
Bonhams

ON THE
ORIGIN
OF

SPECIES

Fine Books
and Manuscripts

New York | June 13, 2019

its imperfections

Appleton with reprint
of the Origin

and to us, I wish

myself to endeavor

in Munnery

stereotype
copy on the descent of Man;

Fine Books and Manuscripts

New York | Thursday June 13, 2019, at 1pm

BONHAMS

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New York, New York 10022
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PREVIEW

Sunday, June 9th,
12 to 5pm
Monday, June 10th,
10am to 5pm
Tuesday, June 11th,
10am to 5pm
Wednesday, June 12th,
10am to 5pm
Thursday, June 13th,
10am to 12pm

SALE NUMBER: 25261

CATALOG: \$35

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Please see pages 152 to 155 for bidder information including Conditions of Sale, after-sale collection and shipment. All items listed on page 155, and/or marked W next to the lot number will be transferred to off-site storage along with all other items purchased, if not removed by Monday, June 17th.

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ILLUSTRATIONS

Front cover: Lot 1
Inside front cover: Lot 5
Inside back cover: Lot 270
Back cover: Lot 13
Session page 2: Lot 1
Session page 10: Lot 156
Session page 60: Lot 220
Session page 129: Lot 276

REGISTRATION IMPORTANT NOTICE

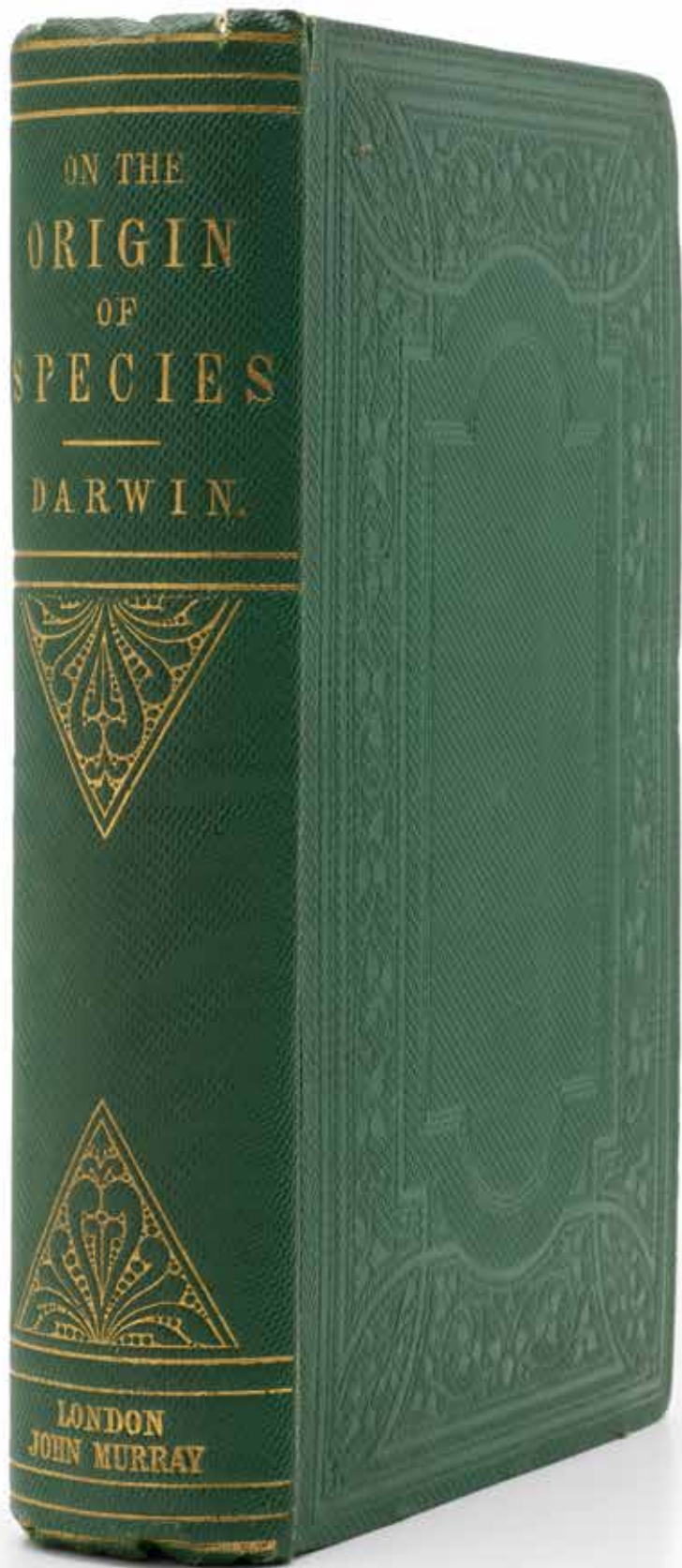
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To bid live online and / or leave internet bids please go to www.bonhams.com/auctions/25261 and click on the Register to bid link at the top left of the page.

Bonhams

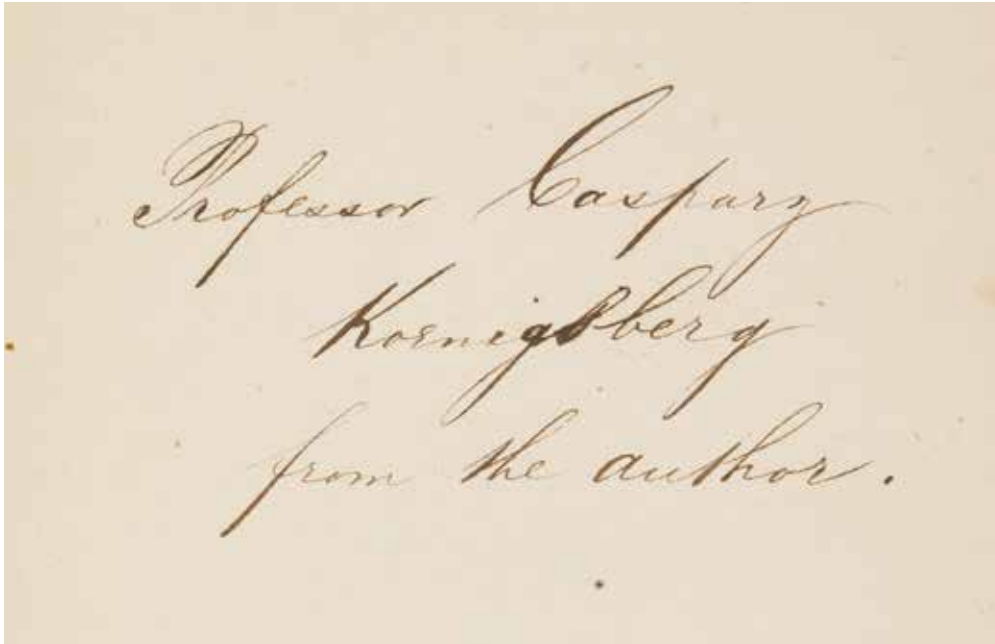
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Charles Darwin, *On The Origin of Species*

Lot 1 - 5



“A turning point, not only in the history of science,
but in the history of ideas in general”

(DSB).

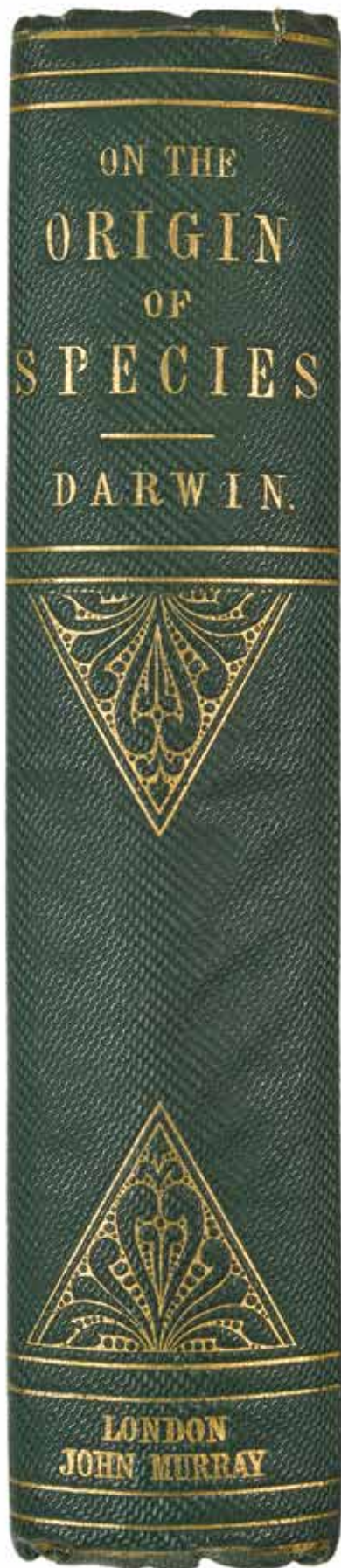
1

DARWIN, CHARLES. 1809-1882.

On the Origin of Species by Means of Natural Selection. London: John Murray, 1859.

8vo (198 x 125 mm). Half-title verso with quotations from W. Whewell and Bacon only, folding lithographic diagram by William West after Darwin, uncut and partially unopened. 32-page publisher's catalogue at rear dated June 1859. Publisher's blind-stamped green cloth, spine gilt, brown coated endpapers, uncut, by Edmonds and Remnants with their ticket on the lower pastedown; modern cloth folding case. Tiny split to head of spine.

Provenance: Johann Xaver Robert Caspary (1818-1887; presentation inscription); Edward Bradford Titchener (1867-1927) English-born psychologist, professor at Cornell University, and instrumental in the establishment of experimental psychology in the United States; by descent to the current owner.



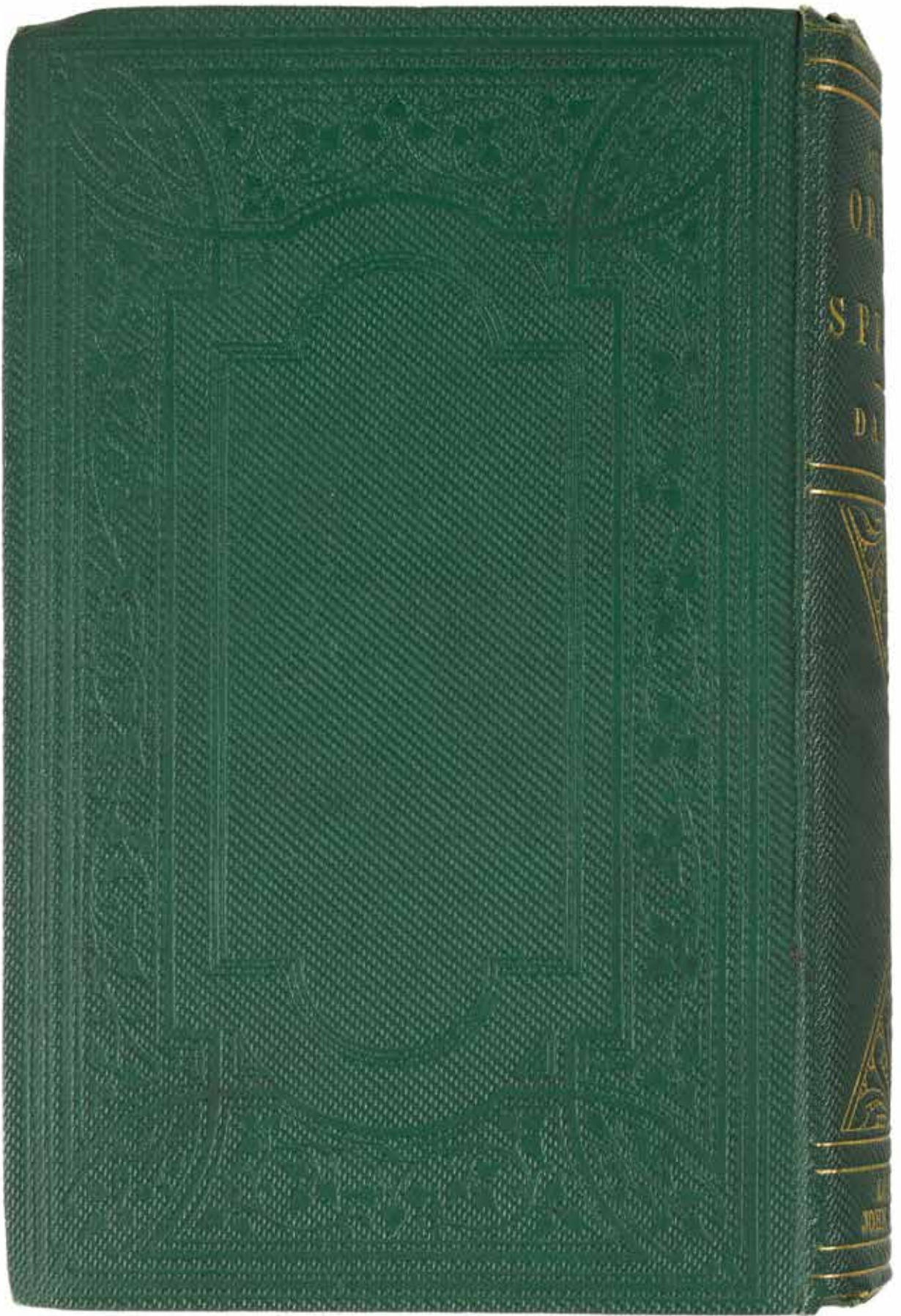
“Every modern discussion of man’s future, the population explosion, the struggle for existence, the purpose of man and the universe, and man’s place in nature rests on Darwin”

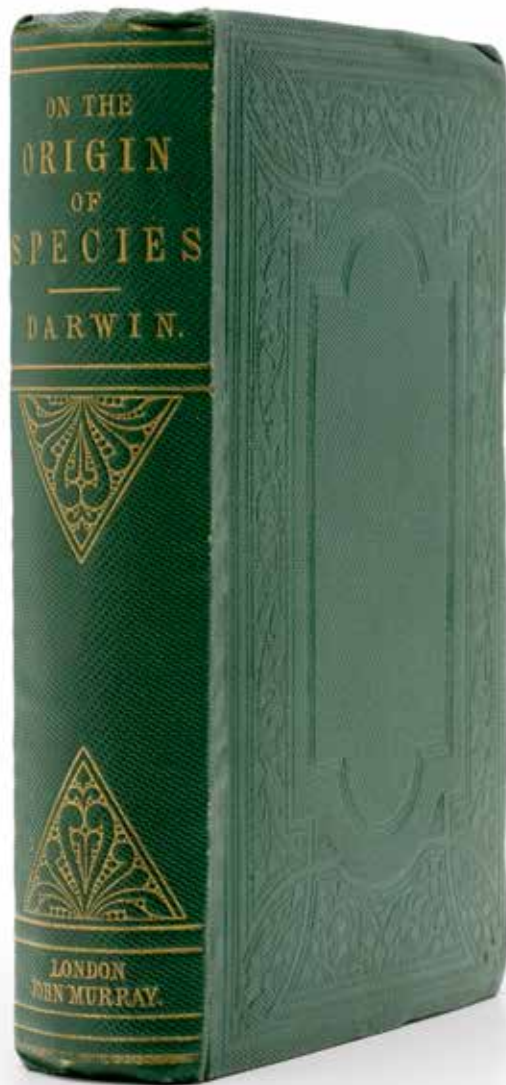
FIRST EDITION, AN EARLY PRESENTATION COPY, OF “THE MOST IMPORTANT SINGLE WORK IN SCIENCE” (DIBNER), AND ONE OF THE FINEST PRESENTATION COPIES EXTANT, uncut and partially unopened. Inscribed by a publisher’s clerk, “Professor Caspary / Koenigsberg / from the author.” Darwin drafted a list of recipients of the *Origin* between August and October 1859. Caspary’s name appears in the 23rd place of that list. The list was heavily edited and probably far fewer of the copies were sent. Freeman notes that “twenty-three author’s presentation copies are recorded, but there were probably more.” “There are no known author’s presentation copies of the first edition inscribed in Darwin’s hand” (Norman).

Professor Robert Caspary was a German botanist and the director of the botanic garden in Koenigsberg, 1858, as well as a frequent Darwin correspondent. Joseph Dalton Hooker arranged Caspary’s important visit in May 1866 to see Darwin at Downs, where he interviewed Darwin on evolution, a version of which was published in the *Botanische Zeitung* in 1882. Although Darwin’s health was questionable, he urged Hooker in early 1866 to encourage Caspary’s visit, intrigued with Caspary’s recent work on graft hybrids and water lilies. Caspary and his work are discussed in Darwin’s 1868 *The Variation of Animals and Plants Under Domestication* as well as in his 1877 *The Different Forms of Flowers on Plants of the Same Species*. Presentation copies of the *Origin of Species* are rare, and copies in this fine condition extremely so. Stored safely away in a private collection for nearly 100 years, this partially unopened copy exhibits none of the wear usually associated with the book. Hardly opened, the hinges are tight, and the original green cloth unfaded. A remarkable copy of the most important book in the history of science, and in the history of ideas.

“The publication of the *Origin of Species* ushered in a new era in our thinking about the nature of man. The intellectual revolution it caused and the impact it had on man’s concept of himself and the world were greater than those caused by the works of Copernicus, Newton, and the great physicists of more recent times ... Every modern discussion of man’s future, the population explosion, the struggle for existence, the purpose of man and the universe, and man’s place in nature rests on Darwin” (Ernst Mayr, *Introduction to the Harvard University Facsimile Edition*, Cambridge, 1964). Dibner *Heralds* 199; Freeman 373 (binding variant b, advertisements variant 2, no priority); Garrison-Morton 220; Grolier *Science* 23b; Norman 593; PMM 344b; *The Correspondence of Charles Darwin* vol.7 and 8 appendix VII and VIII.

\$200,000 - 300,000





2

DARWIN, CHARLES. 1809-1882.

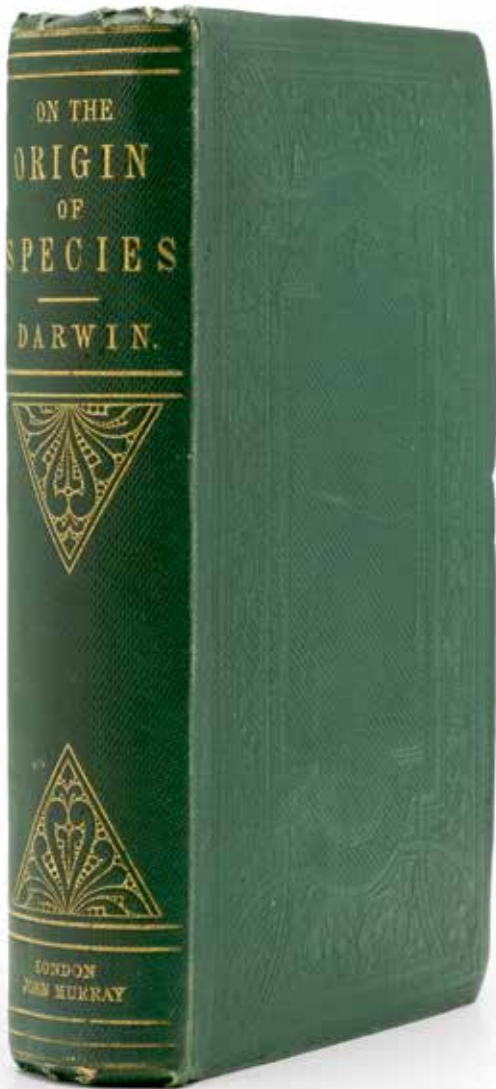
On the Origin of Species by Means of Natural Selection. London: John Murray, 1860.

8vo (197 x 123 mm). Half-title, folding lithographic diagram by William West after Darwin, uncut and partially unopened. 32-page publisher's catalogue at rear dated January 1860. Publisher's blind-stamped green cloth, spine gilt, brown coated endpapers, uncut and partially unopened, by Edmonds and Remnants with their ticket on the lower pastedown. Minor rubbing to upper joint, and very light spotting to fore-edge.

Provenance: W.A. Wright, Trinity College, Cambridge (1831-1914) English writer, editor and librarian of Trinity (contemporary inscription on half-title); Edward Bradford Titchener (1867-1927) English-born psychologist, professor at Cornell University, and instrumental in the establishment of experimental psychology in the United States; by descent to the current owner.

SECOND EDITION, SECOND ISSUE. A particularly fine, fresh copy. Freeman 376 (variant b).

\$8,000 - 12,000



3

3

DARWIN, CHARLES. 1809-1882.

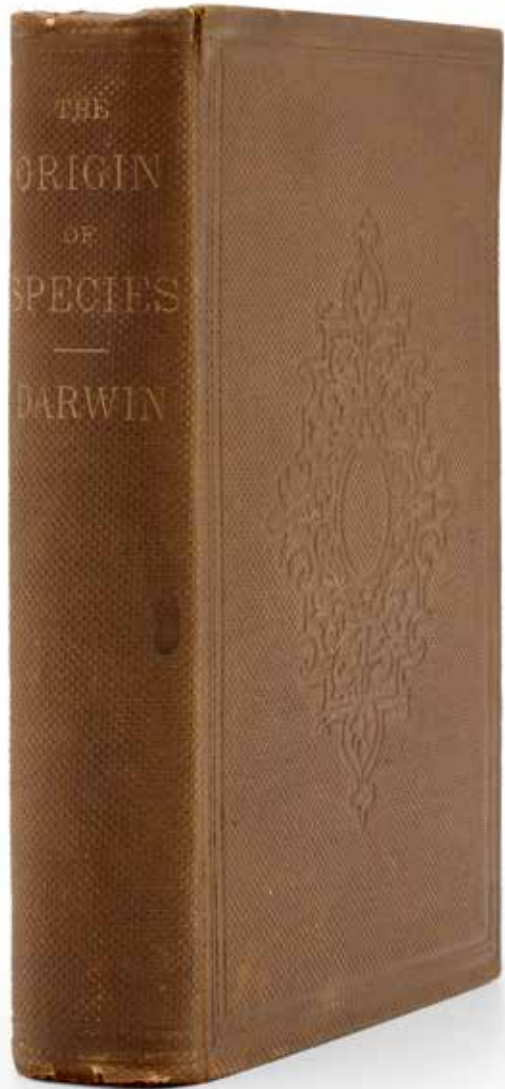
On the Origin of Species by Means of Natural Selection. London: John Murray, 1860.

8vo (197 x 123 mm). Half-title, folding lithographic diagram by William West after Darwin, uncut and partially unopened. 32-page publisher's catalogue at rear dated January 1860. Publisher's blind-stamped green cloth, spine gilt, brown coated endpapers, uncut, by Edmonds and Remnants with their ticket on the lower pastedown. Minor rubbing to joints and corners.

Provenance: Dr. Becker (contemporary inscription dated "February 24, 1860"); Edward Bradford Titchener (1867-1927) English-born psychologist, professor at Cornell University, and instrumental in the establishment of experimental psychology in the United States; by descent to the current owner.

SECOND EDITION, SECOND ISSUE, IN FINE CONDITION. A beautiful copy with an early dated gift inscription. Freeman 376 (variant c).

\$4,000 - 6,000



4

4^a

DARWIN, CHARLES. 1809-1882.

On the Origin of Species by Means of Natural Selection. New York: D. Appleton & Company, 1860.

8vo 196 x 123 mm. Folding lithographed diagram. Publisher's blind-stamped brown cloth, gilt title on spine, brown coated endpapers. Custom half morocco folding case. Slightly rubbed, contemporary newspaper review tipped in at back, slight warping of pages. Slight darkening to spine, light rubbing to spine ends.

Provenance: John Peter Lesley (1910-1903), prominent 19th century geologist (bookplate to front paste-down and ownership inscription dated 1860 on free front endpaper); Property of Nicole and William M. Keck II.

FIRST AMERICAN EDITION, with two quotations on verso of half-title. Noting the *Origin of Species'* dramatic impact in Britain in November of 1859, American scientist Asa Gray was eager to bring Darwin's book to the American public as soon as possible and began to arrange its publication in Boston in 1860. However, the New York firm of Appleton had beat him to it by mid-January, printing the first American appearance. Freeman 377.

\$2,000 - 3,000

NW-26

Beckenham 11. ^{Dodge} ~~Beckenham~~
Kent. S. E.

Dear Sir or 5th

The last, 5th edit. of *Origin*
was printed off some months
ago & it is impossible
to supply stereotypes. —

I hope that you will inform
Mr Appleton of what I have
said of the immense size
&c of this last & 5th edit.
As 2000 copies of the
5th edit were printed, there will
not be a new one for

a considerable time. I am
not at all surprised at
the idea having been
made of a 13th edit. &
with all its imperfections
of Mr Appleton will reprint
of the 5th edit. I will
plead myself to endeavor
to procure Mr Murray
to supply stereotypes
of my new Book on the Descent of Man;
Plates; but as I have

5

DARWIN, CHARLES. 1809-1882.

Autograph Letter Signed ("Ch. Darwin") arranging for a new American edition of *Origin of Species* to Charles Layton, Appleton's London agent, 3 pp, 8vo (bifolium), on Down letterhead ("Bromley" crossed out), Beckenham, November 26, [1869], housed in a printed gray Autograph folder.

Provenance: the Dodge Family collection.

DARWIN ARRANGES PUBLICATION OF THE LONG AWAITED SECOND AMERICAN EDITION THROUGH APPLETON. Writing to Charles Layton, Appleton's agent in London, Darwin citing the impossibility of stereotype plates for a new edition of *Origin*, but offering to try to arrange stereotypes through Murray for his new book *Descent of Man*: "If Mr. Appleton will reprint the 5th edition of the *Origin*, I will ... persuade Mr. Murray to supply stereotype plates of my new book on the *Descent of Man*...." The 5th London edition of *Origin of Species* is the first to include the words "survival of the fittest."

Darwin had been pushing for a new American edition of *Origin* with corrections for many years, and on November 24th had written to Layton, "I have long earnestly wished for a new edition of the *Origin* in the United States ... I had resolved soon to write to Professor Asa Gray to ask him to find some publisher who would print the new edition of the *Origin*...." In a postscript he adds, "You will understand that I cannot agree with Mr Appleton about my new book, unless he is willing to print a new Edit of *Origin*" (Darwin Correspondence Project, "Letter no. 7007," accessed on 3 May 2019, <http://www.darwinproject.ac.uk/DCP-LETT-7007>). Since the American edition of 1860, Appleton had reprinted but not prepared any new edition for the U.S. market. As it happened, Appleton and Darwin agreed to a new edition for *Origin*, made from stereotyped plates created by Appleton from the 5th London edition sheets (as suggested by Darwin in this letter), additionally incorporating a list of further changes supplied by Darwin.

\$20,000 - 30,000

before heard of such a scheme,
I have no idea whether
he will comply. - In
any case I will refer
myself, as to other
conditions & as the terms
suggested in your letter,
to send over the sheets
in printed & stereotype
casts of the woodcuts.

But please remember my
new book with me so to
keep for my notes.
Dear Sir
Yours faithfully
Ch. Darwin



The Property of Nicole and William M. Keck II

Lots 6 - 179 Sold without reserve to benefit charitable institutions



(William M. and Nicole Keck)

William M. Keck II was the grandson of the legendary oil wildcatter, William Myron Keck, the family patriarch who created one of the country's largest philanthropic institutions: the W.M. Keck Foundation. Known as "W.M." to the family, Bill's grandfather and sole namesake founded The Superior Oil Company in Coalinga, CA in 1921, which – following decades of growth – was sold to Mobil Oil in 1984. At the time of the sale, Superior Oil Company was the largest independent oil producer in the country.

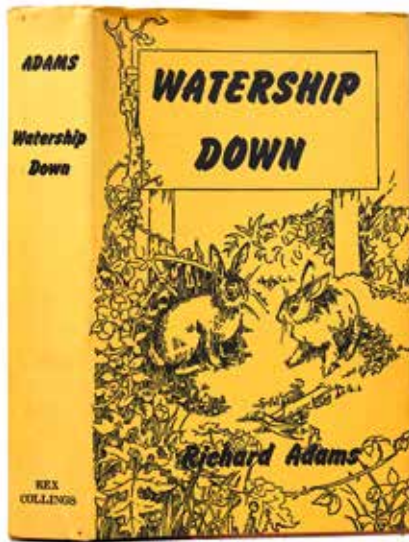
Bill's grandfather originally established seven separate foundations to further education and research in the fields of science, engineering, and social welfare. Among the numerous grants distributed over the years, the W.M. Keck Foundation may be best known for the construction of the W.M. Keck Observatory on Mauna Kea in Hawaii, and for its original funding of the programming for Sesame Street.

While the Keck name is attached to medical buildings and research centers, William M. Keck II preferred a more modest approach, avoiding the "naming" limelight in philanthropic endeavors. Nonetheless he served for many years on the board of the W.M. Keck Foundation and led the W.M. Keck, Jr. Foundation, also established by his grandfather. Bill's

focus, however, steadfastly remained on the mission of the foundations.

Following Bill's passing in 2014, Bonhams was honored to offer much of the Keck Collection, assembled over decades, at auction. Bill's widow Nicole Keck has decided the time has now come for new stewardship of the remaining collection so that she can continue the philanthropic works so important to the couple. The Keck Collection is being sold to benefit a wide range of charitable organizations around the world, from Los Angeles to Nepal, including Maryknoll Father and Brothers, bringing health clinics, schools and clean water to areas in Nepal; Harvey Mudd College tuition aid, thus adding to the existing William M. Keck II Scholarship Funds; The Julliard School of Music for tuition scholarship funds; and the UCLA Medical Center & Jules Stein Eye Institute to benefit ongoing research, to name a few. Each lot will be sold without reserve and all proceeds will be donated to charity.

After decades of association with the Collection of Nicole and William M. Keck II, Bonhams is honored to be a part of this latest chapter. Each new owner can enjoy these wonderful treasures knowing that the funds they generate will go to making the world a better place.



6

6^a

ADAMS, RICHARD. 1920-2016.

Watership Down. London: Rex Collings, 1972.

8vo. Folding map at back. Publisher's tan cloth gilt, pictorial dustjacket printed in black on ochre-colored paper. Custom quarter green morocco and cloth box. Corners slightly bumped, minor soiling to jacket, approximately 3 mm tear from top edge of front panel.

FIRST EDITION, in exceptional condition. Adams's first book, *Watership Down* became a runaway hit, and won the Carnegie Medal and Guardian Award for children's literature.

\$600 - 800



7

7^a

ADAMS, RICHARD. 1920-2016.

Watership Down. London: Penguin Books, 1976.

8vo. Illustrations by John Lawrence, folding map at back. Original green morocco by Sangorski & Sutcliffe, upper cover gilt-blocked with a design of two rabbits, gilt-decorated dentelles, marbled endpapers, edges gilt. Marbled slipcase.

LIMITED EDITION, number 244 of 250, specially bound for this edition, signed by the author on verso of limitation page, and by the illustrator on the frontispiece.

\$1,000 - 1,500



8

8^a

AESOP. C.620-560 B.C.

DETMOLD, EDWARD. 1883-1957. Illustrator. *The Fables of Aesop*. London: Hodder & Stoughton, 1909.

4to. 25 tipped-in color plates. Publisher's white cloth pictorially gilt, top edge gilt, other edges uncut. Quarter morocco and cloth clamshell box by Asprey. Spine ends slightly bumped, rubbed, free front endpaper stained.

LIMITED EDITION, number 180 of 750 copies, signed by the illustrator.

\$500 - 800

9 [□]

ASTAIRE, FRED. 1899-1987.

Steps in Time. New York: Harper & Brothers, 1959.
Publisher's black cloth lettered in silver and decorated in blind on top cover, pictorial dust jacket. Jacket soiled, with a few tears, fingermarks.

FIRST EDITION, ADVANCE COPY SIGNED by Astaire on an extra leaf before the half-title, for presentation by the author or publisher.

\$200 - 300



9

10 [□]

AUSTEN, JANE. 1775-1817.

Jane Austen's Novels. London: J.M. Dent and Company, 1892.
10 volumes. 8vo. 31 illustrations. Uniform modern quarter tan calf and marbled boards by Asprey, spines with 5 raised bands, ruled and titled in gilt, marbled endpapers, top edges gilt, all others untrimmed. Slightly rubbed, minor spotting.

LIMITED LARGE PAPER EDITION, number 39 of 100 for England (of 150 total). A beautifully bound large paper set of Austen's novels. Although a luxury edition, the 1892 Dent edition was the first to contain any critical commentary, giving Austen's texts serious consideration. Gilson E75.

\$800 - 1,200



10

11 [□]

BAKST, LÉON. 1866-1924.

L'oeuvre de Léon Bakst pour la belle au Bois Dormant. Paris: de Brunoff, 1922.
Folio (392 x 292 mm). Frontispiece portrait of Bakst after Picasso, 54 mounted color plates and 2 mounted color illustrations in text, captioned tissue guards. Publisher's gilt-titled wrappers. Custom purple quarter morocco gilt clamshell box by Asprey. Stains & soiling to wrappers, joints starting at both ends, text block separating in places.

LIMITED EDITION, SIGNED BY BAKST on the limitation page, number 435 of 500. The illustrations depict costume designs by Bakst for Sergei Diaghilev's ballet *La Belle au Bois Dormant* (*Sleeping Beauty*).

\$800 - 1,200



11



12

12[□]

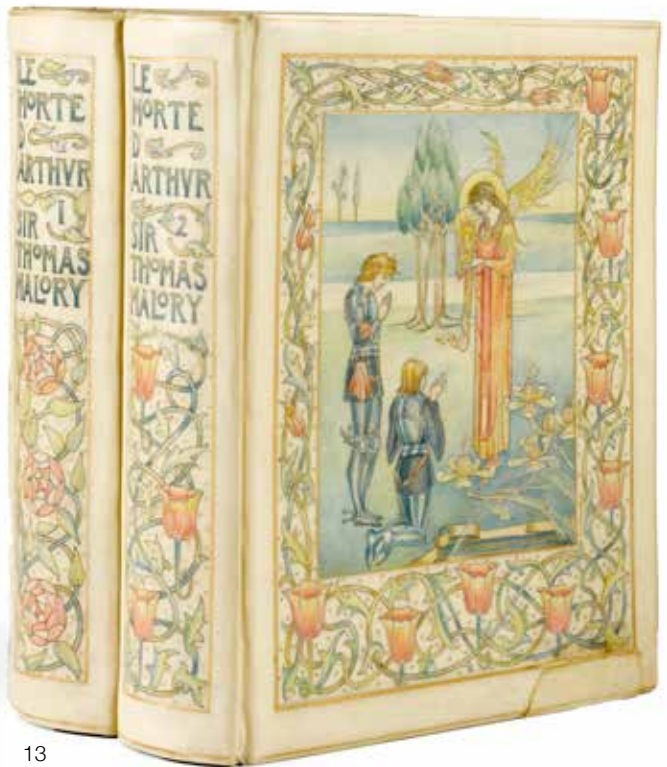
BAKST, LÉON. 1866-1924.

The Designs of Léon Bakst for the Sleeping Princess. London: Benn Brothers, 1923.

Folio (385 x 288 mm). Preface by André Levinson. Illustrated with a full-page portrait of Bakst after a drawing by PABLO PICASSO; 54 mounted color plates after designs by Bakst with captioned tissue guards, and 2 other mounted decorations. Blue morocco gilt by Asprey & Garrard, figural decoration of a dancer in costume on the top cover in white, green, red and pale pink morocco inlays and gilt, top-edge gilt, watered silk endpapers. Corners slightly rubbed, light foxing.

FIRST EDITION, LIMITED, one of 1000 copies, this copy unnumbered and out-of-series finely bound by Asprey & Garrard with inlaid morocco image of the title role. These costume and set designs were executed for the 1921 revival of the ballet in London.

\$1,500 - 2,000



13

13[□]

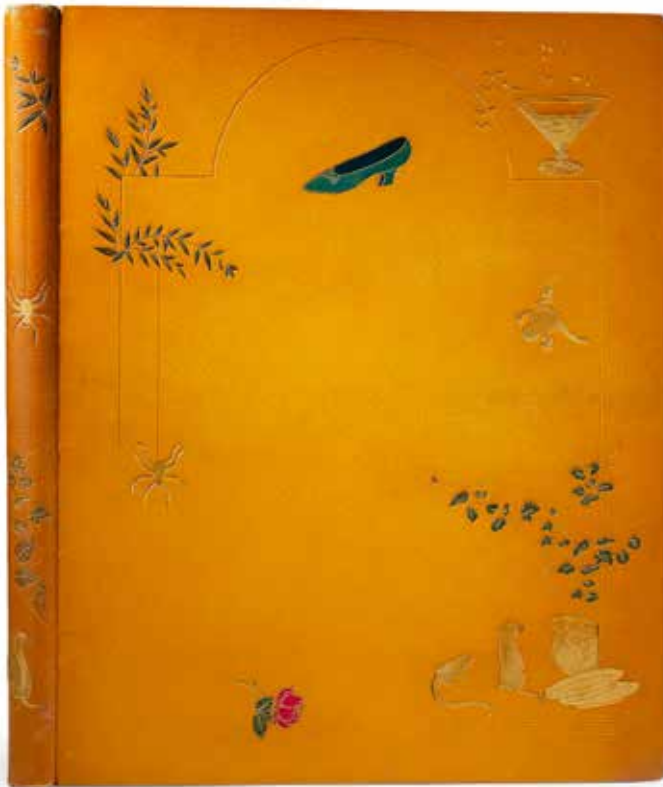
BEARDSLEY, AUBREY. 1872-1898.

MALORY, THOMAS. 1415-1471. *The Birth, Life, and Acts of King Arthur.* [London: J.M. Dent], 1893-94.

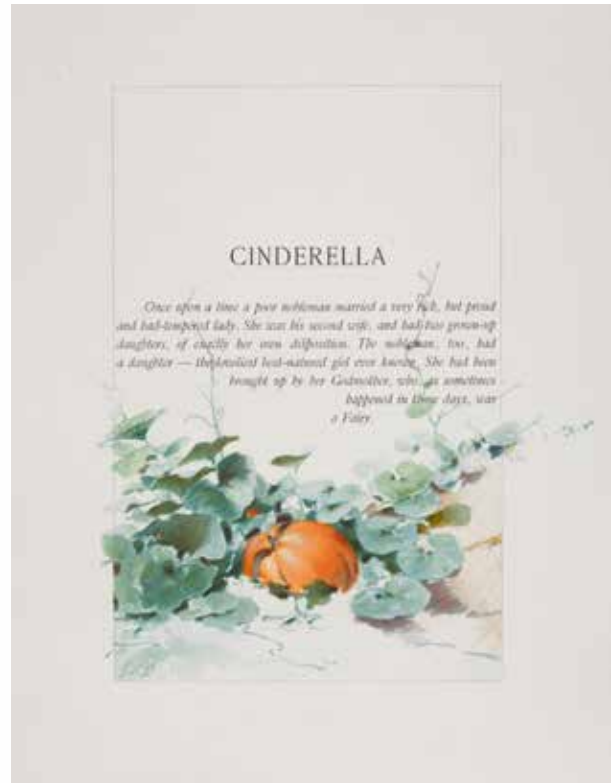
2 vols. 4to. 2 photogravure frontispieces, 18 wood-engraved plates, illustrations, chapter headings, borders and initials throughout text, all from designs by Beardsley. Contemporary vellucent hand-painted vellum by Cedric Chivers of Bath, front covers with panels recreating illustrations by Beardsley from the text, top edges gilt, green cloth slipcases. Minimal wear, slight browning.

LIMITED EDITION, one of 1,500 copies (of 1,800 total), this bound in a pictorial vellucent binding by Chivers, incorporating his angels and poppy motif. Published when he was only 21 years old, *King Arthur* was his first illustrated book and began what has been called the "Beardsley period" in illustration. Gordon Ray has said simply, "The Malory drawings are his strongest illustrations" (*The Artist and the Book* 16).

\$2,000 - 3,000



14



15

14 [□]

BEAUMONT, EDOUARD DE. 1821-1888.

[PERRAULT, CHARLES. 1628-1703.] *Cinderella and the Two Gifts*.
Asnieres: Bousod Valadon & Co., 1886.

Folio. Color lithographic frontispiece and 32 illustrations in text after drawings by Beaumont. Contemporary deluxe tan morocco by Riviere, decorated in gilt with green and red morocco inlays, gilt-decorated inner dentelles, pale blue watered silk endleaves, matching morocco and marbled paper slipcase. Spine darkened, minor wear to covers, scattered foxing.

The fine binding features a motif of key images from the text, including a rat, mouse, lizard and frog (all of which were turned into horses, footmen, and a coachman), spiders, roses, a wine goblet, and of course a slipper. The text is derived from a translation of Perrault's *Cendrillon* of 1697.

\$2,000 - 3,000

15 [□]

BEAUMONT, EDOUARD DE. 1821-1888.

[PERRAULT, CHARLES. 1628-1703.] *Cinderella and the Two Gifts*.
London: Bousod, Valadon & Co., 1887.

Folio. 35 leaves with 33 illustrations (two blanks and one page of text only) featuring color lithographic illustrations with text after drawings by Beaumont. Loose as issued in portfolio of quarter white cloth and pale green boards, printed in red text with blue pictorial vignette on top board. Custom green morocco gilt clamshell box. Portfolio with soiling, a few fingermarks.

The text is derived from a translation of Perrault's *Cendrillon* of 1697.

\$1,000 - 2,000



16

16 [□]

BEMELMANS, LUDWIG. 1898-1962.

Madeline's Rescue. New York: The Viking Press, 1953. 4to. Publisher's red cloth printed in black, color dust jacket. Contained in half morocco gilt case by Asprey. Dust jacket spine ends chipped, light browning.

FIRST EDITION. The Second Book in Bemelmans's Madeline series, and winner of the 1954 Caldecott Medal.

\$400 - 600

17 [□]

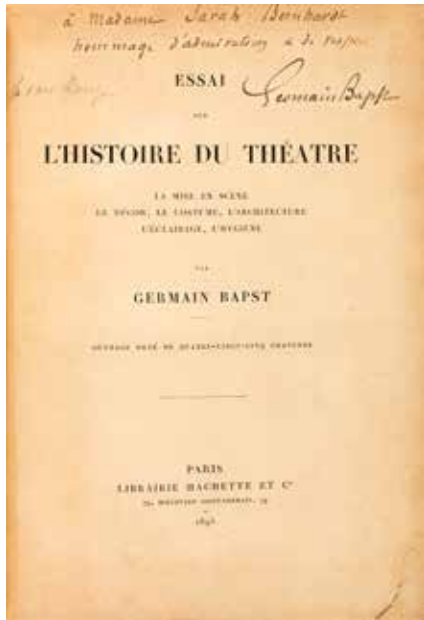
[BERNHARDT, SARAH. 1844-1923.]

BAPST, GERMAIN. 1853-1921. *Essai sur l'Histoire du Theatre*. Paris: Librairie Hachette, 1893.

4to. 85 illustrations. Contemporary quarter red morocco and marbled boards, spine gilt in 6 compartments with gilt titles, gilt-ruled raised bands, and gilt "B" monogram in lower compartment, marbled endpapers.

SARAH BERNHARDT'S COPY, SIGNED AND INSCRIBED TO HER, "à Madame Sarah Bernhardt / hommage d'admiration & de respect / Germain Bapst." A penciled note in his hand on the inside margin of the title indicates the binding style "beau rouge" to conform with the titles in Bernhardt's library, and the spine bears her monogram. Sarah Bernhardt was the queen of the theater stage in Paris during the Belle Époque. Immortalized in posters and artwork by countless artists, she was quite simply the most famous actress of her time.

\$2,000 - 3,000



17

18 [□]

BIBLE: FINE PRESS.

The Holy Bible. Boston: Hinkley Co./Merrymount Press, [1905]. 14 volumes. Large 8vo. Illustrated with photogravure plates after old masters, captioned tissue guards. Later blue morocco gilt, gilt stamped cross motifs on covers with red morocco inlays, gilt-ruled dentelles, marbled endpapers, top edges gilt. Shelfwear, light toning.

LIMITED EDITION, number 43 of 86 copies on Japan paper.

\$1,000 - 1,500

19 [□]

BINDINGS.

BRANSOM, PAUL. 1885-1979. COOPER, FREDERIC TABER. 1864-1937. *An Argosy of Fables*. New York: Frederick A. Stokes Company, [1921].

4to. 24 tipped-in color plates by Paul Bransom. Deluxe red morocco gilt by Chelsea bindery, multi-colored pictorial inlay of a fox and a stork on the top cover, spine gilt in 6 compartments, gilt decorated dentelles, original pictorial endpapers retained, top edge gilt. Browning, slight offsetting from plates.

LIMITED EDITION, number 116 of 365, signed by Bransom on the limitation page, in a handsome binding.

\$600 - 800



18

20 □

BINDINGS.

A lot of 3 titles, comprising:

1. A' KEMPIS, THOMAS. 1380-1471. *Of the Imitation of Christ*. London: Chatto and Windus, 1908. 8vo. Illustrated by W. Russell Flint. Modern red morocco gilt, gilt-decorated dentelles, marbled endpapers, top edge gilt. Light wear, toning.
2. AUGUSTINE, SAINT. 354-430. *The Confessions of Saint Augustine*. London: Chatto and Windus, 1909. 8vo. Illustrated by Maxwell Armfield. Modern red morocco gilt, gilt-ruled dentelles, marbled endpapers, top edge gilt. Minor wear, toning.
3. KNOWLES, ELIZABETH. Editor. *The Oxford Dictionary of Quotations*. Oxford: University Press, 1999. Red morocco, spine with 5 raised bands and gilt lettering, marbled endpapers, edges gilt.

\$400 - 600

21 w □

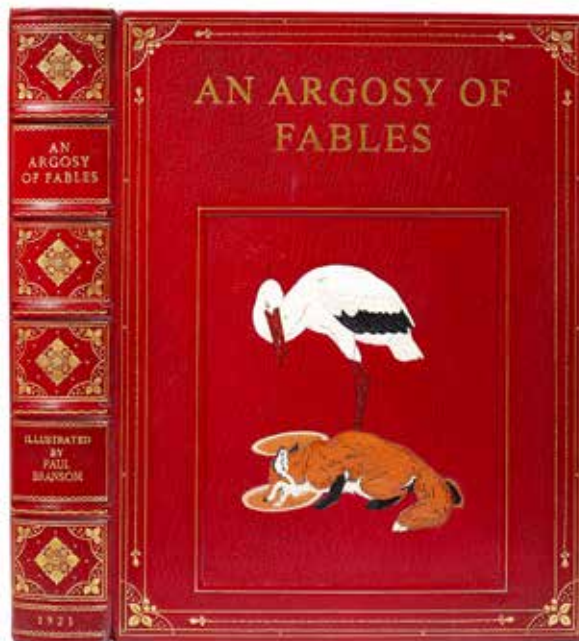
BINDINGS.

Group lot of miscellaneous books in fine or decorative bindings, including:

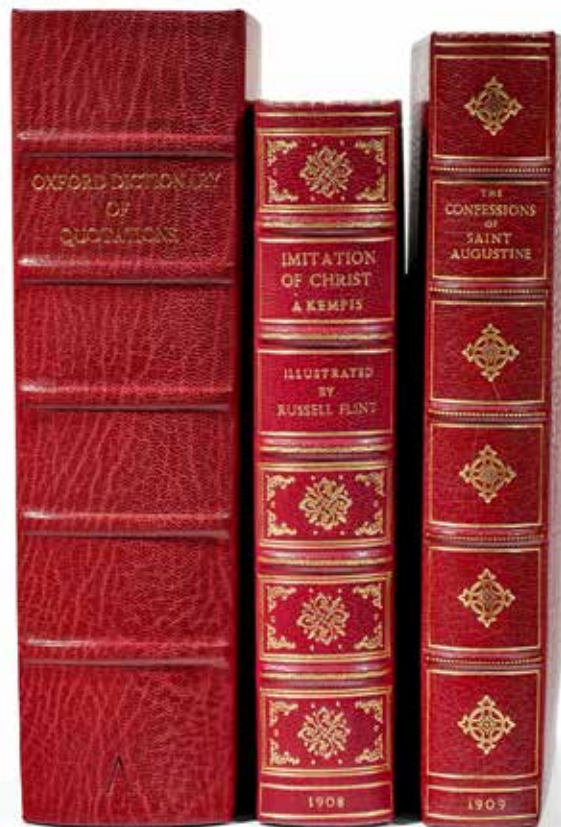
ROPER, WILLIAM. *Vita d. Thomae Mori Equitis Aurati*, 1716. * CHAGALL, MARC. *My Life*. 1960. Signed "Marc Chagall, Vence 1961 on title page. * POTTER, BEATRIX. *The Pie and the Patty-Pan*. 1905. Custom morocco by Sangorski & Sutcliffe, with multi-colored pictorial morocco inlay on top cover. * ALCOTT, LOUISA MAY. *Little Men*. 1871. * BOUCHOT, HENRI. *Les Livres a Vignettes*. 1891. 1 of 20 copies printed on *Chine* paper. * CROWQUILL, ALFRED. Illustrator. *What Uncle Told Us*. [c.1860]. Hand-colored engraved plates. Publisher's pictorial cloth. * DINESEN, ISAK. *Out of Africa*. 1938. First edition. * DUMAS, ALEXANDRE. *The Count of Monte Cristo*. New York: Dodd Mead, [1950's]. * ELIOT, T.S. *The Cocktail Party*. 1949 * FRANCE, ANATOLE. *Le Jongleur de Notre-Dame*. 1924. Illustrations by Maurice Lalau. * GARFIELD, BRIAN. *Hopscotch*. 1975. * HOLMES, OLIVER WENDELL. *The Autocrat of the Breakfast Table*. 1902. 3 volumes, limited edition, number 150 of 200. * HUBBARD, ELBERT. *White Hyacinths*. 1907. Limited edition, number 158 of 207, decorations by Dard Hunter, SIGNED AND INSCRIBED by Elbert and Alice Hubbard on the free front endpaper. * HUYSMANS, J.K. *Le Quartier Notre Dame*. 1905. Limited edition, number 282 of 350. * LANG, ANDREW. *The Red Romance Book*. 1905. First edition. * LORRAIN, JEAN. *Sensations et Souvenirs*. 1895. * MÉRIMÉE, PROSPER. *Carmen*. 1884. * PASTERNAK, BORIS. *Doctor Zhivago*. London, 1958. First English edition. * RABELAIS, FRANÇOIS. *The Complete Works*. 1927. 2 volumes, illustrations by Frank C. Pape * TOLSTOY, LEV NIKOLAYEVICH. *Anna Karenina*. New York: Thomas Y. Crowell, 1886. First English language edition. * ---. *War and Peace*. London: Folio Society, 1971. 2 volumes. * TUDOR, TASHA. Illustrator. *The Twenty Third Psalm*. 1965. 16mo. In quarter morocco box by Asprey & Garrard. * VOLTAIRE, JEAN FRANÇOIS MARIE AROUET DE. *Candide*. New York: 1929. Illustrated by Rockwell Kent. * WÖLFFLIN, HEINRICH. *Principles of Art History*. 1929. * HUNTER, FRANCIS T. Editor. *The Iron Gate of Jack & Charlie's "21."* 1950. Memorial album published by New York's 21 Club in honor of co-founder Jack Kriendler.

All in full or half gilt-decorated morocco bindings, except Crowquill and Tudor, both in publisher's cloth. Condition varies, but generally very good. Sold not subject to return.

\$800 - 1,200



19



20



22

22 [□]

BINDINGS.

PALEY, WILLIAM. 1743-1805. *The Principles of Moral and Political Philosophy*. London: R. Faulder, 1806. 6 volumes. 8vo (210 x 131 mm). Contemporary speckled calf, black morocco gilt spine labels, gilt ruling on spines. Some chipping and wear, one joint starting, browning.
 WITH: HORNE, GEORGE. 1730-1792. *Discourses on Several Subjects and Occasions*. 4 volumes. 8vo (212 x 130 mm). Contemporary speckled calf, red morocco gilt labels on spines, spines ruled and decorated in gilt. Shelfwear, scattered spotting.

\$400 - 600



23

23 [□]

BOOK OF COMMON PRAYER, AND ADMINISTRATION OF THE SACRAMENTS.

Cambridge: John Smith, 1811. Folio (316 x 250 mm). Engraved frontispiece and 11 plates after R. Westall. 19th century paneled morocco gilt, foliate gilt designs on top cover, spine gilt in 5 compartments, baroque gilt metal clasp, gilt ruled dentelles with foliate decorations in corners, endleaves in pink watered silk. A few scuffs to exterior, foxing, offsetting from frontispiece.
Provenance: Fürstlich Fürstenbergische Hofbibliothek, Donaueschingen (library stamps on verso of title and last page of Psalms).

\$800 - 1,200



24

24 [□]

BRUNHOFF, JEAN DE. 1899-1937.

5 Babar the Elephant titles, comprising:
 1. *Histoire de Babar, le petit elephant*. Paris: Editions du Jardin des Modes, 1931. Folio. Colored illustrations throughout. Publisher's pictorial boards. Light wear and soiling to boards. *FIRST EDITION* of the first book in the series.
 2. *Babar the King*. New York: Harrison Smith and Robert Haas, 1935. Folio. Publisher's pictorial boards, pictorial dust jacket. Jacket soiled, a few tears to edges, spine of jacket worn. *FIRST AMERICAN EDITION*, translated to English by Merle Haas.
 3. *Babar en Famille*. Paris: Librairie Hachette, 1938. Folio. Publisher's pictorial boards. Corners slightly bumped, light wear.
 4. *Babar at Home*. London: Methuen & Co., 1938. Folio. Publisher's pictorial boards. Corners slightly bumped, minor wear and soiling. *FIRST ENGLISH EDITION*, a translation of *Babar en Famille*.
 5. *Babar's Picnic*. New York: Random House, 1949. Folio. Publisher's pictorial boards, pictorial dust jacket. Outside corners bumped, jacket with some wear, 10 mm tear at bottom of front panel, and chip to top edge of spine. *FIRST AMERICAN EDITION*, translated by Merle Haas.

Each contained in custom quarter morocco gilt box by Asprey.

\$800 - 1,200

25 [□]

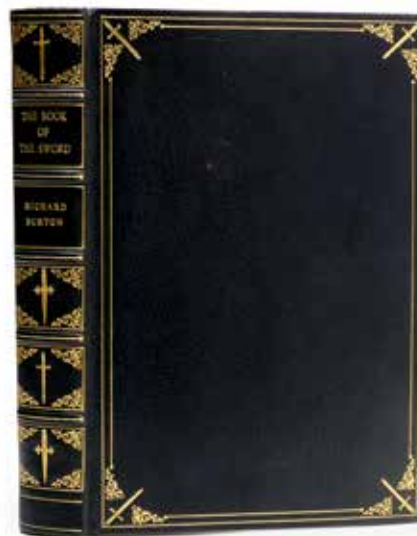
BURTON, RICHARD F. 1821-1890.

The Book of the Sword. London: Chatto & Windus, 1884.
4to. Text illustrations. Initial blank and half-title present. Modern black morocco decorated with gilt sword and foliate motifs and gilt-ruling, gilt decorated dentelles, marbled endpapers, edges gilt, original publisher's cloth bound in at rear. Minor smudging to covers, browning to page edges.

FIRST EDITION. This was the only volume published of a proposed 3-volume work on the cultural history of the sword. Penzer, pp 107-08.

\$1,000 - 2,000

25



26 [□]

CAPOTE, TRUMAN. 1924-1984.

Breakfast at Tiffany's. New York: Random House, 1958.
Red morocco by Sangorski & Sutcliffe/Zaehnsdorf, gilt titles on spine, gilt-ruled dentelles, watered silk endleaves, edges gilt.

FIRST EDITION, in an attractive custom binding.

\$600 - 800

26



27 [□]

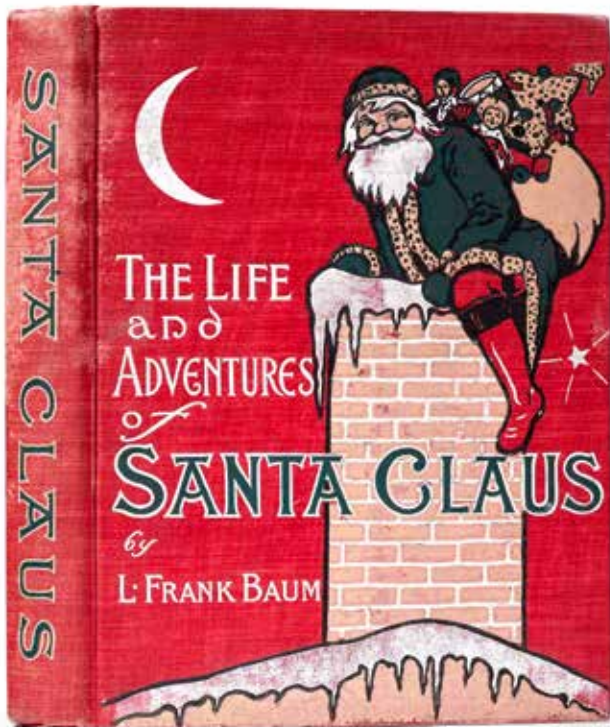
CERVANTES SAAVEDRA, MIGUEL DE. 1547-1616.

SMIRKE, ROBERT. 1753-1845. Illustrator. *Don Quixote de la Mancha*. London: T. Cadell & W. Davies, 1818.
4 volumes. Large 8vo (263 x 223 mm). 45 engraved plates after paintings by Robert Smirke. Modern black morocco gilt by Zaehnsdorf for Asprey, spines gilt in 6 compartments, covers with decorative gilt borders, gilt-decorated dentelles, watered silk endleaves, edges gilt. scattered spotting and foxing.

\$800 - 1,200

27





28



29

28 □

CHILDREN'S BOOKS.

Group of 7 items, comprising:

1. BAUM, L. FRANK. *The Life and Adventures of Santa Claus*. Indianapolis: Bowen-Merrill Company, 1902. 8vo. Illustrations by Mary Cowles Clark. Publisher's red pictorial cloth. Corners bumped, stains to spine and edge of top cover, front hinge cracked, loose.
2. BURNETT, FRANCES HODGSON. 1849-1924. *Little Lord Fauntleroy*. New York: Charles Scribner's Sons, 1886. Modern red morocco gilt by Asprey & Garrard, pictorial gilt stamping on top cover, edges gilt.
3. DOCTOR SEUSS (THEODORE GEISEL). 1904-1991. *Horton Hatches the Egg*. New York: Random House, [1940]. Publisher's beige cloth stamped in black, pictorial dust jacket. *SIGNED AND INSCRIBED WITH A SMALL DRAWING* on the free front endpaper. Wear to jacket, smudges to interior, front hinge cracking. Later issue.
4. GREENAWAY, KATE. 1846-1901. *Mother Goose, or the Old Nursery Rhymes*. London and New York: George Routledge & Sons, [1881]. Publisher's lattice-print paper-covered cloth, backed with pink cloth, printed pictorial dust jacket in red on pink paper. Morocco gilt clamshell box. Soiled, chipping to jacket, slightly loose.
5. SEWELL, ANNA. 1820-1878. *Black Beauty. The Autobiography of a Horse*. London: Jarrold's, n.d. Illustrations by Cecil Aldin. Modern green morocco gilt by Bayntun-Riviere with pictorial horse inlays in morocco on the top cover, marbled endpapers, edges gilt. Custom green cloth box. Minimal wear.
6. THOMPSON, KAY. *Eloise in the Park*. London: Max Reinhart, 1958. Publisher's blue cloth gilt, pictorial dust jacket. Jacket lightly soiled and chipped at corners, minor wear. *SIGNED* by Kay Thompson on first leaf after title page.
7. PIPER, WATTY (Pseud.) LENSKI, LOIS L. 1893-1974. Illustrator. *The Little Engine That Could*. New York: The Platt & Munk Co., 1930 [but after 1942]. Publisher's pictorial red cloth stamped in blue, pictorial dust jacket. Custom tan morocco clamshell case with black morocco pictorial inlay of a train engine. Wear, soiling and one small tear to jacket, foxing.

\$1,000 - 1,500

29 □

CHIVERS OF BATH.

BURNEY, FANNY. 1752-1840. THOMSON, HUGH. 1860-1920.

Evelina, or The History of a Young Lady's Entrance into the World. London: MacMillan and Co., 1903.

8vo. Hand-painted vellum by Cedric Chivers of Bath, top edge gilt. Corners slightly bumped, slight cracking to top joint, light soiling.

Elaborately decorated vellucent binding in polychrome paints and gilt on vellum over beveled boards, featuring a portrait of the title character based upon on Thomson's illustrations in the book, stamped by the maker on the back turn-in.

\$2,000 - 3,000

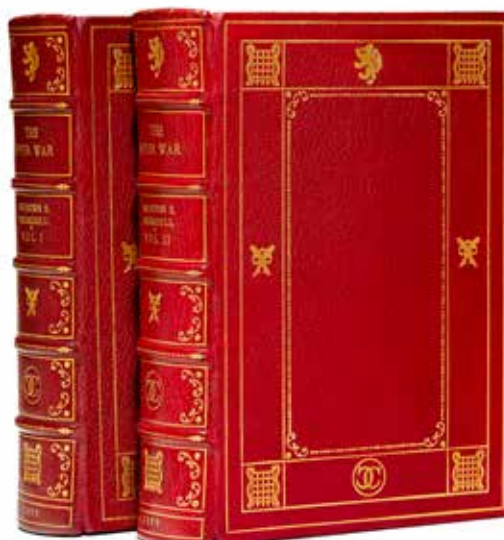
30 □

CHURCHILL, WINSTON SPENCER. 1874-1965.

The River War. London: Longman's Green & Co., 1899. 2 volumes. 8vo. 7 photogravure portraits (including frontispieces), 24 maps (20 folding), illustrations in the text. Modern red morocco gilt by Zaehnsdorf for Asprey, gilt-ruled dentelles, marbled endpapers, edges gilt, original black pictorial gilt top cover and spine cloth bound in at back of each volume. Scattered spotting.

FIRST EDITION. Woods A2(a).

\$2,500 - 3,500



30

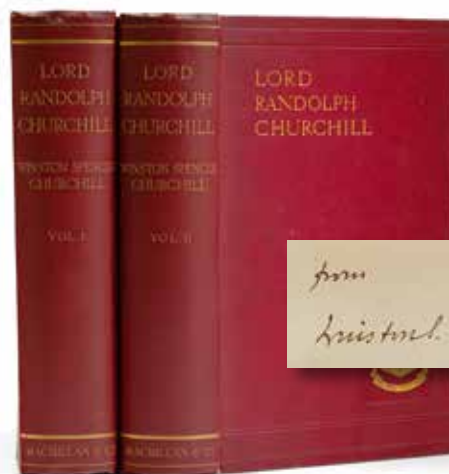
31 □

CHURCHILL, WINSTON SPENCER. 1874-1965.

