soiling to binding, text a bit toned with occasional foxing); original dust jacket (jacket repaired and restored, a few tape repairs to verso, jacket spine a bit sunned and worn, some rubbing, light soiling to jacket panels, flaps toned, soiled and rubbed). Provenance: Camile E. Cazedessus, Jr. (bookplate); Roy and Dela White (bookplate), famous ERB book collectors.

FIRST EDITION. Currey, p. 88; Zeuschner, p. 90.

200/300



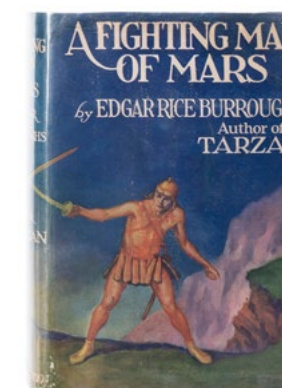
36



38



39



40



41

41. BURROUGHS, Edgar Rice (1875–1950). **Jungle Tales of Tarzan**. Chicago: A. C. McClurg, 1919.

8vo. Frontispiece, 4 plates, and numerous intertextual illustrations by J. Allen St. John. Original bright orange cloth, front board and spine stamped in dark green (spine mildly toned, some light soiling to joints, text a bit toned); original dust jacket (several tape repairs to jacket verso, jacket spine toned, edgeworn, some edgewear, and a few tears to jacket panels).

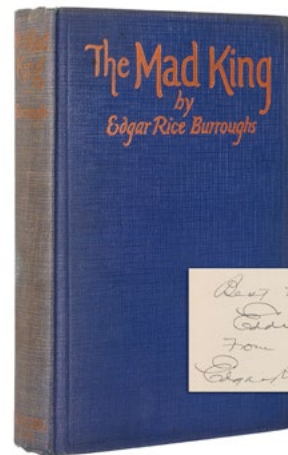
FIRST EDITION, variant issue with the illustration ("Again and again did Tarzan launch his arrows") inserted facing p. 312, instead of p. 316, where it is listed as appearing (priority unknown). Currey, p. 89; Zeuschner pp. 136–137.

500/700



42

To R. K. Brady
all good wishes
Edgar Rice Burroughs
Tarzana
March 21, 1938

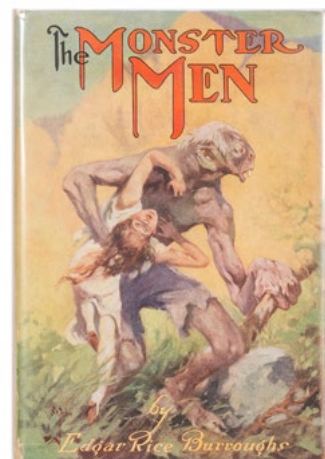


45

Best to
Eddie Gilbert
from
Edgar Rice Burroughs



44



46



48

42. BURROUGHS, Edgar Rice (1875–1950). **The Lad and the Lion.** Tarzana: Burroughs, [1938].

8vo. Frontispiece and 4 plates by John Coleman Burroughs. Original blue cloth, front board and spine stamped in red (spine lightly rubbed, text a bit toned); original dust jacket (jacket spine a bit sunned, jacket edgeworn and somewhat chipped, a portion of the upper rear jacket panel is lacking part of its laminate). Provenance: sold 4 November 2015 at the Roy and Dela White ERB sale at Heritage Auctions, lot 45269.

FIRST EDITION, INSCRIBED BY BURROUGHS on the front free endpaper: "To R. K. Brady All good wishes Edgar Rice Burroughs Tarzana March 21 1938". Currey, p. 89; Zeuschner p. 150.

600/800

43. BURROUGHS, Edgar Rice (1875–1950). **Land of Terror.** Tarzana: Burroughs, [1944].

8vo. Original blue cloth, front board and spine stamped in red (spine a bit dull and rubbed, some rubbing and mild soiling to boards, text a bit toned, previous owner's signature on front pastedown); original dust jacket (spine panel sunned and edgeworn, some rubbing, mild wear to edges, a few short tears).

FIRST EDITION. Currey, p. 89; Zeuschner p. 153.

200/300

44. BURROUGHS, Edgar Rice (1875–1950). **The Mad King.** Chicago: A. C. McClurg, [1926].

8vo. Frontispiece by J. Allen St. John. Original blue cloth, front board and spine stamped in orange (spine a bit dull and rubbed, some rubbing, soiling, bumping to boards, some creasing to front endleaves and first several text leaves and frontispiece, text toned and foxed); original dust jacket (jacket restored, jacket spine toned and worn, with several repaired tears, jacket soiled).

FIRST EDITION, FIRST STATE with typographical errors on pp. 12 and 92. Currey, p. 89; Zeuschner p. 179.

400/600

45. BURROUGHS, Edgar Rice (1875–1950). **The Mad King.** Chicago: A. C. McClurg, 1926.

8vo. Frontispiece by J. Allen St. John. Original dark blue cloth lettered in orange (spine a bit sunned); facsimile dust jacket.

FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR: "Best to Eddie Gilbert, from Edgar Rice Burroughs". Eddie Gilbert was a close friend to ERB and the brother of Burroughs' second wife and silent film actress Florence Gilbert.

FIRST STATE with the sixth paragraph on p. 12 ending with "face of the man"; p. 92, line 16 is identical with line 22; and the incorrect date on the title being "1026" for 1926. Currey, p. 89; Heins MK-1 (X10); Zeuschner 301.

800/1,200

46. BURROUGHS, Edgar Rice (1875–1950). **The Monster Men.** Chicago: A. C. McClurg, 1929.

8vo. Illustration on title-page by J. Allen St. John. Original full pebbled tan cloth, upper cover and spine stamped in green (mild rubbing to binding, endleaves a bit offset); original dust jacket (jacket spine sunned, jacket toned, soiled and with some edgewear and a few tears).

FIRST EDITION. Currey, p. 90; Heins X14.1; Zeuschner, p. 199.
600/800

47. BURROUGHS, Edgar Rice (1875–1950). **The Oakdale Affair and The Rider.** Tarzana: Burroughs, [1937].

8vo. 2 frontispieces by John Coleman Burroughs. Original blue cloth front board and spine stamped in red (spine a bit dull and rubbed, light rubbing and edgewear to boards, tape residue to endleaves, bookseller's ticket on rear pastedown, text a bit toned); original dust jacket (extensive tape repairs to verso, spine sunned, chipped, and worn, tape residue visible on recto of jacket panels and flaps, some wear, tears). FIRST EDITION.

[With:] another copy, but without dust jacket. Also, a FIRST EDITION. Currey, p. 90; Zeuschner pp. 224–226.

200/300

48. BURROUGHS, Edgar Rice (1875–1950). **The Outlaw of Torn.** Chicago: A. C. McClurg, [1927].

8vo. No illustrations, as issued. Original full red cloth, upper cover and spine stamped in gilt (spine toned, gilt on spine partially lacking, boards toned and soiled, some wear to binding, text toned and soiled, endleaves soiled and offset, bookplate on ffep); original dust jacket (jacket toned, dampstained, edgeworn, chipped, a few tears, soiled).

FIRST EDITION of Burroughs' second novel which took nearly thirteen years to get published, originally appearing as a five-part serial in 1914. In the SCARCE DUST JACKET. Currey, p. 91; Zeuschner pp. 229–230.

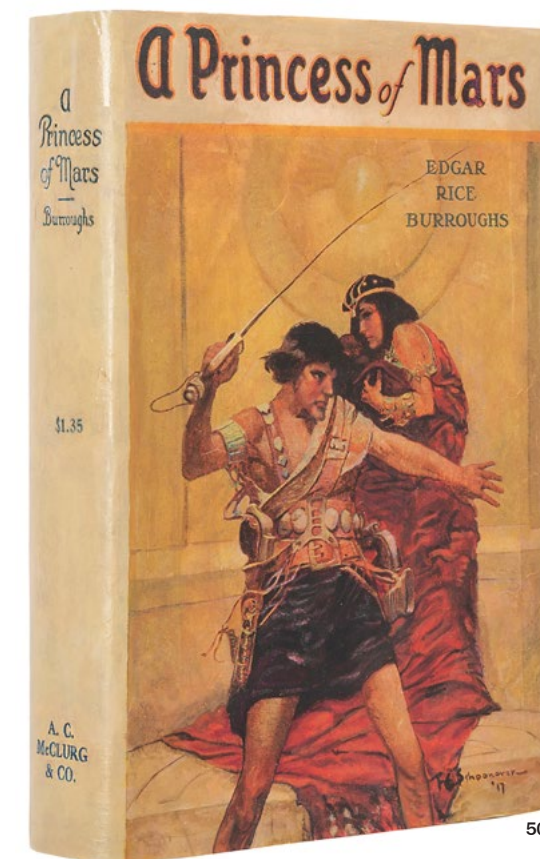
400/600

49. BURROUGHS, Edgar Rice (1875–1950). **Pirates of Venus.** Tarzana: Burroughs, [1934].

8vo. Frontispiece and 4 plates by J. Allen St. John. Original blue cloth, front board and spine stamped in red, illustrated endpapers (spine toned and worn, binding worn at edges, scuffed and soiled, some bumping, text toned and soiled, slightly skewed, sticker remnants to half-title, some pencil markings on last few leaves); original dust jacket (jacket with some restoration, rear jacket panel appears to be supplied from another copy, jacket creases and edges reinforced with masking tape, a few short tears, some creasing, rubbing).

FIRST EDITION (stated) of the first book in the "Venus" series following Carson Napier's ventures on Venus and his encounter with the Princess Duare. Currey p. 91; Hein PV-1 (V1); Zeuschner p 242.

200/300



50

50. BURROUGHS, Edgar Rice (1875–1950). **A Princess of Mars.** Chicago: A. C. McClurg, 1917.

8vo. Frontispiece and 4 sepia plates by Frank E. Schoonover, who also provided the artwork for the dust jacket. Original full dark brown cloth, front board and spine stamped in red (spine a bit rubbed and rolled, minor occasional rubbing and soiling to boards, endleaves foxed, text mildly toned, with occasional foxing, plates somewhat foxed); original dust jacket (jacket restored and backed with stiff paper, toned and rubbed).

FIRST EDITION OF THIS LANDMARK SCIENCE FICTION NOVEL. This book's setting was based on the scientific writings of the time, especially those of Percival Lowell. This is arguably one of the most influential science fiction novels, having inspired many writers and artists, including Robert A. Heinlein, Ray Bradbury, Arthur C. Clarke, James Cameron and George Lucas. Although this is the fifth novel published by Burroughs, it was the first novel that he wrote: "this profoundly seminal work written in 1911 virtually single handedly created and then explored a new genre of adventure fiction, the interplanetary romance. The story belongs to the tradition of Jules Verne, H. G. Wells, and the lost race novels of H. Rider Haggard, but it led the direction of science fiction novels into a new realm for the next several decades, and its influence upon future generations of writers, astronomers and politicians is well-documented." (Zeuschner). In the RARE DUST JACKET.

Bleiler, Science-Fiction: The Early Years 304; Cawthorn and Moorcock, Fantasy: The 100 Best Books, 25; Currey, p. 91; Zeuschner p. 249.

6,000/8,000

51. BURROUGHS, Edgar Rice (1875–1950). **The Return of Tarzan**. Chicago: A. C. McClurg, 1915.

8vo. 26 in-text illustrations by J. Allen St. John. Original green cloth, front board and spine lettered in gilt (binding worn, soiled, spine toned and rolled, front hinge starting, endleaves and text toned, binding shaken, pencil gift inscription on ffep).

FIRST EDITION OF THE SECOND TARZAN NOVEL. Currey, p. 91; Zeuschner pp. 274–275.

200/300

52. BURROUGHS, Edgar Rice (1875–1950). **The Son of Tarzan**. Chicago: A. C. McClurg, 1917.

8vo. Numerous in-text illustrations by J. Allen St. John. Original green cloth, front board and spine lettered in gilt (spine worn, creased, toned, boards worn, soiled, toned, hinges cracking, lacking free endpapers, several gutters overopened).

FIRST EDITION, FIRST STATE, without the dedication page. Currey, p. 91; Zeuschner pp. 297–298.

150/250

53. BURROUGHS, Edgar Rice (1875–1950). **The Son of Tarzan**. New York: A. L. Burt, 1918 [though most likely a 1919 issue].

8vo. Numerous in-text illustrations by J. Allen St. John. Original full dark green cloth, upper cover and spine lettered in black (binding worn, scuffed, toned, bumped, soiled, previous owner's gift inscription dated 1919 on ffep, text toned); original dust jacket (jacket worn, chipped including one large chip to front panel is present, though loose), spine heavily sunned, several tears).

EARLY BURT REPRINT. Zeuschner pp. 300–301.

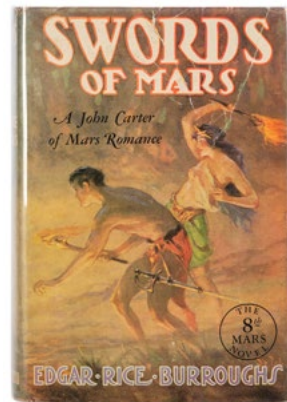
100/200

54. BURROUGHS, Edgar Rice (1875–1950). **Swords of Mars**. Tarzana: Burroughs, [1936].

8vo. Frontispiece and 4 plates by J. Allen St. John. Original blue cloth, front board and spine stamped in orange (spine toned, rubbed and creased, some rubbing, soiling to boards, text toned with occasional soiling, front hinge just starting, a few gutters overopened); original (unlaminated) dust jacket (jacket spine sunned, chipped, and worn, jacket panels edgeworn, soiled, some larger creased tears to front jacket panel, a few scratches to jacket).

FIRST EDITION. At the time this title was first written between November 6, 1933, and December 15, 1933, Zeuschner notes that the marriage between ERB and his first wife, Emma, was coming to an end with ERB finally moving out in 1934. 14 months later, ERB would be married to his second wife, Florence Gilbert. This is interesting to note because "Burroughs carefully arranged the hardcover text so that the first letter of the first word in the Preface and the 24 separate chapters form an acrostic: "To Florence with all My Love, Ed". Currey, p. 91; Zeuschner pp. 308–309.

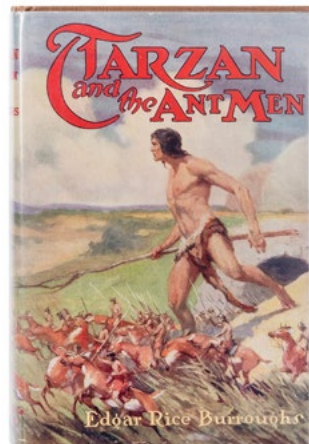
400/600



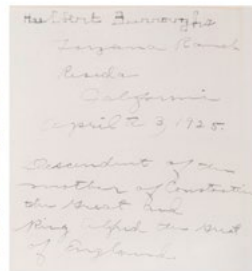
54



55



56



55. BURROUGHS, Edgar Rice (1875–1950). **Tanar of Pellucidar**. New York: Metropolitan, [1929].

8vo. Frontispiece by Paul F. Berdanier. Original blue cloth, front board and spine stamped in black (light rubbing to spine, text a bit toned); original dust jacket (jacket spine sunned and edgeworn, light wear, and a few short tears to jacket panels).

FIRST EDITION. Currey, p. 91; Zeuschner p. 320.

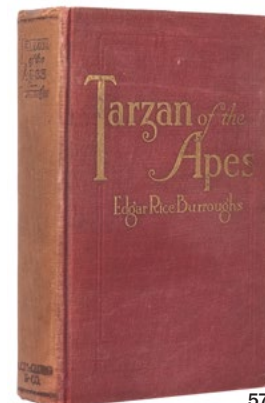
400/600

56. BURROUGHS, Edgar Rice (1875–1950). **Tarzan and the Ant Men**. Chicago: A. C. McClurg, 1924.

8vo. Frontispiece by J. Allen St. John based on his wrap-around dust jacket illustration. Original full brown cloth, front board and spine stamped in dark brown (spine a bit rubbed and creased, minor rubbing to binding, text a bit toned); original dust jacket (jacket about 2mm shorter than the book, spine a bit sunned, minor rubbing to jacket).

FIRST EDITION AND THE PERSONAL COPY OF HULBERT BURROUGHS (1909–1991), Edgar's second child (and illustrator of some of his books). Hulbert has inscribed the verso of the dust jacket: "Hulbert Burroughs [in stylized block letters] Tarzana Ranch Reseda California April 23, 1925. Descendent of the mother of Constantine the Great and King Alfred the Great of England." A handsome copy with an excellent association. Currey, p. 92; Zeuschner p. 325.

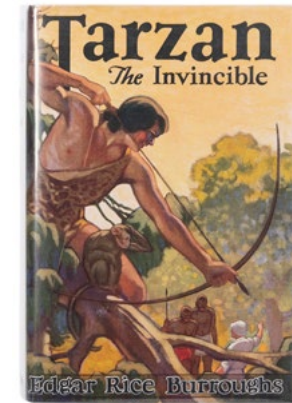
1,000/2,000



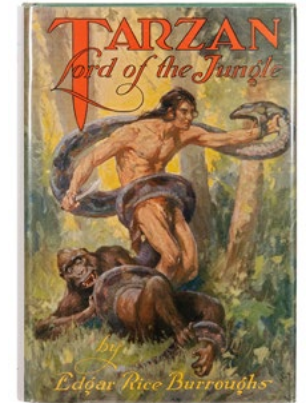
57



58



60



61

57. BURROUGHS, Edgar Rice (1875–1950). **Tarzan of the Apes**. Chicago: A. C. McClurg, 1914.

8vo. Original red cloth, front board double-ruled in blind, front board and spine lettered in gilt (spine sunned and worn, boards edgeworn and soiled, corners bumped, front endleaves with dampstaining at edges, text toned, rear hinge starting).

FIRST EDITION, FIRST STATE without the acorn device on spine and "W.F. Hall Printing Co. Chicago" in Old English script on copyright. The first in the Tarzan series and Burroughs' first story in hardcover format. Currey, p. 92; Heins TA-2; Zeuschner pp. 424–425.

600/800

58. BURROUGHS, Edgar Rice (1875–1950). **Tarzan and the Golden Lion**. Chicago: A. C. McClurg, 1923.

8vo. Frontispiece and 7 plates by J. Allen St. John. Publisher's full yellow cloth, front board and spine stamped in green (spine toned, rubbed, rolled, boards with minor rubbing, soiling, text toned with occasional foxing, plate facing p. 272 partially loose); original dust jacket (jacket restored, repaired, and backed with stiff paper, jacket slightly toned, and rubbed); cloth slipcase.

FIRST EDITION. Currey, p. 92; Zeuschner p. 349.

600/800

59. BURROUGHS, Edgar Rice (1875–1950). **Tarzan and the Golden Lion**. Grosset & Dunlap, [1924, though actually 1927].

8vo. Photographic frontispiece and 3 photographic plates. Original full orange cloth, front board and spine stamped in black (spine a bit dull and creased, some rubbing to board edges and spine, front corners mildly bumped, mild occasional soiling to board, text mildly toned, numeric inkstamp on rear pastedown); original dust jacket (several tape repairs to jacket verso, jacket toned, with some chipping and a few creased tears, a few scuff marks on front panel).

PHOTOPLAY EDITION, FOURTH ISSUE. In this movie version (1927), Tarzan was played by James H. Pierce (1900–1983), Burroughs' son-in-law. Zeuschner, p. 353.

100/200

60. BURROUGHS, Edgar Rice (1875–1950). **Tarzan the Invincible**. Tarzana: Burroughs, [1931].

8vo. Frontispiece by Studley O. Burroughs. Original blue cloth, front board and spine stamped in red (skewed, spine a bit dull and rubbed, some rubbing, mild rubbing, bumping, soiling to boards, text toned, previous owner's inkstamps on recto of frontispiece and rear free endpaper); original dust jacket (some mild rubbing).

FIRST EDITION OF THE FIRST BOOK PUBLISHED BY BURROUGHS' COMPANY. Currey, p. 93; Zeuschner p. 457–458.

300/500

61. BURROUGHS, Edgar Rice (1875–1950). **Tarzan, Lord of the Jungle**. Chicago: A. C. McClurg, [1928].

8vo. Frontispiece and 4 plates by J. Allen St. John. Original green cloth, front board and spine stamped in black (spine a bit toned and rubbed, some rubbing, light soiling and wear to boards, text a bit toned, upper edge of text creased for many pages); original dust jacket (minor rubbing).

FIRST EDITION, with the typographical error on the bottom of p. 208. Currey, p. 93; Zeuschner p. 412.

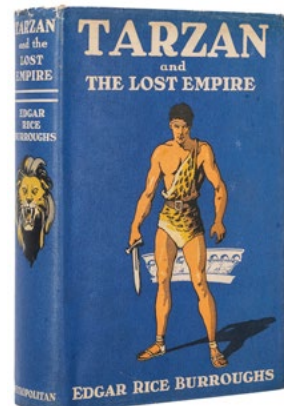
500/700

62. BURROUGHS, Edgar Rice (1875–1950). **Tarzan and the Lion Man**. Tarzana: Burroughs, [1934].

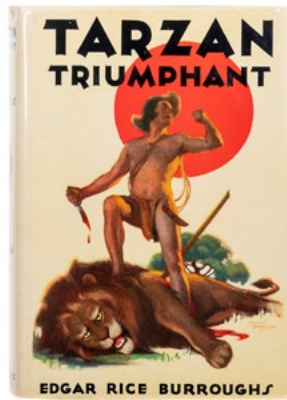
8vo. 5 black and white plates including frontispiece by J. Allen St. John. Original gray decorated cloth stamped in black and red, all edges red (skewed, spine toned, lightly soiled and rubbed, board soiled and somewhat worn, text toned, top of text block soiled); original dust jacket (spine sunned and edgeworn, some soiling, wear, light chipping and a few tears to panels).

FIRST EDITION. Tarzan's encounter with a movie safari and a half-maniacal scientist's strange city of talking gorillas. Currey, p. 92; Zeuschner pp. 380–381.

200/300



63



65

63. BURROUGHS, Edgar Rice (1875–1950). *Tarzan and the Lost Empire*. New York: Metropolitan Books, [1929].

8vo. Frontispiece by A. W. Sperry. Original orange cloth, front board and spine lettered in black (minor rubbing, soiling to binding, text toned, with light occasional foxing, numeric inkstamp on rear free endpaper); original dust jacket (price-clipped, some edgewear, light soiling, chipping, a few tears to jacket, some toning to flaps).

FIRST EDITION, IN FIRST ISSUE JACKET (with “salvery” instead of “slavery” on front jacket flap). Currey, p. 92; Zeuschner pp. 385–386.

300/500

64. BURROUGHS, Edgar Rice (1875–1950). *Tarzan the Magnificent*. Tarzana: Burroughs, [1939].

8vo. Frontispiece and 4 plates by John Coleman Burroughs. Original full blue cloth, front board and spine stamped in red (minor rubbing to binding, text a bit toned, faint remnant of inkstamp on front pastedown); original dust jacket (two tape repairs to jacket verso, jacket spine sunned and edgeworn, some mild wear and occasional chipping to jacket edges). Provenance: sold 4 November 2015 at the Roy and Dela White ERB sale at Heritage Auctions, lot 45294.

FIRST EDITION, PRESENTATION COPY, INSCRIBED BY BURROUGHS on the front free endpaper: “To R. K. Brady a merry Christmas and a Happy New Year Edgar Rice Burroughs Tarzana 1939”.

600/800

65. BURROUGHS, Edgar Rice (1875–1950). *Tarzan Triumphant*. Tarzana: Burroughs, [1932].

8vo. Frontispiece and 4 plates by Studley Burroughs. Original blue cloth, front board and spine stamped in red (spine toned and worn, joints worn, boards dull, soiled, edgeworn, text toned); original dust jacket (spine headcap with several short tears, some rubbing, light soiling to jacket).

FIRST EDITION. Currey, p. 94; Zeuschner p. 490–491.

200/300

66. BURROUGHS, Edgar Rice (1875–1950). *Thuvia, Maid of Mars*. Chicago: A. C. McClurg, [1920].

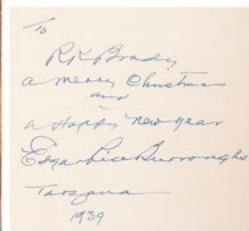
8vo. Sepia frontispiece and 9 plates by J. Allen St. John. Original full green cloth, front board and spine stamped in green (spine a bit toned, rubbed, minor rubbing to boards, text toned, a few gutters starting); original dust jacket (jacket restored, jacket toned, soiled, rubbed, somewhat worn); cloth folding box. FIRST EDITION.

[With:] another copy in original green cloth, but without dust jacket. Also, a FIRST EDITION. Bleiler, Science-Fiction: The Early Years 307; Currey, p. 93; Zeuschner p. 499.

1,000/2,000



64



66



69



70



67

67. BURROUGHS, Edgar Rice (1875–1950). A pair of first editions including:

Back to the Stone Age. Tarzana: Burroughs, [1937]. 8vo. Frontispiece and 6 plates by John Coleman Burroughs. Original blue cloth, front board and spine stamped in red (spine toned, soiled, and rubbed, boards soiled, occasionally bumped, with some wear, text a bit toned, with occasional creasing, rear hinge starting); original (laminated – no ripple, priority unclear) dust jacket (jacket spine somewhat sunned, some rubbing).

Carson of Venus. Tarzana: Burroughs, [1939]. 8vo. Frontispiece and 5 plates by John Coleman Burroughs. Original blue cloth, front board and spine stamped in red (jacket spine toned, soiled, and rubbed, boards lightly worn and soiled, text a bit toned); original (unlaminated, no priority stated) dust jacket (jacket spine a bit sunned, minor rubbing).

Zeuschner pp. 21–22; 50–51.

400/600

68. BURROUGHS, Edgar Rice (1875–1950). A pair of first editions, including:

Tarzan at the Earth's Core. New York: Metropolitan, 1930. 8vo. No illustrations as issued. Original full green cloth, upper cover and spine lettered in black (binding heavily worn and soiled, text toned, soiled, worn, with ink markings on front endleaves).

Jungle Girl. Tarzana: Burroughs, [1932]. 8vo. 6 plates by Studley Burroughs. Original full blue cloth, upper cover and spine stamped in red (spine toned and worn, boards soiled, toned and edgeworn, text toned with occasional soiling). Each volume with facsimile dust jacket. Zeuschner pp. 132–133; 401.

100/200

69. BURROUGHS, Edgar Rice (1875–1950). A group of 4 first editions, including:

Tarzan and the Forbidden City. Tarzana: Burroughs, [1938]. 8vo. Color frontispiece and 4 in-text illustrations by John Coleman Burroughs. Publisher's full blue cloth, front board and spine stamped in red (spine sunned and worn, boards rubbed and soiled, text toned, gift inscription to ffeop); original dust jacket (jacket spine sunned, edgeworn, and dampstained, jacket panels rubbed). -- *Tarzan and the Foreign Legion*. Tarzana: Burroughs, [1947]. 8vo. 5 plates by John Coleman Burroughs. Publisher's full blue cloth, front board and spine stamped in red (light soiling to spine); original dust jacket (corners clipped, tape repair to verso, spine sunned and soiled, light rubbing to panels). -- *Llana of Gathol*. Tarzana: Burroughs, [1948]. 8vo. 5 plates by John Coleman Burroughs. Publisher's full blue cloth, front board and spine stamped in red (minor rubbing to binding); publisher's dust jacket (jacket spine a bit sunned, minor rubbing to edges). -- *John Carter of Mars*. New York: Canaveral Press, 1964. 8vo. Numerous illustrations by Reed Crandall. Publisher's first issue binding (with the front board and spine stamped in black with the incorrect title, “John Carter and the Giant of Mars”) of full light blue cloth (binding rubbed and sunned at edges, text a bit toned and soiled throughout, ffeop creased); original dust jacket (jacket reinforced at verso at edges and creases with brown tape, some wear, soiling to jacket).

300/500

70. BURROUGHS, Edgar Rice (1875–1950). A group of 15 first editions.

Chicago and Tarzana: A. C. McClurg and Burroughs, 1918–1936. 15 volumes, 8vo. Illustrated. Publisher's original cloth bindings (dust jackets lacking). Bindings worn and soiled, some wear, soiling to text, some gutters overopened, some hinges cracked, a few titles with previous owner's signatures or markings. Titles include: *Tarzan and the Jewels of Opar* (earlier state of cloth binding); *The Warlord of Mars* (lacking ffeop); *Tarzan the Untamed*; *Tarzan the Terrible*; *The Mucker*; *At the Earth's Core*; *The Girl from Hollywood* (first state of cloth binding, later issue frontispiece); *Pellucidar*; *The Land that Time Forgot*; *The Bandit of Hell's Bend* (ffeop loose); *The Moon Maid*; *The War Chief* (heavily soiled, tape repair to inner margin of title-page); *Apache Devil* (lacking ffeop); *Tarzan and the Leopard Men*; *Tarzan's Quest*.

FIRST EDITIONS.

800/1,200

71. BURROUGHS, Edgar Rice (1875–1950). A group of 4 Tarzan reprints in dust jacket by A. L. Burt.

Including: *Tarzan of the Apes*. New York: A. L. Burt, [1914, though actually 1916 or later]. 8vo. With inserted frontispiece. Original green cloth, front board and spine lettered in black (spine worn and soiled, boards worn and soiled, text toned); publisher's printed dust jacket (jacket reinforced on verso with white paper, jacket worn, soiled, chipped (a large chip on the lower half of the jacket spine), with several tears, previous owner's pencil signature on rear flap). AN EARLY BURT REPRINT. -- *The Return of Tarzan*. New York: A. L. Burt, [1915, though actually 1916 or later]. 8vo. Numerous in-text illustrations. Original green cloth, front board and spine lettered in black (spine toned and worn, boards worn and soiled, biopredation to joints, text toned); original dust jacket with illustration by N. C. Wyeth (jacket worn, soiled, with tape repairs to verso, spine toned and virtually illegible, some wear, soiling, chipping and several tears to jacket.) A LATER BURT REPRINT. -- *The Beasts of Tarzan*. New York: A. L. Burt [1916, though actually 1918 or later]. 8vo. Numerous in-text illustrations by J. Allen St. John. Original green cloth, front board and spine lettered in black (spine toned and rubbed, some rubbing, mild bubbling, soiling to boards, previous owner's inkstamp on ffep); original dust jacket (jacket spine sunned, some edgewear, mild chipping and several short marginal tears). AN EARLY BURT REPRINT. -- *Tarzan and the Jewels of Opar*. New York: A. L. Burt, [1918, though actually 1920 or later]. 8vo. Frontispiece by J. Allen St. John. Original green cloth, front board and spine lettered in black (spine and boards toned and rubbed, spine creased, some soiling to binding, text toned); original dust jacket (jacket spine toned, soiled, and edgeworn, some edgewear, soiling, a few short tears to jacket). A LATER BURT REPRINT.

A. L. Burt had a contract to reprint the first 5 Tarzan books; this group has 4 of the 5.

300/400

72. BURROUGHS, Edgar Rice (1875–1950). A large group of over 110 early reprints and stories in magazines.

Includes titles from the Tarzan and Mars series from A.C. McClurg, A.L. Burt, Edgar Rice Burroughs Inc., and Grosset & Dunlap. Stories in magazines appear in *Argosy* and *Blue Book*. Also includes several used, unused, and facsimile original dust jackets.

All 8vo, all in original cloth, most in dust jackets (some in facsimile or supplied), condition generally good.

400/600

73. BURROUGHS, Edgar Rice (1875–1950). Typed document signed ("E.R. Burroughs") for the publication of "The War Chief", 26 May 1927.

2 pp. typed, 4to (330 x 210 mm), rectos only, docketed in manuscript on verso, manuscript annotation in red to upper margin in an unknown hand, upper corner stapled, folds. A contractual agreement between Burroughs and A.C. McClurg for the publication in book form of the manuscript entitled "The War Chief". The book is to be sold at retail for \$2.00 and Burroughs is to receive royalties of 15% of the first 10,000 copies sold and 20% thereafter.

SIGNED BY BURROUGHS and countersigned by the President of A.C. McClurg, Joseph Bray, and two witnesses.

400/600



71

74. BURROUGHS, Edgar Rice (1875–1950). A pair of licensing agreements between A.C. McClurg and Methuen and Company for the publishing rights of "Tarzan of the Apes", "The Beasts of Tarzan" and "The Return of Tarzan", 3 April 1917 and 15 January 1921.

4pp. total, typed, 4to (330 x 215 mm). Both signed by the Director of Methuen and Company. The first document is for the publishing rights for three of the Tarzan titles. The second document is for the publishing rights for the next Tarzan book in the series.

500/700

75. BURROUGHS, Edgar Rice (1875–1950). Licensing agreement between A.C. McClurg and Grosset & Dunlap over rights and royalties for "The Mucker", 12 June 1922.

2pp. typed, rectos only, 4to (330 x 215 mm). Hand annotations and revisions in red ink by a later hand. Signed by the President of Grosset & Dunlap as the buyer and a single witness. The contract states that a total of 20,000 copies are to be published by Grosset & Dunlap with a royalty of 10 cents to be paid for each copy sold.

300/500

76. CHESTERTON, G. K. (1874–1936). *The Scandal of Father Brown*. London: Cassell, [1935].

8vo. Original blue cloth, spine lettered and ruled in gilt (some rubbing to spine and board edges, mild offsetting to endleaves, a small area of erasure damage to rear free endpaper, some foxing to edges of text block); original dust jacket (tape repairs to verso, some chipping, several tears, some toning, soiling, wear to jacket).

FIRST EDITION in an uncommon in dust jacket.

400/600

77. CHESTERTON, G. K. (1874–1936). *The Poet and the Lunatics*. London: Cassell, [1929].

8vo. Original black cloth, spine lettered and ruled in gilt (spine rubbed and mildly soiled, light rubbing, bumping to boards, endleaves offset with occasional foxing, title-page with embossed bookseller's stamp, text slightly toned); original dust jacket (glue residue to jacket verso, jacket worn, chipped, with several creased tears, rear jacket flap chipped).

FIRST EDITION, uncommon in dust jacket. "This book of thrills and weird stories shows Mr. Chesterton at his best." (From the front jacket flap).

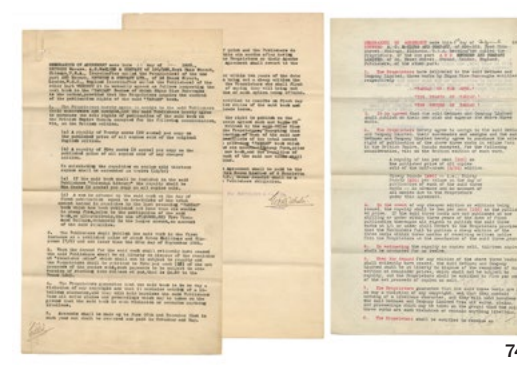
300/500



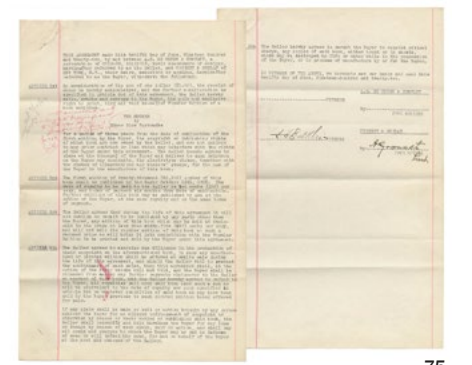
72



73



74



75

78. CLARKE, Arthur C. (1917–2008). A group of 4 titles, including:

2001: *A Space Odyssey*. New York: The New American Library, [1968]. 8vo. Original boards, spine stamped in silver and blue (some rubbing to binding, the ffep has a few small holes); original dust jacket (jacket toned, soiled, edgeworn, a few chips, creased tears). FIRST EDITION. -- 2010: *Odyssey Two*. New York: Ballantine Books, [1982]. 8vo. Original boards, spine lettered in silver, front board stamped in blind (some rubbing, sunning to edges of binding, a bit of sticker residue on ffep); original dust jacket (a bit toned and rubbed). FIRST EDITION. -- 2061: *Odyssey Three*. New York: Ballantine Books, [1987]. 8vo. Original cloth-backed boards, spine lettered in gilt (some rubbing to binding, front hinge cracking, ffep a bit wrinkled); original price-clipped dust jacket (some rubbing). FIRST EDITION. -- 2001: *A Space Odyssey*. Norwalk: Easton Press, [1993]. 8vo. Illustrated by Vincent DiFate. Original full blue leather gilt.

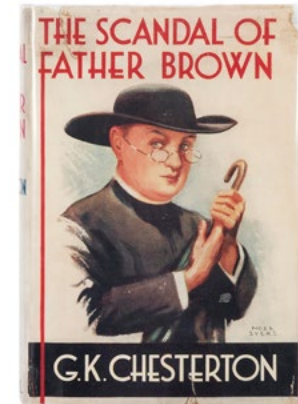
Together, 4 works in 4 volumes, condition generally very good. 200/400

79. CLARKE, Arthur C. (1917–2008). A pair of first editions, including:

Sands of Mars. New York: Gnome Press, [1952]. 8vo. Original full red buckram, spine lettered in black (light rubbing to binding, some offsetting to endleaves, previous owner's signature on ffep); original dust jacket (jacket a bit toned, some wear, occasional chipping). FIRST AMERICAN EDITION.

Against the Fall of Night. New York: Gnome Press, [1953]. 8vo. Original full blue buckram, spine lettered in purple (spine a bit toned, some mild rubbing to binding, some offsetting to endleaves); original dust jacket (jacket a bit toned, some soiling to rear panel, some rubbing to jacket). FIRST EDITION.

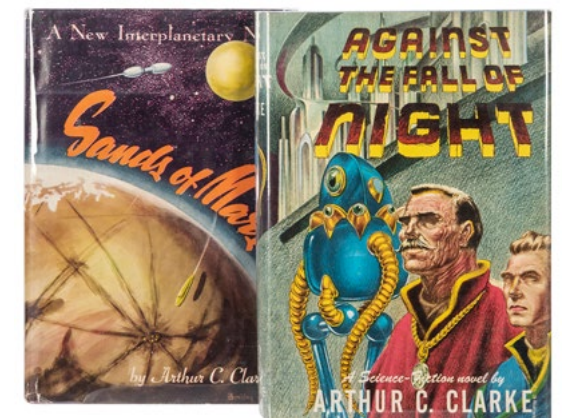
300/400



76



77



79



80

80. COOLIDGE-RASK, Marie (1872–1949). **London After Midnight**. London After Midnight. New York: Grosset & Dunlap, [1928].

8vo. 8 plates after photographs of scenes from the “lost film”. Original olive-green cloth lettered in black (rear hinge cracked, some light fraying at extreme ends and corners); original dust jacket (some discrete restoration along edges, repaired closed tear on spine panel, few tiny spots of professional inpainting to front panel); folding box. Provenance: Anthony Tate (ownership stamp on rear pastedown).

FIRST PHOTOPLAY EDITION containing the bulk of what remains of Lon Chaney’s 1927 silent film, as the last known copy of the movie was destroyed in the 1965 MGM vault fire. Miller, Photoplay Editions p. 87.

1,000/1,500

81. DOYLE, Arthur Conan (1859–1930). **The Hound of the Baskervilles**. London: George Newnes, 1902.

Crown 8vo. Half-title, 16 plates including frontispiece by Sydney Paget. Original scarlet cloth blocked and titled in black and gilt (spine darkened, few bumped edges, some cockling to covers, front joint partially cracked at half-title).

FIRST EDITION, FIRST ISSUE with “you” for “your” on p. 13, line 3, and the illustration facing p. 76, which had been reversed in the *Strand Magazine*, is again reversed. *The Hound of the Baskervilles* marked the return of Sherlock Holmes after his disappearance over Reichenbach Falls in “The Final Problem,” published 1893, which Doyle described as the “inevitable relapse after repentance.” De Waal 87; Green & Gibson A26.

1,000/1,500

82. DOYLE, Sir Arthur Conan (1859–1930). **The Lost World**. London: Hodder and Stoughton, [1912].

8vo. Frontispiece and 8 monochrome plates inserted throughout. Original blue cloth, front board ruled in white and stamped in gilt, spine lettered in gilt (spine toned, worn, and somewhat creased, boards worn, soiled, endleaves and text toned, foxed, with some occasional wear).

FIRST ENGLISH TRADE EDITION. In this story, the first of the “Professor Challenger” stories, Challenger and his traveling party discover dinosaurs in a remote region in South America. Green and Gibson A37a.

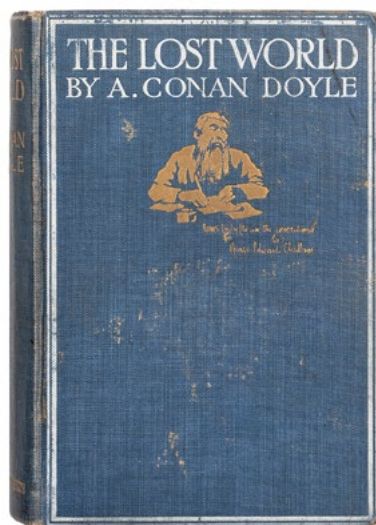
300/500

83. FINNEY, Jack (1911–1995). **Time and Again**. New York: Simon and Schuster, [1970].

8vo. Illustrated. Original black cloth, front board and spine stamped in gilt (some mild wear, soiling to binding); original dust jacket (light rubbing, toning to jacket, some foxing to jacket verso).

FIRST EDITION. Although Finney is best known for his other writings, most notably *The Body Snatchers* (1955) which was also the basis for the *Invasion of the Body Snatchers* films, this book is a well-regarded time travel novel.

100/200



82

84. GIBSON, William (b. 1948). **Neuromancer**. West Bloomfield: Phantasia Press, [1986].

8vo. Original cream buckram, front board and spine stamped in copper with special gold endleaves (very light occasional foxing to binding); original dust jacket; original slipcase (some foxing to slipcase).

FIRST EDITION, LIMITED ISSUE, number 299 of 375 copies SIGNED BY GIBSON on an inserted leaf. ADDITIONALLY INSCRIBED BY GIBSON ON THE TITLE-PAGE: “To Brent Very Best Wm. Gibson”.

A fine copy of the most important work of the “Cyberpunk” genre (a genre invented by Gibson). *Neuromancer* won the Hugo, Nebula and Philip K. Dick Awards, the first science fiction novel to win all three.

300/500

85. GIBSON, William (b. 1948). **A pair of first editions, including:**

Neuromancer. West Bloomfield: Phantasia Press, [1986]. 8vo. Original full cream cloth, front board stamped in blind, spine lettered in copper (minor occasional foxing to binding); publisher’s printed dust jacket (minor rubbing). FIRST TRADE EDITION, ONE OF 1,575 COPIES.

Burning Chrome. New York: Arbor House, [1986]. 8vo. Original blue buckram-backed cloth, front board stamped in blind, spine lettered in red; original dust jacket (minor occasional rubbing, toning to jacket). FIRST EDITION.

300/500

86. HAGGARD, Henry Rider (1856–1925). **The People of the Mist**. London and New York: Longmans, Green, and Co., 1894.

8vo. 16 plates by Arthur Layard; 24–pp. publisher’s catalogue at end dated “9/94”. Original gilt-lettered blue cloth over beveled boards, black coated endpapers (spine a bit sunned and slightly skewed). Provenance: Vincent Powell-Smith (1939–1997), bookplate of the English author; J.W. Graupar? (early ownership signature dated 1894).

FIRST EDITION, with a presentation inscription by “the author” in an unknown hand. McKay 20; Sadlier 1091; Scott 21; Whatmore F17.

200/300

87. HEINLEIN, Robert A. (1907–1988). **The Past Through Tomorrow: “Future History” Stories**. New York: G.P. Putnam’s Sons, [1967].

8vo. Original dark blue cloth gilt, green top edge; original unclipped dust jacket (few tiny marred spots near foot, some light edge wear, else fine).

FIRST EDITION, collects twenty stories and the novel *Methuselah’s Children*.

250/350

88. HEINLEIN, Robert A. (1907–1988). **Time Enough for Love: The Lives of Lazarus Long**. New York: G.P. Putnam’s Sons, [1973].

8vo. Original gilt-lettered black cloth; original unclipped dust jacket. FIRST EDITION. Nominated for both the Hugo and Nebula Awards.

100/200



84



85

89. HEINLEIN, Robert A. (1907–1988). **A pair of signed limited editions, including:**

Friday. New York: Holt, Rinehart and Winston, [1982]. 8vo. Original plum cloth gilt; original slipcase; original printed cardboard mailer. FIRST EDITION, LIMITED ISSUE, number 417 of 500 copies SIGNED BY HEINLEIN.

Job: A Comedy of Justice. New York: Ballantine Books, [1984]. 8vo. Original red cloth gilt; original slipcase. FIRST EDITION, LIMITED ISSUE, number 602 of 750 copies SIGNED BY HEINLEIN.

Together, 2 works in 2 volumes, condition fine.

200/300

90. JORDAN, Robert (1948–2007). **Winter’s Heart**. New York: Tor Fantasy, [2000].

8vo. Original full blue paper boards, spine lettered in gilt (spine bumped at edges, minor rubbing to binding); publisher’s printed dust jacket (some rubbing, light creasing to jacket edges).

FIRST EDITION, SIGNED BY JORDAN on the title-page. Ninth book in the *The Wheel of Time* series.

150/250

91. [KING, Stephen, contributor]. **Gauntlet 2**. Edited by Barry Hoffman. Baltimore: Borderlands Press, 1991.

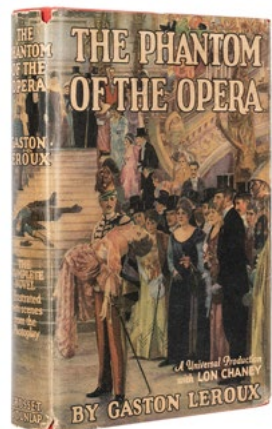
8vo. Original brown cloth gilt; original unclipped dust jacket; original slipcase.

LIMITED EDITION, number 287 of 500 copies SIGNED BY 32 CONTRIBUTORS including Stephen King, Art Spiegelman and many others.

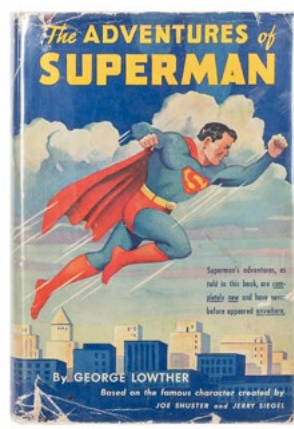
200/300



92



94



95

92. KING, Stephen. **A group of 5 works from the Dark Tower series, including:**

The Dark Tower II: The Drawings of the Three (1987); *The Dark Tower III: The Waste Lands* (1991); *The Dark Tower V: Wolves of the Calla* (2003); *The Dark Tower IV: Songs of Susannah* (2004); and *The Dark Tower VII: The Dark Tower* (2004). All large 8vo, all published in West Kingston, Rhode Island by Donald M. Grant, all illustrated with color plates, all in original cloth and unclipped dust jackets, ALL FIRST EDITIONS, condition generally fine). -- [With:] KING. *The Tommyknockers*. New York: G.P. Putnam's Sons, [1987]. Large 8vo. Original cloth-backed boards; original unclipped dust jacket. FIRST EDITION. -- [Also:] KING. *Insomnia*. New York: Viking, [1994]. Large 8vo. Original cloth-backed boards; original unclipped dust jacket. FIRST EDITION.

Together, 7 works in 7 volumes.

250/350

93. LE GUIN, Ursula K. (1929–2018). **Torrey Pines Reserve**. Northridge, CA: Vance Gerry for the Lord John Press, 1980.

Letterpress broadside (330 x 508 mm), pictorial vignette in olive. LIMITED EDITION, number 23 of 150 copies SIGNED BY LE GUIN.

100/200

94. LEROUX, Gaston (1868–1927). **The Phantom of the Opera**. New York: Grosset & Dunlap, [1925].

8vo. 4 plates from photographs, 2 double-page color plates after paintings. Original red cloth lettered in black; original dust jacket (few tiny chips along edges, some wear along joints and folds). FIRST PHOTOPLAY EDITION, containing stills from the 1925 Universal film starring Lon Chaney. Miller, Photoplay Editions p. 112.

[With:] LEROUX. *The Phantom of the Opera*. New York and Indianapolis: Bobbs-Merrill, [1911]. 8vo. Colored frontispiece and 4 double-page colored plates by Andre Castaigne. Original blindstamped cloth, upper cover lettered in white. FIRST AMERICAN EDITION, FIRST ISSUE, with the imprint "Press of Braunworth & Co. Bookbinders and Printers Brooklyn, N.Y." at the foot of the copyright page.

400/600

95. LOWTHER, George (1913–1975). **The Adventures of Superman**. New York: Random House, [1942].

8vo. 10 plates (including 4 in full-color) by Superman co-creator, Joe Schuster. Original red cloth, front board and spine stamped in blue (some rubbing to spine, some minor occasional soiling to boards, text a bit toned, gutter facing half-title cracking); original dust jacket (jacket spine sunned and chipped, some wear, soiling, chipping and several creased tears to jacket).

FIRST EDITION of the first book appearance of the Man of Steel.

400/600

96. PAOLINI, Christopher (b. 1983). **[The Inheritance Cycle]. -- Eragon. 2003. -- Eldest. 2005. -- Brisingr. 2008.**

All published in New York by Alfred A. Knopf. Together, 3 volumes, 8vo. Original cloth (some minor rubbing, occasional bumping); in original dust jackets (light rubbing).

FIRST EDITIONS, SIGNED BY THE AUTHOR. Includes the first three books in the series (there is a fourth and final book in this cycle, *Inheritance*, not included here).

200/300

97. [POHL, Frederick (1919–2013)]. **John W. Campbell Memorial Award for Best Science Fiction Novel of the Year 1977 for "Gateway"**.

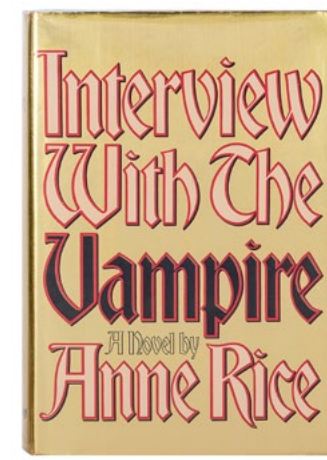
Includes an etched glass plaque (8" tall) and a specially-bound copy of Pohl's "Gateway" (New York: Ballantine Books, 1978, 12mo, first Ballantine edition) presented with a lengthy inscription: "For Fred Pohl, The man most responsible for Ballantine's lead in SF—the man who is just beginning to reap the honors he deserves—and the guy we love!" Signed by Judy Lynn Del Rey, Lester Del Rey, Betty Anne Hull, and two others. Provenance: From the Estate of Frederick Pohl.

Pohl's *Gateway* won the 1977 Nebula and 1978 Hugo awards for best novel.

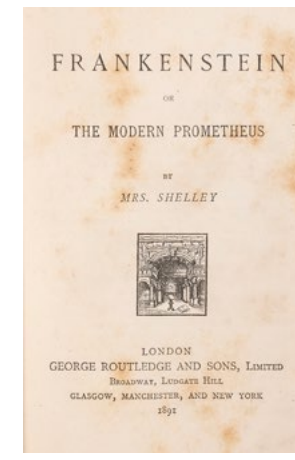
400/600



97



100



102

98. [POHL, Frederick (1919–2013)]. **Science Fiction and Fantasy Hall of Fame 1998 award.**

Brass telescope in wooden box with etched plaque on lid; in original box.

The Science Fiction and Fantasy Hall of Fame was founded in 1996 by the Kansas City Science Fiction and Fantasy Society at the University of Kansas which awarded recipients every year until 2004. Each year, the Society awarded four individuals based on their continued excellence and long-time contribution to the science fiction and fantasy field.

Provenance: From the Estate of Frederick Pohl.

200/300

99. POHL, Frederick (1919–2013). **A group of 6 signed titles, including:**

Beyond the Event Horizon. 1980. Includes an advance uncorrected proof. -- *Heechee Rendezvous*. 1984. Inscribed to his daughter. -- *Chernobyl*. 1987. -- And several others.

All 8vo, most published by Ballantine Books in New York, all in original bindings and dust jackets (proof in wrappers), ALL FIRST EDITIONS, SIGNED BY POHL, condition generally fine.

Provenance: From the Estate of Frederick Pohl.

200/300

100. RICE, Anne (1941–2021). **Interview with the Vampire**. New York: Alfred A. Knopf, 1976.

8vo. Original cloth-backed boards, red top edge; original unclipped gold-foil dust jacket (very light crimping at extreme ends, else fine).

FIRST EDITION of the author's first book and the first novel of her most famous series, *The Vampire Chronicles*.

300/400

101. ROBBINS, C. A. ("Tod") (1888–1949). **The Unholy Three**. New York: Burt, [1917, though actually 1930].

8vo. Illustrated with 4 stills from the 1930 "talkie" version of this film, starring Lon Chaney (Chaney had done a silent version in 1925). Original red cloth, spine stamped in black (light rubbing to binding, some scuffing to rear joint, text and endleaves toned, previous owner's inkstamps and inscription on front endleaves); original dust jacket (jacket toned and worn, some chipping and a few tears).

FIRST PHOTOPLAY EDITION. The 1930 version of *The Unholy Three*, (involving a criminal conspiracy by three circus "freaks") was Chaney's first and only "talkie," and his last film. Barron, *Horror Literature* 3–166.

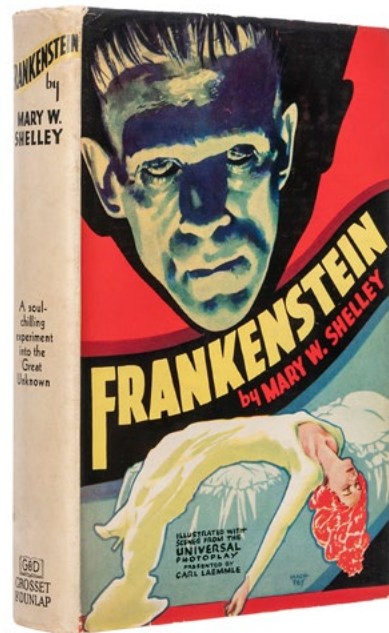
200/400

102. SHELLEY, Mary (1797–1851). **Frankenstein; or The Modern Prometheus**. London: George Routledge and Sons, 1891.

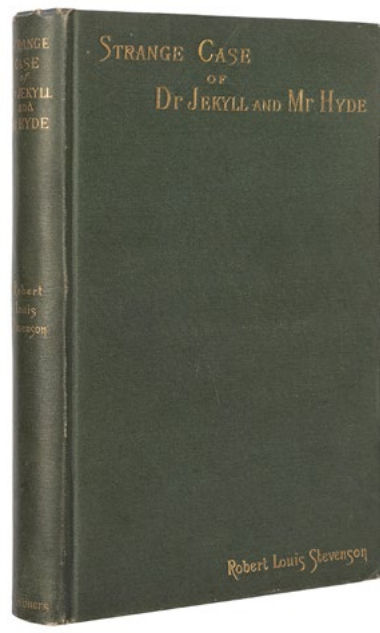
12mo. Half-title; 1 pp. publisher's ads at end. Early half green cloth gilt, marbled sides, top edge gilt, others uncut (spine gently sunned, few minor stains and some surface chipping to sides, front hinge cracked). Provenance: M.F.G. (early ownership stamp on front pastedown); notation dated 1893 on front free endpaper.

Later Victorian edition of Shelley's masterpiece of horror first published in 1818.

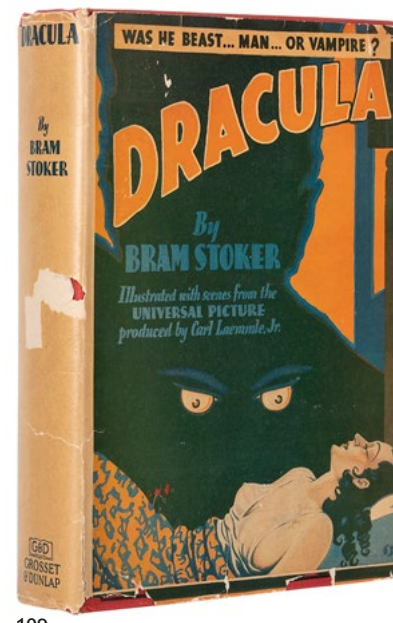
400/600



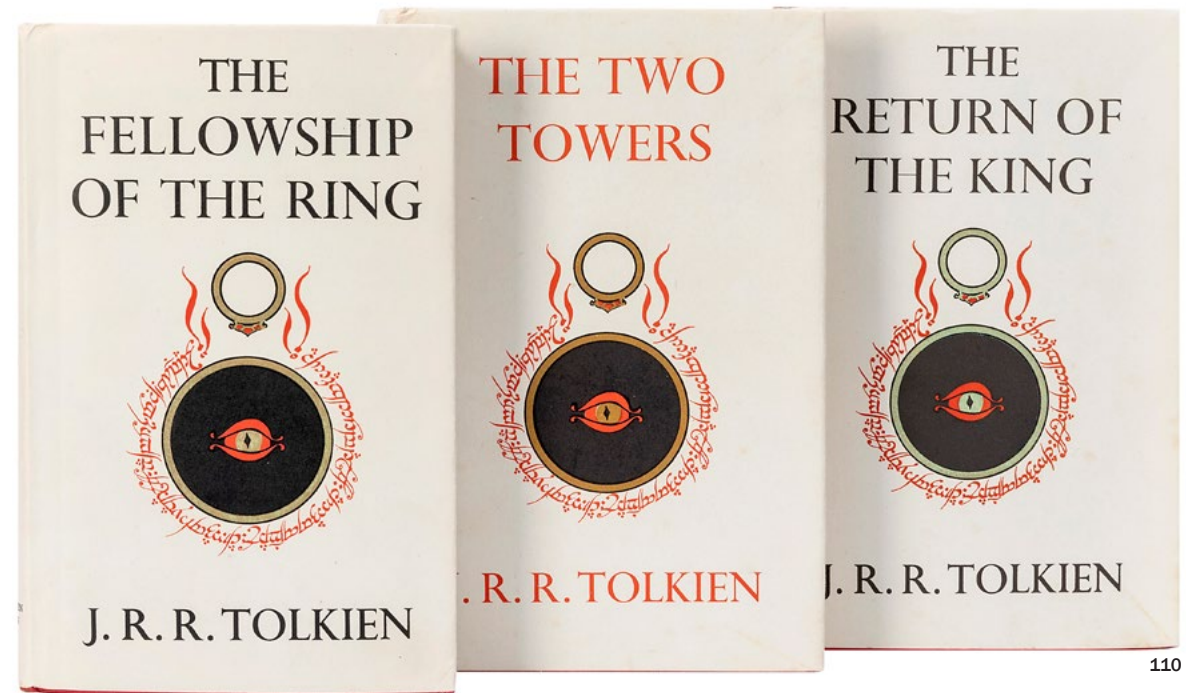
103



105



109



110

103. SHELLEY, Mary (1797–1851). **Frankenstein; or The Modern Prometheus.** New York: Grosset & Dunlap, n.d. [1931].

8vo. 6 plates and one double-spread from photographs containing scenes from the photoplay. Original red cloth lettered in black; original dust jacket (some light dust soiling, some surface rubbing to wraps, else fine).

FIRST PHOTOPLAY EDITION containing stills from the 1931 Universal film directed by James Whale and starring Boris Karloff as the monster. Considered one of the more sought-after photoplay editions. Miller, *Photoplay Editions* p. 61.

2,000/3,000

104. SMITH, Clark Ashton (1893–1961). **The Immortals of Mercury** [in: *Science Fiction Magazine*, No. 16]. New York: Stellar Publishing Corporation, [1932].

8vo. Printed wrappers (toned, rolled near spine, soiled, some occasional soiling in text, text toned, ownership signature on front cover).

FIRST EDITION OF THE AUTHOR'S FIRST SCIENCE FICTION STORY.

[With:] WELLMAN, Manly Wade (1903–1986). *The Invading Asteroid* [in: *Science Fiction Magazine*, No. 15. New York: Stellar Publishing Corporation, [1932]. 8vo. Original printed wrappers (covers toned, some rolling near spine, some soiling, text a bit toned, ownership signature on front cover).

Stellar Publishing was owned and operated by inventor Hugo Gernsback (1884–1967) who's best-known publications included the first science fiction magazine.

100/200

105. STEVENSON, Robert Louis (1850–1894). **Strange Case of Dr. Jekyll and Mr. Hyde.** New York: Charles Scribner's Sons, 1886.

8vo. Half-title; 4 pp. publisher's ads at end. Original gilt-lettered olive cloth, top edge gilt (tiny spots of rubbing at extreme ends and corners, spine ever so slightly skewed, else fine).

FIRST AMERICAN EDITION, cloth issue, preceding the English edition by only four days. Published on 5 January 1886 in an edition of 1250 copies in cloth and 3000 copies in paper wrappers, this copy is the rarer of the two. "Published as a 'shilling shocker,' a form at that time in fashion, it became instantly popular; was quoted from a thousand pulpits; was translated into German, French and Danish; and the names of its two chief characters have passed into the common stock of proverbial allusion" (DNB). Bleiler, *Science Fiction* 1532; Clute and Nicholls, p. 1165; McKay 346; Prideaux 17 (English edition).

2,000/3,000

106. STEVENSON, Robert Louis (1850–1894). **Strange Case of Dr. Jekyll and Mr. Hyde.** New York and Chicago: J.S. Ogilvie & Company, n.d. [ca. 1886–1890].

8vo. Original red cloth stamped in black (spine sunned, hinges weak, front hinge cracked, pages brittle as usual, several leaves sprung including title-page). RARE REPRINT EDITION.

200/300

107. STEVENSON, Robert Louis (1850–1894). **The Strange Case of Dr. Jekyll and Mr. Hyde and The Master of Ballantrae.** New York: Grosset & Dunlap, [1941].

8vo. No illustrations, as issued. Original red cloth, front board and spine stamped in black (spine a bit dull, minor rubbing to binding, text toned); original dust jacket (jacket spine sunned, some rubbing, soiling, scuffing, a few short tears).

Photoplay edition with the "Madison Square Books" imprint on the rear jacket panel. This edition was released to coincide with the 1941 film version of *Dr. Jekyll and Mr. Hyde*, starring Spencer Tracy.

100/200

108. STOKER, Bram (1847–1912). **Dracula.** New York: Grosset & Dunlap, [ca. 1927].

8vo. Original orange cloth stamped in black (top corners bumped and with some dampstaining); original dust jacket (chipped with losses, old tape repairs at spine and folds).

FIRST GROSSET & DUNLAP EDITION, pre-dating the 1931 film edition.

200/300

109. STOKER, Bram (1847–1912). **Dracula.** New York: Grosset & Dunlap, [1931].

8vo. 4 plates from photographs containing scenes from the photoplay. Original red cloth stamped in black; original dust jacket (some chipping at edges, spine sunned, marred spot with tiny loss at spine panel, old tape repairs on jacket verso).

FIRST PHOTOPLAY EDITION, containing stills from the 1931 film starring Bela Lugosi as Count Dracula. Miller, *Photoplay Editions* p. 52.

[With:] STOKER. *Dracula.* New York: Grosset & Dunlap, [ca. 1927]. 8vo. Original orange cloth stamped in black (covers dust soiled, inked letter on spine, evidence of bookplate removal on rear pastedown, joints tender). FIRST GROSSET & DUNLAP EDITION, predating the 1931 film edition.

600/800

110. TOLKIEN, John Ronald Reuel (1892–1973). [The Lord of the Rings trilogy:] **The Fellowship of the Ring. 1954. -- The Two Towers. 1954. -- The Return of the King. 1955.** All London: Allen & Unwin Ltd.

Together, 3 volumes, 8vo. Folding map tipped-in each volume. Original red cloth, gilt-lettered spines (covers slightly bowed in *The Fellowship* and *The Return*, some light spotting to text block fore-edges and endsheets, some light ghosting also to endsheets); original unclipped dust jackets (spine panels very gently sunned, some very faint minor spotting, creased faintly at joints, extreme ends a bit crimped). Provenance: R.S. Heath Ltd. (booksellers' ticket at foot of front pastedown in *The Fellowship*).

FIRST EDITIONS, with impressions and states as follow: *The Fellowship of the Rings* is a second impression; *The Two Towers* is a first impression in a first state dust jacket without reviews on rear flap; *The Return of the King* is a first impression, third state, in a second state dust jacket with reviews on rear flap. In Hammond's bibliography, it was noted that in *The Return of the King* the first impression, first state, was marked by the signature mark "4" and sagging type on page 49 but has since corrected this to say that these are indicative of the first impression, second and third states. Hammond noted this misinterpretation in Issue 11 of *The Tolkien Collector* (October 1995).

A LOVELY SET of one of the best-selling book series of all time in attractive dust jackets. Hammond A5a-i, ii, and iii; Bleiler, *Supernatural Fiction* 1606–8; Pringle, *Modern Fantasy: The Hundred Best Novels* 16; Cawthorn & Moorcock, *Fantasy: The 100 Best Books* 76.

10,000/15,000

111. [VERNE, Jules (1828–1905), preface]. -- CROMIE, Robert (1855–1907). **A Plunge into Space.** London and New York: Frederick Warne and Co., 1891.

8vo. Half–title, frontispiece under tissue as issued, title–page vignette; 8 pp. publisher’s catalogue at end. Original pictorial teal cloth stamped in gilt (spine gently darkened with some light rubbing along joints). Provenance: R. Kerr (pencil signature dated 1892 on frontispiece verso).

SECOND EDITION of this “interplanetary novel in the manner of Verne, with small elements of satire and social commentary” (Bleiler). In a RARE VARIANT BINDING with the pictorial design only seen on the first edition copies. Anatomy of Wonder 2–53 (first edition); Bleiler, Science Fiction: The Early Years 505.

300/500

112. VERNE, Jules (1828–1905). **A group of 10 works, including:**

Five Weeks in a Balloon. Boston: James R. Osgood and Company, 1873. Numerous plates. Original pictorial green cloth stamped in gilt (spine slightly skewed, joints tender). SECOND AMERICAN EDITION of Verne’s first book, first published in Paris in 1863. Myers 20. -- *A Journey to the Centre of the Earth.* New York: Scribner, Armstrong & Co., n.d. [1874]. Numerous plates. Original terra cotta cloth gilt (spine sunned, few spots of rubbing to extremes). Myers calls this a “possibly pirated copy” that must have been printed shortly after the first American edition. Myers 35. -- *Around the World in Eighty Days.* Philadelphia: Porter & Coates, [ca. 1878?]. Numerous illustrations. Original blind–stamped pictorial green cloth, spine stamped in gilt (light wear at extreme ends, hinges cracked). Early edition not listed in Myers.

And many others, all 8vo, all in original cloth, condition generally good.

400/600

113. WELLS, H.G. (1866–1946). **The First Men in the Moon.** Indianapolis: The Bowen–Merrill Company, [1901].

8vo. 12 plates including frontispiece by E. Herring. Original blue–grey pictorial cloth stamped in gilt (spine slightly skewed and a bit darkened, few tiny spots of rubbing at extremes). Provenance: ownership initials on front free endpaper.

FIRST EDITION, first printing sheets bound up in a later state binding with Grosset & Dunlap imprint on spine. The book was apparently not a great success and unsold sheets of the first printing were later sold to Grosset & Dunlap and bound up in this later binding. Bleiler notes that, “After ‘The First Men in the Moon’, Wells’ science fiction novels are never quite the same” and that “the last and most complex [of Wells’ early scientific romances] is ‘The First Men in the Moon’”. It was also the first of Wells’ works to be adapted for film in 1919. RARE IN THIS VARIANT BINDING. Bleiler, Science Fiction 2335; Reginald 15026; Currey, p. 518; Wells 18.

300/400

114. WELLS, H.G. (1866–1946). **The Island of Doctor Moreau.** London: William Heinemann, 1896.

8vo. Preliminary blank; half–title; frontispiece; 1pp. publisher’s ad at rear. Original variant binding of green cloth, sides with single–rule blind border, spine gilt (spine gently sunned, else fine).

FIRST EDITION, IN AN UNRECORDED VARIANT BINDING without the publisher’s catalogue at the end, not mentioned in Hammond or Currey; the Richard Manney copy (sold Sotheby’s, 11 October 1991, Lot 306) was bound in the same variant binding. The spine design includes an all–over motif of roses and monograms of the author’s initials. This was most likely a trial binding which was quickly discontinued for the more commonly known tan cloth. Bleiler, Science Fiction 2327; Currey p. 520; Hammond B3; Wells 11.

800/1,200

115. WELLS, H.G. (1866–1946). **The Invisible Man: A Grotesque Romance.** London: C. Arthur Pearson, 1897.

8vo. Half–title, title printed in red and black; 2pp. integral advertisement leaf at end. Original pictorial red cloth gilt (spine a bit sunned, some darkening at extremes, hinges cracked).

FIRST EDITION, first printed serially in Pearson’s Weekly in June and July 1897. The story, as given in this London edition, ends with the death of Griffin in Chapter XXVIII, but the first American edition included a short epilogue in which Thomas Marvell, who has kept the papers of the dead Griffin, is pictured as the proprietor of an inn called “The Invisible Man.” Currey p. 520; Wells 11.

800/1,200

116. WELLS, H.G. (1866–1946). **The Island of Doctor Moreau: A Possibility.** New York: Stone & Kimball, 1896.

Small 8vo. Original gilt–stamped black cloth, top edge gilt, others uncut (extreme ends frayed with some losses, lower cover chipped near top edge, hinges slightly cracked, lacking preliminaries, note and colophon leaf chipped with losses at lower corner). Provenance: Partridge (armorial bookplate).

FIRST AMERICAN EDITION, CURREY’S BINDING A in black cloth with Stone & Kimball New York printed at base of spine. Wells’ classic work of early science fiction explores themes of human identity, moral responsibility, and pain and cruelty. Bleiler, Science Fiction 2327; Currey, p. 520; Wells 8.

200/300

117. WELLS, H.G. (1866–1946). **Thirty Strange Stories.** New York: Edward Arnold, 1897.

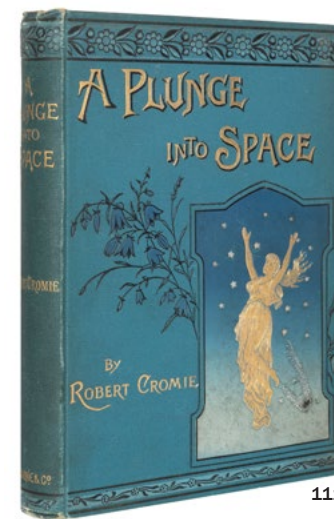
8vo. (Small closed tear to title–page, tiny spot of marginal browning to few leaves, lacking end blanks). Original pictorial green cloth stamped in gilt, top edge gilt, others uncut (spine slightly skewed, recased, mild rubbing at extremes, label ghosting on spine). Provenance: Walter S. Martin (ownership signature); bookplate with indecipherable signature).

FIRST EDITION, of Wells’ first short story collection containing thirty stories, three of which appear here for the first time in book form. Bleiler, Supernatural 1677; Currey p. 524.

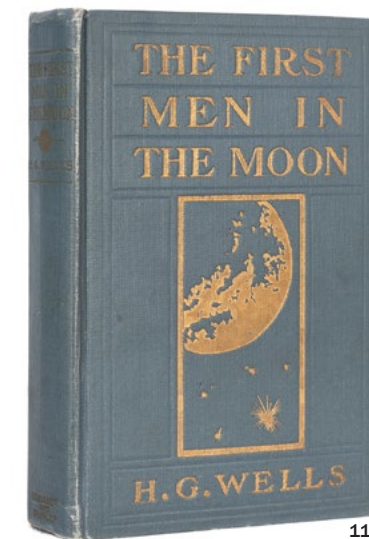
300/500



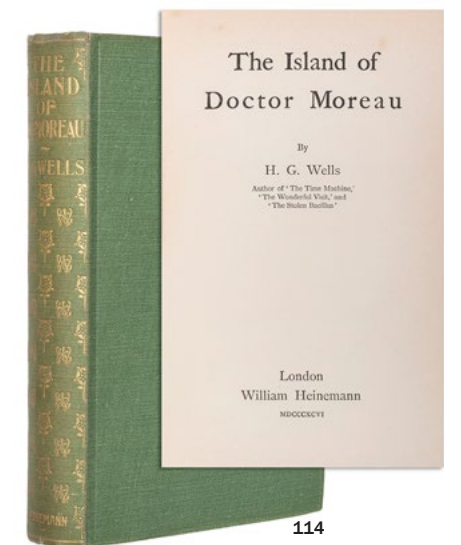
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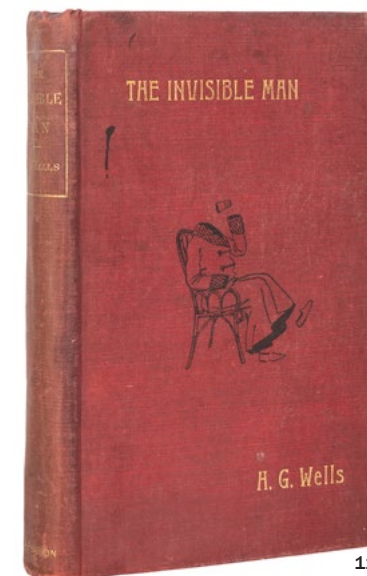
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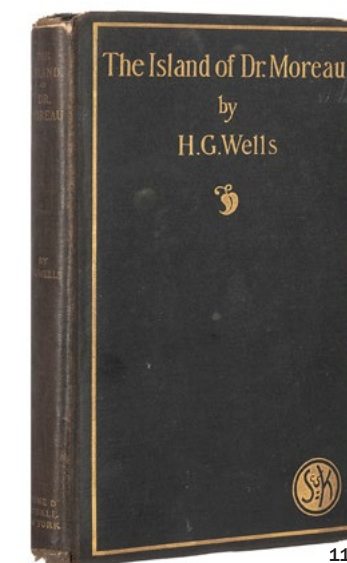
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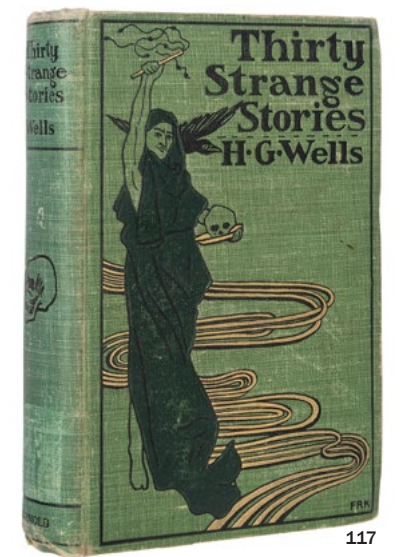
114



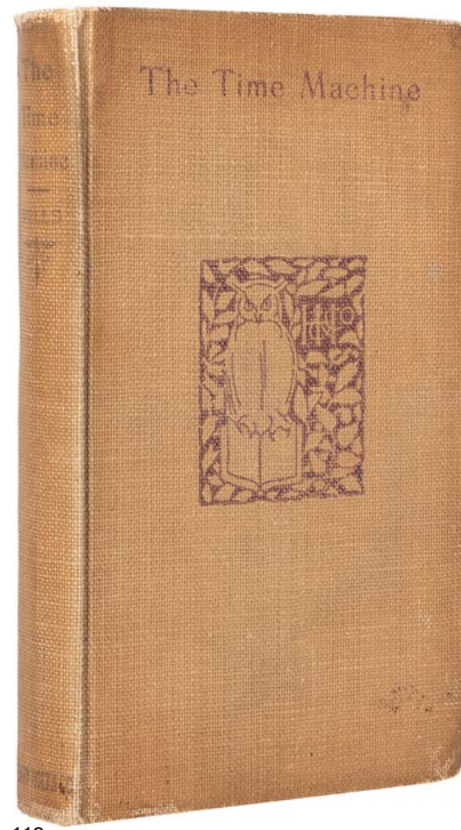
115



116



117



118

118. WELLS, H.G. (1866–1946). **The Time Machine: An Invention.** New York: Henry Holt and Company, 1895.

12mo. Half-title, frontispiece; 6pp. publisher's ads at end. Original tan buckram stamped in purple (some sunning to extremities, few spots of rubbing near edges, discrete repairs to hinges); folding box.

FIRST AMERICAN EDITION, FIRST ISSUE, with the author's name misprinted "H.S. Wells" on title-page. CURREY'S BINDING A in tan buckram, rather than the red cloth found in later issues. The American edition preceded the English edition by 2 weeks. "The Time Machine might be considered the first work of modern science-fiction, and it is still the classic statement of an important subgenre. A remarkable work, and necessary reading" (Bleiler).

THE AUTHOR'S FIRST NOVEL that is considered a "finer artistic and imaginative achievement than any of his later fiction" (Beronzi, *The Publication of The Time Machine in SF: The Other Side of Realism* by Clareson pp. 204–215). Bleiler, *Science Fiction* 2325; Currey pp. 524–525; Wells 4.

4,000/6,000

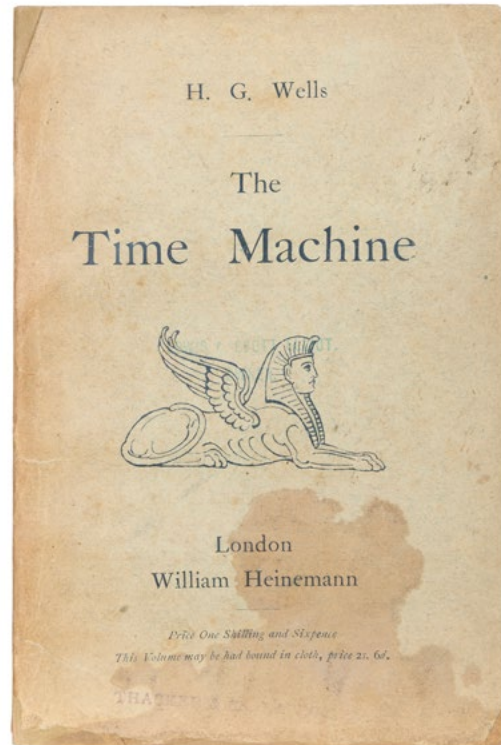
119. WELLS, H.G. (1866–1946). **The Time Machine: An Invention.** London: William Heinemann, 1895.

