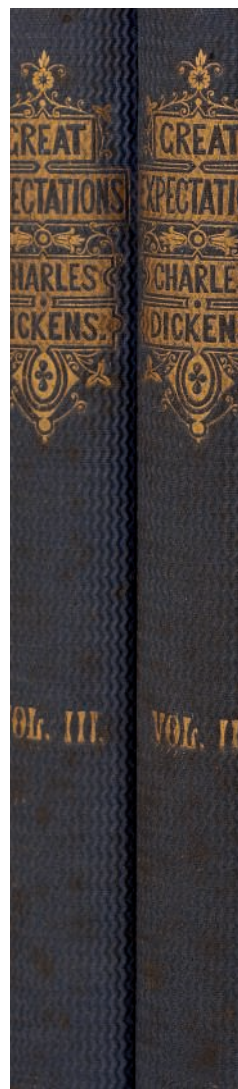
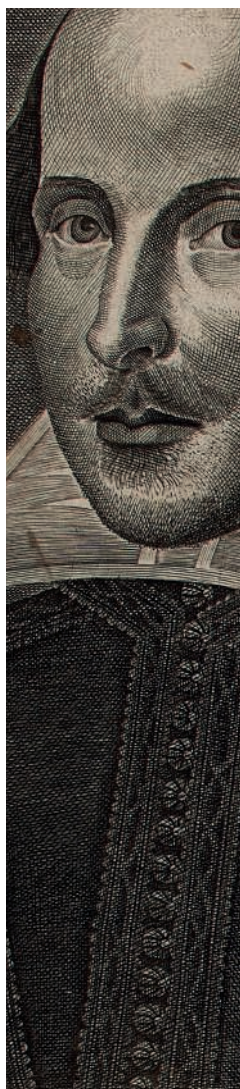


# THE EXCEPTIONAL LITERATURE COLLECTION OF THEODORE B. BAUM

TUESDAY 14 SEPTEMBER 2021



PART ONE

CHRISTIE'S



ADAM  
BEDE

ADAM  
BEDE

ADAM  
BEDE

GREAT  
EXPECTATIONS

GREAT  
EXPECTATIONS

GREAT  
EXPECTATIONS

1

2

3

ELLIOT

ELLIOT

ELLIOT

DICKENS  
—  
VOL. I

DICKENS  
—  
VOL. II

DICKENS  
—  
VOL. III

THE EXCEPTIONAL LITERATURE  
COLLECTION OF THEODORE B. BAUM

PART ONE

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MANUSCRIPTS INCLUDING  
AMERICANA  
ONLINE

#### APRIL 2022

FINE PRINTED BOOKS AND  
MANUSCRIPTS INCLUDING  
AMERICANA  
ONLINE

#### 12 OCTOBER

SCIENCE AND NATURAL  
HISTORY  
KING STREET

#### DECEMBER

VALUABLE BOOKS AND  
MANUSCRIPTS  
KING STREET

#### 13 OCTOBER

THE EXCEPTIONAL SALE  
NEW YORK

#### JANUARY 2022

AMERICANA  
NEW YORK

#### MAY 2022

THE PRIVATE COLLECTION OF  
WILLIAM S. REESE  
NEW YORK

#### 23 NOVEMBER

LIVRES RARES ET MANUSCRITS  
PARIS



# THE EXCEPTIONAL LITERATURE COLLECTION OF THEODORE B. BAUM

## PART ONE

### AUCTION

14 September 2021  
at 10.00 am (Lots 1-173)

20 Rockefeller Plaza  
New York, NY 10020

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Viewings are by appointment from 9-13 September.  
To make an appointment or for more information please contact the  
department Sale Coordinator, Andrés Gonzalez  
andresgonzalez@christies.com

### AUCTIONEER

Gemma Sudlow (#2016494)  
Richard Lloyd (#1459445)

Front cover: Lots 95, 96, 91, 42, 172

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9/10/18

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### AUCTION LICENSE

Christie's (#1213717)

### AUCTION CODE AND NUMBER

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# CHRISTIE'S







mind how long  
urse, and nothing  
I would sail about  
It is a way I have  
circulation. When-  
mouth; whenever it  
whenever I find myself  
ouses, and bringing up  
specially whenever my  
that it requires a strong  
deliberately stepping into  
people's hats off—then, I  
soon as I can. This is my  
th a philosophical flourish  
ord; I quietly take to t  
in this. If they but knew  
or other, cherish

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TWENTIETH-CENTURY LITERATURE





The library of Theodore B. Baum *in situ*, in Palm Beach, Florida





## INTRODUCTION

A great book collector is one whose adventures of mind and soul can be traced on his bookshelves. Theodore B. Baum was such a collector. His enthusiasm and depth of knowledge were clearly displayed at home in Palm Beach in his striking library.

In an immaculate wood-paneled sanctuary in a wondrously art-filled home, the shelves were lined with special editions of cherished books, protected from the Florida sunshine in individual leather boxes and slipcases. Open any of the many boxes, and the condition of the books is superb, transporting you from the present day to Dickensian London or to 1920s New York in a heartbeat.

Looking even more closely, also extraordinary was the steadfast patience required to pursue the absolute best copies and rare first issues of key works. Mr. Baum's copies of Dashiell Hammett's *Red Harvest* and Sinclair Lewis's *Main Street* are





SIGNED LIMITED EDITION

ALL THE EARLY BOOKS OF ELIZABETH BISHOP 1910

TAPS AT SEVILLE  
FRANK RICHARDSON  
1928

THE END OF THE ROAD  
S. SCOTT BROWN  
1910

BRIGHTON ROCK  
GRAHAM GREENE  
1910

THE FRODO SAGA  
FRANK RICHARDSON  
1910

THE POWER AND THE GLORY  
ANDREW GREENE  
1940

THE WINGS OF THE ANGEL  
ZANE GREY  
1910

ZANE GREY  
KEN WARD IN THE JUNGLE  
1910

ZANE GREY  
THE THUNDERING HERD  
1925

IN DUTY JACKED  
NEW YORK 1911

PRESENTATION COPY TO ALTHAM'S SON 1925

THE MALTESE FALCON  
DASHIELL HAMMETT  
NEW YORK 1930

RED HARVEST  
DASHIELL HAMMETT  
NEW YORK 1910

THE THIN MAN  
DASHIELL HAMMETT  
NEW YORK 1935

ALLAN QUATERMAIN  
H. RIDER HAGGARD

MY LIFE  
VOL. 1  
FRANK RICHARDSON

THE FINNY BARRINGTON  
DORIS BARRINGTON  
NEW YORK 1910

THE FINNY BARRINGTON  
DORIS BARRINGTON  
NEW YORK 1910

THE FINNY BARRINGTON  
DORIS BARRINGTON  
NEW YORK 1910

THE FINNY BARRINGTON  
DORIS BARRINGTON  
NEW YORK 1910

DUNE  
FRANK RICHARDSON  
1910

LOST BELLON  
JAMES HILTON  
1910

THE LOST WEEKEND  
CHARLES JACKSON  
1910

GOODBYE MR. TOMBS  
JAMES HILTON  
SIGNED  
LONDON 1914

INScribed TO HIS PUBLISHER  
NEW YORK 1914

DUBLINERS  
JAMES JOYCE  
INScribed TO HIS PUBLISHER  
LONDON 1914

JAMES JOYCE  
LEATH BINDER  
NEW YORK 1914

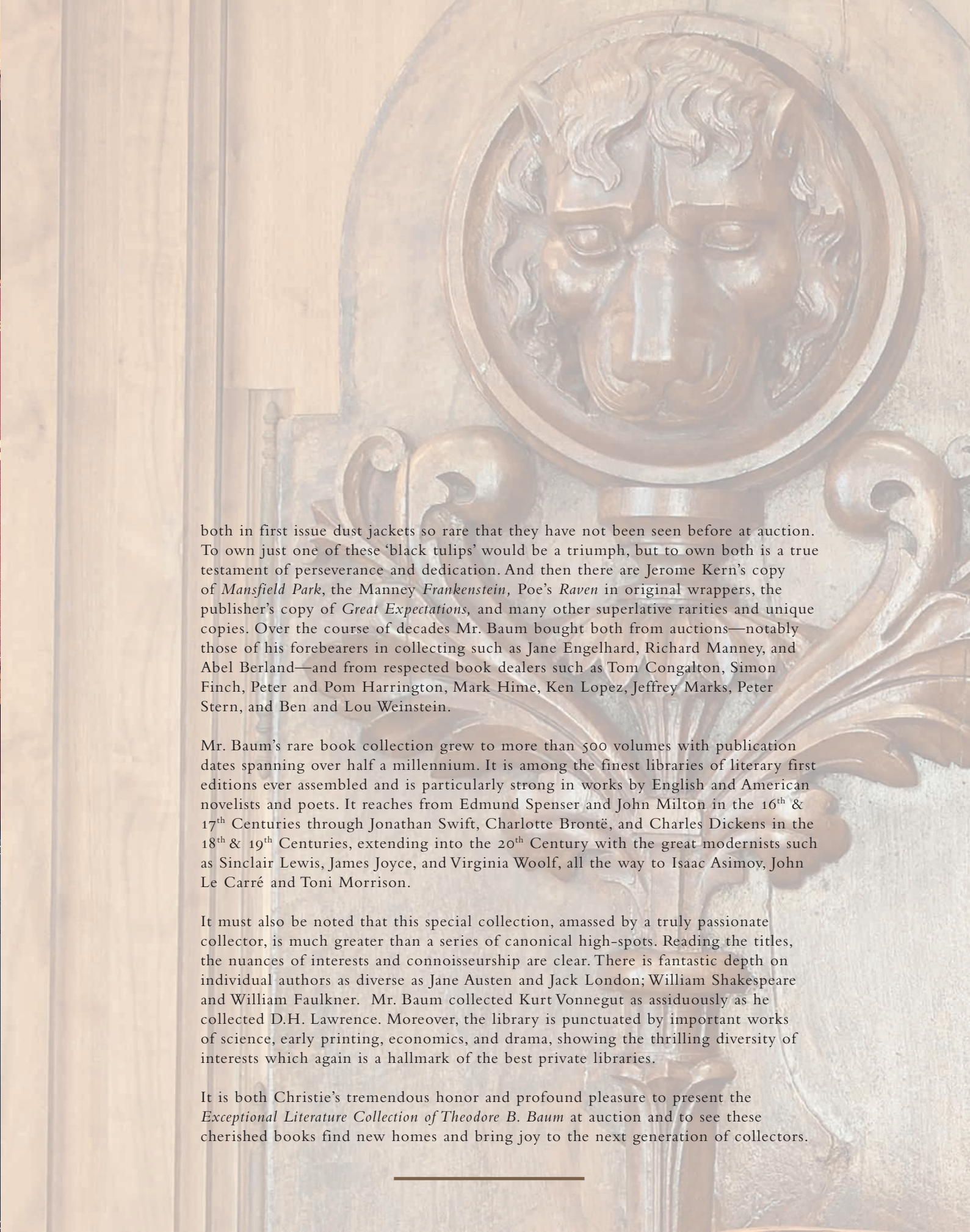
FINNEGANS WAKE  
JAMES JOYCE  
NEW YORK 1914

JOYCE  
FINNEGANS WAKE  
1ST EDITION

ON THE  
JACK KE

NEW YORK 1914





both in first issue dust jackets so rare that they have not been seen before at auction. To own just one of these ‘black tulips’ would be a triumph, but to own both is a true testament of perseverance and dedication. And then there are Jerome Kern’s copy of *Mansfield Park*, the Manney *Frankenstein*, Poe’s *Raven* in original wrappers, the publisher’s copy of *Great Expectations*, and many other superlative rarities and unique copies. Over the course of decades Mr. Baum bought both from auctions—notably those of his forebearers in collecting such as Jane Engelhard, Richard Manney, and Abel Berland—and from respected book dealers such as Tom Congalton, Simon Finch, Peter and Pom Harrington, Mark Hime, Ken Lopez, Jeffrey Marks, Peter Stern, and Ben and Lou Weinstein.

Mr. Baum’s rare book collection grew to more than 500 volumes with publication dates spanning over half a millennium. It is among the finest libraries of literary first editions ever assembled and is particularly strong in works by English and American novelists and poets. It reaches from Edmund Spenser and John Milton in the 16<sup>th</sup> & 17<sup>th</sup> Centuries through Jonathan Swift, Charlotte Brontë, and Charles Dickens in the 18<sup>th</sup> & 19<sup>th</sup> Centuries, extending into the 20<sup>th</sup> Century with the great modernists such as Sinclair Lewis, James Joyce, and Virginia Woolf, all the way to Isaac Asimov, John Le Carré and Toni Morrison.

It must also be noted that this special collection, amassed by a truly passionate collector, is much greater than a series of canonical high-spots. Reading the titles, the nuances of interests and connoisseurship are clear. There is fantastic depth on individual authors as diverse as Jane Austen and Jack London; William Shakespeare and William Faulkner. Mr. Baum collected Kurt Vonnegut as assiduously as he collected D.H. Lawrence. Moreover, the library is punctuated by important works of science, early printing, economics, and drama, showing the thrilling diversity of interests which again is a hallmark of the best private libraries.

It is both Christie’s tremendous honor and profound pleasure to present the *Exceptional Literature Collection of Theodore B. Baum* at auction and to see these cherished books find new homes and bring joy to the next generation of collectors.

---

# FRANKENSTEIN ;

OR,

## THE MODERN PROMETHEUS.

---

IN THREE VOLUMES.

---

Did I request thee, Maker, from my clay  
To mould me man? Did I solicit thee  
From darkness to promote me?—

PARADISE LOST.

---

VOL. I.

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London :

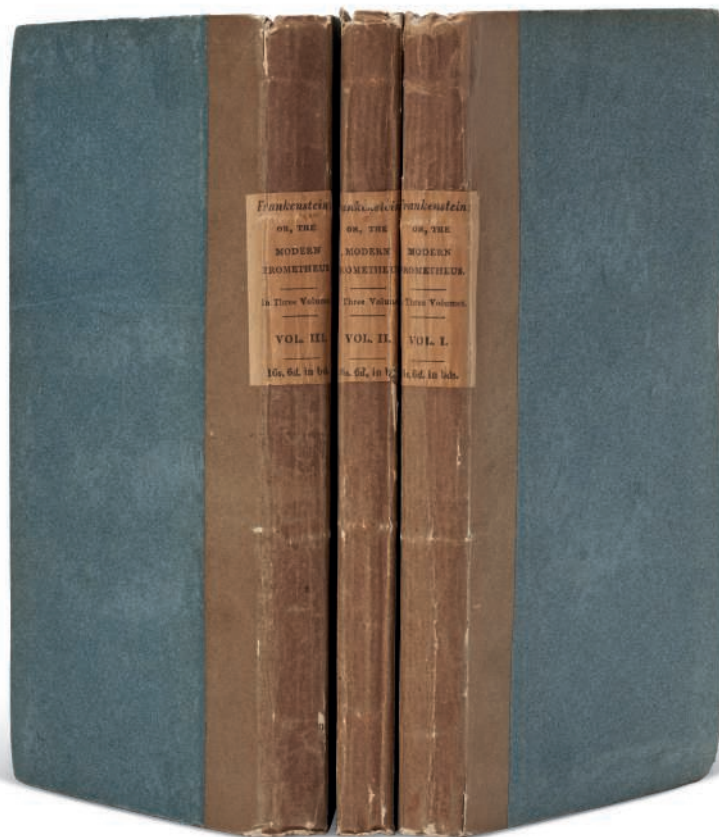
PRINTED FOR

LACKINGTON, HUGHES, HARDING, MAJOR, & JONES,  
FINSBURY SQUARE.

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1818.



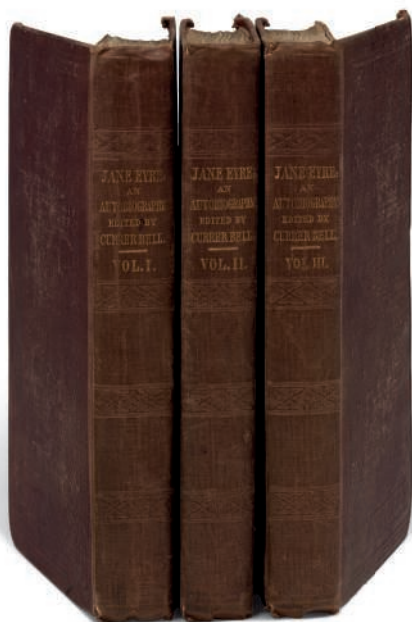


## *FIRST IMPRESSIONS*

by Jordan Alexander Stein

**W**e read stories in books, but books themselves have a story. In 1817, John Murray’s prestigious London publishing firm rejected a manuscript by a young poet’s wife named Mary Shelley. Her *Frankenstein; or, the Modern Prometheus* eventually found its home with the smaller firm of Lackington, Hughes, Harding, Mavor, & Jones, who released the work in three short volumes on New Year’s Day 1818. Smaller publishing firms generally had less investment capital at their disposal, and the first edition of *Frankenstein* accordingly bore the material traces of its modest origin—evident in the quality of the paper and the number of times it was folded, the newness of the type as it affected the crispness of the printing, the weight of the boards, and the quality of the casing (both of which protect the fragile pages and so affect the life of the book). The first edition of *Frankenstein* was not an expensive book, and it was not built to last—Shelley didn’t even put her name on it, choosing instead to publish anonymously. Printed as it was, however, the first edition shows us something about who its printers imagined the book’s audience to be.

The mechanics of book making in early nineteenth-century London had changed very little since the introduction of printing in England more than three centuries before. Printing presses were still operated by hand. Printers still composed text with lead type or copper plates that they arranged as a mirror image of the final product. Print shops still employed several people at a time, at least one to handle the clean paper and another to manipulate the inky type. Printers still doubled as booksellers, with book production and book inventory under one roof.



*Jane Eyre* and *Mansfield Park* were both published anonymously as “triple-deckers,” i.e. novels in three volumes. *Mansfield Park* bears the names of its first readers on the front covers. Lots 11 and 3

The profession was still apprentice-based, overwhelmingly male, and, for the successful printer, respectably middle-class. Heads of firms still typically carried the responsibilities associated with modern editors, including cultivating relationships with authors, reading manuscripts, and choosing the works on which they were willing to risk the financial investment of time and materials.

What often distinguished individual printing houses was paper. Though books could not be made without it, paper was (and remains) the most expensive feature of printing, and so the book that used more paper had to be priced nearer the top of the market. By the same logic, in order for a book to be inexpensively priced, it needed to use as little paper as possible. Printers solved this economic problem with folding. Though printing presses had only a single paper tray, holding a more or less standard-sized sheet (about two by three feet), that one sheet was large enough to be folded many times—three or four or more—to produce eight, twelve, sometimes sixteen pages per side. These pages resulted in little books that could fit in your palm, just larger than today’s average smartphone.

Size formats reflected cost, but gradually they also began to reflect something about prestige as well. Larger formats came to be reserved for the kind of books that would appeal to clients

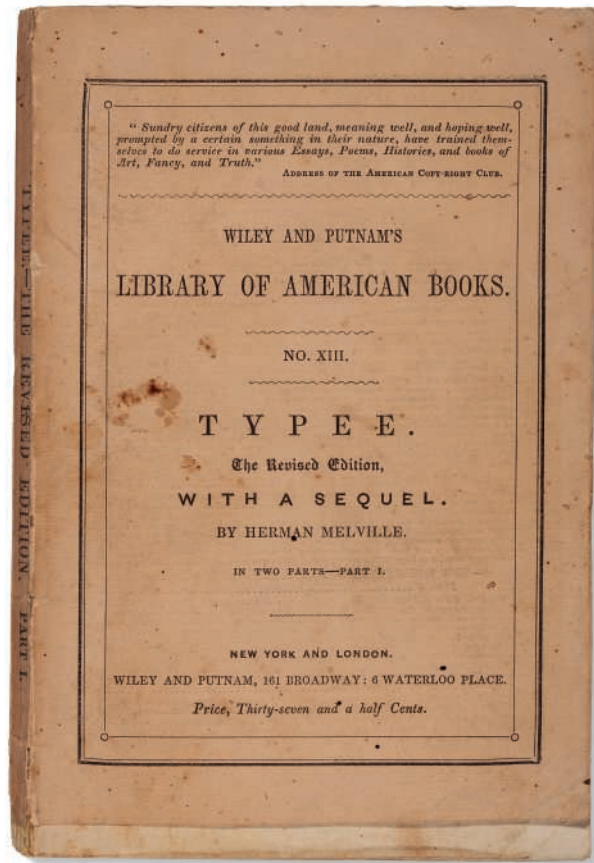
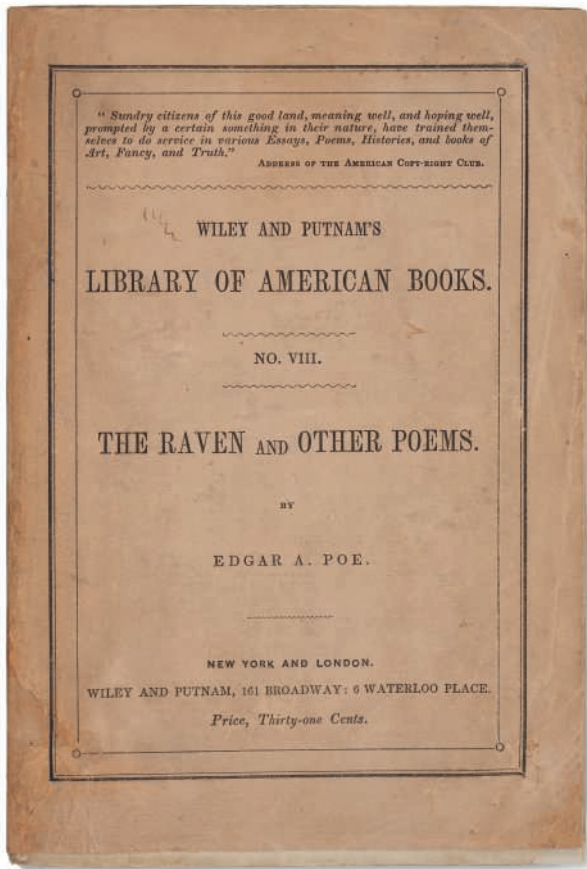




*Shakespeare's Comedies, Histories and Tragedies*, 1632, and Adam Smith's *Wealth of Nations*, 1776 are examples of works published in prestigious, large-size formats. Lots 94 and 98

with ready money, those who wished to own something rarefied and special—such as an ornate bible, a poet's collected works, or a volume of learned developments in math or science. These were substantial books, to be displayed proudly in a library or on a table. Smaller formats, meanwhile, were home to most other writings, including books for more personal use, the kind that one didn't necessarily need to show off—Christian devotional literature, for example, or almanacs, or stories designed for diversion and entertainment. The physical smallness of the format also meant that longer works could be broken into multiple volumes, a convenient way to allow one person to start reading a popular work before another person had finished. It should be no surprise that most of the prose narratives we now consider to be novels first appeared in small formats. And so, as the publishers of *Frankenstein* made their economic calculation of whether to accept the manuscript, they also considered what kind of book it was, who would likely read it, and how they would do so. The first edition of the book as it was ultimately printed is a physical record of the outcome of these deliberations.

While the physical features of a book can shape its audience and prescribe access, readers usually fall in love with a book's story rather than its binding or paper. And so, it is usually only when we get to hold a first edition in our own hands that we see what it might have been like to encounter a beloved story for the first time—to sense the excitement, or perhaps the wonder



Early efforts by Edgar Allan Poe and by Herman Melville were both first printed as inexpensive booklets by Wiley and Putnam. Lots 168 and 162

and the mystery, of what it might be like to have lived in a world where what is now so familiar was once unknown. In the case of *Frankenstein*, holding the small and delicate first edition in your hands, you begin to see how miraculous it is that we might know and love the story at all.

Shelley's first publishers, you see, had gotten it all wrong. *Frankenstein* did endure. It came to be recognized as a modern masterpiece, and it helped to create the genre of science fiction. As the reputation of the story changed, however, so did the physical book. Subsequent editions of *Frankenstein* from Shelley's lifetime would package it in a number of different ways—in a single volume, with its formerly anonymous author's name displayed, in the handsome uniform binding of a series of "Standard Novels" published by Henry Colburn and Richard Bentley, two of John Murray's main competitors. In the twenty-first century, readers of *Frankenstein* can easily download editions or reach for any number of inexpensive paperbacks. They can also turn on their computers and find the story's many afterlives in film, television, and photography, as horror or parody but always as an icon in the



*When we get to hold a first edition in our own hands...we see what it might have been like to encounter a beloved story for the first time—to sense the excitement, or perhaps the wonder and the mystery, of what it might be like to have lived in a world where what is now so familiar was once unknown. In the case of *Frankenstein*, holding the small and delicate first edition in your hands, you begin to see how miraculous it is that we might know and love the story at all.*

culture. *Frankenstein* exists in so many formats in our modern world that few pause to consider that while *Frankenstein* is indisputably a work of art, it very nearly wasn't a book.

It is a hallmark of great books in the contemporary world that they exist in so many different formats and even across multiple media platforms. It's less often the case that a great book would first have first appeared in the precious and precarious format than *Frankenstein* did. But in this way, Shelley's masterpiece joins others by the likes of Edgar Allan Poe, Phillis Wheatley Peters, or Herman Melville, whose accomplishments as writers and artists outshine the expectations of the printers and publishers who risked capital and pressed the paper to type in order to make these figures the authors of books at all. The great distance between a modest first edition and a household name tells us a story about one of history's great ironies. It's a story you won't read in the pages of the book, however, so much as from the page itself.

---

Jordan Alexander Stein teaches in the English Department and the Comparative Literature Program at Fordham University in New York City. His publications include *Early African American Print Culture* (University of Pennsylvania Press, 2012) and *When Novels Were Books* (Harvard University Press, 2020).

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EUROPEAN LITERATURE TO 1900

Lots 1-131

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# DE & PREJUDICE.

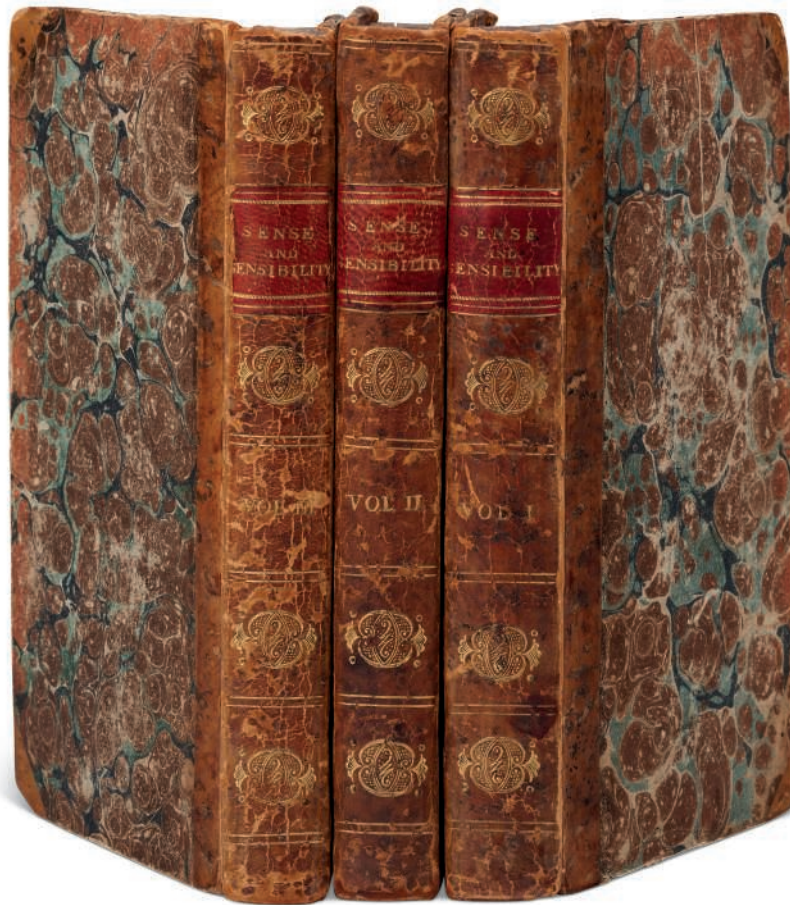
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## CHAPTER I.

is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.

However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the mind of the surrounding families, that the rightful prop





**“I wish, as well as everybody else, to be perfectly happy;  
but, like everybody else, it must be in my own way.”**


**1**

[AUSTEN, Jane (1775-1817).] *Sense and Sensibility*. London: for the author by C. Roworth and published by T. Egerton, 1811.

**First edition of Jane Austen's first published novel**, which grew from a sketch entitled *Elinor and Marianne* written in 1795 in epistolary form. It was substantially revised in 1797-1798 at Steventon and again in 1809-1810, the first year of Jane Austen's residence at Chawton. Thomas Egerton undertook publication on a commission basis, and Austen "actually made a reserve from her very moderate income to meet the expected loss." The price of the new novel was 15 shillings in boards, advertisements first appearing for it on 30 October 1811. Keynes suggests that the edition was printed in "only 1000 copies or even less." When it sold out in less than two years, the author wrote delightedly to her brother Francis (3 July 1813): "You will be glad to hear that every copy of *Sense and Sensibility* is sold and that it has brought me £140 beside the copyright, if that should ever be of any value." Gilson A1; Keynes 1; Sadleir 62b.

Three volumes, 12mo (173 x 112mm). Half-titles, with the final blanks at the end of vols 2 and 3. (Author's name written in pencil on each title, crowned initial "G" stamp.) Contemporary half calf, spines gilt, red morocco lettering pieces (light wear to calf including a little flaking to spines); custom box. *Provenance*: Francis, Lord Gray (i.e. the 14th Lord Gray, 1765-1858, President of the Society of Antiquaries; bookplates) – Sotheby's, 19 December 2000, lot 71.

\$30,000-50,000

SENSE   
AND  
SENSIBILITY:

A NOVEL.

IN THREE VOLUMES.

BY A LADY.

*Jane Austen*

VOL. I.

London:

PRINTED FOR THE AUTHOR,

*By C. Roworth, Bell-yard, Temple-bar,*

AND PUBLISHED BY T. EGERTON, WHITEHALL.

1811.





**“It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.”**

## 2

[AUSTEN, Jane (1775-1817).] *Pride and Prejudice*. London: Printed for T. Egerton, 1813.

**First edition of Jane Austen’s most famous and beloved novel.** *Pride and Prejudice* was written between October 1796 and August 1797 when Austen was not yet twenty-one, the same age, in fact, as her fictional heroine Elizabeth Bennet. After an early rejection by the publisher Cadell, Austen’s novel was finally bought by Egerton in 1812 and published in late January 1813 in a small edition of approximately 1500 copies.

In a letter to her sister Cassandra on 29 January 1813, the author writes of receiving her copy of the newly published novel (her “own darling child”), and while acknowledging its few errors, she expresses her feelings toward its heroine as such: “I must confess that I think her as delightful a creature as ever appeared in print, & how I shall be able to tolerate those who do not like *her* at least, I do not know.” Elizabeth, Mr. Darcy, and the gallery of finely drawn characters have continued to charm readers for over two centuries. As a contemporary reviewer put it two months after the novel’s publication: “There is not one person in the drama with whom we could readily dispense;—they have all their proper places; and fill their several stations, with great credit to themselves, and much satisfaction to the reader” (*The Critical Review*, March 1813). Gilson A3; Grolier *English* 69; Keynes 3; Sadleir 62b.

Three volumes, 12mo (170 x 105mm). Half-titles (vol. 2 half-title supplied from a second edition, vol. 2 title sized and reinserted with a blank corner repair). Contemporary tree calf (light wear to joints and corners, recased, vol. 1 & 3 upper joints starting); custom slipcase. *Provenance*: Nathaniel Bowden-Smith, Royal Navy officer, 1838-1921 (bookplates) - Philip M. Neufeld (his sale, Christie’s New York, 25 April 1995, lot 47).

\$30,000-50,000

PRIDE  
AND  
PREJUDICE:

A NOVEL.

IN THREE VOLUMES.

---

BY THE  
AUTHOR OF "SENSE AND SENSIBILITY."

---

VOL. I.

---

London:  
PRINTED FOR T. EGERTON,  
MILITARY LIBRARY, WHITEHALL.  
1813.





**“Selfishness must always be forgiven you know, because there is no hope of a cure.”**

### 3

[AUSTEN, Jane (1775-1817).] *Mansfield Park: A Novel*. London: T. Egerton, 1814.

**The Jerome Kern copy of the first edition, uncut in original boards and with contemporary circulation notes written on the covers.** This is Austen’s third published novel. Written between February 1811 and June 1813, *Mansfield Park* was the first of her works to be conceived and wholly written at Chawton. Published in May 1814 in a run of around 1250 copies, the first edition was sold out by November of the same year. The sale of the book was on a commission basis, with Austen retaining the copyright. This copy records 18 readers over the course of two years, beginning with Mrs. Nichols in August 1814. RBH/ABPC record no other copy in the original boards since 1976.

*Mansfield Park* represents “a milestone in the English novel” (Wiltshire, p.65). Compared with her previous novel, *Pride and Prejudice*, it is “evidently the work of an older, maturer, woman” (p.59), in which “for the first and only time in her novels, Jane Austen continuously allows the narrative to move freely in and out of the consciences of a whole range of characters” (p.61). Fanny Price, the heroine of *Mansfield Park*, is the antithesis of Elizabeth Bennet, her counterpart in *Pride and Prejudice*. Where Elizabeth is daring and irreverent, Fanny is defined by her modesty and awkwardness, by her compliance and constancy. Yet it is these virtues for which Fanny is rewarded at the novel’s conclusion. Gilson A6; Keynes p. 11; Sadleir I, 62c; Wiltshire, *The Cambridge Companion to Jane Austen*, 1997.

Three volumes, 12mo (188 x 110mm). Half-titles in each volume. Original boards, uncut (mild rubbing, soft corners, rebacked in the early 20th century, circulating library notes to covers are faded); custom cloth fall-back case by Sangorski & Sutcliffe (repaired). *Provenance*: Mrs. Nicholas (ownership inscription with price on vol. 1 front inside cover, her name heading the list of readers on the front cover of each vol., vols. 2 and 3 dated 11 August 1814) – probably Sotheby’s, 1 February 1904, lot 5 (Gilson description of this copy) – Jerome Kern, 1885-1945 (morocco bookplate to chemise; his sale, Anderson Galleries, 7 January 1929, lot 21) – Sotheby’s New York, 12 December 2001, lot 109.

\$60,000-80,000

**MANSFIELD PARK:**

A NOVEL.

*IN THREE VOLUMES.*

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BY THE

AUTHOR OF "SENSE AND SENSIBILITY,"  
AND "PRIDE AND PREJUDICE."

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VOL. I.

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London:

PRINTED FOR T. EGERTON,  
MILITARY LIBRARY, WHITEHALL.

1814.





**“Silly things do cease to be silly if they are done by sensible people in an impudent way.”**

#### 4

[AUSTEN, Jane (1775-1817).] *Emma: A Novel*. London: John Murray, 1816.

**First edition, uncut in original boards.** *Emma* is the last of Austen's works to be published during her lifetime. She began writing *it* on 21 January 1814 and finished in little over a year on 29 March 1815. Whereas each of her previous novels had been first published by Thomas Egerton, *Emma* was taken up by John Murray, a powerhouse in literary publishing whose clients included Lord Byron. The novel was published at her own expense in late December 1815 (the title being dated 1816), with profits going to Austen after payment of a 10 percent commission to the publisher. It was dedicated to the Prince Regent at the suggestion of the Prince's librarian.

Emma Woodhouse, the novel's eponymous central character, was famously described by the author as "a heroine whom no one but myself will much like." More so than any other of Austen's heroines, she dominates and shapes the narrative, proactively determining the novel's key events. Hers is a strong and striking character, whose comfortable situation grants her the freedom to be playful, though this playfulness also leads her to a series of mistakes which give the novel its main impetus. Austen's advanced command of free indirect style, which anticipates the literary innovations of later novelists such as Flaubert and Joyce, is most apparent in this work. Gilson A8; Keynes p. 14; Sadleir I, 62d.

Three volumes, 12mo (188 x 110 mm). Half-titles in volumes two and three (without final blank or half-title in volume one), advert printed on verso of last leaf, vol. 3. Original boards (spines numbered in manuscript, no printed spine labels, backstrips well-worn, vol. 1 lacking about a third of backstrip, vol. 1 first gathering loose and upper board nearly detached); custom quarter morocco clamshell case. *Provenance*: E. Patteson (pencil signature to front flyleaves of all three volumes).

\$20,000-30,000

EMMA:

A NOVEL.

IN THREE VOLUMES.

BY THE

AUTHOR OF "PRIDE AND PREJUDICE,"

&c. &c.

VOL. I.

LONDON:

PRINTED FOR JOHN MURRAY.

1816.





**“I hate to hear you talk about all women as if they were fine ladies instead of rational creatures. None of us want to be in calm waters all our lives.”**

## 5

[AUSTEN, Jane (1775-1817).] *Northanger Abbey: and Persuasion*. London: John Murray, 1818.

**First editions of both novels, uncut in original boards.** Published the year after the author’s death in a run of 1750 copies, this first edition combines *Northanger Abbey*, the first of Austen’s novels to be completed for publication, with *Persuasion*, the very last of her completed works. According to the author’s sister, Cassandra, *Northanger Abbey* was written in the years 1798-1799, although it has been suggested “a first version may have been written as early as 1794” (Gilson, p. 82). In 1803, Austen sold the manuscript, then entitled *Susan*, to the London publisher Richard Crosby and Son., for £10. When it failed to appear after six years, she asked Mr Crosby for information, to be told that he was under no obligation to publish it, and that she could have it back for the amount he had paid her. The novelist waited until 1816 to accept the offer, but despite preparing the manuscript for publication once more, and changing the title from *Susan* to *Catherine*, still held it back. As a result, it only appeared posthumously with *Persuasion* in December 1817, the eventual title apparently supplied by her brother Henry Austen, who prefaced the text with a “Biographical Notice” of his sister. *Persuasion* was begun on 8 August 1815 and completed a year later. Gilson A9; Keynes 9 (collation corrected by 1931 errata); Sadleir 62e.

Four volumes, 12mo (192 x 108 mm). Half-titles in all volumes. (Some spotting throughout.) Uncut in original boards, paper printed spine labels (light spotting, erasure to upper board of each vol., some neat reinforcements to spine ends); custom uniform quarter morocco slipcases. *Provenance*: Sotheby’s, 15 December 2005, lot 58.

\$50,000-70,000

**NORTHANGER ABBEY:**

AND

**PERSUASION.**

BY THE AUTHOR OF "PRIDE AND PREJUDICE,"  
"MANSFIELD-PARK," &c.

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WITH A BIOGRAPHICAL NOTICE OF THE  
AUTHOR.

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IN FOUR VOLUMES.

VOL. I.

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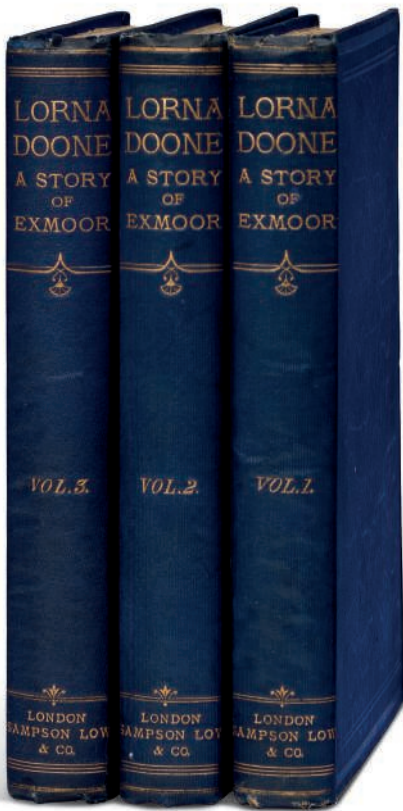
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LONDON:

JOHN MURRAY, ALBEMARLE-STREET.

1818.





6

6

BLACKMORE, Richard Doddridge (1825-1900). *Lorna Doone: A Romance of Exmoor*. London: W. Clowes & Sons for Sampson Low, Son, & Marston, 1869. [AND:] *Slaine by the Doones*. New York: Dodd, Mead and Company, 1895.

**First edition of Blackmore's classic historical romance, with a first edition of the sequel novel, and an autograph letter.** Blackmore originally had trouble finding a publisher for *Lorna Doone*, and the first edition was published in a run of only 500 copies. However, it was both a critical and a commercial success and has never been out of print since. Sadleir 227.

Two works, together four volumes, octavo. Publisher's original blue cloth (first work, three volumes) and publisher's original gilt pictorial cloth (second work); in custom box. *Provenance*: washed gift inscription in volume 1.

[WITH:] BLACKMORE, Richard Doddridge (1825-1900). Autograph letter signed ("R.D. Blackmore") to "Mrs Krocke," 18 January 1882. Two pages.

\$1,000-1,500

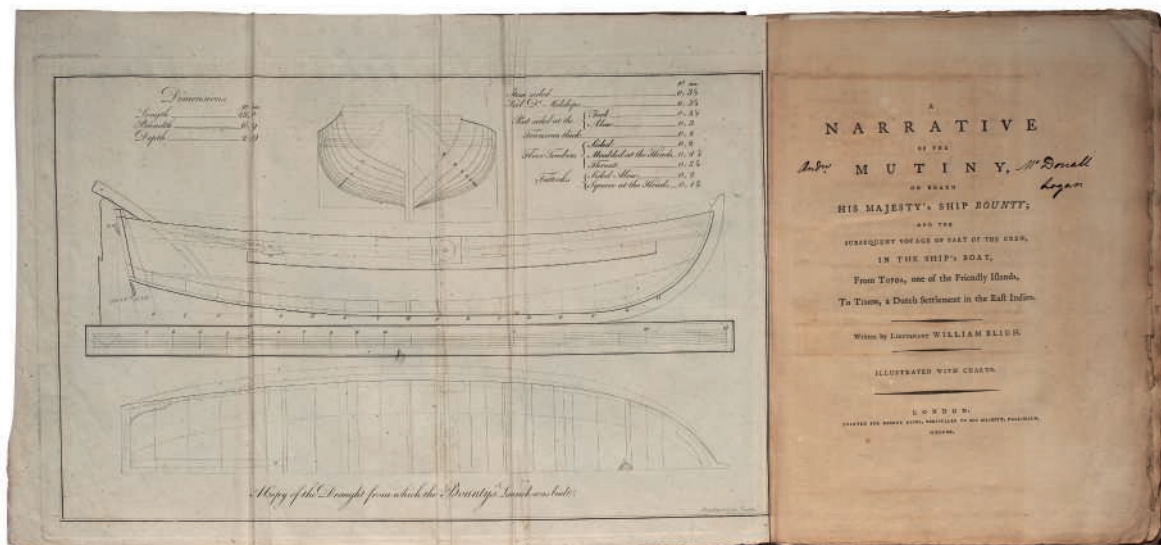
7

BLIGH, William (1754-1817). *A Narrative of the Mutiny on Board His Majesty's Ship Bounty*. London: for George Nicol, 1790.

**First edition of Captain Bligh's own account of the mutiny against him.** When Fletcher Christian and twenty-four crew mutinied near Tonga on the *Bounty's* homeward voyage, Bligh and eighteen loyal men were forced to cast off in the ship's launch. Armed only with a compass, a quadrant, and a chronometer, Bligh famously navigated over 4,000 miles of open water through Fiji, up the Australian coast and through the Torres Straits to Timor. Hill 132; Ferguson 71.

Quarto (314 x 235mm). Engraved folding plan of the *Bounty's* launch, 3 engraved maps, 2 of which folding (some offsetting to text leaves from engravings, a few spots). Modern boards. *Provenance*: Donald Logan (ownership inscription on title).

\$5,000-8,000



7



**8**

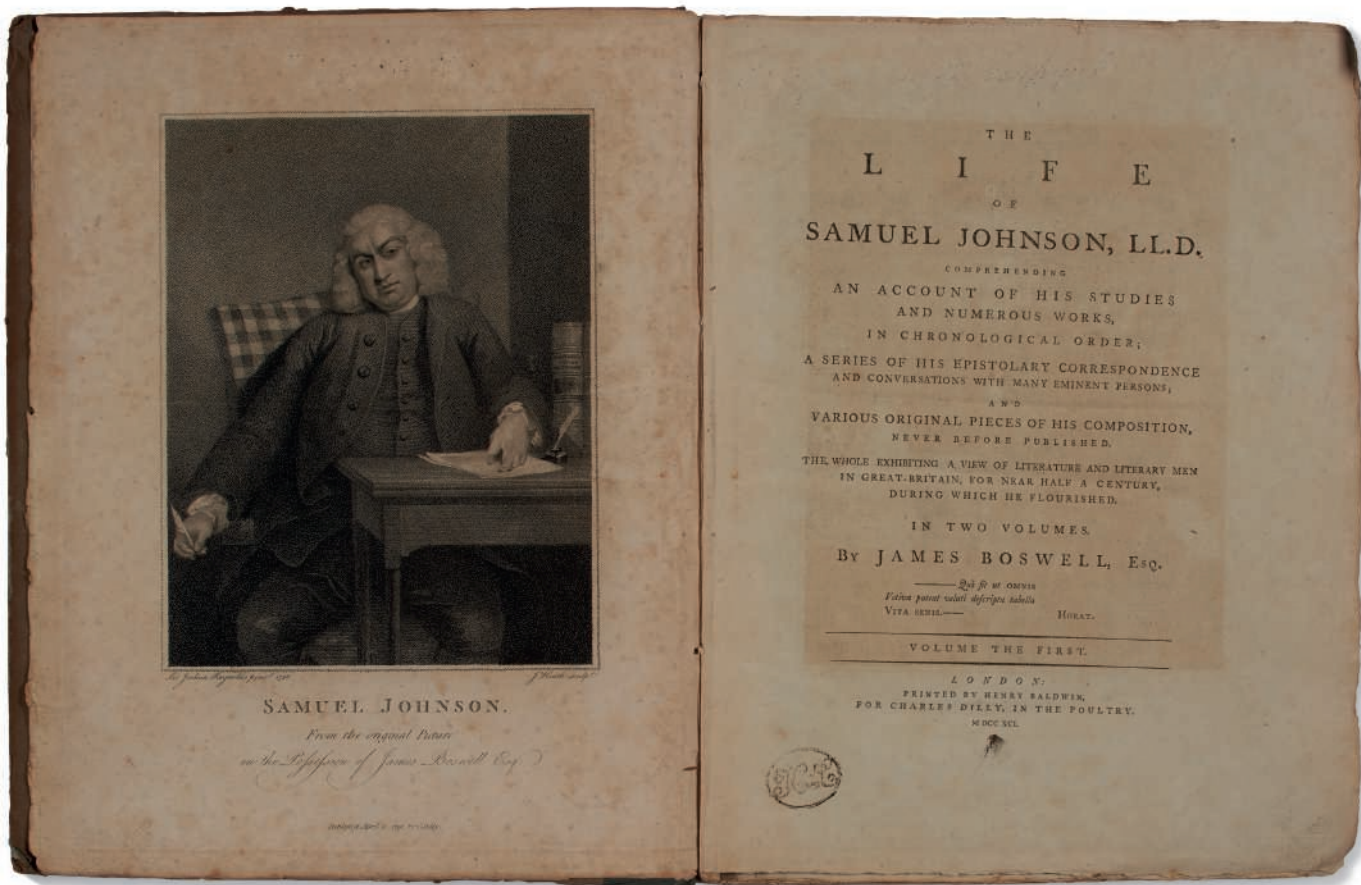
BOSWELL, James (1740-1795). *The Journal of a Tour to the Hebrides, with Samuel Johnson*. London: Henry Baldwin for Charles Dilly, 1785.

**First edition in the original boards.** Boswell's *Journal of a Tour to the Hebrides* "has the chatty informality of a 'rough' guide: its focus is on Johnson, as it describes his charged encounters with the native population, whether humble cottagers or important personages like Lord Monboddo and Boswell's formidable father Lord Auchinleck" (ODNB). Leaf I5 is in the first state, with Q7 and U6 in the second, as in the Rothschild copy. The five cancels mentioned by Rothschild all present. Rothschild 456.

Octavo (224 x 134mm). Half-title and errata leaf (some few spots, occasional toning). Original drab boards (rebacked, edges worn, rubbed). *Provenance*: "Tho[mas] Rodrick" (contemporary inscription on flyleaf) – Shinozuka (Japanese ex-libris stamp).

\$3,000-5,000





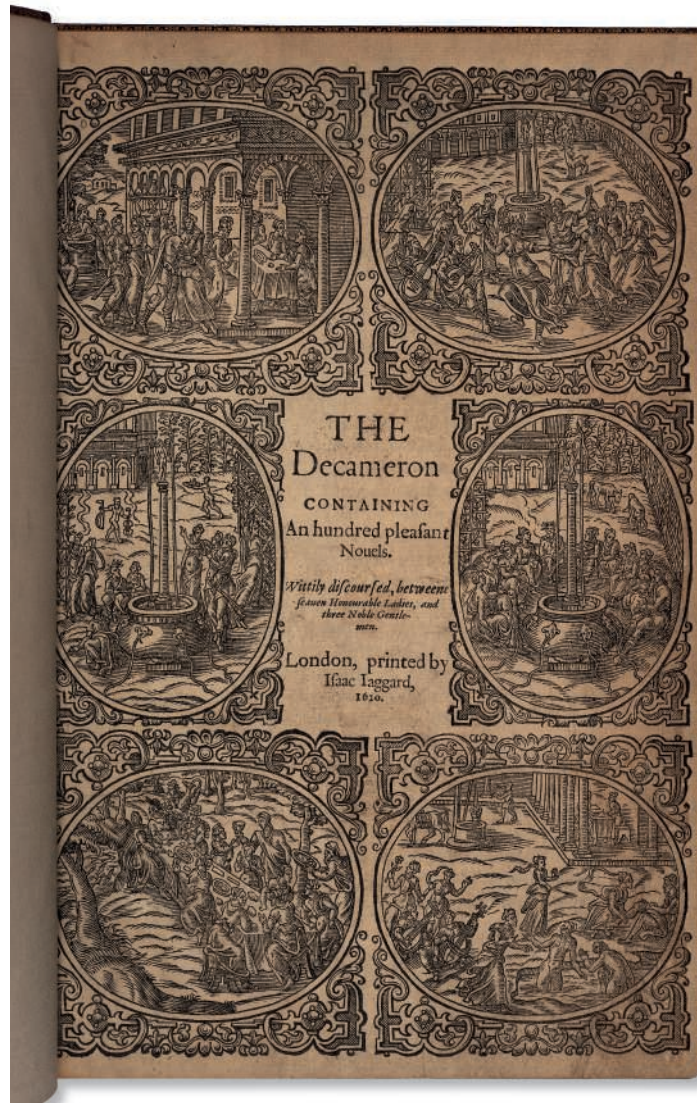
9

BOSWELL, James (1740-1795). *The Life of Samuel Johnson*. London: Henry Baldwin for Charles Dilly, 1791.

**First edition, a fine copy of the most celebrated biography in the English language, uncut and in original boards.** First issue with "gve" on p. 135 in vol. 1. Boswell's great biography of his friend Dr Johnson was published on 16 May 1791 in a print-run of 1750 copies and achieved immediate critical acclaim. It has not been out of print since. "Homer is not more decidedly the first of heroic poets, Shakespeare is not more decidedly the first of the dramatists, Demosthenes is not more sensibly the first of orators, than Boswell is the first of biographers" (Macaulay). Grolier, *English* 65; Pottle 79; Rothschild 463.

Two volumes, quarto (295 x 233 mm). Engraved portrait of Johnson by James Heath after Sir Joshua Reynolds, 2 engraved plates of facsimiles by H. Shepherd. (Erasures at head of title-pages, scattered minor foxing including to frontispiece, final engraving with some stains and a closed marginal tear; without blanks in vol. 2.) Uncut in original gray boards, backed in blue muslin, white wove endpapers, later morocco spine labels (joints and corners showing, upper hinge of vol. 1 starting to separate from text block, front endpapers in vol. 1 stained and with a few small holes, minor wear to board edges); custom cases. *Provenance*: two or three 19th century marginalia, adding details – James Torr Harmer, 1856-1937 (bookplates).

\$20,000-30,000



## 10

BOCCACCIO, Giovanni (1313-1375). *The Decameron containing An hundred pleasant Nouels. Wittily discoursed, betwene seaven honourable Ladies, and three Noble Gentlemen*. London: Isaac Jaggard, 1620.

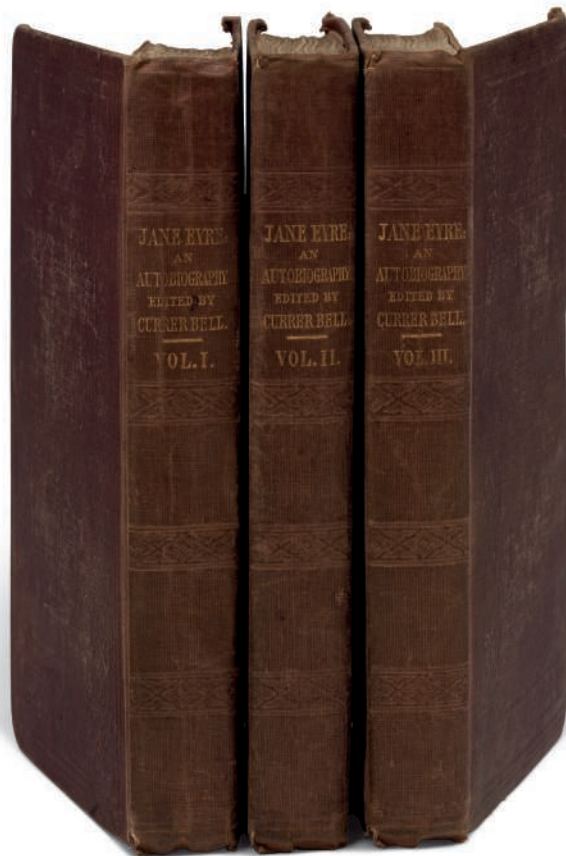
### **First edition in English, published by Jaggard three years prior to his printing of the Shakespeare First Folio.**

Shakespeare utilized Boccaccio's tales in several of his plays, possibly through French editions or at second hand. He may have encountered selections in William Painter's *The Palace of Pleasure*, 1566-67, which contained the first English translations of the stories found in Boccaccio, Bandello and other Italian novelists, for it is known that Shakespeare used Painter as the foundation for *All's Well that Ends Well* and also drew from it for other plays. This complete translation of *The Decameron* has been attributed by Douglas Bush to John Florio (Bush, *English Literature in the Earlier Sixteenth Century*). Florio's Italian-English dictionary appeared in 1598 and his monumental translation of Montaigne proved a strong influence on Shakespeare's later works. Grolier *Wither to Prior* 250 (incorrectly calling for 3 leaves in II:P); Pforzheimer 71; ESTC S106639.

Two volumes, folio (273 x 173mm). Errata leaf at end of volume I, B1 is a cancellans. Woodcut titles each with 6 vignettes, 98 woodcut vignettes in text chiefly repeating the title vignettes, woodcut initials, head- and tail-pieces (inner margin extended on A2, tear crossing text repaired on Bb3, paper flaws or other small holes occasionally touching letters, a few minor marginal repairs; vol 2 title-border shaved along fore-margin, quire B short). Modern burgundy morocco gilt, edges gilt, by Riviere (joints repaired). *Provenance*: Arthur A. Houghton (morocco booklabel; his sale, Christie's, 13 June 1979) – Abel Berland (his sale, Christie's New York, 8 October 2001, lot 8).

\$8,000-12,000





“Reader, I married him.”

## 11

[BRONTË, Charlotte (1816-1855).] *Jane Eyre. An Autobiography. Edited by Currer Bell.* London: Smith Elder, 1847.

**First edition of Charlotte Brontë’s revolutionary novel, unsophisticated, in original cloth.** Abounding with social criticism and gothic elements, *Jane Eyre* changed the course of the English novel, and particularly the female heroine. After numerous publishers initially rejected her first novel *The Professor*, Brontë intensely focused her attention on a new work, rapidly finishing certain sections, while others took weeks or even months to complete, as reported by Elizabeth Gaskell. When she delivered the fair copy of the manuscript to the publisher on 19 August 1847, it was received enthusiastically by their reader W. Smith Williams and by the head of the firm, George Smith. It was printed on 19 October; the second edition, dedicated to William Makepeace Thackeray, was published in January 1848. It was very well received by both critics and the public, and by 1850 four editions had been printed.

Into the 20th century, the influence and status of *Jane Eyre* continued to grow. Virginia Woolf, writing in *The Common Reader*, speaks of the novel’s continuing relevance: “As we open *Jane Eyre* once more we cannot stifle the suspicion that we shall find her world of imagination as antiquated, mid-Victorian, and out of date as the parsonage on the moor, a place only to be visited by the curious, only preserved by the pious. So we open *Jane Eyre*; and in two pages every doubt is swept clean from our minds.” This copy has the 32-page publisher’s catalogue dated October 1847 preceded by inset fly-title dated June 1847 and followed by inset leaf advertising *The Calcutta Review*. Ashley 1:72; Grolier *English* 83; Sadleir 346; Smith 2; Wolff 826.

Three volumes, octavo (195 x 128 mm). Half-titles. 32-page publisher’s catalogue dated October 1847 preceded by inset fly-title dated June 1847 and followed by inset leaf advertising. (Light foxing/spotting.) Original gray-purple fine-ribbed cloth, covers blocked in blind, spines gilt-lettered, binders’ ticket of Westleys & Clark at rear inside cover of vols. I and II (hinges tender, some cracking to text block, vol 1 a little loose, mild fading to cloth, corners just showing); custom quarter morocco case (worn). *Provenance*: Signature of Holden on front endpaper of vol. I – Signature of J.K. Blackwell on title-page of vol. III – Katharine de B. Parsons (morocco bookplate to chemises, her sale, Sotheby’s, New York, 6 October 1976, lot 22) – Jane Engelhard (her sale, Christie’s New York, 27 October 1995, lot 6).

JANE EYRE.

*An Autobiography.*

EDITED BY

CURRER BELL.

IN THREE VOLUMES.

VOL. I.

LONDON:  
SMITH, ELDER, AND CO., CORNHILL.

1847.