Lord Randolph Churchill. London: Macmillan & Company, 1906. 2 volumes. 8vo. Photographic portrait frontispieces. Publisher's red cloth gilt, pages untrimmed. Custom double-width quarter clamshell box by Asprey. Rubbed, minor browning.

FIRST EDITION, SIGNED on the title page: "From Winston Churchill - 13 Feb 1906." Woods A8(a).

\$4,000 - 6,000



from
Winston Churchill

31

32 □

CHURCHILL, WINSTON SPENCER. 1874-1965.

The World Crisis. London: Thornton Butterworth Limited, 1923-1931. 6 volumes. 8vo. 46 maps, charts and tables, 11 illustration plates. Volumes 1, 4 and 5 with errata slips tipped in at front. Later dark green morocco by Zaehnsdorf for Asprey, elaborately gilt spines with Tudor rose motifs, gilt-decorated dentelles, marbled endpapers, edges gilt. Some foxing, especially in earliest two volumes, finger marks.

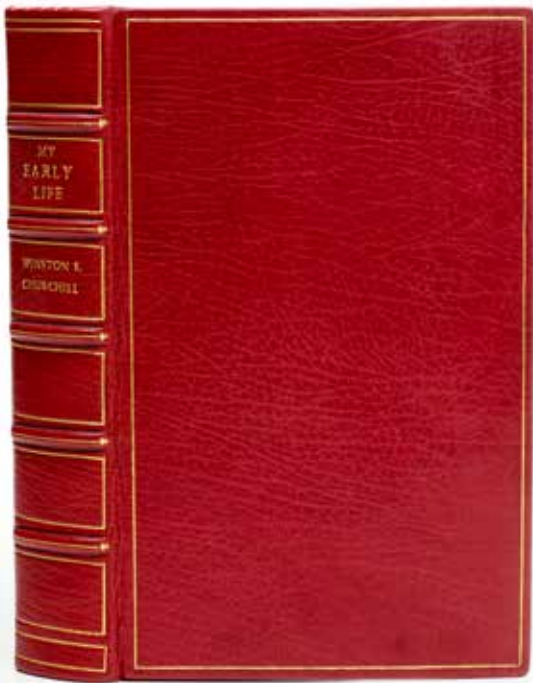
FIRST EDITION, INSCRIBED BY CHURCHILL in The Aftermath: "To Eddie / Winston / 6 Mar 1929." Possibly presented to Eddie Marsh, Churchill's private secretary. Woods A31(1).

\$5,000 - 7,000

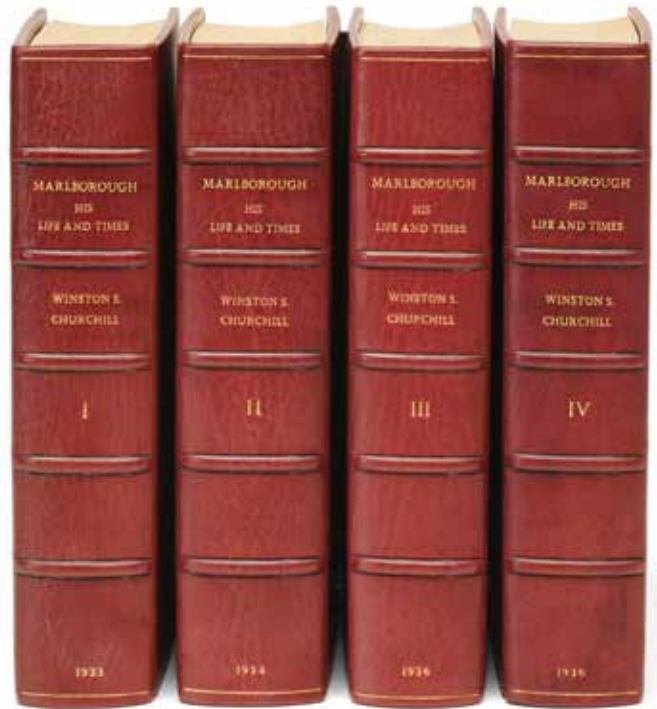


Eddie
from
Winston

32



33



34

33 [□]

CHURCHILL, WINSTON SPENCER. 1874-1965.

My Early Life. A Roving Commission. London: Thornton Butterworth, 1930.

8vo. Red morocco by Asprey, ruled in gilt on the cover and spine, gilt ruled dentelles, marbled endpapers, edges gilt. Light shelfwear, foxing throughout.

FIRST EDITION. Woods A37(a).

\$400 - 600

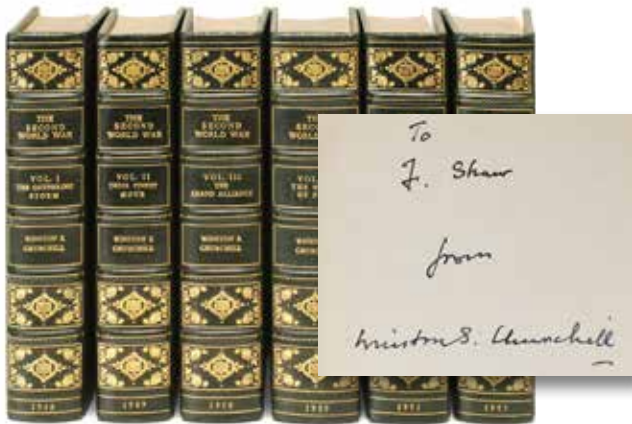
34 [□]

CHURCHILL, WINSTON SPENCER. 1874-1965.

Marlborough: His Life and Times. London: George G. Harrap, [1933-36].

4 volumes. 8vo. Half-titles, plates and maps. Dark red morocco by Sangorski & Sutcliffe, Marlborough armorial crests stamped in gilt on covers, spines with 5 raised bands, gilt-ruled dentelles, marbled endpapers, edges gilt. Minor browning to page edges.

\$1,000 - 1,500



35



36

35[□]

CHURCHILL, WINSTON SPENCER. 1874-1965.

The Second World War. Boston: Houghton Mifflin Company, [1948-1953]. 6 volumes. 8vo. Crushed green morocco gilt by Zaehnsdorf for Asprey, gilt decorated dentelles, marbled endpapers, edges gilt. Fine.

INSCRIBED BY CHURCHILL IN THE FIRST VOLUME, AND FINELY BOUND FOR ASPREY. Later printings of the American edition.

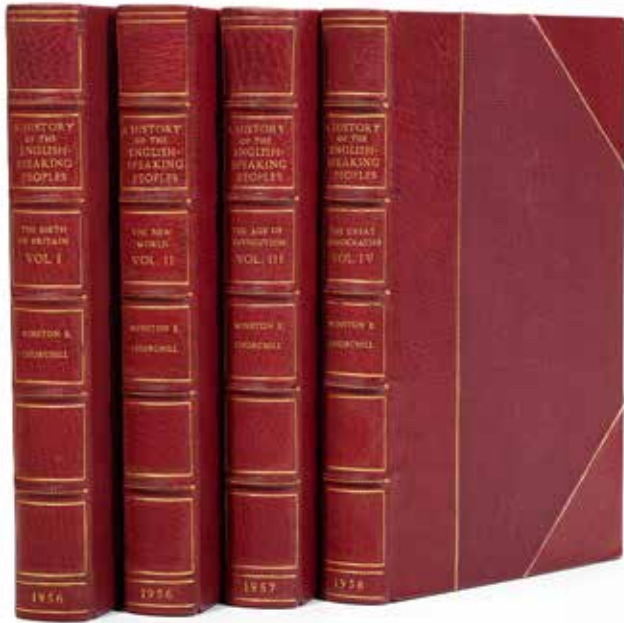
\$2,000 - 3,000

36[□]

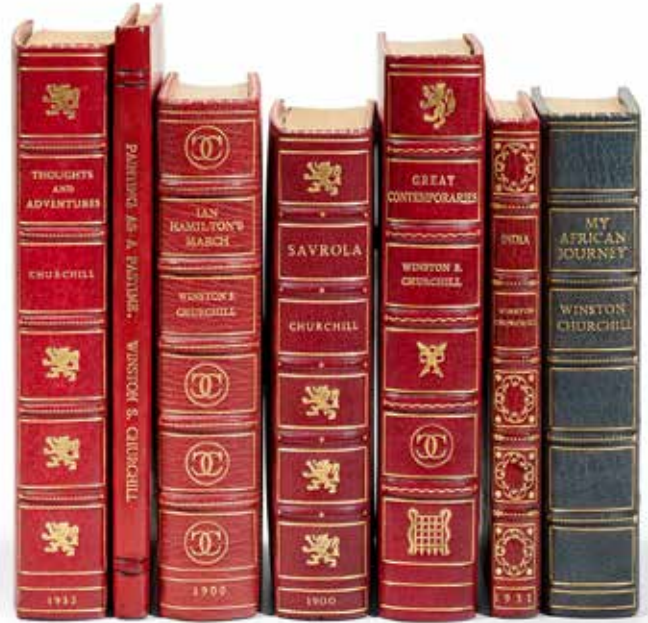
CHURCHILL, WINSTON SPENCER. 1874-1965.

The Second World War. London: Cassell & Co., 1948-54. 6 volumes. Later blue morocco by Sangorski & Sutcliffe, gilt-ruled top covers, spines ruled and lettered in gilt in six compartments, gilt-ruled dentelles, marbled endpapers, edges gilt. Light shelfwear, minor spotting.

\$1,000 - 2,000



37



38

37 [□]

CHURCHILL, WINSTON SPENCER. 1874-1965.

A History of the English-Speaking Peoples. London: Cassell & Co., 1956-58.
4 volumes. 8vo. three-quarter red morocco and cloth gilt by Asprey, 5 raised bands on spine, marbled endpapers, edges gilt. Light shelfwear, minor toning.

FIRST EDITIONS, published simultaneously with the American edition. Woods A138(a).

\$500 - 700

38 [□]

CHURCHILL, WINSTON SPENCER. 1874-1965.

A group of 7 titles, comprising:
1. *Savrola*. London: Longmans, Green & Co., 1900. Original blue-green cover and spine cloth laid down and bound at back. Some light toning. *FIRST ENGLISH EDITION*, with 1899 date on verso of title page.
2. *Ian Hamilton's March*. London: Longmans, Green & Co., 1900. Folding map bound at back, followed by 4 pp advertisement, and 32 pp publisher's advertisements on thinner paper. Some toning, finger marks. *FIRST EDITION*.
3. *My African Journey*. London: Hodder and Stoughton, 1908 (in Roman numerals). Spine slightly faded, spotting. *FIRST AMERICAN ISSUE*.
4. *India. Speeches and an Introduction*. London: Thornton Butterworth, 1931. Repair to outer margin of title page, some spotting. *FIRST EDITION*.
5. *Thoughts and Adventures*. London: Thornton Butterworth, 1932. Light toning. *FIRST EDITION*.
6. *Great Contemporaries*. London: Thornton Butterworth, 1937. Toning. *FIRST EDITION*.
7. *Painting as a Pastime*. London: Odhams Press/Ernest Benn, 1948. Minor wear.
All in morocco gilt by Asprey, four with facsimile signature of Churchill stamped in gilt on top covers, gilt dentelles, marbled endpapers, edges gilt.

\$2,000 - 3,000



39

39 □

CLANCY, TOM. 1947-2013.

12 titles, all in fine morocco bindings, comprising:
The Hunt for Red October. Annapolis: Naval Institute Press, 1984. First edition. * *Patriot Games*. 1987. * *Red Storm Rising*. 1986. * *The Cardinal of the Kremlin*. 1988. * *Clear and Present Danger*. 1989. * *The Sum of All Fears*. 1991. * *Without Remorse*. 1993. * *Debt of Honor*. 1994. * *Executive Orders*. 1996. * *Rainbow Six*. 1998. * *The Bear and the Dragon* * *Red Rabbit*. 2002.
 All signed except *Hunt for Red October* and *Clear and Present Danger*, all first editions with original pictorial dust jackets bound in the back. Bound in various colors of morocco gilt, mostly by Asprey.

\$800 - 1,200

40 □

CLEMENS, SAMUEL LANGHORNE. 1835-1910.

Adventures of Huckleberry Finn. New York: Charles L. Webster & Co., 1885.
 Portrait frontispiece and illustrations throughout. Modern Dark green morocco gilt by Zaehnsdorf, gilt decorated dentelles, marbled endpapers, edges gilt. Minor shelfwear, light browning and spotting.

FIRST EDITION, in an early issue with 1884 copyright date, "88" on p 13, "was" for "saw" on p 57, all numerals intact on p 155. BAL 3145; Grolier, *American* 87; Johnson, p 111.

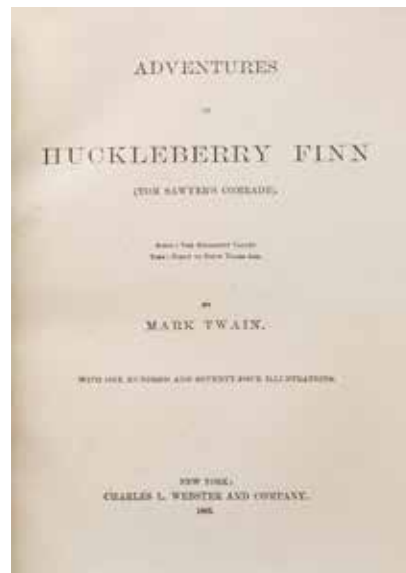
\$800 - 1,200

41 □

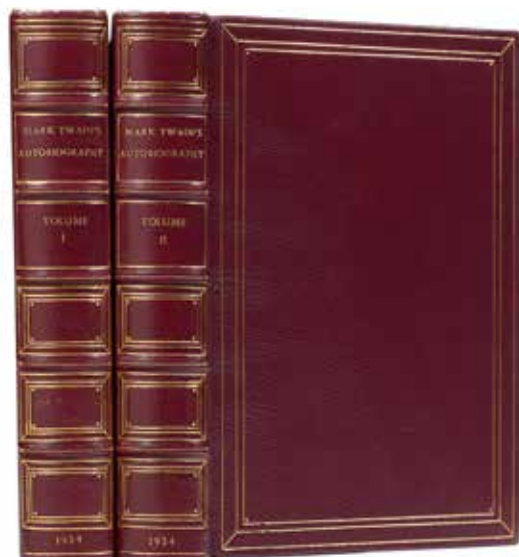
CLEMENS, SAMUEL LANGHORNE. 1835-1910.

Mark Twain's Autobiography. New York: Harper & Brothers, 1924. 2 volumes. 8vo. Modern morocco gilt by Asprey, gilt Greek key patterned dentelles, edges gilt, original black top cover and spine cloth bound in at back of each volume. Minor spotting.

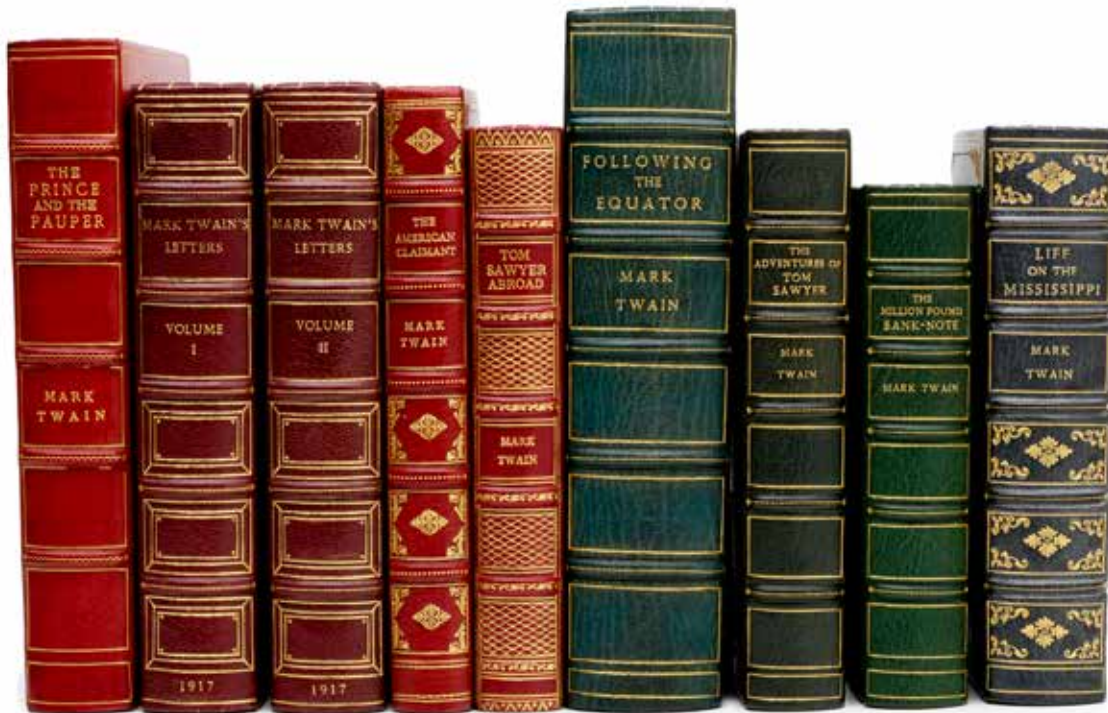
\$600 - 800



40



41



42

42 [□]

CLEMENS, SAMUEL. 1835-1910.

8 titles:

1. *The Adventures of Tom Sawyer*. London: Chatto & Windus, 1877. First British edition. One corner bumped, light browning.
2. *Life on the Mississippi*. London: Chatto & Windus, 1883. First British edition. Corners bumped, spotting.
3. *The American Claimant*. New York: Charles L. Webster & Co., 1892. Scattered spotting.
4. *The £1,000,000 Bank-Note*. London: Chatto & Windus, 1893. First British edition. Scattered spotting.
5. *Tom Sawyer Abroad*. New York: Charles L. Webster & Co., 1894. Minor spotting.
6. *Following the Equator*. Hartford: American Publishing Co., 1897. Light browning.
7. *The Prince and the Pauper*. New York: Harper and Brothers, 1909. Later edition. Shelfwear.
8. *Mark Twain's Letters*. New York: Harper and Brothers, 1917. 2 volumes. Minor browning.

In all, 9 volumes, all in later morocco bindings, most with gilt-ruled covers, marbled endpapers, edges gilt.

\$1,000 - 1,500

43 [□]

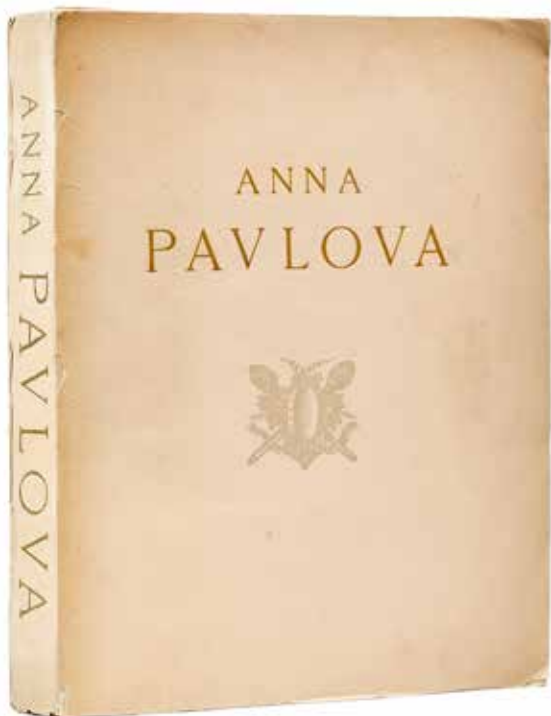
DANCE.

SVETLOFF, VALERIAN. 1860-1934. *Anna Pavlova*. Paris: N. Brunoff, 1922.

4to (328 x 254 mm). Illustrated with photographic and lithographic plates, by various artists, and wood-engraved decorations by D. Galanis. Two modern photographic prints of Pavlova tipped to front flyleaf. Publisher's printed wrappers. Purple quarter morocco and cloth clamshell box by Asprey. A few chips to edges of wrapper, light foxing.

LIMITED EDITION, number 148 of 325, signed by the publisher on the limitation page and additionally inscribed by the publisher on the free front endpaper.

\$400 - 600



43



44

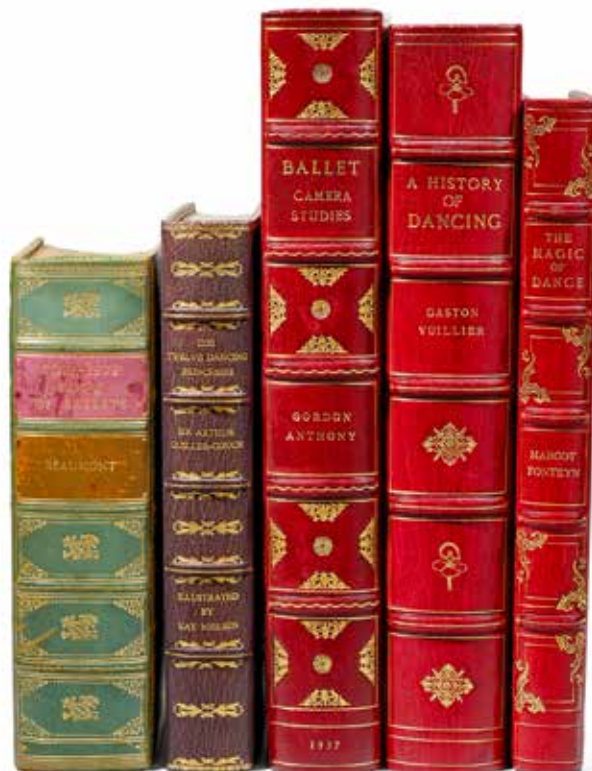
44 □

DANCE.

TOMLINSON, KELLOM. C.1690-1753. *The Art of Dancing Explained by Reading and Figures*. London: Printed for the Author, 1744. 2 parts in one volume. 4to (290 x 221 mm). List of subscribers, 37 engraved plates. 20th century red morocco gilt by Lloyd, gilt-ruled dentelles, edges gilt. Minor shelfwear, paper repairs to margins of first few leaves, some repaired tears to several plates.

SECOND EDITION. Rare contemporary work on Baroque dance, illustrated with figures performing the dance steps, and charts showing the movements of the feet. "Tomlinson is one of the most important figures in the history of dance in England in the early 18th-century... the only substantial English work of its kind not derived from a French original" (Petre, "Six New Dances by Kellom Tomlinson," Oxford, 1990). See Fletcher 33; Leslie p 528.

\$4,000 - 6,000



45

45 □

DANCE.

- 4 titles:
1. ANTHONY, GORDON. 1902-1989. *BALLET CAMERA STUDIES*. London: Geoffrey Bles, 1937. 4to. Numerous photographic plates of ballet dancers. Modern morocco gilt by Asprey, watered silk endleaves, top edge gilt. Minor wear, leaves slightly warped. *LIMITED EDITION*, number 5 of 100, signed by Gordon.
 2. BEAUMONT, CYRIL W. 1891-1976. *The Complete Book of Ballets*. London: Putnam, 1956. 8vo. 20th century green polished calf gilt, gilt-decorated dentelles, marbled endpapers, edges gilt. Rubbed, covers slightly warped, minor browning.
 3. FONTEYN, MARGOT. 1919-1991. *The Magic of Dance*. New York: Alfred A. Knopf, 1979. 4to. Later red morocco gilt by Asprey, gilt-decorated dentelles, marbled endpapers, gilt edges. Minor wear. *INSCRIBED AND SIGNED* by Fonteyn on title page.
 4. VUILLIER, GASTON. 1847-1915. *A History of Dancing from the Earliest Ages to Our Own Times*. London: William Heinemann, 1898. 4to. Modern red morocco gilt, gilt-ruled dentelles, marbled endpapers, edges gilt. First English edition.

\$500 - 700



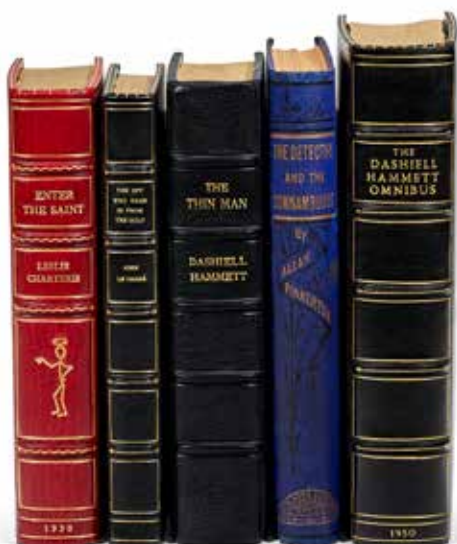
46

46 □

DAYOT, ARMAND. 1856-1934.

L'image de la Femme. Paris: Librairie Hachette et Cie, 1899. Large 4to. 20 photogravure plates, numerous photographic illustrations in text. Blue morocco by Chambolle-Duru, gilt ruled on covers, spine gilt in six compartments, brown morocco doublures with gilt floral sprays on inside covers, floral jacquard silk and marbled paper flyleaves, publisher's transparent vellum wrappers bound in. Matching blue morocco-edged marbled paper slipcase. Minor wear, slight browning.

\$1,000 - 2,000



47

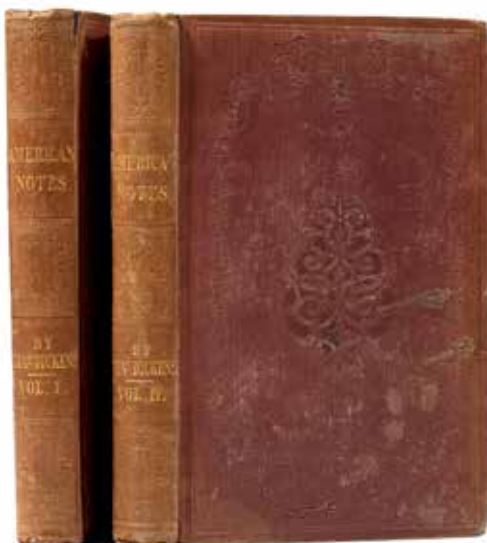
47 □

DETECTIVE FICTION.

5 titles:

1. PINKERTON, ALLAN. 1819-1884. *The Detective and the Somnambulist*. Chicago: W.B. Keen, Cooke and Co. 1875. 8vo. Publisher's blue pictorial cloth stamped in black and gilt. Shelfwear, light toning.
2. CHARTERIS, LESLIE. *Enter the Saint*. London: Hodder & Stoughton, 1930. Modern red morocco gilt by Sangorski & Sutcliffe/Zaehnsdorf, gilt-ruled dentelles, marbled endpapers, edges gilt.
3. HAMMETT, DASHIEL. 1894-1961. *The Thin Man*. London: Arthur Barker Ltd., 1934. Modern black morocco by Sangorski & Sutcliffe for Asprey, spine with 5 raised bands, titled in gilt, gilt-ruled dentelles, marbled endpapers, edges gilt. Light browning, fingermarks. *FIRST EDITION*
4. ---. *The Dashiell Hammett Omnibus*. London: Cassell & Co., 1950. Modern black morocco gilt by Bayntun-Riviere, gilt stamped pistol design on top cover, gilt-decorated dentelles, marbled endpapers, edges gilt. Light toning.
5. LE CARRE, JOHN (David Cornwell). B.1931. *The Spy Who Came In From the Cold*. London: Victor Gollancz, 1963. Modern black morocco gilt by Asprey, gilt-ruled dentelles, marbled endpapers, edges gilt. Light toning. *FIRST EDITION*.

\$1,000 - 1,500



48

48 □

DICKENS, CHARLES. 1812-1870.

American Notes for General Circulation. London: Chapman & Hall, 1842. 2 volumes. 8vo. Publisher's blindstamped brown cloth, spines lettered in gilt, quarter red morocco clamshell box by Asprey. Corners bumped, wear to covers, text blocks slightly loose.

FIRST EDITION, FIRST ISSUE, with advertising leaf facing half-title in volume one). Due to a last minute decision not to print the preface, in the first issue, the last page of the Table of Contents is misnumbered as page xvi, though it represents only the tenth page of preliminaries. Though greeted with a degree of adverse criticism, a year after publication the book was already into its fourth edition. Eckel p 108; Smith 2:3.

\$600 - 800



49

49 [□]

DICKENS, CHARLES. 1812-1870.

The Personal History, Adventures, Experience, and Observation of David Copperfield. London: Bradbury & Evans, 1849-50. 20 parts in 19. 8vo (222 x 143 mm). With engraved frontispiece, vignette title, and 38 engraved plates by Hablot K. Browne ("Phiz"). Publisher's blue-green pictorial wrappers. Custom quarter-morocco and marbled paper slipcase, blue cloth chemise. Wrappers expertly respined, repaired tears to some wrappers, soiling and spotting.

FIRST EDITION IN ORIGINAL MONTHLY PARTS. Advertisements conforming to Hatton & Cleaver, except No VI has Waterlow & Sons advertisement in 8 pp bound in front before the usual front advertisements; No VIII rear wrapper has "The Whale in the Thames" on the inside, as per No VII; No X front advertisements lacking pp 3-10; No XVIII lacks Waterlow & Sons advertisement at rear; No XIX & XX has mis-matched rear wrapper with "Opinions of the Press" Moses & Sons advertisement on inside. Eckel pp 75-77; Hatton & Cleaver pp 253-272.

\$2,000 - 3,000

50 [□]

DICKENS, CHARLES. 1812-1870.

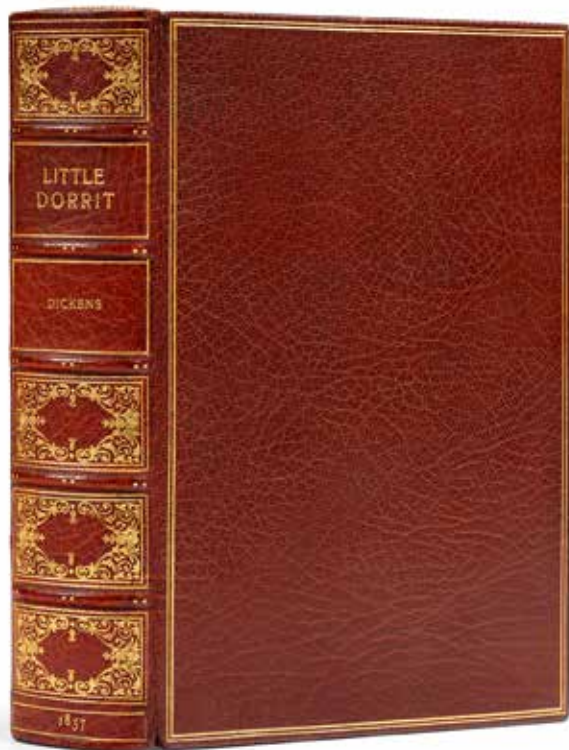
The Mystery of Edwin Drood. London: Chapman and Hall, 1870. 8vo (225 x 142 mm). Additional engraved title and portrait, and 12 wood engraved plates after Luke Fildes. Publisher's blue-green pictorial wrappers. Brown cloth chemise and morocco slipcase. Some soiling and curling of edges to wrappers, light foxing throughout, especially to page edges and inserted plates.

FIRST EDITION IN ORIGINAL MONTHLY PARTS. Advertisements conforming to Hatton and Cleaver with the following exceptions: No 1 back advertisements, Cassell Publications leaves are reversed in sequence; No III back advertisement for Cassell Publications only a 2 pp slip with *Don Quixote*. No VI first advertisement at rear is Hatton and Cleaver type 1. Ad on cork present at back of part 2. First issue of part six, with "Eighteenpence" slip pasted over printed price. Dickens died having completed only the first six parts of the novel, leaving its mystery unsolved. Eckel pp 99-101; Hatton & Cleaver p 373; Sadleir 694.

\$800 - 1,200



50



51

51 [□]

DICKENS, CHARLES. 1812-1870.

Little Dorrit. London: Bradbury & Evans, 1857.
8vo (208 x 133 mm). 40 illustrations by Hablot K. Browne. Fine 20th century brown morocco gilt, inner dentelles with floriate gilt decoration, marbled endpapers, edges gilt. Additional wrapper from the serialized issue, part XII, along with 12 pp of the "*Little Dorrit Advertiser*" from that issue, tipped in at rear. Minor wear, browning to plates.

WITH: Autograph Letter Signed ("C.D.") tipped to front flyleaf, to "Milton," expressing his anticipation of his friend's visit, 1-1/2 pp, 8vo, Boulogne-sur-Mer, France, October 5, 1854, in dark blue ink on blue paper, fold creases, tear along hinge not affecting text, light soiling.

DICKENS WRITES FROM HIS FAVORITE RETREAT IN FRANCE in an unassuming letter describing the maritime weather of Boulogne. Other than Paris, Dickens enjoyed Boulogne more than any other place in France, describing it as his "favourite watering hole." In this letter, the weather seems to have been a bit more threatening than usual: "it blew a gale of wind last night and is very lowering this morning, so I hope we may get it over before you come." The letter is tipped into a finely bound first single-volume edition of *Little Dorrit*.

\$1,000 - 2,000



52

52 [□]

DICKENS, CHARLES. 1812-1870.]

2 items:

1. HUGHES, WILLIAM R. 1830-1899. *A Week's Tramp in Dickens-Land*. London: Chapman & Hall, 1891.

8vo. Dark brown morocco gilt by Kelliogram for Charles Lauriat, Boston, multi-colored morocco pictorial inlays of a house and a chair on the cover, taken from illustrations in the book, gilt floriate decorations on cover and spine, gilt ruled dentelles with gilt floral decorations at corners, red cloth endleaves, top edge gilt. Green cloth clamshell box. Very slight cracking to joints, foxing and a few stains to interior.

2. WILSON, ANGUS. 1913-1991. *The World of Charles Dickens*. London: The Arcadia Press, 1971. Green morocco by Zaehnsdorf for the publisher, top cover inlaid with an image of a factory in red, orange and black morocco and gilt, gilt-decorated dentelles, marbled endpapers, edges gilt. Light wear. *LIMITED EDITION*, number 15 of 265 copies, signed by the author on the limitation page.

\$1,000 - 1,500



53

53 [□]

DICKENS, CHARLES. 1812-1870.

8 titles:

1. *The Cricket on the Hearth. A Fairy Tale of Home.* London: Bradbury and Evans, 1846. 8vo. Engraved frontispiece and additional title. Modern morocco gilt by Zaehnsdorf for Asprey, gilt-decorated dentelles, marbled endpapers, edges gilt. Light browning. *FIRST EDITION.*
2. *Hard Times. For These Times.* London: Bradbury and Evans, 1854. 8vo. Modern green morocco gilt by Zaehnsdorf for Asprey, gilt-ruled dentelles, marbled endpapers, edges gilt. Minor spotting and finger marks. *FIRST EDITION IN BOOK FORM.*
3. *The Life and Adventures of Nicholas Nickleby.* London: George G. Harrap & Co., 1931. 8vo. Color illustrations by C.E. Brock. Modern green morocco gilt by Asprey, gilt-ruled dentelles, marbled endpapers, edges gilt. Light foxing.
4. *Christmas Tales.* London: George G. Harrap & Co., 1932. 8vo. Color illustrations by H.M. Brock. Modern red morocco gilt by Asprey, gilt-ruled dentelles, marbled endpapers, edges gilt. Light spotting.
5. *The Posthumous Papers of the Pickwick Club.* London: George G. Harrap & Co., 1939. 8vo. Color illustrations by C.E. Brock. Modern red morocco gilt by Zaehnsdorf, gilt-decorated dentelles, marbled endpapers, edges gilt. Light spotting.
6. *Great Expectations.* New York: The Heritage Club, 1939. 8vo. Color illustrations by Edward Ardizzone. Modern red morocco gilt by Bayntun-Riviere, gilt-decorated dentelles, marbled endpapers, edges gilt. Very light browning.
7. *The Posthumous Papers of the Pickwick Club.* London: Nottingham Court Press, 1979. 8vo. Green morocco gilt by Asprey, gilt-ruled dentelles, marbled endpapers, edges gilt. Minimal wear. Reprint of the 1837 first edition.
8. *Martin Chuzzlewit.* London and New York: Chapman and Hall/Oxford University Press, [c.1989]. 8vo. Half blue morocco gilt and light blue cloth by Asprey, floral endpapers, edges gilt. Slightly sunned, minimal wear.

\$800 - 1,200



54

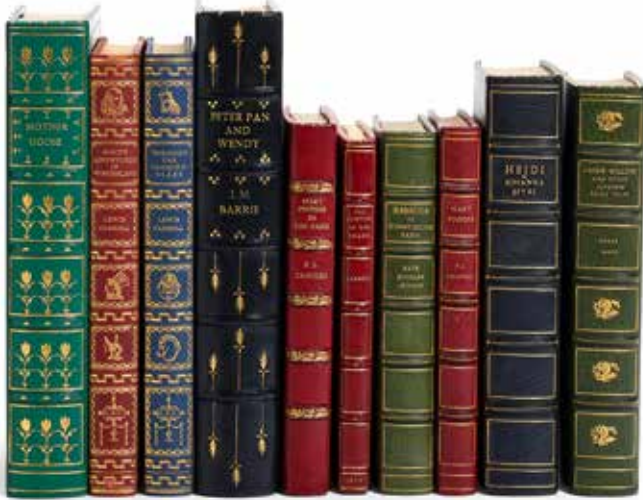
54 [□]

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

- Alice's Adventures in Wonderland.* New York: Macmillan & Company, 1880.
- WITH: *Through the Looking Glass and What Alice Found There.* London & New York: Macmillan & Company, 1877. 2 volumes. 8vo. Uniform red morocco by Asprey, ruled in gilt, with pictorial gilt stamps of Alice and the Red Queen on the top covers, gilt-ruled dentelles, marbled endpapers, edges gilt. Custom quarter red morocco and cloth slipcase. Minimal wear.

A later edition of *Alice's Adventures in Wonderland*, marked as the "New Edition," and a "Forty-Second Thousand" printing of *Through the Looking Glass*, bound as a set.

\$1,500 - 2,000



55

55 [□]

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

Alice's Adventures in Wonderland; Through the Looking Glass. New York: Limited Editions Club, 1932.

2 volumes. 8vo. Wood engraved illustrations by Bruno Rollitz after John Tenniel. Publisher's red and blue morocco gilt, edges gilt, matching cloth slipcases. corners slightly rubbed, slipcases with rubbing, nicks and stains.

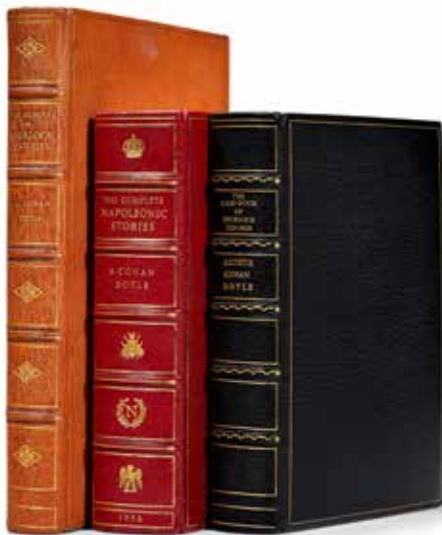
LIMITED EDITION, SIGNED BY ALICE HARGREAVES on the limitation page of the second title, and by the typographer Frederick Warde in the second title. This set with matching numbers, 1300 of 1500 copies. The Limited Editions Club produced this set in honor of Alice's visit to New York in 1932

WITH 8 OTHER TITLES, including: *The Hunting of the Snark.*

London: MacMillan and Co., 1876. Red morocco ruled and titled in gilt by Bayntun-Riviere. * BARRIE, J.M. 1860-1937. *Peter Pan and Wendy.* London: Hodder & Stoughton, [1955]. Illustrations by Mabel Attwell. Black morocco gilt by Asprey with inlaid multi-color morocco pictorial panel on top cover. * JAMES, GRACE. 1882-1965. *Green Willow and Other Japanese Fairy Tales.* London: MacMillan and Co., 1912. Green morocco gilt by Asprey. * SPYRI, JOHANNA. 1827-1901. *Heidi.* Boston and New York: Houghton, Mifflin and Co., 1923. Dark blue morocco gilt by Asprey. * TRAVERS, P.L. 1899-1996. *Mary Poppins.* London: Gerald Howe, Ltd., 1934. Later three-quarter red morocco gilt by Asprey. * ---. *Mary Poppins in the Park.* New York: Harcourt, Brace and Co., 1952. Red morocco gilt by Asprey. * WIGGIN, KATE DOUGLAS. 1856-1923. *Rebecca of Sunnybrook Farm.* Boston and New York: Houghton, Mifflin and Co., 1903. Modern green morocco by Asprey. * *Mother Goose's Book of Nursery Stories, Rhymes and Fables.* London: Blackie and Son, n.d. Green morocco gilt by Asprey.

Most with minor shelfwear, *Mary Poppins* with stains to exterior cloth, all with minor browning and spotting to interior.

\$2,500 - 3,500



56

56 [□]

DOYLE, ARTHUR CONAN. 1859-1930.

The Memoirs of Sherlock Holmes. London: George Newnes, 1894. 8vo. Wood-engraved illustrations by Sydney Paget. Modern tan morocco gilt by Asprey, gilt-ruled dentelles, marbled endpapers, edges gilt. Minor wear, light browning. FIRST EDITION.

WITH: *The Case-Book of Sherlock Holmes.* London: John Murray, 1927. Modern black morocco gilt by Zaehnsdorf for Asprey, gilt decorated dentelles, marbled endpapers, edges gilt. Minimal wear, thumbed.

WITH: *The Complete Napoleonic Stories.* London: John Murray, 1956. Modern red morocco gilt by Bayntun-Riviere, gilt-ruled dentelles, marbled endpapers, edges gilt. Minor shelfwear, light browning.

\$800 - 1,200

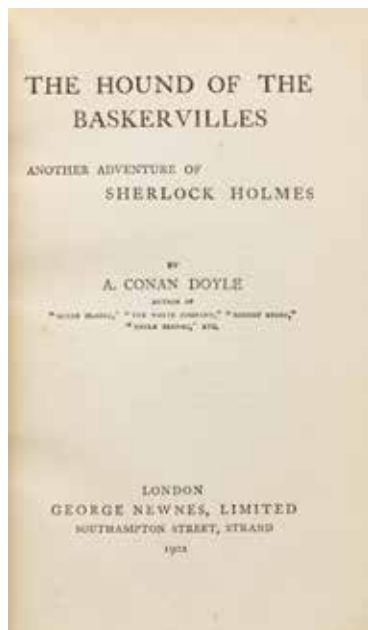
57 [□]

DOYLE, ARTHUR CONAN. 1859-1930.

The Hound of the Baskervilles. London: George Newnes Ltd., 1902. 8vo. Frontispiece and 15 plates by Sidney Paget. Modern blue morocco gilt by Bayntun-Riviere, spine gilt with 5 raised bands, gilt-ruled dentelles, marbled endpapers, edges gilt, original pictorial red cloth top cover bound in back. Frontispiece creased across center, stains to edges of half-title and frontispiece, minor browning.

FIRST EDITION, first issue, with "you" for "your" on page 13, line 3.

\$800 - 1,200



57

58 □

DOYLE, RICHARD. 1824-1883.

Allingham, William. *In Fairy Land, A Series of Pictures from the Elf World*. London: Longmans Green & Company, 1875.
Folio (370 x 268 mm). 16 color-printed plates, containing 36 illustrations by Doyle. Vellum gilt by Asprey, gilt dragonfly wing design to each cover, original cloth cover and spine mounted and bound at rear, custom cloth slipcase.

DOYLE'S MASTERPIECE FINELY BOUND IN PICTORIAL VELLUM.
This is the second edition, printed by Edmund Evans, of Doyle's most ambitious and successful work. "The whole volume, which shows Doyle's secret fairy world at its most enchanting, is one of the finest examples of Victorian book production" (Dalby 12).

\$2,000 - 3,000



58

59 □

DULAC, EDMUND. 1882-1953.

ANDERSEN, HANS CHRISTIAN. 1805-1875. *Stories from Hans Andersen*. London: Hodder & Stoughton, 1911.
4to. Color frontispiece and 27 mounted plates by Edmund Dulac. Publisher's vellum gilt, green silk bow closure, quarter purple morocco and cloth box by Asprey. Mild soiling, text block cracking in places.

LIMITED EDITION, number 603 of 750 copies, signed by Dulac on the limitation page.

\$1,000 - 1,500



60

60 □

DULAC, EDMUND. 1882-1953.

A Fairy Garland: Being Fairy Tales from the Old French London: Cassell & Company, (1928).
4to (276 x 209). 12 color plates, tissue guards. White morocco, gilt, by Asprey, decorated endpapers highlighted in gilt, gilt edges, matching decorated paper slipcase with white morocco trim.

LIMITED SIGNED EDITION, number 217 of 1000 copies, in fine Asprey binding.

\$600 - 800



61



61

61 [□]

DULAC, EDMUND. 1882-1953.

Sinbad le Marin et d'Autres Contes des Mille et Une Nuits. Paris: H. Piazza l'Edition d'Art, [1919].

Folio. 27 colored plates after Dulac, captioned tissue guards. Three-quarter blue morocco and black cloth, top edge gilt. Minor scuffing to covers, a few smudges, tissue guards browned.

LIMITED EDITION, number 17 of 1,500 copies.

\$600 - 900

62 [□]

DULAC, EDMUND. 1882-1953.

POE, EDGAR ALLAN. 1809-1849. *The Bells and Other Poems.* London: Hodder & Stoughton, c.1920.

4to. 28 tipped-in plates by Dulac. Later green morocco gilt, gilt-decorated dentelles, marbled endpapers, edges gilt. Shelfwear, spine darkened, slight browning. Blind-stamp on title page reading "Presentation Copy."

WITH: *The Fall of the House of Usher.* Maastricht: Halcyon Press, printed by A.A.M. Stols, 1930. 10 aquatint illustrations by Alexandre Alexeïeff. Black morocco gilt by Asprey, gilt-ruled dentelles, marbled endpapers, top edge gilt, other edges untrimmed. Black cloth slipcase. Minimal wear.

LIMITED EDITION, number 207 of 325 on Dutch paper.

\$800 - 1,200



62

63 [□]

DUMAS, ALEXANDRE. 1802-1870.

Celebrated Crimes. Philadelphia: George Barrie, 1895.

8 volumes. 8vo. Full page photogravure plates in two states throughout with titled tissue guards. 20th century quarter red morocco and cloth, spines with 5 raised bands decorated and titled in gilt, marbled endpapers, top edge gilt, other edges untrimmed. Thumbled, toning to page edges

LIMITED IMPERIAL JAPAN LIBRARY EDITION, number 469 of 500.

\$700 - 900

64 [□]

ENGLISH LITERATURE TO 1850.

SHAKESPEARE, WILLIAM. *An Excellent Conceited Tragedie of Romeo and Juliet...* [London: for J. and R. Tonson, T. Payne, and W. Richardson, 1766]. 12mo. A-D⁸ (-D8). Extracted from Vol IV of *Twenty of the Plays of Shakespeare.* Half-morocco, soiling to margins of leaves;

WITH: DEFOE, DANIEL. *Robinson Crusoe.* Stockdale, 1804. 15 engraved plates (of 17) engravings after Stothard, portrait bound out of order. 19th-century calf, gilt, by Bayntun. *Provenance:* John Whiting Friel and Helen Otille Friel (bookplate);

WITH: 6 titles (in 7 volumes) bound in crushed morocco by Asprey, being Shakespeare *Sonnets* (Asprey & Co at the Whittington Press, 1979). * Defoe *Moll Flanders* (Lane, 1929, Austen illustrations). * Swift *Gulliver's Travels* (Nimmo, 1882). * Austen *Pride and Prejudice* (Dent, 1922, Brock illustrations). * Bronte *Wuthering Heights* (Illustrated Modern Library, n.d., Eichenberg illustrations). WITH: Scott *The Talisman* [Jack, n.d.] Half-morocco by Asprey, wear to cloth.

\$800 - 1,200



63

65 □

EQUESTRIAN SPORT.

- 6 titles, comprising:
1. PRINCE PHILIP, DUKE OF EDINBURGH. B. 1921. And JAMES FISHER. *Wildlife Crisis*. London: Arcadia Press, 1971. 4to. Publisher's blue morocco gilt by Zaehnsdorf, gilt and polychrome decoration on top cover, gilt decorated dentelles, marbled endpapers, edges gilt. *LIMITED EDITION*, number 11 of 265 copies, SIGNED by Prince Philip on the title page. Minimal handling wear.
 2. WENTWORTH, LADY JUDITH BLUNT-LYTTON. 1873-1957. *The Authentic Arabian Horse*. London: George Allen & Unwin, 1945. 4to. Custom blue morocco gilt by Sangorski & Sutcliffe, gilt-ruled dentelles, marbled endpapers, edges gilt. Slight browning of pages.
 3. MILLS, JOHN LEECH. *The Life of a Foxhound*. London: H. Hurst, 1848. 8vo. 20th century morocco gilt by Zaehnsdorf, gilt decorated spine and dentelles, marbled endpapers, top edge gilt. Rubbed, browning.
 4. REMINGTON, FREDERICK. 1831-1909. *Pony Tracks*. New York: Harper & Brothers, 1895. Illustrations by Remington throughout. Modern tan morocco gilt by Asprey with gilt-stamped figure of a cavalryman on top cover, gilt decorated dentelles, marbled endpapers, edges gilt. Minimal wear.
 5. BOUCAUT, JAMES PENN. 1831-1916. *The Arab. The Horse of the Future*. London: Gay and Bird, 1905. 8vo. Modern morocco gilt by Zaehnsdorf for Asprey, gilt decorated dentelles, marbled endpapers, edges gilt. Light browning.
 6. STONG, PHIL. 1899-1957. *Horses and Americans*. New York: Frederick A. Stokes, 1939. 4to. Half brown morocco gilt by Zaehnsdorf for Asprey, marbled endpapers, edges gilt. *LIMITED EDITION*, number 310 of 500 copies, SIGNED by the author on the limitation page.

\$600 - 800

66 □

EXPLORATION AND TRAVEL.

- 8 titles:
1. BORTHWICK, JOHN DOUGLAS. *Three Years in California*. Edinburgh and London: William Blackwood and Sons, 1862. 8vo. Modern cream-colored calf gilt by Asprey, marbled endpapers, edges gilt. Slight staining to covers, browning.
 2. BARTON, LUCY. *Historic Costume for the Stage*. London: Adam and Charles Black, 1957. Small 4to. Modern green morocco gilt by Asprey, marbled endpapers, edges gilt. Minor wear.
 3. BURTON, RICHARD F. 1821-1890. *Selected Papers on Anthropology, Travel and Exploration*. London: A.M. Philpot, 1924. Modern burgundy morocco by Zaehnsdorf, gilt-decorated dentelles, marbled endpapers, edges gilt. Minimal wear, minor browning.
 4. HITCHCOCK, CHARLES H. *Hawaii and its Volcanoes*. Honolulu: The Hawaiian Gazette, 1911. Later half morocco and cloth by Asprey, marbled endpapers, edges gilt. Minor wear.
 5. LIPMAN, JEAN. *American Folk Art in Wood, Metal and Stone*. [Meriden, CT]: Pantheon, 1948. 4to. Photographic illustrations. Modern red morocco by Asprey, marbled endpapers, edges gilt. Minor soiling and wear.
 6. MAY, CLIFF. Editor. *Sunset Western Ranch Houses*. San Francisco: Lane Publishing, 1946. 4to. Green morocco gilt by Asprey, marbled endpapers, edges gilt. Minor wear.
 7. PENZER, NORMAN M. *Paul Storr, 1771-1844. Silversmith and Goldsmith*. London: Spring Books, 1971. 4to. Modern calf gilt by Asprey, marbled endpapers, edges gilt. Minor wear.
 8. RAINBIRD, GEORGE. *An Illustrated Guide to Wine*. London: Octopus Books, 1983. 4to. Custom burgundy morocco gilt by Sangorski & Sutcliffe / Zaehnsdorf, gilt-decorated dentelles, marbled endpapers, edges gilt. Covers slightly bowed, minor wear.

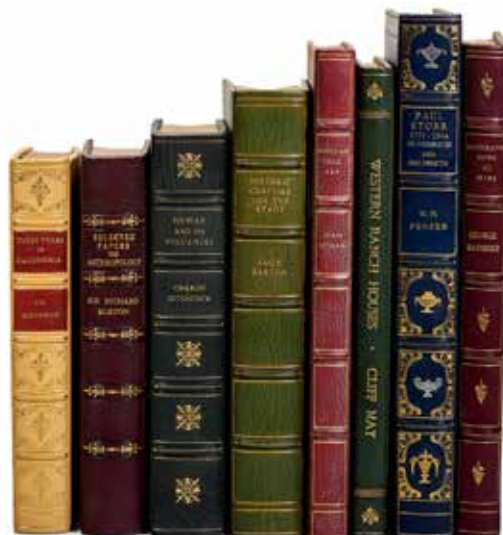
\$600 - 800



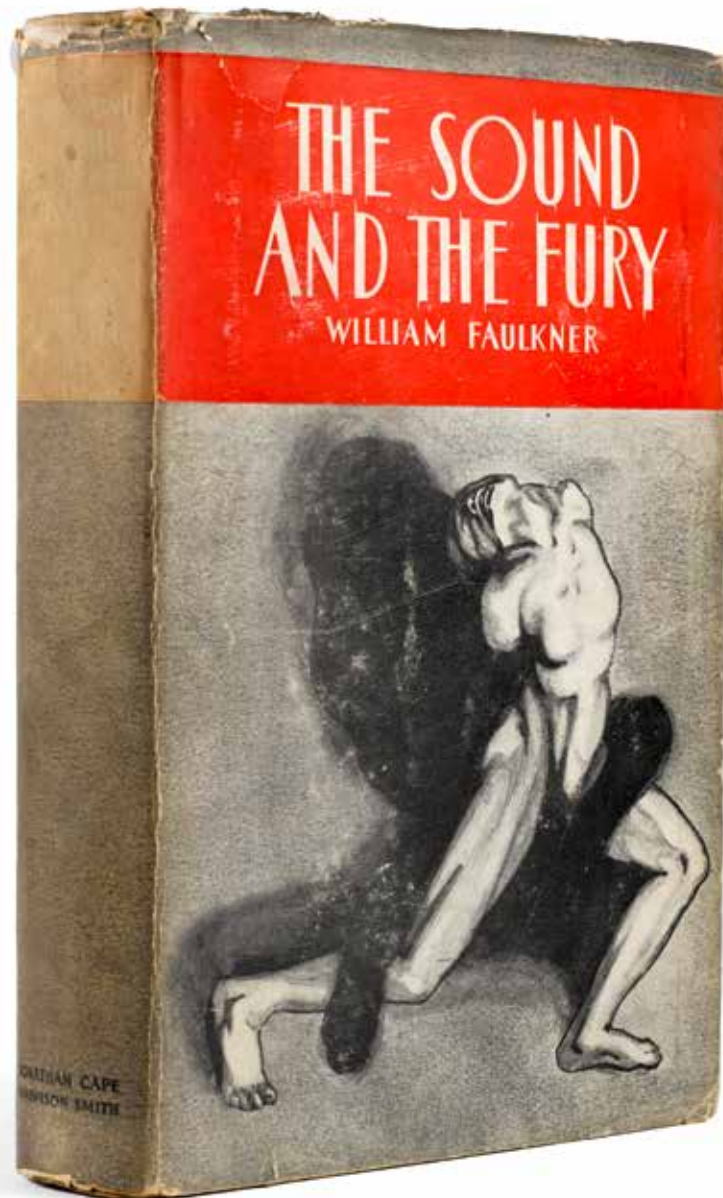
64



65



66



67 [□]

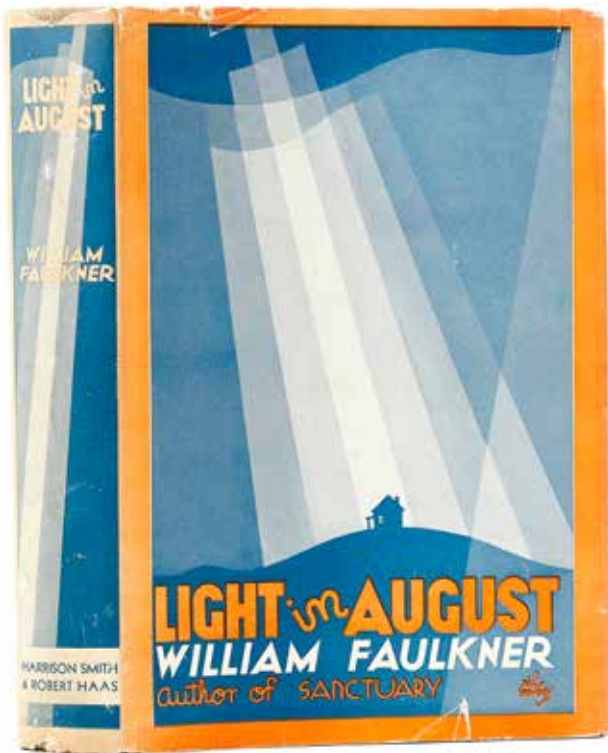
FAULKNER, WILLIAM. 1897-1962.

The Sound and the Fury. New York: Jonathan Cape & Harrison Smith, 1929.

Publisher's quarter white cloth and patterned boards; pictorial dust jacket, top edge stained blue. Custom gilt-titled black morocco box. Spine sunned, wear and minor chipping to edges of jacket, board edges worn.

FINE FIRST EDITION, FIRST ISSUE of Faulkner's first truly great novel and the most influential American usage of stream-of-consciousness narration. First state dust jacket with *Humanity Uprooted* priced \$3.00 on the back panel (later issues have this title priced at \$3.50). Massey 322; Petersen A6b.

\$10,000 - 15,000



68

68 [□]

FAULKNER, WILLIAM. 1897-1962.

Light in August. [New York]: Harrison Smith & Robert Hass, [1932]. 8vo (203 x 140 mm). Original tan cloth, upper cover lettered in orange, and spine in blue, orange topstain, publisher's dust jacket by Arthur Hawkins; without glassine. Black morocco clamshell box by Zaehnsdorf for Asprey.

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

\$1,000 - 1,500

69 [□]

FAULKNER, WILLIAM. 1897-1962.

The Wild Palms. New York: Random House, 1939. Burgundy calf gilt by Zaehnsdorf for Aprey & Co., gilt decorated dentelles, marbled endpapers, edges gilt. Minor wear.

LIMITED EDITION, number 66 of 250, signed by Faulkner on the limitation page. Petersen A19a.

\$1,000 - 1,500

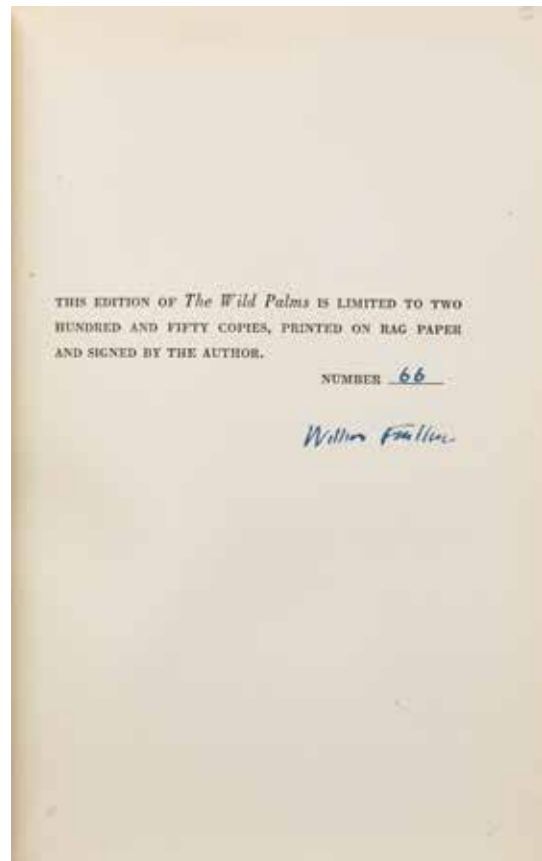
70 [□]

FAULKNER, WILLIAM. 1897-1962.

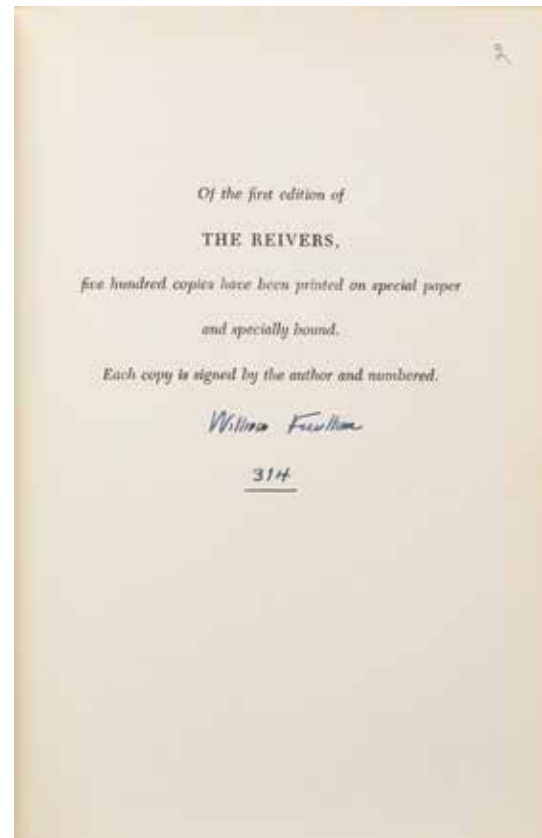
3 titles:

1. *The Reivers*. New York: Random House, 1962. Black morocco gilt by Zaehnsdorf for Aprey, gilt-decorated dentelles, marbled endpapers, edges gilt. Minimal wear. LIMITED FIRST EDITION, SIGNED by Faulkner on the limitation page, number 314 of 500 copies on special paper.
2. *The Town*. New York: Random House, 1957. Black morocco gilt by Zaehnsdorf for Aprey, gilt-decorated dentelles, marbled endpapers, edges gilt. Minimal wear. FIRST EDITION of the second volume in the Snopes trilogy.
3. *These 13*. New York: Jonathan Cape & Harrison Smith, 1931. Blue morocco gilt by Asprey, gilt-decorated dentelles, edges gilt. Spine darkened, slight browning. FIRST EDITION.