8vo. Half-title. Original printed wrappers (rebacked retaining a small portion of the original backstrip, staining to upper cover, also affecting preliminaries including title-page, lower edge of front cover renewed); folding wooden box with brass clasps and a morocco label gilt. Provenance: Lewis A. Scott-Elliot (ownership stamps on upper cover, contents page and at end); Thacker & Co. (bookseller's stamp on upper cover).

FIRST EDITION, CURREY'S BINDING A WRAPPER ISSUE, published simultaneously with the cloth issue.

THE AUTHOR'S FIRST NOVEL and "the earliest known work of science fiction to be based on the idea of time travel" (Wells Society). Currey states that the initial edition comprised 5000 copies in wrappers and 1000 in cloth. Demand for clothbound copies was so great, however, that unsold wrapped copies were stripped of their wrappers and cased in cloth. "Quite a number of soiled paper copies were also rebound in cloth" making this fragile book even scarcer. Barron 2–161; Bleiler, *Science Fiction* 2325; Currey pp. 524–525; Wells 4.

2,000/3,000

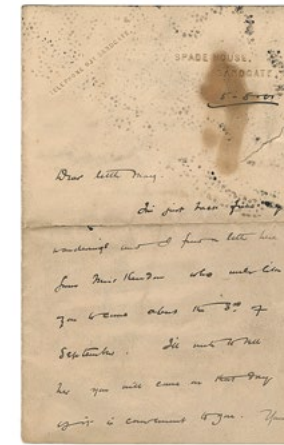


119

120. WELLS, H.G. (1866–1946). **Autograph letter signed ("H.G. Wells") to "Little May", 5 August 1901.**

4 pp. on a single bifolium, 12mo (178 x 114 mm), on embossed Spade House stationary, some stains, old center fold, short closed tear at fore edge. A lengthy letter speaking of everyday occurrences including his new residence at Spade House where he lived from 1901 to 1909 and wrote three books including *Kipps*, *Tono-Bungay* and *Ann Veronica*.

300/500

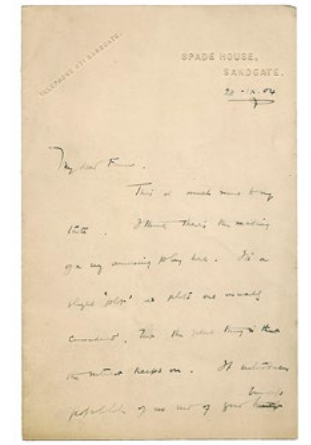


120

121. WELLS, H.G. (1866–1946). **Autograph letter signed ("H.G.") to Frank Harris, 28 November 1904.**

3 pp. on a single bifolium, small 8vo (178 x 114 mm), on Spade House Sandgate stationary, vertical crease, some marginal dust soiling. Wells comments on a recent play written by Harris, calling it a "stylish play" which is a far better praise than his previous letter to Harris written 10 July 1903 where he criticized Harris' play *Shakespeare and His Love* calling it fall less dramatic than he expected.

400/600

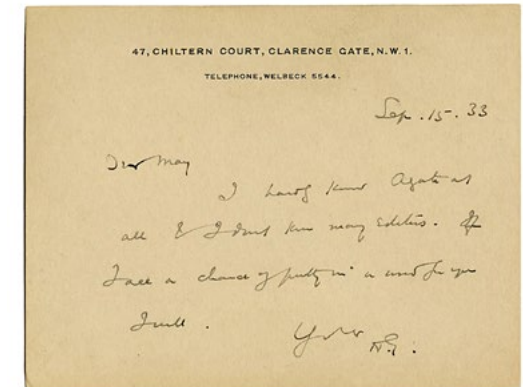


121

122. WELLS, H.G. (1866–1946). **Autograph note signed ("H.G.") to "May", Clarence Gate, 15 September 1933.**

One-page, 32mo (89 x 114 mm), on Wells' cardstock stationary.

250/350



122

123. WELLS, H.G. (1866–1946). **A group of 14 works, including:**

When the Sleeper Wakes. New York and London: Harper & Brothers, 1899. 15 plates. Original pictorial green cloth lettered in gilt (spine slightly skewed, some spotting to upper cover). FIRST AMERICAN EDITION. -- *Men Like Gods*. New York: The Macmillan Company, 1923. Original red cloth. FIRST AMERICAN EDITION, ADVANCE READING COPY.

And numerous others, including many first editions, also several early editions, all 8vo, all in original cloth, condition generally good.

200/300



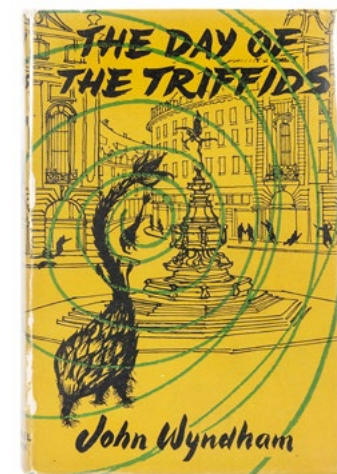
123

124. WYNDHAM, John (1903–1969). **The Day of the Triffids.** London: Michael Joseph, [1951].

8vo. Original green cloth (front free endpaper clipped with loss at corner); original unclipped dust jacket (some marring along front joint, some tiny spots of wear at extreme ends).

FIRST EDITION of this science fiction high spot that was an International Fantasy Award nominee in 1952 and the basis for the 1963 film of the same name directed by Steve Sekely. Barron, *Anatomy of Wonder* 4–638; Pringle, *Science Fiction: The 100 Best Novels* 5.

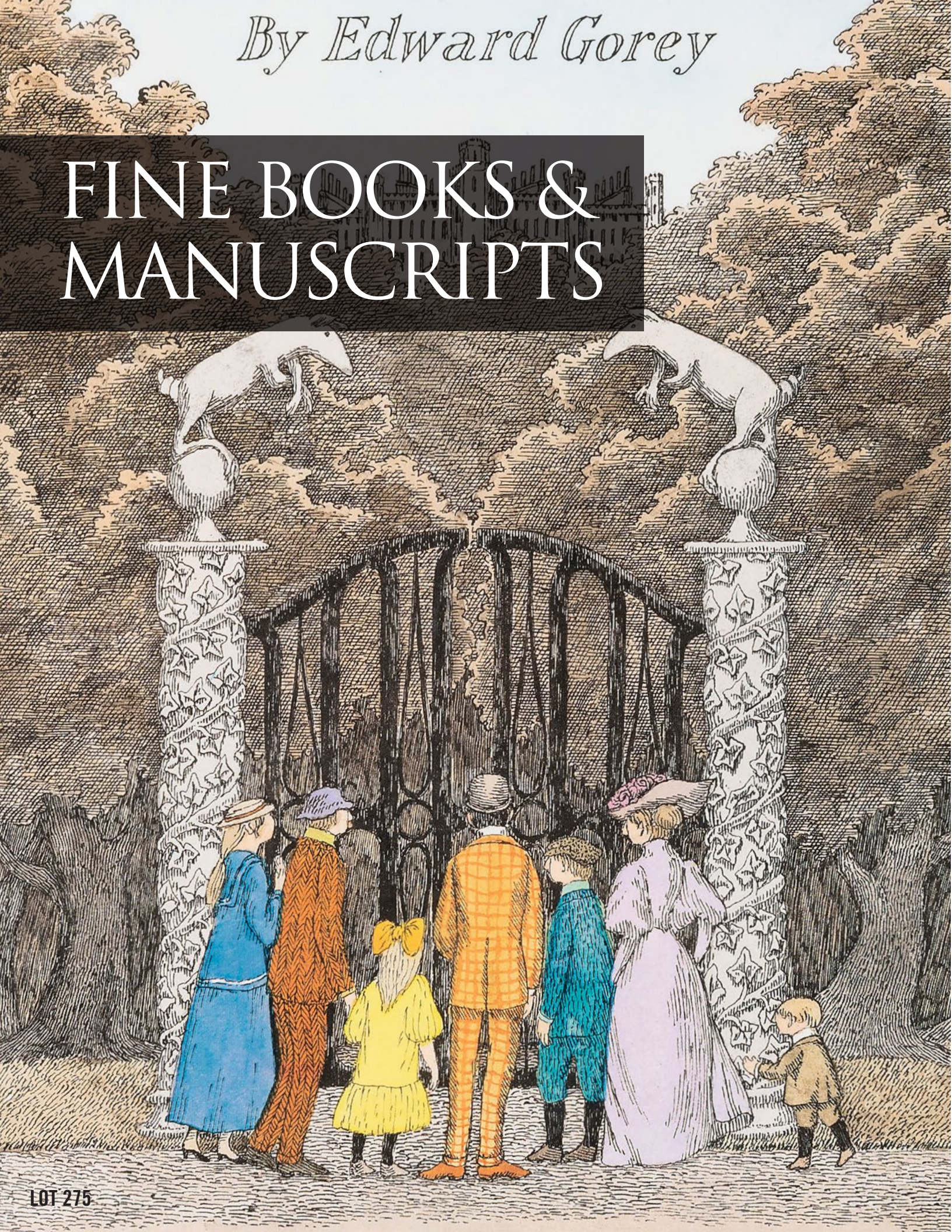
300/500



124

By Edward Gorey

FINE BOOKS & MANUSCRIPTS



125. ABBEY, Edward (1927–1989). *Desert Solitaire*. New York: McGraw–Hill, [1968].

8vo. Numerous illustrations after drawings by Peter Parnall. Original brown cloth, spine lettered in white and dark brown (some rubbing to binding, previous owner's inscription on ffep); original dust jacket (a bit toned, some edgewear and mild chipping, a few short tears).

FIRST EDITION. This is one of Abbey's most famous works, an autobiographical account of being a park ranger at Arches National Park; it is a landmark of modern environmental writing. 200/300

126. ADDAMS, Charles (1912–1988). An original ink and wash illustration of Uncle Fester and Wednesday Addams [executed in: "Homebodies". New York: Simon and Schuster, 1954].

4to. Original cloth-backed boards (browning or sunning to extremes, head worn with some splitting to rear joint, corners rubbed). (Some spotting or staining to title-page and blank facing page with the illustration, evidence of bookplate removal on front pastedown). Provenance: Arthur Glickman (bookplate; see inscription from Addams). Later printing.

INSCRIBED BY ADDAMS AND WITH AN ORIGINAL INK AND WASH ILLUSTRATION of Uncle Fester and Wednesday Addams smiling side by side below the inscription dated 1956. 1,000/1,500

127. ADDAMS, Charles (1912–1988). An original ink and wash illustration of Pugsley Addams [executed in: "Black Maria". New York: Simon and Schuster, 1960].

4to. Original cloth-backed boards (corners and ends a bit worn). (Fore-corner of half-title torn away, some spotting along gutter at title-page). Provenance: Arthur Glickman (see inscription from Addams).

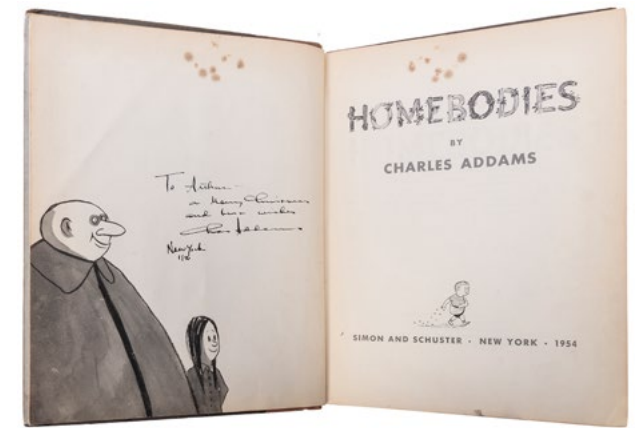
FIRST EDITION, INSCRIBED BY ADDAMS AND WITH AN ORIGINAL INK AND WASH ILLUSTRATION on publisher's half-title of a confident Pugsley in an orange-colored shirt, posing with his hands on his hips. Rare to find an illustration in color by Addams. 600/800

128. ADDAMS, Charles (1912–1988). An original ink and wash illustration of Pugsley and Wednesday Addams [executed in: "Monster Rally". New York: Simon and Schuster, ca. 1975].

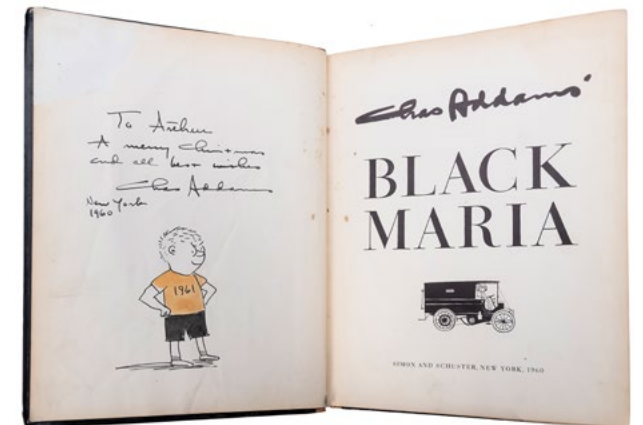
4to. Original pictorial wrappers. Provenance: Jerry Granat (ownership signature with home address inside rear cover and the notation "P. 83" on the inside front cover in his hand); see included correspondence between Granat and Addams. Later edition, first published in 1950.

WITH AN ORIGINAL INK AND WASH ILLUSTRATION of a bare-chested Pugsley showing off his muscles to Wednesday on p. 83, signed by the artist ("Chas Addams") in the lower margin. [With:] a typed letter dated 10 November 1975 from Granat requesting a drawing from Addams in the enclosed "Monster Rally" book that would make his book collection "an exciting one, as opposed to an ordinary autograph collection". Originally Granat wrote to Addams requesting his signature but appears to be dissatisfied with only an autograph.

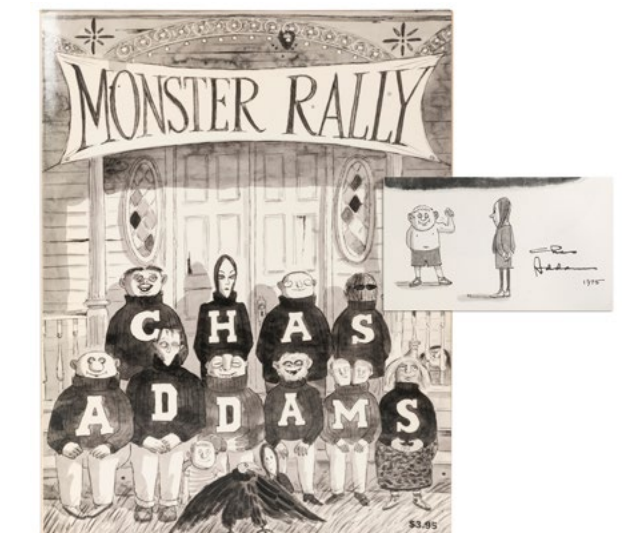
[With:] the original ALS from Addams dated 28 October 1975 on The New Yorker letterhead containing his reply to the request of signing Granat's book, and with the original mailing label in Addams' hand. 1,000/1,500



126



127



128



129



131

129. ADDAMS, Charles (1912–1988). **An original ink and wash illustration of Pugsley and Wednesday Addams [executed in: "Favorite Haunts".** New York: Simon and Schuster, 1976].

4to. Original gilt–stamped boards; original unclipped dust jacket (extremes a bit worn, corners and extreme ends chipped). Provenance: Jane Glickman (see inscription from Addams).

FIRST EDITION, INSCRIBED BY ADDAMS AND WITH AN ORIGINAL INK AND WASH ILLUSTRATION of Pugsley holding Wednesday atop his shoulder on the recto of the author's bibliography leaf facing the title–page. With an additional drawing by Addams of a newly invented character (Blot) to evidently conceal "a blot" that Addams accidentally produced below his signature.

1,000/1,500

130. ALDINGTON, Richard (1892–1962). **Death of a Hero.** New York: Covici–Friede, 1929.

8vo. Original beige linen lettered in brown, red top edge (rear hinge partially cracked); original printed unclipped dust jacket (edges chipped with some losses). Laid in with two photographs of the author including one in military uniform.

FIRST AMERICAN EDITION of the author's celebrated first novel regarding the Great War which Aldington was forced to censor to ensure the publication of his book would not be challenged by English authorities who were banning and burning many war novels at the time.

200/300



132

131. [ARCHITECTURE]. WRIGHT, Frank Lloyd (1867–1959). **Buildings, Plans, and Designs.** With a foreword by architect William Wesley Peters. New York: Horizon Press, 1963.

Elephant folio. 100 monochrome plates, loose as issued. With the original text volume in publisher's staple–bound wrappers (light rubbing, minor soiling to wrappers). Original portfolio with ties (some wear, mild soiling).

FIRST AMERICAN EDITION, LIMITED ISSUE, number 185c of 2600 copies based on Wright's influential "Wasmuth Portfolio" which was originally published in Berlin in 1910. The majority of these Berlin sets were destroyed in a fire at Taliesin on 15 August 1914, with only a few hundred damaged copies surviving. This first English–language edition is nearly identical but with several changes to the plates and the omission of Wright's embossed stamp.

500/700

132. [ARCHITECTURE]. [WRIGHT, Frank Lloyd (1867–1959)]. -- ENGSTEAD, John (American, 1909–1984), photographer. **Photograph signed ("F.L.L.W./").** N.p., n.d. [ca. 1957].

Gelatin silver double–weight matte photograph (10 x 8"; 254 x 203 mm), embossed stamp–signed by photographer at lower corner, signed and dated ("59") above by the architect. Wright and his third wife Olgivanna are seen having afternoon tea outside of his famous winter home, Taliesin West, for a *House Beautiful* magazine feature.

2,000/3,000

133. [ARION PRESS]. **Shaped Poetry: A Suite of 30 Typographic Prints Chronicling this Literary Form from 300BC to the Present.** Edited by Glenn Todd. Printer's notes by Andrew Hoyem. San Francisco: The Arion Press, [1981].

2 volumes (text and suite), large folio. 30 typographic prints loose as issued; accordion folded poem laid in. Original printed black wrappers; original printed cloth folding box with Styrofoam walls (some light sunning near spine). Does not include the Plexiglas display frame.

LIMITED EDITION, one of 300 copies. Among the poets included: Theocritus, Robert Herrick, Lewis Carroll, Stephane Mallarme, Guillaume Apollinaire, Gertrude Stein, Man Ray, E.E. Cummings, Dylan Thomas, May Swenson, and Andre Hoyem. This is the eighth publication of the Arion Press.

600/800



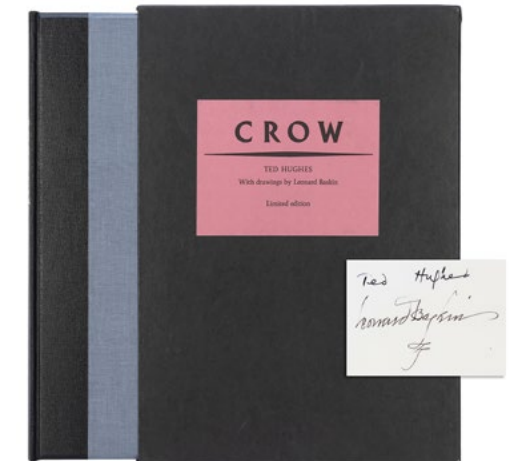
133

134. [ARTIST'S BOOKS]. BASKIN, Leonard (1922–2000), artist. -- HUGHES, Ted (1930–1998). **Crow.** London: Faber and Faber, [1973].

Folio. 12 full–page illustrations after drawings by Baskin. Original two–toned cloth, red top edge, others uncut; original slipcase with printed paper cover label.

LIMITED EDITION, number 76 of 400 copies SIGNED BY BASKIN AND HUGHES.

400/600



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135. [ARTIST'S BOOKS]. CHAGALL, Marc (1887–1985). **Chagall Lithographs.** Vol. II: Monte Carlo: Andre Sauret, 1963; Vol. III: Paris: Andre Sauret, 1969; Vol IV: Monte Carlo: Andre Sauret, 1974; Vol. V and VI: New York: Crown Publishers, 1984, 1986.

5 (of 6) volumes, 4to (lacking Vol. I). Text in English, German or French corresponding with the place of publication. 16 original lithographs after Chagall. Original cloth; original dust jackets including several lithographed (some light edgewear to Vol. V and VI jackets); original acetate wrappers (few with tiny chips at extreme ends, large chip with loss to Vol. V). Provenance: Frank H. Boos Gallery (rubberstamp on front pastedowns in Vol. V and VI).

FIRST EDITION IN GERMAN of vols. II and IV; FIRST EDITION IN FRENCH of vol. III; FIRST EDITION IN ENGLISH of vols. V and VI.

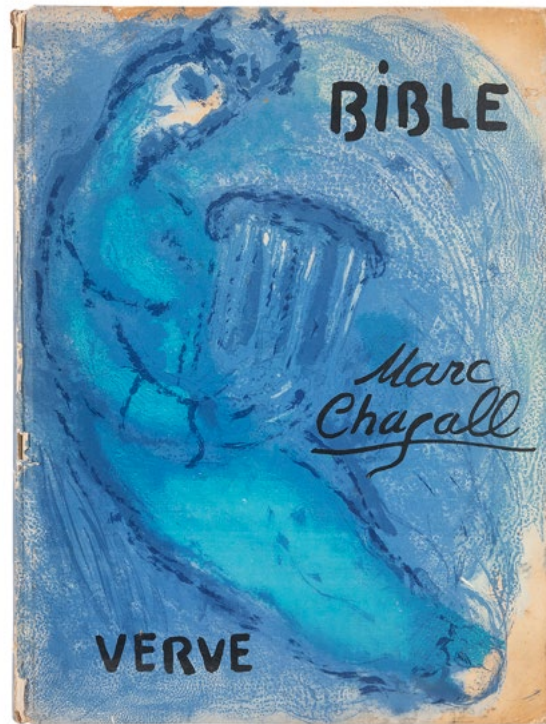
[With:] CHAGALL. *The Jerusalem Windows.* Monte Carlo: André Sauret, [1962]. 4to. 2 original color lithographs by Chagall, numerous illustrations. Original gilt–lettered red cloth; original price–clipped dust jacket. FIRST EDITION in English. -- [Also:] KORNFIELD, E.W. *Marc Chagall Catalogue Raisonné de l'Oeuvre Gravé Volume I: 1922–1966.* Bern: Kornfeld et Klipstein, 1971. 4to. Original cloth; original dust jacket. FIRST TRADE EDITION. -- [Also:] GAUSS, Ulrike, editor. *Marc Chagall: The lithographs.* New York: D.A.P., 1998. 4to. Illustrated. Original cloth; original dust jacket. FIRST EDITION.

Together, 8 works in 8 volumes.

1,000/1,500



135



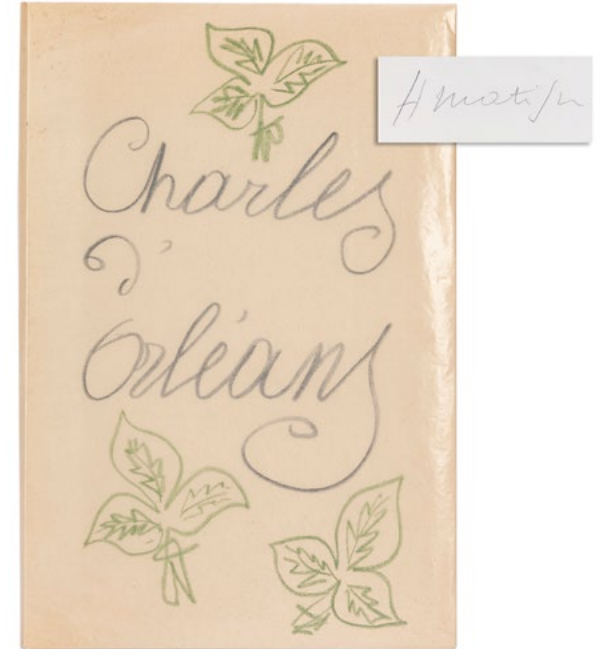
136



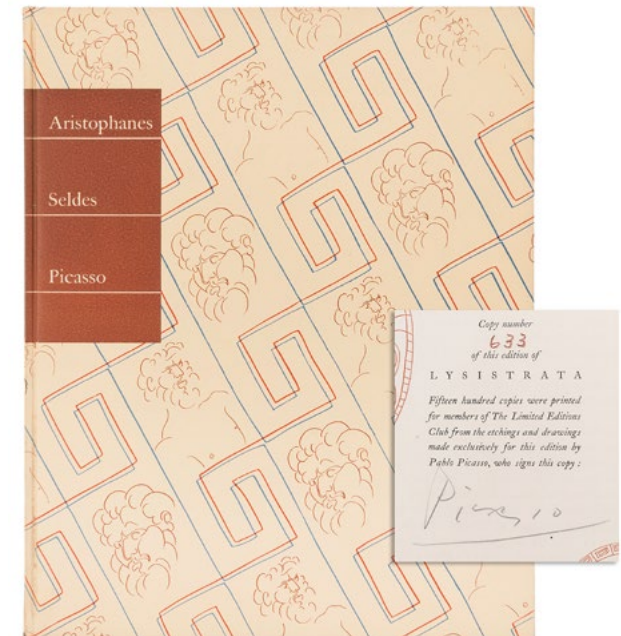
138



140



141



142

136. [ARTIST'S BOOKS]. CHAGALL, Marc (1887–1985). [Bible]. Verve: Vol. VIII, Nos. 33 et 34. Text in French by Meyer Shapiro and Jean Wahl. Paris: Editions de la revue Verve, [1956].

Folio. 30 full-page lithographs (18 in color), including covers, numerous black and white reproductions after Chagall. Original color pictorial lithograph printed boards after Chagall (extremities a bit sunned, some wear along joints, ends also worn with some chipping, spine skewed).

FIRST EDITION OF THIS DOUBLE ISSUE OF VERVE, featuring Chagall's illustrations for the Bible.

1,000/1,500

137. [ARTIST'S BOOKS]. CHAGALL, Marc (1887–1985). The Ceiling of the Paris Opera. Text by Jacques Lassaigne. Translated into English by Brenda Gilchrist. New York: Frederick A. Praeger, [1966].

Small folio. 6 original color lithographs including frontispiece and numerous drawings after Chagall, several illustrations from photographs, large folding "Final Study" in rear pocket as issued. Original red cloth; original pictorial dust jacket; acetate wrapper. FIRST ENGLISH EDITION.

[With:] CHAGALL. *Le Plafond de L'Opera de Paris*. Text by Jacques Lassaigne. Monte Carlo: Andre Sauret, 1965. Small folio. 5 original color lithographs (without frontispiece) and numerous drawings after Chagall, several illustrations from photographs, large "Final Study" in rear pocket as issued. Original red cloth; original pictorial dust jacket (light rubbing at corners); acetate jacket; printed wraparound paper band; card slipcase. FIRST FRENCH EDITION.

Together, 2 works in 2 volumes, condition generally very good.
200/300

138. [ARTIST'S BOOKS]. CHAGALL, Marc (1887–1985). -- BACHELARD, Gaston (1884–1962). Drawings for the Bible. New York: Harcourt, Brace and Company, [1960].

Folio. 24 original color lithographs, 96 reproductions in black and white. Original lithographed boards by Chagall (tiny spots of rubbing at extreme ends, else fine); original unclipped dust jacket by Chagall (chipping along edges).

FIRST AMERICAN EDITION of Chagall 's biblically themed drawings of 1958–1959. His first set of biblical drawings was reproduced in Verve 33/34, and this second suite was first published in Verve 37/38 (double issue). Cramer 42; Mourlot 230–277; Sorlier 75.

2,000/3,000

139. [ARTIST'S BOOKS]. DALI, Salvador (1904–1989). Catalogue Raisonné. Edited by Ralf Michler and Lutz Löpsinger. Munich and New York: Prestel, 1994–95.

2 volumes, 4to. Illustrated. Original cloth; original dust jackets (small chip near foot of Vol. I). FIRST EDITION. Includes the raisonné for Dali's etchings, mixed-media prints, lithographs and wood engravings.

[With:] FIELD, Albert. *The Official Catalog of the Graphic Works of Salvador Dali*. [Astoria, New York:] The Salvador Dali Archives, [1996]. 4to. Numerous illustrations. Notices and errata leaf mounted on front pastedown. Original black cloth gilt; original dust jacket. FIRST EDITION.

200/300

140. [ARTIST'S BOOKS]. JOHNS, Jasper (American, b. 1930), artist. [Target for] Technics and Creativity II. New York: The Museum of Modern Art, 1971.

Small 4to. Offset lithograph of a target, unpainted, with unused watercolor pads and a brush inviting the user to collaborate with Johns in creating one's own version of his Target. Housed together in original folding embossed plastic box, with original booklet, prospectus, foam liner, and paint brush (still mounted as issued).

300/500

141. [ARTIST'S BOOKS]. MATISSE, Henri (1869–1954), artist. -- D'ORLEANS, Charles (1394–1465). Poèmes. Paris: [Mourlot Frères for] Teriade, [1950].

Folio. 100 lithographed sheets including 54 color lithographs by Matisse. Original lithographed wrappers, unsewn as issued; original glassine wrapper; original card slipcase (separation at top edge with tape repair).

LIMITED EDITION, number 1130 of 1230 copies SIGNED BY MATISSE on limitation. This was Matisse's last illustrated book. "In no other of Matisse's books does one feel the same sense of the artist's pleasure in his work as he plays here his subtle games with children's crayons" (Barr). Barr, pp. 272–273; Rauch 174; The Artist & the Book 202.

1,500/2,500

142. [ARTIST'S BOOKS]. PICASSO, Pablo (1881–1973), illustrator. -- ARISTOPHANES. Lysistrata. Translated and with an introduction by Gilbert Seddes. New York: The Limited Editions Club, 1934.

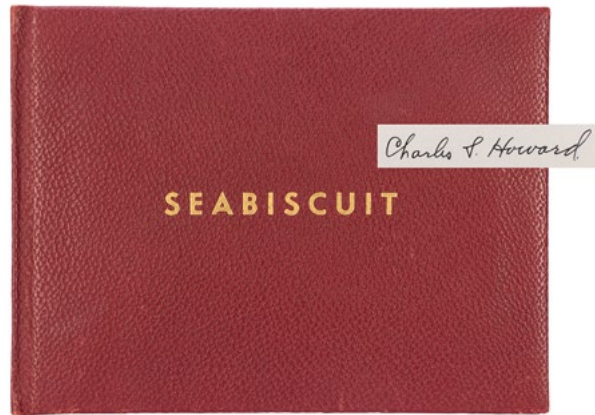
4to. (Very occasional spotting at margins). Printed in red and black, 6 etchings after Pablo Picasso. Original color pictorial boards with printed wraparound cover label (spine a bit sunned with few touches of wear at extreme ends); original blue paper-covered chemise (spine sunned); lacking slipcase.

LIMITED EDITION, number 633 of 1500 copies SIGNED BY PABLO PICASSO on the colophon. "The only American publication with original Picasso etchings" (The Artist and the Book) and one of only three classical literature texts illustrated by Picasso. George Macy considered this to be one of the finest editions printed by the Limited Editions Club. LEC Bibliography 57; The Artist and the Book 226; Goeppert 24; The American Livre de Peintre 39.

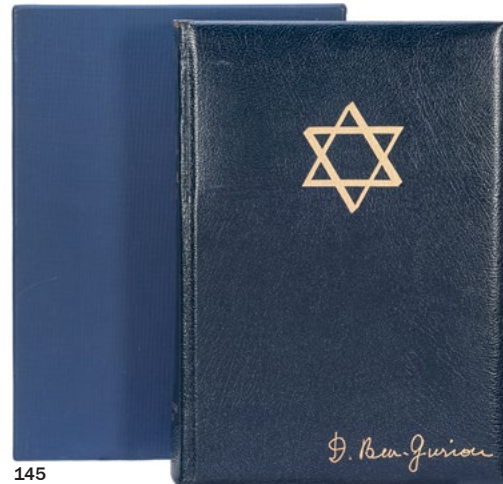
3,000/4,000



143



144



145

143. [AUTOMOTIVE]. GOURSAT, Georges ("Sem") (1863–1934). [Sem au Bois]. N.p., (Paris?) ca. 1908.

Color lithographic panorama conjoined on six sheets, presented in scroll form on a heavy card rod, with tie (few tiny stains, some paper repairs at ends). Overall size when fully opened, 13 ½ x 354"; 343 x 8,979 mm. The image depicts a long procession of early automobiles interspersed with carriages carrying Parisian aristocrats and even a Maharajah and his sons on the back of an elephant. This is a satirical depiction of members of the Jockey Club de Paris on an outing through the Bois de Boulogne park in Paris, headed to the races at Longchamp.

A RARE PANORAMA by one of the most prominent caricaturists of the Belle Epoque.

4,000/6,000

144. BECKWITH, B.K. **Seabiscuit: The Saga of a Great Champion**. With a foreword by Charles S. Howard. [New York:] Wilfred Crowell, 1940.

Oblong 8vo. Illustrated from photographs and drawings, many after Howard Brodie. Original gilt-lettered red padded pigskin (very tiny spots of rubbing at ends and corners, else fine). Provenance: Marianne Black (ownership signature on ffep).

LIMITED EDITION, one of 300 copies, this being unnumbered, presented to friends, family and business associates of Charles Howard, the owner of Seabiscuit. SIGNED BY HOWARD at the end of the foreword.

250/350

145. BEN-GURION, David (1886–1973). **Israel: A Personal History**. New York and Tel Aviv: Funk & Wagnalls and Sabra Books, [1971].

Royal 8vo. Numerous illustrations from photographs. Original padded blue morocco gilt, top edge gilt (a tiny spot of rubbing near head); original blue cloth slipcase.

FIRST EDITION, LIMITED ISSUE number 1199 of 2000 copies SIGNED BY BEN-GURION beneath frontispiece portrait. Ben-Gurion was the primary founder of the State of Israel and the first Prime Minister.

600/800

146. [BENTON, Thomas Hart (1889–1975), artist]. -- BAIGELL, Matthew. **Thomas Hart Benton**. New York: Harry N. Abrams, [1973].

Oblong 4to. Illustrated. Original full tan leather, front board and spine stamped in gilt, marbled endleaves (some rubbing, soiling to binding, text dampstained at inner margins, some dampstaining, soiling in text).

FIRST EDITION, LIMITED ISSUE, number 157 of 350 copies SIGNED BY BENTON.

100/200

147. BERENDT, John (b. 1939). **Midnight in the Garden of Good and Evil**. New York: Random House, 1994.

Small 4to. Original cloth-backed printed wrappers (some minor dust soiling to covers, light wear to corners).

FIRST EDITION, PROOF COPY, INSCRIBED BY BERENDT ON THE FRONT COVER. The book became a New York Times Best-Seller for 216 weeks following its debut and remains one of the longest-standing New York Times Best-Sellers. It was later adapted into the 1997 film with the same name starring John Cusack and Kevin Spacey.

200/300

148. BERRYMAN, John (1914–1972). **Homage to Mistress Bradstreet**. New York: Farrar, Straus and Company, [1964].

Tall 8vo. Original pictorial boards; original unclipped dust jacket (some light edgewear and sunning).

Second printing of the first edition, SIGNED BY BERRYMAN. The Pulitzer Prize-winner's first significant poem to receive national attention and positive responses from critics.

200/300

149. BEYLE, Marie-Henri ("Stendhal") (1783–1842). **Le Rouge et le Noir**. Paris: J. Hetzel, 1846.

Small 8vo. (Some spotting throughout). Half-title. Contemporary French quarter olive morocco, spine in 5 compartments with raised bands, gilt-lettering in two, others completely gilt (ends a bit rubbed).

FIRST SINGLE VOLUME EDITION. Originally published in 1831 in 2 volumes, this revolutionary bildungsroman explores the rise and fall of the romantic Julian Sorel and the exploration of Julian's own psychological and spiritual struggles, but also a satire of the clergy and French society in general. Stendhal is now credited as one of the fathers of psychological realism.

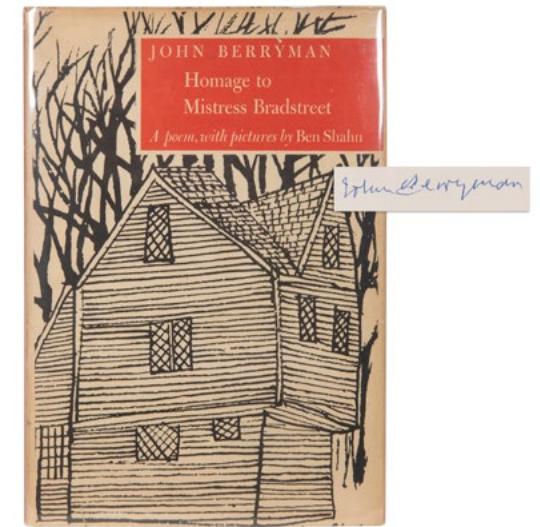
400/600

150. [BIBLE, in English]. BYFIELD, Mary (1795–1871), illustrator. **The Book of Common Prayer...** London: [Chiswick Press for] John Camden Hotten, 1863.

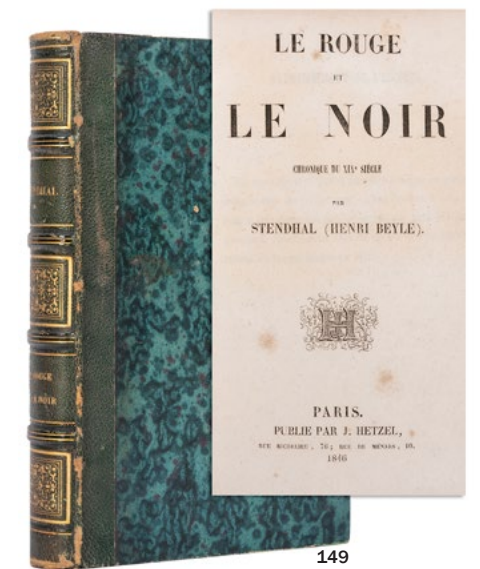
8vo. Engraved title-page printed in red and black within a woodcut border representing the Tree of Jesse, a full portrait of Queen Elizabeth on verso, every leaf of text surrounded by wood engraved borders by Byfield after designs by Holbein, Dürer, etc. in Queen Elizabeth's 1569 edition of *Book of Christian Prayers*. Modern crushed navy blue niger gilt, spine in 6 compartments with raised bands, gilt-lettering and tooling in all, all edges gilt, marbled endpapers, turn-ins gilt, GILT STAMP-SIGNED BY BAYNTUN-RIVIERE.

FIRST HOTTEN EDITION considered to be Byfield's masterpiece which McLean remarks in *Victorian Book Design* as a "triumph of printing as well as of illustration and typography." Keynes, p. 86.

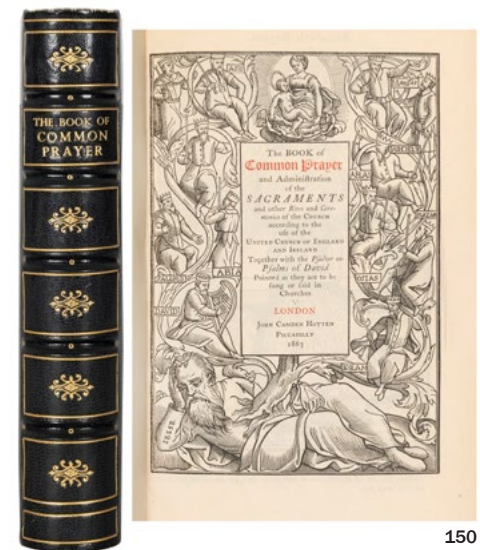
400/600



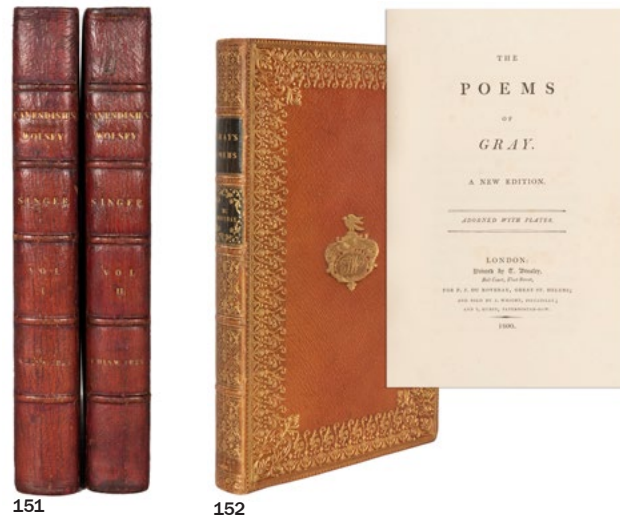
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151. [BINDING -- CHARLES LEWIS]. CAVENDISH, George (1497 - c. 1562). **The Life of Cardinal Wolsey and Metrical Versions from the original Autograph Manuscript, with Notes.** Chiswick: C. Whittingham for Harding, Triphook, and Lepard, 1825.

2 volumes, royal 8vo (252 x 152 mm). 9 engraved plates, including several portraits after Holbein (spotting mostly near margins of plates, also spotting to text near plates). Contemporary full-grain red morocco with a central gilt-stamped supralibros on both covers of Theodore Williams, spines in 6 compartments with raised bands, gilt-letting in 4, edges gilt, broad turn-ins with several gilt rules and rosette cornerpieces, BOUND BY CHARLES LEWIS (bookbinders' ticket in Vol. I). (Joints and extreme ends a bit darkened, small inked spot to fore edge of Vol. II but concealed by gilt).

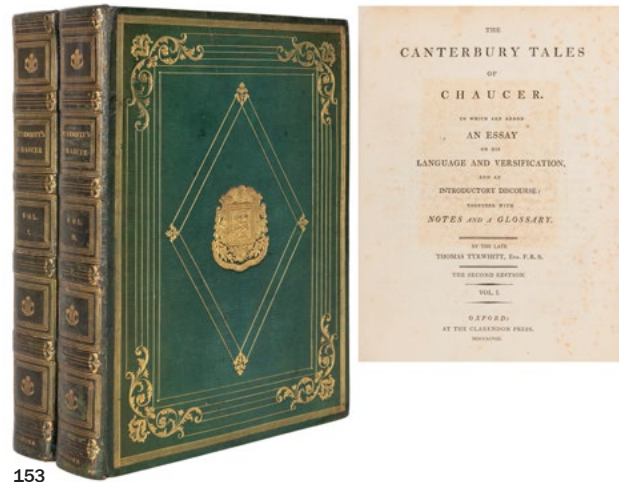
Provenance: Theodore Williams (1785-1875), bibliophile known for his "magnificent library, which he had sumptuously bound...The majority [of which] were the work of Charles Lewis" (See The Bibliographical Society of London, British Armorial Bindings, at the University of Toronto); old Sotheby's catalogue note pasted on front flyleaf.

FIRST EDITION, LARGE PAPER COPY, CITED BY LOWNDES in *Bibliographer's Manual* (London, 1869, see p. 931). Weinglass, pp. 155-157.

500/700

152. [BINDING -- CHARLES LEWIS]. GRAY, Thomas (1716-1771). **The Poems of...** London: T. Bensley for F. J. Du Roveray, 1800.

Royal 8vo (233 x 141 mm). EXTRA ILLUSTRATED WITH 14 ENGRAVINGS including plates by Fuseli (3 are proofs before letters) and plates by Westall for Sharpe's edition (spotting to plates, offsetting to text from plates). Contemporary full-grain tan morocco with a central gilt-stamped supralibros on both



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covers of Theodore Williams, spines in 6 compartments with raised bands, black leather gilt-letting pieces in 2, others completely gilt, edges gilt, gilt dentelles, BOUND BY CHARLES LEWIS (bookbinders' ticket).

Provenance: Theodore Williams (1785-1875), bibliophile known for his "magnificent library, which he had sumptuously bound...The majority [of which] were the work of Charles Lewis" (See The Bibliographical Society of London, British Armorial Bindings, at the University of Toronto); old Sotheby's catalogue note pasted on front flyleaf.

FIRST EDITION, LARGE PAPER COPY, CITED BY LOWNDES in *Bibliographer's Manual* (London, 1869, see p. 931). Weinglass, pp. 155-157.

153. [BINDING]. CHAUCER, Geoffrey (1340?-1400). -- TYRWHITT, Thomas (1730-1786), editor. **The Canterbury Tales of Chaucer...** Oxford: Clarendon Press, 1798.

2 volumes, 4to. (Some spotting). Engraved portrait frontispiece in Vol. I. Full contemporary green straight-grain morocco gilt framed with filigree corners, coat of arms of Oriel College, Oxford within central lozenge gilt, spines in 5 compartments with 4 flat bands gilt, Prince of Wales's feathers in three compartments, gilt-letting in remainder, all edges gilt, gilt dentelles and board edges (spines a bit darkened).

SECOND EDITION Published after Tyrwhitt's death as a "tribute of respect for the editor", incorporating the changes from his own annotated copy of the first edition of 1775. Chiefly regarded in its editorial practices of Chaucer including only words, phrases, and punctuation that Chaucer used himself drawing parallels to that of the work of Thomas Newton and his 1749 edition of Milton's "Paradise Lost". IN A PRIZE BINDING with a presentation inscription from the College dated 1822. Lowndes, p. 427.

800/1,200



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154. [BINDINGS]. -- [EASTON PRESS]. HEMINGWAY Ernest (1899-1961). [Works]. Norwalk, CT: The Easton Press, v.d.

19 volumes, tall 8vo. Illustrated. Original brown leather gilt, each with a central pictorial embossed design framed in gilt, all edges gilt, silk moiré endpapers. Publisher's bookplates laid in. AN ATTRACTIVE SET of this "Collector's Edition" of Hemingway's works.

300/500

155. [BINDINGS]. -- [EASTON PRESS]. PYLE, Howard, illustrator. [Legends of King Arthur...]. Norwalk: The Easton Press, 1996.

4 works in 4 volumes, 8vo. Illustrated. Publisher's black leather stamped in gilt and red, all edges gilt; in original cellophane wrappers. A FINE SET.

200/300

156. [BINDINGS]. -- [EASTON PRESS]. [The Civil War]. Norwalk, CT: The Easton Press, v.d.

33 volumes, 8vo. Numerous color frontispieces. Original pictorial dark blue niger stamped in grey and gilt, all edges gilt, silk moiré endpapers. Publisher's bookplates and prospectus' laid in. A FINE COLLECTION of historic works on the American Civil War by leading historians on the subject.

300/500

157. [BINDINGS]. -- [EASTON PRESS]. A library of 201 volumes published by the Easton Press related to literature and the classics, including:

DOYLE, Arthur Conan. [Sherlock Holmes]. 1981. 3 volumes. -- HELLER, Joseph. *Catch-22*. 1998. -- LEE, Harper. *To Kill a Mockingbird*. 2007. -- STEINBECK, John. *Grapes of Wrath*. 1997. -- KEROUAC, Jack. *On the Road*. 2001. -- TWAIN, Mark. *Adventures of Huckleberry Finn*. 1994. -- *Harvard Classics*. 45 volumes (of 50). -- And many others.

All in original leather bindings, edges gilt, condition fine. Complete list available upon request.

600/800

158. [BINDINGS]. -- [EASTON PRESS]. A group of 105 volumes published by the Easton Press related to Americana and politics, including:

FORD, Gerald. *A Time to Heal*. 1987. SIGNED BY FORD. -- CARTER, Jimmy. *Keeping Faith*. 1982. SIGNED BY CARTER. -- NIXON, Richard. *The Memoirs of...* 1988. 2 volumes. SIGNED BY NIXON. -- SANDBURG, Carl. *Abraham Lincoln the Prairie Years [and] the War Years*. 1995. 6 volumes. -- MILLER, Francis Trevelyan. *The Photographic History of the Civil War*. 1995. 10 volumes. -- And many others.

All in original leather bindings, edges gilt, condition fine. Complete list available upon request.

400/600



159



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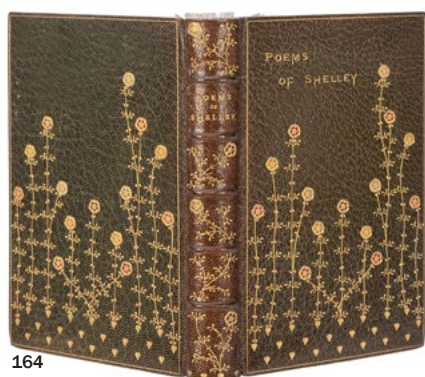
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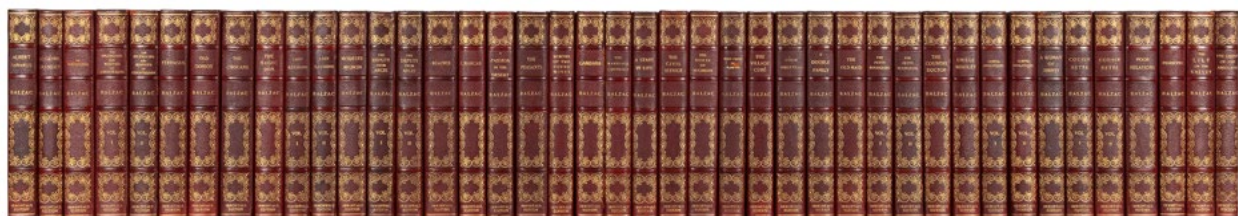
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159. [BINDINGS]. -- [EASTON PRESS]. A group of 74 volumes published by the Easton Press related to history, science, exploration and war, including:

CHURCHILL, Winston. *The Second World War*. 1989. 6 volumes. -- CHURCHILL, Winston. *My African Journey*. 1992. -- DARWIN, Charles. *The Descent of Man*. 1979. -- *The Story of Civilization*. 1992. 10 volumes (of 11) only. -- And many others.

All in original leather bindings, edges gilt, condition fine. Complete list available upon request.

400/600

160. [BINDINGS]. -- [EASTON PRESS]. A group of 22 volumes published by the Easton Press related to science fiction, including:

BRADBURY, Ray. *Fahrenheit 451*. 1991. -- POHL, Frederick. *Gateway*. 1986. SIGNED BY POHL. -- McCAFFREY, Anne. *Dragonflight*. 1988. SIGNED BY McCAFFREY. -- DICK, Philip K. *The Man in the High Castle*. 1995. -- WELLS, H.G. *The War of the Worlds*. 1999. -- ORWELL, George. *Nineteen Eighty-Four*. 1992. -- And many others.

All in original leather bindings, edges gilt, condition fine. Complete list available upon request.

300/500

161. [BINDINGS -- MONASTERY HILL]. FLOEGEL, Karl Friedrich (1729-1788). A hitherto unpublished typed manuscript for "A History of the Grotesque-Comical: A Contribution to the History of Mankind" [and] "History of Court Fools". Translated from the German into English by Walter W. Schmauch (1882-1957). Chicago: N.p., 1954.

Together, 2 works in 8 volumes, 4to. Illustrated with hundreds of plates (many folding and mounted), bookplates, real photo postcards, bookmarks, etc. Half dark blue niger, marbled sides, spines in 5 compartments with raised bands, central compartment with alternating lozenges with various color morocco inlays, central lozenge with a gilt device depicting a jester, gilt-lettering and central devices in remainder, top edges gilt, marbled endpapers, BY MONASTERY HILL BINDERY (few volumes with light rubbing at ends and joints).

[With:] SCHMAUCH, Walter W. A hitherto unpublished typed manuscript for "Allegory of Commerce [and] Aspects of the Man of Medicine". Chicago: N.p., 1949. 4to. Numerous illustrations including mounted stamps and three types of United States silver dimes. Full red niger, marbled sides, spine in 5 compartments with raised bands, central compartment with the Staff of Hermes inlaid with white and green moroccos, gilt-lettering and tools in remainder, top edge gilt, BY MONASTERY HILL BINDERY.

[With:] SCHMAUCH. A hitherto unpublished typed manuscript for "The Figurines of Ancient Tanagra". Chicago: N.p., 1951. 4to. Half blue niger, marbled sides, spine in 6 compartments with raised bands, gilt-lettering in three, central gilt devices in remainder, top edge gilt, BY MONASTERY HILL BINDERY (spine gently sunned).

Together, 4 works in 10 volumes. A lovely set of unpublished manuscripts by an author and translator known for his bibliographic studies and his histories of early illustrated works. 1,000/2,000

162. [BINDING]. [GUFL, Veremund (1705-1761)]. *Defensio iurium status ecclesiastici...* [Regensberg:] n.p., 1757.

Small 4to (203 x 170 mm). (Some spotting). CONTEMPORARY GERMAN CALF, sides elaborately decorated with borders of 3 roll tools and 3 single fillets gilt surrounding a central lozenge with drawer-handle, foliate and leaf design gilt and painted black and green, spine with drawer-handle and foliate tools and roll tool borders, edges gilt and gauffered (some light wear to gilt, lacking ties). Provenance: contemporary ownership inscription on front blank.

A FINE GERMAN MOSAIC BINDING.

800/1,200

163. [BINDING], INGRAM, James (1774-1850). *Memorials of Oxford*. Oxford: John Henry Parker, et al, 1837.

3 volumes, 4to (279 x 210 mm). 100 steel-engraved plates, many on india paper by John Le Keux after F. Mackenzie, numerous in text illustrations (some occasional spotting to plates). Full contemporary red tree calf ornately framed in gilt, spines in 6 compartments with raised bands, green leather lettering-pieces gilt in two, others completely gilt, edges gilt, gilt dentelles, marbled endpapers (few small scuff marks to covers). Provenance: Sir Henry Bellingham, 4th Baronet (1846-1921), his bookplate and ownership inscription.

FIRST EDITION, LARGE PAPER COPY on superior paper compared to that of the small paper copies. In an UNUSUAL BINDING. Cordeaux & Merry 26; Clary 6; Holloway 73.

600/800

164. [BINDING -- RAMAGE]. SHELLEY, Percy Bysshe (1792-1822). *Poems of...* Edited by Stopford A. Brooke. London and New York: Macmillan and Co., 1900.

12mo (152 x 95 mm). Half-title, engraved title-page vignette. Full contemporary olive morocco, covers with gilt floral pattern of tall stems with citrus, red and black inlay moroccos on the flower petals, a series of heart decorations near foot over covers, spine in 6 compartments with 5 raised bands, repeated floral pattern with morocco inlays in compartments, gilt-lettering in second compartment, all edges gilt, silk moiré endpapers, gilt dentelles of more floral patterns with morocco inlays, GILT STAMP-SIGNED BY RAMAGE (spine a bit sunned). From the "Golden Treasury Series".

AN ATTRACTIVE BINDING from this celebrated London bindery best known for their remarkably fine gilt work and craftsmanship.

800/1,200

165. [BINDING -- RIVIERE]. MALORY, Thomas, Sir (1400-1470). *Le Morte d'Arthur: The History of King Arthur and of his Noble Knights of the Round Table*. London: Jonathan Cape and the Medici Society Ltd., [1927].

Royal 8vo. Numerous color plates including frontispiece, title-page printed in blue and black. Full contemporary green levant with ornamental gilt border, black and citron morocco inlays of heraldic shield designs at corners, upper cover with a central pictorial design in various color morocco inlays of a woman shooting a bow with a quiver of arrows, spine in 6 compartments with raised bands, gilt-lettering in two, lettered devices in remainder, all edges gilt, marbled endpapers, turn-ins of gilt filets and cornerpieces, GILT STAMP-SIGNED BY RIVIERE & SONS (spine gently sunned, a bit of discoloration to gilt fore-edge at last few leaves).

A sumptuous binding executed by one of the leading binderies in London during the 19th and 20th centuries.

800/1,200

166. [BINDINGS & SETS]. BALZAC, Honoré de (1799-1850). *The Works of...* London, et al: [George Barrie & Son for] E.R. Dumont, 1901.

42 volumes, 8vo. Hand-colored etched frontispieces in each volume, numerous plates with captioned tissue guard. Contemporary full red grain morocco gilt, all edges gilt (spines a bit darkened, few spots of rubbing to some volumes, else fine).

LIMITED EDITION, ONE OF ONLY 40 SETS, of the "Immortal Edition" presented to various authors (see the signed limitation leaf in each volume). This set was presented to the French novelist and critic Paul Bourget (1852-1935) who was nominated for the Nobel Prize in Literature five times.

1,500/2,500

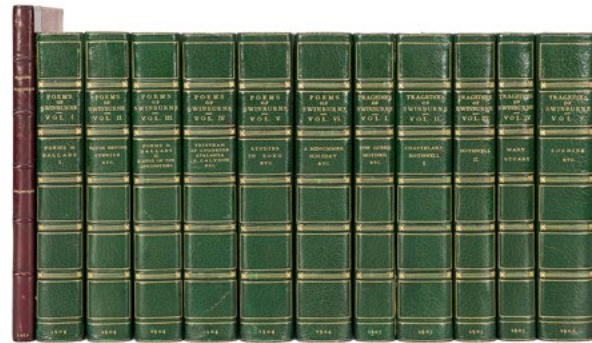
167. [BINDINGS & SETS]. GROTE, George (1794-1871). *History of Greece*. London: John Murray, 1846-56.

12 volumes, 8vo. Numerous engraved large folding maps and plans, many hand-outlined in color. Contemporary half red morocco, spines in 6 compartments with raised bands, gilt-lettering in two, central gilt palmette devices in others, top edges gilt (Vols. V and VI rebacked preserving original spines, evidence of bookplate removal on front pastedowns).

200/300



168



170

168. [BINDINGS & SETS]. MOORE, Thomas (1779–1852). **The Poetical Works of...** London: Longmans, Green, 1868–69.

10 volumes, small 8vo. Engraved frontispieces and additional engraved titles. Full contemporary green calf gilt, spines in 6 compartments with raised bands, leather–lettering pieces gilt in two compartments, gilt tooling in others, marbled edges, STAMP–SIGNED BY BICKERS AND SON.

[With:] BOSWELL, James. *The Life of Samuel Johnson*. London: John Murray, 1835. 10 volumes, small 8vo. Engraved frontispieces and additional engraved title–pages. Contemporary half calf, marbled sides, spines in 6 compartments with raised bands, leather lettering–pieces in two, gilt–tooling in remainder, top edges gilt. Provenance: Poett (bookplate).

[With:] TENNYSON, Alfred, Lord. *The Works of...* New York: Thomas Y. Crowell, [1902]. 10 volumes, 12mo. Photogravure frontispieces with printed tissue–guards, title–pages printed in red and black. Contemporary half calf, marbled sides, spines in 6 compartments with raised bands, lettering–pieces gilt in two, gilt–tooling in remainder, top edges gilt (spines gently sunned).

Together, 3 complete sets in 30 volumes, each finely bound, condition generally very good.

300/500

169. [BINDINGS & SETS]. PARKMAN, Francis (1823–1893). **[Works]**. Boston: Little, Brown, and Company, 1886–87.

10 volumes, 8vo. Numerous folding maps and steel–engraved plates. Contemporary half calf, marbled sides, green and orange sheep lettering–pieces gilt in two compartments, gilt tooling in remainder, all edges marbled. Provenance: Frank W. Stanley (book label).

200/300

170. [BINDINGS & SETS]. SWINBURNE, Algernon Charles (1837–1909). **Poems [and] Tragedies of...** London: Chatto & Windus, 1904–06.

11 volumes, 8vo. Mounted photogravure portrait frontispieces on india paper in final volumes. Contemporary half green morocco gilt, spine in 6 compartments with 5 raised bands gilt, top edges gilt, stamp–signed by Morrell. LIMITED ISSUE, number 54 of 110 copies of the “Large Paper Edition”. A FINE AND DESIRABLE SET of Swinburne’s works.

[With:] SWINBURNE. *Auguste Vacquerie*. Paris: Michel Levy, 1875. Original printed wrappers; folding chemise; morocco–backed slipcase gilt.

500/700

171. [BLACK SUN PRESS]. MacLEISH, Archibald (1892–1982). **Einstein**. Paris: The Black Sun Press, 1929.

4to. Portrait frontispiece of the author from original drawing by Paul Emile Becat. Original wrappers printed in black and red (some splitting along spine panel, browning to upper cover near head).

LIMITED EDITION, number 126 of 100 copies on Holland Van Gelder Zonen, from a total edition of 150. Minkoff 23; Mullay A9.

100/200

172. BLAINE, Mahlon (1894–1969), artist. **Nova Venus**. New York, 1938.

4to. 42 loose mounted plates of erotica and grotesque illustrations, text leaves and signed limitation leaf (as issued). (Few text leaves with some tears, some occasional rubbing to plates and mounts. Housed in original green cloth portfolio (some mild wear, soiling to portfolio). FIRST EDITION, LIMITED ISSUE, number 294 of 300 copies SIGNED BY BLAINE.

[With:] HUNT, Brian J., editor. *The Outlandish Art of Mahlon Blaine*. [Brian J. Hunt, 2009]. 4to. Illustrated. Original printed wrappers (minor rubbing, else fine. FIRST EDITION, LIMITED ISSUE, number 27 of 50 PRE–RELEASE PRESENTATION COPIES SIGNED BY HUNT. [With:] TRENARY, Roland. *Mahlon Blaine One–Eyed Visionary*. Washington: Grounded Outlet, 2013. 4to. Illustrated. Original printed wrappers (some mild rubbing to wrappers). FIRST EDITION. -- [With:] LEGMAN, G. *The Art of Mahlon Blaine*. Peregrine Books, 1982. 4to. Original printed wrappers (wrappers toned, soiled, rubbed, lower corner of text bumped). FIRST TRADE EDITION. [With:] BURROUGHS, Edgar Rice. *The Monster Men*. New York: Canaveral Press, 1962. 8vo. Illustrated by Blaine. Original full red cloth, front board and spine stamped in black (some light rubbing to binding); original dust jacket (spine sunned, some rubbing to jacket). FIRST CANAVERAL PRESS EDITION.

200/400

173. [BLAINE, Mahlon (1894–1969), illustrator]. **A group of 6 titles with original drawings to magician Joseph Dunninger, including:**

MORAND, Paul. *The Living Buddha*. New York: Henry Holt, [1928]. 8vo. Illustrated by Blaine. Original black cloth (worn, soiled, a few gutters starting); with a portion of the dust jacket affixed to the fep. Provenance: Joseph Dunninger (bookplate). FIRST EDITION WITH AN ORIGINAL ILLUSTRATION OF A MAN IN A SUIT BY BLAINE, INSCRIBED TO DUNNINGER. -- [With:] CLIFFORD, Sir Hugh. *Bushwacking*. New York: Harper & Brothers, 1929. 2 copies, 8vos. Illustrated by Blaine. Publisher’s bindings (some wear, soiling). Provenance: Joseph Dunninger (bookplates). FIRST EDITIONS, BOTH WITH ORIGINAL DRAWINGS BY BLAINE INSCRIBED TO DUNNINGER. -- HOUSMAN, Laurence. *The Adventures of Sindbad the Sailor...* New York: Three Sirens Press, [1936]. 8vo. Illustrated by Blaine. Original full pigskin (binding soiled, rubbed). FIRST EDITION THUS, WITH AN ORIGINAL DRAWING BY BLAINE INSCRIBED TO DUNNINGER ON THE HALF–TITLE. -- [With:] CLIFFORD, Sir Hugh. *The Further Side of Silence*. Garden City: Doubleday, Page, 1927. 8vo. Illustrated by Blaine. Original full black cloth, printed labels on front board and spine (some rubbing to binding); original dust jacket (tape repair on jacket verso, jacket spine sunned, jacket worn, soiled, torn). FIRST EDITION THUS, WITH AN ORIGINAL DRAWING BY BLAINE INSCRIBED TO DUNNINGER ON THE FRONT FLY–LEAF. -- [With:] STERNE, Laurence. *A Sentimental Journey Through France and Italy*. New York: Williams, Belasco, and Meyers, [1930]. 8vo. Illustrated by Blaine. Original full black cloth over beveled boards, front board and spine stamped in gilt (spine rubbed, gilt on spine faded, some rubbing to binding); original dust jacket (jacket spine toned and chipped, some wear, soiling, tears to jacket panels). FIRST EDITION THUS, WITH AN ORIGINAL EROTIC DRAWING BY BLAINE INSCRIBED TO DUNNINGER on the front free endpaper. -- [Also with:] a pair of works for the library of Joseph Dunninger with his bookplate and several original photographs of explorer Trader Horn with a young Dunninger.

Together, 8 works in 8 volumes.

400/600

174. BLAKE, William (1757–1827). -- PROKOSCH, Frederick (1908–1989), illustrator. **A group of 5 titles, including: To the Muses. -- Piping down the valleys wild. -- Infant Joy. -- How sweet I roam’d. -- The Tyger.** Grasse, France: The Prometheus Press, 1984.

5 volumes, 12mo. Text in manuscript, each with an original mounted watercolor frontispiece by Prokosch. Original wrappers sewn with silk cord, title label in manuscript affixed to upper covers; original acetate wrappers.

LIMITED EDITION, ONE OF 5 HAND–ILLUSTRATED COPIES individually numbered beta and gamma; each written on various types of paper and SIGNED BY THE ILLUSTRATOR on the limitation.

1,000/1,400

175. BLUME, Judy (b. 1938). **Superfudge**. New York: E.P. Dutton, [1980].

8vo. Original orange cloth–backed boards; original unclipped dust jacket.

FIRST EDITION with complete number line. The third novel in the Fudge series and winner of the 1990–91 BILBY award for early readers. A FINE COPY.

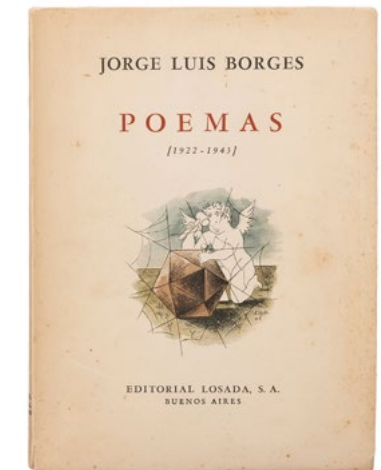
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173



174



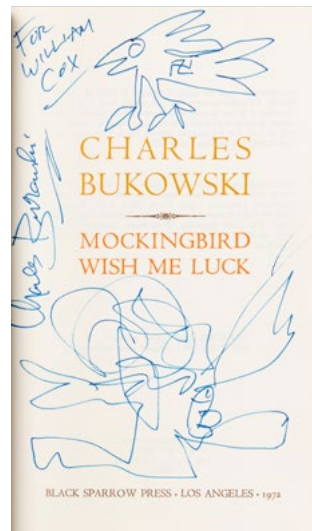
176

176. BORGES, Jorge Luis (1899–1986). **Poemas [1922–1943]**. Buenos Aires: Editorial Losada, [1943].

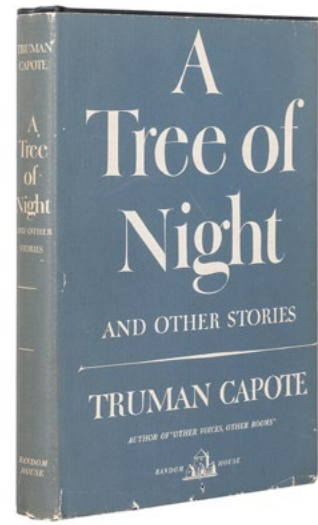
8vo. Original wrappers (some mild wear to wrappers, text toned, foxed at margins); original dust jacket with fold–over flaps (jacket toned, foxed, some marginal wear, occasional soiling).

FIRST EDITION. Borges was one of the most influential Spanish–Language writers of the 20th century.

200/300



178



181



183

177. [BOXING]. A group of 8 titles, including:

DEMPSEY, Jack. *Championship Fighting*. New York: Prentice-Hall, [1950]. 8vo. Original maroon cloth lettered in white. FIRST EDITION, REVIEW COPY WITH SLIP. PRESENTATION COPY FROM DEMPSEY TO FRANK MASTRO: "To my little pal, Frankie Mastro, thanks partner, Jack Dempsey". Mastro was also the recipient of the publisher's review slip. -- GRAZIANO, Rocky. *Somebody Up There Likes Me*. New York: Simon and Schuster, 1955. 8vo. Original cloth-backed boards; original unclipped dust jacket (heavily chipped). FIRST EDITION, INSCRIBED BY GRAZIANO TO MASTRO.

And several others. Provenance: From the Estate of Frank Mastro, former boxing writer for the Chicago Tribune.

200/300

178. BUKOWSKI, Charles (1920-1994). *Mockingbird Wish Me Luck*. Los Angeles: Black Sparrow Press, 1972.

8vo. Original printed wrappers (spine sunned).

FIRST EDITION, paperback issue, one of 2515 copies. PRESENTATION COPY INSCRIBED BY BUKOWSKI WITH TWO DRAWINGS to William Cox. Bukowski's second full-length collection of poems published by Black Sparrow Press. Krumhansl 41b.

250/350

179. CAIN, James (1892-1977). A group of 3 typed letters signed ("Jim") to agent H.N. Swanson, Hollywood, 1943-44.

Single pages, 8vo and 4to, on various letterhead, old folds. Contains legal matters regarding Cain and the Swanson Agency. In a letter dated 12 October 1943, Cain mentions producer Benedict Bogeaus' film "Bridge of San Luis Rey" which Cain has uncredited contributions to the script, writing to "Swannie" that it would be a good idea for Bogeaus to send over a script.

200/300

180. CAPOTE, Truman (1924-1984). *Local Color*. New York: Random House, [1950].

8vo. Numerous full-page illustrations from photographs by Henri Carter-Bresson, Cecil Beaton, Karl Bissinger, etc. Original cloth-backed pictorial boards, red top edge; original unclipped dust jacket (light toning to spine, some minor edgewear).

FIRST EDITION, of the author's third book, SIGNED BY CAPOTE. Wilson A3a.

200/300

181. CAPOTE, Truman (1924-1984). *A Tree of Night and Other Stories*. New York: Random House, [1949].

8vo. Original black cloth, blue top edge; original unclipped dust jacket (spine panel lightly sunned, few tiny spots of edge wear). FIRST EDITION, of Capote's second novel and his first collection of short stories. Wilson A2a.

200/300

182. CAPOTE, Truman (1924-1984). *The White Rose*. Newton, Iowa: Tamazunchale Press, 1987.

64mo. Tipped-in color printed photograph facsimile of the White Rose paperweight. Original publisher's gilt-decorated white parchment paper boards, all edges gilt, Cockerell marbled endpapers.

LIMITED EDITION, number 126 of 250 copies of one of Capote's best-loved stories.

150/250

183. CAPOTE, Truman (1924-1984). A group of 5 first editions, including:

Other Voices, Other Rooms. New York: Random House, [1948]. 8vo. Original beige cloth, blue top edge; original unclipped dust jacket. FIRST EDITION of Capote's first book written when he was just 23. Wilson A1a. -- *The Grass Harp*. New York: Random House, [1951]. Original rough beige linen; original price clipped dust jacket. FIRST EDITION, FIRST PRINTING (stated on copyright). In the FIRST ISSUE binding of Capote's second novel. Wilson A4a. -- *The Muses are Heard*. New York: Random House, [1956]. Original black cloth stamped in several colors; original unclipped dust jacket. FIRST EDITION.

And two others, all 8vo, condition generally very good.

200/300

184. CAPOTE, Truman (1924-1984). A group of 3 signed limited editions, including:

Other Voices, Other Rooms. Franklin Center, PA: The Franklin Library, 1979. Illustrations by Bob Dacey. Original dark brown leather gilt, all edges gilt. LIMITED EDITION, SIGNED BY CAPOTE on an inserted leaf as issued. -- *Music for Chameleons*. New York: Random House, [1980]. Original brown cloth gilt; original card slipcase. FIRST EDITION, LIMITED ISSUE, number 90 of 350 copies SIGNED BY CAPOTE. -- *One Christmas*. Maryland: Random House, 1983. Original cloth gilt; original slipcase with pictorial label; unopened in original cellophane. LIMITED EDITION, number 49 of 500 copies SIGNED BY CAPOTE.

Together, 3 works in 3 volumes, all 8vo, ALL SIGNED BY CAPOTE.

300/500

185. [CAPOTE, Truman (1924-1984)]. A pair of works from his personal library, including:

AVEDON, Richard and Truman Capote. *Observations*. New York: Simon and Schuster, [1959]. Folio. Numerous photographs by Avedon. Original printed boards (light wear at ends); acetate jacket; original printed slipcase (some spotting, some separation along spine panel). FIRST EDITION. Number 431 in the Gotham Book Mart catalogue.

GOAD, Craig M. *Daylight and Darkness, Dream and Delusion: The Works of Truman Capote* [in: *The Emporia State Research Studies, Vol. XVI, No. 1*]. Emporia, September 1967. 8vo. Original printed wrappers (some sunning or browning to covers). Number 631 in the Gotham Book Mart catalogue.

BOTH COPIES STAMPED WITH "FROM THE LIBRARY OF TRUMAN CAPOTE" and were removed from his New York apartment at the U.N. Plaza by Gotham Book Mart. "Gotham Book Mart purchased the New York City library of Truman Capote from his estate and catalogued, appraised and sold his manuscript archives on behalf of the Capote estate" (see Gotham catalogue "Books from the Library of Truman Capote, with Important Additions").

300/500

186. CASTIGLIONE, Baldassare (1478-1529). *Il Cortegiano, or The Courtier*. Edited by A.P. Castiglione. London: W. Bowyer for the editor, 1727.

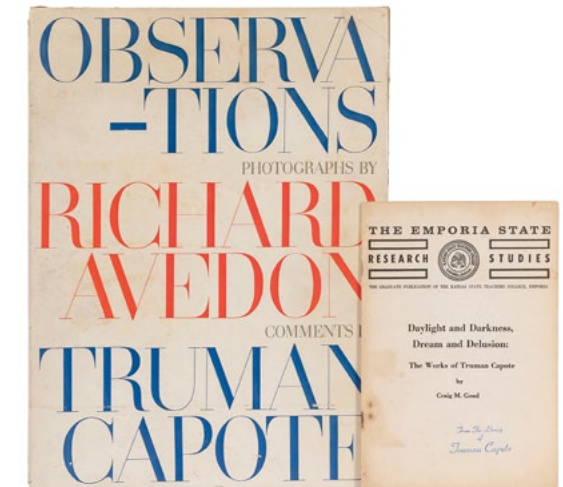
4to (244 x 194 mm). Engraved portrait frontispiece by G. Virtue after Raphael (some light browning to title-page and frontispiece margins). Full contemporary calf twice ruled in gilt, neatly rebacked preserving original spine, salmon morocco lettering-piece gilt. Provenance: engraved royal bookplate with single letter cypher ("C" with crown).

FIRST EDITION OF THIS ENGLISH TRANSLATION. First published in 1528 at the Aldine Press, the work shaped and changed the culture of the European upper classes in the Renaissance by celebrating the characteristics of the ideal aristocrat and "has remained the perfect definition of a gentleman ever since" (PMM). Lowndes, p. 386; NCBEL II, 1543; PMM 59 (first edition).

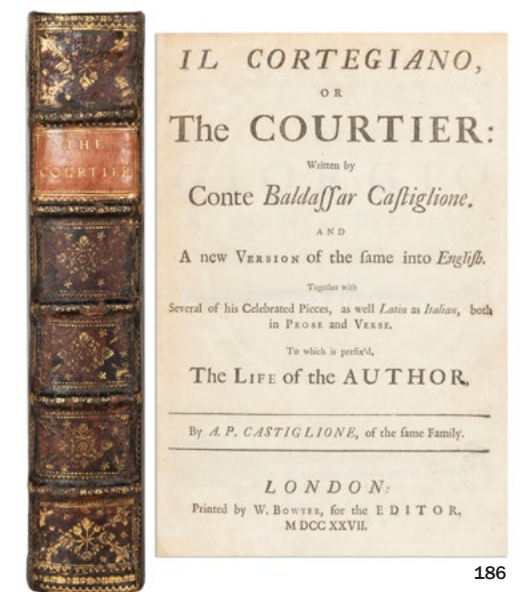
350/450



184



185



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187. CERVANTES SAAVEDRA, Miguel de (1547–1616). *El Ingenioso Hidalgo Don Quixote de la Mancha*. Paris: Julio Didot Mayor, 1827.

32mo (121 x 76 mm). Half-title, engraved title-page, engraved portrait frontispiece and numerous steel-engraved plates, double-page engraved map at end. Full cathedral blindstamped red calf with a central coat of arms below the arches of the sponsor Joaquin Maria de Ferrer (1777–1861), spine further blindstamped with a cathedral design and a central windmill device, all edges gilt, gilt dentelles, marbled endpapers, STAMP-SIGNED BY SIMIER R. DUROL (spine gently sunned, few small spots of rubbing to extreme ends and covers).

Provenance: Domingo de Monte (1804–1853), the Cuban author's gilt morocco bookplate stamped "Ex Museo del Montino". Del Monte was an important Cuban author and one of the most influential intellectuals in Cuba at the time; Domingo Guillermo de Arozarena (dated gift inscription from Ramon Zambrana, 23 October 1862); gift inscription to a "Doctor Baldwin" dated 1900 from Bora Adel Morley(?).

RARE MINIATURE EDITION "in which Jules Didot, desiring to associate his fame with that of Cervantes, has invented and made use of a new size in letters; and, overcoming all the difficulties which the art presented, has achieved a miniature edition which is not only equal to the best of its kind executed in London and Paris, but exceeds them in beauty and clarity; printing in one column what is usually printed in two, the better to wield the minute letters which had until then been considered impossible to wield." Brunet 1:52051; Palau 52051; Rius 79.

400/600

188. [CHARLES I.]. A manuscript receipt signed ("Law. Squibb") for money given to raise King Charles's forces in 1662.

Parchment slip (51 x 384 mm), folded, small hole. Included with a TLS from The British Library identifying the subjects addressed. The receipt for £250 is addressed to Job Harby, Baronet; and John Wolstenholme, John Jacob, Nicholas Crispe, John Harrison and John Shaw, Knights, farmers of the customs and duties for all England and for monies received in the port of London for one year ending at the Feast of St. Michael the Archangel next [i.e. 29 September] 1663. It is signed by Lawrence Squibb, one of the four Tellers of the Exchequer. Harby was a London merchant and around this time was petitioning the Crown for relief with regards to money he had advanced Charles I.

200/300

189. [CHARLES I EXECUTION]. A perfect diurnal of some passages in parliament and daily proceedings of the army under his excellency Lord Fairfax, Number 288. [London: E.G. and F.L. for F. Coles and L. Blaiklark, 29 January – 5 February, 1648[1649].

8vo. 4 leaves, unbound. Issue announcing the execution of the King. Provenance: Lot 302, sold 12 December 1994 at Sotheby's London.

300/500

190. [ELIZABETH I (1533–1603)]. A 17th century manuscript of a sermon preached at the Queen's funeral. Circa 28 April 1603.