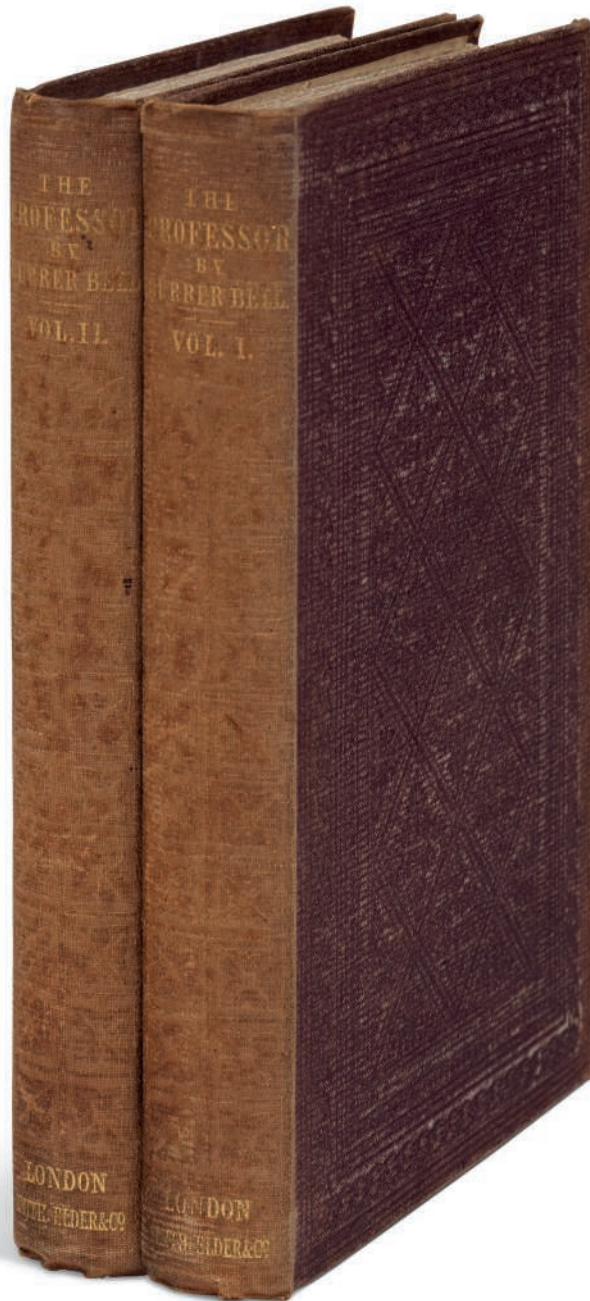
## 12

[BRONTË, Charlotte (1816-1855).] *Villette*. By Currer Bell, author of "*Jane Eyre*," "*Shirley*," etc. London: Smith, Elder and Co., 1853.

**First edition of the author's last novel to be published during her lifetime.** A beautiful copy. George Eliot praised *Villette* as "a still more wonderful book than *Jane Eyre*. There is something almost preternatural in its power", while Virginia Woolf called it Brontë's "finest novel." Parrish 95; Sadleir 349; Smith 6.

Three volumes, octavo. 12 pp. ads dated January 1853 at rear of vol. 1 (vol. 1 with erasure to title, vol. 3 with a little soiling to rear endpapers). Original cloth (hinges repaired, some very minor rubbing to cloth, vol. 3 with a little wear to front joint and two small ink stains to cover); custom box. *Provenance*: Tom Brooke (inscription to title page of vol. 3).

\$8,000-12,000



### 13

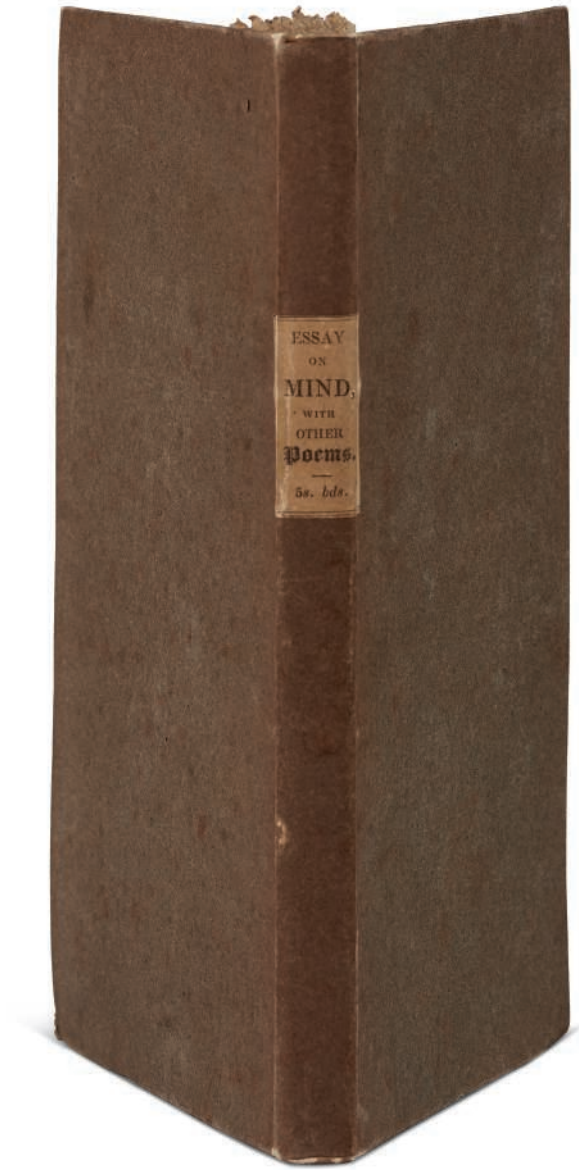
[BRONTË, Charlotte (1816-1855).] *The Professor, a Tale. By Currer Bell.* London: Smith, Elder & Co., 1857.

**First edition of Charlotte Brontë's first novel, which remained unpublished until after her death.** *The Professor* was drawn from Brontë's experiences in Brussels as a pupil and teacher at a school for girls. The manuscript was submitted for publication in 1847, at the same time that Emily and Anne found publishers for *Agnes Grey* and *Wuthering Heights*. This edition was supplied with a preface by the author's husband. Sadleir 347; Smith pp. 162-166.

Two volumes, octavo. Half titles. With publisher's ribbon markers intact and 2pp. of ads at rear of vol. 1 and 16 pp. ads dated June 1857 at rear of vol. 2 (rear hinge of vol. 1 cracked). Original cloth (spines a little faded); custom box. *Provenance:* Alexander Elder (bookplate) – Edmund William Gosse, 1849-1928, poet (bookplate) – Natalie Knowlton Insley Blair, 1887-1951 (Blairhame bookplate; her sale, Sotheby's New York, 3 December 2004, lot 113).

\$3,000-5,000





#### 14

[BROWNING, Elizabeth Barrett (1806-1861).] *An Essay on Mind, with other Poems*.  
London: James Duncan, 1826.

**First edition of the poet's first published book. The Martin-Currie copy.** The *Essay on Mind*, a blank verse composition on the qualities, elements and abilities of the mind, is a work of remarkable self-confidence, displaying Elizabeth Barrett's precocious reading of philosophers and historians including, among others, Gibbon, Berkeley, Plato, Bolingbroke and Bacon. The publication was paid for by Elizabeth's grandmother's companion, Mary Trep sack, and although the immediate public response to the work was muted, it had the significant effect of persuading the Barrett family to regard her literary ambitions seriously. Ashley 1:92; Barnes A2; Hayward 238; Wise *A Browning Library* 75.

Octavo. (A little foxing, offsetting from bookplate.) Original boards (spine a little toned with short crack along top of upper joint, a little rubbing at extremities). *Provenance*: Barton Currie (bookplate) — H. Bradley Martin (his sale, Sotheby's New York, 30 April 30 1990, lot 2670).

\$4,000-6,000

## 15

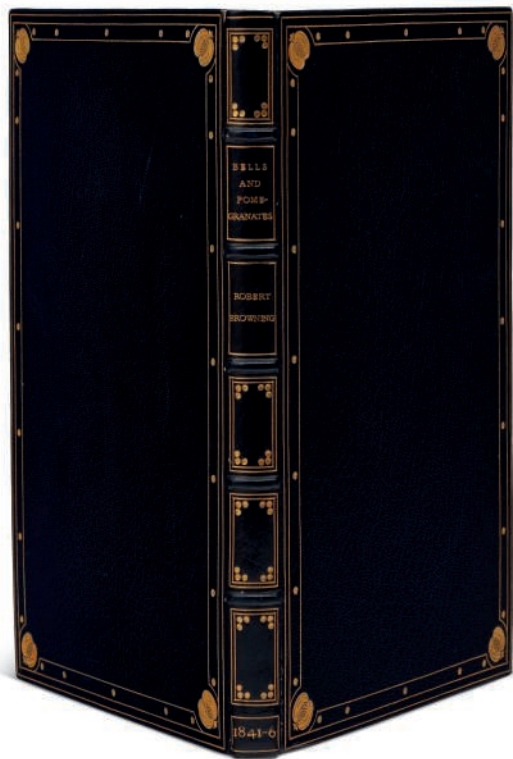
BROWNING, Robert (1812-1889). *Bells and Pomegranates*. Parts I-VIII. London: 1841-1846.

**First edition of Browning's most important book, in a fine morocco gilt binding by Sangorski and Sutcliffe. The Kalbfleisch copy.** The general half title, originally issued with Part II, is bound at the front. This collection contains many of Brownings most famous poems, including the much-anthologized "My Last Duchess." Hayward 253.

Eight parts in one volume, octavo. Half title, part titles. Blue morocco with gilt pomegranate design by Sangorski & Sutcliffe (light wear at lower joint); custom slipcase and chemise.

*Provenance:* Charles C. Kalbfleisch (1868-1943, morocco bookplate; his sale, Parke-Bernet, 10 January 1944) – W. L. Stancliffe (bookplate).

\$2,000-3,000



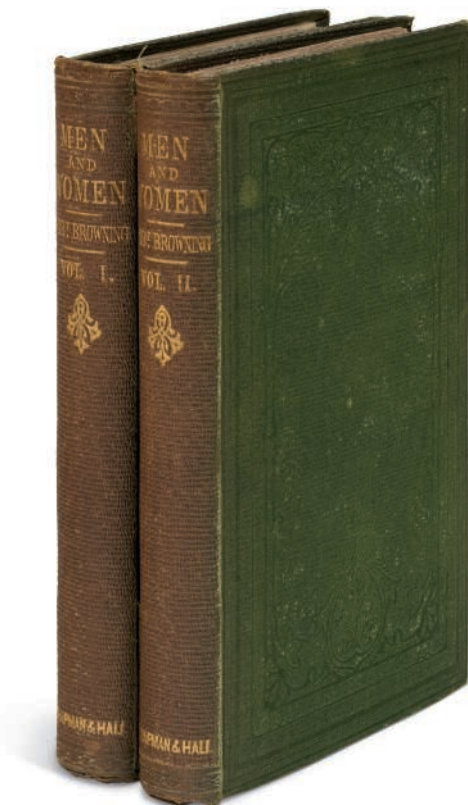
## 16

BROWNING, Robert (1812-1889). *Men and Women*. London: Bradbury and Evans for Chapman and Hall, 1855.

**The Buxton Forman copy of the first edition of one of Browning's best collections, in the primary binding.** Included are the poems "Love Among the Ruins," "Fra Lippo Lippi," "Any Wife to any Husband," and "The Statue and the Bust." H. Buxton Forman was a Victorian collector and bibliographer who, along with his colleague Thomas James Wise, perpetrated a major fraud on the bibliophilic community by creating forgeries of non-existent literary works. The present copy is signed on both title pages by Laura Sellé in 1865, who four years later would marry Buxton Forman and perhaps gave it to him as a gift. The forgeries were later uncovered through the sleuthing of Graham Pollard and John Carter in their famous exposé *A Sequel to an Enquiry into the Nature of Certain XIXth Century Pamphlets*. Barnes/Texas RB17; Sterling 88; Tinker 420; Wise *Browning*, p.22.

Two volumes, octavo. 2-page publisher's advertisements at end of vol. II. Publisher's original olive-green stamped cloth, covers stamped in blind, spines decorated and lettered in gilt, pale cream-colored endpapers [primary binding] (spines a little sunned); custom chemises and slipcase. *Provenance:* Laura Sellé (Buxton Forman's wife and the daughter of Wilhelm Kristian Sellé, Musician in Ordinary to Queen Victoria; signatures in both volumes dated 1865) – H. Buxton Forman (1842-1917, Romantic bibliographer and forger; bookplate, his sale, Anderson Galleries, 15 March 1920, part of lot 127).

\$1,000-1,500







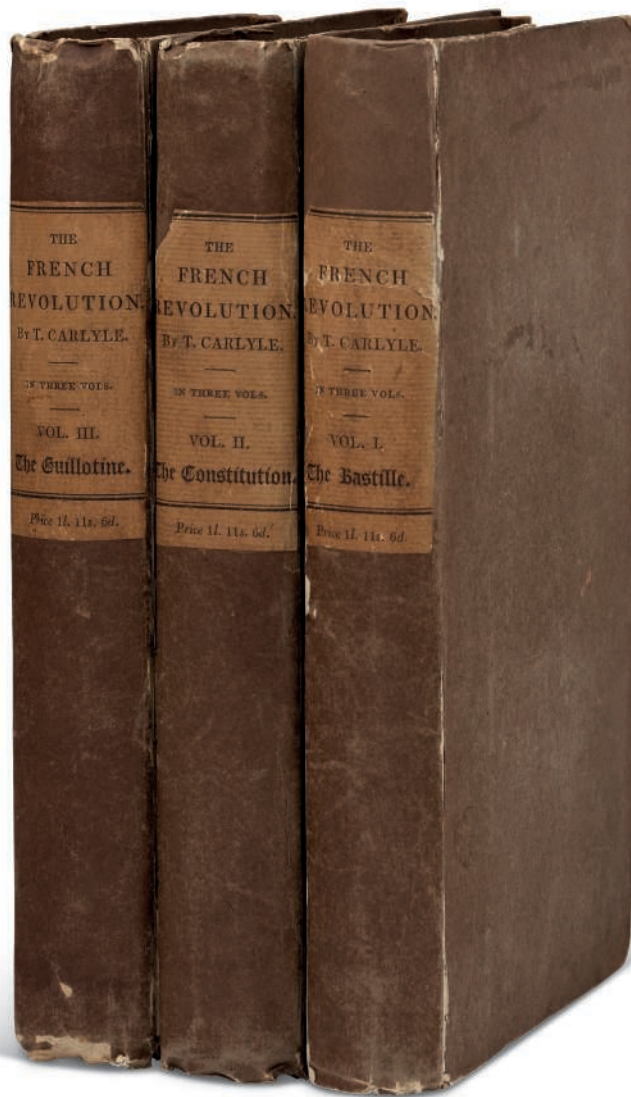
## 17

[BYRON, George Gordon, 6th Baron (1788-1824).] *Don Juan*. London: Thomas Davison [cantos I-V] and John Hunt [cantos VI-XVI], 1819-1824.

**First editions, complete in original boards**, large-paper issues of volumes 2-6. Randolph records that there were 1,500 copies of the large-paper issues printed (against 2,500-3,500 of the small-paper and 16,000-17,000 of the "Common edition"). *Don Juan* is Byron's epic satire in *ottava rima*, following the charming, handsome, and unprincipled hero as he delights in succumbing to the beautiful women he meets. The following advertisement leaves are bound in: Volume III, 1 leaf at end, "Publications by John Hunt," dated July 1823; Volume IV, 2 leaves at front, "New and Important Works printed for Longman, Hurst, Rees....," dated August 1823 and 2 leaves at end, "Publications by John Hunt," dated September 1823; Volume V, 4 leaves at front, for Longman, Hurst, Rees et al, no date; and Volume VI, 8 leaves at front for Longman, Hurst, Rees et al, dated February 1824 and 1 leaf at end, "Published by John and H.L. Hunt," dated March 1824. Hayward 222 (proofs for Cantos I and II); Randolph, pp. 69, 82-4, 86-8; Wise *Byron* II, pp. 3-8.

Six volumes, I: quarto (292 x 216 mm) and II-VI: octavo (228 x 139 mm). Advertisements in vols 3-6, "erratum" slip in vol 6 (some mostly light spotting). Original drab-blue [vol I] and drab [vols 2-6] boards, printed paper labels, uncut (neatly rebacked preserving the original spines, some labels repaired); all in custom cloth box. *Provenance*: contemporary reading record on front pastedown in vol. I – Charles Stanton (signature in vols 2 and 4-6) – Robert Peel Sheldon (bookplate in vol. 3) – Abel E. Berland (his sale, Christie's New York, 8 October 2001, lot 19).

\$10,000-15,000



## 18

CARLYLE, Thomas (1795-1881). *The French Revolution: A History*. London: James Moyes for James Fraser, 1837.

**First edition of Carlyle's masterpiece, an excellent set in the original boards with letter by Carlyle laid in.** *The French Revolution* is "a prose epic, teeming with colorful scenes of dramatic events and imaginative portraits of the leading revolutionaries. The book at once captured the English-speaking world, and has, outside France, moulded popular conception of the French Revolution down to the present day" (PMM). PMM 304.

Three volumes, 12mo (201 x 122 mm). Half-titles, 2-page publisher's advertisements at end of vol. II, contents to vol. II misbound before title. Original drab boards, paper spine labels, uncut (light wear along joints and at extremities); custom chemises, quarter morocco slipcase. *Provenance*: William Brown (bookseller's tag) – Swann Galleries, New York, 20 October 1977, lot 41 – Abel E. Berland (Christie's, New York, 8 October 2001, lot 21).

[WITH:] CARLYLE, Thomas. Autograph letter signed ("T. Carlyle"), to the poet Robert Browning, Chelsea, 8 February 1845. 4 pages (107 x 95mm).

**Carlyle writes to Browning about the upcoming publication of his *Oliver Cromwell's Letters and Speeches*:** "Long ago there was a thought of snatching from some ungainly mortal, who now holds a letter of Oliver Cromwell's, a copy of the same. This is now about to be actually wanted. I have just settled, after infinite confused tumbling about in the business, that the *Letters and Speeches* of Oliver are straightway to come out as a separate Book." Carlyle at the beginning and end of the letter asks Browning why they have not seen him for some time, and requests that he come by: "You cannot be *idle*."

\$10,000-20,000





"I was born free, and, because I might live freely, I made election of the solitude of the fields. The trees of these mountains are my companions, the clear water of these streams my mirrors. With the trees and waters I communicate my thoughts and beauty. I am a parted fire, and a sword laid aloof."

## 19

CERVANTES SAAVEDRA, Miguel de (1547-1616). *The History of Don Quichote. The First Parte. – The Second Part of the History of ... Don Quixote*. Translated by Thomas Shelton. London: [Eliot Court Press for] Edward Blount, [1620] and 1620.

**First complete edition in English, comprising the second edition of the first part and the first edition of the second part, as often.** *Don Quixote* won immediate fame when first printed in 1605. For its influence, innovation and critical status, it is "to Spanish literature what Shakespeare is to English" (Bloom) and has become globally regarded as "one of those universal works which are read by all ages at all times" (PMM). Part one first appeared in English in 1612, and was reissued in 1620 along with the first edition of the second part; the engraved title present in both volumes here was created for the second part, and is not present in all copies of the reissued first part. Bloom, *Miguel de Cervantes's Don Quixote*, p. 1; Grolier *Langland to Wither* 213; Pforzheimer 140; STC S107641 and S107642.

Two volumes, quarto (177 x 129 mm). Engraved title in each volume, letterpress title in volume 2, woodcut head- and tail-pieces, woodcut initials (light fingersoiling, a few stains). 19th-century Spanish calf, edges gilt, gilt dentelles (light wear at extremities and corners, spines a little sunned).

\$30,000-50,000



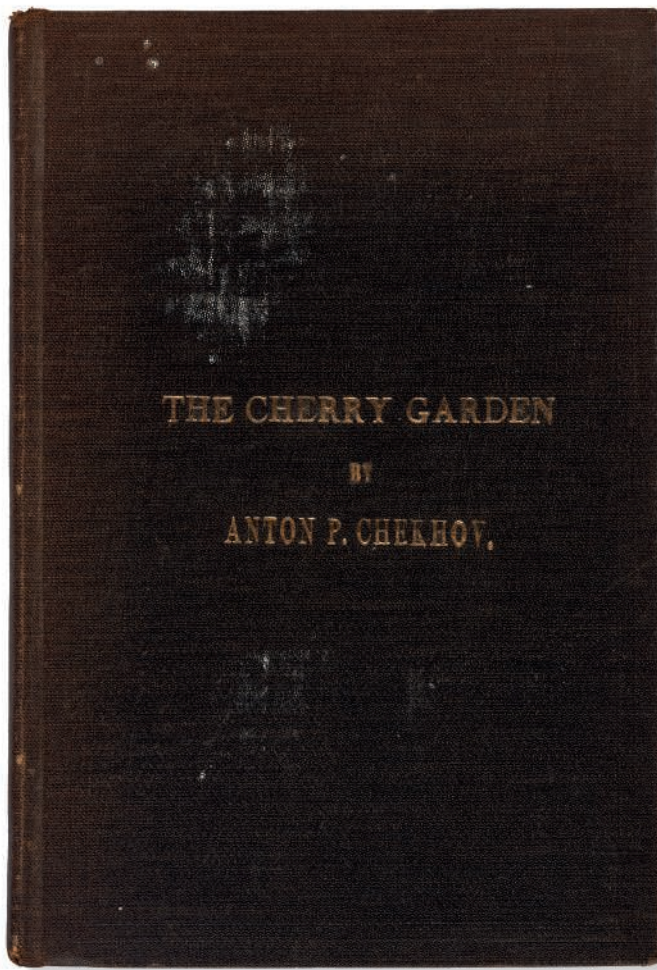


THE  
HISTORY OF  
DON-QUICHOTE.

*The first parte.*

PRINTED FOR ED. BLOUNTE





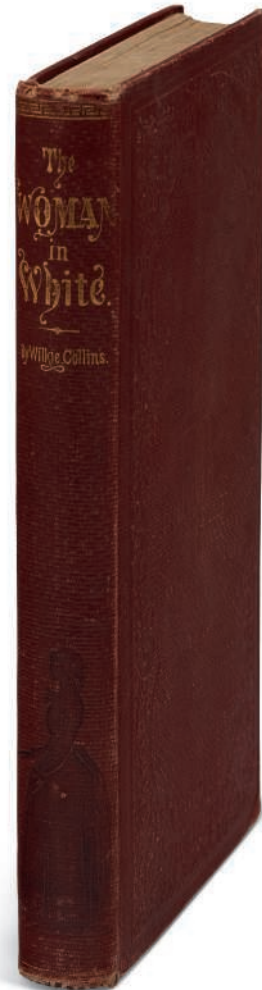
**20**

CHEKHOV, Anton (1860-1904). *The Cherry Garden*. Translated by Max Mandell. New Haven: Yale Courant, 1908.

**First American edition, and the first English translation, of one of Chekhov's best known plays.** The official date of publication in its original Russian was June 1, 1904, a mere month before Chekhov's death. It premiered at the Moscow Arts Theatre in January 1904 under the direction of Stanislavskii. This translation, which is now more commonly known in English as *The Cherry Orchard*, was done for the Yale University Dramatic Association. Munir Sendich, *Anton Chekhov in English: A Comprehensive Bibliography of Works About and By Him*, p. 362.

Octavo. Folding facsimile of a letter from Alla Nazimova praising the translation. Publisher's black cloth, title gilt on upper board (a little scuffed, spine sunned, caps a bit frayed); custom box. *Provenance*: Grant E. Hamilton (editor and Yale alumnus; bookplate).

\$2,000-3,000



**21**

COLLINS, Wilkie (1824-1889). *The Woman in White*. New York: Harper & Brothers, 1860.

**First edition of Collins's mystery-detective novel, preceding the English edition by a month.** *The Woman in White* was first published in *Harper's Weekly*, November 26, 1859-August 4, 1860; and, in Dickens' *All the Year Round*, November 26, 1859-August 25, 1860. A lovely copy. Sadleir 605a; Wolff 1377. A Haycraft-Queen Cornerstone.

Octavo. 2 pp. of ads preceding title and 4 pp. at rear (a little minor soiling internally, small corner chip to p.1, two-inch closed tear to p. 31). Original dark brown cloth, brown endpapers (spine ends and corners rubbed); custom box. *Provenance*: Walcott P. Stone (ownership inscription dated October 1860, name on box).

\$3,000-5,000



## 22

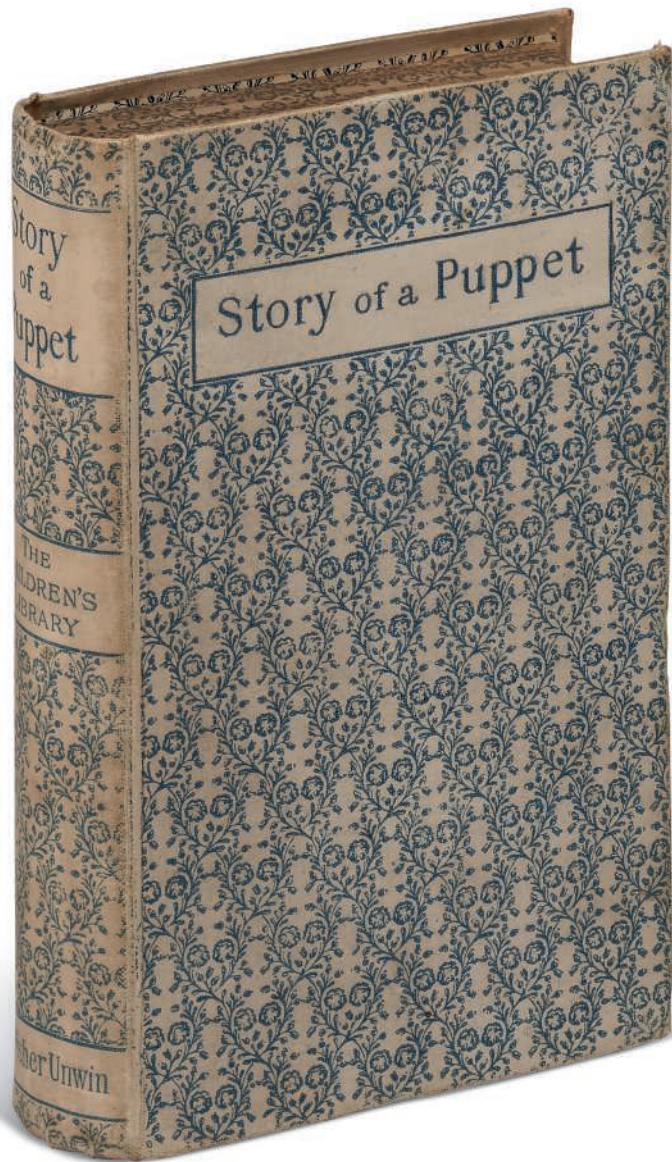
COLLINS, William Wilkie (1824-1889). *The Moonstone. A Romance*. London: Tinsley Brothers, 1868.

**First edition of this landmark in the development of the detective novel**, inspired by the case of Constance Kent, who murdered her younger brother in 1860, and the Northumberland Street murder. Although Sargeant Cuff is not "conspicuously a detective, and the clues, though fairly laid out from the beginning, satisfy only an antiquarian interest in ratiocination," *The Moonstone* has remained both a literary classic and a classic of the genre, filled with unforgettable characters. See Jacques Barzun and Wendell Hertig Taylor, *A Catalogue of Crime* 576. Sadleir 598; Wolff 1368. A Haycraft-Queen Cornerstone.

Three volumes, octavo. Half-titles in vols 2 & 3, with 2 pp. of advertisements to rear of both (vol. 1 with facsimile half title and small repaired edge tear to title page). Original cloth (spines faded, cloth worn and soiled); custom box.

\$15,000-25,000





## 23

COLLODI, Carlo (pseudonym of Carlo Lorenzini, 1826-1890). *The Story of a Puppet or the Adventures of Pinocchio*. Translated from the Italian by M.A. Murray. London: T. Fisher Unwin, 1892.

**First edition in English of an iconic children's tale.** Italy's most famous contribution to children's literature was first serialized in a children's newspaper, *Giornale per i bambini*, Rome, 1881-83. Beginning as *La storia di un burattino*, the title later changed to *Le Avventure di Pinocchio*. The author, a journalist and educationalist, took the name Collodi from his mother's native village in Tuscany. Osborne II, p. 1007; cf. *Early Children's Books*, 213.

Octavo. Frontispiece and illustrations in text by C. Mazzanti. (Closed tear on P1 crossing one letter.) Original floral-decorated white cloth, paper edges stamped with matching floral pattern, floral endpapers (slightest rubbing to spine, hinges just showing); quarter morocco folding case with design of Disney's version of Pinocchio by the Dragonfly Bindery. *Provenance*: neat pencil gift inscription dated 1899 – Richard Manney (bookplate; his sale, Sotheby's New York, 11 October, 1991, lot 58) – Donald G. Drapkin (bookplate; his sale, Christie's New York, June 29, 2005, lot 79).

\$5,000-8,000

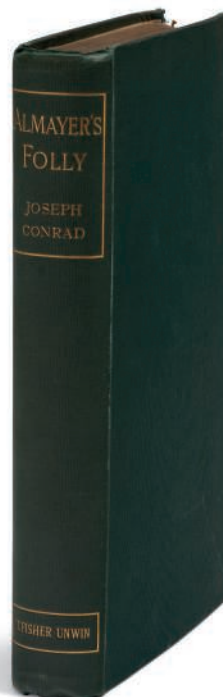
24

CONRAD, Joseph (1857-1924). *Almayer's Folly. A Story of an Eastern River*. London: T. Fisher Unwin, 1895.

**First edition, first issue of Conrad's first book**, with the first "e" missing in "generosity" on p. 110 and "of" missing in the last line of the same page. Conrad started his first novel in 1889, "strongly attracted to the theme of the degeneration of the white man in the tropics," but "found it safer for political and social reasons to write about the Dutch rather than the English." His choice of an alien language was at the time unique, though he later claimed to have been "thinking" in English for many years before he began to write it(see J. Meyers *Joseph Conrad: A Biography*, 1991, p. 89). Conrad put the number of copies eventually printed at 1,100 in a letter of 2 May 1895, to Madame Poradowska, though it may have been higher. Cagle A1a; Keating 1.

Octavo. Original dark-green cloth (a little rubbing to spine head and tips, cloth bubbling ever so slightly on rear cover); custom box.

\$2,000-3,000



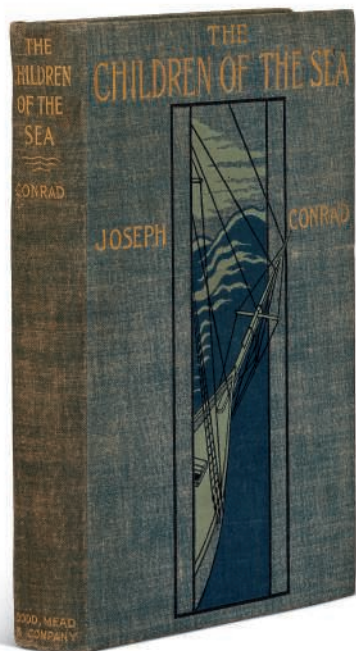
25

CONRAD, Joseph (1857-1924). *Children of the Sea*. New York: Dodd, Mead and Co., 1897.

**First edition of Conrad's tale of drama on the high seas.** Cagle A3b.

Octavo. (A little uneven toning to half title.) Original pictorial cloth (rear hinge repaired, lower corner of back cover slightly washed); custom box.

\$500-800



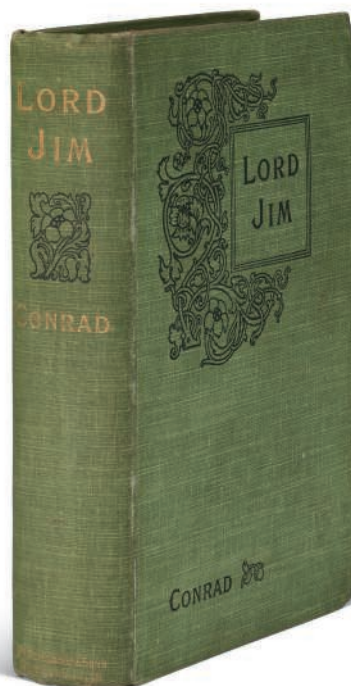
26

CONRAD, Joseph (1857-1924). *Lord Jim*. Edinburgh & London: William Blackwood and Sons, 1900.

**The Doheny copy of the first edition.** Cagle A5a; Keating 25.

Octavo. Original green cloth (a little rubbing to joints, tips); custom box. Provenance: Estelle Doheny (morocco bookplate).

\$1,000-1,500







27

CONRAD, Joseph (1857-1924) and Ford Madox HUEFFER (1873-1939). *The Inheritors. An Extravagant Story*. New York: McClure, Phillips & Co., 1901.

**First edition, in the very rare dust jacket, of a work which combines science fiction with political satire.** In this work, the first of three novels on which the authors collaborated, Earth is invaded by the Dimensionists, an advance humanoid race from the planet's future, which co-exists with the present as an alternate universe on a different time plane. Hueffer is better known by the pen-name he adopted after World War One, Ford Madox Ford. ABPC records no copies in the dust jacket since 2000. This copy is part of the second issue, with the corrected dedication on a cancel leaf—the first issue is known in a few copies only. Cagle A6a(2); Keating 31.

Octavo. Original pictorial cloth with sky in gold; pictorial dust jacket (light chipping to tips, chip to rear flap); custom box.

\$10,000-15,000

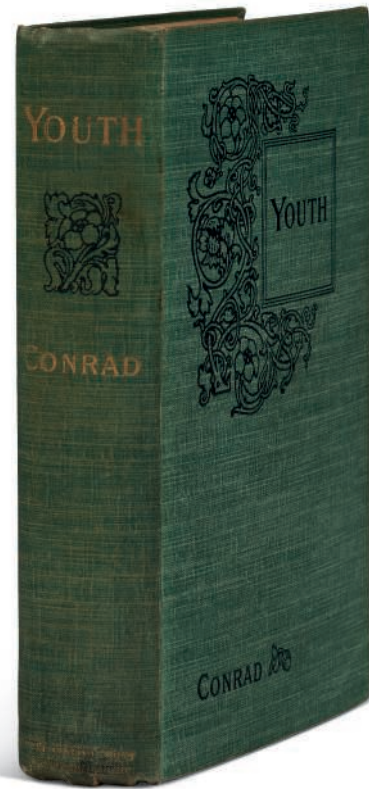
**28**

CONRAD, Joseph (1857-1924). *Youth: A Narrative and Two Other Stories*. Edinburgh and London: William Blackwood and Sons, 1902.

**First edition of Conrad's most important collection of stories, including "Heart of Darkness."** The three collected stories, also including "Youth" and "The End of the Tether," had all appeared previously in Blackwood's *Edinburgh Magazine*. Cyril Connolly counts this, along with Conrad's *The Secret Agent*, among the top hundred works in *The Modern Movement*. Cagle A7a(1); Connolly *The Modern Movement* 14; Keating 35.

Octavo. Half-title. 32-page publisher's catalogue at end dated 10/02. (A few faint spots to prelims and endpapers.) Original publisher's green cloth stamped in gilt and black, white wove endpapers (touch of rubbing to extremities, small bubble to cloth on lower corner of upper cover); custom box.

\$2,000-4,000



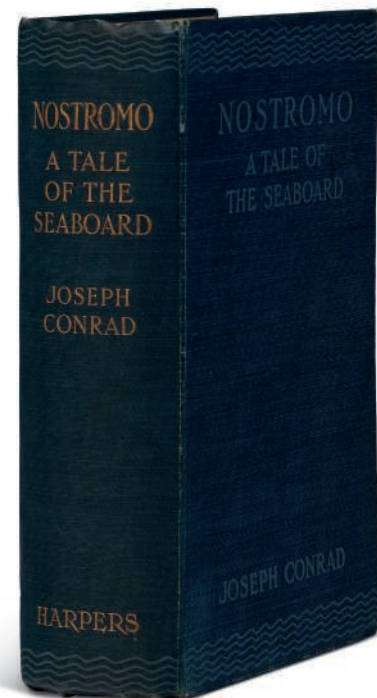
**29**

CONRAD, Joseph (1857-1924). *Nostromo*. London: Harper & Brothers, 1904.

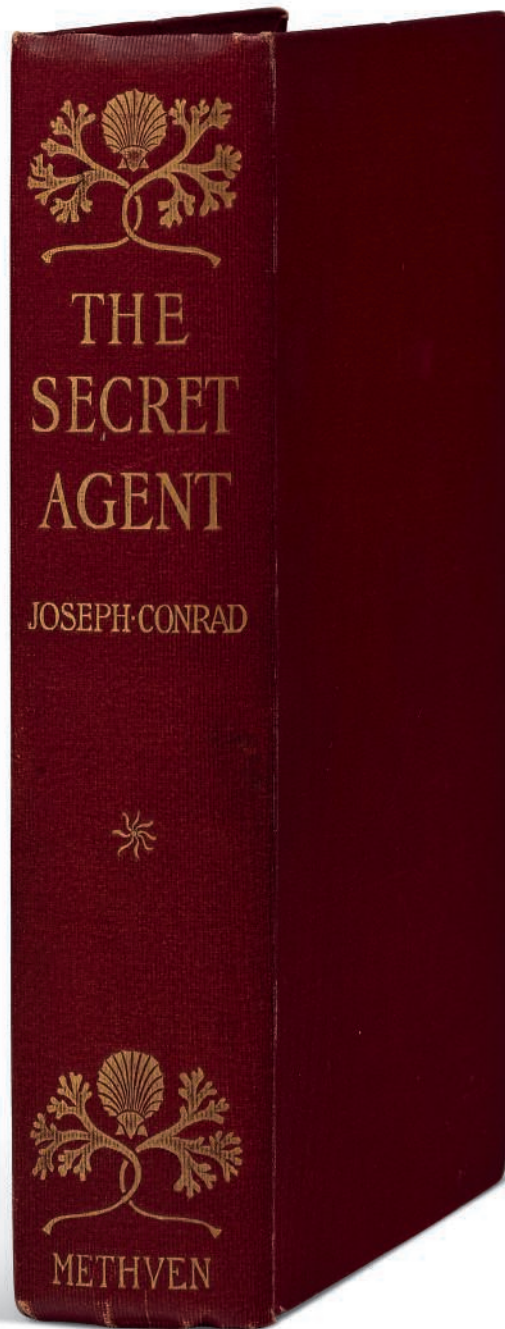
**First edition.** Cagle A10a(1); Keating 62

Octavo. (Some foxing internally.) Original blue cloth (mild rubbing); custom box. *Provenance*: Edith Ingleton (ownership inscription to endpaper).

\$800-1,200







**30**

CONRAD, Joseph (1857-1924). *The Secret Agent*. London: Methuen & Co, [1907].

**First edition** of one of Conrad's most popular novels and one of his scarcest first editions. Cyril Connolly chose two books by Conrad for his 100 key books of the modern movement; one a collection of three long stories (see preceding lot) and this novel. Cagel A12a(1); Connolly *Modern Movement*; Keating 73. A Haycraft-Queen Cornerstone.

Octavo. Half-title. 40-page publisher's catalogue at end dated September 1907. Original red cloth (light rubbing to corners and joints); custom box. *Provenance*: pencil date on last text page, 30 September 1907.

\$1,500-2,500



31

CONRAD, Joseph (1857-1924). *Chance. A Tale in Two Parts*. London: Methuen & Co., [1913].

**First edition, rare first issue, in dust jacket.** *Chance* was one of Conrad's most popular novels in his lifetime—the only one set in his adopted country of England. "The general public responded largely, more largely perhaps than to any other book of mine, in the only way the general public can respond, that is by buying a certain number of copies. This gave me a certain amount of pleasure, because what I always feared most was drifting unconsciously into the position of a writer for a limited coterie; a position which would have been odious to me as throwing a doubt on the soundness of my belief in the solidarity of all mankind in simple ideas and sincere emotions." (Conrad, quoted in Keating).

The book was printed in fall 1913, after the publishers managed to smooth out a dispute with Conrad about promotion. However, due to a binder's strike the publication was postponed until January 1914, and most copies have a cancelled title with the 1914 date on the verso. The present bears the date 1913 and is called by Cagle the "pre-publication" issue). This copy is in Cagle's binding B and second state of the advertisements (no 32-page catalogue, but with *Harrovians* listed on ad p. 6). Cagle A17a(1); Keating 103 ("extremely rare genuine first issue"). We trace only two copies of the first issue in dust jacket in the auction records of ABPC since 1976.

Octavo. Half-title. 8-pages of advertisements at end. (Some spotting to prelims.) Original green cloth, spine stamped in gilt (spotting to paper edges, endpapers toned); odust jacket with full color illustration by J. Dewar Mills (some toning, light edge-wear, repaired tear to lower panel); custom morocco pull-off case (sunned).

\$10,000-15,000



**"It is far more satisfactory to look at such [survival] instincts ... not as specially endowed or created instincts, but as small consequences of one general law, leading to the advancement of all organic beings, namely, multiply, vary, let the strongest live and the weakest die."**

### 32

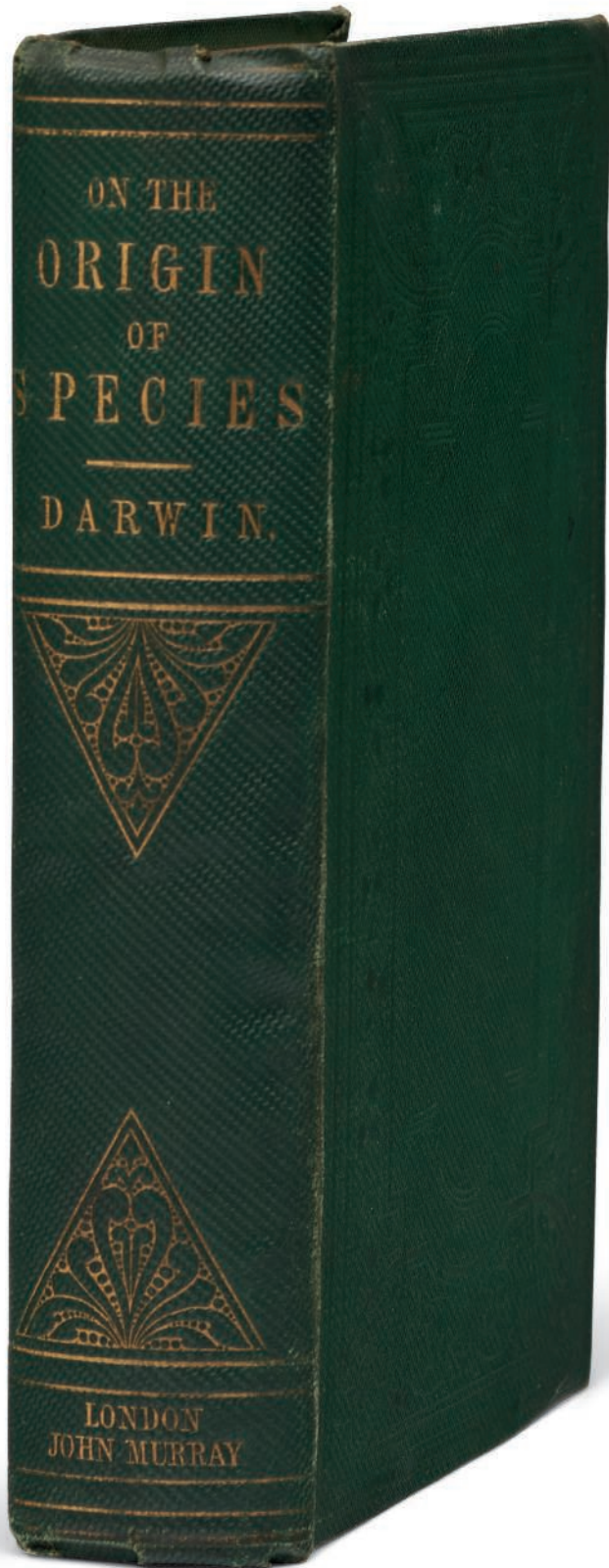
DARWIN, Charles Robert (1809-1882). *On the Origin of Species by Means of Natural Selection*. London: John Murray, 1859.

**The Silver copy of the first edition of "the most important single work in science" (Dibner), and "a turning point, not only in the history of science, but in the history of ideas in general" (DSB).** Although some key observations and findings from the voyage of the *Beagle* acted as his initial inspiration, Darwin's ideas about the beneficial mutation of species did not cohere into the theory of evolution until his reading of Thomas Malthus's *Essay on the Principle of Population* in 1838. The gestation of the theory was slow, but in 1856, following a conversation with Sir Charles Lyell about his hypothesis, Darwin was determined to bring it to a conclusion. Two years later he had composed an extended treatise entitled "Natural Selection," two-thirds complete at 250,000 words. Then, in June 1858, Darwin received a letter about evolution from Alfred Russel Wallace, who had independently arrived at similar conclusions. The two scientists issued a joint paper on the subject at the Linnean Society on 1 July. Darwin was now forced to publish and, urged on by Hooker, he condensed his big book into an "abstract" of some 155,000 words, "stripped of references and academic paraphernalia" and "aimed not at the specialists, but directly at the reading public" (ODNB).

Finally published as *On the Origin of Species* on 24 November 1859 in a print run of 1250 copies, the work expounded a theory of evolution that was recognizably superior and of infinitely greater impact than all previous hypotheses explaining biological diversity. "No work of science has ever been so fully vindicated by subsequent investigation, or has so profoundly altered humanity's view of itself and how the living world works" (Wilson). Dibner *Heralds* (1980) 199; Eimas *Heirs* 1724; Freeman 373; Garrison-Morton (1991) 220; Grolier *English* 96; Grolier *Science* 23b; Norman 593; PMM 344b; Sparrow *Milestones* 49; Waller 10786; Wilson, E.O. 'Foreword', *The Cambridge Companion to the 'Origin of Species'*. Cambridge: 2009.

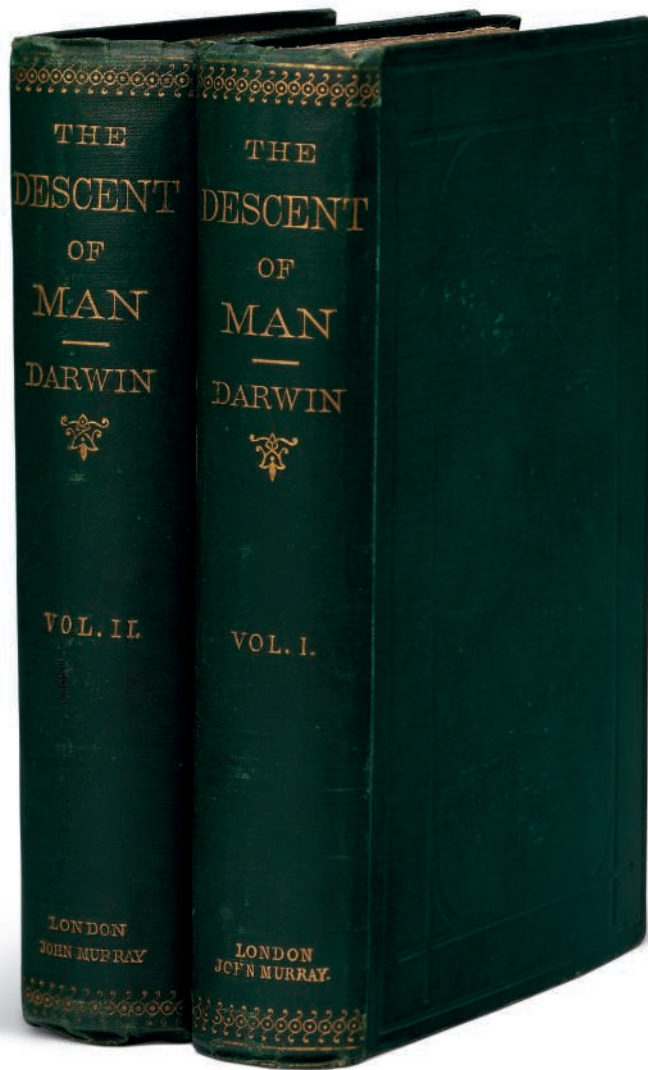
Octavo. Half-title, folding lithographic diagram; 32-page list of John Murray's books at end dated June 1859. (Couple of faint spots to title, a little fingersoiling to prelims.) Original green cloth, covers stamped in blind, spine lettered and decorated in gilt, brown coated endpapers, with the ticket of Edmonds & Remnants of London [Freeman binding variant a] (touch of rubbing to extremities and endpapers, lower hinge just cracked); custom clamshell case. *Provenance*: George Duncan (Shettleston bookplate) – Matthew Blane (ownership inscription dated 1960) – Irwin Silver (his sale, Sotheby's, New York, 26 April 2005, lot 30).

\$150,000-250,000



actual size





### 33

DARWIN, Charles (1809-1882). *The Descent of Man, and Selection in Relation to Sex*. London: John Murray, 1871.

**First edition, first issue—the first appearance of the word "evolution" in any of Darwin's works.** The book, which "caused a furor second only to that raised by the *Origin*" (Norman), argues for the common origins of all mankind, placing humans in the evolutionary scheme Darwin had outlined for the rest of the animal kingdom in *The Origin of Species*. However, not all evolutionists shared this view—many, including Alfred Russel Wallace and Ernst Haeckel, argued for multiple origins of different human species. Science writer Richard Dawkins has noted that Darwin's supposition that the human species arose in Africa was "typically ahead of its time," and despite the strong social pressures to think otherwise, "he carefully considered and decisively rejected the idea ... that different human races should be regarded as separate species." Freeman 937 (vol. II Freeman's first issue); Garrison & Morton 170; Norman 599.

Two volumes, octavo. Half-titles, numerous illustrations in text, 16 pp. ads at end of both vols dated January 1871 (occasional light spotting). Original green publisher's cloth, blind-stamped boards and gilt spine, index and ads in vol. 2 partially unopened (very neat repair to inner hinge); custom chemise and box. *Provenance*: John H. Barron (inscriptions in both volumes dated 1871) - "W.J.P." (initials dated Jan '88 at end of first volume).

\$6,000-8,000



### 34

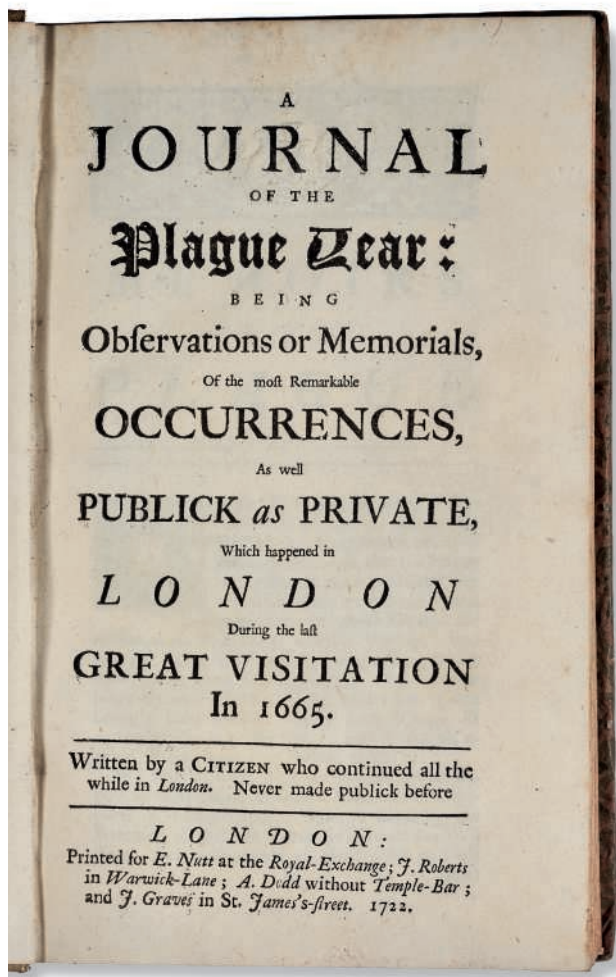
DEFOE, Daniel (c.1660-1731). *The Life and Surprising Adventures of Robinson Crusoe, of York, Mariner*. London: W. Taylor, 1719. [With:] DEFOE, Daniel. *The Farther Adventures of Robinson Crusoe*. London: W. Taylor, 1719.

**First editions of both parts, the Berland copy.** *Robinson Crusoe*, the archetypal castaway narrative, is widely considered to be the first English novel. Based on the experiences on Alexander Selkirk, who spent four years on the uninhabited island of Juan Fernandez from 1704, the adventures of Crusoe and his companion Friday have attained mythical status in the history of Western literature. The book's success was immediate, a second edition being called for only seventeen days after publication of the first on 25 April 1719, with a further two editions published before the end of year. *The Farther Adventures* appeared on 20 August, and relates how Crusoe revisited the island with Friday. A final part, *The Serious Reflections*, followed in 1720. "The romance of Crusoe's adventures, the figure of civilized man fending for himself on a desert island, has made an imperishable impression on the mind of man ... much of modern science fiction is basically Crusoe's island changed to a planet" (PMM Exhibition Catalogue, 1963, no. 325). The first volume has the title in second state with semi-colon after London, third state of the preface with the catchword "apply" correctly spelt, and first state of Z4r with "Pilot" mis-spelt "Pilate" and "Portuguese" for "Portuguese." The second volume is Hutchins's first issue, second variant (B2) with A4v of the preface blank, "FARTHFR" for "FARTHER" on B1r, and page 295 misnumbered 215. Grolier *English* 41; Hutchins pp. 52-71 and 98-112; Moore 412 and 417; PMM 180; Rothschild 775.

Two volumes, octavo (193 x 120 mm and 195 x 118 mm respectively). *Adventures*: Engraved frontispiece portrait by Clarke and Pine, 4-page publisher's advertisements at end. (Tear at inner margin of K8, margins of some leaves lightly dampstained.) Contemporary calf (rebacked and restored at extremities). *Farther Adventures*: Folding engraved world map (a few letters abraded, some repairs on verso, toned), 11-page publisher's advertisements at end. Contemporary calf (rebacked in uniform style with the previous volume, with a few small repairs to extremities, browning to endpapers, f.f.e. starting to detach). Housed together in a quarter morocco slipcase. *Provenance*: John Peyto Verney, Lord Willoughby de Broke - Robert John Verney, Lord Willoughby de Broke (their bookplates in the second volume only) - Frank J. Hogan (bookplate in the second volume, his sale, Parke-Bernet, 24 April 1945, lot 202) - David and Lulu Borowitz (book label on chemise, purchased through Seven Gables Bookshop in Part I of their sale, Sotheby-Parke-Bernet, 9 November 1977, lot 75) - Abel E. Berland (bookplate, his sale, Christie's New York, 8 October 2001, lot 34).

\$50,000-80,000





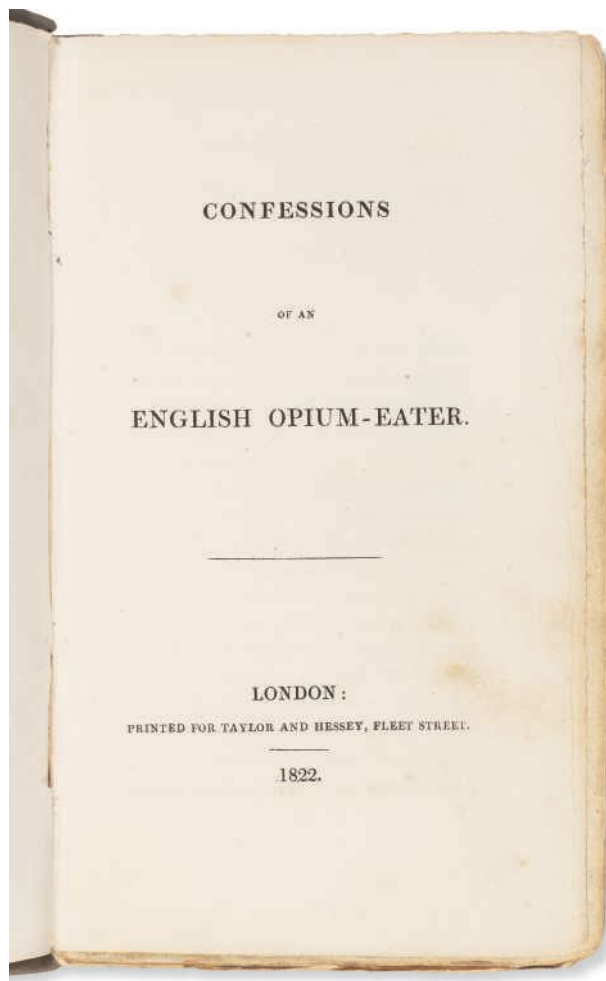
35

[DEFOE, Daniel (1660-1731).] *A Journal of the Plague Year: being Observations or Memorials, of the most remarkable Occurrences, as well publick as private, which happened in London during the last Great Visitation in 1665.* London: Printed for E. Nutt, J. Roberts, A. Dodd and J. Graves, 1722.

**The Macclesfield copy of the first edition, an excellent copy.** *Journal of the Plague Year*, published in the same year as *Moll Flanders* and *Col. Jack*, may be Defoe's most under-appreciated great novel. H. F., the protagonist, lives in London throughout the plague, and he is torn between fleeing and staying, between pragmatic, even crass economic motives, and spiritual impulses, and, even more importantly, is obsessed with determining the reasons individuals get the plague" (ODNB). Rothschild 778.

Octavo (199 x 117 mm). Half-title. Woodcut ornaments and head- and tailpieces (a marginal little dustsoiling at ends, paper flaw to E4 affecting a few words). 18th century vellum-backed dutch gilt paper boards, title in ink on spine (a little wear at corners); custom box. *Provenance*: Earls of Macclesfield (bookplate and blindstamps; their sale, Sotheby's, 13 March 2008, lot 3945).

\$4,000-6,000



36

DE QUINCEY, Thomas (1785-1859). *Confessions of an English Opium-Eater.* London: for Taylor and Hessey, 1822.

**First edition in book form of "the most famous account of drug addiction in English literature"** (Norman). De Quincey's narrative was originally published in the *London Magazine* in October and November 1821. To the editions in book form De Quincey added an appendix which included a record of his opium consumption. Surpassing mere scientific reportage, the *Confessions* is a stylistic masterpiece and a prose counterpart to the work of De Quincey's close associates Wordsworth and Coleridge. Ashley II, p.37; Norman 619; Sterling 229; Tinker 817.

12mo (176 x 102 mm). Half-title (without leaf of publisher's ads, a few stains). Contemporary blue boards, untrimmed (rebacked, but with remains of original paper label on spine, a little wear). *Provenance*: "T. Doughty" (inscription dated 1821).