\$1,000 - 1,500



69



70

71 [□]

FAULKNER, WILLIAM. 1897-1962.

3 signed and limited first editions:

1. *Pylon*. New York: Harrison Smith and Robert Haas, Inc, 1935. Original half cloth, pictorial silver boards, lacking slipcase, some rubbing to boards. *FIRST EDITION*, number 36 of 310 copies, *SIGNED* on the colophon.

2. *Requiem for a Nun*. New York: Random House, 1951. Original half cloth, marbled boards, publisher's dust jacket, minor fading to spine of jacket, with two small tape repairs to top margin. *FIRST EDITION*, number 152 of 750 copies, *SIGNED* on the colophon. Although this edition was issued with a clear acetate jacket, this copy includes a first edition, first state jacket with "M. McKnight Kauffer" on front flap.

3. *Notes on a Horsethief*. Greenville, Mississippi: The Levee Press, 1950. Original green cloth, titled in silver. *FIRST EDITION*, number 602 of 975 copies, *SIGNED* on the colophon.

All three titles contained in custom morocco and cloth clamshell boxes with gilt titles on spines.

\$1,000 - 1,500

72 [□]

FIELDING, HENRY. 1707-1754.

The Complete Works. New York: Croscup and Sterling, 1902.

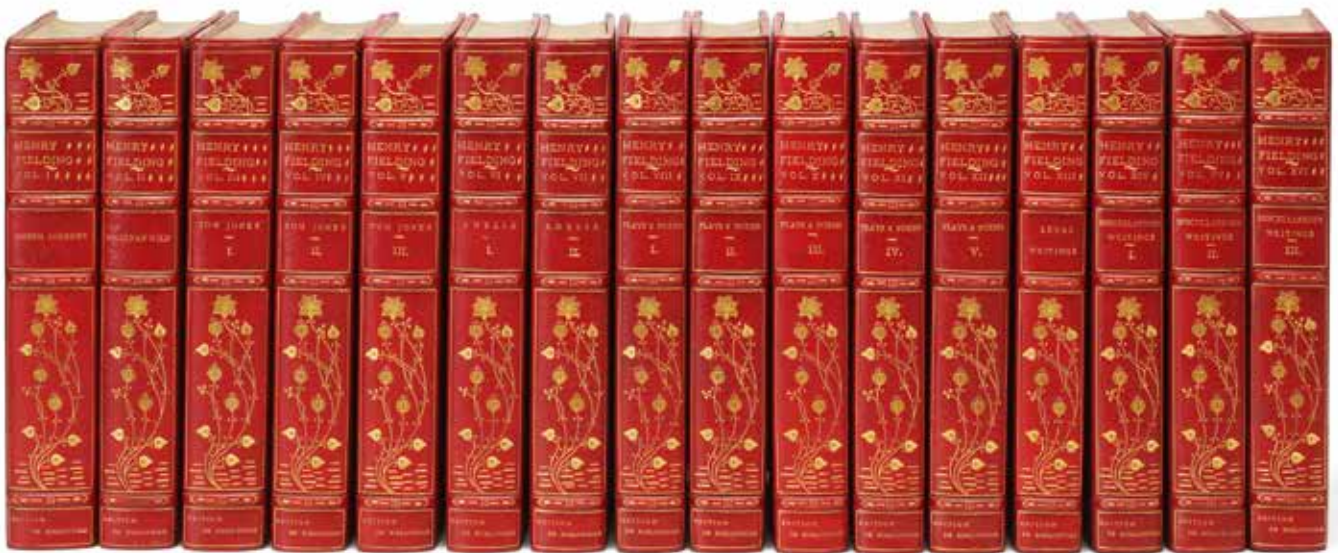
16 volumes. Engraved frontispieces in back-and-white on both Japan vellum and china paper, and in color on Japan vellum; Numerous engraved plates in black-and-white and color on Japan vellum; captioned tissue guards. Contemporary red morocco gilt, ornamental titles, green and brown morocco inlays of water lilies and a dragonfly on top covers, floral gilt-decorated dentelles, multi-colored pictorial morocco doublures, green watered silk free endleaves, top edges gilt. Minor shelf wear and toning.

"*EDITION DE BIBLIOPHILE*," limited to 20 copies on Japan vellum, printed for subscribers only. This set is identified on the limitation pages as the Mary Daniel copy.

\$3,000 - 5,000



71



72

73 □

FINE AND DECORATIVE ARTS.

3 titles:

1. HARTT, FREDERICK. *The Sistine Chapel*. New York: Alfred A. Knopf, 1991.

2 volumes. Folio. Illustrated with photographic plates by Takashi Okamura. Publisher's tan linen, gilt facsimile of Michelangelo's signature on covers, morocco gilt spine labels, linen slipcase with pictorial paste-down. Light wear.

LIMITED EDITION, number 1872 of 2,500 copies.

2. HAWLEY, WALTER A. *Oriental Rugs, Antique and Modern*. New York: Dodd, Mead and Company, 1922. Folding color plate at front, numerous color and black and white plates. Tan morocco gilt by Asprey, with decorative motifs in gilt and inlaid green morocco on top cover, marbled endpapers, top edge gilt. Reinforcement to hinges of folding plate, scattered foxing.

3. CULME, JOHN. AND RAYNER NICHOLS. *The Jewels of the Duchess of Windsor*. London: Thames and Hudson, 1987. Custom green morocco binding by Asprey, with mounted photograph of a jewel on the top cover under glass, spine gilt in 6 compartments, gilt decorated dentelles, endleaves in pale green watered silk, edges gilt. Quarter morocco and cloth clamshell box. Light wear.



73

\$500 - 700

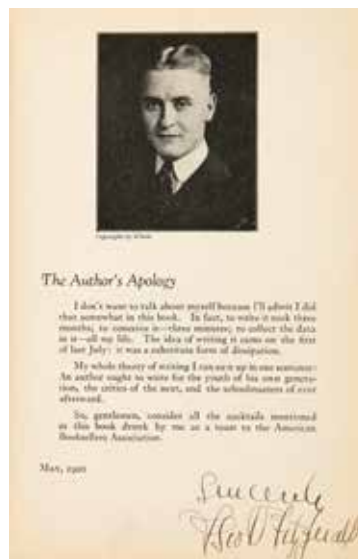
74 □

FITZGERALD, F. SCOTT. 1896-1940.

This Side of Paradise. New York: Charles Scribner's Sons, 1920. 8vo. Blue morocco, gilt, by Asprey.

SPECIAL SIGNED EDITION FOR THE ABA, one of 500 copies with the tipped in "Author's Apology" leaf signed by Fitzgerald, in part: "So, gentlemen, consider all the cocktails mentioned in this book drunk by me as a toast to the American Booksellers Association."

\$3,000 - 5,000



74

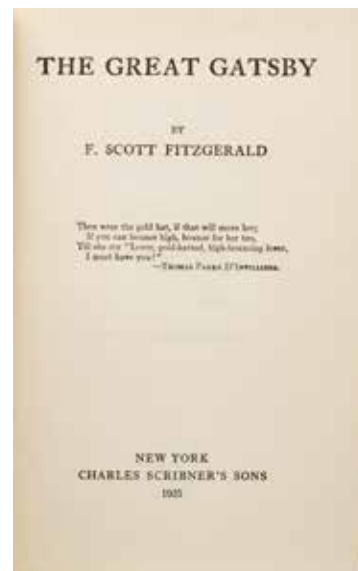
75 □

FITZGERALD, F. SCOTT. 1896-1940.

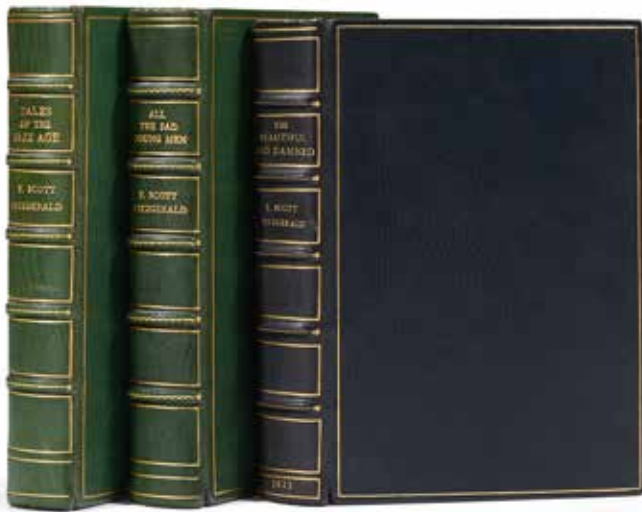
The Great Gatsby. Charles Scribner's Sons, 1925. Finely bound in black morocco by Sangorski and Sutcliffe, ruled in gilt on covers and dentelles, gilt titles on spine, marbled endpapers, all edges gilt.

FIRST EDITION of Fitzgerald's masterpiece, with all first edition points. Bruccoli A11.I.a.

\$1,500 - 2,500



75



76

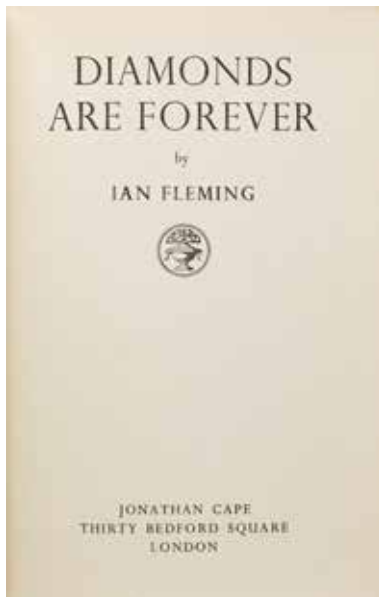
76 [□]

FITZGERALD, F. SCOTT. 1896-1940.

3 titles:

1. *The Beautiful and the Damned*. New York: Charles Scribner's Sons, 1922. Gilt-ruled black morocco by Asprey, gilt-ruled dentelles, marbled endpapers, edges gilt. Slight soiling and browning. First edition, second printing, with Scribner's seal on copyright page.
2. *Tales of the Jazz Age*. New York: Charles Scribner's Sons, 1922. Gilt-ruled green morocco by Sangorski & Sutcliffe/Zaehnsdorf, gilt-decorated dentelles, marbled endpapers, edges gilt. First edition.
3. *All the San Young Men*. New York: Charles Scribner's Sons, 1926. Gilt-ruled green morocco by Zaehnsdorf for Asprey, gilt-decorated dentelles, marbled endpapers, edges gilt. First edition, second or third printing.

\$600 - 800



77

77 [□]

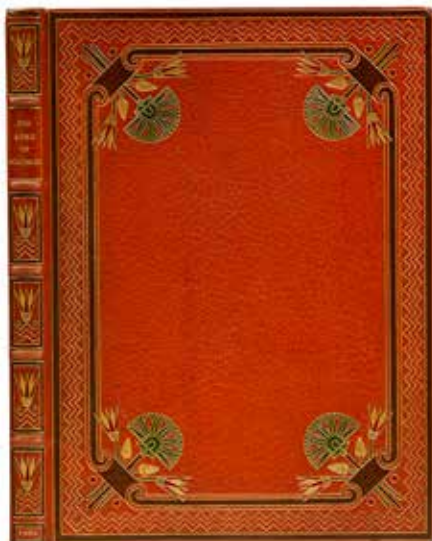
FLEMING, IAN. 1908-1964.

4 James Bond novels:

1. *Diamonds Are Forever*. London: Jonathan Cape, 1956.
 2. *The Spy Who Loved Me*. London: Jonathan Cape, 1962.
 3. *On Her Majesty's Secret Service*. London: Jonathan Cape, 1963.
 4. *The Man with the Golden Gun*. London: Jonathan Cape, 1965.
- Nearly uniform black morocco gilt for Asprey (2 by Zaehnsdorf, one Sangorski & Sutcliffe, one marked only Asprey), gilt-ruled covers, gilt-decorated dentelles, marbled endpapers, edges gilt. All but the first title with original dust jackets bound in at the back. Minimal wear, some with minor spotting.

All *FIRST EDITIONS* of Fleming's much-celebrated James Bond novels.

\$1,500 - 2,000



78

78 [□]

FLINT, W. RUSSELL. 1880-1969.

The Song of Songs Which is Solomon's. London: Phillip Lee Warner, 1909.

4to. 10 tipped-in color plates by Flint. Orange morocco gilt by Bumpus of Oxford, ornately decorated in gilt and multi-colored morocco inlays on covers, gilt-decorated dentelles, gilt edges. Light browning.

LIMITED EDITION, number 454 of 500, printed on Riccardi paper for the Medici Society.

\$500 - 700

79 [□]

GARLAND, HAMLIN. 1860-1940.

The Book of the American Indian. New York: Harper & Bros., 1923. 4to. Color frontispiece and 34 illustrations after Frederick Remington. Later half brown morocco gilt by Zaehnsdorf for Asprey, marbled endpapers, edges gilt. Minor wear.

FIRST EDITION. The illustrations were mostly reprinted from earlier editions of *Harper's Weekly*.

\$300 - 500

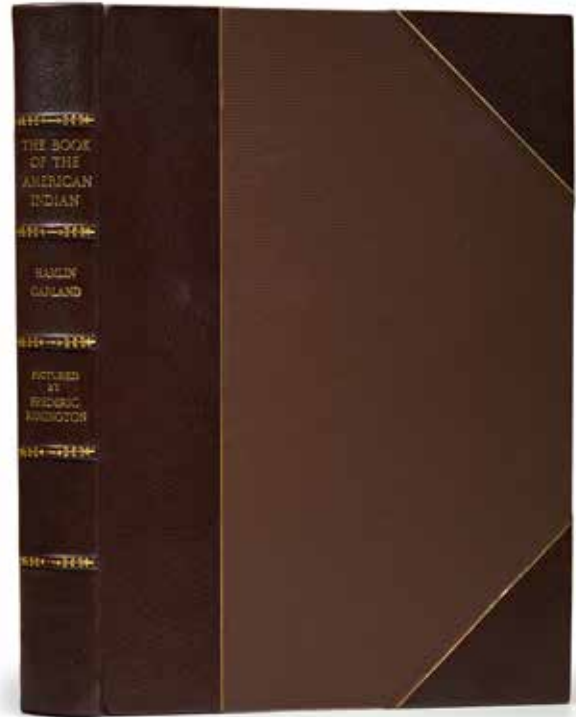
80 ^{w □}

GANN, ERNEST K. 1910-1991.

A group of novels, mostly hardcover first editions, comprising: *Island in the Sky*. 1944. * *Blaze of Noon* 1946. * *Fiddler's Green*. 1950. * *The High and the Mighty*. 1953. * *Twilight for the Gods*. 1956. * *The Trouble with Lazy Ethel*. 1958. * *Fate is the Hunter*. 1961. * *Of Good and Evil*. 1963. * *In the Company of Eagles*. 1966. * *Song of the Sirens*. 1968. * *The Antagonists*. 1970. * *Band of Brothers*. 1973. * *Ernest K. Gann's Flying Circus*. 1976. * *A Hostage to Fortune*. 1978. * *Brain 2000*. 1980. * *The Aviator*. 1981. * *The Magistrate*. 1982. * *Gentlemen of Adventure*. 1983. * *The Bad Angel*. 1987. * *The Black Watch*. 1989. * *The Raging Tide (Fiddler's Green)*. Paperback edition, 1950. * *Island in the Sky*. Popular Library paperback edition, 1953.

All contained in individual quarter morocco gilt clamshell boxes, except the two paperback editions placed together in a single box. All hardcovers with pictorial dust jackets, most creased and slightly chipped at edges, first title with tear to front flyleaf.

\$2,000 - 3,000



79



80



81

81 [□]

GAY, JOHN. 1685-1732.

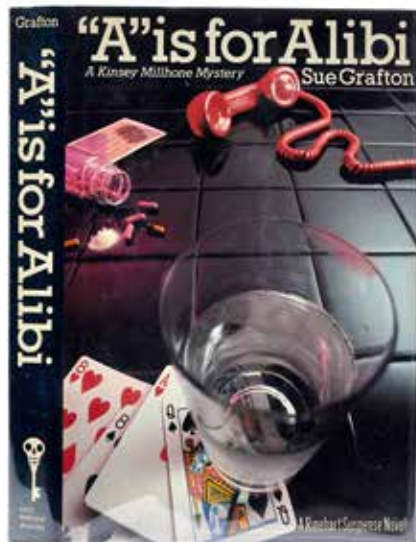
John Gay, Fables with a Life of the Author. London: Printed for John Stockdale, 1793.

2 volumes. 8vo. Frontispiece memorial illustration, engraved title pages in both volumes, and 67 engraved plates, including 12 by William Blake. Crimson morocco gilt by Lloyd, elaborately gilt spine and dentelles, marbled endpapers, edges gilt.

Provenance: Alfred Sutro (1863-1933), English dramatist and translator (book labels on verso of free front endpapers).

FIRST EDITION, published posthumously with a life of the author at the end of volume 2.

\$600 - 800



82

82 [□]

GRAFTON, SUE. 1940-2017.

2 titles:

1. *A is for Alibi.* New York: Holt, Rhinehart and Winston, 1982.

Publisher's gray boards stamped in red foil, pictorial dust jacket.

Custom quarter red morocco clamshell box. Very light soiling to jacket.

FIRST EDITION, SIGNED AND INSCRIBED by Grafton on the title page: "For Philip — Yours until Z is for 'Zero' — Sue Grafton 10-7-84."

2. *B is for Burglar.* New York: Holt, Rhinehart and Winston, 1985.

Publisher's quarter red cloth and gray boards, spine stamped in silver, pictorial dust jacket.

Custom quarter red morocco clamshell box by Asprey. Light soiling to edges of jacket.

FIRST EDITION, SIGNED by Grafton on the title page.

\$2,000 - 3,000



83

83 [□]

GRAHAME, KENNETH. 1859-1932.

SHEPARD, ERNEST, illustrator. *The Wind in the Willows.* London: Methuen, [1931]. 4to (221 x 174 mm). Polished calf, gilt, by Asprey, with gilt pictorial decoration of Mole, Rat and Toad (from p 48) to upper cover, and gilt devices of the characters in the corners, silk endpapers, custom cloth slipcase.

FIRST EDITION WITH SHEPARD'S ILLUSTRATIONS, LIMITED SIGNED ISSUE, number 93 of 200 copies signed by both Grahame and Shepard, finely bound by Asprey with gilt illustration to the cover.

\$3,000 - 5,000

84 □

GREENE, GRAHAM. 1904-1991.

3 titles:

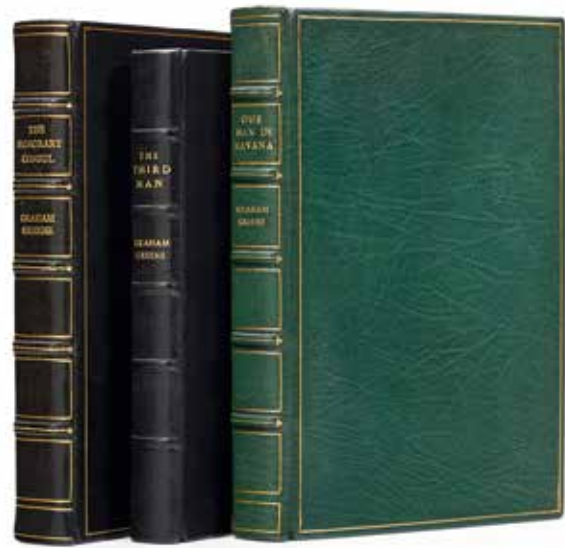
1. *The Third Man and The Fallen Idol*. London: William Heinemann, 1950.

Black morocco by Bayntun-Riviere, gilt titles on spine, gilt-ruled dentelles, marbled endpapers, edges gilt. Minor wear and toning. *FIRST EDITION*.

2. *Our Man in Havana, an Entertainment*. London: William Heinemann, 1958. Green morocco gilt by Asprey, gilt-ruled dentelles, marbled endpapers, edges gilt. Minor wear and toning. *FIRST EDITION*.

3. *The Honorary Consul*. Toronto & London: The Bodley Head, 1973. Black morocco gilt by Sangorski and Sutcliffe for Asprey, gilt-ruled dentelles, marbled endpapers, edges gilt. Minimal wear. *FIRST CANADIAN, AND TRUE FIRST EDITION*.

\$600 - 900



84

85 □

GRUELLE, JOHNNY. 1880-1938.

Original illustration art in ink and watercolors, two images for "Tim Tim Tamytam" on one sheet, each 150 x 48 mm, separately signed "Johnny Gruelle," c.1919. Fine condition. Matted and framed.

A pair of illustrations for the story "Tim Tim Tamytam," which appeared in *Friendly Fairies* (Chicago: P.F. Volland & Co., 1919). At the top, Mrs. Tamytam rests on a toadstool while Tim Tim runs home to get a candle. There he encounters his friend Tom Tom Teenyweeny, as seen in the lower image.

\$1,500 - 2,000



85

86 □

GRUELLE, JUSTIN C. 1889-1978.

2 titles:

1. *Raggedy Ann and Andy and the Camel with the Wrinkled Knees*. Joliet, IL: P.F. Volland Company, 1924.

8vo. Publisher's half black cloth and pictorial boards, pictorial endpapers, original pictorial box. Box rubbed, gift inscription on free front endpaper, slight browning.

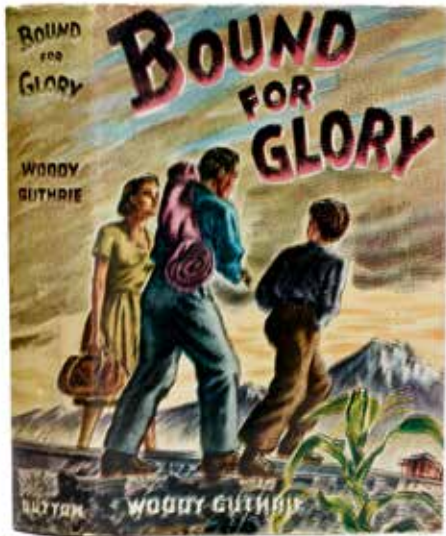
2. *Raggedy Anne's Magical Wishes*. Joliet, IL: P.F. Volland Company, 1928. Publisher's half black cloth and pictorial boards, pictorial endpapers, original pictorial box. Repairs to box, minor browning.

Both *FIRST EDITIONS* with rare publisher's printed pictorial boxes.

\$800 - 1,200



86



87

87 [□]

GUTHRIE, WOODY. 1912-1967.

Bound for Glory. New York: E.P. Dutton & Company, 1943. Publisher's black cloth stamped in gilt, pictorial dust jacket, custom quarter black morocco box. Corners and edges of jacket slightly rubbed, 10 mm tear at one top corner hinge of jacket, light spotting to page edges.

FIRST EDITION in unclipped dust jacket, with very minimal wear.

\$800 - 1,200



88

88 [□]

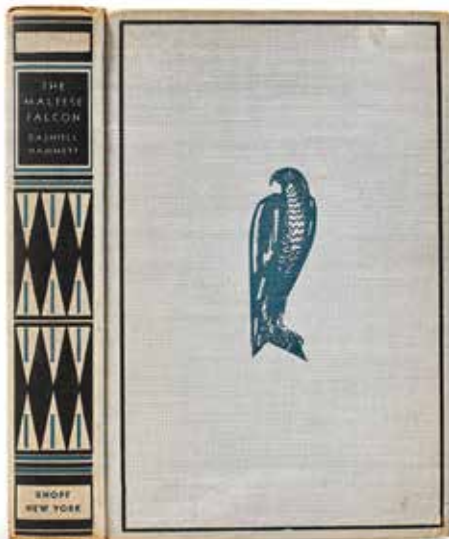
GÉRALDY, PAUL. 1885-1983.

Toi et Moi. Paris: H. Piazza, [1939].

8vo. Pochoir colored frontispiece, 32 illustrations, and decorations in the text by A.E. Marty. Original green morocco by Bellevallée, covers with inlaid centers of red and green floral morocco on gilt background, edged with red morocco strapwork, matching decoration on spine, cream morocco doublures, floral silk endleaves, edges gilt. Morocco-backed and edged chemise, and marbled slipcase.

LIMITED EDITION, number 5 of 25 on *japon nacré* with two additional suites of the illustrations, one in black only, from a total edition of 3,000.

\$800 - 1,200



89

89 [□]

HAMMETT, DASHIEL. 1894-1961.

The Maltese Falcon. New York: Knopf, 1930.

Publisher's gray cloth stamped in black and blue, reverse-lettered on spine. Custom quarter black morocco clamshell case. Edges rubbed, front hinge cracking.

FIRST EDITION. Layman A3.1a.

\$500 - 700

90 □

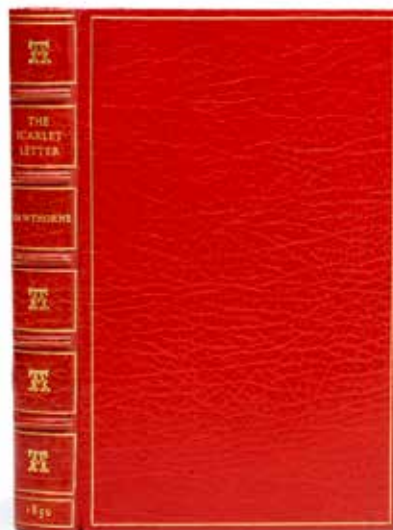
HAWTHORNE, NATHANIEL. 1804-1864.

The Scarlet Letter. Boston: Ticknor, Reed, and Fields, 1850. 8vo (172 x 110 mm). 4 pp ads dated March 1, 1850 bound-in at rear. Red crushed morocco, gilt, by Bayntun-Riviere, with gilt "A" devices in spine compartments, original cloth covers and trimmed spine title bound at rear, cloth slipcase.

FIRST EDITION, FIRST ISSUE, with misprint on p 21, ads dated March 1, 1850, but bound at rear. Finely bound in red morocco gilt. BAL 7600; Clark A16.1; Grolier *American* 59.

\$800 - 1,200

90



91 □

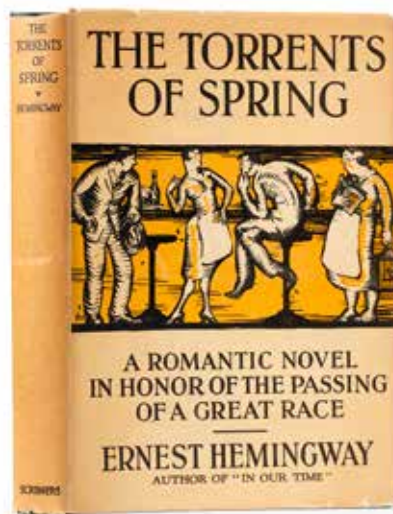
HEMINGWAY, ERNEST. 1899-1961.

The Torrents of Spring. New York: Charles Scribner's Sons, 1926. Publisher's dark green cloth, pictorial dust jacket. Custom black morocco gilt box. Spine and top edges of jacket browned, with minor wear and lower right corner of front panel, cloth showing minor wear at edges, slight browning to interior.

FIRST EDITION, in first state dust jacket with 9 titles listed in advertisement on back panel. Hanneman A4(a).

\$1,200 - 1,800

91



92 □

HEMINGWAY, ERNEST. 1899-1961.

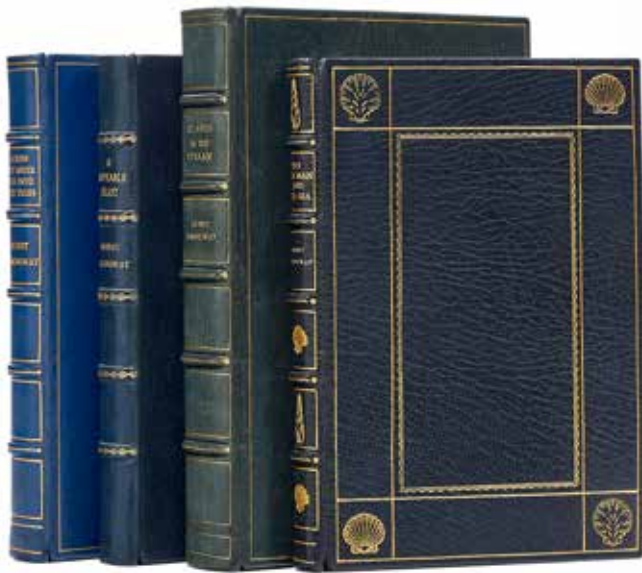
A Farewell to Arms. New York: Charles Scribner's Sons, 1929. Black morocco gilt by Zaehnsdorf for Asprey, gilt-decorated dentelles, marbled endpapers, edges gilt. Minor toning.

SIGNED LIMITED EDITION, number 333 of 510, with Hemingway's signature on the limitation page. First serialized in *Scribner's Magazine*, it was published in September 1929, in a print run of approximately 31,000 copies. This limited edition was released simultaneously with the trade edition. Hanneman A8(b); Connelly 60; Grison A.8.1a2.

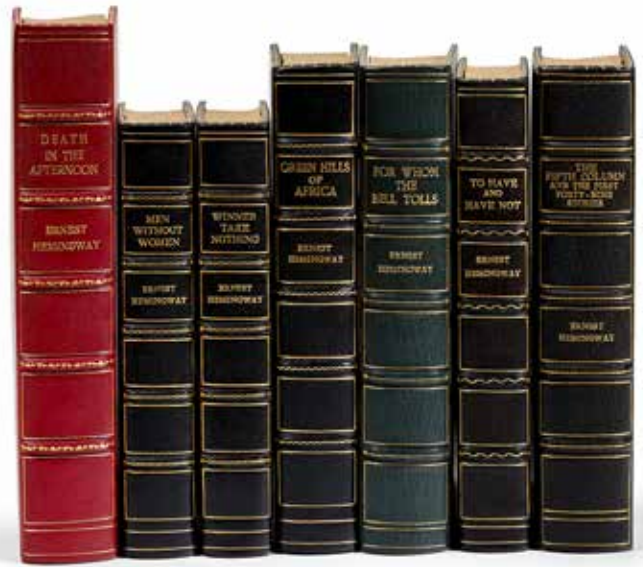
\$3,000 - 5,000

92





93



94

93 [□]

HEMINGWAY, ERNEST. 1899-1961.

4 titles:

1. *The Old Man and the Sea*. New York: Charles Scribner's Sons, 1952. Black morocco gilt by Zaehnsdorf for Asprey, cover ruled in gilt and decorated in shell motifs, gilt decorated dentelles, marbled endpapers, edges gilt. Thumbed. First edition.
2. *Across the River and Into the Trees*. New York: Charles Scribner's Sons, 1950. First American edition. Blue morocco gilt by Zaehnsdorf for Asprey, edges gilt. Thumbed.
3. *A Moveable Feast*. New York: Charles Scribner's Sons, 1964. First edition. Blue morocco, gilt titles and raised bands on spine, edges gilt, original dustjacket bound in at back. Foxing to front endpapers, otherwise fine.
4. *Islands in the Stream*. New York: Charles Scribner's Sons, 1970. Black morocco gilt by Asprey, facsimile Hemingway signature in gilt on cover, gilt edges, original cartographic endpapers bound in back. Thumbed.

\$1,000 - 2,000

94 [□]

HEMINGWAY, ERNEST. 1899-1961.

7 titles, comprising:

1. *Men Without Women*. New York: Charles Scribner's Sons, 1927.
2. *Winner Take Nothing*. New York: Charles Scribner's Sons, 1933.
3. *Green Hills of Africa*. New York: Charles Scribner's Sons, 1935.
4. *To Have and Have Not*. New York: Charles Scribner's Sons, 1937.
5. *The Fifth Column and the First Forty-Nine Stories*. New York: Charles Scribner's Sons, 1938.
6. *For Whom the Bell Tolls*. New York: Charles Scribner's Sons, 1940.
7. *Death in the Afternoon*. New York: Charles Scribner's Sons, 1932 (but printed 1958).

The first five titles in similar black morocco gilt by Zaehnsdorf for Asprey & Co., gilt ruled top and spine, gilt titles on spine, inner dentelles with gilt decoration, marbled endpapers, edges gilt. The sixth title in dark green morocco gilt by Sangorski and Sutcliffe for Asprey, gilt ruled top and spine, gilt titles on spine, gilt ruled inner dentelles, marbled endpapers, edges gilt. The last in red morocco by Zaehnsdorf, gilt ruled, gilt-decorated dentelles, marbled endpapers, edges gilt.

FIRST EDITIONS of the first six titles, in nearly uniform fine bindings.

\$1,000 - 1,500



95

95 □

HIRSCHFELD, ALBERT. 1903-2003.

A group of 3 lithographic prints, comprising:
 1. "My Fair Lady," depicting Rex Harrison and Audrey Hepburn, image size 335 x 460 mm, signed in pencil by the artist and numbered 89 of 150. Fine condition. Framed.

2. "I'll Take Romance," depicting Cyd Cherise, Gene Kelley, Fred Astaire, Ginger Rogers, Donald O'Connor and Debby Reynolds, image size 350 x 635 mm, signed in pencil by the artist and numbered 101 of 300. Fine condition. Framed.

3. "Three Tenors Encore," depicting Placido Domingo, Jose Carreras, and Luciano Pavarotti, signed in pencil by the artist, number 124 of 250. Fine condition. Framed.

\$1,000 - 1,500



96

96 □

HISTORY AND BIOGRAPHY.

A group of 6 titles in 8 volumes, comprising:

1. BEVERIDGE, ALBERT J. 1862-1927. *Abraham Lincoln*. Boston and New York: Houghton Mifflin, 1928. 8vo. 2 volumes. Three-quarter red morocco and cloth, edges gilt. Shelfwear.

2. FRANKLIN, BENJAMIN. 1706-1790. BIGELOW, JOHN. Editor. *Autobiography of Benjamin Franklin*. Philadelphia: J.B. Lippincott & Co., 1868. Modern brown morocco gilt, marbled endpapers, edges gilt. *LIMITED EDITION*, number 25 of 100 copies, with tipped-in etching of Franklin's House at front, captioned in pencil. Minor wear, some spotting.

3. COOK, JAMES. 1729-1779. *The Exploration of Captain James Cook in the Pacific*. New York: Limited Editions Club, 1957. Later blue morocco gilt by Zaehnsdorf for Asprey, gilt-decorated dentelles, marbled endpapers, edges gilt. Minor wear.

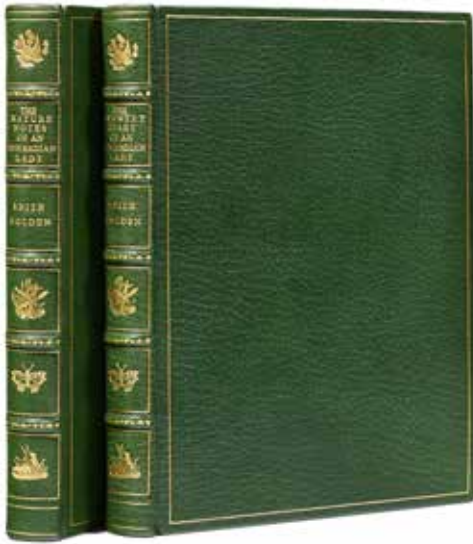
4. DREYFUS, ALFRED. 1859-1935. *Five Years of My Life*. New York: McLure, Phillips & Co., 1901. Publisher's cloth gilt. Custom quarter morocco and cloth clamshell box by Asprey. Shelfwear, some browning.

5. PRESCOTT, WILLIAM HICKLING. 1796-1859. *The Conquest of Mexico*. London: Chatto & Windus, 1922. 2 volumes. Illustrations by Keith Henderson. Modern half red morocco and cloth by Sangorski & Sutcliffe, marbled endpapers, edges gilt. Minor wear.

6. STONE, IRVING. 1903-1989. *The Agony and the Ecstasy*. Garden City, NY: Doubleday, 1961. Later black morocco, gilt titles on spine, gilt-decorated dentelles, marbled endpapers, edges gilt. *SIGNED AND INSCRIBED* by the author on the front blank. Light wear.

\$600 - 800

97



97 [□]

HOLDEN, EDITH. 1871-1920.

The Nature Notes of an Edwardian Lady, and the Country Diary of an Edwardian Lady. London: Webb & Bower, 1977/1989.

2 volumes. Illustrated after Holden's watercolor illustrations. Full green morocco by Zaehnsdorf, gilt-ruled covers, gilt decorated spine, gilt-decorated dentelles, marbled endpapers, edges gilt. Matching green morocco and marbled paper slipcase.

LIMITED EDITION, number 1 of 15. Signed by Holden's great niece, Rowena Scott, on the limitation page. Facsimiles of two manuscript diaries from 1906, reproducing the hand-written text and watercolor illustrations from the originals. Holden, a relatively obscure illustrator of children's books, drowned accidentally in the Thames in 1920. The posthumous publication of her notebooks in 1977 and 1989 made her famous, and *The Country Diary of an Edwardian Lady* was adapted into a biographical television series in the U.K.

\$700 - 900

98



98 [□]

HUGO, VICTOR. 1802-1885.

Les Miserables. Brussels: A. Lacroix, Verboeckhoven, 1862.

10 volumes. Contemporary half black calf and marbled boards, gilt titles on spine. Rubbed, dampstaining through numerous leaves in volumes, I, II and VII.

TRUE FIRST EDITION, published in Brussels before the Paris edition, which came out only four or five days later. Carteret I, p 421; Vicaire 4:328-329.

\$500 - 700

99



99 [□]

KELMSCOTT PRESS.

TENNYSON, ALFRED, LORD. 1809-1892. *Maud. A Monodrama.* London: Hammersmith, 1893 .

8vo. Woodcut title and first leaf with full woodcut borders, woodcut initials and decorations, all by William Morris. Blue morocco gilt by Riviere & Son, with wide gilt floriate borders on covers with red berries, gilt ruled and decorated dentelles, top edge gilt, original limp vellum covers bound in back. Slight browning to endpapers, minimal wear.

Provenance: The Doheny copy, with bookplates of Estelle and Edward Doheny (Christie's, The Estelle Doheny Collection, New York, May 19, 1989, lot 2300).

LIMITED EDITION, one of 500 copies on paper. Cockerell 17; Peterson A17.

\$1,500 - 2,000

100 [□]

KENNEDY, JOHN FITZGERALD. 1917-1963.

Profiles in Courage. New York: Harper & Brothers, 1961.

Publisher's pictorial white cloth stamped in red and blue, dust jacket. In custom clamshell box. Hinges repaired with white tape, rubbing to jacket.

SIGNED BY KENNEDY on a blank leaf tipped to the front flyleaf, in an "Inaugural Edition" of the book, published in January 1961.

\$2,000 - 3,000



100

101 [□]

KHAYYAM, OMAR. 1048-1131.

The Rubaiyat. Portland, Maine: Thomas B. Mosher and Emilie Grigsby, 1899.

4to. Publisher's limp vellum with ribbon ties, green cloth chemise and green quarter morocco and cloth slipcase. Ribbon tie broken and loosely re-attached, Minimal wear.

Provenance: Thomas B. Mosher (bookplate); Henry William Poor (book label); Herman M. Schroeter (bookplate).

LIMITED EDITION, ONE OF TEN COPIES, privately printed by Thomas Mosher and Emilie Grigsby. This copy, numbered 8 of 10, from Mosher's own library. The text is taken from the 4th edition of 1879, with variations from the 5th edition of 1889. Mosher's library, which included at least one copy of this book, was sold at Sotheby's Parke-Bernet in 1948.

\$1,500 - 2,000



101

102 [□]

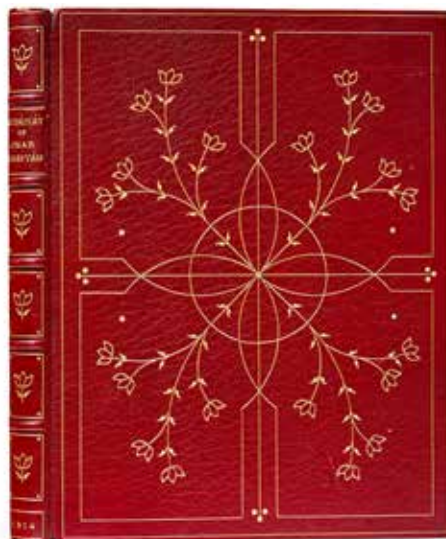
KHAYYAM, OMAR. 1048-1131.

The Rubaiyat. London: Temple Sheen Press, 1914.

8vo. Red morocco gilt by Morley Bros. of Oxford, gilt-ruled inner dentelles, marbled endpapers, top edge gilt. Minor wear.

LIMITED EDITION of 300 copies printed on Batchelor hand-made paper. Temple Sheen Press produced high quality fine press books, issued in wrappers.

\$500 - 700



102



103

103 [□]

KINGSLEY, CHARLES. 1819-1875.

GOBLE, WARWICK, illustrator. *The Water Babies: A Fairy Tale for a Land-Baby*. London: Macmillan & Company, 1909.

4to. 32 tipped-in color plates by Goble, captioned tissue guards. Blue morocco gilt by Bayntun-Riviere, spine decorated with gilt water lilies, gilt-decorated dentelles, marbled endpapers, edges gilt. Minimal shelfwear, scattered light spotting.

\$500 - 700



104

104 [□]

KIPLING, RUDYARD. 1865-1936.

The Jungle Book. London: Macmillan & Company, 1894.

WITH: *The Second Jungle Book*. London: Macmillan & Company, 1895.

2 volumes in all. Uniform publisher's pictorial blue cloth gilt, dark blue endpapers, edges gilt, quarter red morocco gilt double slipcase, individual red cloth folding chemises. Corners bumped, slight sunning to spine of second title.

FIRST EDITIONS of both parts in the original bindings, in exceptional condition. Martindell 54 & 56; Livingston 104 & 116.

\$500 - 700



105

105 [□]

KIPLING, RUDYARD. 1865-1936.

Captains Courageous: A Story of the Grand Banks. London: Macmillan & Company, 1897.

8vo. Illustrations by I.W. Taber. Modern blue morocco gilt by Bayntun-Riviere, stamped with gilt ship motifs on spine, gilt-ruled dentelles, marbled endpapers, edges gilt, original blue pictorial gilt top and spine cloth laid down and bound at back. Minimal wear.

FIRST EDITION.

\$700 - 900

106 □

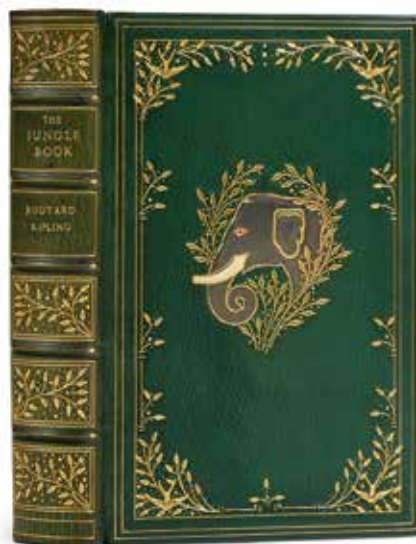
KIPLING, RUDYARD. 1865-1936.

DETMOLD, MAURICE AND EDWARD, illustrators. *The Jungle Book*. London: Macmillan & Company, 1908.

8vo. 16 color plates. Green morocco gilt by Sangorski and Sutcliffe for Asprey, pictorial inlays of an elephant on the top cover and wolf on bottom cover in grey and red morocco, gilt dentelles, marbled endpapers, edges gilt, matching morocco and cloth slipcase. Wear to slipcase, slight sunning to spine, minimal spotting.

\$1,000 - 1,500

106



107 □

KIPLING, RUDYARD. 1865-1936.

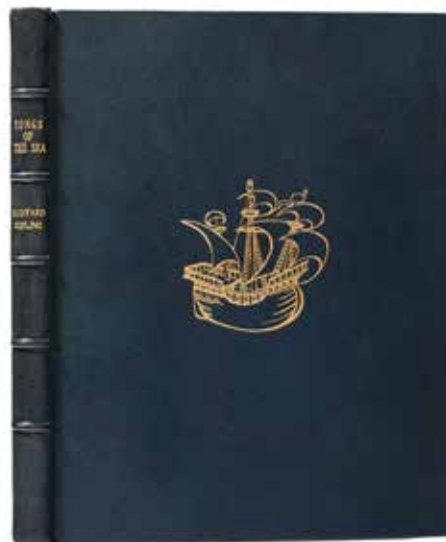
MAXWELL, DONALD, illustrator. *Songs of the Sea From Rudyard Kipling's Verse*. London: Macmillan & Company, 1927.

4to. Mounted color plates by Maxwell. Later blue morocco by Zaehnsdorf for Asprey, pictorially stamped with a Spanish galleon in gilt on the top cover, gilt-decorated dentelles, marbled endpapers, all edges gilt.

LIMITED EDITION, SIGNED BY KIPLING, one of 500 unnumbered large paper copies.

\$700 - 900

107



108 □

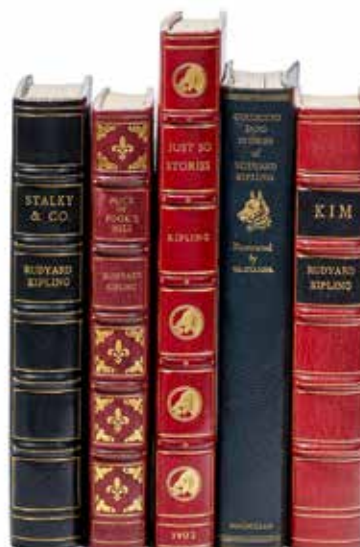
KIPLING, RUDYARD. 1865-1936.

5 titles:

1. *Puck of Pook's Hill*. London: Macmillan & Co., 1906. Front free endpaper with tipped-in Typed Letter Signed ("Rudyard Kipling"), to Coulson Kernahan, 1 p, 12mo, Burwash, Etchingham, February 7, 1921, with postscript in pen. Modern red morocco gilt by Asprey with foliate decorations and ruling on covers and spine, marbled endpapers, edges gilt. Toning, letter with heavy foxing.
2. *Just So Stories*. London: Macmillan & Co., 1902. Illustrations by the author. Modern red morocco gilt with pictorial gilt stamp of an elephant on top cover, marbled endpapers, original red pictorial cloth laid down to inside of back cover, edges gilt. Light toning.
3. *Stalky & Co.* New York: Doubleday & McClure, 1899. Modern black morocco gilt by Asprey, pictorial stamp on top cover, marbled endpapers, edges gilt. First edition. Light spotting.
4. *Kim*. London: Macmillan & Co., 1901. Modern red morocco by Zaehnsdorf, gilt profile of an elephant stamped on top cover, marbled endpapers, edges gilt, retaining publisher's advertisements at back.
5. *Collected Dog Stories*. London: Macmillan & Co., 1935. Later black morocco, gilt titled pictorial label on top cover, top edge gilt. Covers warped, shelfwear, foxing to endpapers.

\$800 - 1,200

108





109

109 [□]

LANG, ANDREW. 1844-1912.

4 titles:

1. *The Blue Fairy Book*. London: Longmans, Green & Co., 1889. 8vo. Blue morocco gilt by Sangorski and Sutcliffe, gilt decorated inner dentelles, marbled endpapers, edges gilt. Minimal wear.
2. *The Green Fairy Book*. London: Longmans, Green & Co., 1892. 8vo. Green morocco gilt by Sangorski and Sutcliffe, gilt decorated inner dentelles, marbled endpapers, edges gilt. Minimal wear.
3. *The Orange Fairy Book*. London: Longmans, Green & Co., 1906. 8vo. Orange morocco gilt by Asprey, gilt ruled inner dentelles, floral decorated endpapers, edges gilt. Minimal wear.
4. *The Red True Story Book*. London: Longmans, Green & Co., 1895. 8vo. Red morocco gilt, gilt foliate decorated inner dentelles, marbled endpapers, edges gilt. Some light browning, minor wear.

\$400 - 600



110

110 [□]

LAWRENCE, T.E. 1888-1935.

Revolt in the Desert. New York: George H. Doran Company, 1927. 4to. Color portrait frontispiece and 18 other plates, folding map. Brown morocco gilt by Asprey, gilt-ruled dentelles, marbled endpapers, edges gilt. Light shelfwear, minor toning.

LIMITED LARGE PAPER EDITION, number 11 of 250 copies. This is also the first American edition, released before the American trade edition, published the same year.

\$800 - 1,200



111

111 [□]

LAWRENCE, T.E. 1888-1935.

Seven Pillars of Wisdom. London: Jonathan Cape, [1935]. 4to. Photographic portrait frontispiece and 53 plates and illustrations (4 color), 4 folding maps. Burgundy morocco by Asprey, gilt ruled and decorated at corners on top cover, gilt-ruled dentelles, marbled endpapers, edges gilt. Toning to endpapers.

LIMITED EDITION, no 695 of 750 copies, finely bound by Asprey.

\$800 - 1,200



112

112^o

LEWIS, MATTHEW GREGORY. 1775-1818.

Romantic Tales. London: Longman, Hurst, Rees & Orme, 1808. 4 volumes. 12mo (183 x 99 mm). Publisher's quarter purple cloth and drab boards, paper spine labels, contained in individual red cloth chemises and single morocco and cloth slipcase with gilt titles on spine. Spines sunned, light spotting and browning.

FIRST EDITION, without the publisher's catalog at the end of volume 4, as sometimes found. Lewis, who had achieved fame with the publication of *The Monk* in 1796, assembled this collection adapted from German, Spanish and French Gothic stories. His work greatly influenced other Gothic romance writers, including Walpole, Byron, and Mary and Percy Shelly.

\$3,000 - 5,000

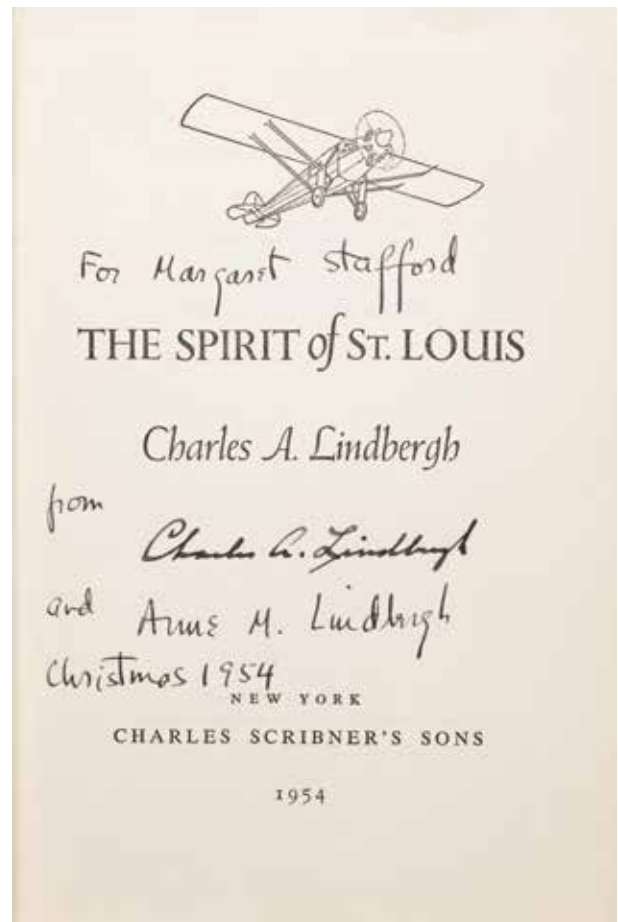
113^o

LINDBERGH, CHARLES. 1902-1974.

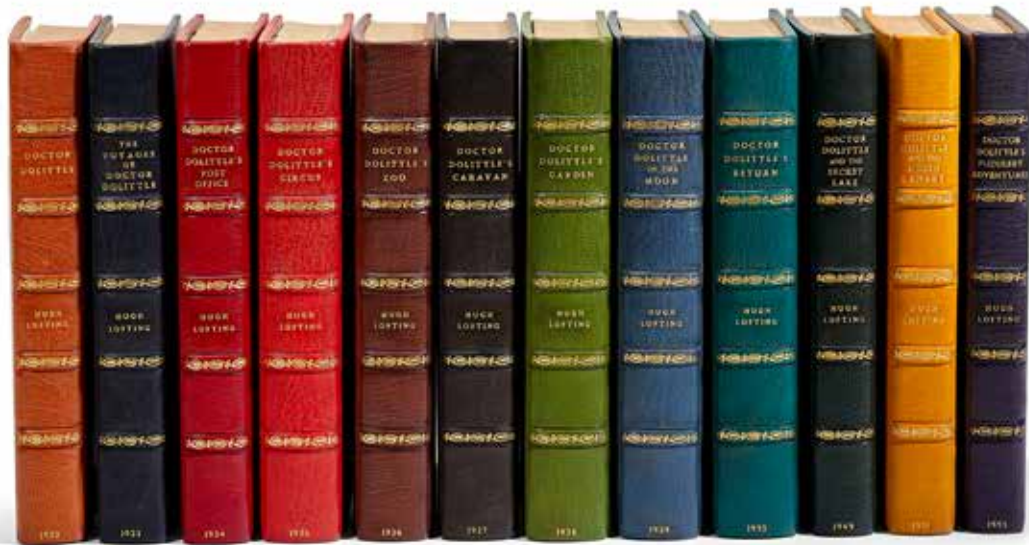
The Spirit of St. Louis. New York: Charles Scribner's Sons, 1954. Publisher's blue cloth, pictorial dust jacket. Quarter blue morocco gilt clamshell box. Rubbed, a little loose, minor browning.

SIGNED AND INSCRIBED by both Charles and Anne Morrow Lindbergh to Margaret Stafford, and dated "Christmas, 1954."

\$800 - 1,200



113



114

114 [□]

LOFTING, HUGH. 1886-1947.

12 Dr. Doolittle titles:

Dr. Doolittle. 1922. * *The Voyage of Dr. Doolittle*. 1923. * *Doctor Doolittle's Post Office*. 1924. * *Doctor Doolittle's Circus*. 1925. * *Doctor Doolittle's Zoo*. 1926. * *Doctor Doolittle's Caravan*. 1927. * *Doctor Doolittle's Garden*. 1928. * *Doctor Doolittle in the Moon*. 1929. * *Doctor Doolittle's Return*. 1933. * *Doctor Doolittle and the Secret Lake*. 1949. * *Doctor Doolittle and the Green Canary*. 1951. * *Doctor Doolittle's Puddleby Adventures*. 1953.

All British editions, published in London by Jonathan Cape. Bound as a set in full morocco by Bayntun, each in a different color, 5 raised gilt-decorated bands on the spines, marbled endpapers, edges gilt. Very minor shelfwear, some browning and spotting to interiors.

A nearly complete set of the iconic Doctor Doolittle books by Lofting, lacking only *Gub Gub's Book*, which was a spin-off of one of the characters, and *Doctor Doolittle's Birthday Book*, which was made up of quotations from earlier books.

\$1,000 - 1,500

115 [□]

LONDON, JACK. 1876-1916.

3 titles:

1. *Call of the Wild*. New York: The Macmillan Company, 1903. 8vo (182 x 121 mm). Green morocco, gilt by Asprey. *FIRST EDITION*.
2. *White Fang*. NY: Grosset & Dunlap, (1933). Blue morocco, gilt, by Asprey, with gilt pictorial wolf and moon to upper cover.
3. *The Sea Wolf*. New York: The Macmillan Company, 1904. Blue morocco, gilt by Asprey. *FIRST EDITION*.

\$800 - 1,200

116 [□]

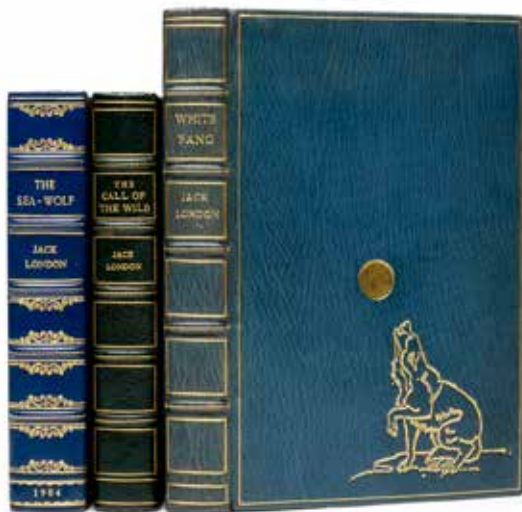
MACQUOID, PERCY. 1852-1925.

SLOCOMBE, SHIRLEY. 1872-1935. Illustrator. *The History of English Furniture*. London: Lawrence & Bullen, 1904-08.

4 volumes. Folio. Chromolithographed plates after illustrations by Shirley Slocombe, numerous illustrations in text. Modern half red morocco and cloth gilt by Asprey, marbled endpapers, edges gilt.

The four volumes of this set were not numbered, but subtitled *The Age of Oak*, *The Age of Walnut*, *The Age of Mahogany*, and *The Age of Satinwood*.

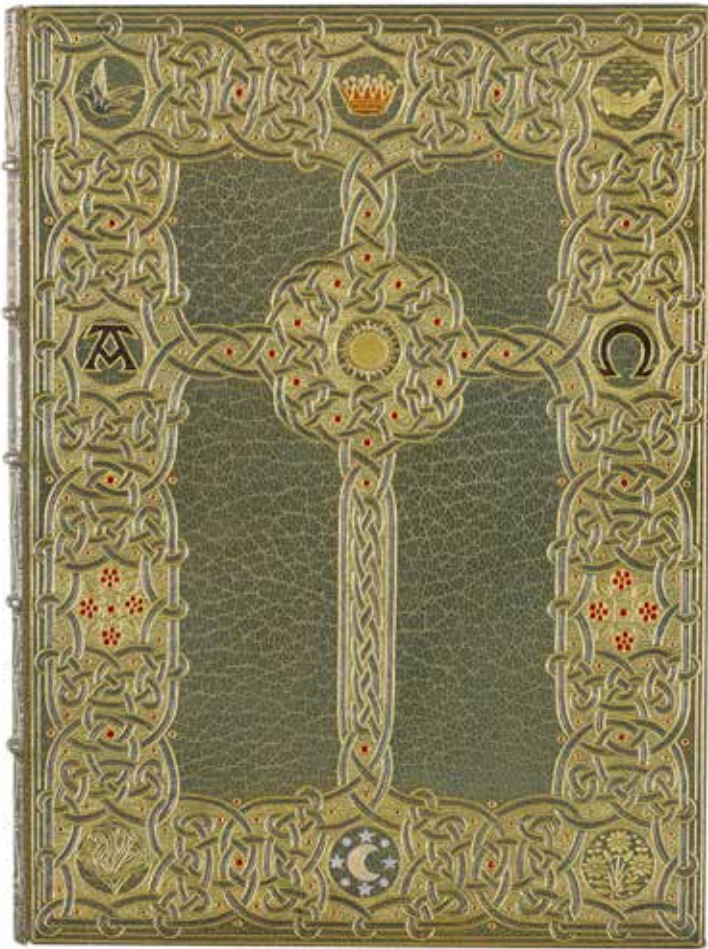
\$1,500 - 2,000



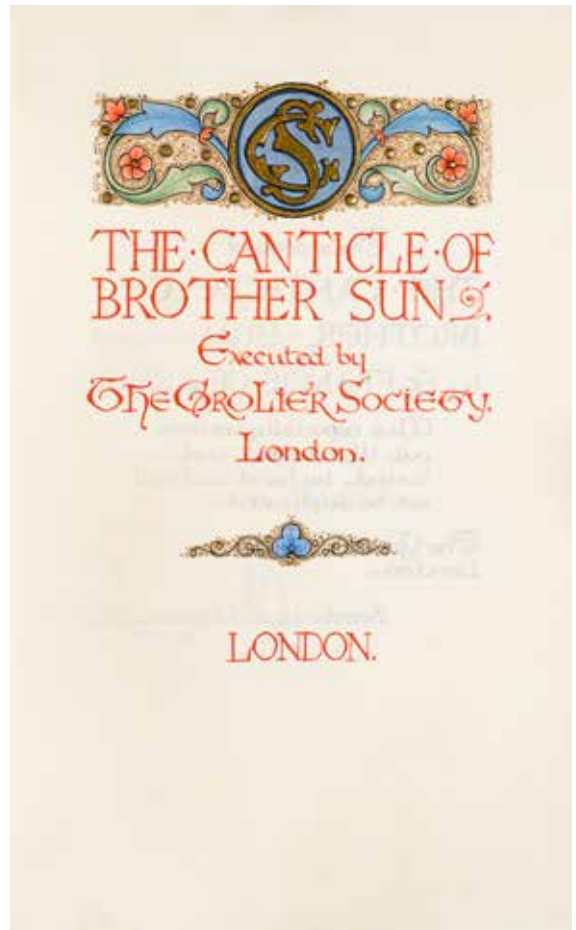
115



116



117



117

117 [□]

MANUSCRIPT, ILLUMINATED.

ST. FRANCIS OF ASSISI. 1182-1226. *The Canticle of Brother Sun*. London: The Grolier Society, [1910].

Illuminated manuscript on vellum, 230 x 170 mm, comprising 6 illuminated leaves, recto only, followed by 10 pp text recto and verso, text in red, blue and black, decorations in polychrome and gilt. Green morocco by Sangorski and Sutcliffe decorated in black, red and gilt, tooled and gilt dentelles, doublures with red morocco inlay in front, silk endleaves, edges gilt, red morocco fitted box with gilt titles on spine.

UNIQUE EDITION produced by the Grolier Society, London, the limitation page stating that it was "especially written out, illuminated, and bound by hand, and will not be duplicated." Signed on the limitation page by Grolier Society secretary C.S. Howell.

\$7,000 - 9,000

118 [□]

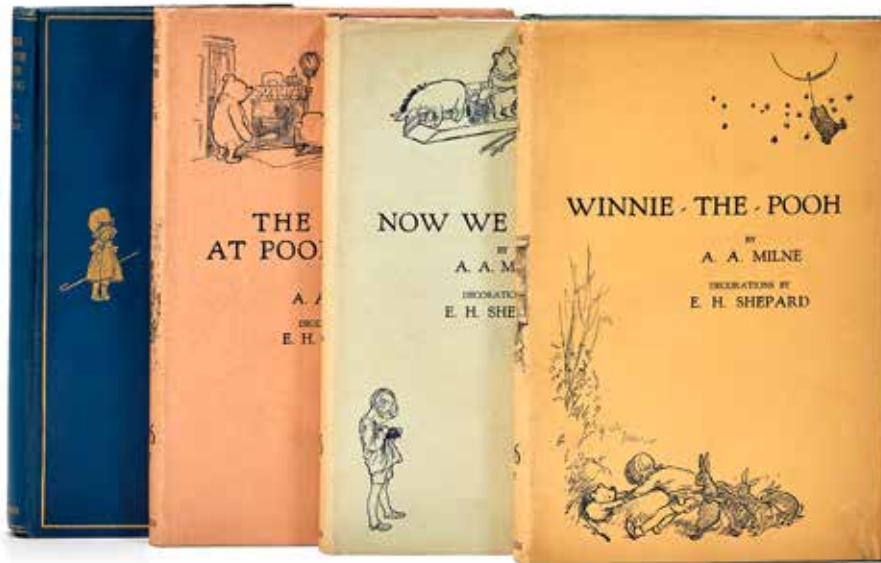
MARSH, W. LOCKWOOD.