27pp. [22pp. of Latin text in a contemporary hand, 5 blank leaves]. 8vo (203 x 159 mm). Original stitched wrappers, hand-titled on upper cover (some creases, some soiling with few small stains to covers). Includes translation into modern English. Provenance: Lot 300, sold on 20 January 1997 at Locke & England. "After her death on 24th March 1603, the body of Queen Elizabeth I was placed inside a lead coffin and carried by night in a torchlit barge along the Thames from Richmond Palace to Whitehall. There, the Queen was to lie in state until her funeral, giving time for the new king, King James I (VI of Scotland) to travel down to London. While the coffin lay in state, a life-size effigy of the Queen, dressed in her royal robes, was placed on top of it to act as a symbol of the monarchy while there was no monarch in England" (Tudor Society).

800/1,200

191. FAIRFAX, Thomas, 3rd Lord of Cameron (1612–1671). A group of 9 pamphlets regarding Fairfax's campaign in the West, comprising:

Sir Thomas Fairfaxes taking of Dennis Castle, and Felford Haven... London: Printed for Matthew Walbanke, March 26, 1646. Wing M85 (TWO COPIES ONLY). -- BRISTOL, George Digby, Earl. *The Lord George Digby's Cabinet and Dr Goff's Negotiations...* London: for E. Husband, March 26, 1646. Wing B4763. -- [RUSHWORTH, John]. *A Letter from Sir Thomas Fairfax's Army now in Truro*. London: for J. Wright, 17 March, 1645[6]. Wing R2320. -- *A Letter...concerning Sir Tho: Fairfax's Gallant Proceedings in Cornwall*. London: for E. Husband, March 7, 1645[6]. Wing R2322. -- *A More Full and Exact Relation...of the several Treaties between Sir Tho. Fairfax and Sir Ralph Hopton*. London: for E. Husband, March 18, 1645[6]. Wing R2327. -- *Sir Ralph Hoptons and All his Forces comming in to the parliament*. London: for Edward Husband, 16 March, 1646. Wing R2330. -- *Englands Remembrancer...Or, A Catalogue of all or most of the Severall Victories...* London: for Tho. Underhill, Febr. 4th, 1645[6]. Wing E3032. -- [PETERS, Hugh]. *Master peters Messuage from Sir Thomas Fairfax*. London: for Matthew Walbancke, 22 March, 1645[6]. Wing P1711. -- *A Just Apologie for An Abused Armie...* London: for H. Overton, 1646. Wing G71.

Together, 9 works in 9 volumes, all small 8vo, in various bindings including four with a supralibros of the Fairfax coat of arms. Provenance: Albert Kirby Fairfax, 12th Lord Fairfax of Cameron (1870–1939), engraved armorial bookplates in each volume; Lot 240, sold on 14 December 1993 at Sotheby's London.

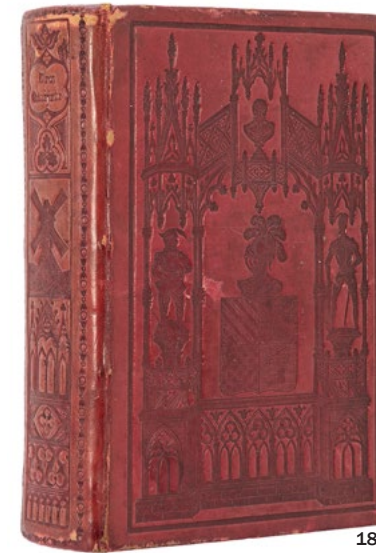
600/800

192. CHILD, Julia (1912–2004). *From Julia Child's Kitchen*. New York: Alfred A. Knopf, 1975.

Royal 8vo. Illustrations from photographs and drawings by Paul Child and additional technical photographs by Albie Walton. Original color pictorial cloth, blue top edge; original printed dust jacket (few spots of old adhesive near edges, tiny chip near head, closed tear at front hinge); original pictorial slipcase with wraparound printed label (some light edgewear, small tape repair at corner). Provenance: ownership inscription dated 1976 at gutter of ffep.

FIRST EDITION, LIMITED ISSUE, number 806 of 1500 copies SIGNED BY BOTH JULIA AND PAUL CHILD.

500/700



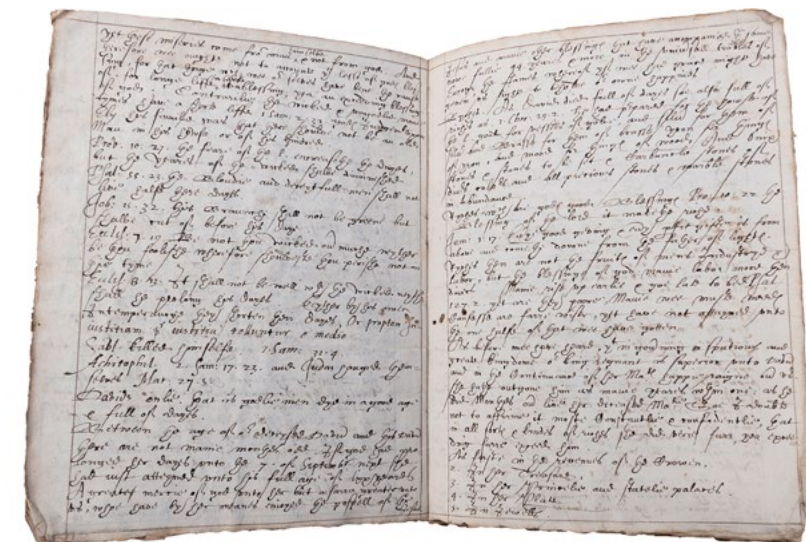
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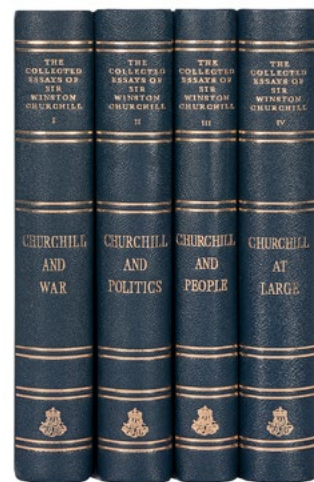
193

193. [CHILDREN'S LITERATURE]. SMITH, Jessie Willcox (1863–1935). **Mother Goose**. New York: Dodd, Mead & Company, 1914.

Oblong 8vo. 12 color plates including frontispiece, 5 half-tone plates, numerous in-text illustrations. Original black cloth with full pictorial color illustration heightened in gilt mount on upper cover (joint repaired at p. 30, else fine); original pictorial printed presentation box (two flaps detached but present, separation at edges of lid).

FIRST JESSIE WILCOX SMITH EDITION. This work “was an instant success and the series of illustrations ranks among the finest ever rendered for these classic nursery rhymes” (Nudelman, Jessie Wilcox Smith: American Illustrator p. 37). A near fine copy with the RARE PRESENTATION BOX.

300/500



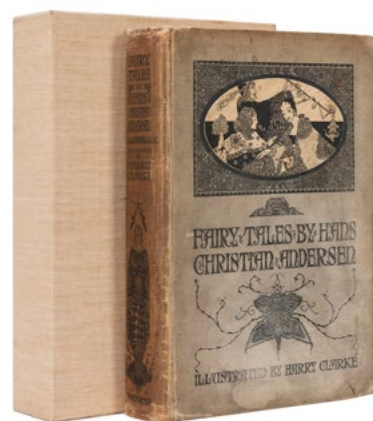
194

194. CHURCHILL, Winston Spencer (1874–1965). **The Collected Essays...** Edited by Michael Wolff. [Bristol: Western Printing Services for] Library of Imperial History, [1976].

4 volumes, royal 8vo. Original quarter blue morocco gilt, top edges gilt. Provenance: P.S. McMillan Esq., Marine Survey Office (TLS from the chairman of the publisher acknowledging receipt of McMillan's order for the first volume of the set).

LIMITED EDITION, number 271 of the “Centenary Edition”, each volume laid in with the publisher's limitation slip. This is the first collected edition of Churchill's essays and articles and was restricted to owners of the 34-volume Collected Works that was also published by the Library of Imperial History. Cohen A286.

950/1,100



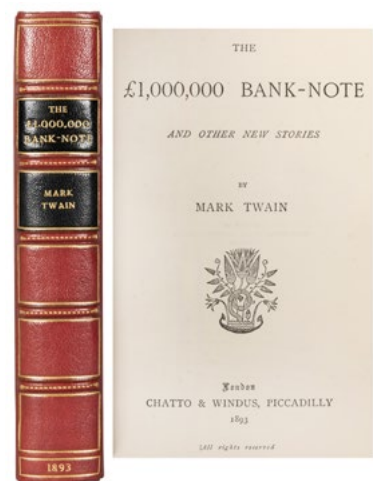
195

195. CLARKE, Harry (1889–1931), illustrator. -- ANDERSEN, Hans Christian (1805–1875). **Fairy Tales**. London: George G. Harrap & Company, [1916].

4to. (Several small marginal tears throughout, large tear to margin on p. 171; not affecting text). 40 plates, (16 tipped in color plates with printed tissue guards), numerous decorations and head-pieces by Clarke. Original pictorial cloth, top edge gilt, others uncut (spine heavily sunned, some staining or darkening to covers, extreme ends worn with repairs, both free endpapers removed, hinges cracked and repaired with tissue); cloth chemise; slipcase.

FIRST TRADE EDITION, of the Irish illustrator's sought after first book. Clarke was a leading figure in the Irish Arts and Crafts Movement whose illustrated books are becoming rarer on the market.

200/300

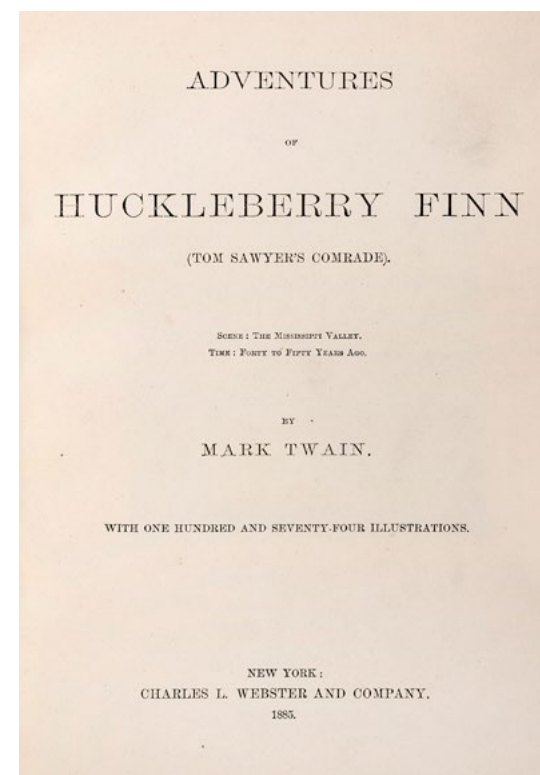
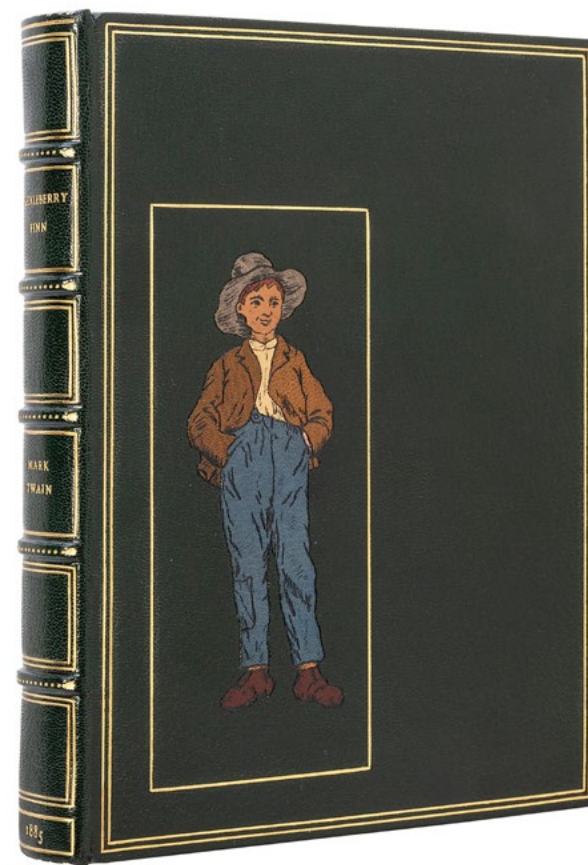


196

196. CLEMENS, Samuel Langhorne (“Mark Twain”) (1835–1910). **The £1,000,000 Bank-Note and Other New Stories**. London: Chatto & Windus, 1893.

8vo. Half-title, 32pp. publisher's catalogue at end. Full red morocco gilt, spine in 6 compartments with raised bands, two black morocco lettering-pieces gilt, all edges gilt, marbled endpapers, turn-ins with gilt fillets, GILT STAMP-SIGNED BY BAYNTUN-RIVIERE; original pictorial red cloth bound in at end. FIRST UK EDITION. BAL 3436.

500/700



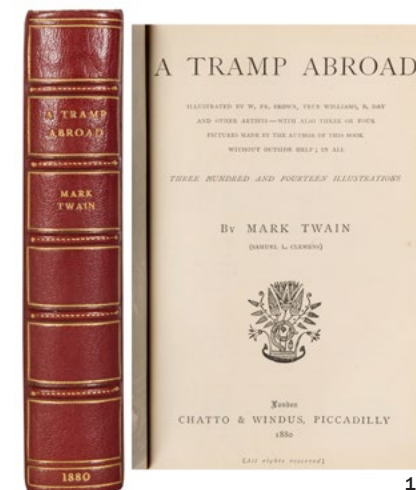
197

197. CLEMENS, Samuel Langhorne (“Mark Twain”) (1835–1910). **The Adventures of Huckleberry Finn**. New York: Charles L. Webster and Company, 1885.

8vo (210 x 159 mm). (Without blanks). Half-title, lithographic frontispiece by E. W. Kemble with tissue-guard, photographic portrait frontispiece of the bust of Mark Twain by Karl Gerhardt (BAL state 1), in-text illustrations throughout. Full green morocco twice ruled in gilt, upper cover with various color morocco inlays depicting Huck Finn within gilt frame, spine in 6 compartments with 5 raised bands, gilt-lettering and framing in compartments, all edges gilt, marbled endpapers, gilt turn-ins, GILT STAMP-SIGNED BY BAYNTUN-RIVIERE; original cloth bound in at end; folding box.

FIRST AMERICAN EDITION, EARLY STATE, with the following issue points: the title leaf is either in the second or third state (first state only noted in the prospectus; no copy has ever been seen or reported); first state portrait frontispiece; first state of p. 9 with “decided” for “decides”; first state of p. 13 with “Him and Another Man” plate incorrectly listed as being on p. 88; first state of p. 57 with “was” for “saw”; BAL first state of pagination on p. 155. BAL 3415; Grolier, 100 American, 87; Johnson, pp. 43–50; MacDonnell, Firsts, Vol. 8, No. 7/8, p. 31.

4,000/6,000



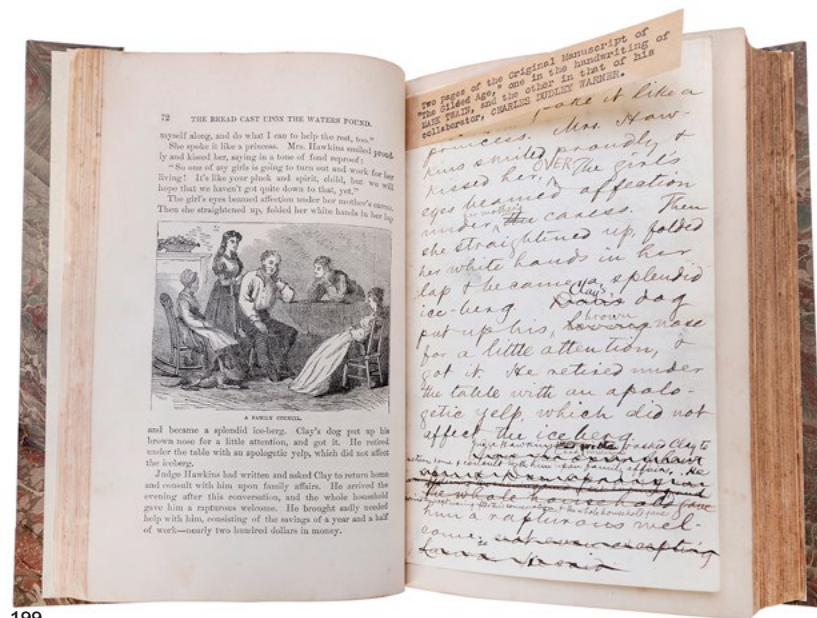
198

198. CLEMENS, Samuel Langhorne (“Mark Twain”) (1835–1910). **A Tramp Abroad**. London: Chatto & Windus, 1880.

8vo. Numerous plates and in-text illustrations by W. Fr. Brown, True Williams, B. Day, and other artists including the author. Full red morocco gilt, spine in 6 compartments with raised bands, gilt-lettering in two, all edges gilt, marbled endpapers, turn-ins with gilt fillets, GILT STAMP-SIGNED BY BAYNTUN-RIVIERE; original pictorial red cloth bound in at end.

FIRST UK EDITION. BAL 3386.

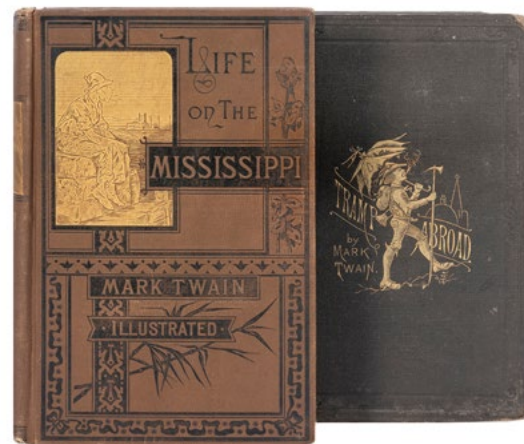
600/800



199

beginning "She spoke it like a princess. Mrs. Hawkins smiled proudly and kissed her over the girls eyes...", approx. 177 words on verso and recto, numerous holographic emendations and corrections, tipped with the original printed slip that was originally issued with these manuscript pages in the "Autograph Edition" of Twain's Works which the purchaser had the option of including at additional cost. The other leaf is in Dudley's hand and is numbered 1446 at the top (this would later be changed as the page count of the text ends at p. 574). BAL 3357; Johnson pp. 17-22; McBride pp. 28-30.

6,000/8,000



200

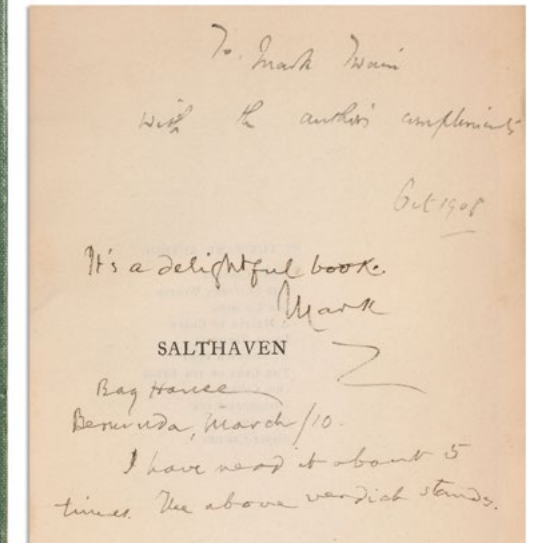
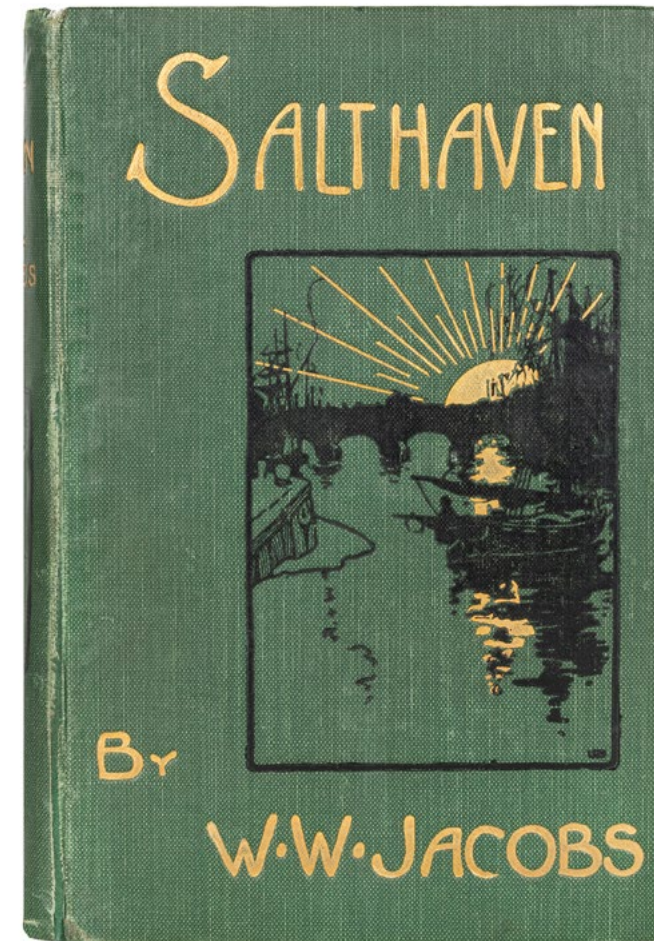
200. CLEMENS, Samuel Langhorne ("Mark Twain") (1835-1910). *Life on the Mississippi*. Boston: James R. Osgood and Company, 1883.

Large 8vo. Wood-engraved plates and numerous wood-engraved illustrations in text. Original publisher's brown decorated cloth, upper cover and spine blocked in black and gilt (a bit of light rubbing at extreme ends, hinge cracked near center of text block, several quires starting). Provenance: Charlie Gay (booklabel), co-editor and owner of The Big Rapids Pioneer newspaper located in Big Rapids, Michigan; early gift inscription from Gay to an indecipherable recipient.

FIRST EDITION, TRUE FIRST STATE, with the tail-piece on p. 441 depicting an urn, flames and the head of Twain, and the caption on p. 443 reading "The St. Louis Hotel." BAL 3411.

[With:] TWAIN. *A Tramp Abroad*. Hartford: American Publishing Company, 1880. Large 8vo. Engraved portrait of Clemens by J.A.J. Wilcox (BAL state B, no priority), engraved frontispiece captioned "Titan's Moses (BAL second state), profusion of illustrations; advertisement for The Innocents Abroad on p. [632]. Original dark brown gilt-decorated cloth, heavy "1" stamped on lower cover [see below]. (Extreme ends and edges a bit worn, evidence of bookplate removal on front pastedown). FIRST EDITION. According to BAL, some copies have been heavily blindstamped on the lower cover immediately below the publisher's device (as here). "It is possible that each numeral identifies a specific agent (the book was sold by subscription) and was designed to permit detection of any agent who violated the publisher's rule which forbade the sale of copies to retail bookstores". BAL did not observe a copy with this numeral "1" on the cover. BAL 3386.

600/800



MARK TWAIN'S PERSONAL COPY FROM HIS MOST BELOVED AUTHOR

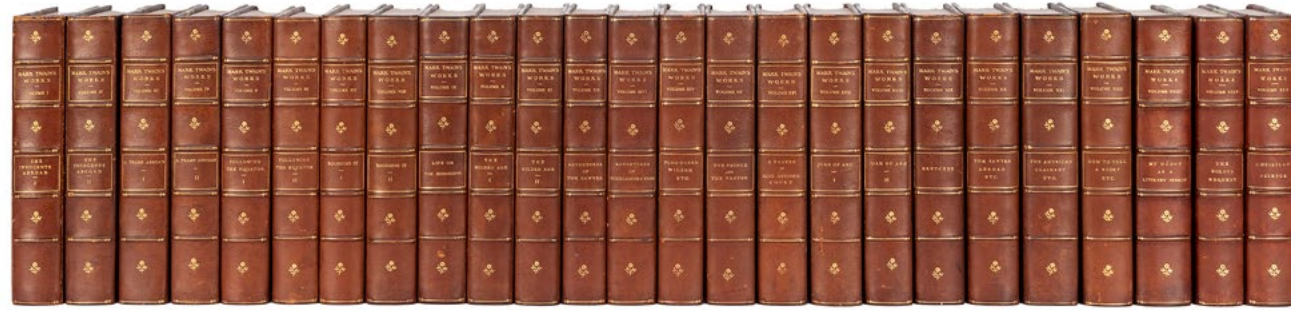
201. [CLEMENS, Samuel Langhorne ("Mark Twain") (1835-1910)]. -- JACOBS, W.W. *Salthaven*. London: Methuen & Co., [1908].

8vo. (Few stains to pp. 156-157). 13 plates by Will Owen. Original pictorial cloth stamped in black and lettered in gilt (recased, light rubbing at extreme ends, front hinge cracked); folding box.

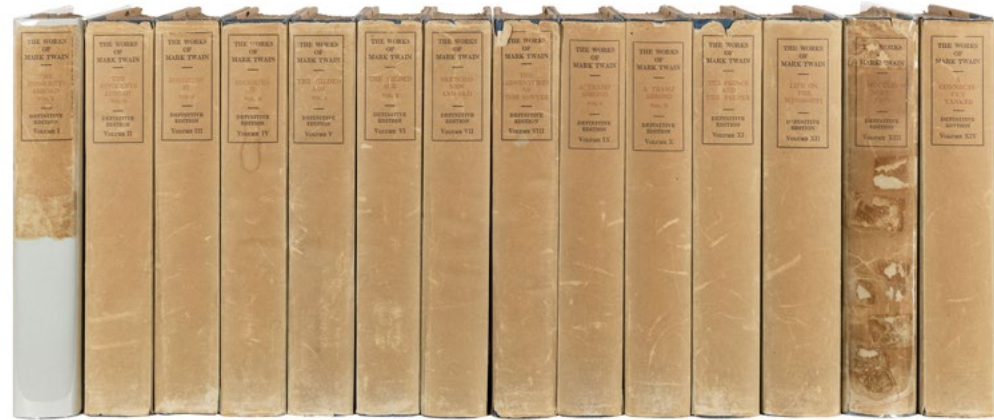
FIRST EDITION, PRESENTATION COPY INSCRIBED TO MARK TWAIN FROM THE AUTHOR on the half-title. TWAIN'S PERSONAL COPY, SIGNED AND DATED ON THE FRONT PASTEDOWN BY TWAIN AND ADDITIONALLY INSCRIBED on the half-title: "It's a delightful book. Mark". Below, Twain further reaffirms his previous statement, apparently in passing the book to someone else: "Bog House, Bermuda, March/10. I have read it about 5 times. The above verdict stands". Evidently, Twain found Chapter Five especially praiseworthy. On two pages he has annotated the text with over 90 words calling the book "refreshingly sweet & clean & delicate". Includes numerous corrections throughout in presumably Twain's hand.

In *Mark Twain's Letters*, Vol. VI, Albert Bigelow Paine comments that "Clemens was a great admirer of the sea stories of W.W. Jacobs and generally kept one or more of this author's volumes in reach of his bed, where most of his reading was done". In a letter dated 28 October 1908 to Jacobs, Twain thanks the author for sending him this copy of *Salthaven* and that he will begin pass the book around. He applauds the author by placing *Salthaven* next to Jacobs' *Dialstone Lane* "because I think it has a fair and honest right to that position".

25,000/35,000



202



203

202. CLEMENS, Samuel Langhorne ("Mark Twain") (1835–1910). **The Writings of...** Hartford: American Publishing Co., 1899–1907.

25 volumes, 8vo. Engraved titles on india paper designed by Tiffany & Co. and etched by W.H.W. Bicknell, NUMEROUS ENGRAVINGS, 18 OF WHICH ARE SIGNED BY THEIR RESPECTIVE ARTIST, including: Karl Gerhardt, Peter Newell, Charles N. Flagg, A.B. Frost, E.W. Kemble (the artist who illustrated the frontispiece and other illustrations in the first editions of *Huckleberry Finn* and also in *Puddin'Head Wilson*), Dan Beard, et al. In the *Huckleberry Finn* volume, Karl Gerhardt who designed the marble bust of Twain that appears in the first edition, signs the frontispiece also of a bust of Twain designed by the artist. Original subscriber's crushed olive morocco gilt, marbled sides, 6 compartments with raised bands, gilt-lettering in two, gilt centerpieces in others, top edges gilt, others uncut, gilt dentelles, marbled endpapers (spines uniformly sunned).

LIMITED EDITION, number 233 of 512 copies of the "Autograph Edition" for subscribers SIGNED BY MARK TWAIN and additionally signed by Charles Dudley Warner in Volume X (The Gilded Age) on the limitation. Warner was a friend of Mark Twain with whom he co-authored this novel with.

THE RAREST AND MOST DESIRABLE OF ALL THE TWAIN SETS. BAL 3456.

8,000/12,000

203. CLEMENS, Samuel Langhorne ("Mark Twain") (1835–1910). **The Writings of...** New York: Gabriel Wells, 1923–1925.

37 volumes, 8vo. Engraved title vignette, numerous photogravures and plates including frontispiece after drawings, paintings, etc. by various artists; each with printed tissue guards. Original blue cloth-backed boards, printed spine labels, edges uncut (some worming to cover fore-edges to Vols. XVI and XVII, else fine); original printed dust jackets (spine panels uniformly sunned; 4 ½" tear with loss to Vol. I spine panel and supplied in facsimile, old adhesive ghosting to Vol. XIII spine panel, Vol. XIX with facsimile jacket, some worming along flaps with separation to Vols. XVI and XVII). PUBLISHER'S RARE PROSPECTUS laid in.

LIMITED EDITION, number 79 of 1024 copies of the "Definitive Edition" SIGNED BY MARK TWAIN ("S. L. Clemens/Mark Twain") on the front flyleaf of Volume I with the attestation on the facing page signed by Clemens biographer and executor, Albert Bigelow Paine: "The fly-leaf was signed by Mark Twain in 1906 in anticipation of the present definitive edition of his works". According to the prospectus, the first 100 copies were set aside to be put into fine bindings but copy number 79 stayed in its original binding. "It was Mark Twain's most cherished desire that a definitive and complete edition of his entire literary output be published... a project which ever since he passed away, has been increasingly demanded by the public" (from the prospectus).

In the RARE ORIGINAL DUST JACKETS and with the last two volumes containing Twain's Autobiography that were published two years after the fact, often found lacking in other sets. BAL 3691.

6,000/8,000



207

207. COMINES, Philippe de (1447–1511). **The Historie of Philip de Commines Knight, Lord of Argenton.** Translated by Thomas Danett (1543–1601). London: A. Hatfield for I. Norton, 1596.

Small folio in sixes (295 x 194 mm). Historiated woodcut title with bootstrap framing bearing the royal arms and motto of Burghley, and the printer's beehive device, several large initial woodcut capitals and tailpieces throughout; 18 pp. genealogical table at end; with the errata leaf, often seen lacking (as in the Pforzheimer copy). (Some discrete marginal repairs to blanks and title-page, some leaves browned or dampstained at margins). Full early niger (rebacked). Provenance: St. Benedict's Abbey (bookplate); some occasional underlining with marginalia in a contemporary hand.

FIRST EDITION IN ENGLISH of a primary source for 15th century European history from "the first critical and philosophical historian since classical times." (Oxford Companion to English Literature). Hazlitt II, p. 162; Pforzheimer 190; STC 5602.

1,500/2,500

208. CONNELLY, Michael (b. 1956). **A group of signed first editions of the first 4 titles of the "Harry Bosch" series, including:**

The Black Echo. Boston: Little, Brown, [1992]. 8vo. Publisher's black cloth backstrip over black boards, front board stamped in blind, spine lettered in gilt (spine a bit bumped); original dust jacket (minor rubbing to jacket, jacket verso slightly foxed), with publisher's wrap-around band ("\$5.00 Consumer Rebate!"). FIRST EDITION, SIGNED ON THE TITLE-PAGE. (With an advance review copy, publisher's letter laid-in). -- *The Black Ice*. Boston: Little, Brown, 1993]. 8vo. Publisher's black cloth backstrip over red boards, front board stamped in blind, spine lettered in gilt (mild rubbing to binding); original dust jacket (minor rubbing). FIRST EDITION, SIGNED ON TITLE-PAGE. -- *The Concrete Blonde*. Boston: Little, Brown, [1994]. 8vo. Publisher's black backstrip over marbled boards, front board stamped in blind, spine lettered in silver (minor rubbing); original dust jacket. FIRST EDITION, SIGNED ON THE TITLE-PAGE. (With another copy, FIRST EDITION, SIGNED ON THE TITLE-PAGE). -- *The Last Coyote*. Boston: Little, Brown, [1995]. 8vo. Publisher's blue backstrip over blue boards, front board stamped in blind, spine lettered in gilt (mild rubbing, bumping to binding); original dust jacket. FIRST EDITION, SIGNED ON THE TITLE-PAGE.

Together, 4 works in 6 volumes. Connelly has won virtually every literary prize given to mystery writers, including the prestigious Edgar Award (for *The Black Echo*). These novels are the basis for the critically-acclaimed Amazon Studios tv series, *Bosch* and *Bosch: Legacy*, 2014–2022.

200/400

209. CONROY, Pat (1945–2016). **The Great Santini.** Boston: Houghton Mifflin Company, 1976.

8vo. Original red-orange cloth, black top edge; original price-clipped dust jacket (tiny creases near head and foot).

FIRST EDITION, INSCRIBED BY THE AUTHOR on the title-page: "To Pappy, for the love of Cynthia & Phylecia / Merry Christmas / Pat Conroy / Dec. 25, 1988". The basis for the 1979 film starring Robert Duvall, who was nominated by the Academy Awards for best actor.

200/300

204. [CLEMENS, Samuel Langhorne ("Mark Twain") (1835–1910)]. **A pair of Huckleberry Finn and Tom Sawyer polychrome bronze-clad bookends.** Taunton, MA: Armor Bronze Co., ca. 1930s.

Height of each, 8". Signed on pedestal and with company labels on bottom. (Some wear to paint, else fine).

150/250

205. COHEN, Leonard (1934–2016). **Beautiful Losers.** New York: Viking Press, [1966].

8vo. Original black cloth, spine stamped in gilt and silver (minor rubbing to binding); original dust jacket (price-clipped, some light edgewear).

FIRST EDITION OF COHEN'S SECOND AND LAST NOVEL. Once considered to be taboo, with its frank depictions of sexuality and oppression, this book is now considered to have introduced postmodernism to Canadian fiction.

150/250

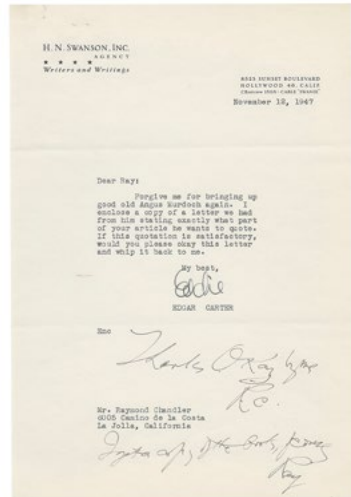
206. COHEN, Leonard (1934–2016). **Selected Poems, 1956–1968.** New York: The Viking Press, [1969].

8vo. Original pictorial wrappers (edges creased, front cover marred with stain, some soiling). Later edition, INSCRIBED BY COHEN, dated in year of publication.

200/300



210



212

210. COWPER, William (1731-1800). *Poems*. London: T. Bensley for J. Johnson, 1806.

2 volumes, royal 8vo (229 x 140 mm). 8 engraved plates including frontispieces after Henry Fuseli (some offsetting from plates to titles, some light browning or spotting near plate margins). Full contemporary diced niger twice ruled in gilt, spines in 6 compartments with raised bands, gilt-lettering in two, Greek-key roll dentelles gilt, marbled edges, marbled endpapers.

FIRST FUSELI EDITION, LARGE PAPER COPY of the most desirable set of Cowper's *Poems* that includes the striking Fuseli plates. Russell 96; Weinglass, pp. 267-274.

500/700

211. DAHL, Roald (1916-1990). *The BFG*. New York: Farrar, Straus and Giroux, [1982].

8vo. Numerous in text illustrations by Quentin Blake. Original gilt-decorated red cloth; original slipcase.

LIMITED EDITION, number 271 of 300 copies SIGNED BY DAHL AND THE ILLUSTRATOR. One of the rarer Dahl books that was adapted into an animated film in 1987 and again the basis for the 2016 film directed and co-produced by Steven Spielberg. A FINE COPY.

1,000/1,500

212. [DETECTIVE AUTHORS]. CHANDLER, Raymond (1888-1959). *Autograph note signed twice ("Ray") and ("R.C.") in response to the typed letter from agent Edgar Carter, 12 November 1947.*

One-page, large 8vo (267 x 184 mm), on H.N. Swanson Agency letterhead, old creases, staple hole at upper corner. Chandler O.K.'s his quote in an article to be used by Angus Murdoch and requests that he gets a copy of the proofs.

400/600

213. [DETECTIVE AUTHORS]. CHANDLER, Raymond (1888-1959). *Typed document signed twice ("Raymond Chandler") for a lease agreement between Chandler and Revue Productions for the original story "I'll Be Waiting", 10 September 1956.*

3 pp., small 4to (279 x 216 mm), 4 typed riders stapled, initialed 7 times by Chandler, old creases, staple holes to upper corner. Revue Productions temporarily acquires the rights to Chandler's story to be adapted into a live television film. The detective short story was published originally in *The Saturday Evening Post*, 4 October 1939.

1,000/1,500

214. [DETECTIVE AUTHORS]. CHANDLER, Raymond (1888-1959). *Typed letter signed ("Ray") to agent H.N. Swanson, 2 April 1953, regarding the magazine rights to his novel "The King in Yellow".*

5 pp., small 4to (279 x 216 mm), on personal La Jolla, California letterhead, old staple holes to upper corner. Chandler writes a lengthy letter criticizing contracts between magazine publishers and the legality of copyright ownership. "When something doesn't seem right or fair I want to know why. And in the effort to know why, I analyze the situation, and of course I don't always come up with the right answer... I just have that type of mind. And I shall be extremely frank and honest and declare that I don't think it's a good type of mind for a writer to have. The guy who spends a lot of time splitting hairs is probably getting a little bald himself".

1,000/1,500

215. [DETECTIVE FICTION]. -- [GIBSON, Walter (1897-1985), association]. -- BOUCHAUD, Sally (1931-2022), artist. *Original oil painting of "The Shadow" based on original cover art.*

Circa 1982. Visible area: 29 3/4 x 23 3/4". Oil on canvas, wooden mat with painted designs and decals of spiders, webs, and flies. Framed (frame size: 35 1/2 x 29 1/2"). The Shadow is seen peeking through a window, lifting the shade, showing off his signal ring. Signed in the lower left corner, "GR c. S.B.". On the verso, there is an inscription in black marker: "To Walter and Litzka Gibson from Bill Rauscher - Oct. 1982".

William Rauscher was a close friend of Gibson's who had commissioned this painting for Gibson because the author had told Rauscher that this was his most cherished image of The Shadow which soon hung in a prominent place in Gibson's house until he passed in 1985. Gibson is best-known for his creation of the mysterious crime fighter, The Shadow, having written nearly 300 Shadow stories. Sally Bouchaud was a gifted oil painter and art teacher, and her artwork has been displayed in galleries throughout the United States.

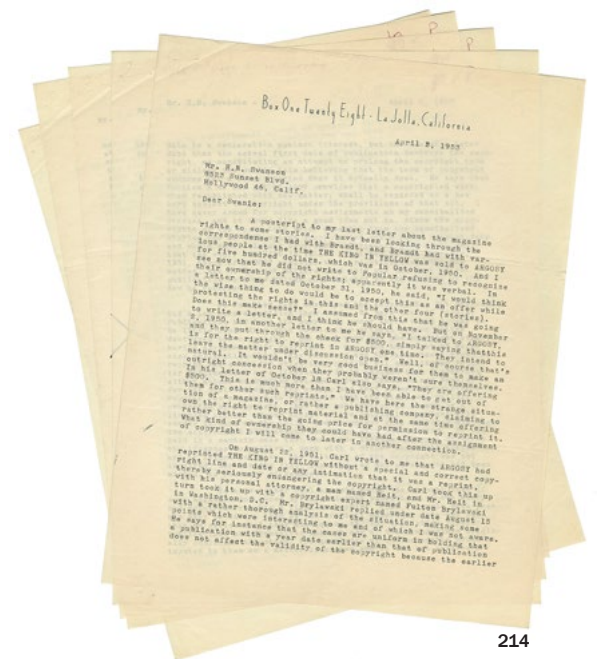
Provenance: From the Estate of Walter Gibson.

600/800

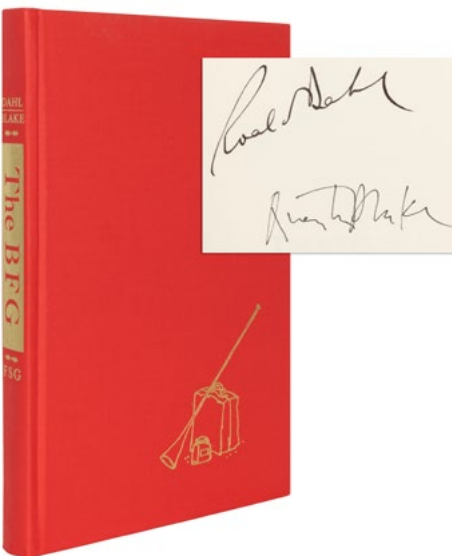
216. [DETECTIVE FICTION]. MILLAR, Kenneth ("Ross Macdonald") (1915-1983). *On Crime Writing*. Santa Barbara: Capra Press, 1973.

Includes: LONG GALLEY PROOFS (with red ballpoint pen notations, including title and "Set 2", publisher's "Proof" inkstamp, some toning, mild wear). Signed by Macdonald, with a later inscription ("To Marvin [?] Epstein"). -- [With:] GALLEY PROOFS (with red ballpoint pen notation, "Set 3", publisher's "Proof" inkstamp, mild wear). Signed by Macdonald, with a later inscription ("To Marvin [?] Epstein"). -- [With:] A SIGNED, LIMITED EDITION in original pictorial boards (minor occasional rubbing), number 76 of 250 copies. -- [With:] A FIRST TRADE EDITION, in original printed wrappers. Presentation copy, inscribed by the author on the title-page: "To Marvin [?] Epstein Ross Macdonald". All housed in custom chemise and slipcase. The two essays in these small books are insightful views into the creative process of writing detective fiction, with an emphasis on Macdonald's popular Lew Archer books.

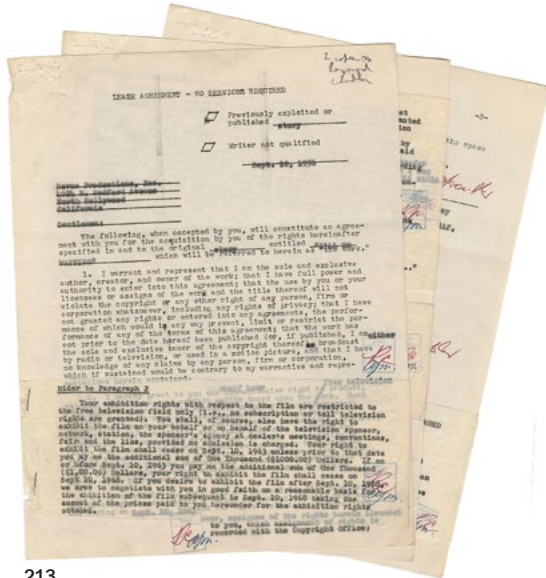
200/300



214



211



213



215



216

217. [DETECTIVE FICTION]. VAN GULIK, Robert (1910–1967). **A group of 19 titles, including:**

The Chinese Bell Murders. 1958. -- *The Chinese Gold Murders*. 1959. (2 copies). -- *The Chinese Lake Murders*. 1960. -- *The Chinese Nail Murders*. 1961. (2 copies). -- *The Phantom of the Temple*. 1966. -- *Judge Dee at Work*. 1967. -- *The Red Pavilion*. 1968. -- *Poets and Murder*. 1968. -- And others. All 8vo, all published in New York by Charles Scribner's or Harper & Row, all in original cloth and dust jackets (few ex-library), MOST FIRST AMERICAN EDITIONS, condition generally very good.

200/300

218. [DETECTIVE FICTION]. WOOLRICH, Cornell (1903–1968). **Autograph letter signed ("Cornell") to his agent H.N. Swanson.**

30 June ca. 1940. 3 pp. on a single bifolium, square 8vo (197 x 184 mm), on personal letterhead. I'VE BEEN DOING THIS DETECTIVE JUNK SO LONG. Woolrich writes to his agent asking for advice on submitting his famous book "The Bride Wore Black" to be adapted to film. He confides that he has been "doing this detective junk so long" that he still doesn't know the best way of submitting material to Hollywood.

400/600

219. [DICKENS, Charles (1812–1870). -- COLLINS, Wilkie (1824–1889)]. **"A Tale of Two Cities" [and] "The Woman in White" [first appearances in: All the Year Round].** London: [C. Whiting], April 30, 1859–October 6, 1860.

3 volumes, 8vo. Contemporary half calf, spine in 6 compartments with 5 raised bands, black morocco lettering pieces–gilt, all edges marbled (spines sunned).

FIRST APPEARANCES of *A Tale of Two Cities* by Dickens and *The Woman in White* by Collins. Eckel, pp. 87–90, 219; Gimbel E9; Smith I:13.

500/700

220. DICKENS, Charles (1812–1870). **The Battle of Life. A Love Story.** London: Bradbury & Evans, 1846.

Foolscap 8vo. Engraved frontispiece and vignette title by John Thompson after Daniel Maclise, numerous wood engravings in text after Maclise, Leech, Stanfield, and Doyle. Original red horizontally ribbed cloth, blocked in blind and gilt, gilt-stamped spine, all edges gilt (a few tiny spots of rubbing and darkening at extremities, else fine). Provenance: Thomas S. Moch (bookplate).

FIRST EDITION of Dickens' fourth Christmas book. FOURTH ISSUE of the vignette title (Todd E1, Eckel 4), with "A Love Story" etched in viny letters on a scroll carried by a cupid, without the three-line publisher's imprint. A NEAR SUPERB COPY. Eckel, pp. 127–130; Gimbel A116; Sadlier 681; Smith II:8.

250/350

221. DICKENS, Charles (1812–1870). **A group of 4 Christmas Books.** London: Bradbury & Evans, 1845–1848.

4 volumes, 8vo. Comprising: *The Chimes: A Goblin Story of Some Bells that Rang and Old Year Out and a New Year In*. [Bradbury and Evans for:] Chapman & Hall, 1845 [but 1844]. Half-title, additional vignette title. FIRST EDITION, second issue vignette title with "Chapman & Hall" printed outside of the cloud illustration. -- *The Cricket on the Hearth. A Fairy Tale of Home*. 1846 [but 1845]. Half-title, additional vignette title. FIRST EDITION, second state with a three-line italic heading for *Oliver Twist* on p. 175 of the publisher's ads. -- *The Battle of Life. A Love Story*. 1846. Half-title, additional vignette title. FIRST EDITION, later state vignette title (Todd E1, Eckel 4). -- *The Haunted Man and the Ghost's Bargain. A Fancy for Christmas-Time*. 1848. Frontispiece, additional vignette title. FIRST EDITION. Together, 4 works in 4 volumes, all in original red cloth gilt (ends worn, *The Cricket* rebacked preserving original spine), each with numerous plates, condition generally good. Smith II:5–6, 8–9.

[With:] DICKENS. *The Chimes: A Goblin Story of Some Bells that Rang and Old Year Out and a New Year In*. Philadelphia: Lea and Blanchard, 1845. (Heavily browned and with spotting throughout, as is). Half-title, additional vignette title, numerous plates. Original blueish green cloth gilt (ends worn, spotting to covers). FIRST AMERICAN EDITION.

400/600

222. DICKENS, Charles (1812–1870). [Christmas Books]. **A Christmas Carol. -- The Chimes: A Goblin Story. -- The Cricked on the Hearth. A Fairy Tale of Home. -- The Battle of Life. -- The Haunted Man and the Ghost's Bargain.** London: Chapman and Hall, Ltd., 1899–1907.

5 volumes, 12mo. Half-titles, titles printed in red and black, hand-colored frontispieces and vignette titles. Original full green sheep, gilt-stamped covers, all edges gilt (spines sunned with some rubbing at extreme ends). Scarce collected edition of Dickens's Christmas classics.

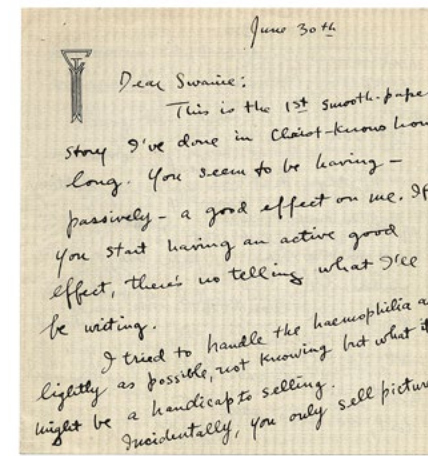
400/600

223. DICKENS, Charles (1812–1870). **A Christmas Carol. In Prose. Being a Ghost Story of Christmas.** London: Chapman & Hall, 1844.

8vo. Half-title printed in blue, title-page printed in red and blue, verso printed in blue. Hand-colored etched frontispiece and 3 hand-colored etched plates by John Leech, 4 wood-engravings in the text by W.J. Linton after Leech; 2pp. publisher's advertisement at end. (Some offsetting from plates to text, some spotting or browning to frontispiece). Late 19th century calf gilt with cornerpieces on covers, spine in 6 compartments with raised bands, gilt-lettering in two, gilt centerpieces in others, all edges gilt, gilt dentelles, GILT STAMP-SIGNED BY RAMAGE (covers unevenly sunned, light rubbing at extreme ends and corners); original cloth bound in at end. Provenance: George A. Chapman Major? (early ownership signature).

Ninth edition. Smith II:4.

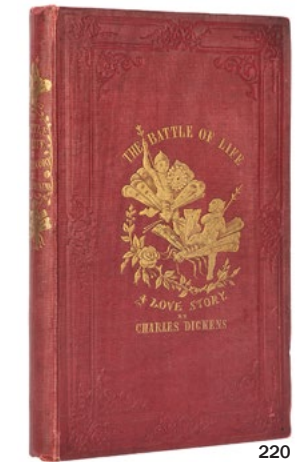
800/1,200



218



219



220



221



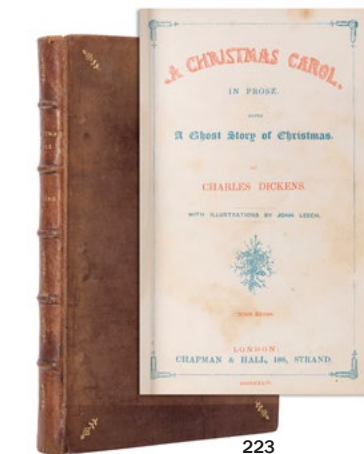
222

224. DICKENS, Charles (1812–1870). **Dombey and Son.** London: Bradbury and Evans, 1848.

8vo (214 x 133 mm). Engraved frontispiece, engraved title, 38 engraved plates after Hablot K. Browne ["Phiz"]. (Some browning, spotting and staining at margins). Contemporary half olive calf gilt, marbled sides, spine in 5 compartments with 4 flat bands, gilt-tooling and lettering in compartments, marbled edges (rebaked preserving original backstrip, ends reinforced).

FIRST EDITION IN BOOK FORM, including the first example of a so-called "dark plate", facing p. 547. Eckel pp.82–85; Gimbel A103; Sadleir 691; Smith I:8.

200/300



223

225. DICKENS, Charles (1812–1870). **Great Expectations.** London: Chapman and Hall, 1862.

8vo. Half-title, frontispiece and title-page vignette (frontispiece and title-page clipped at margin, browned). Contemporary half morocco gilt, marbled sides, spine in 5 compartments with raised bands, gilt-lettering and tooling in all, marbled edges (extremes a bit rubbed). Provenance: W.H. Smith & Son (blindstamp on half-title).

"New Edition" [second edition], FIRST ONE VOLUME EDITION, originally published as a triple-decker in 1861. Gimbel A148.

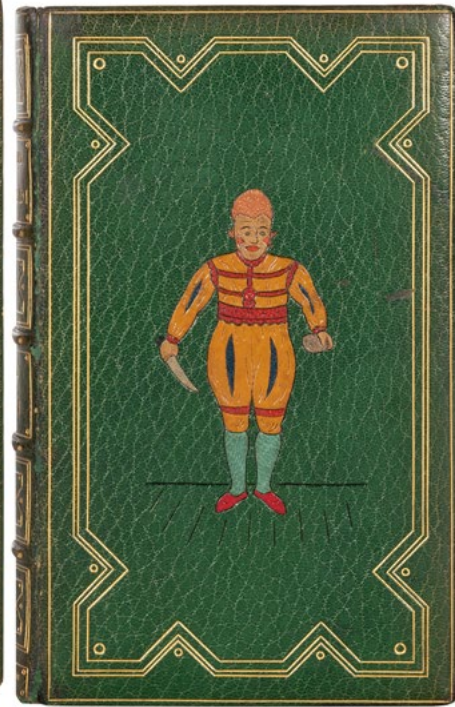
600/800



225



228



226

227. DICKENS, Charles (1812–1870). **Master Humphrey's Clock**. London: Chapman and Hall, 1840–41.

3 volumes in one, royal 8vo (254 x 165 mm). (Soft creasing down the center of most leaves, some occasional spotting). Frontispieces, numerous illustrations by George Cattermole and Hablot K. Browne ["Phiz"]. Provenance: Albert Giles (early ownership signature dated 1875). Contemporary half maroon calf gilt, spine in 5 compartments with 4 raised bands, lettering-piece gilt in second compartments, remainder completely tooled in gilt (some wear, repairs to joints and hinges).

FIRST EDITION IN BOOK FORM, first appearing as a weekly serial from 4 April 1840 to 4 December 1841, including short stories and two novels, *The Old Curiosity Shop* and *Barnaby Rudge*. Gimbel A51; Smith I:6.

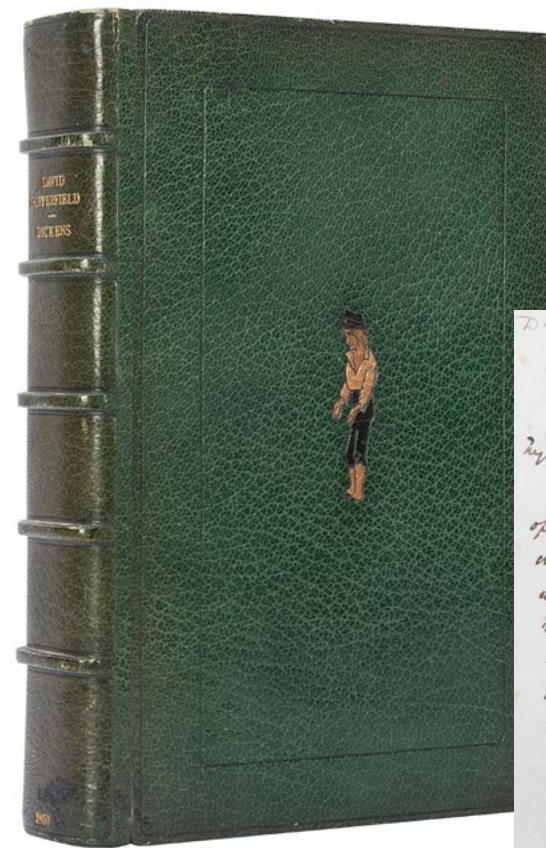
200/300

228. DICKENS, Charles ("Boz") (1812–1870). editor. **Memoirs of Joseph Grimaldi**. London: Richard Bentley, 1838.

2 volumes, 8vo. Half-titles, EXTRA-ILLUSTRATED WITH 61 ENGRAVINGS including the 12 etchings by Cruikshank, many hand-colored and folding, several proofs before letters. Full green levant with large central pictorial inlays of Grimaldi as a clown and as another theatrical character in various color moroccos within a geometric gilt frame, spine in 6 compartments with raised bands, gilt-lettering in two, remainder with gilt-tooling, all edges gilt, turn-ins with gilt fillets and cornerpieces, GILT STAMP-SIGNED BY BAYTUN (spines a bit sunned with tiny spots of wear along joints, tiny surface scratch to upper cover of Vol. I); original cloth bound in at end.

FIRST EDITION, second issue with border to final plate in Vol. II. Eckel, pp. 152–155; Gimbel B64.

2,000/3,000



Dickens (C.)
Tuesday
Tuesday 26 March 1843.
My dear Mitton.
I have come to town, but the opera is put off. If you are disengaged this evening, and will ask Henry at breakfast, I'll read you the book. In that case will you let one of your people take the melon to Bradbury's directly. He need not wait for an answer.
Shall you and I, dine at the Park Lane first? If you say by the hour - in one word - at what time; and I will meet you there. If you should be out

when this comes, and I hear nothing from you, at 10 o'clock Tuesday, both contrary, I will be with you at breakfast - still trusting to your's and to Bradbury's.
Yours truly
C. D.
CD.

229

229. DICKENS, Charles (1812–1870). **The Personal History of David Copperfield**. London: Bradbury & Evans, 1850.

8vo (206 x 129 mm). (Title-page remargined). 40 etched plates including engraved frontispiece and additional engraved vignette title after Hablot K. Browne ("Phiz"), EXTRA-ILLUSTRATED WITH A PROOF PLATE OF DICKENS BY CRUIKSHANK BEFORE LETTERS originally published in 1879 by Frank Kenslake. (Lacking half-title, some plates trimmed and affecting captions, some offsetting to text from plates). Full early 20th century green morocco with central pictorial inlays of characters David Copperfield and Dora in various color moroccos, spine in 6 compartments with raised bands, gilt-lettering in two, all edges gilt, GILT-STAMP SIGNED BY THE GUILD OF WOMEN-BINDERS (spine gently sunned, offsetting from turn-ins to endpapers). Provenance: Robert Hall (engraved bookplate illustrated with various Kelmscott Press books including the Chaucer); George M. Chandler Bookseller (ALS from Arthur Halperin to "Joe", dated 18 July 1957, discussing this book and also with his translation of the Dickens letter, laid into envelope).

FIRST EDITION IN BOOK FORM with illustrated title-page dated 1850. Published on 14 November 1850, David Copperfield is considered Dickens's most autobiographical novel and includes one of the author's favorite characters: David Copperfield (preface to 1869 edition).

[WITH:] 2-PAGE ALS FROM DICKENS ("CD") TO HIS CLOSE FRIEND THOMAS MITTON, dated 26 March 1843, inserted following title, partial wax seal intact, addressed on verso, folds. Dickens asks Mitton to deliver the "enclosed" to his publisher Bradbury directly. Dickens was most likely referring to one of his stories written that year that he had sent to Mitton. Mitton was Dickens solicitor for many years and one of the author's earliest close friends. Not in the Charles Dickens Letters Projects or Selected Letters. Eckel, pp. 75–77; Gimbel A122; Hatton & Cleaver, pp. 251–272; Smith I:9.

3,000/5,000

230. DICKENS, Charles (1812–1870). **The Posthumous Papers of the Pickwick Club**. London: Chapman and Hall, 1837.

8vo (216 x 130 mm). Half-title, engraved frontispiece, engraved title, 41 engraved plates by R. Seymour, R.W. Buss, and Hablot K. Browne ["Phiz"]. (Plates heavily browned and with spotting). Contemporary half straight-grain calf sheep, marbled sides, gilt-stamped spine (extremes rubbed). Provenance: J. & C. Hutchinson (bookplate); William Mayd (early ownership signature).

FIRST EDITION IN BOOK FORM, second issue (see Smith). Gimbel A16; Grolier English 78; Smith I:3.

200/300



231

231. DICKENS, Charles (1812–1870). [Works]. London: Chapman & Hall, 1881–82.

30 works in 60 volumes, royal 8vo. Numerous plates and in text illustrations all on india paper from the originals after George Cruikshank, Robert Seymour, Hablot K. Browne and others (few plates sprung, else fine); some volumes with facsimile part wrappers bound in. Early mottled calf ruled and framed several times in gilt, spine in 4 compartments with 3 raised bands, gilt-lettering in compartments with a single tulip with pedals inlaid with citrus morocco, all edges gilt, gilt dentelles (few corners with some rubbing, else fine). Provenance: Norman Stanley (book labels).

LIMITED EDITION, number 260 of 1000 copies from the "Edition de Luxe". Gimbel D90.

2,000/3,000

232. [DISNEY, Walt (1901–1966)]. -- GREENE, Ward (1892–1956). *Lady and the Tramp*. New York: Simon and Schuster, [1953].

8vo. Numerous in-text illustrations by Joe Grinaldi. Original duo-tone cloth, front board and spine lettered in black (spine very lightly sunned, minor occasional rubbing to binding); original dust jacket (spine a bit toned, some minor rubbing, edgewear); morocco-backed folding box.

FIRST EDITION and the basis of the 1955 Disney classic film of the same title. Originally published in 1945 in *Cosmopolitan* magazine under the title "Happy Dan, The Cynical Dog".

SIGNED BY WALT DISNEY, ANIMATOR BILL JUSTICE (1914–2001), AND FOUR OF DISNEY'S "NINE OLD MEN" on the front free endpaper, including: Frank Thomas (1912–2004), Ollie Johnston (1912–2008), Eric Larson (1905–1988), and Woolie Reitherman (1905–1985). An exceptional association copy in the rare jacket.

5,000/8,000

233. DREISER, Theodore (1871–1945). *A Gallery of Women*. New York: Horace Liveright, 1929.

2 volumes, 8vo. Original brown cloth gilt, stamped in black; original unclipped dust jackets (spine panels gently sunned, some chipping with losses at ends. Lacking slipcase. Provenance: Henry Montor (ownership signature on fep).

FIRST TRADE EDITION of Dreiser's work, which "brings before the reader the procession of strange and lovely women who have colored one man's life" (dust jacket).

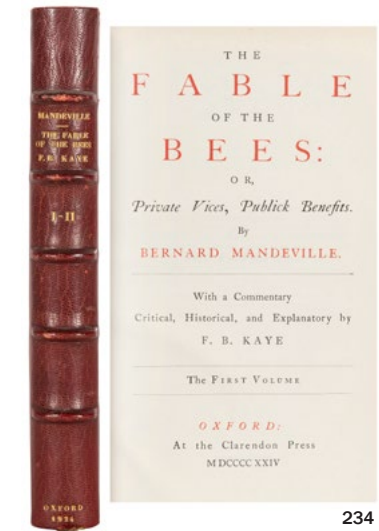
100/200

234. [ECONOMICS]. MANDEVILLE, Bernard (1670–1733). *The Fable of the Bees; or, Private Vices, Publick Benefits*. Introduction by F.B. Kaye. Oxford: Clarendon Press, 1924.

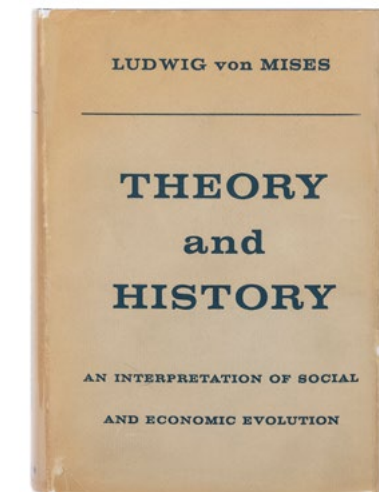
2 volumes in one, 8vo. Title-page printed in red and black, several engraved facsimiles including frontispiece under captioned tissue guards. Contemporary half red levant, raised bands, gilt-lettering in compartments, top edge gilt, others uncut (spine gently darkened, few tiny spots of rubbing).

LIMITED EDITION, number 20 of 25 copies printed on india paper for presentation to friends. Originally published in 1705 as a satire of economic orthodoxy, the work is widely considered to be the seminal text of libertarian thought.

400/600



234



236

235. [ECONOMICS]. MARX, Karl (1818–1883). *Capital: A Critique of Political Economy*. Edited by Frederick Engels. Translated from the third German edition by Samuel Moore and Edward Aveling. Vols. I and III: Chicago: Charles H. Kerr & Company, 1909; Vol. II: Chicago and London: Charles Kerr & Company; Swan Sonnenschein & Co., 1910.

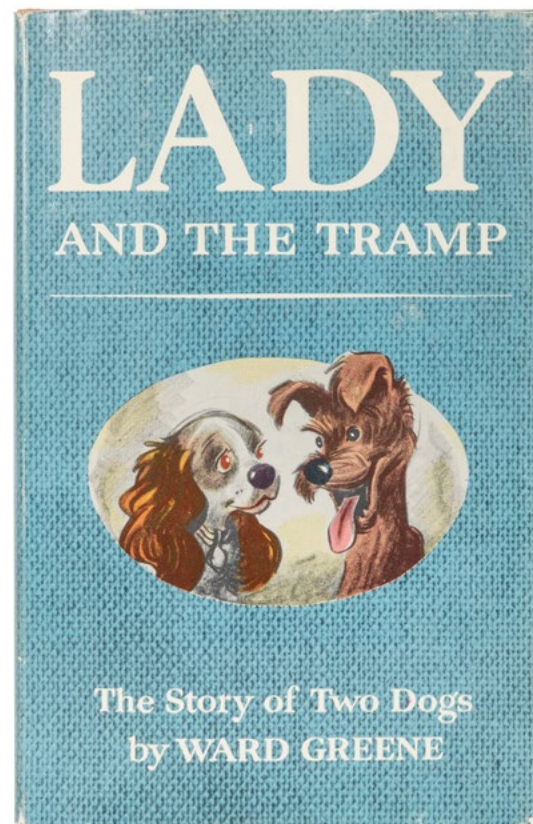
3 volumes, royal 8vo. Original dark burgundy cloth, gilt-lettered spines. Early mixed edition of Marx's three volume work, commonly known by its German title, *Das Kapital*. A FINE SET. 200/300

236. [ECONOMICS]. VON MISES, Ludwig (1881–1973). *Theory and History: An Interpretation of Social and Economic Evolution*. New Haven: Yale University Press, 1957.

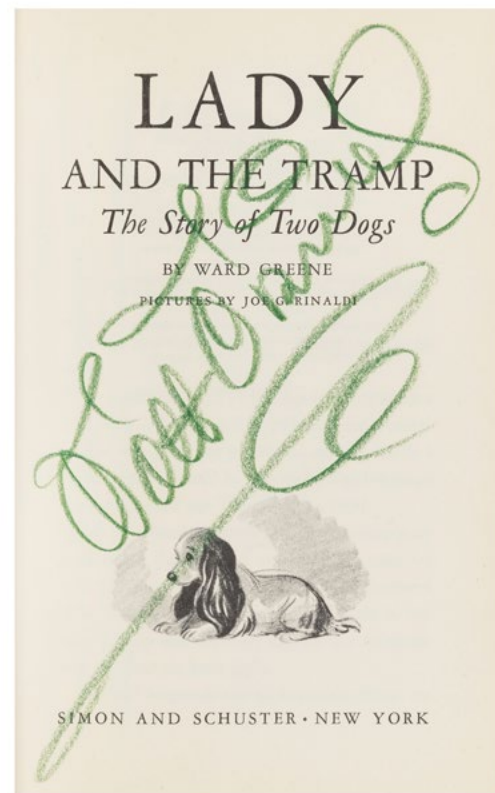
8vo. Original blue cloth gilt; original unclipped dust jacket (spine and extremes a bit sunned, few tiny nicks at extreme ends and at front wrap, small closed tear to front panel near foot). Provenance: Sidney Kramer Books (booksellers' ticket).

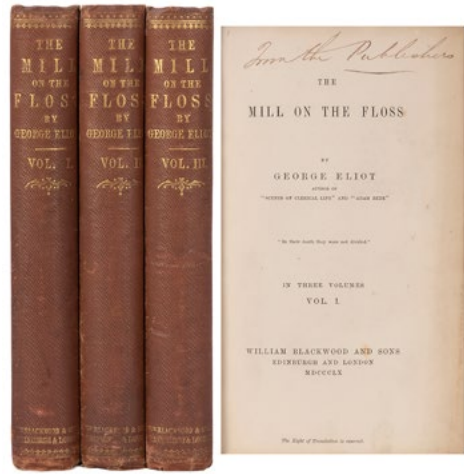
FIRST EDITION. "This is the economic philosophy of one of the original and untrammelled minds among economists of this century. It is the work of a staunch believer in the necessity for the individual to make his own choices, and mistakes if need be, in his search for the things of the good life" (inside flap).

600/900

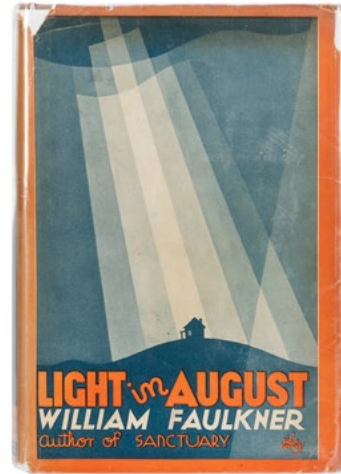


232

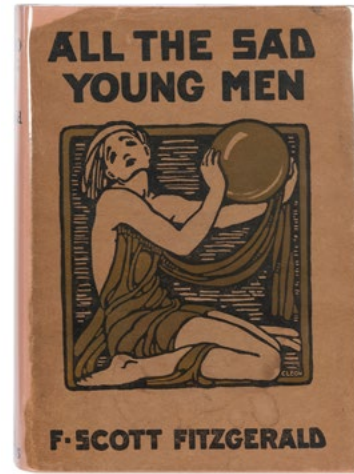




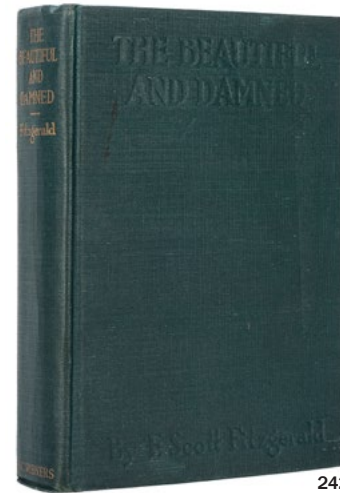
237



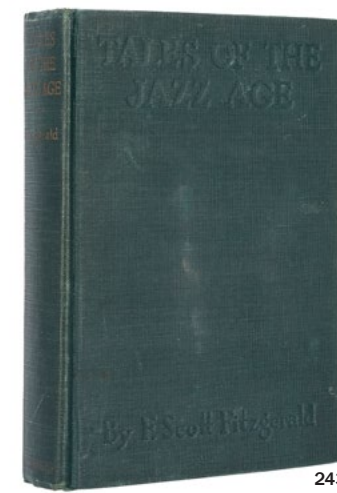
239



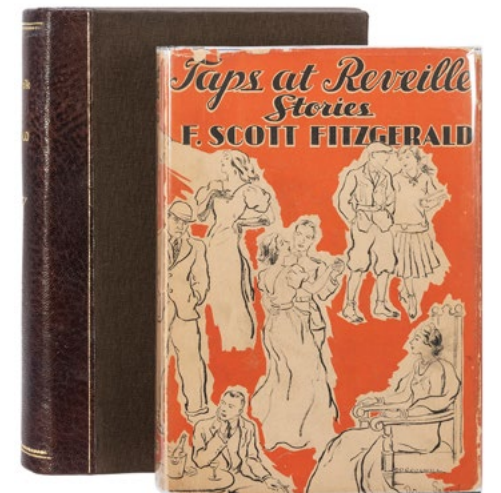
241



242



243



244

237. ELIOT, George ("Mary Anne Evans Lewes") (1819–1880). **The Mill on the Floss**. Edinburgh and London: William Blackwood and Sons, 1860.

3 volumes, 8vo. Half-titles, 16pp. publisher's advertisements at end of vol. III. (Some spotting throughout) Original orange-brown diagonal ripple-grain blind-stamped cloth, gilt-lettered spine, uncut (spines gently darkened, light wear to extremities, some minor staining to covers, joints partially cracked in Vols. I and III); each in own chemise; together in morocco-backed slipcase. Provenance: Unidentified "W.E.C." (gilt-lettered on each chemise).

FIRST EDITION, FIRST STATE, PUBLISHER'S PRESENTATION COPY with "From the Publisher" inked on the title-page of Vol. I. In Carter's variant B binding (but without binder's ticket in Vol. I), with no advertisement inserted in Vol. I and 16pp. publisher's advertisements at end of Vol. III. Baker & Ross A5.1a; Carter, pp. 110–111; Parrish, *Victorian Lady Novelists* pp. 14–15; Sadleir 816a.

400/600

238. FAULKNER, William (1897–1962). **Knight's Gambit**. New York: Random House, [1949].

8vo. Original red cloth stamped in black and gilt, black top edge; original unclipped dust jacket by E. McKnight Kauffer (a few minor spots of wear at extreme ends, else fine).

FIRST EDITION of Faulkner's collection of detective stories, featuring the lawyer Gavin Stevens. In a BRIGHT DUST JACKET. Petersen A25b; Queen's Quorum 105.

200/300

239. FAULKNER, William (1897–1962). **Light in August**. New York: Harrison Smith & Robert Haas, [1932].

8vo. Original coarse tan cloth stamped in orange on the front cover [first binding], spine stamped in blue and orange, orange top edge (spine slightly skewed; original unclipped dust jacket (extremes chipped with small losses at ends and top fore-corner, spine a bit sunned).

FIRST EDITION, in the FIRST BINDING. The novel revolves around three main characters: Lena Grove, Gail Hightower, and Joe Christmas. "As Faulkner weaves together the stories of these three characters, he explores the devastating effects of racism and religious fanaticism" (Napierkowski, *Light in August: Introduction*, 1998). Petersen A13a.

400/600

240. FAULKNER, William (1897–1962). **Mosquitoes**. New York: Liveright Publishing Corporation, [ca. 1931].

8vo. Original blue cloth; original price clipped dust jacket (spine panel sunned, some chipping at extreme ends).

"New Edition" (stated on inside front flap) of the author's second novel, in the alternate dust jacket featuring the four card plays aboard a yacht. Petersen A4f.

200/300

241. FITZGERALD, F. Scott (1896–1940). **All the Sad Young Men**. New York: Charles Scribner's Sons, 1926.

8vo. Original blue-green cloth, gilt-lettered spine; partial original unclipped dust jacket retaining front panel and flap, remainder in facsimile.

FIRST EDITION of Fitzgerald's third collection of short stories. Of the nine stories, one of the best received, "Absolution," was originally planned to explain the background of *The Great Gatsby*. Brucoli A13.1.a.

300/500

242. FITZGERALD, F. Scott (1896–1940). **The Beautiful and Damned**. New York: Charles Scribner's Sons, 1922.

8vo. Original blue-green cloth, gilt-lettered spine (a few very minor stains to covers, else fine). Provenance: George Cukor (1899–1983), American film director (bookplate designed by Paul Landacre).

FIRST EDITION, FIRST ISSUE, without the Scribner's seal on copyright page. Fitzgerald's second novel, believed to be based on his relationship with Zelda. Brucoli A8.1.a.

300/400

243. FITZGERALD, F. Scott (1896–1940). **Tales of the Jazz Age**. New York: Charles Scribner's Sons, 1922.

8vo. (Few leaves with small brown spot near fore-edge, remnants of bookseller's label on rear pastedown). Original blue-green cloth, gilt-lettered spine (few tiny spots of dust smudging to upper cover, two tiny spots to lower cover); facsimile dust jacket.

FIRST EDITION, FIRST ISSUE, with "and" instead of "an" on p. 232. Fitzgerald's second book of short stories, including the well-known "May Day," "The Diamond as Big as the Ritz," and "The Curious Case of Benjamin Button." Fitzgerald is credited with coining the phrase "The Jazz Age" to describe the Roaring 20's. Brucoli A9.1.a.

300/500

244. FITZGERALD, F. Scott (1896–1940). **Taps at Reveille**. New York: Charles Scribner's Sons, 1935.

8vo. Original blue-green cloth, gilt-lettered spine; original unclipped dust jacket with rubberstamped price as issued (some edge chipping, spine panel gently sunned with an old vertical crease, some wear along joints, light surface soiling to covers); levant folding case gilt.

FIRST EDITION, only printing, second state with cancellation of pp. 349–352 with three revisions on p.350 lines 5–7, and on p. 351 lines 15 and 30. The fourth and largest collection of Fitzgerald's short stories, and the last work to be published during his lifetime, *Taps at Reveille* includes "The Freshest Boy," "Crazy Sunday," and "Babylon Revisited." Brucoli A18.1.a.2.

500/700

245. [FIRESIDE POETS]. **A group of 4 autograph letters signed, comprising:**

ALS ("John G. Whittier"), 2pp., 12mo, dated 13 June 1878 to Mr. Holford, agreeing to sign a testimonial concerning Sir R. Roberts if it is already signed by Longfellow, Holmes, O'Reilly, Owen, and others. -- [And:] ALS ("John G. Whittier"), one page, 12mo, dated 21 May 1890 to an unknown recipient, acknowledging that, 30 years previously, Whittier wrote and published the poem he mentions, and that Mr. Hughes has no claim to it. -- [And:] ALS ("J.R. Lowell"), one page, 12mo, dated 9 June 1877 to "Mr. President", with an early draft of his poem proposed for the Soldiers' and Sailors' Monument in Boston. Reading in part: "I wrote this out of a wealth of smoke from my after-dinner pipe: To men (us) who died for her on land & sea, The she might have a country great and free, Boston rears this: build you're their (our) monument, In lives like theirs (ours), at duty's summons spent..." -- [And:] ALS ("J.R. Lowell"), 2pp. on bifolium, 12mo, to an unnamed recipient (likely Harvard President Charles William Eliot) discussing the dividing of his professorship as only be the professor of Belles Letters or Poetry and "Mr. Whitney" the professor of Philology and Modern Languages.

200/300

246. FLEMING, Ian (1908–1964). **You Asked for It [Casino Royale]**. New York: Popular Library, 1955.

12mo. Original printed wrappers (a bit worn, occasionally scuffed, creased, soiled, foxed, text toned with occasional soiling).