\$1,000-2,000



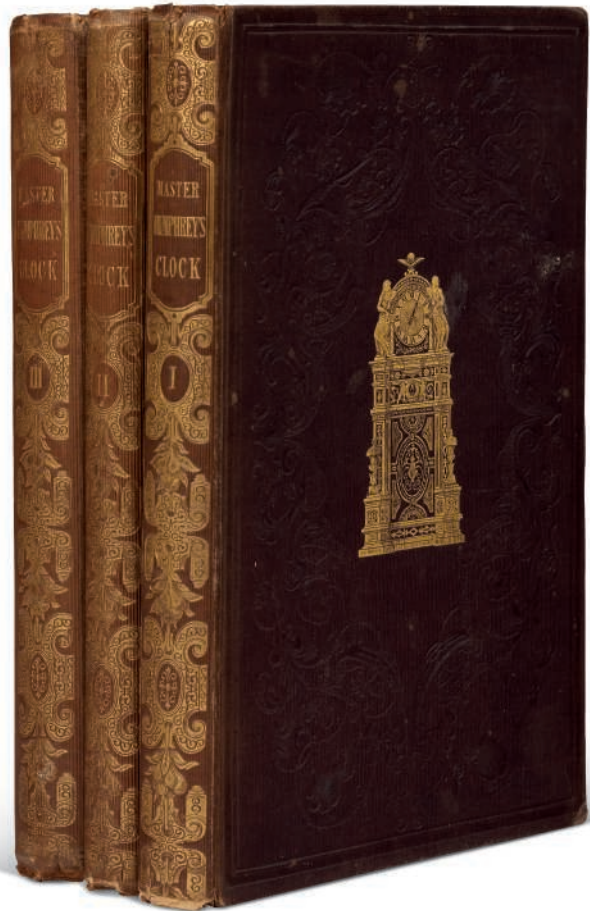
37

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

**First edition in book form, the rare two-volume issue, profusely extra-illustrated.** The additional illustrations comprise duplicate, variant states of the vignette title, frontispiece and 7 other Phiz plates, 2 Phiz etchings for the cancelled Buss plates, and 27 etched plates from Onwhyn's *Illustrations to the Pickwick Club* (1837). Smith says of this scarce two-volume issue that it "preceded the one-volume issue, was abandoned before many copies were distributed, and did not appear in publisher's cloth" (Smith).

Two volumes, octavo (210 x 130 mm). Additional vignette title and etched frontispiece by Phiz (Hablot K. Browne), 41 etched plates by Phiz and others. Extra-illustrated as described above. (Offsetting and usual browning, few other stains). Contemporary half maroon morocco, spines gilt (mild rubbing; tips touched up); custom morocco slipcase. *Provenance:* Francis Marion Crawford, 1854-1909, American author (bookplates) – Richard Manney (bookplate; his sale, Sotheby's New York, 11 October 1991, lot 79) – Marshall B. Coyne (his sale, Sotheby's New York, 5 June 2001, lot 61).

\$3,000-5,000



38

DICKENS, Charles (1812-1870). *Master Humphrey's Clock*. London: Chapman and Hall, 1840-1841.

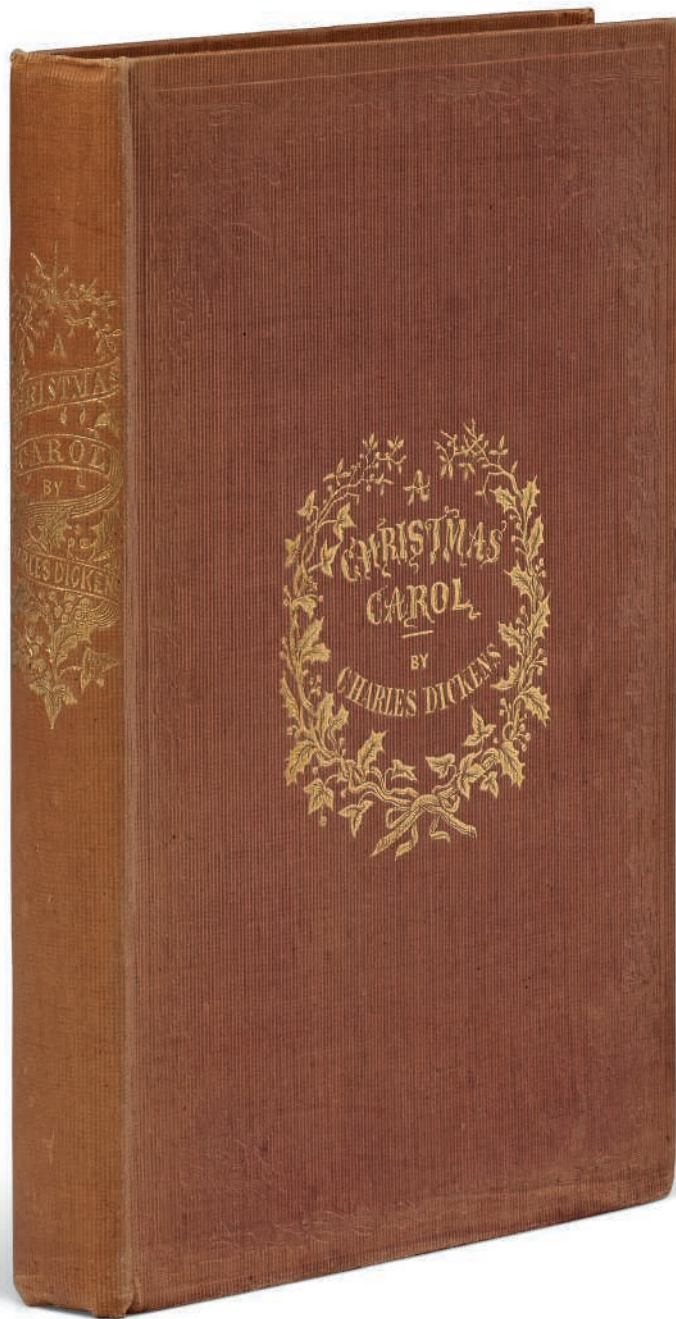
**First edition in book form.** Eckel p. 67.

Three volumes, quarto. Frontispieces in each volume, numerous wood-engravings in the text by George Cattermole and Hablot K. Browne ["Phiz"] (slight spotting and dustsoiling). Original brown cloth, vols 1-2 with marbled edges and endpapers, vol 3 with yellow coated endpapers.

[*Together with:*] DICKENS, Charles (1812-1870) *The Life and Adventures of Nicholas Nickleby*. London: Chapman & Hall, 1839. Bound from the original parts, with "visiter" on page 123, "latter" on page 160, and plates up to p. 45 bearing publisher's imprint. Eckel pp. 64-65. Octavo (213x130mm). Half title, frontispiece, no ads (some foxing internally, particularly heavy to plates, a few of which have short closed tears). Modern half morocco.

\$300-500





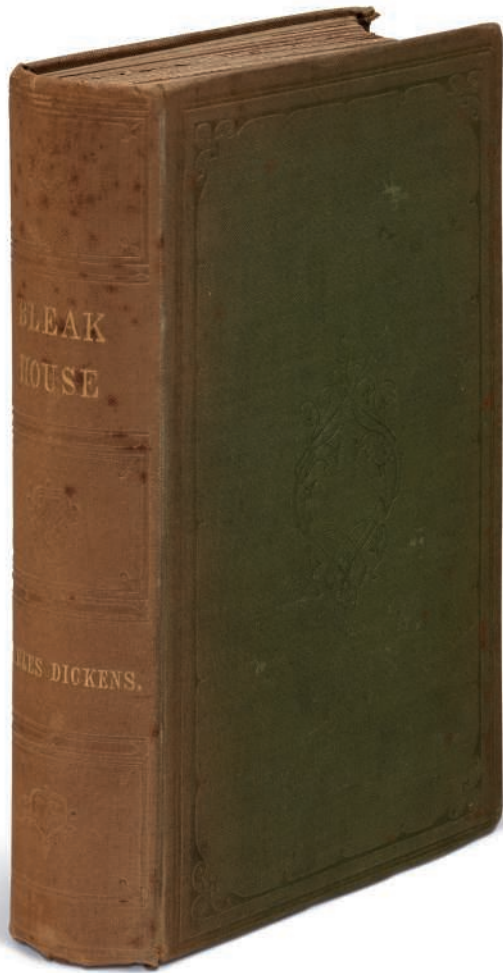
**39**

DICKENS, Charles (1812-1870). *A Christmas Carol. In Prose. Being a Ghost Story of Christmas*. London: Chapman & Hall, 1843.

**First edition, first issue, of the world's most famous Christmas story.** With "Stave I" as the first chapter heading, balance of text uncorrected, red and blue title page dated 1843, and yellow endpapers. Arguably the most widely read and cherished of Dickens's works, this copy bears a gift inscription dated Christmas Eve in the year of publication, 1843. Eckel, p. 110; Smith II.4.

Octavo. Half-title printed in blue, title-page printed in red and blue, verso printed in blue (some spotting internally). 2-page publisher's advertisement at end. Hand-colored etched frontispiece and three plates by John Leech, four wood-engravings in the text by W.J. Linton after Leech. Original brick-red fine-ribbed cloth, all edges gilt, yellow coated endpapers (some fading to cloth, rear hinge cracked, light wear to spine ends and tips); custom box.

\$8,000-12,000



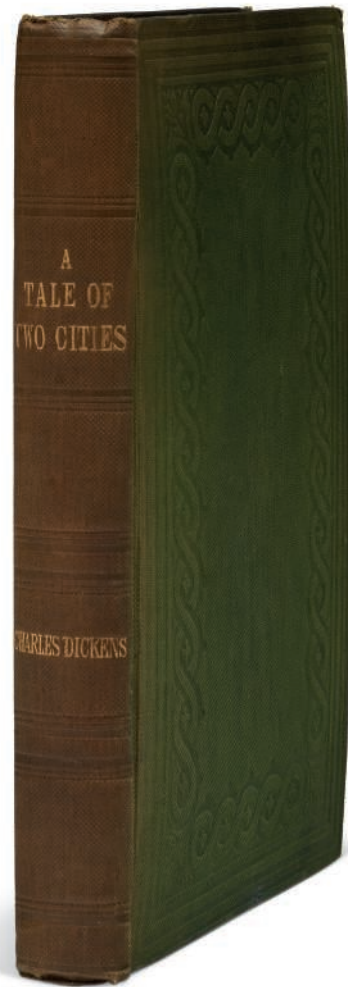
**40**

DICKENS, Charles (1812-1870). *Bleak House*. London: Bradbury and Evans, 1853.

**First edition in book form, unopened.** Told from the perspective of Esther Summerson, Dickens's only female narrator, *Bleak House* has at its center the legal case of Jarndyce and Jarndyce, and "focuses on the obfuscations and delays of the court of chancery which result in widespread human misery and suffering" (ODNB). Gimbel A131.

Octavo. Half-title, etched frontispiece, engraved title page, leaves unopened (superficial cracking to hinges). Original green cloth (fading and spotting to spine); custom box.

\$1,000-2,000



**41**

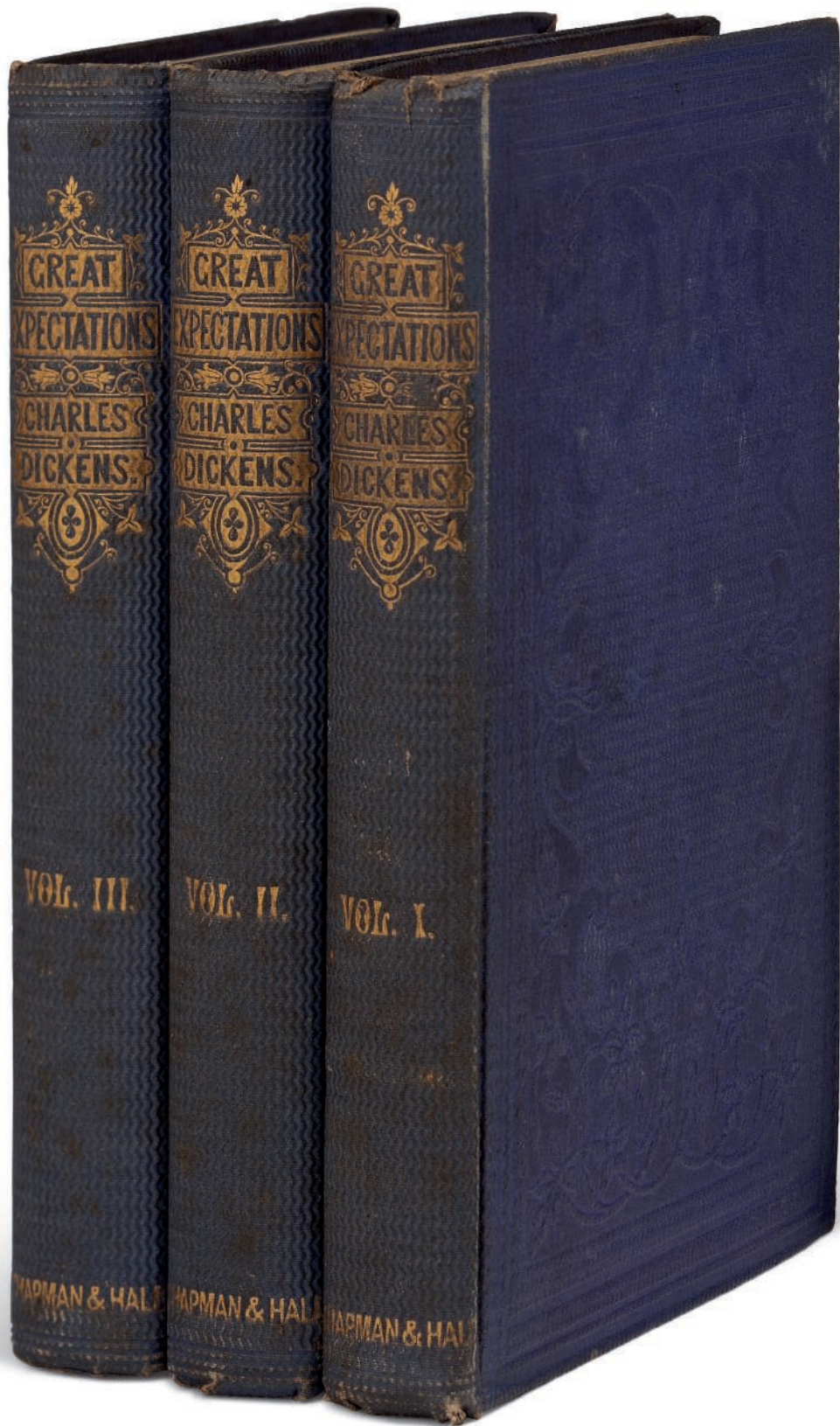
DICKENS, Charles (1812-1870). *A Tale of Two Cities*. London: Chapman & Hall, 1859.

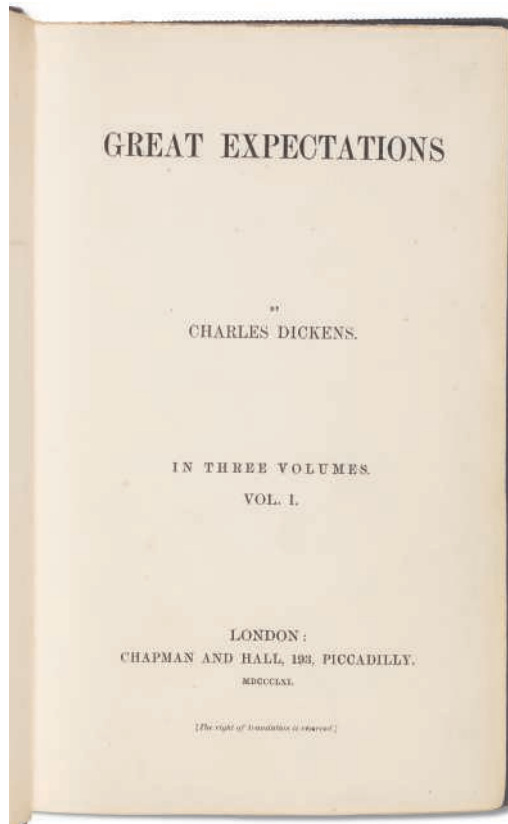
**First edition in book form in the scarcer secondary binding of green cloth.** The second issue, with page 213 numbered correctly. This work, which has one of the most recognizable opening lines of any English novel, marked the final collaboration between Dickens and illustrator Hablot K. Browne. The historical setting was a particular favorite of Dickens's, who knew Carlyle's *French Revolution* well. "He entered the mental and mechanical work with great spirit" (Eckel). Eckel, p.90 (copies bound in green cloth are "very scarce"); Smith I:13.

Octavo. Etched frontispiece and engraved title (hinges repaired). Original green cloth (sunning to spine); custom box. *Provenance:* Edmund Yates, 1831-1894, British author who in the 1850s was employed by Charles Dickens as drama critic to the *Daily News*(bookplate).

\$1,500-2,500







**“I loved her against reason, against promise, against peace, against hope, against happiness, against all discouragement that could be.”**

## 42

DICKENS, Charles (1812-1870). *Great Expectations*. London: Chapman and Hall, 1861.

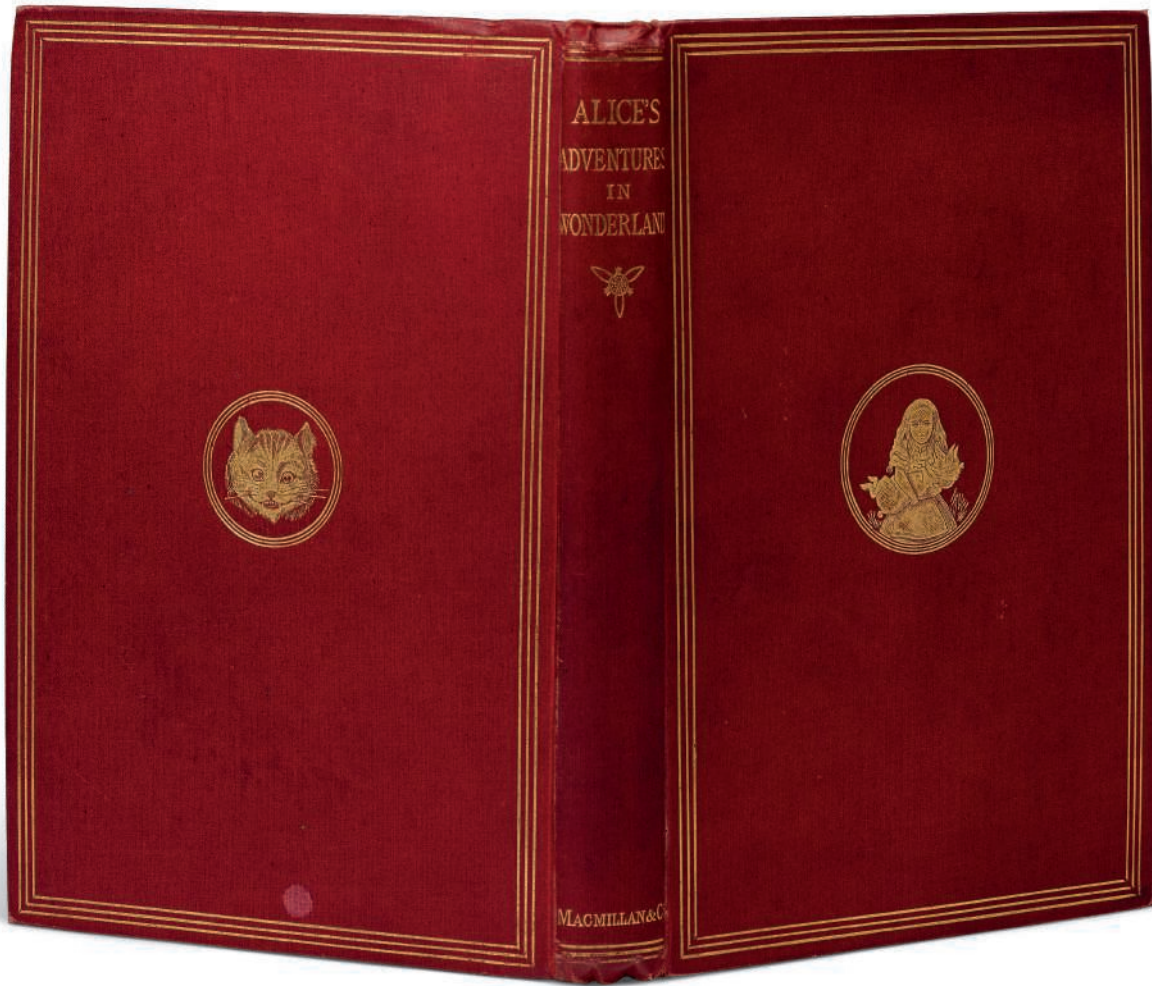
**First edition, first impressions of each volume; a fine and highly important association copy of Dickens's most personal work. From the library of his publisher, Edward Chapman, in original publishers' cloth.** Chapman was the more literary of the partners at Chapman and Hall and it was he who originated the idea to issue *Pickwick* in monthly parts, a method which Dickens used throughout his career and which contributed to his success. The four pencil underlinings in this copy point out grammatical errors and may have been made by Chapman himself. On each of these four pages an age-toned strip appears in the gutter, which apparently resulted from a page-marker left by a contemporary reader (most likely Chapman) to locate or query these errors.

Only 1000 copies of the first edition were published, with most of these copies going to libraries. This copy is remarkable in that it contains the earliest state of every point outlined in the extremely detailed analysis found in the Clarendon edition of *Great Expectations* (1993, Appendices C & D). A full list of issue points is available with the condition report. As in the Lawrence Drizen copy sold in 2019, the third volume here contains the numeral "3" in the pagination on p. 103, and the "i" in "inflexible" on p. 193, which are sometimes missing in copies of the first impression of the third volume, indicating that the present copy is among the earlier printings of the first impression. This copy also has the early reading of vol. 3, p. 192 with "himself" and "very carefully" on separate lines.

Three volumes, octavo. With the 32-page publisher's catalogue dated May 1861 at the end of vol. 3. Original publishers' violet wavy-grained cloth, blocked in blind, spines gilt, yellow-coated endpapers, edges plain (some minor rubbing to extremities, some faint spotting, upper cover of vol. 3 just starting, hinges tender and somewhat showing, still fine). [Tipped-in vol. 2:] DICKENS, Charles. Autograph addressed envelope (initial-signed "CD"), to his friend William W.F. de Cerjat, Lausanne, docketed Feb. 1, 1861. Quarter morocco slipcase. *Provenance*: Edward Chapman, 1804-1880, Dickens's publisher (bookplate in each volume, and possibly his pencil corrections on p. 162 and 164 [v. 2], p. 145 and p. 150 [v. 3]) - Waverly Auction, 20 November 2003, lot 43 - Donald G. Drapkin (his sale, Christie's New York, 29 June 2005, lot 97).

\$80,000-120,000





43

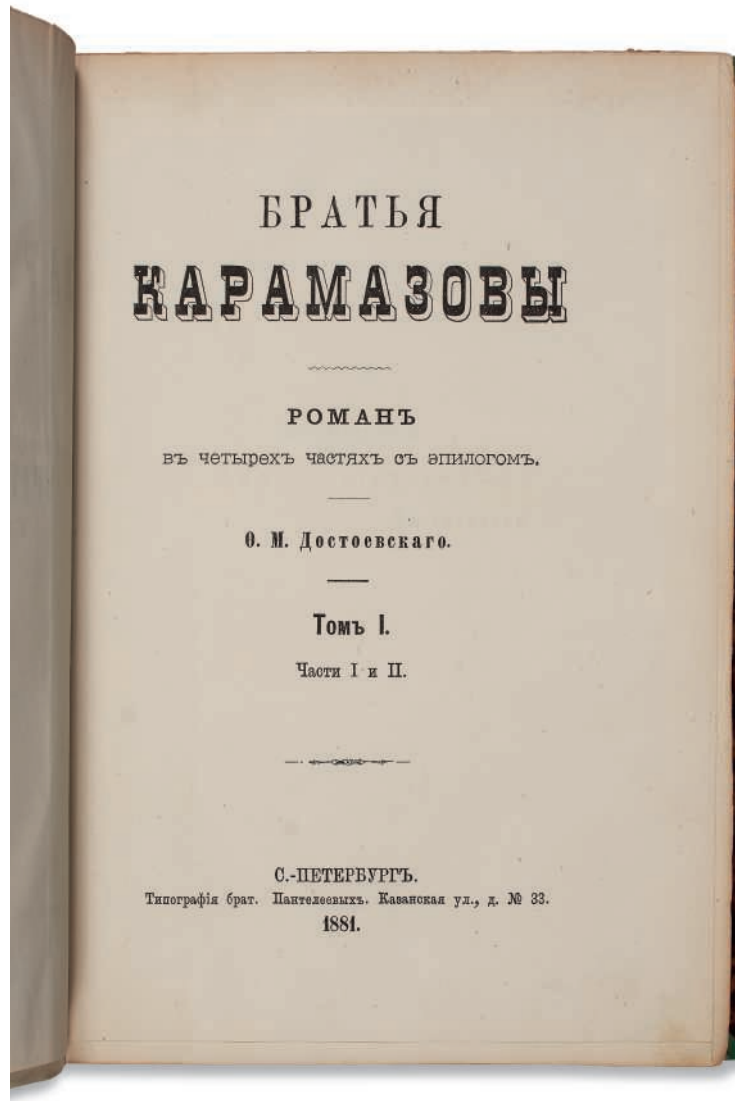
DODGSON, Charles Lutwidge ('Lewis Carroll', 1832-1898). *Alice's Adventures in Wonderland*. London: Macmillan & Co., 1866.

**The Webster-Schiller-Falletta copy - a remarkably fresh copy of the second (first published) edition**, the first issue with page 30 correctly numbered, with the earlier pale blue endpapers (rather than the more usual dark green), and with the inverted 'S' in the last line of Contents page. Richard Clay re-set this edition from a copy of the 1865 Alice (prepared by The Clarendon Press, Oxford); and it is this version which formed the basis for all future Macmillan editions. A nearly fine copy of a notoriously fragile book. *PMM* 354 (note); Williams, Madan, Green and Crutch 46.



Octavo (185 x 127 mm), 42 illustrations after John Tenniel. (Small spot in margin of half-title, faint crease to upper corner of frontispiece, a little spotting internally.) Original red cloth, gilt-stamped, spine gilt-lettered, gilt edges, Burn & Co. binder's ticket on lower pastedown (tiny stain at lower edge of rear cover, some very slight rubbing at extremities, a signature loosening); gilt red morocco folding case. *Provenance*: George M. Millard, Pasadena CA (loosely-inserted bookseller's description) - Paul Francis Webster (1907-1984, bookplate; his sale, Sotheby's New York, 24 April 1985, lot 32) - Justin G. Schiller (bookplate; his sale, Christie's New York, 9 December 1998, lot 2) - Nicholas Falletta (his sale, Christie's, South Kensington, 30 November 2005, lot 7).

\$20,000-30,000



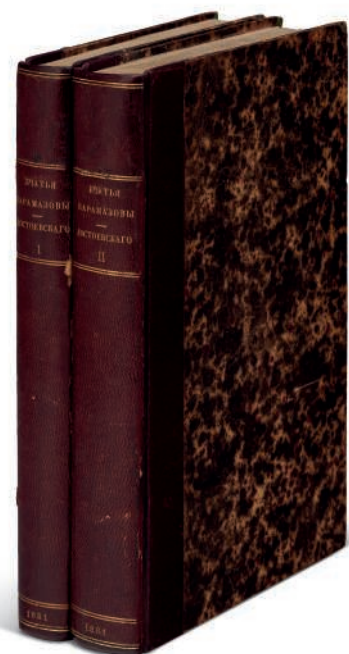
44

DOSTOEVSKY, Fyodor (1821-1881). *Brat'ia Karamazovy*. [The Brothers Karamazov.] St Petersburg: Brothers Panteleev, 1881 [but December 1880].

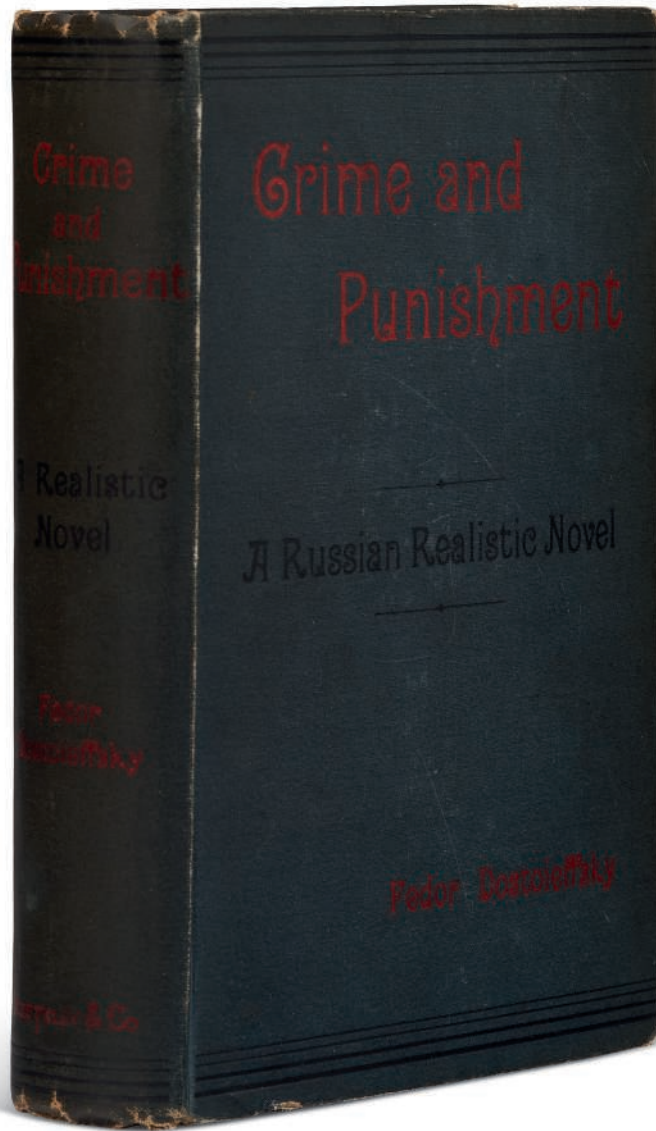
**The first edition of Dostoevsky's masterpiece**, "the most magnificent novel ever written" (Freud). The author recorded the contemporary responses to his last and greatest novel as follows: "The novel is read everywhere, people send me letters, the youth reads it, it is read in high society, in literature it is abused or praised, and never yet, to judge by the impression it has made all round, have I experienced such success". *Karamazov* in a contemporary binding is very rare. Kilgour 286.

Four parts in two volumes, octavo (220 x 150 mm). With half-titles in both volumes but without final blank in vol. 1 (matching ownership inscriptions erased from half-titles, one leaf in vol. 2 with a marginal tear where clumsily opened). Contemporary Russian half roan and marbled boards (spines very neatly repaired at both ends, a few small nicks to joints); custom morocco-edged slipcase; quarter morocco folding box.

\$30,000-50,000







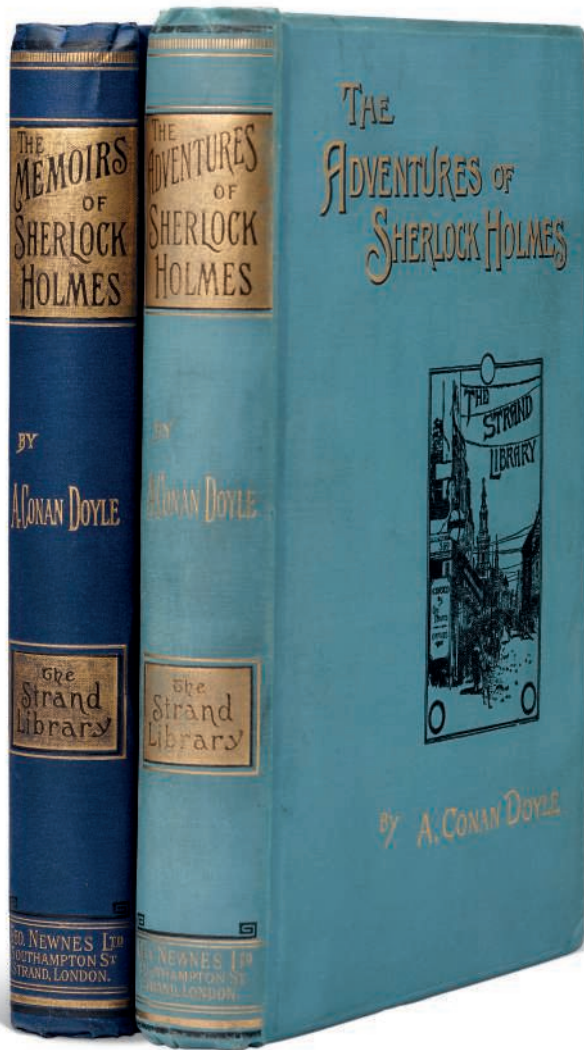
45

DOSTOEVSKY, Fyodor (1821-1881). *Crime and Punishment*. London: Vizetelly & Co., 1886.

**First English edition of the author's most famous novel, "the first of the truly great novels of his mature period"** (Frank). There appears to be no established priority between this and the first American edition. Frank, *Dostoevsky: The Miraculous Years, 1865-1871*, p.96.

Octavo. Original blue cloth stamped in black and red (a little rubbing to extremities, hinges tender); custom box.

\$5,000-8,000



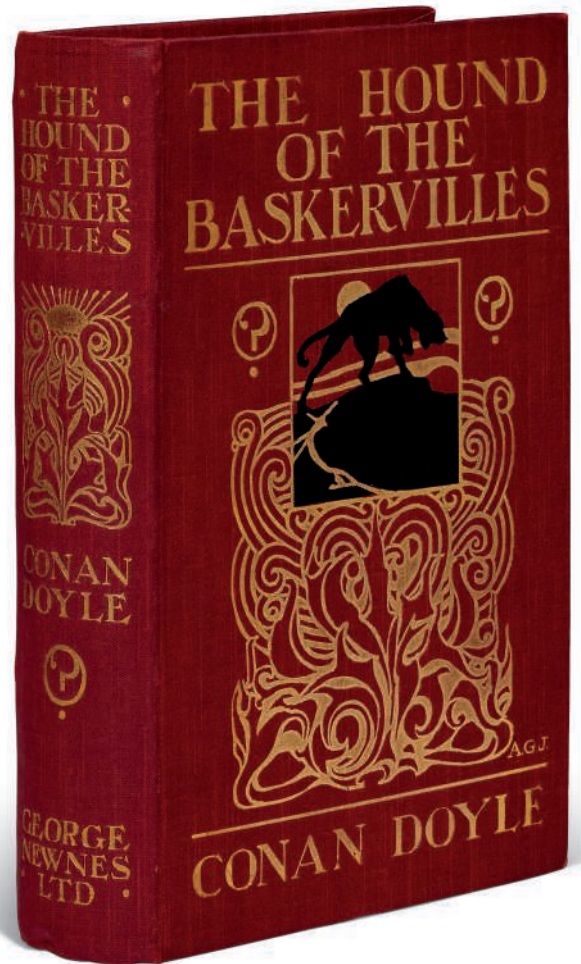
46

DOYLE, Arthur Conan (1859-1930). *The Adventures of Sherlock Holmes* [and] *The Memoirs of Sherlock Holmes*. London: George Newnes Limited, 1892-1894.

**First editions in book form, with an ALS from the author laid in.** *Adventures* with "violent" for "violet" on p. 317 and binding with no name on the street sign. *Memoirs* ends with "The Final Problem," in which Doyle killed off his celebrated detective in an epic struggle with Moriarty, his arch enemy, at Reichenbach Falls. His readers, however, encouraged him to write *The Hound of the Baskervilles* (see next lot), set before "The Final Problem," and a year later Doyle resurrected him entirely for *The Return of Sherlock Holmes*. In the letter to his publisher, Doyle helps a young writer of detective fiction called Miss Fitzpatrick. Green & Gibson A10a and A14a.

Two volumes, quarto. Illustrated by Sidney Paget (a little spotting internally, particularly to first part of vol. 1; remnants of old description adhered to endpaper of vol 2.) Original pictorial cloth (a little light rubbing, a little wear at tips); custom box. [Housed with:] **Autograph letter signed, "A. Conan Doyle,"** to publisher Grant Richards, n.d. Two page, small octavo, on Undershaw stationery. Writing on behalf of a writer named Miss Fitzpatrick (who published under the name Keith Fleming) whom he wishes to help. He notes that he "asked her to send an MS to me that I might judge it. She sent one called 'The Case of Alan Dunraven' (about 40,000 words). It was much better than I expected - a real good sensational story. I want to help her to get it published."

\$4,000-6,000



47

DOYLE, Arthur Conan (1859-1930). *The Hound of the Baskervilles: Another Adventure of Sherlock Holmes*. London: George Newnes, 1902.

**Fine copy of the first edition in book form of arguably the most famous detective novel,** with misprint "you" for "your" on page 13. *The Hound of the Baskervilles* was the first Holmes adventure since the publication of "The Final Problem" in which the detective disappears over the Reichenbach Falls. This literary return was described by Doyle as the "inevitable relapse after repentance." De Waal 87; Green & Gibson A26; Locke 52.

Octavo. Illustrated by Sidney Paget. Original pictorial cloth with design by Alfred Garth Jones (a few trivial nicks, spine only very slightly dulled); custom quarter morocco case.

\$1,000-2,000





**48**

DUMAS, Alexandre (1802-1870). *Le Comte de Monte-Christo*. Brussels: Societe Belge de Librairie, 1845-1846.

**Rare early edition, issued simultaneously with the first edition in Paris by Pétion.** *The Count of Monte Cristo* is an epic adventure story centred on the vengeance mission of a wrongfully imprisoned young sailor, Edmond Dantès. It is said to be "perhaps the outstanding work of fiction to reveal the futility of human vengeance, even when it attains its utmost completeness. Maurice Baring calls it the most popular book in the world" (Frank Wild Reed). This edition is not recorded at auction, and was not known to Reed.

Fifteen parts in seven volumes, 16mo (139 x 87mm). Half-titles. Plum half-cloth over marbled boards, edges marbled (spines sunned); in three custom boxes. *Provenance*: S.L. van Vollenhoven (signature, sometimes partially erased, in all volumes).

\$15,000-20,000

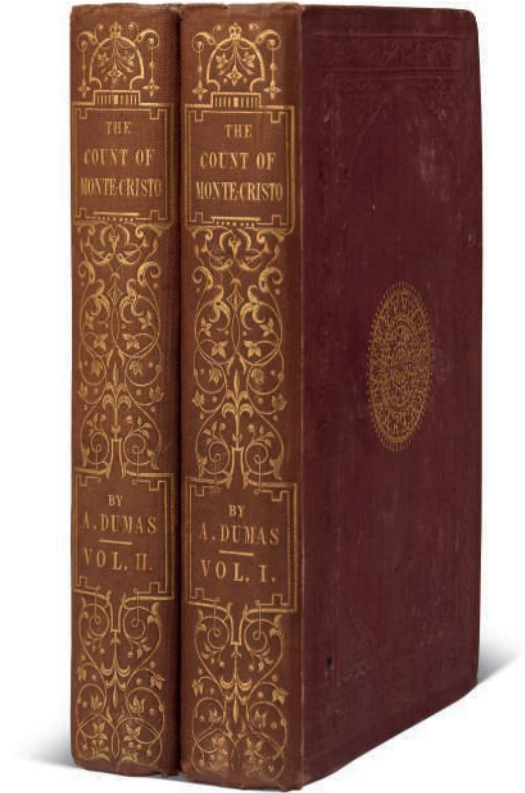
**49**

DUMAS, Alexandre (1802-1870). *The Count of Monte-Cristo*. London: Chapman and Hall, 1846.

**First complete edition in English in book form of a revenge classic, the Manney copy.** While the earliest English translations had appeared in abridged form in various journals, this edition represents the first complete English translation to be published as a book. This anonymous translation was the basis of most subsequent English versions of Dumas's famous novel.

Two volumes, octavo. 20 wood engravings by Valentin (some toning and spotting, including to plates, a few small closed tears). 24-page publisher's catalogue dated June 1846 at end of Volume 1. Original mauve cloth with gilt design on center boards (first hinge repaired, spines a trifle sunned); custom case. *Provenance:* James Fort (signature dated 30 July 1847, Fifth Dragoon Guards) – Pickford Waller (1849-1930, English illustrator; bookplate) – Richard Manney (bookplate, his sale, Sotheby's New York, 11 October 1991, lot 125) – anonymous seller, Swann Galleries, 16 April 1998, lot 67.

\$8,000-12,000



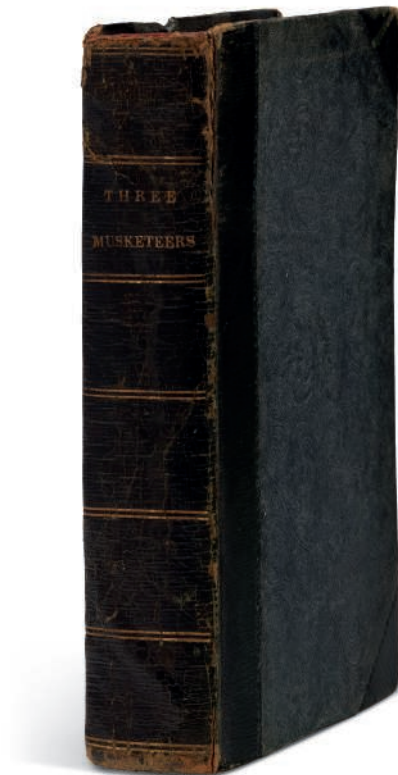
**50**

DUMAS, Alexandre (1802-1870). *The Three Musketeers*. London: Bruce and Wyld, 1846.

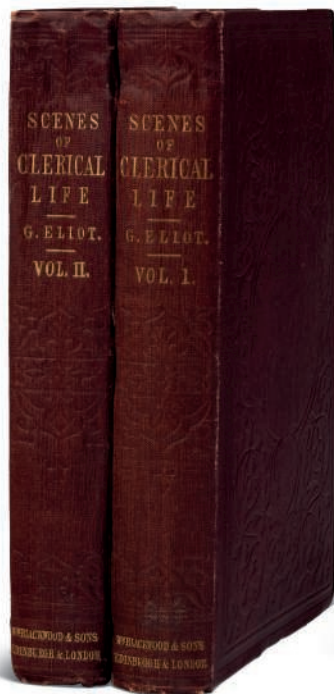
**First edition in English of one of the greatest of all historical romances.** The original French first edition was published two years earlier. On publication, Dumas's novel had gained immediate glory and his heroes—d'Artagnan, Athos, Portos and Aramis—remain paragons of masculine friendship.

Octavo. (Front hinge slightly over-opened.) Contemporary half leather (front joint starting, spine and tips rubbed, bump to top edge of lower cover).

\$5,000-7,000





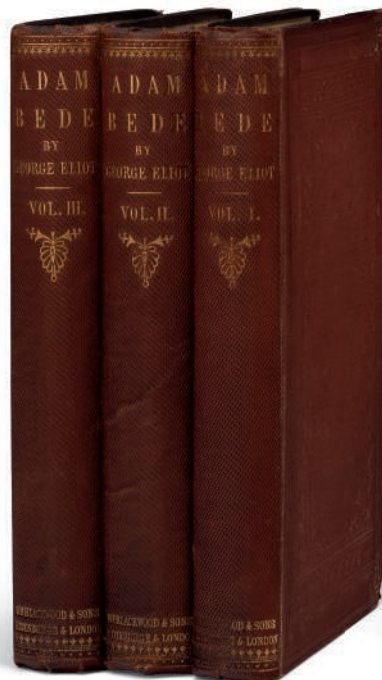


51

ELIOT, George (1819-1880). *Scenes of Clerical Life*. Edinburgh: William Blackwood and Sons, 1858.

**First edition in book form of Eliot's first venture into fiction.** George Henry Lewes submitted the manuscript in 1856 "as the work of an unnamed friend" and Blackwood quickly sent 50 guineas. The author would soon identify herself to the publisher as George Eliot, which she acknowledged was 'a *nom de plume*.' (Baker & Ross 27). The novel was first serialized by in 1857. In binding B, claret morocco grain cloth and cinnamon endpapers. Baker & Ross A3.2.

Two volumes, octavo. Half-titles. Original cloth bound by Edmonds & Remnants (a touch of mild fading and cockling to spine, hinges cracked with old repairs); custom box. *Provenance*: Hoon Bookseller, Ashbourn (stamp to endpaper) - J. L. Errington (ownership inscription to title page). \$3,000-5,000



52

ELIOT, George (1819-1880). *Adam Bede*. Edinburgh: William Blackwood & Sons, 1859.

**First edition of Eliot's first novel.** Published under Mary Anne Evans's male pseudonym, in a contemporary review Anne Mozley nevertheless speculated that the novel was in fact written by a woman, suggesting that, "The position of the writer towards every point in discussion is a woman's position." Baker & Ross A4.1.

Three volumes, octavo. 16 pp. of ads at rear of vol. 3. Original cloth (hinges starting, cloth just a little rubbed); custom box.

\$2,500-3,500

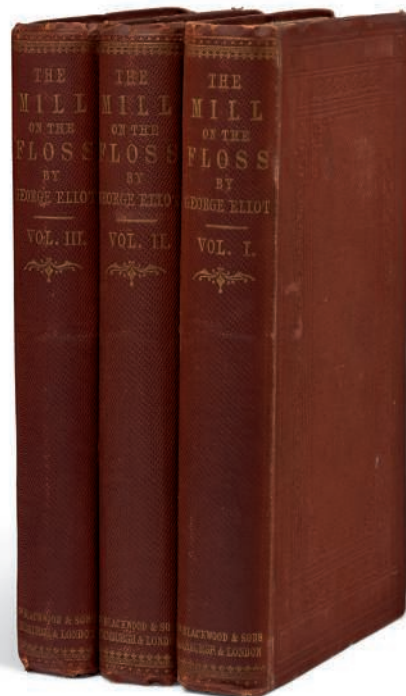
53

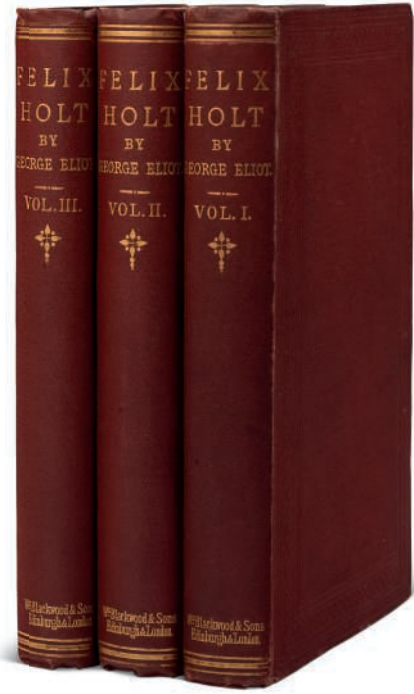
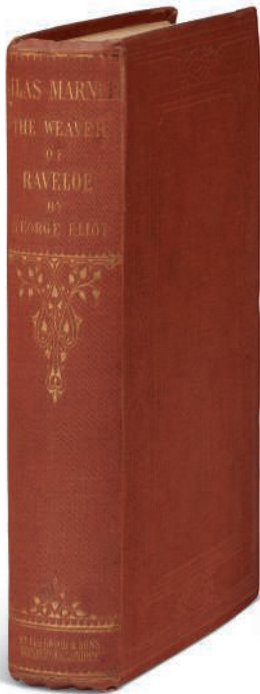
ELIOT, George (1819-1880). *The Mill on the Floss*. Edinburgh: William Blackwood and Sons, 1860.

**First edition, first printing.** Blackwood originally proposed publishing the novel in monthly installments, but Eliot resisted, preferring the first appearance to be in three volumes as here. The present is Binding B with more elaborate border design. Baker & Ross A5.1a.

Three volumes, octavo. Half-titles. Original orange-brown diagonal ripple cloth bound by Edmonds & Remnants London (light wear at extremities, small nick to spine of volume 3, vol. 1 hinges repaired); custom box. *Provenance*: Jane [?] (erased ownership inscription to half titles).

\$500-1,500





**54**

ELIOT, George (1819-1880). *Silas Marner*. Edinburgh: William Blackwood and Sons, 1861.

**First edition, first printing of Eliot's popular third novel.** The present in binding A. Baker & Ross A6.1.a.

Octavo. Half-title, 16 pp. of advertisements at rear, plus two pp. of Alexander Carlyle ads. Original cinnamon cloth (repairs to hinges); custom box. *Provenance*: erased ownership inscription to title page.

\$300-500

**55**

ELIOT, George (1819-1880). *Romola*. London: Smith, Elder and Co., 1863.

**First edition in the original cloth**, originally published in fourteen parts in *Cornhill Magazine* from July 1862 to August 1863. A strict departure from Eliot's earlier works, *Romola* was an historical romance set in the 15th-century and focused on the intellectual, artistic, and social points of view of Renaissance Florence. It proved the toughest for Eliot to write; she would later remark, "I began it as a young woman, - and finished it an old woman." "Mudie's Library Recent Works" adhered to rear pastedown in Volume 3. Baker & Ross A7.2.

Three volumes, octavo. Two pages of ads at rear of volume 2. Original cloth (some rubbing to spines and extremities, a little scuffing to covers, repairs to hinges); custom box.

\$1,000-1,500

**56**

ELIOT, George (1819-1880). *Felix Holt, the Radical*. Edinburgh: William Blackwood and Sons, 1866.

**A bright copy of the first edition.** Eliot worked on *Felix Holt* after putting aside *The Spanish Gypsy*, her drama in verse. She began writing it in March 1865 and finished in May the following year. Baker & Ross A8.1, binding A.

Three volumes, octavo. Half-titles, 4 pages of ads at the rear of vol. 3 (text block cracked in a few places but still sturdy). Original cloth (minor rubbing); custom box.

\$1,000-1,500





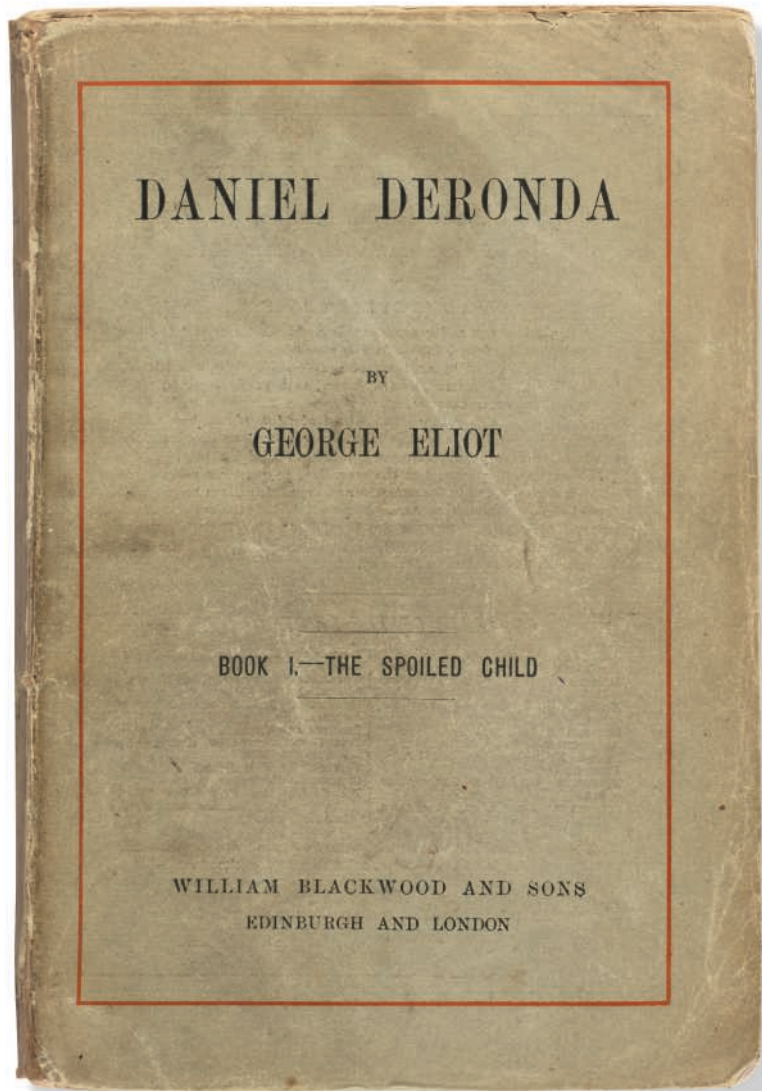
**57**

ELIOT, George (1819-1880). *Middlemarch*. Edinburgh and London: William Blackwood, December 1871 - December 1872.

**First edition, first issue, in cloth-bound parts, of the work hailed as "magnificent" by Virginia Woolf** and "the greatest" of English novels by Martin Amis and Julian Barnes. Due to the scope of her novel, Eliot and her companion George Lewes suggested to her publisher, John Blackwood, that the novel be published in eight parts priced at five shillings each and issued every two months starting in December 1871. Although Eliot found writing for serialization to be an enormously difficult task, *Middlemarch* proved to be a modestly popular success and cemented Eliot's reputation, selling 5,000 copies of the edition in parts and 3,000 additional copies of the four volume bound edition. Bibliographer William Baker notes that the binding is probably American, either New York or Boston. It was likely created for circulating libraries, where something more robust than the usual paper wrappers would be required. See Baker & Ross A10.1.a.

Eight volumes, octavo. Contemporary green cloth, with all wrappers, ads, and half-titles (one errata slip lacking; some minor soiling; vol 1: wrappers very light in color, as mentioned in NjP Copy 2 in Baker & Ross; some moisture spotting to rear cover; lacking slip announcing publication of Book 2; half-title bound after prelude). *Provenance*: Hawkinson (ownership inscription in all volumes).

\$8,000-12,000



## 58

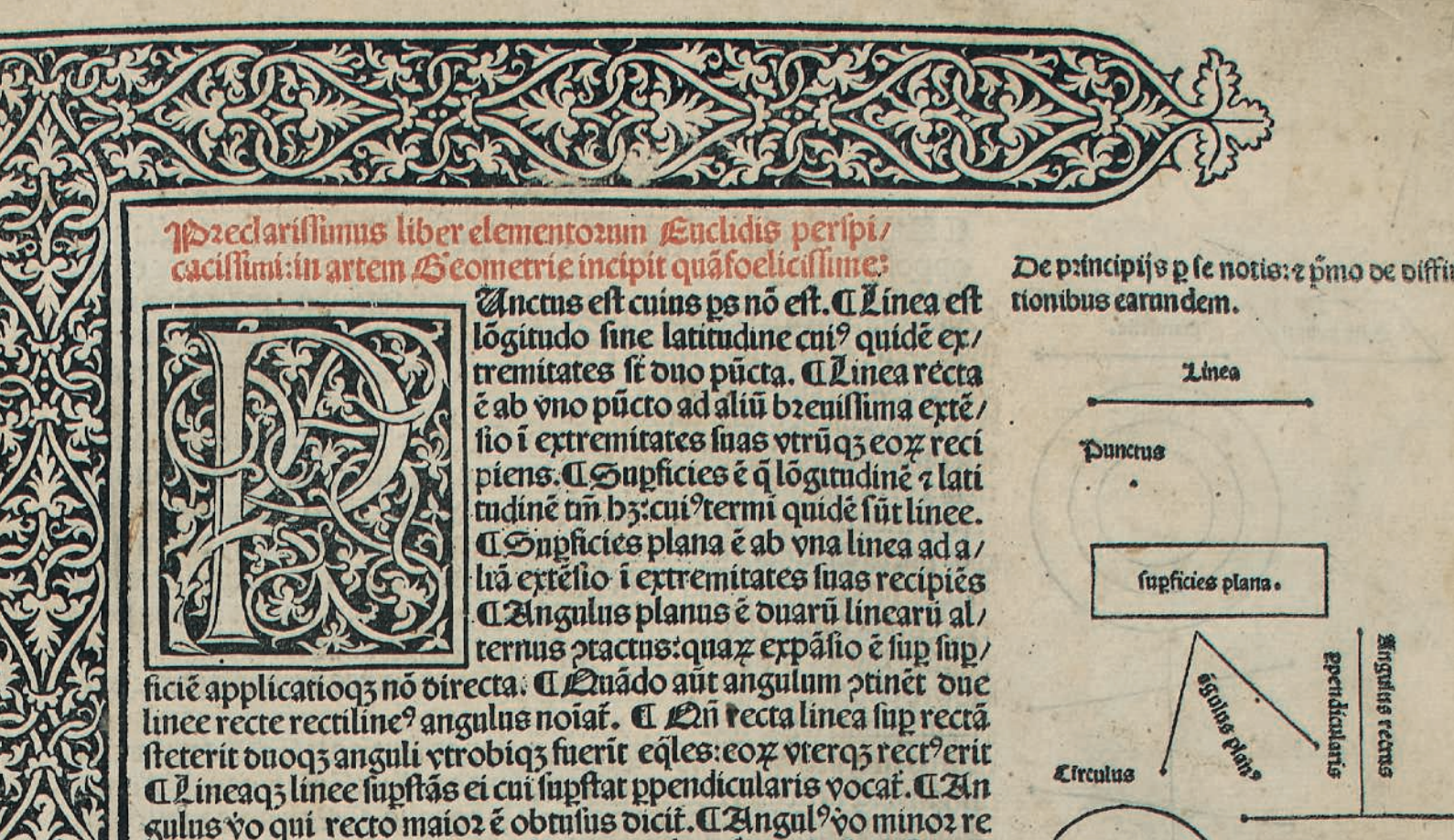
ELIOT, George (1819-1880). *Daniel Deronda*. Edinburgh and London: William Blackwood and Sons, February-September 1876.

**First edition in original parts.** *Daniel Deronda* tells the story of an aristocratic young man who, in rescuing a young woman, is introduced to Jewish life in Victorian London. Eliot's clear sympathetic support for the Zionist cause made this work, which was to be her last novel, also her most controversial. In spite of her readers' seeming reluctance to accept the Jewish element of the story, the novel was a success for Eliot, selling 8,000 copies of the edition in parts. Baker & Ross A11.1a.

Eight volumes, octavo. Original printed gray-green wrappers (repairs to backstrips affecting a couple of prices, hinges reinforced, some soiling to covers, repair to corner of rear cover of vol. 7; vols 2, 3, and 4 lacking slips announcing next part and vol 2 lacking erratum; vols 2, 3, and 5 with extra advert leaves not mentioned in the bibliographies); custom box.