Aeronautical Prints and Drawings. London: Halton and Truscott Smith, Ltd., 1924.

4to. 2 charts and 87 plates. Modern blue morocco gilt by Asprey, gilt ruled dentelles, marbled endpapers, edges gilt. Light foxing.

LIMITED EDITION, number 56 of 1,000.

\$300 - 500



119

119 □

MILNE, ALAN ALEXANDER. 1882-1956.

When We Were Very Young; Winnie-the-Pooh; Now We Are Six; The House at Pooh Corner. London: Methuen, 1924-1928.

8vo. Publisher's blue, green, red and salmon cloth gilt, gilt character vignettes on covers, gilt spine titles, top edges gilt, the last three titles with pictorial endpapers and publisher's pictorial dust jackets. Contained in multi-colored morocco backed cloth box by Sangorski & Sutcliffe. Corners bumped, dust jackets slightly soiled and rubbed, jacket for *Winnie-the-Pooh* with a few repairs.

ALL FIRST EDITIONS, FIRST STATE, in a custom box designed to resemble the spines of the original cloth bindings, in blue, green red and salmon.

\$3,000 - 5,000

120 □

MILNE, ALAN ALEXANDER. 1882-1956.

2 titles:

1. *The House at Pooh Corner.* London: Methuen & Co., 1928.

Custom salmon morocco gilt by Asprey, gilt-ruled dentelles, gilt floral-patterned endpapers, edges gilt, publisher's top cover and spine cloth bound in at back. Slight darkening to spine and edges, minimal wear.

2. *Toad of Toad Hall.* New York: Charles Scribner's Sons, 1929. Tan morocco by Asprey & Garrard, red stamped decoration on cover in the style of the original pictorial cloth, red-ruled dentelles, edges gilt. Minor wear.

The first title a first edition, the second a first American edition, both in attractive morocco bindings.

\$1,000 - 1,500

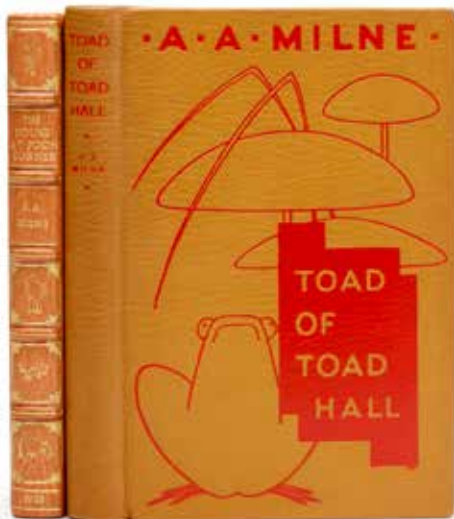
121 □

MITFORD, MARY RUSSELL. 1787-1855.

THOMSON, HUGH and ALFRED RAWLINGS, illustrators. *Our Village.* London: Macmillan & Company, 1910.

4to. 16 color illustrations by Alfred Rawlings tipped to brown paper leaves, and black-and-white illustrations throughout by Hugh Thomson. Green morocco gilt by Bayntun with pictorial inlays in multi-colored morocco on top cover, gilt-decorated dentelles, marbled endpapers, edges gilt. Green cloth slipcase. Top right corner of text block bumped, causing creases throughout, otherwise fine.

\$800 - 1,200



120



121

122 □

MODERN EUROPEAN LITERATURE.

9 items:

DU MAURIER, DAPHNE. *Jamaica Inn*. Garden City, NY: Doubleday, 1936. * FORSTER, EDWARD MORGAN.

A Passage to India. London: Edward Arnold & Co., 1924. FIRST EDITION. * FOWLES, JOHN. *The French Lieutenant's Woman*. London: Jonathan Cape, 1969. FIRST EDITION. * MACLEAN, ALISTAIR.

Ice Station Zebra. Garden City, NY: Doubleday, 1963. * ORWELL, GEORGE. *Animal Farm*. New York: Harcourt, Brace and Company, 1946. * REMARQUE, ERICH MARIA. *All Quiet on the Western Front*. New York: Grosset & Dunlap, 1930. * WAVELL, A.P. Editor. *Other Men's Flowers*. London: Jonathan

Cape, 1944. * WOOLF, VIRGINIA. *The Common Reader*. London: Hogarth Press, 1925. FIRST EDITION. * WREN, PERCIVAL CHRISTOPHER. *Beau Geste*. London: John Murray, 1927. LIMITED EDITION, number 628 of 1,000 copies, signed by the author on the limitation page.



122

Ice Station Zebra in original publisher's cloth and dust jacket, contained in a custom clamshell case. *All Quiet on the Western Front* in half morocco and textured cloth, top edge gilt. All others in custom morocco gilt bindings, mostly by Asprey, edges gilt. Generally light wear and minor browning to pages.

\$800 - 1,200

123 □

NIELSEN, KAY. 1886-1957.

QUILLER-COUCH, ARTHUR. 1863-1944 *The Twelve Dancing Princesses and other Fairy Tales*. New York: George K. Duran: [1923].

8vo. 16 tipped-in color plates. Modern purple morocco gilt, gilt-decorated dentelles, watered silk endleaves, edges gilt. Spine sunned, minor wear.

FIRST EDITION.

\$250 - 350



123

124 □

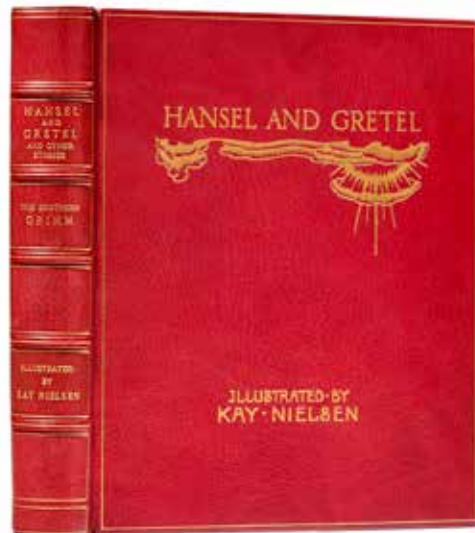
NIELSEN, KAY. 1886-1957.

Hansel & Gretel and Other Stories by the Brothers Grimm. London: Hodder & Stoughton, [1925].

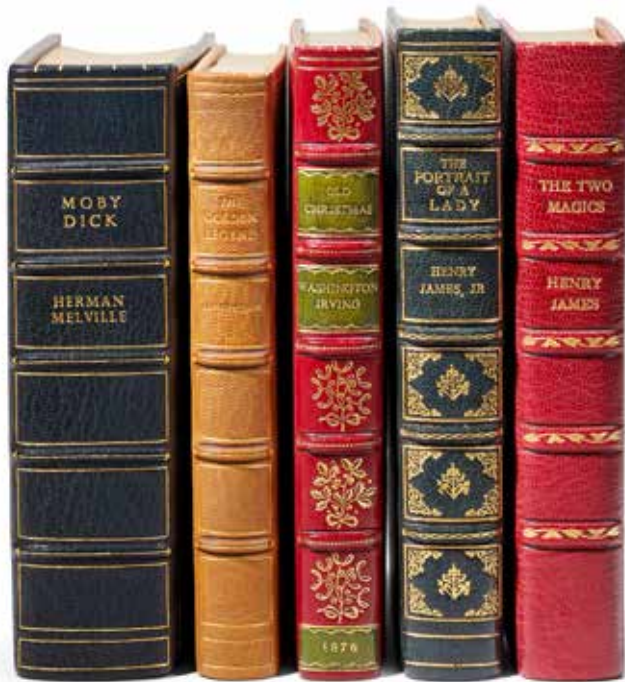
4to. 12 tipped-in color plates by Nielsen. Red morocco gilt by Zaehnsdorf for Asprey, gilt-decorated dentelles, marbled endpapers, edges gilt.

LIMITED EDITION, number 439 of 600, SIGNED by Nielsen on the limitation page.

\$800 - 1,200



124



125

125[□]

NINETEENTH CENTURY AMERICAN LITERATURE.

A group of 5 titles, comprising:

1. JAMES, HENRY. 1843-1916. *The Portrait of a Lady*. Boston: Houghton, Mifflin & Co., 1882. Modern blue morocco gilt by Zaehnsdorf, gilt-decorated dentelles, marbled endpapers, edges gilt. First American edition, later printing. Light browning.
2. ---. *The Two Magics*. New York: The MacMillan Company, 1898. Modern red morocco by Zaehnsdorf, spine gilt, gilt-decorated dentelles, marbled endpapers, edges gilt. Dampstaining at gutter, title page loose. First American edition.
3. LONGFELLOW, HENDRY WADSWORTH. 1807-1882. *The Golden Legend*. Boston: Ticknor, Reed, and Fields, 1852. Modern tan morocco gilt by Asprey, marbled endpapers, edges gilt. First edition. Browning.
4. IRVING, WASHINGTON. 1783-1859. *Old Christmas*. London: The MacMillan Company, 1876. Illustrations by Randolph Caldecott, including illustrated title page in pale blue and black. Modern red morocco gilt by Asprey, watered silk endleaves, edges gilt. Browning.
5. MELVILLE, HERMAN. 1819-1891. *Moby Dick*. New York: Random House, 1930. Illustrated by Rockwell Kent. Modern navy blue morocco gilt by Asprey, marbled endpapers, edges gilt. FIRST KENT TRADE EDITION.

\$700 - 900

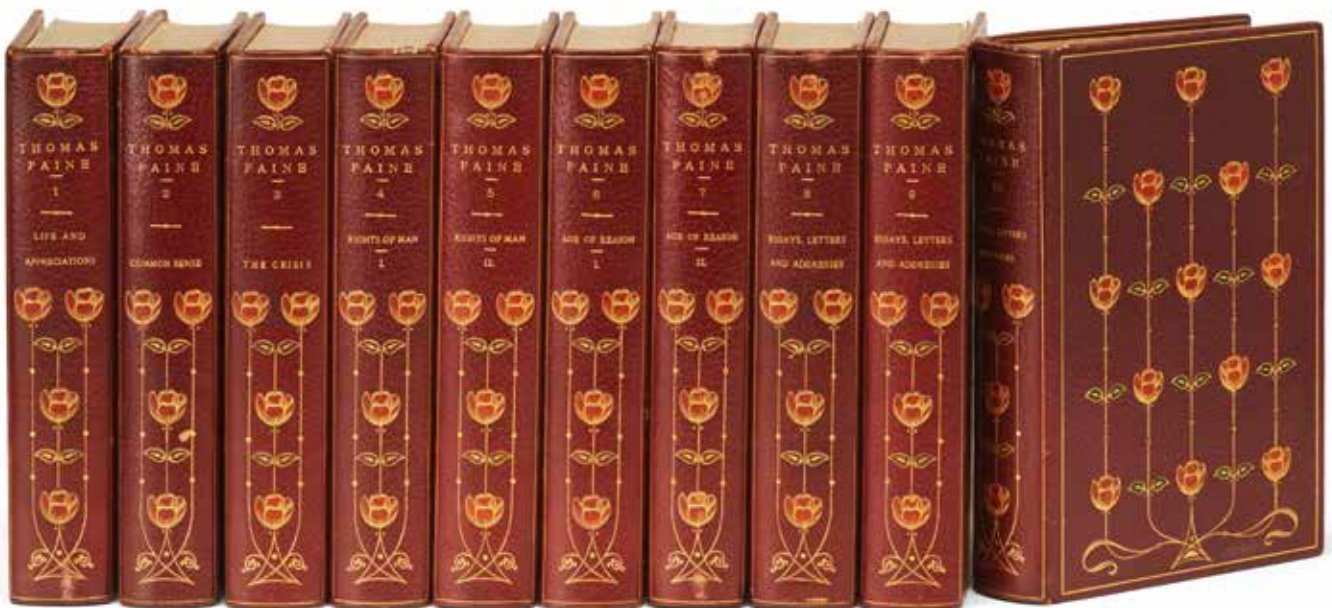
126[□]

PAINE, THOMAS. 1737-1809.

Life and Writings of Thomas Paine. New York: Vincent Parke, 1908. 10 vols. 8vo. Later dark red morocco, covers and spine decorated in floral motifs in gilt with green and bright red inlays, gilt-ruled dentelles, inside covers inlaid with lily designs in green and white on a grey ground, silk endleaves. Light shelfwear, some light scuffs and cracking to spine ends, minimal browning.

LIMITED EDITION, number 15 of 500, signed on the limitation page by the editor, Daniel Edwin Wheeler.

\$1,500 - 2,000



126

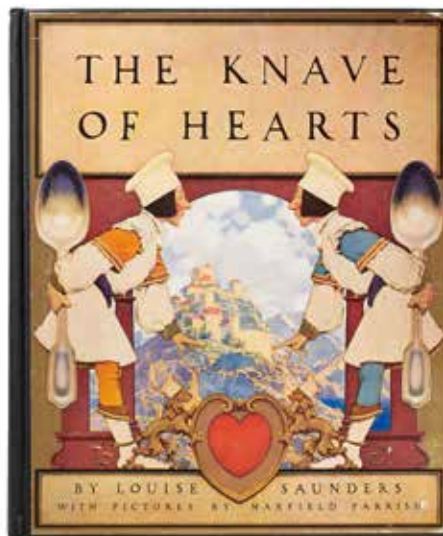
127 □

PARRISH, MAXFIELD. 1870-1966.

SAUNDERS, LOUISE. *The Knave of Hearts*. New York: Charles Scribner's Sons, 1925.
Folio (350 x 290 mm). Frontispiece, color illustrations and decorations throughout by Parrish. Original black cloth, with pictorial paste-on cover. Minor rubbing. Red morocco backed clamshell box by Asprey.

FIRST EDITION OF PARRISH'S MASTERPIECE. A beautiful copy.

\$1,000 - 2,000



127

128 □

POETRY.

4 titles:

1. RILEY, JAMES WHITCOMB. 1849-1916. CHRISTY, HOWARD CHANDLER, illustrator. *An Old Sweetheart of Mine*. Indianapolis: The Bobbs-Merrill Company, 1903.

4to. 19 mounted brown-and-white illustrations by Christy. Publisher's tan paper-covered boards, stamped in brown and gilt. Some soiling to spine, corners bumped.

2. GREENAWAY, KATE. 1846-1901. Illustrator. *Flowers and Fancies. A Collection of Valentine Verses*. London: Marcus Ward & Co., 1882.

12mo. Illustrations in colors with gold printing. Publisher's blue cloth pictorially stamped in black and silver. Wear to extremities, light foxing.

3. *Poetry of the Year. Passage from the Poets Descriptive of the Seasons*. London: George Bell, 1853. 4to. Color lithographic illustrations after "Eminent Artists." Contemporary Red morocco gilt, gilt-decorated dentelles, marbled endpapers, edges gilt. Corners bumped, wear to edges of covers and spine, foxing throughout.

4. STOPFORD, FRANCIS. 1861-1935. *The Romance of the Jewel*. London: Privately printed, 1920. 4to. Photolithographic illustrations. Publisher's quarter calf and pictorial gilt boards. Wear and chipping to boards, top joint starting at lower corner, some browning.

\$600 - 900

129 □

POTTER, BEATRIX. 1866-1943.

9 titles:

1. *Appley Dapply's Nursery Rhymes*. London: Frederick Warne & Co., [1917]. Color illustrations. Publisher's light green boards with red text, pictorial paste-down on top cover, pictorial endpapers. Covers lightly rubbed, minor spotting.

2. *Ginger and Pickles*. New York: Frederick Warne & Co., [after 1920]. Publisher's pictorial tan boards, pictorial endpapers. Rubbed at corners, text block cracking at center. First American edition.

3. *The Tale of Little Pig Robinson*. Philadelphia: David McKay Company, 1930. Blue morocco gilt by Asprey, pictorial paste-down on top cover, gilt-decorated dentelles, floral print endpapers, edges gilt. First American edition.

4. 5 French editions, including *Le Tailleur de Gloucester*, 1967; *Deux Vilaines Souris*, 1975; *Mademoiselle Moppette*, 1976; *Petit-Jean des Villes*, 1976; *Mechant Petit Lapin Mal Elevé*, 1977; *Tonton-le-Voltigeur*, 1978. Each in publisher's pictorial boards and dust jackets. All with minimal wear.

All except title 3 contained in custom half morocco gilt clamshell boxes by Asprey, in various colors.

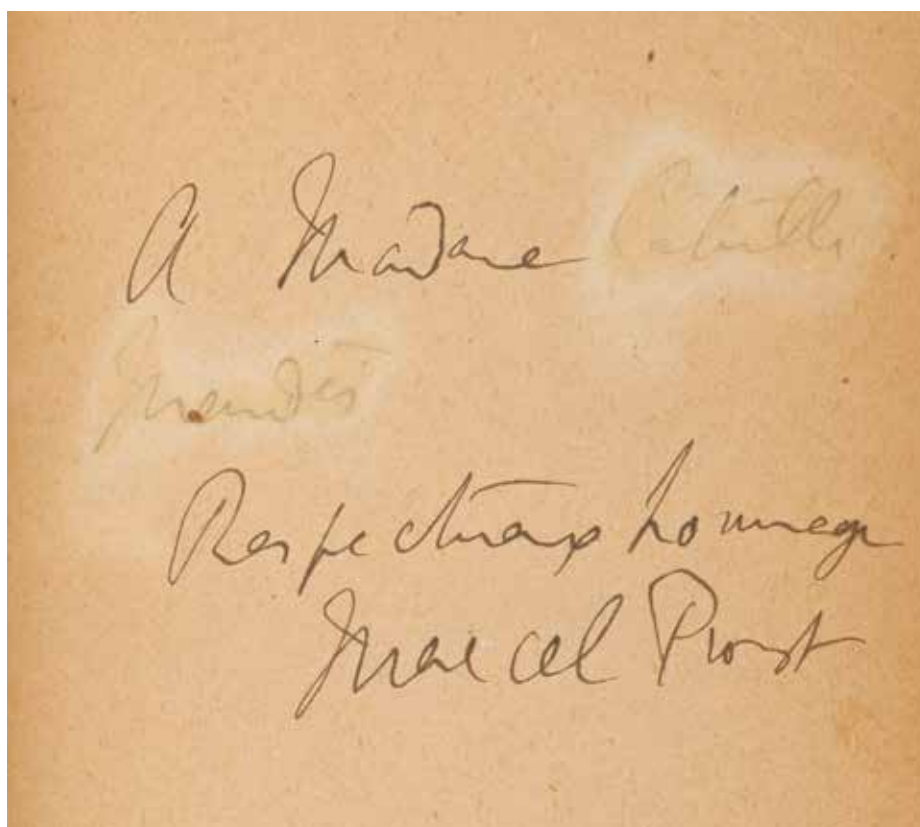
\$800 - 1,200



128



129



130 [□]

PROUST, MARCEL. 1871-1922.

Du côté de chez Swann. Paris: Bernard Grasset, 1913.
8vo (183 x 112 mm). Bourdeaux crushed morocco by J. Antoine Legraine, gilt edges, original wrappers and spine bound-in, matching morocco edged slipcase. Small repair to fore-edge of front wrapper.
Provenance: Madame Catulle Mendes (1850-1917, authorial inscription).

FIRST EDITION, FIRST ISSUE, INSCRIBED BY PROUST TO MADAME CATULLE MENDES ON A TIPPED LEAF. The first issue of the first volume of Proust's monumental *In Search of Lost Time*, the first issue with the printing error in the Grasset imprint. Judith Gautier, or Madame Catulle Mendes by marriage, was a writer and actress, and the first woman member of the Academie Goncourt. Though one of the most famous women of her time her work has been overlooked for much of the 20th-century.

\$5,000 - 7,000

131 [□]

RACKHAM, ARTHUR. 1867-1939.

BARRIE, JAMES MATTHEW. 1860-1937. *Peter Pan in Kensington Gardens*. London: Hodder & Stoughton, 1906. 4to. Frontispiece and 49 tipped-in color plates by Rackham, captioned tissue guards. Publisher's pictorial vellum gilt, ribbon ties, top edge gilt. Covers slightly bowed, minor soiling.

LIMITED EDITION, number 237 of 500, *SIGNED BY ARTHUR RACKHAM* on the limitation page. Garland 33; Latimore & Haskell p 27.

\$1,500 - 2,500



131

132 [□]

RACKHAM, ARTHUR. 1867-1939.

DODGSON, CHARLES LUTWIDGE (LEWIS CARROLL). 1832-1898. *Alice's Adventures in Wonderland*. London: William Heinemann, [1907]. 4to. 13 tipped-in color plates and illustrations by Rackham, captioned tissue guards. Pale blue morocco pictorial gilt by Asprey, gilt-ruled dentelles, marbled endpapers, edges gilt. Slight sunning and spotting to spine and covers, scattered foxing.

LIMITED EDITION, number 1050 of 1130. These were not signed by Rackham, as he was traveling at the time of publication. WITH: HUDSON, DEREK. *Arthur Rackham: His Life and Work*. London: William Heinemann, Ltd., 1960. Tan morocco gilt, brown morocco inlay and gilt decoration on the top cover after silhouettes by Rackham for *The Wind in the Willows*, pictorial endpapers. Red cloth clamshell box with original pictorial front dust jacket panel pasted down. Minor wear.

\$1,000 - 1,500



132

133 [□]

RACKHAM, ARTHUR. 1867-1939.

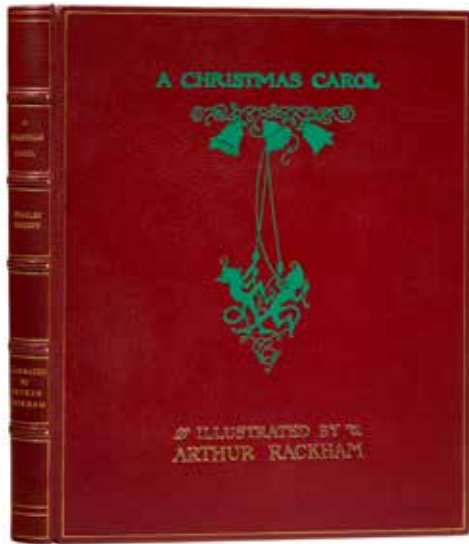
BARRIE, JAMES MATTHEW. 1860-1937. *Peter Pan in Kensington Gardens*. London: Hodder & Stoughton, [1912]. 4to. 50 tipped-in color plates with captioned tissue guards, and illustrations in text. Green morocco gilt by Bayntun-Riviere, pictorially stamped in gilt on top cover with image of Peter as an infant riding his imaginary goat, gilt-decorated edges and dentelles, marbled endpapers, edges gilt. Light shelfwear, some spotting. WITH: *Quality Street: A Comedy in Four Acts*. London: Hodder & Stoughton, 1901. 4to. 22 mounted color plates by Hugh Thomson. Publisher's vellum, pictorially stamped in gilt on the covers, gilt titles on spine, yellow ribbon tie. Custom cloth slipcase. Light soiling to covers, minor spotting.

LIMITED EDITION, number 542 of 1,000 copies, signed by Thomson.

\$800 - 1,200



133



134

134 [□]

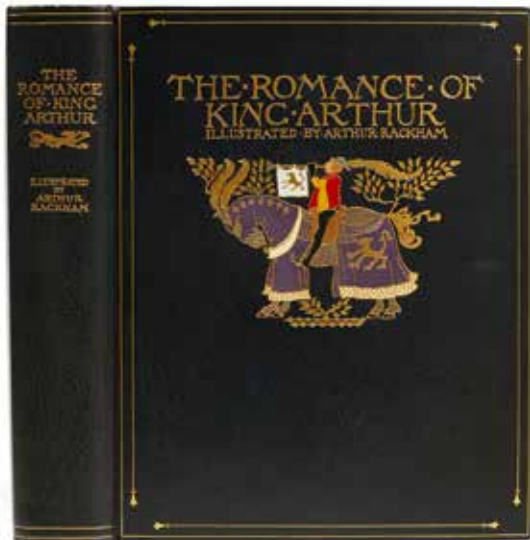
RACKHAM, ARTHUR. 1867-1939.

DICKENS, CHARLES. *A Christmas Carol*. London & Philadelphia: William Heinemann & J.P. Lippincott, [1915].

4to. 12 tipped-in color plates. Red morocco gilt by Sangorski & Sutcliffe for F. Joseph, with pictorial inlay of two sprites ringing a bell in green morocco, titled in gilt, top edge gilt, original pictorial endpapers retained. Light dampstaining to some inside margins, foxing.

LIMITED EDITION, number 457 of 525 copies, signed by Rackham, whose charming illustrations, tinged with a hint of darkness, are a perfect match to Dickens' classic tale of Christmas ghosts. Latimore and Haskell, p 44.

\$2,000 - 3,000



135

135 [□]

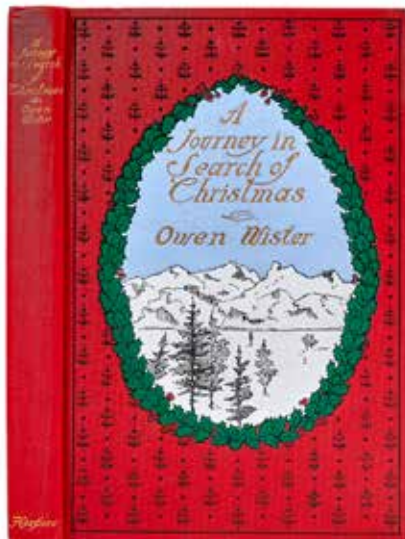
RACKHAM, ARTHUR. 1867-1939.

MALORY, THOMAS. 1415-1471. *The Romance of King Arthur and His Knights of the Round Table*. London: Macmillan & Company, 1917.

Black morocco gilt by Sangorski & Sutcliffe/Zaehnsdorf, gilt and multi-color morocco inlaid design of a herald on top cover, gilt-ruled dentelles, marbled endpapers, top edge gilt. Minor spotting.

LIMITED EDITION, number 98 of 500 copies, *SIGNED BY RACKHAM* on the limitation page.

\$1,000 - 1,500



136

136 [□]

REMINGTON, FREDERIC. 1861-1909.

WISTER, OWEN. 1860-1938. *A Journey in Search of Christmas*. New York: Harper and Brothers, 1904.

8vo. Frontispiece and illustrations in text after drawings by Frederic Remington. Publisher's pictorial red cloth, original printed glassine dust jacket, top edge gilt, custom green cloth clamshell box. A few chips in glassine jacket, one corner of bottom cover rubbed and stained, minor foxing.

Very rarely found with the glassine jacket intact.

\$700 - 900

137 [□]

RICHARDSON, FREDERICK. 1862-1937.

Original artwork in ink, watercolor and gouache, "Hey Diddle Diddle," 344 x 265 mm, not signed, [1915]. Fine condition. Matted and framed.

Depicting the cat and the fiddle, a cow jumping over the moon, and a dish and spoon running away, this illustration was created for P.F. Holland's *Mother Goose*, published in 1915.

\$800 - 1,200



137

138 [□]

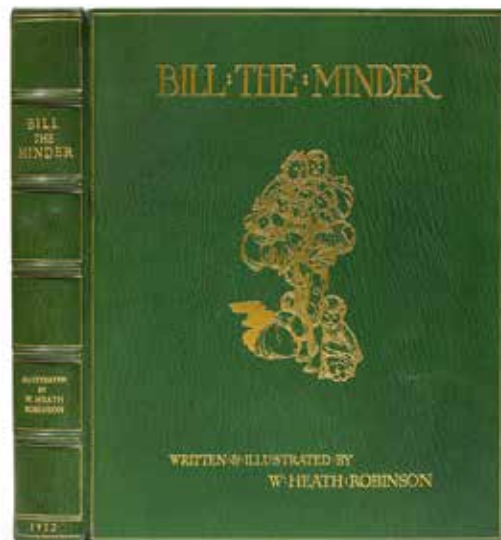
ROBINSON, WILLIAM HEATH. 1872-1944.

Bill the Minder. London: Constable & Co., 1912.

4to. 16 tipped-in color plates, and numerous black and white illustrations throughout. Modern green morocco gilt by the Chelsea Bindery, gilt stamped pictorial decoration on top cover, gilt-decorated dentelles, marbled endpapers, top edge gilt, other edges uncut. Scattered fingermarks and slight browning.

LIMITED DELUXE EDITION, number 285 of 350, SIGNED BY THE ARTIST on limitation page.

\$800 - 1,200



138

139 [□]

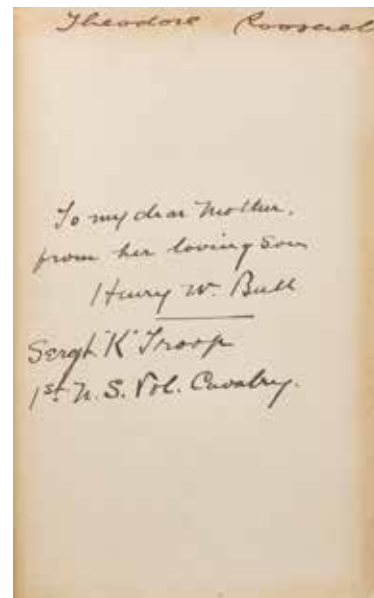
ROOSEVELT, THEODORE. 1858-1918.

The Rough Riders. New York: Charles Scribner's Sons, 1899.

8vo. Portrait frontispiece and numerous plates, mostly from photographs, one from a painting by Frederick Remington. Modern brown morocco gilt by Zaehnsdorf for Asprey & Co., gilt decorated dentelles, marbled endpapers, edges gilt.

FIRST EDITION, signed by Roosevelt on the free front endpaper, and inscribed by Henry Bull, a member of the "Rough Riders" (K Company, 1st Volunteer Cavalry), to his mother.

\$1,000 - 1,500



139

140



140 □

ROOSEVELT, THEODORE. 1858-1918.

Outdoor Pastimes of an American Hunter. New York: Charles Scribner's Sons, 1905.

Half-title, photogravure portrait frontispiece of Roosevelt, numerous full-page photographic plates. Finely bound in black morocco gilt, inner dentelles with foliate decoration in gilt, marbled endpapers, all edges gilt. Minor wear.

FIRST EDITION. A collection of Roosevelt's first-hand accounts of hunting and outdoorsmanship, expressing his fascination with the American wilderness and its animal inhabitants. An important insight into the relationship between hunters and conservationists, from the President who established the United States Forest Service and the first National Parks.

\$500 - 700

141



141 □

ROOSEVELT, THEODORE. 1858-1918.

African Game Trails: An Account of the African Wanderings of an American Hunter-Naturalist. New York: Charles Scribner's Sons, 1910.

Large 8vo. Illustrations after photographs taken by Kermit Roosevelt, and drawings by Philip R. Goodwin. Green morocco gilt, light green circular inlay on upper cover with depiction of an elephant in gilt, gilt-ruled dentelles, marbled endpapers, edges gilt. Publisher's upper cover pictorial cloth laid down and bound in at end. Minor wear, some browning and spotting.

FIRST TRADE EDITION, in an attractive deluxe binding.

\$1,000 - 2,000

142



142 □

SALTEN, FELIX

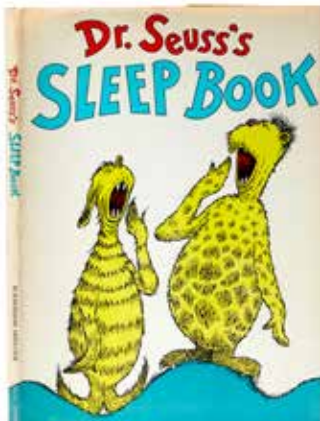
Bambi, A Life in the Woods. New York: Simon & Schuster, 1928.

8vo. Illustrations by Kurt Wiese. Later green morocco gilt by Asprey, gilt foliate decorations on top cover, spine with 5 raised bands, gilt-ruled dentelles, gilt stamped leaf-pattern endpapers, edges gilt, original pictorial endpapers bound in at back. Spine slightly sunned, minor wear.

FIRST AMERICAN EDITION.

\$600 - 900

143



143 □

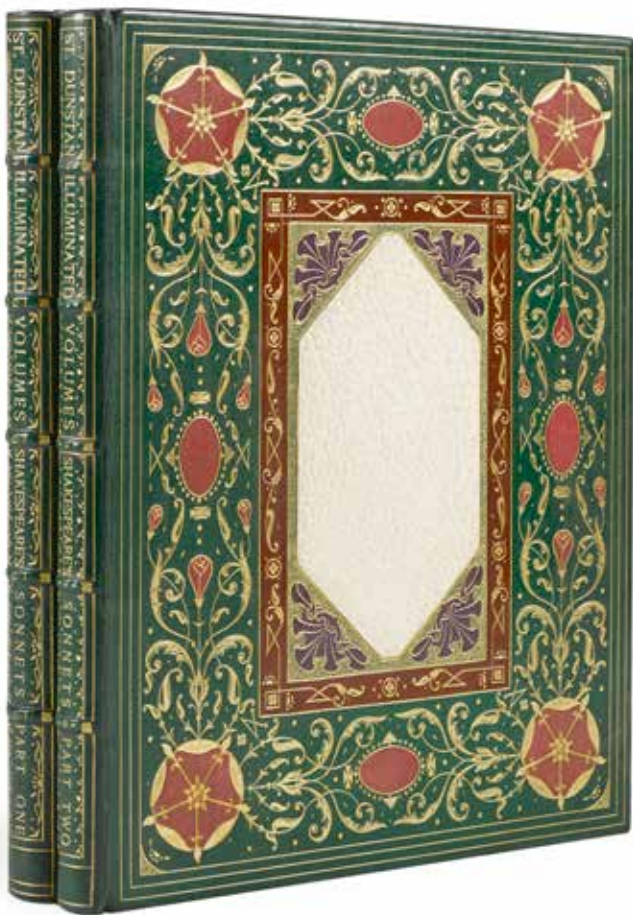
SEUSS, DR. (THEODORE GEISEL). 1904-1991.

Dr. Seuss's Sleep Book. New York: Random House, (1962).

4to (278 x 203 mm). Original pictorial paper boards, publisher's dust jacket. Minor fading to margins of endpapers, light rubbing to jacket. Green morocco clamshell box with fading to upper cover.

FIRST EDITION, FIRST PRINTING, of Seuss's classic bedtime book, a clean, bright copy.

\$500 - 700



144 [□]

SHAKESPEARE, WILLIAM. 1564-1616.

Shakespeare's Sonnets in Two Parts. [New York]: George D. Sproul, 1901. 2 volumes. 4to (261 x 201 mm). Printed on vellum, and hand-illuminated by Ross Turner in gilt and colors. Green morocco gilt by Trautz-Bauzonnet, with morocco inlays in pink, brown and violet, central octagonal panel of white pigskin, sympathetic green morocco doublures, with additional intertwined "WS" device in the corners, without boxes.

THE SONNETS, PRINTED ON VELLUM AND ILLUMINATED BY ROSS TURNER, THE SAINT DUNSTAN EDITION, number 23 of 30 sets, this one for George A. Metz, in a wonderful binding by Trautz-Bauzonnet.

\$8,000 - 12,000

145



145 □

SHAKESPEARE, WILLIAM. 1564-1616.

5 titles in 12 volumes relating to Shakespeare and his times:

1. *The Plays of Shakespeare, edited and annotated by Charles and Mary Cowden Clarke, illustrated by H.C. Selous.* London: Cassell, Petter, & Garpin, [c.1870]. 3 volumes. 4to. Contemporary half black calf and textured cloth, gilt morocco spine labels, marbled edges. Volume 1 contains the comedies, volume 2 the histories and volume 3 the tragedies. Corners bumped, rubbed, light spotting.
2. *The National Shakespeare.* London: William MacKenzie, [1881-1889]. 3 volumes, folio. Contemporary embossed green morocco gilt, marbled endpapers. Containing facsimile reprints of the first folio editions, with comedies, tragedies, and histories separated by volume. Sunned, scuffing and wear to spine, some dampstaining.
3. *Works of Shakespeare, Imperial Edition.* London: Virtue & Co., [c.1865]. 2 volumes. Folio. Edited by Charles Knight, illustrated with steel engravings by various artists. Contemporary half roan and green cloth, marbled edges. Corners bumped and chipped, rubbed, browning throughout.
4. Another, as above. Contemporary red morocco gilt, gilt edges. Rubbed, slight browning.
5. *Old England: A Pictorial Museum of Regal, Ecclesiastical, Baronial, Municipal, and Popular Antiquities.* London: Charles Knight & Co., 1845. 2 volumes. 4to. Half calf and red textured cloth, marbled edges. Profusely illustrated throughout. Rubbed, joints starting, heavy browning in places.

\$800 - 1,200



146

146 □

SMITH, ADAM. 1723-1790.

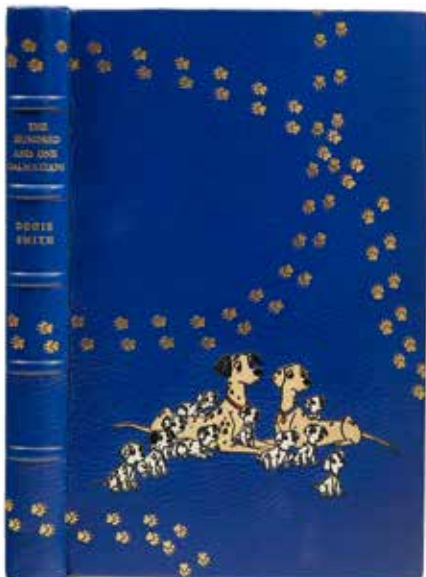
An Inquiry into the Nature and Causes of the Wealth of Nations. London: A. Strahan and T. Cadell, 1791.

3 volumes. 8vo (210 x 130 mm). Rebacked retaining contemporary mottled calf covers, spine gilt in 6 compartments with red and black gilt morocco labels, gilt armorial crests on covers. Scattered light spotting, inked notations on blanks and endpapers, owners ink stamps on free front endpapers.

Provenance: George Caldwell (1773-1848) (armorial bookplate, and ink inscription "G. Caldwell, Jesus Coll." on front pastedown).

SIXTH EDITION of Smith's classic. Smith spent ten years writing and perfecting this first major expression of the theory "that the individual had the right to be unimpeded in the exercise of economic activity. The certainty of its criticism and its grasp of human nature have made it the first and greatest classic of modern economic thought" (PMM 221). Goldsmiths 14612; Kress B2209.

\$600 - 800



147

147 □

SMITH, DODIE. 1896-1990.

The Hundred and One Dalmatians. London: Heinemann, [1956].

8vo. Illustrations in text. Elaborate blue morocco by Asprey with pictorial morocco inlays of dalmatians on top cover and the character "Cruella de Vil" on the bottom cover, with trails of gilt paw prints on covers, spine and dentelles, blue watered silk endleaves, edges gilt. Matching half morocco clamshell case. Minimal wear.

FIRST EDITION, in an attractive decorative binding.

\$1,500 - 2,500

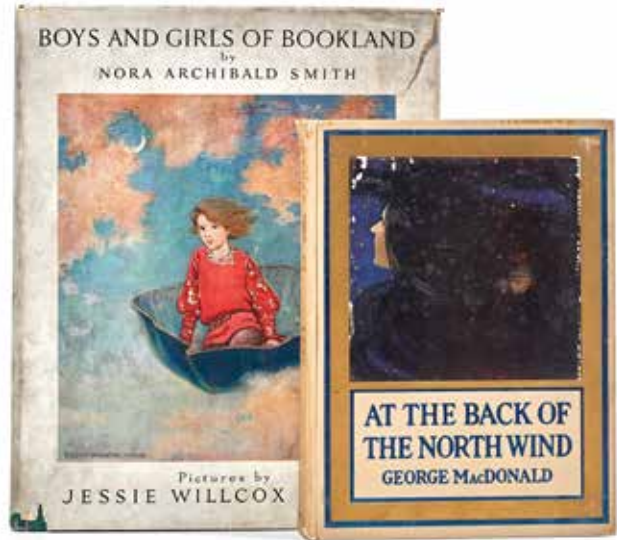
148 □

SMITH, JESSE WILCOX. 1863-1935.

2 titles:

1. MACDONALD, GEORGE. 1824-1905. *At the Back of the North Wind*. Philadelphia: David McKay, 1919. Color title page illustration and 8 color plates by Smith. Publisher's grey cloth with illustration by Smith applied, custom quarter morocco clamshell box. Rubbed, some soiling, slightly loose.
2. SMITH, NORA ARCHIBALD. 1859-1934. *Boys and Girls of Bookland*. New York: Cosmopolitan Book Company, 1923. 4to. 11 color plates by Jesse Wilcox Smith. Publisher's green pictorial cloth gilt, pictorial dust jacket, custom quarter morocco clamshell case. Jacket soiled, chipped at lower front corner, with a few tears, corners rubbed, pages slightly browned.

Jesse Wilcox Smith was among the preeminent women in book illustration during the golden age. She provided artwork for an extensive list of children's books, as well as periodicals such as *Harper's Bazaar*. She shared a studio with Elizabeth Shippen Green, Violet Oakley and Henrietta Cozens — collectively known as the "Red Rose Girls." Smith, Green and Oakley were later inducted into the Society of Illustrators Hall of Fame.



148

\$500 - 700

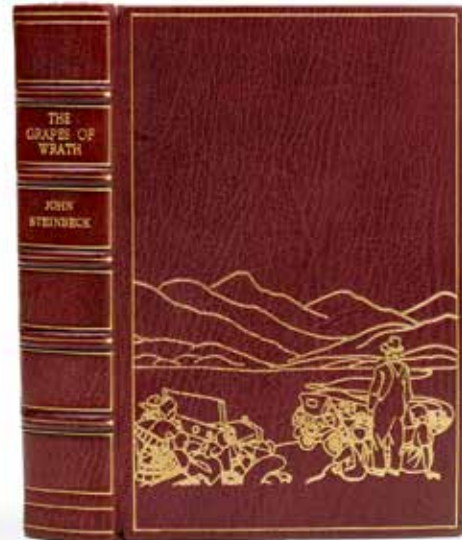
149 □

STEINBECK, JOHN. 1902-1968.

The Grapes of Wrath. New York: The Viking Press, [1937]. 8vo (200 x 132 mm). Burgundy morocco, gilt, with gilt pictorial upper cover depicting the Joads next to their automobiles, gilt edges.

FIRST EDITION. Fine, in a handsome pictorial binding.

\$800 - 1,200



149

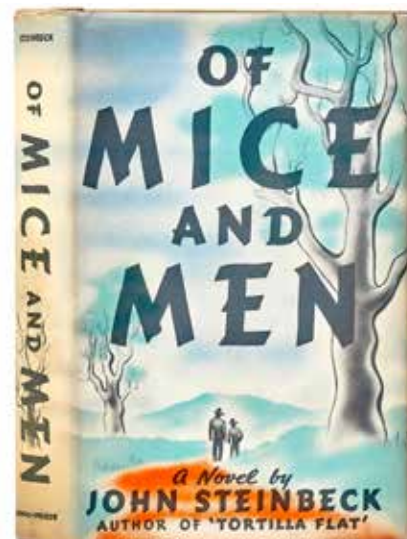
150 □

STEINBECK, JOHN. 1902-1968.

Of Mice and Men. New York: Covici-Friede, 1937. Publisher's tan cloth stamped in orange and black, pictorial dust jacket, custom tan quarter morocco and cloth box. Spine slightly sunned, minor soiling to jacket.

FIRST EDITION, FIRST ISSUE. Goldstone & Payne A7.a.

\$1,500 - 2,500



150



151

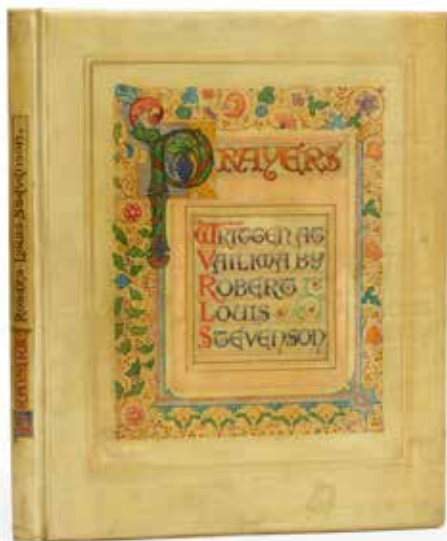
151 □

STEINBECK, JOHN. 1902-1968.

11 titles, finely bound in crushed morocco for Asprey, including:

1. *East of Eden*. New York: The Viking Press, 1952. First issue.
 2. *Cup of Gold*. London: William Heinemann, 1937. First English edition.
 3. *The Pastures of Heaven*. New York: Brewer and Warren, 1932. First edition.
 4. *To a God Unknown*. New York: Covici Friede, 1933. First edition.
 5. *Tortilla Flat*. New York: The Viking Press, 1947. First illustrated edition.
 6. *Cannery Row*. New York: The Viking Press, 1945. First edition.
 7. *Sweet Thursday*. New York: The Viking Press, 1954. First edition.
- WITH: *The Red Pony* (illustrated) * *The Long Valley* * *The Moon is Down* * *The Wayward Bus*.

\$2,000 - 3,000



152

152 □

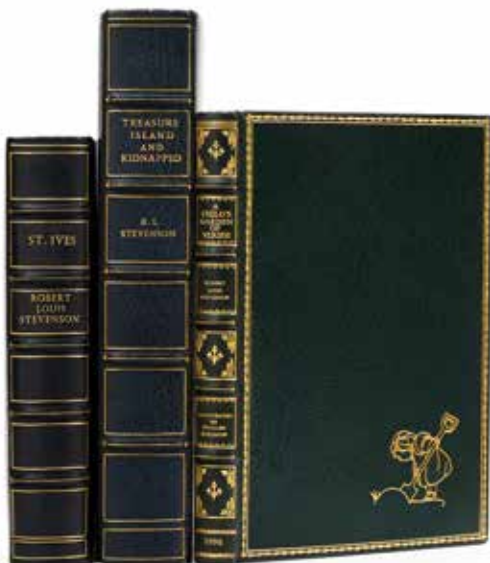
STEVENSON, ROBERT LOUIS. 1850-1894.

Prayers Written at Vailima. London: Chatto & Windus, 1910.

4to. Text in red and black, illumination in gilt and polychrome after the work by Alberto Sangorski. Hand painted vellum and gilt vellum by Cedric Chivers, Bath. A few small stains to covers, minor foxing.

Second impression, reproducing the illumination by Sangorski, bound by Chivers in hand-painted vellum binding with illuminated titles to upper cover. McKay 685.

\$600 - 800



153

153 □

STEVENSON, ROBERT LOUIS. 1850-1894.

3 titles:

1. *St. Ives*. London: William Heinemann, 1898. Modern black morocco gilt by Asprey, gilt-ruled dentelles, marbled endpapers, edges gilt. Minor wear, some finger marks. Publisher's ads at the back.
2. *A Child's Garden of Verses*. London/New York: John Lane, The Bodley Head, 1896. Modern green morocco gilt, pictorial gilt stamp on top cover, gilt-decorated dentelles, watered silk endleaves, top edge gilt. Minor spotting. *FIRST ILLUSTRATED TRADE EDITION* with publisher's advertisements at the back.
3. *Treasure Island and Kidnapped*. London: & Glasgow: Collins Clear Type Press, n.d. Large 8vo. Color illustrations. Blue morocco gilt by Asprey, gilt-ruled covers and dentelles, marbled endpapers, edges gilt. Minor shelfwear, spotting.

\$700 - 900

154 □

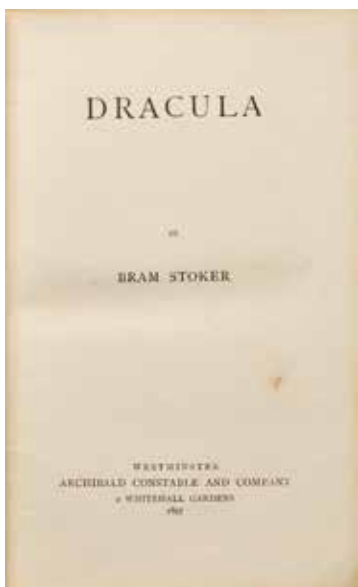
STOKER, BRAM. 1847-1912.

Dracula. London: Westminster: Archibald Constable and Company, 1897.

8vo. Half-title. Modern tan morocco, stamped ruling and corner decorations in black, spine with 5 raised bands in gilt, morocco gilt spine labels. Minor wear, browning. No advertisements at back.

FIRST EDITION of Stoker's enduring classic, the prototype for countless vampire novels and movies to follow.

\$1,000 - 1,500



154

155 □

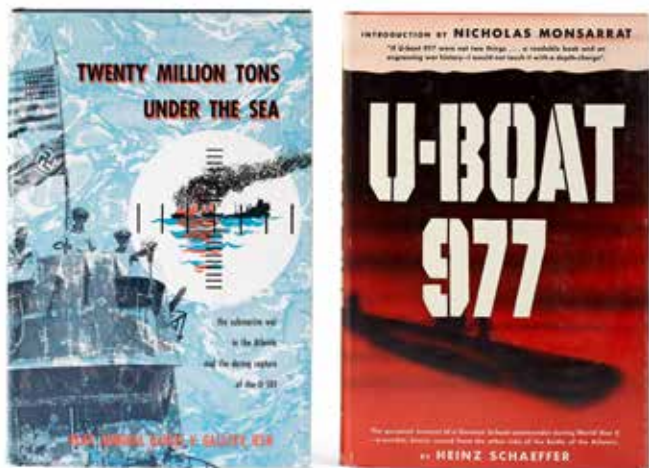
SUBMARINES.

GALLERY, DANIEL V. 1901-1977. *Twenty Million Tons Under the Sea*. Chicago: Henry Regnery Company, 1956.

Publisher's navy blue cloth, pictorial dust jacket. Custom quarter morocco and marbled paper box. Spine warped, bookplate on free front endpaper, otherwise minimal wear.

WITH: SCHAEFFER, HEINZ. 1921-1979. *U-Boat 977*. New York: W.W. Norton, 1952. Publisher's orange cloth, cartographic endpapers, pictorial dust jacket. Custom quarter morocco and marbled paper box. Bookplate on free front endpaper, thumbbed.

\$300 - 500



155

156 □

THEURIET, ANDRÉ. 1833-1907

Nos Oiseaux. Paris: Library Artistic H. Launette, 1887.

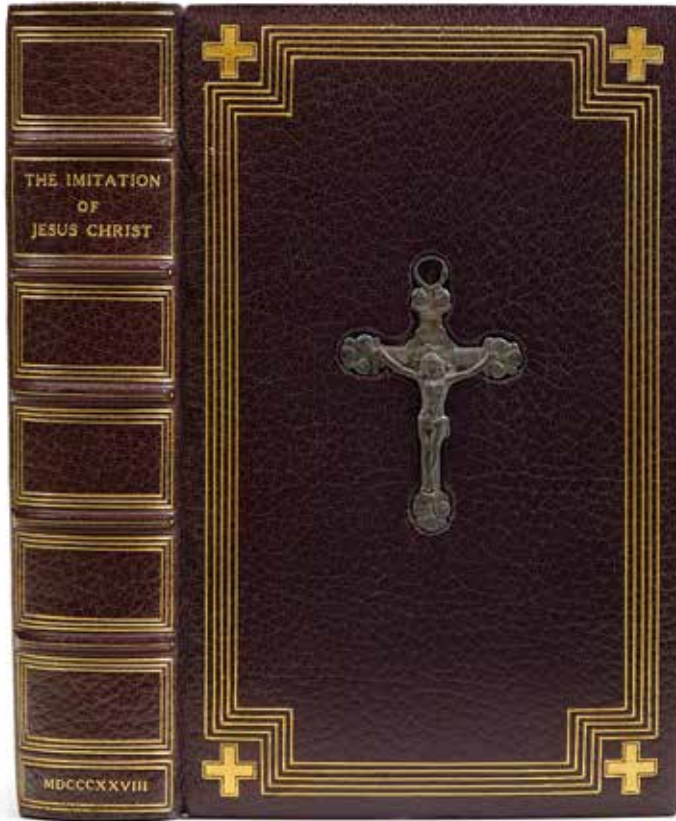
4to. 110 illustrations by Hector Giacomelli, 2 extra original watercolors. Deluxe tan calf by Charles Lanöe, Paris, with multi-color inlays of birds, flowers, and a nest with eggs, dentelles with multi-colored floral inlays, silk moiré endleaves, edges gilt, tooled calf chemise overlaid with brown morocco and marbled paper, matching marbled paper slipcase. Corners of slipcase rubbed, otherwise minimal wear.

LIMITED EDITION, number 31 of 50 on Japan paper with extra watercolors by Giacomelli on verso of limitation page and preceding title page. Bound with the original wrappers and spine retained.

\$3,000 - 5,000



156



157

157 □

THOMAS A' KEMPIS. 1380-1471.

DIBDIN, THOMAS FROGNALL. 1776-1847. Translator. *Of the Imitation of Jesus Christ*. London: William Pickering & John Major, 1828.

8vo. Flyleaf mounted with a fragment of 15th century musical manuscript with an illuminated initial on verso in gold leaf and polychrome, frontispiece portrait of Jesus. Extra illustrated with over 35 engravings and etchings tipped in or laid down to blank spaces on text pages, with images from various sources, after numerous artists, including Titian, Raphael, Rubens, Da Vinci, Giorgione, Michelangelo and others, all depicting scenes from the life of Jesus. Purple morocco gilt, inset silver crucifix inlaid on top cover, spine and covers ruled in gilt, with gilt with crosses at corners of covers, doublures inlaid in tan morocco with gilt cross decoration, purple watered silk endleaves, top edge gilt. Some browning and spotting.

\$2,000 - 4,000



158

158 □

THOMPSON, KAY. 1909-1998.

KNIGHT, HILARY. B. 1926. Illustrator. *Eloise at Christmastime*. New York: Random House, 1958.

Dark red morocco by Asprey, decorated on both covers with gilt and color inlay candy canes, with multi-color morocco pictorial inlay of Eloise on top cover, watered silk endleaves, edges gilt, original pictorial dust jacket bound in at rear. Custom quarter morocco clamshell box. Minor wear.

Hilary Knight and Kay Thompson's Christmas classic featuring the irrepressible Eloise, in a fine Asprey binding featuring Eloise juggling an enormous sack of presents, while Weenie Skipperdee watch expectantly. A fantastic binding, and a beloved book.

\$3,000 - 5,000



159

159 [□]

THOMPSON, KAY. 1909-1998.

KNIGHT, HILARY, illustrator. 4 Eloise books, comprising:

1. *Eloise*. New York: Simon & Schuster, 1955. Publisher's pictorial white cloth, pictorial dust jacket. Small stain on outside folded edges of dust jacket and first two leaves, approximately 45 mm split at spine fold of jacket, corners rubbed. First state.
2. *Eloise in Paris*. New York: Simon & Schuster, 1957. Publisher's blue pictorial boards, pictorial dust jacket. Jacket spine browned, corner of inner fold of jacket clipped, light soiling.
3. *Eloise at Christmastime*. New York: Random House, 1958. Publisher's pictorial boards, pictorial dust jacket. Small creases to jacket, minor rubbing to corners.
4. *Eloise in Moscow*. New York: Simon & Schuster, 1959. Publisher's orange pictorial boards, pictorial dust jacket. Smudges and browning to jacket, light soiling to boards.

All contained in quarter red morocco gilt clamshell box by Asprey and Garrard.

FIRST EDITIONS of four of the iconic books by Thompson and Knight, intended as much for adults as for children.

\$2,500 - 3,500

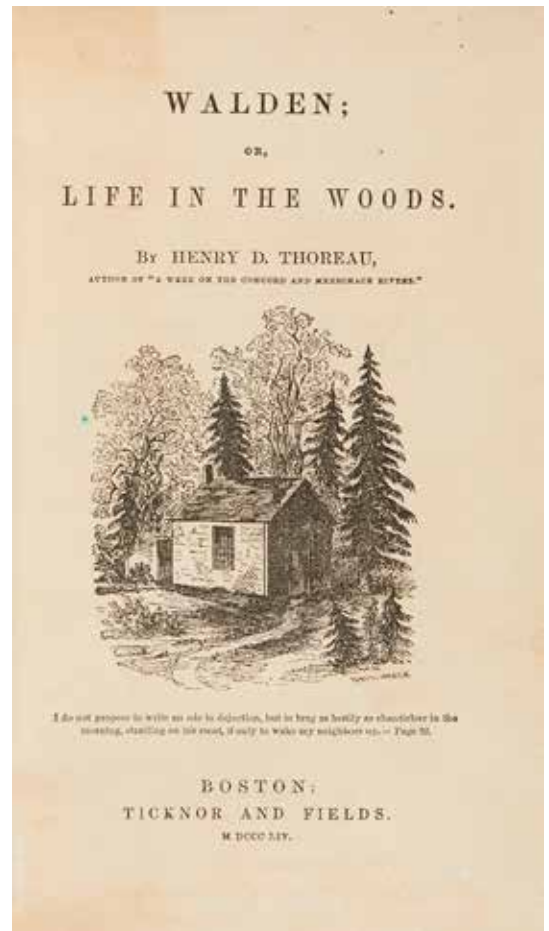
160 [□]

THOREAU, HENRY DAVID. 1817-1862.

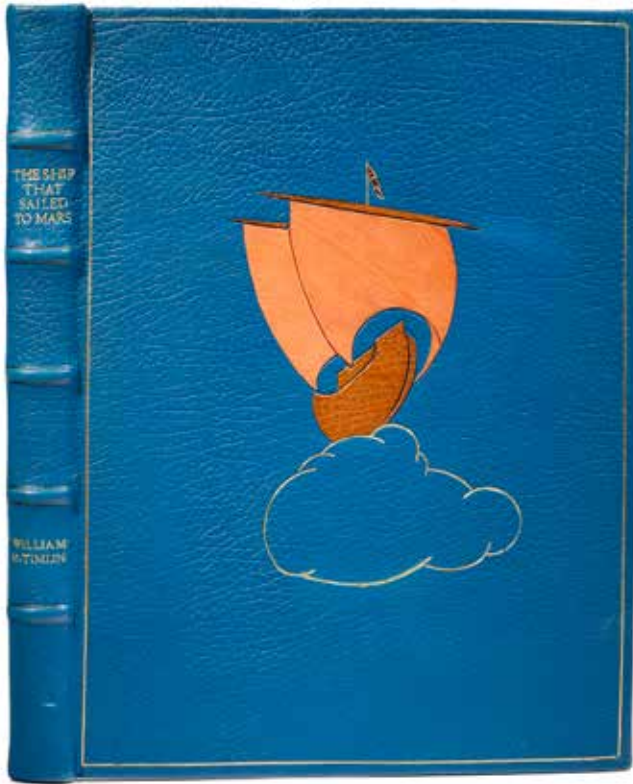
Walden, or Life in the Woods. Boston: Ticknor & Fields, 1854. 8vo (178 x 110 mm). Title page vignette, map, publisher's advertisement at rear. Modern brown morocco by Heritage Bindery, gilt titles on spine, marbled endpapers, custom cloth slipcase. Lacking rear blanks after publisher's advertisement, erased ownership inscription at lower margin of title, light browning throughout.

FIRST EDITION, with advertisements dated October, 1854. "...a central document of the American experience" (Thorpe, *Treasures of the Huntington Library*). BAL 20106; Borst A2.1.a; Grolier American 63.

\$3,000 - 5,000



160



161

161 [□]

TIMLIN, WILLIAM M. 1892-1943.

The Ship That Sailed to Mars, A Fantasy. London: George G. Harrap, [c.1923].

4to. 48 calligraphic text sheets, and 48 illustrated color plates, all mounted to gray cardstock. Modern blue morocco gilt with pictorial inlay of a ship at sail upon a cloud in tan, brown and red morocco on top cover, spine with 5 raised bands, marbled endpapers. Plates re-tipped to new card stock, leaves slightly warped, minor spotting.

FIRST EDITION of Timlin's masterpiece. Only 2,000 copies were printed, and most of those were remaindered, and then destroyed in London in 1941. "The most original and beautiful children's book of the 1920s...." (Dalby, *The Golden Age of Children's Book Illustration*.)

\$1,500 - 2,500



162

162 [□]

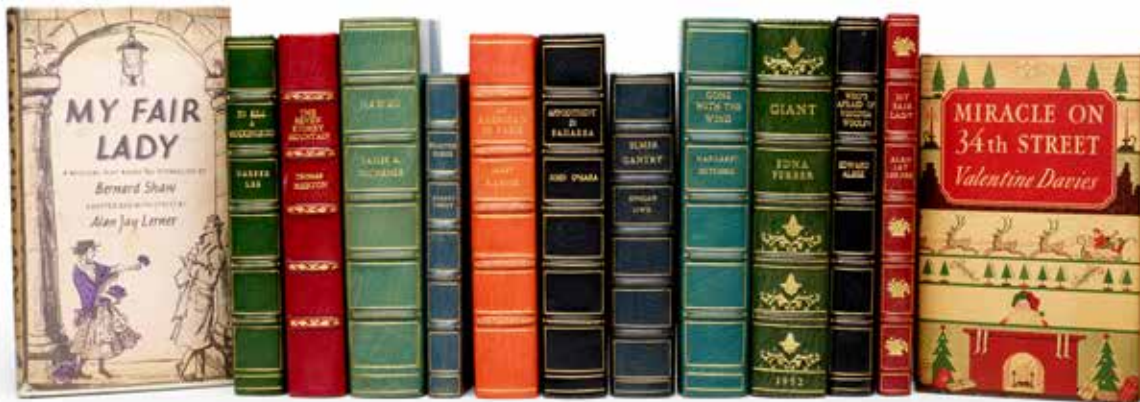
TOLKIEN, J.R.R. 1892-1973.

The Hobbit, or There and Back Again. London: George Allen & Unwin Limited, 1937.

8vo. Frontispiece and 9 illustrations (all but one full-page), advertisement leaf, original map endpapers printed in red and black tipped in at the back. Later green morocco gilt by Bayntun-Riviere, gilt-ruled dentelles, marbled endpapers, edges gilt. Slight browning, erased ink stamp on "Wilderland" map endpapers.