FIRST AMERICAN PAPERBACK EDITION OF *CASINO ROYALE*. Without Fleming's permission, Popular Library changed the title from *Casino Royale* to *You Asked for It*, believing that an American audience wouldn't understand the title. On the promotional blurb on the rear cover, they had even changed Bond's name to "Jimmy Bond": "If he hadn't been a tough operator, Jimmy Bond would never have risked a weekend with a woman who used her magnificent body as a weapon to destroy him..." Gilbert A1b7.

100/200



247



248

247. FLEMING, Ian (1908–1964). [The James Bond Books]. Shelton, CT: The First Edition Library, 1981–1993.

12 volumes (of 14), 8vo. Original cloth; original dust jackets; original pictorial slipcases.

Includes: *Casino Royale*; *Moonraker*; *Diamonds Are Forever*; *Dr. No*; *Goldfinger*; *For Your Eyes Only*; *Thunderball*; *The Spy Who Loved Me*; *On Her Majesty's Secret Service*; *You Only Live Twice*; *The Man with the Golden Gun*; and *Octopussy and The Living Daylights*.

A fine facsimile edition reproducing the Cape first editions of Fleming's Bond titles (lacking *Live and Let Die* and *From Russia, With Love*).

400/600

248. [FORE-EDGE PAINTING]. -- [TAYLOR AND HESSEY]. CLARE, John (1793–1864). *Poems Descriptive of Rural Life and Scenery*. London: for Taylor and Hessey; and E. Drury, 1821.

8vo (165 x 102 mm). Contemporary straight-grain morocco with gilt fillets and rococo style enantiomorphs gilt, spine in 4 compartments with 3 raised bands, gilt-lettering and palmettes in compartments, all edges, concealing a DOUBLE FORE-EDGE PAINTING of Helpstone Parish Church and Peterborough from Burghley Park, BLINDSTAMP-SIGNED ON FRONT FLYLEAF BY TAYLOR AND HESSEY (light rubbing along joints). Provenance: John Hadmar Sticht (bookplate), a bibliophile; Saint Mary-of-the-Woods College Library (bookplate and embossed stamp on title-page); Susanna Anbert (signature).

An interesting association copy between publisher John Taylor and the author John Clare. "In 1819, through his cousin Edward Drury, a bookseller in Stamford, he was introduced to John Clare of Helpston in Northamptonshire. He polished Clare's grammar and spelling for publication" (Royal Academy).

300/500



249

249. [FORE-EDGE PAINTINGS]. A group of 4 works each concealing fore-edge paintings, comprising:

Select Poetry. London: L.B. Seeley and Sons, 1825. 32mo. Full contemporary black morocco gilt, all edges gilt, concealing a fore-edge painting of a sailboat on a lake (rebacked preserving original spine). -- *Select Poetry*. London: R.B. Seeley and W. Burnside; L.B. Seeley and Sons, 1830. 32mo. Full contemporary olive morocco gilt, all edges gilt, concealing a fore-edge painting of St. Saviour's Church in London. -- *Remains of Henry Kirke White*. Glasgow: printed for Richard Griffin & Co., 1844. 12mo. Engraved portrait frontispiece. Full contemporary black morocco gilt, all edges gilt, concealing a fishing boat on a lake (rebacked preserving original spine, ends a bit worn). -- *The Poetical Works of Thomas Gray*. London: Bell and Daldy, 1857. 8vo. Full contemporary olive straight-grain morocco gilt, all edges gilt, concealing a fore-edge painting of Eton College (light rubbing at extreme ends). Provenance: Robert Balloch (armorial bookplate).

Together, 4 works in 4 volumes, condition generally very good. 300/500

250. FORSTER, Edward Morgan (1879–1970). *Autograph letter signed ("E.M. Forster"), to art historian and critic Richard Shone, 5 September 1964*.

One page, 12mo (178 x 114 mm), on King's College letterhead, creased. Forster responds to a request for an autograph and writes that he was glad that he wrote *The Longest Journey* and [Goldsworthy Lowes] *Dickinson* "though neither has become popular".

200/300

251. FOWLES, John (1926–2005). *Conditional*. Northridge: William Everson and Richard Bigus for the Lord John Press, 1979.

Letterpress broadside, (559 x 381 mm), hand-colored 5-line capital initial by M. Carey. LIMITED EDITION, number 61 of 150 copies SIGNED BY FOWLES.

100/200

252. FRIDOLIN, Stephan (d. 1498). A leaf extracted from: *Schatzbehälter der wahren Reichtümer de Heils*. Nuremberg: Anton Koberger, 8 November 1491.

292 x 210 mm, early marginalia, few stains. From the FIRST EDITION of one of the most celebrated illustrated books of the 15th century that was known for its influential woodcuts.

100/200

253. FROST, Robert (1874–1963). *A Boy's Will*. New York: Henry Holt and Company, 1915.

8vo. Original gilt-stamped blue cloth. FIRST AMERICAN EDITION, second printing with the corrected misprint of the last line on p. 14. SIGNED BY FROST: "Robert Frost / Ann Arbor Michigan". Crane A2.1.

400/600

254. FROST, Robert (1874–1963). *West-Running Brook*. New York: Henry Holt and Company, [1928].

8vo. 3 full-page woodcuts. Original cloth-backed boards, pictorial gilt label on upper cover, green top edge; original printed dust jacket (few tiny chips near head, else fine).

FIRST EDITION, second state with the first edition statement on the copyright. WITH A CUT INSCRIPTION BY FROST affixed to half-title. Crane A10.

100/200

255. GAIMAN, Neil (b. 1960). A large group of hardcover novels, softcover graphic novels, and comics, comprising:

7 signed books by Gaiman, most first editions (*American Gods* – 2 copies; *The Graveyard Book*; *Smoke and Mirrors*; *The Wolves in the Walls*; *Stardust* (graphic novel); *Mr. Punch*), 1 signed by artist Charles Vess, 1 signed by artist Colleen Doran. -- [And:] 37 hardcovers, most in dust jacket, 10 softcover graphic novels, and 107 comic books (various editions, most hardcovers are first printings, some occasional light rubbing, some occasional wear, condition generally near fine). Included are *Sandman* comics and graphic novels, *Anansi Boys*, *Neverwhere*, *Death*, *Absolute Death*, *Good Omens*, *The Books of Magic*, *Black Orchid*, and many more.

Gaiman's *The Sandman* has recently been adapted into a fantasy drama television series on Netflix.

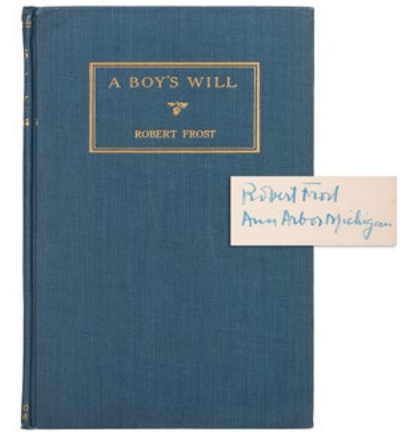
300/500

256. GEISEL, Theodore, 1904–1991 ("Dr. Seuss"). *And to Think that I Saw it on Mulberry Street*. New York: The Vanguard Press, [1937, though later].

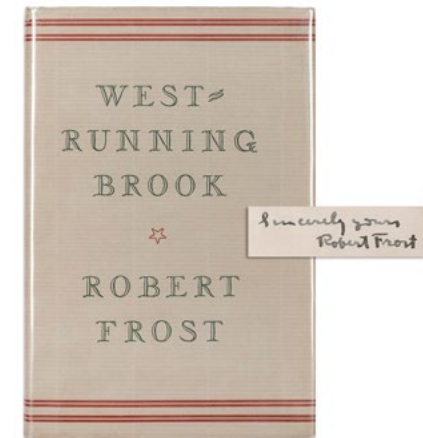
4to. Illustrated. Original pictorial boards (some wear, bumping to spine, some toning, light wear to boards, endleaves offset, ownership signature on ffp); original dust jacket (several tape repairs to verso, jacket worn, soiled, chipped).

Later printing, PRESENTATION COPY, INSCRIBED BY SEUSS ON THE VERSO of the front free endpaper: "For Priscilla O. Levering with Very Best Wishes – Dr. Seuss".

200/300



253



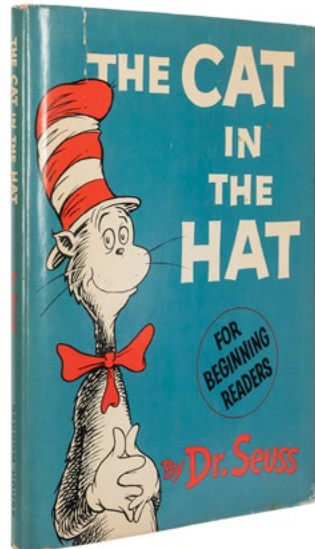
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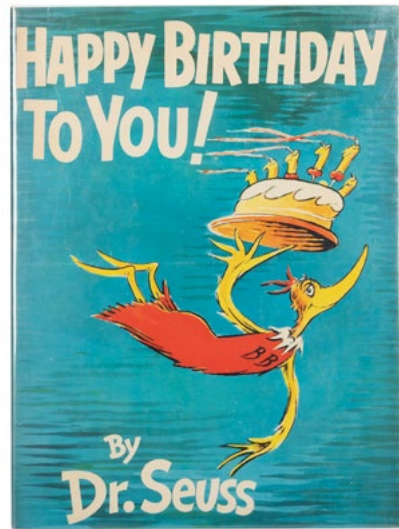
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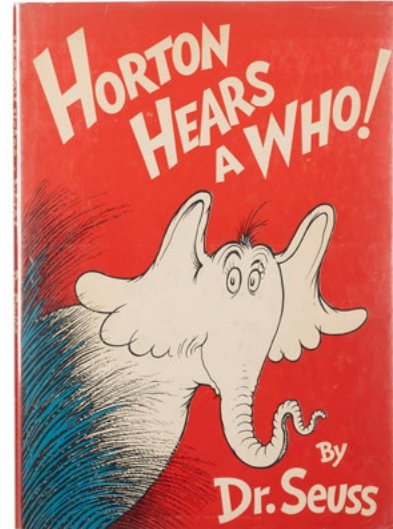
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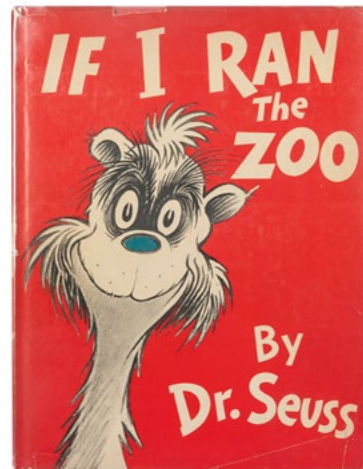
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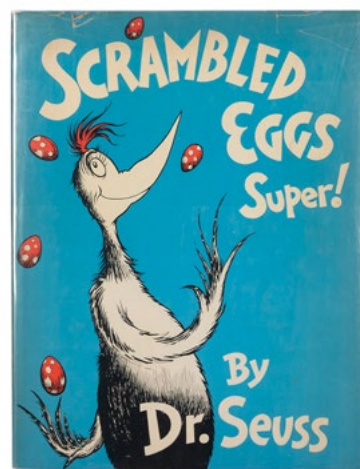
258



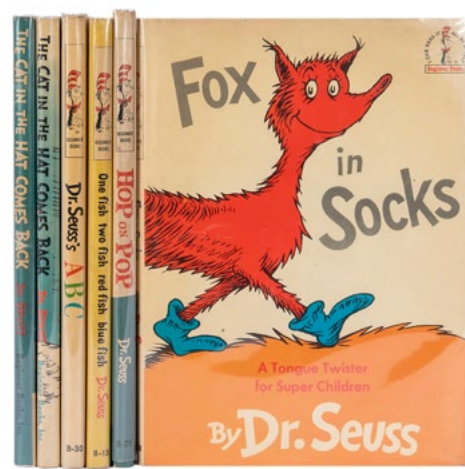
259



260



261



264



262



263

257. GIESEL, Theodore ("Dr. Seuss") (1904-1991). **The Cat in the Hat.** [New York:] Random House, [1957].

Tall 8vo. Numerous color illustrations printed in red, blue, and black by Dr. Seuss. Original pictorial flat paper boards, illustrated endpapers; original pictorial dust jacket (short closed tear to front panel near top edge, few tiny surface stains to front panel, few minor spots of rubbing at extreme ends and front corner). Provenance: Marguerite Knapp (bookplate on ffp verso).

FIRST EDITION, "TRANSITIONAL" VARIANT with no printed price on dust jacket but otherwise the same issue points as the first issue. Younger and Hirsch describe this variant as most likely being issued between the transition from the first issue price of "200/200" and the second issue price of "195/195" because the publisher was contemplating making Beginner Books a series to be issued at the lower "195/195" price. This was the first Dr. Seuss book specifically targeted for beginning readers based on the idea that children would be more excited about reading if they enjoyed the material and the first to feature the iconic character Cat in the Hat.

AN ATTRACTIVE COPY of a rare variant uncommon on the market and of a book that is usually found in fair condition. Younger & Hirsch 7.2.

1,200/2,000

258. GIESEL, Theodore ("Dr. Seuss") (1904-1991). **Happy Birthday to You!** New York: Random House, [1959].

4to. Numerous color illustrations by Dr. Seuss. Original glossy pictorial boards, illustrated endpapers (old glue residue from the binding process along rear top edge turn in, else fine); original unclipped dust jacket priced "295/295".

FIRST EDITION with correct price on front flap and white dots on page beginning with "Today is your birthday!". A FINE COPY. Younger & Hirsch 28.

200/300

259. GIESEL, Theodore ("Dr. Seuss") (1904-1991). **Horton Hears a Who!** New York: Random House, [1954].

4to. Numerous color illustrations by Dr. Seuss. Original glossy pictorial boards, illustrated endpapers; original unclipped dust jacket priced "250/250" (very spots of light surface wear on rear panel, else fine). Provenance: Marguerite Knapp (bookplate).

FIRST EDITION, FIRST PRINTING with Horton's ears complete on both rear jacket panel and cover, the tree on the upper right has 5 branches and a red outline of a cloud in the upper left. Younger & Hirsch 32.

300/500

260. GIESEL, Theodore ("Dr. Seuss") (1904-1991). **If I Ran the Zoo.** New York: Random House, [1950].

4to. Numerous color illustrations by Dr. Seuss. Original glossy pictorial boards, illustrated endpapers; original unclipped dust jacket priced "200/200" (top edges chipped, few short creases along lower edge, some rubbing to front joint). Provenance: Marguerite Knapp (bookplate on ffp verso).

FIRST EDITION with correct price on front flap no ads for later titles. One of the recently banned or challenged Seuss titles that was withdrawn from publication by Dr. Seuss Enterprises due to controversy surrounding racist and offensive depictions of African and Asian people. Younger & Hirsch 44.

300/500

261. GIESEL, Theodore ("Dr. Seuss") (1904-1991). **Scrambled Eggs Super!** New York: Random House, [1953].

4to. Numerous color illustrations by Dr. Seuss. Original glossy pictorial boards, illustrated endpapers (tiny marred spot to upper cover); original unclipped dust jacket priced "2.50" (few tiny chips and short creases along top edge. Provenance: Marguerite Knapp (bookplate).

FIRST EDITION, with correct price on front flap and no ads for later titles. One of the recently banned or challenged Seuss titles that was withdrawn from publication by Dr. Seuss Enterprises due to controversy surrounding racist and offensive depictions of Middle Easterners. Younger & Hirsch 68.

300/500

262. GIESEL, Theodore ("Dr. Seuss") (1904-1991). **A group of 4 works, including:**

And to Think That I Saw it on Mulberry Street. New York: The Vanguard Press, 1937. Later printing. Younger & Hirsch 1. -- *Thidwick the Big-Hearted Moose.* 1948. Later edition. Younger & Hirsch 77. -- *Yertle the Turtle and Other Stories.* 1958. FIRST EDITION, FIRST PRINTING with correct list of titles on rear jacket panel. Younger & Hirsch 82. -- *Dr. Seuss's Sleep Book.* 1962. FIRST EDITION, FIRST PRINTING with the correct ads on rear jacket panel. Younger & Hirsch 20.

Together, 4 works in 4 volumes, all 4to, all published in New York by Random House (unless otherwise noted), all in original pictorial bindings and dust jackets, SEVERAL FIRST EDITIONS (unless otherwise noted), several copies with bookplates, condition generally very good.

250/350

263. GIESEL, Theodore ("Dr. Seuss") (1904-1991). **A group of 3 works, including:**

If I Ran the Circus. 1956. FIRST EDITION, FIRST PRINTING with the correct price of "250/250" and correct ads at end of text and rear jacket panel. Younger & Hirsch 43. -- *The Sneetches.* 1961. FIRST EDITION, FIRST PRINTING with correct ads on rear flap. Younger & Hirsch 73. -- *I Had Trouble in getting to Solla Sollew.* 1965. FIRST EDITION, FIRST PRINTING with the price "295/295" and correct list of ads on rear panel. Younger & Hirsch 41.

Together, 3 works in 3 volumes, all 4to, all published in New York by Random House, all in original pictorial bindings and dust jackets, ALL FIRST EDITIONS, condition generally very good.

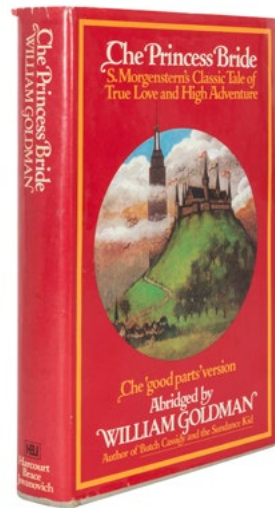
250/350

264. GIESEL, Theodore ("Dr. Seuss") (1904-1991). **A group of 5 works, including:**

The Cat in the Hat Comes Back. 1958. FIRST EDITION, FIRST PRINTING (stated on copyright). Also with an early issue in an alternative dust jacket. Younger & Hirsch 11. -- *One Fish Two Fish Red Fish Blue Fish.* 1960. FIRST EDITION, FIRST PRINTING with correct list of titles and blurbs on jacket. Younger & Hirsch 64. -- *Dr. Seuss's ABC.* 1963. FIRST EDITION, FIRST PRINTING with correct list of titles on rear flap. Younger & Hirsch 19. -- *Hop on Pop.* 1963. FIRST EDITION, FIRST PRINTING with correct list of titles and blurbs on jacket. Younger & Hirsch 30. -- *Fox in Socks.* 1965. FIRST EDITION, FIRST PRINTING with correct list of titles on rear jacket panel and the line "reading easiness" later changed to "reading readiness". Younger & Hirsch 24.

Together, 5 works in 5 volumes, all 8vo, all published in New York by Random House, all in original glossy pictorial bindings and dust jackets, ALL FIRST EDITIONS (unless otherwise noted), several copies with bookplates, condition generally very good.

300/500



265

265. GOLDMAN, William (1931–2018). **The Princess Bride: S. Morgenstern's Classic Tale of True Love and High Adventure.** New York: Harcourt Brace Jovanovich, [1973].

8vo. Original grey cloth (some discoloration to upper cover, spine slightly skewed); original unclipped dust jacket (some very light edgewear at extreme ends). Provenance: B.J. Koch (neat ownership signature on ffp).

FIRST EDITION. Basis for the 1987 film of the same name directed by Rob Reiner.

400/600

266. [GOLF]. McHARDY, James. ("Calamo Currente"). **Half Hours with an Old Golfer.** London: George Bell and Sons, 1895.

8vo. 4 chromolithograph plates, numerous illustrations by G.A. Laundry. Original gilt-decorated orange cloth, top edge gilt (spine slightly skewed, corners gently bumped). Provenance: George W. Fox (rubberstamp on ffp and title-page).

FIRST EDITION, containing the rules and how to behave when playing the game. Murdoch 166.

150/250

267. GOREY, Edward (1925–2000). **15 / Two [The Nursery Frieze].** New York: The Fantod Press, 1964.

Oblong 64mo. Illustrated. Original orange printed wrappers.

FIRST EDITION, LIMITED ISSUE, one of 500 copies. The number "15" is on the front wrapper because this publication is Gorey's 15th individual book, and the number "Two" is on the rear wrapper because this is Gorey's second Fantod Press publication. Toledano A16a.

250/350

268. GOREY, Edward (1925–2000). **Amphigorey Also.** New York: Congdon & Weed, 1983.

4to. Illustrated. Original pictorial boards; original unclipped pictorial dust jacket; original slipcase with printed label.

FIRST EDITION, LIMITED ISSUE, number 121 of 250 numbered copies SIGNED BY GOREY of a total edition of 276. The third compilation of Gorey's works, comprising 17 books. Toledano A85b.

200/300

269. GOREY, Edward (1925–2000). **The Curious Sofa.** New York: Ivan Obolensky, 1961.

12mo. Illustrated. Original pictorial wrappers (some rubbing to extremities).

FIRST EDITION, with "\$1.50" price on front wrapper. SIGNED BY GOREY as "Ogdred Weary" on title-page. The statement "this is copy no. 83 of an edition limited to 212 copies" on copyright page is a spoof. Toledano A7a.

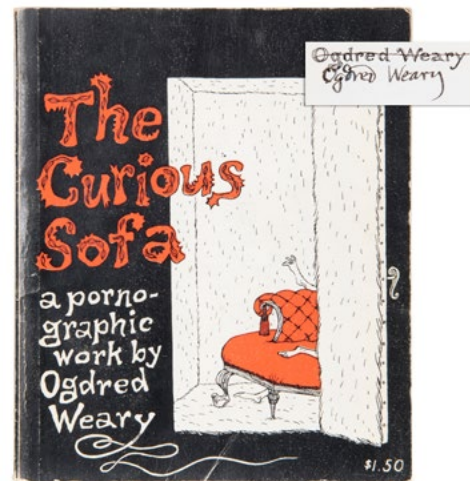
150/250



267



268



269



273

270. GOREY, Edward (1925–2000). **Dogear Wryde Postcards: Interpretive Series.** N.p., [1979].

13 postcards with hand-colored illustrations by Gorey, additional card with limitation statement, loose as issued in original envelope with hand-colored illustration by Gorey.

FIRST EDITION, number 49 of 50 numbered sets identical to lettered copies, SIGNED BY GOREY of a total edition of 76. Toledano A75b.

600/800

271. GOREY, Edward (1925–2000). **Dogear Wryde Postcards: Menaced Objects.** [New York]: n.p., 1989.

16 illustrated postcards, captioned on verso, loose as issued in original pictorial envelope (some light soiling on verso of envelope).

LIMITED EDITION, number 214 of 250 copies SIGNED BY GOREY. Toledano A96a.

150/250

272. GOREY, Edward (1925–2000). **Dogear Wryde Postcards: Neglected Murderesses Series.** [New York], n.p., 1980.

12 illustrated postcards, captioned on verso, additional card with limitation statement, loose as issued in original pictorial envelope.

LIMITED EDITION, number 206 of 250 copies SIGNED BY GOREY. Toledano A79.

150/250

273. GOREY, Edward (1925–2000). **The Doubtful Guest.** Garden City, NY: Doubleday & Co., Inc., 1957.

Oblong 8vo. Illustrated. Original pictorial boards; original price-clipped pictorial dust jacket (spotting and sunning to panels).

FIRST EDITION, INSCRIBED BY GOREY on the title-page in the year of publication. Toledano A3a.

250/350

274. GOREY, Edward (1925–2000). **Dracula: A Toy Theatre.** New York: Charles Scribner's Sons, 1979.

Folio. Illustrated. Original spiral-bound stiff pictorial wrappers. FIRST EDITION reproducing the sets and costumes of the Broadway production of Dracula designed by Gorey. Toledano A73.

[Together with:] an original playbill (New York: American Theatre Press, 1978) from the 1977 Broadway production of Stoker's novel, the set and costumes for which were designed by Gorey.

100/200



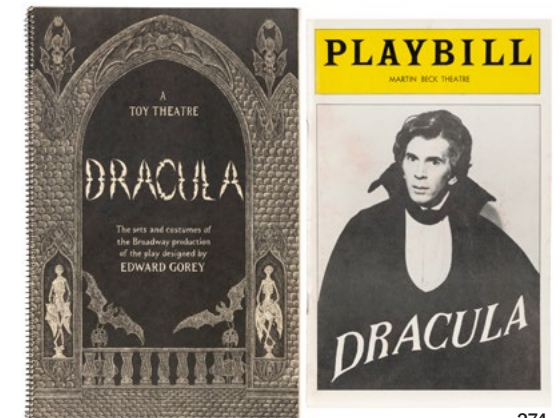
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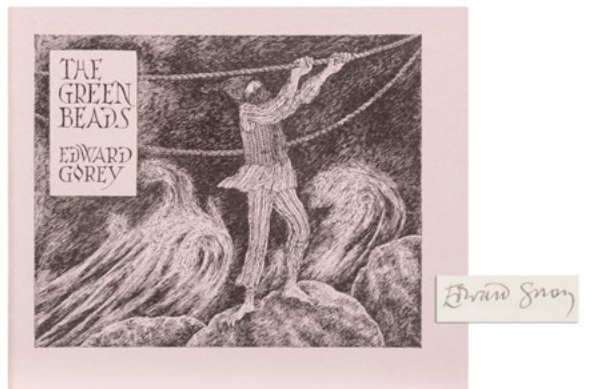
277



278



279



280

275. GOREY, Edward (1925–2000). **The Dwindling Party**. New York: Random House, 1982.

8vo. Pop-up book with 6 spreads. Original pictorial boards. FIRST EDITION, SIGNED BY GOREY on the title panel. A FINE COPY. Toledano A83a.

300/400

276. GOREY, Edward (1925–2000). **The Eclectic Abecedarium**. Boston: Anne and David Bromer, 1983.

Miniature book. Hand-colored illustrations. Original decorative boards with printed covers label; original decorative slipcase with hand-colored pictorial label.

FIRST EDITION, LIMITED ISSUE number 13 of 100 hand-colored copies, SIGNED BY GOREY 80 of which are for sale. From a total edition of 400. This is the author's first miniature book. Toledano A86a.

1,000/2,000

277. GOREY, Edward (1925–2000). **E. D. Ward, a Mercurial Bear**. New York: Gotham Book Mart, 1983.

12mo. Paper doll cutouts. Original white pictorial wrappers.

FIRST EDITION, SIGNED BY GOREY as "Dogear Wryde" on lower cover. Toledano A87.

100/200

278. GOREY, Edward (1925–2000). **The Fatal Lozenge**. New York: Ivan Obolensky, 1960.

12mo. Illustrated. Original pictorial wrappers (some slight wear to extremities).

FIRST EDITION, FIRST ISSUE with "\$1.25" on front cover. SIGNED BY GOREY on the title-page. Toledano A6a.

150/250

279. GOREY, Edward (1925–2000). **F.M.R.A.** New York: Andrew Alpern, 1980.

8vo. Title, printed contents list, printed ephemera (25 pieces total). Loose as issued in original cloth folding case.

LIMITED EDITION, number 276 of 400 numbered copies SIGNED BY GOREY of a total edition of 426. Toledano A78b.

250/350

280. GOREY, Edward (1925–2000). **The Green Beads**. New York: Albondocani Press, 1978.

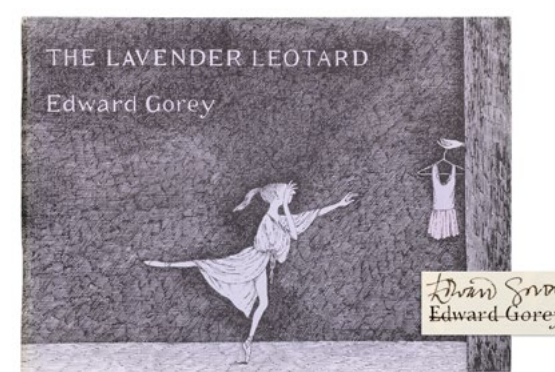
Oblong 12mo. Illustrated. Original lavender pictorial wrappers.

LIMITED EDITION, number 247 of 400 numbered copies SIGNED BY GOREY of a total edition of 426. Toledano A71b.

200/300



281



282

281. GOREY, Edward (1925–2000). **La Balade Troublante**. N.p.: The Fantod Press, 1991.

12mo. Illustrated flipbook. Original decorative wrappers (upper cover and spine unevenly sunned). FIRST EDITION, SIGNED BY GOREY on the title-page. Toledano A103.

[With:] GOREY. *The Hapless Child*. New York: Ivan Obolensky, 1961. Illustrated. Original purple pictorial wrappers. FIRST EDITION. Toledano A8a.

100/200

282. GOREY, Edward (1925–2000). **The Lavender Leotard**. New York: Gotham Book Mart, 1973.

12mo. Illustrated. Original lavender pictorial wrappers, tutu on front cover hand-painted by Gorey.

FIRST TRADE EDITION, one of 1,000 copies, SIGNED BY GOREY on the title-page. Toledano A53c.

200/300

283. GOREY, Edward (1925–2000). **Les Passementeries Horribles**. New York: Albondocani, 1976.

Oblong 12mo. Illustrated. Original blue pictorial wrappers.

FIRST EDITION, LIMITED ISSUE, number 235 of 300 numbered copies SIGNED BY GOREY of a total edition of 326. Toledano A64b.

150/250

284. GOREY, Edward (1925–2000). **Les Urnes Utiles**. Cambridge, MA: Halty-Ferguson, 1980.

Oblong 12mo. Illustrated. Original pale blue pictorial wrappers.

FIRST EDITION, LIMITED ISSUE, number 154 of 250 numbered copies SIGNED BY GOREY of a total edition of 276. Toledano A80b.

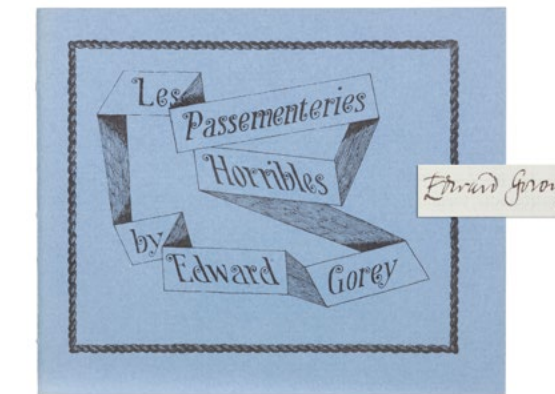
150/250

285. GOREY, Edward (1925–2000). **L'heure Bleue**. N.p.: The Fantod Press, 1975.

12mo. Illustrated. Original pictorial wrappers (small crease to front cover near edge).

FIRST EDITION, LIMITED ISSUE, number 11 of 500 numbered copies, SIGNED BY GOREY of a total edition of 526. Toledano A60b.

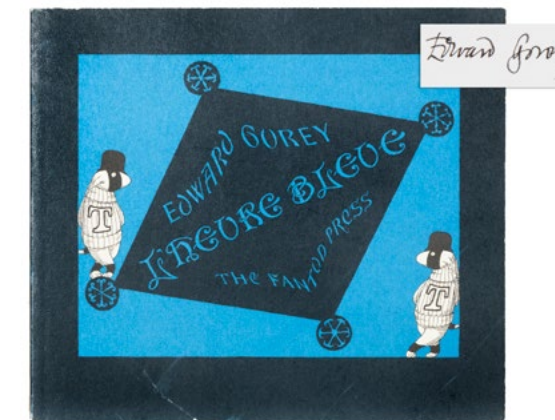
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283



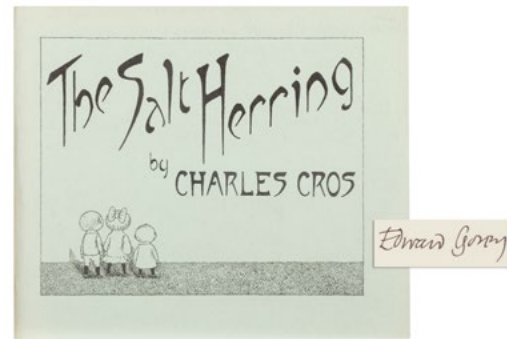
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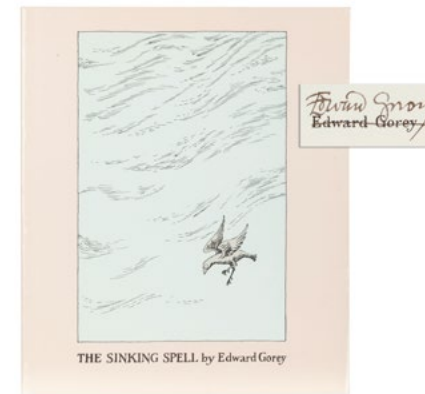
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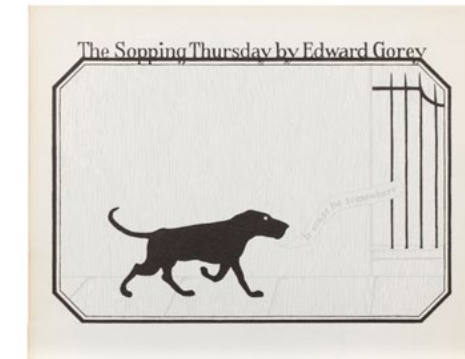
286



290



291



292

This first edition of *The Sopping Thursday* is limited to three hundred and twenty six copies signed by the author. These hundred signed copies have been numbered and bound in paper wrappers. Twenty six signed copies, each with an original drawing by Edward Gorey, have been lettered, specially handbound in boards and slipcased. This is copy 65
Edward Gorey

286. GOREY, Edward (1925–2000). **Le Melange Funeste**. New York: Gotham Book Mart, 1981.

12mo. Illustrated flaps. Original grey pictorial wrappers (a touch of sunning to spine).

FIRST EDITION, LIMITED ISSUE, number 373 of 500 numbered copies SIGNED BY GOREY of a total edition of 526. Toledano A81b.

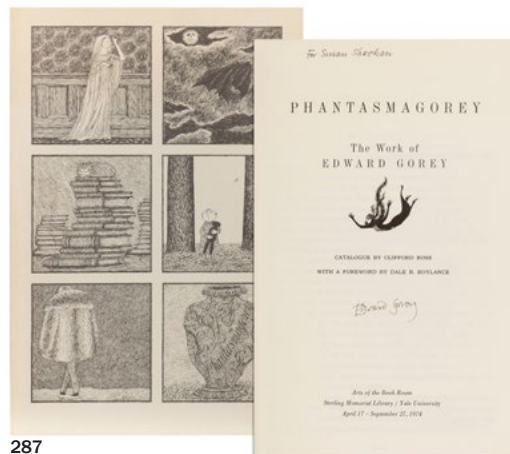
200/300

287. GOREY, Edward (1925–2000), illustrator. -- ROSS, Clifford. **Phantasmagorey: The Work of...** New Haven: [Eastern Press for] Yale University, 1974.

Tall 8vo. Illustrated. Original grey pictorial wrappers (some light sunning to covers). Laid in with a color illustrated slip or mailer with a John Locke quote (see Plate II).

FIRST EDITION, INSCRIBED BY GOREY on the title-page. Not in Toledano.

100/200



287



288

288. GOREY, Edward (1925–2000). **The Prune People**. New York: Albondocani Press, 1983.

Oblong 12mo. Illustrated. Original burnt orange or brown pictorial wrappers.

LIMITED EDITION, number 80 of 400 numbered copies of a total edition of 426, SIGNED BY GOREY. Publisher's announcement laid in. Toledano A88b.

150/250

289. GOREY, Edward (1925–2000), illustrator. -- WILSON, Edmund (1895–1972). **Rats of Rutland Grange**. New York: Gotham Book Mart, 1974.

Oblong 8vo. Illustrated. Original green cloth with pictorial cover label; original red card slipcase.

FIRST EDITION, LIMITED ISSUE, number 40 of 100 numbered copies, SIGNED BY GOREY from a total edition of 1126. Toledano B59b.

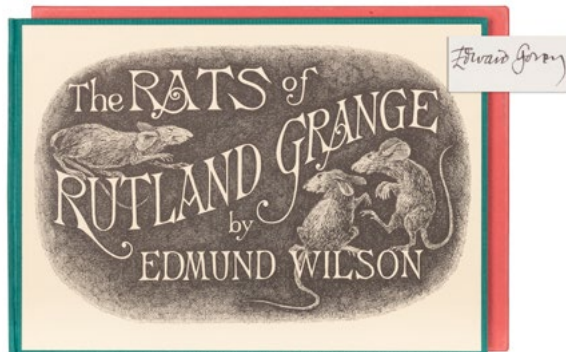
250/350

290. GOREY, Edward (1925–2000), illustrator. -- CROS, Charles (1842–1888). **The Salt Herring**. New York: Gotham Book Mart, 1971.

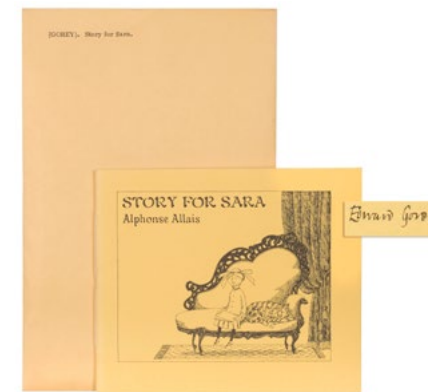
Oblong 12mo. Illustrated. Original pictorial wrappers (spine gently sunned).

FIRST GOREY EDITION, LIMITED ISSUE, number 291 of 300 numbered copies SIGNED BY GOREY from a total edition of 326. Toledano B49b.

200/300



289



293

291. GOREY, Edward (1925–2000). **The Sinking Spell**. New York: Ivan Obolensky, Inc., 1964.

12mo. Illustrated. Original pictorial wrappers (few light spots of rubbing on lower cover).

FIRST EDITION, SIGNED BY GOREY on the title-page. Toledano A17a (noting that the copyright page reads "1964," but that the work was actually published in 1965).

100/200

292. GOREY, Edward (1925–2000). **The Sopping Thursday**. New York: Gotham Book Mart, 1970.

Oblong 8vo. Illustrated. Original light gray pictorial wrappers (spine gently sunned).

LIMITED EDITION, number 65 of 300 numbered copies SIGNED BY GOREY of a total edition of 326. Toledano A35b.

200/300

293. GOREY, Edward (1925–2000), illustrator. -- ALLAIS, Alphonse (1854–1905). **Story for Sara**. New York [and Vermont: Hunter Press for] Albondocani Press, 1971.

Oblong 12mo. Illustrated. Original yellow pictorial wrappers; original publisher's printed envelope.

FIRST EDITION, LIMITED ISSUE, number 161 of 300 numbered copies, SIGNED BY GOREY of a total edition of 326. Toledano A41b.

150/250



294

294. GOREY, Edward (1925–2000). **Three Books from the Fantod Press, Set IV: The Abandoned Sock; The Disrespectful Summons; The Lost Lions**. N.p.: The Fantod Press, 1973.

3 volumes, oblong 12mo. Illustrated. Original pictorial wrappers; original printed white envelope (some minor soiling, a few short tears).

FIRST EDITIONS, LIMITED ISSUES, one of 500 unnumbered copies of a total edition of 526. Toledano A52b.

200/300

295. GOREY, Edward (1925–2000). **The Tunnel Calamity**. New York: Magic Windows Books, G. P. Putnam's Sons, 1984.

Square 8vo (165 x 178 mm). Peepshow printed in color. Accordion binding with 9 bellows, pictorial boards.

FIRST EDITION, SIGNED BY GOREY on verso of rear board. Toledano A89.

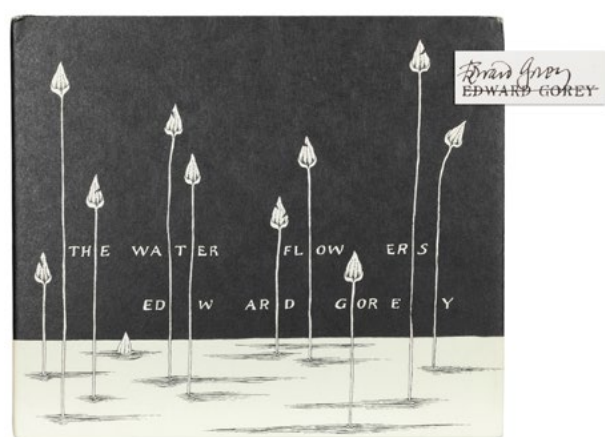
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295



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298



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301



302

296. GOREY, Edward (1925–2000). **The Unstrung Harp**. New York and Boston: Duell, Sloan and Pearce; Little Brown & Co., 1953.

8vo. Illustrated. Original pictorial boards; original illustrated price-clipped dust jacket (a touch of wear at corners). FIRST EDITION OF GOREY'S FIRST BOOK. Toledano A1a.

[With:] GOREY. *The Listing Attic*. New York and Boston: Duell, Sloan and Pearce; Little Brown & Co., 1953. 8vo. Illustrated. Original pictorial boards; original illustrated unclipped dust jacket (light edgewear with few chips or tears, some staining). FIRST EDITION of Gorey's second book. A2a.

200/300

297. GOREY, Edward (1925–2000). **The Vinegar Works: Three Volumes of Moral Instruction**. New York: Simon and Schuster, 1963.

3 volumes, square 8vo. Illustrated. Original pictorial boards (spines gently sunned); housed together in original pictorial slipcase (some rubbing at edges).

FIRST EDITION. Includes the stories: *The Gashlycrumb Tinies*; *The Insect God*; and *The West Wing*. Toledano A13.

200/300

298. GOREY, Edward (1925–2000). **The Water Flowers**. New York: Congdon & Weed, Inc., 1982.

Oblong 8vo. Illustrated. Original pictorial boards; original unclipped pictorial dust jacket.

FIRST EDITION, SIGNED BY GOREY on the title-page. Toledano A84a.

100/200

299. GOREY, Edward (1925–2000). **The Willowdale Handcar, or The Return of the Black Doll**. Indianapolis and New York: Bobbs-Merrill Co., Inc., [1962].

12mo. Illustrated. Original pictorial wrappers (some creasing near spine). FIRST EDITION in the original wrappers SIGNED BY GOREY on the title-page. Toledano A10a.

[With:] GOREY. *The Black Doll: A Silent Film*. New York: Gotham Book Mart, 1973. 8vo. Original stiff grey wrappers; original black dust jacket with small pictorial label. FIRST TRADE EDITION, SIGNED BY GOREY on the title-page. Toledano A49c. [Also:] GOREY. *The Raging Tide: or, The Black Doll's Imbroglio*. New York: Beaufort Books, [1987]. Oblong 8vo. Illustrated. Original pictorial boards; original unclipped dust jacket (two small closed tears to edge of front panel). FIRST TRADE EDITION. Toledano A93c.

200/300

300. GOREY, Edward (1925–2000). **A group of 4 booklets, including:**

The Eleventh Episode. N.p. The Fantod Press, 1971. Oblong 12mo. Illustrated. Original pictorial wrappers. FIRST TRADE EDITION, LIMITED ISSUE, one of 500 copies. Toledano A39b. -- *[The Untitled Book]*. [New York:] The Fantod Press [for Gotham Book Mart, 1971]. Oblong 12mo. Illustrated. Original pictorial wrappers. FIRST TRADE EDITION, LIMITED ISSUE, one of 500 copies. Toledano A43b. -- *Categor Y Fifty Drawings*. [New York:] Gotham Book Mart, [1973]. 12mo. Illustrated. Original blue gray wrappers with printed cover label. FIRST TRADE EDITION, SIGNED BY GOREY on the title-page. Toledano A50c. -- *The Disrespectful Summons*. [New York:] Fantod Press [for Gotham Book Mart, 1971]. Oblong 12mo. Illustrated. Original pictorial wrappers. FIRST EDITION, LIMITED ISSUE, one of 500 unnumbered copies of a total edition of 526 SIGNED BY GOREY on the title-page. Toledano A52b.

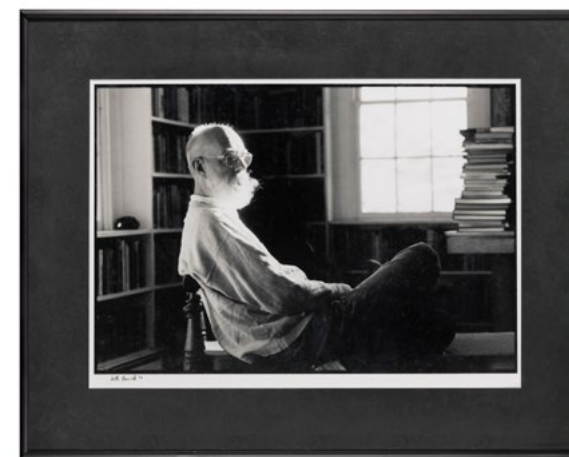
200/300

301. GOREY, Edward (1925–2000). **A group of 37 works, including:**

GIARDI, John. *The Monster Den*. FIRST EDITION, SIGNED BY GOREY on the title-page. Toledano B30a. -- REES, Ennis. *Lions and Lobsters and Foxes and Frogs*. FIRST EDITION, SIGNED BY GOREY on the title-page. Toledano B47a. -- LAMPORT, Felicia. *Scrap Irony*. FIRST EDITION. Toledano B14a.

And many others. All 8vo, all in original bindings and most in dust jackets, MOST FIRST TRADE EDITIONS, FIRST PRINTINGS, condition generally very good.

300/500



303

302. GOREY, Edward (1925–2000). **A group of ephemera, collectibles and works about Gorey.**

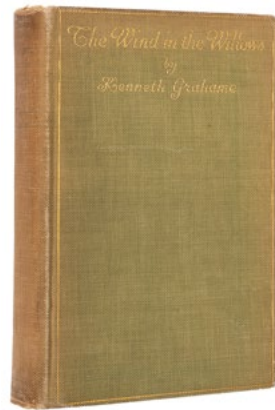
Includes: game booklets, dealer catalogues, several National Lampoons magazines with Gorey stories, calendars, clippings, bookmarks, monographs including art and letters of Gorey, the Toledano Goreyography bibliography, and more.

200/300

303. [GOREY, Edward (1925–2000)]. -- RESNICK, Seth, photographer. **Portrait photograph**. N.p., 1994.

Black and white matte photograph of Gorey sitting in his library at Elephant House on Cape Cod, signed and dated at lower margin. Framed and matted, overall (14 x 18").

100/200



304

304. GRAHAME, Kenneth (1859–1932). **The Wind in the Willows.** New York: Charles Scribner's Sons, 1908.

8vo. Frontispiece by W. Grahame Robertson. Original gilt-lettered green buckram, top edge gilt (spine heavily sunned, few small spots of wear at extreme ends). Provenance: Arthur Lovell (ownership signature on ffep).

FIRST AMERICAN EDITION, precedes the English edition by four days. Considered one of the most popular children's books of the 20th century.

300/500



305

305. [GREGYN OG PRESS]. ROSSETTI, Christina (1830–1894). **Poems. Chosen by Walter de la Mare.** [Montgomeryshire:] Gregynog Press, 1930.

Large 8vo. Wood engraved portrait of Rossetti by Robert Ashwin Maynard after the pencil drawing by Dante Gabriel Rossetti. Full red morocco gilt, all edges gilt, marbled endpapers, gilt stamped–signed on turn in by Bayntun–Riviere.

LIMITED EDITION, number 186 of 300 copies with a lengthy introduction by Walter de la Mare.

300/400

306. GREY, Zane (1872–1939). **The Young Lion Hunter.** New York and London: Harper & Brothers, 1911.

8vo. 8 plates including frontispiece. Original pictorial cloth stamped in green and red (spine slightly skewed, small spot of rubbing near head, small stain near upper cover fore–corner); slipcase. FIRST EDITION. Myers, p. 3.

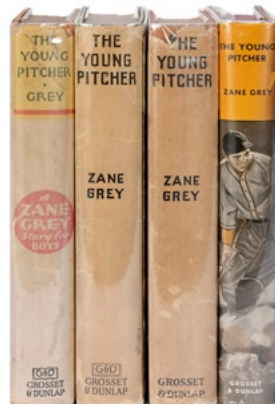
[With:] GREY. *The Young Lion Hunter.* New York: Grosset & Dunlap, [ca. 1911]. 8vo. Original cloth; original dust jacket. Reprint edition, ZANE GREY'S PERSONAL EMBOSSED STAMP on front free endpaper.

[And:] an English reprint edition. Together, 3 works in 3 volumes, condition generally good.

200/300



306



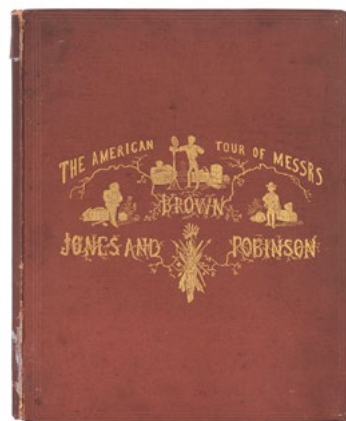
307

307. GREY, Zane (1872–1939, his copy). **The Young Pitcher.** New York: Grosset & Dunlap, [1939].

8vo. Original cloth, red top edge; original price–clipped dust jacket. Reprint edition, WITH ZANE GREY'S PERSONAL EMBOSSED STAMP on front free endpaper.

[Together with:] three other reprint variants of this title, all in original cloth and dust jackets, condition generally good.

200/300



308

308. [GREY, Zane (1872–1939), his copy]. -- DOYLE, Richard (1824–1883), illustrator. **The American Tour of Messrs Brown, Jones and Robinson.** New York: D. Appleton & Co., 1872.

4to. Illustrated title–page, numerous wood–engraved vignettes. Original gilt–decorated brown textured cloth (some splitting and staining along joints, spine also a bit darkened with some fraying at ends, corners bumped). Provenance: Zane Grey (his embossed stamped on ffep).

FIRST EDITION, previously owned by the best–selling Western genre author of all time.

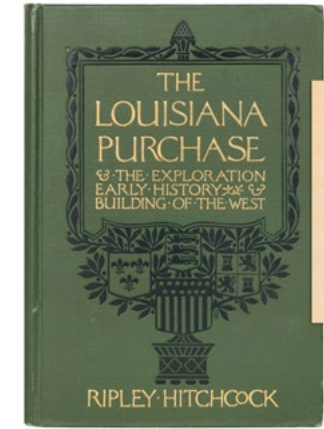
150/250

309. [GREY, Zane (1872–1939), his copy]. -- HITCHCOCK, Ripley (1857–1918). **The Louisiana Purchase and the Exploration, Early History and Building of the West.** Boston: The Athenaeum Press for Ginn & Company, 1903.

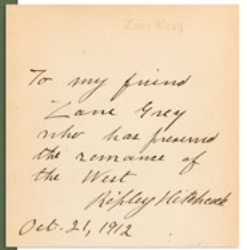
8vo. Numerous plates, maps and in text illustrations. Original gilt–lettered olive cloth, stamped in black. Provenance: Zane Grey (embossed ownership stamp on ffep); see inscription.

FIRST EDITION, PRESENTATION COPY, INSCRIBED BY THE AUTHOR TO HIS FRIEND ZANE GREY: "To my friend / Zane Grey / who has preserved / the romance of / the West / Ripley Hitchcock / Oct. 21, 1912".

350/450



309



310. [GREY, Zane (1872–1939)]. **Wood cigar humidior box once owned by the author.**

Oak with hinged lid, key lock, zinc lining with removable humidior control plate. 12 x 8 x 7 1/2". Provenance: From the Estate of Zane Grey, acquired from Grey's son Romer Grey in the 1970s who said it had been his fathers.

100/200



310

311. HARRISON, Jim (1937–2016). **A pair of first editions, including:**

A Good Day to Die. New York: Simon and Schuster, [1973]. 8vo. Publisher's brown cloth backstrip over orange boards, spine lettered in gilt (minor occasional rubbing); publisher's printed dust jacket (minor rubbing, toning to jacket edges). FIRST EDITION OF HARRISON'S SECOND NOVEL.

Dalva. New York: E. P. Dutton, [1988]. 8vo. Publisher's white cloth backstrip over green boards, front board and spine stamped in gilt (minor occasional rubbing); original dust jacket (minor occasional rubbing and toning). FIRST EDITION OF ONE OF HARRISON'S BEST–KNOWN NOVELS, SIGNED BY HARRISON ON THE TITLE–PAGE.

Harrison is considered one of the finest writers of novellas of the twentieth–century (his most famous work, *Legends of the Fall* (1979) consists of 3 novellas).

200/300



311

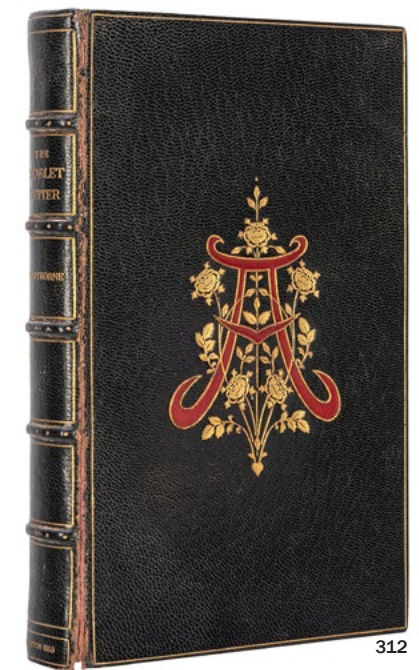
312. HAWTHORNE, Nathaniel (1804–1864). **The Scarlet Letter, A Romance.** Boston: Ticknor, Reed, and Fields, 1850.

8vo. Title–page printed in red and black. Full crushed levant, upper cover with a large scarlet morocco inlay of the letter "A", elaborately surrounded with gilt floral tools, spine in 6 compartments with 5 raised bands, gilt–lettering in two compartments, top edge gilt, GILT STAMP–SIGNED BY RIVIERE & SON (some separation along joints, lower cover slightly bowed near top corner, minimal dampstaining).

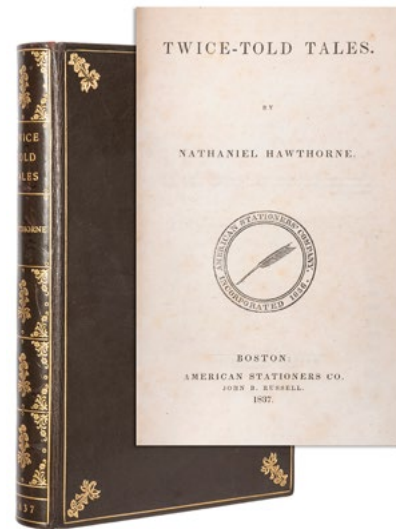
FIRST EDITION, without ads which Clark notes as having "no bibliographical significance" regarding edition. Hawthorne's work was an immediate success, selling 2,500 copies in its first week of publication, giving Hawthorne his first literary success. BAL 7600; Clark A16.1; Grolier American 59.

[With:] HAWTHORNE. *The Blithedale Romance.* Boston: Ticknor, Reed and Fields, 1852. 8vo. (Few leaves starting with some marginal wear). Original blindstamped brown cloth, gilt–lettered spine, pale yellow endpapers (spine rolled, some wear at ends, pale spotting to upper cover). FIRST EDITION, BAL binding A with no publisher's catalogue. BAL 7611.

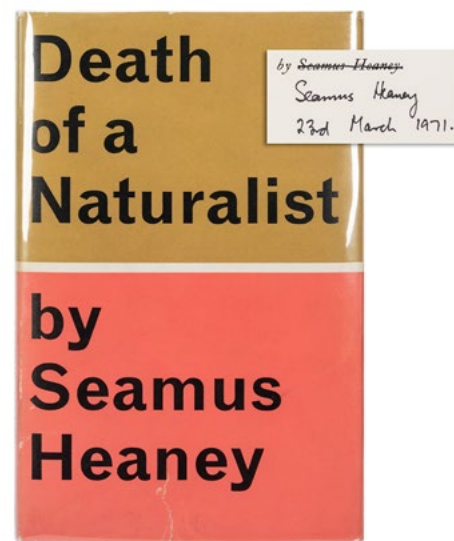
800/1,200



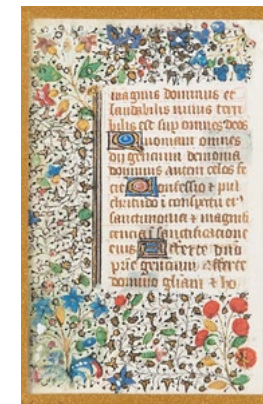
312



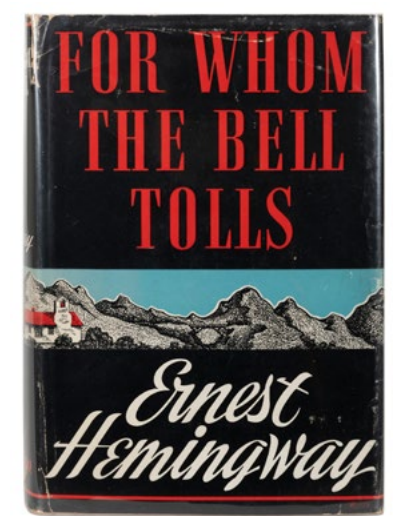
313



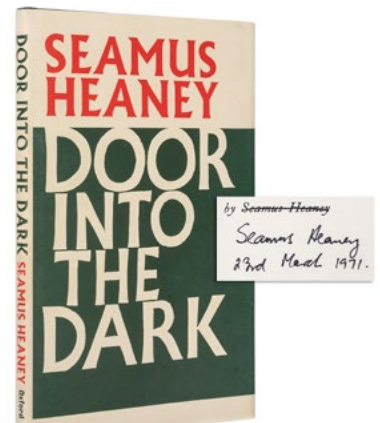
314



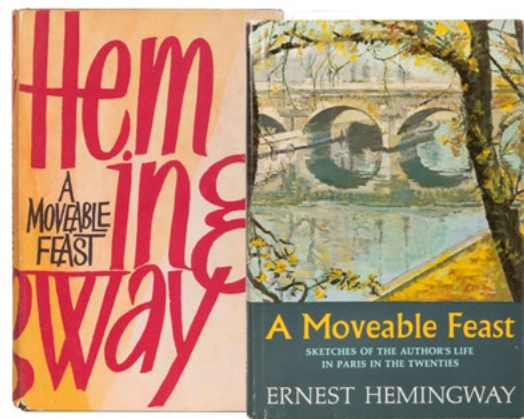
320



317



315



316

313. HAWTHORNE, Nathaniel (1804–1864). **Twice-Told Tales**. Boston: American Stationers Co., 1837.

8vo. Without publisher's catalogue at end. (Some light spotting to title-page, else fine). 20th century full dark calf gilt, all edges gilt, gilt-stamp signed by Bennett of New York; original cloth with all-over pattern of quatrefoil ornaments bound in at rear; slipcase. Provenance: Chester Morrow Clark (signed bookplate and gift inscription presented to Clark).

FIRST EDITION, one of 1000 copies printed, of Hawthorne's second book which contains nineteen of the forty-one tales by Hawthorne printed in *The Token* and in the *New England Magazine* from 1831 through 1837. BAL 7581; Clark A2.1; Grolier American 44.

300/500

314. HEANEY, Seamus (1939–2013). **Death of a Naturalist**. New York: Oxford University Press, 1966.

8vo. Original green cloth; original unclipped dust jacket (closed tear at lower edge of front panel).

FIRST AMERICAN EDITION of the Pulitzer Prize-winning poet's first published book, comprised of sheets from the first English edition with a new title-page. SIGNED AND DATED BY HEANEY on the title-page.

800/1,200

315. HEANEY, Seamus (1939–2013). **Door into the Dark**. New York: Oxford University Press, 1969.

8vo. Original black cloth (boards slightly bowed); original unclipped dust jacket.

FIRST AMERICAN EDITION, SIGNED AND DATED BY HEANEY. The author's second book that focuses on his native Ireland, especially the rural people and their work. In a PERFECT DUST JACKET.

200/300

316. HEMINGWAY, Ernest (1899–1961). **A Moveable Feast**. New York: Charles Scribner's Sons, [1964].

8vo. Original cloth-backed boards; original unclipped dust jacket (few very tiny spots of rubbing at ends, else fine). FIRST EDITION, FIRST PRINTING of this posthumous memoir of the author's time in Paris during the 1920s. Hanneman A31a.

[With:] HEMINGWAY. *A Moveable Feast*. London: Jonathan Cape, [1964]. 8vo. Original cloth, orange top edge; original price-clipped dust jacket (some very light edgewear). FIRST UK EDITION. Hanneman A46a.

200/300

317. HEMINGWAY, Ernest (1899–1961). **For Whom the Bell Tolls**. New York: Charles Scribner's, 1940.

8vo. (Tiny panned price at upper corner of front free endpaper). Original beige cloth with author's facsimile signature stamped in black on upper cover, spine stamped in red and titled in black; original unclipped dust jacket (few tiny spots of chipping or creasing at extreme edges).

FIRST EDITION, FIRST PRINTING with Scribner's "A" on copyright and in a FIRST ISSUE DUST JACKET without photographer's name below portrait of Hemingway on rear panel. Hanneman A18a.

300/500

318. HEMINGWAY, Ernest (1899–1961). **Green Hills of Africa**. New York and London: Charles Scribner's Sons, 1935.

8vo. Original lime green cloth with author's facsimile signature stamped in gilt on upper cover, spine blocked in black and gilt-lettered (spine and edges of covers a bit sunned); original unclipped dust jacket (spine panel sunned, some edgewear with few tiny chips at extremes).

FIRST EDITION with Scribner's "A" and seal on copyright. Hemingway's second work of nonfiction that recounts his time hunting in East Africa. Hanneman A13a.

300/500

319. HEMINGWAY, Ernest (1899–1961). **The Torrents of Spring**. London: Jonathan Cape, [1933].

8vo. Half-title. Full green morocco gilt, spine in 6 compartments with raised bands, gilt-lettering in two, all edges gilt, marbled endpapers, turn-ins with gilt fillets and cornerpieces, GILT STAMP-SIGNED BY BAYNTUN-RIVIERE.

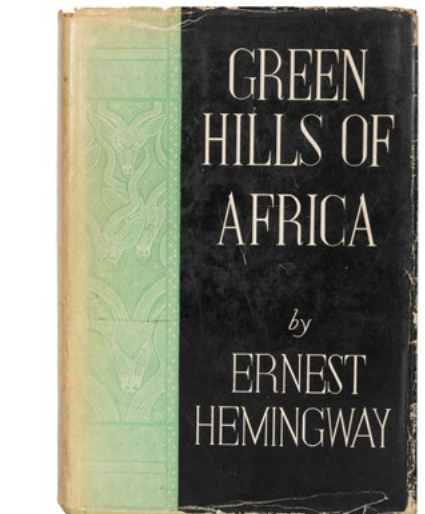
FIRST UK EDITION, originally published by Scribner's in 1926. Hanneman A37a.

500/700

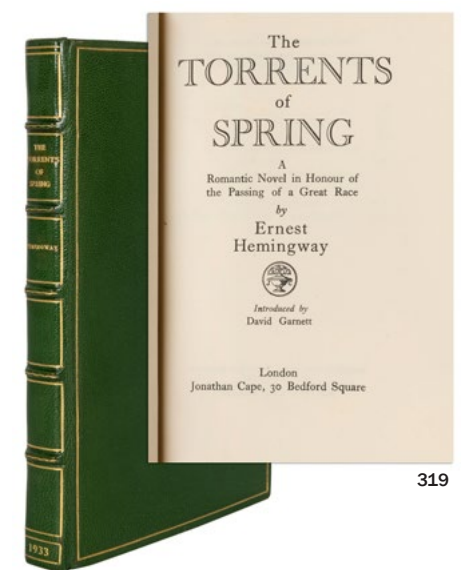
320. [ILLUMINATED MANUSCRIPTS]. **Leaf from a French Book of Hours in Latin**. [Paris?, second half of 15th century].

One leaf, 86 x 54 mm (sight size), on vellum, tiny hole at border. 13 lines of text with 4 two-line initials or smaller heightened in gold, surrounded by a full floral border in colors and gold, 3 one-line initials heightened in gold on verso also surrounded by a full floral border. Double glazed and framed. (Unexamined out of frame).

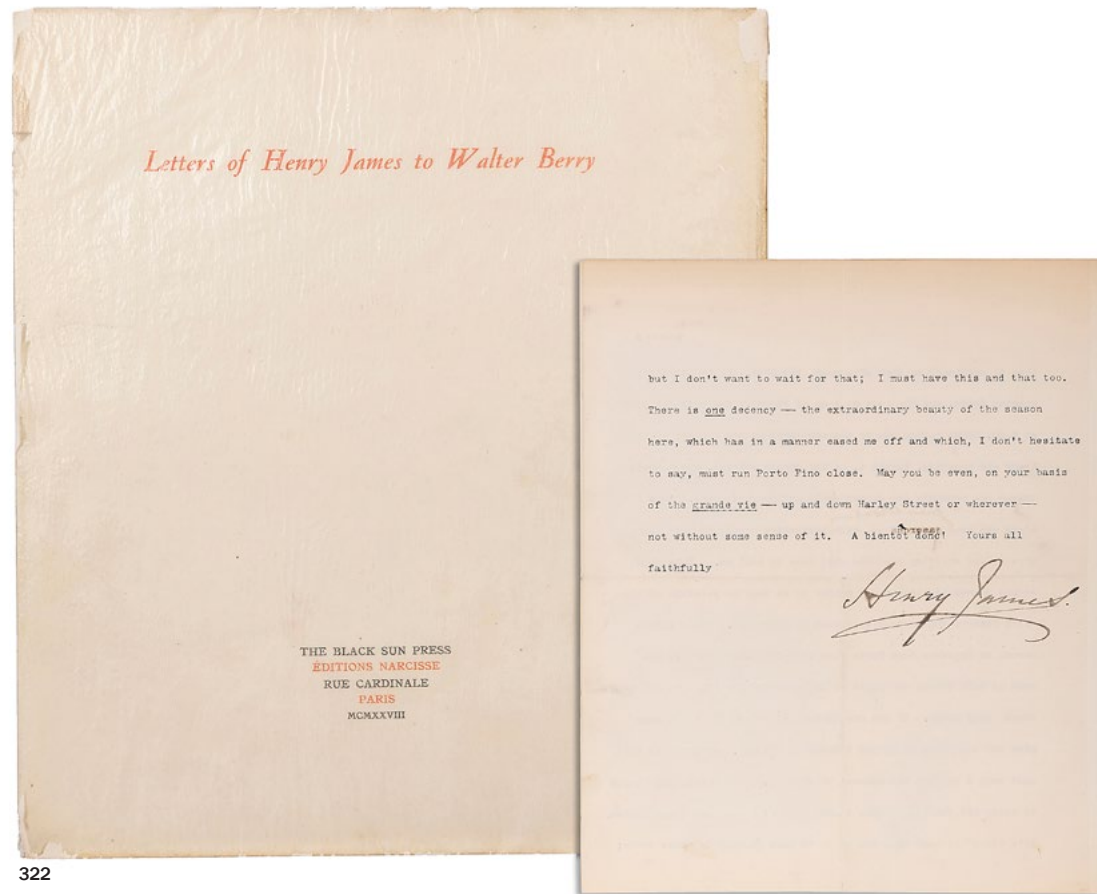
200/300



318



319



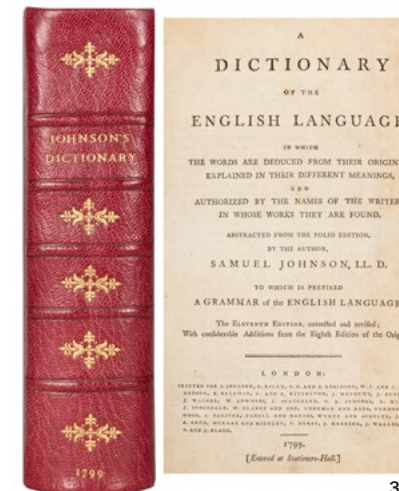
322

323. JOHNSON, Samuel (1709–1784). **A Dictionary of the English Language...** London: printed for J. Johnson, 1799.

Thick 8vo (216 x 127 mm). (Small hole to text on 208, some marginal browning or soiling at extremes, few small occasional stains). Half–title. Contemporary tree calf, rebaked in modern morocco gilt, original marbled endpapers retained (corners repaired). Provenance: indecipherable ownership signature dated 1845 (on half–title).

Eleventh edition, “corrected and revised; With considerable Additions from the Eighth Edition of the Original”.

300/400



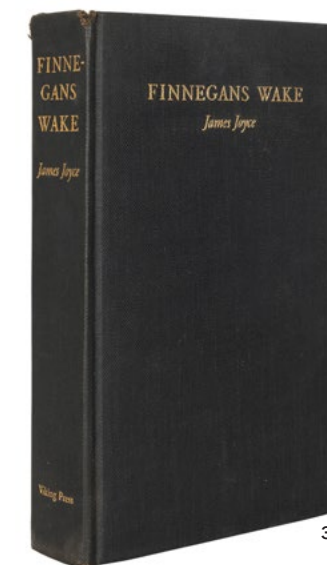
323

324. JOYCE, James (1882–1941). **Finnegans Wake.** New York: The Viking Press, 1939.

8vo. Original gilt–lettered black cloth, blue top edge (tiny spots of fraying near extreme ends, top stain faded, front hinge tender).

FIRST AMERICAN EDITION, offset from proofs supplied by the English publisher, Faber and Faber. Slocum and Cahoon A48.

150/250



324

325. JOYCE, James (1882–1941). **Ulysses.** New York: Random House, 1934.

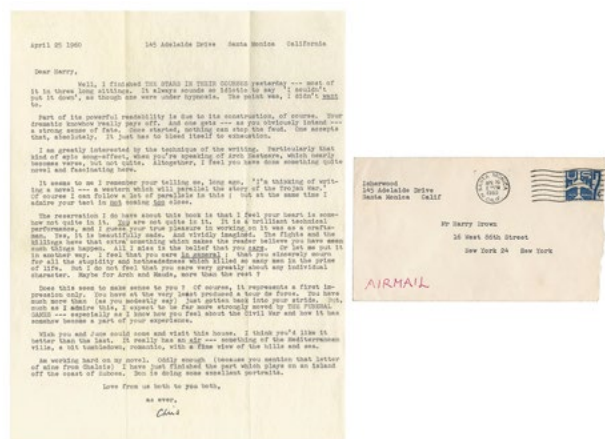
8vo. Original red and black stamped cream cloth over beveled boards, red top edge (spine gently sunned, few minor spots of discoloration on lower cover, front joint cracked at title–page); original red and black printed dust jacket (spine panel sunned, few very tiny chips at extreme ends); custom folding box.

FIRST AUTHORIZED AMERICAN EDITION, FIRST ISSUE DUST JACKET with “Reichl” credit on front panel. On 6 December 1933, the ban on Ulysses in the United States was lifted and Random House published the present edition roughly a month later. In this publication, Random House included a forward by the attorney who argued the case against the ban for the publishing house, Morris Ernst, as well as the full text of Judge Woolsey’s decision. Woolsey rejected the claims of obscenity and that “a book must be judged not from reading select passages but as a result of the whole book... a decision that admitted the novel into the United States” (100 Banned Books, p. 327–330). Slocum and Calhoun A21.

1,000/2,000



325



321

321. ISHERWOOD, Christopher (1904–1986). **Typed letter signed (“Chris”) to the American author Harry Brown, 25 April 1960.**

One page, small 4to (279 x 216), old folds, original envelope. Isherwood writes to his friend Harry Brown and provides his review of Brown’s new book “The Stars in their Courses” calling it a “tour de force” ... “I couldn’t put it down, as though one were under hypnosis”. Isherwood concludes that he is also working hard on his next novel, most likely referring to his novel “Down There on a Visit” (1962).

200/300

322. JAMES, Henry (1843–1916). **Letters of Henry James to Walter Berry.** Paris: The Black Sun Press, 1928.

Small 4to. Double–page facsimile (sprung but laid in). Original cream wrappers printed in red and black (tiny chip at foot reinforced); original glassine (some chipping along edges with loss); morocco–backed slipcase with folding chemise.

FIRST EDITION, LIMITED ISSUE, one of 16 copies (from a total edition of 116) printed on Japon paper SUPPLEMENTED WITH AN ORIGINAL TYPED LETTER SIGNED FROM JAMES TO BERRY, 3pp. recto and verso, small 4to (conjoining leaves), Sussex, 18 October 1912 on personal letterhead, autograph corrections and annotations probably in James’ hand, old folds, two sheets joined at the inner margin with tissue. This is letter 13 of 16 published in the volume, written in anticipation of Berry’s upcoming visit to Lamb House with a discussion of his illness and fatigue: “I welcome your generous compassion and am really not far from thinking that I rather deserve it. I have had a weary, dreary, sordid, squalid time, and don’t even yet feel the tide to have very decidedly turned. Still, I do get up—though I don’t get further, and I am at this moment in the depths of a demoralized loll (the armchair most intimately acquainted with the imprint of my figure aiding) whence I weave and try to waft to you these vague symbols of hope and trust.” Walter Van Renssalaer Berry was the scion of an old New York family and close friend of both James and Edith Wharton. Minkoff A16; Edel and Laurence C8.

4,000/5,000

326. JOYCE, James (1882–1941). *Ulysses*. London: John Lane the Bodley Head, 1937.

Thick small 4to (257 x 191 mm). Half–title, title–page printed in blue and black. Original calf vellum with the Homeric bow in gilt on covers (designed by Eric Gill), gilt–lettered spine, top edge gilt, others uncut and unopened; original slipcase with printed limitation label (light edgewear). Laid in with the publisher’s prospectus.

FIRST ENGLISH EDITION PRINTED IN ENGLAND, LIMITED ISSUE, ONE OF 100 COPIES ON MOULD–MADE PAPER SIGNED BY JOYCE (from a total edition of 1000 copies, this copy unnumbered). THIS COPY WAS RESERVED FOR PRESENTATION BY THE AUTHOR, with the words inscribed below the limitation reading: “Presentation Copy”. The only other copy of this edition of 100 that we could locate that bears the presentation inscription (this copy also unnumbered) was from Joyce’s private library now housed in the Poetry Collection at the University at Buffalo. They also hold two other copies of the Bodley Head *Ulysses* (1/900) that also bear the words “Presentation Copy” on the edition statement: one having been owned by Sylvia Beach.

This Bodley Head edition is arguably THE MOST HANDSOME EDITION OF JOYCE’S MASTERPIECE EVER PUBLISHED. The text was based on the Odyssey Press edition (1932), revised by Stuart Gilbert at the request of Joyce, and generally considered the “final and definitive edition” of the novel (prospectus). “Following on from the successful appeal against the ban on *Ulysses* in America and the success of the Random House edition there, John Lane’s Bodley Head published *Ulysses* in an edition limited to 1000 copies, its first publication in its complete form in Britain. There was still some fear at the time that the book would be prosecuted, and an article in the Law Journal of 16 March 1929 had indicated several heads under which the publication of *Ulysses* could be challenged in England. Then, late in 1932, Joyce heard that the Prime Minister, Ramsay MacDonald, and his Attorney General, Sir Thomas Inskip, had discussed the book and had decided not to prosecute it if it was published in Britain. Joyce had wanted Faber & Faber to publish *Ulysses* in England, and Faber were already considering it even before the American ban on *Ulysses* was lifted in December 1933. But early in 1934, Faber decided that the time was not yet right in England. Publishers Jonathan Cape and Werner Laurie also decided against it... The plan was to bring out a limited edition of just 1000 copies, 100 copies of which would be a deluxe edition, signed by Joyce. It was also to be expensive: copies of the deluxe edition would sell for three guineas each while the 900 regular copies would sell for 30 shillings each. If that was successful, it would be followed by 3000 copies at fifteen shillings in 1935, and an unlimited edition selling for eight shillings and sixpence in 1936.

In July 1934 Lane’s printers refused to print parts of the book, and Bodley Head had to set up its own printing company, Western Printing Services, to print it. Joyce, impatient with the slow pace of progress, threatened to withdraw, but Lane insisted he was going ahead. The problems between Lane and Joyce were added to when Laurence Meynell, in charge of typography and layout, suggested that Joyce should write descriptive running headlines for the top of each of the recto (right–hand) pages: Joyce refused. By then publication was scheduled for October 1935 but again Lane demurred, this

time claiming that the prosecutor had been particularly vigilant in recent times and that it would be better to wait. Paul Léon, acting on Joyce’s behalf, worked closely with Allen Lane, John Lane’s nephew and later the founder of Penguin Books, to ensure that the book would be the best possible, and Léon was particularly complimentary about the meticulousness of the typesetting. Publication was now expected in 1936 and Joyce corrected the proofs while he was holidaying in Copenhagen in August and September. The last corrections were made by 3 September and printing of the 900 copies went ahead first because of a shortage of the paper for deluxe edition.

The advertising campaign was low–key so as not to attract too much attention from the authorities. Advertisements claimed that this would be the ‘final and definitive edition’ of *Ulysses* but, despite the meticulousness of Lane’s printers, Joyce spotted mistakes in the appendices straight away, and Lane’s own readers discovered more. Joyce had been asked to write a preface to the book, but refused, and so the publisher decided to include material in appendices, as had happened with the Random House edition. Among the items included were the International Protest against Samuel Roth’s piracy, Judge John Woolsey’s decision, Morris Ernst’s Foreword to the Random House edition, and a Joyce bibliography” (The James Joyce Centre).

35,000/50,000

327. JOYCE, James (1882–1941). A pair of autograph letters signed (“James Joyce”) to Madame Yasushi Tanaka (Louise Gebhard Cann), 24 and 29 November 1920.