\$3,000-5,000



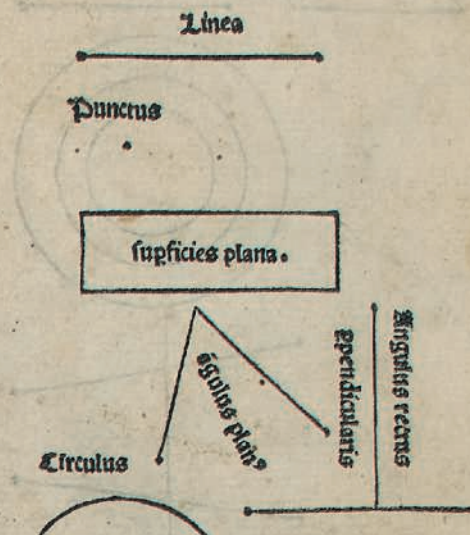


**Declarissimus liber elementorum Euclidis peripicacissimi: in artem Geometrie incipit quâfoelicissime:**



**L**ineus est cuius pars non est. Linea est longitudo sine latitudine cuius quidem extremitates sunt duo puncta. Linea recta est ab uno puncto ad alium brevissima extensio in extremitates suas utrumque eorum recipiens. Superficies est quae longitudine et latitudine terminatur: cuius termini quidem sunt lineae. Superficies plana est ab una linea ad aliam extensio in extremitates suas recipiens. Angulus planus est duarum linearum alterius tractus: quarum expansio est super superficiem applicatioque non directa. Quando autem angulum continent duae lineae recte rectilineus angulus nominatur. Quando recta linea super rectam steterit duoque anguli utrobique fuerint aequales: eorum uterque rectus erit. Lineaque lineae superstanti ei cui superstat perpendicularis vocatur. Angulus vero qui recto maior est obtusus dicitur. Angulus vero minor re-

De principiis per se notis: et primo de definitionibus earundem.



59

EUCLID (fl. c.300 B.C.). *Elementa geometriae*. Translated from Arabic into Latin by Adelard of Bath and Robert of Chester. Edited by Giovanni Campano da Novara. Venice: Erhard Ratdolt, 25 May 1482.

A tall copy, with none of the diagrams cropped or shaved, of the first edition of “the oldest textbook in the history of science” (Norman) and “a monument of typography” (Kelly)—“an outstandingly fine piece of printing” (PMM).

“For twenty-three centuries the *Elements of Geometry* has been changing the world. A compendium of facts about space and its properties—lines and shapes, numbers and ratios—it has drawn countless readers into its limitless world of abstract beauties and pure ideas” (Wardhaugh). The *Elements* organizes all geometric knowledge from the time of Pythagoras “into a consistent system so that each theorem follows logically from its predecessor; and in this simplicity lies the secret of its success” (PMM). Read, reprinted and translated continuously, it has been a model for mathematical exposition up to the present day, training over two millennia of mathematicians from Archimedes to Anne Lister (and beyond). Originally composed in Greek at the court of Ptolemy in Alexandria, the present text is a Latin translation from an Arabic recension, likely that of Al-Hajjaj ibn Yüsuf ibn Maṭar (which itself does not survive complete today). Produced as part of the Latin scientific translation movement of the 12th century, the translation is the work of Adelard of Bath and Robert of Chester, which was then edited and augmented in the 1250s by Campanus of Novara to become the definitive Latin version for the next several hundred years.









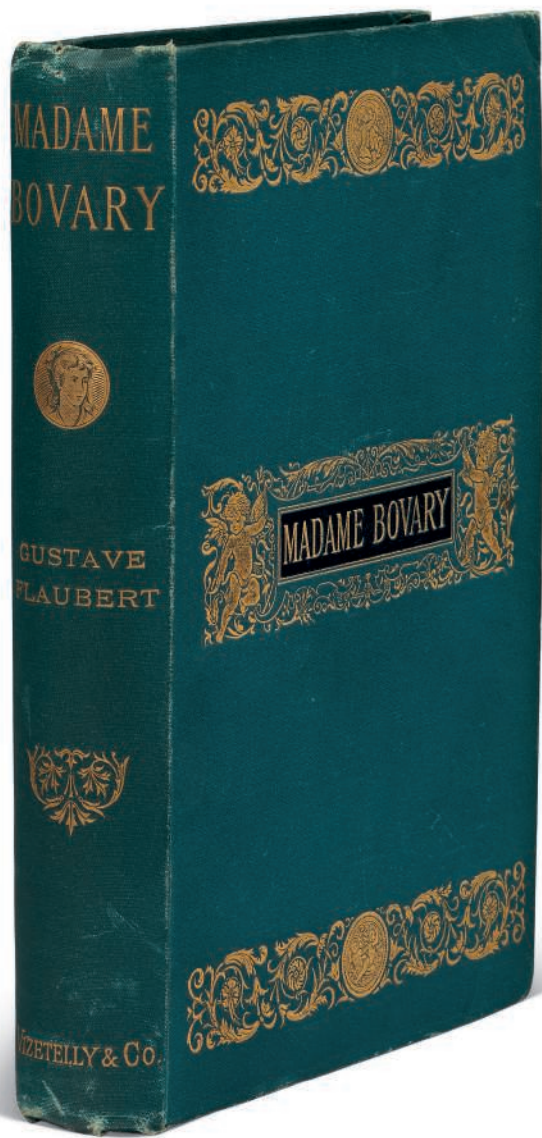
## 60

FIELDING, Henry (1707-1754). *The History of Tom Jones, a Foundling*. London: Printed for A. Millar, 1749.

**First edition of Fielding's comic masterpiece.** Dismissed by a contemporary reviewer as "a motley history of bastardism, fornication, and adultery", it is now widely regarded as one of the most influential novels in the language. It was so eagerly received by its first readers that four editions totalling 10,000 copies were called for in less than a year. Although Fielding in *Tom Jones* "vividly evokes a particular time and place, his true subject, he declares in the opening chapter, is nothing less than 'HUMAN NATURE'; and his story, to borrow the compliment he paid Cervantes, is 'the History of the World in general.'" See Battestin, *Fielding Companion*, p. 195. Cross III, p. 316; Grolier *English* 48; Rothschild 850.

Six volumes, 12mo (166 x 94 mm). All cancel leaves present, those in vol. 3 bound out of order (in vol. 1, a short tear affecting page number on 159/160, small hole affecting one word on p. 195). Contemporary sprinkled calf (light wear to spines and joints).

\$7,000-10,000



**61**

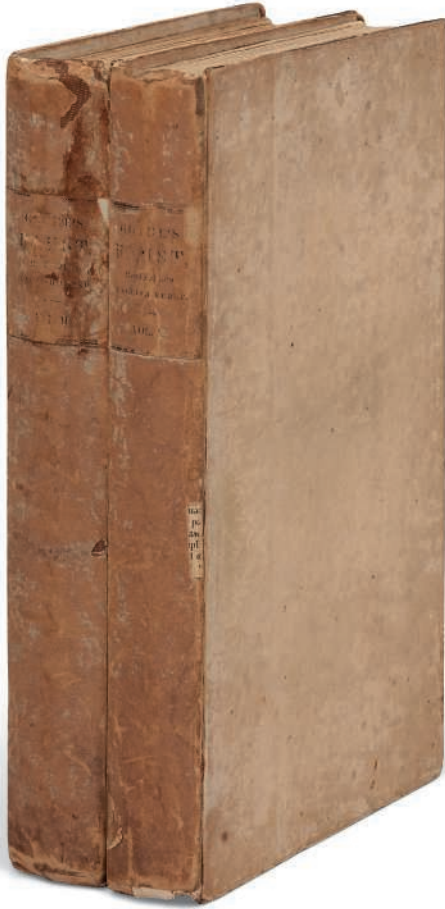
FLAUBERT, Gustave (1821-1880). *Madame Bovary*. Translated from the French by Eleanor Marx-Aveling. London: Vizetelly & Co., 1886.

**First edition in English.** This edition of Flaubert's most famous work was translated by the socialist activist and youngest daughter of Karl Marx, Eleanor Marx-Aveling.

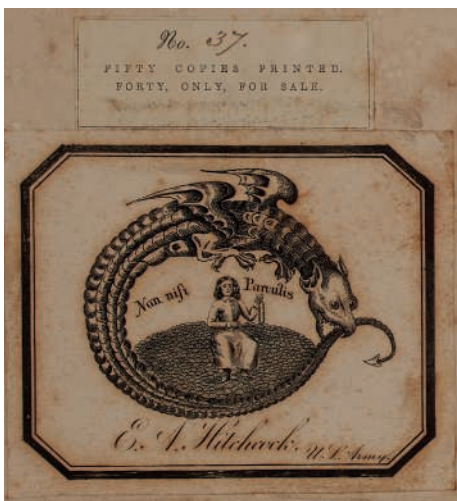
Octavo. Preliminary leaves unopened. Original gilt-stamped cloth (minor rubbing to spine ends and corners, upper tips a little bumped); custom box.

\$2,000-3,000





"Faust: '...Who art thou?'  
 Mephistopholes: 'A portion of that power which is ever  
 Devising evil and producing good.'"



## 62

GOETHE, Johann Wolfgang von (1749-1832). *Faust. A Tragedy in Two Parts*. Translated by Warburton Davies. London: Arthur Taylor, 1838.

**First complete English translation of arguably the greatest work of European literature since Dante and Shakespeare. Extremely rare limited edition, this being no. 37 of just 50 copies printed, of which 40 were for sale.** This copy is from the alchemical library of E. A. Hitchcock. The Faust legend, deriving from one Georg Faust (c.1480-1540), "an obscure figure, half scholar, half quack," was first put into writing in the latter part of the 16th century, and spread wide and far, inspiring the English playwright Christopher Marlowe. By the 18th century, these fables were well established in the popular imagination, and the subject of the man making a pact with the devil, and its attendant warnings of the dire consequences of dabbling in witchcraft and fruitless theological speculation, was to consume Goethe for most of his life. RBH/ABPC record no copies at auction.

Two volumes, octavo (194 x 118mm). Vol. 1: pp. xxiv + 267; vol. 2: pp. 379. (A few spots, offsetting from bookplate on flyleaves and titles.) Publisher's paper-covered boards, paper labels on spine, many gatherings unopened (a little chipped and rubbed, hinges tender); custom box. *Provenance*: Ethan Allen Hitchcock (1798-1870, Civil War Union general and alchemist; bookplate) – Emerich P. Korecz (bookseller; printed description).

\$20,000-30,000

FAUST,

A TRAGEDY, IN TWO PARTS.

BY

GÖTHE.

RENDERED INTO ENGLISH VERSE.

VOL. I.

LONDON:  
PRINTED BY ARTHUR TAYLOR,  
COLEMAN STREET.

1838.





### 63

[GRAY, Thomas (1716-1771).] *An Elegy Wrote in a Country Church Yard*. London: for R. Dodsley, and sold by M. Cooper, 1751.

**First edition, first issue, of one of the best loved poems in English, freshly preserved in a contemporary binding alongside ten other pamphlets.** Gray's great meditative poem was begun in 1742 but not finished until 1750, at which point it started to be circulated freely in manuscript. However, the threat of piracy led to it being rushed into print in no more than six days. It was published at sixpence on 15 February 1751, one day before its appearance in *The Magazine of Magazines*. There were five authorized editions in the same year. Gray's striking poem inspired many imitators and homages from not only his fellow poets, but visual artists including William Blake, Owen Jones, and John Constable. There is no elegy that is more remembered, and no eighteenth century poem that has received more echoes in subsequent literature. This sammelband preserves it in the intellectual context of its time, alongside not only other poetry but an important work on cryptography by John Davys and a scandalous pamphlet by the historian Catharine Macaulay. Ashley II, p. 159; Grolier *English* 49; Hayward 173; Northup 492; Rothschild 1056; Stokes p. 27; Tinker 1165.

The other works bound in are: [MACAULAY, Catharine (1731-1791).] *A Remarkable Moving Letter!* London: Robert Faulder, 1779; [POWYS, Thomas Philip.] *The tablet of Cebes: or, a picture of human life*. Oxford: for J. Fletcher, 1759; DAVYS, John. *An Essay on the Art of Decyphering*. London: for L. Gilliver and J. Clarke, 1737; GRAY, Thomas. *Odes by Mr Gray*. London: at Strawberry-Hill for R. and J. Dodsley, 1757; CHURCHILL, Charles. *The Rosciad. Fourth edition*. London: for the author, sold by W. Fleney, 1741; [COOPER, John Gilbert.] *The Power of Harmony: a Poem in Two Books*. London: for R. Dodsley, 1745; [GIFFORD, Richard.] *Contemplation*. London: for R. Dodsley, 1753; SCOTT, Thomas, editor. *The Table of Cebes, or, the Picture of Human Life*. London: for R. and J. Dodsley, 1754; [MORGAN, McNamara.] *The Piscopade: A Panegyri-Satiri-Serio-Comical Poem by Porcupinus Pelagius*. London: For W. Owen, 1748; [BOWEN, Thomas.] *An Historical Account of the Origin, Progress, and Present State of Bethlem Hospital, founded by Henry the Eighth, for the Cure of Lunatics*. London: 1783.

Quarto (250 x 197mm). Title between woodcut rules with emblems of death, the upper rule repeated at head of poem. (The "F" of 'Finis' is, as usual, punched through but present, title a bit dustsoiled). Bound fifth with 10 other contemporary pamphlets, mostly without half-titles, in 18th-century half calf over marbled boards (rebacked and recornered). *Provenance*: manuscript contents on front pastedown - "Lady Rooke" (signature on front pastedown).

\$10,000-15,000



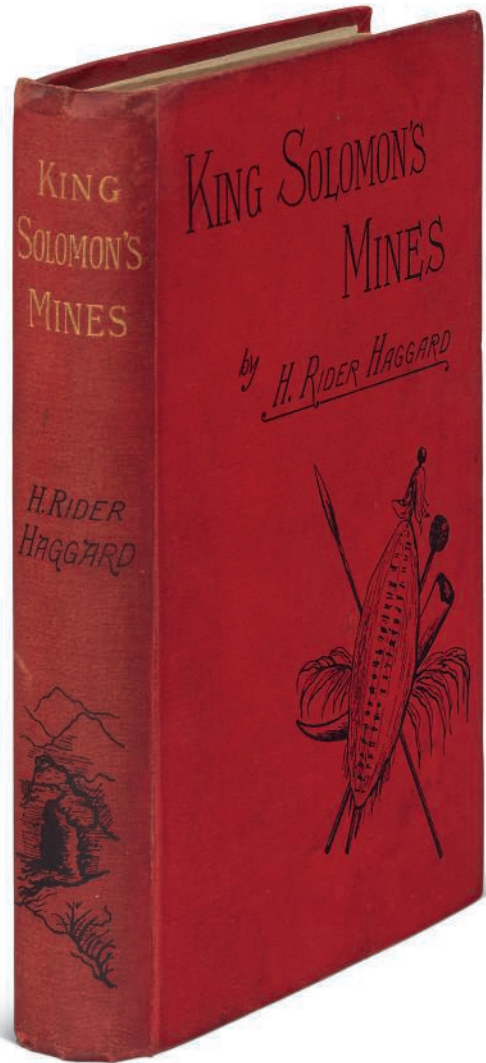
64

[GOLDSMITH, Oliver (1728-1774).] *The Vicar of Wakefield. A Tale Supposed to be written by Himself.* Salisbury: B. Collins for F. Newberry, 1766.

**First edition of Goldsmith's celebrated work**, present here in Rothschild's variant 2. One of the most popular novels of the century, it is referred to in several classic novels of the later 18th and 19th centuries, including Jane Austen's *Emma*, Charles Dickens's *A Tale of Two Cities* and *David Copperfield*, Mary Shelley's *Frankenstein*, George Eliot's *Middlemarch*, Charlotte Brontë's *The Professor* and *Villette*, Louisa May Alcott's *Little Women* and Johann Wolfgang von Goethe's *The Sorrows of Young Werther*. Rothschild 1028.

Two volumes, 12mo (167 x 98 mm). Advertisement leaf in vol. 1 (a few spots, a little toning at gutter). Contemporary mottled calf (rebacked with original spines laid down). *Provenance*: James Frothingham Hunnewell (1832-1910; bookplate) – Richard Manney (his sale, Sotheby's New York, 11 October, 1991, lot 151).

\$3,000-5,000



part lot

65

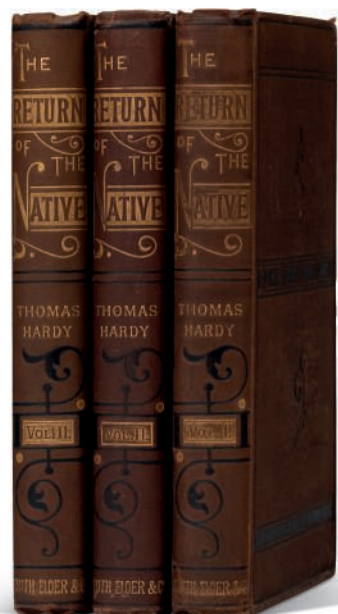
HAGGARD, H. Rider (1856-1925). *King Solomon's Mines*. London: Cassell & Company, 1885. [WITH:] *Allan Quatermain*. London: Longmans, Green, 1887.

**First edition, first issue** of "perhaps the quintessential adventure novel published in the English language" (L.W. Currey). This work introduces Haggard's iconic adventurer protagonist Allan Quatermain. From the publisher's advertisements, it appears that this is one of 500 copies bound in August (first binding-up). This copy is sold with a fine first edition of the second—and second-greatest—Allan Quatermain novel, *Allan Quatermain*. Sadleir 1089; Wolff 2863.

Together, two volumes, octavo. Half-titles. *King Solomon's Mines*: 16 pp. of publisher's advertisements dated 5G.8.85 and 5B.8.85. Folding color facsimile of the route to King Solomon's mine (repaired stub tear to map, light toning, text block cracked but sound). Original red pictorial cloth (slightly leaned, a little dustsoiling and wear). *Provenance*: George Brunel Waugh (gift inscription from his "Uncle Harris," dated 1885, on flyleaf); custom morocco-backed clamshell box. *Allan Quatermain*: Frontispiece and other wood-engraved plates. Original beveled cloth (tips worn, slight lean and fading to cloth); custom clamshell box.

\$4,500-6,500





66

HARDY, Thomas (1840-1928). *The Return of the Native*. London: Smith, Elder, & Co., 1878.

**First edition in book form, first issue, first binding.** The first issue, as here, lacks the single quotation mark after "A Pair of Blue Eyes" on the title-page of first volume. *The Return of the Native* was first printed serially in *Belgravia* from January to December 1878; several chapters were retitled, and numerous deletions and additions were made before it was published in book form in an edition of 1,000 copies. Purdy p.24-27; Sadleir 1113.

Three volumes, octavo. Half-titles, frontispiece map designed by Hardy in vol. 1, no ads in vol. 2 (scattered spotting). Original stamped brown cloth with two rules in blind on rear board (hinges cracking or tender, one repaired); custom chemises and box.

\$3,000-5,000

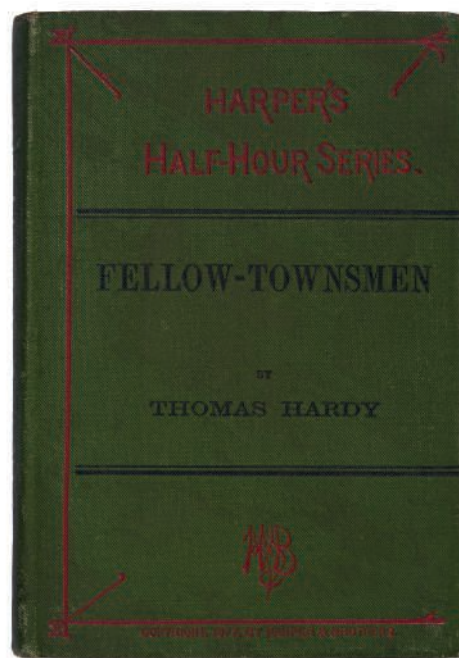
67

HARDY, Thomas (1840-1928). *Fellow-Townsmen*. New York: Harper & Brothers, 1880.

**First edition.** Hardy's novella first appeared in book form as no. 136 in Harper's "Half Hour Series" concurrently with its serial release in *Harper's Weekly* in order to forestall pirate editions. This edition was also issued in wrappers. The story was later collected as part of Hardy's *Wessex Tales* in 1888 with some alterations. Purdy p. 30.

32mo (119 x 80 mm). 4 pp. ads at beginning and 8 pp. ads at end. Original flexible green cloth stamped in red and black (a little scuffed), contemporary protective plain brown dust wrapper (front panel detached at fold, missing label from top of spine panel); custom clamshell case.

\$800-1,200



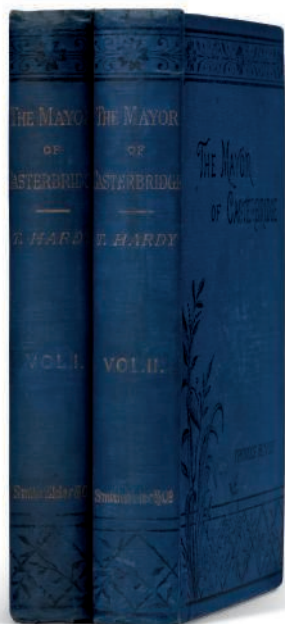
68

HARDY, Thomas (1840-1928). *The Mayor of Casterbridge*. London: Smith, Elder & Co., 1886.

**First edition in book form.** The novel was originally published in weekly installments in both the *Graphic* and *Harper's Weekly* from 2 January to 15 May 1886. It was published in book form on 10 May 1886 in a small print run of 758 copies, of which only 650 were bound. Recognized as one of Hardy's greatest prose works, the author nevertheless regretted the necessity of adding incident and intrigue to every weekly installment. Purdy pp. 50-51.

Two volumes, octavo. Half-titles. 4 pp. of ads at rear of vol. 2 (large chip to lower corner of last page of ads, some occasional soiling to lower edge of text block and bottom margin of leaves.) Original smooth blue cloth (some rubbing to stamping); custom box. *Provenance:* ownership inscription to vol. 2.

\$3,000-5,000



69

[HARDY, Thomas (1840-1928)]. *Under the Greenwood Tree A Rural Painting of the Dutch School*. London: Tinsley Brothers, 1872.

**First edition of Hardy's second published novel.** Written in the summer of 1871, Hardy sent the manuscript to Macmillan's and mistakenly took their response for a rejection. He consequently put it aside for a year until a chance meeting with William Tinsley led to it being published in May 1872. *Under the Greenwood Tree* was issued anonymously, and printed in an edition "presumably of 500 copies" (Purdy). Purdy pp.6-8; Sadleir 1117.

Two volumes, octavo. Half-titles. Original green cloth (light rubbing to spines); custom box.

\$8,000-12,000



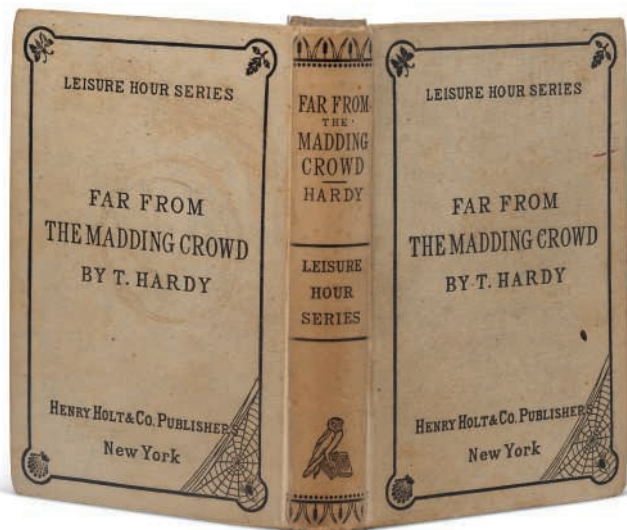
70

HARDY, Thomas (1840-1928). *Far from the Madding Crowd*. New York: Henry Holt & Company, 1874.

**First American edition of Hardy's first major literary success.** The story of Bathsheba Everdene was his fourth novel but the first to be set in Wessex. Purdy p. 17.

Octavo. (Library annotation to front endpaper, previous owner's pencil annotation in one place.) Original cloth (a little soiling including faint cup ring to lower cover, spine slightly cocked); custom box.

\$300-500



71

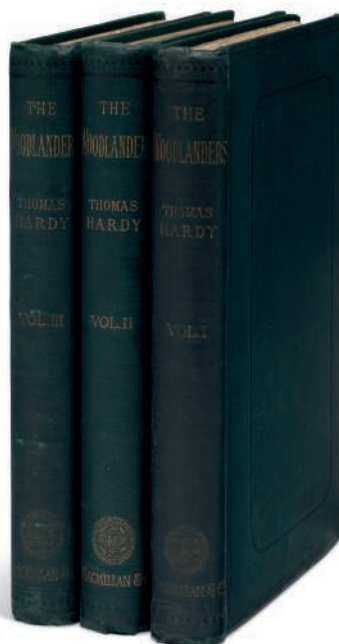
HARDY, Thomas (1840-1928). *The Woodlanders*. London: Macmillan and Co., 1887.

**First edition, primary binding, of the novel "which Hardy sometimes singled out as the best and his own favourite among his novels" (Purdy).**

One of 1000 copies, of which 860 were bound in this primary binding. Purdy 54; Sadleir 1120.

Three volumes, octavo. Half-titles. Original dark green buckram (a little scuffing, corners of vols 2 & 3 bumped). *Provenance*: ownership inscription to vols 2 & 3.

\$2,000-3,000







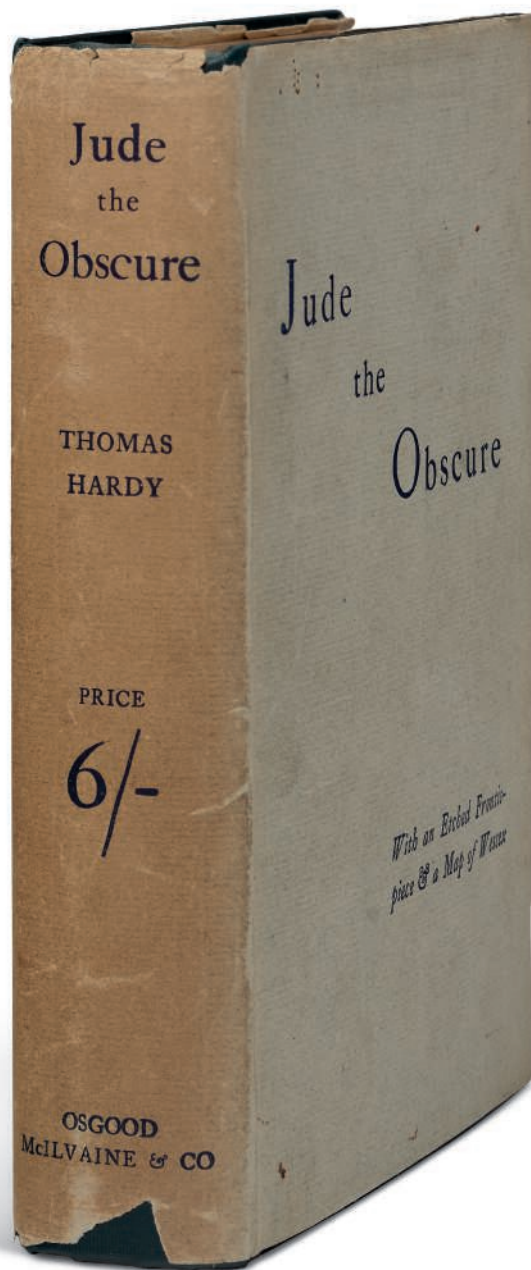
72

HARDY, Thomas (1840-1928). *Tess of the D'Urbervilles. A Faithful Woman*. London: James R. Osgood, McIlvaine and Co., 1891.

**First edition in book form, first issue of Hardy's greatest novel, a fine copy in the original cloth.** A beautiful copy. "Like Flaubert's *Madame Bovary* or Tolstoy's *Anna Karenina*, the novel take its title from its heroine, held in intense single focus, and its plot structure from her sexual and marital history" (Boumelha). Its transcendence of the moral standards of late-Victorian England meant that *Tess* was substantially bowdlerised for its serial publication, before this appearance in book form allowed Hardy to "piece the trunk and limbs of the novel together and print it complete, as originally written." Purdy, pp.67-78; Sadleir 1114.

Three volumes, octavo. Half-titles (a little foxing internally). Original smooth tan cloth (minute shelf-wear, small stray ink mark to cover of vol. 3); custom box.

\$10,000-15,000



73

HARDY, Thomas (1840-1928). *Jude the Obscure*. London: Osgood, McIlvaine, and Co., 1896 [but 1895].

**First edition in book form, first state, in the very rare dust jacket.** *Jude the Obscure* was first published serially in *Harper's New Monthly Magazine* from December 1894 to November 1895, having been heavily edited by Hardy in order to ensure it was suitable for a family audience. He restored it to its original state in August 1895, and the novel was published in book form on 1 November 1895. Discouraged by the outraged response to the story and tired of being misread, Hardy devoted the rest of his career to poetry and published no further novels. This copy with the first signatures in second state, without page numbers on the partially blank pages. Purdy, pp. 86-91; Sadleir 1108.

Octavo. Frontispiece etching of Christminster by H. Macbeth-Raeburn. Map of Wessex. Original green cloth, t.e.g. (a little rippling to cloth); printed dust jacket (chips to spine panel foot and to rear panel, toning to spine, light wear to tips); custom box.

\$8,000-12,000





“C’est que l’amour est comme un arbre, il pousse de lui-même, jette profondément ses racines dans tout notre être, et continue souvent de verdoyer sur un cœur en ruines. Et ce qu’il y a d’inexplicable, c’est que plus cette passion est aveugle, plus elle est tenace. Elle n’est jamais plus solide que lorsqu’elle n’a pas de raison en elle.”

74

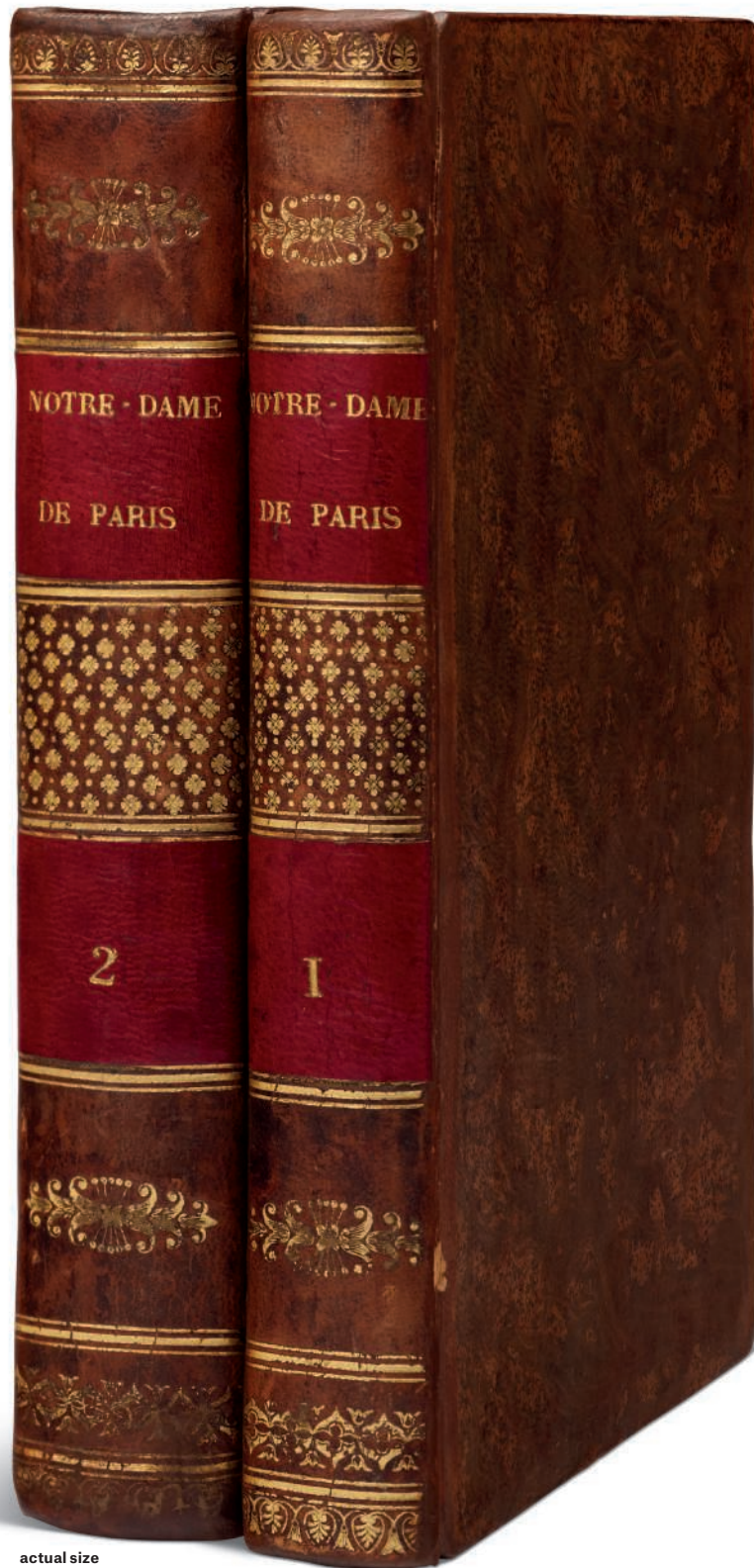
[HUGO, Victor (1802-1885)]. *Notre-Dame de Paris*. Paris: Charles Gosselin, 1831.

**First edition, first printing, first issue of Hugo’s gothic masterpiece, in a contemporary binding.** “This first edition ... is the rarest of all the works of Victor Hugo; it has had a resounding impact worldwide, and is one of the most difficult titles of the Romantic period to obtain” (Carteret). Copies of this issue preserved in contemporary bindings are exceedingly scarce; we trace only one in the auction records.

Published on 16 March 1831 in an edition of 1100 copies, the first printing was issued in four separate groups of 275 each, with the subsequent three issues being fictitiously labelled as the second, third and fourth editions on their respective title pages. “The success of this darkly moving novel was immediate, establishing Hugo as the premier historical novelist of his time. Lamartine called him ‘the Shakespeare of prose fiction’” (*The New Oxford Companion to Literature in French*). This copy appears to have been a presentation from Hugo’s fellow writer and acquaintance, Juste Olivier. Clouzot 86-87: “Les exemplaires de la première tranche, sans mention d’édition et sans nom d’auteur sont extrêmement rares”; Carteret *Romantique* I, 400; Lhermitte 317; Ray *French Illustrated Book* 180; Vicaire IV, 256.

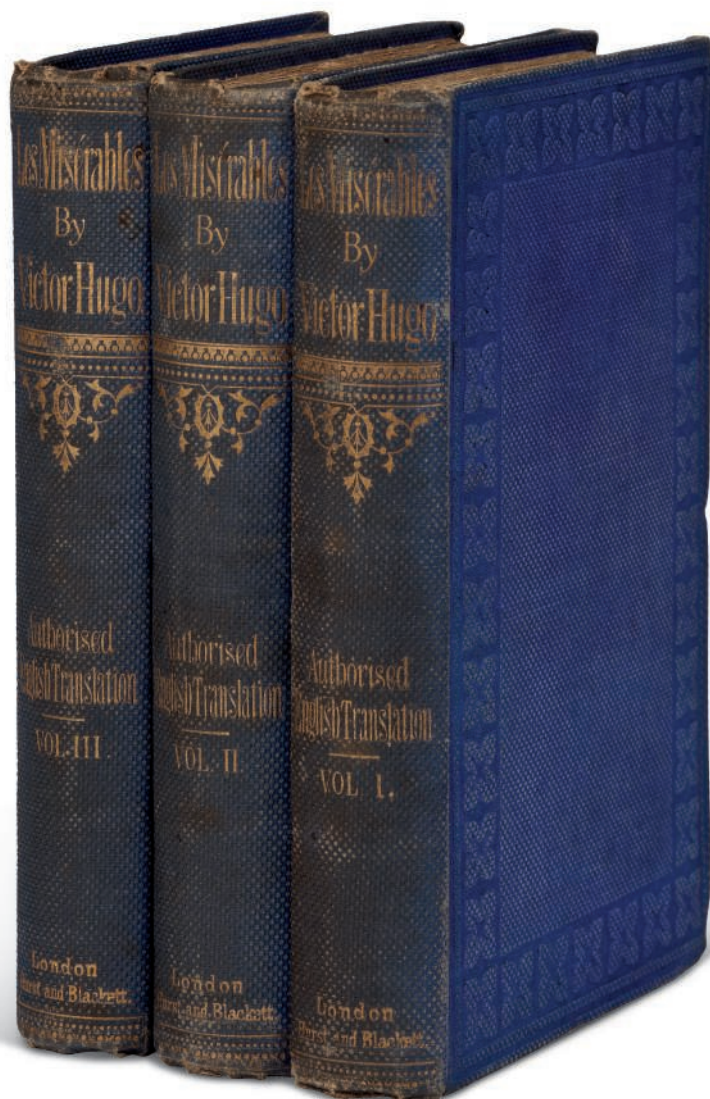
Two volumes, octavo (200 x 120mm). Half-titles. Wood-engraved title vignettes. (Some pale foxing at ends.) Contemporary tree sheep, spines gilt, red morocco lettering- and numbering-pieces (neatly rebacked with original spines laid down, repairs to corners, original endpapers preserved). *Provenance*: Juste Daniel Olivier, 1807-1876, Swiss poet (calligraphic gift inscription signed “Olivier” with red wax seal on front flyleaf, dated 19 April 1832, recipient illegible).

\$50,000-70,000



actual size





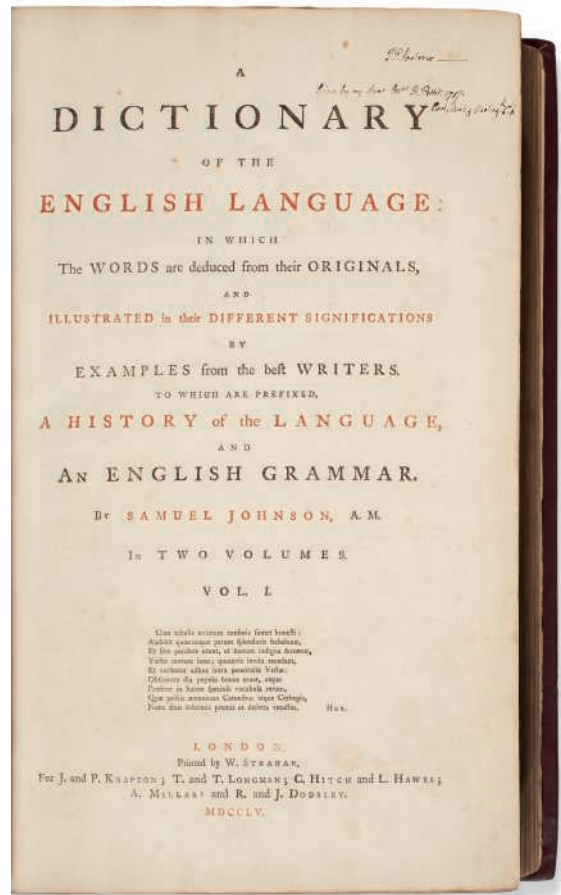
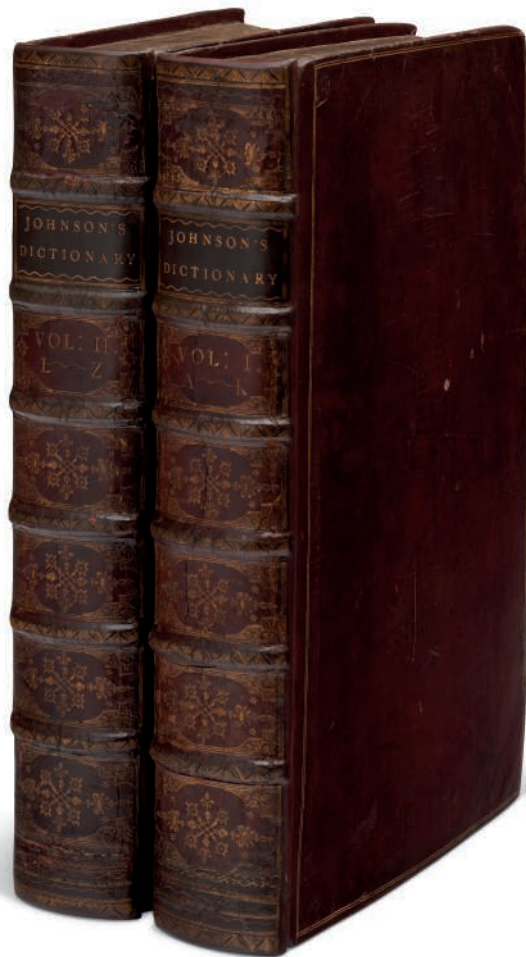
## 75

HUGO, Victor (1802-1885). *Les Misérables*. London: Hurst and Blackett, 1862.

**First authorized edition in English** of one of the great novels of the 19th-century, particularly scarce in such excellent condition. Hugo described his masterwork as “a progress from evil to good, from injustice to justice, from falsehood to truth, from night to day, from appetite to conscience, from corruption to life; from bestiality to duty, from hell to heaven, from nothingness to God”.

Three volumes, octavo. Half-titles. (Closed tear to margin of p. 289 in volume 2.) Original cloth (light wear and sunning to spine). *Provenance*: Hugh Walpole (English novelist, 1884-1941; ‘Brackenburn’ bookplate) – William Cox (signature).

\$8,000-10,000



**76**

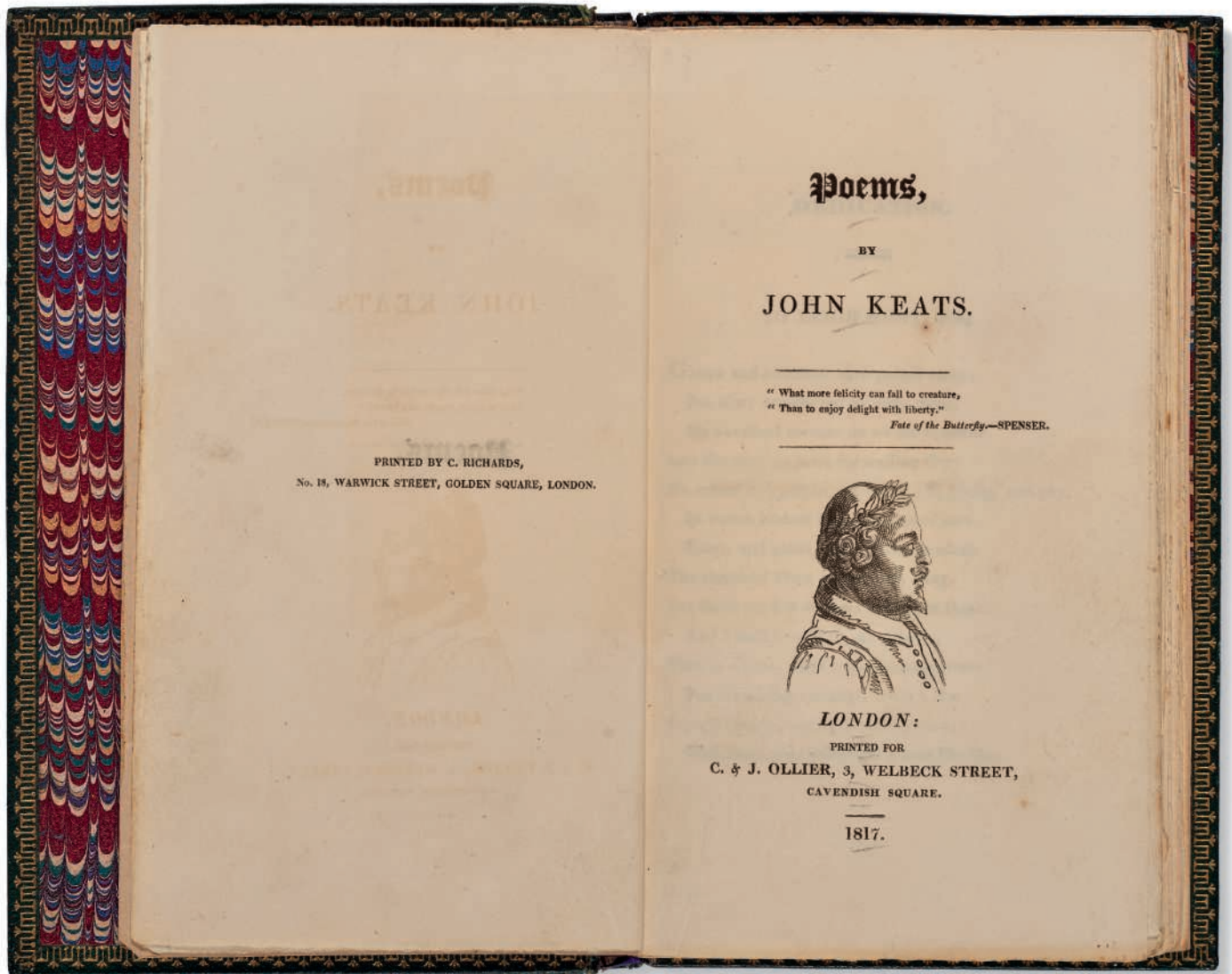
JOHNSON, Samuel (1709-1784). *A Dictionary of the English Language in which the words are deduced from their originals, and illustrated in their different significations by examples from the best writers.* London: W. Strahan for J. and P. Knapton; T. and T. Longman; C. Hitch and L. Hawes; A. Millar; and R. and J. Dodsley, 1755.

**First edition of Dr Johnson's greatest literary achievement and "the most amazing, enduring and endearing one-man feat in the field of lexicography" (PMM).** Johnson and his successive amanuenses took just over eight years to list the 40,000 words found in the *Dictionary*. He illustrated his definitions with over 114,000 quotations sourced from the classics of English literature, even rewriting some to fit his purposes. This first edition of the complete *Dictionary* was published on 15 April 1755, in a print run of 2000 copies. Chapman and Hazen p.137; Fleeman I, p.410; PMM 201; Rothschild 1237.

Two volumes, folio (417 x 247 mm). Titles in red and black, woodcut tailpieces (intermittent pale spotting/toning, a couple of blank corners torn). Contemporary diced russia ruled in gilt, all edges gilt (rebacked preserving original spines, morocco lettering pieces renewed). *Provenance:* J.P. Andrews (contemporary ownership inscription: "J.P. Andrews- Given by my Aunt Mrs H. Pettit 1757. Cost, book & binding £6 6s" - The Brasenose Club (bookplate) - Tony Hattersley (his sale, Bonhams, 11 September 2007, lot 323).

\$12,000-18,000





"What, but thee Sleep? Soft closer of our eyes!  
 Low murmurer of tender lullabies!  
 Light hoverer around our happy pillows!"

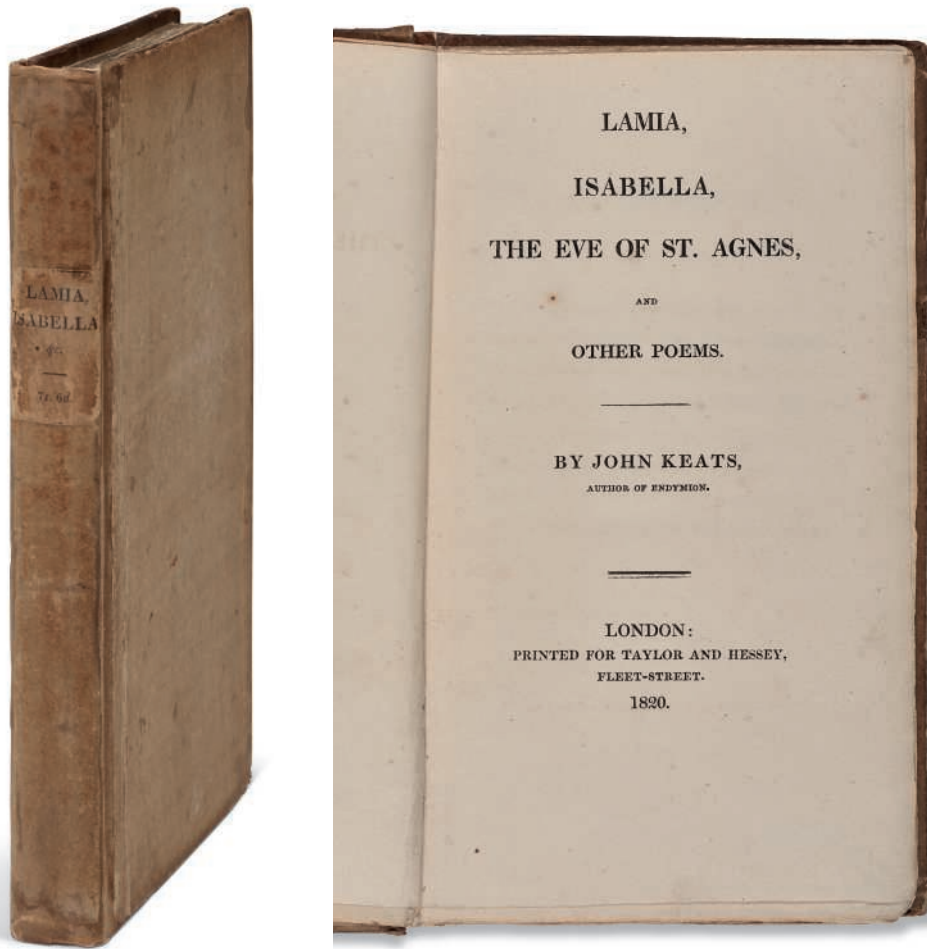
77

KEATS, John (1795-1821). *Poems*. London: C. & J. Ollier, 1817.

**First edition of Keats's first published book.** Dedicated to Leigh Hunt, it features many of Keats's most significant early works, including "I stood tiptoe on a little hill..." "To Hope," "Sleep and Poetry," three verse epistles, plus 17 sonnets and other works. Among the sonnets is "On first looking into Chapman's Homer," often regarded as Keats's first major poem. As Sidney Colvin remarks, the book "is full of immaturities, but also of buoyancy and promise; striking the note of rebellion against the poetical methods and conventions of the eighteenth century more vigorously than it had been struck since the publication of the 'Lyrical ballads' twenty years before..." (DNB). While it received favourable notices from some critics, the book was a dismal commercial failure and the publishers claimed to have found it necessary to refund some dissatisfied purchasers. Its dedication to Hunt ultimately helped turn critical opinion against Keats as a member of the "Cockney school" of poetry. Ashley III, p. 9; Hayward 231; MacGillivray 1.

Octavo (172 x 100mm). Half-title, title with wood-engraved bust of Spenser. 19th-century green morocco gilt, uncut (a little surface wear at joints). *Provenance*: James Lorimer Graham (1835-1876, American Consul in Florence; bookplate).

\$15,000-20,000



## 78

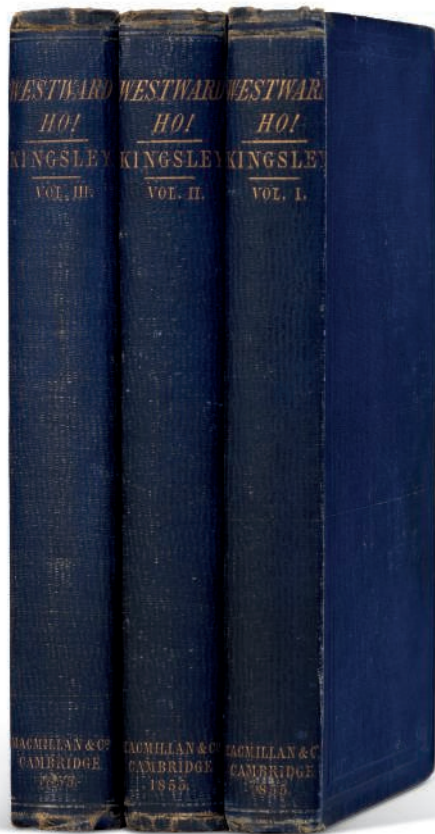
KEATS, John (1795-1821). *Lamia, Isabella, The Eve of St. Agnes, and Other Poems*. London: Taylor and Hessey, 1820.

**First edition in the original boards of Keats's last and finest volume of poetry. The Bemis-Silver-Berland copy.** It contains, besides the poems named in the title, works such as his "Ode to a Nightingale," "Ode on a Grecian Urn" and "To Autumn," that would cement his posthumous reputation as one of the greatest ever English poets. Published in July 1820, when Keats was seriously ill and soon to depart for Italy, it received warmer reviews than either of his previous publications, including a sympathetic notice from Francis Jeffrey at the *Edinburgh Review*, who said of his poems: "it is impossible to resist the intoxication of their sweetness, or to shut our hearts to the enchantments they so lavishly present." *Grolier English* 72; Hayward 233; MacGillivray 3.

12mo (177 x 105 mm). Half-title with imprint on verso, advertisement leaf, 8-page publisher's catalogue at end (an occasional light spot). Original paper boards, uncut (neatly rebacked preserving most of the original backstrip and printed spine label, rear hinge slightly cracked, rubbed); red morocco silk-lined clamshell case. *Provenance*: S.F. Lloyd (pencil signature dated 1850 on front flyleaf) – Frank Brewer Bemis (bookplate) – Louis H. Silver (bookplate, sold in the sale of Newberry Library duplicates from the Silver accession, Sotheby's, 8 November 1965, lot 186) – purchased from John F. Fleming, New York, 20 May 1966 – Abel E. Berland (Christie's, New York, 8 October 2001, lot 74). *Exhibited*: Grolier Club, 'This powerful rime,' 1975, no. 58.

\$8,000-12,000





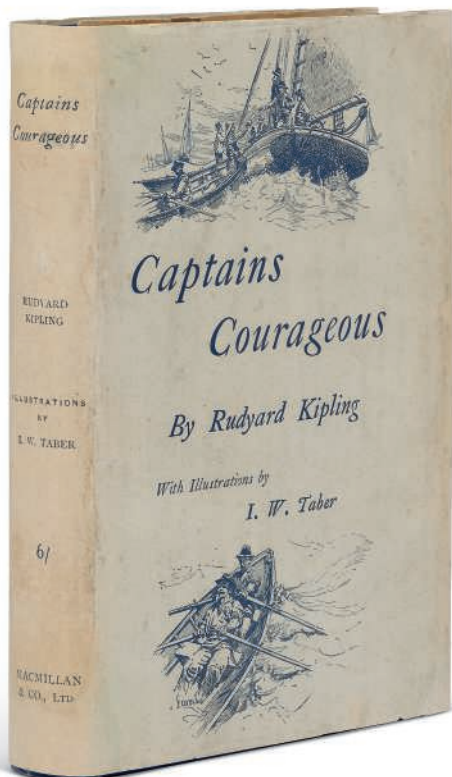
## 79

KINGSLEY, Charles (1819-1875). *Westward Ho!* Cambridge: Macmillan & Co., 1855.

**First edition of the first novel published by Macmillan.** An Elizabethan pirate adventure novel. Sadleir 1340.

Three volumes, octavo. Half-titles, 14 pp. publisher's ads at end of vol. 3 dated February 1855. (Sadleir calls for 16 pp ads.) Original blue cloth (rubbing, corners showing, spines a bit darkened, hinges strengthened, some showing); custom chemises and slipcase. *Provenance:* bookseller's ticket of Henderson, Birmingham – Reverend J. Allport (pencil inscription on flyleaves) – Stanley Austin (bookplate designed by Charles Francis Annesley Voysey).

\$500-700



## 80

KIPLING, Rudyard (1865-1936). *Captains Courageous*. London: Macmillan, 1897.

**First English edition, in dust jacket.** The only one of Kipling's novels to be set in the USA, *Captains Courageous* tells of the pampered son of a millionaire who loses his arrogance when rescued from the open waters and made a member of the crew on a fishing boat. Livingston 137; Richards A103; Stewart 163.

Octavo. Half-title, frontispiece. 2 pp. ads at rear. Original pictorial blue cloth, all edges gilt; pictorial dust jacket (restoration to spine panel ends, edges of panels, flaps and folds, with the "g" in spine title mostly in facsimile); custom box.

\$3,000-5,000

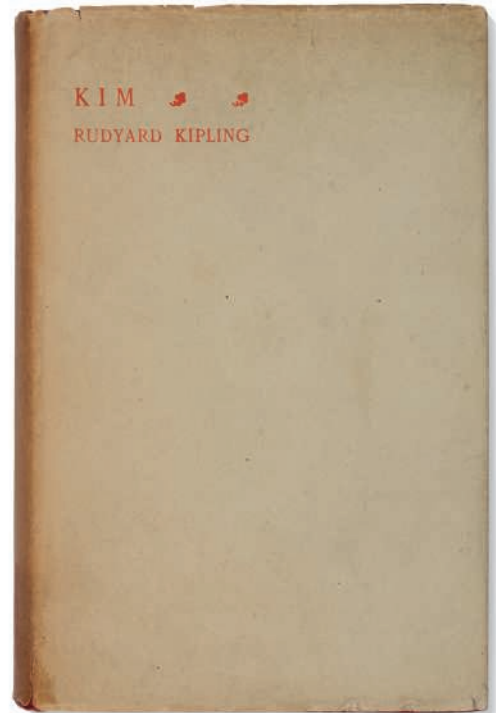
81

KIPLING, Rudyard (1865-1936). *Kim*. London: Macmillan, 1901.

**First English edition, in the rare dust jacket, of Kipling's final and most famous novel.** Set against the backdrop of "The Great Game", the political conflict between Britain and Russia in Central Asia, it is described by T.S. Eliot as Kipling's "maturest work on India, and his greatest book." Richards A174; Stewart 254.

Octavo. Half-title. 2pp. publisher's ads at end. 10 illustrated plates by J.L. Kipling, frontispiece with tissue guard. Original red cloth with gilt elephant medallion on front board, top edge gilt, dust jacket (a little frayed/chipped at edges, tear through back panel and lower spine panel fold repaired with old tape); custom box. *Provenance*: anonymous owner, Christie's, New York, 9 December 1993, lot 37.