FIRST EDITION, FIRST IMPRESSION, without the additional color plates added to the second impression. Only 1500 copies printed. Hammond A3(a).

\$5,000 - 7,000



163

163 □

TWENTIETH CENTURY AMERICAN LITERATURE.

13 titles finely bound, comprising:

1. ALBEE, EDWARD. *Who's Afraid of Virginia Woolf*. New York: Atheneum, 1962. Black morocco gilt, original dust jacket bound in back. First edition. Signed on the flyleaf by actress Uta Hagen, who originated the role of Martha in the Broadway premiere.
 2. LEE, HARPER, *To Kill A Mockingbird*. Philadelphia: J.B. Lippincott, 1960. Green morocco gilt by Zaehnsdorf for Asprey, gilt edges. First edition.
 3. O'HARA, JOHN. *Appointment in Samarra*. New York: Harcourt, Brace, 1934. Black morocco gilt, marbled endpapers, edges gilt. First edition, with erratum slip regarding title page quotation tipped in after copyright page.
 4. MICHENER, JAMES A. *Hawaii*. New York: Random House, 1959. Half blue morocco by Asprey, marbled endpapers, edges gilt. First edition, first printing.
 5. LEWIS, SINCLAIR. *Elmer Gantry*. New York: Harcourt, Brace, 1927. Dark blue morocco gilt by Asprey, marbled endpapers, edges gilt.
 6. LERNER, ALAN JAY. *My Fair Lady*. London: Max Reinhardt, 1958. 2 copies, one in publisher's cloth and pictorial dust jacket, with custom chemise and morocco clamshell box, and bookplate indicating a sale for the King George's Pension Fund for Actors and Actresses, 1958; the other in red morocco gilt by Asprey.
- WITH: FLANNER, JANET. *An American In Paris*. London, 1940. * FERBER, EDNA. *Giant*. Garden City, 1952. * DAVIES, VALENTINE. *Miracle on 34th Street*. New York, 1947. Dust jacket. * MITCHELL, MARGARET. *Gone With the Wind*. London, 1939. * FROST, ROBERT. *Selected Poems*. London, 1923. * MERTON, THOMAS. *The Seven Story Mountain*. New York, 1948. All in morocco gilt bindings or boxes. Light wear.

\$800 - 1,200

164 □

VALÉRY, PAUL. 1871-1945.

L'ame et la Danse. Paris: Le Livre Contemporain, 1925.

4to. 22 lithographic illustrations by Raphael Drouart. Contemporary black morocco gilt by Jacques Anthoine-Legrain, cover decorated in ruled gilt and pointelles in Art Deco style, watered silk endleaves, gilt edges, slipcase.

LIMITED EDITION, number 56 of 120, SIGNED by Valery and Drouart. Carteret IV, 385.

\$2,000 - 3,000

165 □

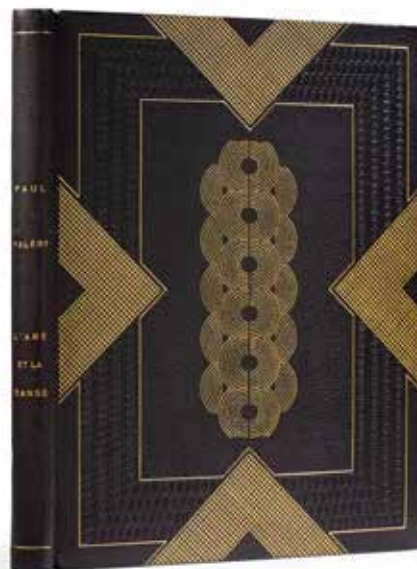
VALÉRY, PAUL. 1871-1945.

Degas. Danse. Dessin. Paris: Ambroise Vollard, 1936.

Folio. Color frontispiece and 25 color plates after drawings by Degas, loosely inserted with text pages. Publisher's printed wrappers, contained in quarter vellum gilt and green paper board portfolio and slipcase, and quarter calf gilt and cloth box. Slight browning, wear to slipcase.

LIMITED EDITION, number 259 of 305 copies on Rives paper.

\$2,000 - 3,000



164



165



166

166 □

WAIN, LOUIS. 1860-1939.

Days in Catland with Louis Wain; Father Tuck's Panorama. [London: Rafael Tuck & Sons, 1912.]

Oblong 4to. Chromolithographed card panels and 14 paper cut-out figures of cats. Publisher's pictorial boards, blue cloth chemise and quarter blue morocco and cloth slipcase. Top cover with creases at both lower corners, hinges reinforced, minor soiling.

FIRST EDITION of this scarce Louis Wain moveable. The scenes depict: Bedtime; Helping Mother in the Kitchen; Cat's Tea Party; The School Room.

\$500 - 700

167 □

WAIN, LOUIS. 1860-1939.

A group of 5 books with cat characters, comprising:

1. WAIN, LOUIS. 1860-1939. *Cats.* London: Sands & Company, [1901]. 4to. Half-title ("Cats! Cats!! Cats!!!"), color pictorial frontispiece, illustrations by Wain throughout. Publisher's blue pictorial cloth. Corners bumped, spine slightly faded, foxing. Verses by "Grimalkin."
2. ---. *In Animal Land.* London: S.W. Partridge & Company, [1904]. 4to. Pictorial title page, illustrations throughout, including color frontispiece and 3 color illustrations tipped-in. Publisher's pictorial boards, with advertisement on bottom cover. Repairs to backstrip, slight chipping to spine and covers at edges, pages browned.
3. ---. *Full of Fun.* London: Ernest Nister, [1908]. 4to. Tipped-in color frontispiece, pictorial title page, illustrations throughout. Publisher's quarter blue cloth and pictorial boards. Rubbed, some soiling to covers, binding a bit loose. Verses by Clifton Bingham.
4. [WAIN, LOUIS]. *Very Funny.* London: Ernest Nister, n.d. [but c.1890]. 8vo. Illustrations in black-and-white and color throughout. Publisher's quarter blue cloth and pictorial boards. Corners heavily rubbed, chipping and gift inscription to free front endpaper, light browning. Verses by Frederic E. Weatherly, Maud Andrews, and "R.K.M." The illustrator is unnamed, and none of the illustrations signed, but they are commonly attributed to Wain.
5. BENNETT, CHARLES H. 1828-1867. *The Nine Lives of a Cat. A Tale of Wonder.* London: Griffith and Farran, 1860. 8vo (183 x 135). Hand-colored illustrations including frontispiece, pictorial title, and 21 roundels in text. Publisher's pictorial gilt and blindstamped red cloth. Covers worn at extremities, somewhat soiled, top joint starting at bottom corner. First edition.

\$600 - 800

168 □

WAIN, LOUIS. 1860-1939.

5 books related to cats, comprising:

1. WAIN, LOUIS. 1860-1939. *Cat's Cradle.* London: Blackie and Son, [1908]. Small 4to. Color illustrations on each page. Publisher's green cloth with pictorial paste-down. Cover soiled and rubbed, foxing, gift inscription on front paste-down dated 1919.
2. ---. *To Nursery Land with Louis Wain.* London: Raphael Tuck & Sons, [c.1910]. 4to. Color pictorial frontispiece, black and white and 2-color illustrations throughout text. Publisher's quarter cloth and pictorial boards. Covers rubbed and soiled, browning to endpapers, some smudges on interior.
3. MONCRIF, FRANCOIS AUGUSTIN PARADIS DE. 1687-1770. *Les Chats de Francois Augustin Paradis de Moncrif.* London: Golden Cockerel Press, 1961. 8vo. Publisher's black and red morocco by Hiscox, gilt cat image on cover, top edge gilt, others untrimmed. Black cloth slipcase. LIMITED EDITION, number 75 of 100.
4. NEWBERRY, CLARE TURLEY. 1903-1970. *Cats. A Portfolio.* New York: Harper & Bros., 1943. 15 lithographic prints after illustrations by Newberry. Loose in publisher's printed wrappers, green board portfolio with pictorial paste-down. Soiling to exterior portfolio, foxing to wrapper, slight browning.
5. HOLMES, EFNER TUDOR. B.1954. TUDOR, TASHA. 1915-2008. Illustrator. *The Christmas Cat.* New York: The Thomas Y. Crowell Co., 1976. Oblong 8vo. Publisher's rose cloth, pictorial dust jacket, pictorial endpapers. Wear and creases to jacket, thumbbed.

\$800 - 1,200



167



168

169 □

WALT DISNEY'S FANTASIA.

TAYLOR, DEEMS. 1885-1996. *Walt Disney's Fantasia*. New York: Simon & Schuster, 1940.

4to. Custom purple morocco by Asprey & Garrard, inlaid on top and bottom covers with images from the Disney animated film in multi-colored morocco and gilt, gilt-ruled dentelles, pictorial endpapers, edges gilt.

FIRST EDITION, in a charming inlaid morocco binding depicting the fabulous Sorcerer's Apprentice scene from the Disney classic.

\$3,000 - 5,000

170 □

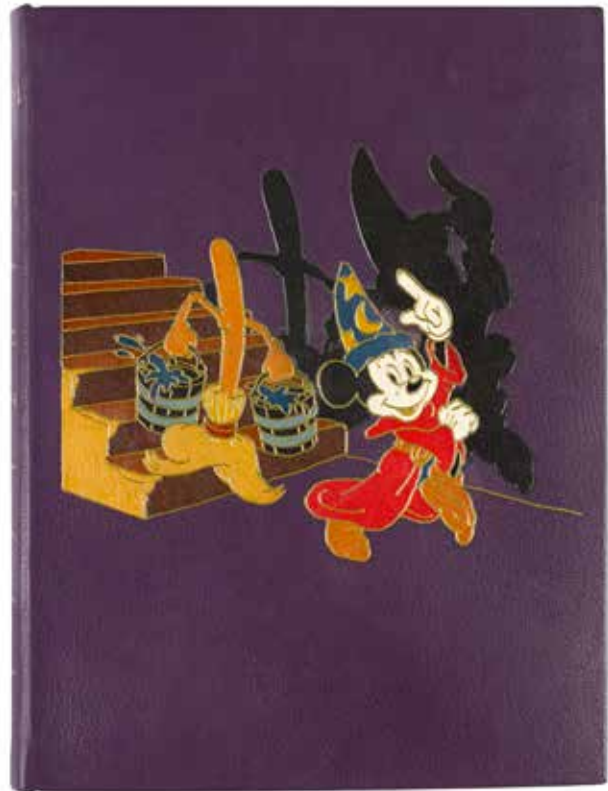
WALT DISNEY STUDIOS.

The Three Orphan Kittens. London: Dean & Son, 1935.

Oblong 4to. Illustrated throughout in color and black-and-white. Blue morocco by Asprey & Garrard with multi-color morocco inlays after the original pictorial covers, patterned endpapers, edges gilt.

FINE INLAID MOROCCO BINDING FEATURING THE THREE ORPHAN KITTENS. Based on the animated short film from the *Silly Symphony* series. First published in Racine, Wisconsin by Whitman Publishing, this British edition published in the same year is arguably more rare.

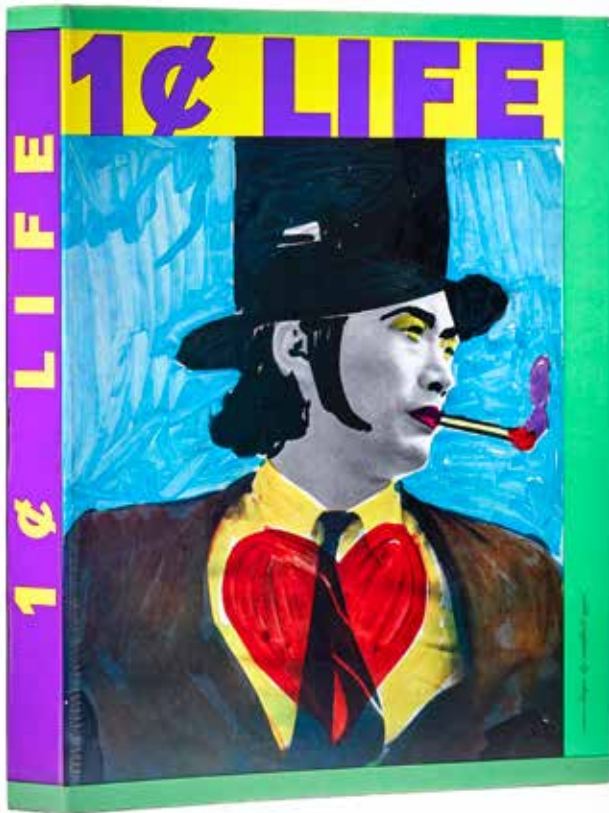
\$1,500 - 2,500



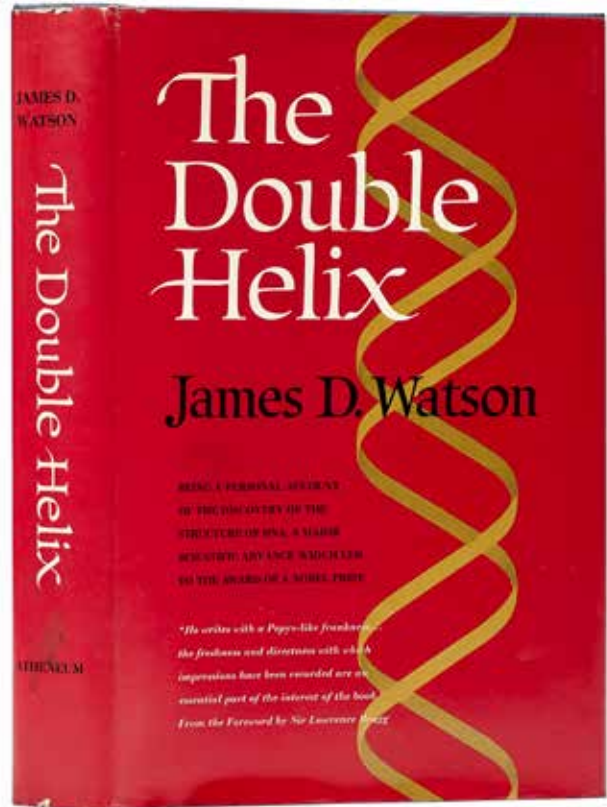
169



170



171



172

171 [□]

WARHOL, ANDY, SAM FRANCIS, ET AL, ILLUSTRATORS.

TING, WALASSE. 1929-2010. *One Cent Life*. Bern: E.W. Kornfeld, 1964.

Folio. 68 lithographs including images by Andy Warhol, Sam Francis (who also edited the work), James Rosenquist, Pierre Alechinsky, Robert Indiana, Karel Appel, Tom Wesselmann, Joan Mitchell, Robert Rauschenberg, Roy Lichtenstein, Claes Oldenburg, Jim Dine, Mel Ramos, etc. Loose sheets in original multi-colored cloth, pictorial dust jacket designed by Machteld Appel, custom quarter blue morocco and cloth clamshell box. Minor handling wear, some scuffing to box.

LIMITED EDITION, number 1618 of 2000. Sam Francis, as editor, helped to procure the participation of a number of the top Pop artists and contributed 6 lithographs of his own. *Manet to Hockney* 135; *Castleman A Century of Artist Books* pp 208-9.

\$3,000 - 5,000

172 [□]

WATSON, JAMES D. B. 1928.

The Double Helix: A Personal Account of the Discovery of the Structure of DNA. New York: Athenaeum, 1968.

8vo (2112 x 134 mm). Original blue cloth, publisher's dust jacket. Morocco backed clamshell box by Asprey.

INSCRIBED BY WATSON, "For Violet Gale, / With much appreciation / for her advice to John Edsall / From / Jim Watson." A fine copy of an early printing, two months after the first.

\$700 - 900

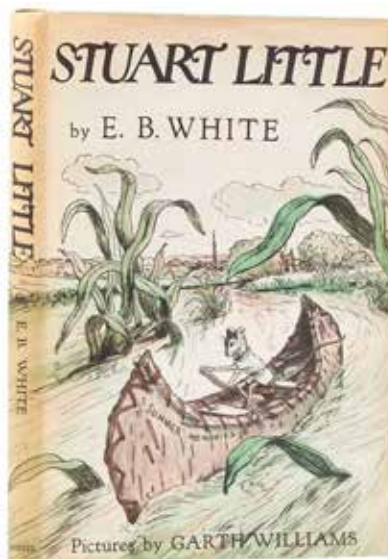
173 [□]

WHITE, E.B. 1889-1985

Stuart Little. New York: Harper & Brothers, [1945]. 8vo (204 x 132 mm). Original pictorial cloth, publisher's dust jacket. Morocco backed clamshell box by Asprey & Garrard with Stuart and his boat in gilt to upper cover. Dust jacket front flap has Harper & Brothers at bottom; copyright page has "I-U" at bottom of text.

A FINE, FRESH COPY OF THE FIRST EDITION.

\$500 - 700



173

174 [□]

WHITMAN, WALT. 1819-1892.

The Complete Writings of Walt Whitman. New York: G.P. Putnam's Sons, 1902. 10 volumes. 8vo (223 x 149 mm). Frontispiece to each volume, illustrated. Modern burgundy crushed morocco, top edge gilt, silk bookmarks.

The Camden Edition, no 27 of 300 copies.

\$1,500 - 2,500



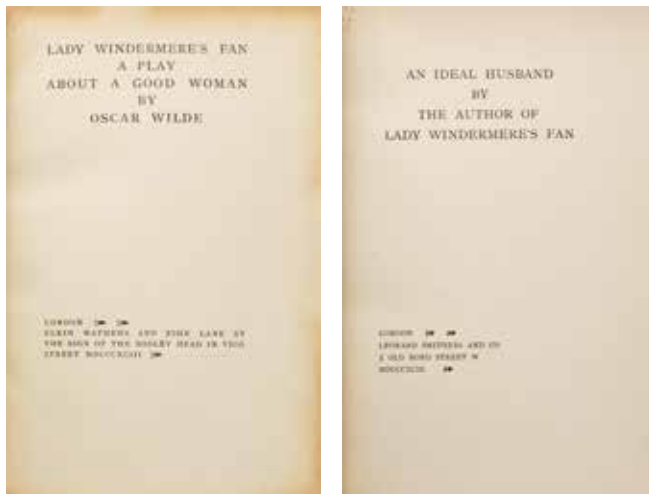
174

175 [□]

WILDE, OSCAR. 1854-1900.

An Ideal Husband. London: Elkin Mathews & John Lane, 1893. Small 4to. Modern purple morocco gilt by Asprey, gilt-decorated dentelles, watered silk endleaves, edges gilt. *FIRST EDITION*, one of 1,000 copies printed (excluding the limited edition of 100 signed large-paper copies).
WITH: *Lady Windermere's Fan*. London: Elkin Mathews and John Lane, 1893. 8vo. Modern three-quarter green morocco gilt, marbled endpapers, edges gilt.

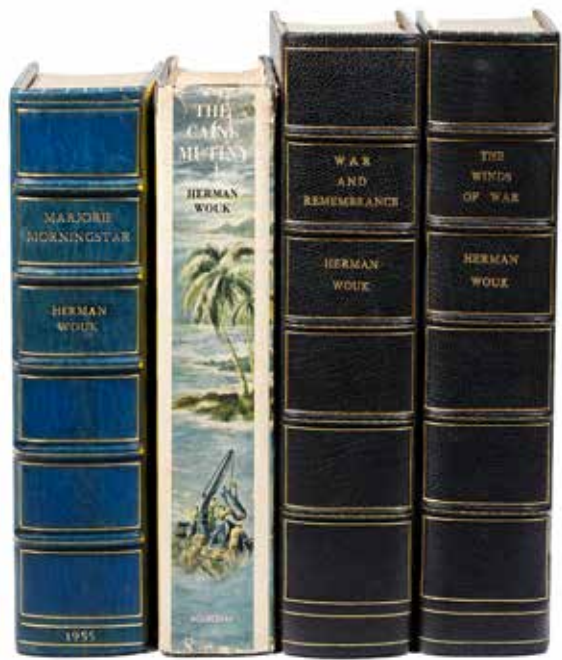
\$2,000 - 3,000



175



176



177

176 [□]

WODEHOUSE, P.G. 1881-1975.

6 Jeeves titles:

1. *Carry On, Jeeves*. London: Herbert Jenkins, 1925. Publisher's green cloth covers and spine laid down and bound at back. Spine sunned, minimal spotting. *FIRST EDITION*.
2. *Very Good, Jeeves*. Garden City, NY: Doubleday, Duran & Company, 1930. original publisher's cloth cover and spine laid down and bound at back. Toning. *FIRST EDITION*.
3. *Thank You, Jeeves*. Boston: Little, Brown & Co., 1934. Covers slightly bowed, minimal toning. *FIRST AMERICAN EDITION*.
4. *RIGHT HO, JEEVES*. London: Herbert Jenkins, 1934. 8 pages of publisher's advertising at back. Original red-stamped grey cloth top and spine laid down and bound at back. Spine slightly sunned, toning. *FIRST EDITION*.
5. *Jeeves and the Feudal Spirit*. London: Herbert Jenkins, 1954. Original publisher's red cloth spine laid down and bound at back. Very light toning. *FIRST EDITION*.
6. *Stiff Upper Lip, Jeeves*. London: Herbert Jenkins, 1963. Publisher's red spine and cover cloth laid down and bound at back. Minimal wear.

All in similar morocco bindings of various colors by Asprey, gilt-ruled dentelles, patterned endpapers, edges gilt, the third title additionally decorated with black morocco inlays.

\$500 - 700

177 [□]

WOUK, HERMAN. B.1915.

The Caine Mutiny. New York: Doubleday & Company, 1951. 8vo. Publisher's blue cloth, spine stamped in silver, pictorial dust jacket, pictorial endpapers. Custom blue morocco clamshell box. Spine rubbed, jacket creased and chipped at edges, ownership inscription in green ink on front free endpaper.

FIRST EDITION, INSCRIBED AND SIGNED BY THE AUTHOR on the half-title. Dust jacket in second state, with "City Boy" rather than "The City Boy" on back panel author's biography.

WITH: *Marjorie Morningstar*. Garden City: Doubleday & Company, 1955.

WITH: *The Winds of War*. Boston: Little, Brown & Company, 1971. First edition.

WITH: *War and Remembrance*. Boston: Little, Brown & Company, 1978. First trade edition, SIGNED by the author on the title page. These last 3 titles in later morocco gilt, gilt-decorated dentelles, watered or patterned endpapers, edges gilt. Some wear and staining to covers, otherwise minimal wear.

\$1,000 - 2,000

178 □

WRIGHT, FRANK LLOYD. 1867-1959.

An Autobiography. New York: Longmans, Green and Company, 1932.

8vo. Illustrated with black and white photographs. Black morocco stamped in gilt and red, gilt-ruled dentelles, red watered silk endleaves, top edge gilt. Matching black cloth clamshell box.

FIRST EDITION, SIGNED by Wright on the flyleaf, in a binding that mirrors Wright's original cover design.

\$1,500 - 2,500

179 □

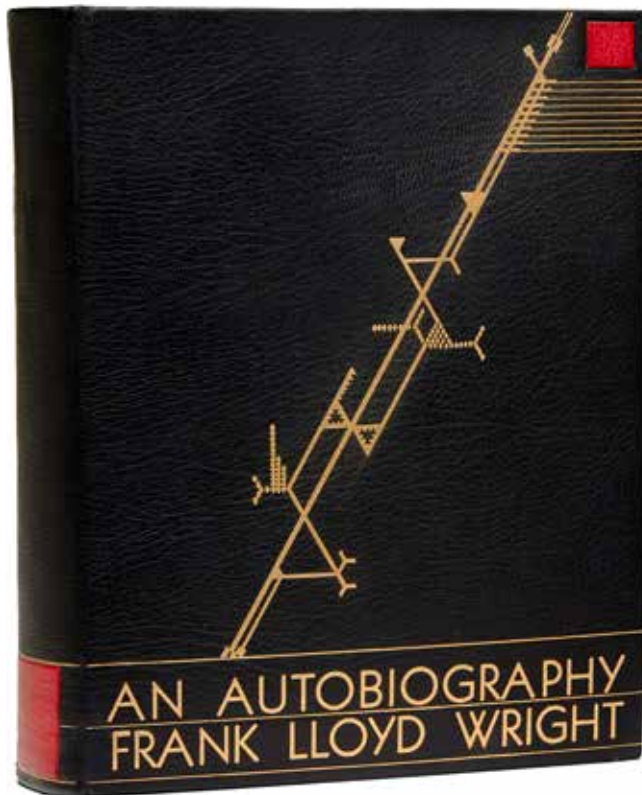
ZOLA, ÉMILE. 1840-1902.

The Rougon-Macquart. [Philadelphia]: Printed for Subscribers, [1924].

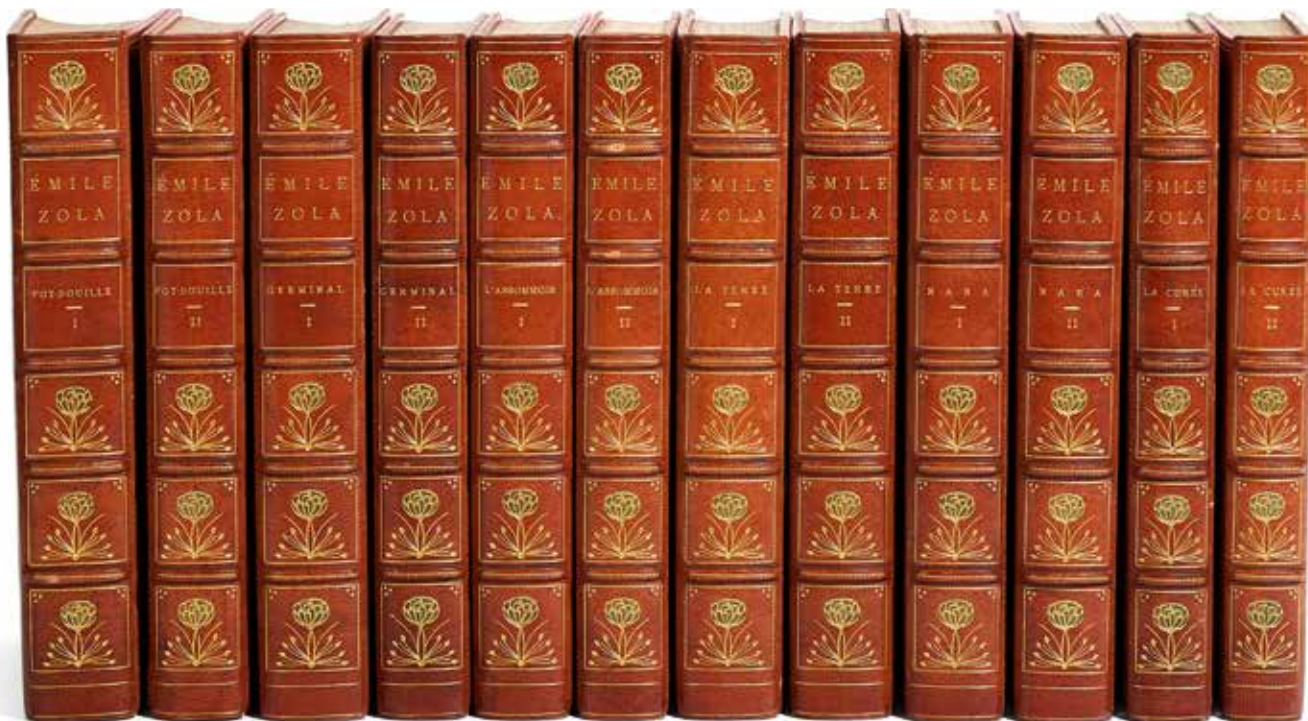
12 volumes. Contemporary light brown morocco gilt, floral motifs on covers and spines with blue morocco inlays in Art Nouveau style, tan morocco gilt doublures, yellow watered silk free endleaves, to edges gilt. Minor shelfwear, some spotting.

LIMITED EDITION, number 89 of 1,000, printed by George Barrie and Son for the subscribers, from plates made by the Lutetian Society of London. Printed on japan paper, with plates in two stages (black-and-white and color), after the work of various artists. Each volume has an additional original watercolor on the preliminary leaves, and other original watercolors inserted throughout. English text, translated by Havelock Ellis, Percy Pinkerton, Arthur Symons, Victor Plarr, A. Teixeira de Mattos, and Ernest Dowson. The Rougon-Macquart was Zola's sequence of 20 novels published between 1871 and 1893, including his masterpiece, *Germinal*. This set contains that title, as well as *Pot-Bouille*, *La Terre*, *L'Assomoir*, *La Curée*, and *Nana*, each in two volumes.

\$1,000 - 1,500



178



179



Art, Illustration, Fine Press

Lots 180 - 245

180

BAKST, LEON. 1866-1924.

ARSENE, ALEXANDRE, AND JEAN COCTEAU. *L'art decoratif de Leon Bakst*. Paris: Maurice de Brunoff, 1913.

Folio (398 x 266 mm). Portrait frontispiece and 77 tipped-in plates (50 in color). Vellum, gilt, minor rubbing;

WITH: Typed Letter Signed ("De Brunoff") from the publisher regarding the missing aquarelle, 1 p, 4to (380 x 215 mm), on "Comedia Illustré" pictorial letterhead. Fold creases, corners bent, toning.

DELUXE EDITION OF 80 COPIES, this one without the original watercolor by Bakst. The included letter from the publisher de Brunoff to the original owner explains that this example was made without the original watercolor, describes the scarcity of the watercolors due to Bakst's long illness, and says that the vendor of the book, a Mr. Calavas, was mistaken in saying that an original watercolor would be provided upon the artist's recovery.

\$2,000 - 3,000



180

181

BAKST, LEON. 1866-1924.

Arsene, Alexandre; and Jean Cocteau. *L'art decoratif de Leon Bakst*. Paris, Maurice de Brunoff, 1913.

Folio (400 x 268 mm). Portrait frontispiece and 77 tipped-in plates (50 color). Publisher's half vellum, gilt, top edge gilt. Light soiling, wear to corners.

FIRST EDITION.

\$1,000 - 1,500



181



182

182

BAKST, LEON. 1866-1924.

L'Oeuvre de Leon Bakst pour la belle au bois dormant. Ballet en cinq actes d'apres le conte de Perrault. Musique de Tchaikovsky. Paris: de Brunoff, 1922.

Folio (394 x 290 mm). Half-title. Color illustration on title, portrait of Bakst after Picasso, and 54 color plates mounted on card and with captioned tissue guards. Original printed wrappers; glassine. Some guards creased, spine creased and worn at ends, glassine with wear at edges; overall very good.

LIMITED EDITION, no 290 of 500 copies, signed by Bakst.

\$1,000 - 1,500



183

183

BAKST, LEON. 1866-1924.

Leon Bakst: The Story of His Life. New York: Brentano's, 1922.

4to (362 x 272 mm). 68 tipped-in plates (most in color). Publisher's vellum, minor rubbing and soiling, boards bowed as usual. NUMBER 105 OF 250 COPIES FOR AMERICA;

WITH: Probert, W.A. *The Russian Ballet in Western Europe, 1909 - 1920.* London: John Lane The Bodley Head, 1921. 4to. 47 tipped-in color plates, and 23 other plates. Publisher's linen-backed marbled boards, some wear, front fly excised, NUMBER 362 OF 500 COPIES FOR GREAT BRITAIN;

WITH: [*The Russian Ballet, Album of the Sun of Russia, N. 1*] (from the Russian). 4to. 4 tipped-in portraits. Rebound in cloth, original front wrapper bound-in. SCARCE PERIODICAL FEATURING FAMOUS RUSSIAN BALLERINAS, a supplement to a magazine.

\$1,000 - 1,500



184

184

BEARDSLEY, AUBREY VINCENT. 1872-1898.

Malory, Thomas, Sir. fl 1470. *Le Morte D'Arthur.* London: J.M. Dent & Co, 1893-94. 12 original parts. 4to (245 x 190 mm). Full-page plates, illustrations, decorated letter initials, wrappers and head and tail-pieces after Aubrey Beardsley. Original blue-gray pictorial wrappers printed in brown, margins of upper corners of part 1 torn with loss, other wrappers lightly discolored at edges and with chipping to the margins, spines slightly rucked and chipped. Custom green cloth box.

Provenance: C.E Flemming (contemporary signature on upper right corner of first 3 parts, the second part with inscribed date "Sept 1893"); Robert and Donna Jackson (book label).

BEARDSLEY'S LE MORTE D'ARTHUR IN THE RARE PARTS ISSUE.

Published when he was only 21 years old, King Arthur was his first illustrated book and began what has been called the "Beardsley period" in illustration. Gordon Ray has said simply, "The Malory drawings are his strongest illustrations" (*The Artist and the Book* 16).

\$1,000 - 1,500



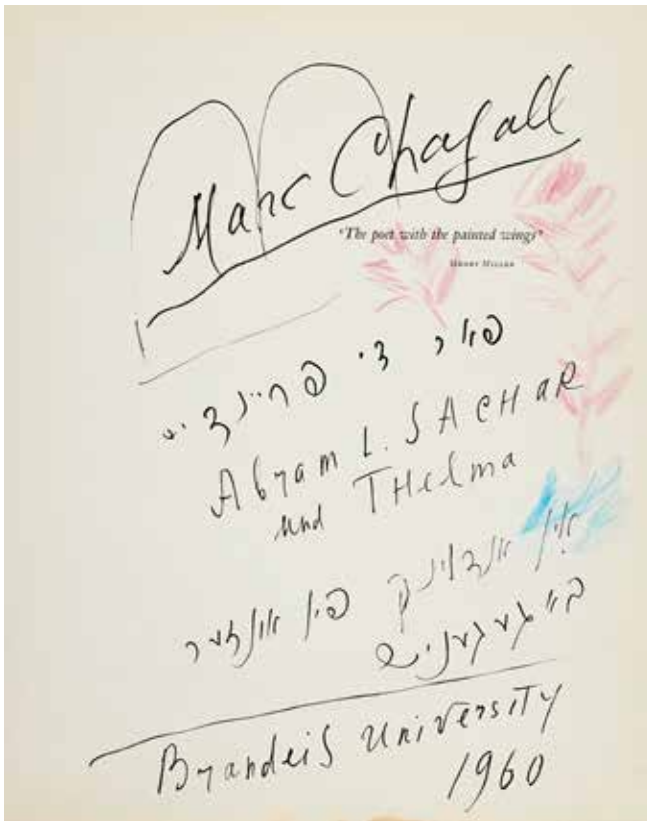
185

CARLISLE CATHEDRAL, CUMBRIA.

CARLILE, ROBERT. Album of original watercolors on paper, entitled "The Antiquities of the Cathedral Church of Saint Mary, Carlisle," 1791, folio (412 x 316 mm), manuscript title and 2 sectional titles, original watercolor frontispiece view and 47 drawings by Carlile, contemporary tree calf, covers with gilt panel, spine with alternating gilt pattern, gilt-lettered red morocco spine label, some finger soiling, a few stray stains, covers rubbed at extremities and head and tail of spine, joints cracked.

Carlile's watercolors include interior and exterior views of the cathedral, tombs, etc. as well as watercolors depicting the legends of Saint Anthony and Saint Augustine, after the original paintings in the North and South Aisles of the cathedral. Though completely hand-done, Carlisle notes that this is number 4 of 6 copies produced. An unusual find.

\$2,000 - 3,000



186

186

CHAGALL, MARC. 1887-1985.

Marc Chagall. New York: Frederick A. Praeger, [1957].
4to. Illustrated. Original stamped aqua cloth within a navy blue cloth box. Binding shaken and lower edges rubbed with coffee stain on bottom edge not affecting text or plates.
Provenance: Abram L. and Thelma Sachar (inscription, gift from the artist).

PRESENTATION COPY WITH ORIGINAL COLOR FLORAL SKETCH of this important monograph, elaborately inscribed on half-title page in ink and color crayon to Abram L. and Thelma Sachar in Hebrew and German, dated "Brandeis University, 1960;" with an autographed photograph of Chagall and Sachar laid in front, inscribed "Pour Abram L. Sachar et Thelma en souvenir cordialement Marc Chagall. 1960.". Abram Leon Sachar (1899-1993) was an American historian and founding president of Brandeis University. In 1960 Chagall was appointed to the Brandeis faculty as the first Jack I. Poses artist-in-residence and executed a ceramic mural in the new library on the Waltham campus.

\$2,000 - 3,000

187

CRANE, WALTER. 1845-1915.

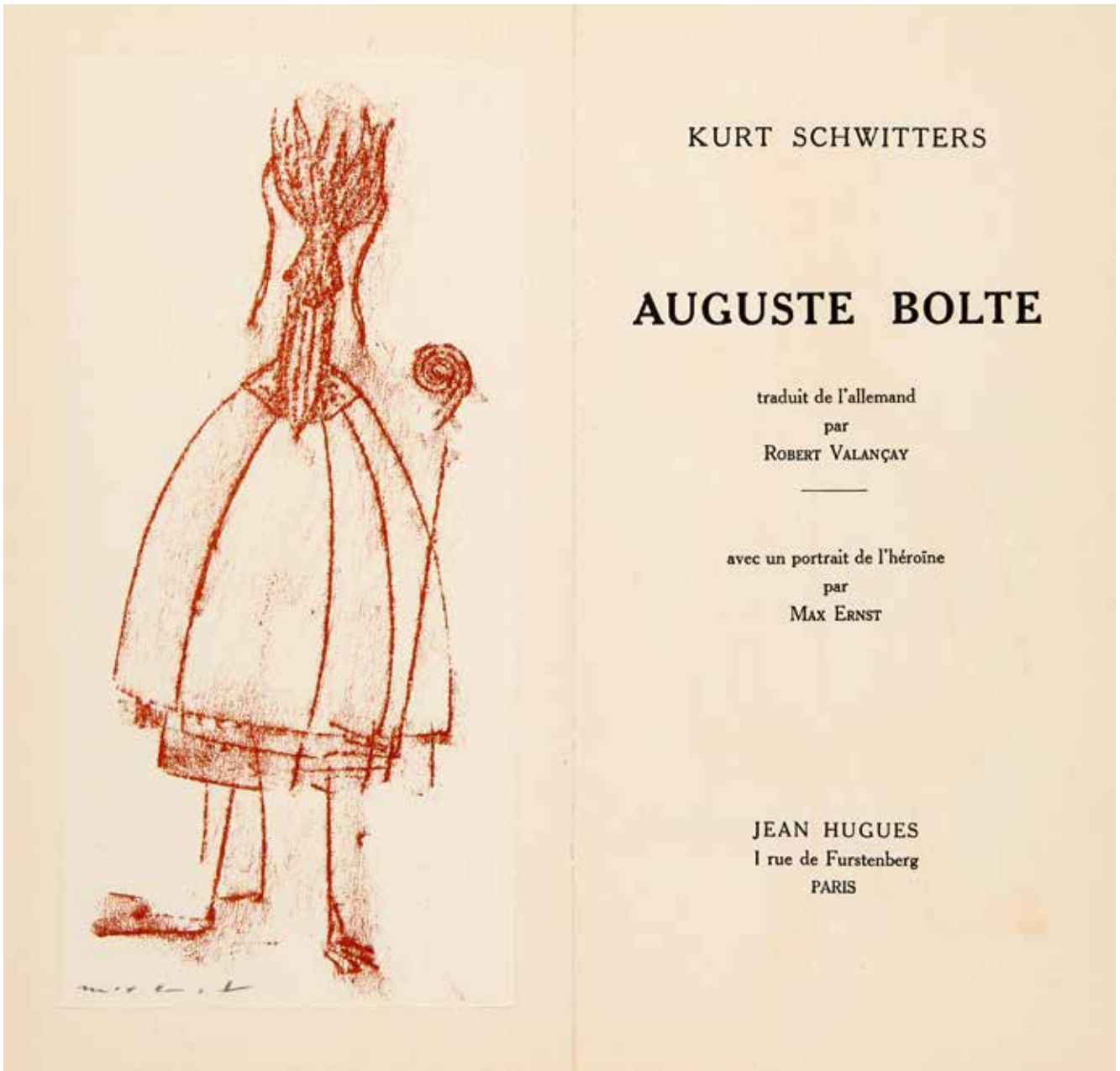
A collection of 27 *Walter Crane Picture Books, Large Series*, 4to (272 x 234 mm), fully illustrated, 21 in bound volume, half blue calf, gilt edges, original pictorial wrappers bound in, various colors, and 6 in original pictorial blue wrappers, printed in red and black, minor wear, issues in bound volume with cover images occasionally shaved at margins.

Including: *The Absurd ABC*, *The Baby's Own Alphabet*, *Aladdin*, *Beauty and the Beast*, *Bluebeard*, *Cinderella*, *The Fairy Ship*, *The Forty Thieves*, *The Frog Prince*, *Goody Two Shoes*, *The Hind in the Wood*, *Jack and the Bean Stalk*, *King Luckie Boy's Party*, *This Little Pig Went to Market*, *Little Red Riding Hood*, *Mother Hubbard*, *Puss in Boots*, *The Sleeping Beauty*, *The Three Bears*, *Valentine and Orson*, *The Yellow Dwarf*, as well as the loose issues of *Sing a Song of Sixpence*, *An Alphabet of Old Friends*, *Princess Bell Etoile*, *My Mother*, *A Gaping-Wide-Mouth-Waddling Frog*, and *One Two Buckle My Shoe*. The bound issues all with the Series Title *Walter Crane's Picture Books Re-issue*.

\$2,000 - 3,000



187



189

188
NO LOT

189
ERNST, MAX. 1891-1976.

Schwitters, Kurt. *Auguste Bolte*. Paris: Jean Hugues, 1967. 8vo. Two etchings by Max Ernst, in two states, blue and bister, each signed by the artist lower right. Publisher's printed wrappers, original glassine jacket. Fine.

Provenance: Jacques Benador (gift of the publisher); by descent.

DELUXE EDITION, with the Ernst etching in two states, this copy unnumbered and inscribed by the publisher "Exemplaire de Jacques Benador."

\$2,500 - 3,500



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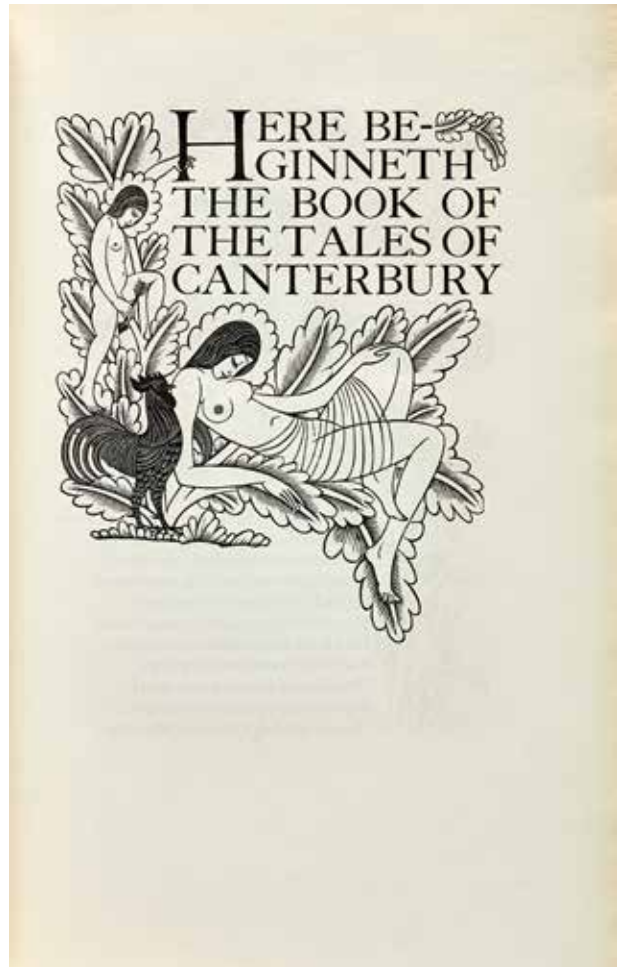
190

GOLDBERG, RUBE. 1883-1970.

Original drawing on board by Vincent Zito, being a large caricature of Goldberg, 508 x 762 mm, created for the Circus Saints and Sinners Club of America, 1936, signed ("Rube Goldberg"), also signed by over 100 other event attendees, some wear to board, smudging.

The Circus Saints and Sinners Club of America is a national charitable organization. Their Club hosted a series of "Fall Guy" roasts in which the honoree's portrait was drawn and then signed by him, the artist, and the other attendees. Artist Rube Goldberg, famed for his madcap inventions, was the "Fall Guy" on November 25, 1936, the night he received this portrait by popular 1930s caricaturist Vincent Zito.

\$1,000 - 1,500



191

191

GOLDEN COCKEREL PRESS.

CHAUCER, GEOFFREY. C.1340-1400. *The Canterbury Tales*. Waltham Saint Lawrence in Berkshire: the Golden Cockerel Press, 1929-1931.

4 volumes. Folio 310 x 190mm. Profusely illustrated with wood engravings by Eric Gill. Original goat-backed decorated papered boards by Sangorski and Sutcliffe, with S & S stamps on pastedowns, spine lettered in gilt, top edge gilt. Papered boards with slight browning of margins, corners slightly bumped, spines treated with leather dressing, inner front joint cracked.

Provenance: Warren H. DeLancey V (bookplate); Robert and Donna Jackson (book label).

LIMITED EDITION, number 137 of 485 copies on Batchelor hand-made paper, from a total edition of 500. One of the great printing achievements of the Golden Cockerel Press, masterfully decorated by Eric Gill. Chanticleer 63; Gill 281.

\$1,800 - 2,500



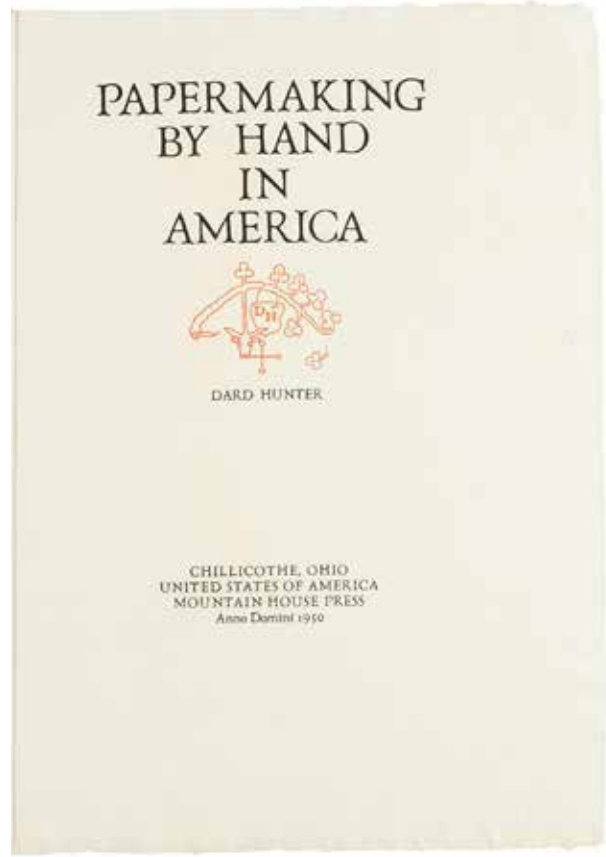
192

192

GREENAWAY, KATE. 1846-1901.

Under the Window: Pictures and Rhymes for Children. London: George Routledge, [1879]. 4to (236 x 184 mm). Illustrations engraved printed in black outline only by Edmund Evans. Publisher's cloth-backed pictorial paper boards, blue-green endpapers. A TRIAL/PROOF COPY. BOUND WITH: Another copy, illustrations engraved and printed in colors by Edmund Evans. THE FIRST EDITION, FIRST ISSUE. WITH: Autograph Letter Signed ("Kate Greenaway") to Frederick Lockyer making an appointment "to talk to you about the drawings [for *Under the Window*]," 1 p, 8vo, bifolium, 2nd sheet mounted to paste-down endpaper, 11 Pemberton Gardens, February 20, 1879.

AN IMPORTANT AND UNIQUE COPY OF GREENAWAY'S FIRST SOLO BOOK, AND ONE OF THE MOST INFLUENTIAL CHILDREN'S BOOKS OF THE VICTORIAN AGE. A proof/trial copy in two states, this is the first issue of the completed work, bound with a unique trial proof copy printed only in black outline, presumably a presentation for either Locker or Greenaway. Affixed to the front fly is an autograph note from Greenaway to Frederick Lockyer dated February 20, 1879, in which Greenaway requests to come see Lockyer to discuss the drawings. According to Edmund Evans, "The title *Under the Window* was selected afterwards from one of the first lines. At the suggestion of George Routledge & Sons I took the drawings and verses to Frederick Locker, the author of *London Lyrics*, to 'look over' the verses, not to rewrite them, but only to correct a few oddities which George Routledge & Sons did not quite like or understand. Locker was very much taken with the drawings and the verses, and showed them to Mrs. Locker with quite a gusto; he asked me many questions about her, and was evidently interested in what I told him of her. I do not think that he did anything to improve the verses, nor did K. G. herself" (Spielmann p 57). Ultimately, Evans published *Under the Window* with a highly ambitious print run of 20,000 copies in time



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for the holidays in 1879, and sold out within weeks, necessitating an immediate second printing of 50,000 copies, giving rise to numerous imitators, and establishing Greenaway as one of the most important illustrators of the Victorian world. An "epoch-making book," according to Spielmann and Layard. Schuster & Engen Reference Copy 1c (documenting this copy).

\$2,000 - 3,000

193

HUNTER, DARD. 1883-1966.

Papermaking by Hand in America. Chillicothe, Ohio: Mountain House Press, 1950.

Folio. Color frontispiece, extensively illustrated including tipped-in facsimiles and other plates. Unbound loose sheets, uncut, contained in linen-covered chemise, in original red-brown morocco and linen clamshell case lettered in gilt. Case with some scuffs and soiling to linen.

SIGNED LIMITED EDITION, number 8 of 210 copies, 200 of which were for sale. "The last work of the Mountain House Press and the author's magnum opus, this book provides a history of American papermaking by listing and describing the first paper mill in each state from 1690 until 1811 ... There are in the book 123 facsimiles of documents and watermarks and forty-two reproductions of labels used by these early paper manufacturers. The thick folio volume was to have been issued in an edition of 210 copies, but the author's own bibliography says that only 180 were completed. The book is printed on Dard Hunter's paper." An elaborately watermarked sheet of Dard Hunter's paper laid in. Schlosser 41.

\$800 - 1,200



194

Photographs by Minna Keene and Violet Keene Perinchief

The following 18 lots present a selection of imagery by the Canadian mother/daughter photographers; offered by descendants of the family.

Minna Keene FRPS (1861-1943) became the first woman elected to the Royal Photographic Society in 1903. In 1911, her famous photograph *Pomegranates* (lot 200) won the London Photographic Salon Picture of the Year, and during the early twentieth-century she won numerous international awards and was the subject of great acclaim, called by *Camera Magazine* in 1925 "One of the greatest women photographers in the world" (*Camera*, vol 30, p 42). Her portraits of Robert Falcon Scott and his family, some of the last made, can be seen tacked on a wall in his hut at winter quarters in another contemporary photograph of him. She moved with her family to South Africa in 1903, and her early images there are some of the best of the South African pictorial movement, and stand as important documents in the history of South Africa. Her daughter Violet Keene Perinchief (1893-1987) operated her own studio and made lauded portraits of Aldous Huxley, George Bernard Shaw, Amelia Earhart, W.B Yeats, among others. And yet, the contributions to photography of Minna and Violet Keene have only recently begun to be reconsidered.

Born in Arolson, Germany in 1861, she emigrated to Scarborough, England to become a governess. With her husband, painter Caleb Keene, she moved with her family to Cape Town in 1903, before heading on to North America in 1914. Working in the mountain west in 1914, she met William Randolph Hearst, who brought her to New York where she briefly produced society portraits for a studio on

6th Avenue. Disillusioned with the war (two of her brothers fought for Germany), she moved again to Toronto, where by 1918 she was running two studios in Toronto and Montreal, with the determined assistance of her daughter Violet.

Recently, critics, historians, and fans have begun to take notice, beginning with her appearance in a Tate London exhibition, "Painting With Light: Art and Photography from the Pre-Raphaelites to the Modern Age," alongside Julia Margaret Cameron and Alvin Langdon Coburn. She was one of only six women photographers selected for the exhibition. More recently, she and Violet had a side-by-side dedicated show at a major Toronto gallery. This selection of both carbon and silver gelatin prints and glass plate negatives gives a broad overview of the work of these two important women photographers. Often overlooked despite their success during their lifetimes, both photographers are being reassessed currently, and we hope the following selection will give everyone an opportunity to experience their revival.

See Corrigan, Malcom, "Minna Keene: A neglected pioneer" in *Image & Text : a Journal for Design*, 2018; Crompton, Sarah, "She takes a good picture: six forgotten female pioneers of photography," *The Guardian*, May 6 2016; Irwin, Alan Maurice, "How a Woman Found Fame with a Camera," *Maclean's*, April 1, 1926.

194

KEENE, MINNA. 1861-1943.

The Harvesters. Original carbon print. 290 x 360 mm, mounted on thicker board, small piece scuffed at lower right corner, [Germany: late 1880s.] verso inscribed in pencil "Frh. Bergmann."

A rare and early German image of harvesters at work, taken early on in Minna's career, before her move to London, the verso of the image annotated with her maiden name. The idea of the harvesters was one Minna revisited in South Africa in 1905.

\$1,200 - 1,800

195

KEENE, MINNA. 1861-1943.

Original glass plate negative, *Little Mother*, 310 x 250 mm, Cape Town, c.1904;

WITH: original photograph of same, a 250 x 185 mm carbon print, printed c.1940, mounted on exhibition board and signed at lower left in pencil "*Minna Keene FRPS,*" verso with penciled title "*Little Mother.*"

A fine example of a surviving Cape Town glass plate negative. This delightful image showing Minna's two children, with Violet holding her sister delicately so as not to awaken her. Glass plate negatives of Minna Keene photographs have not been seen on the market.

\$2,000 - 3,000

196

KEENE, MINNA. 1861-1943.

Original photograph, "*Fruit Study,*" a bromide silver print, 230 x 320 mm, mounted on card, Toronto, 1934, signed, "*Minna Keene FRPS*" at lower right, the verso annotated by Minna, including a 1934 label for the Salon International d'Art Photographique de Bruxelles;

WITH: original glass plate negative of the same, 200 x 275 mm, Cape Town, c.1905.

A fine early fruit study by Minna taken at her home in Cape Town, the still life with a flagon of wine and glass, grapes and a basket of pomegranates. A very typical Keene composition, here presented with an exhibition image of 1934, exhibited in Brussels, along with the original glass plate negative taken in South Africa.

\$4,000 - 6,000



195



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197

KEENE, MINNA. 1861-1943.

A pair of small glass plate negatives, "Farming Man and Woman," depicting farm laborers, the man a half portrait and the woman, a full portrait, each 110 x 82 mm, [Cape Town: c.1905].

Two glass plate negatives taken in Cape Town, at the time when Minna produced a series of images of Boer harvesters, working in the fields outside Cape Town. A larger different version of the man is titled, "Great Hide Whip."

\$1,200 - 1,800

197



198

KEENE, MINNA. 1861-1943.

Two original photographs: *Malay Woman S.Africa, in traditional Dress*, carbon print, 250 x 190 mm, mounted on card, [Cape Town c.1905, but this a later copy mid-1930s], title inscribed in pencil on verso;

WITH: an untitled silver gelatin portrait of an African Woman with head scarf, sometimes called "African Appeal," 340 x 265 mm, mounted on exhibition board, [Toronto; c.1935], signed "Violet Keene," at lower left.

An interesting comparison of the work of the mother, in South Africa, with the daughter's work in Toronto, showing the similarity of their photographic technique.

\$1,200 - 1,800

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199

KEENE, MINNA. 1861-1943.

Two small glass plate negatives of Cape Town portraits: *Young Woman* (her daughter Violet) looking at grapes under a bower; and *Two Young Girls* posing by a tree (Violet and her younger sister), each image 160 x 120mm, [Cape Town c. 1905-10; but possibly Toronto c.1920s], some deterioration of the image of the young girls at the lower margin.

A fine pair of small glass plate negatives. The image of Violet, at home, under the vine, has elements of the famous "Pomegranates", with Violet wearing the same dress. The delightful image of the younger Violet with her sister standing in the garden, is also a classic Keene portrait of this Cape Town period.

\$1,200 - 1,800

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200

KEENE, MINNA. 1861-1943.

Original photograph, *Decorative Study No 1: Pomegranates*, carbon print, 335 x 227 mm, mounted on exhibition board, [Cape Town, South Africa: c.1906.]

A fine example of a signed exhibition-quality image of one of Minna Keene's most famous of images, taken at her home in Cape Town. Using her young daughter Violet as the model, she created an iconic Pre-Raphaelite image, combining the beauty of a young girl with nature. This image was included in the famous Tate London Exhibition in 2016, *Painting with Light* alongside Julia Margaret Cameron, Millais, Emerson, Goodall, Hacker, Rossetti, and others. In 1911, "Pomegranates" was awarded Picture of the Year at the London Photographic Salon.

\$7,000 - 10,000



201

201

KEENE, MINNA. 1861-1943.

Original photograph, *Making the Patchwork Quilt*, carbon print, 210 x 280 mm, mounted on card, [Cape Town, c.1910; this copy printed c.1940], signed lower left, verso annotated in pencil "Making the Patchwork Quilt."

A classic Keene image taken from her days in Cape Town where she shrewdly observed the local populations at work. Here she depicts a group of African women and children gathered on the steps outside their houses, busy working the quilt.

\$1,200 - 1,800



202

202

KEENE, MINNA. 1861-1943.

Original photograph, *Untitled [Canadian Indian Chief]*, bromide silver print, 485 x 373 mm, mounted on thicker board, [Canada: c.1914,] outer margins slightly oxidized, some minor cracking at extremities, with an old damp stain on edges of verso.

A fine exhibition-sized early 20th century image of a proud Canadian Indian Chief, with full headdress. Minna was a great portrait artist, and achieved outstanding results throughout her career. On her arrival in Canada she was commissioned in 1914 by the Canadian Pacific Railway to take pictures of the Canadian Rockies. On her trip out west, with her daughter Violet, she captured not only the scenery of the Rockies, but also portraiture of the remaining Indian tribes.

\$1,200 - 1,800



203

203

KEENE, MINNA. 1861-1943.

Original photograph, *Prairie Horses*, gelatin silver print, 210 x 325 mm, mounted on thicker board, signed lower right, [Toronto: c.1914], verso annotated in pencil "Prairie Horses"; WITH: with a second generation glass plate negative of the same image, 80 x 110 mm.

In late 1913 the Keene family moved from Cape Town to Canada, first settling in Montréal, and then in Toronto. Minna was practicing as a professional photographic portrait artist and was commissioned by the Canadian Pacific Railway to photograph the Rockies in 1914. By 1920 she had opened a studio in Toronto and then relocated to her home in Oakville in 1922. This study of Horses in the Rockies comes from the commission by the Canadian Pacific Railway. The copy of the glass plate was probably done as Minna would have been required to give all the original glass plates for that commission to the Canadian Pacific Railway, and hence took a copy of the negative for her own archive.

\$1,200 - 1,800

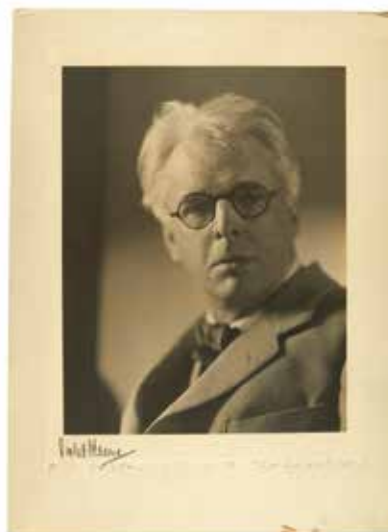
204

PERINCHIEF, VIOLET KEENE. 1893-1967.

Original portrait photograph, *William Butler Yeats*, gelatin silver print, 320 x 248 mm, mounted on paper, [Toronto, Canada: c.1920,] signed by Violet at lower left, the sheet further mounted on exhibition board, verso annotated in ink, "William Butler Yeats Poet Laureate of Ireland by Violet Keene," with a 1935 label "This picture was hung in the Seventh Annual Western International Photographic Salon held at Bristol, England, 1935," two small cracks to mount board, and several old penciled and crayon gallery numbers on verso.

An energetic portrait of the great Irish Poet.

\$700 - 1,000



204

205

PERINCHIEF, VIOLET KEENE. 1893-1967.

Original photograph, *Aldous Huxley*, silver gelatin print, mounted on paper, 330 x 242 mm, [Toronto, Canada: c. 1930], signed by Violet lower right, the paper mounted on exhibition board, verso with pencil note "Aldous Huxley. Sample," lower left corner of board chipped with loss.

An alarmingly mysterious portrait of the great author, seated in a studio in a thick leather coat, scarf and hat, with piercing eyes, reminiscent of a private eye.

\$800 - 1,200



205

206

PERINCHIEF, VIOLET KEENE. 1893-1967.

Original photograph, *Amelia Earhart*, silver bromide print, 335 x 255 mm, mounted on paper, [Toronto: c. 1932], signed "Violet Keene" lower left of paper, the whole sheet mounted on exhibition board, verso marked "23 Amelia Earhart," small chip of board at lower left. A fine portrait of the intrepid flyer taken in Violet's Toronto studio around the early 1930s. She captures the steely determination of the aviator, even in her relaxed poise.

\$1,000 - 1,800



206



207

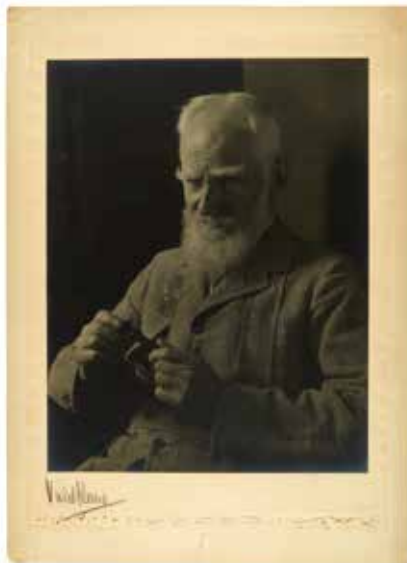
207

PERINCHIEF, VIOLET KEENE. 1893-1967.