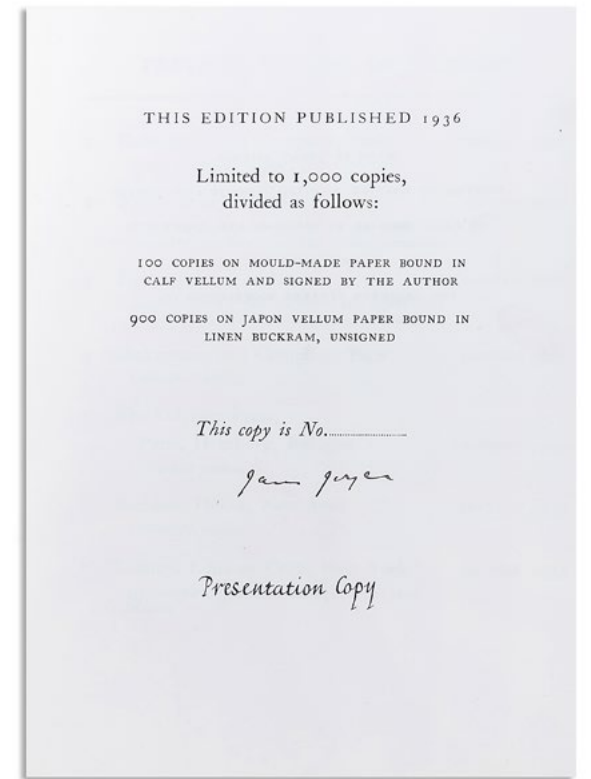
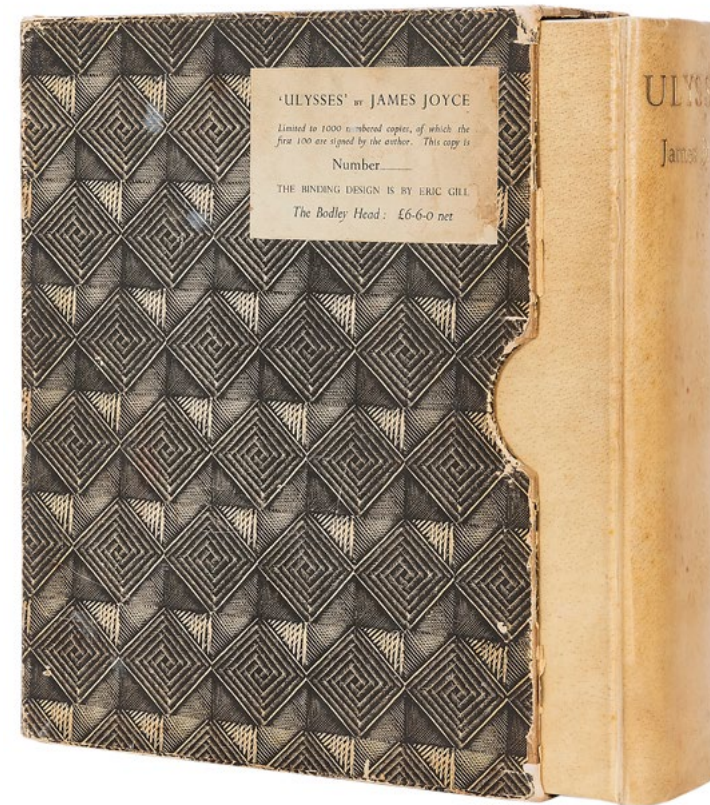
2 pages, 4to (248 x 191 mm) and 12mo (165 x 121 mm). With a portrait engraving to be framed with letters. IT CONTAINS THE WHOLE STORY OF THE DUBLINERS.

The first letter, Joyce responds to a request from Ms. Cann that she be sent materials for her article and directs her to an acquaintance who will have more, adding at the end, “...I am sure he will let you have the copy of *The Egoist* (15 January 1913) which I lent him some time ago. It contains the whole story of *The Dubliners*. Sincerely yours, James Joyce.”

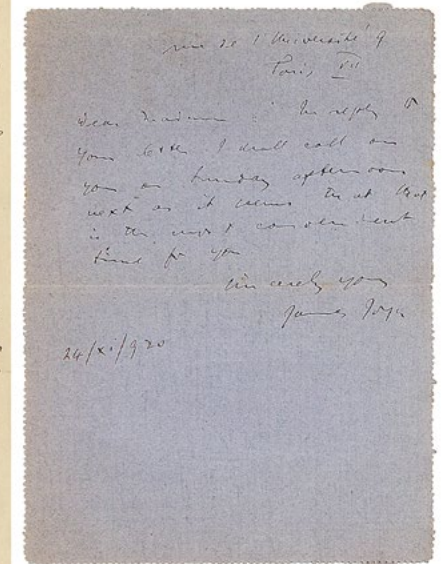
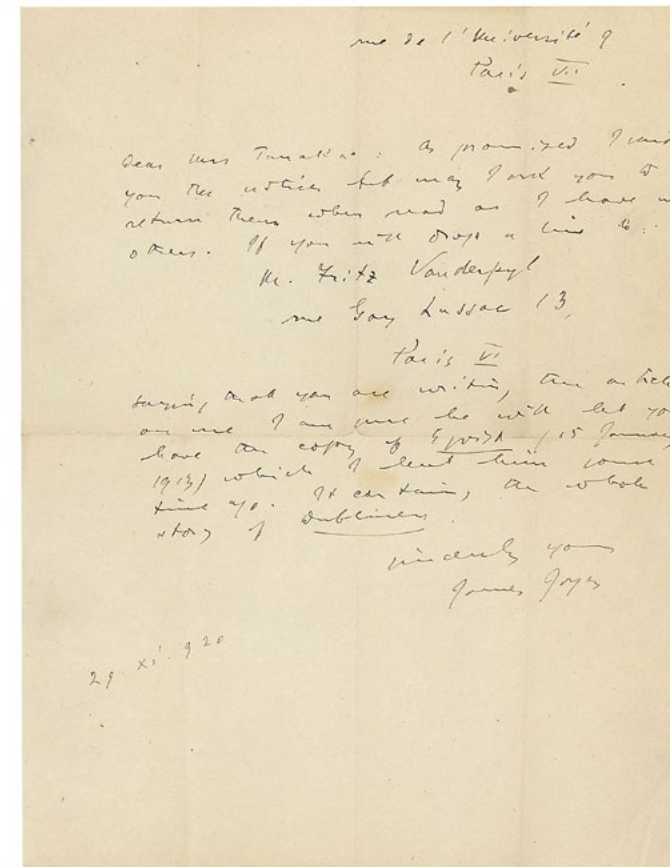
The second letter is on blue correspondence card with perforated edges folded once and addressed in Joyce’s hand with canceled stamps, mailing fold. Joyce writes, “Dear Madam, In reply to your letter I shall call on you on Sunday afternoon next as it seems to be the most convenient time for you. Sincerely yours, James Joyce.” Louise Gebhard Cann was a prominent writer and art critic in early 20th century France. At Ezra Pound’s suggestion, Cann wrote to Joyce requesting an interview with him for an article on writers in France set to appear in an upcoming issue of *The Pacific Review*. Following publication of the “Nausicaa” episode of *Ulysses* in *The Little Review* the previous year Joyce’s writing was deemed obscene, with this issue of *The Little Review* effectively banned in the United States, and it is believed that because of the controversy the editors then decided to omit any mention of Joyce from the finished article published in the March 1921 issue of *The Pacific Review*.

Ellman, James Joyce Letters III:31–32.

8,000/12,000



326



327



“THE FINEST BOOK SINCE GUTENBERG”

328. [KELMSCOTT PRESS]. CHAUCER, Geoffrey (c. 1340s–1500). *The Works...now newly imprinted*. Edited by F.S. Ellis. Hammersmith: Kelmescott Press, 1896.

Folio (425 x 288 mm). Chaucer and Troy types, printed in black and red, woodcut title, borders and initials by C.E. Keates, W.H. Hooper and W. Spielmeyer after William Morris, 87 woodcut illustrations by W.H. Hooper after Edward Burne-Jones, with printed notice by Morris tipped to rear pastedown (a little spotting at top margin at the beginning). Original blue holland-backed boards, printed spine label (some splitting along joints, heal partially repaired, few tiny chips to label, corners gently rubbed); custom folding box gilt (light edgewear).

LIMITED EDITION, ONE OF 425 COPIES ON PAPER OF A TOTAL EDITION OF 438.

The Kelmescott Chaucer “is the most important... [and] perhaps the most famous book of the modern private press movement, and the culmination of William Morris’ endeavor” (Artist & the Book). It is the supreme achievement of the forty-year artistic collaboration between Morris and Burne-Jones and is “THE FINEST BOOK SINCE GUTENBERG” (Franklin).

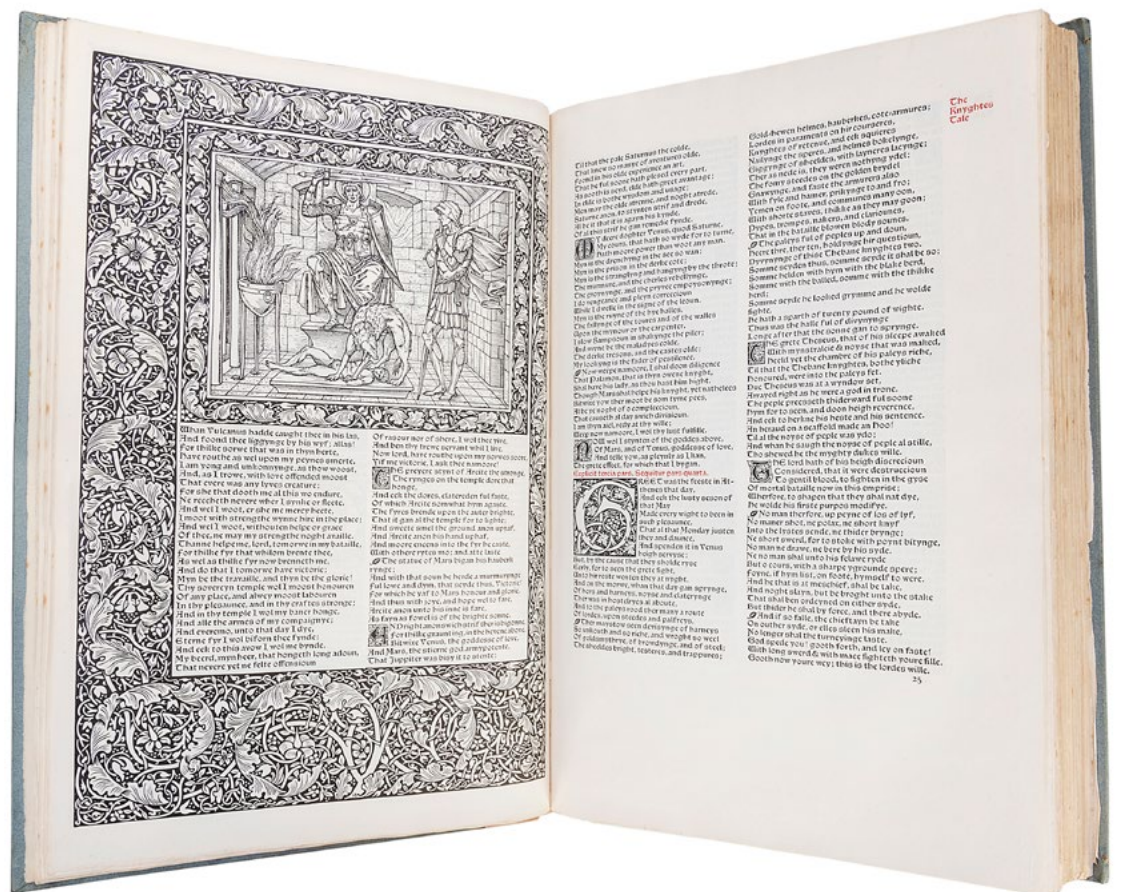
Morris’ vision began in the 1850s when Morris and Burne-Jones were both undergraduates at Oxford, but it wasn’t until June of 1891 that production began and the preparation was

announced to subscribers in December 1892, the actual printing did not begin until August 1894, and the book was only issued to subscribers in June 1896. When the production commenced in 1894, Burne-Jones had already hailed the work in a letter to Charles Eliot Norton as “a pocket cathedral—it is so full of design” and in an address given to the Bibliographical Society, Morris reiterates this architectural description for this work but a cathedral was not the only kind of building he had in mind: “A book quite unornamented can look actually and positively beautiful, and not merely un-ugly, if it be, so as to say, architecturally good... Now, then let us see what this architectural arrangement claims of us. First, the pages must be clear and easy to read; which they can hardly be unless, secondly, the type is well designed; and thirdly, whether the margins be small or big, they must be in due proportion to the page of the letter”.

Morris would spend years exploring the full possibilities of rich design including the various formats in which the books would be printed but preferred his final work, *The Chaucer*, in its stately size to all others: “[The] big folio [which] lies quiet and majestic on the table, waiting kindly till you please to come to it, so that your mind is free to enjoy the literature which its beauty enshrines”.

Artist & the Book, p. 36; Cave, Private Press pp. 103–112; Franklin Private Presses, p. 192; Peterson A40.

100,000/125,000



329. [KELMSCOTT PRESS]. MORRIS, William (1834–1896). **Child Christopher and Goldilind the Fair.** Hammersmith: Kelmescott Press, 1895.

2 volumes, 12mo. Printed in Chaucer type in red and black, woodcut–titlepage and facing page with full woodcut page–border, 7–line and small woodcut initial capitals. Original holland–backed blue paper boards, printed title labels on spines (spines gently sunned, hinge gently cracked at title–page, else fine).

LIMITED EDITION, ONE OF 600 COPIES PRINTED ON FLOWER PAPER. In an interview in 1895, Morris said, “When you come to look at it, and see that you get a book like this... for seven and sixpence a volume, it would be impossible to refuse buying them. I love my books, and I love making them, and I think these little octavos [sic] quite the most charming things issued from my press” (Ideal Book p. 113). Peterson A35.

1,200/1,500

330. KEROUAC, Jean–Louis Lebris De (“Jack”) (1922–1969). **Visions of Gerard.** New York: Farrar, Straus and Company, [1963].

8vo. Original publisher’s cloth–backed pictorial boards; original unclipped dust jacket (some light sunning at extremes, few tiny chips at ends).

FIRST EDITION of the elusive first hardcover printing of this Kerouac title. Charters A19a.

150/250

331. KESEY, Ken (1935–2001). **The Day After Superman Died.** Northridge, CA: [The Castle Press for] Lord John Press, 1980.

8vo. Original cloth–backed boards gilt, marbled sides.

FIRST EDITION, LIMITED ISSUE, number 24 of 50 deluxe copies SIGNED BY KESEY, from a total edition of 350. [With:] another copy, one of 300 copies SIGNED BY KESEY.

150/250

332. KIPLING, Rudyard (1865–1936). **Kim.** London: Macmillan and Co., 1901.

8vo. 10 photographic plates after John L. Kipling (Rudyard’s father). Original red cloth, upper cover with a gilt rondel, gilt–lettered spine, top edge gilt (few tiny spots of rubbing at extreme ends, front joint slightly cracked at preliminaries, few bumped edges); morocco–backed slipcase. Provenance: Godfrey Lawford (armorial bookplate); Arthur Haynsworth Masten (bookplate).

FIRST ENGLISH EDITION, named by Modern Library as one of the 100 best English–language novels of the 20th century and the basis for the 1950 film starting Errol Flynn, Dean Stockwell and Paul Lukas. Livingston 250.

300/400

333. [LAWRENCE, Thomas Edward (1888–1935)]. -- GRAVES, Robert (1895–1985). **Lawrence & the Arabian Adventure.** Garden City: Doubleday, Doran & Company, 1928.

8vo. Illustrated from photographs. Original brown cloth gilt, red top edge, map illustrated endpapers; original unclipped dust jacket (some light chipping at extreme ends, some small creases along top edge of panels, small marred spot on front flap).

FIRST AMERICAN EDITION with many “added new facts concerning the earlier career of the hero” (Foreign Affairs Review, July 1928).

150/250

334. LE CARRÉ, John (1931–2020). **A Perfect Spy.** London, et al: Hodder & Stoughton, [1986].

Large 8vo. Original blue cloth–backed boards; original unclipped dust jacket.

FIRST ENGLISH EDITION, SIGNED BY LE CARRÉ on the title–page. Regarded as the author’s greatest book, author Philip Roth described it as “the best English novel since the war”. A FINE COPY.

300/500

335. LEE, Harper (1926–2016). **Typed excerpt signed (“Harper Lee”)** from *To Kill a Mockingbird*.

One–page, small 4to. Includes the first four paragraphs of the book, signed in blue ink by Lee.

200/300

336. LE MAY, Alan (1899–1964). **The Searchers.** New York: Harper & Brothers, Publishers, [1954].

8vo. Original cloth, spine lettered in white (some rubbing, bumping to binding, some light offsetting to endleaves, several early leaves creased at lower corner); original dust jacket (spine sunned and chipped, some wear, a few chips, a few short, creased tears).

FIRST EDITION, ONE OF 800 COPIES SIGNED on the limitation leaf for presentation to friends of the author and publisher. This novel is the basis of the landmark John Ford western (1956) of the same name, starring John Wayne.

200/400

337. LEONARD, Elmore (1925–2013). **The Moonshine War.** Garden City: Doubleday, 1969.

8vo. Original green cloth backstrip over green cloth boards, spine lettered in black (spine rubbed and lightly creased, some rubbing, bumping to boards, endleaves a bit toned, mildly soiled, light dampstaining to edges of text block); original dust jacket (jacket spine dampstained, jacket rubbed, toned, soiled).

FIRST EDITION. Leonard’s first non–Western novel, and the basis of the 1970 film, starring Patrick McGouhan, Richard Widmark, and Alan Alda.

200/300

338. [LITERATURE]. **A group of 4 first editions, comprising:**

GREY, Zane. *Riders of the Purple Sage.* New York and London: Harper & Brothers, 1912. 4 plates including frontispiece. Original gilt–lettered brown cloth, color printed pictorial illustration mounted on upper cover (spine skewed). Early edition with code letters on copyright. Myers, p. 3. --

WODEHOUSE, P.G. *Bill the Conqueror.* New York: George H. Doran, [1924]. Original orange cloth stamped in green; original dust jacket (some light surface rubbing and staining, chipping at edges) FIRST AMERICAN EDITION. McIlvaine A33b. --

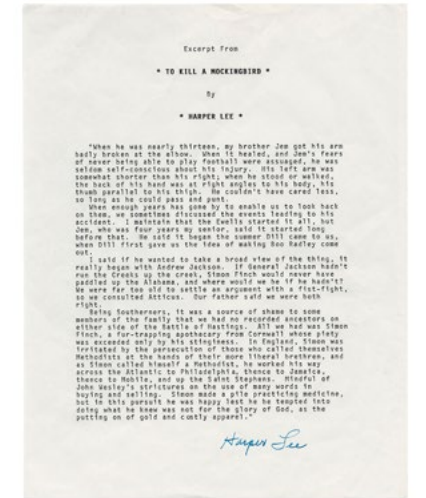
JONES, James. *From Here to Eternity.* New York: Charles Scribner’s Sons, 1951. Original black cloth; original unclipped dust jacket (spine gently sunned, light edgewear). FIRST EDITION with Scribner’s “A” and seal on copyright. -- DAHL, Roald. *Charlie and the Great Glass Elevator.* New York: Alfred A. Knopf, [1972]. Illustrations by Joseph Schindelman. Original cloth–backed boards; original unclipped dust jacket. FIRST EDITION.

Together, 4 works in 4 volumes, all 8vo, condition generally good to very good.

250/350



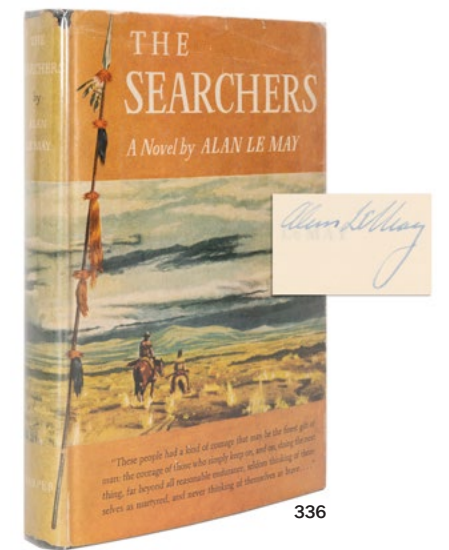
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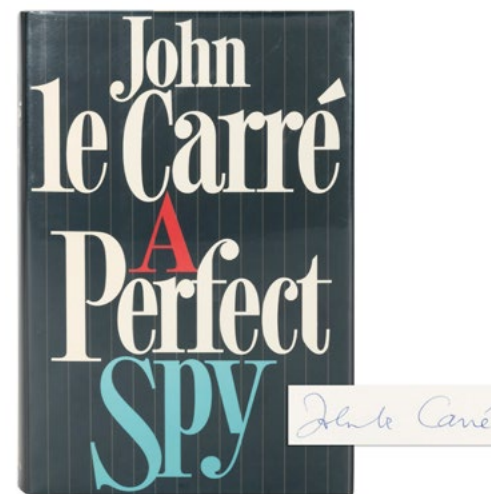
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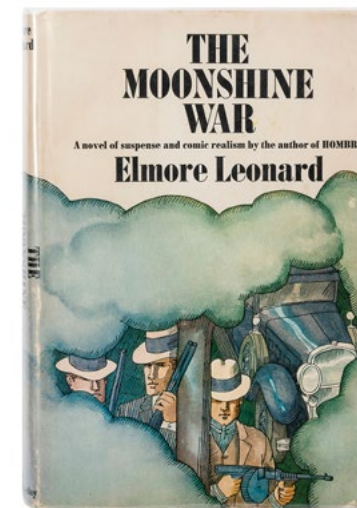
332



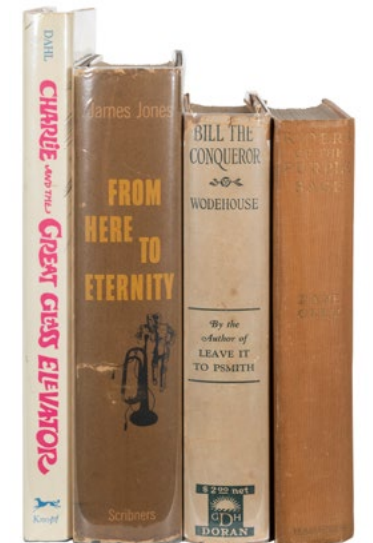
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334



337



338

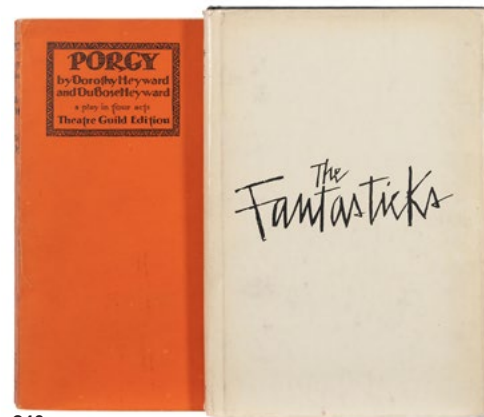


339

339. [LITERATURE]. A group of 3 first editions adapted into films.

Including: HERLIHY, James Leo. *Midnight Cowboy*. New York: Simon and Schuster, [1965]. 8vo. Original blue cloth, spine lettered in gilt (spine a bit dull and sunned, some rubbing to binding, ink remainder mark to bottom of text block); original dust jacket (some rubbing, soiling, toning). FIRST EDITION. -- FORSYTH, Frederick. *The Day of the Jackal*. New York: Viking Press, [1971]. 8vo. Original gray cloth backstrip over red boards, front board and spine stamped in red (mild rubbing, toning to binding); original dust jacket (price-clipped, jacket toned, rubbed). FIRST AMERICAN EDITION. -- GOLDMAN, William. *Marathon Man*. New York: Delacorte Press, [1974]. 8vo. Original black cloth, front board stamped in blind, front board and spine stamped in red and silver (some rubbing, soiling to binding, upper corner of half-title a bit creased); original dust jacket (some rubbing, light toning to jacket). FIRST EDITION.

Together, 3 works in 3 volumes, condition generally very good. 200/400



340

340. [LITERATURE]. A pair of first editions adapted into Broadway plays.

Including: HEYWARD, Dorothy and HEYWARD, DuBose. *Porgy*. A Play in Four Acts. Garden City: Theatre Guild, 1927. 8vo. Publisher's stiff wrappers with original dust jacket affixed to wrappers, as issued (some toning, soiling, light rubbing). FIRST EDITION OF THE BASIS FOR THE CLASSIC GERSHWIN MUSICAL, "PORGY AND BESS". -- JONES, Tom. *The Fantasticks*. New York: Drama Book Shop, 1964. 8vo. Frontispiece. Publisher's black cloth, spine stamped in white (light rubbing, soiling to binding, previous owner's gift inscription on ffep); original dust jacket (jacket toned, worn, with a few short tears). FIRST EDITION. The *Fantasticks* opened in 1960 (with Jerry Orbach (1935-2004) as El Gallo) and ran off-Broadway until 2002, making it the world's longest running musical.

Together, 2 works in 2 volumes, condition generally very good. 200/300



341

341. [LITERATURE -- PHOTOPLAY EDITIONS]. A group of 6 titles. New York: Grosset & Dunlap, and Readers Library [1925-1936].

6 volumes, 8vo. All illustrated, except *King Kong* (which has had its pictorial endleaves replaced in the late 1930s) and *Bride of Frankenstein*, which wasn't issued with illustrations. All in publisher's cloth bindings (worn, soiled, chipped, some ownership or library markings), five volumes in facsimile dust jackets. Titles include: *The Phantom of the Opera*; *London After Midnight*; *Frankenstein*; *Dr. Jekyll and Mr. Hyde* [1931 version starring Frederic March - without facsimile dust jacket]; *King Kong*. *The Bride of Frankenstein* [rebacked with spine laid-down, lacking ffep].

200/300

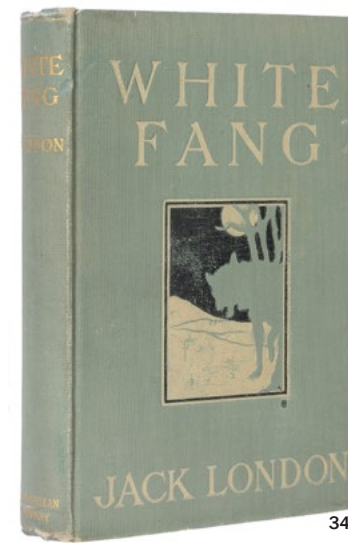


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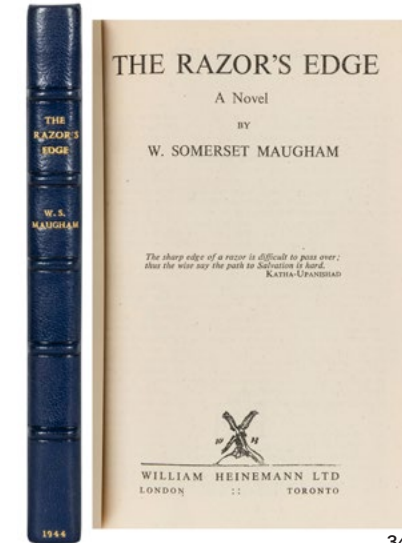
342. [LITERATURE -- PHOTOPLAY EDITIONS]. A group of 7 titles. New York [and] London: Grosset and Dunlap [and] A. L. Burt [and] Books Inc. [and] Dragon Books, 1910-1954].

7 volumes, 8vo. Illustrated. All in original cloth bindings (some wear, soiling to bindings, several with previous owner's inscriptions, a few with ink notations); original dust jackets on all but 1 (some wear, soiling, chipping, some tears). Titles include: *Madame X* (this lacks the dust jacket), *The Island of Regeneration*; *The Miracle Man*; *Twenty Thousand Leagues Under the Sea*; *Hunchback of Notre Dame*; *The Climax*; *Creature from the Black Lagoon* (facsimile dust jacket).

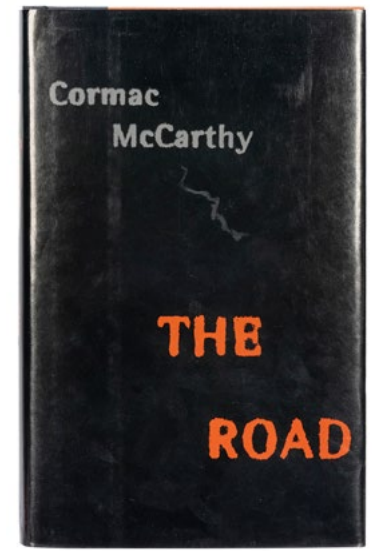
300/500



344



346



347

343. [LITERATURE -- BIBLIOGRAPHIES]. A group of 13 reference works, including:

BLANCK, Jacob, compiler. *Bibliography of American Literature*. New Haven and London: Yale University Press, 1955-1983. 7 volumes (of 9) only, royal 8vo. Original black cloth, spines stamped in red and black. FIRST EDITION, mixed printings. Contains the first seven volumes of this important reference. -- HANNEMAN, Audre. *Ernest Hemingway: A Comprehensive Bibliography*. Princeton: Princeton University Press, 1969-1975. 2 volumes, 8vo. Original cloth; original dust jackets. Second printing of first volume with revisions. -- BLEILER, E.F. *The Checklist of Science-Fiction and Supernatural Fiction*. Glen Rock, NJ: Fireball Books, 1978. Original cloth; original dust jacket (spine gently sunned). FIRST EDITION, INSCRIBED BY BLEILER to author Randall S. Ellis. -- HIEB, Louis A. *Tony Hillerman: A Bibliography*. Tucson: Published by the author, 1988. Original printed wrappers. FIRST EDITION, LIMITED ISSUE, number 84 of 100 copies ("A Gigantic Hound Keepsake), SIGNED BY HILLERMAN on the cover. -- And several others including key bibliographies for Raymond Chandler, Arthur Conan Doyle, Dashiell Hammett, Robert Louis Stevenson, W. Somerset Maugham, Arkham House and others.

Together, 13 works in 20 volumes, condition generally very good. 200/300

344. LONDON, Jack (1876-1916). *White Fang*. New York: The Macmillan Company, 1906.

8vo. Half-title, 8 color plates including frontispiece by Charles Livingston Bull. Original ribbed gray-green cloth lettered and blocked in white and black, illustrated endpapers (some light surface rubbing to upper cover, extreme ends also gently rubbed, front joint recased).

FIRST EDITION with usual cancel title page on wove paper. BAL notes that the cancel occurs printed on either wove or on laid paper but no priority. BAL 11896.

200/300

345. MAUGHAM, William Somerset (1874-1965). *The Book-Bag*. Florence: G. Orioli, 1932.

8vo. Photogravure frontispiece SIGNED BY MAUGHAM. Original cloth-backed boards, gilt-lettered spine, uncut; slipcase. FIRST SEPARATE EDITION, LIMITED ISSUE, number 280 of 725 copies with the inserted frontispiece signed by Maugham as issued. Stott A43b.

150/250

346. MAUGHAM, William Somerset (1874-1965). *The Razor's Edge*. London: William Heinemann, [1944].

8vo. Later full blue morocco gilt, all edges gilt, marbled endpapers, gilt turn ins, gilt stamp-signed by Bayntun-Riviere. FIRST ENGLISH EDITION of the author's last major novel that was the basis for the 1946 film starring Tyrone Power. Stott A63c.

300/400

347. McCARTHY, Cormac (b. 1933). *The Road*. New York: Alfred A. Knopf, 2006.

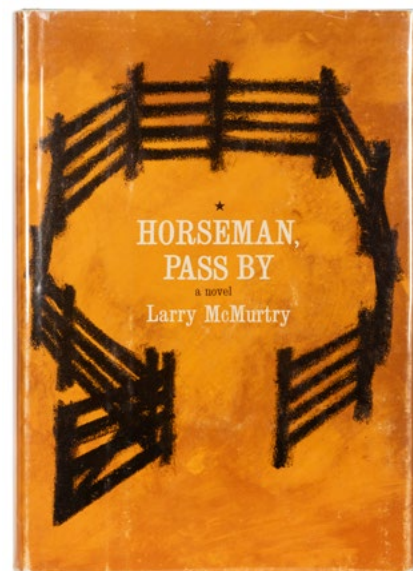
8vo. Original cloth-backed boards, spine lettered in copper (minor occasional rubbing); original dust jacket (minor rubbing, occasional light soiling).

FIRST EDITION. This book won the Pulitzer-Prize for Fiction in 2007. The film based on this book (2009) was directed by John Hillcoat, and was nominated for several awards, including the Critics Choice Awards for Best Actor (Viggo Mortensen), Best Young Performer (Kodi Smit-McPhee), and Best Makeup.

200/300



350



348

348. McMURTRY, Larry (1936–2021). *Horseman, Pass By*. New York: Harper & Brothers, [1961].

8vo. Original cloth-backed boards; original unclipped dust jacket (old price sticker affixed to front flap, few minor spots of rubbing at extremes, else fine).

FIRST EDITION of the author's first novel and the basis for the movie 1963 western drama *Hud*. One of Greene's Fifty Best Books on Texas. Reese, Six-Score 77; Green, p. 25.

300/500

349. McMURTRY, Larry (1936–2021). *In a Narrow Grave: Essays on Texas*. Austin: The Encino Press, 1968.

8vo. Original quarter reverse-calf over printed boards, uncut (spine a touched sunned, else fine); original printed cloth slipcase.

FIRST EDITION, LIMITED ISSUE, number 53 of 250 copies SIGNED BY McMURTRY on half-title as issued. PRESENTATION COPY, ADDITIONALLY INSCRIBED BY McMURTRY TO ACTOR WILLIAM ELY: "For William Ely-, The book took me longer than any novel, with good wishes, Larry McMurry".

This was the author's first book of non-fiction and is the second (corrected) printing that was preceded by a first printing that was so littered with typographical errors, that it was recalled and destroyed.

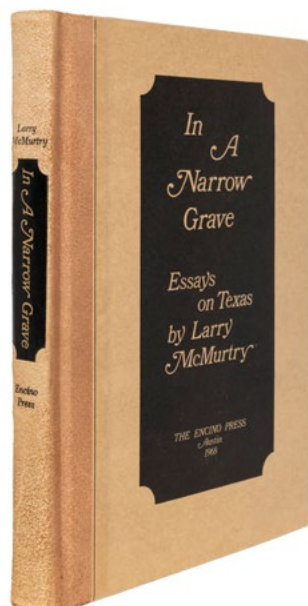
1,500/2,000

350. McMURTRY, Larry (1936–2021). A group of 26 titles, most signed, including:

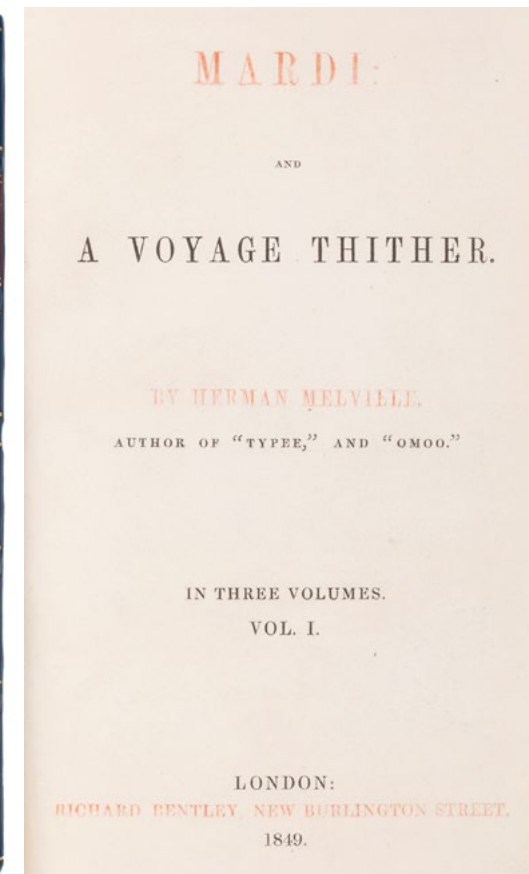
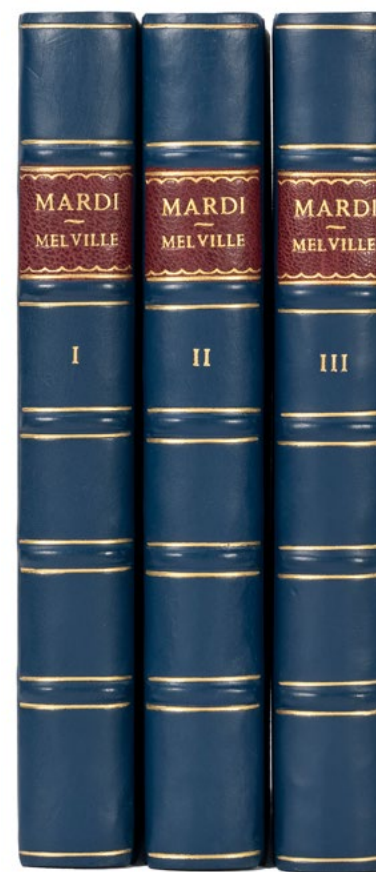
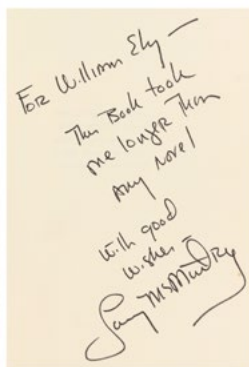
Lonesome Dove. 1985. FIRST EDITION, FIRST ISSUE of the 1986 Pulitzer Prize-winning novel, with "none" (later changed to "done") on p. 621, line 16. -- *Texasville*. 1987. Third printing, SIGNED BY McMURTRY. -- *Streets of Laredo*. 1993. FIRST EDITION, SIGNED BY McMURTRY.

Together, 26 works in 26 volumes, all large 8vo, most published in New York by Simon & Schuster, OVER 20 TITLES SIGNED BY McMURTRY, all in original bindings and dust jackets, condition generally near fine or fine.

400/600



349



351

351. MELVILLE, Herman (1819–1891). *Mardi: and A Voyage Thither*. London: Richard Bentley, 1849.

3 volumes, 8vo (184 x 114 mm). Titles printed in red and black (lacking half-titles in Volume II and III, none called for in Volume I). Modern half blue calf over marbled boards, raised bands, red morocco spine label gilt, original marbled edges; custom niger-backed folding cases.

FIRST ENGLISH EDITION of Melville's third book. Melville's FIRST TRIPLE-DECKER was possibly the first novel by an American to be published in England as such and is seen less often than the triple-decker of *The Whale*. CONSIDERED THE RAREST OF ALL THE MELVILLE ENGLISH TRADE EDITIONS. Howard, Herman Melville: A Biography, p. 129. BAL 13657.

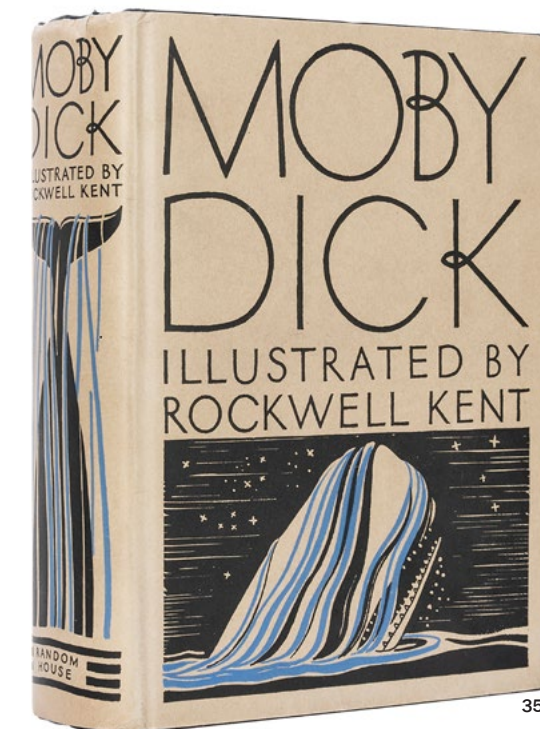
5,000/7,000

352. MELVILLE, Herman (1819–1891). -- KENT, Rockwell (1882–1971). *Moby Dick, or The Whale*. New York: Random House, 1930.

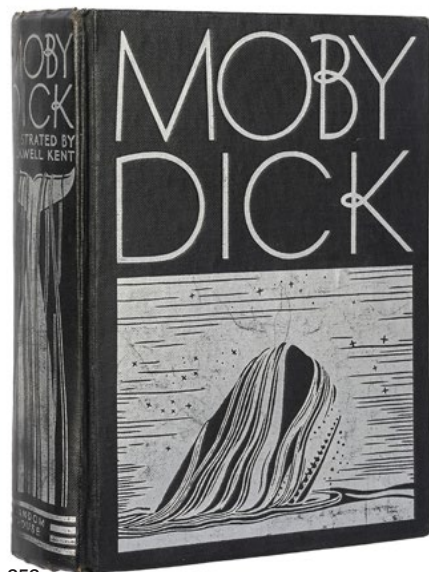
8vo. Numerous illustrations by Kent. Original pictorial black cloth stamped in silver (tiny closed tear to head); original dust jacket (tiny closed tear to head and lower corner).

FIRST TRADE EDITION of Rockwell Kent's illustrated *Moby Dick*, a small format, one-volume version published following the Lakeside Press three-volume limited edition. In a near perfect dust jacket.

1,000/2,000



352



353

353. MELVILLE, Herman (1819–1891). -- KENT, Rockwell (1882–1971). **Moby Dick, or The Whale.** New York: Random House, 1930.

8vo. Numerous illustrations by Kent. Original pictorial black cloth stamped in silver (some light surface wear to silver foil); facsimile dust jacket.

FIRST TRADE EDITION of Rockwell Kent's illustrated Moby Dick, a small format, one-volume version published following the Lakeside Press three-volume limited edition.

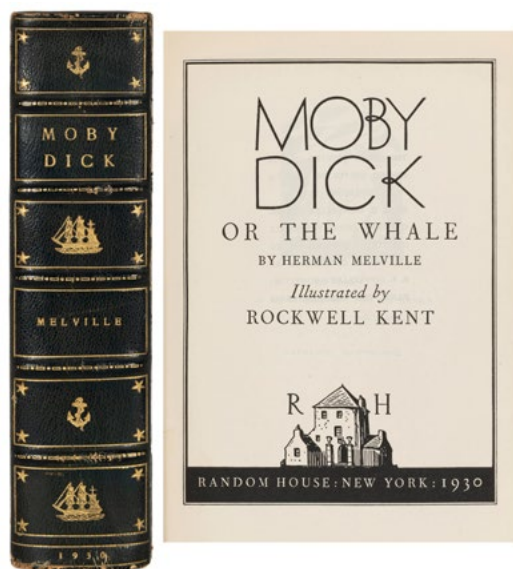
250/350

354. MELVILLE, Herman (1819–1891). -- KENT, Rockwell (1882–1971). **Moby Dick, or The Whale.** New York: Random House, 1930.

8vo. Numerous illustrations by Kent. Contemporary half dark blue morocco gilt, marbled sides, a gilt device of a three-masted ship on upper cover near foot, spine in 6 compartments with 5 raised bands, gilt-devices and lettering in compartments, top edge gilt, marbled endpapers (some light rubbing at extreme edges, front joint cracked).

FIRST TRADE EDITION of Rockwell Kent's illustrated single-volume Moby Dick.

250/350



354

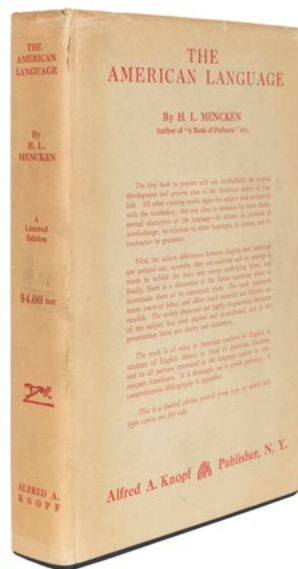
355. MENCKEN, Henry Louis (1880–1956). **The American Language: A Preliminary Inquiry into the Development of English in the United States.** New York: Alfred A. Knopf, 1919.

Royal 8vo. Original dark blue cloth, gilt-lettered spine, blue top edge; original printed dust jacket (spine sunned, some moderate edgewear); folding chemise and morocco-backed slipcase.

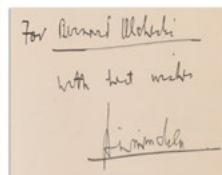
FIRST EDITION, LIMITED ISSUE, number 1481 of 1500 copies. PRESENTATION COPY, INSCRIBED BY MENCKEN. Mencken's most enduring work that attempts to present the "origins, development and present state of the American dialect of English". IN THE RARE DUST JACKET.

[With:] a one-page TLS from Mencken to "Mrs. George" dated 21 December 1945, concerning language and the condition of Baltimore.

1,000/1,500



355

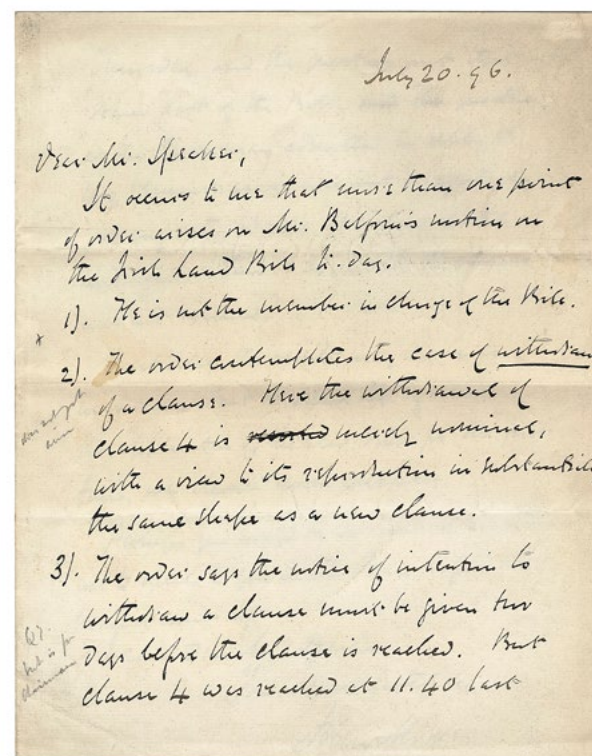


356. MERRILL, James (1926–1993). **The Changing Light at Sandover.** New York: Alfred A. Knopf, 1993.

8vo. Original printed blue wrappers. FIRST KNOPF PAPERBACK EDITION, INSCRIBED BY MERRILL dated in the year of publication.

[With:] *The Changing Light at Sandover.* New York: Atheneum, 1982. Original cloth; original dust jacket. FIRST EDITION of Merrill's masterpiece.

200/300



357

357. MORLEY, John (1838–1923). **Autograph letter signed ("John Morley"), 20 July 1896, regarding the "Irish Land Bill".**

2 pp., small 4to (254 x 203 mm), on a single bifolium, signed on integral leaf, old center folds, old mounting traces on verso.

In 1881, a Land Law Act was passed by the Parliament of the United Kingdom in an attempt to solve the problem of tenant-landlord relations in Ireland. The Act reduced the landlord to not much more than a receiver of rents and the financial assistance was too small to attract tenants as they could not afford it, and only a few hundred holdings were bought under the Act. The Act was amended by the 1896 Land Act, increasing the amount available for purchase, and removed the clauses which made the Act unattractive. Morley was Chief Secretary for Ireland in 1886 and again in 1892–1895. In this letter, Morley critiques the new Chief Secretary Gerald Balfour and his handling of the Land Law Act of 1887, an Act that was amended by the 1896 Land Act in which Balfour was a part of.

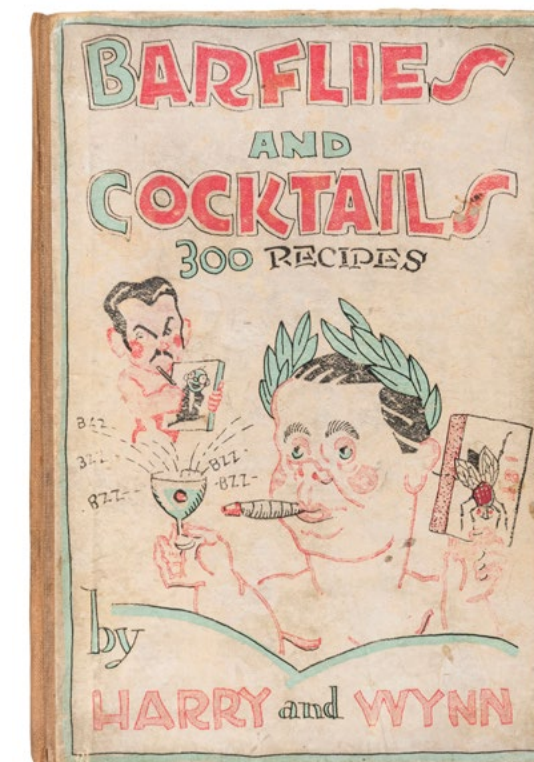
1,500/2,500

358. [MILNE, A.A. (1882–1956)]. **A prospectus for "The House at Pooh Corner", "Winnie-the-Pooh" and others.** London: Methuen, n.d. [1929].

Bifolium, small 8vo. Printed in red and black, illustrated with wood-engraved vignettes. A rare prospectus advertising A.A. Milne gift books including signed deluxe editions by Milne and E.H. Shepard.

[Laid into:] MILNE. *By Way of Introduction.* London: Methuen & Co., [1929]. 8vo. Original gilt-lettered pink cloth (spine sunned). FIRST EDITION.

100/200



359

359. [MIXOLOGY]. McELHONE, Harry (1890–1958), D.B. Wyndham Lewis ("Wynn") (1891–1969), and Arthur MOSS (1889–1969). **Barflies and Cocktails: Over 300 Cocktail Receipts.** Paris: Lecram Press, 1927.

12mo. (Few marginal stains). Numerous drawings after Moss, several plates after photographs. Original-cloth backed pictorial boards (light dust soiling and edgewear, hinges tender, old cocktail receipts penned on endpapers, rear free endpaper partially torn away).

FIRST EDITION of this rare mixology book (the first to come to auction) authored by the head bartender and later proprietor of the famous Harry's New York Bar in Paris. The Bar was known for its American expatriates and authors including Ernest Hemingway and F. Scott Fitzgerald, McElhone is often credited with inventing the Bloody Mary, Sidecar, the Monkey Gland, the White Lady, and the Boulevardier, an early form of the French 75. The Bar is still run today by a McElhone.

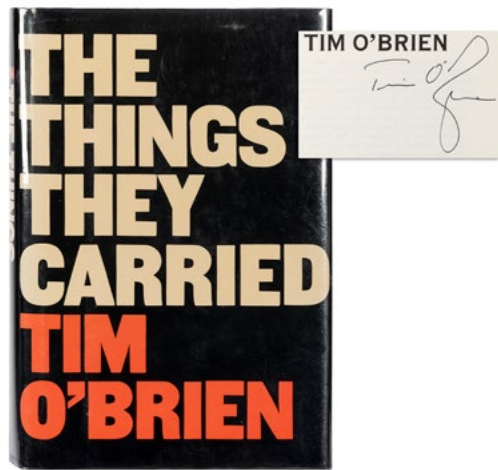
800/1,200

360. NABOKOV, Vladimir (1899–1977). **Pale Fire.** New York: G.P. Putnam's Sons, [1962].

8vo. Original black cloth; original unclipped dust jacket (spine very gently sunned, few small dust smudges to covers).

FIRST EDITION, with "first impression" on both front jacket flap and on copyright.

200/300



362

361. NICHOLS, John. **The Milagro Beanfield War**. New York: Holt, Rinehart and Winston, [1974].

8vo. Illustrations by Rini Templeton. Original black cloth; original unclipped dust jacket (spine sunned).

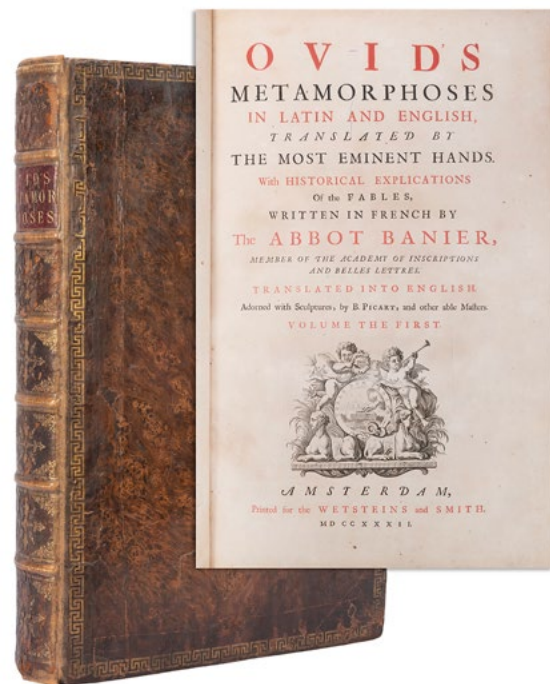
FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR AND WITH AN ADDITIONAL DRAWING. The first book in Nichols' New Mexico Trilogy and the basis for the 1988 film produced and directed by Robert Redford.

200/300

362. O'BRIEN, Tim (b. 1946). **The Things They Carried**. Boston: Houghton Mifflin, 1990.

8vo. Original black cloth-backed boards, front board and spine stamped in gilt (minor occasional rubbing, soiling to binding); original dust jacket (spine lightly sunned, some minor rubbing). FIRST EDITION, SIGNED BY O'BRIEN ON THE TITLE-PAGE. One of the primary novels in the genre of Vietnam fiction, this book is semi-autobiographical, closely based on O'Brien's experiences during the war. It has won multiple prizes and is now required reading in many middle schools and high schools.

200/300



363

363. OVIDIUS NASO, Publius (b. 43 BCE). **Ovid's Metamorphoses in Latin and English...** Translated into English by Dryden, Addison, Pope, Gay, and other "eminent hands". Amsterdam: printed for the Wetsteins and Smith, 1732.

2 volumes in one, large folio (475 x 305 mm). (Spotting and browning throughout). Title-page printed in red and black, engraved allegorical frontispiece, 130 half-page copper-engraved plates by Bernard Picart, Charles Le Brun, and others, woodcut head- and tailpieces and initials (lacks half-title). Full contemporary tree calf, Greek-key roll border, rebaked preserving original spine, spine in 7 compartments with raised bands, red morocco lettering-piece gilt in second compartment, gilt-tooling in others (losses to original spine near head and a few spots in compartments, corners repaired, endsheets renewed).

FIRST PICART EDITION, which is the most beautiful edition of Ovid's epic of transformation which Brunet says is sought after because of the wonderful plates by Picart. Brunet IV, p. 285; Cohen-De-Ricci, pp. 348-9 ("a magnificent work"); Lowndes III, p. 1744.

1,500/2,500



364

364. [PALAEMON PRESS]. **Northern Lights**. Winston-Salem, NC: Palaemon Press, 1983.

Folio. 15 signed broadsides, loose as issued; limitation leaf laid in. Original cloth-backed portfolio, marbled sides, gilt-lettered spine label, cloth ties.

LIMITED EDITION, number 55 of 75 numbered copies from a total edition of 95. Each broadside contains a poem and is signed by its corresponding author including: John Updike, Philip Booth, John Ciardi, Donald Davie, Anthony Hecht, James Merrill, Howard Moss, Mark Strand, Radcliffe Squires, Howard Nemerov, Karl Shapiro, W.S. Merwin, Louis Simpson, W.D. Snodgrass, and William Stafford.

350/450

365. [PENNYROYAL PRESS]. [MOSER, Barry, artist]. -- BEEKMAN, E.M. **A pair of titles, including:**

Carnal Lent. 1975. Original black cloth, morocco lettering-piece gilt. LIMITED EDITION, number 93 of 200 copies SIGNED BY BEEKMAN AND MOSER.

Totem. 1984. Original linen. LIMITED EDITION, number 65 of 100 copies SIGNED BY BEEKMAN AND MOSER.

Together, 2 works in 2 volumes, both 8vo and 12mo, both published by the Pennyroyal Press in Easthampton, condition generally fine.

200/300

366. [PHOTOGRAPHY]. CARTIER-BRESSON, Henri (1908-2004), photographer. **The Decisive Moment**. New York: Simon and Schuster, [1952].

Folio. 126 full or double-page heliogravures from photographs. Original color pictorial boards (spine gently sunned, few tiny marred spots to covers); original unclipped dust jacket (extremities chipped with losses including a 2 3/4" tear to spine, few small tape repairs to recto); both designed after a cut-out by Matisse. Caption booklet laid in, as issued.

FIRST AMERICAN EDITION, "one of the greatest of all photobooks" (The Photobook, Vol. I, p. 209).

400/600

367. [PHOTOGRAPHY]. CARTIER-BRESSON, Henri (1908-2004), photographer. **Les Européens**. Paris: Editions Verve, [1955].

Folio. 114 black and white illustrations after photographs. Original color pictorial boards designed by Joan Miró (few tiny spots of rubbing at joints, some tiny spots on upper cover, else fine).

FIRST EDITION, issued three years later as a follow up to the success of *The Decisive Moment*. AN ATTRACTIVE COPY.

400/600

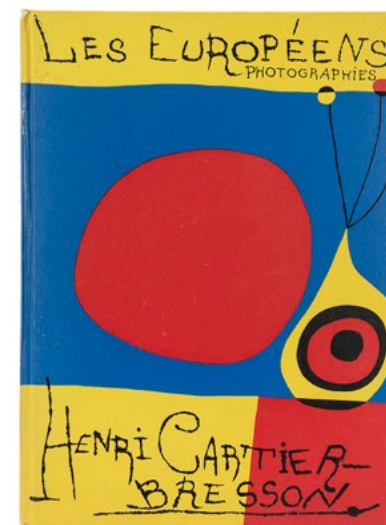
368. [PHOTOGRAPHY]. LAUGHLIN, Clarence John (American, 1905-1985). **"Bloated Head"**. New Orleans, 1952.

Silver gelatin print mounted to board, signed, titled and dated at lower margin of mount. Artist stamp and notations on verso of mount. (Some light edgewear to mount). Mount, 203 x 254 mm.

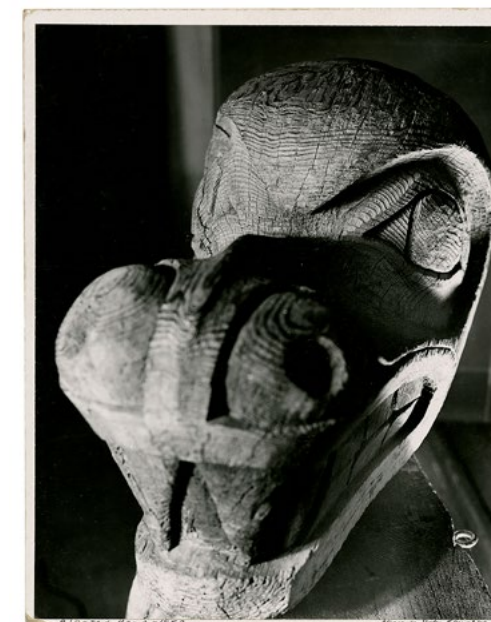
1,000/2,000



366



367



368



369

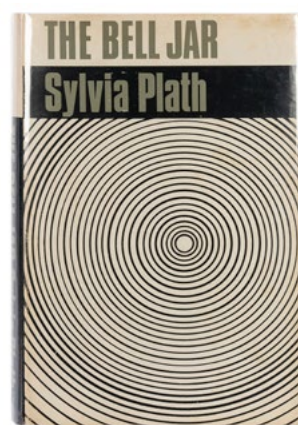
369. [PHOTOGRAPHY]. LAUGHLIN, Clarence John (American, 1905–1985). "Pioneer Frame (Austerlitz Plantation)". New Orleans, 1947.

Silver gelatin print mounted to board, signed, titled and dated at lower margin of mount. Artist stamp, notations, and an inscription from Laughlin to his Chicago friend Bernie Ross on verso of mount. (Few tiny stains to image area). Mount, 203 x 254 mm. Depicted in *Ghosts Along the Mississippi* by Laughlin (See Plate 31; book included).

1,500/2,500



371



372

370. [PHOTOGRAPHY]. WESTON, Edward (1886–1958), photographer. *My Camera on Point Lobos*. Boston: Virginia Adams and Houghton Mifflin Company, 1950.

4to. Illustrated from black and white photographs after Weston. Original spiral-bound stiff wrappers (some creasing, edgewear, scuffing to wrappers, plastic spiral a bit soiled, occasional foxing in text). FIRST EDITION.

100/200

371. PLATH, Sylvia (1932–1963). *Ariel*. London: Faber and Faber, [1965].

8vo. Original red cloth (ownership signature on ffep); original price-clipped dust jacket (some chipping with losses at ends, spine panel sunned, few tiny stains to jacket).

FIRST EDITION of this important collection of the author's work, written between the publication of Plath's first book in 1960 and her death in 1963.

150/250

372. PLATH, Sylvia (1932–1963). *The Bell Jar*. London: Faber and Faber, [1963].

8vo. Original black cloth, gilt-lettered spine (text block fore-edge slightly stained, ownership signature on ffep); original unclipped dust jacket (some light spotting or browning to jacket).

FIRST PLATH EDITION, originally published that same year under the pseudonym Victoria Lucas.

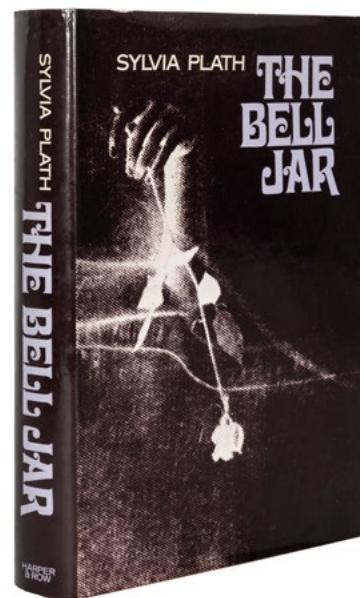
200/300

373. PLATH, Sylvia (1932–1963). *The Bell Jar*. New York: Harper & Row, [1971].

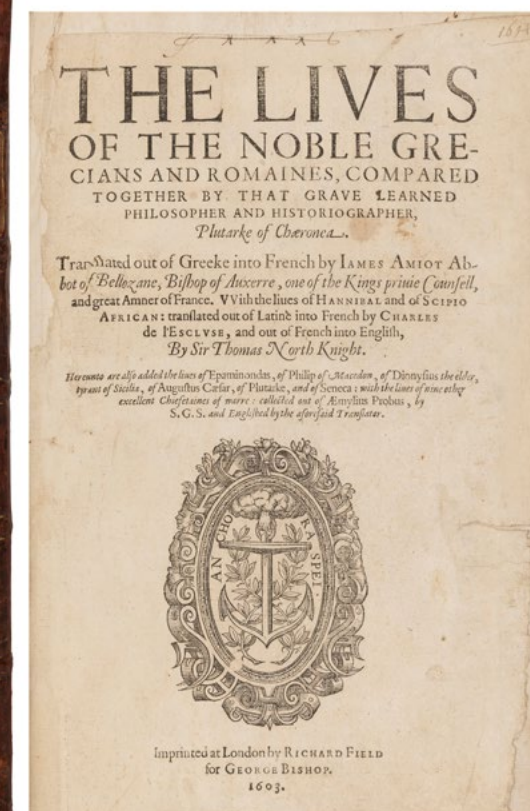
8vo. Illustrated with in-text drawings by Plath. Original cloth-backed buckram boards, red top edge; original unclipped dust jacket.

FIRST AMERICAN EDITION, in a very bright dust jacket of Plath's only novel.

200/300



373



374

374. PLUTARCH (c. 46 CE). *The Lives of the Noble Grecians and Romains, Compared Together by that Great Learned Philosopher and Historiographer, Plutarke of Chaeronea*. Translated by Sir Thomas North. London: Richard Field for George Bishop, 1603.

2 parts in one, small folio in sixes (311 x 203 mm). (Lacks preliminary and terminal blanks, lacks last leaf of Index, some light dampstaining to first several leaves near top margin). Title-pages with woodcut devices, woodcut medallion portraits with varying ornamental borders, woodcut head- and tailpieces and initials (title-page reinforced and remargined). Full early English tree calf, spine in 6 compartments with raised bands, red leather lettering-piece gilt (small chip to head, some minor splitting to front joint).

THIRD EDITION of North's translation, which was first published in 1579 and the first edition to add *The Lives of Epaminondas*. "THIS TRANSLATION FORMS THE MAJOR SOURCE FOR THE PLOTS OF SHAKESPEARE'S CLASSICAL PLAYS" (Pforzheimer). This translation by North is "the most famous, and perhaps, the best Elizabethan translations" of *Lives of the Noble Grecians and Romans*. "That Shakespeare used it in patient obedience, borrowing words as well as plots, is its unique distinction. But if Shakespeare had never laid upon it that hand of Midas, which transmuted whatever it touched into pure gold, the version had yet been memorable" (The Cambridge History of English and American Literature). STC 20065; Pforzheimer 801 (first edition).

3,000/5,000

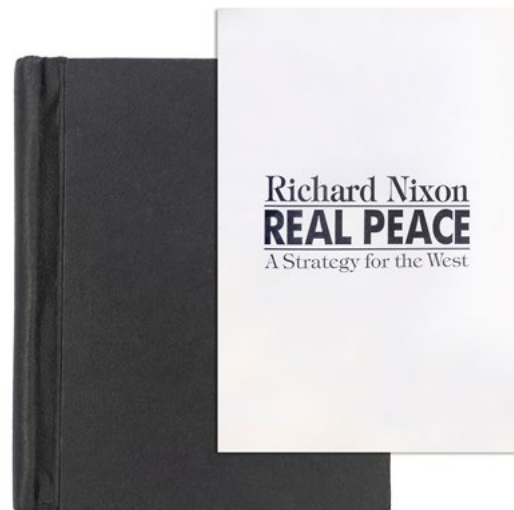


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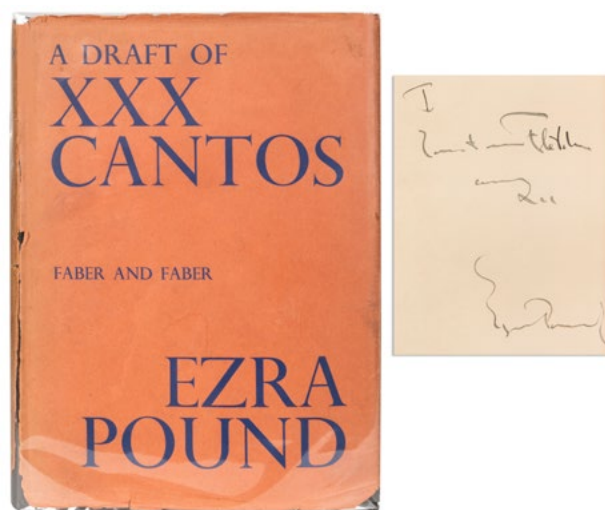
375. POE, Edgar Allan (1809–1849). *The Works of...* With an introduction and a memoir by Richard Henry Stoddard. New York: A.C. Armstrong & Son, [1884].

6 volumes, 8vo. (Some light marginal dampstaining at fore-edge corner in Vol. V). Engraved frontispieces in each volume with tissue, numerous folding facsimiles. Original half calf, marbled sides, pair of red and olive sheep lettering-pieces gilt in compartments, remainder completely gilt, top edge gilt (some light rubbing to spines, some sunning or staining to few volumes near top edges, small marred spot to upper cover of Vol. IV). Provenance: Frank W. Stanley (book label).

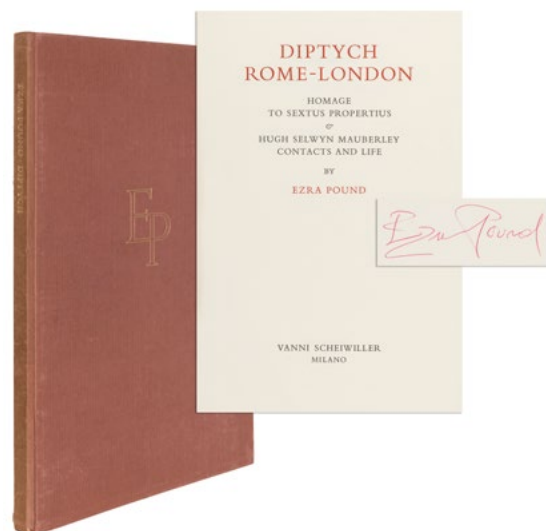
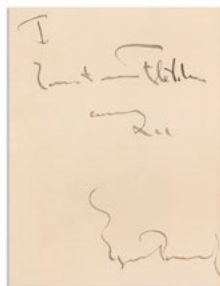
250/350



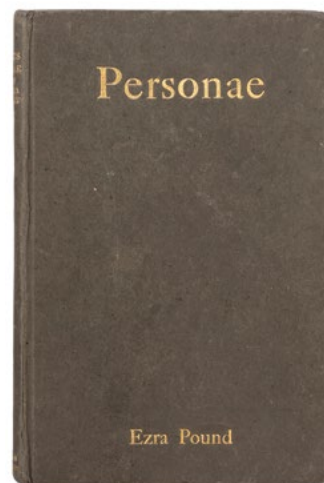
376



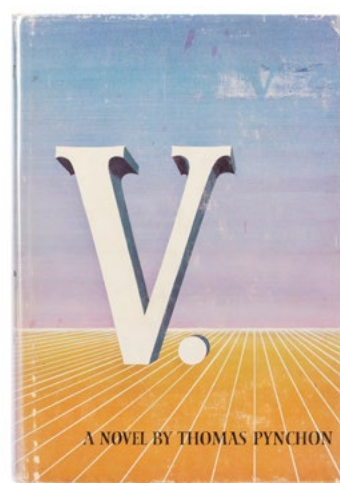
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378



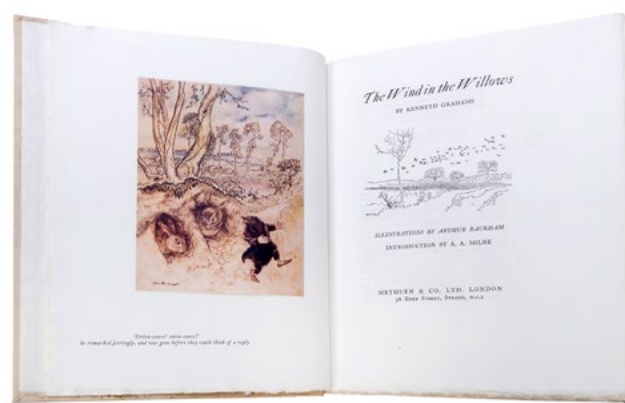
379



380



382



383

376. [POLITICAL]. NIXON, Richard (1913–1994). **Real Peace: Strategy for the West.** [New York: privately printed, 1983].

4to. Advance copy and galley proof in original black binder. FIRST EDITION, LIMITED ISSUE, ONE OF 1000 COPIES of the private edition printed before publication.

[Laid in with:] a TLS from Nixon to Martin Hayden, dated 26 August 1983, regarding this proof. "In view of the current national debate on foreign policy issues, I thought you might like to have a copy of the page proofs of a book on Soviet-American relations which I have just completed... I am publishing and distributing the book privately...to a selected number of government officials and opinion leaders in the United States and abroad who have expressed a serious interest in East/West issues".

250/350

377. POUND, Ezra (1885–1972). **A Draft of XXX Cantos.** London: Faber & Faber, [1933].

8vo. Original black cloth, gilt-lettered spine (small spot of sticker residue on ffp); original unclipped printed dust jacket (extremes a bit sunned, spine panel heavily chipped with losses and separation along joints, small stains to rear panel). Provenance: Marcia Henry (bookplate).

FIRST ENGLISH EDITION, INSCRIBED BY POUND, possibly to John Gould Fletcher (1886–1950). Fletcher, an aspiring young poet in London in 1909, rose to fame among poetry circles after Pound published an encouraging review of Fletcher's early volumes in the vanguard American magazine *Poetry*, "placing him firmly in the centre of the modernist aesthetic" (Bryony Randall, *Literary London Society*). Gallup A31d.

1,000/2,000

378. POUND, Ezra (1885–1972). **Diptych Rome–London: Homage to Sextus Propertius & Hugh Selwyn Mauberley Contacts and Life.** Milan [and Verona: Officina Bodoni for] Vanni Scheiwiller, [1957 but actually 1958].

4to. Printed in red and black. Original brown paper over boards with "EP" monogram gilt on upper cover, top edge gilt, other uncut (spine gently sunned); original card slipcase with printed paper label (few minor stains).

FIRST EDITION IN THIS FORM, LIMITED ISSUE, number 196 of 200 copies (one of 25 for distribution in Italy) on Pescia paper and printed in Bembo type by Hans Mardersteig and SIGNED BY POUND on the limitation. Gallup A75c.

600/800

379. POUND, Ezra (1885–1972). **Personae.** London: [Chiswick Press for] Elkin Mathews, 1909.

8vo. Half-title, title-page printed in red and black. Original gilt-lettered drab paper boards, uncut (light rubbing at corners, some minor splitting at joints).

FIRST EDITION, FIRST ISSUE with the 2 cm (approx.) spine title and no inserted ads at end. Initially 1000 sets of sheets were printed but no more than 500 were used in the 1913 re-issue. Gallup A3a.

300/500

380. PYNCHON, Thomas (b. 1937). **V.** Philadelphia and New York: J. B. Lippincott, [1963].

8vo. Original blindstamped lavender cloth, spine lettered in silver foil, black top edge (small faint stain near upper cover fore-edge corner); original unclipped dust jacket (some light wear at extremes, few small stains to front panel).

FIRST EDITION of the author's first and best novel in a FIRST STATE dust jacket with only "contents" on rear panel with no reviews. Considerably one of the most important books of the post-modern age.

300/500

381. [RACKHAM, Arthur (1867–1939), illustrator]. -- DICKENS, Charles (1812–1870). **A Christmas Carol.** Philadelphia and London: J.B. Lippincott Co.; William Heinemann, n.d. [ca. 1915 or later].

8vo. Title-page printed in red and black, 12 color plates by Rackham. Original pictorial red cloth stamped in black; original pictorial dust jacket printed in red and green (jacket covers detached, partial spine panel laid in, edges chipped). Provenance: gift inscription dated 1924.

EARLY TRADE EDITION, without the mounted frontispiece and date on copyright. Rare in original dust jacket. Latimore & Haskell, pp. 44–45.

100/200

382. [RACKHAM, Arthur (1867–1939), illustrator]. -- EVANS, Charles Seddon (1883–1944). **The Sleeping Beauty.** London and Philadelphia: William Heinemann; J.B. Lippincott Co., [1920].

4to. One tipped-in color plate (laid in), 19 full-page silhouetted plates (three double-page), many with some color including frontispiece and title-page, 41 in-text silhouette illustrations by Rackham. (Offsetting from plates to text). Original vellum parchment-backed gilt-stamped boards, top edge gilt, others uncut (covers unevenly toned, evidence of bookplate removal opposite half-title).

FIRST EDITION, LIMITED ISSUE, number 414 of 625 copies of the "Edition de Luxe", of which 600 were for sale, SIGNED BY RACKHAM on limitation. Contains the extra colored plate not in the trade edition. Latimore & Haskell, p. 51–52.

600/800

383. [RACKHAM, Arthur (1867–1939), illustrator]. -- GRAHAME, Kenneth (1859–1932). **The Wind in the Willows.** Introduction by A.A. Milne. London: Methuen & Co., [1951].

4to. 12 tipped-in color plates by Rackham. Original full white sheep, gilt-lettered spine, top edge gilt, others uncut (slight splitting near head, some minor spotting to covers); original card slipcase with printed paper cover label with booksellers' tickets (some edgewear). Provenance: Catriona Mary Whitehouse (ownership signature dated 1952); Queensland Book Depot (bookseller's tickets).

"100th Edition", LIMITED ISSUE, number 44 of 500 copies on handmade paper. The final Rackham limited edition posthumously published.

600/800

384. [RACKHAM, Arthur (1867–1939), illustrator.] -- SHAKESPEARE, William (1564–1616). **The Tempest**. London and New York: William Heinemann; Doubleday Page & Co., [1926].

4to. 21 tipped-in color plates, numerous illustrations by Rackham. Original parchment vellum-backed gilt-stamped boards, top edge gilt, others uncut (uneven toning and light surface wearing to covers).

LIMITED EDITION, number 477 of 520 copies SIGNED BY RACKHAM on limitation. Contains the extra colored plate not in the trade edition. Latimore & Haskell, pp. 61–62.

600/800

385. [RACKHAM, Arthur (1867–1939), illustrator.] -- SWINBURNE, Algernon Charles (1837–1909). **The Springtide of Life: Poems of Childhood**. With a preface by Edmund Gosse. London: William Heinemann, [1918].

4to. 9 color plates tipped to brown paper mounts with captioned tissue guards including frontispiece, 52 in-text illustrations by Rackham. Original vellum parchment-backed gilt-stamped boards, top edge gilt, others uncut (some sunning to extremes of covers, corners gently bumped, some light spotting to endpapers).

LIMITED EDITION, number 501 of 765 copies SIGNED BY RACKHAM on limitation. Contains the extra colored plate not in the trade edition. Latimore & Haskell, pp. 48–49.

300/500

386. [RACKHAM, Arthur (1867–1939), illustrator.] -- WALTON, Isaak (1593–1683). **The Compleat Angler**. London: George C. Harrap, [1931].

Small 4to. 12 color plates under captioned tissue guards, numerous black and white illustrations after drawings by Rackham. Original full gilt-stamped and lettered vellum parchment, top edge gilt, others uncut.

LIMITED EDITION, number 143 of 775 copies SIGNED BY RACKHAM on limitation. Latimore and Haskell, pp. 66–67.

500/700

387. RAND, Ayn (1905–1982). **We the Living**. New York: The Macmillan Company, 1936.

8vo. Original beige cloth lettered in greyish blue (spine sunned and slightly skewed, some spotting to covers). Provenance: indecipherable ownership signature on front free endpaper.

FIRST EDITION of the author's debut novel set in Soviet Russia that she describes as being the closest she would ever come to writing an autobiography. Only 3,000 copies were printed.

400/600

388. [REAGAN, Nancy (1921–2016), her copy]. NIELSON, Kay (1886–1957), illustrator. **East of the Sun and West of the Moon: Old Tales from the North**. London: Hodder and Stoughton, n.d. [ca. 1920].

Royal 8vo. 24 tipped-in color plates including frontispiece, numerous black and white illustrations. Original pictorial yellow cloth stamped in blue-gray and black (spine a bit sunned, some cockling along joints and edges over lower cover, front hinge gently cracked).

Provenance: Mrs. Ronald Reagan (ownership stamp listing their 1669 San Onofre Dr. residence in the Pacific Palisades where both Nancy and Ronald lived from 1957 to 1981 before moving to the White House once Ronald became President); Harrods Libreria (book label). Early edition of one of Nielsen's most important works.

200/300

389. RIGGS, Robert (1896–1970), artist. -- RIGGS, F.O. **The Hermit Priest: A Tale of the Illinois Country**. Decatur: F.O. Riggs Printing Company, 1934.

Small 4to. Printed in red and black, 5 tipped-in lithographs by Riggs, EACH SIGNED IN PENCIL BY THE ARTIST. Original cloth-backed buff boards lettered in black (minor edgewear and sunning, small stain to upper cover).