\$7,000-10,000



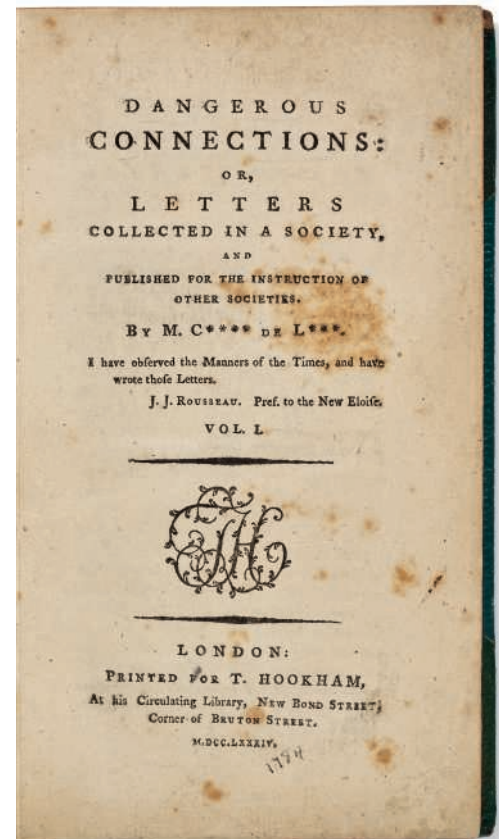
82

LACLOS, Pierre A.F. Choderlos de (1741-1803). *Dangerous Connections: or, Letters Collected in a Society, and Published for the Instruction of Other Societies*. London: T. Hookham, 1784.

**First edition in English of the classic French tale of sex and villainy in the ancien régime.** The twisted rivalry of the scheming Madame de Merteuil and the amoral libertine Vicomte de Valmont plays out in Laclos's witty and devastating epistolary novel, here in an anonymous translation which "is perfectly in keeping with the original" (Classe). It is preceded by a short philosophical discourse on the utility of novels, which concludes that it is, indeed, a moral tale. ESTC counts only 6 copies in America; ABPC and RBH record only 3 copies at auction in the last 50 years. ESTC T111575; see Olive Classe, *Encyclopedia of Literary Translation into English*.

Four volumes bound in two, 12mo (178 x 104 mm). (Some occasional interior spotting, a few small repairs.) 19th-century green half morocco, edges marbled (light wear); custom box. *Provenance*: Mollie Anderson (modern bookplate).

\$4,000-6,000







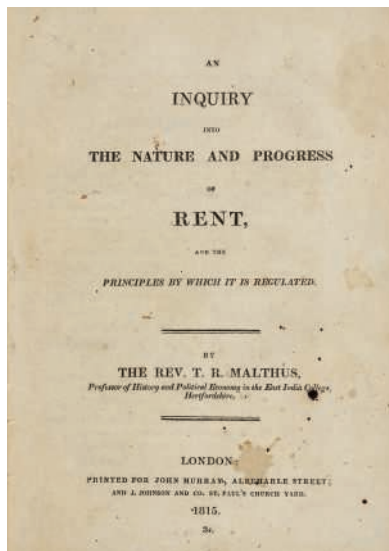
84

MACHIAVELLI, Niccolò (1469-1527). *Discourses, upon the first Decade of T. Livius*. Translated by Edward Dacres. London: Printed by Thomas Paine for William Hills and Daniel Pakeman, 1636.

**First edition in English of Machiavelli's political commentary on Livy's history of Rome.** "Machiavelli founded the science of modern politics on the study of mankind—it should be remembered that a parallel work to *The Prince* was his historical essay on the first ten books of Livy" (PMM). A humanist project aiming at discerning political virtue through studying antiquity, the *Discourses* were only published posthumously. This is the issue with "animadversions" in italics on the title; cancelled leaf B1 is not present. STC 17160. See PMM 63.

12mo (141 x 79 mm). Woodcut rules (margin of Dd1 trimmed away, a few spots and stains, small closed tear affecting rule, edges of title toned). Contemporary ruled calf, edges red (rebacked, corners showing, tightly bound).

\$1,200-1,800



83

[LA FAYETTE, Marie-Madeleine Pioche de La Vergne, comtesse de (1634-1793).] *The Princess of Cleves*. London: R. Bentley and M. Magnes, 1679.

**Rare first edition in English of "the first modern novel"** (*The New Oxford Companion to Literature in French*). "No author influenced early prose fiction more decisively than this woman who entered the literary scene as a young précieuse during the golden age of the salons ... Her major innovation is an unprecedented attention to psychology, an attention that provoked heated responses from contemporary readers and that modern readers see as the mark of her literary modernity". ESTC lists just 5 copies in the UK and 5 in the USA. ESTC R10484.

Octavo (166 x 199 mm). License leaf, 6 ad pp. at end. Woodcut device on title (some spots and stains, a few blank corners torn away). Contemporary mottled calf (rebacked to style, corners restored); custom box. *Provenance*: "E. P." (early inscription on title page) – Mary Perkins (ownership inscription dated 1688 on rear flyleaf).

\$2,000-3,000



85

MALTHUS, Thomas Robert (1766-1834). *An Enquiry into the Nature and Progress of Rent*. London: John Murray, 1815.

**First edition, first issue of this "substantial contribution to general economics"** (Niehans), with Murray alone (and not with J. Johnson) as publishers. "The rent theory [is] historically significant because it attracted [David] Ricardo from money into general economics and supplied him with an important building block." Black 2877; Goldsmith 21130; Kress B6536.

Octavo (191 x 137 mm). 8 pp. publisher's ads dated February 1815 at end (some toning, old stab holes silked in first few leaves). Marbled paper over modern boards (a little wear at extremities); custom box

\$2,000-3,000

MILTON, John (1608-1674). *Paradise lost. A Poem Written in Ten Books.* London: Printed [by Samuel Simons], and are to be sold by Peter Parker... Robert Boulter...and Matthias Walker, 1667.

**First edition of Milton's great epic poem**, first issue, with Amory's state 1(b) of the title-page (the traditional first state), dated 1667 and with Milton's name spelled in full and in larger type than "London" of imprint. "The book made its appearance at an unfortunate time. London had barely recovered from the Plague of 1665 (during which eighty printers had died, wherein is seen another reason for the difficulty in finding a publisher), and the great district devastated by the Fire was still only partly rebuilt. It was not surprising that the 1200 copies which are thought to have made the first edition did not have a brisk sale" (Grolier *English*).

The title exists in at least six states, of which the present state had been traditionally recognized as the first. Of the numerous theories attempting to explain the sequence of these variants, the study by Hugh Amory presents a reasonable case for priority belonging to the initial-signed 1668 title, corresponding to how Simons registered the work on 20 August 1667. See Hugh Amory, "Things Unattempted Yet: A bibliography of the first edition of *Paradise lost*," in: *The Book Collector*, Spring 1983, pp. 41-66 (1b). The 1667 titles, according to him, were used when the authorised 1668 titles were exhausted. Grolier *English* 33; Grolier *Wither to Prior* 599; Hayward 72; Pforzheimer 716 (giving priority to the setting with "Milton" smaller than "London" in imprint); Wing M2138.

Quarto (181 x 136 mm). (Lacking preliminary blank, title page with inner margin renewed and with a small repair to upper margin, portion of lower margin on A1 restored with repair to tear crossing a few lines, A2-3 with small marginal nicks or repairs, tear crossing text skilfully repaired on V3 and Z1, lower fore-corner repaired on Tt3, Vv1-2 with some marginal repairs and possibly supplied, Vv1 with tiny rusthole touching a letter.) 19th-century speckled calf gilt, edges gilt, by Bedford; quarter calf folding case. *Provenance*: William A. White (1843-1927; pencil note on front endpaper: "Alfred J. M? left to W.A.W. 1921") - purchased from John F. Fleming, New York, 21 October 1970 - Abel E. Berland (bookplate; his sale, Christie's, New York, 8 October 2001, lot 86). *Exhibited*: Grolier Club, 'This powerfull rime,' 1975, no. 26.

\$25,000-35,000

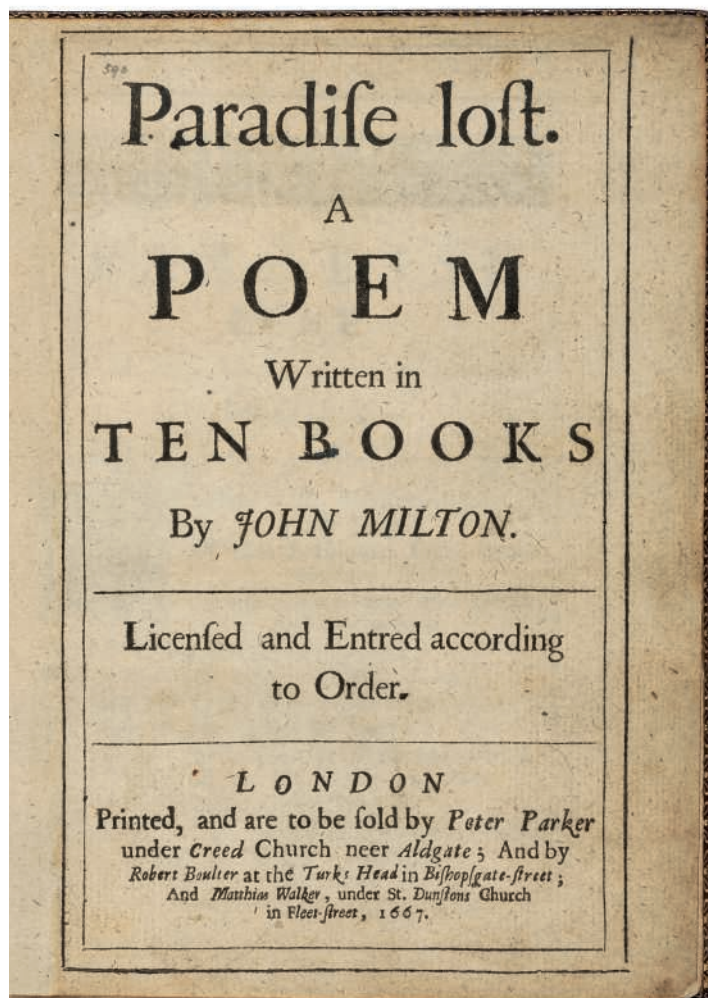
## 87

NIETZSCHE, Friedrich (1844-1900). *Thus Spake Zarathustra. A Book for All and None.* Translated by Alexander Tille. New York: Macmillan, 1896.

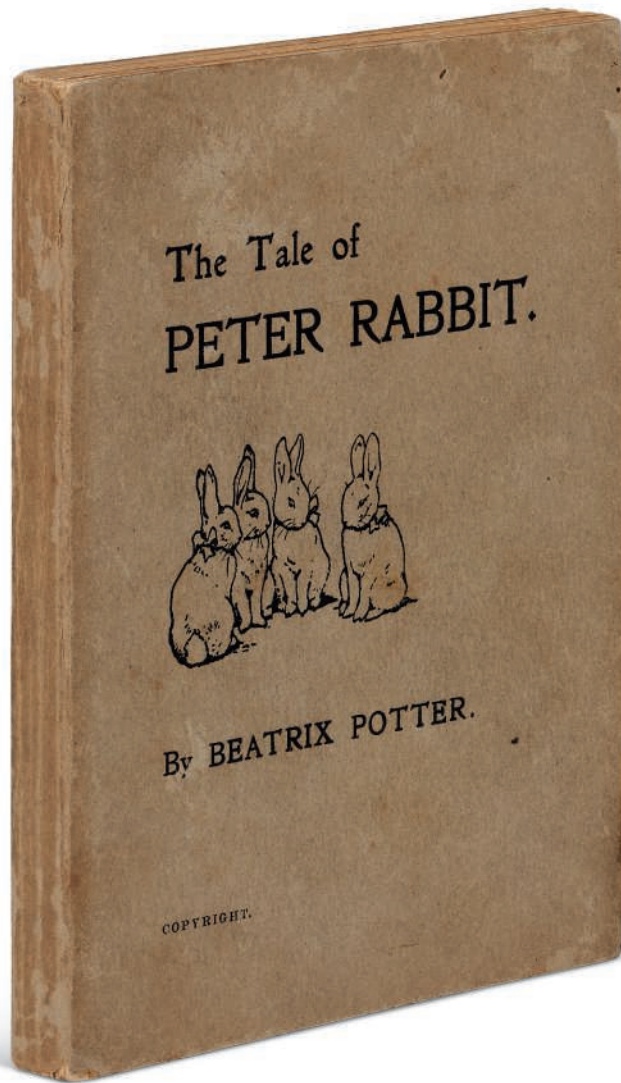
**Rare, first edition in English, American issue.** This translation was published simultaneously in London and New York as volume 8 of the projected authorized edition of Nietzsche's complete works. However, the translator returned from Britain to Germany shortly after this publication (facing anti-German anger during the Boer War) and died there in 1912. Alexander Tille was the first translator of any work by Nietzsche into English and his impact on the English-speaking world's interpretation of Nietzsche was felt for decades. In the foreword to this work, he suggests a purely social-Darwinist reading of Nietzsche, one that influenced writers from W.B. Yeats to Jack London.

Octavo. Half-title. Original green publisher's cloth (joints and spine ends rubbed, scratch to front cover, adhesion to front free endpaper); custom box.

\$1,000-2,000







actual size

88

POTTER, Beatrix (1866-1943). *The Tale of Peter Rabbit*. London: Privately printed, 1901.

**Privately printed first edition of Beatrix Potter's first book, one of only 250 copies of the first issue.** "[Potter] sent the manuscript to at least six publishers without success. Finally, in 1901, she decided to have the book privately printed, at her own expense ... The books were ready on 16 December and Miss Potter began giving them away to selected friends and relatives and selling them to others at one shilling, two pence each. By this time, however, Beatrix Potter's career had already been given its first impetus, for the publisher Frederick Warne & Co. had agreed to accept the book for publication in a regular trade edition. But in February 1902, before the trade edition was ready, Miss Potter ordered another 200 copies to be printed of her private edition; this second issue had a rather better binding, with rounded back and darker printed boards." The present copy is from the first issue, with a flat spine. Gottlieb/Morgan Library, *Early Children's Books and Their Illustration* 220; Quinby 1.

12mo. Color frontispiece, monochrome illustrations throughout. Original light grey pictorial boards with a flat spine (a little soiling to lightly worn covers and spine ends, tiny ink mark to fore-edge); custom box. *Provenance*: Neville L. Fakes (his sale, Sotheby's 11 and 12 July 2002, lot 701).

\$20,000-30,000

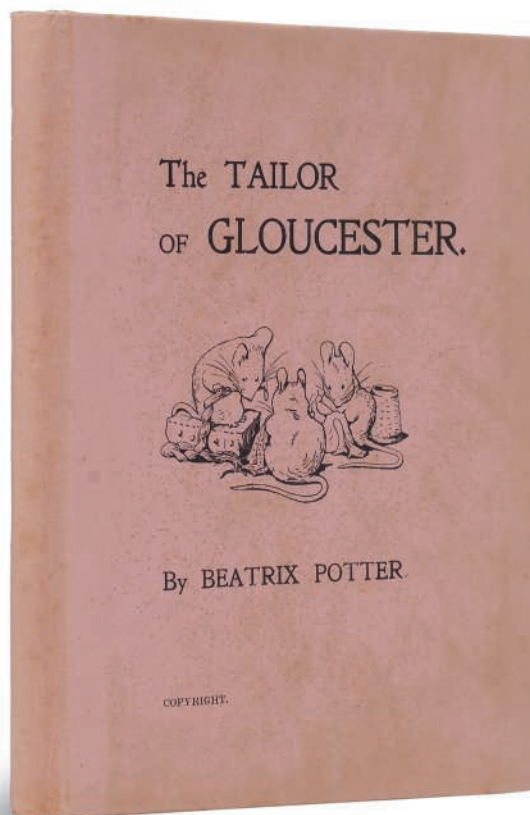
89

POTTER, Beatrix (1864-1930). *The Tailor of Gloucester*. [London: Privately Printed by Strangeways and Sons,] December 1902.

**Privately printed first edition, one of just 500 copies.** Beatrix Potter finished this story in December 1901, presenting it to Freda Moore as a Christmas present. Written out neatly in an exercise book, she wove many of her favourite rhymes and verses into the tale, illustrating it with twelve watercolors. Given the success of *Peter Rabbit* and thinking it unlikely that Warne would publish another of her books so soon, she decided to have the book printed privately. Working through the original manuscript, she also redrew ten of the twelve illustrations, omitted two and added a further six to total sixteen. The edition was ready by mid-December 1902. Quinby 3.

16mo. Original pink pictorial boards (some spotting to boards and endpapers); custom box.

\$5,000-8,000



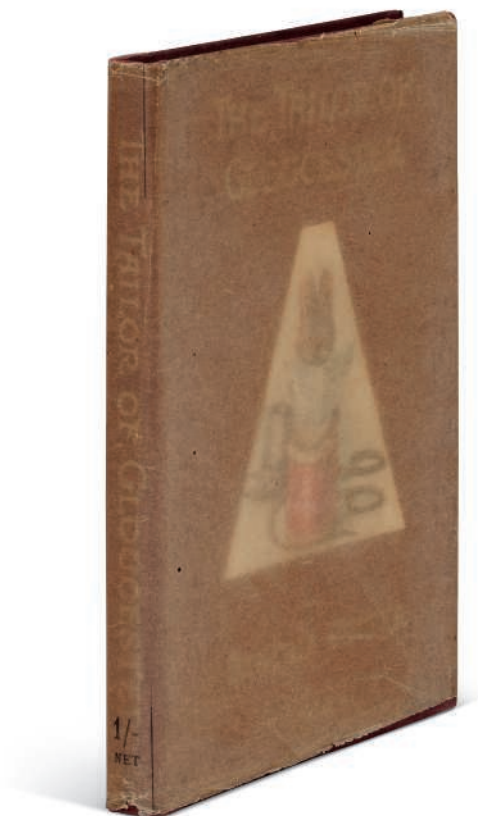
90

POTTER, Beatrix (1866-1943). *The Tailor of Gloucester*. London: Frederick Warne and Co., 1903.

**First trade edition, first issue (printed October 1903). An exceptional copy in the rare printed glassine dust jacket.** Based on a tale heard in the Gloucestershire home of her cousin, *The Tailor of Gloucester* was Potter's personal favourite of all her books. A lovely copy. Quinby 4.

16mo. Original maroon boards with pictorial label; publisher's printed glassine (a little chipping at edges); custom box.

\$8,000-12,000







91

SCOTT, Sir Walter (1771-1832). *Ivanhoe; a Romance*.  
Edinburgh: printed for Archibald Constable and Co., 1820.

**First edition, first state of one of the most popular of all historical novels.** Scott began writing *Ivanhoe* in July 1819 and had finished by November of that year. The novel proved to be a spectacular success. Francis Jeffrey wrote in the *Edinburgh Review* that it showed "at least as much genius as any of those with which it must now be numbered," and in less than two weeks the entire first printing of 12,000 copies had been sold out. Worthington 8.

Three volumes, octavo (197 x 115mm). Half-titles, author's advertisement leaf, 3 pages of unopened advertisements at end of volume 3. Original drab boards (rebacked with original spines and labels laid down); custom chemise and slipcase.

\$4,000-6,000



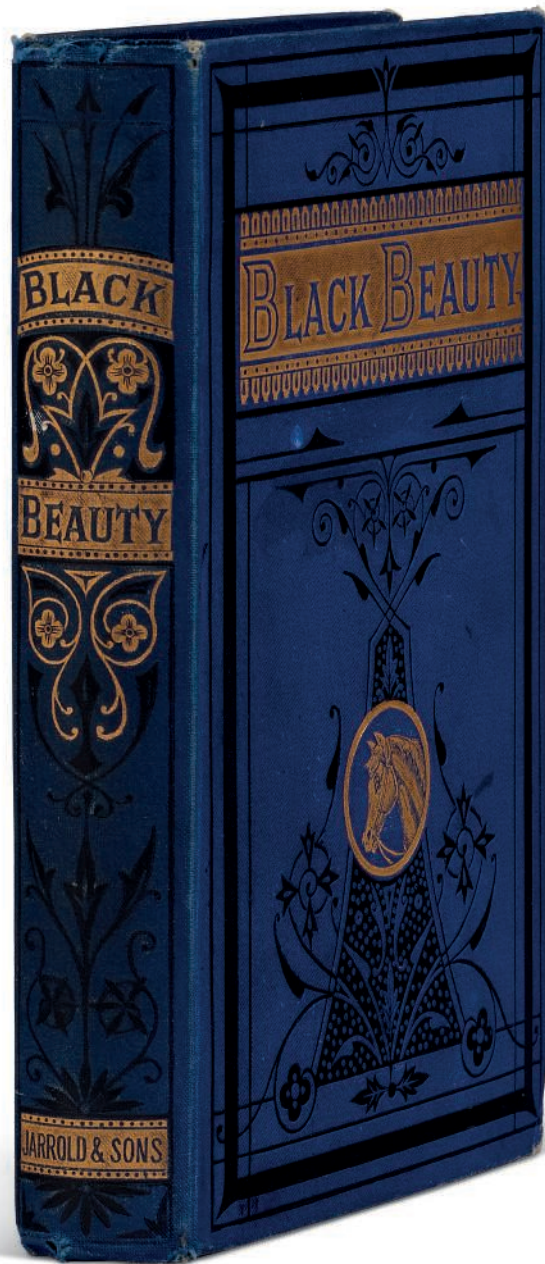
92

SCOTT, Walter (1771-1832). *Kenilworth [AND:] Quentin Durward*. Edinburgh: Archibald Constable, 1821 & 1823.

**Two first edition triple-deckers by Sir Walter Scott, both in excellent original boards.** Two historical romances in the *Waverley* series, set in the 15th and 16th centuries. Scott did not acknowledge authorship of these novels, among the most widely read in Europe, until 1827.

Two works in six volumes, octavo. Half-titles (untrimmed, second title partially unopened). Original blue and drab boards respectively, printed paper spine labels (first title with light chipping to corners and spines, very fresh internally; second title neatly recased, some toning internally); uniform custom linen boxes. *Provenance*: Charles Watson (addressee of 19th century manuscript letter laid in to second title).

\$800-1,200



**93**

SEWELL, Anna (1820-1878). *Black Beauty: His Grooms and Companions. The Autobiography of a Horse. Translated from the Original Equine*. London: Jarrold and Sons [1877].

**First edition of a classic of children's horse literature.** The author's only published work, *Black Beauty* is the first English novel written from the perspective of an animal. It was created with the strong moral purpose of promoting the welfare of horses and is said to have been instrumental in the abolition of the cruel practice of using the checkrein. Carter variant C binding, with horse looking left. Wolff 6250a; Carter, *More Binding Variants*, p. 37.

Octavo. Original blue cloth with horse looking left (hinges strengthened, spine a little darkened, light rubbing to extremities). *Provenance*: Clarence H. Young (bookplate).

\$5,000-8,000





94

SHAKESPEARE, William (1564-1616). *Comedies, Histories, and Tragedies. Published according to the true Originall Copies. The Second Impression.* Edited by John Heminge (d. 1630) and Henry Condell (d. 1627). London: Printed by Thomas Cotes for Richard Hawkins, and are to be sold at his shop in Chancery Lane, 1632.

**The Second Folio. Second edition, first issue, of Shakespeare's collected plays, the most important work in the English language.**

**The tall, handsome Newbold-Revel copy.** Shakespeare's collected works are considered the most important and influential in the English language, described by Samuel Johnson as "the mirrour of life" and by his contemporary Ben Jonson as "not of an age but for all time." The urge to read, rather than just see, Shakespeare's plays surfaced in his own lifetime, with about half of his works appearing as single quarto editions. The First Folio, collecting Shakespeare's plays for the first time and dividing them into the thematic categories of Comedies, Histories, and Tragedies was issued in 1623; this Second Folio, appearing nine years later, is a page-for-page reprint of the First Folio. While errors were introduced during the course of reprinting, "the text of the present edition shows signs of careful, if unauthoritative, revision" (Greg). Its publication was shared by the five publishers listed in the colophon, all of whom held the copyright to one or more of the plays. The present is one of the copies reserved for Richard Hawkins, whose name and shop address appear on the title. Other copies were reserved for Robert Allot, which his widow assigned to John Legat the younger and Andrew Crooke the elder in 1637; they were responsible for subsequent issues of the Second Folio that appeared around 1641 and later.

**The Second Folio contains John Milton's first appearance in print,** his anonymous epitaph to Shakespeare in 16 verses: "What neede my Shakespeare for his honour'd bones." It appears on the same page as the eight-line "Upon the Effigies" (leaf A5r), which is conjugate to the title page (leaf A2r). Both of these leaves are recorded in various issues and states (cf. Todd). The present copy is variant 1f (i.e., first issue, state with imprint "Printed by Tho. Cotes for Richard Hawkins...in Chancery Lane"); its conjugate leaf A5r is variant 1b (i.e., first issue, second state, characterized by "VVorkes" instead of "Workes" on the third line and by several other textual and typographical variations). Greg III:1113; Pforzheimer 906; STC 22274c; W.B. Todd, "The Issues and States of the Second Folio and Milton's Epitaph," in *Studies in Bibliography* 5 (1952-53), pp. 81-108. The earliest bookplate in this copy is that of Sir Francis Skipwith, Newbold-Revel, Warwickshire, just about 30 miles from Stratford-upon-Avon.

Median folio (330 x 217mm). 454 leaves. Roman and italic types, engraved portrait of Shakespeare by Martin Droeshout in third state as usual, double column text within typographical rules, headlines and catchwords, woodcut head- and tailpieces and initials (some spotting on portrait, occasional spotting/soiling elsewhere, some pale dampstain to last several gatherings, soiling to pp. 190-191). 18th-century calf (rebacked preserving part of the spine, dampstain to corners); custom red levant morocco pull-off case. *Provenance:* Sir Francis Skipwith, Newbold-Revel, Warwickshire (c.1705-1778; bookplate) – offered by J. Pearson & Co, booksellers of London, in 1910 Templeton Crocker (1884-1948, California arts patron, adventurer, and opera librettist; bookplate) – offered by John Howell, Books, San Francisco, 1961.

\$180,000-250,000









95

SHAKESPEARE, William (1564-1616). *Comedies, Histories, and Tragedies. Published according to the true Originall Copies. Unto which is added, Seven Plays, never before Printed in Folio ... The Fourth Edition.* Edited by John Heminge (d. 1630) and Henry Condell (d. 1627), except for Pericles and six other plays added by the publisher of the Third Folio, Philip Chetwind (d. 1680). London: Printed [by Robert Roberts and others] for H. Herringman, E. Brewster, and R. Bentley, 1685.

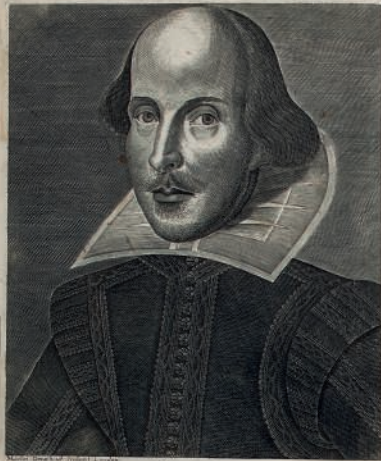
**The Fourth Folio, the last of the 17th-century editions of Shakespeare's works. Charlotte Rowe's copy.** The Fourth Folio remained the preferred edition, regarded by editors, readers, and collectors as textually superior until Samuel Johnson and Edward Capell established the primacy of the First Folio text in the mid-18th century. It was the first collected edition of Shakespeare to appear in over twenty years, meeting a renewed interest in the Bard's work and becoming part of Herringman's series of folio publications of the pre-Restoration "Triumvirate of Wit": Shakespeare, Jonson, and Fletcher. It was set from the second issue of the Third Folio, containing the additional plays (of which only Pericles is now regarded as authentic) but now in a grander presentation, printed on larger paper with a larger type font and more with more liberal spacing. Herringman and his co-publishers decided on a larger paper size to increase the number of lines per page and decrease the bulk of the book. In common with the Third, the Fourth Folio dropped the final "e" from Shakespeare's name, a habit which persisted until the beginning of the 19th century.

Tantalizingly, this copy bears the ownership inscription of Charlot Rowe, plausibly Charlotte Rowe (c.1718-1739), the only daughter of Nicholas Rowe (1674-1718). Nicholas Rowe was a dramatist, England's poet laureate, and considered the first professional editor of Shakespeare's plays. His six-volume edition of the plays appeared in 1709. It was the first edition to be illustrated and Rowe also introduced (for every play) act and scene divisions; character exits and entrances; and *dramatis personae*. Rowe based his text on that of the most recent comprehensive edition, the Fourth Folio. This practice was followed by subsequent editors for about fifty years until Samuel Johnson established the textual primacy of the First Folio with his edition published in 1765. Charlotte Rowe (who was christened "Charlot") is buried with her father in Poet's Corner, Westminster Abbey, just steps from the monument to Shakespeare. A Fourth Folio associated personally with Nicholas Rowe and his family, and in such fresh condition, would be a monument in the history of Shakespeare studies.

Three issues of the Fourth Folio have been identified, differing only in the title-page; the present copy is the first issue, before Chiswell's name was added to the imprint. Greg notes that 17 reprinted sheets are found in some copies; these sheets are in their original state here. Bartlett 123; Greg III, p. 1119; Jaggard p. 497; Wing S-2915; see Pforzheimer 910 and 911.

Folio (355 x 229 mm). 458 leaves. Engraved portrait of Shakespeare by Martin Droeshout in its fourth state above the verses "To the Reader" on verso of the first leaf, title with fleur-de-lis device [McKerrow 263], Roman and italic types, double column text within typographical rules, headlines and catchwords, woodcut initials (light dampstaining from B1 to R6, first on the margins but eventually extending through about half of each page then gradually diminishing, picking up again in Ggg6 and gradually diminishing through Lll6, occasional marginal dampstaining elsewhere; about 5 leaves with repaired tears affecting some letters, rust-hole on penultimate text leaf affecting two letters). Contemporary English calf (restored with old spines and covers laid down, later endpapers, later titling piece on spine); custom full calf clamshell box by the Chelsea Bindery. *Provenance:* a few ink corrections to signature marks – Charlot Rowe (early ownership inscription on verso of portrait).

\$100,000-150,000



To the Reader:

This Figure that thou here seest put,  
It was for gentle *Shakespeare* cut;  
Wherin the *Graver* had a trife  
With Nature to outdo the Life,  
O, could he but have drawn his Wit  
As well in Brasse, as he has hit  
His Face; the Print would then surpass  
All that was ever writ in *Drags*.  
But since he cannot, Reader, look  
Not on his Picture, but his Book.

B. J.

M<sup>r</sup> William Shakespeare's  
COMEDIES,  
HISTORIES,  
AND  
TRAGEDIES.  
Published according to the true Original Copies  
Unto which is added, SEVEN  
PLAYS,

Never before Printed in Folio:

VIZ.

*Pericles Prince of Tyre.* } *Sir John Oldcastle Lord Cobham.*  
*The London Prodigious.* } *The Partisan Widow.*  
*The History of Tiberius Lord* } *A Yorkshire Tragedy.*  
*Cremell.* } *The Tragedy of Lucrine.*

The Fourth Edition.



LONDON,

Printed for *H. Herringman, E. Densler, and R. Bentley*, at the *Anchor* in the  
*New Exchange*, the *Crane* in *St. Pauls Church-yard*, and in  
*Russel-Street Covent-Garden*. 1 6 8 5.

These let him stand, and weep, and cry for Food:  
If any else returns, or brings him  
Fruit or victuals, besides: This is our doom:  
None shall be his food, but that the Earth  
Shall give: O why should we wish to live,  
When we have such a death as this? O why  
Should we desire to breathe, when we have  
Such a death as this? O why should we  
Desire to live, when we have such a  
Death as this? O why should we desire  
To live, when we have such a death as  
This? O why should we desire to live,  
When we have such a death as this?

My Father, and Lavinia, both herewith  
Be chief to me: Heavens! Heavens!  
As for this heinous Tyrant, I am  
No longer his: nor you, nor any of his  
No mortal shall touch his hand:  
For those he hath on both his sides of prey:  
Her Life was Death: and death of pity:  
And being so, shall have the worst of pity:  
See Justice done: *Alas* the death of  
From whom we have had such oppression:  
Then draw, to Order will the State:  
That like even my neck is ready.

[Exeunt]

THE

THE  
TRAGEDY  
OF  
ROMEO and JULIET.

Actus Primus. Scena Prima.

*Enter Sampson and Gregory, with Swords and Bucklers, of the House of Capulet.*

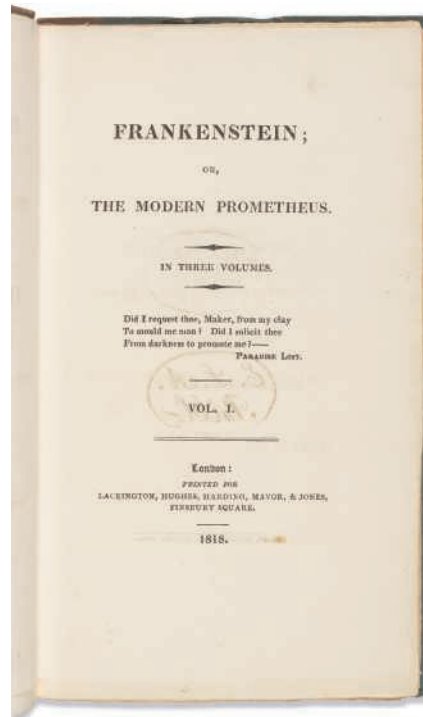
**G** Gregory, a very good boy, very good.  
*Greg.* No, he shall not be my boy.  
*Greg.* I mean, if we have choice, we'll draw.  
*Greg.* I, while you live, draw your Neck out  
over your Garter.  
*Greg.* I strike quickly, being moved.  
*Greg.* But these are not quickly moved to strike.  
*Greg.* A Dog of the House of Montague comes.  
*Greg.* 'Tis none, 'tis but a Coward of the County:  
The better, if thou wert moved, thou wast a dog.  
*Greg.* A Dog of the House of Montague:  
I will take the Wall of any Man or Maid of Montague's.  
*Greg.* This thou shalt see, here, for the watchful  
go to the Wall.  
*Greg.* True, and therefore Women, being the weakest  
of the sex, are ever thrust to the Wall: therefore I will push  
Montague's Men from the Wall, and thrust his Maids in  
to the Wall.  
*Greg.* The Queen is between our Masters, and in  
their Men.  
*Greg.* 'Tis all one, I will draw my Cut-throat; when  
I have fought with the Men, I will go to cut with the  
Maids, and cut off their Heads.  
*Greg.* The Head of the Maids?  
*Greg.* I, the Head of the Maids, or the Maids-heads,  
that is what I will do.  
*Greg.* They will take it in with their Feet.  
*Greg.* No, they shall feel with their Feet, and take  
And bid them take a penny piece of French.  
*Greg.* 'Tis all one, I will draw my Cut-throat; when  
I have fought with the Men, I will go to cut with the  
Maids, and cut off their Heads.

*Greg.* No, he shall not be my boy.  
*Greg.* I mean, if we have choice, we'll draw.  
*Greg.* I, while you live, draw your Neck out  
over your Garter.  
*Greg.* I strike quickly, being moved.  
*Greg.* But these are not quickly moved to strike.  
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*Greg.* No, they shall feel with their Feet, and take  
And bid them take a penny piece of French.  
*Greg.* 'Tis all one, I will draw my Cut-throat; when  
I have fought with the Men, I will go to cut with the  
Maids, and cut off their Heads.

*Enter Mercutio and Tybalt.*  
*Merc.* My sword is unbuckled, I will lacken it.  
*Greg.* How? 'Tis my back and my ribs.  
*Merc.* Your ribs?  
*Greg.* No, my ribs: I am the ribs.  
*Merc.* Let me see: Lay of our ribs: (to them both)  
*Greg.* I will draw my Cut-throat; when I have  
fought with the Men, I will go to cut with the  
Maids, and cut off their Heads.

*Enter Mercutio and Tybalt.*  
*Merc.* My sword is unbuckled, I will lacken it.  
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*Merc.* Let me see: Lay of our ribs: (to them both)  
*Greg.* I will draw my Cut-throat; when I have  
fought with the Men, I will go to cut with the  
Maids, and cut off their Heads.





**“Life, although it may only be an accumulation of anguish,  
is dear to me, and I will defend it.”**

**96**

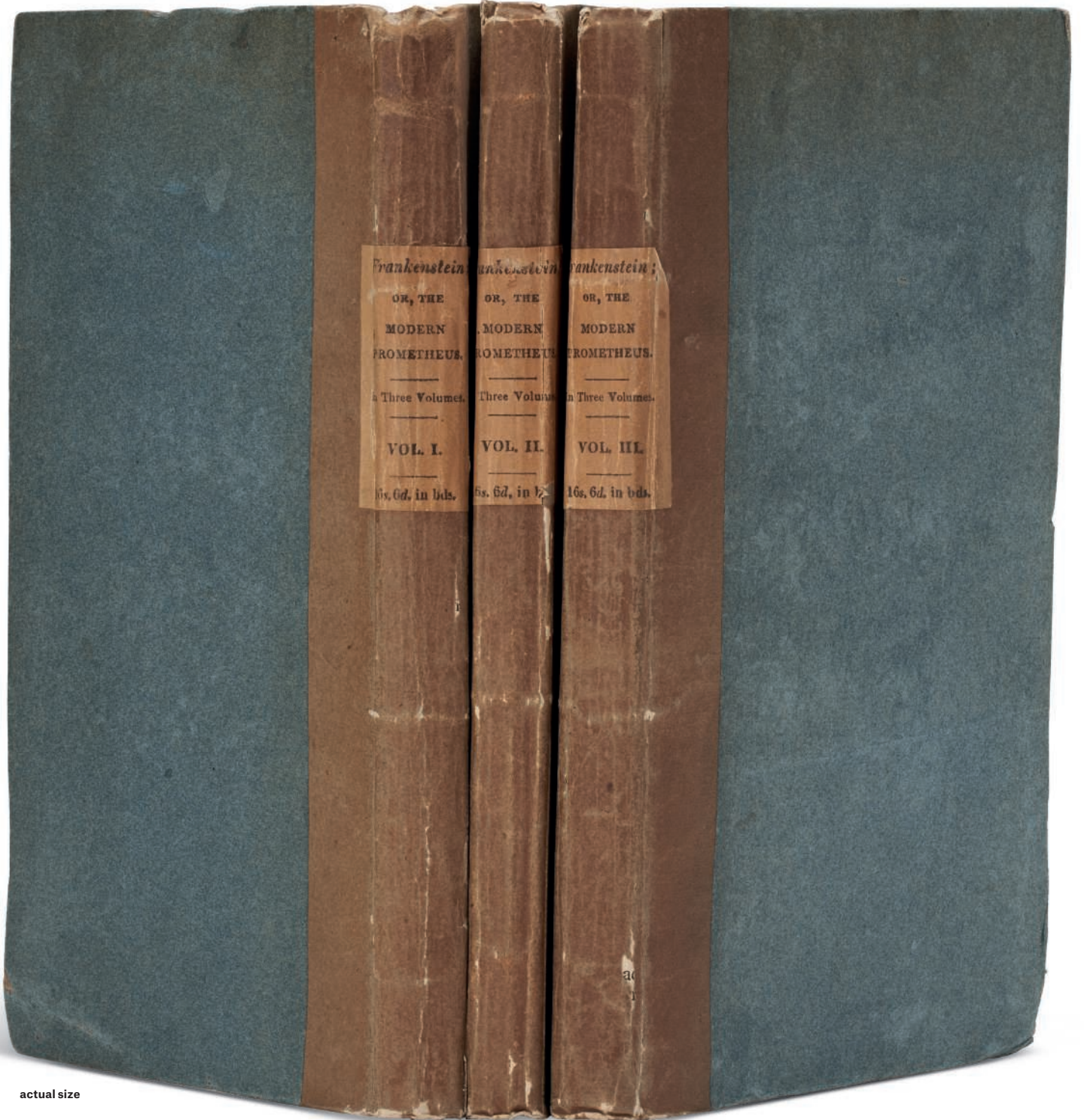
[SHELLEY, Mary Wollstonecraft (1797-1851).] *Frankenstein; or, The Modern Prometheus*. London: Lackington, Hughes, Harding, Mavor, and Jones, 1818.

**The superb Manney copy of a masterpiece of gothic horror, uncut in the original boards.** *Frankenstein* was conceived during the rainy summer of 1816 beside Lake Geneva, where the author and Percy Shelley were staying with Lord Byron. It was Byron’s suggestion that the group, who had amused themselves with reading French translations of German ghost stories, should each write their own. In the preface to the 1831 edition, Mary Shelley writes: “I busied myself to think of a story, — a story to rival those which had excited us to this task. One which would speak to the mysterious fears of our nature, and awaken thrilling horror—one to make the reader dread to look round, to curdle the blood, and quicken the beatings of the heart.” The idea came to her in an “acute mental vision” as she tried to sleep: “I saw the pale student of unhallowed arts kneeling beside the thing he had put together. I saw the hideous phantasm of a man stretched out, and then, on the working of some powerful engine, show signs of life, and stir with an uneasy, half vital motion.”

Published anonymously on 1 January 1818 in a run of 500 copies, the first edition included a preface written by Percy Shelley and a dedication to the author’s father, William Godwin. Its narrative, of a living being fashioned with materials found in “the dissecting room and the slaughter-house” and rejected by its maker, has now reached the same mythic cultural status as *Don Quixote* and *Robinson Crusoe*. Yet the contemporary reviews were mixed, with the *Quarterly Review* sufficiently morally outraged to wonder “whether the head or the heart of the author be the most diseased,” while Walter Scott praised her “original genius” and “uncommon powers of poetic imagination.” Copies in the original boards are exceptionally rare, this being the only set to appear at auction since 1985. Just as remarkable is the Manney copy’s unsophisticated, crisp, and clean condition. Ashley V, 29; Lyles B1a; Tinker 1881; Wolff 6280.

Three volumes, 12mo (190 x 109mm). Half-titles and advertisements in each volume (few light spots at ends, neat erasures from verso of each title-page and from vol 3 inside front cover). Original blue-gray boards, drab paper spines, printed spine labels, uncut (light wear to spines, with scattered tiny chips at joints and to vol. 2 spine label, 1cm repaired tear to vol. 1 spine); dark blue morocco pull-off case by Riviere with enclosed asbestos lining, chemises. *Provenance*: E.L.A. Bibl. (inkstamp on verso of each title-page) – Richard Manney (his sale, Sotheby’s, 11 October 1991, lot 283).

\$200,000-300,000



Frankenstein;	Frankenstein;	Frankenstein;
OR, THE	OR, THE	OR, THE
MODERN	MODERN	MODERN
PROMETHEUS.	PROMETHEUS.	PROMETHEUS.
—	—	—
In Three Volumes.	Three Volumes.	In Three Volumes.
—	—	—
VOL. I.	VOL. II.	VOL. III.
—	—	—
6s. 6d. in bds.	6s. 6d. in bds.	6s. 6d. in bds.

actual size



**"Throughout these infinite orbs of mingling light,  
Of which yon earth is one, is wide diffus'd  
A Spirit of activity and life,  
That knows no term, cessation, or decay...."**

**97**

SHELLEY, Percy Bysshe (1792-1822). *Queen Mab; A Philosophical Poem*. London: P.B. Shelley, 1813.

**First edition, a very fine unmutated copy in original condition.** *Queen Mab* is a "freethinking and socialistic gospel ... couched in a rhetoric so exalted as to pass easily for poetry" (DNB). Shelley's explosive conjunction of poetry and philosophy questions the nature of convention, custom, and the hypocrisy of institutional thinking. In the prose Notes following the verse, Shelley examines taboos relating to topics like sex, mob mentality, and the particularly divisive subject of God: "It is probable that the word God was originally only an expression denoting the unknown cause of the known events which men perceived in the universe ... Every reflecting mind must acknowledge that there is no proof of the existence of a Deity. God is an hypothesis, and, as such, stands in need of proof."

While Thomas Hookham was employed by Shelley to print *Queen Mab* (although Hookham actually sub-contracted the job to another printer), he would have doubtlessly refused the job had Shelley not agreed to use his own name and address on the title-page and imprint on the final leaf. Both men knew well that circulating printed matter without the printer's name was subject to stern punishment in the courts. Shelley willingly issued *Queen Mab* with his name as the printer, but keenly "mutilated" most of the copies he distributed by cutting out the imprint on the title and final leaf. At the time of publication, Shelley was also "on the eve of the great crisis of his life, his separation from [his wife] Harriet" (DNB). Shelley had with prescience written in the Notes to *Queen Mab*, "A husband and wife ought to continue so long united as they love each other." The dissolution of his marriage caused Shelley much pain, and so in addition to excising the imprint, Shelley removed most of the dedication leaves prior to distribution.

Although it is believed that 250 copies were printed for private distribution, Shelley never came close to disposing of the whole edition and shortly after Shelley's death, the publisher Richard Carlile advertised the remaining 180 copies. The book remained largely unknown until 1821, when a piratical edition by William Clark appeared. The hostile reviews by critics and resulting court cases and prosecutions brought Shelley and his book great notoriety and fame. Clark's actions brought him a prison sentence. Ashley V, p.57; Granniss/Grolier *Shelley* 15; Hayward 225; Tinker 1886; Wise *Shelley*, pp.39-40.

Octavo (196 x 118mm). Original drab boards, without label as issued, uncut (joints cracked, otherwise very fine). *Provenance*: word "Fairy" written in in a contemporary hand in upper margin of D2 - A.S.W. Rosenbach (pencil note) - Louis H. Silver (morocco booklabel; purchased by John F. Fleming at the sale of Newberry Library duplicates from the Silver accession, Sotheby's, London, 9 November 1965, lot 301) - Abel E. Berland (Christie's, New York, 8 October 2001, lot 105).

\$20,000-30,000

QUEEN MAB;

A

PHILOSOPHICAL POEM:

WITH NOTES.

BY

PERCY BYSSHE SHELLEY.

---

ECRASEZ L'INFAME !  
*Correspondance de Voltaire.*

Avia Pieridum peragro loca, nullius ante  
Trita solo; juvat integros accedere fonteis;  
Atque haurire: juratque novos decerpere flores.

\* \* \* \* \*  
Unde prius nulli velarint tempora musæ:  
Primum quod magnis doceo de rebus; et artis  
Religionum animos nodis exsolvere pergo.  
*Lucret. lib. iv.*

---

Δος περ εἴδ', καὶ κοσμον κινῆσαι.  
*Archimedes.*

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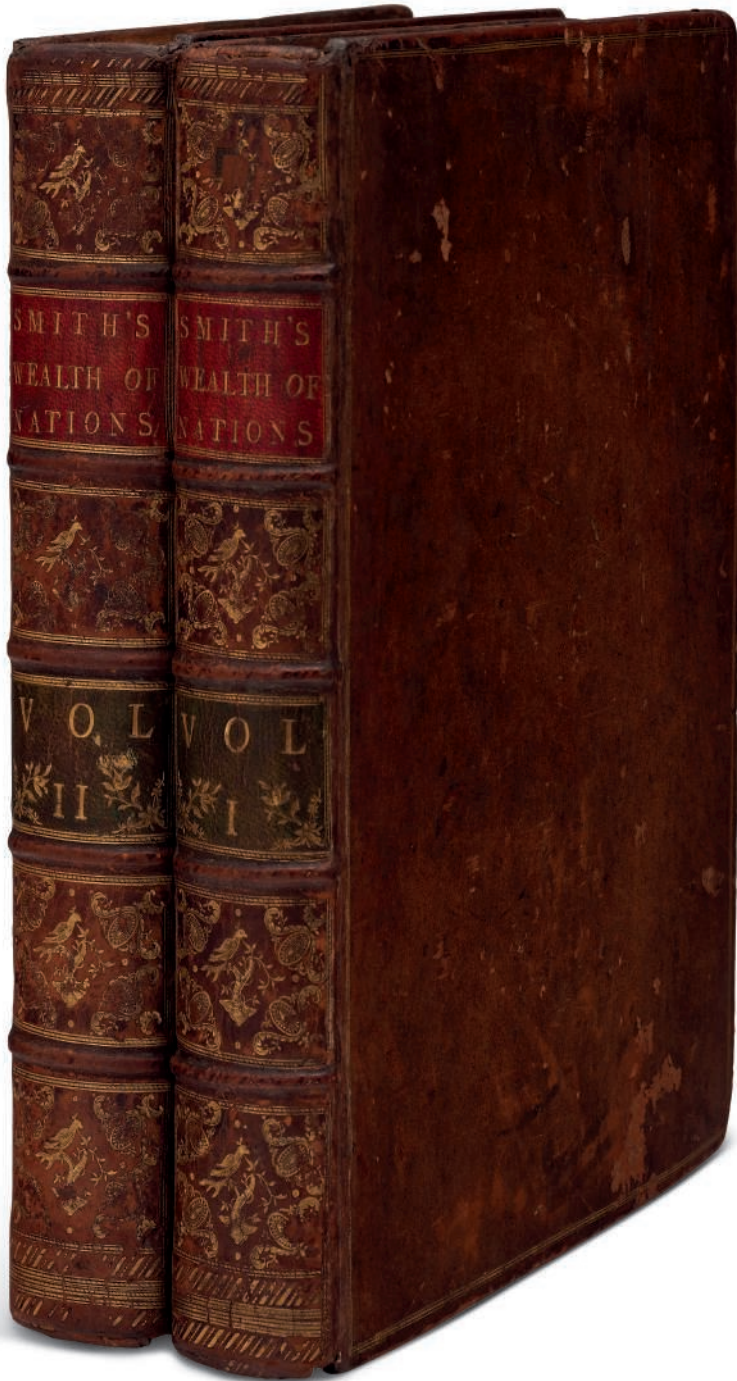
LONDON:

PRINTED BY P. B. SHELLEY,

23, Chapel Street, Grosvenor Square.

1813.





"Every individual ... neither intends to promote the public interest, nor knows how much he is promoting it ... he intends only his own gain, and he is in this, as in many other cases, led by an invisible hand to promote an end which was no part of his intention."

98

SMITH, Adam (1723-1790). *An Inquiry into the Nature and Causes of the Wealth of Nations*. London: W. Strahan and T. Cadell, 1776.

**First edition of "the first and greatest classic of modern economic thought"** (PMM). Smith's *Wealth of Nations* is the first major expression of the theory of free trade. Exalted equally as a compassionate conservative and sympathetic liberal, the author propounds individual liberty and the accumulation of wealth, while arguing strongly for moral fairness and a duty to society. He describes a system of natural liberty and justice which strives towards improvement in the living standards of the population at large, equating higher wages with a healthier and more productive workforce. He illustrates his belief that the limits to growth are political, not economic, and sets out principles to guide legislators. Smith also provides a history of economic theory, an historical analysis of the wealth of nations, including China, and forecasts for the future.

Smith gave up his chair at the University of Glasgow in 1764 to serve as travelling tutor to the third duke of Buccleuch on the Continent. His observations on his travels of absolute monarchy and the ensuing fiscal problems laid the ground for his economic thought, as did meetings with intellectuals and economists such as Voltaire, D'Alembert, Mirabeau and Turgot. After two decades of preparation, *Wealth of Nations* was published in 1776. The first edition likely had a press run of either 500 or 750 copies and was sold out within six months. Four further editions appeared in Smith's lifetime, as well as various translations. Goldsmith 11392; Grolier, *English* 57; Kress 7261; PMM 221; Rothschild 1897.

Two volumes, quarto (280 x 220mm). With the half-title in volume 2 only, as issued, without the final blank in volume 1, ads printed on verso of last leaf in volume 2. Cancels: M3 and 2Z3 in vol. 1 (gatherings 2Z, 3B and 3T in vol. 1 and C in vol 2 spotted, vol. 1 with blank corner torn from F2, neat repaired marginal tear to 2E4). Contemporary sprinkled calf ruled in gilt, spines gilt in six compartments, with red morocco gilt lettering pieces and green morocco gilt numbering pieces (light rubbing and wear to extremities, joints previously strengthened, starting again on vol. 2); green quarter morocco clamshell box.

\$80,000-120,000

AN  
I N Q U I R Y

INTO THE  
Nature and Causes

OF THE  
WEALTH OF NATIONS.

By ADAM SMITH, LL. D. and F. R. S.  
Formerly Professor of Moral Philosophy in the University of GLASGOW.

IN TWO VOLUMES.

VOL. I.

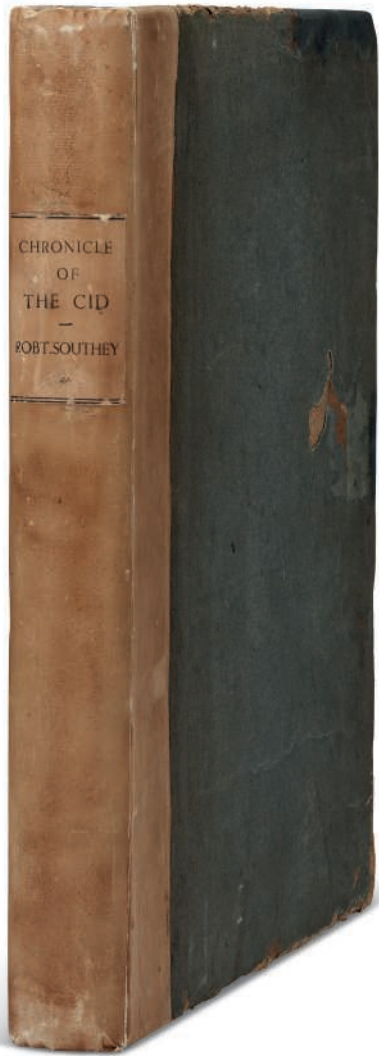
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LONDON:

PRINTED FOR W. STRAHAN; AND T. CADELL, IN THE STRAND.

MDGCLXXVI.





99

SOUTHEY, Robert (1774-1843, translator). *Chronicle of the Cid*. London: Longman, Hurst, Rees, and Orme, 1808.

**First edition in English of the great realist epic, uncut in original boards.** The original work was composed in verse in 12th-century Spain and describes the deeds of the historical Castilian warrior known as El Cid during the period of the Reconquista. The translator, although a poet himself, has rendered the original into prose.

Quarto (284 x 214mm). Half-titles, errata leaf. Engraved map of Spain and Portugal (faint dampstain to corner of map, a few spots). Original blue paper-backed boards, paper label on spine, uncut and untrimmed (some wear); custom box.

\$800-1,200

**“For there is nothing lost,  
that may be found, if sought.”**

100

SPENSER, Edmund (c.1552-1599). *The Faerie Queene. Disposed into twelve books, fashioning XII. Morall Vertues* [contains Books 1-3]. London: [John Wolf] for William Ponsonbie, 1590. – *The Second Part of the Faerie Queene, containing the Fourth, Fifth, and Sixth Bookes*. London: [Richard Field] for William Ponsonby, 1596.

**First edition of both parts.** Except for two cantos of “Mutabilities” which were first published in the 1609 folio edition, these two volumes contain the full published text of the *Faerie Queen*. “*The Faerie Queene* was a new departure in the history of English poetry, being a combination of Italian romance, classical epic, and native English styles, principally derived from Chaucer. Spenser signalled this by inventing a new stanza (which has come to be known as the Spenserian stanza), a hybrid form adopted from the Scots poetry of James I, ‘rhyme royal’, and Italian ‘ottava rima’. It contained nine lines, the first eight being pentameters and the last line an alexandrine, and employed the rhyme scheme *ababbcbcc*” (DNB). This is the issue with the first digit of the date under “i” in “William.” In this copy, the cancellanda in vol 1 are still present, and the Welsh words in lines 4 and 5 of p. 332 are not printed, spaces being left for them to be filled in by hand; Grolier *Langland to Wither* 231 and 233; Hayward 22; Johnson *Spenser* 9 and 11; Pforzheimer 969 and 970; STC S123180 and S117748.

Two volumes, quarto (187 x 127mm). Woodcut devices on titles in both vols, full-page woodcut of Saint George, woodcut initials and typographic ornaments (light dampstaining in gutter of vol 1, small iron burn affecting woodcut, a few headlines just shaved, occasional spots). 18th-century calf (rebacked). *Provenance*: manuscript corrections and marks in vol 1, marginal comments in vol 2 (some trimmed) – Edward D’Oyly (inscription dated 1789) – William Hirst (name on title and flyleaves, inscription stating this book was given in remembrance of him by William Thompson on the occasion of the former’s death in 1879 to:) – William Stubbs (inscription on pastedowns).

\$20,000-30,000

THE FAERIE  
QVEENE:

Disposed into twelue books,

*Fashioning*

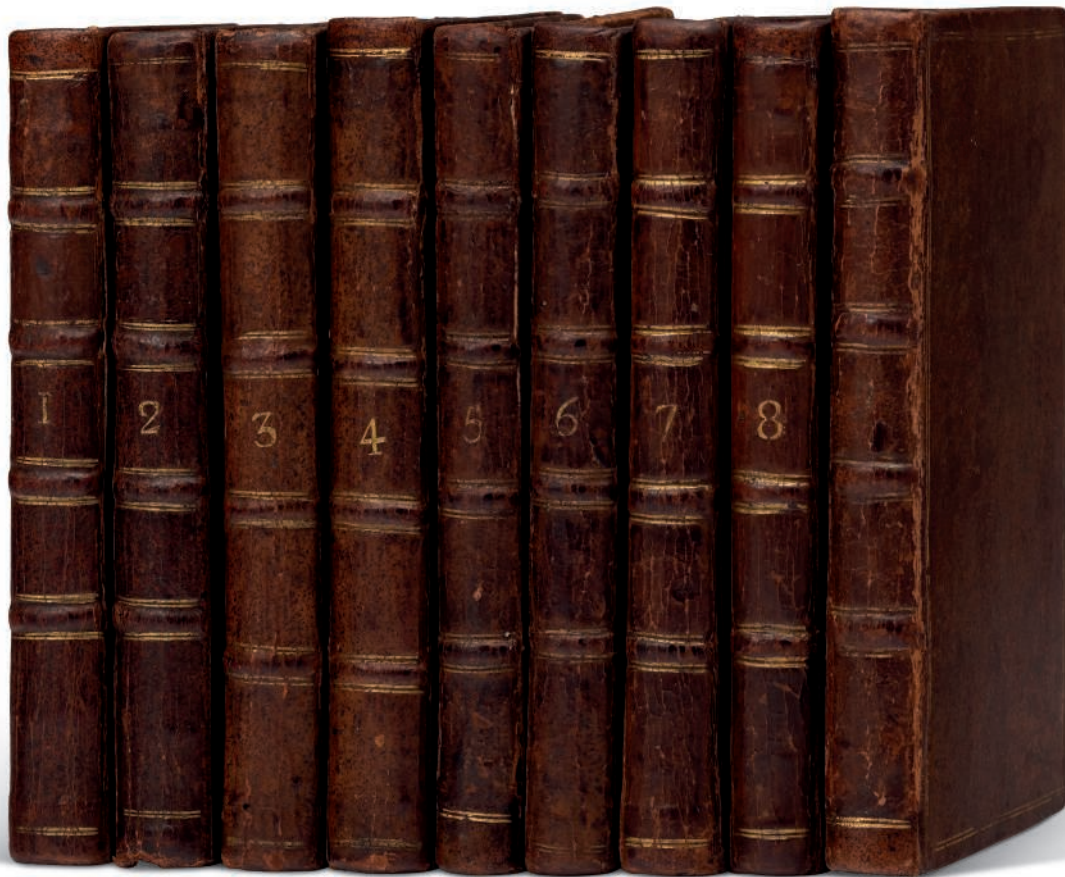
XII. Morall vertues.