Original photograph, *Eastern Beauty. A portrait of a Chinese Lady*, silver gelatin print, 485 x 362 mm, mounted on exhibition board, [Toronto: c.1933,] signed lower left in pencil by Violet, board slightly discolored, small crack at lower right corner.

A fine large exhibition-sized print of one of the many portraits that Violet became famous for. She established and ran a studio in Toronto for her mother's work from 1933, and later a studio for her own photography. She studied photography under her mother's guidance from an early age, and this portrait has many of the classic Minna Keene attributes of her portraits taken in Cape Town around 1910, notably the floral background and position of the face looking away from the camera. Violet exhibited her work around the world and had a loyal following.

\$1,000 - 1,500



208

208

PERINCHIEF, VIOLET KEENE. 1893-1967.

Original photograph, *George Bernard Shaw*, gelatin silver print, 330 x 253 mm, mounted on paper, [Toronto, Canada: c.1934,] marked in ink lower right "Copyright 1934," and signed lower left in pencil by Violet, the sheet mounted on exhibition board, verso with description "*George Bernard Shaw by Violet Keene*," and her address in Oakville Toronto beneath, and with the printed exhibit label (unnumbered) of the "XXXI Salon International d'Art Photographique, Paris 1936," small crack at lower margin of mount board

A fine exhibition-quality photograph of the great writer and wit George Bernard Shaw, glaring at the camera and toying with a pen, presumably exhibited in Paris in 1936.

\$700 - 1,000



209

209

PERINCHIEF, VIOLET KEENE. 1893-1967.

Original photograph, *Serge Lifar. The Genius of the Dance*, gelatin silver print, 335 x 253 mm, mounted on paper, [Toronto: c.1935,] signed lower left, further mounted on exhibition board, the verso with title and address of Violet, and with a printed exhibition label for the III^{me} Salon International de Photographie de SPA (Belgique) Juin & Juillet 1935.

A fine exhibition-quality image of the world's premier ballet dancer of the first half of the 20th century, here in a classic pose taken in the studio in Toronto. The use of shadow to create movement is particularly inventive.

\$1,000 - 1,500



210

210

PERINCHIEF, VIOLET KEENE. 1893-1967.

Original photograph, *Indian Princess. Her Highness the Rani of Mandi*, silver gelatin print, 330 x 255 mm, mounted on paper, [probably London, late 1930s], signed lower left, the sheet mounted on exhibition board, the board titled in pencil at lower margin.

Rani Amrit Kaur Sahib of Mandi, 1904-48, was married in 1923, but became involved with many charities and organizations in India. She was considered a beauty, and was probably captured by Violet on one of her trips to England.

\$1,000 - 1,500



211

211

PERINCHIEF, VIOLET KEENE. 1893-1967.

Original photograph, *Phyllis Marshall*, carbon print, 470 x 360 mm, mounted on exhibition board, [Toronto, Canada: c. 1940], signed lower left, verso marked in pencil "9512," some light discoloration of the board.

Phyllis Marshall (1921-1996) was a Canadian-born Jazz singer and actress. She is remembered as one of Canadian television's earliest stars and a pioneer among black Canadian performers. This image was probably taken in the early 1940s as she began to play the clubs of Toronto.

\$1,000 - 1,500



212



213

212

KLETZKER, CHARLES HARRY. 1884-1959.

Original gouache on cardstock, 398 x 582 mm, signed ("C.H. Kletzker"), [1930s], being advertising art for General Paint Corporation, toning and glue residue in margins, light stray marks, otherwise excellent.

Early 20th century advertising artist Kletzker here depicts a General Paint Co. store as a colorful art deco attraction.

\$1,500 - 2,500

213

KLETZKER, CHARLES HARRY. 1884-1959.

Original gouache on board, 605 x 412 mm, signed ("Kletzker") and with Kletzker's stamp on the verso, [1930s], varnished, a few abrasions, corners rubbed, very good to excellent overall.

A finished piece likely an advertisement for a power company with a green giant holding and dispensing lightning overseeing production at a coal-burning powerplant and hydroelectric dam.

\$2,000 - 4,000



214

214

KLETZKER, CHARLES HARRY. 1884-1959.

2 original pieces of advertising art, [1930s]:

1. Gouache on board, 595 x 470 mm, signed ("C.H. Kletzker"), and with the artist's stamp twice on the verso twice, depicts a plate of pineapple slices with a glass of pineapple juice, some stains in the margin, corners bumped. Possibly an advertisement for Dole with the motto "Hawaiian Pineapple Delights" along the top and a maid with a tray in the top right corner. With a printed version of the same advert.
2. Gouache on board, 441 x 362 mm, not signed, depicts a glass of pineapple juice in the foreground, an inset image of a Hawaiian night scene, light soiling in the margins, corners bumped, excellent overall. Dole pineapple juice advertisement with the mottos: "Hawaii's Gift to You / The Delicious Drink / 2 Glasses a Day / Dole's Hawaiian Pineapple Juice, the Tang of Hawaii Brings a *Delightful* Way to a Fuller Health."

\$1,000 - 1,500



215

215

KLETZKER, CHARLES HARRY. 1884-1959.

3 pieces of original art for oil companies, all late 1930s/early 1940s:

1. Original gouache on board, 603 x 457 mm, with Kletzker's stamp on the verso, being an advertisement for Mobilgas, a few abrasions, corners rubbed, excellent overall. Depicts a man driving a yellow car in a desert landscape, group of red horses running through the clouds above and the red Mobil Pegasus soaring below the motto: "Buy where you see the Red Flying Horse."
2. Original gouache on paper, 143 x 318 mm, not signed, being an advertisement for Shell Gasoline, a few abrasions, excellent overall. Depicts a group of red horses charging through the clouds very similar to the Mobilgas advertisement above, but with the motto: "More Horsepower for Freedom."
3. Original color pencil and gouache on paper, 321 x 240 mm, not signed, being an advertisement sketch for Shell Oil Company, glue residue and some chips to margins, taken from sketch book. Apparently a draft advertisement for Shell Power Plus gasoline with an inset image of the base of the Golden Gate Bridge with ships nearby; the motto: "For Super Power on Hills" behind the Shell logo and "Stability" in stylized letters below and "The Shell Oil Company of California / Super Shell Tests the Best" at the bottom.

\$3,000 - 5,000



216



217

216

LEHMANN, F.L. & JOHANN F. NETTO.

Die Kunst zu stricken in ihrem ganzen Umfange.... Leipzig: Georg Voss, 1804.

Oblong folio (285 x 463 mm). Engraved hand-colored title and 50 engraved plates in two states (25 hand-colored). Contemporary linen backed marbled boards. Some leaves toned, a few stray spots, text block detached, wear to boards.

SECOND EDITION, expanded from the 30 plates in the first edition of 1800. An attractive work on embroidery with plates in two states, both colored and uncolored. Berlin Kat. 1537.

\$1,000 - 1,500

217

MAN RAY (EMMANUEL RADNITZKY), 1890-1976.

Group of images and autograph material, comprising:

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

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

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

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

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

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

\$1,200 - 1,800

218

NO LOT



219

219

MATISSE, HENRI. 1869-1954.

The Last Works of Matisse 1950-1954. New York: Harcourt, Brace & Co., [1958.]

Verve, Volume IX, Numbers 35 and 36.

4to (357 x 262 mm). 40 color lithographs, a number of which are double or triple page, printed by Mourlot. Verve, Volume IX, Numbers 35 and 36. Pictorial boards, with Matisse design. Joints cracked, board edges rubbed, spine reattached and with chips to head and tail.

FIRST EDITION, AMERICAN ISSUE, with 40 color lithographs, the first of which were printed under Matisse's direction.

\$2,000 - 3,000



220

220

NEILL, JOHN R[EA]. 1877-1943.

Original pen-and-ink drawing, "He raised his gun, took aim and fired," with additional drybrush of "Private Files of Oogaboo," 390 x 290 mm. Matted and framed.

Published: Tik-Tok of Oz by L. Frank Baum (Chicago: Reilly & Britton Co., 1914), p 35.

Succeeding W. W. Denslow as the Imperial Illustrator of Oz, John R. Neill illustrated 35 Oz Books, three of which he wrote himself. His contribution is linked to Oz as indelibly as L. Frank Baum's. *Tik-Tok of Oz* was the eighth title in the series. Private Files, the only enlisted man in an army of officers, joined Queen Ann Soforth of Oogaboo to conquer the world. *Tik-Tok of Oz* was based on Baum's 1913 musical extravaganza *The Tik-Tok Man of Oz* in which famous character actor Charles Ruggles created the role of Private Files.

\$6,000 - 8,000



221

221

NEILL, JOHN R[EA]. 1877-1943.

Original pen-and-ink drawing, "'Seize her!' suddenly shouted the King," depicting Polychrome being pursued by General Guph and the Nome King, 415 x 300 mm. Matted and framed.

Publication: Tick-Tok of Oz by L. Frank Baum (Chicago: Reilly & Britton Co., 1914), p 187.

Tik-Tok of Oz was based on Baum's 1913 musical extravaganza *The Tik-Tok Man of Oz* that was a pastiche of earlier stories. Polychrome, who first appeared in *The Road to Oz* in 1909, was making her second appearance in an Oz Book. She also played a crucial role in Baum's non-Oz fantasy *Sky Island* (1912).

\$6,000 - 8,000

222

NEILL, JOHN R[EA]. 1877-1943.

Original pen-and-ink drawing, "She fairly seemed to float above the flowers that blossomed along the way, as her dainty feet slipped from daisy to daisy," drawing of Urtha, tailpiece of Chapter 6, 140 x 190 mm. Matted and framed.

Published: Grampa in Oz by Ruth Plumly Thompson (Chicago: Reilly & Lee Co., 1924), p 86.

This fine drawing depicts Urtha, a lovely enchanted flower fairy whom Prince Tatters of Ragbad and Grampa, an old soldier, discover in the underground garden of evil Abrog on their quest to find the boy's father's head.

\$1,200 - 1,800



222

223

NEILL, JOHN R[EA]. 1877-1943.

Original pen-and-ink drawing, an unpublished illustration of a fairy on a dandelion, with drybrush over pencil, 260 x 200 mm. Matted and framed.

Although it is unknown for what use it was originally drawn, the picture was likely done in the 1920s, possibly for an Oz Book. The figure and her expression is reminiscent of Neill's drawings of Polychrome the Rainbow's Daughter. A faint pencil sketch of a bee can be seen to the right of the dandelion.

\$1,200 - 1,800



223

224

NEILL, JOHN R[EA]. 1877-1943.

Original pen-and-ink drawing, "She saw the girl sailing through the air," for the headpiece of Chapter 2 ("The Speck in the Mirror"), 150 x 200 mm, signed lower left: "Jno. R. Neill." Matted and framed.

Published: The Wonder City of Oz (Chicago: Reilly & Lee Co., 1940), p 25.

"Leaping Leprechauns!" When Jersey girl Jenny Jump jumps on her fairy foot, she sails off to the Land of Oz. Dorothy spots her imminent arrival through the air in Ozma's Magic Picture.

\$1,000 - 1,500



224



225

225

NEILL, JOHN R[EA]. 1877-1943.

Original pen-and-ink drawing, "Number Nine," with wash drawing over pencil, 235 x 180 mm. Matted and framed.

Published: The Wonder City of Oz (Chicago: Reilly & Lee Co., 1940), p. 279.

Because the publishers hired a ghost writer to enlarge the slight original story of *The Wonder City of Oz* while the artist was completing the pictures, the final art did not always correspond exactly with the new text. Therefore, some of the sketches demanded revisions. There is an inner office note to the printer in pencil, lower left corner of this drawing: "Take out tray and make him wave." A piece of paper with the new waving hand has been pasted over the drawing and the edge of the tray on the right whited out.

\$1,000 - 1,500



226

226

NEILL, JOHN R[EA]. 1877-1943.

Original pen-and-ink drawing, "The first person to step into the shop was Jellia Jamb, Ozma's maid-in-waiting," for the headpiece of Chapter 11 ("Jellia Casts Her Vote"), 145 x 195 mm. Matted and framed.

Published: The Wonder City of Oz (Chicago: Reilly & Lee Co., 1940), p 108.

"Cake's sake!" Ozma's little maid is the first one to arrive at the Grand Opening of Jenny Jump's Style Shop and departs with a new gown for Ozma. Jellia Jamb first appeared in *The Wonderful Wizard of Oz* (1900), but was not named until *The Marvelous Land of Oz* (1904). She became Ozma's personal maid after that.

\$1,000 - 1,500



227

227

NEILL, JOHN R[EA]. 1877-1943.

Original pen-and-ink drawing, "Jenny hit the pillow and came to a stop for the first time in four days," with drybrush and some white paint highlights, for the headpiece of Chapter 4 ("Jenny Becomes a Heroine"), 145 x 195 mm. Matted and framed.

Published: The Wonder City of Oz (Chicago: Reilly & Lee Co., 1940), p 43.

When Jenny Jump arrived in Oz, she landed in Ozma's carriage and accompanied the ruler on a tour of the lands of the Quadlings, Winkies, Gillikins and Munchkins.

\$1,000 - 1,500

228

NEILL, JOHN R[EA]. 1877-1943.

Original pen-and-ink drawing, "She stared down at herself in amazement," with drybrush drawing, for the headpiece of Chapter 6 ("The Magic Turn-Style"), 150 x 195 mm, signed with initials lower right "JRN." Matted and framed.

Published: *The Wonder City of Oz* (Chicago: Reilly & Lee Co., 1940), p 62.

Jenny Jump and a Munchkin boy named Number Nine decide to open a Style Shop in the Emerald City when they find a magic turn-style. Here she is not wearing the Munchkin outfit described in the text but rather the "most delightful dream-dress of cobwebs and bubbles" mentioned on p 110.

\$1,000 - 1,500



228

229

NEILL, JOHN R[EA]. 1877-1943.

Original pen-and-ink drawing over pencil, "All the Munchkin family remained outside, looking up and down the street for help," depicting Munchkin children and Blue Mules, 140 x 190 mm. Matted and framed.

Published: *The Wonder City of Oz* (Chicago: Reilly & Lee Co., 1940), p 198.

Number Nine's brothers and sisters try to help him retrieve the magic turn-style stolen by two gnomes. The drawing must have illustrated some other passage in Neill's original manuscript because the published text makes no reference to the three Blue Mules pictured here and in the drawing of Sir Hokus on the opposite page.

\$1,000 - 1,500



229

230

NEILL, JOHN R[EA]. 1877-1943.

Original pen-and ink drawing, "The Hungry Tiger," with drybrush drawing over pencil, 155 x 205 mm, signed with monogram, lower right corner. Matted and framed.

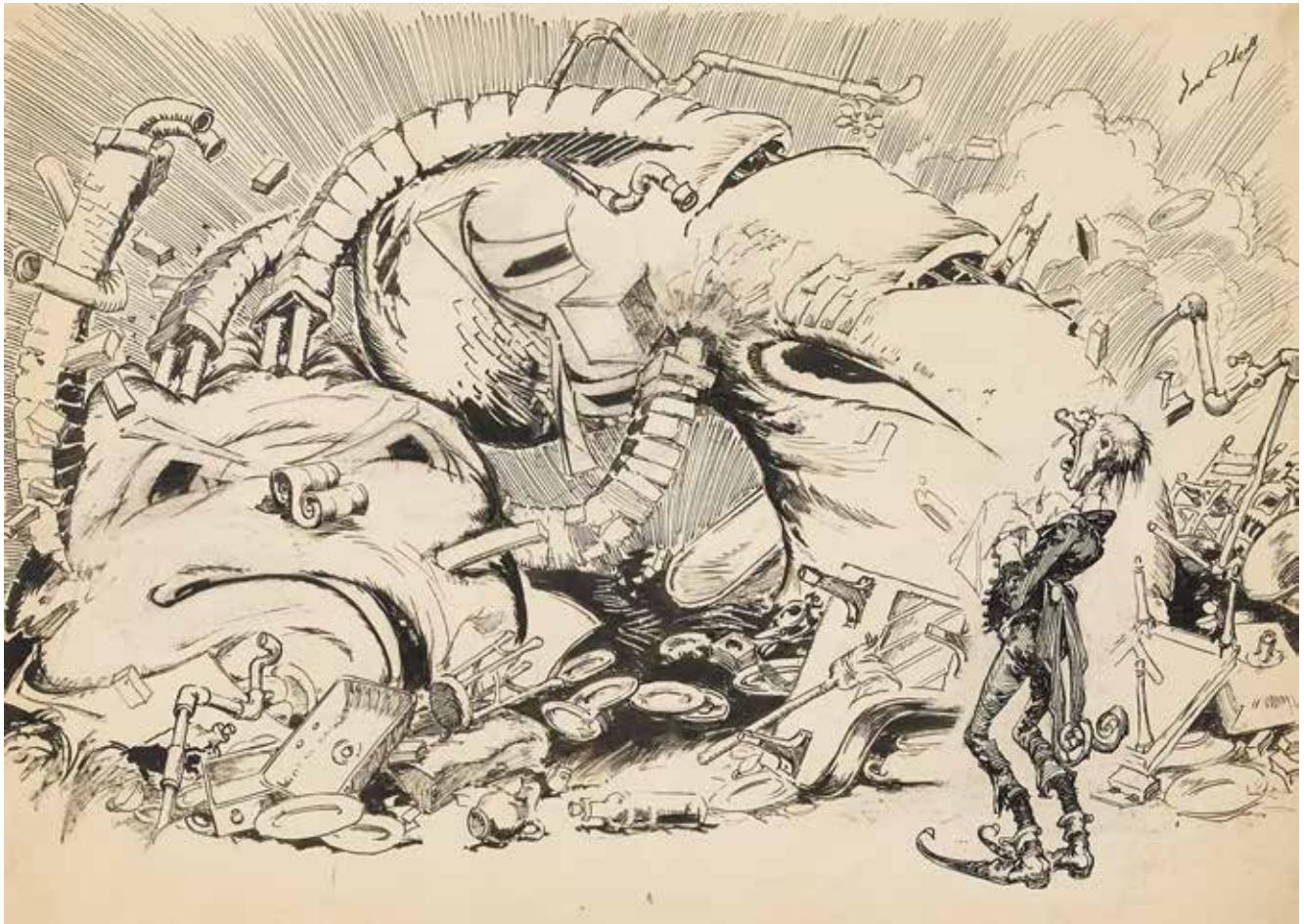
Unpublished illustration for *The Wonder City of Oz* (1940).

The Hungry Tiger first appeared in L. Frank Baum's *Ozma of Oz* (1907) and quickly became one of the most beloved of Oz characters. He looks uncharacteristically fierce here.

\$3,000 - 5,000



230



231

NEILL, JOHN R[EA]. 1877-1943.

Original pen-and-ink drawing, "He moaned and sobbed, shrieked and howled, while he mopped at the tears that ran down his face," depicting the Town Crier and Emerald City houses for double-page illustration, 330 x 485 mm, signed in upper right corner. Matted and framed.

Published: The Wonder City of Oz (Chicago: Reilly & Lee Co., 1949), pp 104-05.

In Chapter 10 ("The Battle of the Houses") of *The Wonder City of Oz*, buildings in the Emerald City come to blows over the results of the recent ozelection and bring the Town Crier literally to tears.

\$8,000 - 12,000



232

OLD BELIEVERS ILLUMINATED MANUSCRIPT.

Illuminated manuscript in Russian of the Book of Genesis and The Apocalypse, 210 x 165 mm, 417 leaves, complete, [Kerzhenets, Russia, second quarter of 18th Century,] containing 34 full-page watercolors illustrating the Book of Genesis: The Creation; The Fall of Adam and Eve; The Murder of Abel; The Flood; and The Tower of Babel, tooled Russian calf stretched over wood panels with later metal clasps; spine restored, covers scuffed, internal foxing, stains and soiling; first three and later miscellaneous leaves restored in the 19th-century.

Provenance: Ivan Ivanov (18th-century inscription on ll 138, indicating Ivanov as a peasant in the village of Akshen, near Arzamas in Nizhny Novgorod Oblast, Central Russia).

The Old Believers or Old Ritualists are Eastern Orthodox Christians who dissented from the liturgical and ritual reforms of Patriarch Nikon of Moscow between 1652 and 1666. Patriarch Nikon ordered the publication of authorized liturgical texts, but in protest the Old Believers produced their own books transcribed and illustrated in the traditional medieval method. There were millions of Old Believers

at the height of the movement in the 17th Century before they split into opposing sects. They remarkably survived the Russian Revolution; and some survive to this day. The entire hand-lettering of this volume appears to be the work of a single calligrapher in a regular semi-unical in Church Slavonic in black and some red ink. The skill of the illustrations suggests they were drawn and colored by a trained artist, possibly an icon painter rather than an amateur. The preface lists heretical books with brief descriptions, such as Putnik [The Wanderer], in which it is stated that Adam was created during the full moon. Also mentioned are Zvezdochtetz [The Star-Reader], Charovnik [The Spell-Caster], etc. All of the striking watercolors are confined to the first segment of the book. The Apocalypse and the additional texts remain unillustrated. As the manuscript does not contain any inserted blank leaves, it can be assumed that these were the only intended illustrations. The style of drawing and the quality of the paper suggests that the manuscript was produced in the 1740s in Kerzhenets, the Old Believer refuge along the Volga.

\$10,000 - 15,000



233



234

233 [□]

PHOTOGRAPHY: VENICE, 19TH CENTURY.

NAYA, CARLO. 1816-1882. Album of 40 hand-colored albumen print photographs, each 240 x 184 mm laid down to 360 x 275 mm leaf, featuring images of Piazza San Marco, canals, bridges, palaces, and other landmarks, all leaves bound into vellum gilt folio album with griffon to upper cover and "1893" to lower cover, "C. Naya / fotografo-editore / Piazza S. Marco / Venezia" label to free front endpaper, minor wear to images, binding.

A luxurious grand tour souvenir, the hand-coloring expertly done. The few images of citizens in modern clothing suggest some of the images were taken in the mid-1870s, though this example seems to have been purchased in 1893.

\$1,000 - 1,500

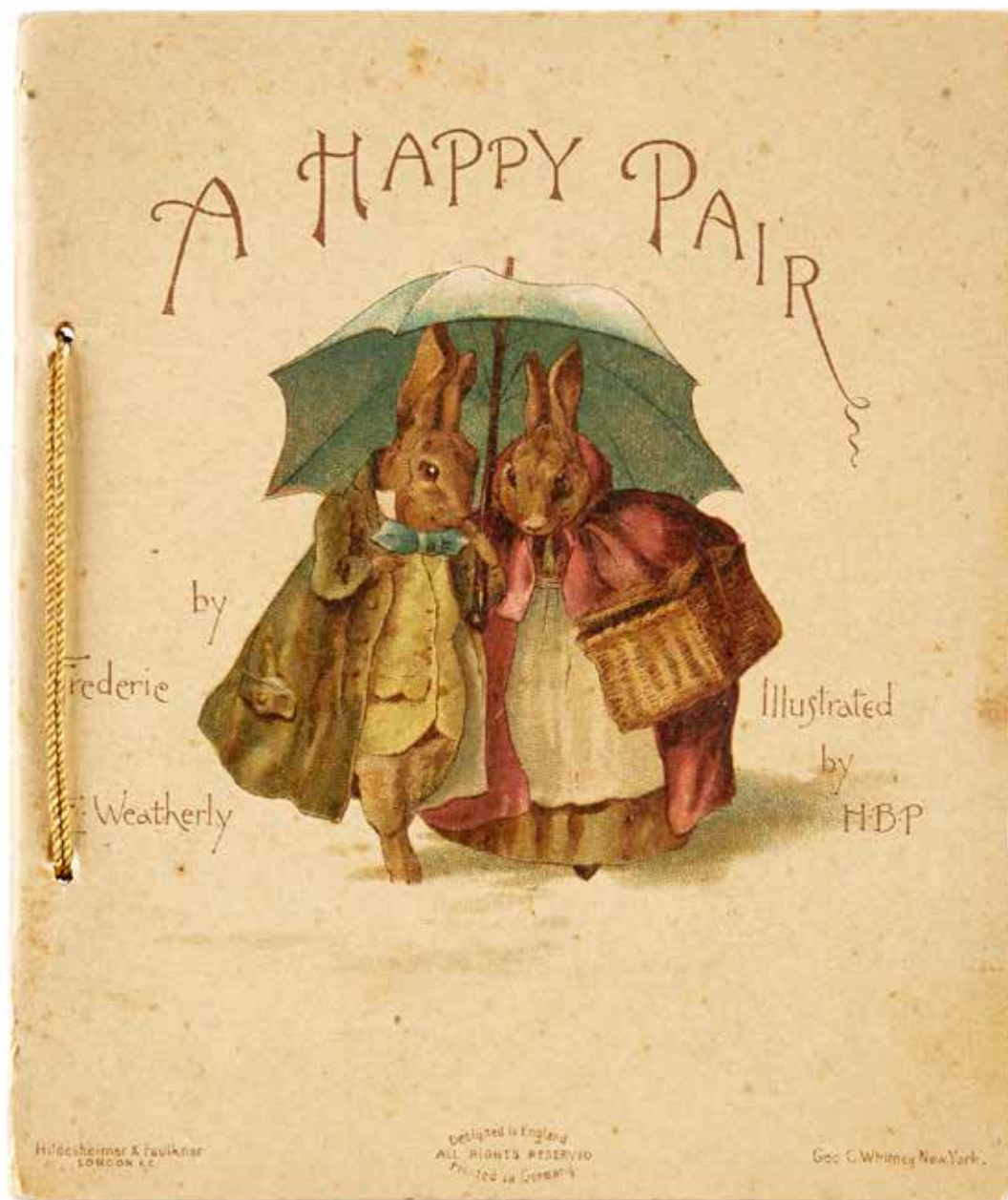
234

PICASSO, PABLO. 1881-1973.

Venti Pochoirs originali. Milan: Silvana, [1955]. Folio (376 x 300 mm). 20 color pochoirs after Picasso, numbered tissue guards. Cloth-backed pictorial paper boards, clean, with tape residue to endpapers, where clear acetate jacket had been affixed.

LIMITED EDITION, number 128 of an unstated number of copies (but 200).

\$2,000 - 3,000



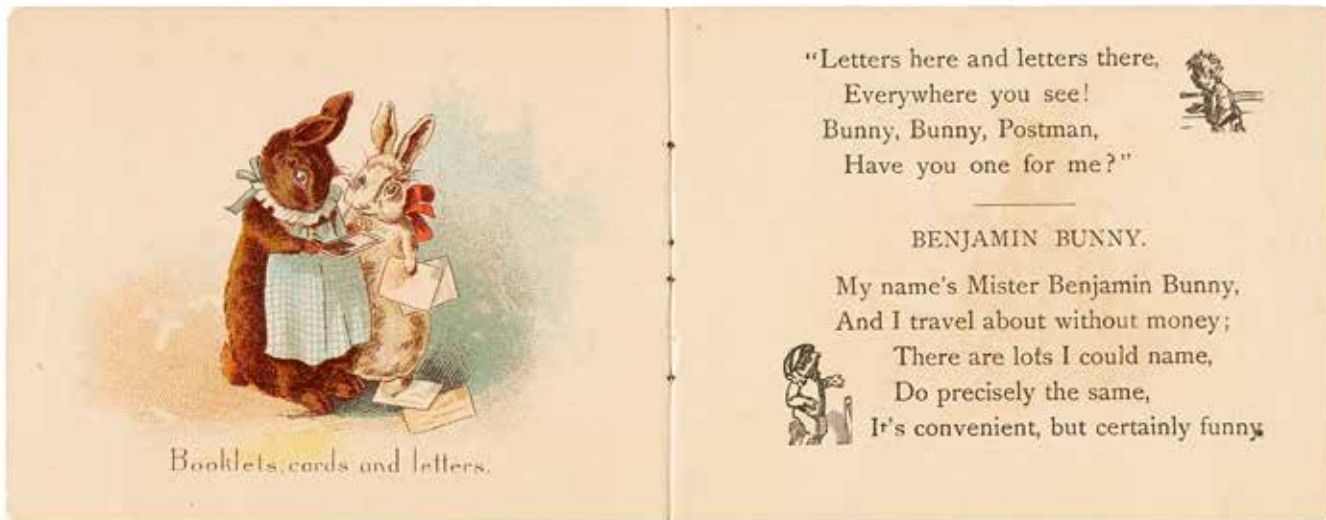
235

POTTER, BEATRIX. 1866-1943.

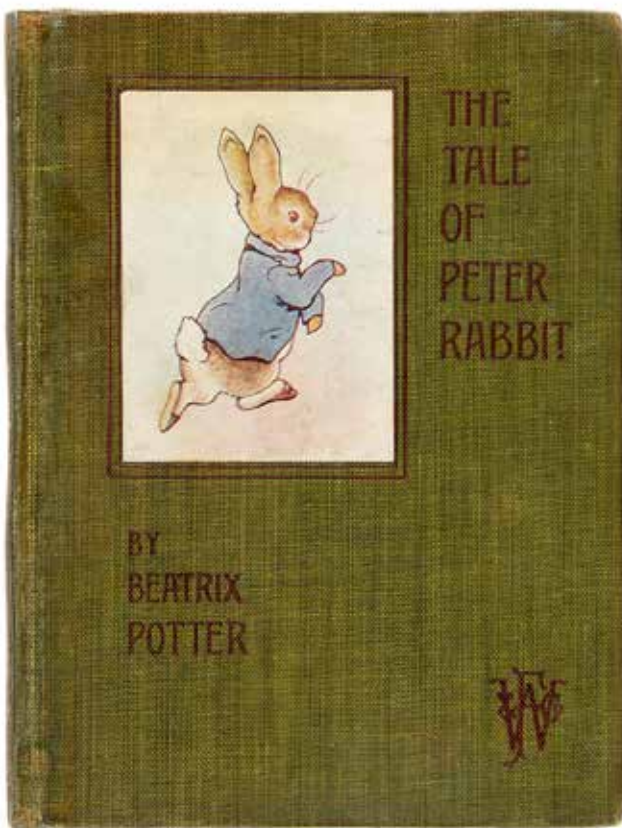
Weatherly, Frederic E. *A Happy Pair*. London: Hildesheimer & Faulkner, and New York: Geo. C. Whitney, [1890]. 16mo (120 x 101 mm). Chromolithograph title, and 6 chromolithographed illustrations by Potter (signed HPB). Original pictorial stiff wrappers (cover image identical to third illustration in text, lower cover image signed "H.I.M."), bound with gold silk cord and tassels, gilt edges, minor foxing to the covers.

THE FIRST COMMERCIAL APPEARANCE OF POTTER'S ARTWORK, AND HER FIRST BOOK. The illustrations are signed with her initials, H.B.P., and she is credited on the front wrapper as "Illustrated by H.B.P." The text was written by Victorian song lyricist Frederic Weatherly, best known for the ballad *Danny Boy*, and the popular song, *Londonderry Air*. Very few of this first and only edition were published, and fewer survive. A beautiful copy of a Potter rarity often found, as one would expect, in less than desirable condition. Aside from some light foxing to the covers, this copy is bright and wonderfully preserved.

\$8,000 - 12,000



236



237

236

POTTER, BEATRIX. 1866-1943.

Bunny the Postman [Caption title, being extracts from *A Happy Pair*]. Philadelphia: Sunshine Publishing Company, [1892?]. 24mo (82 x 106 mm). Chromolithograph cover and 4 chromolithographs by Beatrix Potter. Original stringbound printed wrappers.

RARE POTTER PIRACY FROM HER FIRST BOOK, A HAPPY PAIR, extracts including "Bunny, the postman" and "Benjamin Bunny," as well as "Waiting for the train," seemingly unique to this publication, with copies of Beatrix Potter's color illustrations, recaptioned and apparently redrawn. Done as an American advertising brochure for Phelps, Dodge and Palmer Company seller of fine shoes. Very rare, with only one institutional holding (Princeton), a bright and clean example.

\$1,500 - 2,500

237

POTTER, BEATRIX. 1866-1943.

The Tale of Peter Rabbit. London: Frederick Warne and Co, [1902]. 12mo (140 x 103 mm). 31 color illustrations. Publisher's green cloth, lettered in red with publisher's monogram to upper cover, pictorial label on upper cover, top edge gilt, grey leaf-patterned endpapers, professionally rebacked, original spine laid-down, retaining original endpapers, cloth darkened, small stain to cloth at front joint, repair to corner of color frontispiece, some soiling to margins of endpapers and frontmatter, custom cloth clamshell box, with pictorial cover.

FIRST TRADE EDITION, DELUXE BINDING OF GREEN CLOTH, OF THE CHILDREN'S CLASSIC, with "wept big tears" on page 51, and leaf patterned end-papers. Linder notes that 2000 copies from the first 8000 were issued in "green cloth, light green cloth or olive-green cloth." Linder p 421; Quinby 2.

\$2,000 - 3,000



238



239

238

POTTER, BEATRIX. 1866-1943.

2 titles:

1. *Comical Customers: At the New Stores of Comical Rhymes and Pictures*. London: Ernest Nister, [1894]. 4to (252 x 197 mm). Mounted chromolithograph frontispiece, illustrated throughout including 9 line drawings by Potter for "A Frog He Would A Fishing Go," and full page Potter drawing "What Shall We Buy" (signed "Nister"). Cloth backed chromolithographed paper boards, recased, some staining to upper cover, endpapers repaired, tape repair to fore-edge of front fly, and half-title, wear to covers, housed in custom cloth clamshell box with pictorial paste-on cover. *Provenance*: "Day" (contemporary ownership inscription from "Aunt Soph and Dot's Love").
2. *Changing Pictures: A Book of Transformation Pictures*. London: Ernest Nister, [1893]. 4to (240 x 192 mm). 6 full-page chromolithographed moving pictures operated by single tabs. Original cloth-backed chromolithographed boards, upper cover with a rabbit illustration by Beatrix Potter, recased, gutters repaired, modern tabs, some chipping to endpapers, housed in custom cloth box, with pictorial label to cover. *Provenance*: "Gladys" (contemporary gift inscription from Pearl and Harold).

TWO EARLY AND SCARCE POTTER APPEARANCES in Nister publications. The illustrations for "Frog" had been created the year before in a letter to Eric Moore, and though Potter hoped to have the entire concept published, Nister would only agree to publish the drawings across 3 pages with an accompanying text by Clifton Bingham. Potter's entire concept would appear in 1906 with *The Tale of Mr. Jeremy Fisher*.

\$800 - 1,200

239

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

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

4to. With author's signature and sketch of a giraffe on free front endpaper opposite title page. Publisher's red cloth stamped in black, original dust jacket. A few edge tears and one small chip to jacket, light wear. 239

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

\$1,500 - 2,500

240

NO LOT



241



242

241

SEUSS, DR. (THEODORE GEISEL). 1904-1991.

LEAF, MUNRO. 1905-1976. *This is Ann ... she drinks blood! Her full name is Anopheles Mosquito and she is dying to meet you!* Washington, DC: Newsmap for the US War Department, 1943. Lithographed map in colors, 1190 x 880 mm, folded, some wear, chipping along lower right hand edge, with small tear in lower right hand panel;

WITH: *This is Ann / she's dying to meet you.* Washington, DC: U.S. Government Printing Office, 1943. Publisher's wrappers printed in two colors, rear wrapper blank, with code inside: "U.S. Government Printing Office: 1943-543637." Light soiling.

RARE DR SEUSS MAP FOR THE WAR DEPARTMENT'S MALARIA CAMPAIGN, WITH THE FIRST EDITION, FIRST ISSUE OF THE ASSOCIATED PAMPHLET, with text by Munro Leaf (Ferdinand the Bull) and illustrations by Dr. Seuss. There were two versions of the newsmap, this one with the malaria map in red and black, and a heavier text version with new text under the heading "what to do about Ann."

\$800 - 1,200

242

URS GRAF.

Lindisfarne Gospels: Evangeliorum Quattuor, Codex Lindisfarnensis. Olten & Lausanne: Urs Graf, 1956-1959.

2 volumes. Folio. Mounted color and black-and-white plates. Plate volume full vellum; text volume half vellum. Both vols in original publisher's box, vol I with original plain publisher's wrapper.

LIMITED EDITION, number 221 of 680.

\$1,200 - 1,800

243

URS GRAF.

Book of Durrow: Evangeliorum quattuor Codex Durmachensis. Olten, Lausanne and Freiburg: Urs Graf-Verlag, 1960. 2 volumes, folio (350 x 238 mm). Numerous colored and monochrome plates. Plate volume bound in original blind-stamped tan morocco, text volume in original tan morocco-backed boards, both spines uniformly titled in green. With original plain dustwrappers and publisher's box. A very fine set.

LIMITED EDITION, number 337 of 650 copies.

\$1,500 - 2,000



243

244

WARHOL, ANDY. 1928-1987.

Warhol. [London: Curwen Press] for the Tate Gallery, 1971. 4to (210 x 200 mm). Original wrappers. Small label removed from inside front wrapper, light wear to wrappers, excellent overall.

SIGNED BY WARHOL on the front wrapper, which bears an image of Marilyn Monroe, 1964.

\$1,000 - 2,000



244

245 [□]

WYSOCKI, CHARLES. 1928-2002.

[VAN VOGT, A.E. 1912-2000.] Oil painting, "Itself," being original illustration art for *Scientific American*, 1962, image size 350 x 285 mm, oil on board, matted and framed, with brass title plaque bearing Hoffman Electronics Corporation logo.

In 1962 the Hoffman Electronics Corporation hired a handful of the most prominent science fiction authors to write very short fiction pieces, which were then inserted as 2-page advertisements in *Scientific American*, paid for by Hoffman. A.E. Van Vogt's story "Itself" appeared in the magazine in January, 1962.

\$1,000 - 1,500



245

... in the highest degree
... your Powers.
Traitor? How now?
Traitor, *Martius*.
Martius?
Martius, *Caius Martius*: Do'st thou thinke
... with that Robbery, thy stolne name
... ?

... Heads a'th' State, perfidiously
... your businesse, and giuen vp
... of Salt, your City Rome:
... his Wife and Mother,
... and Resolution, like
... ke, neuer admitting
... : But at his Nurfes teares
... away your Victory,
... him, and men of heart
... at others.
... ars?

... od, thou boy of Teares.

... thou hast made my heart
... t. Boy? Oh Slaue,
... me that euer
... gments my graue Lords
... d his owne Notion,
... on him, that
... shall ioyne

... beake.
... n and Lads,
... Hound:
... ere,

Corio. O that I had him, with six
His Tribe, to vse my lawfull Sword.
Auf. Insolent Villaine.
All Consp. Kill, kill, kill, kill, kill him.
Draw both the Conspirators, and kill
fallas, Aufidius stands on him.
Lords. Hold, hold, hold, hold.
Auf. My Noble Masters, heare me speak
1. *Lord.* O Tullus.
2. *Lord.* Thou hast done a deed, whereat
Valour will weepe.

3. *Lord.* Tread nor vpon him Masters, all be
Put vp your Swords.
Auf. My Lords,
When you shall know (as in this Rage
Prouok'd by him, you cannot) the great danger
Which this mans life did owe you, you'l reioyce
That he is thus cut off. Please it your Honours
To call me to your Senate, Ile deliuer
My selfe your loyall Seruant, or endure
Your heauiest Censure.

1. *Lord.* Beare from hence his body,
And mourne you for him. Let him be regarded
As the most Noble Coarse, that euer Herald
Did follow to his Vrne.

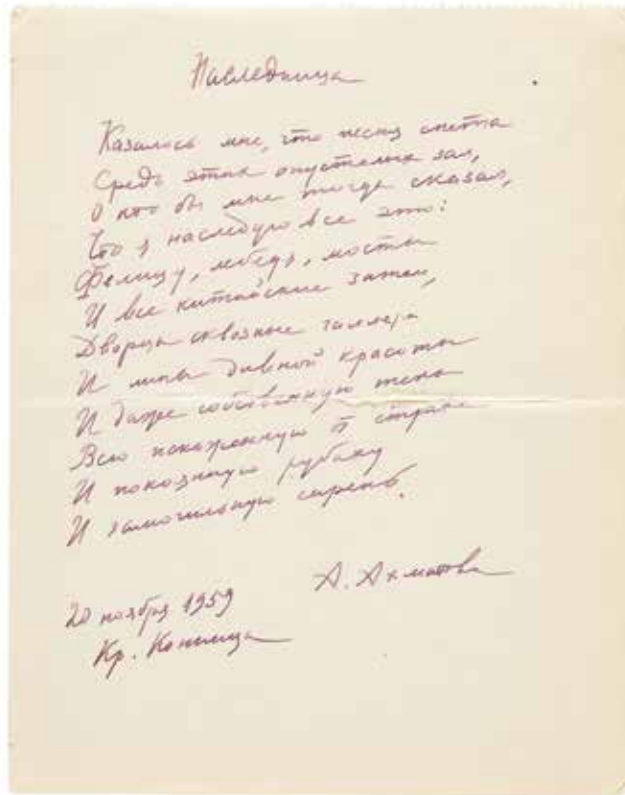
2. *Lord.* His owne impatience,
Takes from *Aufidius* a great part of blame:
Let's make the Best of it.

Auf. My Rage is gone,
And I am strucke with sorrow. Take him vp:
Helpe three a'th' cheefest Souldiers, Ile be one.
Beate thou the Drumme that it speake mournfully:
Traile your steele Pikes. Though in this City hee
Hath widdowed and vnchilded many a one,
Which to this houre bewaile the Iniury,
Yet he shall haue a Noble Memory. Assist.
Exeunt bearing the Body of Martius. A dead March
Sounded.

FINIS.

Literature

Lots 246 - 286



246

AKHMATOVA, ANNA GORENKO. 1889-1966.

Autograph manuscript signed, being the poem *Naslednitsa* [The Heiress], 1 p, 8vo (188 x 150 mm) on a folded sheet, in ink, signed and dated: "A. Akhmatova. 20 November 1959. [Leningrad], Kr. Konnitsy," partially spit along fold.

Provenance: the family of Aleksei Vladimirovich Batalov (1928-2017, a dear friend of the poet).

"Here is not only beauty but also the full awareness of her place in history" (Chukovskaya).

AUTOGRAPH MANUSCRIPT OF ONE OF HER KEY POEMS.

Akhmatova is now considered by many to be the greatest Russian poet of the 20th Century; and "Naslednitsa" as one of her key works. She led quite an extraordinary private life. Considered a great beauty in her day, she was portrayed by many prominent artists; and her ardent admirers included fellow poets Osip Mandelstam, Boris Pasternak and Aleksandr Blok as well as painter Modigliani. She was shortlisted to receive the Nobel Prize, but that would have been impossible for she had been denounced in *Pravda* as an enemy of the people. She first came to prominence as a poet during the Silver Age, but unlike many of her contemporaries, she remained in the Soviet Union to suffer interminable hardship and heartache. Her husband, the poet Nikolai Gumilev, was executed by the Bolsheviks; her son was sent to The Gulag; her lover N. Punin died in a labor camp; and she became a nonperson when her work was condemned by the Communist Party. And still she persisted.

"Naslednitsa" is set in Tsarskoe Seloe, the site of the Tsar's Catherine or Summer Palace and where Akhmatova grew up in luxury. The title refers to the poet being not only literally a Russian heiress in her youth but also implies that she has become the heir to the great Russian poet Pushkin, who walked among the same "lindens of

wondrous beauty" at Tsarkoe Selo, now part of the town of Pushkin. Looking back on her troubled life, she wonders with some irony, "Oh, who would have told me then / That I would inherit all this." With it comes "even my own shadow, / All distorted by fear / And the penitential shirt, / And the gravestone lilac." Lydya Chukovskaya, recalling in her diary how Akhmatova read it to her on December 23, 1959, described it as "the wisest [of her friend's poems] about her being an heiress," "the heiress of greatness and suffering." Chukovskaya further noted, "Here is not only beauty but also the full awareness of her place in history." But Akhmatova refused to publish it during her lifetime. It was dangerous to print anything by the banned poet: friends committed her poems to memory; and when she did write them out, the manuscripts had to be burned after they had been read. Chukovskaya insisted in 1964 that "Naslednitsa" appear in Akhmatova's collected works, *Beg vremeni* [The Flight of Time], saying, "But it's one of your key poems." "Yes," Akhmatova admitted, "but the last four lines are dangerous regarding censors, and without them, it's just boasting."

When the poem was first published in *Moskva* (No. 6, 1966), it was dated 1958; and most sources maintain that that was the year it was composed. This manuscript may be a slight revision for it lacks the quote from Pushkin that served as its motto. Or it may have been transcribed directly from memory in late 1959 for Batalov. However, it is identical to the original manuscript also dated "November 20, 1959," now housed in the Russian Archive of Literature and Art, that served as the text for the series *Biblioteka poeta* [The Library of the Poet] (1976). A. V. Batalov (1928-2017) was a celebrated Soviet actor and movie director, and a family friend, painting a well-known portrait of her in 1952. Akhmatova frequently stayed with him on her visits to Moscow.

\$5,000 - 8,000



247

247

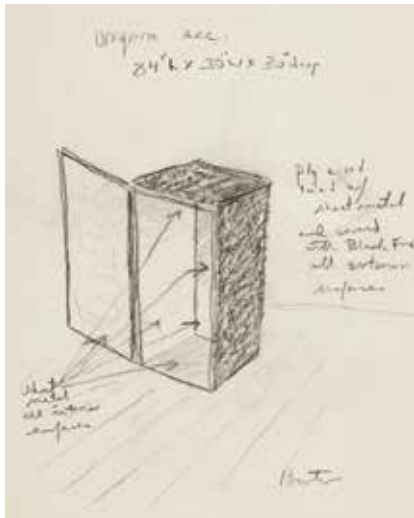
BIBLE: "VINEGAR BIBLE."

The Holy Bible, containing the Old Testament and the New: Oxford: John Baskett, 1717-1716.

2 volumes in one. Folio, (470 x 300 mm.) First title printed in red and black, with an engraved vignette of Oxford Churches, engraved frontispiece, and numerous head and tail-pieces. Frontispiece, first 2 pp and last 2 pp detached, some light browning throughout, a few outer margins of later leaves repaired, some with loss of a few letters. Contemporary red morocco, worn, both covers detached. Cloth box. *Provenance:* Barnesely (verso Zzz2 with contemporary manuscript notation, "Barnesely his book 1736").

This is the so-called "Vinegar Bible," because of the mis-spelling of the word vineyard as vinegar at the catch title to Luke chapter XX. Accompanied by a press clipping showing this copy being exhibited at the 50th Anniversary Dinner of the American Branch of the Oxford University Press, at the Waldorf-Astoria, in new York in 1946. Herbert 942; ESTC T89281.

\$1,500 - 2,000



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BURROUGHS, WILLIAM. 1914-1997.

A collection of photographs and personal correspondence from Burroughs to his artist friend David Prentice, including

1. 8 Typed Letters Signed ("Bill Burroughs"), 9 pp total, 4to, February 28th to November 23rd, 1966, most from London, all with original transmittal envelopes, a few envelopes torn;
2. An original pencil sketch by David Prentice of an Orgone Accumulator that he constructed for Burroughs, May 1974;
3. 2 telexes, one from Burroughs, London, May 28th 1966 8.10 am: "Leaving London June 2nd for Paris and Germany suggest later meet London or elsewhere; and David's earlier telex to Burroughs, New York, May 28th 11.40 am: "Make reservations for me at the Rushmore for the evening of the 2nd"; and 2 postcards, dated January 1966, sent from Burroughs in Gibraltar;
4. 5 black and white photographs of Burroughs, most at Centre Street, New York, various sizes, 130 x 78 mm to 246 x 190 mm, [c.1965-66].

Provenance: David Prentice, New York artist and friend of William Burroughs, who lived below Burroughs in his Centre Street Apartment building.

\$1,500 - 2,500

249 ^W

BURROUGHS, WILLIAM. 1914-1997.

A collection of personal items recovered from William Burroughs's apartment, 210 Centre Street, New York City, during April/May 1966:

1. A brown plastic faux leather suitcase, well-traveled with some waterstains and markings, inside a small brass American key, presumably his spare key for his 210 Center Street apartment, and a baggage label written in Burroughs's hand (American Export Isbrandtsen Lines), two baggage tags numbered 39 and 60 on the handle of the case;

2. a woven Moroccan beach basket, one handle badly worn, with the same baggage label, and the baggage tags 39 and 60, worn and dust soiled; and a floral crimson tasseled bedspread, with dry-cleaning label, also used on his bed in Center St.

WITH: TLS from Burroughs to Prentice, "April 4, 1966, Hotel Rushmore, London, 1 p, discussing a sublet of his apartment on Centre Street, going on to say that the only people he would want living with his things would be "You [David] or David Budd ... alternatively could you store the effects in your apartment ... I am anxious to give up the apartment definitively." On Burroughs's return to NYC, in 1974, he took back his steamer trunk including all his manuscripts for the Third Mind, and a more modern typewriter, but the rest were gifted to David.

Provenance: David Prentice.

\$1,000 - 1,500



249

250

BURROUGHS, WILLIAM. 1914-1997.

A small archive of Burroughs type-scripts, publications, and correspondence, discovered in his desk, including:

1. Typed manuscript, entitled *Morning Campanology for Saint Peter*, 1 p, 4to, [n.d.], semi divided into 3 vertical columns, verso blank.
2. Typed manuscript, being corrections for the 1966 US second edition of *Soft Machine*, annotated with an editor's notes in blue ink, 13 pp, 4to, [?1965];
3. Four publications associated with Burroughs including, *Time India's lost Illusions*, 1965, 4to, wrappers; and *Intrepid*, 1966, 4to, wrappers;
4. 45 mostly typed letters to Burroughs, dated 1964-65, generally 1 page without envelopes, from various friends and literary editors from around the world, some chatty but most soliciting his work for publication, or lectures.

Provenance: David Prentice (Artist friend of Burroughs, who recovered this material from Burroughs's desk at his apartment at Centre St. New York).

\$3,000 - 5,000

251

BURROUGHS, WILLIAM. 1914-1997.

A 1930s Underwood Standard Typewriter no 5 owned by William Burroughs and recovered from his apartment at 210 Centre St, New York, cast iron frame, well used and dusty from storage, the ribbon broken but keys and other devices working smoothly.

Provenance: David Prentice (from William Burroughs's apartment, cleared out in April/May 1966).

WILLIAM S. BURROUGHS'S VINTAGE UNDERWOOD TYPEWRITER.

David Prentice took two typewriters out of the Centre Street apartment, and returned the more modern one to Burroughs in 1975 when he took up residence again in New York City. Ironically, Burroughs was not a very efficient typist, and got Kerouac to type out *Naked Lunch* on a different Underwood typewriter, a portable displayed at the Pompidou in 2016.

\$1,000 - 1,500

252

BÖHME, JAKOB. 1575-1624.

The Works of Jacob Behmen, the Teutonic Theosopher. London: for M. Richardson & G. Robinson, 1764-1781.

4 volumes. 4to (295 x 225 mm). Engraved frontispiece portrait of the author and 26 engraved plates including 3 plates with multi-layered overlays, 2 hand-colored frontispieces, one of which is folding, folding frontis in third volume with additional plate attached. Contemporary paper-backed boards, handwritten paper spine labels. Uncut and occasionally unopened, toned, occasional spots or foxing, plates with folding overlays intact, leaves occasionally sprung, penciled marginalia, fourth volume with text block separated from boards, each volume rebacked preserving original spines, bindings with general wear, spine labels chipped.

Provenance: "I.P. - Spe et labore" (bookplate to spines); John Redman Coxe, M.D., 1773-1864, student of Benjamin Rush (ownership signature to first volume title-page; Isaiah Pillars, 1833-1895, Ohio politician who was in favor of abolishing capital punishment (ownership signatures to each volume); Guy Manning (ownership signatures).

FIRST COLLECTED EDITION IN ENGLISH. Includes the intricate multi-layered occult plates in much better condition than usually found. This copy with excellent American provenance.

\$2,000 - 3,000



250



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252



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COMIC LITERATURE.

[Mitford, John. 1781-1859.] *My Cousin in the Army: or Johnny Newcome on the Peace Establishment*. London: J. Johnston, 1822. 8 original parts. Tall 8vo (250 x 164 mm). 16 hand-colored plates after Cruikshank, Rowlandson and others, parts 1 and 6 each with 2 advertisement leaves. Original wrappers, wrappers to final 2 parts supplied, others with minor chipping. Later morocco-backed slipcase. Not in Tooley.

WITH: EGAN, PIERCE. *Life in London*. London: 1820-21. 12 original parts, 8vo. 36 aquatints by Robert and George Cruikshank. Original printed wrappers, chemise worn, red morocco box. *Provenance*: William Woodin (bookplate); Robert and Donna Jackson (book-label). First Edition Second issue. *Abbey Life* 281; Cohn 262.

WITH: CAREY, DAVID. *Life in Paris*. London: [1821]-22. 21 original parts. 4to. 21 hand-colored aquatint plates and 22 wood engravings by George Cruikshank, original pink wrappers, some soiled and damaged, a few with back-strips repaired. Cloth box, lid broken. *Abbey Travel* 112; Cohn 109;

SOLD WITH: 21 miscellaneous parts for *Real Life in London*, 1821, in two slipcases.

\$1,500 - 2,000

254

CRUIKSHANK, GEORGE. 1792-1878.

The Comic Almanack. London: Charles Tilt, 1835-40; Tilt and Bogue, 1841-43; David Bogue, 1844-53.

19 volumes. Various sizes, 8vo and 12mo. 5 folding frontispieces, 4 colored, 190 etched plates, and engravings in the text by George Cruikshank. Original pictorial wrappers (first 15 vols.) and cloth gilt (last 4 vols.). Custom slotted box, with lid. Toning to margins of plates of a few parts, some light wear to bindings, neat repairs to a several backstrips and wrappers, spine of vol 10 (1844) cracked, chipping to spine of vol 5 (1839).

Provenance: Robert and Donna Jackson (book-label)

Exhibited: Grolier Club, *Essential Parts*, 1996, p 28.

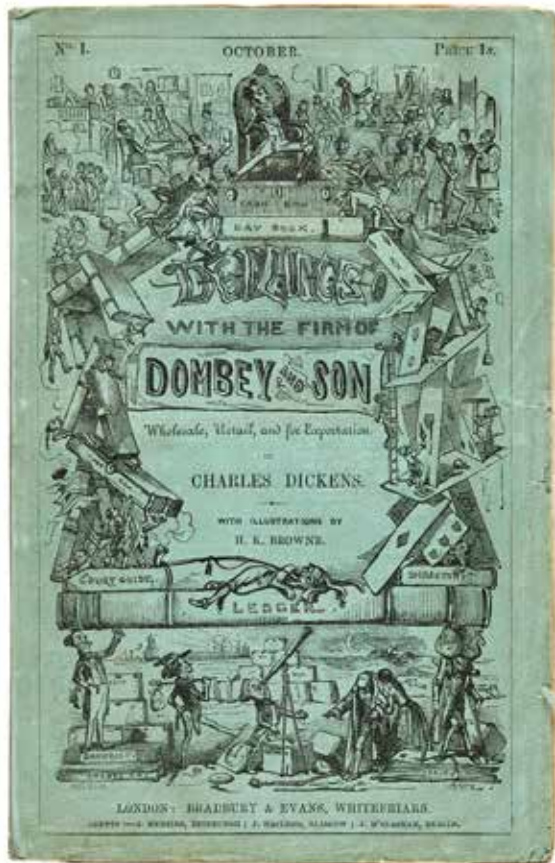
WITH:

An Essay on the Genius of George Cruikshank. London: Henry Hooper, 1840. Extra illustrated edition. 8vo inlaid to 4to, 180 illustrations. Gilt tooled green morocco by Morrell, some illustrations and leaves slightly browned or toned; WITH:

My SketchBook. London: Charles Tilt, [1834-36]. 9 original parts, oblong 4to, colored issue, original wrappers, later cloth box; WITH: *George Cruikshank's Table-Book*. London: January - December 1845. 12 original parts, 8vo. Frontispieces and illustrations. Original wrappers. later blue cloth chemise and slipcase; WITH: 5 small pencil and pen and ink sketches by Cruikshank of character sketches.

FIRST EDITION OF THE COMIC ALMANACK IN ORIGINAL WRAPPERS AND CLOTH. First issue of vol 14 (1848). With specimen colored plate in *Naturalist's Library* at back of 1837 (often lacking). Advertisements conforming to Cohn with the following exceptions: without small slip insert at front of volume 4 (1838), without ads at back of volumes 6 (1840), 11 (1845), and 14 (1848), without slip and ads at front of volume 12 (1846). Unusually good condition for a set in which "the backstrips are nearly always either badly broken or missing" (Cohn). Text contributions from the likes of Thackeray, Robert Brough, and the Brothers Mayhew appear throughout. Cohn 184.

\$2,000 - 3,000



255

255

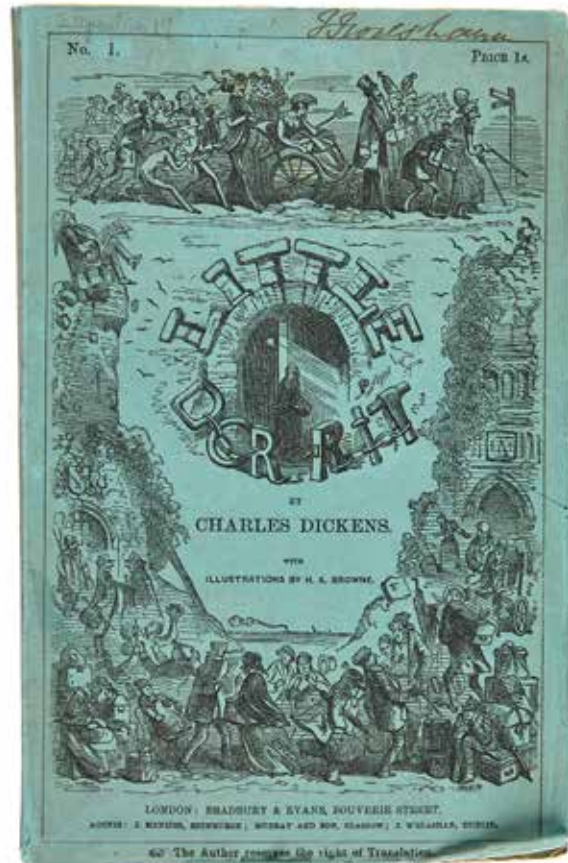
DICKENS, CHARLES. 1812-1870.

Dombey and Son. London: Bradbury and Evans, 1846-48. 20 parts in 19. 8vo (222 x 142 mm). 40 full-page steel engraved illustrations by H.K. Browne ("Phiz"), numerous advertisements to front and back of each part. Original green wrappers illustrated by "Phiz." Custom clamshell cloth case. Faint spotting to a few plates, errata following plates in part 5 obscuring a few words of text, a few parts rebacked, with expert repairs to extremities and edges of a few others, occasional rubbing of wrappers.

Provenance: Anna H. Drury (period ownership inscription on front wrapper part 15); Albert Henry Wiggin (Armorial bookplate on inside of box lid); Jerome Kern (leather bookplate on inside of box lid); Robert and Donna Jackson (book-label).

FIRST EDITION IN ORIGINAL MONTHLY PARTS, THE JEROME KERN COPY. Later issue, with page-number "431," and "if" on line 9, page 426, not omitted in part 14; and 8 line errata in part 19/20. Advertisements corresponding to Hatton and Cleaver, with the following exceptions: slip, "Notice. Early Arrival of London Newspapers," recto only on white paper, inserted in front of part 1; 8 pp ads "Gilbert's Dictionary" etc. not present in the back of part 10; 7 specimen diary leaves inserted in "Lets, Son, & Steer" ad, part 15. The first part of *Dombey and Son* sold 30,000 copies, and interest was sustained for the entirety of its 18-month run, as testified to by the considerable number of advertisements that appear throughout. Part 15 bears the ownership inscription of a Dickens contemporary, the novelist Anna H. Drury, on the upper wrapper. Eckel pp 71-74; Hatton and Cleaver pp 225-250.

\$2,000 - 3,000



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256

DICKENS, CHARLES. 1812-1870.

Little Dorrit. London: Bradbury & Evans, December 1855-June 1857. 20 original parts in 19. 8vo (219 x 140 mm). Etched frontispiece, vignette title, and 38 plates by H.K. Browne. Original blue pictorial wrappers. Custom chemise and morocco-backed cloth slipcase. Some offsetting to plates, one plate loose, short tear to top edge of one preliminary leaf, ownership inscription clipped from top edge front wrapper part 5, backstrips rubbed, a few other expert repairs.

Provenance: J. Frodshawn (period ownership inscription to front wrapper part 1); Arthur Wright (period ownership inscription to front wrapper part 2); Mrs. Drewe (period ownership inscription to front wrapper of several parts); Robert and Donna Jackson (book-label).

FIRST EDITION IN ORIGINAL MONTHLY PARTS. First issue of part 16, with "Rigaud" for "Blandois" and correction slip in part 16. Advertisements corresponding to Hatton and Cleaver, with the following exceptions: advertisement inside front wrapper of part 1 for "Edmiston's Pocket Siphonia," instead of "Edmiston's Crimean Outfit"; without slip for "Theatre Royal" at back of part 1; inside and outside back wrapper part 1 differing; without slip for "The Wreck of the Golden Mary" at front of part 13; without Dr. De Jongh's ad at back of part 14; without George Philip & Son ad at back of part 16. The number of copies sold of *Little Dorrit* almost matched the record-breaking numbers of *Bleak House*. Eckel pp 82-86; Hatton and Cleaver pp 307-330.

\$1,200 - 1,800



257



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DICKENS, CHARLES. 1812-1870.

FORSTER, JOHN. *The Life of Charles Dickens*. London: Chapman and Hall, 1872-74.

3 volumes in 9. 8vo (211 x 131 mm). Extra-illustrated. Full green morocco with Dickens portraits and signatures stamped in gilt to upper and lower covers, gilt lettering and leonine devices to spine, top edge gilt, gilt tooled doublures and dentelles, silk endpapers. Upper hinge of Volume I part II starting.

EXTRA ILLUSTRATED IN DELUXE BINDING. Grangerized with approximately 550 portraits, engravings, letters, signatures, and other material, including an Autograph Note Signed (July 4, 1867) and a Signed Check of Dickens, a signed check of Forster, and an Autograph Postcard Signed of Gladstone, among many others. A fine set.

\$3,000 - 5,000

258

DOUGLAS, LORD ALFRED. 1870-1945.