FIRST EDITION, of the only book illustrated by the artist. The lithographs depict scenes in the tale told by Riggs' father of Native Americans and early settlers in the Illinois region. RARE: OCLC locates only 4 copies in institutions. A small printing was done of not more than 50 copies that were produced for friends and family. Bassam 40.

600/900

390. [ROBINSON, William Heath (1872–1944), illustrator.] -- RABELAIS, Francis (d. 1553). **The Works of... Doctor in Physick Containing Five Books of the Lives, Heroick Deeds & Sayings of Gargantua and his sonne Pantagruel**. London: Grant Richards, 1904.

2 volumes bound in four, 4to. Numerous illustrations and plates from drawings by Robinson including photogravure frontispieces. Full contemporary tan pigskin, spines in 5 compartments with raised bands, gilt-lettering in two, top edges gilt, others uncut (spines darkened with very light rubbing to joints).

FIRST ROBINSON EDITION.

150/250

391. ROCKWELL, Norman (1894–1978). **My Adventures as an Illustrator**. Garden City, NY: Doubleday & Company, 1960.

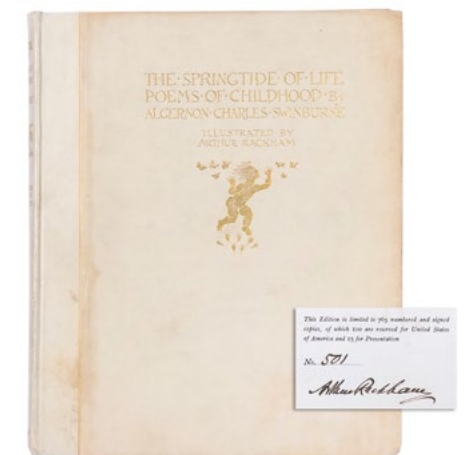
8vo. Illustrated. Original black cloth; original unclipped dust jacket (few tiny spots of rubbing at extremes).

FIRST EDITION, INSCRIBED BY ROCKWELL TO PETER WHALEN, "brother of my all-time favorite model". Rockwell is of course referring to Mary Whalen, the young girl seen in many of Rockwell's iconic illustrations. "She was the best model I ever had, could look sad one minute, jolly the next, and raise her eyebrows until they almost jumped over her head" (photo caption from this book picturing Rockwell, Mary and her twin brother Peter on a bench together).

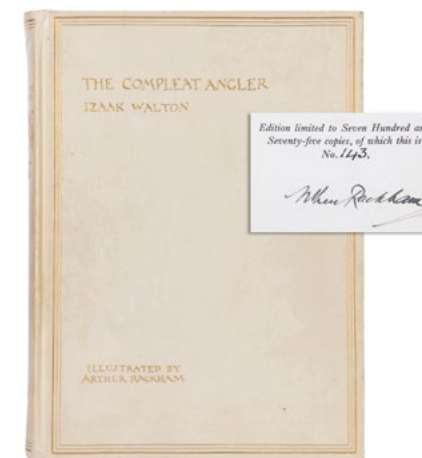
200/300



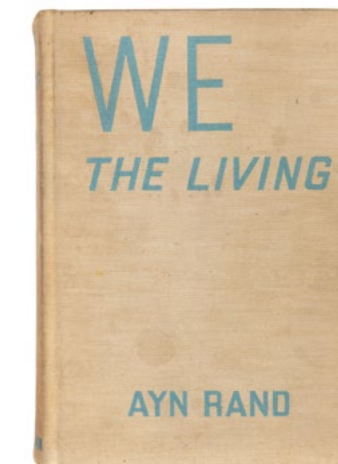
384



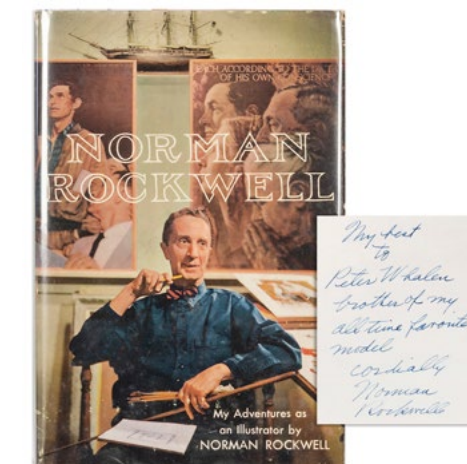
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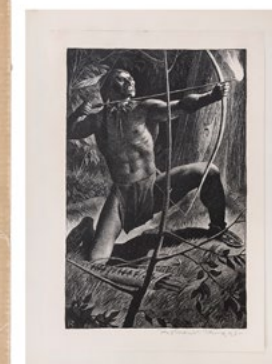
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387



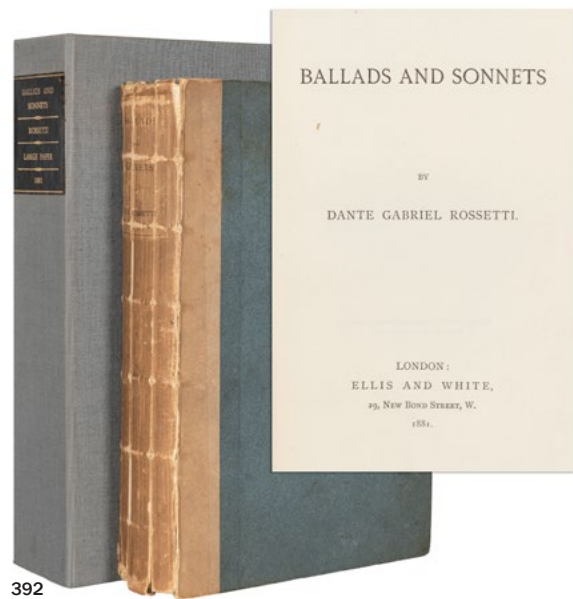
391



389



390



392

392. ROSSETTI, Dante Gabriel (1828–1882). **Ballads and Sonnets**. London: [Chiswick Press for] Ellis & White, 1881.

8vo. Half-title. Original drab paper-backed boards, printed paper spine label, uncut (some splitting and wear along spine, extremities gently darkened); folding box.

FIRST EDITION, FIRST ISSUE, ONE OF 25 LARGE PAPER COPIES “for subscribers only”. This third collection of poems completes “The House of Life” sequence of sonnets first introduced in his Poems of 1870.

1,000/1,500

393. ROSSETTI, Dante Gabriel (1828–1882). **The Collected Works of...** Edited by William M. Rossetti. London: Ellis and Scrutton, 1886.

2 volumes, 8vo. Half-titles. Full contemporary olive pigskin with elaborate gilt floral and spiral design on covers recreating Rossetti’s own design for his collected works, spines in 6 compartments with 5 raised bands, gilt-lettering in two, repeating Rossetti’s pattern in others, top edge gilt, others uncut, patterned endpapers in Rossetti’s own design, STAMP-SIGNED BY ROGER DE COVERLY (spines sunned with some rubbing at ends and corners).

FIRST COLLECTED EDITION that is “decidedly uncommon; the great majority of copies examined are dated 1887” (Colbeck, *A Bookman’s Catalogue*, II:695). A lovely binding by one of the most celebrated bookbinders in England during the latter part of the 19th century.

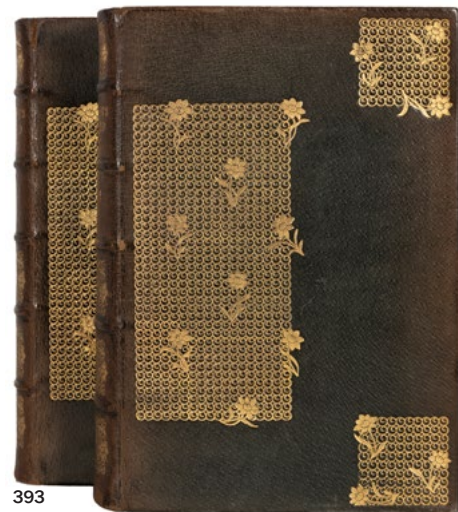
700/900

394. ROSSETTI, Dante Gabriel (1828–1882). **Poems**. London: Ellis & White, 1881.

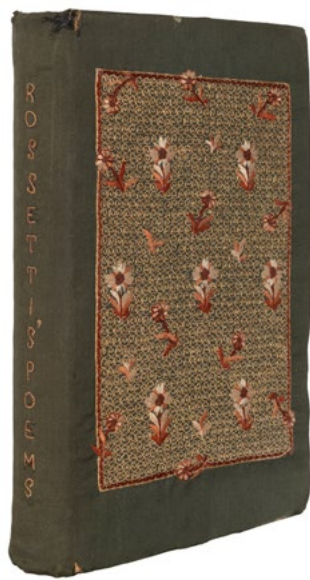
8vo. Half-title; 1pp. advertisement at end. Full contemporary olive embroidered silk with gilt floral and spiral weave recreating Rossetti’s own design on both covers, embroidered lettering on spine, top edge gilt, others uncut, silk endpapers with floral designs (some edges slightly fraying, silk partially detached from front free endpaper).

FIRST EDITION, LARGE PAPER ISSUE (“A New Edition”), ONE OF 31 COPIES on handmade paper watermarked “Whatman”. Colbeck, *A Bookman’s Catalogue*, II:695.

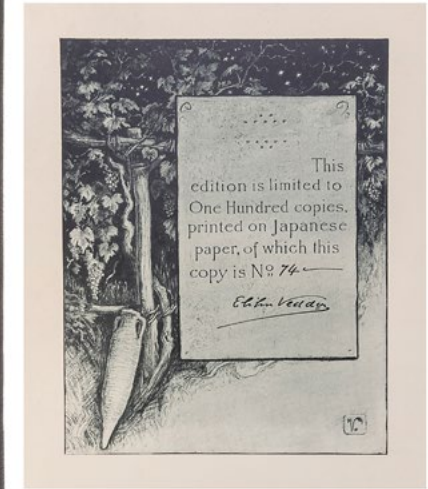
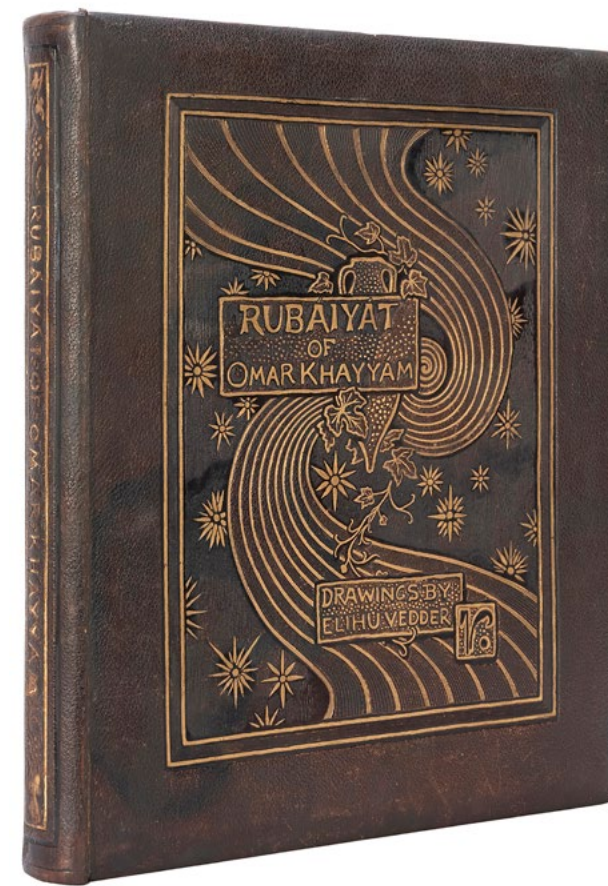
500/700



393



394



395

395. [RUBAIYAT]. [VEDDER, Elihu (1836–1923), illustrator]. **Rubaiyat of Omar Khayyam: The Astronomer–Poet of Persia**. Translated by Edward Fitzgerald (1809–1883). Boston: [Riverside Press for] Houghton Mifflin and Company, 1884.

Large folio (432 x 381 mm). Letterpress index and notes at rear, 57 Art–Nouveau illustrated leaves reproduced by the Albertype process after drawings by Elihu Vedder on Japanese paper each with remarque, mounted on heavy wove paper as issued. Original full thick brown morocco gilt, decorated after a design by Vedder, gilt-lettered and decorated spine, all edges gilt, broad gilt dentelle turn-ins, floral silk doublures and free endpapers, STAMP-SIGNED BY RIVERSIDE PRESS (dark spot on upper cover, few small touch-ups along edges, silk endpapers reinforced at fore-edges).

LIMITED EDITION, DELUXE ISSUE, number 71 of 100 copies SIGNED BY VEDDER on limitation.

Vedder’s arrangement of the Rubaiyat is the most celebrated of all manifestations of the Fitzgerald translation first translated into English from the Persian in 1859. The deluxe edition sold out within six days of production and later editions were then printed in smaller formats and used a half-tone process making this the only edition with Vedder’s fine renderings. Vedder’s rearrangement of the stanzas fall into three sections—joy, death, and rebirth—signifying the cycle of life, death and renewal. Vedder also channels this conception into his art, which combines Christian and Classical figures with mystical imagery, like the “cosmic swirl,” which he describes as “gradual concentration of elements that combine to form life; the sudden pause through the reverse of the movement which marks the instant of life; and then the gradual, ever-widening dispersion again of those elements into space.”

This edition was also produced from the same text block that was used in Sangorski and Sutcliffe’s legendary (but tragic) jeweled binding, “The Great Omar”, that was bound for America aboard the Titanic which was lost at sea in 1912. Potter 201.

4,000/6,000

396. [RUSKIN, John (1819–1900). -- COLLINGWOOD, W. G. **The Life and Work of...** London: Methuen & Co., 1893.

2 volumes, 4to. Illustrated. Original parchment vellum-backed cloth, front boards stamped in gilt, spines stamped in red and black (extremes a bit soiled and edgeworn). Provenance: Mark Samuels Lasner (bookplate).

FIRST EDITION, LIMITED ISSUE, ONE OF ONLY 35 LARGE FORMAT COPIES PRINTED ON JAPANESE PAPER (“A Out of Series” in a later hand in volume I).

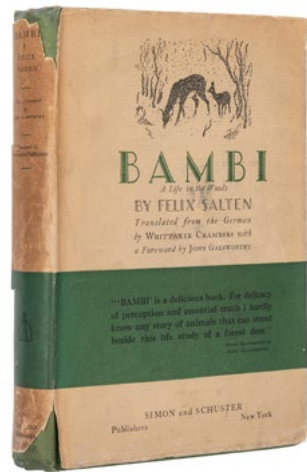
100/200

397. SACKLER, Howard (1929–1982). **The Great White Hope**. New York: The Dial Press, 1968.

8vo. Original black cloth; original unclipped dust jacket (spine torn near head with loss, light surface wear to extremes, front panel creased).

FIRST EDITION, INSCRIBED BY SACKLER to the American writer Bernard Wolfe and his wife, American actress Dolores Michaels. Based on the career of the heavyweight champion boxer Jack Johnson and “the wages of Black success and individualism” (from the front flap).

200/300



398

398. SALTEN, Felix (1869–1945). **Bambi: A Life in the Woods.** Translated by Whittaker Chambers. With an introduction by John Galsworthy. New York: Simon and Schuster, 1928.

8vo. Title printed in black and green, numerous illustrations including frontispiece by Kurt Weise. Original green cloth stamped and lettered in gilt, yellow top edge, illustrated endpaper (gilt mostly worn from spine and slightly sunned); original unclipped dust jacket (toned, spine chipped and torn with losses at ends). Provenance: Robert Bretland (ownership stamp on front pastedown).

FIRST AMERICAN EDITION.

200/300



399

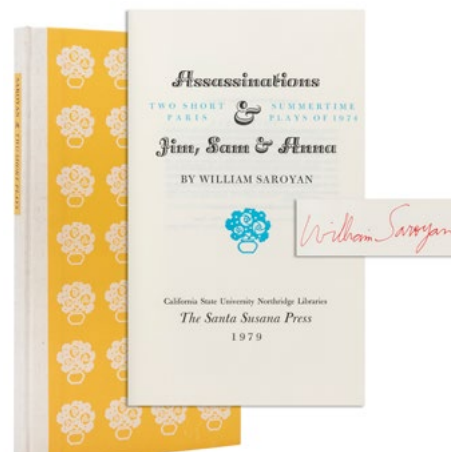
399. SAROYAN, William (1908–1981). **Autograph manuscript twice signed ("William Saroyan") for "The Ping-Pong Game", 4 October 1939.**

28 pp. on 7 bifolium, 8vo (216 x 140 mm), title and first line revised in Saroyan's hand, creased; folding cloth chemise; slipcase.

[WITH:] an ALS from film editor Gene Fowler Jr. to "The King of Comedy" Jerry Lewis: "Dear Jerry, at the end of a very drunken evening during the war Saroyan gave me this mms as proof of his writing greatness. Earlier I had suggested he stick to writing for 'The Ladies Home Journal.' He was overlooking the fact that I was kidding, but he never kidded about his work. I want to pass it on to you with the hopes it gives you 10% of the pleasure I have had working with you."

[Also:] the original publication: *The Ping-Pong Game: A Play in One Act.* London: Samuel French, 1940. 8vo. Original printed wrappers. Provenance: John Bennett Shaw (book label).

400/600



400

400. SAROYAN, William (1908–1981). **Two Short Paris Summertime Plays of 1974: Assassinations & Jim, Sam & Anna.** Northridge, CA: The Santa Susana Press, 1979.

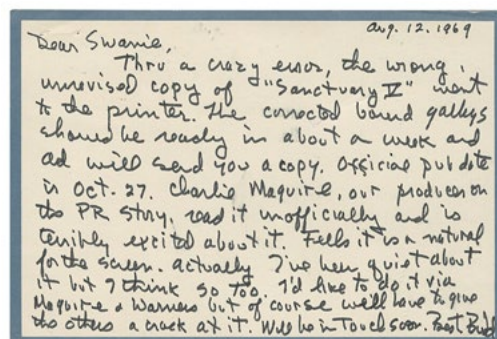
Tall 8vo. Original cloth-backed boards. FIRST EDITION, LIMITED ISSUE, letter X of 26 lettered copies from a total number of 326, SIGNED BY SAROYAN on the limitation.

100/200

401. SCHULBERG, Budd (1914–2009). **Autograph postcard signed ("Budd") to agent H.N. Swanson regarding his book "Sanctuary V", New York, 12 August 1969.**

One page, oblong 12mo (108 x 159 mm), on cardstock addressed on verso in Schulberg's hand. Schulberg writes to Swanson regarding the wrong copy of "Sanctuary V" that went to the printer, but it still should be ready for publication and thinks that it feels like a "natural for the screen". Schulberg was an American screenwriter who has 35 film credits and is famous for his Academy Award-winning screenplay "On the Waterfront".

200/300



401



402. [SCIENTISTS]. [EINSTEIN, Albert (1879–1955)]. -- ORLIK, Emil (1870–1932), artist. **Lithograph signed ("Albert Einstein").** N.p., 1928.

Small 4to (279 x 202 mm). Lithographic full-length seated portrait of Einstein playing the violin, SIGNED AND DATED AT LOWER LEFT BY EINSTEIN. Additionally signed and marked as a proof ("Probedruck") by the artist in pencil, lower right and left. (Light toning outer margin, else fine).

AN EXCEEDINGLY RARE lithograph of Einstein performing one of his most cherished pastimes, having once been quoted as saying that he would probably have become a musician if he had not become a physicist. As he became older, he switched to piano because he no longer liked the way he played violin. We could locate only one other signed proof of this image which is housed at the American Institute of Physics.

10,000/15,000



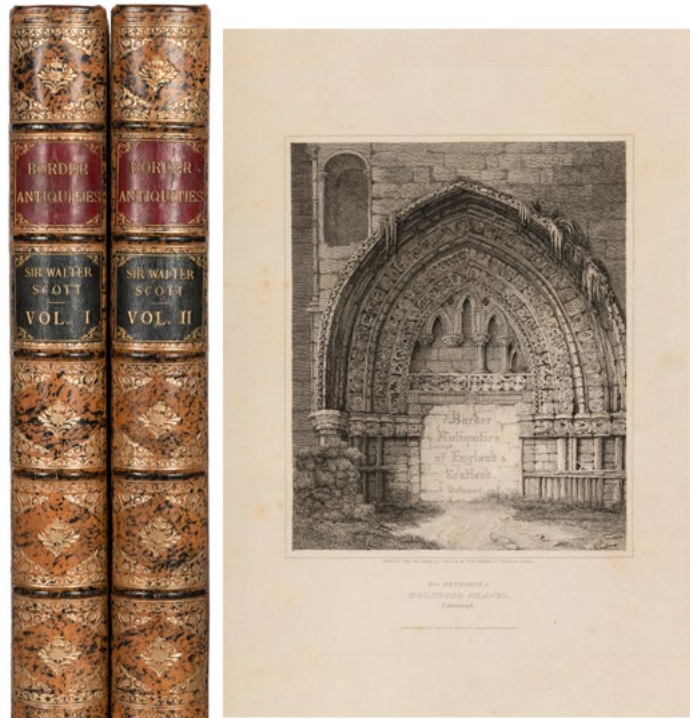
403

403. [SCIENTISTS]. [HAWKING, Stephen (1942–2018)]. **Reith Lectures Exclusive: A Brief History of Black Holes** [in: *Radio Times magazine*, 23–29 January 2016].

4to. Original color photographic wrappers. SIGNED BY HAWKING WITH HIS THUMBPRINT on p. 11 with an authentication inscription by witnesses Steve Grocutt and George Zhao dated 20 January 2016: "To Gaynor, wherein much fun we had. This is right thumb print of Professor Stephen Hawking, witness by George Zhao" and signed below by Steve Grocutt. Includes a COA signed by Grocutt and dated 25 February 2021, stating that this item was signed for his wife by Hawking in his presence. Grocutt was a member of Hawking's private healthcare team from 2015–2017, traveling with him through the UK and overseas where "[Grocutt] had a number of items signed by [Hawking] using his right thumb print (his usual way of signing)".

[Housed together in a presentation wooden box with:] five large cards each with several mounted color photographs of Hawking with Grocutt and Zhao and a booklet for a service of Thanksgiving for Hawking at Westminster Abbey.

1,000/1,500



404

404. SCOTT, Walter, Sir (1771–1832). **The Border Antiquities of England and Scotland**. London: for Longman, Hurst, Rees, et al, 1814–1817.

2 volumes, super royal 4to (360 x 260 mm). 96 PROOF ENGRAVINGS ON INDIA PAPER including additional title–pages. Includes the 16pp. canceled introduction at the beginning of Vol. I (not mentioned in Todd & Bowden or any other copy). Full late 19th century mottled calf with ornate gilt border, rebacked preserving original morocco lettering–pieces gilt in two compartments, edges gilt, gilt dentelles, STAMP–SIGNED BY RIVIERE & SON. Provenance: Sir William Augustus Fraser, 4th Baronet (1826–1898), his red bookplate.

FIRST EDITION, LARGEST ISSUE WITH EARLY PROOF ENGRAVINGS. RARE: Todd and Bowden only located two copies of this issue (Harvard University and Widener and Houghton Libraries). Todd & Bowden 73Aa.

2,000/3,000

405. SCOTT, Walter, Sir (1771–1832). **Ivanhoe; A Romance**. Edinburgh: [James Ballantyne for] Archibald Constable and Co.; and Hurst, Robinson, and Co., 1820.

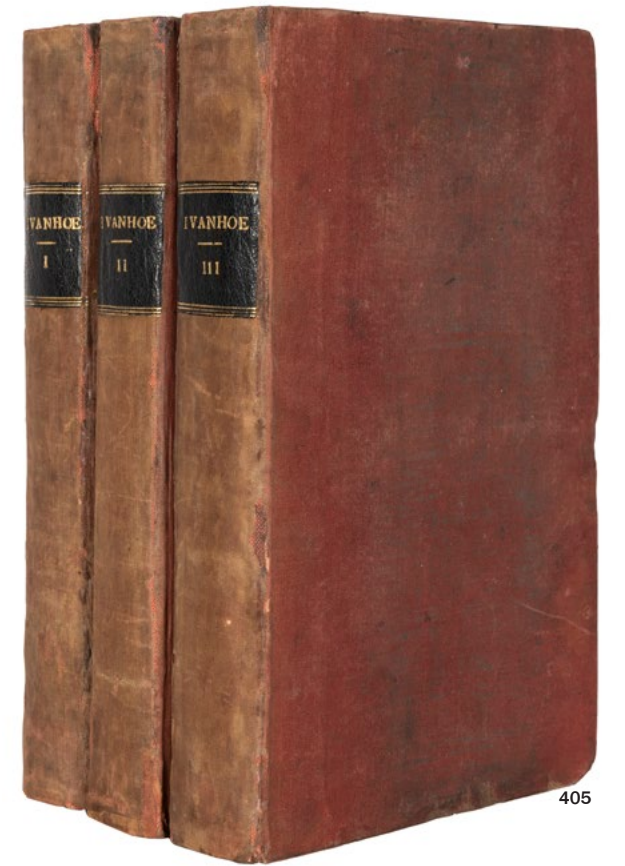
3 volumes, 8vo (202 x 121 mm). (Some spotting). Half–titles; 3pp. publisher's ads at end of Vol. III. ORIGINAL ROSE CLOTH, UNCUT (rebacked with original spine laid down, new labels in morocco).

FIRST EDITION, FIRST ISSUE of Scott's great historical novel. Greville Worthington, in his bibliography of the Waverley novels, notes that there are two states of the first edition and provides a list of 14 points as follows: p. [iii] bears the forme–mark "9"; p. iv, line 6 the first word is "Peter"; p. v, line 12 the third word is "which"; p. v bears the forme–mark "6"; p. vi, line 14 the first word is "observed"; p. ix, line 1 there is no comma after "fought"; p. xii, line 5 there is no comma after "people"; p. xv, line 3 the sixth word is "toilsome"; p. xvi, line 20 the first word is "ton"; p. xvi there is no forme–mark; p. xix there is no forme–mark; p. xxiv there is no forme–mark; p. xxix, line 1 there is a comma after "paste" and p. xxx bears the forme–mark "12". The present copy conforms with all these points except for Worthington's third point: p. v, line 12 the second and fourth words are "which" and the third word is "works".

Scott's *Ivanhoe* is considered one of the most popular of all historical novels and one of the author's most popular and influential Waverley novels that led to an early Victorian revival of interest in the Middle Ages together with the legends of Robin Hood and Richard the Lionheart. *Ivanhoe* was adapted into film nine times, beginning in 1913.

In the RARE ORIGINAL PUBLISHER'S BINDING. Grolier, One Hundred English 71; Worthington 8; Todd & Bowden 140Aa.

2,000/3,000



405

406. SCOTT, Walter, Sir (1771–1832). **Ivanhoe; A Romance**. Edinburgh: [James Ballantyne for] Archibald Constable and Co.; and Hurst, Robinson, and Co., 1820.

3 volumes, 8vo (179 x 113 mm). (Some occasional marginal spotting or browning). Half–titles; 3pp. publisher's ads at end of Vol. II. Contemporary half calf, marbled sides (rebacked, some surface wear, front joint cracked at half–title; half–title sprung). Provenance: early ownership signature on half–titles dated 1821.

FIRST EDITION, FIRST ISSUE of Scott's great historical novel. Greville Worthington, in his bibliography of the Waverley novels, notes that there are two states of the first edition and provides a list of 14 points as follows: p. [iii] bears the forme–mark "9"; p. iv, line 6 the first word is "Peter"; p. v, line 12 the third word is "which"; p. v bears the forme–mark "6"; p. vi, line 14 the first word is "observed"; p. ix, line 1 there is no comma after "fought"; p. xii, line 5 there is no comma after "people"; p. xv, line 3 the sixth word is "toilsome"; p. xvi, line 20 the first word is "ton"; p. xvi there is no forme–mark; p. xix there is no forme–mark; p. xxiv there is no forme–mark; p. xxix, line 1 there is a comma after "paste" and p. xxx bears the forme–mark "12". The present copy conforms with all these points except for Worthington's third point: p. v, line 12 the second and fourth words are "which" and the third word is "works".

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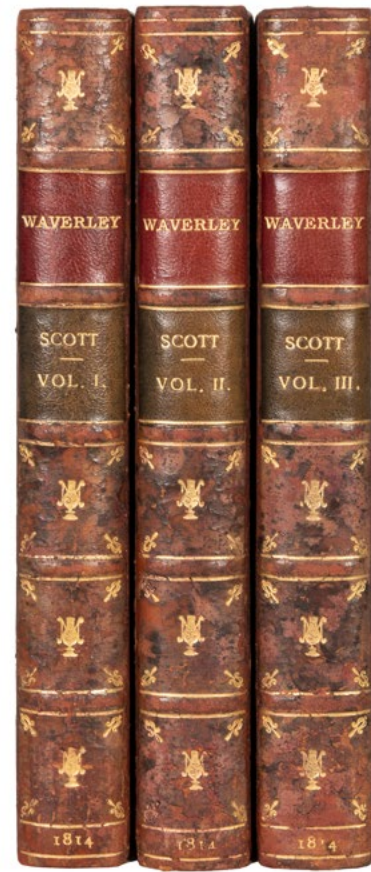
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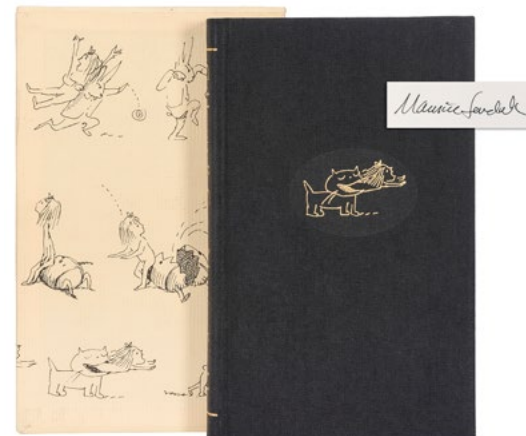
406



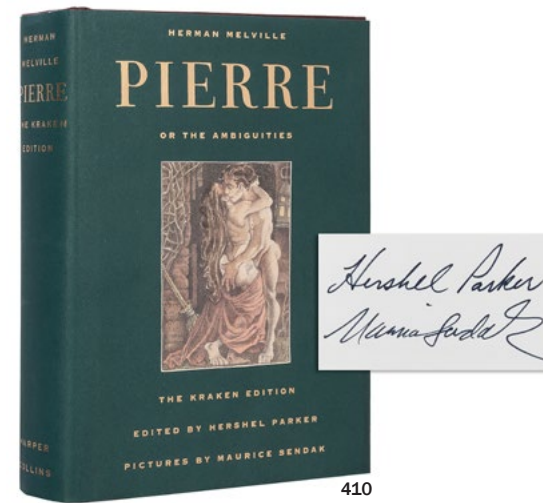
407



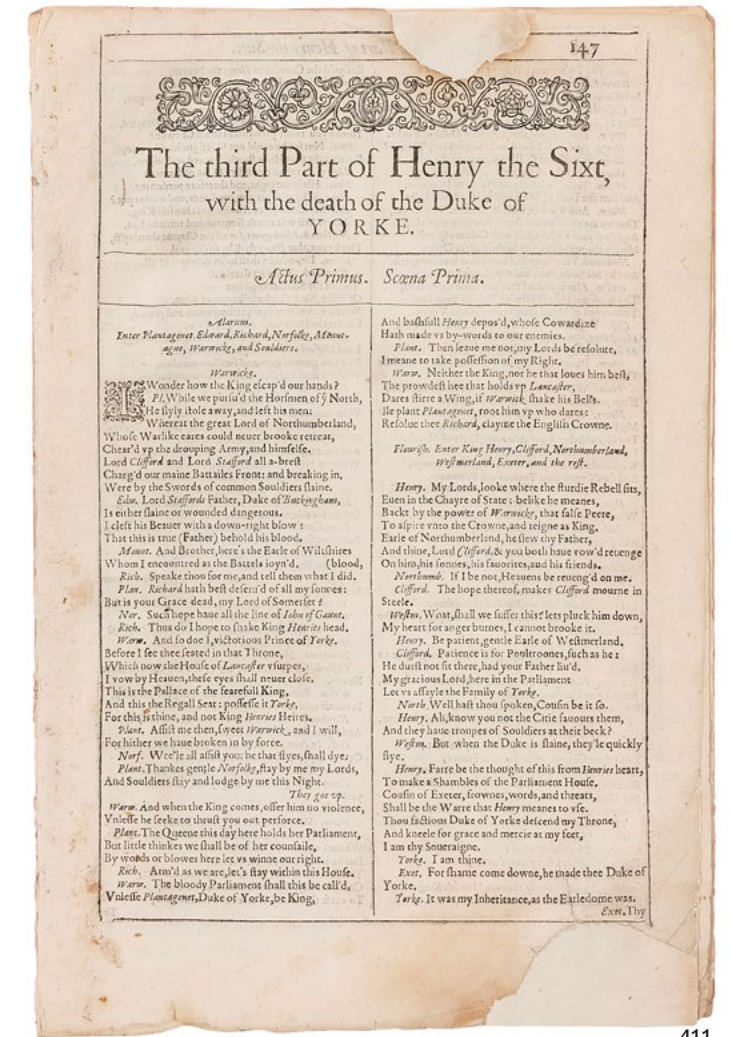
408



409



410



411

407. SCOTT, Walter, Sir (1771–1832). **Provincial Antiquities and Picturesque Scenery of Scotland.** London and Edinburgh: John and Arthur Arch; William Blackwood, [1819]–1826.

2 volumes, imperial 4to (362 x 259 mm). 52 STEEL–ENGRAVED PROOF plates including engraved title–pages, 12 after J.S.W. Turner (some very light marginal foxing). Full late 19th century mottled calf with ornate gilt border, rebaked preserving original morocco lettering–pieces gilt in two compartments, edges gilt, gilt dentelles, STAMP–SIGNED BY RIVIERE & SON; original parts wrapper for VI bound at rear of Vol. I. Provenance: Sir William Augustus Fraser, 4th Baronet (1826–1898), his red bookplate.

FIRST EDITION, PARTS ISSUE, LARGE PAPER COPY with “J Whatman 1819 [and] 1825” watermark and proof illustrations. RARE: Todd and Bowden only note seeing two parts issues (National Library of Scotland Edinburgh and New York Public Library; theirs being defective with text to page 146 only). The last parts issue to sell in the rooms was at Sotheby’s in 1929. Todd & Bowden 132Aa.

1,500/2,500

408. SCOTT, Walter, Sir (1771–1832). **Waverley; or, ‘Tis Sixty Years Since.** Edinburgh: by James Ballantyne and Co. for Archibald Constable and Co., et al. 1814.

3 volumes, demy 12mo (175 x 102 mm). (Some spotting). ALL HALF–TITLES AND TERMINAL IMPRINTS PRESENT. Later half mottled calf gilt, marbled sides, spines in 6 compartments with 5 raised bands, two morocco lettering–pieces gilt in second and third compartments, gilt devices in remainder, all edges gilt, STAMP–SIGNED BY BAYNTUN. Provenance: James Corbet (early ownership signatures on half–titles dated 1827); Mary Liverpool (early ownership signatures on title–page and second half–titles).

FIRST EDITION, FIRST ISSUE with cancels present as called–for and 20 (of 21) first issue points as per Worthington (see pp. 16–17). Scott’s Waverley is considered the “archetype of the historical novel throughout the world” (PMM). EXCEEDINGLY RARE with all the half–titles and terminal imprints that are always seen lacking. PMM 273; Todd & Bowden 77Aa; Worthington 1. .

3,000/5,000

409. SENDAK, Maurice (1928–2012). **Caldecott & Co. Notes on Books & Pictures.** New York: Farrar, Straus and Giroux, [1988].

8vo. Numerous facsimiles after illustrations by Sendak. Original gilt–decorated black cloth; original pictorial slipcase. FIRST EDITION, LIMITED ISSUE, number 63 of 250 copies SIGNED BY SENDAK.

100/200

410. SENDAK, Maurice (1928–2012), artist. -- MELVILLE, Herman (1819–1891). **Pierre; or, The Ambiguities.** Edited by Hershel Parker. [New York:] HarperCollins, [1995].

8vo. 30 full–color illustrations by Sendak. Original gilt–stamped burgundy cloth; original unclipped dust jacket.

FIRST KRAKEN EDITION (Melville referred to the original unexpurgated edition as his “Kraken” book), SIGNED BY BOTH SENDAK AND THE EDITOR on the front fly leaf. Parker’s most notable work was the two–volume biography, *Herman Melville: A Biography*, which was one of two finalists for the 1997 Pulitzer Prize in Biography.

200/300

411. SHAKESPEARE, William (1564–1616). **The third Part of Henry the Sixth, with the death of the Duke of Yorke** [Extracted from: **THE FIRST FOLIO**]. [London: Printed by Isaac Jaggard, and Ed. Blount..., 1623].

Folio in sixes (330 x 222 mm). Comprising 26 pages (pp. 147–172) on 13 leaves (o4–q4). (51mm tear repaired to each leaf near top margin affecting headlines, 64mm tear repaired to lower corner of o4, repaired closed tear to o5, some spotting or browning). Woodcut head– and tail–piece. Loose in chemise; morocco–backed slipcase gilt.

FIRST FOLIO PRINTING of the complete third part of this history play set during the lifetime of King Henry VI of England. See STC 22273; Pforzheimer 905; Grolier English 19; PMM 122 (for first folio).

5,000/7,000



412

412. SHAKESPEARE, William (1564–1616). **The Tragedy of King Lear**. East Aurora, NY: Roycroft Shop, 1904.

Small 4to. Hand-colored woodcut title-page and colophon border, hand-colored woodcut head-pieces. Contemporary half olive morocco, spine in 6 compartments with 5 raised bands, gilt lettering and tooling in all compartments, top edge gilt (spine and covers gently sunned).

LIMITED EDITION, number 5 of 100 copies on Japan vellum and SIGNED BY ELBERT HUBBARD.

600/800

413. [SIDNEY, Philip, Sir (1554–1586). **The Miscellaneous Works...** Edited by William Gray. Oxford: D.A. Talboys, 1829.

Royal 8vo (241 x 149 mm). Title-page printed in red and black; errata and half-title at prelims. Full dark blue niger ruled in gilt with gilt cornerpieces, spine in 6 compartments with raised bands, gilt-lettering in two, ornate gilt tooling in others, top edge gilt, gilt dentelles, marbled endpapers, STAMP-SIGNED BY J. LARKINS.

FIRST EDITION, LARGE PAPER COPY on heavy "J Whatman 1828" paper, probably one of 50 copies (an old catalogue slip on the front flyleaf states that it is the "largest paper, only 10 copies printed"). Contains most of Sidney's works and some letters being published here for the first time.

200/300

414. [SPARROW PRESS]. SHAKESPEARE, William (1564–1616). **The Sonnets**. With a preface by Robert Graves. London: The Swallow Press, 1975.

Folio. Numerous full-page illustrations by Clarke Hutton on various colored paper. Original full tan niger with a central gilt ornament, spine in 3 compartments with 2 raised bands, gilt-lettering in central compartment, gilt-devices at ends, top edge gilt, gold and purple patterned endpapers, BY SANGORSKI & SUTCLIFFE; original decorative slipcase (some edgewear).

LIMITED EDITION, number 88 of 300 copies on Glastonbury Antique Laid paper. SIGNED BY GRAVES, THE DESIGNER AND THE ARTIST.

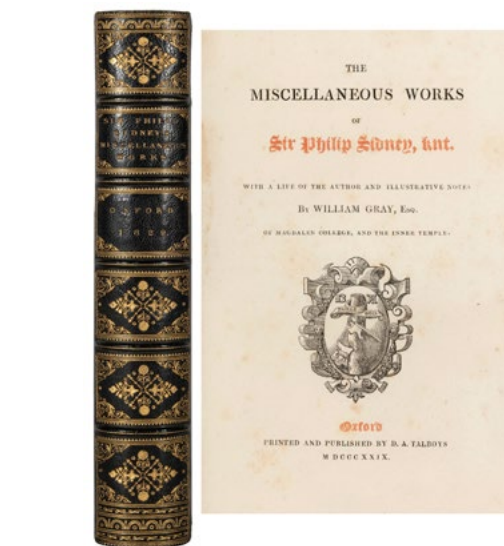
500/700

415. STEINBECK, John (1902–1968). **East of Eden**. New York: The Viking Press, 1952.

8vo. Original lime green cloth, spine lettered in green on brown background (small stain at foot); original unclipped dust jacket (spine and extremes sunned, some staining to front panel, light edgewear). Provenance: L.W. Baker Jr. (bookplate).

FIRST TRADE EDITION, FIRST PRINTING with "bite" for "bight" on p. 281. Goldstone & Payne A32b.

200/300



413



414



417

416. STEINBECK, John (1902–1968). **The Grapes of Wrath**. New York: The Viking Press, 1939.

8vo. Original tan cloth lettered in blue within blue ruled border, top edge blue (spine faintly sunned); slipcase. Provenance: Maurice Lipian (two rubberstamps to internal blank "noted Feb 10 1946").

SALESMAN'S ADVANCE DUMMY COPY, consisting of half-title, title-page, dedication, second half-title, and 8pp. of text with the remainder left blank (two blanks with an unknown penned and penciled list of authors and their work). Several parts of the advance copy vary from the final published edition including the color of cloth and top edge, typeface of titles, additions on title-page and omissions on copyright. RARE: not mentioned in Goldstone and Payne.

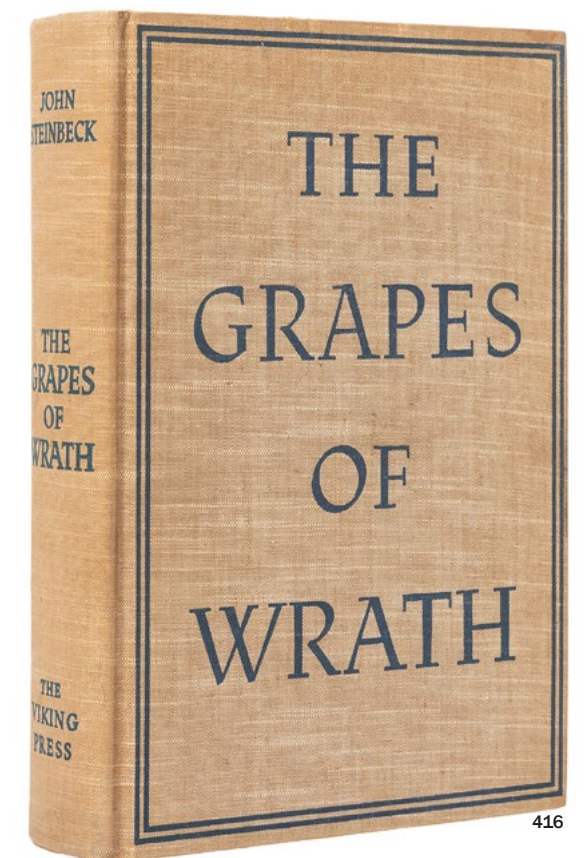
2,000/3,000

417. STEINBECK, John (1902–1968). **The Grapes of Wrath**. New York: The Viking Press, [1939].

8vo. Full red levant gilt-framed, an additional central gilt foliage frame of grape leaf vines, spine in 6 compartments with 5 raised bands, gilt-lettering and leafy centerpieces with gilt fillets in compartments, gilt fillet turn-ins with leafy cornerpieces, original illustrated endpapers retained at end, all edges gilt, concealing a FORE-EDGE PAINTING REPRODUCING A RENDITION OF THE ORIGINAL DUST JACKET; folding box.

FIRST EDITION of this unique copy with a colorful and wonderfully executed fore-edge painting. Goldstone & Payne A12a.

3,800/4,400

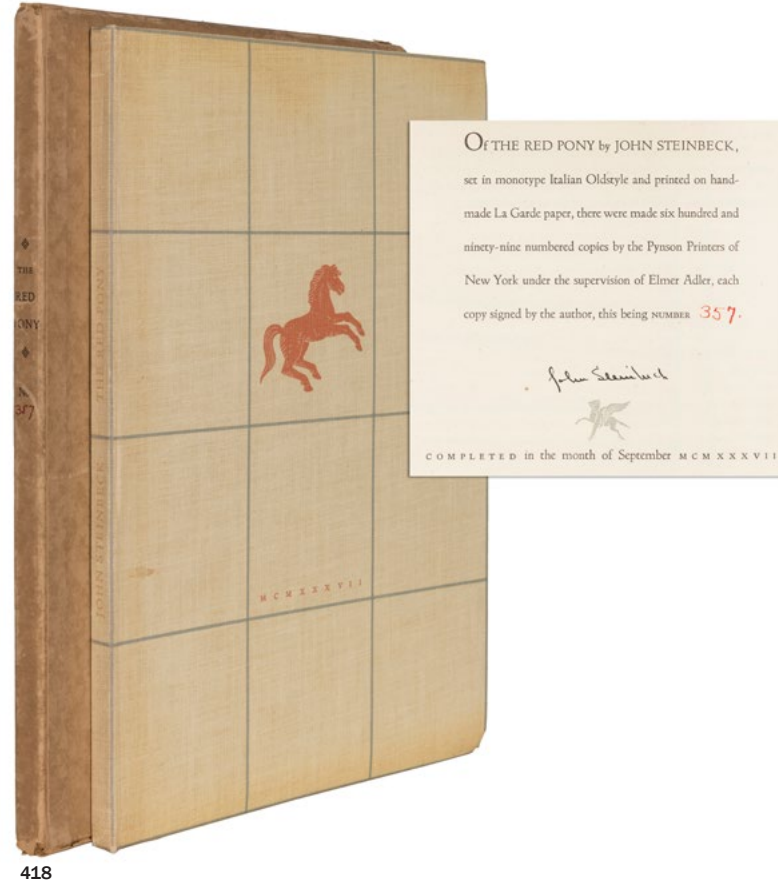


416

418. STEINBECK, John (1902–1968). **The Red Pony**. New York: [Pynson Printers for] Covici-Friede, 1937.

Small 4to. Title printed in red, grey and black. Original beige cloth decorated in red and grey, uncut (some very light toning at extreme edges, else fine); original printed card slipcase with limitation hand-numbered on spine as issued (partial original glassine laid in).

FIRST EDITION, LIMITED ISSUE, number 357 of 699 copies on hand-made paper, SIGNED BY STEINBECK. Goldstone & Payne A9a. **1,000/1,500**



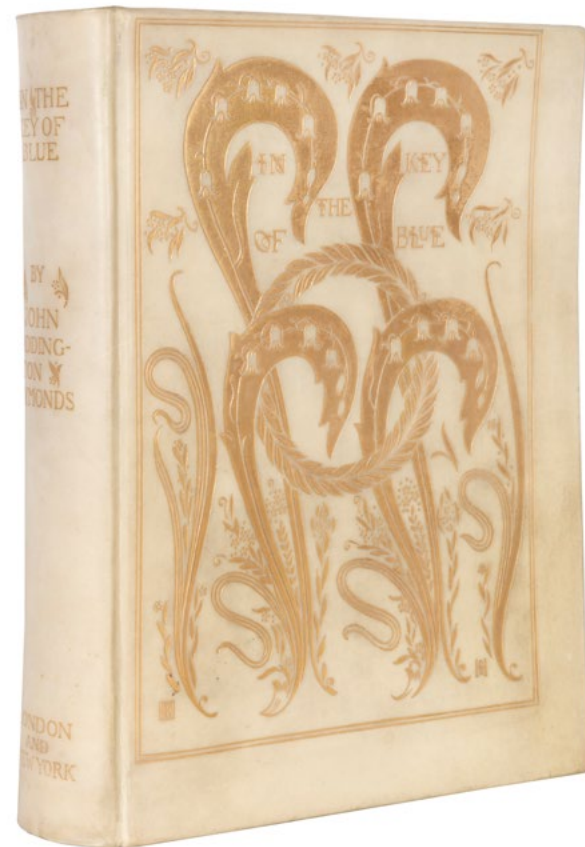
418

419. SYMONDS, John Addington (1840–1893). **In the Key of Blue and Other Prose Essays**. London and New York: Elkin Matthews & John Lane; Macmillan & Company, 1893.

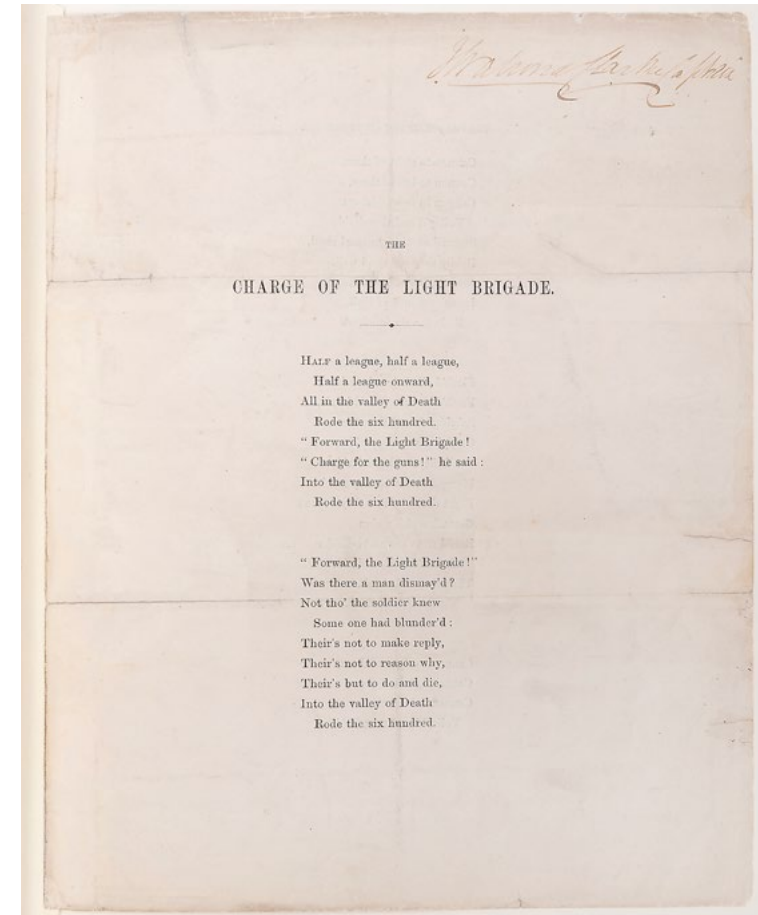
8vo. Half-title. Original parchment vellum decorated in gilt in an Art Nouveau design (“Hyacinths and Laurels”) by Charles Ricketts with his monogram, gilt-lettered spine, uncut. Provenance: Charles B. Foote (bookplate), famed American book collector whose library, which needed a three-volume catalogue to house its contents, sold in 1894 at Bangs in New York.

FIRST EDITION, ONE OF ONLY 50 LARGE-PAPER COPIES printed on Arnold’s hand-made paper in full vellum with perhaps Rickett’s finest design stamped on the covers. Babington 56.

1,000/1,500



419



420. TENNYSON, Lord Alfred (1809–1892). **The Charge of the Light Brigade**. [London]: 8 August 1855.

Small 4to (254 x 203 mm), 4 pp. on bifolium, the last blank. Mounted on stub, old folds with discreet repairs; bound in full crimson morocco gilt stamped–signed by Sangorski and Sutcliffe with calligraphic half–title on supplied blank.

FIRST SEPARATE EDITION, LIMITED ISSUE, one of 1000 copies PRINTED AT TENNYSON’S REQUEST SPECIFICALLY FOR SOLDIERS SERVING AT THE SIEGE OF SEVASTOPOL. ASSOCIATION COPY bearing the signature of Captain John Walrond Clarke of the 10th Royal Hussars above the title, whose regiment was involved in numerous campaigns throughout the Siege of Sevastopol during the Crimean War. On 21 September 1855 Clarke led his troops in a charge against an opposing army of Cossacks at Seit Ali, forcing them into a retreat. The 10th Royal Hussars chased them for two miles before finding themselves facing a larger force at the end of a gorge, who immediately opened fire. Clarke’s regiment successfully cut through the opposing force, an act which made Clarke a regimental hero.

On 25 October 1854 during the Battle of Balaclava, a miscommunication in orders resulted in the British Light Brigade led by Lord Cardigan charging against a heavily-armed Russian artillery battery, an attack which led to an immediate British retreat and very high casualties. Despite the defeat, the Light Brigade was hailed at home for their bravery in attacking, in particular by Poet Laureate Alfred, Lord Tennyson, who wrote “The Charge of the Light Brigade” in a matter of minutes based on a recollection of accounts published in the London Times. The poem was met with great acclaim by soldiers on the frontlines, in particular for the line “Someone had blunder’d,” emphasizing the failure of commanding officers to accurately assess the situation prior to ordering the charge. Due to criticism that this was an unpatriotic sentiment to express (especially by the Poet Laureate) during time of war, Tennyson removed this line and another stanza deemed controversial when he published “The Charge of the Light Brigade” in *Maud*, and *Other Poems* in 1855, reducing the poem from 55 to 46 lines. Upon hearing that the Society for the Propagation of the Gospel intended to distribute the version printed in *Maud* to soldiers on the front lines, Tennyson at the suggestion of Jane, Lady Franklin wrote to biographer and literary critic John Forster that “I wish to send out about 1,000 [copies of the poem], and I don’t at all want the S.P.G. or anyone else to send out the version last printed; it would, I believe, quite disappoint the soldiers.”

These copies were distributed to soldiers still fighting on the front lines at Sevastopol with a personal message of support from Tennyson added at the end. Institutional copies are now held at the Widener Library at Harvard, the J.P. Morgan Library, and the British Library. Shepherd, pg. 79 (1896), Wise 82; Not in Ashley.

6,000/8,000

421. THACKERAY, William Makepeace (1811–1863). **The Newcomes. Memoirs of a most Respectable Family.** London: Bradbury & Evans, 1853–85.

24/23 original parts, 8vo (225 x 146 mm). 48 etched plates, numerous woodcut vignettes in text (overall browning to plates). Original pictorial printed yellow wrappers (some chipping at ends, losses to spine on Part II, some minor dust soiling to covers or spines); cloth chemise; quarter morocco slipcase (few spots of wear). Provenance: W. Wilkinson (early signature on covers).

FIRST EDITION IN PARTS. The Newcomes Advertiser is present in each part as are most of the other inserted advertisements according to Van Duzer (Part XIX is lacking one ad). One of Thackeray's major satirical novels, known for its rich detail on Victorian popular culture. Van Duzer 147.

[With:] The Newcomes. London: Bradbury and Evans, 1854–55. 2 volumes in one, 8vo. Additional engraved titles, 46 engraved plates including frontispieces by Richard Doyle (marginal browning as usual). Modern quarter calf gilt. FIRST TRADE EDITION.

100/200

422. THACKERAY, William Makepeace (1811–1863). **Vanity Fair.** London: Bradbury and Evans, 1848.

8vo. Half-title, engraved frontispiece, title and 38 plates, wood-engraved illustrations. Original blindstamped blue-green cloth, gilt-lettered spine (rebacked retaining original backstrip, extremities a bit sunned, corners rubbed). Provenance: Anthony Philip Martineau Walker (bookplate); Sotheby's sale, 13 December 1990.

FIRST EDITION IN BOOK FORM, mixed issue with "Mr. Pitt" for "Sir Pitt" on p.453 but without the suppressed woodcut of the "Marquis of Steyne" on p. 336 or the heading on p. 1 in rustic type. RARE IN THE ORIGINAL CLOTH. Grolier English 87; Van Duzer 231.

400/600

423. THACKERAY, William Makepeace (1811–1863). **Vanity Fair.** London: Bradbury and Evans, 1848.

Bound into 2 volumes, 8vo. (Occasional small stains to margins). Engraved frontispiece, title and 38 plates, wood-engraved illustrations (engraved title-page in Vol. I, printed title-page in Vol. II). (Several plates with some marginal browning or staining). Early full green morocco gilt, spine in 6 compartments with raised bands, gilt-lettering in two, gilt-tooling in remainder, top edges gilt, gilt dentelles, marbled endpapers (spined sunned). Provenance: James Hale Bates (bookplate).

FIRST EDITION IN BOOK FORM, FIRST ISSUE with the suppressed woodcut of the "Marquis of Steyne" on p. 336, the heading on page one in rustic type, "Mr. Pitt" for "Sir Pitt" on p. 453. An important landmark in Victorian literature. Grolier English 87; Van Duzer 231.

400/600

424. THACKERAY, William Makepeace (1811–1863). **The Works of...** London and Philadelphia: Smith, Elder & Co.; J.B. Lippincott, 1876.

12 volumes, 8vo. Engraved portrait frontispiece in Vol. I, numerous plates after original designs in earlier works. Contemporary half calf, marbled sides, spines in 6 compartments with raised bands, leather lettering-pieces gilt in two compartments, gilt tooling in others, marbled edges, marbled endpapers (some gentle darkening to extremes). Provenance: Poett (bookplate).

200/300

425. [THEOLOGY]. DREXEL, Jeremias (1581–1638). **Gazophylacium Christi Eleemosyna...** Munich: Cornelius Leysser, 1637.

12mo (124 x 73 mm). Engraved pictorial title-page. Full contemporary spotted calf, spine in 5 compartments with raised bands, red leather lettering-piece gilt in second, others completely gilt, red speckled edges. Provenance: Bibliothek Gersau (booklabel).

FIRST EDITION. Drexel entered the Jesuit order and in 1615 became court preacher to the Elector Maximilian I of Bavaria. His works are based on his sermons which he delivered at the Court church in Munich. RARE: no copies of this edition have appeared at auction. USTC 2048633.

200/300

426. [THEOLOGY]. GUEVARA, Antonio de (1480–1545). **La prima parte del Monte Calvario. Dove si trattano tutti sacratissimi...** Translated by Alfonso de Ulloa. Venice: Gabriele Giolito de Ferrari, 1559.

2 parts in one, 8vo (210 x 152 mm). (Tiny worm hole to *j-**i5). Large woodcut device on title, woodcut initials, head- and tailpieces. Full contemporary vellum, gilt-stamped and lettered on spine, all edges black (small repair to lower cover). Provenance: early library signature on title-page).

Early Venetian edition of Guevara's text. RARE: no copies of this edition have appeared at auction. USTC 835267.

400/600

427. THOMAS, Dylan (1914–1953). **A Child's Christmas in Wales.** Norfolk, CT: New Directions, [1954].

8vo. Printed in red and black. Original printed boards lettered in red and black; original unclipped dust jacket (extremes toned, some wear along edges, few tiny stains). Provenance: Christmas gift inscription dated 1957.

FIRST SEPARATE EDITION of one of the most beloved Christmas stories in literature.

150/250

428. [THOMAS, Dylan (1914–1953), et al]. **New Poems 1942: An Anthology of British and American Verse.** Edited by Oscar Williams. Mount Vernon, NY: Peter Pauper Press, [1942].

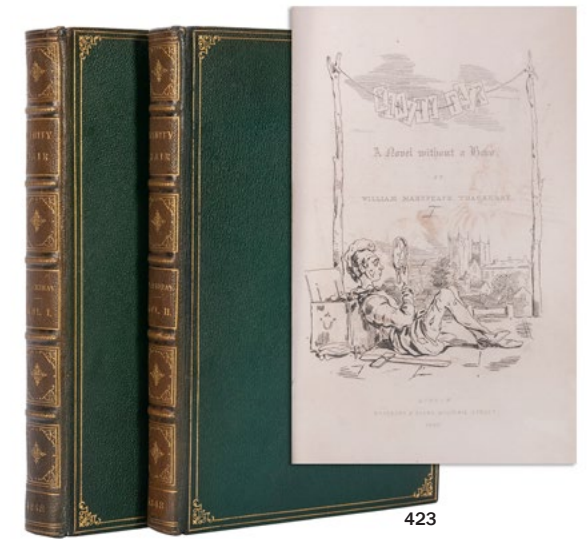
Tall 8vo. Title-page printed in red and black. Original half-buckram, marbled sides, green paper printed spine label, top edge gilt; original glassine wrapper (some minor chipping); original slipcase.

FIRST EDITION, LIMITED ISSUE, one of 58 copies (32 reserved for the contributors), this being the "publisher's copy". A RARE ANTHOLOGY SIGNED BY ALL 32 CONTRIBUTORS including: Dylan Thomas, Wallace Stevens, W.H. Auden, Marianne Moore, Robinson Jeffers, Randall Jarrell, Delmore Schwartz, Conrad Aiken, Muriel Rukeyser, Stephen Spender, Robert Penn Warren, Oscar Williams and others.

2,500/3,500



422



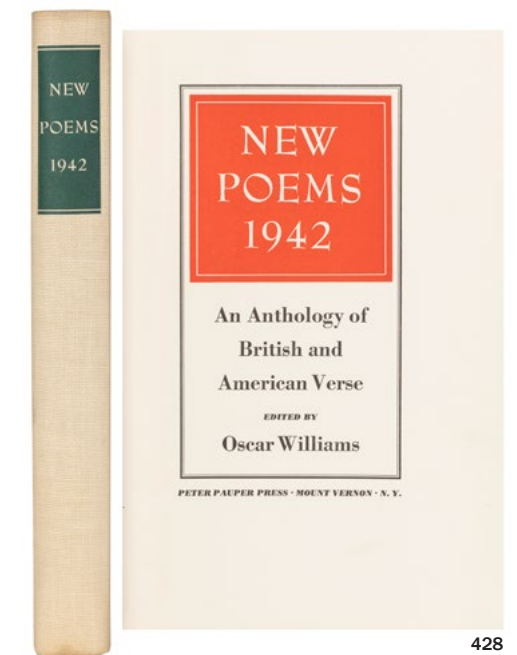
423



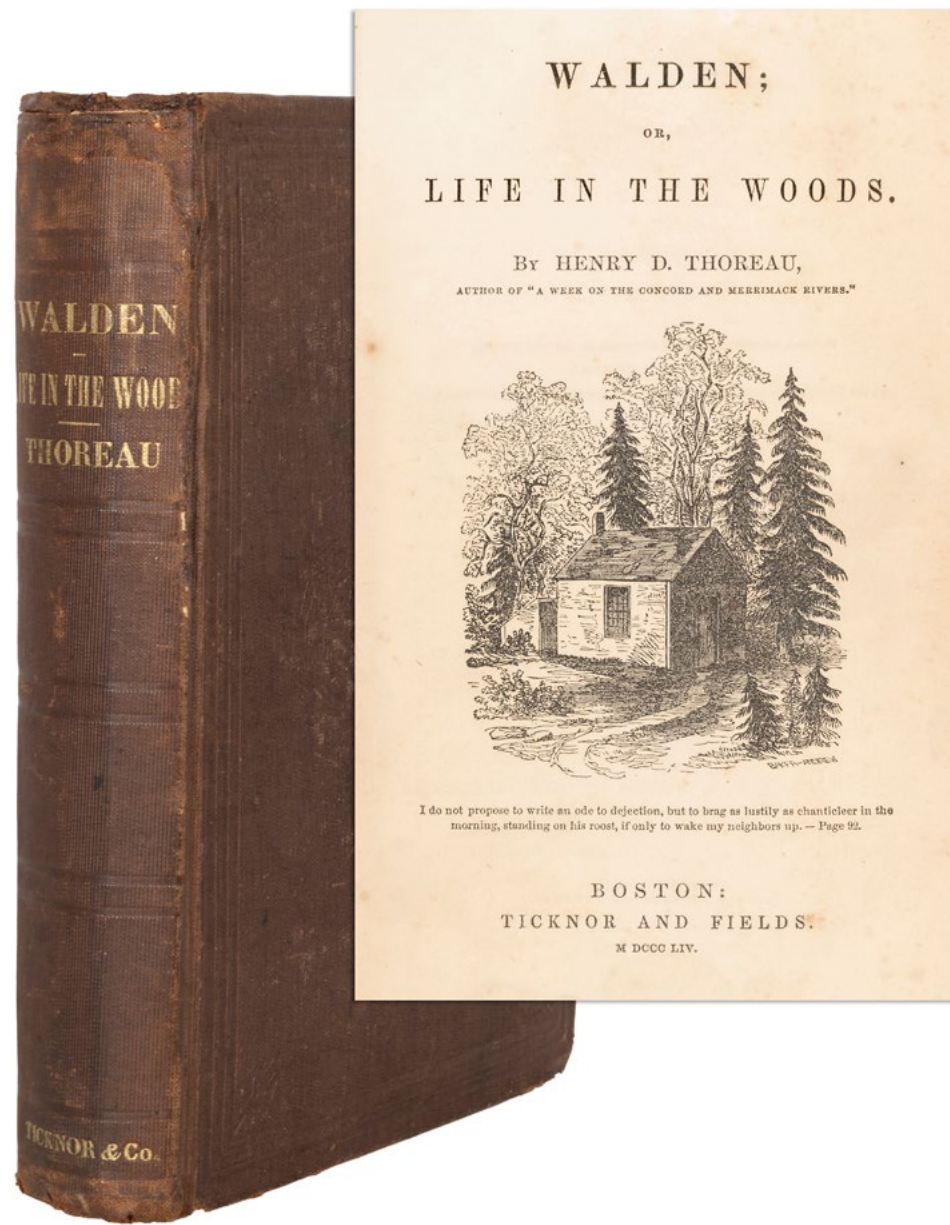
424



426



428



429. THOREAU, Henry David (1817–1862). **Walden; or, Life in the Woods.** Boston: Ticknor and Fields, 1854.

8vo. (Scattered staining to pp. 3–14, some occasional margin browning). Engraved title–page vignette, engraved map of Walden Pond facing p. 306 (with S.W. Chandler imprint); 8pp. publisher’s catalogue dated September 1854 inserted at end. Original blindstamped brown cloth, gilt–lettered spine (light rubbing at extremes with few minor stains to covers, old repairs at spine ends, some minor splitting near rear joint, rear free endpaper torn away).

Provenance: Alexander W. Longfellow Sr. (1814–1901), gift inscription to Mrs. C. Boutelle dated in the year of publication in Portland, Maine. Longfellow was a U.S. Coast Survey topographer and brother of the poet Henry Wadsworth Longfellow; Daniel Delehanty Vincent Stuart Jr. (bookplate dated 1915); David Hoch, professor of English at the University of Toledo (TLS laid in from Goodspeed’s Book Shop, dated 26 March 1984, in regards to the purchase of this book).

FIRST EDITION, one of only 2,000 copies, of this American masterpiece that “for almost a hundred years an inspiration to nature–lovers, to philosophers, to sociologists, to those of Calvin Coolidge turn, and to persons who love to read the English language written with clarity” (Grolier). *Walden* is not only the “most famous nature book by an American but probably the most famous since Walton’s *Compleat Angler*” (Bennett). BAL 20106; Borst A2.1a.; Bennett, p. 154; Grolier American 63.

8,000/12,000

430. THURBER, James (1894–1961). **Original illustration art [captioned: “That’s my first wife up there and this is the present Mrs. Harris”].** N.p., n.d. [ca. 1935].

One folio sheet in black and brown pen (visible area: 257 x 382 mm), on white paper (mildly toned), SIGNED IN THE LOWER LEFT CORNER. Matted, framed and glazed (frame size: 426 x 553 mm), not examined out of frame. This appears to be an earlier draft version (or possibly a later fair copy) of this famous cartoon that appeared in the *New Yorker Magazine* on 16 March 1935.

1,000/2,000



430

431. [TORCH PRESS]. **A group of 16 Christmas keepsakes privately printed for friends of the Press.** Cedar Rapids, IA: The Torch Press, v.d. [1910–1932].

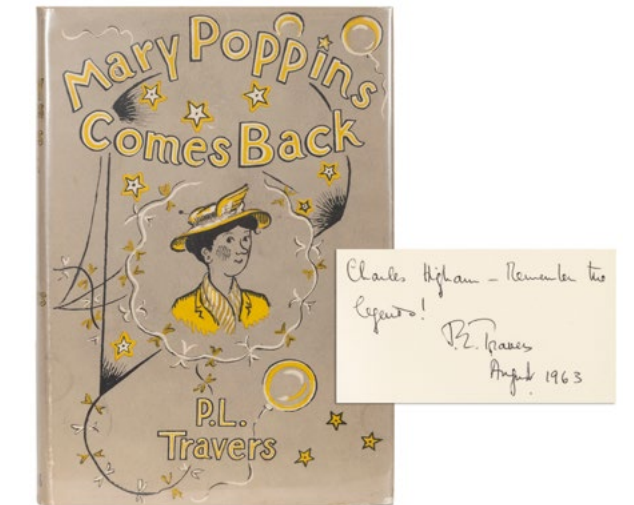
All 8vo, all in original bindings, all limited editions, several illustrated with illuminations, condition generally very good. The Torch Press was founded by Luther A. Brewer in 1907 and would be in operation for the next 55 years specializing in fine press. “The Torch Press, in its Iowa home, is one of the many establishments widely scattered over this country which deserve much praise for the love and skill and pains with which they hold high the standard of their craft” (New York Times,).

150/250

432. TRAVERS, Pamela Lyndon (1899–1996). **Mary Poppins Comes Back.** London: Collins, [1962].

8vo. Numerous illustrations by Mary Shepard. Original pictorial grey cloth stamped in green; original price–clipped dust jacket (few tiny spots of rubbing near joints, else fine).

Later edition, INSCRIBED BY TRAVERS to celebrity biographer Charles Higham (1931–2012), known for his biographies of Katherine Hepburn, Errol Flynn and his close friend Orson Welles.



432

300/500

433. VONNEGUT, Kurt (1922–2007). **Slaughterhouse–Five; or, The Children’s Crusade: A Duty–Dance with Death.** Franklin Center, PA: The Franklin Library, 1978.

8vo. Illustrations by Alen E. Cober. Original gilt–decorated brown morocco, all edges gilt, silk moiré endpapers. LIMITED EDITION, SIGNED BY VONNEGUT on an inserted leaf as issued.

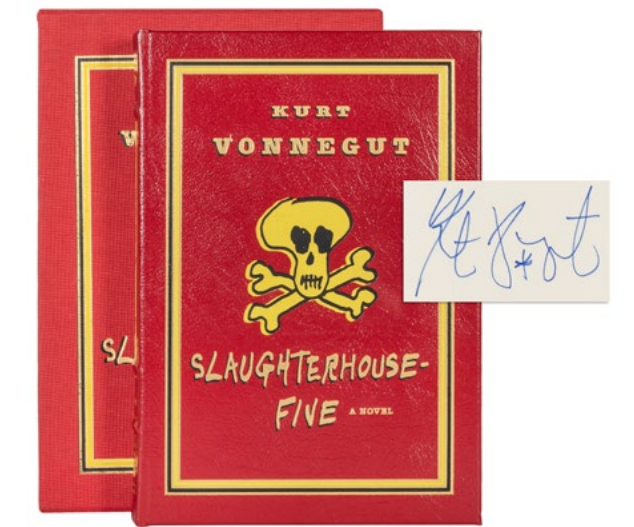
150/250

434. VONNEGUT, Kurt (1922–2007). **Slaughterhouse–Five; or, The Children’s Crusade: A Duty–Dance with Death.** Norwalk, CT: The Easton Press, [2007].

Large 8vo. Illustrated by Dennis Lyall. Original pictorial red leather stamped in yellow and gilt, all edges gilt, silk moiré endpapers; original pictorial slipcase gilt. LIMITED EDITION, number 312 of 850 copies hand–numbered on limitation leaf and additional slip laid in, SIGNED BY VONNEGUT on limitation.

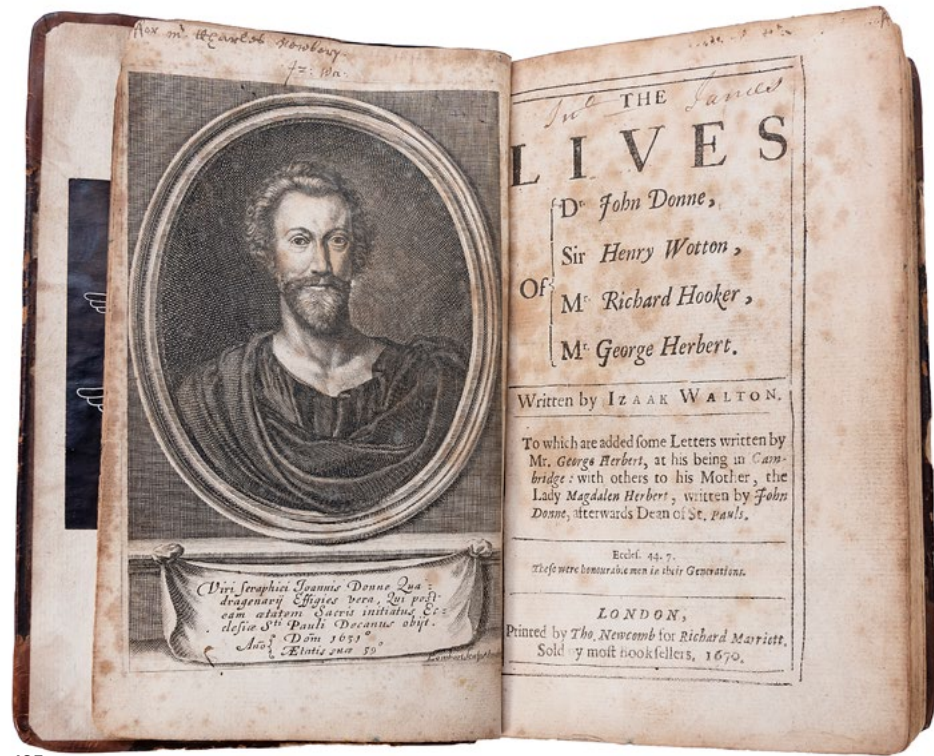
[With:] VONNEGUT. *Look at the Birdie.* Norwalk, CT: The Easton Press, 2009. 8vo. Original pictorial blue leather gilt, all edges gilt; still factory sealed. LIMITED EDITION, one of 1000 copies SIGNED BY VONNEGUT. -- [With:] VONNEGUT. *Cat’s Cradle.* Norwalk, CT: The Easton Press, 2013. Large 8vo. Original pictorial light blue leather; original pictorial slipcase; still factory sealed. LIMITED EDITION, one of 500 copies SIGNED BY VONNEGUT.

Together, 3 works in 3 volumes.



434

600/800



435

435. WALTON, Izaak (1593–1683). **The Lives of Dr. John Donne, Sir Henry Wotton, Mr. Richard Hooker, Mr. George Herbert.** London: Thomas Newcomb for Richard Marriott, 1670.

8vo (191 x 114 mm). (Spotting throughout, mostly marginal). Separate title-pages, 4 engraved portrait frontispieces for each (first frontispiece unevenly trimmed, old paper repair at margin to second frontispiece verso). Contemporary calf (rebacked preserving original spine label, corners repaired). Provenance: Sold in 1950 in Francis Edwards Catalogue No. 700 ("Fine, Rare and Important Books"); Otto Orren Fisher (bookplate), notable book collector of the 20th century; several holograph corrections and annotations in the author's hand.

PRESENTATION COPY OF THE FIRST COLLECTED EDITION, INSCRIBED BY WALTON TO MR. MOWBRAY on frontispiece. Walton presented numerous copies of this work to friends and associates; this copy not among those listed in the *Index of English Literary Manuscripts*. This collection of biographies is considered "one of the most celebrated in the English language" (Pforzheimer). Grolier Club, Wither to Prior 955; Pforzheimer 1056; Wing W-671.

1,500/2,500

436. WHARTON, Edith (1862–1937). **The Children.** New York and London: D. Appleton and Company, 1928.

8vo. Original black cloth stamped in yellow; original unclipped printed dust jacket (spine panel gently sunned, some mild edgewear, otherwise fine). Laid in with the scarce publisher's prospectus.

FIRST EDITION. "The Children is more than likely to prove the most popular novel Mrs. Wharton has ever penned" (The New York Times). An attractive copy in the rare jacket.

200/300

437. WHITMAN, Walt (1819–1892). **Leaves of Grass.** Camden, NJ: N.p., 1882.

8vo. 2 portrait engravings inserted, each with tissue guard. Modern green cloth, olive morocco lettering-piece gilt. Provenance: Andrew R. Supplee (bookplate).

"Author's Edition", SIGNED BY WHITMAN on the title-page as issued. "This is the SCARCE AND ALMOST UNKNOWN ISSUE; it is doubtful if more than one hundred copies were printed. It appeared after the suppression of the Boston edition and before the first Philadelphia edition...The text and type is the same as that used in the Boston edition, the title-page only being different. All copies were autographed, and it is probable that Whitman had these made for a few friends while waiting for the first Philadelphia edition" (Wells and Goldsmith). BAL 21418; Wells and Goldsmith pp. 25–26.

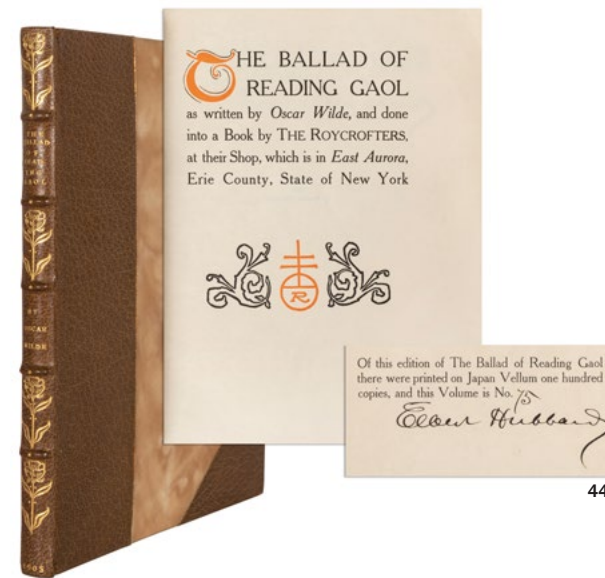
5,000/7,000

438. WHITMAN, Walt (1819–1892). **Memoranda During the War.** Camden: Printed for the author, 1875–76.

8vo (197 x 128 mm). "Remembrance Copy" leaf (sprung but present) and 2 portraits of the author, advertisement leaf at end. Original gilt-lettered cloth, green endpapers embossed with flowers (rebacked with some original spine surviving, title and signed leaf remounted, extremes a bit faded with some scattered stains, ffep sprung but present); folding cloth case. Provenance: George S. and Kerziah Groff (penciled ownership signatures on front free endpaper in Whitman's hand; see also authorial inscription on "Remembrance" leaf).

FIRST EDITION, SECOND ISSUE, INSCRIBED BY WHITMAN to George S. and Kerziah Groff on the "Remembrance" leaf that was specially printed for presentation. "Almost every copy was autographed and it is improbable that more than a hundred copies were issued. THE BOOK IS EXCEEDINGLY RARE". BAL 21409; Myerson A8.1.a2; Wells & Goldsmith, pp. 19–20.