LONDON  
Printed for William Ponsonbie.

1590.





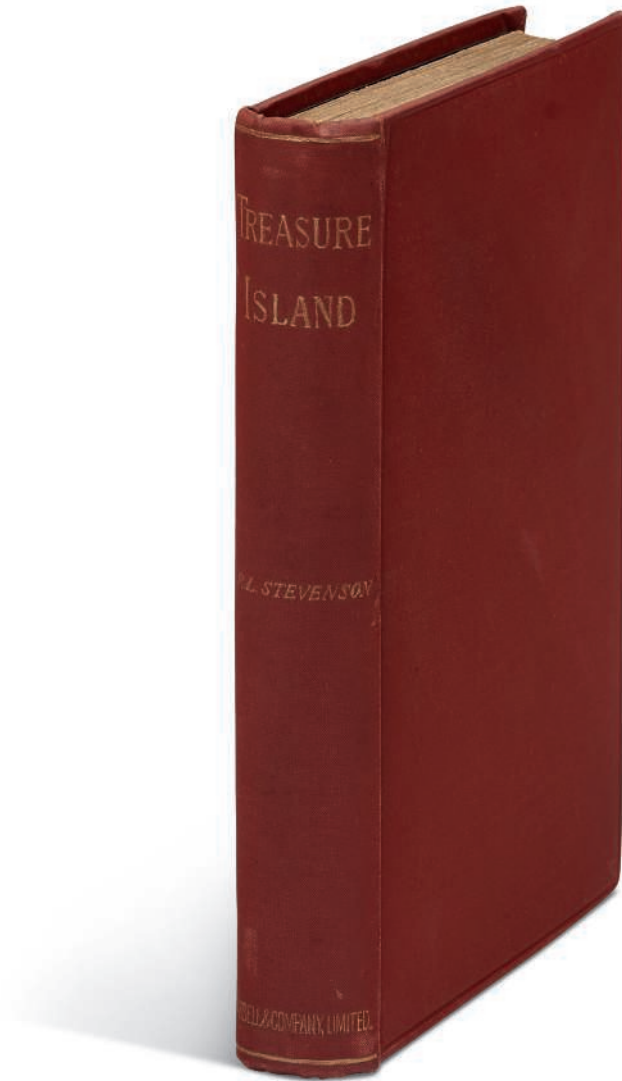
## 101

STERNE, Laurence (1713-1768). *The Life and Opinions of Tristram Shandy, Gentleman*. [York] and London: [volumes 1-2 without imprint], [volumes 3-4: R. and J. Dodsley], [volumes 5-9: T. Becket and P.A. Dehondt], 1760-1767.

**First edition of the greatest comic novel of the 18th century**, a superb set in the first state with Sterne's signature in ink, as usual, at the head of the opening chapters in vols. 5, 7, and 9. Publication on 1 January 1760 brought Sterne instant recognition. Although Johnson, Goldsmith, Richardson, and Horace Walpole were among those who disliked the book, Sterne went to London to be feted by society, invited to court and have his portrait painted by Reynolds. His genius was sharply felt by Thomas Jefferson, who called Sterne's writings "the best course of morality that was ever written," while his works also influenced figures as diverse as Goethe, Karl Marx and Virginia Woolf. Rothschild 1970(b).

Nine volumes, octavo (153 x 94mm). Half-titles in vols. 4, 5, 6 and 9 as issued, vol. 1 with the black leaf E5, vol. 3 with the engraved plate after Hogarth and the marbled leaf between L4 and L5, vol. 7 in the first state with errata on title verso, vol. 9 dedication leaf in state b. Contemporary gilt ruled speckled calf; custom chemises with boxes. *Provenance*: W. Wynne (armorial bookplate with Welsh motto: "Ne bydd doeth Na Ddarllenno").

\$10,000-15,000



## 102

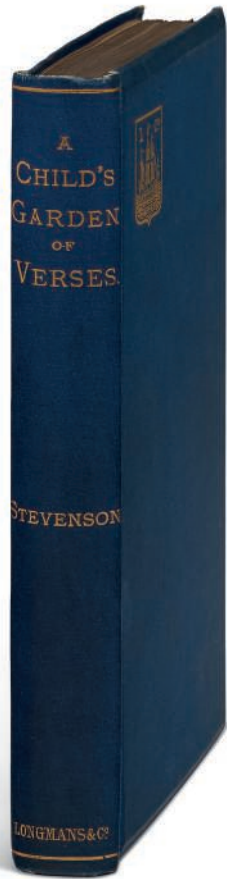
STEVENSON, Robert Louis (1850-1894). *Treasure Island*. London: Cassell & Company, 1883.

**First edition in book form, first issue** of Stevenson's classic tale of pirates, buried treasure, and bottles of rum. Originally serialised in the children's magazine *Young Folks*, *Treasure Island* remains one of the greatest and most popular adventure novels in English. With the following issue points: "dead man's chest" not capitalized on pp. 2 and 7; the "7" is missing from the pagination on p. 127; the period dropped from line 20 of p. 178; and "worse" for "worst" in line 3 at p. 197. The publisher's advertisements are dated October and have the pagination of *Treasure Island* listed incorrectly. There is some disagreement over the priority of the four extant bindings/ad catalogues; while Beinecke suggests that the issue with July ads is earliest, it is perhaps more likely that for a book published in November, the publisher would have used up the most recent (October) ad catalogue first, before then reaching for the leftover July ads. Beinecke 240.

Octavo. Half-title, frontispiece map with tissue guard, 8-page publisher's advertisements at end. Frontispiece treasure map printed in black and three colors (light dampstaining to ads, text block cracked). Original red-brown cloth, spine gilt-lettered (a little wear); custom chemise and morocco slipcase with gilt compass design.

\$8,000-12,000





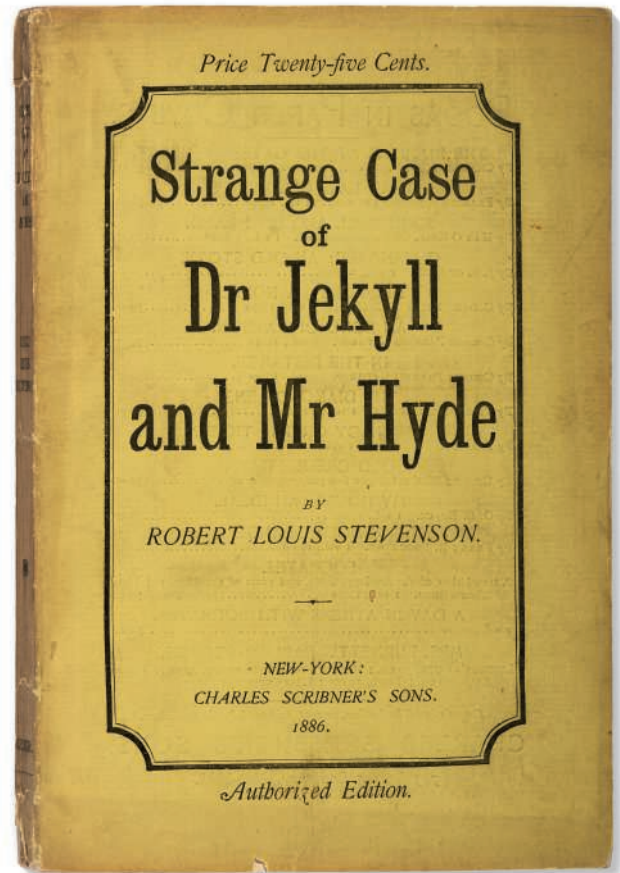
**103**

STEVENSON, Robert Louis (1850-1894). *A Child's Garden of Verses*. London: Longmans, Green, and Co., 1885.

**First edition, first printing, a fine copy in the rare binding variant with apostrophe on spine.** Stevenson's poems for children are dedicated to his childhood nurse Alison Cunningham. Many of them were written when Stevenson was ill in bed. Ashley VI, p. 5; Beinecke 192; Hayward 297.

Octavo. Half-title and ad leaf. Original blue cloth over bevelled boards, front cover gilt-stamped with printer's device, top edges gilt, others uncut (light wear at corners).

\$1,500-2,000



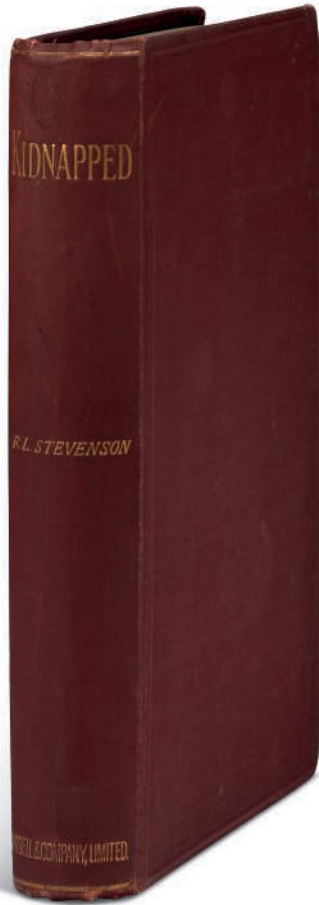
**104**

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

**First edition in the original wrappers, preceding the English edition by four days.** Stevenson's most celebrated novel, this narrative of the conflict between good and evil is among the most widely known Western literary works of the 19th century. "Like Shelley's *Frankenstein*, this is an updating of the Faust theme which speculates on the dangers of science out of control" (Lilly). 3,000 copies in wrappers were published by Scribner's on 5 January 1886. Beinecke 347.

Octavo. Original wrappers (light wear to spine, with small 15mm chip to foot); custom box.

\$3,000-5,000



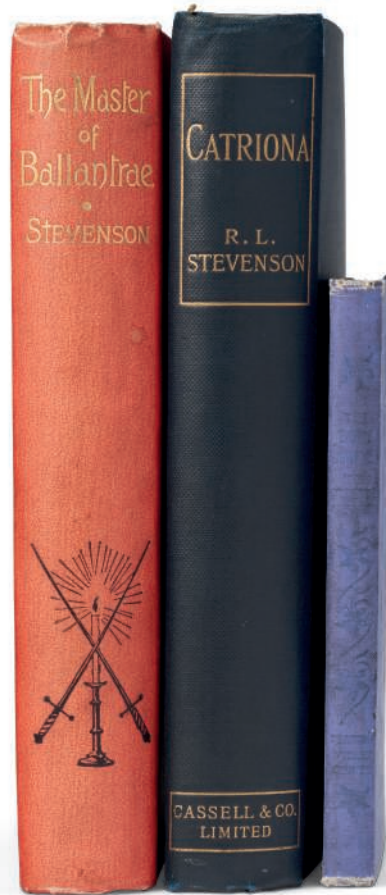
**105**

STEVENSON, Robert Louis (1850-1894). *Kidnapped. Being Memoirs of the Adventures of David Balfour in the Year 1751.* [London]: Cassell and Company, 1886.

**First English edition, first issue**, with "business" in line 11 on page 40, "nine o'clock" on page 64, "Long Islands" on page 101, and advertisements dated April 1886. "It is far more than the adventure story for boys that it purports to be. Making skilful use of Scots it brilliantly evokes the atmosphere of Scotland in the period following the 1745 Jacobite rising and explores the differences between lowland and highland mentality in the contrasting characters of David Balfour and Alan Breck. It remains one of Stevenson's most popular books" (ODNB). Beinecke 378.

Octavo. Folding colored map, 17 pp. publisher's advertisements (occasional light spots in text). Original oxblood cloth (light wear at extremities); custom box.

\$2,000-3,000



**106**

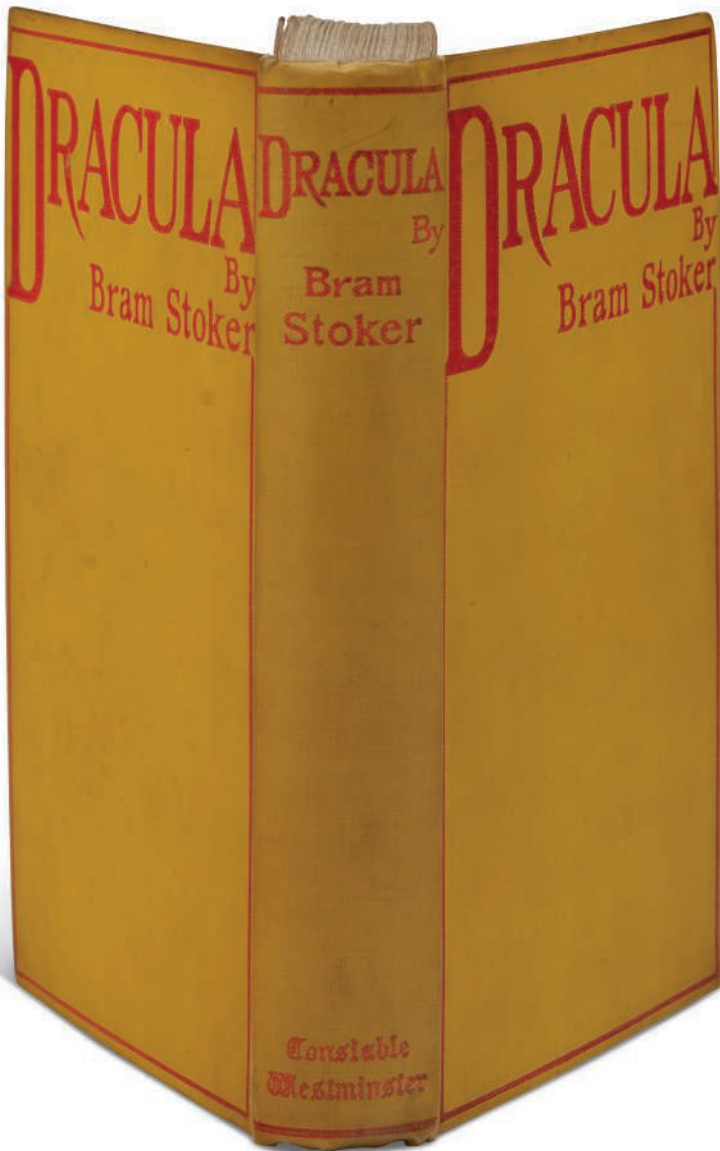
STEVENSON, Robert Louis (1850-1894). Three first editions by R.L. Stevenson. London and New York, 1889, 1893, and 1895.

**Attractive group of first editions in original cloth.** Comprises: *The Master of Ballantrae*. London: Cassell & Co., 1889. Publishers' list dated July 1889. (Few foxmarks at ends.) \* *Catriona*. London: Cassell & Co., 1893. (Slight lean.) \* *The Body-Snatcher*. New York: The Merriam Company, [1895]. First separate edition, the second volume in "Merriam's Violet Series. (Hinges cracked, UT bookplate).

Together, 3 volumes, octavo and 12mo. Original cloth (slight leaning, spines dulled on first and third titles; overall very good to near fine).

\$600-900





107

STOKER, Bram (1847-1912). *Dracula*. Westminster: Archibald Constable and Company, 1897.

**First edition, first issue, without the advertisements at end. Presentation copy in superb condition, inscribed by the author to eminent Scottish scientist Sir James Dewar, and with an autograph letter.**

Sir James Dewar (1842-1923), whose long career focused on research into the liquefaction of gases and temperatures approaching absolute zero, was elected Fullerian professor of chemistry at the Royal Institution of Great Britain in 1877. It was at the Royal Institution that he "implemented the extensive research programme into cryogenics for which he is best known ... As an experimenter he was unsurpassed, as daring and imaginative in conception as he was brilliant and sure in execution" (ODNB). It appears likely that Stoker knew Dewar through the latter's friendship with Henry Irving, the man who inspired the character of Count Dracula and with whom Stoker worked at the Lyceum Theatre.

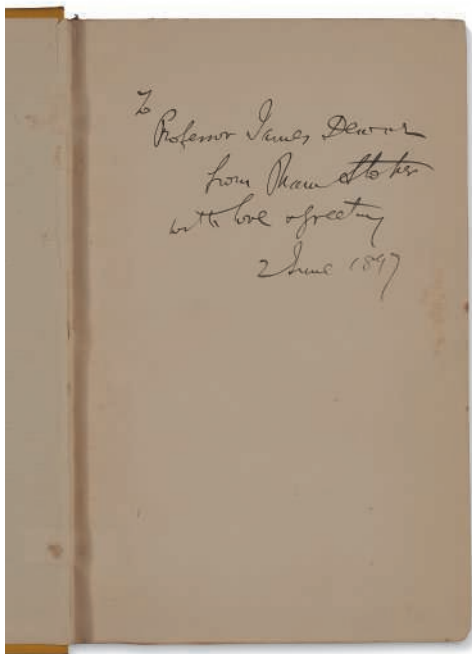
The archetypal vampire tale, Stoker's *Dracula* continues to assert a profound hold on the popular imagination. As a character, Count Dracula retains an enduring power over readers, his nocturnal savageries being both deeply repellent and yet strangely compelling. Shortly after its publication, Charlotte Stoker wrote to her son, the author: "My dear, it is splendid, a thousand miles beyond anything you have written before, and I feel certain will place you very high in the writers of the day—the story and style being deeply sensational, exciting and interesting ... No book since Mrs. Shelley's 'Frankenstein' or indeed any other at all has come near yours in originality, or terror." This maternal praise was echoed by a devoted Victorian readership but not always by contemporary critics, some of whom objected to the novel's imaginative structure. Arthur Conan Doyle, however, wrote

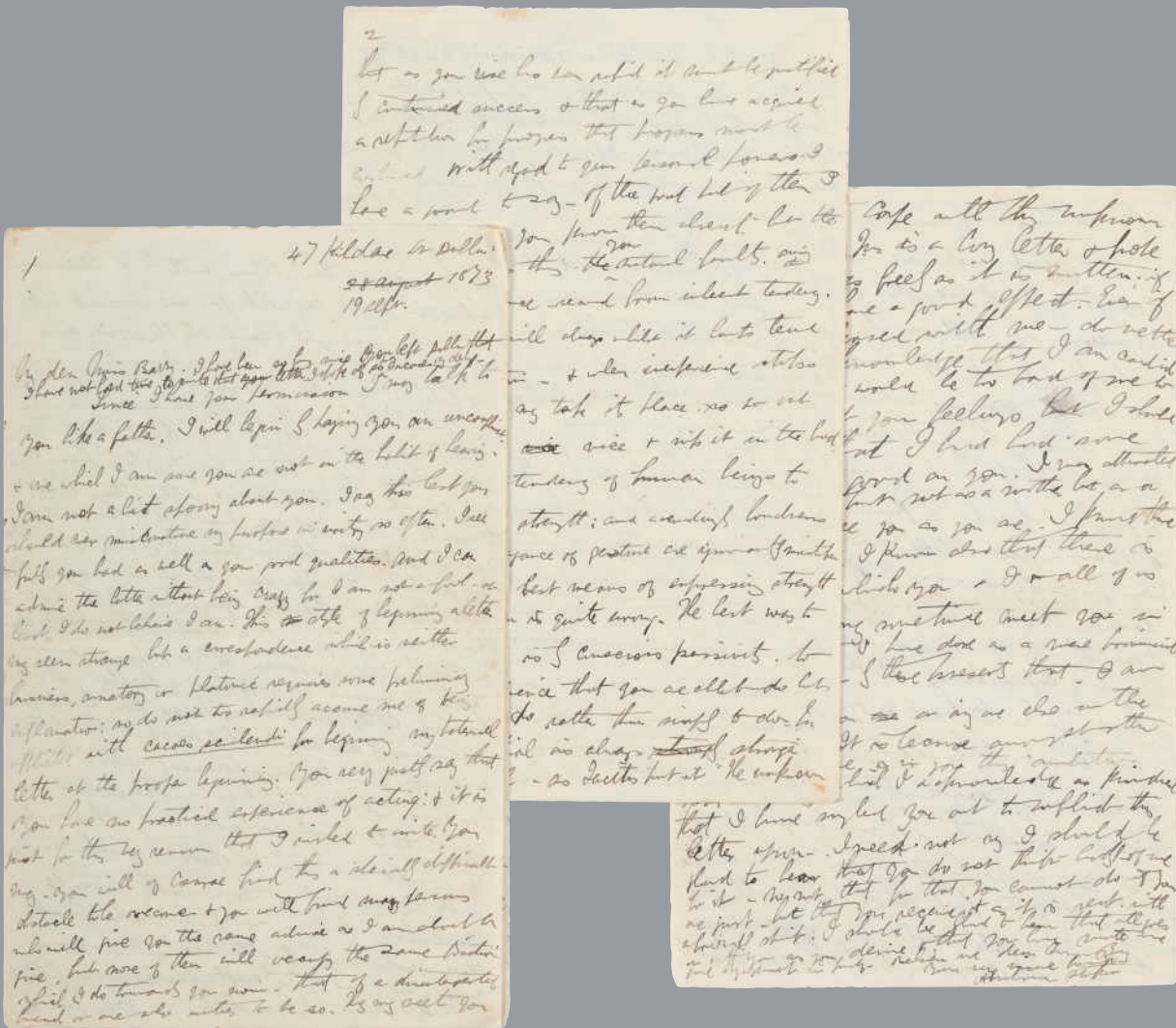
that Dracula was "the very best story of diablerie which I have read for many years. It is really wonderful how with so much exciting interest over so long a book there is never an anti-climax." Stoker died on 20 April 1912, not living long enough to see Dracula's immense cultural impact, and its many permutations in print and on the screen.

Octavo. Half-title. Original yellow cloth stamped in red, edges untrimmed (spine a trifle dulled, few spots to fore-edge, overall very fine); custom chemise and calf-backed slipcase. *Provenance*: Sir James Dewar, 1842-1923, Scottish chemist and physicist (presentation inscription from the author) – Richard Manney (his sale, Sotheby's New York, 11 October 1991, lot 292).

[*Housed with*]: Autograph letter signed ("Bram Stoker") to Hall Caine ("My dear Hommy-Beg"), Glasgow, n.d. [?22-26 June 1896]. Two pages, octavo, on paper with printed heading of Sir Henry Irving's 1896 provincial tour (rather crumpled). **To "Hommy-Beg," the dedicatee of *Dracula***. Writing from Glasgow, Stoker proposes to take out life insurance for £700, assigned to Hall Caine, in exchange for a loan. Although "astonishingly popular and famous" (ODNB) during his lifetime, the novelist Hall Caine is now remembered chiefly as the dedicatee of *Dracula*, inscribed to him under the Manx Gaelic diminutive Stoker uses here, "Hommy-Beg."

\$50,000-70,000





**108**

STOKER, Bram (1847-1912). Autograph letter signed ("Abraham Stoker") to the actress Helen Barry, 47 Kildare Street, Dublin, 19 September (corrected from 28 August) 1873.

12 pages, octavo, penned recto and verso on 3 bifolia, excellent condition.

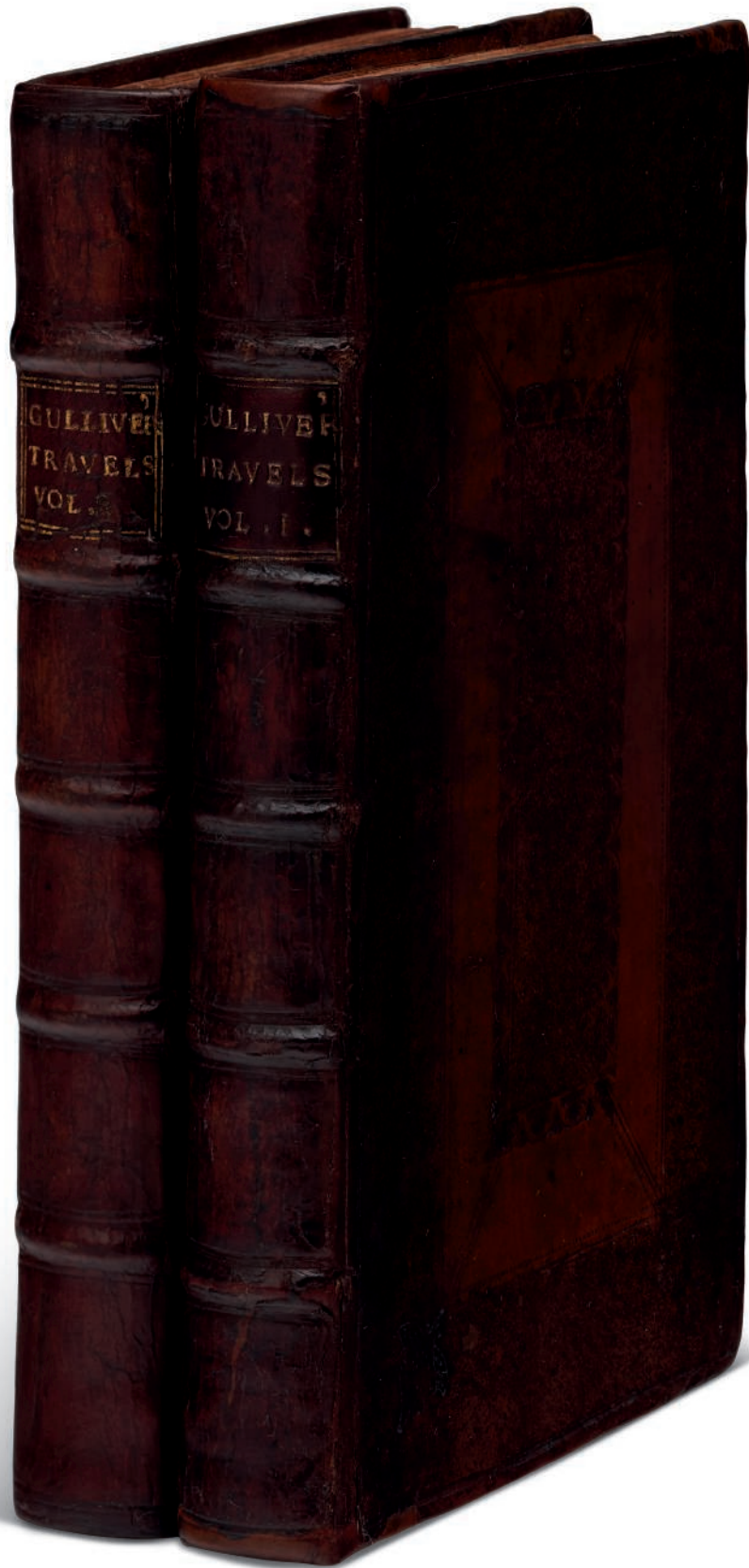
**"I feel [a] dull aching void that cannot be filled:"** an outpouring of advice on the theater and life, written by the 26-year old Stoker to the 32-year old Helen Barry at the outset of her career. Stoker begins with the assurance that he is writing "like a father ... I am not a bit spoony about you. I say this lest you ever misconstrue my purpose in writing so often." His advice on Barry's career is summed up as "Rehearse often & thoroughly. Take care of exaggeration & study your play as a whole." He warns her of theatrical rivalries and the likelihood of occasional failure ("You have risen like a rocket and there is an old saw about coming down like the stick") and advises her to remain humble in spite of her success. Finally he warns her against gentleman admirers, whom he styles as "moths," darkly warning of the perils of allowing them near, and advising her to make her friends inside

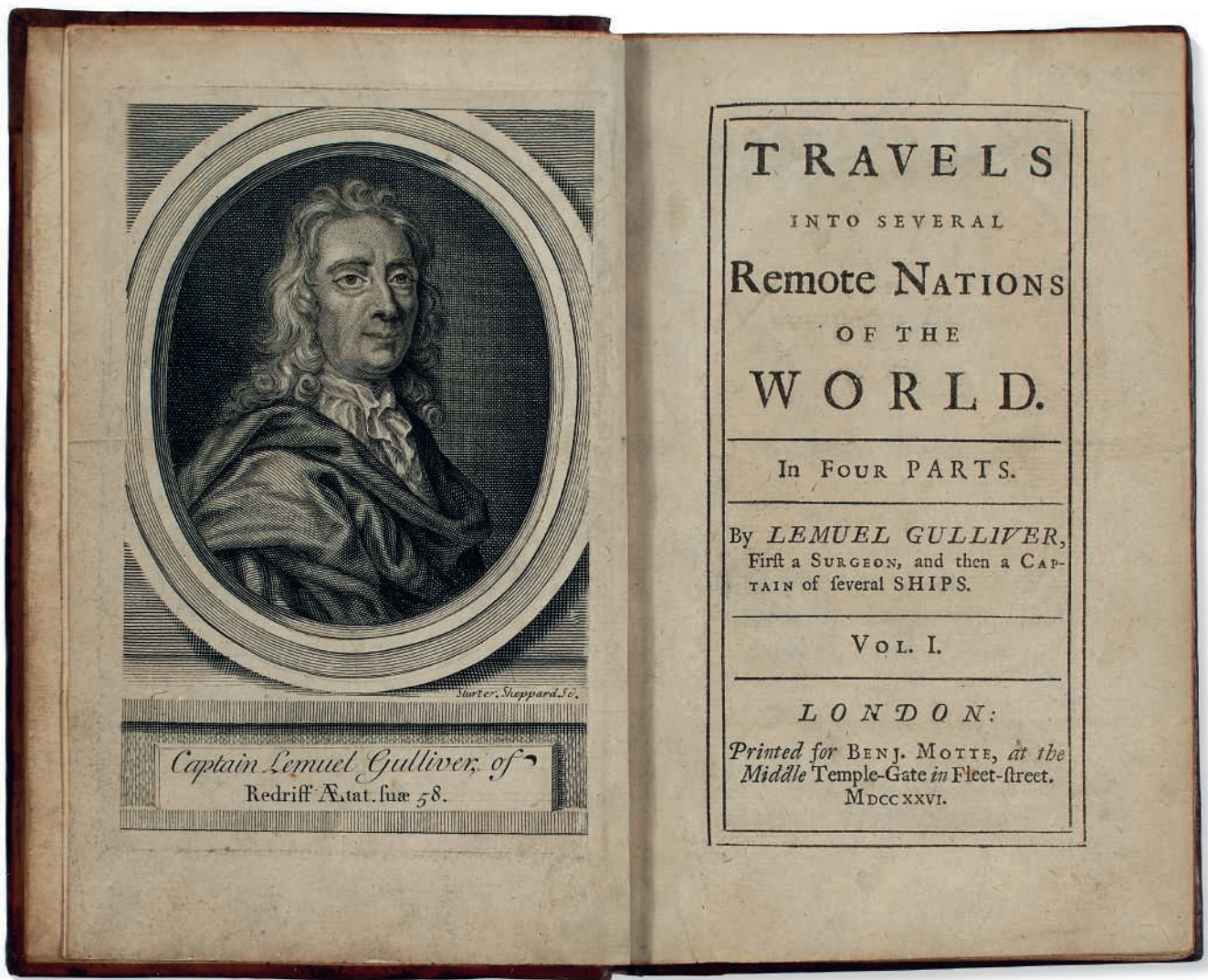
the theatrical world: "moths are detrimental to art. A woman of your personal attractions will always whilst those attractions last be like a lamp for moths to flit around." The letter concludes with a remarkable declaration of Stoker's emotional state: "I know full well what it is to have a yearning for excitement, to be heart-hungry & feel [a] dull aching void that cannot be filled ... and at the same time I feel that not all the false gaiety of the world can fill that void."

In spite of his authoritative tone, Stoker was at this stage only a rather inexperienced theater critic for the *Dublin Evening Mail*; his practical involvement with the theater, as acting manager and later business manager for Henry Irving's Lyceum Theatre, was to begin only after his move to London in 1878. Helen Barry had asked Stoker for advice after her theatrical debut in a leading role at Covent Garden in 1872, which marked a meteoric, if belated, beginning to the acting career on which she embarked only at the age of 32, after the dissolution of her first marriage. The letter is discussed and quoted in Barbara Belford, *Bram Stoker* (New York, 1996), pp.55-56 (which inaccurately describes Barry as being six years younger, rather than six years older, than Stoker).

\$2,500-3,500







**“Undoubtedly, philosophers are in the right when they tell us that nothing is great or little otherwise than by comparison.”**

**109**

SWIFT, Jonathan (1667-1745). *Travels into Several Remote Nations of the World ... by Lemuel Gulliver*. London: Benj[amin] Motte, 1726.

**First edition of Swift's masterpiece, Teerink's A edition, and with the portrait of Gulliver in the rare first state. The Berland copy.** No other English prose work is so multi-faceted. Both of its time and timeless, it succeeds as a Scriblerian satire, burlesque travelogue, moral fable, anti-novel, adventure in science fiction, a uniquely loved children's book, and personal psychodrama. One of its great qualities is the kind of verisimilitude normally associated with Defoe. In contrast to Defoe, however, the world which Swift makes believable is one of exalted fantasy. The work remains "absolutely original, unequalled, unexampled," words which Pope, in a letter to Lord Orrery, applied to all of Swift's writings (A. Pope, *Corr.* iv. 59).

The *Travels* were written in Ireland, probably between 1720 and 1725, and Swift brought the finished manuscript to England with him when he left Dublin for London in March 1726. As the time of publication approached, it was frequently discussed by his friends, but even after its appearance on

28 October 1726 Swift kept up the public pretence of having had no hand in it. Arbuthnot believed it would have as great a run as Bunyan, and Gay wrote of the impression being "sold in a week" and "read from the cabinet council to the nursery." The manuscript had been delivered to Motte's door by Charles Ford, but it was through Pope's efforts that Swift obtained £200 for the copyright. He was to claim that this was the only occasion that he ever made a farthing by his writings (to Pulteney, 12 May, 1735). Ashley VI, p.28; Grolier *English* 42; Rothschild 2104; Teerink 289; PMM 185. (2)

Two volumes, octavo (192 x 120mm). Engraved frontispiece portrait of Gulliver with no legend around the frame (a few minor repairs along gutter margin) and 6 plates (some very minor browning and occasional soiling). Near uniform contemporary panelled calf, red speckled paper edges (vol. I with spine ends and upper corners repaired, vol. II repaired at head of spine); custom red morocco pull-off case. *Provenance*: 'Peony Juice ad59' (contemporary inscription on front blank) – sold by John F. Fleming, New York, 11 April 1973, to: – Abel E. Berland (bookplates, his sale Christie's New York, 8 October 2001, lot 113).

\$80,000-120,000





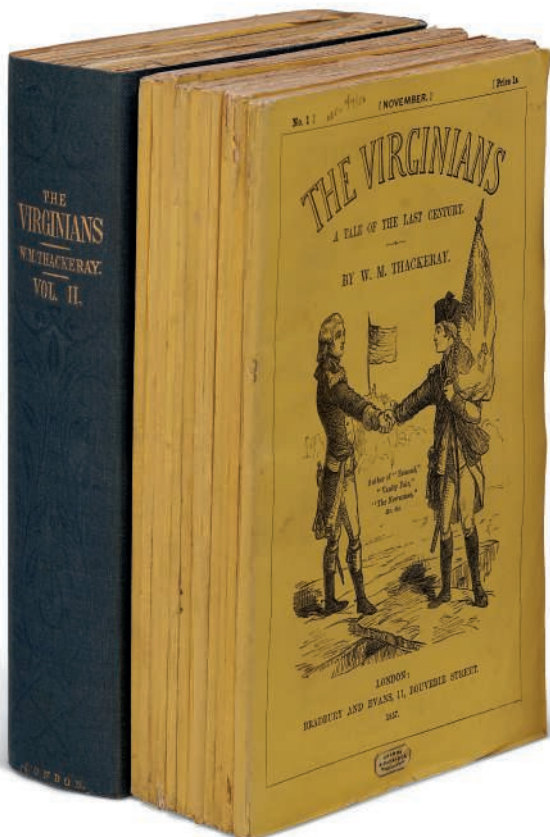
110

THACKERAY, William Makepeace (1811-1863). *Vanity Fair. A Novel Without a Hero*. London: Bradbury and Evans, 1848.

**First edition in book form of a landmark of Victorian literature, extra-illustrated with 12 original watercolours by Joseph Clayton Clark, known as "Kyd."** The first issue, with the headline on page one in rustic type; "Mr. Pitt" on page 453; and the suppressed woodcut of Mr. Steyne on page 336. Van Duzer 231.

Two volumes, octavo. Ad leaf for *The Great Hoggarty Diamond* bound at beginning of vol. 1. Steel-engraved additional title, 40 black-and-white plates, numerous wood-engraved vignettes in-text after Thackeray, extra-illustrated with 12 watercolors by Kyd (occasional spots, some light toning). Blue morocco gilt by W. Root and Son (hinges nearly repaired, spines sunned).

\$2,000-3,000



111

THACKERAY, William Makepeace (1811-1863). *The Virginians. A Tale of the Last Century*. London: Bradbury & Evans, 1857-1859.

**First edition, first issue, in original monthly parts,** with the original yellow wrappers and blue cloth covers in fine condition. A historical novel set in colonial Virginia, it tells the story of two brothers during the approach to the Revolutionary War. With "actresses" uncorrected on p. 207. Van Duzer 232.

24 parts, octavo. Ads as in Van Duzer, including *Virginians Advertiser* in each part, except for lacking one slip ad in part 7 and the ads beginning "Grace Aguilar's Works" in part 24, with an additional *Virginian's Advertiser* in part 17. 2 engraved additional titles and 46 illustrated plates, numerous in-text illustrations (occasional spots and toning, worse in parts 10 and 24, a few small chips and tears). Original yellow printed wrappers and blue cloth covers for each volume; in two boxes. *Provenance*: Coombs & Oatridge, Worcester (bookseller's ticket on parts 1 and 7).

\$2,000-3,000

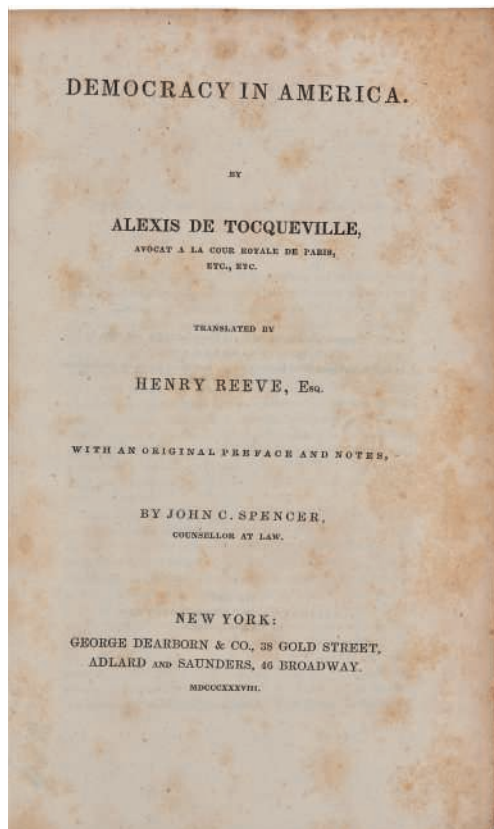
112

TOCQUEVILLE, Alexis de (1805-1859). *Democracy in America; Democracy in America. Part the Second*. Translated by Henry Reeve. New York: George Dearborn and J. & H.G. Langley, 1838 and 1840.

**First American edition.** With the blank leaf between the Appendix and Notes in vol. 1, sometimes absent. Sabin 96064 and 96065; Howes T-279.

Two volumes, octavo. (Some spotting.) Vol 1: brown publisher's cloth signed by E. Walker; vol 2: brown blindstamped publisher's cloth (worn with some light soiling in joints, spines and tops of covers sunned); each volume in a custom box. *Provenance:* R. Fletcher (signature on front and rear pastedowns of vol 1 only).

\$4,000-6,000



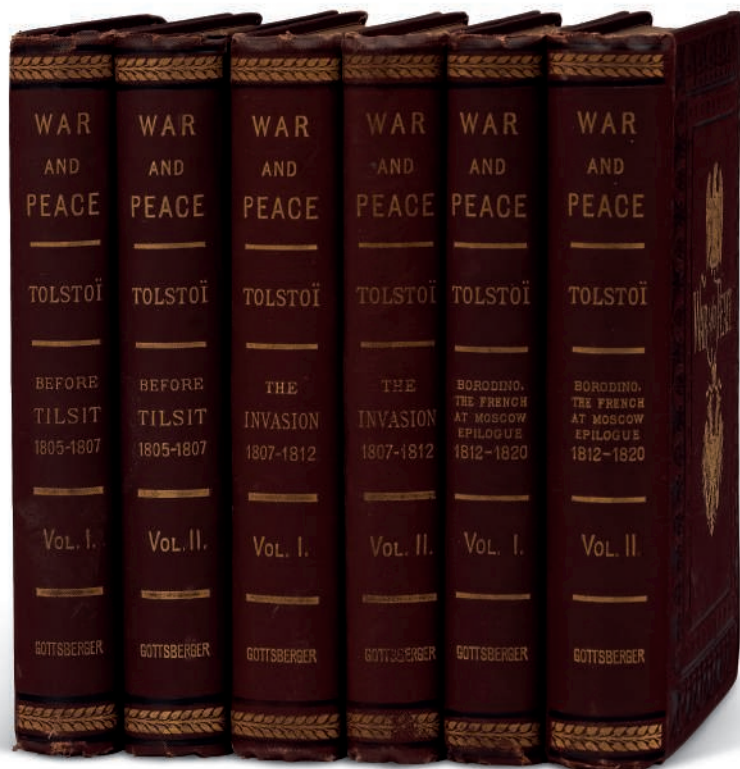
113

TOLSTOY, Leo (1828-1910) and BELL, Clara, translator (1835-1927). *War and Peace. A Historical Novel*. New York: William S. Gottsberger, 1886.

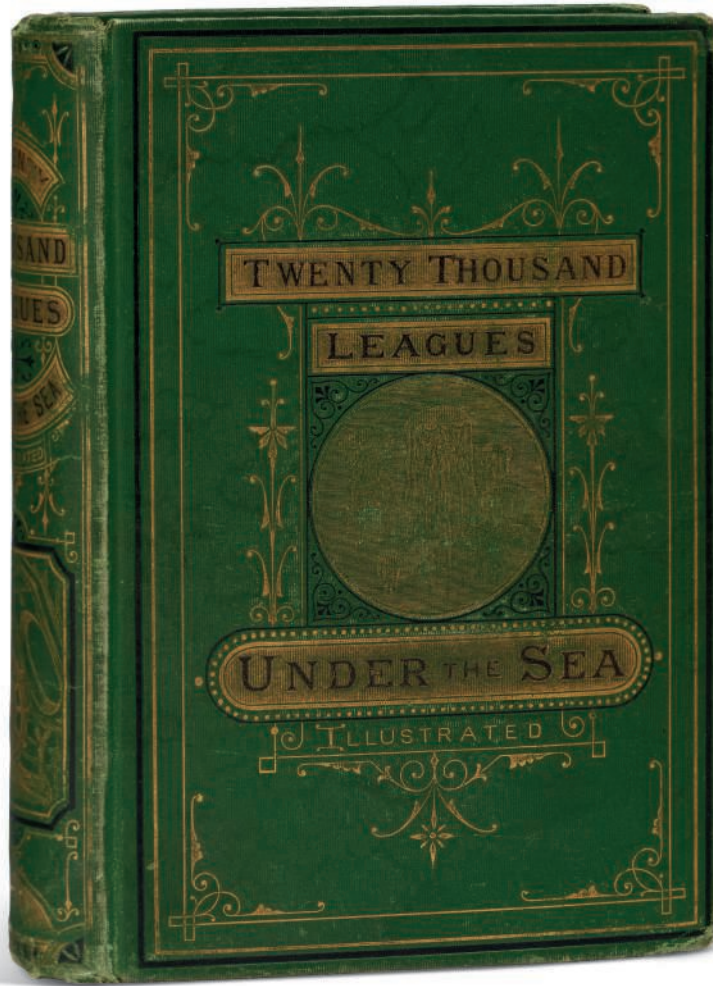
**First edition in English of one of the monumental works of Russian literature.** *War and Peace* is one of the great 19th-century novels in any language, and stands at the peak of the realist mode. Even Turgenev, whose quarrel with Tolstoy almost led to a duel, conceded that "nothing better has been written by anyone in Russia, and probably nothing so good has ever been written."

Six volumes, small octavo. (Light wear to a few hinges, two volumes with a few gatherings a little sprung, small chip to endpaper of vol 1.) Original decorated cloth (a hint of wear at spine ends); custom boxes.

\$5,000-7,000







**114**

VERNE, Jules (1828-1905). *Twenty Thousand Leagues Under the Seas*. Translated from the French. Boston: James R. Osgood and Company, 1873 [actually 1872].

**First American edition, first issue.** This edition differs from the more common George M. Smith edition in the cover jellyfish vignette, the final 's' in 'Seas' lacking from the titles on the cover, and the mostly identical collation to the London edition. Arthur B. Edwards, author of "Collecting Jules Verne," (*Firsts*, vol. 6, no. 7/8, 1996) estimates that there are only about 15 copies of this edition extant and notes that it "may, in fact, be the rarest milestone in the science fiction genre."

Octavo. Half-title, frontispiece ("L" stamp to verso of front endpaper). Original pictorial cloth (repair to rear hinge, spine ends and tips rubbed, a little scuffing to cloth); custom box.

\$6,000-8,000



**115**

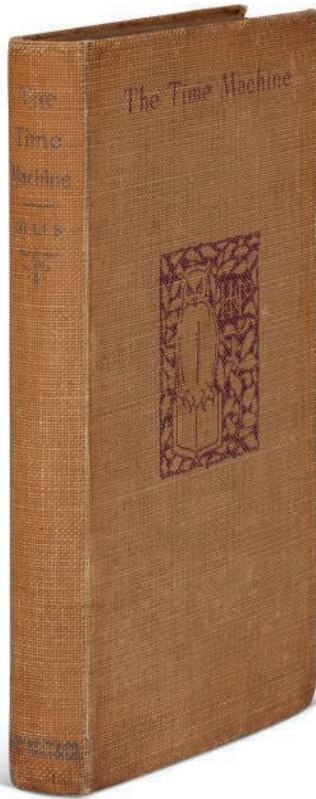
VERNE, Jules (1828-1905). Seven first editions by Jules Verne. London and New York: 1869-1876.

**First English and American editions in attractive original pictorial cloth.** Includes the *Mysterious Island* trilogy in the first American editions; the second two uniform to each other, as issued. Comprises: *Five Weeks in a Balloon*. New York: D. Appleton, 1869. *Provenance*: Isaac Moore (gift inscription dated 1870, bookplate). \* *Twenty Thousand Leagues Under the Seas*. Boston: George Smith, 1893. (Hinges cracked, bookplate removed.) \* *From the Earth to the Moon*. London: Sampson Low, et al., 1873. **Presentation copy from the publisher** to his grandchild. (Light spotting, hinges cracked.) \* *The Mysterious Island. Dropped from the Clouds*. London: Sampson, Low, et al, 1875. First English edition, published in the U.S. under the following title. *Provenance*: Brisbane of Brisbane (armorial bookplate). \* *The Mysterious Island. Wrecked in the Air*. New York: Scribner, Armstrong, 1875. "Authorized edition," probably the first American edition but perhaps following the Boston edition by a day or two. \* *The Mysterious Island. Abandoned*. New York: Scribner, Armstrong, 1875. \* *The Mysterious Island. Secret of the Island*. New York: Scribner, 1876.

Together, seven volumes, octavo. Original pictorial cloth, mostly green stamped in black and gilt (some general rubbing), overall excellent condition; three volumes in green morocco-backed clamshell cases.

\$3,000-5,000





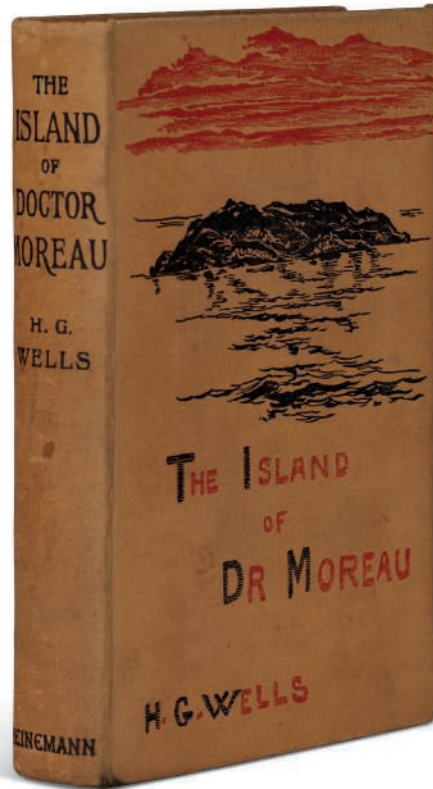
116

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

**First edition in book form, first printing, first issue of Wells's first novel**, with the author's name misspelled on the title page ("H. S. Wells"). Following a protagonist referred to simply as the "Time Traveller" who transports himself 800,000 and then 30,000,000 years into the future, this work of great imagination and influence is regarded as "the earliest known work of science fiction to be based on the idea of time travel" (Wells Society 4). Currey p. 524.

Octavo. Frontispiece, 6 pp. of ads at rear. Original tan buckram stamped in purple (stamping a little faded, front hinge repaired); custom box.

\$3,000-5,000



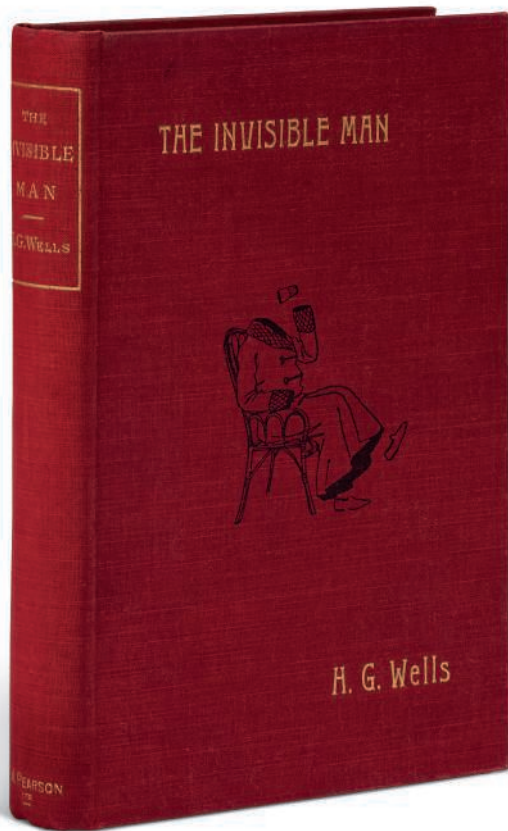
117

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

**First edition of a classic of science fiction, described by the author as an "exercise in youthful blasphemy."** Contemporary reviewers expressed a marked distaste for Dr. Moreau, a perverted scientist who used his surgical skill to turn animals into semi-human beings. An anonymous reviewer wrote in *The Times* of June 17, 1896: "We feel bound to expostulate against a departure which may lead we know not whither, and to give a word of warning to the unsuspecting who would shrink from the loathsome and repulsive ... The book should be kept out of the way of young people and avoided by all who have taste, good feeling, or feeble nerves." Wells 7.

Octavo. Half-title and ad leaf at front unopened, 33pp. of ads at end, some unopened. Frontispiece illustration. Original pictorial ochre cloth (a little dustsoiled); custom box. *Provenance*: J & M Hepworth (bookplate).

\$1,500-2,500



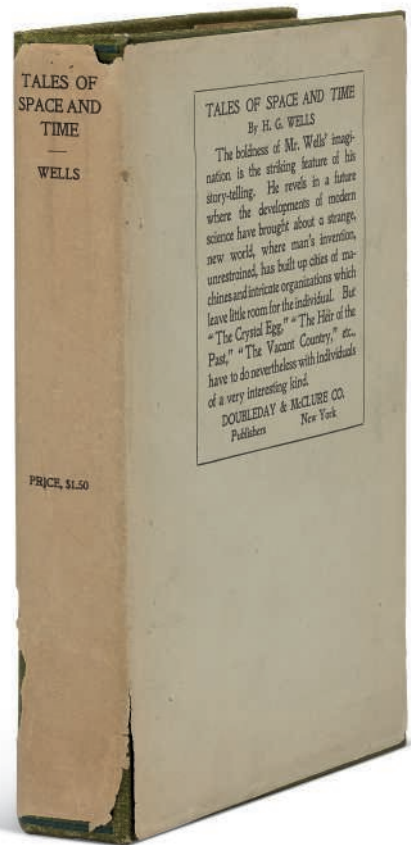
118

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

**First edition in book form of a landmark of science fiction.** First printed serially in *Pearson's Weekly* in June and July 1897, it concerns the activities of a scientist named Griffin who has discovered how to make himself invisible—a power which he uses for nefarious purposes. The story, as given in this London edition, ends with the death of Griffin in Chapter XXVIII, but the first American edition included a short epilogue in which Thomas Marvell, who has kept the papers of the dead Griffin, is pictured as the proprietor of an inn called "The Invisible Man." Currey 520; Wells 11.

Octavo. (Repair to front hinge, barely discernible small repair at margin of endpaper.) Original cloth; custom box.

\$2,000-5,000



119

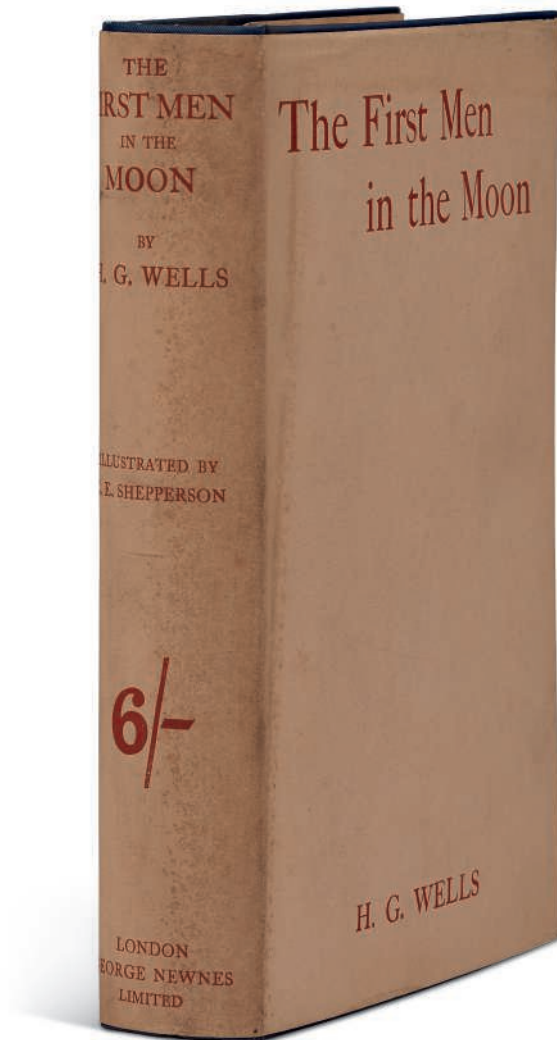
WELLS, H.G. (1866-1946). *Tales of Space and Time*. New York: Doubleday & McClure, 1899.

**First American edition in the extremely rare dust jacket.** Written between 1897 and 1898, this collection of science fiction and fantasy tales comprises three short stories and two novellas. The novelist Henry James wrote to Wells in the month of publication, heaping praise on the collection: "These new tales I have already absorbed and, to the best of my powers, assimilated. You fill me with wonder and admiration." ABPC/RBH record no copies in the dust jacket. This is the later state of the binding.

Octavo. Half-title, errata slip between pages 108-109. Original green cloth, dust jacket (several large chips to spine and rear panels, affecting printed area on rear panel); custom box.

\$2,000-4,000





“He sighed and looked about him. 'This is no world for men,' he said. 'And yet in a way ... it appeals'”

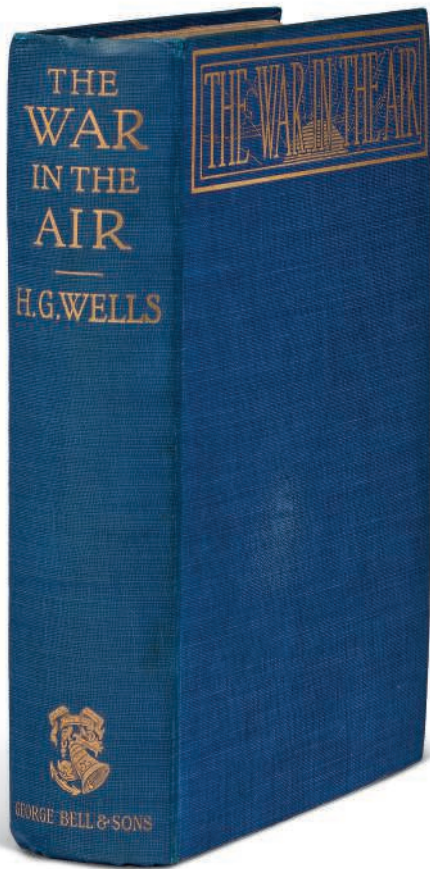
**120**

WELLS, H.G (1866-1946). *The First Men in the Moon*. London: George Newnes, 1901.

**Very fine first English edition in book form, first issue, in a beautiful example of the exceedingly rare dust jacket.** A classic of science fiction, *The First Men in the Moon* anticipates the hopes and fears of the space age while also functioning as a satire on over-specialization. Filmed in both 1919 and 1964. Hammond B7; Wells 18.

Octavo. 12 inserted plates. Original cloth stamped in gold (few spots to paper edges, pale foxmark to half-title), tan dust jacket printed in dark red (mild darkening to spine panel and folds, pale narrow stain to upper panel near spine panel fold and top edge, tiny closed edge tear at head of upper spine panel fold); custom morocco-backed box.