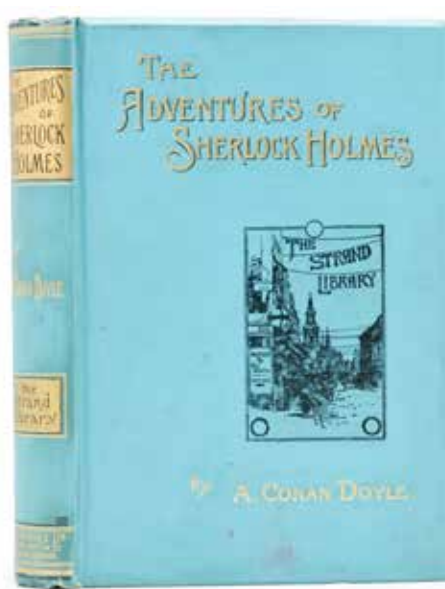
WILDE, OSCAR. 1854-1900. *The Spirit Lamp: An Oxford Magazine without News*. Oxford: 1892-93. 11 original issues (of 15) in 4 volumes. 8vo (220 x 170 mm). Lacking vol 1 issue 1, vol 2 issues 3 and 4, vol 3 issue 1. Original yellow wrappers to vols 1-3, blue wrappers to vol. 4. Some wrappers lightly browned and brittle, some backstrips repaired.

A rare near-complete set of *The Spirit Lamp*, containing two of three Oscar Wilde first appearances: "The House of Judgement" in volume 3, no 2, and "The Disciple" in volume 4, no 2. Douglas and Wason's short-lived literary magazine was produced over a year at Oxford University. Lord Douglas did not complete his degree, leaving Oxford in late 1893, and Wason went on to become a cleric for a parish near Truro, Cornwall, but lost his job when he started to dispute the use of incense. This publication intensified Bosie's conflict with his father, the 9th Marquess of Queensbury, which eventually led to the public libel trial between Queensbury and Wilde. Mason 264 & 265.

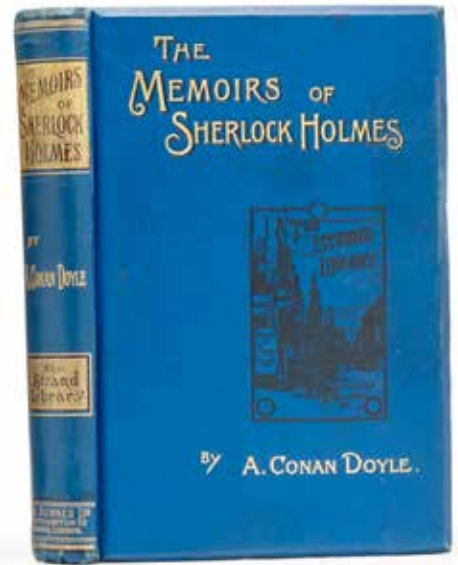
\$1,000 - 1,500



259



260



259

DOUGLAS, LORD ALFRED. 1870-1945.

Poems. Paris: published by the Mercure de France, 1896. 8vo (185 x 120 mm). Heliograph portrait of Douglas, text in English and French. Original wrappers, backstrip neatly rebacked, wrappers slightly worn at extremities, leaves slightly browned. Cloth chemise and red morocco backed slipcase with a crowned letter D.

Provenance: Alfred Douglas (front free endpaper inscribed "With the author's compliments. Alfred Douglas Nov 1896"); Algernon Charles Swinburne (book label, sold his sale, June 19th, 1922 to:) James Tregaskis (typed letter, dated 5th February 1925; Paul Bonner (bookplate).

WITH: *La Revue Blanche*. Paris: 1896. 8vo, Tome X, no 72 which includes an article by Douglas introducing his poems (published in 1896), and "considerations sur l'affaire Oscar Wilde." Light spotting.

SWINBURNE'S COPY OF DOUGLAS'S FIRST BOOK, published in Paris, during his self-imposed exile from England, 1895-98. Douglas quit England after the trial and conviction of Oscar Wilde in May of 1895. The article in the *Revue*, apart from extolling his newly published poetry, defends his relationship with Wilde.

\$1,500 - 2,500

260

DOYLE, ARTHUR CONAN, SIR. 1859-1930.

2 titles:

1. *The Adventures of Sherlock Holmes*. London: George Newnes, 1892.

Original light blue cloth over beveled boards, cover and spine blocked and lettered in gilt and black, edges gilt. Interior quite clean, light pink spotting to lower center of upper cover, light shelfwear.

Provenance: Bookseller's ticket to front pastedown (Mawson, Swan and Morgan/ Newcastle near Tyne); Norman Taurog (1899-1981, Hollywood film director; sold by him to the present owner).

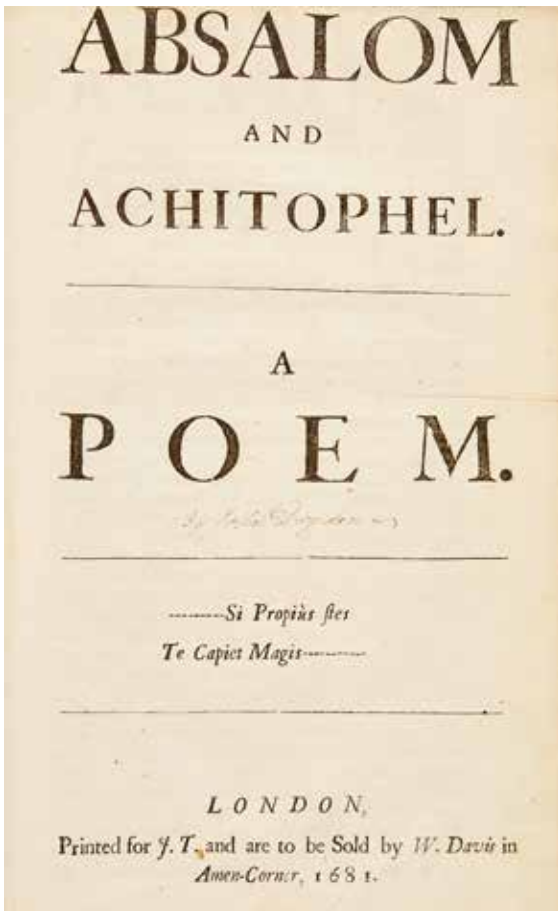
FIRST EDITION, with "violent" for "violet" on p 317, but with the street name "Southampton Street" visible on the sign to the upper cover. Green and Gibson A10.

2. *The Memoirs of Sherlock Holmes*. London: George Newnes, 1894. Royal 8vo. Original dark blue cloth over beveled boards, front board and spine lettered and blocked in black and gilt, edges gilt. Endpapers toned, light shelfwear.

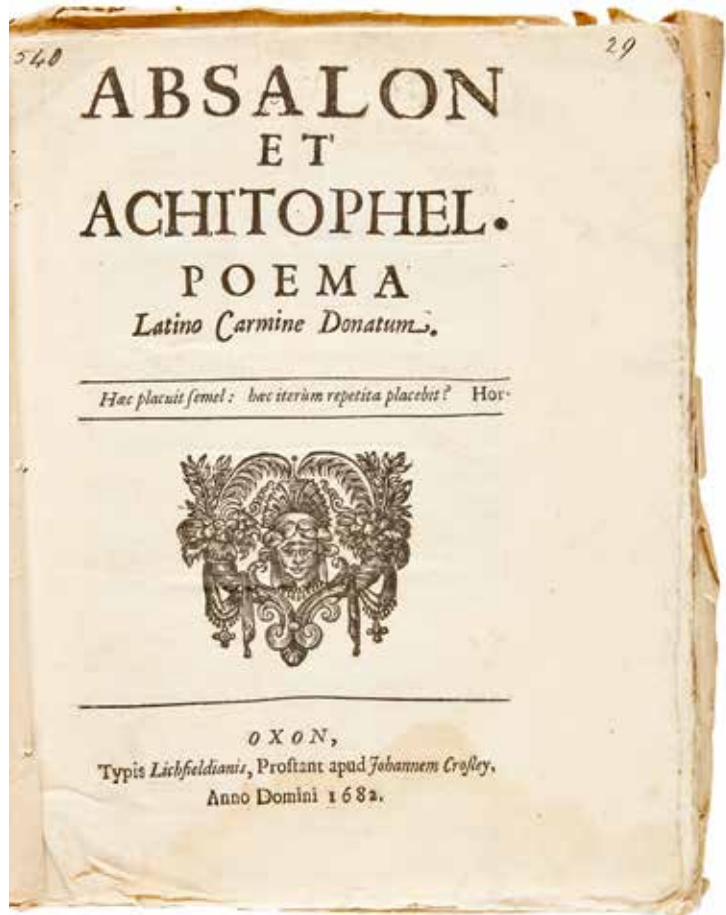
Provenance: W.L. Churchill, Salisbury (ownership signature to free front endpaper, and title page); Norman Taurog (1899-1981, Hollywood film director, sold by him to the present owner).

FIRST EDITION of Conan Doyle's second Holmes novel. With Typed Letter Signed of Denis P.S. Conan Doyle, 1 p, 8vo, Los Angeles, August 31, 1940, to Norman Taurog, thanking him for their recent meeting, complimenting him on his fine Doyle collection, and sending him a clipped Conan Doyle signature (present here) to be inserted into one of his books, with transmittal envelope.

\$4,000 - 6,000



261



262

261

DRYDEN, JOHN. 1631-1700.

Absalom and Achitophel. A Poem [WITH:] The Second Part of Absalom and Achitophel. London: Jacob Tonson, 1681-82.

Folio (275 x 170 mm, 290 x 185 mm). Part 1 retaining initial blank. Both in matching 20th century green calf backed marbled boards. FIRST EDITION, 1st issue of Part 1; part 2 in the second state with Fleet St added to imprimatur, and 12 lines on the final leaf. Macdonald 12a/15a. Wind D-2212/D-2350.

WITH: SETTLE, ELKANAH. *Absalom Senior: or, Achitophel transpos'd. A Poem.* For S.E.: 1682. Folio. Paneled speckled calf to style.

Dryden wrote this political verse at the request of Charles II, using biblical allegory to describe the political situation regarding the arrest of the Earl of Shaftesbury for treason, his imprisonment in the Tower of London and his acquittal after his trial in 1681. Part 1 appeared anonymously describing the arrest and trial while part 2 was published a year later, although largely written by Nahum Tate, it was revised by Dryden, and included his satirical portraits of Thomas Shadwell and Elkanah Settle. The lot includes Settle's reply to Dryden. Dryden's political stance brought about a slew of anti-Dryden criticism, most couched in verse. Sold with a single leaf of Dryden. *An Elegy on the Usurper O.C.*

\$1,200 - 1,800

262

DRYDEN, JOHN. 1631-1700.

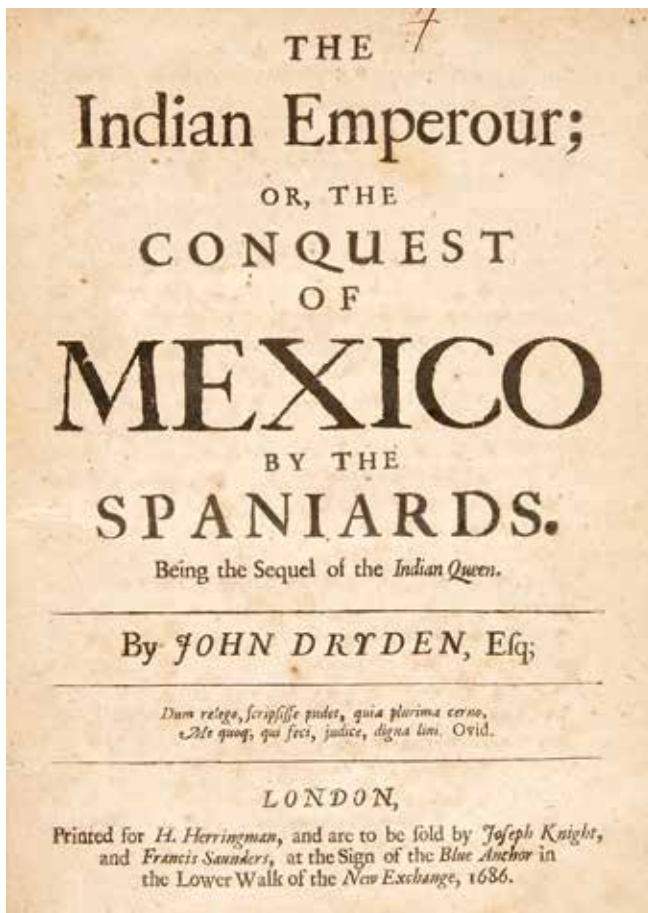
Absolon and Achitophel. A Poem. London: Jacob Tonson, 1681-82. 2 volumes, disbound. Small 4to (210 x 155 mm). Second and third editions, the second edition with the front blank, the third without, both with some contemporary marginal annotations identifying the political characters involved. Macdonald 12ei/12; together with a large paper copy of the 7th edition of the same work, 1692.

WITH: *The Medall. A satire against sedition.* London: J. Tonson, 1682. Small 4to. Modern morocco-backed papered boards. Macdonald 13 Aii.

WITH: Francis Attlebury's Latin translation of *Absalom, Absalom et Achitophel. Poema. Latino Carmine Donatum.* Oxford: 1682. Wide-margined copy, uncut in original paper wrapper, stitched, light dampstain to lower margin. Modern morocco-backed box. Macdonald 12k.

A fine collection of editions of *Absalom*, and its Latin translation, indicating its popularity at the end of the 17th Century.

\$1,200 - 1,800



263

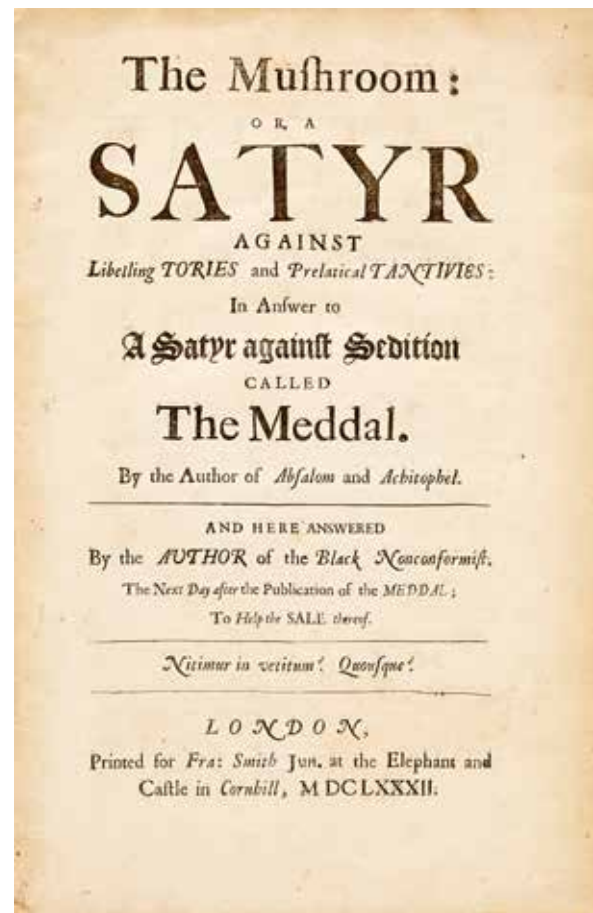
263

DRYDEN, JOHN. 1631-1700; NATHANIEL LEE; THOMAS OTWAY AND OTHERS.

A sammelband volume of 10 restoration plays, with 3 additional plays extracted from another volume, London: 1673-1692, all 4to, 210 x 160 mm, sammelband in contemporary mottled calf, some light browning. The collection comprising:
 DRYDEN, John. The Conquest of Granada by the Spaniards: in two parts. T.N. for Henry Herringman, 1673. Second Edition. Wing D-2257; Aureng-zebe, A Tragedy. J.M. for Henry Herringman, 1685. Second Edition. Wing D-2246; The Indian Emperour: or, the Conquest of Mexico. London: H. Herringman, 1686; Tyrannick Love: or, the Royal Martyr. H. Herringman, 1686. 4th edition, Wing D-2396.
 * LEE, Nathaniel. Sophonisba, or Hannibal's overthrow. J. Magnes and R. Bentley, 1676; [The Rival Queens.. 1690?] Lacking title and first preliminary leaf, final leaf with outer blank margin frayed; * MOUNTFORT, William. The Injur'd Lovers. Sam Manship, 1688. First Edition. Wing M-2974; Greenwich-Park: A Comedy. J. Hindmarsh and others, 1691. Disbound, Wing M-2973; * OTWAY, Thomas. Don Carlos Prince of Spain. Richard Tonson, 1676. Final epilogue leaf with a clean tear. Wing O-542; The History and Fall of Caius Marius. R. Bentley, 1692. Disbound; * SETTLE, Elkanah. The Empress of Morocco. E. Cademan, 1687. l2 lower margin torn with loss of a few letters; * JOYNER, William. The Roman Empress. "In the Savoy": T.N. for Henry Herringman, 1671. Wing J-1159. Disbound.

A rare grouping of restoration plays, both Tragedies and Comedies, most based on historical stories in the Elizabethan style. The writing and performance of drama in London exploded after the re-opening of the theaters in 1660. Dryden, Lee, Otway and many others used the medium to entertain, by harking back to the glory days of Elizabethan theater, but also used the form of a play as a means to make political commentary.

\$1,500 - 2,500



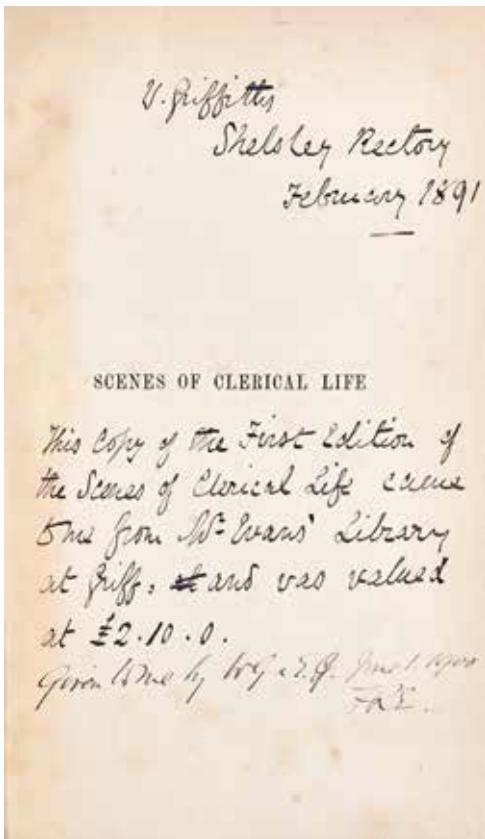
264

264

[DRYDEN, JOHN. 1631-1700.]

Collection of 8 works attacking Dryden's *Absalom* and *The Medal*, comprising:
 1. [VILLIERS, George, Duke of Buckingham.] *Poetical Reflections on a late Poem entituled Absalom and Achitophel*. London: Richard Janeway, 1682. Folio. Disbound. Macdonald 200;
 2. [HICKERINGILL, Edmund.] *The Mushroom: or, a satyr against libelling Tories ... in answer to ... the Medall*. London, 1682. Folio. Disbound. Macdonald 206;
 3. [PORDAGE, Samuel?] *Azaria and Hushai, a poem*. London: Charles Lee, 1682. Small 4to. Modern wrappers. Macdonald 205a;
 4. *The Medal revers'd. A Satyre against Persecution*. London: Charles Lee, 1682. Small 4to. With front blank. Modern morocco-backed cloth. Macdonald 207ii;
 5. *The Loyal Medal vindicated. A Poem*. London: R Janeway, 1682. Folio. Modern morocco-backed boards. Macdonald 209.
 6. [SHADWELL, Thomas?] *The medal of John Bayes: A Satyr against Folly and Knavery*. London: Richard Janeway, 1682. Small 4to. Lacking front blank. modern morocco-backed boards, upper cover and title detached. Macdonald 211;
 7. *Satyr to his Muse*. London: for T.W., 1682. Small 4to. Modern half morocco. Macdonald 212b;
 AND: one other defective work by Christopher Nesse criticizing Dryden. Macdonald 203.

\$1,500 - 2,000



265

265

ELIOT, GEORGE (MARY ANNE EVANS). 1819-1880.

Scenes of Clerical Life. Edinburgh and London: William Blackwood and Sons, 1858.

2 volumes. 8vo (200 x 120 mm). Half-titles. Publisher's dark maroon cloth by Edmonds and Remnants of London, with their label in volume 1, the cloth titled in gilt and stamped in blind. Some light marginal discoloration, text blocks cracked at center, spines rubbed and light wear to extremities, rear joint vol 1 split. each volume in cloth chemise, morocco-backed slipcase, spines lettered in gilt.

Provenance: Isaac Evans (1816-1890, George Eliot's estranged older brother); [Reverend] W[illiam] Griffith, with signature and address on half title volume, "W.Griffiths, Shelsley Rectory, February 1891 ... This copy of the First edition of the Scenes of Clerical Life came to me from Mr Evans' Library at Griff, and was valued at 2 Pounds.10.0"; Frederick R.Evans (Isaac's son), further inscribed on half-title below "Given to me by WG & EG June 1, 1900. FRE."

AN IMPORTANT ELIOT FAMILY COPY OF GEORGE ELIOT'S FIRST NOVEL, owned by Mary's estranged brother Isaac, and subsequently passed down to his daughter Edith's husband, the Rev. William Griffith, after Isaac's death in 1890, and then given to Isaac's son Frederick in 1900. The schism between Mary and her elder brother Isaac started, it would appear, when Isaac pressured his father's employer Charles Newdigate to take over his father's job as land agent in 1841, and, at the same time moved Mary and his mother and father out of their family house, Griff House near Nuneaton, England. After Mary's refusal to go to church with her father in 1842, followed by Mary's flight to Germany in 1854 with the married George Henry Lewes, a scandal in Victorian times, the break between brother and sister was complete and absolute. Although Isaac's daughter Edith quietly visited Mary in London on occasion, the siblings barely corresponded for over 30 years. So it is therefore surprising, given their animosity, that Isaac would have acquired this copy of the first edition of *Scenes of Clerical Life* in the first place, presumably in 1858. Isaac became the inspiration for the character Tom in the *Mill on the Floss*, Eliot's major novel about estranged siblings, published in 1860. Sadleir deems this, her first work of fiction, to be one of the rarest of Eliot's works, with just 1,050 copies printed. Sadleir 818.

\$2,000 - 3,000

266 ^w

ELIOT, GEORGE. 1919-1880.

[*First Editions of the Works of George Eliot.*] London: William Blackwood and Sons, 1858-1885.

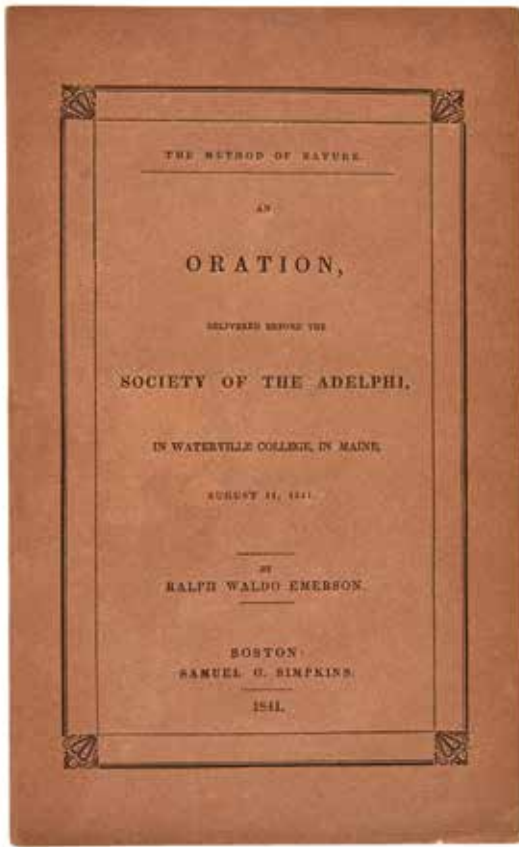
12 works in 29 volumes. 8vo (varying sizes). Tan polished calf, gilt, red and blue morocco title labels. Some volumes without half-titles, most without terminal ads, original wrappers bound in at the rear for Daniel Deronda. Minor rubbing to bindings.

An attractively bound set of Eliot's works, all in first edition, containing all of her major novels: *Scenes of Clerical Life*, 1858 (2 vols); *Adam Bede*, 1859 (3 vols); *Silas Marner*, 1861; *Mill on the Floss*, 1860 (3 vols); *Romola*, 1863 (3 vols); *Felix Holt*, 1866 (3 vols); *Spanish Gypsy*, 1868; *Middlemarch*, 1871-2 (4 vols); *Daniel Deronda*, 1876 (4 vols), original wrappers bound at rear of each volume; *Theophrastus Such*, 1879; *Essays*, 1884; *Life of George Eliot*, 1885 (3 vols). Missing only *Legend of Jubal and Other Poems* from her contemporary published works.

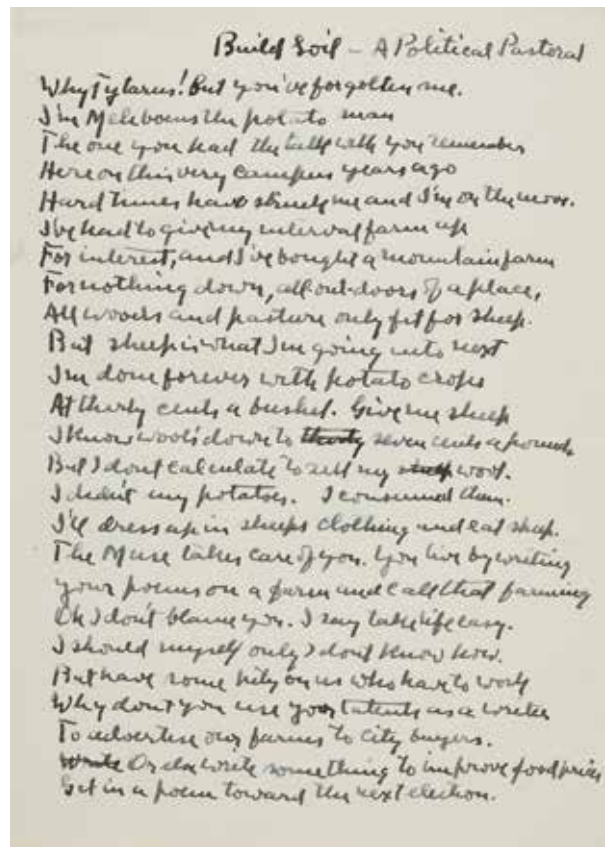
\$3,000 - 5,000



266



267



268

267

EMERSON, RALPH WALDO. 1803-1882.

The Method of Nature. An Oration, Delivered before the Society of the Adelpi, in Waterville College, in Maine, August 11, 1841. Boston: Samuel G. Simpkins, 1841.

8vo (230 x 134 mm). 30 pp. Publisher's brown printed wrappers. Stitched. Custom cloth slipcase, lettered in gilt.

A PRISTINE COPY OF THE FIRST EDITION IN ORIGINAL WRAPPERS. Possibly 500 copies printed. A notice appearing in the *New York Review* shortly after the pamphlet's publication is typical of the ambivalent opposition which Emerson, as the primary exponent of Transcendentalism, faced in his day: "We would that we could convey to the heart of the highly gifted writer of this oration the mingled feelings of admiration and regret with which its perusal has filled us. We know few things of the kind more beautiful in American literature; we know as few more false and dangerous" (no 19, pp 219 ff). BAL 5190; Myerson A11.1.

\$1,000 - 1,500

268

FROST, ROBERT. 1874-1963

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

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

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

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

"We're always too much out or too much in/ ... We're so much out that the odds are against our ever getting inside again." First delivered at Columbia University to the Phi Beta Kappa society on

May 31, 1932, "Build Soil" was a cornerstone of Frost's 1936 *A Further Range*, which would garner Frost his third Pulitzer Prize (of four). Frost delivered an abbreviated and early version of the poem in 1921, thus the beginning, "Why, Tityrus! ... Meliboeus the potato man, The one you had the talk with, you remember, Here on this very campus years ago" (see *The Letters of Robert Frost*, Volume 2, p 162), but the present and final version is clearly contemporary to his Columbia address, and speaks directly to the pending 1932 Presidential election and a country in political turmoil and distress. Distrustful of political ideology, and dismissive of poetry for political ends, Frost nonetheless delivers an apparently political speech, that is nonetheless completely Frostian, exploring the intersection of poetry and politics, and exhorting self-examination ("in") before action ("out"). Called by Malcolm Cowley the "best of his long philosophical works," the poem conveys the thrust of Frost's inward politics of self-reliance amidst a sea-tide of cultural change, as noted in the irony of Tityrus: "None shall be as ambitious as he can./ None should be ambitious as he could,/ Not if I had my say. Bounds should be set/ To ingenuity for being so cruel/ In bringing change unheralded on the unready."

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

\$10,000 - 15,000



269

269 ^o

GREY, ZANE. 1872-1939.

Photo album featuring 62 silver gelatin print photographs of Zane Grey and companions fishing for tuna in New Zealand, 1920s, each 221 x 128 mm, all mounted to 290 x 172 mm leaves, bound with brads in limp black morocco, cover and a few leaves annotated in white pencil, wear to covers, images generally bright.

Includes several dramatic shots of an epic battle to land a large tuna from on board the *Alma G*, the boat Grey rented on his first trip to New Zealand. Annotations are either in the hand of Grey or his son Romer.

\$800 - 1,200

270

HEMINGWAY, ERNEST. 1899-1961.

Autograph Letter Signed ("Your son! Ernest") to his father ("Dear Dad"), discussing bullfighting and his burgeoning family, 8 pp, 214 x 140 mm, on 2 folded sheets, numbered 1 - 8, [Paris, at a streetside cafe], dated Sept 3, 1924, with accompanying envelope franked Sept 24, Ave D'Orleans, crease lines.

Provenance: Dr Clarence E Hemingway; by descent.

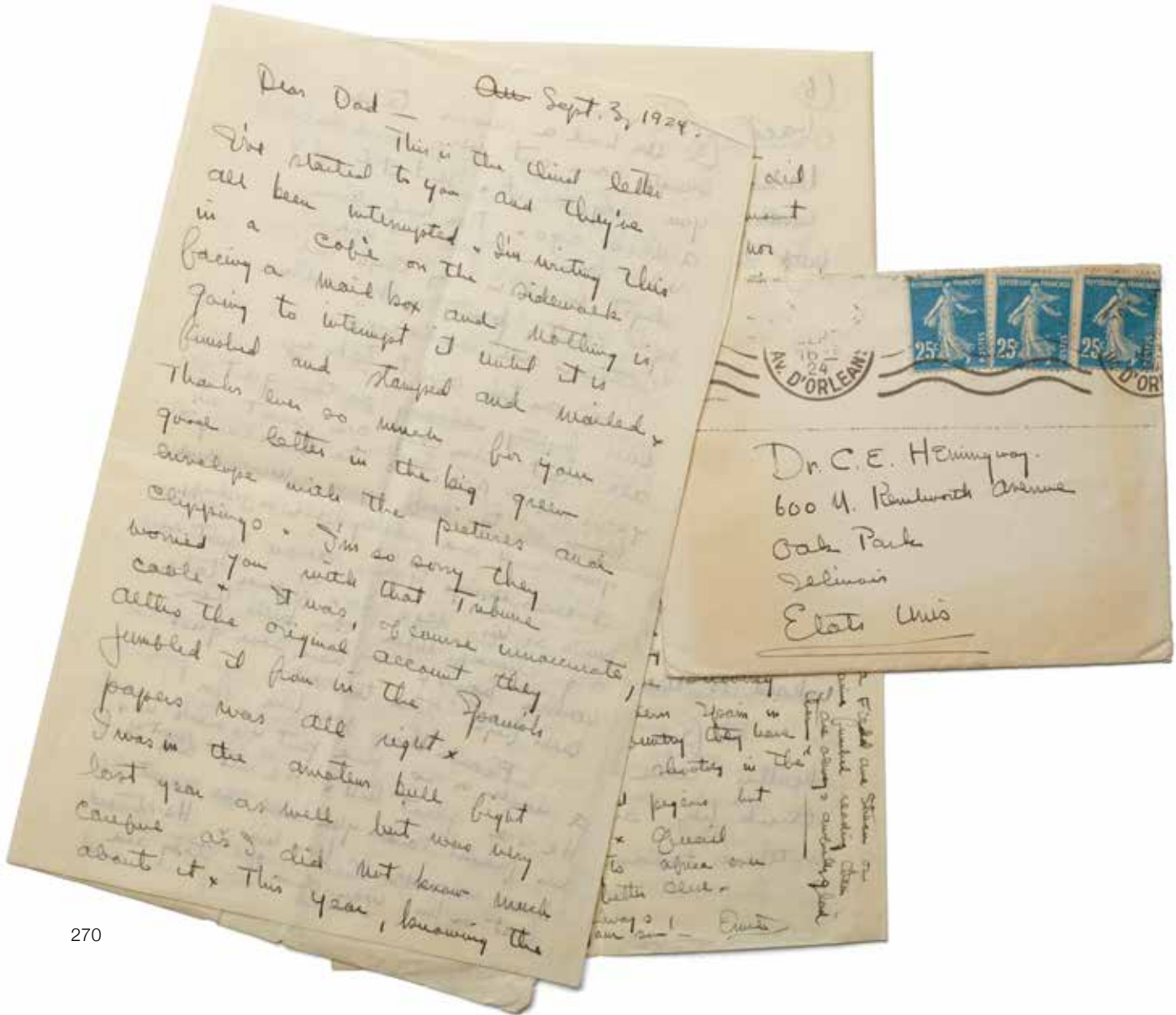
A FINE LONG UNPUBLISHED FAMILY LETTER, WITH A DETAILED ACCOUNT OF HEMINGWAY'S RECENT BULL FIGHTING ACTIVITIES IN SPAIN AND A SUGGESTION OF HIS EARLY DECISION TO WRITE HIS FIRST NOVEL, THE SUN ALSO RISES.

This is a very chatty and excitable letter to his father, Dr Clarence Hemingway in Oak Park, Illinois, keeping him updated with events in Paris and elsewhere, just 9 months after the birth of his first child "Bumbe" (John Hadley Nicanor "Jack" Hemingway), in Toronto, and after his return to Paris to continue his journalistic career. Full of love for his new son, intermingled with news of recent events, the letter begins with Hemingway's description of his attempts at bull fighting in Spain with Don Stewart: "I was in the bull ring 5 different days and was tossed 3 times, once as the bull was about to hit me I went in between his horns and hung on, and was carried ... for about two full minutes ... I am too old to take up bull fighting seriously as the great ones all start when they are about six years old ... a man's courage needs exercise just as much as his legs do ... I have some great bull fight stories to write," a nice reference to the stirrings of his first novel *The Sun Also Rises*.

He waxes lyrical about his first wife Hadley (Elizabeth Hadley Richardson), and their life together with their new son Bumbe, telling his father that Bumbe has 5 teeth, and the solid foods that he is eating (Nestle foods), and the healthy lifestyle of Hadley and the baby—"He is very healthy and happy and everybody says he is the best looking and strongest baby they have ever seen"—and goes on to tell his father all the things they do with Bumbe in Paris. He asks his father about their two shared favorite pastimes, hunting and fishing, Hemingway pointing out the migratory quail shooting to be had in northwestern Spain in the fall. Hemingway also tells of visits to Paris from his friends Frank Hines and William Carlos Williams, "who is a very good baby doctor ... and made out a diet schedule."

This letter is unpublished, and has remained hidden from scholars until now. It was not included in volume 2, Letters 1923-1925, published through the Pennsylvania State University in October 2013, by the Hemingway Letters Project, at present up to volume 5, due for publication in the fall of 2019. An important letter, including his mention of his work which to years later would yield *The Sun Also Rises*, and emanating his love for his newborn son and wife.

\$20,000 - 30,000



Dear Dad - ~~Dear~~ Sept. 3, 1924.

This is the kind letter
I've started to you and they've
all been interrupted. In writing this
in a cab on the sidewalk
facing a mail box and nothing is
going to interrupt I until it is
finished and stamped and mailed.
Thanks ever so much for your
good letter in the big green
envelope with the pictures and
clippings. I'm so sorry they
wound you with that Tribune
cable. It was, of course inaccurate,
altho the original account they
jumbled it from in the papers
was all right. I was in the
papers as well, but was very
careful as I did not know much
about it. This year, knowing the

Dr. C. E. Henryway.
600 N. Rowland Avenue
Oak Park
Indiana
Ellettsville

NEW ORLEANS
LA
SEP 24



"... I do have some great bull fight stories to write...."

273

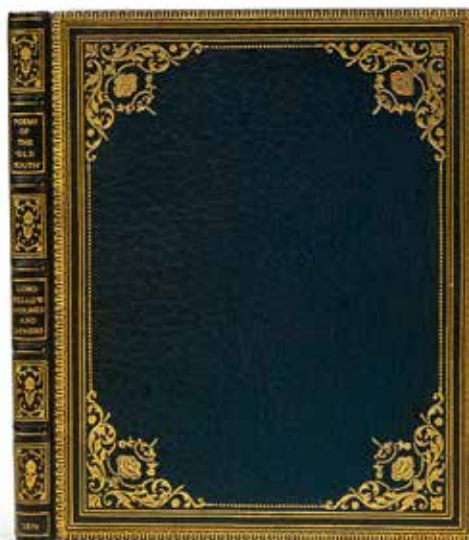
LONGFELLOW, HENRY WADSWORTH, JULIA WARD HOWE, ET AL.

Poems of the "Old South." Boston: Published by the Old South Fair Committee, 1879.

8vo (178 x 141 mm). Contemporary blue morocco gilt, silk endpapers, red morocco doublures, decorated in gilt, with blue inlays, gilt edges, folding cloth chemise, half-morocco slipcase gilt.

DELUXE EDITION, SIGNED BY EACH POET TO A LEAF PRECEDING THEIR CONTRIBUTION. A collection of poems to benefit the Old South Church in Boston. First published in 1877, this 1879 deluxe issue is signed by each contributor and finely bound in morocco. A beautiful copy.

\$1,200 - 1,800



273

274

MEREDITH, GEORGE. 1828-1909.

Beauchamp's Career. London: Chapman and Hall, 1876 [1875].

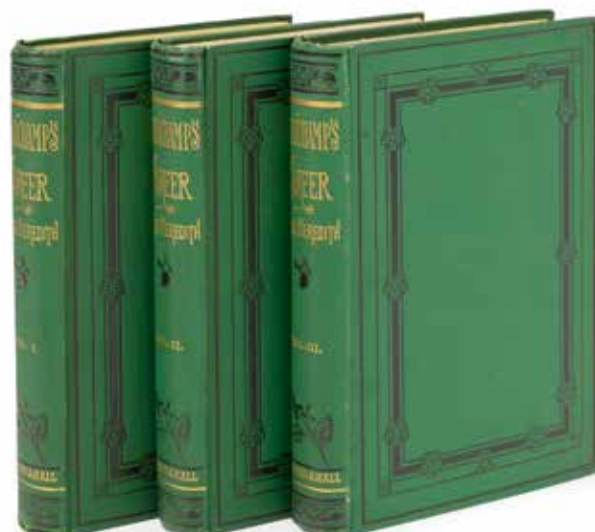
3 volumes. 8vo (185 x 125 mm). Half-titles, half-title and final blank in volume 2. Publisher's green cloth covers blocked in black, spines in black and gilt, partially unopened, extremities very lightly scuffed, upper edge uncut and slightly dust soiled. Each volume in a brown cloth chemise, contained in a morocco-backed slipcase.

WITH: 7 other works by Meredith, in 12 vols, including a presentation copy of *Poems and Lyrics*. London: 1883. 8vo, original cloth, boxed; and two three-deckers: *One of our Conquerors*, 1891; and *Lord Ormont and his Aminta*, 1894.

Provenance: Robert and Donna Jackson (book-label).

A very fine copy of the first edition in an almost pristine cloth binding, partially unopened. Meredith started work on *Beauchamp's Career* in 1871, completing it in 1874. It was submitted to *The Cornhill Magazine*, which rejected it, and was then published in a heavily condensed form by the *Fortnightly Magazine* between August 1874 to December 1875. Chapman and Hall then took it up to publish it in book form at the end of 1875 (although the imprint is given as 1876). Meredith inclined to think it his best novel, and the character Renee de Croisnel was one of his favorites. *Beauchamp* is based on Meredith's closest friend, the naval captain Frederick Augustus Maxse. Burton Forman 15; Collie *Meredith* IX; Sadleir 1688.

\$1,000 - 1,500



274

275

NEWMAN, JOHN HENRY. 1801-1890.

Apologia Pro Vita Sua: Being a Reply to a Pamphlet entitled "What Then Does Dr. Newman Mean?" London: Longman, Green, et al, 1864.

8 parts (parts 1-7 and appendix). 8vo (222 x 140 mm). Original buff wrappers printed in black. Custom cloth clamshell case. Backstrips defective on last 2 parts, light chipping to others;

WITH three related pamphlets: Kingsley, Charles. *"What, Then, Does Mr Newman Mean?"* London: Macmillan and Co, 1864.

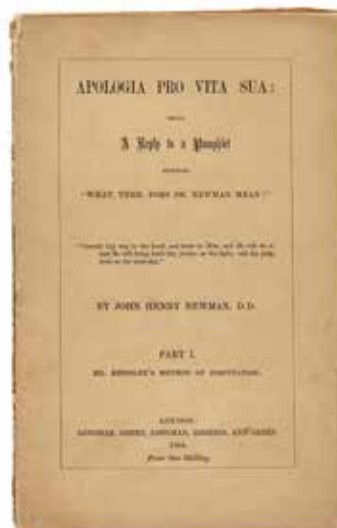
8vo. Stitched; [Newman, J.H.] *Mr Kingsley and Dr Newman: A correspondence on the question.* London, 1864. 8vo. Stitched; and a pamphlet published in 1864 by F. Meyrick on the controversy between Kingsley and Newman.

Provenance: Robert and Donna Jackson (Book-label).

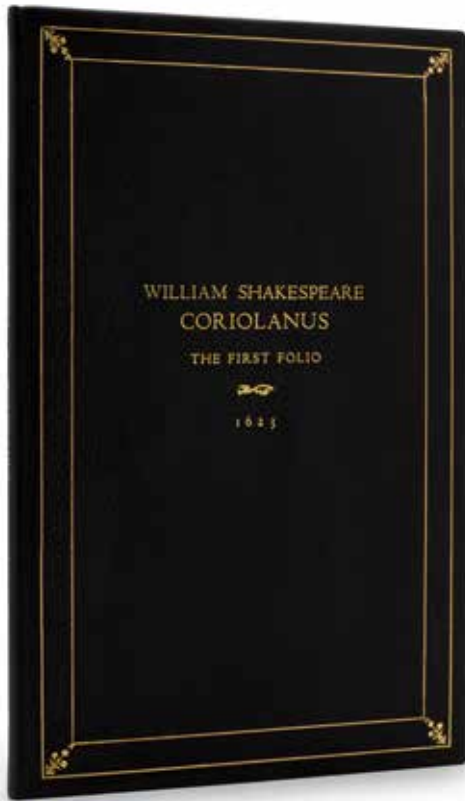
Exhibited: Grolier Club, *Essential Parts*, 1996, p 38.

FIRST EDITION IN ORIGINAL PARTS OF THE APOLOGIA, together with Kingsley's original pamphlet that caused Newman to respond, as well as Newman's summation of their correspondence, which doesn't appear in the book form issue of the work, but is referred to in its title page, and another pamphlet on this controversy. The parts edition of this work is of particular importance since it includes the lengthy passages relating directly to Charles Kingsley, the Anglican priest who provided the impetus for the present work by declaring in print that "Truth, for its own sake had never been a virtue with the Roman clergy." "A classic from the day it was completed, the 'Apologia' will ever be the chief authority for Newman's early thoughts, and for his judgment on the great religious revival known as the Oxford Movement, of which he was the guide, the philosopher, and the martyr" (*Catholic Encyclopedia*).

\$1,000 - 1,500



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276

SHAKESPEARE, WILLIAM. 1564-1616.

The Tragedie of Coriolanus [Extracted from the First Folio]. [London: Isaac Jaggard..., 1623.]

Folio (317 x 201 mm). 30 pp, the complete play. Modern blue crushed morocco, ruled in gilt, upper border shaved above headlines on most leaves, sometimes affecting the headline and pagination, leaves extended at upper margins, minor dampstain to upper margin and inner margin of early leaves, minor staining, some small wormholes, a single early ink marginal notation to p 13, corners and lower fore-edge repaired to most leaves.

FIRST PRINTING OF CORIOLANUS, SHAKESPEARE'S MOST INCISIVE EXPLORATION OF THE BODY POLITIC.

Conceived on a grand scale, *Coriolanus* is set in a quasi-mythical early Rome (c. 500 BC) where Coriolanus, a military hero, has been chosen to rule as consul. The play brings into sharp focus the political ideal of selfless service to the state and contrasts the meaning such selflessness assumes in the differing contexts of war and peace. Though Coriolanus is an excellent general, virtuously grounded with archetypal purity in the military idea of literally sacrificing his life for the state's greater good -- he is yet paradoxically a man incapable of learning the civic virtue and the other-oriented selflessness requisite to it. Coriolanus's tragic downfall pointedly brings to the fore the fundamental challenge of political leadership: tempering adherence to noble principle with responsiveness to the ever-changing needs and desires of the populace. Coriolanus's trenchant questioning of authoritarian leadership speaks to every generation and is of the greatest relevance today. T.S. Eliot famously called the play Shakespeare's "most assured artistic success" (Eliot, *The Sacred Wood*, p 124).

Shakespeare is considered the greatest political dramatist in the English tradition and *Coriolanus* his crowning achievement within the genre. Shakespeare here explicitly conceives the state to be a living body – a conception articulated in the very first scene through the famous “fable of the belly” – and the play demonstrates the necessity of harmonizing both the patrician and the plebian parts of the Body Politic for the healthy functioning of the state. Written toward the close of Shakespeare's career, *Coriolanus* is distinguished both for its political vision and for its masterful control of plot, according to Frank Kermode, “Probably the most fiercely and ingeniously planned and expressed of all the tragedies” (Kermode, *Shakespeare's Language*, p 254).

“Incomparably the most important work in the English language” (Pforzheimer Catalogue), the First Folio is both the definitive source for Shakespeare's plays and for all practical purposes the earliest obtainable printing of any particular play. Remarkably, *Coriolanus*, along with seventeen other plays, had never previously been printed, and its appearance in the First Folio represents its first publication in any form. This First Folio printing of *Coriolanus* is in fact the only known source of the text: no earlier printing, manuscript, or prompt-book exists today.

The number of extant plays individually bound from the First Folio is very small, and complete copies of *Coriolanus* are rare. With the rise in price of the First Folio – now well into 7-figures – individually bound plays are becoming increasingly desirable and hard-to-find. Rich in both wisdom and art, *Coriolanus* is both a Shakespeare high spot and a masterwork of world literature.

See Pforzheimer 905 (for First Folio).

\$40,000 - 60,000



The Tragedy of Coriolanus:

Actus Primus. Scæna Prima.

Enter a Company of Mutinous Citizens, with Staves, Clubs, and other weapons.

1. Citizen.

BEfore we proceed any further, heare me speake.

All. Speake, speake.

1. Cit. You are all resolu'd rather to dy then to famish?

All. Resolu'd, resolu'd.

1. Cit. First you know, *Caius Martius* is chiefe enemy to the people.

All. We know't, we know't.

1. Cit. Let vs kill him, and wee'l haue Come at our own price. Is't a Verdict?

All. No more talking on't; Let it be done, away, away

2. Cit. One word, good Citizens.

1. Cit. We are accounted poore Citizens, the Patricians good: what Authority sursets one, would relecue vs. If they would yeelde vs but the superfluitie while it were wholsome, wee might guesse they releued vs humanely: But they thinke we are too deere, the leanness that afflicts vs, the object of our misery, is as an inuentory to particularize their abundance, our sufferance is a gaine to them. Let vs reuenge this with our Pikes, ere we become Rakes. For the Gods know, I speake this in hunger for Bread, not in thirst for Reuenge.

2. Cit. Would you proceede especially against *Caius Martius*.

All. Against him first: He's a very dog to the Commonalty.

2. Cit. Consider you what Seruices he ha's done for his Country?

1. Cit. Very well, and could bee content to giue him good report for't, but that hee payes himselfe with being proud.

All. Nay, but speake not maliciously.

1. Cit. I say vnto you, what he hath done Famouslie, he did it to that end: though soft conscienc'd men can be content to say it was for his Country, he did it to please his Mother, and to be partly proud, which he is, euen to the altitude of his vertue.

2. Cit. What he cannot helpe in his Nature, you account a Vice in him: You must in no way say he is covetous.

1. Cit. If I must not, I neede not be barren of Accusations he hath fauldes (with surplus) to tyre in repetition.

Shouts within.

What showts are these? The other side a'th City is risen: why stay we prating heere? To th' Capitoll.

All. Come, come,

1 Cit. Soft, who comes heere?

Enter Menenius Agrippa.

2 Cit. Worthy *Menenius Agrippa*, one that hath alwayes lou'd the people.

1 Cit. He's one honest enough, wold al the rest wer so.

Men. What work's my Countymen in hand?

Where go you with Bats and Clubs? The matter Speake I pray you.

2 Cit. Our busines is not vnknowne to th' Senat, they haue had inkling this fortnight what we intend to do, w now wee'l shew em in deeds: they say poore Suters haue strong breaths, they shal know we haue strong arms too.

Menen. Why Masters, my good Friends, mine honest Neighbours, will you vndo your selues?

2 Cit. We cannot Sir, we are vndone already.

Men. I tell you Friends, most charitable care Haue the Patricians of you for your wants.

Your suffering in this dearth; you may as well Strike at the Heauen with your staves, as lift them Against the Roman State, whose course will on The way it takes: cracking ten thousand Curbes Of more strong linke assunder, then can euer Appeare in your impediment. Fog the Dearth, The Gods, not the Patricians make it, and Your knees to them (not armes) must helpe. Alacke, You are transported by Calamity

Thether, where more attends you, and you slander The Helmes o'th State; who care for you like Fathers, When you curse them, as Enemies,

2 Cit. Care for vs? True indeed, they nere ear'd for vs yet. Suffer vs to famish, and their Store-houses cramm'd with Graine: Make Edicts for Usurie, to support Usurers; repeale daily any wholsome Act established against the rich, and provide more piercing Statutes daily, to chaine vp and restrain the poore. If the Warres eate vs not vpp, they will; and there's all the loue they beare vs.

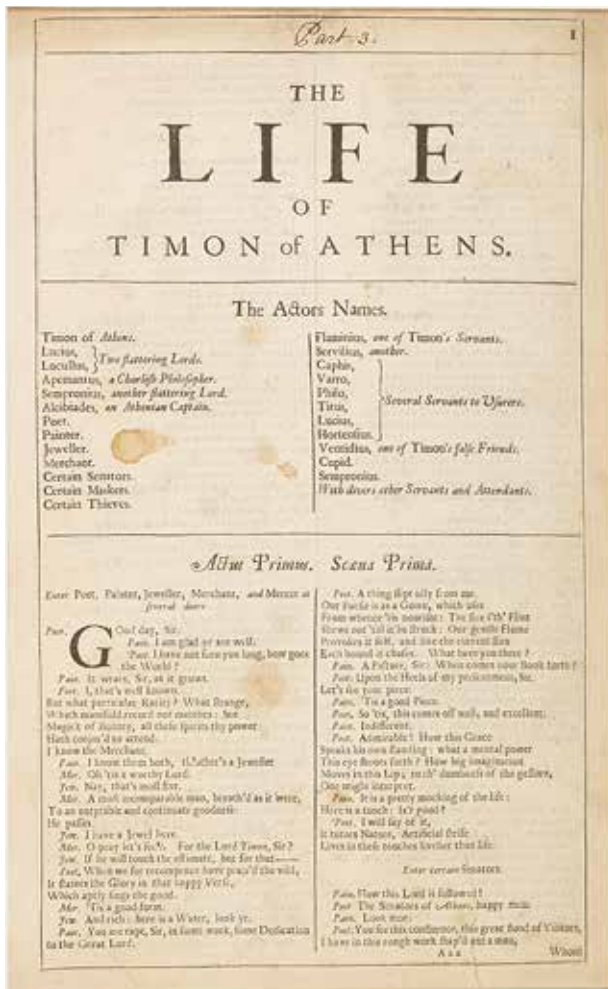
Menen. Either you must

Confesse your selues wondrous Malicious, Or be accus'd of Folly. I shall tell you A pretty Tale, it may be you haue heard it, But since it serues my purpose, I will venture To scale't a little more.

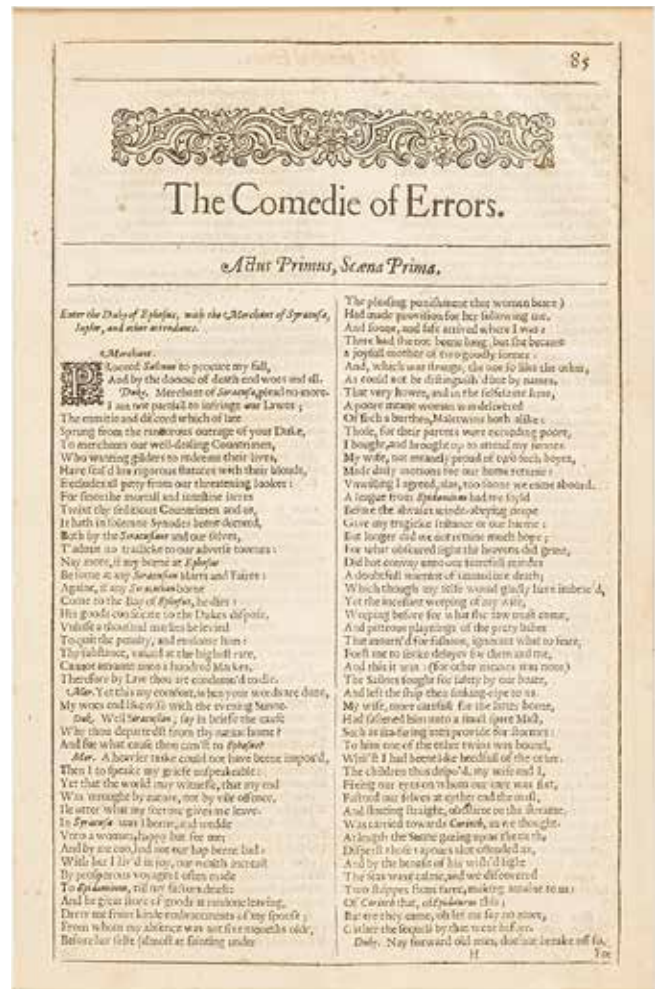
2 Citizen. Well,

He heare it Sir: yet you must not thinke To fobbe off our disgrace with a tale: But and't please you deliuer.

Men. There was a time, when all the bodiles members Rebell'd against the Belly; thus accus'd it: That onely like a Gulfe it did remaine



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SHAKESPEARE, WILLIAM. 1564-1616.

A collection of 4 opening title pages for plays from the 1st to 4th Folios, [London: 1623-1685], mounted in one long window mount, 970 x 405 mm, two with contemporary inked annotations to the printed text, comprising:

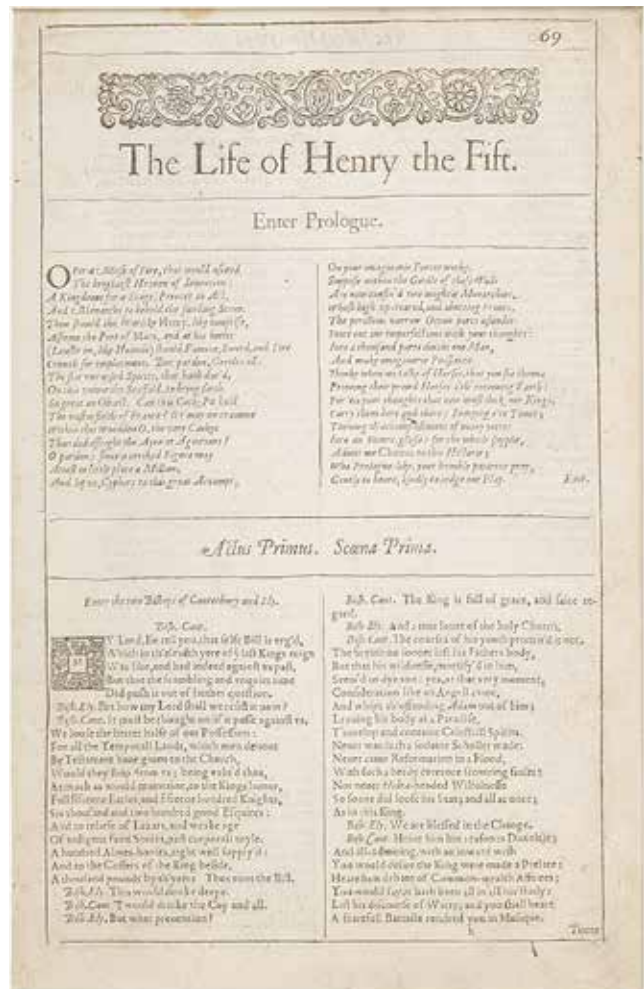
1. *The Life of Henry the First.* [1623.] Folio, p 69, leaf H1;
2. *The Comedie of Errors.* [1632.] Folio, p 85, leaf H1;
3. *As You Like It.* [1664.] Folio, p 185, leaf Q3;
4. *The Life of Timon of Athens.* [1685.] Folio, leaf Aaa.

A fine assemblage of opening leaves for a play from each of the 4 folios, rarely seen presented in this fashion.

\$5,000 - 8,000



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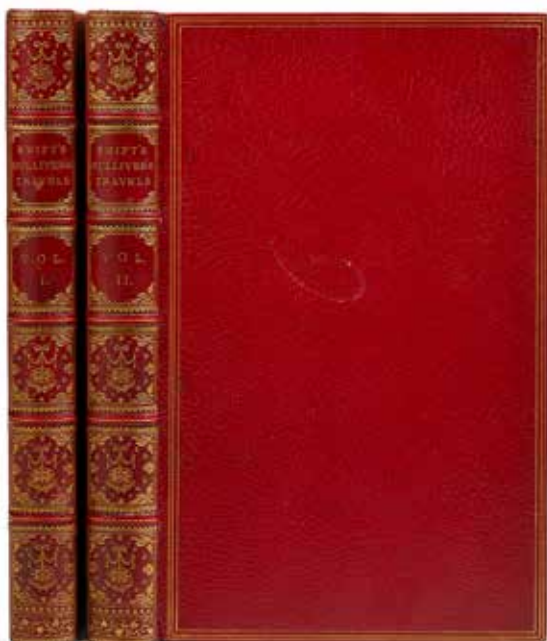
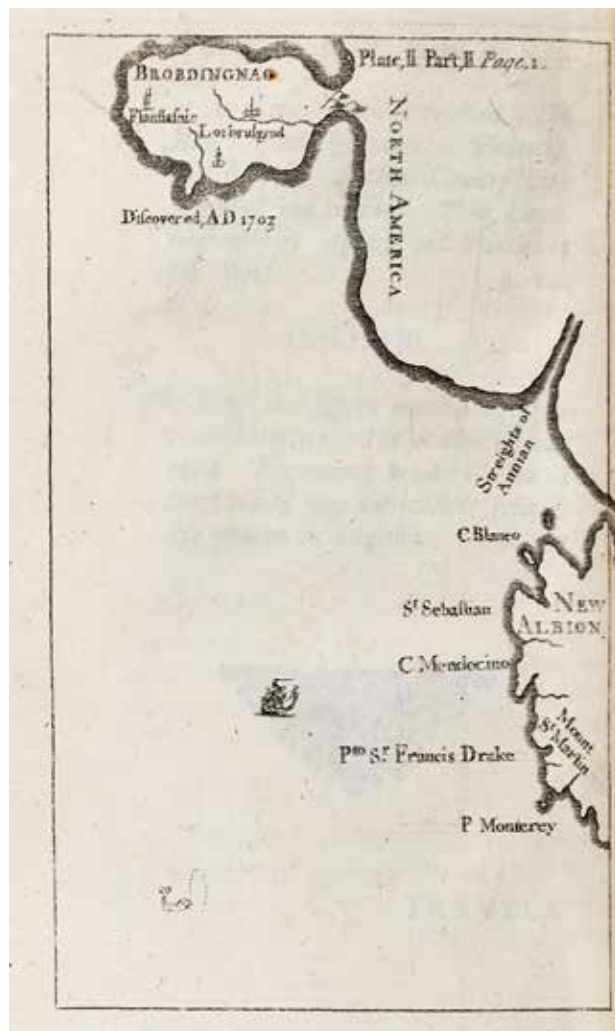
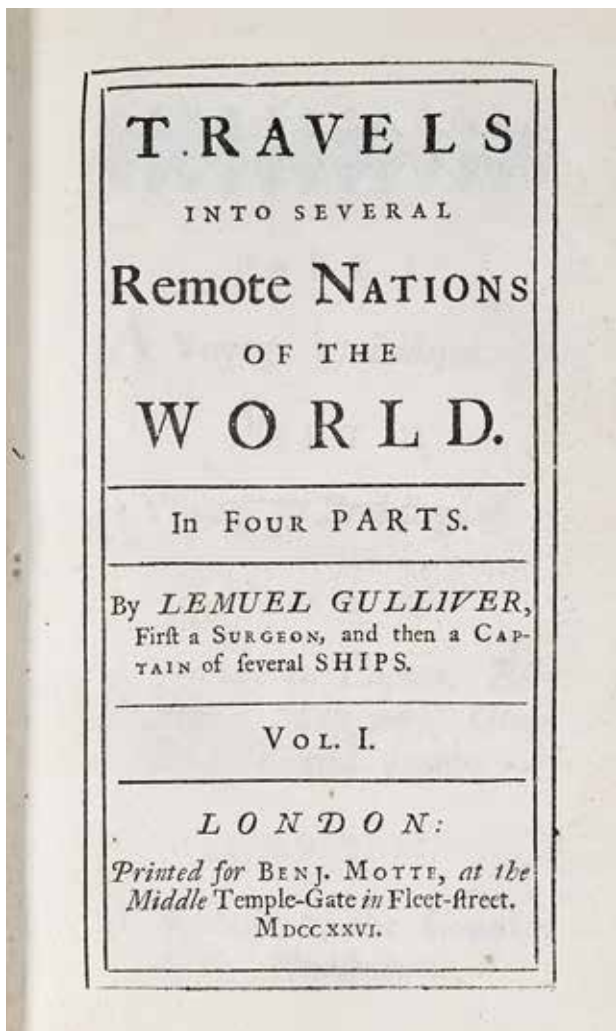
STOWE, HARRIET BEECHER. 1811-1896.
Uncle Tom's Cabin: or, Life among the Lowly. Boston: John P. Jewett & Company, 1852. 2 vols. 8vo (188 x 110 mm). Titles with wood-engraved vignettes, 6 full-page illustrations, very occasional light spotting, front free endpaper to volume 1 detached, each volume with an original cloth front panel and spine laid in. Early 20th century green levant morocco, gilt, joints slightly rubbed, spines gilt, edges gilt.