2,000/3,000



441

439. WHITMAN, Walt (1819–1892). **Autograph note on postcard signed ("Walt Whitman"), to J. W. Weideweyer of Appleton's Cyclopaedia, Camden, New Jersey, 8 December 1886.**

One-page, oblong 12mo (76 x 133 mm), with holograph address on verso in Whitman's hand.

[Laid into:] WHITMAN. *Leaves of Grass*. Philadelphia: David McKay, [1900]. 8vo. Engraved portrait frontispiece, numerous illustrations and facsimiles. Contemporary half green morocco gilt, marbled sides, spine in 6 compartments with 5 raised bands, compartments framed in gilt with gilt-lettering in two, top edge gilt (spine gently darkened, some staining to covers near spine, text block fore edge lightly dampstained slightly affecting several margins). Later edition.

1,000/2,000

440. WILDE, Oscar (1854–1900). -- VASSOS, John (1898–1985), artist. **The Ballad of Reading Gaol.** New York: E.P. Dutton & Co., 1928.

Square 8vo. Numerous plates by Vassos including frontispiece; each with tissue-guard. Original cloth-backed boards, uncut and unopened; original dust jacket (spine gently sunned near rear panel, tiny chip near top edge, else fine); partial original glassine wrapper laid in.

FIRST VASSOS ILLUSTRATED EDITION. "Vassos' interpretation of Wilde's masterpiece, illustrating the emotional experiences of a condemned prisoner in his last days" (from the dust jacket).

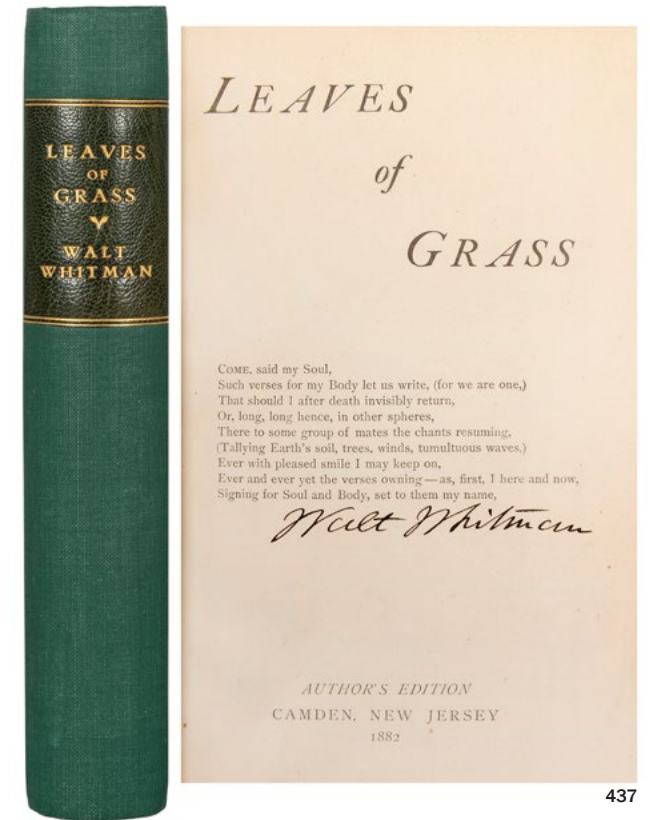
150/250

441. WILDE, Oscar (1854–1900). **The Ballad of Reading Gaol.** East Aurora, NY: The Roycrofters, [1905].

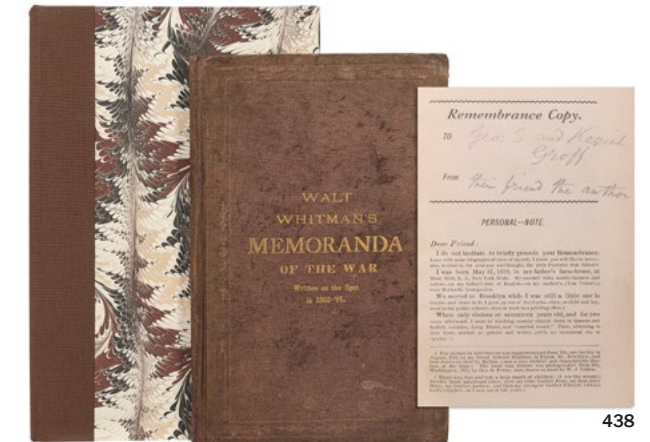
8vo. Title-page printed in orange and black, capital initials printed in orange and heightened in gilt. Half brown morocco gilt, spine in 6 compartments with raised bands, gilt-lettering in two, remainder tooled with central fleuron devices in gilt, top edge gilt.

LIMITED EDITION, number 75 of 100 copies on japan vellum, SIGNED BY ELBERT HUBBARD.

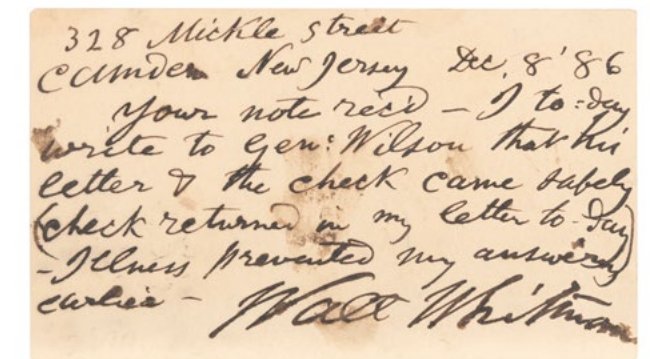
500/700



437



438



439



442

442. WILDE, Oscar (1854–1900). **Der Junge König** [English translation: **The Young King**]. Weimar: Gustav Kiepenheuer, 1918.

Small 4to. 6 original lithographs, vignettes and initials hand-colored by the artist Charlotte Christine Engelhorn (1895–1960). Original reverse-calf, purple cloth sides gilt. Provenance: Otto Feistmann (bookplate).

LIMITED EDITION, one of 100 copies on handmade paper, HAND-COLORED AND SIGNED BY THE ARTIST, from a total edition of 1000. RARE: We could not locate any copies of this limitation with hand-coloring selling at auction. The Young King was first published in 1891 as part of the anthology *House of Pomegranates*.

2,000/3,000



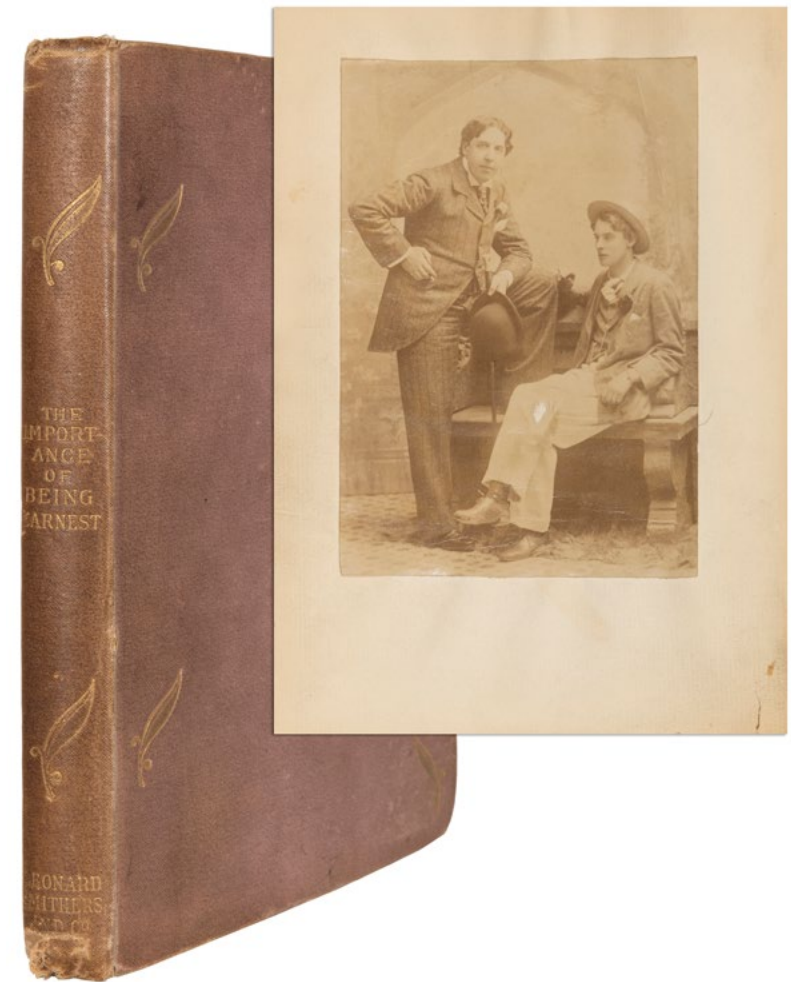
443

443. WILDE, Oscar (1854–1900). **Poems**. London: [Chiswick Press for] David Bogue, 1881.

8vo. Half-title. Original vellum parchment with gilt design of Prunus blossom on covers and spine, top edge gilt, others uncut (light dust soiling at extremes, else fine). Provenance: Martin Secker (1882–1978), bookplate of the notable London publisher.

SECOND EDITION, one of 250 copies bound up from the remainder of the first edition sheets which were divided equally between the second and third editions. The only differences between editions are found in the preliminary leaves and the gilt flowers on the boards are of a larger size in the second and third editions. Mason 305.

350/450



WITH AN ORIGINAL ALBUMEN PHOTOGRAPH OF WILDE AND LORD ALFRED DOUGLAS

444. WILDE, Oscar (1854–1900). **The Importance of Being Earnest: A Trivial Comedy for Serious People**. London: Leonard Smithers and Co., 1899.

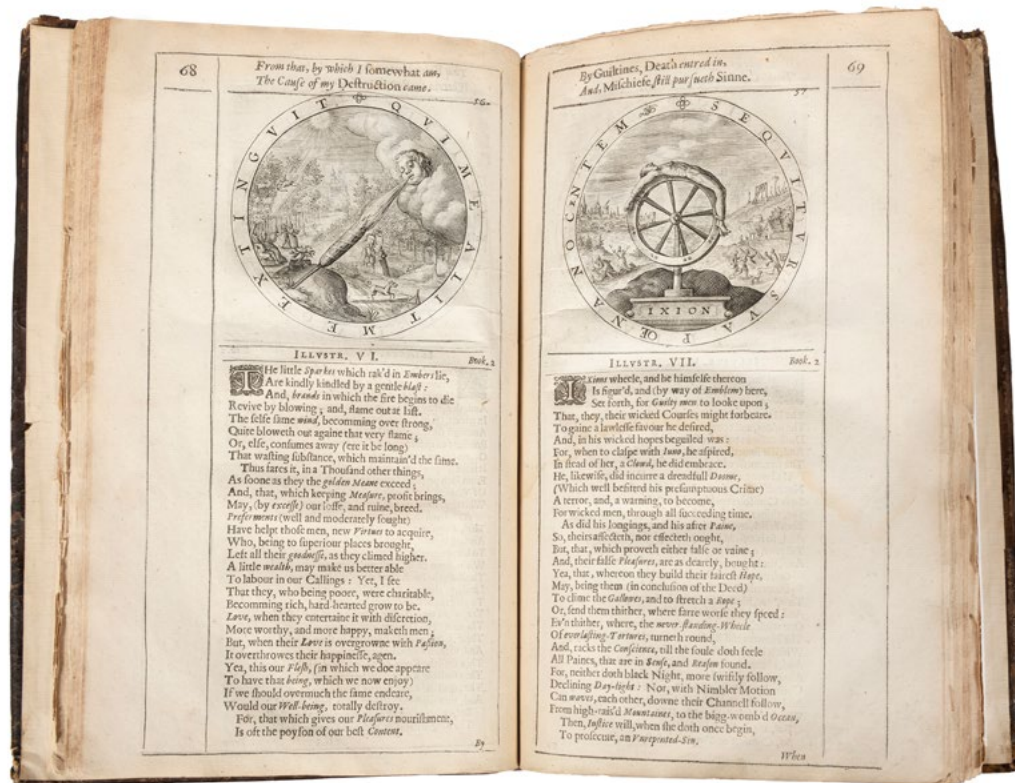
8vo. Half-title. Original lilac cloth, gilt designed by Charles Shannon, uncut (spine skewed, extremities sunned, some fraying at extreme ends and corners). Provenance: St. John Lucas (1879–1934), ownership inscription dated 1899. Lucas, who studied at University College of Oxford, was an English poet known for his anthologies of verse whose first work was published by Smithers in 1899. He was also a close friend and mentor of English poet Rupert Brooke (a catalogue note states this is "Sir" John Lucas but this is an unlikely candidate); B.N. Holtham (bookplate); old typed catalogue card housed in a tipped-in envelope on half-title ("the value of this book lies in the fact that... pasted on the flyleaf is a photograph of Oscar Wilde and Lord Douglas").

FIRST EDITION, LIMITED ISSUE, number 34 of 1000 copies. The original play opened to wide acclaim at the St. James's Theatre in London on 14 February 1895 but was withdrawn after 86 performances following Wilde's arrest and imprisonment on charges of gross indecencies as consequences of his failed attempt at a libel suit against Lord Queensbury, the father of Wilde's homosexual lover, Lord Alfred Douglas. Wilde was released from prison on 19 May 1897 and in February 1899, Smithers published this work some four years after the original production with some changes that Wilde had made in the preceding months.

WITH AN ORIGINAL ALBUMEN PHOTOGRAPH OF WILDE AND LORD ALFRED DOUGLAS (142 x 98 mm), mounted on the front free endpaper verso, small nick to image, printed in sepia of the iconic image depicting Douglas sitting on a bench wearing a straw-hat with Wilde leaning with his left foot on the bench which was taken in the summer of 1893 in Oxford. The photograph is reproduced in Richard Ellman, *Oscar Wilde* (1988), following p. 428.

Original albumen prints of this memorable image of Wilde and "Bosie" are rarely offered at auction, the only times being in 1985 and 2006 at Sotheby's. We also only locate three copies at the William Andrews Clark Memorial Library at UCLA in the Oscar Wilde collection and one copy at the Morgan Library. Mason 382.

6,000/8,000



446

446. WITHER, George (1588–1667). **A Collection of Emblemes, Ancient and Moderne.** London: A[gustine] M[atthews] for Richard Royston, 1635.

Small folio (287 x 180 mm). Woodcut printer's device on title-page within double-ruled border, separate title-pages for each book but with continuous register and pagination, engraved portrait of Wither, 200 engraved emblems after Crispin van de Passe the elder for Gabriel Rollenhagen's *Nucleus emblematorum* (1611–1613), woodcut initials, head- and tail-pieces (lacking the following: explanatory verse prior to engraved title-page; additional engraved title-page; *4 (second page of dedication); the final two woodcut dials, one being supplied in early facsimile on vellum with pointer). (Initial blanks with some marginal tears, title-page a bit soiled, some marginal browning, few with stains and chipping). Full contemporary English dark calf with central panel in blind (rebacked, some surface wear to covers and corners, renewed endpapers). Provenance: Elisabeth Fettiplace (ownership inscription dated 1708); S.? Lawrence Horne (ownership signature dated 1724); Irvin Garfield Schorsch (later armorial bookplate).

FIRST EDITION, VARIANT GENERAL TITLE. An important emblem book by the English poet and author that is of "particular interest because it contains a pair of volvelles in its final pages... These simple moving parts could thereby be used as rudimentary calculators and memory aids... Wither included his volvelles for a quite different purpose. Blindly turning these two dials allowed a reader to select an emblem upon which to concentrate his or her attention. He intended for the 'Lottery', to be an entertainment, something he referred to as a 'Moral Pastime'. As Rosemary Freeman observes in her *English Emblem Books*, 'it obviously had the same appeal as a Fortune-teller at a party'" (Belongea, "Wither's Volvelles", *The Newberry Library*). ESTC S118586; STC 25900c; Wither to Prior 1038; Not in Pforzheimer.

1,000/1,500



445

445. [WILDE, Oscar (1854–1900)]. -- RICKETTS, Charles (1866–1931). **Oscar Wilde Recollections.** Bloomsbury: [The Dolphin Press for] Nonesuch Press, 1932.

8vo. Original gilt-decorated cream cloth (light rubbing at ends, some dampstaining near top edges of pastedowns and blanks).

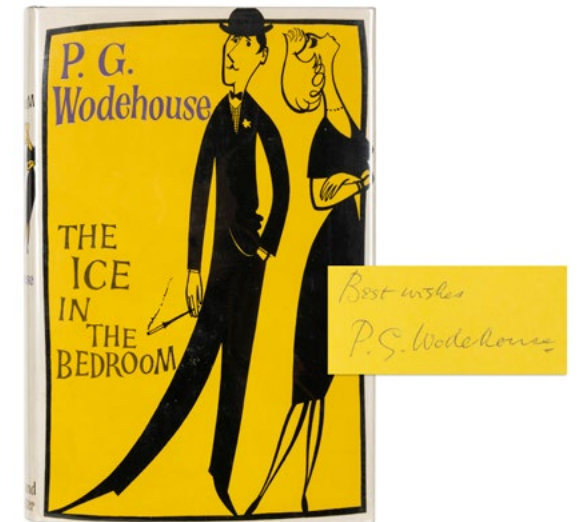
LIMITED EDITION, number 443 of 800 copies. John Paul Raymond, the supposed author of this work, is merely an imaginary author created by Ricketts.

100/200

447. WODEHOUSE, P.G. (1881–1975). **The Ice in the Bedroom.** New York: Simon and Schuster, 1961.

8vo. Original cloth-backed boards; original unclipped dust jacket designed by Paul Bacon. FIRST EDITION, INSCRIBED BY WODEHOUSE on front free endpaper. A FINE COPY. McLvaine A84a.

400/600



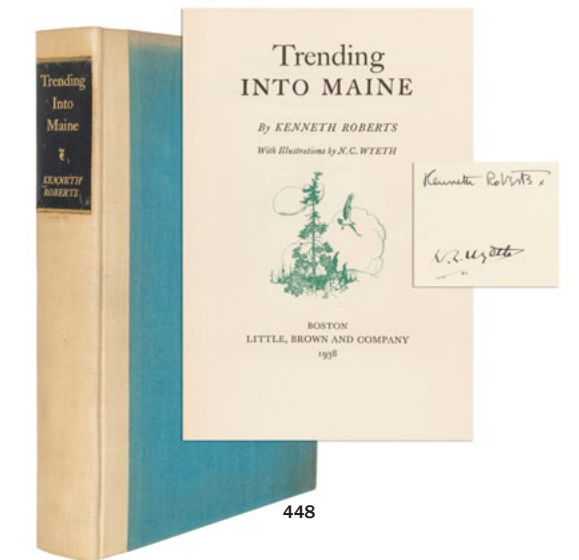
447

448. WYETH, Newell Convers (1882–1945), illustrator. -- ROBERTS, Kenneth (1885–1957). **Trending Into Maine.** Boston: Little, Brown and Company, 1938.

8vo. 14 full-color plates by Wyeth. Original buckram-backed "natural finish" blue cloth, morocco lettering-piece gilt, edges uncut, illustrated endpapers (extreme edges gently sunned); original slipcase with printed spine label with hand-numbered limitation as issued (sunned with some edgewear). Provenance: contemporary bookseller's note dated 26 April 1938 to Mrs. Hoffman from Rachel Brand of Kroch's Bookstores mentioning that this book is being sent.

FIRST EDITION, LIMITED ISSUE, number 643 of 1075 copies of the "Arundel Edition" printed on all-rag paper, SIGNED BY ROBERTS AND WYETH. -- [Laid in:] with the rare suite of 14 color offset lithographs reproduced from the illustrations in the text; loose as issued and housed in original publisher's printed envelope.

500/700



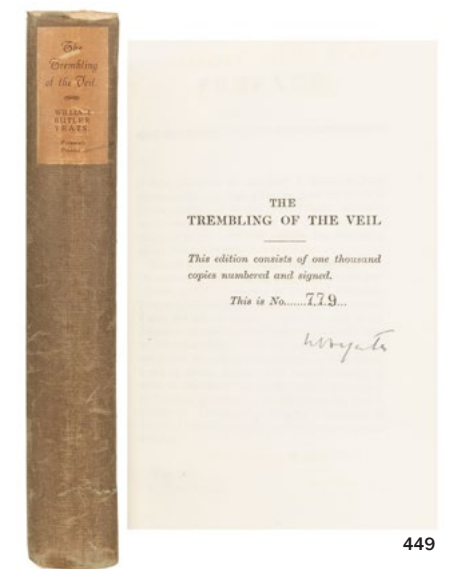
448

449. YEATS, William Butler (1865–1939). **The Trembling of the Veil.** London: Privately printed for subscribers only by T. Werner Laurie Ltd., 1922.

8vo. Photogravure frontispiece portrait. Original cream parchment-backed boards, printed spine label, uncut; original drab paper dust jacket with printed spine label (spine and extremities sunned, small closed tear near foot, mildly chipped near head).

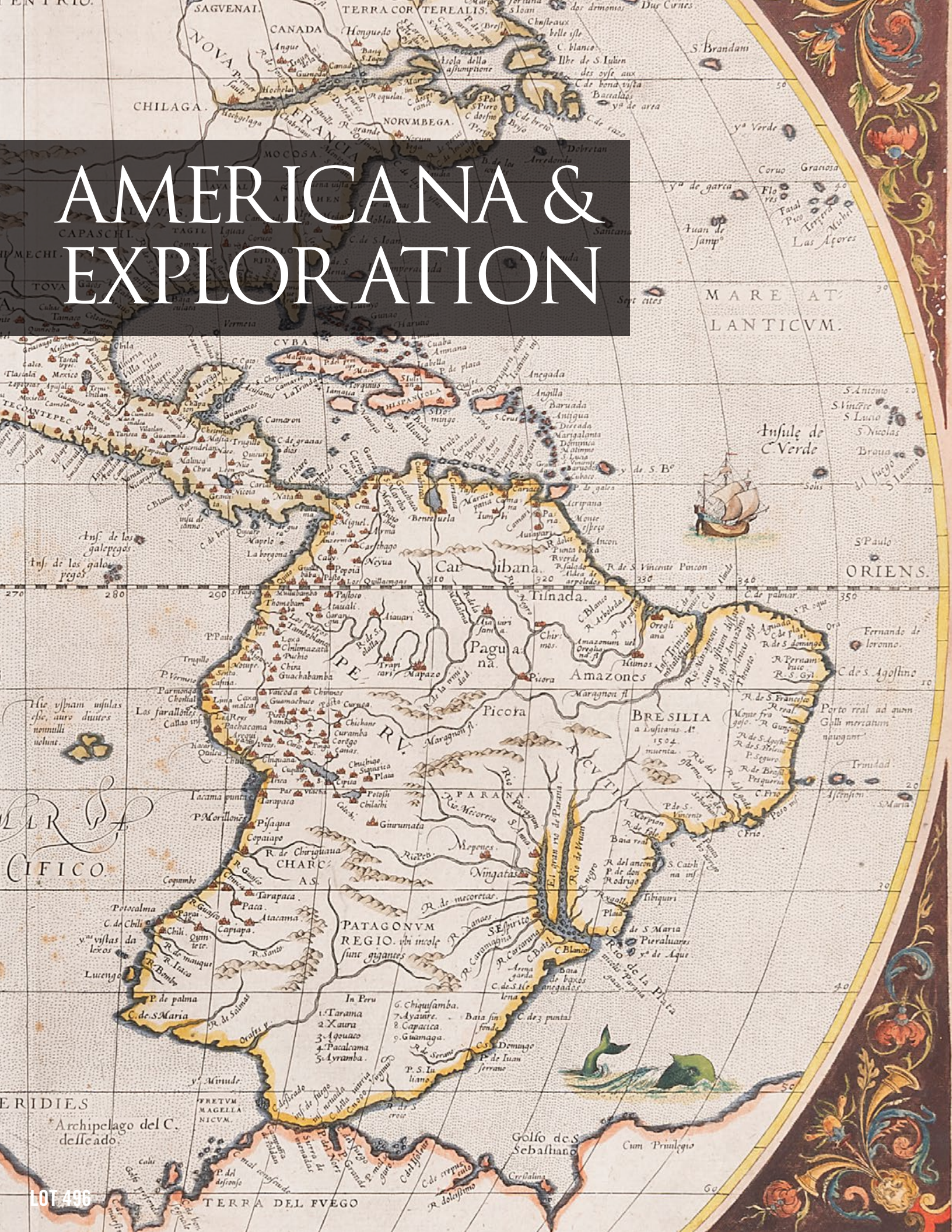
FIRST EDITION, LIMITED ISSUE, number 779 of 1,000 copies SIGNED BY YEATS. Wade 40.

400/600



449

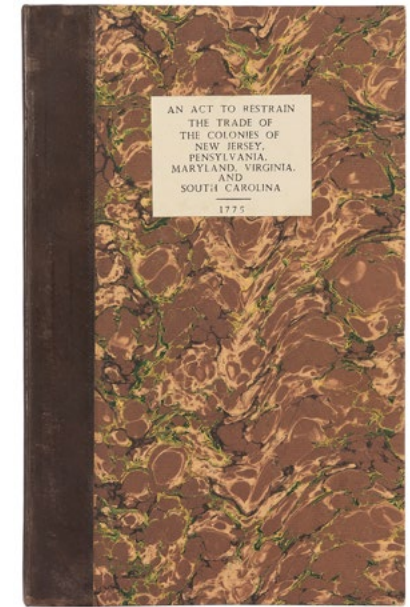
AMERICANA & EXPLORATION



450. [AMERICAN COLONIES]. Anno Regni Georgii III. Regis Magnae Britanniae, Franciae, & Hiberniae, Decimo Quinto... [An Act to restrain the Trade and Commerce of the Colonies of New Jersey, Pennsylvania, Maryland, Virginia, and South Carolina, to Great Britain, Ireland, and the British Islands in the West Indies, under certain Conditions and Limitations]. London: printed by Charles Eyre and William Strahan, Printers to the King, 1775.

Folio (311 x 191 mm). Woodcut arms of Great Britain, woodcut initial, text in black letter, side notes in roman type. Modern quarter calf, marbled sides, printed paper label on upper cover. Contains the second Restraining Act of 1775 that prohibits trade with the Middle and Southern Colonies.

400/600



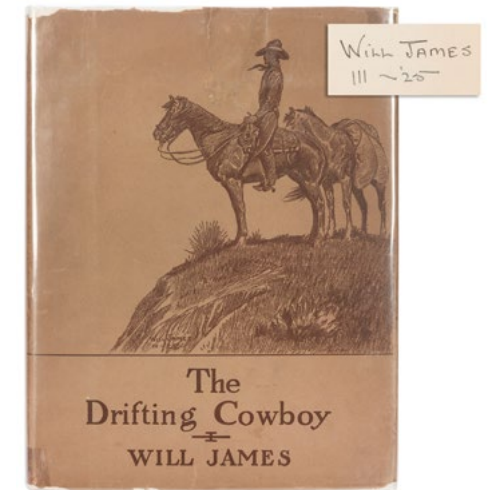
450

451. [AMERICAN COWBOYS]. JAMES, Will (1892-1942). **The Drifting Cowboy**. New York and London: Charles Scribner's Sons, 1925.

Tall 8vo. 58 plates by the author. Original cloth-backed pictorial boards; original price-clipped dust jacket (chipped at extreme ends, small repaired tear on front panel, old tape repairs at end at front corner, paper repairs on verso).

FIRST EDITION, SIGNED BY JAMES and dated in the year of publication. The author's second book. Frazier, p. 9.

400/600



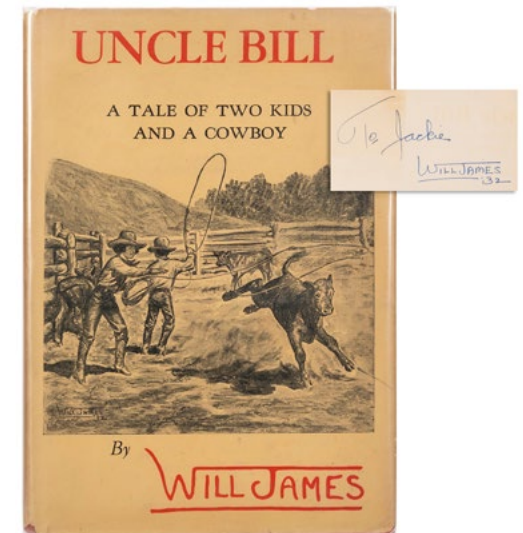
451

452. [AMERICAN COWBOYS]. JAMES, Will (1892-1942). **Uncle Bill: A Tale of Two Kids and a Cowboy**. New York and London: Charles Scribner's Sons, 1932.

8vo. Numerous plates and in text illustrations by the author. Original orange pictorial cloth stamped in black; original price-clipped dust jacket (spine panel gently sunned, few tiny chips at extreme ends and corners). Provenance: John Joseph Schumacher (bookplate).

FIRST EDITION with Scribner's "A" and seal on copyright, second state with the galloping horse illustration on p. 181 (Frazier calls the first state showing Scottie's tent "very rare" with only a few copies known). INSCRIBED BY JAMES on front free endpaper and dated in the year of publication: "To Jackie, Will James '32". Frazier, p. 64.

300/400



452

453. [AMERICAN COWBOYS]. JAMES, Will (1892-1942). **A pair of titles, including:**

Flint Spears: Cowboy Rodeo Contestant. New York: Charles Scribner's Sons, 1938. 8vo. Color frontispiece, several in text illustrations by the author, and numerous plates after photographs at the end. Original orange cloth; original unclipped dust jacket (extremities a bit sunned, some spotting to lower front corner, small tear with loss at foot). FIRST EDITION, without the Scribner's "A" as explained by Frazier. In the FIRST ISSUE dust jacket with the American reviews on the rear flap. Frazier, p. 120.

The American Cowboy. New York: Charles Scribner's Sons, 1942. 8vo. Numerous illustrations by the author. Original red cloth; original price-clipped dust jacket (some toning). Provenance: Alan Farnan (bookplate). FIRST EDITION of the author's last book. Frazier, p. 145.

Together, 2 works in 2 volumes, condition generally very good.

200/300

454. [AMERICAN COWBOYS]. STANLEY, Clark. **True Life in the Far West by the American Cowboy**. Worcester, MA: Messenger Printing Co. for the author, n.d. [1897].

8vo. Illustrated. Original pictorial wrappers printed in red and blue (lacking lower cover, upper cover mostly detached). Early edition comprising an additional 40pp. Contains a "History of Snakes" and "Antidotes for Snake Bite" by the author who is better known as the "Rattle Snake King". Adams Six-Guns 2088 ("scarce").

[Laid in with:] an unused photographic postcard of Mrs. Clark Stanley in her rattlesnake skin suit.

250/350

455. [AMERICAN COWBOYS]. THORP, Nathan Howard (1867–1940). **Songs of the Cowboys**. Estancia, NM: News Print Ship, [1908].

12mo. Original gilt-stamped red textured wrappers (light surface rubbing, tiny wormed tear to upper corner; slightly affecting a few leaves).

FIRST EDITION. "There is no record of an 'honest to goodness' cowboy ever becoming a 'songbird,' in fact, few of the breed could carry a tune, nevertheless, the nature of their work was such that whistling, humming, and singing were important personal assets that helped to make short days out of long ones, and most of them gave it a fling... [A] puny little book that sold for a quarter...now classed as excessively rare." (Merrill, *Aristocrats of the Cow Country*, pp. 10, 25).

600/800

456. [AMERICAN COWBOYS]. WISTER, Owen (1860–1938). **The Virginian. A Horseman of the Plains**. New York: The Macmillan Company, 1902.

8vo. Frontispiece and 7 plates by Arthur I. Keller. Original full tan cloth, front board and spine stamped in red, black, and gilt (spine toned and somewhat edgeworn, boards rubbed, and somewhat soiled, front hinge starting, a few gutters overopened, a few creases in text).

FIRST EDITION of the first true fictional western that paved the way for Zane Grey and other western novelists. "Although a novel, this book probably created more impressions of what a cowboy was like – even among cowboys – than any other work, fact or fiction." (Reese, *Six Score* 116).

300/500

457. [AMERICAN PERIODICALS]. **Harper's New Monthly Magazine, Volumes 1–98**. New York: Harper & Brothers, 1850–1899.

98 volumes, 8vo. Illustrated. Uniformly bound in twentieth-century half purple calf over purple pebbled cloth, spines ruled and lettered in gilt in compartments, four raised bands (spines generally sunned, bindings rubbed with occasional wear and soiling, some hinges starting, some occasional soiling, wrinkling in text, some gutters starting. Provenance: Norman Stanley (bookplate).

INCLUDES THE FIRST APPEARANCE OF ANY PART OF HERMAN MELVILLE'S "MOBY DICK", which first saw print in the October 1851 issue titled "The Town-Ho's Story" on p. 658 ("From *The Whale*. The title of a new work by Mr. Melville, in the press of Harper and Brothers, and now publishing in London by Mr. Bentley."). Also includes Mark Twain's first nationally published

story "Forty-Three Days in an Open Boat", appearing in Vol. 34, pp. 104–112 (on the Contents page of that volume, the entry is listed as: "Boat, an Open, Forty-Three Days in by Mark Swain [sic]"). The Civil War years are also noted. Harper's Magazine is the oldest continuously published monthly magazine in the United States and is still being published. The magazine began by publishing pirated material by British authors (including Dickens, Thackeray and the Brontë sisters), and later issues featured American authors and artists. It is rare to find such a long run of this magazine, which is almost never seen this complete.

2,000/3,000

458. [AMERICAN REVOLUTION]. [HORNOT, Antoine]. **Anecdotes Américaines, ou Histoire Abrégée des Principaux Événements**. Paris: Vincent, 1776.

Small 8vo (171 x 108 mm). Full contemporary French mottled calf, spine in 6 compartments with raised bands, gilt-letting in two, floral gilt-tooling in others, marbled endpapers, marbled edges (ends chipped with small losses, some tiny worming in first compartment).

FIRST EDITION, chronicling the French history of the New World, concluding with the events of 1775 and early 1776. Sabin 33039.

200/300

459. [BINGHAM, George Caleb (1811–1879)]. **Stump Speaking**. New York: Fishel, Adler and Schwartz, 1856.

Hand-colored aquatint and mezzotint engraving (image 559 x 762 mm) by Louis Adolphe Gautier after the painting by Bingham. Framed and matted, overall (819 x 984 mm). Not examined out of frame.

SECOND EDITION published the same year as the first. Stump Speaking is the second (of three) in George Caleb Bingham's famed series of American election scenes, painted by the Missouri artist from 1853–54. It is preceded by The County Election (painted in 1852) and followed by The Verdict of the People (painted in 1854–55). The first edition of this print was published by Goupil & Co. (New York and Paris) in 1856. Later that same year, publication rights were taken over by Fishel, Adler, & Schwartz (New York) and published with their imprint. Bloch, *Bingham Raisonné* 273; Peters, *America on Stone* pp. 197–98.

400/600

460. BRIDGE, James Howard (1858–1939). **The History of the Carnegie Steel Company**. New York: The Aldine Book Company, 1903.

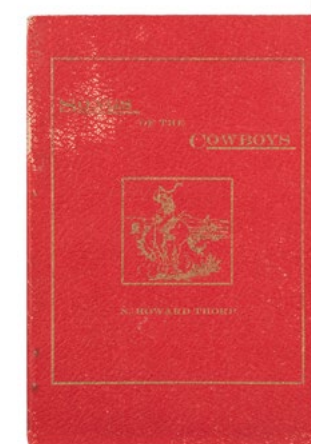
Royal 8vo. Numerous plates with captioned tissue guards including frontispiece portrait. Original crushed mottled levant gilt, spine in 6 compartments with 5 raised bands, top edge gilt, others uncut, broad turn-ins gilt, crushed blue levant doublures gilt inlaid with a white morocco quatrefoil design, silk front free endpapers (spine gently sunned, some light rubbing at extreme corners).

LIMITED EDITION, one of 75 copies, this being a "special" copy of the "Author's Edition" on imperial Japanese vellum, SIGNED BY THE AUTHOR. "An inside review of [The Carnegie Steel Company's] humble origin and impressive growth" (from the title-page).

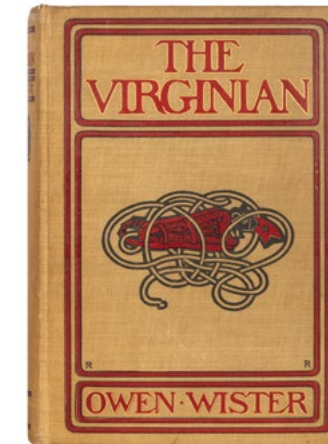
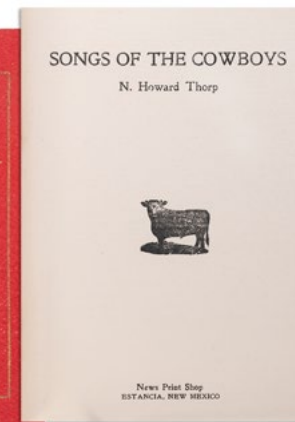
300/500



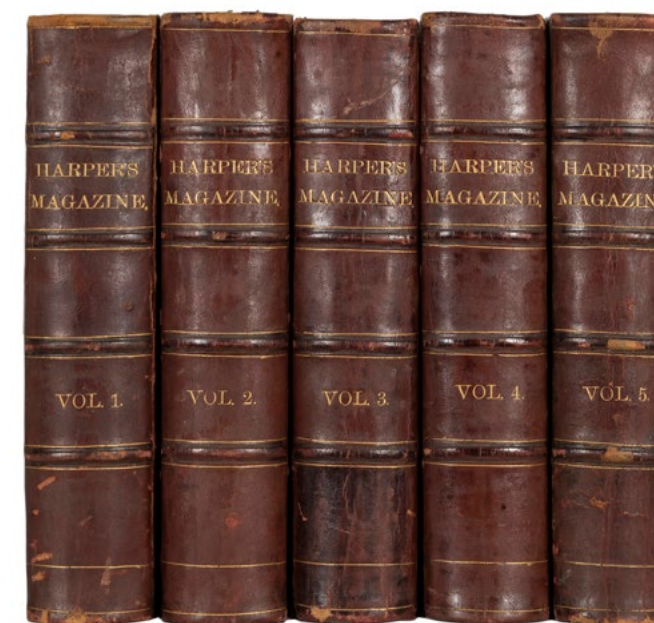
454



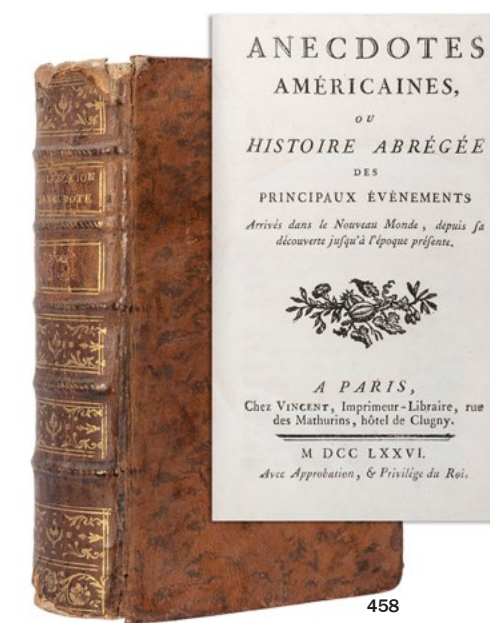
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456



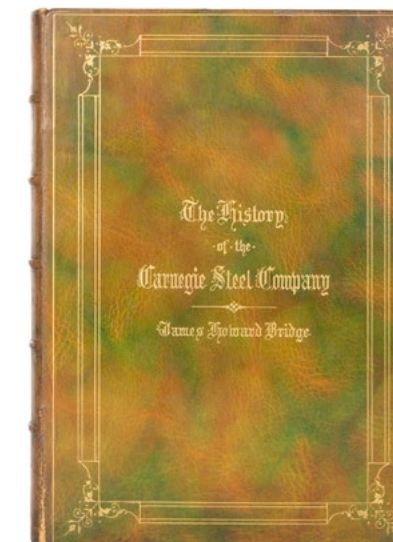
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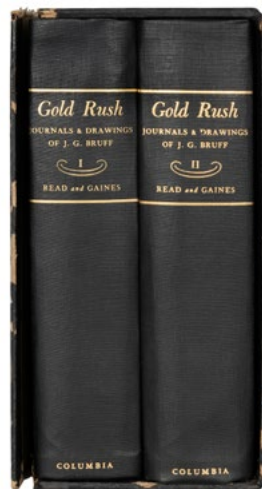
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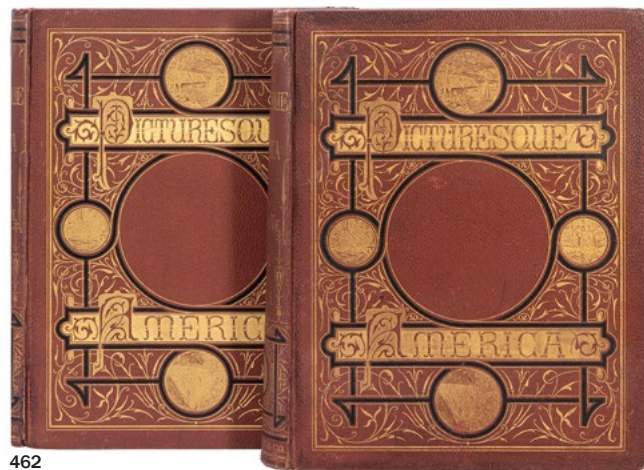
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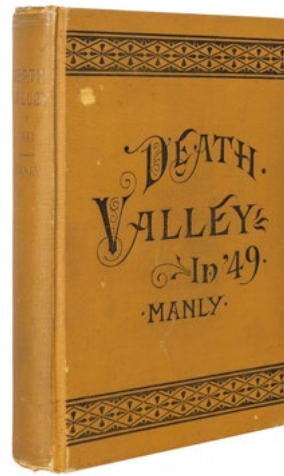
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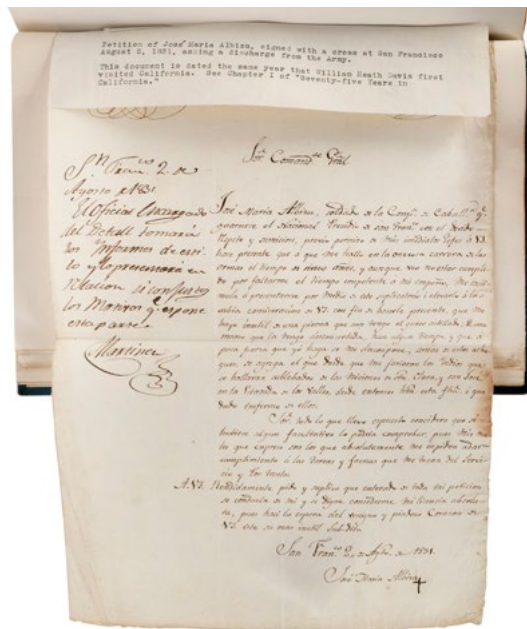
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462



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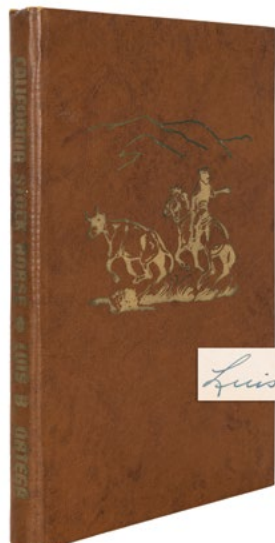
463

461. BRUFF, Joseph Goldsborough (1804-1889). **Gold Rush: The Journals, Drawings and Other Papers of... Captain, Washington City and California Mining Association April 2, 1849-July 20, 1851.** Edited by Georgia Willis Read and Ruth Gaines. With a foreword by F.W. Hodge. New York: Columbia University Press, 1944.

2 volumes, royal 8vo. Numerous illustrations from sketches and drawings by Bruff. Original black cloth-backed boards, spines lettered in gilt; original card slipcase with printed cover label (edges worn, rear panel partially separated).

FIRST EDITION of the "most elaborate of overland narratives" (Howes) that contains "detailed journals and drawings of a trained draughtsman and engineer, who resigned his army commission and travels from Washington, D.C., to the diggings" (Wheat). Howes R91; Mattes 377; Wheat Gold Rush 25; Zamorano Select 9.

200/300



465

462. BRYANT, William Cullen (1794-1878), editor. **Picturesque America; Or, the Land we Live in: A Delineation by Pen and of the Mountains, Rivers, Lakes, Forests, Water-Falls, Shores, Canyons, Valleys, Cities, and Other Picturesque Features of our Country.** New York: D. Appleton & Company, [1872-74].

2 volumes, large 4to. 49 full-page steel-engraved plates including additional titles and frontispiece engravings, numerous in-text wood engravings. Original reddish-brown cloth decorated and stamped in gilt and black, edges gilt (light rubbing at extreme ends and corners, some gentle darkening at extremes, front hinge of Vol. II reinforced with adhesive strip). Provenance: H.C. Shadbolt (ownership stamp on front fly leaf). Second edition (according to BAL) with Bryant's name appearing on both the title and the preface.

RARE IN ORIGINAL CLOTH. BAL 1732.

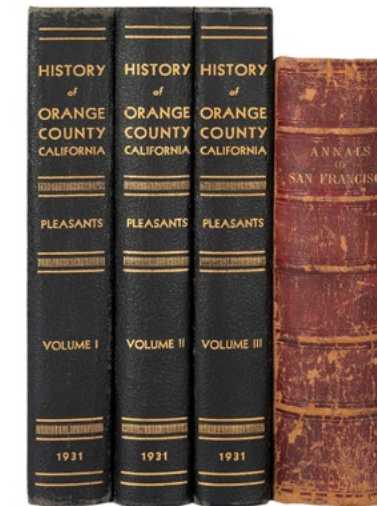
300/500

463. [CALIFORNIA]. DAVIS, William Heath (1822-1909). **Seventy-Five Years in California...** Edited by Douglas S. Watson. San Francisco [and Chicago: Lakeside Press for] John Howell, 1929.

Royal 8vo. EXTRA-ILLUSTRATED WITH ADDITIONAL DOCUMENTS, MANUSCRIPTS, BROADSIDES, ETC. Original teal niger gilt, top edge gilt (spine a bit sunned); slipcase.

Second edition, LIMITED ISSUE, number 206 of 100 copies of the "Argonaut Edition" with additional items inserted, SIGNED BY THE PUBLISHER AND EDITOR, of a total edition of 250. Includes several pages both typed and autographed of the original manuscript of this work by Davis, a manuscript petition of Jose Maria Albizu for discharge from the Army, dated 2 August 1831 at San Francisco- the same year Davis visited California as a boy, a broadside announcing martial law in San Francisco immediately after the 1906 earthquake and fire, and much more. Adams, Rampaging Herd 659 (first edition); Cowan, p. 160; Howes D136; Zamorano 27b.

400/600



466

464. [CALIFORNIA]. MANLY, William L. (1820-1903). **Death Valley in '49: Important Chapter of California Pioneer History.** San Jose, CA: The Pacific Tree and Vine Co., 1894.

8vo. Portrait frontispiece, 3 plates from drawings. Original mustard yellow cloth stamped in black, gilt-lettered spine (few spots of rubbing at extremes, tiny stain on lower cover, rear hinge cracked). Provenance: Daniel Volkmann (book label), noted Zamorano 80 collector; sold at Joseph and Mildred Rolph Moore Gallery, 5 February 2003, Volkmann's complete Zamorano 80 collection.

FIRST EDITION of this "classic account, by a survivor, of dire sufferings endured by an emigrant party on a short-cut from Salt Lake City to California through the valley called ever after by this fearful name" (Howes). Cowan, p. 412; Graff 2670; Howes M255; Kurutz 427a; Wheat Gold Rush 136; Wheat Transmississippi West III:103; Zamorano Eighty, 51.

300/400

465. [CALIFORNIA]. ORTEGA, Luis B. (b. 1897). **California Stock Horse.** Sacramento, CA: News Publishing Company, 1949.

8vo. Numerous illustrations from photographs. Original pictorial gilt-stamped brown cloth.

FIRST EDITION, SIGNED BY ORTEGA on the title-page. A scarce book on caring for, training and riding the stock horse. Not in Adams.

300/500

466. [CALIFORNIA]. PLEASANTS, J.E. **History of Orange County, California.** Los Angeles and Phoenix: J.R. Finell & Sons; Record Publishing Company, 1931.

3 volumes, royal 8vo. Illustrated from photographs. Original textured black cloth gilt (a bit of light rubbing at ends, joints tender). Provenance: John E. Corcoran (ownership stamp on pastedown). FIRST EDITION of this essential history from an early settler of the region.

[With:] SOULÉ, Frank, John H. GIHON, and James NISBET. *The Annals of San Francisco...* New York et al: D. Appleton & Company, et al, 1855. 8vo. Numerous wood engravings, steel-engraved plates including frontispiece, 2 maps (1 folding). (Spotting, large tear to folding map with loss). Original red morocco, top edge gilt (hinges cracked, several quires starting, extremes rubbed). FIRST EDITION. Howes S769; Kurutz 594; Sabin 87268; Zamorano Eighty, 70.

150/250



467

467. [CALIFORNIA]. STEVENSON, Robert Louis (1850-1894). **The Silverado Squatters.** London: Chatto and Windus, 1883.

8vo. Sepia tone engraved frontispiece by Strong; 32pp. publisher's catalogue at end dated October 1883. Original pictorial green cloth stamped in brown and gilt, gilt-lettered spine (small stain to front joint, hinges cracked and starting). Provenance: Augustine Birrell (bookplate); H.C. Drayton (bookplate).

FIRST PUBLISHED EDITION, FIRST ISSUE with the word "His" omitted on next to last line of p. 140 and ads dated October 1883. Stevenson's travel memoir of Napa Valley, California in the summer of 1880 with his wife and son-in-law, Lloyd Osbourne. Beinecke 231; Howes S980; Prideaux 9; Zamorano Eighty 71.

400/600

468. [CALIFORNIA]. REVERE, Joseph Warren (1777–1868). **A Tour of Duty in California; including a Description of the Gold Region: and an Account of the Voyage around Cape Horn.** New York and Boston: C.S. Francis & Co.; J.H. Francis, 1849.

8vo. 6 lithographed plates, folding map of the San Francisco Bay Area. Original blind-stamped brown cloth, gilt-lettered spine (spine slightly skewed, light wear to extreme ends). Provenance: John Howell (early booksellers' ticket).

FIRST EDITION of "one of the most important books on the Gold Rush and figures on most selected lists" (Streeter). Authored by the son of Revolutionary War patriot Paul Revere. Cowan, p. 530; Graff 3474; Howes R222; Kurutz 529a; Sabin 70182; Streeter 2592; Wheat, Gold Rush 165; Zamorano Eighty, 63.

300/500

469. [CALIFORNIA]. TAYLOR, Bayard (1825–1878). **Eldorado; or, Adventures in the Path of Empire; Comprising a Voyage to California, via Panama; Life in San Francisco and Monterey; Pictures of the Gold Region; and Experiences of Mexican Travel.** London: George Routledge and Co., 1850.

2 volumes, 12mo. 30 pp. publisher's catalogue at end of Vol. I. Original printed boards (covers detached with some light surface wear, spines perished). Early edition from Routledge's "Popular Library" (printed on upper covers), published in the same year as the first edition. Considered "one of the best descriptions of California life in 1849" (Cowan, p. 630). Kurutz 618f; Howes T43; Streeter V:2654.

200/300

470. [CALIFORNIA]. TAYLOR, Bayard (1825–1878). **Eldorado; or, Adventures in the Path of Empire; Comprising a Voyage to California, via Panama; Life in San Francisco and Monterey; Pictures of the Gold Region; and Experiences of Mexican Travel.** New York and London: George P. Putnam; Richard Bentley, 1850.

2 volumes, 8vo. (Spotting throughout). 8 tinted lithographs including frontispieces under tissue guards (frontispiece sprung in Vol. I, some spotting). Original blind-stamped green cloth, gilt-lettered spines (spine gently sunned, some light surface wear). Provenance: J.B. Bullock (early ownership signature).

Second edition, published the same year as the first English edition. "This work by an eminent writer and artist is probably the outstanding book on the early gold rush in California. The author's description of the Constitutional Convention at Monterey is the best we have, as are also the views he gives us of the earliest mining camps. The colored plates are beautifully tinted works of art depicting San Francisco, Monterey, Sacramento, and the mining camps. Bayard Taylor saw everything and recorded everything he saw" (Zamorano). Howes T43; Kurutz 618c; Sabin 94440; Streeter 2654; Wheat Gold Rush 204; Zamorano Eighty, 73.

200/300

471. [CHICAGO]. KURZ, Louis (1834–1921). **A group of 4 prints from Chicago Illustrated depicting pre-fire Chicago.** Chicago: Jevne & Almini, 1866.

4 tinted lithographs as printed by the Chicago Lithographing Company, and depicting Michigan Avenue, Briggs House, Custom House, and Union Stock Yards. Provenance: Harris Bank Chicago (labels on frame).

"Of all the pictorial representations of pre-fire Chicago, these are the most finely executed. The draftsmanship is precise, the coloring restrained but appealing. Their quality alone makes them desirable, and the fact that they are rare surely does not diminish the collector's cupidity" (Paul M. Angle in *Chicago History*, Fall 1951, Vol. III, No. 1). Each handsomely matted and framed (overall, 17 ¼ x 20 ¼").

400/600

472. [CRYPTOLOGY]. CORVIN, Otto (1812–1886). **The Secret Letter Writer. A Comprehensible and Secure System of Cipher-Writing for General Use.** New York: William Radde, 1865 [Milwaukee: C.N. Caspar Co. (paste over slip)].

32mo. Foldout table; errata slip and 6pp. publisher's ads at end. Original drab boards.

FIRST EDITION. "My participation in the political troubles of Europe procured me once a very involuntary leisure of six years in the solitary cell of a prison, and I made use of it to solve many problems, and among other things I invented this system of cipher-writing" (preface). Corvin was a German rebel who fought during the French uprising of 1848 and the Baden revolt of 1848–49. In 1849, Corvin was court martialed by the Prussians and sentenced to six years in solitary confinement. Upon his release, Corvin taught German and worked for Charles Dickens on *All the Year Round* and *Household Words*. In 1861, he traveled to the U.S. to cover the Civil War for *The Times*, which is likely when he wrote this work on cipher-writing which was essential during the War because of the extensive use of telegraphy as both sides were intercepting unencrypted communications by means of wiretapping. RARE: OCLC does not locate any copies institutionally and we cannot locate any copies at auction.

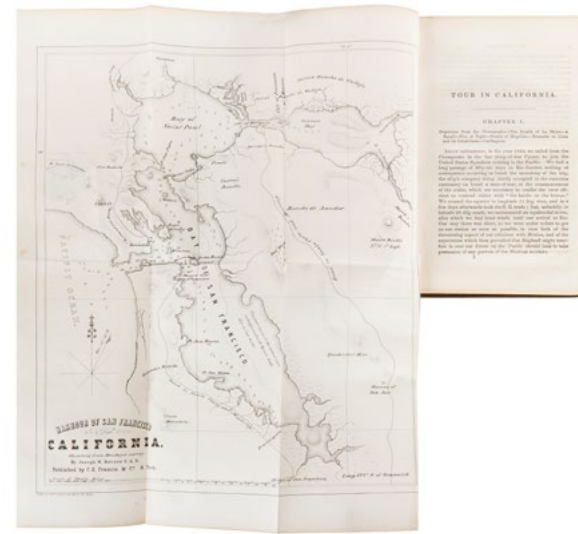
300/500

473. DANA, Charles A. (1819–1897), editor. **The United States Illustrated; In Views of City and Country. With Descriptive and Historical Articles.** New York: Hermann J. Meyer, [1855].

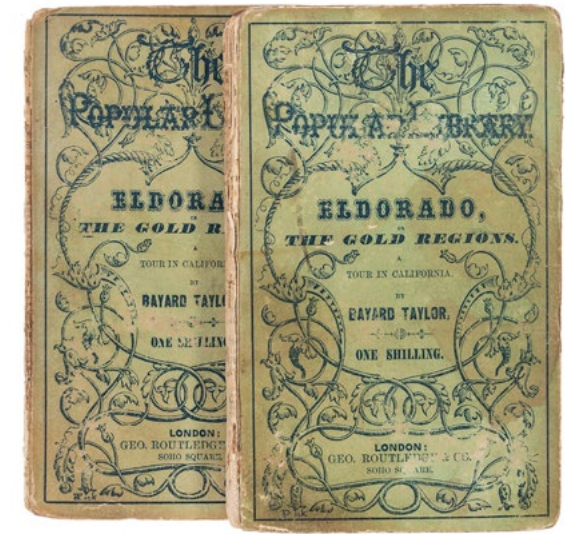
2 volumes, small 4to. 82 steel-engraved plates including 2 additional engraved title-pages (Howes calls for seventy-seven plates; Sabin notes only 36 plates). (Heavy foxing or browning throughout). Original dark olive morocco gilt, covers with recessed oval design gilt, all edges gilt, gilt dentelles (extremes heavily rubbed, some surface wear at corners, splitting to rear joint of Vol. II near foot).

FIRST EDITION in a deluxe publisher's binding, containing handsome steel-engravings throughout the country, many executed by Herman J. Meyer. Views include: California gold diggings, San Francisco, Niagara, West Point, Mount Vernon, the Plains, New Orleans, St. Louis, and many others. Howes D45 (final edition calls this "dd" or "superlatively rare"); Sabin 18396.

300/500



468

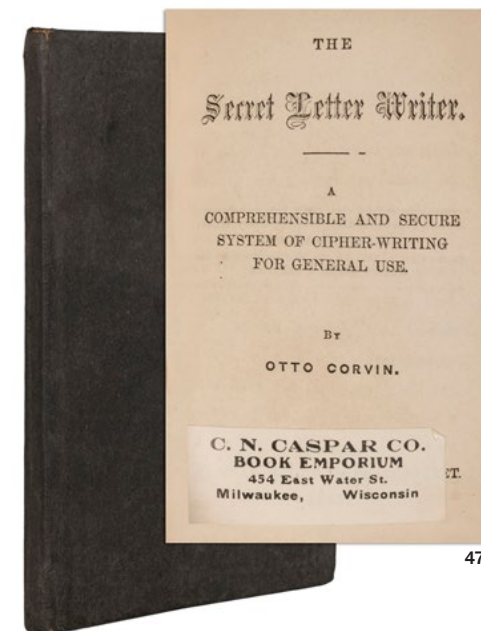


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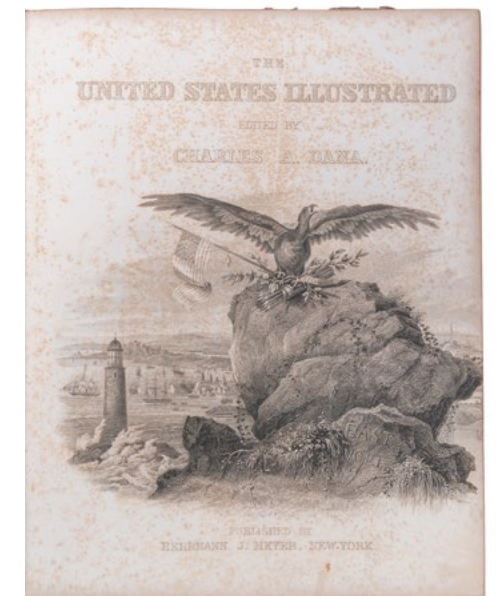


three of four

471



472



473

474. [EARP, Wyatt (1848–1929)]. -- LAKE, Stuart N. (1889–1964). **Wyatt Earp: Frontier Marshal.** Boston and New York: Houghton Mifflin Company, 1931.

8vo. Illustrated from photographs including frontispiece. Original orange cloth stamped in green; original unclipped dust jacket (several chips with losses at edges).

FIRST EDITION, FIRST ISSUE with “elby” for “belly” on p. 54, line 18. In the first state dust jacket with “Plain Anne Ellis” published the same year, listed on the back flap. Adams Herd 1300; Adams Six–Guns 1270; Howes L27.

[With:] FATTIG, Timothy W. *Wyatt Earp: The Biography.* Honolulu: Talei Publishers, 2002. Thick 4to. Illustrated. Original padded black leather gilt, photographic portrait mounted on upper cover. FIRST EDITION. -- [With:] TRAYWICK, Ben T. *Wyatt Earp: Angel of Death.* Honolulu: Talei Publishers, 2007. Thick 4to. Illustrated. Original cloth; original unclipped dust jacket. FIRST EDITION.

Together, 3 works in 3 volumes.

200/300

475. EMORY, William H. (1811–1887). **Notes of a Military Reconnaissance, from Fort Leavenworth, in Missouri, to San Diego, in California, Including Part of the Arkansas, Del Norte, and Gila Rivers.** Washington: Wendell and Van Benthuysen, 1848.

8vo. (Spotting and browning throughout). 64 lithograph or engraved plates, 3 battle-plans, 3 folding maps including one large folding map from the Senate issue, numerous in text vignettes (several plates browned, most with spotting, several contemporary penciled drawings on versos). Original brown cloth, original printed paper spine label (label chipped, ends worn, front hinge cracked with separation, title–page sprung). Provenance: early gift inscription from Honorable D. Gott to J.H. Hasting dated 1852.

FIRST EDITION, House of Representatives issue [30th Congress, first session, Ex. Doc. No. 41]. FIRST ISSUE with Emory’s rank given as “Lieut. Colonel” rather than “Brevet Major” but with the rare Senate issue map laid in. *The Zamorano Eighty* gives priority to the House issue which Howes states is “indicated by the fact that many copies were seemingly issued before the large map was available”. Emory’s report “is a source material for the Southwest and the Mexican border. A library of Western Americana is incomplete without it” (Zamorano).

Contains the RARE LARGE FOLDING MAP that was the “most important milestone in the cartographic development and accurate delineation of the Southwest. In its period only the similarly scientifically based reconnaissance maps of Fremont were its equals” (Wheat). Cowan, p. 195; Graff 1249; Howes E145; Rittenhouse 188 (“the House edition is usually preferred”); Sabin 22536; Wagner–Camp 148:5; Wheat, Mapping the Transmississippi West III:505, 544; Zamorano Eighty 33A.

400/600

476. [FEDERAL WRITERS’ PROJECT]. **A pair of titles from the American Guide Series, comprising: South Dakota.** Pierre: State Publishing Company, 1938.

8vo. Illustrated. Original cloth; original unclipped photographic dust jacket (heavily chipped and torn with losses). Provenance: Joyce Shafer (ownership name on title–page). FIRST EDITION.

Alabama: A Guide to the Deep South. New York: Richard Smith, 1941. 8vo. Illustrated. Original green cloth gilt; original unclipped dust jacket. FIRST EDITION.

The FWP American Guide series was a publication from 1937–43 comprising of 53 works “compiled during the Depression by the best writers in America, who were, if that is possible, more depressed than any other group while maintain their inalienable instinct for eating” (Steinbeck, *Travels with Charley*) that has been described by critic Lewis Mumford as “the finest contribution made to American patriotism”.

200/300

477. [FREEMASONRY]. **The Antichristian and Antisocial Conspiracy. An Extract from the French of the Abbé Barruel. To Which is Prefixed; Jachin and Boaz; or, An Authentic Key to the Door of Free–Masonry, Ancient and Modern.** Lancaster, PA: Joseph Ehrenfried, 1812.

8vo. (Heavy browning and spotting throughout, some dampstains to first and last gatherings, title–page repaired at margins, few leaves with horizontal repairs to text, some marginal chipping with losses not affecting text, corners rounded, lacking frontispiece). Modern half morocco, original marbled sides (covers rubbed); folding box.

FIRST EDITION OF THIS RARE EARLY AMERICAN ANTI–MASONIC TEXT AND ONE OF THE CHIEF CAUSES OF THE ANTI–MASONIC OUTBREAK OF 1826. The last copy to sell in the rooms was nearly a century ago at Henkels in 1930. Cummings, pp. 18, 43; Lawrence, pp. 134, 140; Lowens 409; Morris, p. 158; Pythagoras 1250; Shaw & Shoemaker 24756; Walgren 1238.

1,000/2,000

478. [FUR TRADE]. CHITTENDEN, Hiram Martin (1859–1917). **The American Fur Trade of the Far West.** New York: Francis P. Harper, 1902.

3 volumes, 8vo. Frontispieces in Vols. I & II, 8 plates, large folding map in rear pocket of Vol. III. Original green cloth gilt, edges uncut (few tiny spots of rubbing, joints starting, else fine). Provenance: William Tract Hover.

FIRST EDITION of “the first modern history of the fur trade, and still a standard work on the subject” (Reese). Includes a history of the pioneer trading posts, early fur trade, and overland commerce. Graff 696; Howes C390; Rader 770; Reese, Best of the West 231.

300/500

479. HAMILTON, Alexander (1755 or 1757–1804). **Letter from Alexander Hamilton, Concerning the Public Conduct and Characters of John Adams, Esq. President of the United States.** New York: John Furman for John Lane, 1800.

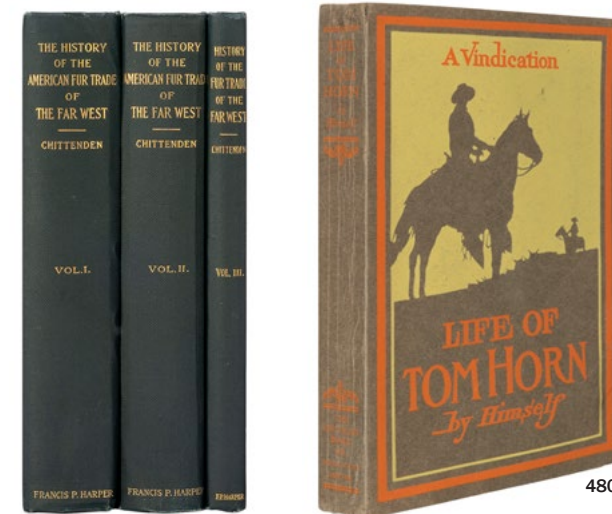
8vo (216 x 140 mm). Woodcut tailpiece. Printed pamphlet removed, uncut (title–page soiled, some marginal spotting, remnants of old spine, pp. 51–54 with partial closed tear repaired near gutter and slightly affecting text).

SECOND EDITION of “the great betrayal, which may have cost Adams the election of 1800. Hamilton originally issued this work with the hope of giving Pinckney a majority over Adams, but later gave the copyright to John Lang. Hamilton writes of Adams: ‘...He does not possess the talents adapted to the administration of this Government, and that there are great and intrinsic defects in his character which unfit him for office of Chief Magistrate’. Very popular in its time, the work was reprinted four times during the 1800 election” (Reese, Celebration of My Country). Evans 37566; Howes H116; Reese, Celebration of My Country 144 (first edition); Reese, Federal Hundred 81; Sabin 29959.

800/1,200

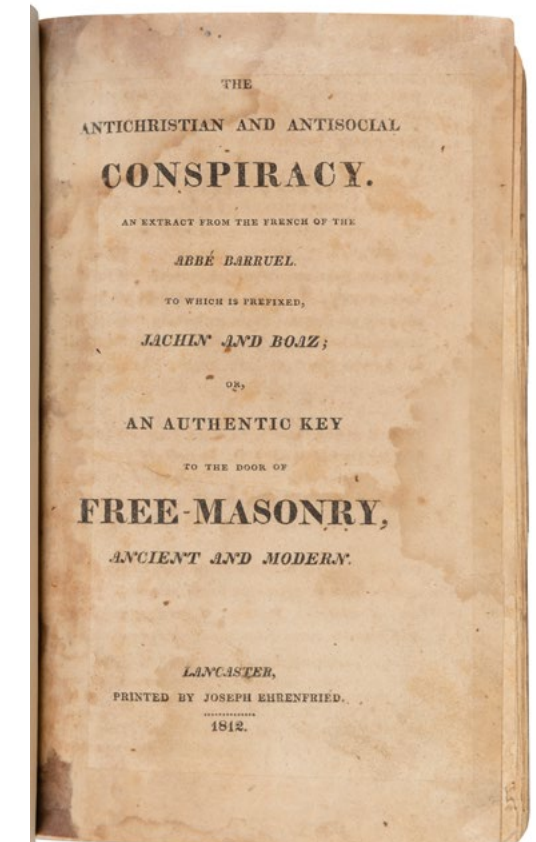


475



478

480



477

480. HORN, Tom (1860–1903). **Life of... Government Scout and Interpreter.** Denver: The Louthan Book Company for John C. Coble, [1904].

8vo. (Few leaves with marginal closed tears). Numerous plates (one with loss to corner). Original color pictorial wrappers.

FIRST EDITION. Horn was a scout, cowboy, and Pinkerton agent who was believed to have committed 17 killings as a hired gunman throughout the West. Horn was hanged in 1903, perhaps mistakenly, for the murder of a young boy. Adams Six–Guns 1033; Adams Herd 1063.

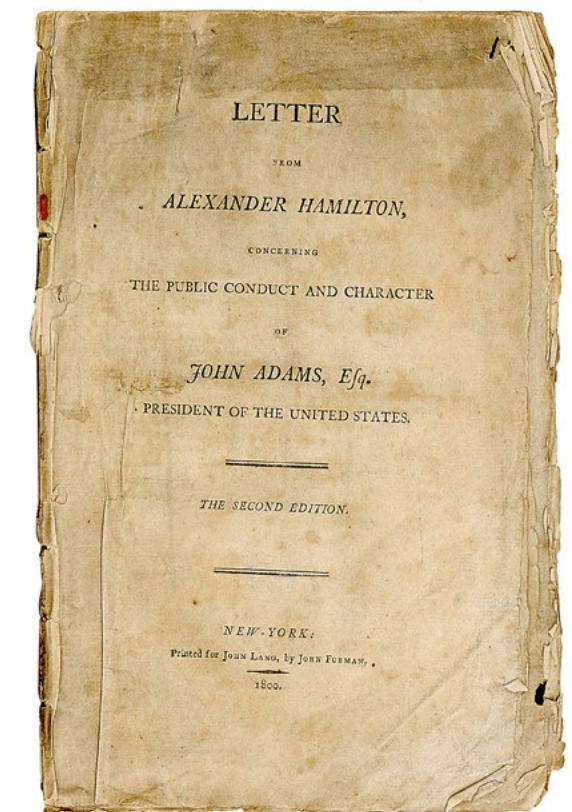
200/300

481. JACKSON, Helen Hunt (1830–1885). **Ramona.** Boston: Little, Brown, and Company, 1900.

2 volumes, 8vo. Numerous engraved plates with captioned tissue–guards, wood–engraved pictorial head–pieces. Contemporary half green morocco gilt, marbled sides, spine in 6 compartments with 5 raised bands, gilt–lettering in two compartments, gilt tooling in remainder, top edges gilt (spines and corners sunned, some wear at head of Vol. I). Provenance: Maude E. Regnor (ownership signature dated 1900); Roger K. Larson (bookplate).

“Monterey Edition”. Zamorano Eighty, 46 (first edition).

150/250



479

482. [JESUIT RELATIONS – CALIFORNIA]. *Lettres édifiantes et curieuses, écrites des missions étrangères, par quelques Missionnaires de la Compagnie de Jesus...* [Including Piccolo's Report on California]. Paris: Nicolas le Clerc, 1724–28.

16 volumes (of 34) only, 8vo. (Comprising of volumes: 5, 7, 11, 14–15, 17, 19–21, 23–24, 26, 28). Several engraved folding plates and maps including Father Kino's map of California (laid in with small paper repair on verso at outer edge). Full French 18th century dark red morocco, center of each cover with arms of Marie Adelaide of France (1732–1800), daughter of Louis XV, covers thrice framed in gilt, 6 compartments with 5 raised bands, 2 orange or olive morocco lettering–pieces gilt, compartments with floral designs gilt, all edges gilt, gilt dentelles, marbled endpapers (some volumes with a small paper shelf label from a private library at foot of spine, few extreme ends chipped to some volumes).

SECOND EDITION. First published between 1702 and 1776, includes the "Memoire touchant lestat des Missions, nouvellement établies dans la Californie," by Father Francisco Maria Piccolo, usually considered to be the first printed account of California. Piccolo was one of the first Jesuit missionaries in Baja California Sur, New Spain, now Mexico. His letters and reports are important sources for the ethnography and early history of the peninsula. The folding map, "Passage par terre a la Californie decouvert par le Rev. pere Eusebe–Francois Kino," was engraved from a copy of Father Kino's original 1701 manuscript (now lost). Kino, Jesuit missionary and traveler, visited Baja California in 1685. He was among the Seris and Pimas in 1690, after which he transferred to northern Sonora, where he remained until his death in 1711. His missionary work in Sonora included expeditions north and west to Arizona. This famous map, which was based on Father Kinos explorations effectively disproved the California as an island myth which had originated in the early years of the seventeenth century.

[Includes:] two additional volumes, not from the Marie Adelaide set, including a second copy of the fifth part (lacking the map). Cowan, p. 390; Howes L–299; Sabin 40697; Streeter Sale 2424; Wagner, Northwest Coast 483; Wagner, Spanish Southwest 74a; Wheat, Transmississippi 89.

3,200/4,000

483. JOHNSTON, Charles (ca. 1770–1833). *A Narrative of the Incidents Attending the Capture, Detention, and Ransom of Charles Johnston...who was made prisoner by the Indians, on the River Ohio, in the year 1790...to which are added, Sketches of Indian Character and Manners, with Illustrative Anecdotes.* New York: J. & J. Harper, 1827.

Small 8vo. (Title–page dampstained with top edge torn away above title, browning or spotting throughout). Modern quarter calf, marbled sides, renewed endpapers.

FIRST EDITION, considered by Streeter to be one of the most interesting Indian captivities. Ayer 165; Field 784; Howes J–158; Sabin 36355; Streeter III:1366.

150/250

484. [LEWIS & CLARK EXPEDITION]. *The Journal of the Lewis & Clark Expedition.* Edited by Gary E. Moulton. Lincoln: University of Nebraska, 1986–2001.

13 volumes, including atlas, 8vo and large folio. Illustrated. Original blue cloth; original dust jackets (atlas issued without). FIRST "NEW AND COMPLETE" EDITION, and the preferred edition over Thwaite's 1904–05 edition that had "deficiencies and incompleteness" (from the preface). Includes the rare atlas volume that presents numerous manuscript maps in facsimile that were produced during the journey. A FINE SET.

600/800

485. [LEWIS & CLARK EXPEDITION]. COUES, Elliott (1842–1899), editor. *History of the Expedition Under the Command of Lewis and Clark to Sources of the Missouri River, thence across the Rocky Mountains and down the Columbia River to the Pacific Ocean performed during the Years 1804–5–6–, by Order of the Government of the United States.* New York: Francis P. Harper, 1893.

4 volumes, royal 8vo. (End pocket in Vol. IV separated at edges, rear free endpaper torn away). 2 engraved portrait frontispieces on india paper, 2 facsimile folding letters, folding charts, and three large folding maps (one in color), loose as issued in rear pocket in Vol. IV. Original cloth–backed boards, printed paper spine labels, uncut (spines gently sunned, some chipping to Vol. IV label, some dust smudging to cloth, corners rubbed). Provenance: Frank W. Stanley (book label).

LIMITED EDITION, number 135 of 200 large–paper copies on hand–made paper, from a total edition of 1000. "[Coues'] edition of 1893 ranks second in importance only to the original journals. His lengthy annotations, based on first–hand knowledge of the territory, are highly informative, and his bibliographical essay is a major contribution" (Wagner–Camp). This was also the first of a series of landmark publications by Harper on western exploration, and the first editing project of the prolific Coues which Howes notes as being the "most scholarly" of all the editions of Lewis and Clark. Graff 2484; Howes L317; Literature of the Lewis and Clark Expedition 5b.2; Wagner–Camp 13:7.

2,000/3,000

486. [PIKE, Zebulon Montgomery (1779–1813)]. COUES, Elliott (1842–1899), editor. *The Expeditions of Zebulon Montgomery Pike, To Headwaters of the Mississippi River Through Louisiana Territory, and in New Spain, During the Years 1805–6–7.* New York: Francis P. Harper, 1895.

3 volumes, royal 8vo. Portrait frontispiece on india paper in Vol. I, folding facsimile letter, 7 maps (including 6 folding into rear pocket of the Index volume). Original cloth–backed boards, printed paper spine labels, uncut (spines a bit darkened with some soiling to cloth, light edgewear). Provenance: Norman Stanley (book label).

LIMITED EDITION, number 80 of 150 large–page copies on hand–made paper. This new edition and the "best edition" according to Howes was "first reprinted in full from the original of 1810, with copious critical commentary, memoir of Pike, new map and other illustrations, and complete index." (Rittenhouse). Howes P–373; Jenkins, Basic Texas Books 163F; Rittenhouse 467 ("Scholars have preferred the 1895 edition for its annotations, clarity, and appended documents").

600/800

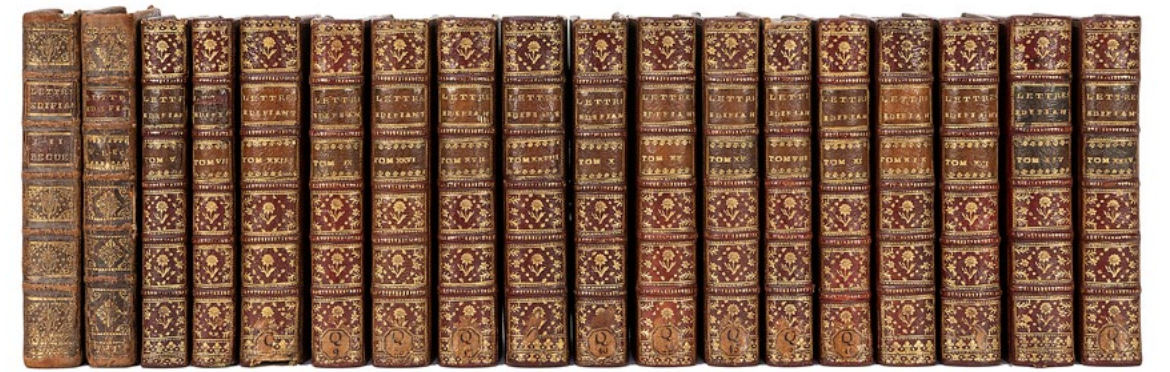
487. [LINCOLN, Abraham]. DRINKWATER, John (1882–1937). *A Play...* London: Sidgwick & Jackson, 1918.