\$20,000-30,000



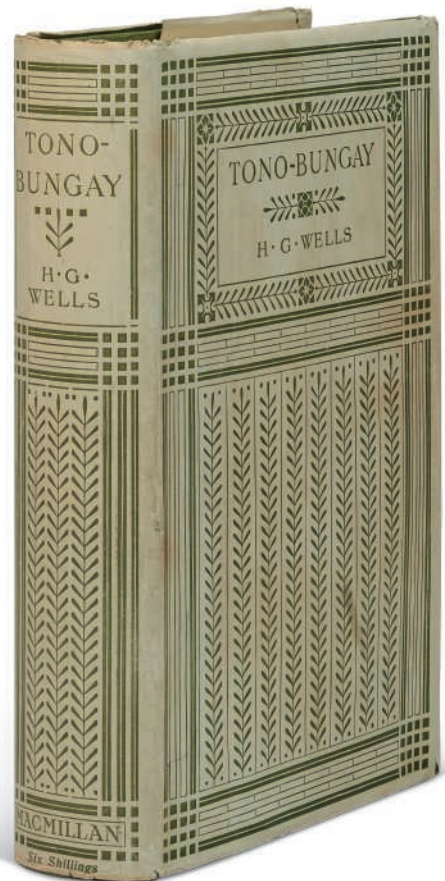
121

WELLS, H. G. (1866-1946). *The War In the Air and Particularly how Mr. Bert Smallways Fared while it Lasted*. London: George Bell and Sons, 1908.

**First edition of Wells's steampunk tale of airships and civilization collapse.** This copy in Currey's binding A. Hammond B11; Currey p. 526.

Octavo. Half-title, 2 pp. ads. Black and white illustrations by A.C. Michael, including frontispiece with tissue guard (some spotting, mostly at edges; text block cracked but sturdy). Original blue cloth (light wear at extremities); custom box.

\$500-800



122

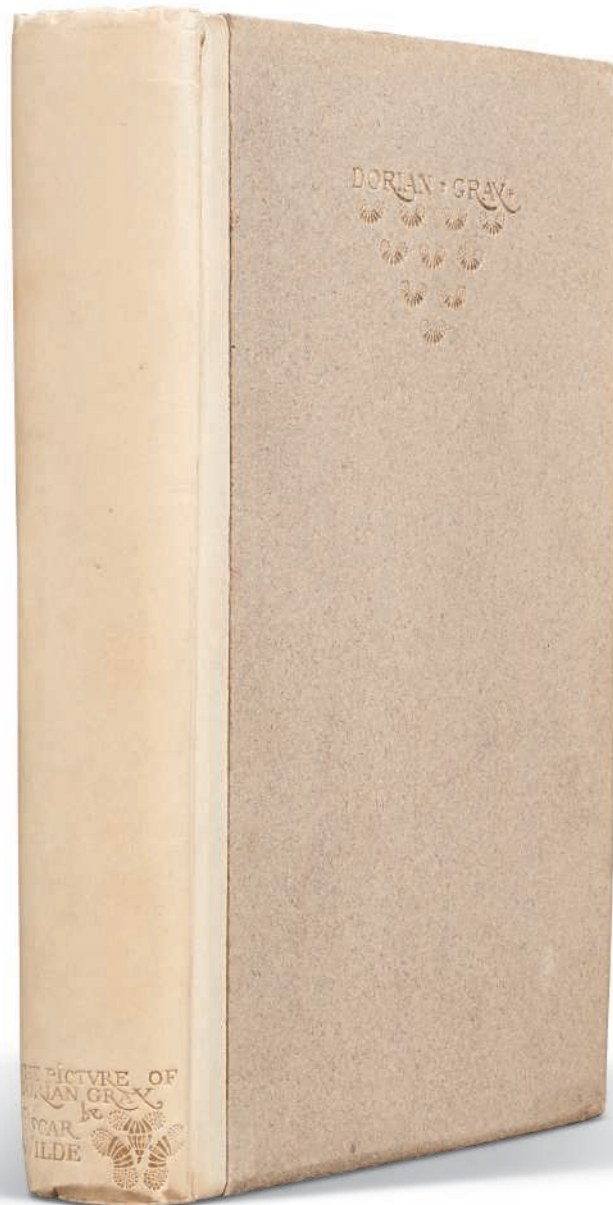
WELLS, H. G. (1866-1946). *Tono-Bungay*. London: Macmillan, 1909.

**Fine copy of the first edition in book form, preserving the rare dust jacket.** *Tono-Bungay* traces the rise and fall of a chemist's apprentice whose uncle becomes a patent-medicine tycoon. "With its sharp social satire and panoramic sweep, [it] revives and reinvents the 'Condition-of-England' novel of Dickens and his contemporaries", and was the last of Wells's novels "which drew heavily on his painful experiences in childhood and young manhood" (ODNB). Second issue, with 8 pp. of ads dated "2.09." Hammond A4.

Octavo. 8 pp. of ads. Original cloth, printed dust jacket (a little toning and mild soiling, a little very minor creasing and edgewear, a few short tears); custom box.

\$2,000-4,000





### 123

WILDE, Oscar (1854-1900). *The Picture of Dorian Gray*. London: Ward Lock and Co., 1891.

**A lovely copy of the first edition of Wilde's only novel**, the story of a decadent young man who trades his soul for eternal youth and beauty. It was published first in Lippincott's Monthly Magazine in 1890 before being expanded and published in book form in 1891. The story was heavily edited at various stages in its publication history to remove queer content which offended British sensibilities (and the law). Even bowdlerized, the book was used against Wilde at his trials, eventually resulting in a prison sentence for "gross indecency."

Octavo. Original parchment-backed boards, ads uncut, deckle edges (a little finger soiling, a little wear to extremities); custom box.

\$8,000-12,000

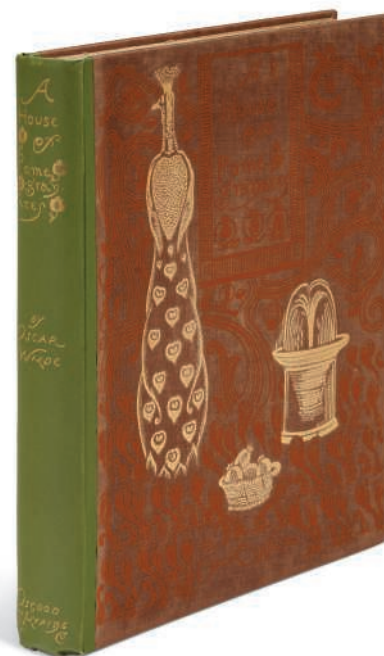
124

WILDE, Oscar (1854-1900). *A House of Pomegranates*. London: James R. Osgood, 1891.

**First edition, one of 1000 copies**, from the library of Michael Sadleir. Featuring design and decoration by Charles Ricketts & C.H. Shannon, Wilde's second collection of stories were fairy tales that he famously quipped were "intended neither for the British child nor the British public."

Quarto. (A little foxing to fore-edges.) Original decorated cloth (upper cover a little darkened, lower cover a little mottled). *Provenance*: Michael Sadleir (British publisher, novelist, book collector, and bibliographer, 1888-1957; bookplate) – Llewellyn Wright (bookplate).

\$2,000-4,000



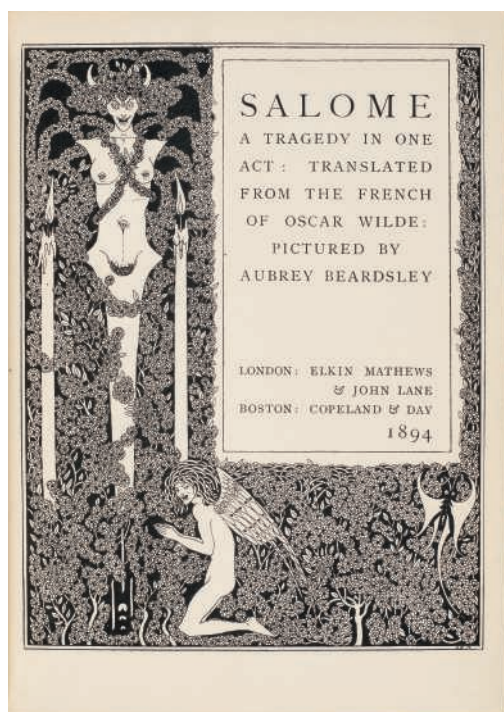
125

WILDE, Oscar (1854-1900). *Salome*. London: Elkin Mathews & John Lane, 1894.

**First English edition, illustrated by Beardsley, in deluxe full morocco binding by Sangorski and Sutcliffe**. This is one of 500 copies of the English issue. Mason 350.

Small quarto. Illustrated by Aubrey Beardsley with pictorial title page, contents page, and ten plates. Blue morocco gilt by Sangorski and Sutcliffe dated 1904, paneled and lettered in gilt, with gilt and red morocco inlay dots and blindstamped spine decoration, gilt-ruled turn-ins, all edges gilt (mild sunning to spine, hint of rubbing to tips). *Provenance*: Edmund Bulkley (collector of William Morris and Kelmscott; bookplate).

\$1,000-2,000



126

WILDE, Oscar (1854-1900). *The Importance of Being Earnest*. London: L. Smithers, 1898.

**A fine copy of the first edition, one of 1000 copies**, of Wilde's "last and greatest play" (Ellman, *Oscar Wilde*, p.412).

Octavo. Original decorated cloth, deckle edges (a little foxing at ends); custom box

\$1,500-2,500







**127**

WORDSWORTH, William (1770-1850). *Poems, in Two Volumes*. London: Woods & Innes for Longman, Hurst, Rees, and Orme, 1807.

*I wandered lonely as a cloud  
That floats on high o'er vales and hills*

**First edition, first state**, with "fnuction" in the last line of F1 in vol 2. This copy has the revised version of the a cancelled leaves in both volumes. Wise 8.

Two volumes, 12mo (156 x 91mm). Half-titles and errata leaf at end of first vol (a few leaves with minimal marginal dustsoiling). Contemporary green mottled calf gilt (wear at joints, spines sunned); custom box. *Provenance*: "Elizabeth Brooke" (signature dated 30 August 1807).

\$2,500-3,500



**128**

YEATS, William Butler (1865-1939). *The Countess Kathleen*. London: T. Fisher Unwin, 1892.

**First edition, one of 30 copies bound in Japan vellum and signed by the publisher.** Yeats's second collection of poetry explores themes of Irish myth, as well as the poet's burgeoning interest in mysticism and the occult—he had joined the Hermetic Order of the Golden Dawn only two years prior to its publication. See Wade 6.

Octavo. Half title, frontispiece of Cuchullin by J.T. Nettleship. Original Japan vellum with series cartouche on front cover and publisher's device on rear cover, title gilt on spine (lightly dustsoiled).

\$8,000-12,000

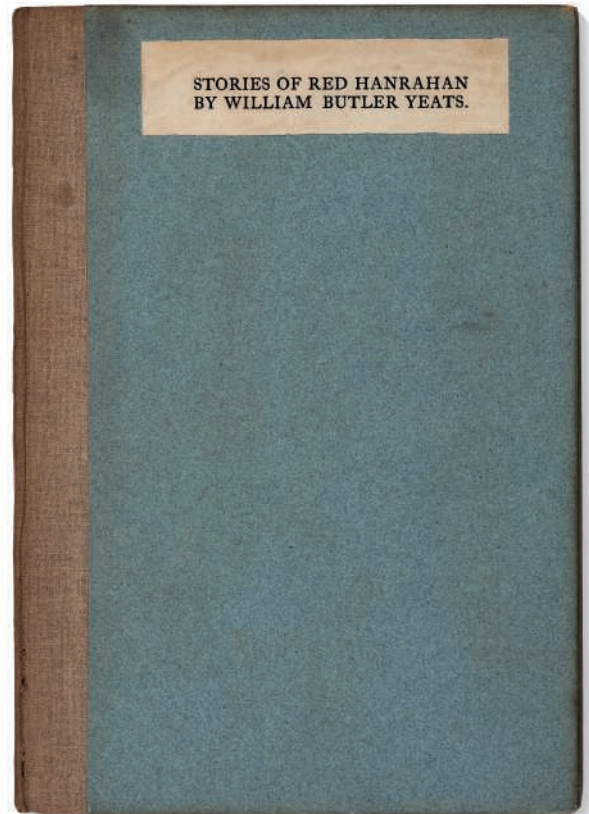
**129**

YEATS, William Butler (1865-1939). *Stories of Red Hanrahan*. Dundrum: The Dun Emer Press, 1904.

**First edition, unopened in original boards with glassine wrapper, inscribed by the author:** "the old man muttered to himself as / he turned the cards, 'Spades and Diamonds, Courage and Power, Clubs and Hearts, Knowledge and Pleasure' / WB Yeats, June 1914." Printed by the author's sister at the Dun Emer Press, this is one of 500 copies. The book is a collection of tales about Owen Red Hanrahan, a fictional Irish bard loosely based on Eoghan Ruadh Ó Súilleabháin, and was a collaboration with Yeat's patron Lady Gregory. Wade 59.

Octavo. Printed in red and black. Woodcut by Robert Gregory on contents page. Original cloth-backed boards, paper labels on front cover and spine, glassine wrapper, uncut and unopened (spine label a little chipped, upper joint cracked near foot of spine); custom box.

\$6,000-9,000



**130**

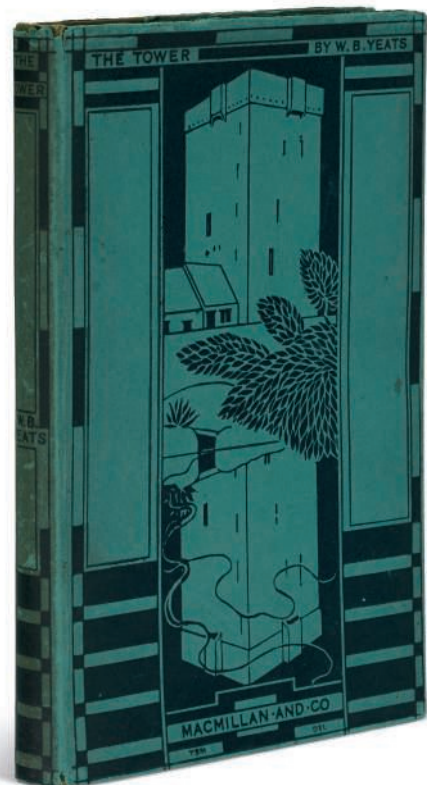
YEATS, William Butler (1865-1939). *The Tower*. London: Macmillan and Co., 1928.

*It seems that I must bid the Muse go pack,  
Choose Plato and Plotinus for a friend...*

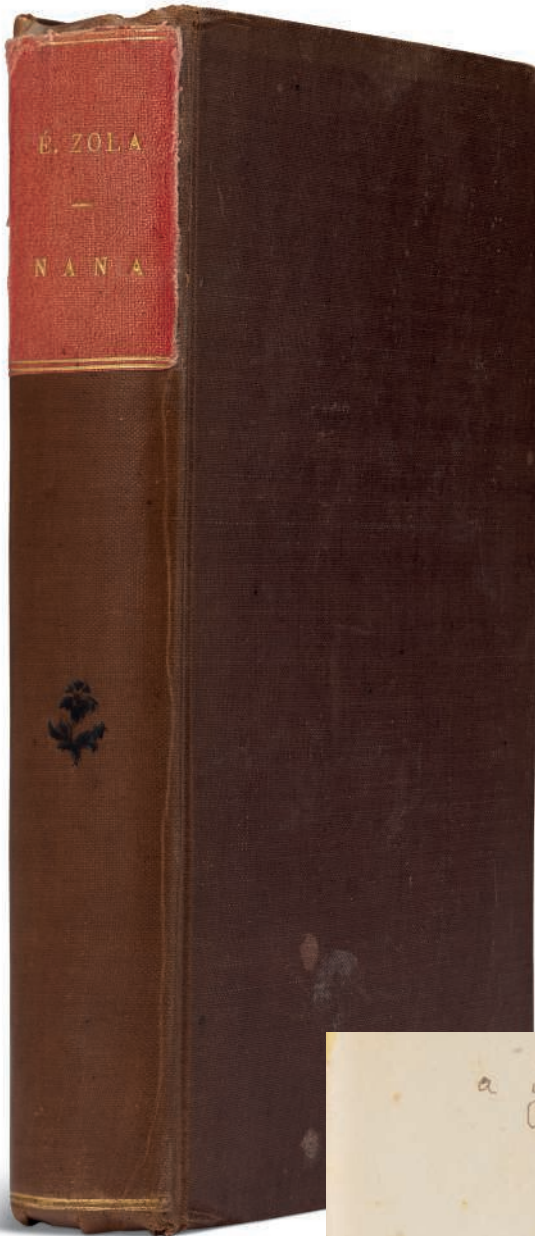
**First edition.** The poems collected here include some of Yeats's best loved, such as "Leda and the Swan" and "Sailing to Byzantium"—all tinged with the poet's fascination with mysticism and the occult. Wade 158.

Octavo. 2 pp. publisher's ads at end (fore-edge spotted, creeping onto a few leaves). Original green gilt pictorial cloth designed by T. Sturge Moore; pictorial dust jacket (a few small chips at rear of jacket); custom box.

\$1,500-2,000







### 131

ZOLA, Émile (1840-1902). *Nana*. Les Rougon-Macquart IX. Paris: Charpentier, 1880.

**First edition, a superb presentation copy inscribed and signed by Zola for his friend and fellow writer Guy de Maupassant.** Inscribed on the half-title: "a Guy de Maupassant / son ami / Zola." Zola and Maupassant (1850-1893) are widely celebrated as figureheads of the Naturalist school of French literature. Meeting at the home of Gustave Flaubert, the two men developed a firm friendship and respect for each other's work, leading to collaborations including the short story collection *Les Soirées de Médan*, published in the same year as the present work. Following Maupassant's death, Zola said of his friend's great public appeal: "If he was understood and loved from the first it was because the French soul found in him the gifts and qualities that have created its finest achievements."

The ninth instalment of Zola's 20-volume *Les Rougon-Macquart* series, *Nana* tells the story of a Parisian prostitute in the Second French Empire. The most beguiling of all Zola's characters, over the course of the novel "destroys all the men—aristocrats, high government officials, army officers, bankers, journalists—who pursue her, leaving a trail of bankruptcy, humiliation, and death. Symbol of profligacy and excess, she feeds insatiably on her lovers while remaining serenely indifferent to them" (Nelson). Carteret *Romantique* II, 482.

Octavo (183 x 115mm). Half-title with advertisements on the verso (scattered mild foxing). Contemporary muslin, gilt-lettered cloth spine label (upper hinge cracked, light sunning to spine and wear to spine ends); custom red quarter morocco clamshell box.

\$20,000-30,000

a Guy de Maupassant  
son ami  
Emile Zola

# Leaves of Grass.

AMERICAN  
LITERATURE TO 1900

LOTS 132-173

**I CELEBRATE** myself,  
And what I assume you shall assume,  
For every atom belonging to me as good belongs to you.

I loafe and invite my soul,  
I lean and loafe at my ease . . . . observing a spear of summer grass.

Houses and rooms are full of perfumes . . . . the shelves are crowded with perfume  
I breathe the fragrance myself, and know it and like it,  
The distillation would intoxicate me also, but I shall not let it.

The atmosphere is not a perfume . . . . it has no taste of the distillation  
odorless,

It is for my mouth forever . . . . I am in love with it,  
I will go to the bank by the wood and become undisguised and  
I am mad for it to be in contact with me.

The smoke of my own breath,  
Echos, ripples, and buzzed whispers . . . . loveroot, silkthread, croché  
My respiration and inspiration . . . . the beating of my heart . . . . the

and air through my lungs,  
The sniff of green leaves and dry leaves, and of the shore  
rocks, and of hay in the barn,  
The sound of the belched words of my voice . . . . words

the wind,  
A few light kisses . . . . a few embraces . . . . a reaching  
The play of shine and shade on the trees as the supple  
The delight alone or in the rush of the streets, or alone  
The feeling of health . . . . the full-noon trill . . . . the so  
and meeting the sun.



## CHAPTER I.

### PLAYING PILGRIMS.

CHRISTMAS won't be Christmas without any presents," grumbled Jo, lying on the rug.

"It's so dreadful to be poor!" sighed Meg, looking down at her old dress.

"I don't think it's fair for some girls to have lots of pretty things, and other girls nothing at all," added little Amy, with an injured sniff.

"We've got father and mother, and each other, anyhow," said Beth, contentedly, from her corner.

The four young faces on which the firelight shone brightened at the cheerful words, but darkened again as Jo said sadly, —

"We haven't got father, and shall not have him for a long time." She didn't say "perhaps never," but each silently added it, thinking of father far away where the fighting was.

Nobody spoke for a minute; then Meg said in a altered tone, —

"You know the reason mother proposed not having any presents this Christmas, was because it's going to be a hard winter for every one; and she thinks



### 132

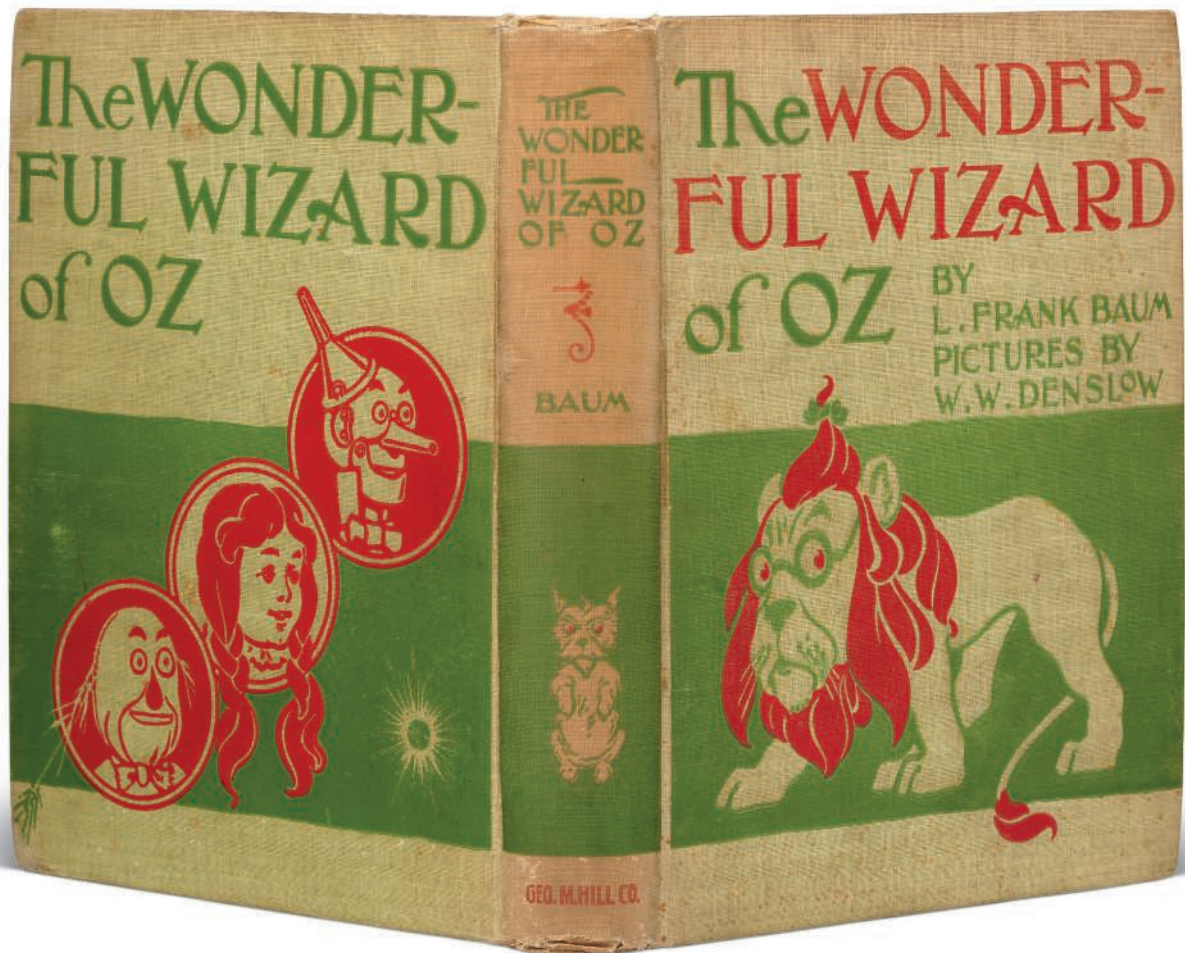
ALCOTT, Louisa May (1832-1888). *Little Women or Meg, Jo, Beth and Amy*. Boston: Roberts Brothers, 1868. [With:] *Little Women or Meg, Jo, Beth and Amy. Part Second*. Boston: Roberts Brothers, 1869. [And:] *Little Men: Life at Plumfield with Jo's Boys*. Boston: Roberts Brothers, 1871.

**First edition, first issue of the novel that "initiated the modern juvenile"** (*Grolier American*). With the first American edition of *Little Men*. BAL 158-159, 167; *Grolier American* 74; *Johnson High Spots* 11; *Peter Parley to Penrod* p.30.

*Little Women*: Two volumes, octavo. Frontispieces and plates, advertisements bound at the end of each volume (vol. 1 frontispiece detached, scattered small stains). Original green publisher's cloth stamped in gilt (hinges cracked, mild rubbing to spine and corners); half morocco clamshell case (faded, wear). *Little Men*: Octavo. Plates, 4-page publisher's advertisements bound at front (lacking frontispiece). Original publisher's plum cloth stamped in gilt; plum half morocco case. *Provenance*: Carrie S. Allen (gift inscription dated 21 April 1869 in vol. 2) – Leigh B. Block (bookplates in *Little Women*) – Christie's New York, 5 December 1997, lot 12.

\$8,000-12,000





### 133

BAUM, L. Frank (1856-1919). *The Wonderful Wizard of Oz*. Chicago: Geo. M. Hill Co., 1900.

**Excellent copy of the first edition, first issue**, in the second state binding with unserifed publisher's imprint in red on the spine. Lyman Frank Baum began writing 25 years before *The Wizard of Oz* was published, when he founded a newspaper in Bradford, Pennsylvania. After leaving the paper, "he went on to manage opera houses, act in the theater, and establish a magazine for window dressers," but the success of *The Wizard of Oz* "kept him writing Oz books for the rest of his life: and even beyond his life, for after he died in 1919 others were commissioned to write more books about the Wizard" (Hungiville). Along with his writing, Baum dabbled in related creative enterprises, such as a never-realized Oz amusement park on Pedloe Island off the coast of California, which he had purchased for this purpose; and a film company, founded in 1914, which produced the first two Oz film versions (the 1939 landmark film adaptation starring Judy Garland was actually the third cinematic portrayal of Oz). See Maurice Hungiville, *The Wizard of Oz and Who He Was* (1984).

Quarto. 24 color plates including the pictorial title, and color illustrations throughout, all by W.W. Denslow (some very occasional fingersoiling). Original pictorial green cloth, blocked in green and red, pictorial paste-downs (spine and cloth edges toned, some freckling to cloth, hinges weak); custom clamshell case.

\$30,000-50,000



134

134

BAUM, L. Frank (1856-1919). One dozen first edition OZ books. Except as noted, Chicago: Reilly & Britton, 1904-1920.

**Excellent set of the L. Frank Baum books which continue the Oz series.**

A fine candidate for the most fantastical children’s series to date, this run includes all of the books authored by Baum except for *Scarecrow of Oz*; the majority are first states. Comprises: *The Marvelous Land of Oz*. 1904. Third state, binding D (first few color plates reinserted, one of wear, one leaf with long closed tear). \* *Ozma of Oz*. [c.1911]. Second state. Fine copy. \* *Dorothy and the Wizard of Oz*. [1907.] First state. Metallic cover label. \* *The Road to Oz*. [1909.] First state. Printed on variously colored paper stocks (spine worn). \* *The Emerald City of Oz*. [1910.] Second state, with metallic printing on the color plates, but not the cover (spine rubbed). \* *The Patchwork Girl of Oz*. [1913.] First state. Near fine copy. \* *Tik-Tok of Oz*. [1914.] First state. Near fine copy. \* *Rinkitink in Oz*. [1916.] First state. \* *The Lost Princess of Oz*. Toronto: Copp Clark, [1917]. First state, scarce Canadian issue. Published in partnership with Reilly & Britton. \* *The Tin Woodman of Oz*. [1918.] First state. \* *The Magic of Oz*. Reilly & Lee, [1919]. First state. \* *Glinda of Oz*. Reilly & Lee, [1920].

Together, 12 volumes, small quarto. Profusely illustrated by John R. Neill with color plates as issued, chapter headings, title and ownership page vignettes, etc. Pictorial cloth, pictorial endpapers (overall very good condition, few ownership markings, individual faults noted above).

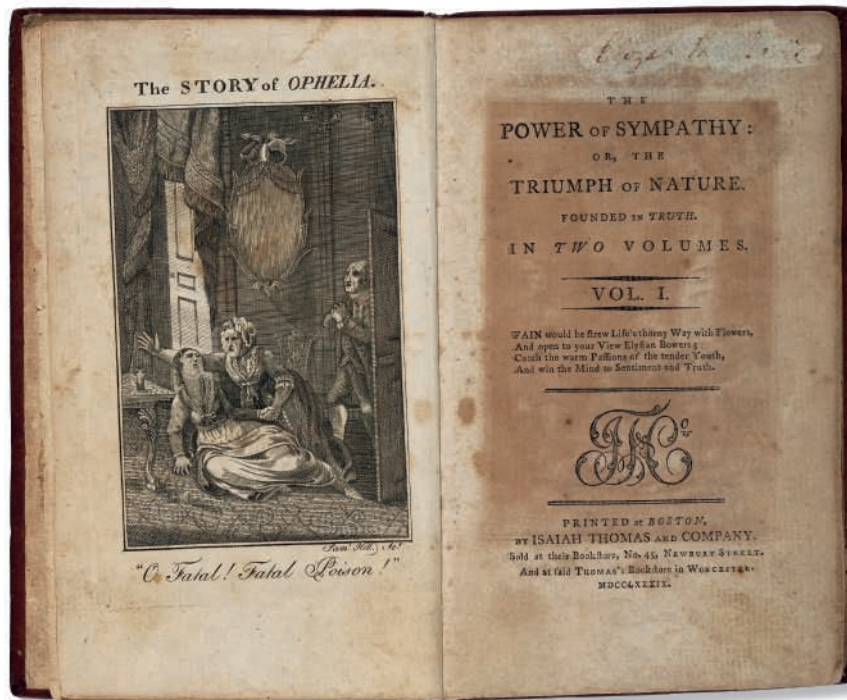
\$1,200-1,800

135

[BROWN, William (1765-1793).] *The Power of Sympathy*. Boston: Isaiah Thomas, 1789.

**First edition of one of the first American novels, the Newton copy in a contemporary binding.** Purportedly an enlightened warning to women everywhere on the dangers of "seduction" and the importance of rationality over emotion, this anonymously-published novel is a pulpy tale of kidnapping, accidental incest, and suicide. Authorship was attributed for some time to the American poet Sarah Wentworth Apthorp Morton, by whose family scandal the book was loosely inspired. It is a distinctly American take on the European genre of the epistolary romance, informed by works like *Clarissa* and *Les Liaisons dangereuses*—but with lavish descriptions of the Rhode Island landscape and frank discussion of American chattel slavery. This copy is BAL state A of the text, and was formerly owned by two contemporary women readers. Rare at auction: no other copies recorded by ABPC or RBH in over 30 years. BAL 1518.

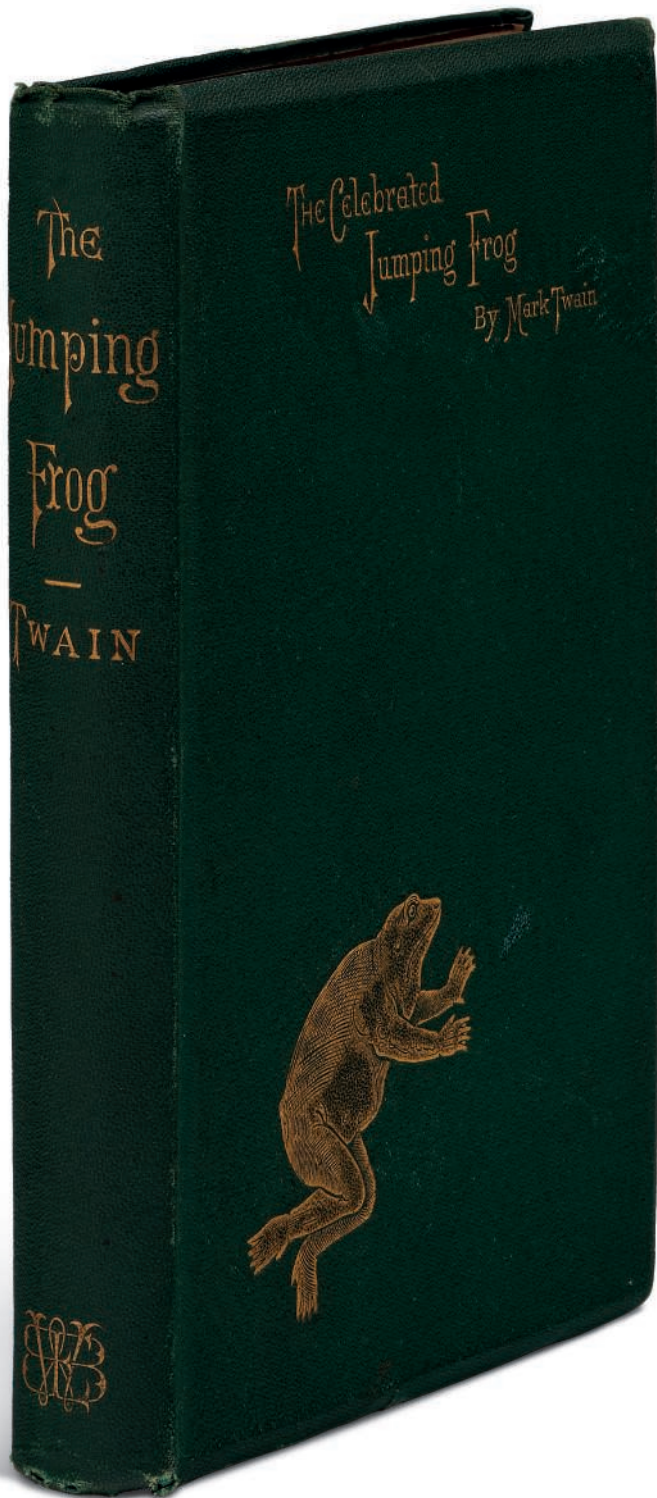
Two volumes, 12mo (167 x 101mm). Engraved frontispiece by Samuel Hill (a few leaves with closed tears affecting printed area, browning throughout). Contemporary sheep (spine repaired, joints starting in vol. 2, a little rubbed); custom box and chemise. *Provenance*: "Elizabeth Rowie" (contemporary ownership inscription partially erased on title pages of both volumes) – "Mary D. Davis" (partially erased gift inscription in both volumes) – Alfred Edward Newton (1864-1940, American bibliophile; bookplate). \$5,000-8,000



135

133





**136**

BRYANT, William Cullen (1794-1878). *Poems*. Cambridge, Mass.: Printed by Hilliard and Metcalf, 1821.

**First edition of Bryant's first major book**, containing "Thanatopsis" and "To a Waterfowl." BAL 1587.

Octavo. (Contemporary gift inscription adhered to front free endpaper.) Original drab brown paper boards (a little chipping to spine, a little minor soiling); custom box. *Provenance*: William W. Sturgis (inscription).

\$600-900

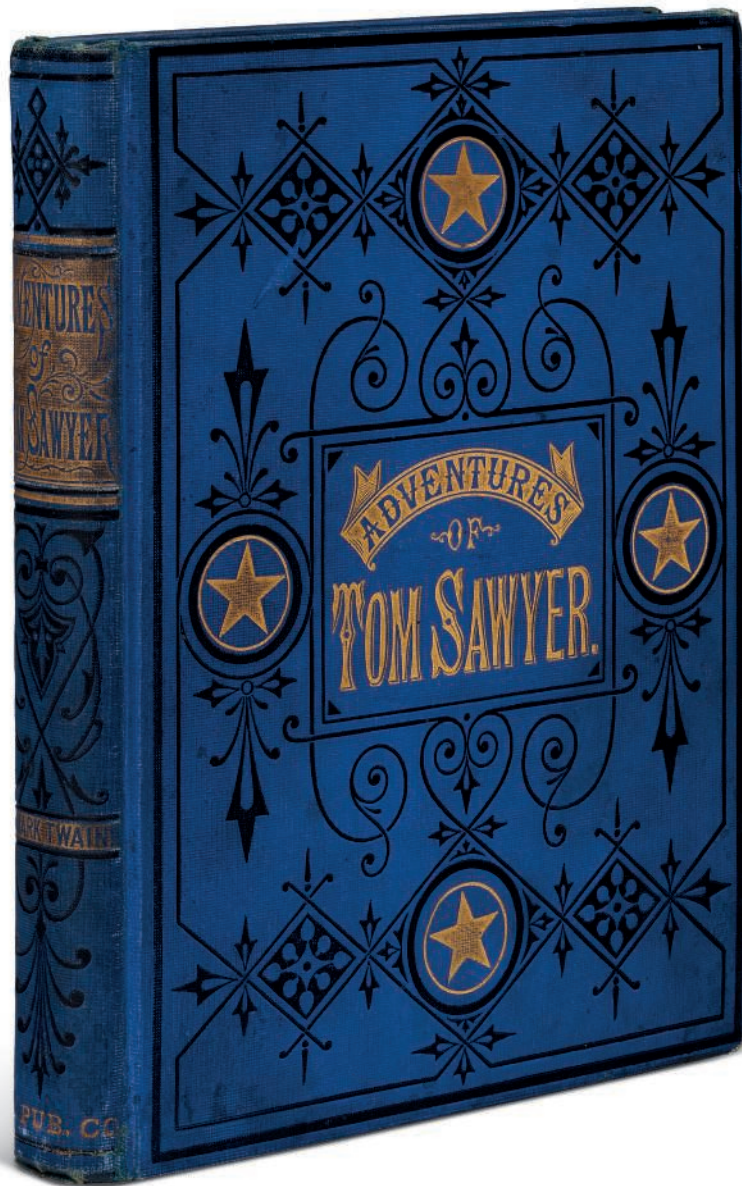
**137**

CLEMENS, Samuel Langhorne ("Mark Twain", 1835-1910). *The Celebrated Jumping Frog of Calaveras County, and Other Stories*. Edited by John Paul [Charles Henry Webb]. New York: John A. Gray & Green for C.H. Webb, 1867.

**Fine first edition of the author's first book, first issue in the most desirable green cloth**, with the leaf of ads and unbroken type on pages 21, 66 and 198. Twain's first book is the "first important foreshadowing of crime-in-the-ascendancy in the short story ... This acknowledged classic of legend and folklore is an early example of the confidence game in fiction. If this statement surprises you, reread Mark Twain's tale of trickery and ask yourself: When the slick stranger filled Jim Smiley's frog, Dan'l Webster, full of quail-shot, wasn't he really playing a clever skin game?" (*Queen's Quorum* 7). BAL 3310; Johnson *Mark Twain* 3; Seven Gables *First Books* 58; Zamorano *Eighty* 17.

12mo. One-page publisher's advertisement at front. Original green beveled cloth, with frog at lower left in gilt on front cover, and same position in blind on back cover, gilt-lettered on front cover and spine, brown coated endpapers (light rubbing to spine ends and corners, front free endpaper with corner chip and erased ownership inscription, spotting to lower endleaves). *Provenance*: ticket of King's Book Store in San Francisco on lower pastedown - P.W. Prentice, San Francisco (faded contemporary ownership signature to upper pastedown) - Herschel V. Jones (1861-1928, collector and publisher; morocco bookplate).

\$12,000-18,000



138

CLEMENS, Samuel Langhorne ("Mark Twain," 1835-1910). *The Adventures of Tom Sawyer*. Hartford: American Publishing Company, 1876.

**First American edition, first printing, a very attractive and unrestored copy**, printed on wove paper, versos of half-title and preface blank. "The irresponsibility, the love of odd adventure, and the sense of natural justice as opposed to the village code, which characterize the heroes of this book and its sequel *Huckleberry Finn*, presented a sharp contrast to the Sunday School or rags-to-riches literature which was then the common fare doled out to children ... these books let fresh air into the minds of parents who had shut the door on their own childhood, and they will be classics the world over as long as there are boys" (Grolier *American* 79). BAL 3369; Johnson p. 27; Peter Parley to Penrod 43.

Octavo. Half-title, 4-page publisher's advertisements at end. Wood-engraved frontispiece and numerous illustrations in text by True Williams and others (extremely faint dampstain in prelims). Original blue cloth, blocked in gilt and black, peach endpapers (mild wear to extremities and darkening to spine, slight wrinkling to endleaves, lower hinge cracked); red morocco case.

\$20,000-30,000





139

139

CLEMENS, Samuel Langhorne ("Mark Twain," 1835-1910). *A Tramp Abroad*. Hartford: American Publishing Company, 1880.

**First edition, first issue**, with frontispiece captioned "Moses" and engraver's imprint at lower left of frontispiece portrait. BAL 3386.

Octavo. Original pictorial black cloth (some rubbing to spine ends and tips, a little scuffing to covers, rear hinge cracked); custom box.

\$2,000-3,000

140

CLEMENS, Samuel Langhorne ("Mark Twain," 1835-1910). *Huckleberry Finn*. London: Chatto and Windus, 1884.

**First edition**. A fine, bright copy. BAL 3414, state A of sheets.

Octavo. Half title, frontispiece. 32 pp. of ads dated October 1884 at rear, unopened. Original cloth (spine just a touch rubbed). *Provenance*: Katharine de Berkeley Parsons (1897-1993; bookplate).

\$4,000-6,000

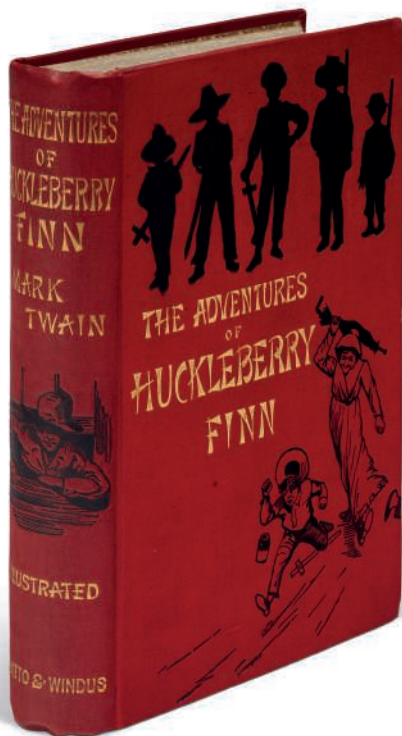
141

CLEMENS, Samuel Langhorne ("Mark Twain," 1835-1910). *The Tragedy of Pudd'nhead Wilson*. Hartford: American Publishing Company, 1894.

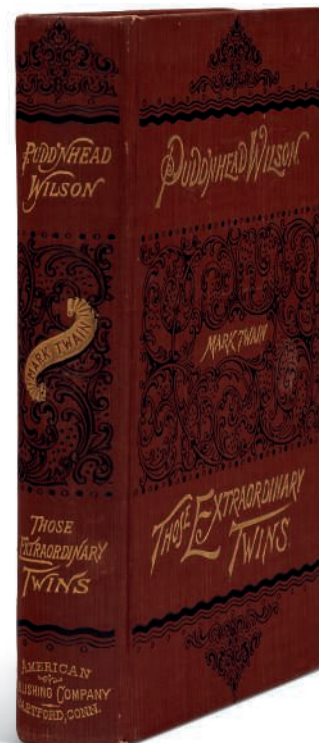
**First edition, first state**. A fine, bright copy. BAL 3442.

Octavo. Frontispiece. Original pictorial brown cloth (slight rubbing to spine ends and tips, minor soiling to lower cover); custom box.

\$800-1,200



140



141

"I was a trembling, because I'd got to decide, forever, betwixt two things, and I knowed it. I studied a minute, sort of holding my breath, and then says to myself: 'All right, then, I'll go to hell.'"

142

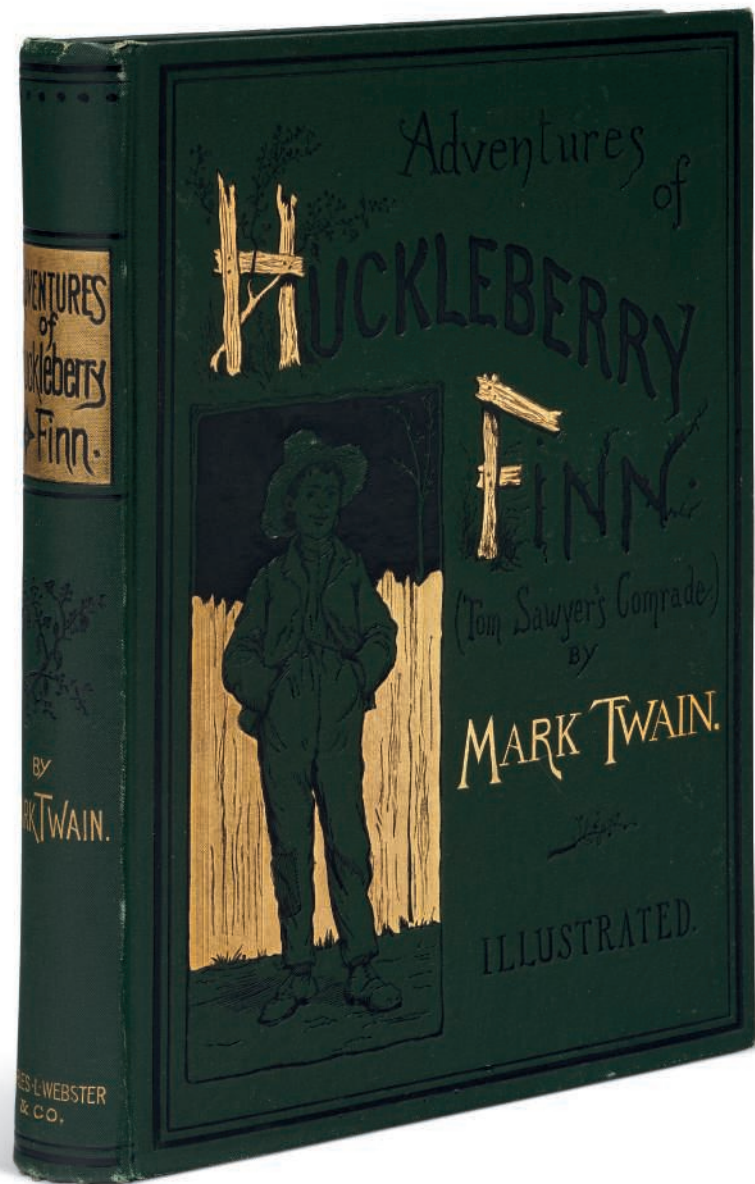
CLEMENS, Samuel Langhorne ("Mark Twain", 1835-1910). *Adventures of Huckleberry Finn*. New York: Charles L. Webster and Company, 1885.

"All modern American literature comes from one book by Mark Twain called Huckleberry Finn"—Ernest Hemingway

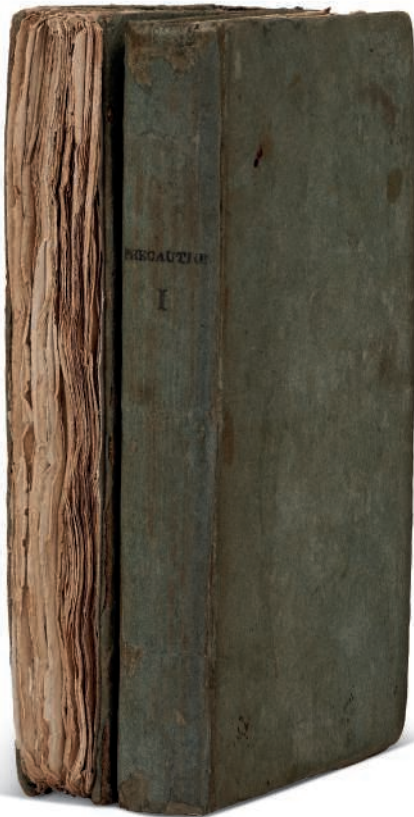
**First American edition, early state, with early issue points:** first state of p. 57 with "was" for "saw"; first state of the "Him and Another Man" plate listed as being on p. 88; third state of pagination on folio 155 (the final five larger); the title leaf is a cancel with 1884 copyright date; fourth state of p. 283; the frontispiece is in first state. In addition, the present copy contains leaf 23/8, which Blanck states he has never seen in a copy containing all first issue points. He states, however, that the leaf is found in publisher's leather-bound copies. BAL 3415; Grolier *American* 87; Johnson, pp. 43-50.

Octavo. Frontispiece by E.W. Kemble, photographic portrait of the bust of Mark Twain by Karl Gerhardt (BAL state 1), illustrations in text. Original gilt-decorated pictorial cloth (light rubbing to spine ends and corners); green quarter morocco folding case. *Provenance:* A. Feo (neat ownership inscription dated 1945).

\$15,000-20,000







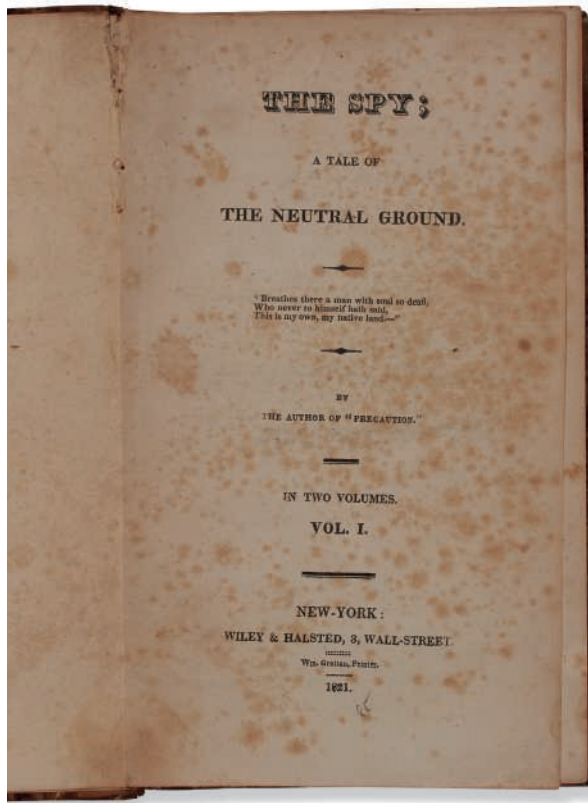
**143**

[COOPER, James Fenimore (1789-1851).] *Precaution*. New York: A.T. Goodrich & Co., 1820.

**Scarce in original boards: the first edition of Cooper's debut novel**, the story of Emily Moseley and George Denbigh, set in Northamptonshire. A far cry from the best-selling frontier novels he would become known for, it nonetheless received modestly favorable reviews. ABPC records only four copies in original boards selling at auction (the 2007 copy listed is actually an error; that copy was in contemporary calf). With errata leaf in vol. 1 after title page. BAL 3825; Spiller & Blackburn 1.

Octavo. Half-titles (two small skillful repairs to outer margin of vol 2 title page; heavy foxing internally to last third of volume 2). Original plain gray boards, title on spine (rebacked with original spine laid down). *Provenance*: Mrs Azelia Florian (1797-1860, New Concord, Louisiana; ownership inscription to title pages) – Mrs Russell (ownership inscription).

\$3,000-5,000



**144**

[COOPER, James Fenimore (1789-1851).] *The Spy: A Tale of the Neutral Ground*. New York: Wiley & Halsted, 1821.

**First edition of Cooper's romance of Revolutionary War espionage**. Cooper was among the first to treat espionage in fiction. BAL's state B of vol. 2. Very rare: according to ABPC only four copies have appeared at auction over the last thirty years. BAL 3826; Spiller & Blackburn 2.

Two volumes, 16mo (183 x 102 mm). (Foxing at ends and intermittently.) Contemporary quarter calf over marbled boards (spine labels chipped, light wear to spine and corners); custom box. *Provenance*: Oliver A. Wallace (bookplates).

\$4,000-6,000



**145**

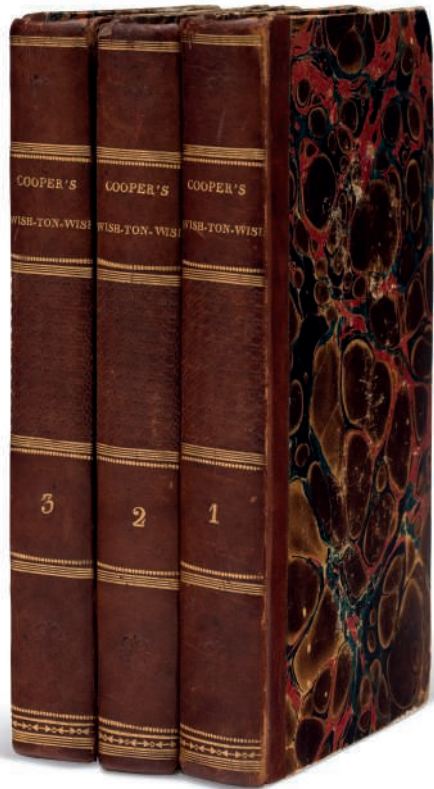
[COOPER, James Fenimore. (1789-1851.) *The Last of the Mohicans*. Philadelphia: H.C. Carey & I. Lea, 1826.

**First edition, a lovely copy.** *The Last of the Mohicans* was the second in Cooper's Leatherstocking series although it was the first to be published. With page 89 mispaginated 93 and on p. 243 xiv for xvi; copyright notices in volume 2 in State A. BAL 3833; Spiller & Blackburn 7.

Two volumes, 12mo (186 x 113mm). Uncut (foxing internally; two-inch tear to margin of p.285). Original boards, paper labels (vol 1: joint cracked, chipping to spine label; vol 2: a little chipping along spine). *Provenance*: J. W. Huntington (ownership inscription to title) – Henry Walker and Nancy Reynolds Bagley (bookplate).

\$10,000-15,000





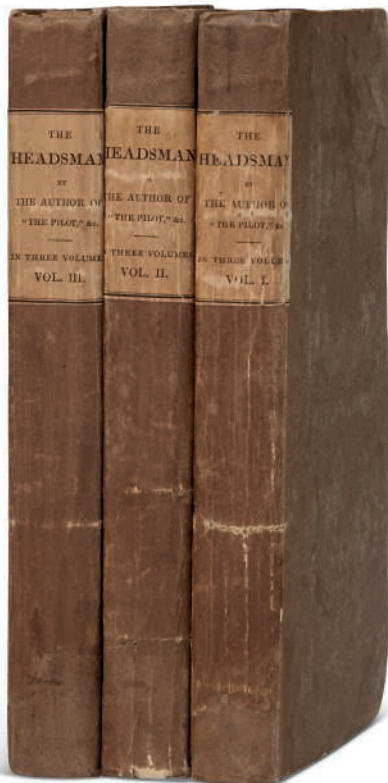
**146**

COOPER, James Fenimore (1789-1851). *The Wept of Wish-ton Wish*. Florence: Printed [by Molini] at Dante's Head, 1829.

**First Italian edition, preceding the American.** *The Wept of Wish-ton Wish* was first published as *The Borderers* in London, before being issued in Florence first and then the United States under the present title. See BAL 3483; Spiller & Blackburn 11.

Three volumes, octavo. Half-titles (some foxing internally, short closed tear to margin of p.103 in vol. 3). Contemporary half calf over marbled boards (a little rubbing at spine ends and tips, a little separation along joints of vol. 2); custom box.

\$4,000-6,000



**147**

COOPER, James Fenimore (1789-1851). *The Headsman; or, The Abbaye des Vignerons*. London: Richard Bentley, 1833.

**First edition, the Doheny copy in original boards.** BAL 3860; Spiller & Blackburn 17.

Octavo. Half-titles (some foxing). Original boards, paper labels (front hinge of vol. 1 a little tender, restoration to foot of spines of vols 1 and 3); custom box. *Provenance*: Estelle Doheny (bookplate).

\$3,000-5,000

**148**

COOPER, James Fenimore (1789-1851). *The Pioneers, or The Sources of the Susquehanna*. New York: Charles Wiley, 1823 [With:] *The Pathfinder, or The Inland Sea*. Philadelphia: Lea and Blanchard, 1840.

**First American editions of two Natty Bumppo novels, including Pathfinder in original cloth and first state.** *Pioneers*, the first of the Leatherstocking Tales, is present here in BAL state two of vol. 1 and state one of vol. 2. *Pathfinder* is in state one. BAL 3829 & 3892.

Together, 4 volumes, 12mo. *Pioneers*: Half-titles. Later red half morocco (spines darkened, light wear, some soiling/spotting at ends); cloth slipcase. *Pathfinder*: (Modest foxing.) Original purple muslin, paper spine labels (spines sunned and labels well-rubbed); custom morocco-backed box. *Provenance*: Frederick W. Paulding (bookplates).

\$700-1,000



**149**

[COOPER, James Fenimore. (1789-1851.)] *The Deerslayer*. Philadelphia: Lea & Blanchard, 1841.