FIRST EDITION of Stowe's classic novel on life in the deep South. BAL 19343; PMM 332; Grolier, American 61.

\$1,000 - 1,500



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SWIFT, JONATHAN. 1667-1745.

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

4 parts in 2 volumes. 8vo (194 x 119 mm). General title, 4 section titles, volume I: engraved portrait of the author in its second state, 6 engraved plates comprising 4 maps and 2 plans, G6 and 2E8 in volume II cancels. 19th-century red morocco by Bedford.

Provenance: Henry Francis Redhead Yorke (1842-1914; armorial bookplate).

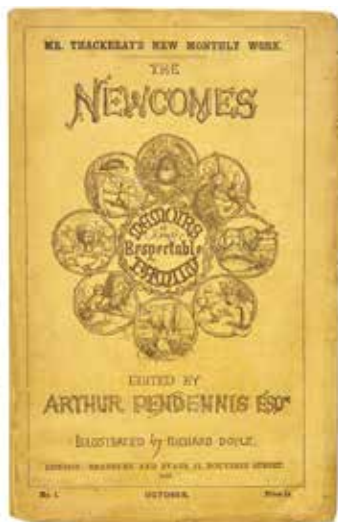
FIRST EDITION OF GULLIVER'S TRAVELS, TEERINK'S "A" EDITION, one of the greatest satirical fables of the 18th century, which was published on 28 October 1726 and sold out within two weeks. "Of all the works of eighteenth-century English literature, it is probably Gulliver's Travels that is the best-known and most widely read today" (ODNB). Swift was one of the Greatest satirists of his time, hiding behind his various noms de plume, he poked fun at the social and political issues of the day, "the Prince of pamphleteers and satirists" (PMM). He was born in Dublin, came to London in 1689 as secretary to Sir William Temple, and became friends with Pope, Addison, Steele and others, and also founded the "Scriblerus Club" with the object of satirizing current follies. A remarkably clean and crisp copy in a handsome binding. "Gulliver's Travels has achieved the final apotheosis of a satirical fable" (PMM 185). ESTC T139451; Teerink 289, "A" edition; Rothschild 2104.

\$15,000 - 25,000



Sturt et Sheppard Sc.

*Compositum jus, fasque animi, sanctosque recessus
Mentis, et incoctum generoso pectus honesto.*



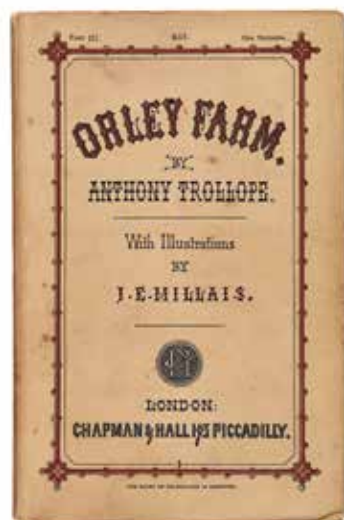
280

280

THACKERAY, WILLIAM MAKEPEACE. 1811-63.

The Newcomes. Memoirs of a Most Respectable Family. London: Bradbury and Evans, October 1853 - August 1855. 24 original parts in 23. 8vo (226 x 141 mm). 48 steel engraved plates including the additional titles, vignettes and pictorial initials within text, by Richard Doyle. Original yellow pictorial wrappers. Custom cloth clamshell case. A few plates spotted or with darkening to margins, some backstrips skillfully repaired, old wax stain to front wrapper of part 3. *Provenance:* Robert and Donna Jackson (book-label). *WITH:* 3 other works by Thackeray, comprising *The Yellowplush Correspondence*. Philadelphia, 1838, 12mo, original cloth-backed boards, morocco slipcase; *Adventures of Philip*, London, Smith and Elder, 1862, 3 vols., 8vo, publishers brown cloth. Sadleir 3186 binding ii: and Thackeray's *The Rose and the Ring*. New York: 1855. 12mo, original cloth.

\$1,200 - 1,800



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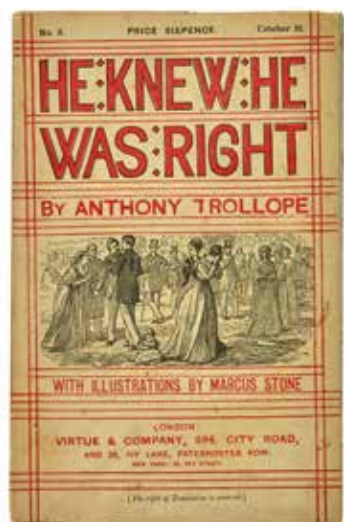
281

TROLLOPE, ANTHONY. 1815-1882.

Orley Farm. London: Chapman and Hall, March 1861-October 1862. 20 original parts. 8vo (218 x 137 mm). 40 wood-engraved plates after John Everett Millais. Original buff wrappers printed in dark blue and red. Custom brown morocco-backed case. Occasional light spotting to margins of a few plates, and a few small stains and darkening to front wrapper of parts 1 & 20, back wrapper of part 20 detached, few minor chips to backstrips. *Provenance:* Robert and Donna Jackson (book-label).

FIRST EDITION IN ORIGINAL MONTHLY PARTS, THE FIRST OF TROLLOPE'S NOVELS TO APPEAR IN PARTS. Publisher's catalogs dated Apr 1862 in part 16 and Sept 1862 in part 20 as called for in Sadleir, other advertisements at rear in all parts but not generally conforming to Sadleir except in the presence of ads for De Jongh's cod liver oil and for perfumeries on colored paper. "Orley Farm Advertiser" lacking or partially lacking except in parts 9 & 12. Trollope commented on this, his first attempt at serialized writing: "The plot is probably the best I have ever made; but it has the fault of declaring itself, and thus coming to an end too early in the book ... I do not know that there is a dull page in the book. I am fond of *Orley Farm*--and especially fond of its illustrations by Millais, which are the best I have seen in any novel in any language" (Trollope, *An Autobiography*, 1883). The parts issue rare at auction; ABPC lists 9 copies since 1977. Sadleir 13.

\$2,000 - 3,000



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TROLLOPE, ANTHONY. 1815-1882.

He Knew He Was Right. London: Virtue & Company and Strahan and Company, October 1868-May 1869. 32 original parts. 8vo (223 x 141 mm). 32 wood-engraved plates and 32 initial vignettes by Marcus Stone. Original grey-green wrappers printed in black and red and with cover vignette. Custom cloth slipcase with red morocco label. Backstrips of three parts worn, one front wrapper detached, light soiling to front wrappers of first 2 parts, 4 pp ad inserts lacking in parts 2 and 25, adverts in part 12 defective. *Provenance:* Robert and Donna Jackson (book-label).

FIRST EDITION IN ORIGINAL WEEKLY PARTS OF TROLLOPE'S CLASSIC NOVEL, the first appearance of the work. Monthly parts were issued contemporaneously with each fourth weekly part as an additional marketing ploy. The first edition in book form appeared at the conclusion of the parts issue in May 1869, published by Strahan and Company, who had taken over publication of the parts issue from Virtue and published the last 3 parts. The parts issue is rare at auction, ABPC list just 13 copies since 1977. Sadleir 31.

\$2,000 - 3,000

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TROLLOPE, ANTHONY. 1815-1882.

The Last Chronicle of Barset. London: Smith, Elder & Co., 1866-67. 32 original parts. 8vo (216 x 135 mm). With 32 wood-engraved plates and 32 initial vignettes by G.H. Thomas. Original pictorial cream wrappers printed in red and blue. Custom brown cloth case. Mild staining to backstrips and upper wrapper part 1, small chip to backstrips of parts 1, 14, 19 & 31-32, corners creased on part 32. Joints of case cracked.

Provenance: Oliver Brett, later Lord Esher (Armorial bookplate on inside of the case); Robert and Donna Jackson (book-label).

FIRST EDITION IN ORIGINAL WEEKLY PARTS, THE ONLY WORK IN THE BARSETSHIRE NOVELS TO BE SERIALIZED. Advertisements conform to Sadleir except without 3 “non-compulsory” insets, including the extracts from Trollope in part 12 found in only one copy by Sadleir.

The popularity of the Barsetshire novels brought Trollope authorial fame and financial security. This was the last of the six Barsetshire novels, which Trollope considered to be the best novel he wrote. Sadlier 26.

\$1,000 - 1,500



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TROLLOPE, ANTHONY. 1815-1882.

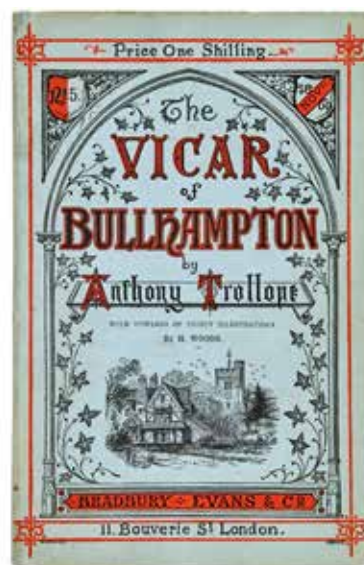
The Vicar of Bullhampton. London: Bradbury, Evans & Co., June 1869-May 1870.

11 original parts. 8vo (220 x 142 mm). Illustrated by H. Woods with 23 wood-engraved plates, 11 initial vignettes, and a title-page vignette. Original blue-grey wrappers printed in red and black with an illustration of the vicarage. Custom chemise and morocco-backed cloth slipcase. Some expert restoration to backstrip, upper wrapper of part 1 stained, advertisement at end of part 1 supplied.

Provenance: Thomas Hatton, Bibliographer of Dickens (bookplate on inner chemise); Robert and Donna Jackson (book-label).

FIRST EDITION IN RARE ORIGINAL MONTHLY PARTS. “Vicar of Bullhampton Advertiser” present in parts 1-3, as called for in Sadleir and publisher’s ads at back of part 11 conforming to the correct issue. The Vicar of Bullhampton was contracted in 1868 to appear serially in *Once a Week*, but by the time the novel was delivered the publishers were over-committed and resorted to issuing monthly parts-publication instead. Novels in monthly parts were losing their popularity by the late 1860s, and Sadleir surmises that the production of parts was unusually limited; this would account for the rarity of this work, ABPC lists just 5 copies of the parts issue at auction in the last 34 years. Sadlier 33.

\$2,000 - 3,000



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TROLLOPE, ANTHONY. 1815-1882.

The Prime Minister. London: Chapman & Hall, November 1875-June 1876.

8 original parts. 8vo (195 x 124 mm). Original blue-gray pictorial wrappers printed in black. In two blue cloth cases. Spines darkened, some chipping and gluing, back wrapper of part 1 lacking, back wrapper of part 3 detached, some edges frayed.

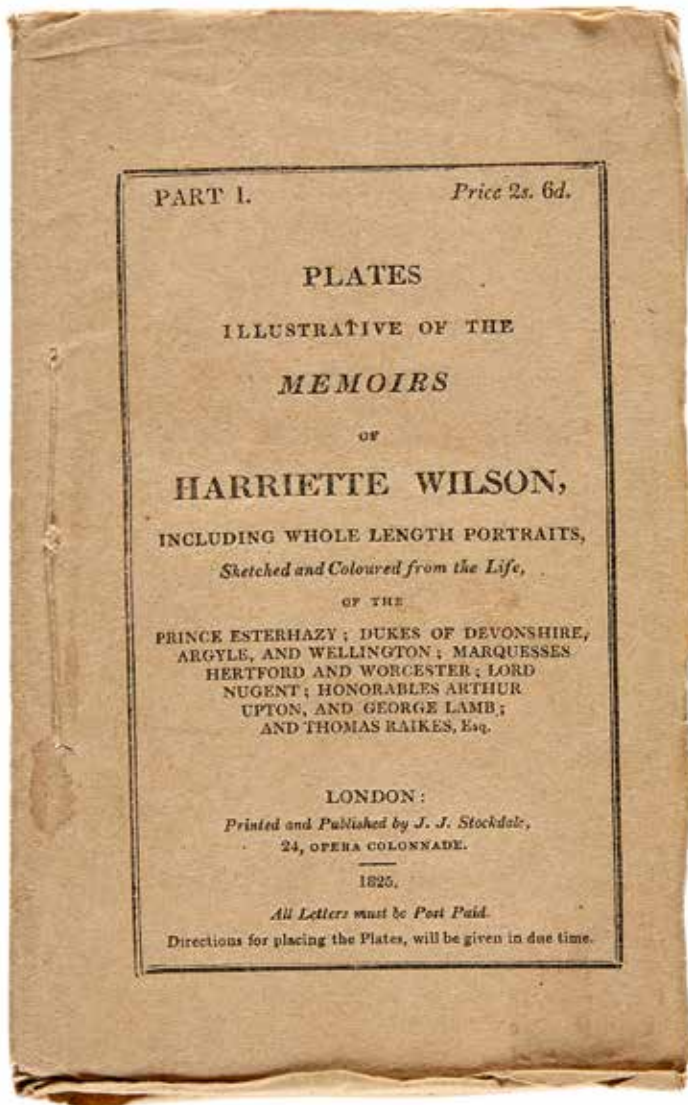
Provenance: Robert and Donna Jackson (book-label).

FIRST EDITION IN ORIGINAL MONTHLY PARTS, “PART ISSUE A,” in wrappers. Variant with the contents leaf present in part 1 and in part 2 (a mixture of Sadleir’s Sets A and B). Publisher’s advertisement insert not present. The parts issue is rare at auction; ABPC list just 8 copies since 1977. Sadlier 45.

\$1,200 - 1,800



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WILSON, HARRIETTE. 1786-1845.

Memoirs of Harriette Wilson. London: J.J. Stockdale, 1825.

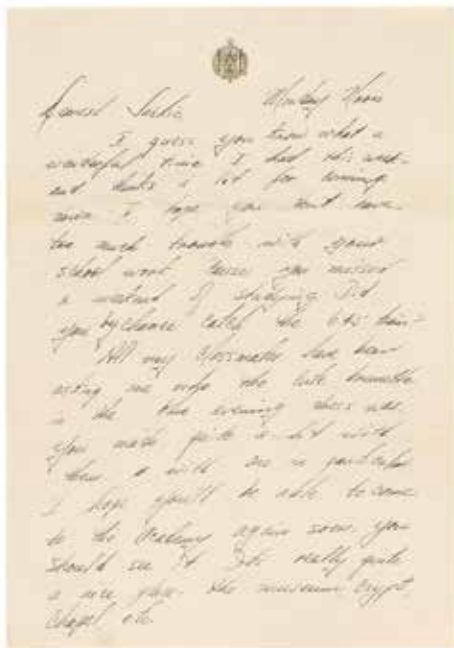
12 original parts in 10, and the separately issued booklet of 10 plates. 12mo (164 x 106 mm). Title pages and half-titles for vols 1 & 2 in part 6, 10 hand-colored engraved portrait plates after George Cruikshank in the separate booklet, Appendix recording the libel case between Robert Blore and Stockdale. Original buff wrappers printed in black, stitched. Outside wrappers unlettered on parts 2-4, all inside wrappers both front and back, with a printed warning against "Spurious Editions" excepting parts 1 & 5 verso back wrapper with an advert for Moore/Tailor, part 10/12 with cover title on inside of front wrapper. Custom chemise and cloth slipcase. A few leaves sprung in final part, generally fine and untrimmed.

Provenance: Albert M. Cohn (bookplate on inside of chemise and small armorial ticket at lower left of first page of each part); William Hartmann Woodin (bookplate to chemise); Robert and Donna Jackson (Book-label)

Exhibited: Grolier Club, 'Essential Parts,' 1996, p 31.

THE COURTESAN'S REVENGE. A FINE COPY OF THE VERY RARE PARTS ISSUE OF AN INFAMOUS TELL-ALL, THIS THE HARTMANN-COHN COPY. Harriette Wilson was at one point the lover of the Duke of Wellington, Beau Brummell, and four future Prime Ministers. Her memoirs were a sensation, and the work was quickly sold out, then pirated, reprinted, and the publisher Stockdale sued for libel. The libel case which comprises the Appendix is dated July, 1825 and colophons and wrappers cite April to June of 1825, the same year as first publication in book form. With the success of these memoirs, Wilson most certainly succeeded in her goal of providing for herself in her "old-age", since her former lovers had failed to fulfill their promises of annuities. The 10 plates comprise the suite of full-length portraits of those men. These are unsigned by Cruikshank, but the original copper-plates with his initials were seen by Cohn; "it is quite understandable that these initials did not appear upon the etchings in view of the character of the work, and for the same reason George in his later days denied the authorship." Cohn 853. See also Wilson, *The Courtesan's Revenge: The Life of Harriette Wilson*, 2004.

\$1,800 - 2,500



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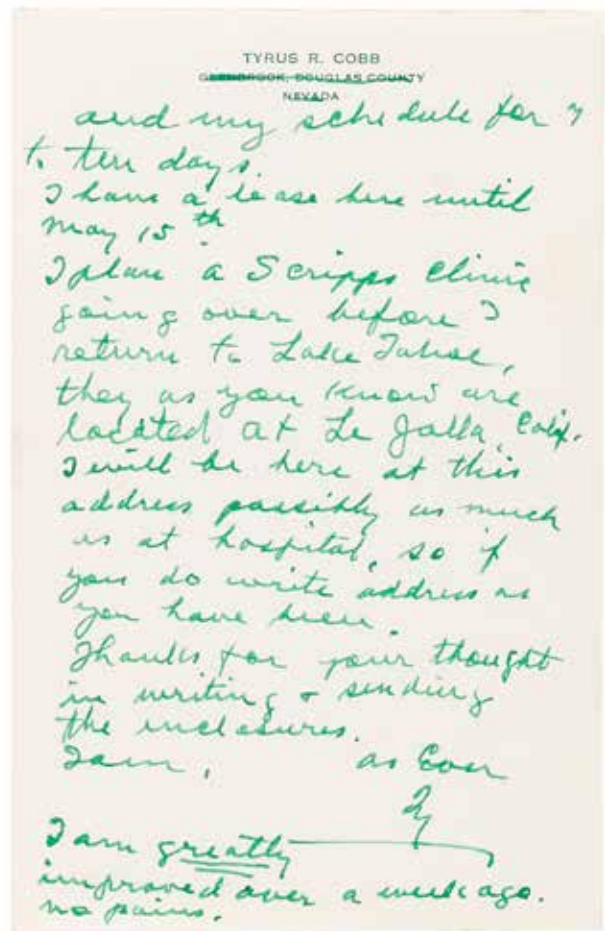
CARTER, JAMES EARL. B.1924.

Autograph Letter Signed ("Jimmy"), 2 pp recto and verso, 4to, Annapolis, September 10, 1945, to Jacquelyn Reid, in ink, on U.S. Naval Academy letterhead, with transmittal envelope. Fold creases, slight dampstaining to letter, dampstaining to envelope.

FUTURE PRESIDENT CARTER WRITES TO AN EARLY ROMANTIC INTEREST while a cadet at the Naval Academy, thanking her for coming to Annapolis to visit him. "I hope you don't have too much trouble with your school work 'cause you missed a weekend of studying." He compliments her on making an impression on his classmates, saying they "... have been asking who the cute brunette in the blue evening dress was. You made quite a hit with them ..." and asks her to send a better photo than the group shot with her sorority sisters that she had given him.

Carter's earnest personality is evident in this gentlemanly letter. Although his affection for "Jackie" is apparent in this letter, the impression she made was clearly not as big as that made upon him by his sister Ruth's friend, Rosalynn Smith. He began dating Rosalynn while at the Naval Academy, and married her shortly after he graduated in 1946.

\$1,000 - 1,500



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COBB, TYRUS RAYMOND "TY." 1886-1961.

Autograph Letter Signed ("Ty"), 4 pp, 8vo (177 x 105 mm), [La Jolla, CA], undated [late 1959/1960], to "Bob," on Cobb's letterhead from Nevada, in green ink, with the address lined out. Creases, minor spotting, traces of notepad adhesive at top edges.

COBB FACES DECLINING HEALTH AT THE END OF HIS LIFE in this letter probably addressed to sports columnist Bob Considine. He opens with gratitude for sending some clippings: "I have received yours with enclosures and stories are very factual and of course Bill Corum presented them well." He then lists a litany of health problems: "Bob I have had a very rugged time of it ... Already had a bad back, then back pain & trouble became very accute [sic]..." He mentions checking into the Scripps Clinic in La Jolla, saying "My doctor has treated me for sugar - diabetes ... I am a walking patient but have to sleep there so as to get the early breakfast ... Plan a Scripps clinic going over before I return to Lake Tahoe...." Cobb's health declined dramatically starting in 1959, although he was not known to cooperate fully with his physicians. In September 1959, while bird hunting with a friend, he experienced paralyzing pain in his back and legs. His ex-wife Frances Cass convinced him to go to the Scripps Clinic, where he was diagnosed with diabetes, high blood pressure and a number of other ailments. He was put on a strict diet, which he mostly ignored, and a number of prescriptions. The reference to Bill Corum, who had passed away in December 1958 after a long career as sports columnist for the *New York Journal-American* suggests that the recipient of this letter, referred to only as "Bob," was fellow *Journal-American* sports columnist Bob Considine, author of *The Babe Ruth Story* and *Thirty Seconds Over Tokyo*.

\$1,500 - 2,500

292

DARROW, CLARENCE. 1857-1938.

The Story of My Life. New York: Charles Scribner's Sons, 1932. 8vo. Color frontispiece portrait, photographic plates. Publisher's tan cloth over boards, gilt-lettered leather spine label. Spine slightly sunned, envelope tipped onto flyleaf containing a newspaper clipping regarding the sale of Darrow's estate. Provenance: William T. Cresmer (bookplate).

FIRST EDITION, SIGNED BY DARROW on limitation page, number 49 of 294. Darrow's autobiography includes his account of his most famous trials, including the Scopes "monkey" trial, and the Leopold and Loeb case.

\$800 - 1,200



292

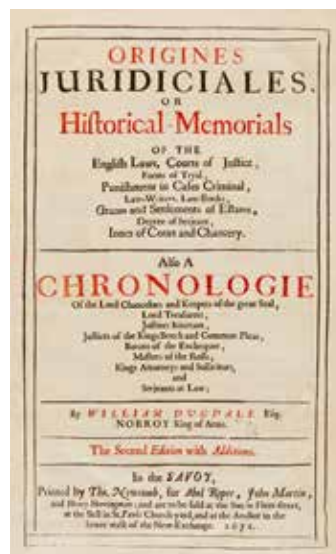
293

DUGDALE, WILLIAM. 1605-1686.

Origines juridiciales, or Historical Memorials of the English Laws. London: Thomas Newcomb for Abel Roper, John Martin and Henry Harringman, 1671. Folio (343 x 217 mm). Imprimatur leaf, title printed in red and black, 6 engraved portraits by Hollar and others, 31 pages of engraved illustrations (mostly full-page). Contemporary calf, 5 raised bands on spine, morocco gilt spine label. Top cover detached, first few leaves loose, scattered spotting and toning.

Second edition. An authoritative work documenting the early history of the English legal system, with reference citations for earlier works. Wing D2489.

\$1,200 - 1,800



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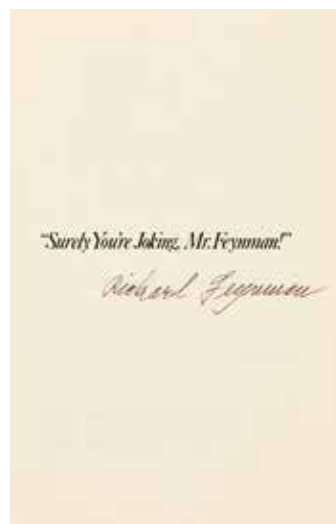
294

FEYNMAN, RICHARD. 1918-1988.

"Surely You're Joking, Mr. Feynman!" Adventures of a Curious Character. New York: W.W. Norton & Company, [1985]. 8vo (208 x 138 mm). Original cloth, publisher's dust jacket. Light wear to jacket the corners.

SIGNED BY RICHARD FEYNMAN TO HALF-TITLE. A later printing, in very good condition.

\$1,500 - 2,500



294

Capt. Fitzroy
San Carlos de Chiloe,
August 11. 1829

Dear Sir

You will be glad to hear that the Beagle has arrived safely at this Port, without sustaining any particular loss or damage, during her late winter voyage, in the Straits of Magellan. We parted company with the Adventure on the 1st of April last, at the Eastern Entrance of the Straits; - It was Captain Pringle's intention to proceed

Thomas Stilwell Esq
22. Abchurch Lane - Strand

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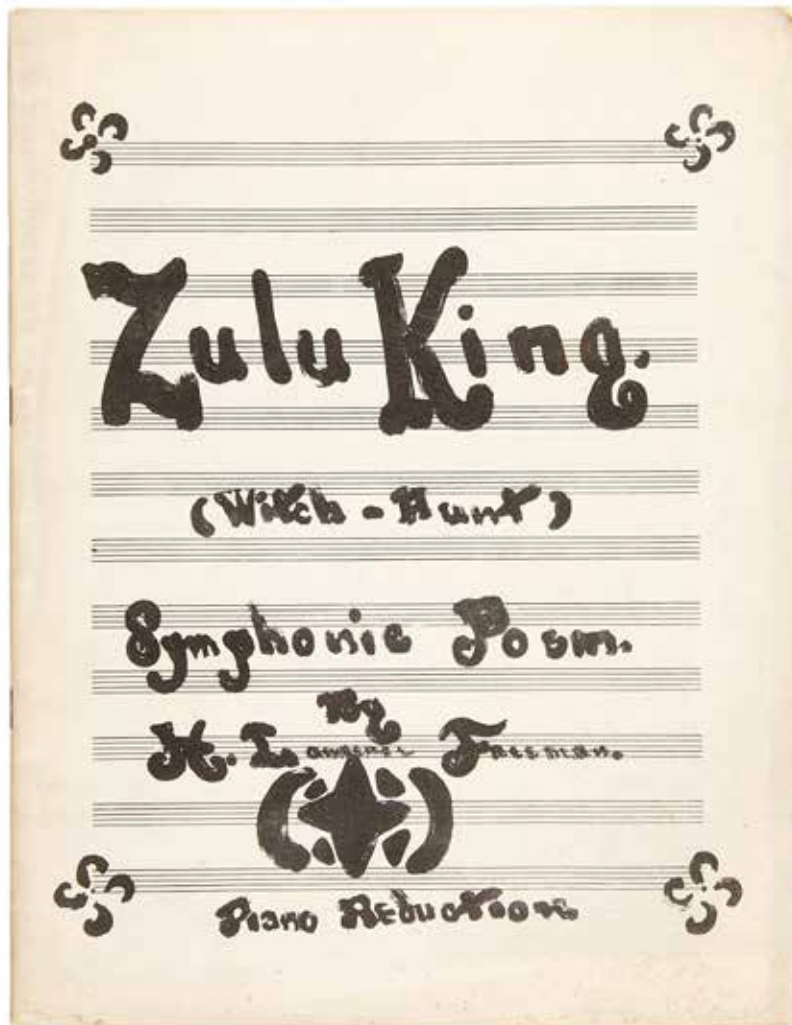
FITZROY, ROBERT. 1805-1865.

Autograph Letter Signed ("Rob' Fitzroy") to agent Thomas Stilwell, notifying him that the H.M.S. Beagle had landed safely at San Carlos de Chiloe, with plans to take her next to Tierra del Fuego, before returning to England, 4 pp, 225 x 186 mm, August 11, 1829, folds, light marginal staining.

FITZROY DISCUSSING THE BEAGLE. Robert Fitzroy to command of H.M.S. Beagle in December of 1828, after Captain Pringle Stokes shot himself while surveying in Tierra del Fuego. He took her through the Straits of Magellan that winter, before landing at San Carlos de Chiloe. Writing to his London agent, he here gives an account of

that voyage, and the split with the H.M.S. Adventure, and makes arrangements which will carry the Beagle back to Tierra del Fuego, as well as lauding the instruments of Worthington & Allan, "their spy-glass is by far the best I have ever seen at sea. After returning to England, he would start his search for a scientifically minded companion to accompany him on the long journeys in South America, settling on the young Charles Darwin, cementing his, and his ship's, place in history.

\$4,000 - 6,000



296

FREEMAN, HARRY LAWRENCE. 1869-1954.

An archive of printed, photographic and manuscript materials relating to Harry Lawrence Freeman, Carlotta Freeman and Valdo Freeman, including:

1. Manuscript title page for *Zuluk: Grand Opera in One Act*.
2. Autograph note signed by H.L. Freeman ("The Freemans, H. Lawrence, Carlotta and Valdo") being an invitation to their Fiftieth Wedding Anniversary on a blank postcard.
3. 12 original programs and announcements for performances, 1916-1951, mostly pre-1940, including original programs for: "At Bay" produced at the Lafayette Theatre, by Robert Levy, by George Scarborough, featuring Carlotta Freeman, c. 1916; Abbie Mitchell: Recital, April 15, 1928; Negro Grand Opera Company "Premiere Production" of Vendetta, "Souvenir Libretto"; "Excerpts from the Operas of H. Lawrence Freeman," March 30, 1930; "Jeptha" at The Renaissance Casino, April 20th, 1923; and 7 more.
4. 4 carbons of TLs from the Freeman's, including a note regarding payment for a window card, with manuscript proof of the card, for "Voodoo" performance, September 10, 1928.
5. Three printed facsimile scores for Slaying of the Lion, Voodoo (Act III), Zulu-King (Witch-Hunt).
6. Collection of 14 original photographs, mostly gelatin silver prints, including 3 photo postcards (one signed by "R.W. Bagnall"), of H.L. Freeman and associates, two torn; a photogravure, "E. Taylor Gordon as Alonzo", 275 x 299 mm, tears; albumen print, mounted, man with horse and cart; photogravure "Syrenus Heyliger as Alvio", 275 x 220 mm; albumen print of Freeman, very worn; mounted gelatin silver print of H.L. Freeman (2); and others.

7. Approximately 25 TLS and ALS to H. Lawrence and/or Valdo Freeman, many from fans, and also from radio and theatre companies, including some rejection notices, a few docketed by Valdo Freeman (eg "ans. 2/15/24/ V.F.")
8. Partially printed document, a "Junior Park Protective League Certificate" for Valdo Freeman, June 28, 1916,
9. Certificate of membership for "Actor's Fund of America" for Valdo Freeman, partially printed and accomplished in manuscript.
10. Assorted reproductions of related photographs, a Dell Publishing contract (copy), and two reproduced letters.

FASCINATING ARCHIVE OF MATERIAL RELATING TO THE "BLACK WAGNER." In 1891, Harry Lawrence Freeman founded the first all-black amateur opera company, performing his original operas. His compositions and the performances of his troupe over the next sixty years and more constitute an historic pursuit of a distinctly American "Grand Opera" depicting an capturing the experiences of "dark-skinned races, such as the [American] Indian, Mexican, Mongolian and other oriental peoples, especially those who have made their abode in Africa from time immemorial" (Freeman, "The Negro in Grand Opera," c.1922, in H. Lawrence Freeman Papers, Series VIII, Box 55). The present archive contains rare documents of performances, photographs, correspondence and original manuscript material covering much of that period.

\$1,000 - 1,500



297

GETTY, JEAN PAUL. 1892-1976.

12 Autograph Letters Signed ("Paul"), 48 pp recto and verso, 8vo and 12mo (many conjoining leaves), various places including Hong Kong, Berkeley, Oxford, London and Tulsa, June 15, 1912 to October 27, 1933, most to his father, a few to both parents and one to his mother, on various letterheads, the bulk written 1912-1913 as he was touring Asia and later studying at Oxford, minor thumbing throughout; WITH: ALS of his father George Getty to J. Paul, July 16, 1926, discussing the younger man's divorce; a 1912 telegram from the senior Getty to J. Paul; and 2 TLSs of the Secretary of the Interior to the senior Getty, 1915, regarding the leasing of oil and gas fields on public lands.

J. PAUL GETTY WRITES HOME TO HIS PARENTS TO COMPLAIN ABOUT HIS ALLOWANCE. This correspondence begins in June of 1912, as J. Paul Getty, writing from Hong Kong in the midst of a tour of Asia, confesses to his father that his traveler's checks have gone missing, and can more funds be sent to see him home to California. He also complains about the summer Hong Kong heat: "Oklahoma is frigid compared to this." By August of that year he is at Berkeley continuing his studies. A letter dated August 30 begins with the younger man angry at his father for refusing to pay his tuition bills: "I have not nor will not pay my college fees ... If a check for \$25.50 isn't here by Monday I shall leave the university." A few days later, he writes another bitter letter to his father complaining about the state of his car that has just been shipped to him with 500 more miles on it than when he left. Who has been racing it, he wonders?

In November of 1912 Getty traveled to England to attend classes at Oxford, even though he was not formally accepted to the university. Nonetheless, in a letter dated December 5, he reports that he has gone through a matriculation ceremony at Oxford: "I signed a register, was tapped on the head with a Bible, and from that moment was a full-fledged Oxonian." He complains bitterly in this letter and the next of the slowness of his parents' letters and the insufficiency of his allowance, going so far as to make all sorts of threats against his father. Between the 12th and the 13th, however, a letter with funds arrived, and Paul writes on the 14th of December: "I'm afraid I wrote you somewhat in haste." The next letter complains about the size of his room, the bitterness of the winter, and (as always), the cost of everything. He wallows in self-pity, crying to his parents, "You are the only true friends I have, though perhaps I err in this...." By June of the next year the younger Getty has completed his studies and passed his exams, and writes of an intended trip to Germany first and then by steamer to South America. The correspondence skips ahead seven years, and the letter from 1920 to his father is written not in the tone of an aggrieved teenager, but that of a confident businessman, as he sends a series of directions regarding his various interests.

\$10,000 - 15,000

298 □

GORGES, FERDINANDO. C.1566-1647.

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

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



298

\$1,500 - 2,500

299

HAMILTON, WILLIAM. 1730-1803.

Autograph Letter Signed ("Wm. Hamilton"), to an unknown recipient ("Your Excellency"), requesting his intervention with the Health Office in Naples to release a British officer from quarantine, 1 p, 4to (254 x 187 mm), Caserta, May 28th, 1795, fold creases, minor stains. Mounted with an engraved portrait of Hamilton, 4to., matted and framed.

WITH: LENNOX, CHARLES, 3RD DUKE OF RICHMOND. 1735-1806. Autograph Letter Signed ("Richmond"), to William Hamilton, announcing that he has been appointed Ambassador Extraordinary and Plenipotentiary to the Court of France and initiating correspondence between the two diplomats, 1 p, 4to (220 x 183 mm), Fontainebleau, November 29, 1765, folded, minor soiling. WITH: 3 engraved images of Hamilton, 1 4to and 2 folio. Minor foxing. Matted and framed.



299

\$1,000 - 2,000

300

INQUISITION.

PARAMO, LUDOVICO. *Regimento do santo officio da inquisicao dos reynos de Portugal...* Lisbon: nos Estaos, Por Manuel da Sylva, 1640.

Folio (325 x 240 mm). Title page, 3, 243 pp. Full blindstamped calf. Worming throughout, dampstains at gutter margin, title page repaired at gutter margin, upper cover and preliminary leaves detached. Provenance: Augusta Prestes (bookplate); property of Mary Chase.

RARE 17TH CENTURY PORTUGUESE WORK ON THE INQUISITION, detailing the rules by which heretics should be questioned and punished.

\$1,000 - 2,000



300



301

LEHAR, FRANZ. 1870-1948.

2 Autograph Musical Quotations Signed ("Lehar"), both 1 p, 12mo (140 x 115 mm), Vienna, March 16, 1923 (the other undated), the first inscribed to "Herrn Dr Minz," ink on paper. Mounted with a reproduction portrait, framed and glazed.

WITH: Carte de visite photograph by Setzer Tschiedel, 4.5 x 3 inches.

Two attractively presented Lehar musical quotations, which he would give out to friends and colleagues, almost like a calling card.

\$500 - 750

302

LEWIS, JAMES OTTO. 1799-1858.

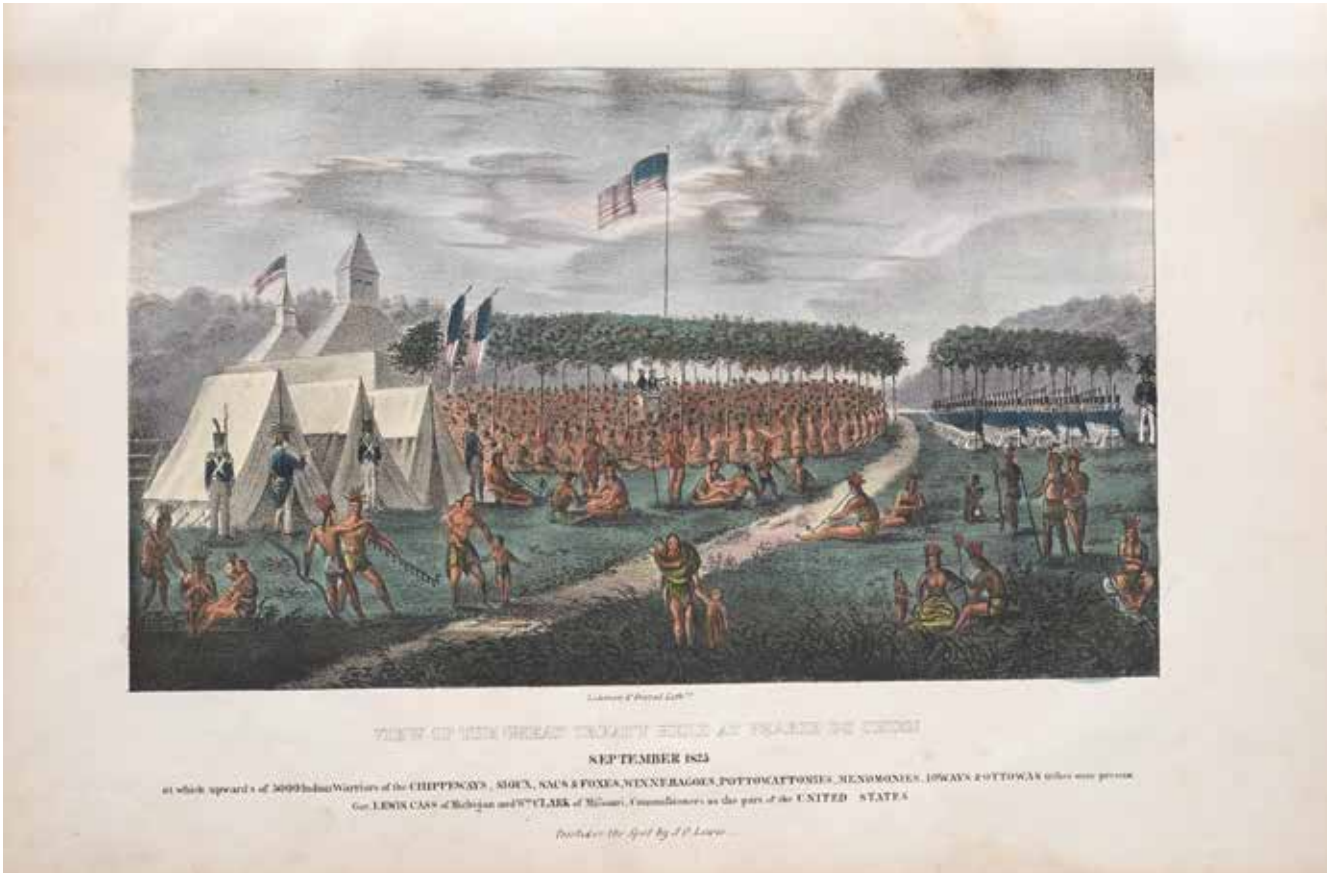
The Aboriginal Port Folio. Philadelphia: the author, October 1835. Folio (458 x 274 mm). Letterpress advertisement dated July 20, 1835, and 24 hand-colored lithographed plates. Half morocco over marbled boards, spine lettered in gilt, original blue wrapper for issue number 6 bound in to front. Dampstaining and spotting to advert, mild toning, shelfwear.

Provenance: collected by Sir Francis Bond Head (1793-1875), sixth Lieutenant-Governor of Upper Canada (1835-1838), thence by descent.

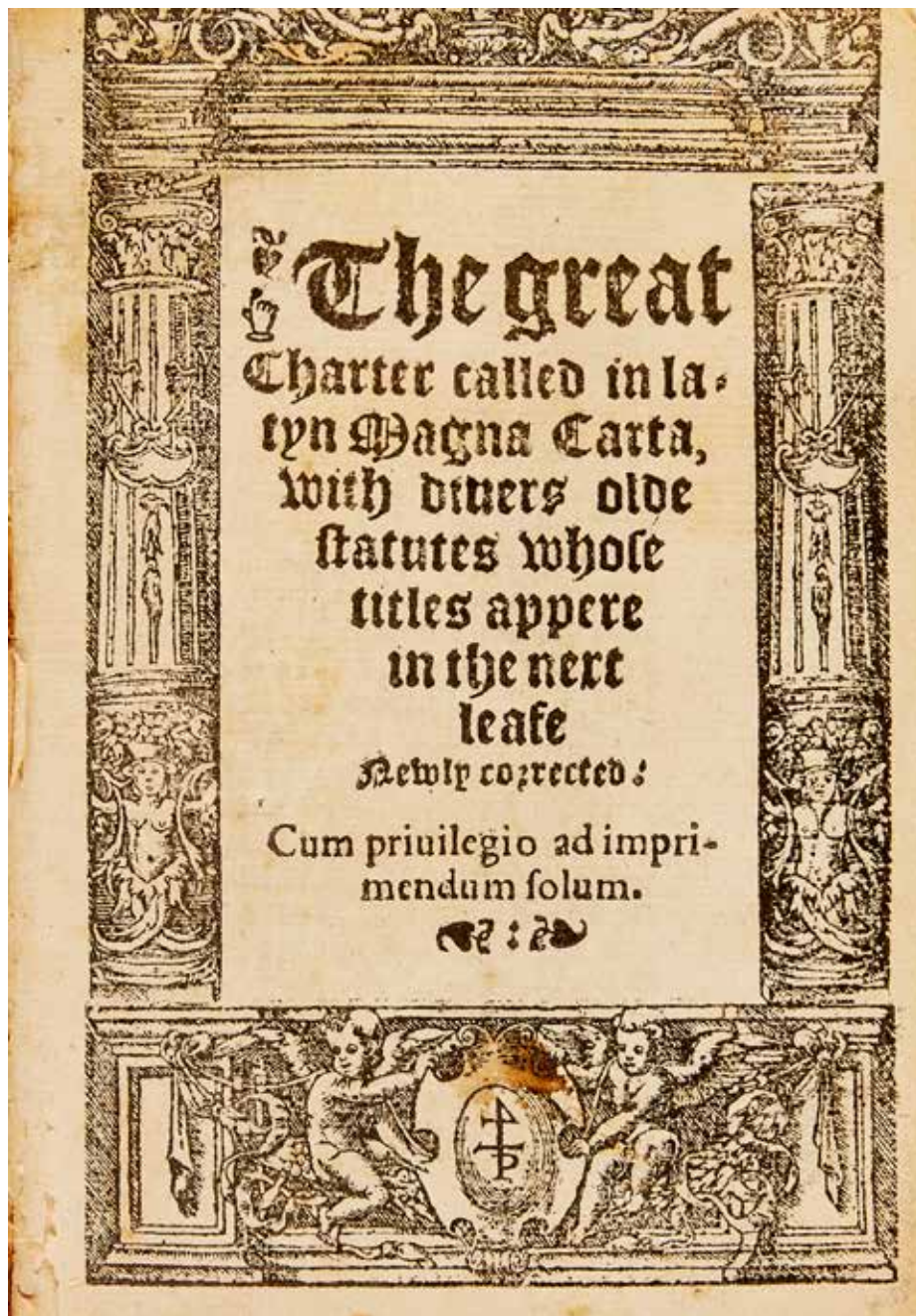
The first color plate representation of Native Americans. Lewis raced to complete his project before the much-anticipated McKenney and Hall magnum opus. None of the original paintings survive. A complete list of plates available upon request. Field 936; Howes L315; Sabin 40812; Reese *Stamped with a National Character* 23.

\$4,000 - 6,000

301



302



303

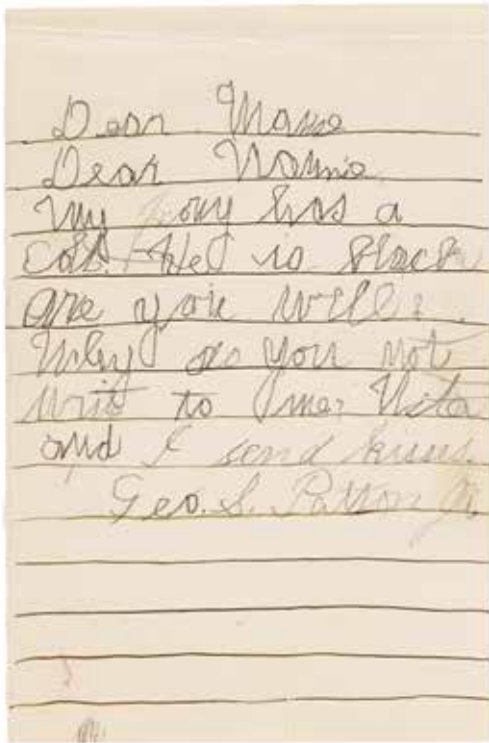
MAGNA CARTA.

The Great Charter called in Latyn Magna Carta with diuers old statutes... London: Thomas Petyt, 1542.

Small 8vo (135 x 94 mm). Title within woodcut border, woodcut initials. Later (but early) quarter calf and dark blue boards. Spine perished, covers detached, front and rear blanks present but loose, fragile.

Important translation of the Magna Carta into English by the poet and courtier George Ferrers (c.1510-1579). First published in 1534 it was revised in 1541, and again in this edition of 1542. STC 9276; Beale S13.

\$4,000 - 6,000



304

304

PATTON, GEORGE SMITH. 1885-1945.

Autograph Note Signed ("Geo. S. Patton Jr."), 1 p, 8vo, San Gabriel, CA, [May 1893], to "Mama" and then "Mommie," in pencil on paper with hand-ruled lines, two small tears, approximately 10 mm each, at top and bottom edge, a few stains and creases, with original transmittal envelope, addressed in a separate (secretarial?) hand. *Provenance:* sold Christie's, New York, June 9, 1999.

THE EARLIEST PATTON LETTER TO APPEAR AT AUCTION, according to rarebookhub and ABPC, written at the age of 7, and already he signs in full "Geo. S. Patton, Jr." Showing his budding powers of observation, he writes (in full): "Dear Mama/ Dear Mommie/ My pony has a cold. He is black. Are you well? Why do you not write to me? Nita and I send kisses."

\$2,000 - 3,000



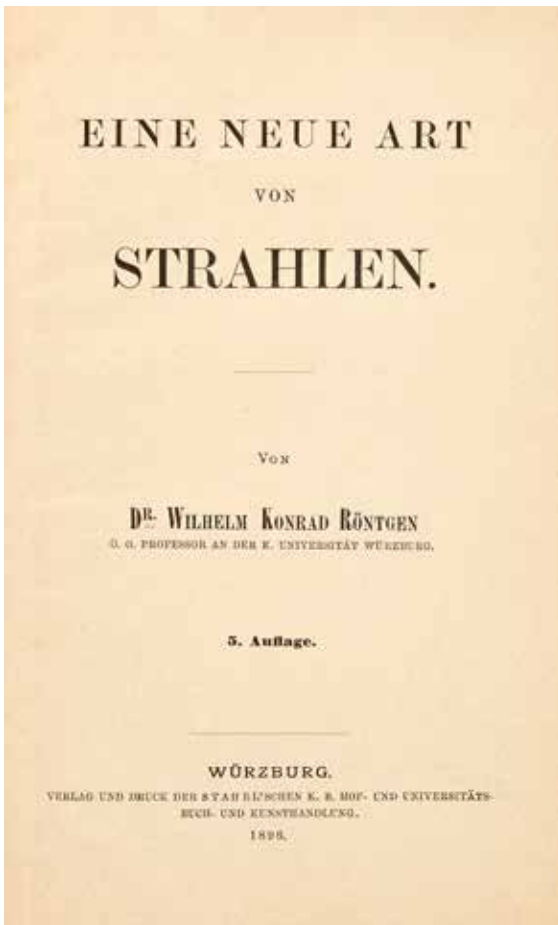
305

305

ROOSEVELT, ELEANOR. 1884-1962.

Photograph Signed and Inscribed ("Eleanor Roosevelt"), 8 x 10 inch silver gelatin print portrait of Roosevelt as First Lady, With Harris & Ewing logo in the plate and stamp on the verso, stamped Jan 2, 1934 on the verso, inscribed at lower center to Lily May Caldwell, lower left corner with small loss not affecting image, light wear. *Provenance:* Sold Bonhams & Butterfields sale 14011, lot 3384 (June 2006).

\$800 - 1,000



306

306

RÖNTGEN, WILHELM KONRAD. 1845-1923.

“Über eine neue Art von Strahlen. 5. Auflage.” WITH: “Eine neue Art von Strahlen. II. Mittheilung.” Offprints from: *Sitzungsberichten der Würzburger Physik-med. Gesellschaft*, no 9, 132-41 & nos 1-2, 11-19. Würzburg: Stahl, 1896. Two parts bound together. 8vo. Half cloth and marbled boards, with original wrappers bound in. Darkening and minor staining to wrappers, commemorative postage stamp affixed to front wrapper of first part. With tipped-in pamphlet “Semi-Centennial of the First Written Report on the Discovery of the X-Ray by William Conrad Röntgen, December 28th, 1945.” [New York]: Henry Schuman, 1945. *Provenance*: Dr. Arno B. Luckhardt (bookplate).

RÖNTGEN'S FIRST COMMUNICATION OF THE DISCOVERY OF THE X-RAY. Part I is the 5th printing, bound with the first and only separate edition of his follow-up communication. The most important contribution to medical diagnosis in a century, and the key to modern physics, Röntgen's paper was in immediate demand; there were five separate printings, in six issues, in the space of two months. The follow up announcement, published a year later, introduces a scale for measuring X-ray intensity and an improved tube. Cushing R 193-94; Dibner 162; [Le Fanu] Notable medical books 239; Garrison-Morton 2683; Gernsheim 517-18; Horblit 90; Klickstein *Roentgen* pp 24-30 & entries III.2 & .10; Osler 1700; PMM 380; Waller 8078 & 8083.

\$1,200 - 1,800



307

307

SOONG MEILING, MADAME CHIANG KAI-SHEK. 1897-2003.

Photograph Signed and Inscribed (“Mayling Soong Chiang”), 11 x 14 inch silver gelatin print portrait by Ome of a seated Madame Chiang, inscribed to Vicente Villamin at upper left corner, Formosa, 1951, photographer's blindstamp in English and Chinese characters at lower right, minor wear.

Madame Chiang signs this large format photograph for Philippine newspaperman Villamin, who, among other assignments, covered the Navy Court of Inquiry hearings on the Japanese bombing at Pearl Harbor.

\$800 - 1,200

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PREVIEW

June 1 - 5

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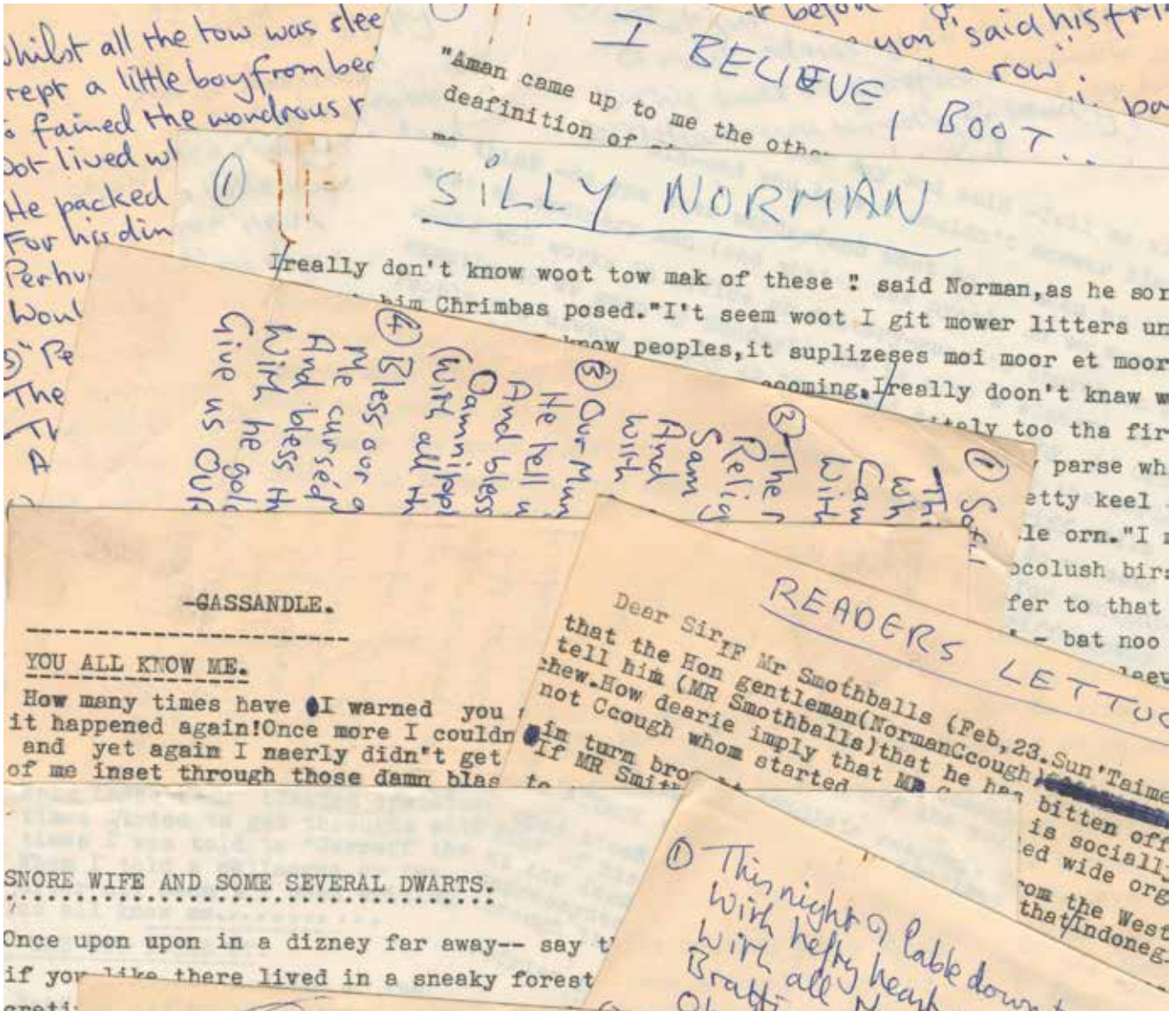
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FRANÇOIS-XAVIER LALANNE

Turtle Topiary
1988
black patinated copper, with topiary shell,
numbered 2/8
length 49in (125cm); width 35in (86cm)
\$80,000 - 120,000

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VIEWING

23 - 26 June 2019

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JOHN LENNON

Collection of autograph manuscripts and typescripts of stories and poetry published in *A Spaniard in the Works*, 1965
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2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

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

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

To the fullest extent permitted by applicable law: The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We also retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the purchaser liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the purchaser's breach; (b) cancel the sale, retaining as liquidated damages all payments made

by the purchaser; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the purchaser shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid prices and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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

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

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

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

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

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

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

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not

have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

To the fullest extent permitted by law, and except as

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

LIMITED RIGHT OF RESCISSION

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

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

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

EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (212) 644 9001.

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (212) 644 9001.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

Unless indicated by the σ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

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

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

Bidding at Auction

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

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

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

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and

from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges

Please note that our office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. On Monday, June 17th oversized lots (noted as W next to the lot number and/or listed on page 155) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery until Thursday, June 27th. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.

Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Auction Results

All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below and marked with a W in the catalogue will be removed to the warehouse of Door to Door Services herein referred to as Door To Door on Monday, June 17th. Lots not so listed will remain at Bonhams.

W LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON WEDNESDAY, JUNE 19TH.

Address

Door To Door Services
50 Tannery Rd #8A
Somerville, NJ 08876

Lots will be available for collection 24hrs following transfer to Door to Door every business day from 9am to 5pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Door To Door) by contacting Door To Door at 1-908-707-0077 ext 2070

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Door To Door there will be transfer and Full value protection charges but no storage charge due for lots collected within 5 business days of the auction. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 14 days of the sale date.

The per-lot charges levied by Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$75
Daily storage..... \$10
Full Value Protection (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

Transfer \$37.50
Daily storage..... \$5
Full Value Protection (on Hammer + Premium + tax) 0.3%

Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dttdusa.com

For more information and estimates on domestic and International shipping Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dttdusa.com

PAYMENT

All amounts due to Bonhams and all charges due to Door To Door Services must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (908) 707 0077 ext 2070 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

May be made by cash, check, or credit card.

Lots will only be released from Door To Door's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Door To Door of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

PLEASE NOTE

Door To Door does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Door To Door reserves a lien over all goods in their possession for payment of storage and all other charges due them.

OVERSIZED LOTS

- 21
- 80
- 249
- 266

Bonhams Specialist Departments

19th Century Paintings

London
Charles O' Brien
+44 20 7468 8360
New York
Madalina Lazen
+1 212 644 9108

20th Century British Art

London
Matthew Bradbury
+44 20 7468 8295

20th Century Fine Art

San Francisco
Sonja Moro
+1 415 694 9002

Aboriginal Art

Australia
Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

Los Angeles
Fredric W. Backlar
+1 323 436 5416 •

American Paintings

New York
Jennifer Jacobsen
+1 917 206 1699

Antiquities

London
Francesca Hickin
+44 20 7468 8226

Antique Arms & Armour

London
David Williams
+44 20 7393 3807

Art Collections, Estates & Valuations

London
Harvey Cammell
+44 (0) 20 7468 8340
New York
Sherri Cohen
+1 917 206 1671
Los Angeles
Leslie Wright
+1 323 436 5408
Joseph Francaviglia
+1 323 436 5443
Lydia Ganley
+1 323 436 4496
San Francisco
Victoria Richardson
+1 415 503 3207
Celeste Smith
+1 415 503 3214

Australian Art

Australia
Merryn Schriever
+61 2 8412 2222 Alex Clark
+61 3 8640 4088

Australian Colonial Furniture and Australiana

+61 2 8412 2222

Books, Maps & Manuscripts

London
Matthew Haley
+44 20 7393 3817
New York
Ian Ehling
+1 212 644 9094 Darren Sutherland
+1 212 461 6531

Los Angeles

Catherine Williamson
+1 323 436 5442

San Francisco

Adam Stackhouse
+1 415 503 3266

British & European Glass

London
John Sandon
+44 20 7468 8244

British Ceramics

London
John Sandon
+44 20 7468 8244

California & Western Paintings & Sculpture

Los Angeles
Scot Levitt
+1 323 436 5425
Kathy Wong
+1 323 436 5415
San Francisco
Aaron Bastian
+1 415 503 3241

Carpets

London
Helena Gumley-Mason
+44 20 8393 2615

Chinese & Asian Art

London
Asaph Hyman
+44 20 7468 5888
Rosangela Assennato
+44 20 7393 3883
Edinburgh
Ian Glennie
+44 131 240 2299
New York
Bruce MacLaren
+1 917 206 1677
Los Angeles
Rachel Du
+1 323 436 5587
San Francisco
Dessa Goddard
+1 415 503 3333
Hong Kong
Xibo Wang
+852 3607 0010
Sydney
Yvett Klein
+61 2 8412 2231

Chinese Paintings

Hong Kong
Iris Miao,
+852 3607 0011

Clocks

London
James Stratton
+44 20 7468 8364
New York
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

London
John Millensted
+44 20 7393 3914
Los Angeles
Paul Song
+1 323 436 5455

Entertainment Memorabilia

London
Katherine Schofield
+44 20 7393 3871
Los Angeles
Catherine Williamson
+1 323 436 5442
Dana Hawkes
+1 978 283 1518

European Ceramics

London
Sebastian Kuhn
+44 20 7468 8384

European Paintings

London
Charles O' Brien
+44 20 7468 8360
New York
Madalina Lazen
+1 212 644 9108
Los Angeles
Mark Fisher
+1 323 436 5488
Rocco Rich
+1 323 436 5410

European Sculptures & Works of Art

London
Michael Lake
+44 20 8963 6813

Furniture and Decorative Art

London
Thomas Moore
+44 20 8963 2816
Los Angeles
Angela Past
+1 323 436 5422
Anna Hicks
+1 323 436 5463
San Francisco
Jeffrey Smith
+1 415 215 7385

Greek Art

London
Anastasia Orfanidou
+44 20 7468 8356

Golf Sporting Memorabilia

Edinburgh
Kevin McGimpsey
+44 131 240 2296
Hamish Wilson
+44 131 240 0916

Irish Art

London
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(7)

8

(2)

with him and took him to beer
 fights and everything else x But she died
 sleep, beauty, got her proper amount
 of sleep and neither smoked nor
 drank x He certainly doesn't look
 anything like those hot house, doughy
 slobby Lucile Dick Edwards
 etc. children

Have you had any trout
 fishing? Or shooting?

We'd had several invitations for
 the shooting season which opened
 last Monday but I haven't a shot gun
 It was certainly tragic when the 20 ga.
 was stolen x That and your "Red Ed"
 were the two best shooting shot guns
 ever x Hope you get some shooting
 this fall x In Northern Spain in
 the high up land country they have
 great migratory bird shooting in the
 fall x Mostly wild pigeons but
 lots of quail too x Quail
 migrate from Norway to Africa over
 the sea x I'd better close x
 Much love as always
 Yours
 Sam

Sent over a Field and Stream
 go when you find time reading them
 they are out one every 2 weeks
 I'll be glad to see you



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