8vo. Original red printed wrappers, printed paper spine label; morocco–backed folding box gilt. Provenance: Richard Wayne (bookplate); Edith Barbara Tranter (bookplate).

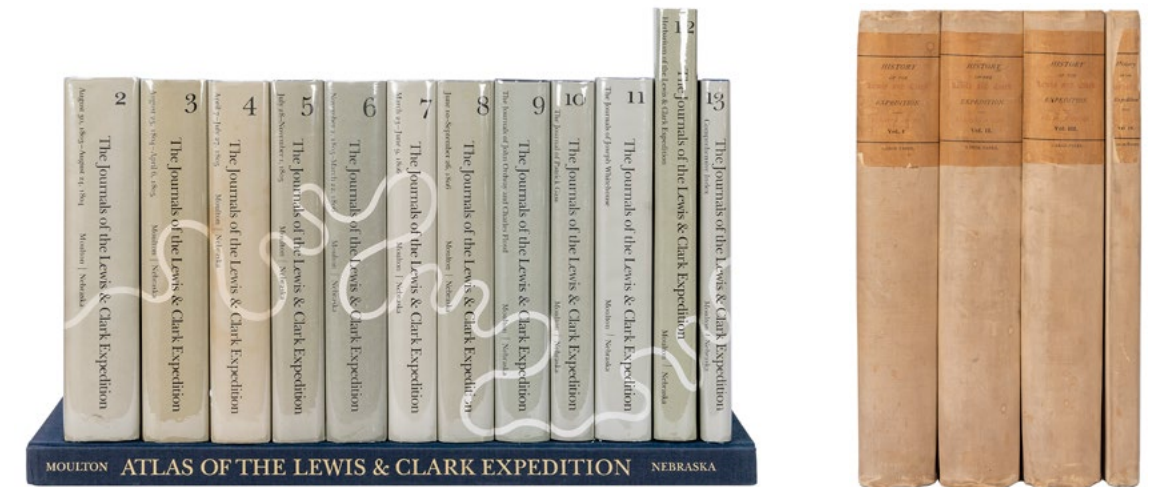
FIRST EDITION, INSCRIBED TO RICHARD WAYNE BY THE AUTHOR. The play premiered in England in 1918 and was Drinkwater's first major success. The play was adapted into a two–reel sound film by Lee De Forest, and again starred Frank McGlynn as Lincoln.

[With:] a TLS (14 December 1929) and original mailing envelope from Drinkwater to Charles Wilson discussing Mr. Wilson's attempt to recreate the play and the fee it will cost him.

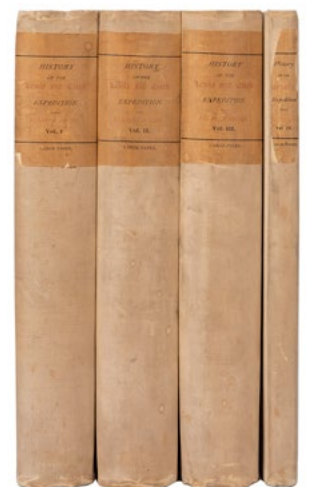
100/200



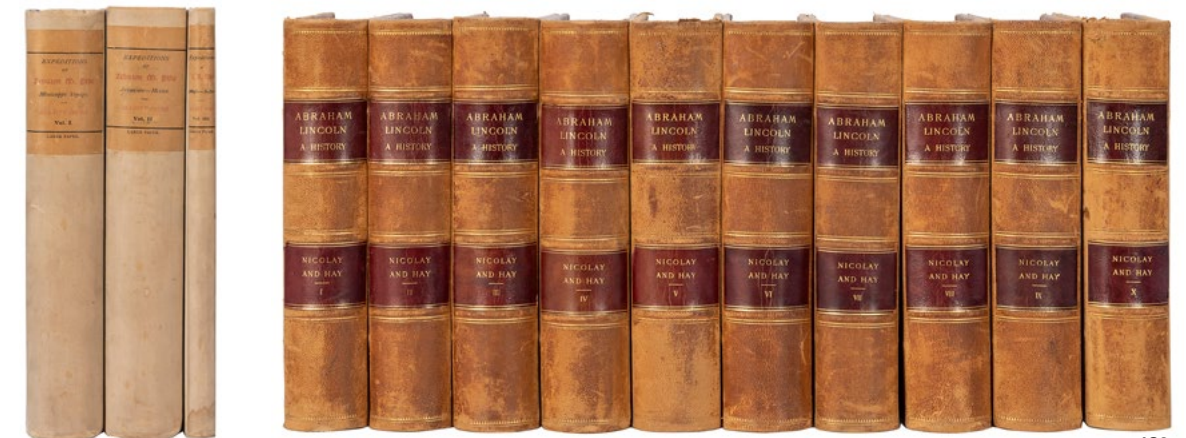
482



484



485



486

489

488. [ABRAHAM LINCOLN FORGERY]. BROCKETT, L.P. (1820–1893). *The Philanthropic Results of the War in America.* New York: Sheldon & Co., 1864.

12mo. Original blind–stamped brown cloth (ends chipped or worn, front hinge broken, lower cover dampstained). Provenance: Dawson's Book Shop in Los Angeles sold to film director Norman Taurog.

First edition, WITH A FORGED LINCOLN SIGNATURE ("A. Lincoln") on front flyleaf near gutter corner. Sabin 8161.

150/250

489. [LINCOLN, Abraham (1809–1865)]. NICOLAY, John G. and John HAY. *Abraham Lincoln: A History.* New York: The Century Co., 1890.

10 volumes, 8vo. Portrait frontispieces in each volume. Original full sheep, spine in 5 compartments with 4 raised bands, burgundy leather lettering–pieces gilt in two compartments, all edges marbled, marbled endpapers (spines gently rubbed, several volumes slightly dampstained at upper fore–edge corners, some affecting margins). Provenance: Frank W. Stanley (book label).

FIRST EDITION, of this definitive early history of Lincoln. In a DELUXE PUBLISHER'S BINDING. Monaghan 1071.

300/500

490. [PAINE, Thomas (1737-1809)]. **Dissertations on Government, the Affairs of the Bank and Paper-Money.** Philadelphia: printed by Charles Cist for Hall & Sellers, Robert Aitken and William Prichard, 1786.

8vo. (Lacking title-page and preface leaf, browning and some stains throughout, some marginal chipping with losses to few leaves, repair to rear hinge, some contemporary underlining to first few leaves); folding chemise in slipcase. Provenance: William McKay (early ownership signature).

FIRST EDITION OF PAINE'S RARE DEFENSE OF THE BANK OF NORTH AMERICA. "Another time that tried men's souls occurred in 1780 when the American troops were at the end of their patience because of lack of pay and scarcity of supplies. Serious features of mutiny and sedition had already appeared. A tone of discouragement swept through the Pennsylvania Assembly, for the treasury was empty. One member said, 'We might as well give up first as last.' But Paine did not agree, and when he drew his meager salary, he drew \$500 and started a subscription for the relief of the soldiers. Robert Morris and many others followed, and by June 18, 1780, he had raised 300,000 pounds and started a bank which supplied the army through the campaign...most subscriptions went towards founding the Bank of North America, which received its charter from Congress on December 21, 1781, and from the State of Pennsylvania on April 1, 1782. When the bank came under attack by those who favored inflation after the war, Paine rushed to its defense with this pamphlet, which his enemies insisted he had been bribed to write by the bank's principal stockholders" (Gimbel). Evans 19880; Reese, Federal Hundred 9; Gimbel 45; Kress B1105; Sabin 58221.

2,000/3,000

491. [MAP]. ATWOOD, J.M. **Ensign, Bridgman & Fanning's Travellers' Guide through the Western States** [cover title]; or, **Ensign, Bridgman & Fanning's Traveller's Guide Through the States of Ohio, Michigan, Indiana, Illinois, Missouri, Iowa, and Wisconsin.** New York: Ensign, Bridgman & Fanning, 1856.

16mo. 32pp. text, engraved folding map (opened, 533 x 673 mm), hand-colored (some spotting, few spots of staining, some separation at folds). Encased within original red straight-grain morocco pictorially stamped in gilt (covers detached). Early edition of this rare pocket map that depicts various railroads, canals, and stage and steamboat routes through the midwestern states. Along the foliate border, four vignettes are shown at each corner showing early views of Chicago, Detroit, St. Louis and Cincinnati. Howes E-165 (1849 edition).

250/350

492. [MAP]. **Guide to Strangers Map of Boston** [cover title]. Boston: J. Mayer & Co., 1872.

12mo. 4 ads mounted to front pastedown and on three panels of the map verso. Large hand-colored lithograph folding plan of Boston (419 x 635 mm) on linen as issued, hand-stamped showing two buildings (Coliseum and Oak Hall); cased in original brown cloth gilt (separation along rear joint).

A RARE POCKET MAP SHOWING BOSTON JUST BEFORE THE GREAT FIRE OF THAT SAME YEAR. See Leventhal Collection G3764.B6 1872 .J53; Not in Rumsey.

[With:] WALLING, H.F. *Map of Boston and the Country Adjacent, from Actual Surveys.* Boston: A. Williams & Company, 1872. 12mo. Large hand-colored folding map of Boston and the area surrounding (483 x 673 mm); cased in original green cloth gilt. Provenance: I.W. Hayden (pencil signature dated 1872). Not in Rumsey.

300/500

493. [MAP]. -- [GREAT LAKES REGION]. BUCHON, Jean Alexandre (1791-1849). **Carte Geographique, Statistique et Historique De Michigan.** Paris, 1825.

Engraved map with some hand-colored outlining, (20 1/2" x 26 3/4"; 520 x 679 mm), overall toned.

FIRST MAP OF MICHIGAN TERRITORY PUBLISHED IN EUROPE. This is the French edition of Carey & Lea's map of Michigan Territory with virtually no settlements in the interior and the upper peninsula, showing new early counties, and is bordered by informational text. Michigan was officially admitted as the 26th state in the Union in 1837. Karpinski 98.

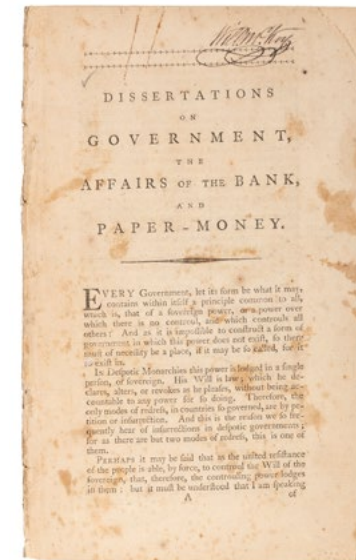
400/600

494. [MAP]. -- [GREAT LAKES REGION]. CHATELAIN, Henri Abraham (1684-1743). **Carte Particuliere du Fleuve Saint Louis Dressee Sur Les Lieux Avec Les Noms Des Sauvages Du Pais...** Amsterdam, 1719.

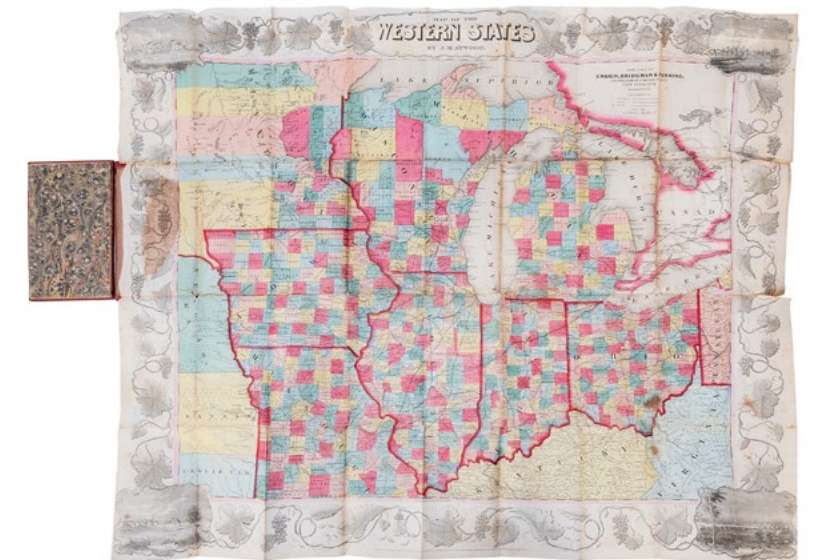
Engraved map (sight, 394 x 483 mm) with textual border using Lahontan's text to create a summary of Indian tribes in the region, together with trade goods and their equivalent trade value for furs.

ONE OF THE BEST OBTAINABLE COMPILATIONS of the locations of the various French Missions, forts, and French and Indian settlements during the period. The map also provides one of the most interesting depictions of the Upper Mississippi River during the 18th century and an interesting distortion of Michigan. Chatelain's map is an early derivative of Lahontan's *Carte Generale De Canada*. Framed and matted using archival methods. Karpinski XLIX; Kershaw 307 (Plate 200).

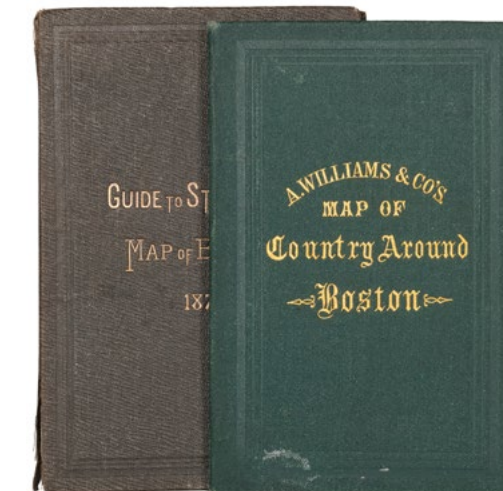
1,500/2,500



490



491



492

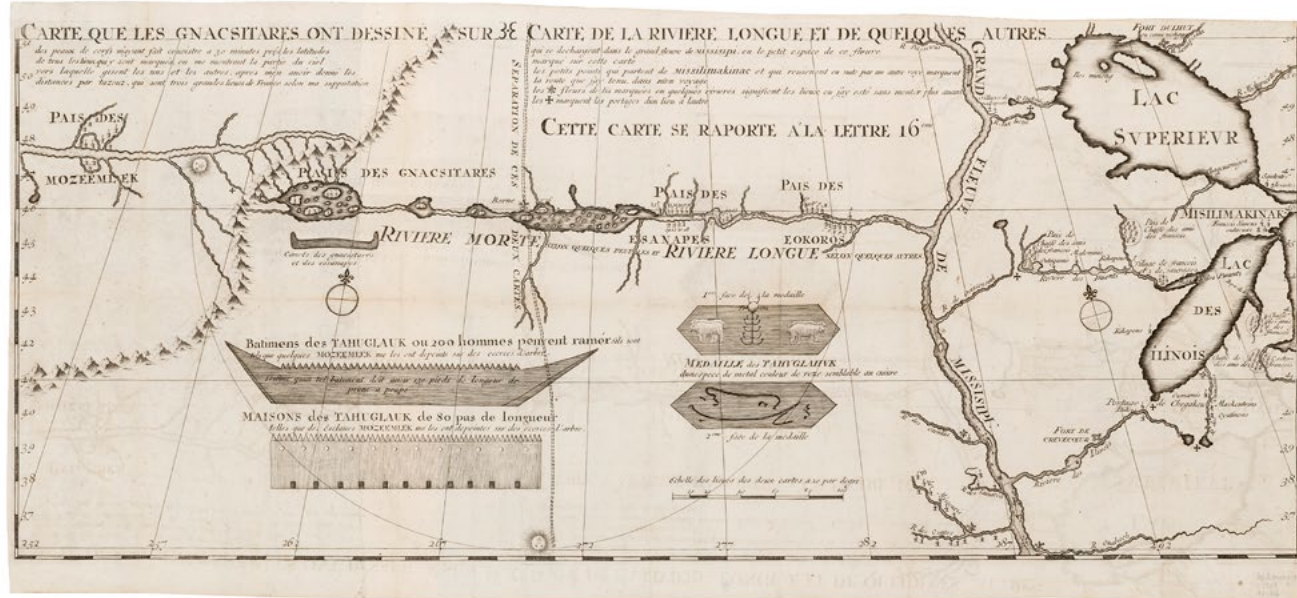


493



494

THE MOST INFLUENTIAL OF ALL MYTHICAL CARTOGRAPHIC WORKS



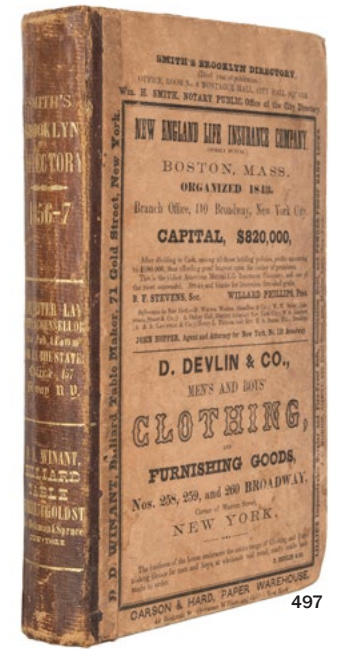
495

495. [MAP]. -- [GREAT LAKES REGION]. LAHONTAN, Louis Armand Baron de (1666–1715). *Carte que les Gnacsitares ont Dessine sur... Carte de la Riviere Longue et de Quelques Autres qui se Dechargent dans le Grand Fleuve Missisipi...* Paris, 1703.

Engraved map printed on two sheets and conjoined as issued (305 x 675 mm), some faint offsetting, else a fine example.

FIRST EDITION OF THE MOST INFLUENTIAL OF ALL MYTHICAL CARTOGRAPHIC WORKS, effecting the cartographic landscape of the Upper Mississippi, and the Plains and Rocky Mountain Regions, for nearly 50 years. First issue without page numbers nor a longitudinal scale at the top and is significantly larger to the subsequent editions that followed. The map “purports to show the River Longue flowing from the mountains in the west where the Gnacsitares lived. The origin of this map appears to lie totally in [Lahontan’s] imagination, since the Indian tribes he showed on the map were quite fictitious. There is little doubt that this large river, leading from the west, fired the imagination of many of his readers, since as has been repeatedly emphasized here, the early exploration of the Americas is inextricably linked with the quest for a route to the Orient” (Kershaw). Several famous cartographers perpetrated the myth of the River Longue flowing into the Mississippi River even further including Del’isle’s 1703 *Carte Du Canada ou De La Nouvelle France* and Chatelain’s 1719 *Carte Particuliere Du Fleuve Saint Louis* (see previous lot). Karpinski XL; Kershaw 298 (Plate 195).

10,000/15,000



497

496. [MAP]. ORTELIUS, Abraham (1527–1598). *Americae sive Novi Orbis, Nova Descriptio*. [Antwerp, 1579].

Engraved map with hand-coloring, 416 x 546 mm. Decorative cartouche, galleons and ships, Latin text on verso. (some very light marginal browning, few spots to image and verso, small paper repair to fold at lower margin, else a bright example).

SECOND EDITION. Regarded as a “keystone map” which “provides the best general picture of the settlement of the New World in the latter part of the sixteenth century” (Goss). According to Burden, “the most important introductions on the east coast are the Indian name WINGANDEKOA, and just to the north an inlet. They both originate from the unsuccessful English attempts at colonising the Outer Banks of present-day North Carolina. It has been suggested that the inlet could be the first depiction of Chesapeake Bay on a printed map.” Burden 64; Goss 11; Van den Broecke Ort10 (1579L).

3,000/5,000



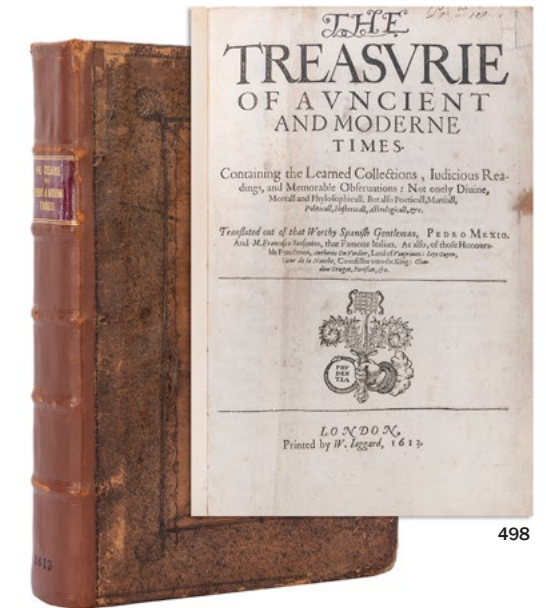
496

497. [MAP]. SMITH, W.H., compiler. *Smith’s Brooklyn Directory, for the Year Ending May 1st, 1857. Being a Directory of the Inhabitants with an Avenue and Street Guide, and an Appendix*. Brooklyn: Charles Jenkins, 1856.

Tall 8vo. Folding map frontispiece titled “Map of the City of Brooklyn” (279 x 483 mm) (closed tear near gutter); numerous inserted ads with wood-engraved vignettes. Original quarter brown morocco gilt, printed advertisements over boards (extremes a bit rubbed).

A VERY RARE MAP OF AN EARLY VIEW OF BROOKLYN.

400/600



498

498. MEXIA, Pedro (1497–1551). *The Tresurie of Aucient and Moderne Times*. Translated into English by Thomas Mills (1550–1627). London: printed by W. Jaggard, 1613.

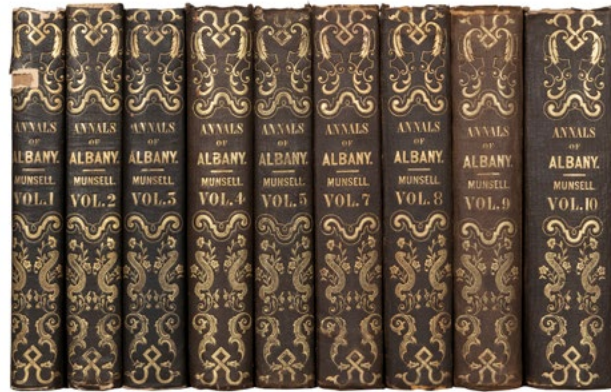
Folio in sixes (311 x 203 mm). (Title-page with a horizontal repair with small tears at fore-corners, lacking sigs. 4L9–10 [from Index] and blanks, several margins trimmed to borders). Woodcut device on title-page, head-pieces and initials. Contemporary paneled speckled calf, rebacked (some light edgewear, several repairs to corners, fresh endpapers).

FIRST EDITION of this historical compendium extracted from the works of Mexia, Sasovino and others. A second volume was published in 1619 which records a “Discourse how those Parts and Countries, commonly called The New World, were first found”. ESTC S114955; Sabin 48247.

400/600



499



500

499. MORSE, John T. (1840–1937), editor. **American Statesman**. Boston: Houghton Mifflin and Company, 1886–1893.

22 volumes, 8vo. Contemporary half olive morocco gilt, marbled sides, spine in 6 compartments with 5 raised bands, gilt-lettering and tooling in compartments, top edges gilt (last five volumes sunned). Provenance: Frank W. Stanley (book label).

[With:] BANCROFT, George. *History of the United States of America, from the Discovery of the Continent*. New York: D. Appleton and Company, 1886. 6 volumes, royal 8vo. Steel-engraved portrait frontispiece in Vol. I. Contemporary half calf, marbled sides, red and green morocco lettering-pieces gilt in two compartments, gilt-tooling in remainder, all edges marbled. Provenance: Frank W. Stanley (book label). Later edition, “The Author’s Last Revision”.

[With:] WINSOR, Justin, editor. *Narrative and Critical History of America*. Boston and New York: Houghton, Mifflin and Company, [1889]. 8 volumes, royal 8vo. Steel-engraved portrait frontispiece in Vol. I, numerous in text illustrations. Original half morocco gilt, spine in 6 compartments with 5 raised bands, gilt-lettering in two compartments, all edges marbled (few volumes with light rubbing to spines and corners). Provenance: Frank W. Stanley (book label).

Together, 3 works in 36 volumes.

400/600

500. MUNSELL, Joel (1808–1880). **The Annals of Albany**. Albany: J. Munsell, 1850–59.

9 volumes (of 10) only, 8vo. Lacking Vol. VI (included with a modern reprint). Numerous plates, large folding maps and plans. Original blindstamped brown cloth, gilt-stamped spines (several covers masticated at extreme fore-edges, ends a bit worn). Provenance: John Swinburne (1820–1889), (early ownership signature of front pastedowns of the Republican congressman from New York who served as a medical officer from 1861 to 1864 during the Civil War and was briefly mayor of Albany).

FIRST EDITION, of one of the most important works on the early Dutch settlement in New York. Rarely found complete or in many cases nearly complete. Howes M-898; Sabin 51359. 1

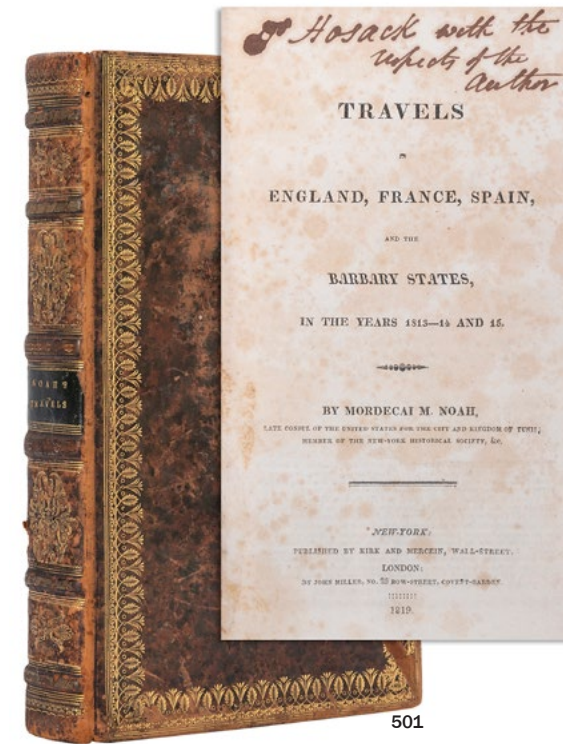
300/500

501. NOAH, Mordecai M. (1785–1851). **Travels in England, France, Spain, and the Barbary States, in the Years 1813–14 and 15**. New York and London: Kirk and Mercein; John Miller, 1819.

8vo (219 x 130 mm). (Spotting throughout). Steel-engraved portrait frontispiece, 4 engraved plates including a large foldout (spotting). Full contemporary mottled calf, gilt framed with alternating leafy foliage, spine in 7 compartments with 6 raised bands, black leather lettering-piece gilt in central compartments, gilt tooling in remainder, gilt dentelles, marbled endpapers (joints and extremes rubbed, some surface wear to covers).

FIRST EDITION, INSCRIBED BY THE AUTHOR on the title-page to possibly Dr. David Hosack (1769–1835), the notable American physician who tended to the fatal injuries of Alexander Hamilton after his duel with Aaron Burr in July 1804. Noah was considered the most influential American Jew in the United States in the early nineteenth century and was the first American Jew to hold an important diplomatic post (later removed from office for anti-Semitic reasons by James Monroe). This work recounts Noah’s experiences as American consul to Tunis, where he successfully negotiated for the release of captured seaman. Also contains letters from Jefferson (most famous for its support for fairness to Jewish citizens), Madison and John Adams. Rosenbach, *American Jewish Bibliography* 205; Shaw & Shoemaker 48941.

1,500/2,500



501

502. [OUTLAWS]. CUMMINS, James Robert (1847–1929). **Jim Cummins’ Book, Written by Himself: The Life Story of the James and Younger Gang and their Comrades, including the Operations of Quantrell’s Guerrillas**. Denver: Reed Publishing Co., 1903.

8vo. Numerous photographic plates, portrait drawings, and facsimiles. Original pictorial reddish brown cloth [Binding A]. (Light wear at extreme ends, some tiny spots to covers, spine gently skewed, contents starting).

FIRST EDITION of the memoirs of this notorious outlaw that rode with the James–Younger Gang and provides previously untold information about the Missouri outlaws. Adams, *One-Fifty* 41; Adams, *Six Guns* 528 (“exceedingly rare”); Graff 948; Howes C951.

400/600

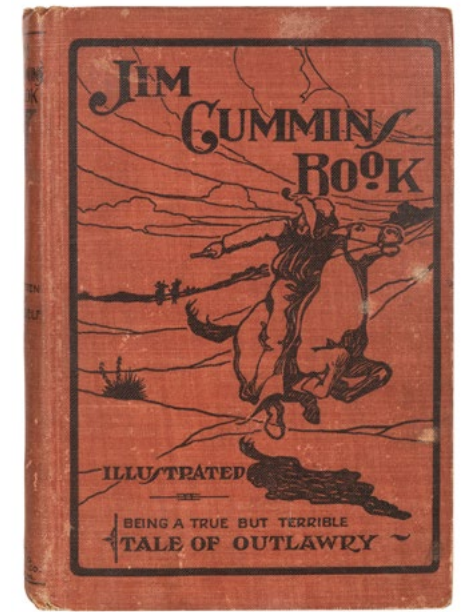
503. [OUTLAWS]. -- [HARDIN, John Wesley (1853–1895)]. **A pair of signed limited editions, including:**

METZ, Leon. *John Wesley Hardin: Dark Angel of Texas*. El Paso, TX: Mangan Books, [1996]. 8vo. Mounted photographic frontispiece, numerous illustrations from photographs and maps. Original quarter morocco gilt; cloth slipcase. FIRST EDITION, LIMITED ISSUE, number 32 of 50 copies of the “Deluxe Edition” SIGNED by the author.

MAROHN, Richard C. *The Last Gunfighter: John Wesley Hardin*. College Station, TX: The Early West/Creative Publishing Company, [1997]. 8vo. Illustrated from photographs. Original half morocco gilt; cloth slipcase. FIRST EDITION, LIMITED ISSUE, number 16 of 75 copies of the “Collector’s Edition”, SIGNED BY THE GREAT GRANDSON OF HARDIN, Ernest Christian Spellmann.

Together, 2 works in 2 volumes, condition fine.

200/300



502



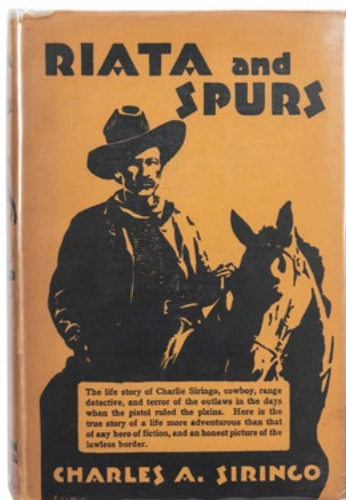
504

504. [OUTLAWS]. [BONNEY, William H. (“Billy the Kid”) (1859–1881)]. -- SIRINGO, Charles A. (1855–1928). **History of “Billy the Kid”. The true life of the most daring young outlaw of the age...** [Santa Fe: the author, 1920].

8vo. 1pp. ad at end. Original photographic wrappers (rebacked with new spine in facsimile, some short creases to covers, some discoloration to rear wrapper); folding cloth chemise; matching slipcase.

FIRST EDITION of this rare account of the legendary outlaw written by a former Pinkerton agent that “further strengthened some of the legends about Kid which by the time were so well established” (Adams). Adams, *Six Guns* 2028 (“rare”); Howes S516.

800/1,200



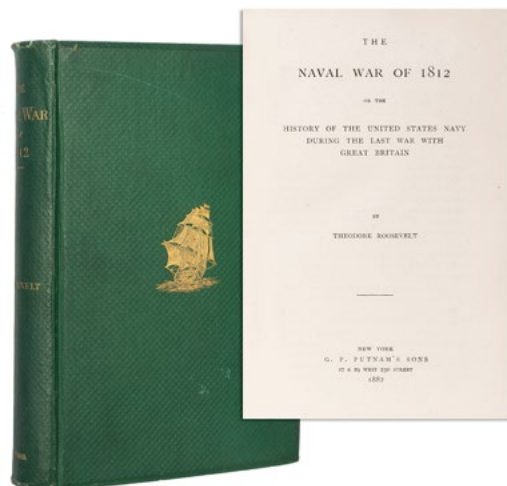
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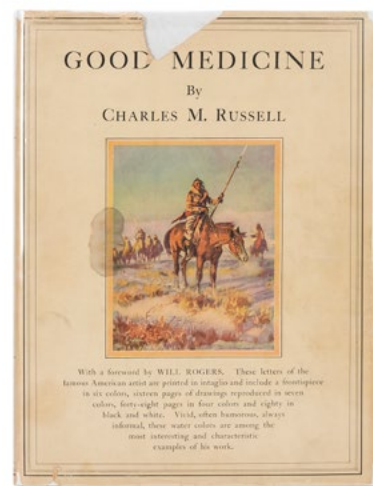
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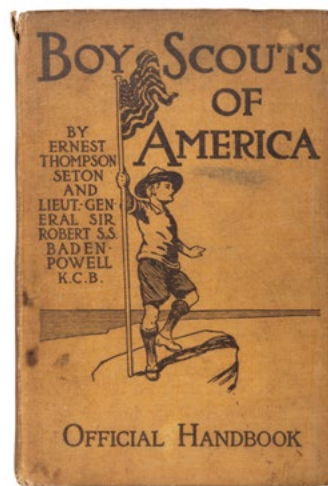
507



508



510



511

505. [OUTLAWS]. SIRINGO, Charles A. (1855–1928). *Riata and Spurs: The Story of a Lifetime spent in the Saddle as Cowboy and Detective*. Introduction by Gifford Pinchot. Boston and New York: Houghton Mifflin Company, 1927.

8vo. Illustrated from photographs. Original brown cloth; original unclipped dust jacket (spine a bit sunned, some chipping at extreme ends).

FIRST UNEXPURGATED EDITION. “The first half of this book was taken from the author’s *A Cowboy Detective*, with real names in place of fictional ones. Siringo was a persistent soul and seemed determined to use the enjoined material in all his books; but when the publisher’s attention was called to this objectionable material, the books were recalled and a corrected and revised edition was released. Pages 120 to 268 were suppressed in the new edition, and all references to the author’s experiences with the Pinkerton Agency were cut out and material on bad men substituted.

“ONLY A FEW COPIES OF THE ORIGINAL PRINTING SURVIVED; HENCE ITS SCARCITY...” (Adams). Adams, Six Guns 2030 (“very scarce”); Howes S517.

300/500

506. [OUTLAWS]. A group of 3 titles, including:

HOWARD, H.R. *The History of Virgil A. Stewart, and His Adventures in Capturing and Exposing the Great “Western Land Pirate” and His Gang, in Connexion with the Evidence*. New York: Harper & Brothers, 1836. 8vo. 36pp. publisher’s catalogue at end. (Spotting throughout). Original textured cloth, printed spine label (label heavily chipped, toning or staining to covers). Provenance: Thomas D. Warner (ownership signature dated 1878); E.G. Warner (ownership signature dated 1917). FIRST EDITION of “the earliest account of a detective’s experiences in bringing to justice the Murrell gang of outlaws” (Adams). Adams, One-Fifty 73; Adams, Six Guns 1045; Howes H70. -- MILLER, George, Jr. *The Trial of Frank James for Murder*. Kansas City, MO: George Miller Jr., [1898]. 8vo. Several photographic plates including frontispiece. Original tan cloth stamped in green (small smudge to upper cover). FIRST EDITION. Adams, Six Guns 1488; Howes M606. -- SCHRADER, Del. *Jesse James Was One of His Names*. Arcadia, CA: Santa Anita Press, 1975. 8vo. Illustrated from photographs. Original gilt-lettered black sheep. FIRST EDITION.

Together, 3 works in 3 volumes, condition generally good to very good.

200/300

507. [OUTLAWS]. A group of 3 titles, including:

DALTON, Emmet. “*Beyond the Law*” [in: *The Wide World Magazine*]. New York: International News Company, May 1918. 8vo. Illustrated. Original pictorial wrappers (spine chipped with losses). -- SMITH, Alexander. *A General History of the Lives and Robberies of the Most Notorious Highwaymen...* Edited by Arthur L. Hayward. New York: Bretano’s, [1926]. 4to. Illustrated. Original two-tone buckram; original dust jacket (some chipping, light soiling). Reprinted from the 5th edition, published in 3 volumes, in 1719. -- KELLY, Charles. *Outlaw Trail: A History of Butch Cassidy and His Wild Bunch*. Salt Lake City: the author, 1938. 8vo. Numerous photographic plates and in text illustrations after drawings. Original gilt-stamped textured cloth; original dust jacket (chipped with losses). FIRST EDITION, LIMITED ISSUE, one of 1000 copies. Adams, Six Guns 1221; Howes K58.

Together, 3 works in 3 volumes, condition generally good to very good.

200/300

508. ROOSEVELT, Theodore (1858–1919). *The Naval War of 1812; or, The History of the United States Navy During the Last War with Great Britain*. New York: G.P. Putnam’s Sons, 1882.

8vo. Numerous diagrams in-text by the author. Original textured green cloth [Binding B, no priority stated] with a central gilt device of a full-rigged ship on upper cover over beveled boards, gilt-lettered spine, brown coated endpapers (few spots of rubbing at extreme ends, upper cover fore edge frayed near corner, else fine). Provenance: Norman Stanley (engraved bookplate); Frank W. Stanley (book label).

FIRST EDITION of the young Roosevelt’s first book published when he was just 23 years old, the first chapters being written while Roosevelt was in his senior year at Harvard. The work was highly praised and was “recognized on both sides of the Atlantic as ‘the last word on the subject,’ and a classic of naval history. Within two years of publication, it went through three editions, and became a textbook at several colleges. In 1886, by special regulation, at least one copy was ordered and placed on board every U.S. Navy vessel...Today *Naval War* remains the definitive work in its field” (Morris, *The Rise of Theodore Roosevelt* p. 154).

A BRIGHT COPY, rare on the market and even more exceptional in this condition. Cole & Vail A3a; Howes R431.

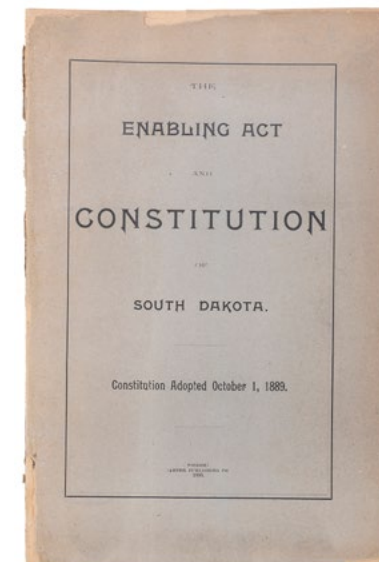
1,500/2,500

509. ROOSEVELT, Theodore (1858–1919). *The Rough Riders*. New York: Charles Scribner’s Sons, 1899.

8vo. Numerous plates. Original full olive-green cloth, front board and spine stamped in gilt (spine and board-edges sunned and somewhat worn, upper corners mildly bumped, some occasional soiling to binding, front hinge just starting).

FIRST EDITION of Roosevelt’s memoir of exploits in the Spanish-American war.

150/250



512

510. RUSSELL, Charles (1852–1916). *Good Medicine: The Illustrated Letters of...* Foreword by Will Rogers. Garden City: Doubleday, Doran & Company, 1930.

Small folio. Color frontispiece and numerous color vignettes after drawings by Russell. Original “coarse-weave” cloth stamped in red and gilt, color illustrated endpapers; original unclipped dust jacket (small stain and loss on front panel, corners and ends a bit chipped). Provenance: Mr. Forsman (see letter).

FIRST TRADE EDITION, IN A RARE BINDING with a TLS laid in from Frederic G. Renner, a Russell authority and bibliographer, dated 13 August 1973, describing this coarse-weave state and declaring that he has seen “far fewer copies” of this binding. Yost-Renner, p. 25.

[With:] another first trade edition in dust jacket but in the more common smooth buckram binding.

250/350

511. SETON, Ernest Thompson (1860–1946). *Boy Scouts of America A Handbook of Woodcraft, Scouting, and Life-craft*. New York: Published by the Boy Scouts of America by Doubleday, Page & Company, 1910.

8vo. Illustrated. Original full tan cloth, front board and spine stamped in dark brown (spine toned and worn, boards toned, worn, soiled, hinges cracking, text toned with occasional wear and soiling, front flyleaf partially detached, previous owner’s pencil signature on front pastedown).

FIRST EDITION OF THE FIRST MANUAL PRINTED FOR BOY SCOUTS IN THE UNITED STATES.

300/500

512. [SOUTH DAKOTA]. *The Enabling Act and Constitution of South Dakota*. Pierre: Carter Publishing, 1893.

8vo (231 x 154mm). (Title-page sprung, toning throughout). Original pale blue printed wrappers (upper cover detached, chipped at edges); folding cloth chemise; morocco-backed slipcase.

AN EARLY PRINTING OF THE SOUTH DAKOTA CONSTITUTION. Includes the text of the Enabling Act of 1889, which approved the division of Dakota into two states – North and South.

400/600

513. [TEXAS]. [DIXON, William ("Billy") (1850-1913)]. **The Life and Adventures of... of Adobe Walls, Texas Panhandle.** Compiled by Frederick S. Barde. Guthrie, OK: Co-Operative Publishing Co., 1914.

8vo. Numerous illustrations after photographs and paintings including frontispiece. Original gilt-lettered green cloth (spine slightly skewed, light rubbing at corners and ends). Provenance: W.E. Storker of Miami, Texas (early ownership signature).

FIRST EDITION. Dixon was an American scout, plainsman, and pioneer active in the Texas Panhandle. He became one of eight civilians ever to receive the U.S. Medal of Honor for his actions at the "Buffalo Wallow Fight" on 12 September 1874. Howes B135.

400/600

514. [TEXAS]. GILLET, James B. **Six Years with the Texas Rangers, 1875-1881.** Austin, TX: Von Boeckmann-Jones Co., [1921].

8vo. 8 plates from photographs. Original gilt-lettered green cloth (some edgewear, bumped corners, hinges starting).

FIRST EDITION, INSCRIBED BY GILLET on the front free endpaper. Considered "one of the finest personal memoirs of Texas Rangers service" (Jenkins). Adams, Six-Guns 829 ("scarce"); Graff 1553; Greene, 50 Best Books on Texas, pp. 72-73; Howes G177; Jenkins 76.

300/500

515. [TEXAS]. HUNTER, J. Marvin (1880-1957), compiler and editor. **The Trail Drivers of Texas: Interesting Sketches of Early Cowboys and Their Experiences on the Range and on the Trail During the Days that Tried Men's Souls...** [San Antonio: Jackson Printing Co., 1920].

8vo. 2 volumes, 8vo. Portrait frontispieces, numerous illustrations from photographs; errata slip tipped to front pastedown of Vol. 1. Original pictorial green cloth (hinges cracked, Vol. 2 recased with some repairs to joints, some spotting to covers, contents toned as usual). Provenance: R.P. Banks (ownership stamp in Vol. 1 on ffe).

FIRST EDITION of "the essential starting point for any study of Texas trail driving days..." (Jenkins) and "the most important single contribution to the history of cattle driving on the western trails" (Adams). Adams, Herd 1103; Adams, Six-Guns 1084; Graff 2020; Howes H816; Jenkins 99; Reese Six-Score 61.

200/300

516. [TEXAS -- BIBLIOGRAPHIES]. **A group of 3 works, including:**

WAGNER, Henry R. *The Spanish Southwest, 1542-1794.* Albuquerque: The Quivira Society, 1937. 2 parts in 2 volumes, royal 8vo. Portrait frontispiece in Vol. I, numerous facsimiles (most folding). Original cloth-backed boards gilt, uncut, unopened (spines gently sunned). LIMITED EDITION, number 6 of 400 copies. Volume VII of the Quivira Society Publications (separate title-pages). -- STREETER, Thomas Winthrop, Sr. *Bibliography of Texas, 1795-1845.* Cambridge: Harvard University Press, 1955. 3 parts in 5 volumes, royal 8vo. Illustrated from facsimiles. Original blue cloth; facsimile dust jackets. FIRST EDITION, LIMITED ISSUE, one of 600 copies. Review slip laid in to Volume I. -- DOBIE, J. Frank, introduction. *Historical and Biographical Record of the Cattle Industry and*

the Cattleman of Texas and Adjacent Territory. New York: Antiquarian Press, 1959. 2 volumes, 4to. Illustrated. Original calf-backed cloth gilt, top edges gilt; acetate jackets; original slipcase. LIMITED EDITION, one of 550 copies of which 500 copies were numbered. This copy is one of the 50 unnumbered.

Together, 3 works in 9 volumes, condition generally near fine. 300/500

517. [WESTERN AMERICAN FICTION]. GUTHRIE, Alfred B., Jr. (1901-1991). **The Big Sky.** New York: William Sloane Associates, [1947].

8vo. Original brown cloth; original unclipped trade dust jacket (chipped with losses at ends); original bookseller's printed dust jacket with hand limitation (spine panel toned, chipped with losses at ends).

FIRST EDITION, LIMITED ISSUE, number 6 of 500 copies for booksellers and reviewers. SIGNED BY GUTHRIE on the limitation.

200/300

518. [WESTERN AMERICAN FICTION]. RHODES, Eugene Manlove (1869-1934). **Say Now Shibboleth.** Chicago: The Bookfellows, 1921.

8vo. Original buckram-backed boards, printed paper spine and cover labels (spine gently sunned).

FIRST EDITION, LIMITED ISSUE, one of 400 copies. EXTENSIVELY ANNOTATED BY RHODES including a lengthy "Addenda" on the front free endpaper of omitted material and signed below, "E.M. Rhodes".

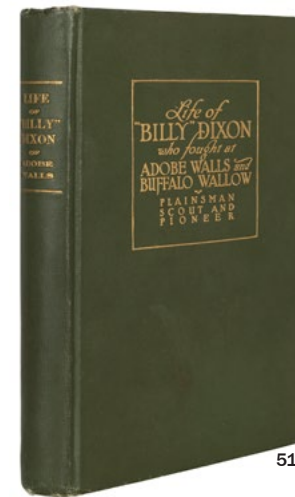
150/250

519. [WESTERN AMERICAN HISTORY]. REEDSTROM, Ernest Lisle (b. 1928). **An archive of hand annotated manuscripts, photos, negatives, correspondence, notes, receipts, and illustrations related to Western Americana and General George Custer, including:**

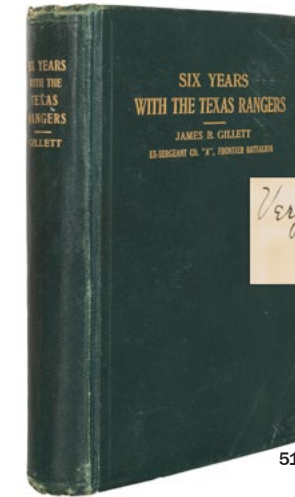
251pp. typed manuscript for "Historic Dress of the Old West" that was published in 1986 and is considered a "definitive work portraying western characters in costumes of their periods...included are accounts of scalplings, weapons and Indian customs; the Mountain man's life, equipment, clothing and remote jargon are studied...along with the stories of other famous miners from the Black Hills to the Klondike." -- 14pp. typed manuscript for a chapter titled "Chapter 5: Custer's March to Valhalla" with numerous holographic annotations; a 11pp. typed manuscript regarding Custer titled "Eyewitness of Liar?" -- typed manuscript with several pages of notes and illustrations titled "Last Man from the Little Big Horn". -- A folder of correspondence, notes and photographs regarding the Texas Rangers; and more including photos and correspondence regarding cavalry swords.

Reedstrom was a notable western historian and author whose 46 works were featured in 88 publications.

250/350

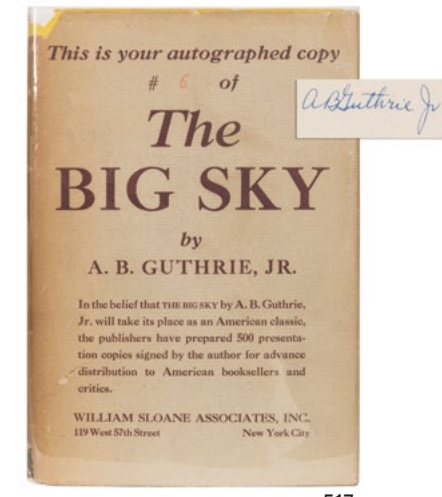


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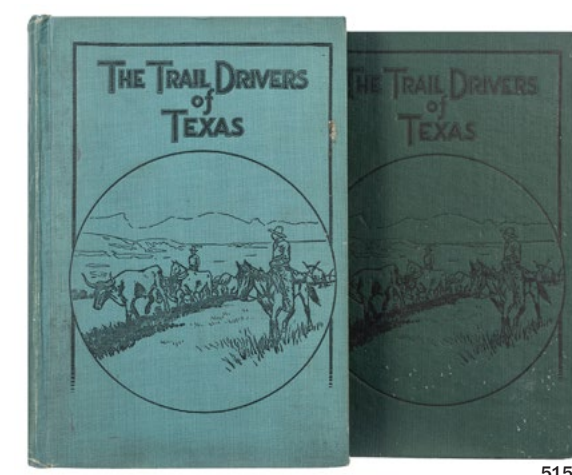


514

Very truly yours
J.B. Gillett



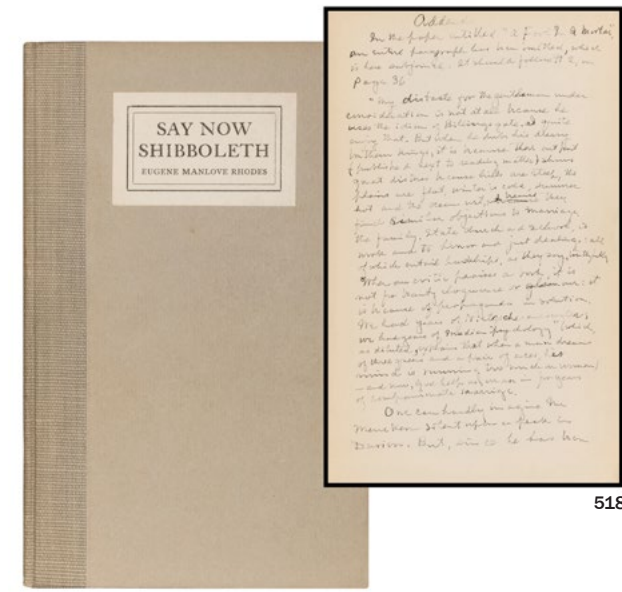
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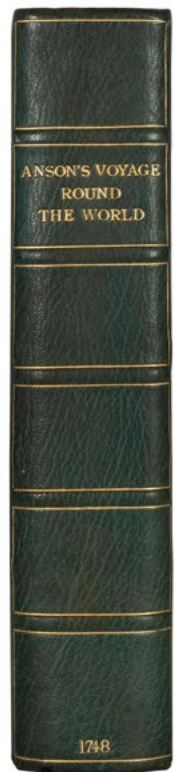
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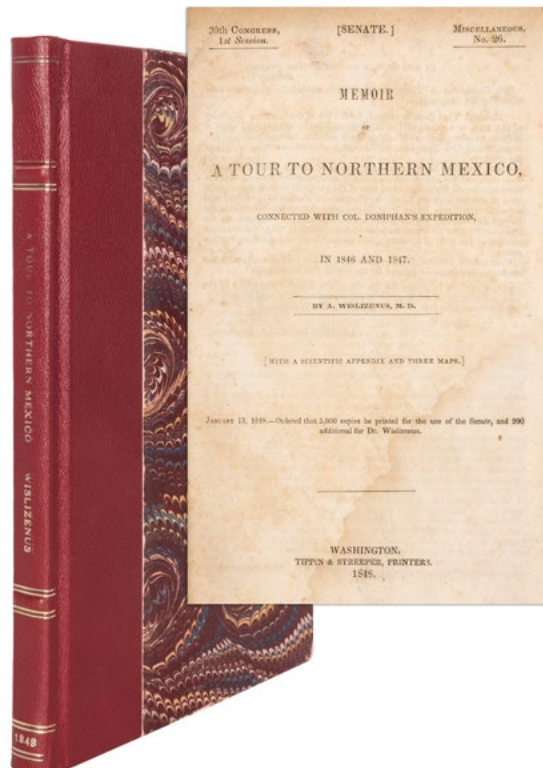
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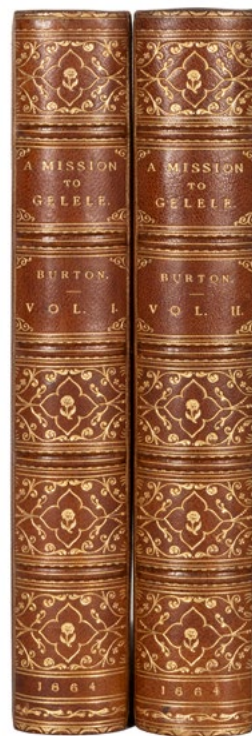
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521



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523

520. WISLIZENUS, Frederick Adolphus (1810-1889). **Memoir of a Tour to Northern Mexico, Connected with Col. Doniphan's Expedition, in 1846 and 1847.** Washington: Tippin & Streeper, 1848.

8vo. (Some offsetting to text, title-page browned and dampstained). 2 folding maps, one folding chart at end (spotting). Modern quarter sheep.

FIRST EDITION, Senate issue, 30th Congress, 1st Session, Miscellaneous No. 26. "Wislizenus started on a privately financed trip over the [Santa Fe Territory] in 1846, unaware that the war with Mexico had been declared. He joined the large caravan of Albert Speyer and went to Chihuahua" (Rittenhouse).

RARE WITH THE FOLDING MAPS which Wheat notes of the first map of being "of considerable value...a number of routes to New Mexico and across Texas are shown, and Doniphan's campaign is carefully followed from Independence, through New and Old Mexico...". Graff 4723; Howes W597; Rittenhouse 656; Wagner-Camp 159:1; Wheat, Transmississippi 573.

400/600

521. [TRAVEL & EXPLORATION]. ANSON, George (1697-1762). **A Voyage round the World, In the Years 1740... 1744.** Compiled by Richard Walter. London: John and Paul Knapton for the author, 1748.

4to (276 x 216 mm). 42 engraved folding plates and maps (marginal repairs to several, some offsetting from plates to text, few minor stains); 12 pp. list of subscribers and directions to binder leaf at end. Later half blue niger; spine in 6 compartments with raised bands, gilt-lettering in second, UNCUT (spine gently sunned). Provenance: Graham A. Wenman (book label).

FIRST EDITION, EARLY ISSUE with unnumbered plates and page 319 misnumbered as 219. The official account of one of the landmark 18th-century circumnavigations: "This compilation has long occupied a distinguished position as a masterpiece of descriptive travel. Anson's voyage appears to have been the most popular book of maritime adventure of the eighteenth century" (Hill).

RARE IN ORIGINAL UNCUT FORMAT. Borba de Moraes, p. 38; Cox I, p. 49; ESTC T89475; Hill 1817; Sabin 1625 101175.

4,000/6,000

522. [TRAVEL & EXPLORATION]. BURTON, Richard F. (1821-1890). **A Mission to Gelele, King of Dahome. With Notices of... the Human Sacrifices, the Present State of the Slave Trade, and the Negro's Place in Nature.** London: Tinsley Brothers, 1864.

2 volumes, 8vo. Half-titles, wood-engraved frontispieces (spotting to text), marbled sides, spine in 6 compartments with 5 raised bands, gilt-lettering in two compartments, completely gilt in remainder, top edge gilt, stamp-signed by Root & Son.

SECOND EDITION, with the corrected page number on p. 181. An account of Burton's last major expedition in West Africa in an attempt to establish trade relations with the Kingdom of Dahome and to protest the Kingdom's involvement in the slave trade and to investigate charges that King Gelele participated in ritual human sacrifice. Penzer, p. 73.

400/600

523. [TRAVEL & EXPLORATION]. DARWIN, Charles (1809-1882). **Journal of Researches into the Natural History and Geology of the Countries Visited During the Voyage of H.M.S. Beagle Round the World, Under the Command of Capt. Fitz Roy, R.N.** New York: Harper & Brothers, 1846.

2 volumes, 12mo in sixes (165 x 108 mm). (Very occasional spotting to text). Illustrated with several in-text vignettes. Half olive morocco gilt, spine in 5 compartments with raised bands, gilt-lettering in two, all edges gilt, marbled endpapers (minor rubbing to joints). Provenance: Frank L. Hadley (bookplate).

FIRST AMERICAN EDITION of Darwin's first published book and his own account of the Beagle's voyage which describes his observations that ultimately laid the foundation to the publication of his major scientific work *On the Origin of Species*. "The voyage of the Beagle has been by far the most important event in my life, and has determined my whole career...I have always felt that I owe to the voyage the first real training or education of my mind; I was led to attend closely to several branches of natural history, and thus my powers of observation were improved" (Life and Letters, 1:61). Darwin's Century 81 ("the rare first American edition"); Freeman 16; Sabin 18647.

600/900



524

524. [TRAVEL & EXPLORATION]. DE FER, Nicolas (1646–1720). **La Mer Mediterranée et les Costes des Estats qui la Borne.** Paris, 1709.

Engraved map with hand-coloring (sight, 356 x 743 mm). The map extends from Gibraltar to Cyprus and is filled with decorative cartouches, rhumb lines, sailing ships re-enacting naval battles, and a large 16-point compass rose. Framed and matted.

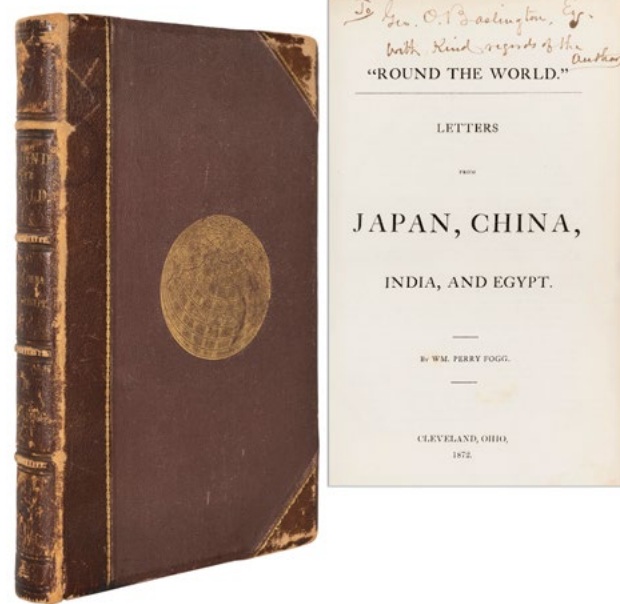
1,000/1,500

525. [TRAVEL & EXPLORATION]. FOGG, William Perry (1826–1909). **“Round the World.” Letters from Japan, China, India, and Egypt.** Cleveland, OH: N.p., 1872.

8vo. 28 unmounted albumen plates (18 photographs, 10 engravings). Original half brown morocco gilt, upper cover blocked with large centrally-placed gilt globe, spine in 5 compartments with raised bands, gilt-lettered in the second, third and fourth compartments, remainder with repeat decoration in blind (extremities scuffed or rubbed).

FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR on the title-page to George O. Baslington, business owner of the oil refinery Hanna, Baslington & Company that was later sold to John D. Rockefeller’s Standard Oil Company. Fogg was an American adventurer whose travels were publicized by the publishing of his letters in *The Cleveland Leader*. He was soon the inspiration for Jules Verne’s character Phileas Fogg in the 1873 novel *Around the World in 80 Days*. In 1870, Fogg traveled by train from Cleveland to San Francisco via Salt Lake City where he interviewed Brigham Young and reported Mormon activity. From there he boarded a Pacific Mail Steamer to Japan and would soon become one of the first Americans to travel through the interior of Japan. According to the preface, Fogg states that this volume was not intended for public sale but for personal friends and was published before his return resulting in minor errors that were corrected by the original owner with his corrections. OCLC 510794; Smith F45.

1,500/2,500



525



one of two

526

526. [TRAVEL & EXPLORATION -- NATURAL HISTORY]. GOULD, John (1804–1881) and RICHTER, Henry Constantine (1821–1902). **A pair of hand-colored lithographs from “The Birds of Australia”.** [London:] Hullmandel & Walton, [ca. 1850s–1860s].

Including: *Platycercus Ignitus* [Fiery Parakeet] and *Platycercus Pennantii* [Pennant’s Parakeet]. Visible area for both, approximately 468 x 348 mm. (some toning, mild occasional soiling). Matted, framed, and glazed (frame sizes: 750 x 600 mm).

300/500

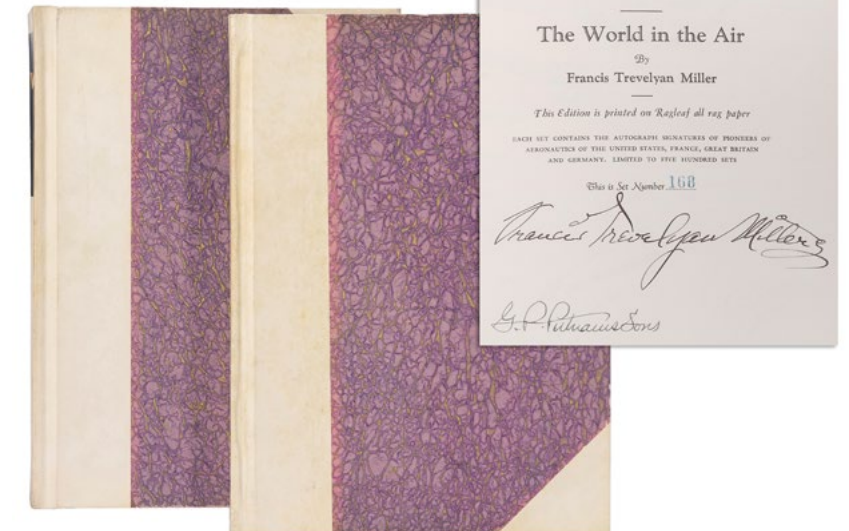
527. [TRAVEL & EXPLORATION]. KANE, Elisha Kent (1820–1857). **The U.S. Grinnell Expedition in Search of Sir John Franklin. A Personal Narrative.** New York: Harper & Brothers, 1954.

8vo. 3 maps (one folding), 12 plates (some tinted) including frontispiece, numerous in-text illustrations. Original brown cloth with central device gilt with blind lozenge on upper cover, gilt-lettered spine (light wear at extreme ends, some worming to front joint, ghosting or browning to endsheets). Provenance: Margaret D. Huntington (ownership signature dated 1884); John L. Davies (ownership signature). Early edition, first published in 1853 but a warehouse fire broke out destroying most of the copies. It was then reissued in 1854 with a new title-page.

[Laid in with:] A CLIPPED SIGNATURE (“JOHN FRANKLIN”), mounted on old stock. Arctic Bibliography 8381; Hill 903; Sabin 36998.

[With:] KANE. *Arctic Explorations: The Second Grinnell Expedition in Search of Sir John Franklin*. Philadelphia: Childs & Peterson, 1856. 2 volumes, 8vo. Engraved additional title-page, 2 folding maps, numerous plates including frontispieces and in-text illustrations. Contemporary half brown morocco (light edgewear). FIRST EDITION.

200/300



528

528. [TRAVEL & EXPLORATION]. MILLER, Francis Trevelyan (1877–1959). **The World in the Air: The Story of Flying in Pictures.** New York and London: G.P. Putnam’s Sons, 1930.

2 volumes, 4to. Photogravure frontispieces, additional engraved title-pages, numerous sepia tone illustrations. Original half parchment vellum, black leather lettering-pieces gilt (spines skewed, hinges cracked at preliminaries, edges rubbed at foot of covers).

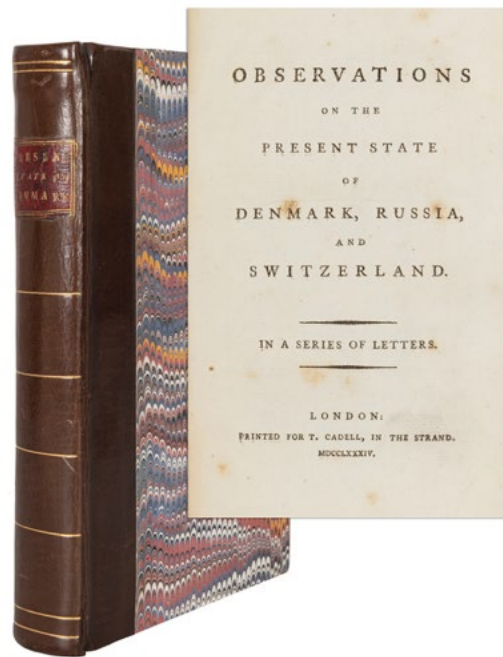
LIMITED EDITION, number 168 of 500 copies of the “Pioneers Edition”. SIGNED BY 7 IMPORTANT FIGURES IN AVIATION including: Glenn L. Curtiss (first officially witnessed flight in North American); Dr. Hugo Eckener (first airship flight around the world on the Graf Zeppelin); Louis Bleriot (first airplane flight across the English Channel); Dr. Claude Dornier (builder of multi-engined aircraft); Henri Farman (first cross-country flight in Europe); Major G.H. Scott (first Trans-Atlantic flight in an airship); and Lieut. Arthur Whitten Brown (navigator of the first non-stop transatlantic flight). This was the “first historic collection of official prints and photographs from government archives and private collections recording five thousand years of man’s struggles to conquer the air”.

1,000/2,000

A STUDY IN SHERLOCK

The Curious Collection of Robert Hess

Part I



529

529. [TRAVEL & EXPLORATION]. **Observations on the Present State of Denmark, Russia and Switzerland. In a Series of Letters.** London: T. Cadell, 1784.

8vo (210 x 120 mm). (Occasional spotting to text). Modern brown calf-backed marbled boards, eighteenth-century burgundy gilt morocco lettering-piece gilt, spine ruled in gilt by Vernon Wiering.

FIRST EDITION. An epistolary account of a journey spanning between May 1777 and October 1782, wherein the anonymous author observes and relates economic and other aspects of the places visited.

100/200



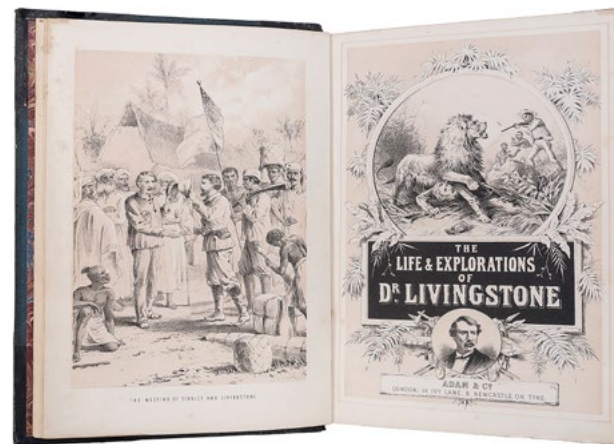
530

530. [TRAVEL & EXPLORATION]. RAYNAL, Guillaume Thomas (1713-1796). **Histoire Philosophique et Politique des Establissements et de Commerce des Europeens dans les deux Indes.** Geneva: Jean-Leonard Pellet, 1781.

10 volumes, 8vo. (Browning and spotting throughout). Half-titles, engraved frontispieces (some offsetting from plates to title-pages). Early half calf, marbled sides, spines gilt. Provenance: P.P. Mayer (early ownership signature on half-titles).

SECOND EDITION, without the atlas as usual as it was sold separately. First published in 1771, this new edition "offers some interesting articles, which had been given to the author on the English and Dutch colonies and on China, during a trip that he had previously taken to Holland and to England. These documents on the Spanish possessions had also been communicated to him." (Joseph-Marie Quérard).

150/250



531

531. [TRAVEL & EXPLORATION]. ROBERTS, John S., compiler. **The Life and Explorations of David Livingstone.** London: Adam & Co., n.d. [ca. 1874?].

2 volumes, 4to. Lithographed frontispieces, lithographed title in Volume I, numerous tinted lithographs, color folding map. Contemporary half black calf, 6 compartments with 5 raised bands, morocco lettering-pieces gilt in 2 compartments, marbled endpapers, stamp-signed by Sotheran (front joints a bit tender with some minor separation near ends, light rubbing to extremes).

A lovely, illustrated biography of Dr. Livingstone and his travels including his meeting of Henry Stanley in 1871.

100/200

END OF SALE



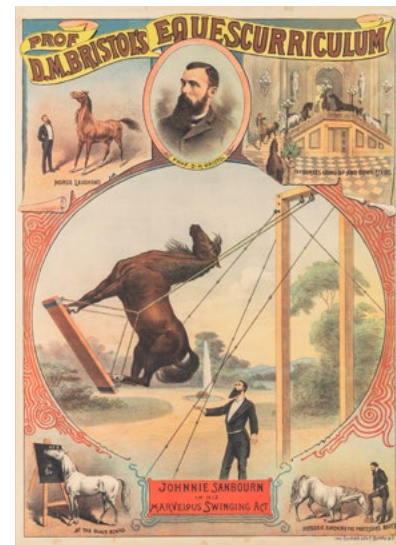
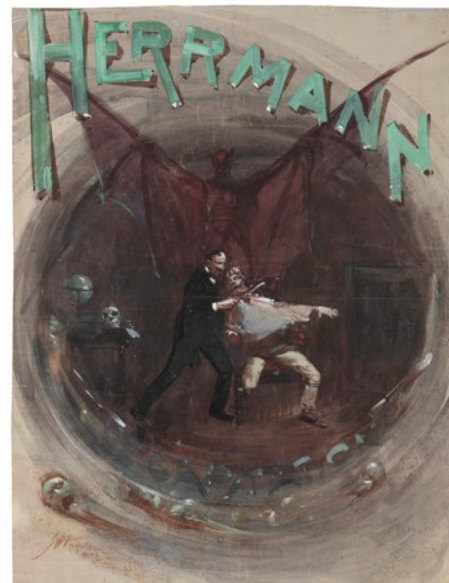
Cabinet card photo inscribed by Doyle
est. \$2,000-3,000

AT AUCTION: APRIL 20, 2023 • 10AM CT

Potter & Potter is pleased to announce the first sale from Robert Hess's collection of Sherlock Holmes and Arthur Conan Doyle. High spots in every category include original illustration art, first editions, signed photos, archives of letters from the author and actors that portrayed Holmes, choice movie posters, a Richard Lancelyn Green collection, numerous rare ephemeral items from *The Lost World*, a selection of items from the Jeremy Brett estate, and an original Baker Street sign.



THE RICKY JAY COLLECTION



CLOCKWISE FROM UPPER LEFT: Lot 81: *Is Conan Doyle Right?* est. \$6,000-12,000 | Lot 67: *The Effigies of Mr. Matthew Buchinger* est. \$6,000-8,000
 Lot 185: *Herrmann. Decapitation. [Poster Maquette].* est. \$20,000-40,000 | Lot 102: *Blossom & Decay.* est. \$500-1,000 | Lot 52: *Professor D.M. Bristol's Equescriculum.* est. \$1,000-2,000 | Lot 42: *Blind Tom, the Musical Prodigy.* est. \$1,000-2,000

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AT THE SALE

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Bidding Increments - Expected bid increments are as follows:

Min Value	Max Value	Increment
\$0.00	\$29.00	\$5.00
\$30.00	\$99.00	\$10.00
\$100.00	\$499.00	\$25.00
\$500.00	\$999.00	\$50.00
\$1000.00	\$1,999.00	\$100.00
\$2,000.00	\$4,999.00	\$200.00
\$5,000.00	\$9,999.00	\$500.00
\$10,000.00	\$19,999.00	\$1,000.00
\$20,000.00	\$49,999.00	\$2,000.00
\$50,000.00	and above	10% of current bid

Note: the auctioneer may modify the increments at any time.

Reserves - Although the majority of the lots in the sale are offered without reserve, some lots in the sale may be subject to a reserve which is the confidential minimum price below which such lot will not be sold. The reserve will not exceed the low estimate of the lot. Reserves are agreed upon with consignors or, in the absence thereof, the absolute discretion of Potter and Potter Auctions, Inc. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders. With respect to lots that are offered without reserve, unless there are already competing bids, the auctioneer, in his or her discretion, will generally open the bidding at half of the low estimate for the lot. In the absence of a bid at that level, the auctioneer may proceed backwards at his or her discretion until a bid is recognized, and then continue up from that amount.

Auctioneer's Discretion - The auctioneer has the right at his or her absolute and sole discretion to refuse any bid, to advance the bidding in such a manner as he or she may decide, to withdraw any lot, and in the case of error or dispute, and whether during or after the sale, to determine the successful bidder, to continue the bidding, to cancel the sale or to reoffer and resell the item in dispute. If any dispute arises after the sale, our sale record is conclusive.

Successful Bid - The highest bidder acknowledged by the auctioneer will be the purchaser. In the case of a tie bid, the winning bidder will be determined by the auctioneer at his or her sole discretion. In the event of a dispute between bidders, the auctioneer has final discretion to determine the successful bidder or to reoffer the lot in dispute. If any dispute arises after the sale, the Potter and Potter Auctions, Inc. sale record shall be conclusive. Title passes upon the fall of the auctioneer's hammer to the highest acknowledged bidder subject to the Conditions of Sale set forth herein, and the bidder assumes full risk and responsibility.

AFTER THE SALE

Buyer's Premium - In addition to the hammer price, the buyer agrees to pay Potter and Potter Auctions, Inc. a buyer's premium of 20%, and the applicable sales tax added to the final total.

Payment - The buyer must pay the entire amount due (including the hammer price, buyer's premium, all applicable taxes and other charges) no later than 5 p.m. on the seventh (7) business day following the sale. Payment in U.S. dollars may be made with cash; bank check or cashier's check drawn on a U.S. bank; money order; or wire transfer unless other arrangements are made with Potter and Potter Auctions, Inc. Potter Auctions, Inc. reserves the right to hold merchandise purchased by personal check until the check has cleared the bank. The purchaser agrees to pay Potter and Potter Auctions, Inc. a handling charge of \$50 for any check dishonored by the drawee. In the event buyer desires to pay by using a credit card, a convenience fee equaling 2.5% of the entire amount due shall be added to the buyer's invoice.

Shipping Terms - By Potter & Potter. Choice of packing and shipping method is strictly at the discretion of Potter and Potter Auctions. P&P generally provides in house shipping via FedEx or USPS to winning bidders. Please allow 3-4 weeks for delivery.

Customer's obligation to inspect and report claims. Potter and Potter professionally and safely packs and ships thousands of items every year, and insurance is provided for successful purchasers. In the unlikely event that damage or loss occurs, these are subject to our insurance carrier's rules and limitations. Customers are required to report, in writing, any damage or loss within 72 hours of receipt of merchandise. The carrier's delivery record shall be conclusive as to this matter.

Correcting Shipping Address and report of non-receipt: Prior to shipping winning lots, customers must provide Potter and Potter with a current and accurate shipping address. Once an order has been shipped, any address changes or updates are subject to a \$25.00 return to Sender fee, in addition to shipping charges.

In the event an item is lost during transit, it is customer's obligation to report non-receipt within 7 days of the date on which the item(s) were shipped.

Third-party shipping. Certain large, high-value, and fragile items will require the services of a professional packing and transportation company, or pick-up directly from our gallery. We suggest that you contact our Shipping Department before the sale for advice on the shipping and handling requirements that apply to the lots of interest to you.

If third-party shipping is chosen by the buyer or required by Potter & Potter, the buyer will arrange for removal of the merchandise from P&P within 15 days following the sale and must communicate and coordinate removal arrangements with P&P during regular business hours (Monday – Friday, 9am – 5pm).

Arrangements for third-party transportation are the responsibility of the buyer. We will not be responsible for the acts or omissions of carriers and packers whether recommended or not by us. Property will not be released to the shipper without the buyer's written consent and until payment has been made in full. Unless otherwise agreed, all purchases should be removed by the 15th day following the sale.

Risk of loss or damage in shipment. Any risk of loss or damage to the shipment through a third party carrier, once the item is removed from Potter and Potter, is at the risk of the buyer, and Potter & Potter is not liable for loss or damage of these items.

Ship to address. The winning bidder is responsible for providing Potter & Potter with an accurate address for the order destination as well as specific instructions for delivery.

Shipping costs. Shipping costs include charges for labor, materials, insurance, as well as actual shipper's fees. Buyer agrees to reimburse Potter & Potter the difference if actual shipper's fees exceed the invoice amount.

Storage fees. Potter & Potter will charge a storage fee of \$50 per week for any orders awaiting payment and/or removal for more than 15 days following the auction date. This cost shall constitute a lien against such property, which may be removed to a public warehouse at the risk, account, and expense of the purchaser.

International shipping. Potter and Potter ships internationally. All shipments will include an itemized invoice with the actual and correct purchase totals including the buyer's premium and shipping cost. International buyers are responsible for knowing their country's laws on importing items as well as paying all customs and duties fees on purchased items.

Non-Payment – If we do not receive payment in full, in good cleared funds, within seven (7) business days following the sale, we are entitled in our absolute discretion to exercise one or more of the following measures, in addition to any additional actions available to us by law: (1) to impose a late charge of one and a half percent (1.5%) per thirty (30) days of the total purchase price, prorated to commence on the date of the sale; (2) to hold the defaulting buyer liable for the total amount due and to begin legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law; (3) to rescind the sale; (4) to resell the property publicly or privately with such terms as we find appropriate; (5) to resell the property at public auction without reserve, and with the purchaser liable for any deficiency, cost, including handling charges, the expenses of both sales, our commission on both sales at our regular rate, all other charges due hereunder and incidental damages. In addition, a defaulting purchaser will be deemed to have granted us a security interest in, and we may retain as collateral security for such purchaser's obligations to us, any property in our possession owned by such purchaser. At our option, payment will not be deemed to have been made in full until we have collected funds represented by checks, or in the case of bank or cashier's checks, we have confirmed their authenticity; (6) to offset against any amount owed; (7) to not allow any bids at any upcoming auction by or on behalf of the buyer; (8) to take other action as we find necessary or appropriate.

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Potter & Potter Auctions, Inc.
(Illinois Lic. # 444.000388)
5001 W. Belmont Ave.
Chicago, IL 60641

Phone: (773) 472-1442
Fax: (773) 260-1462
www.potterauctions.com
info@potterauctions.com

Gabe Fajuri, Managing Auctioneer
Lic. #441.002150

Text: Christopher Brink and Chad Reingold
Layout: Stina Henslee
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Note: Many supplemental and detailed images of auction lots ~ not shown in the pages of this catalog ~ are available online at Liveauctioneers.com, or directly from Potter & Potter.

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Lot 444

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