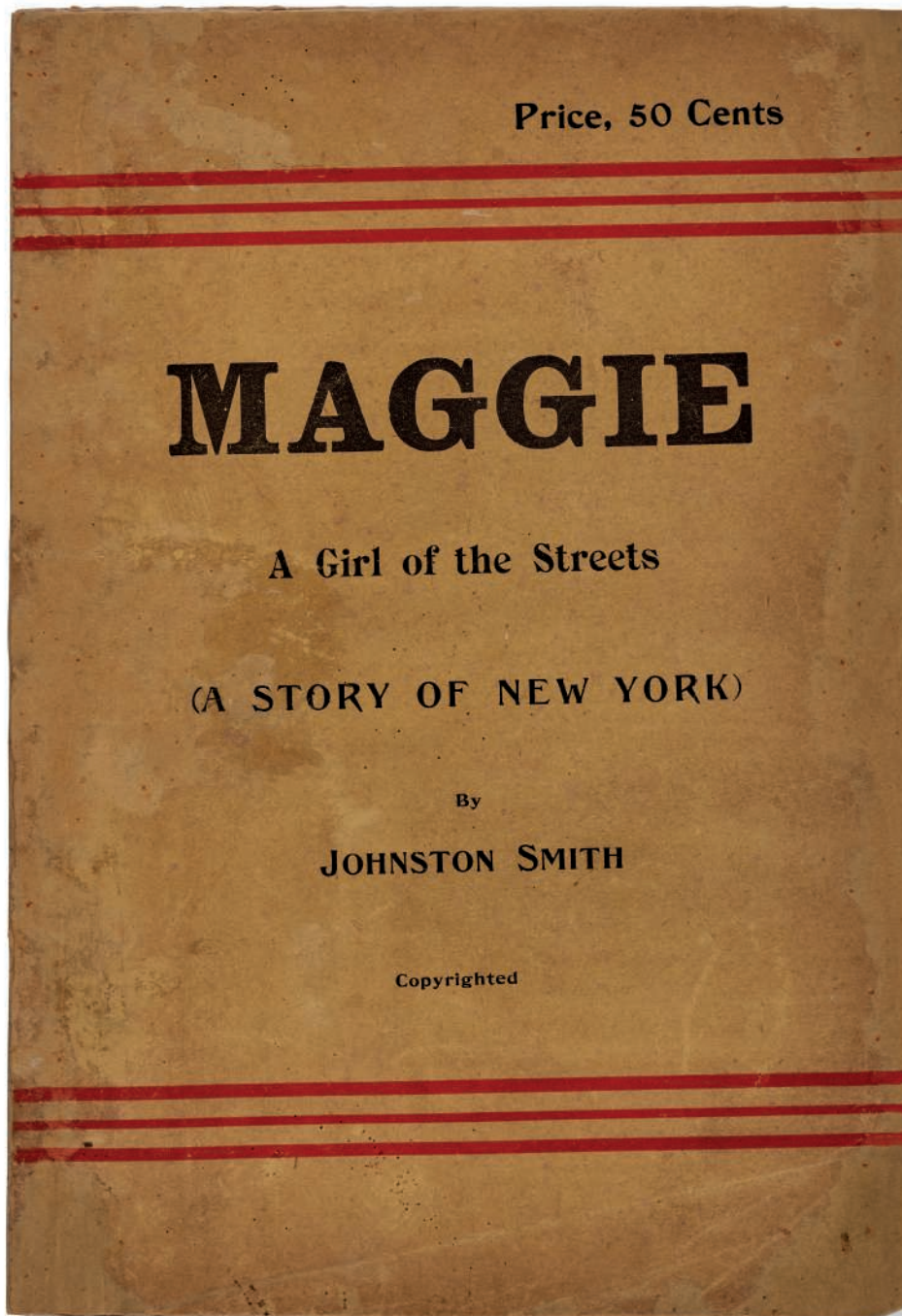
**First edition.** *The Deerslayer* depicts Natty Bumppo as a young man and is the first in the Leatherstocking series, although it was the last to be published. With a document signed by Cooper loosely inserted. BAL 3895; Spiller & Blackburn 32.

Two volumes, 12mo. (Foxing internally; in vol 1: corners of 2 blanks restored as well as corner of title page, grazing 'R'; in vol. 2 corners of 2 blanks restored.) Original purple muslin, paper labels (spines sunned, some chipping to spine labels, soiling to boards); custom box.

\$2,000-3,000







**150**

[CRANE, Stephen (1871-1900).] *Maggie*. New York: Privately printed, 1893.

**The Manney copy of Crane's rare first book, in the notoriously fragile original wrappers.**

Published at his own expense after numerous rejections from publishers, sales of *Maggie* were extremely low; Crane gave away about 100 copies, and many he burned himself. BAL 4068.

Octavo. (Several leaves with corners and edge chips neatly repaired, mostly at front and back, and including repairs to inner margin of title). Original wrappers (backstrip renewed, edges of wrappers restored, a little restoration to front cover, repairs along joints). *Provenance*: Richard Manney (bookplate; his sale, Sotheby's New York, 11 October 1991, lot 64).

\$8,000-12,000

**151**

CRANE, Stephen (1871-1900). *The Black Riders, and other lines*. Boston: Copeland and Day, 1895.

**First edition, one of 50 copies on Japan vellum printed in green ink, of an edition of 550.** The Jane Engelhard and Frank Fletcher copy of Crane's first regularly published book, with its leaves unopened. BAL 4070; Kraus, Copeland & Day 20a. A beautiful copy.

12mo. Leaves unopened. Original plain buff boards, printed paper spine label (spine a little darkened, sides slightly dust-soiled, corners ever so slightly bumped); custom box. *Provenance:* Frank Fletcher (bookplate) – Jane Engelhard (Cragwood bookplate, Christie's New York, 27 October 1995, lot 25).

\$1,800-2,500

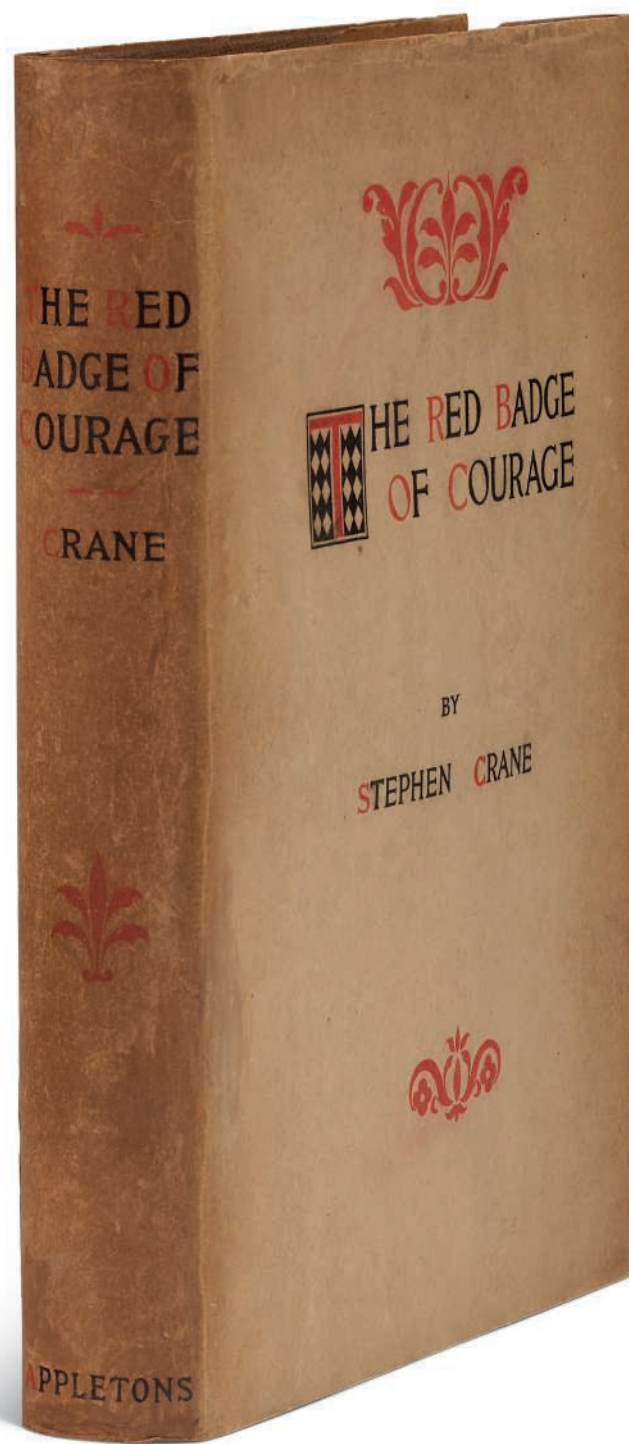
**152**

CRANE, Stephen (1871-1900). *The Red Badge of Courage*. New York: Appleton, 1895.

**First edition, first printing, of Crane's classic, the Jane Engelhard copy in original dust jacket.** "An extraordinary study of the common man amid the turmoil, clamor and distortion typified by war ... its intensity, its startling yet inevitable descriptive phrase, struck a new note in American prose" (DAB). With the earliest state of the advertisements. BAL 4071; Grolier *American* 98.

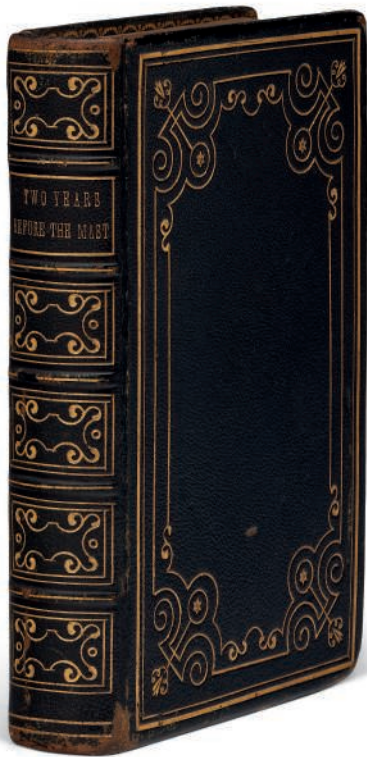
Octavo. Title-page printed in black and red, 4 pp. advertisements. Original cloth lettered in red, black and gilt, top edge yellow (a few spots to cloth); original printed dust jacket (spine panel darkened, spine panel folds and ends and flap fold ends with reinforcements on verso, a little staining and wear at flap folds); red quarter morocco folding case. *Provenance:* ownership inscription dated 24 January 1895 – Jane Engelhard (Cragwood book label; her sale, Christie's New York, 27 October 1995, lot 26).

\$10,000-15,000



152





### 153

DANA, Richard Henry, Jr. (1815-1882). *Two Years Before the Mast. A Personal Narrative of Life at Sea*. New York: Harper & Brothers, 1840.

#### First edition, first issue, in rare morocco gift binding.

With the dot above the "i" on copyright page and unbroken type in headline on p. 9. "One of the first and freshest, because of its plain factual nature, of American accounts of the sea, the book has added importance because ... Dana journeyed up into the California cattle country, of which he gives us our only trustworthy account before the 1849 gold rush" (Grolier *American* 46). The binding is not signed, but is similar to other Harper gift bindings of the 1840s. BAL 4434 (recording only cloth bindings); Cowan 1:156; Johnson *High Spots* 26; *Zamorano Eighty*, 26.

Octavo (145 x 93mm). (Scattered pale foxing.) Dark navy full morocco stamped in gilt, spine gilt in six compartments with raised bands, pink moire endpapers, ribbon marker, all edges gilt (minor rubbing to edges, lower joint just starting at head); full morocco slipcase.

\$3,000-5,000



### 154

HARRIS, Joel Chandler (1848-1908). *Uncle Remus: His Songs and His Sayings*. New York: D. Appleton and Company, 1881.

**First edition, first printing**, with "presumptive" for "presumptuous" in last line on page 9, and with no mention of this book in ads at back. Harris's first book.

Octavo. (Small spot to title page over "his" in "his songs".) Original pictorial green cloth (a touch of rubbing to extremities); custom box.

\$800-1,200

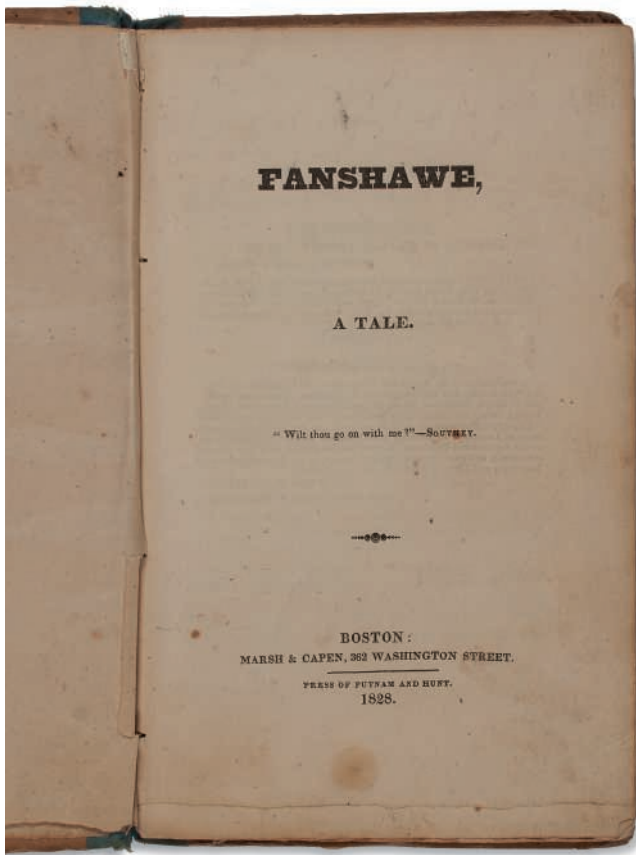
155

HAWTHORNE, Nathaniel (1804-1864). *Fanshawe, A Tale*. Boston: Putnam and Hunt for Marsh and Capen, 1828.

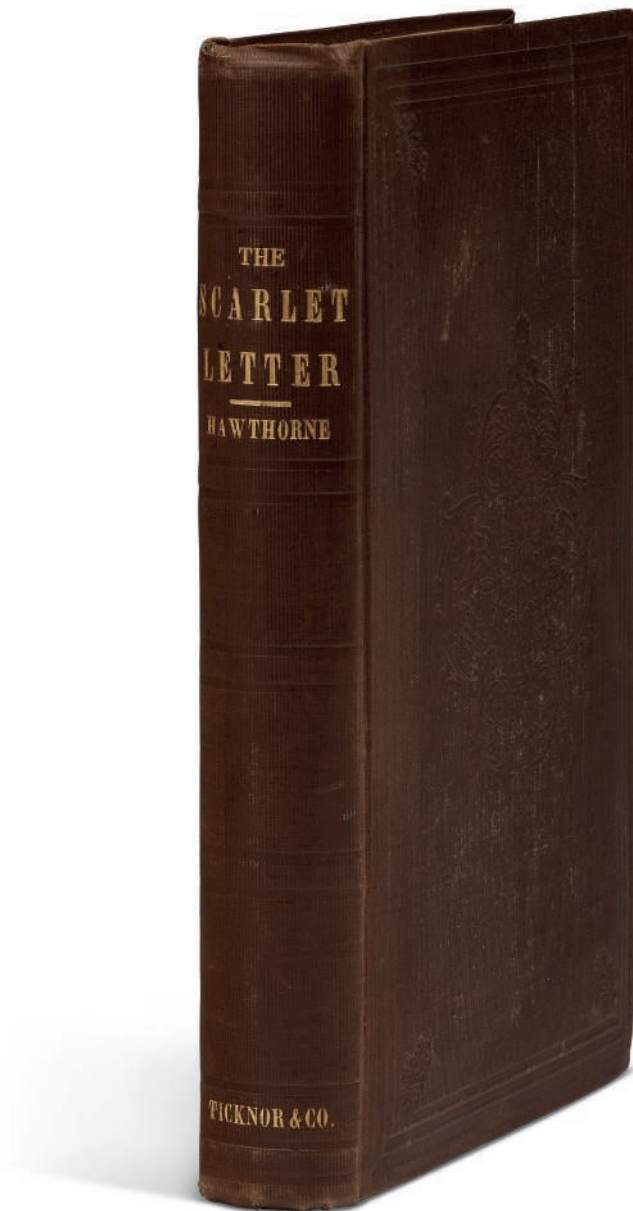
**Exceedingly scarce first edition of Hawthorne's first book**, published anonymously at his own expense soon after his graduation from Bowdoin College. Although widely reviewed, very few copies sold and a warehouse fire at the publisher's destroyed much of the inventory. Hawthorne later suppressed knowledge of *Fanshawe*. The present is the "from / ha" issue (Brucoli, PBSA, 1964:1). The bibliographies cite violet muslin cloth, but here it is blue. BAL 7570; Clark A1.1.

Octavo. Original blue muslin-backed boards, printed paper spine label (spine label chipped with loss, boards a bit soiled and worn, a bit shaken, two circular marks to lower flyleaf); custom chamois chemise and red morocco pull-off case. *Provenance*: John [Fortes?] (early ownership inscription) – Betsey Cushing Whitney (her sale, Sotheby's New York, 23 April 1999, lot 464).

\$30,000-50,000







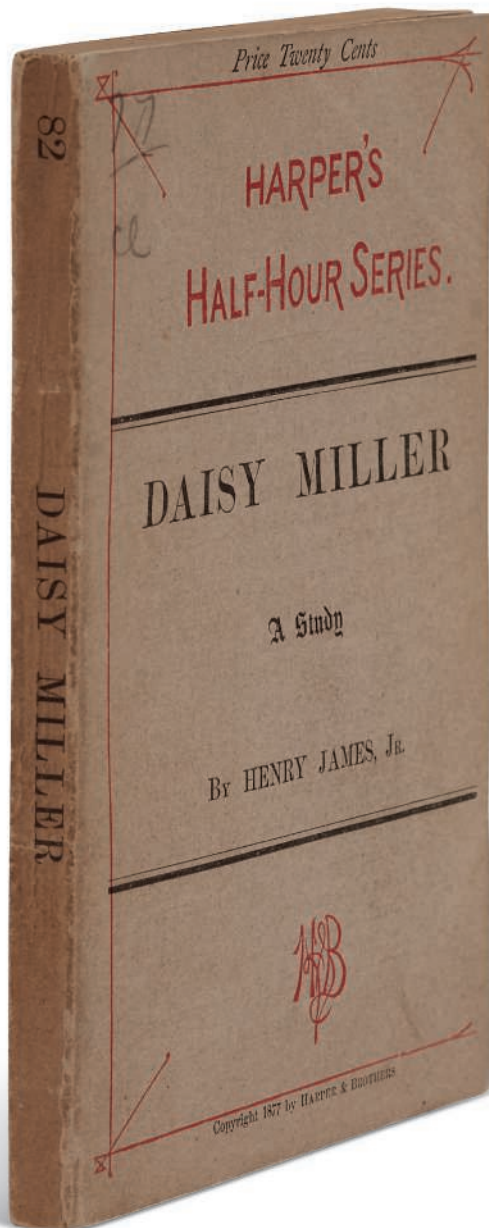
**156**

HAWTHORNE, Nathaniel (1804-1864). *The Scarlet Letter*. Boston: Ticknor, Reed, and Fields, 1850.

**First edition of Hawthorne's masterwork.** In spite of its controversial subject matter, *The Scarlet Letter* was an immediate success, selling 2,500 copies within its first week of publication and lifting Hawthorne out of literary obscurity. Advertisements dated March 1, 1850. BAL 7600; Clark A16.1; Grolier *American* 59, Grolier *English* 90.

Octavo. Four pages of publisher's advertisements; title printed in red and black. Original brown blind-embossed cloth stamped in gilt (minute wear to corners, very light rubbing to covers); custom chemise and quarter morocco slipcase. *Provenance:* Anson Jones (early ownership signature to title-page) – Jane Engelhard (her sale, 27 October 1995, lot 63).

\$8,000-12,000



**"The historic atmosphere was there, certainly; but the historic atmosphere, scientifically considered, was no better than a villainous miasma."**

**157**

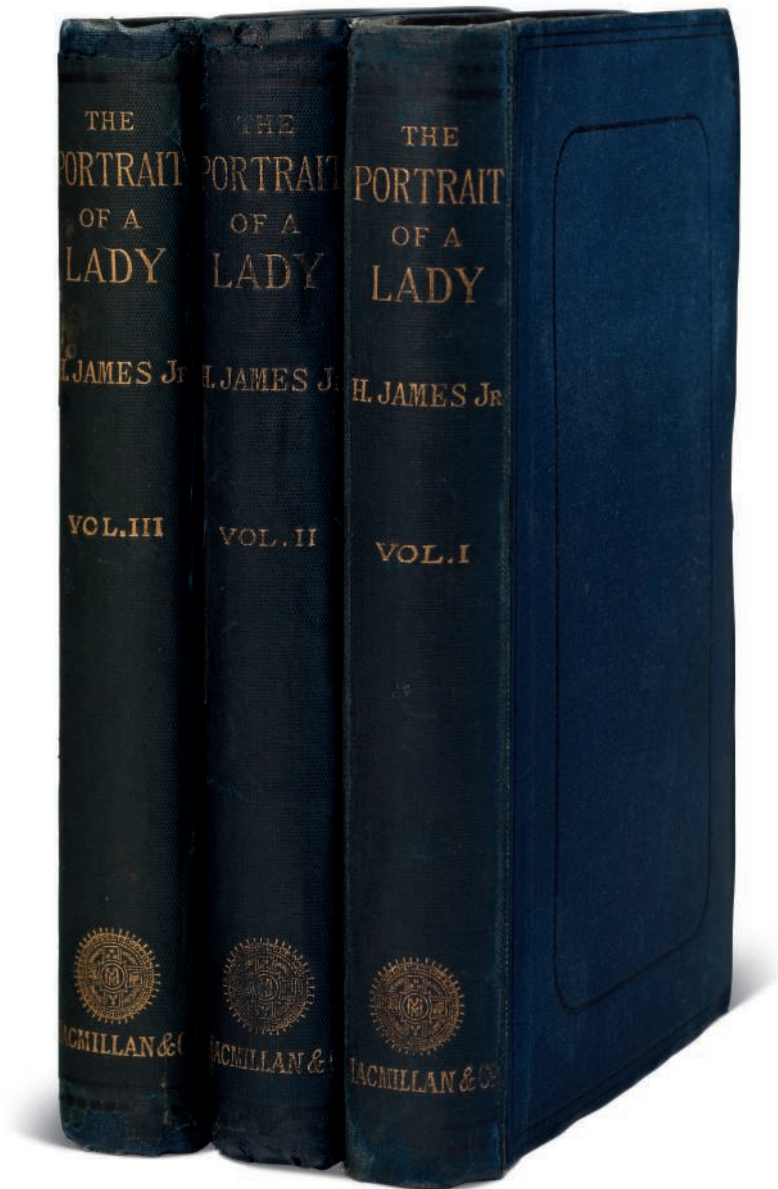
JAMES, Henry (1843-1916). *Daisy Miller*. New York: Harper, 1878.

**The Bradley Martin copy, first edition, first issue, in original wrappers.** Number 82 in the 'Harper's Half-Hour Series,' published on 1 November 1878 and preceding the UK publication by over three months. Scarce in wrappers; a lovely copy. BAL 10538; Edel & Laurence A8a.

32mo. Original wrappers (small pencil notation to upper cover, stray ink mark on rear cover). *Provenance*: H. Bradley Martin (bookplate; Sotheby's 30 January 1990, lot 2111).

\$10,000-15,000





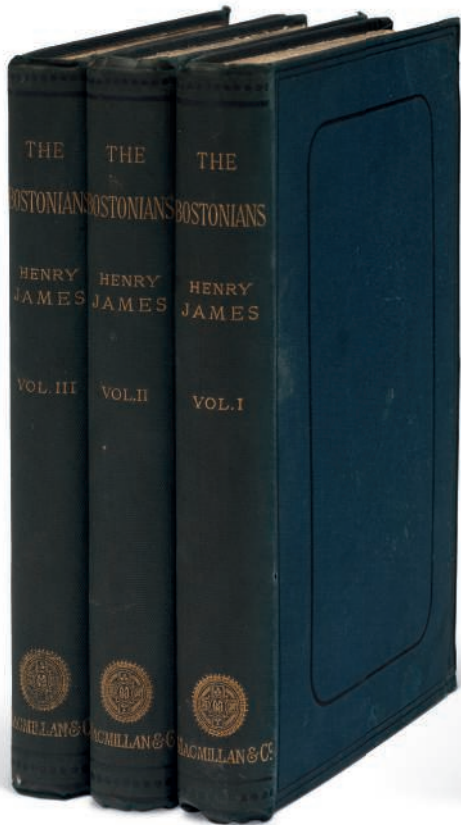
**158**

JAMES, Henry (1843-1916). *The Portrait of a Lady*. London: Macmillan and Co., 1881.

**First edition, first printing, one of 750 copies**, the advertisements dated April 1881. Edel and Laurence state that the April ads were probably inserted in copies of the first printing either through error or through shortage of the December 1881 ads. "Although Hawthorne had written of Americans in Europe, James brought them into the field of literature, they became his special subject, his *donnée*. It was through him that the world of the American expatriates first found its voice ... *The Portrait* supplies a key theme to be revised by the Americans of the "twenties, the expatriate Bohemians" (Cyril Connolly, *The Modern Movement* 1). BAL 10553; Edel & Laurence A16a.

Three volumes, octavo. Half-titles, 24-page publisher's advertisements bound at the end of vol. III dated April 1881. Original dark blue cloth, blocked in black and blind, spines gilt-lettered (very neat repairs to spines: vol. 1 rebacked with original spine laid down and vol. 3 recased, minor leans, label removed from upper covers of vols 2 & 3); chemises, custom green calf slipcase.

\$10,000-15,000



159

JAMES, Henry (1843-1916). *The Bostonians*. London: Macmillan and Co, 1886.

**First edition.** Edel & Lawrence A28a.

Three volumes, octavo. 2 pp. of ads at the end of vol. 2 and 4 pp. of ads at the end of vol 3 (superficial crack to hinge of vol 1). Original dark blue cloth (spines a touch darkened, a little bubbling to cloth, slight bumping to tips); custom box. *Provenance:* Wittersham House (bookplate).

\$4,000-6,000

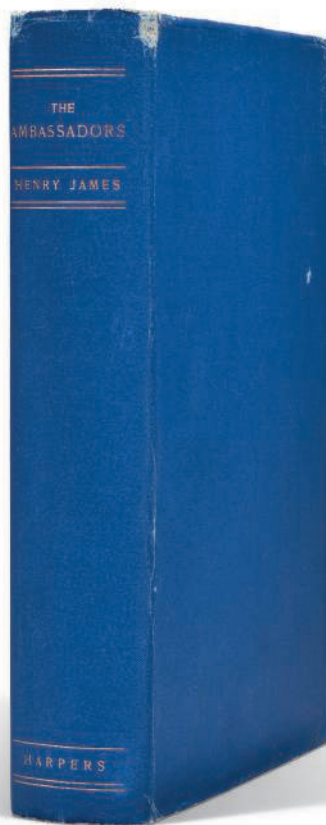
160

JAMES, Henry (1843-1916). *The Ambassadors*. New York: Harper & Brothers, 1903.

**First American edition in dust jacket** of one of Henry James's personal favorites among his novels. For those curious to know, the mystery of the "little nameless object" manufactured in the fictional town of Wollett, MA was convincingly solved by a Slate journalist in 2007. See Joshua Glenn, "Is it a Chamber Pot?" 31 October 2007. BAL 10656; Edel & Laurence A58b.

Octavo. Title printed in red and black (few foxmarks at ends). Original boards (light sunning); paper-lined cloth dust jacket lettered in gilt to match the boards (mild rubbing to corners).

\$800-1,200



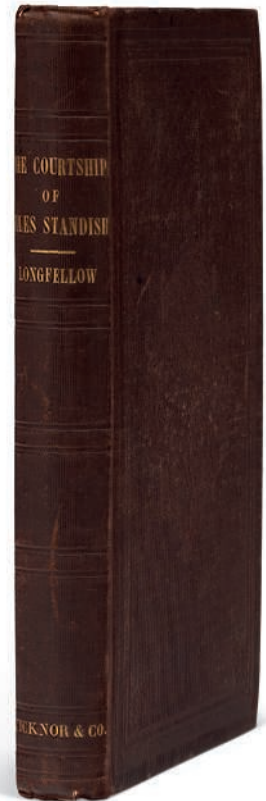
161

LONGFELLOW, Henry Wadsworth (1807-1882). *The Courtship of Miles Standish, and Other Poems*. Boston: Ticknor and Fields, 1858.

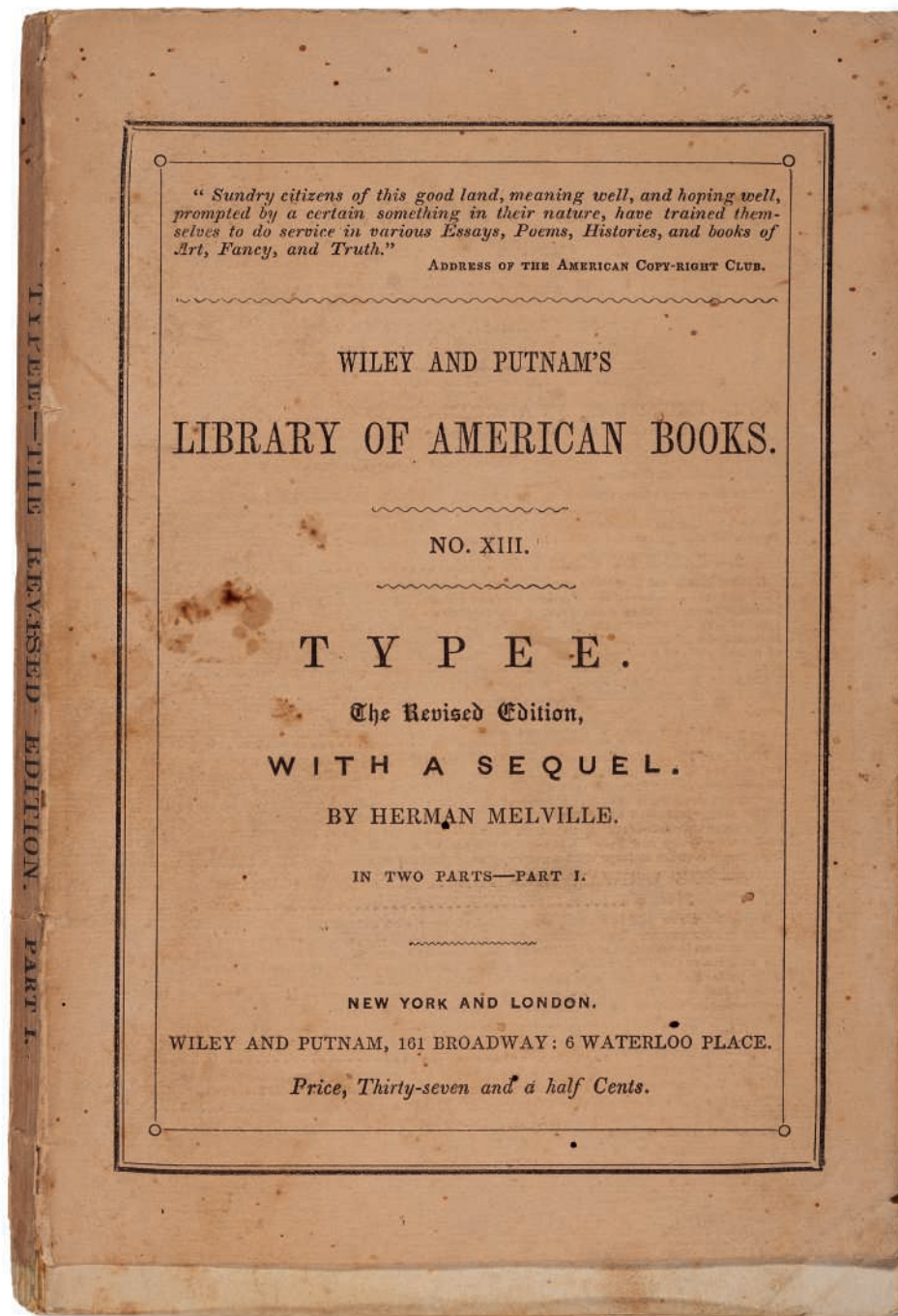
**The Newton-Drapkin copy of the first American edition, a presentation copy of the first printing**, inscribed "with the compliments of the author 1858." Longfellow's epic poem of the early American colonists helped cement his already growing fame, and was popular across the Atlantic as well. This is the issue with "The revel of the treacherous wine" on p. 124; the single-leaf advertisement for the *Waverly* novels in some copies is not present. BAL 12122.

Octavo. 12-page publisher's advertisements inserted at end. Original brown cloth, blind-stamped on sides, gilt-lettered on spine (light wear at spine caps); custom slipcase and chemise. *Provenance:* "Mrs Stevens" (ownership inscription above author's inscription) - A. Edward Newton (bookplate, his sale, Parke-Bernet Galleries, 16 May 1941, lot 672) - Donald G. Drapkin (bookplate on chemise, his sale, Christie's New York, 29 June 2005, lot 255).

\$3,000-4,000







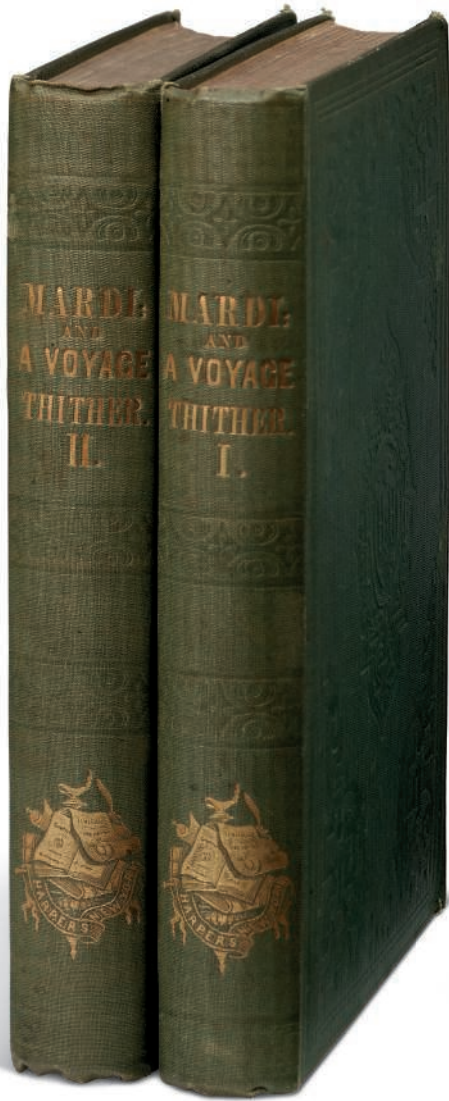
**162**

MELVILLE, Herman (1819-1891). *Typee: A Peep at Polynesian Life*. The Revised edition with a sequel. New York: Wiley and Putnam, 1846.

**The Bradley Martin copy of the first edition, second printing.** The text is revised and extended by the addition of "The Story of Toby" (pp. 293-307), which is preceded by a "Note to the sequel," dated July 1846. BAL 13654.

Two volumes, octavo. Map. Original wrappers (two stray ink marks to wrapper of vol. 2, some light wear and spotting overall); custom box. *Provenance:* H. Bradley Martin (his sale, 30 January 1990, lot 2143).

\$6,000-8,000



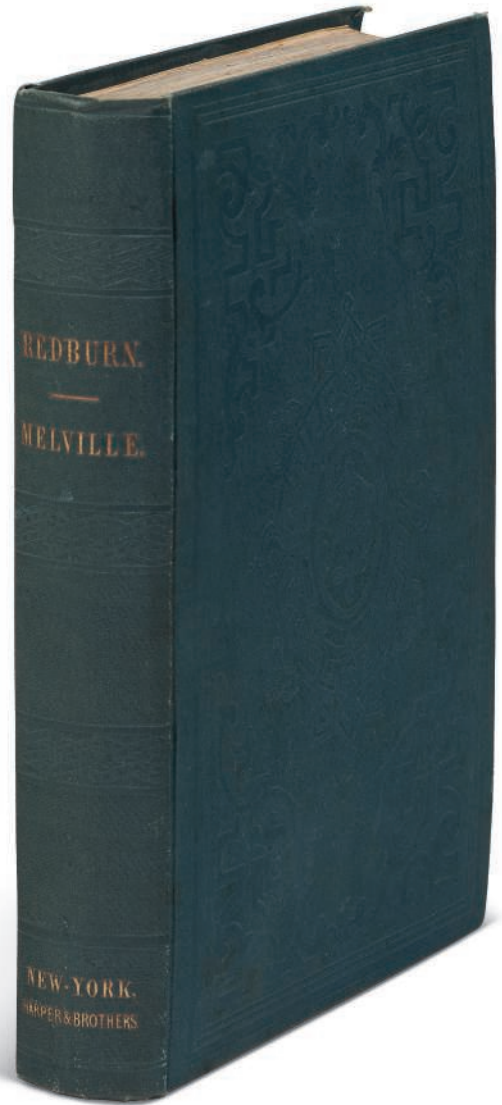
**163**

MELVILLE, Herman (1819-1891). *Mardi, and a Voyage Thither*. New York: Harper & Brothers, 1849.

**First American edition.** A lovely copy. BAL 13658.

Two volumes, octavo. (A little spotting to text block and preliminary pages.) Original cloth (slight wear at tips, a little very minor scuffing); custom box. *Provenance:* Arthur Swann (detached bookplate, ownership inscription to front endpaper) – deleted inscription to pastedown.

\$1,000-2,000



**164**

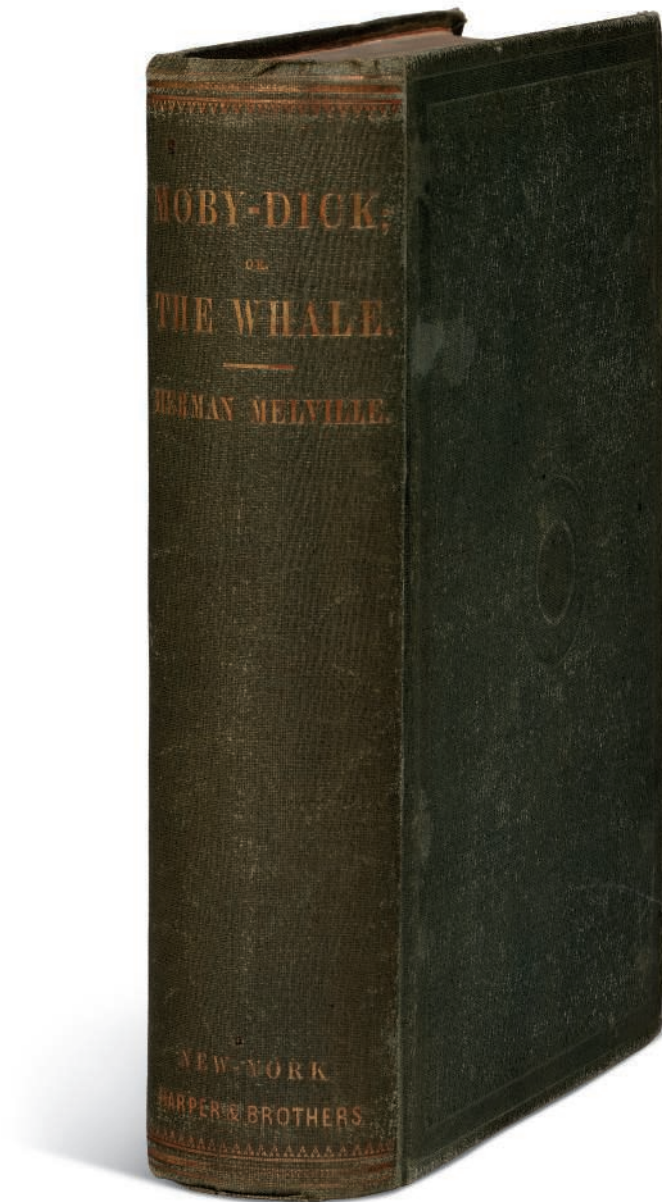
MELVILLE, Herman (1819-1891). *Redburn*. New York: Harper & Brothers, 1849.

**First American edition, second printing,** with extended advertisements. A fine copy. BAL 13360.

Octavo. 16 pp. ads at rear (heavy darkening to endpapers, a little spotting to prelims). Original cloth; custom box. *Provenance:* John Holme (bookplate) – H.L. Rose (ownership inscription).

\$3,000-5,000





**165**

MELVILLE, Herman (1819-1891). *Moby-Dick; or The Whale*. New York: Harper & Brothers, 1851.

**A fine copy of the first American edition, first binding.** The American edition of Melville's 1851 whaling novel contained some thirty-five passages not present in the English edition, which had preceded it by a month. This copy has the first binding with publisher's circular device and a heavy rule frame on both covers. This copy is remarkable for its handsome first state cloth binding in preferred sea-green color, free from restoration, and in its freedom from the usual foxing to the text. BAL 13664; Grolier *American* 60; Johnson *High Spots* 57.

Octavo. Six-page publisher's advertisement at end (small repairs to lower corners of first two preliminaries and to lower free endpaper). Original blue-green cloth stamped in blind, orange coated endpapers (mildest rubbing to covers and a few pale water-spots); custom brown chemise and quarter morocco slipcase. *Provenance*: Jerusha E. Swain, Chloe M. Bigelow, Louis W. Hall (pencil names on front flyleaf).

\$30,000-50,000

166

AMERICAN LITERATURE. Group of six first or first American editions. New York and Boston: 1847-1881.

**Very attractive group of notable 19th century American literature, all in original cloth.** Comprises: MELVILLE, Herman. *Omoo*. New York: Harper & Bros., 1847. First American edition. Map frontispiece; publishers' ads. \* STOWE, Harriet Beecher. *Dred: A Tale of the Great Dismal Swamp*. Boston: Philips, Sampson, 1856. Two volumes. \* HOLMES, Oliver Wendell. *The Autocrat of the Breakfast Table*. Boston: Phillips, Sampson, 1858. Engraved additional title. **Very fine copy.** \* HAWTHORNE, Nathaniel. *House of Seven Gables*. Boston: Ticknor, Reed, and Fields, 1861. First edition, first printing, with battered type on page 149. A bright copy. \* HARTE, Bret. *The Luck of Roaring Camp*. Boston: Fields, Osgood, 1870. \* JAMES, Henry. *Washington Square*. New York: Harpers, 1881. Illustrated with plates.

Together, seven volumes, octavo. Original cloth stamped in blind and/or gilt (overall excellent condition, the first recased, the second leaned and with some wear to spine, the others near fine to fine condition); all but the second title housed in custom clamshell boxes or slipcases.

\$1,200-1,800



part lot

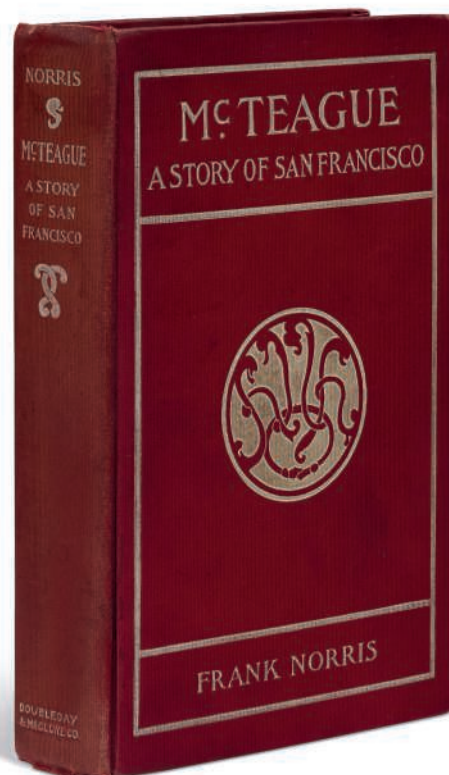
167

NORRIS, Frank (1870-1902). *McTeague. A Story of San Francisco*. New York: Doubleday & McClure, Co., 1899.

**First edition, first printing of Norris's major work.** *McTeague's* careful study of a couple's descent into poverty and violence is a prime example of the American naturalist novel. With page 106 ending with the word "moment." BAL 15031.

Octavo. Original cloth (spine a touch faded with white stamping a little darkened, a touch of minor wear to spine ends and extremities, repair to rear hinge); custom box.

\$500-800





"Quoth the Raven 'Nevermore.'"

168

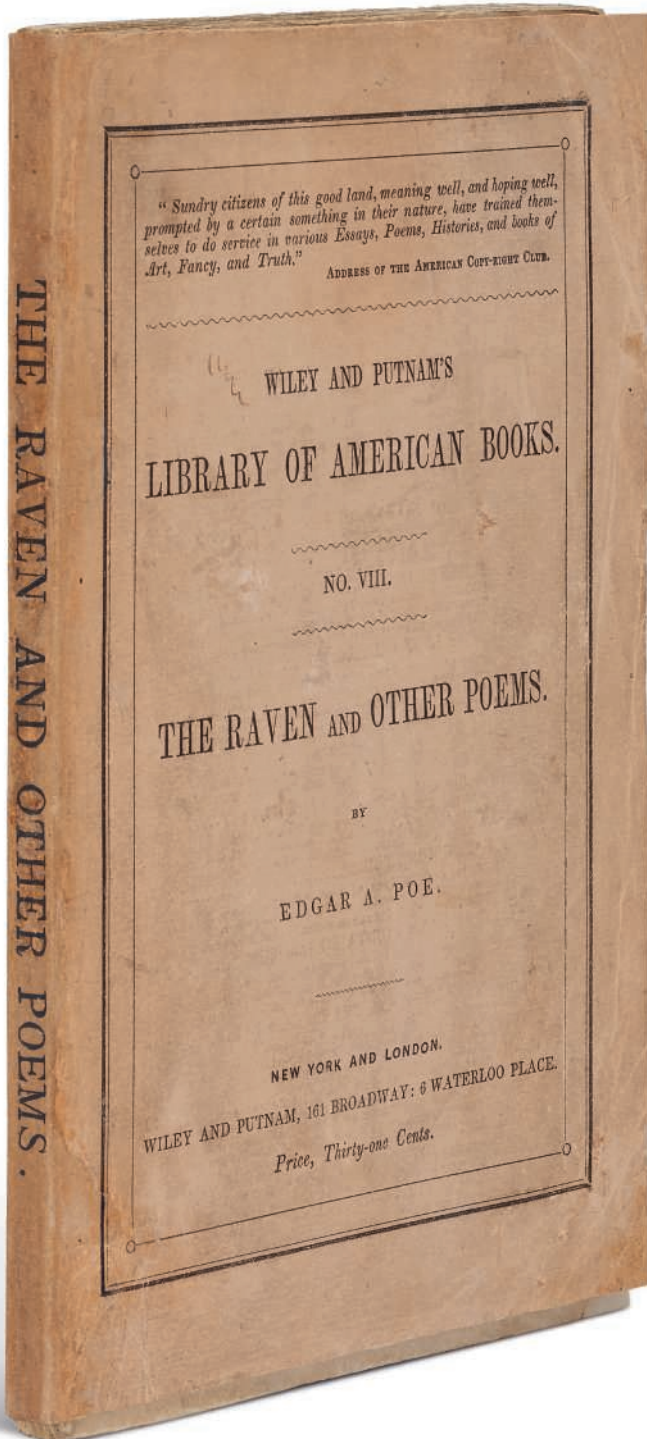
POE, Edgar Allan (1809-1849). *The Raven and Other Poems*. New York: Wiley and Putnam, 1845.

**First edition, first issue, in wrappers**, with the New York imprint and 12 pages of publisher's advertisements at end. An exceptional copy of "the most important volume of poetry that had been issued up until that time in America" (Hervey Allen, *Israfel: The Life and Times of Edgar Allan Poe* (1926), vol. 2, p. 667). *The Raven and Other Poems*, published in November 1845 in an edition of some 750 copies and dedicated to Elizabeth Barrett Browning, contains 30 poems, including "The Raven," "Eulalia," "Tamerlane," "Al Aaraff," and "To Helen." The title poem was first printed in the *American Review* in January 1845, but found new life in *The Raven and Other Poems*, which "made Poe's name known both in America and England, and brought him an immortality that by no other means could he have attained... [and] gave him fame as a poet such as no other American has received" (John W. Robertson, *A Bibliography of the Writings of ... Poe*, 1934, vol. 2, pp. 224-225).

"The Raven" was an immediate success, appealing to both critics and general readers, who found themselves captivated by the sensational and haunting cry of "Nevermore." Within a month of its first appearance, it was reprinted at least ten times. The poem tells the tale of a student, desolated by the death of his beloved Lenore, visited on a stormy "bleak December" night by an "ominous bird." The pulsating repetitions throughout the poem not only reveal the student's obsession with his loss and his struggle to keep sane, but also give the reader the same unrelenting recurrence which the student himself experiences. It reflected Poe's own need to remember—the deaths of his mother Eliza and his brother William Henry Leonard, and his wife's progressive illness. At the end of the poem, the student chases the bird from off his door, but the ominous bird remains on the bust of Pallas, and "still is sitting, still is sitting"—as he will always, so in recollection the dead in some form endure—"The Raven" is a link to the past. Poe explained the emblematic meaning of the bird as a "Mournful and Never-ending Remembrance." However painful it was to remember the loss of loved ones, it is still more painful to give them up. Poe's fame rose with that of "The Raven," and his name became synonymous with the poem. He gave readings of it on numerous occasions, and even considered a trip to England to read the poem before Queen Victoria, presenting to her a sumptuously bound copy. BAL 16147; Grolier *English* 16; Grolier *American* 56; Heartman & Canny, pp. 97ff; Tane *Evermore*, no. 59.

Octavo (190 x 125 mm). Half-title. Original printed tan wrappers (mild soiling, neatly rebaked with portions of original printed title laid down, top, top right corner of lower wrapper restored effecting the rule); full black morocco gilt box. *Provenance*: George Downing Hartley (bookplate to verso of half-title).

\$100,000-150,000



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BY

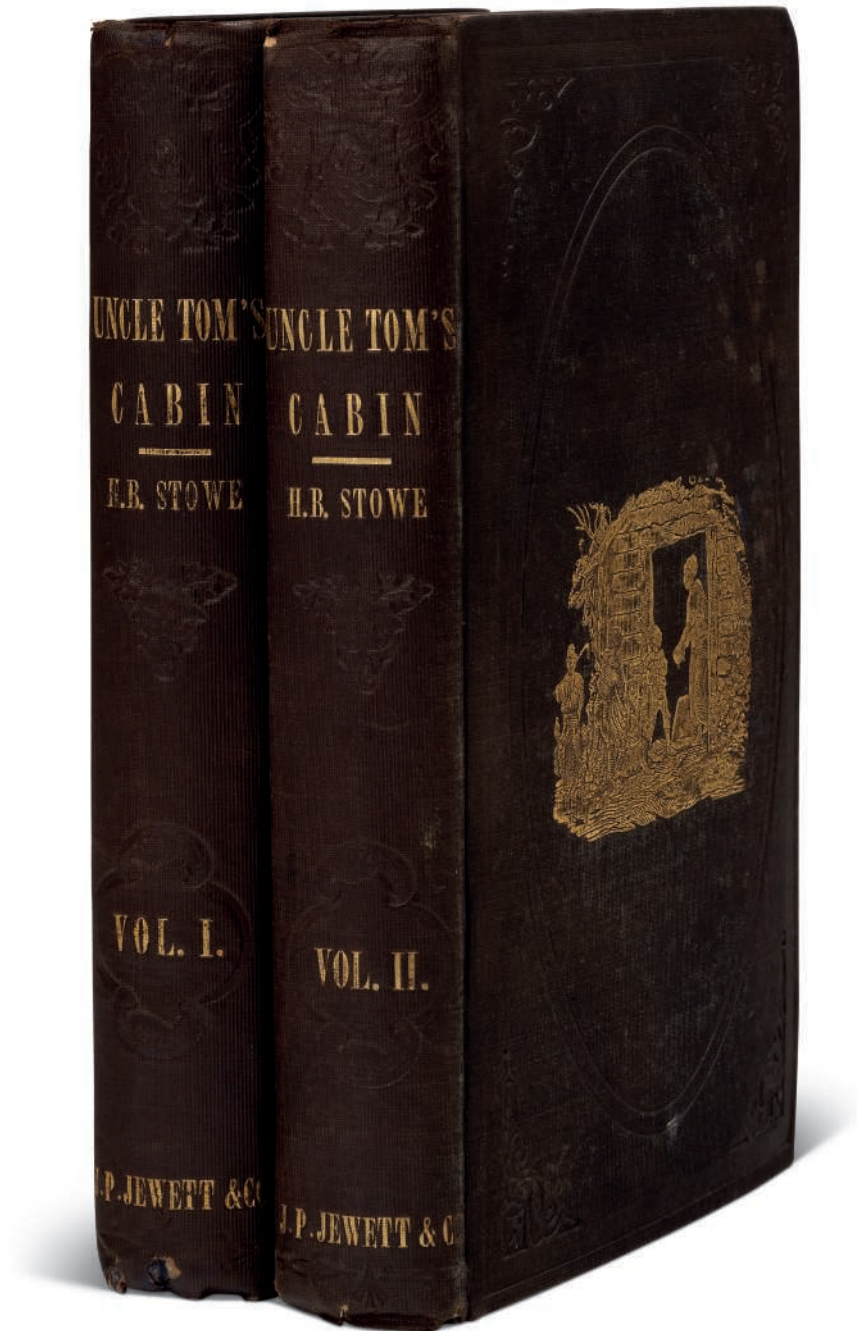
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NEW YORK AND LONDON.

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*Price, Thirty-one Cents.*



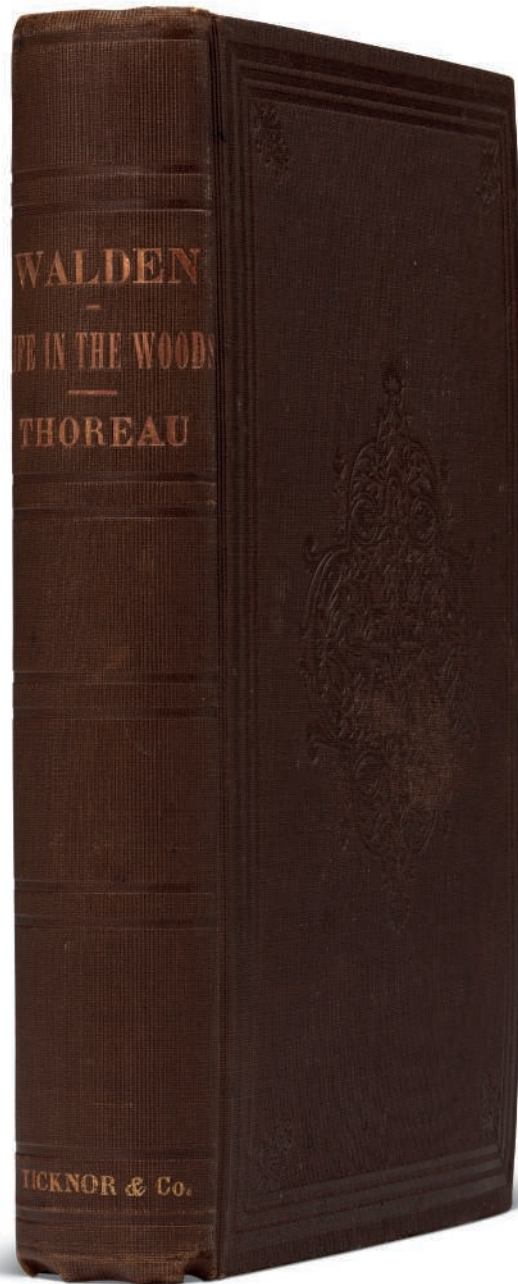


**169**

STOWE, Harriet Beecher (1811-1896). *Uncle Tom's Cabin; or, Life Among the Lowly*. Boston: John P. Jewett & Company, 1852.

**First edition of Stowe's passionate and best-selling anti-slavery novel.** "Into the emotion-charged atmosphere of mid-nineteenth-century America *Uncle Tom's Cabin* exploded like a bombshell. To those engaged in fighting slavery it appeared as an indictment of all the evils inherent in the system they opposed; to the pro-slavery forces it was a slanderous attack on 'the Southern way of life.' [...] The social impact of *Uncle Tom's Cabin* on the United States was greater than that of any book before or since" (PMM). Published on 20 March 1852, the first printing of 5000 copies sold out in a matter of days and the second printing by the end of the month. BAL's Binding B, no priority. BAL 19343; Grolier *American* 61; PMM 332.

Two volumes, octavo. (Minor spotting internally.) Original cloth (some wear at spine ends, with small chip to cloth of vol. 1 right above foot; spines leaning slightly); custom box.



**170**

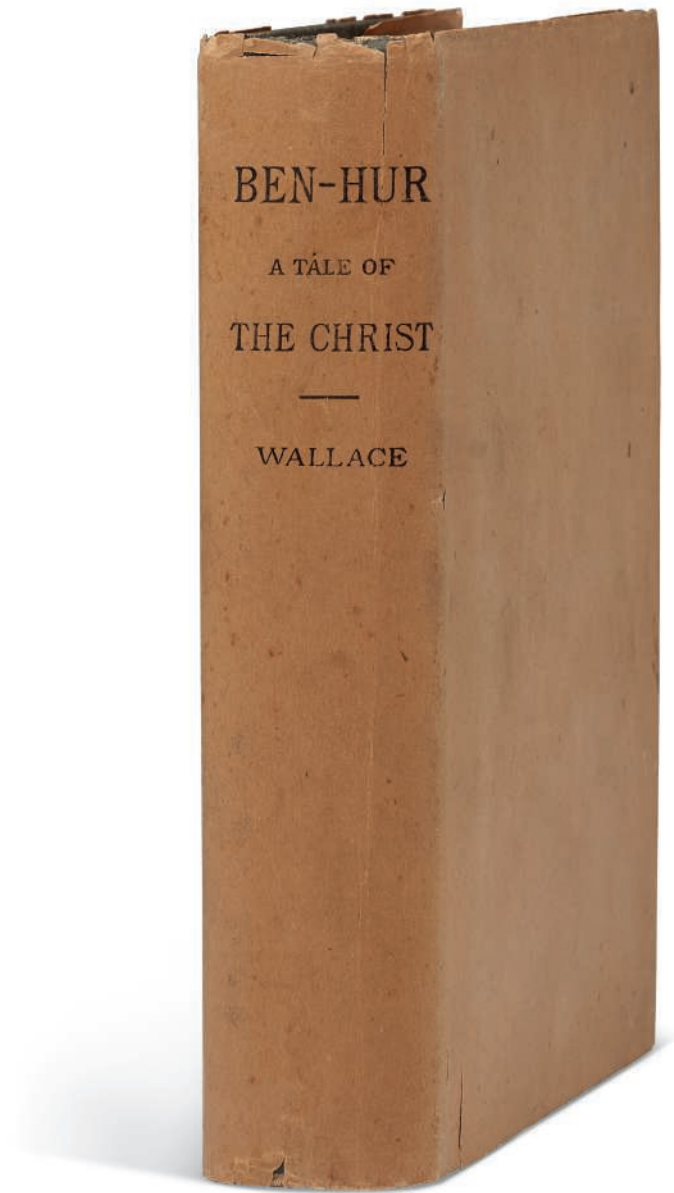
THOREAU, Henry David (1817-1862). *Walden; Or, Life in the Woods*. Boston: Ticknor & Fields, 1854.

**A fine copy of the first edition, first printing.** Robert Frost remarked that in this one book Thoreau "surpasses everything we have had in America" (letter to Wade Van Dore, 24 June 1922). "Solid chunks of thought, in the midst of a solid chunk of nature, proving that the minimum of cash expenditure and of creature comfort may result in the maximum of acute observation and cerebration – for almost a hundred years an inspiration to nature-lovers, to philosophers, to those of a Calvin Coolidge turn, and to persons who love to read the English language written with clarity" (*Grolier American* 63). BAL 20106.

Octavo (180 x 110mm). Ads dated June 1854. Original brown cloth (slightest rubbing to spine ends); custom box.

\$8,000-12,000





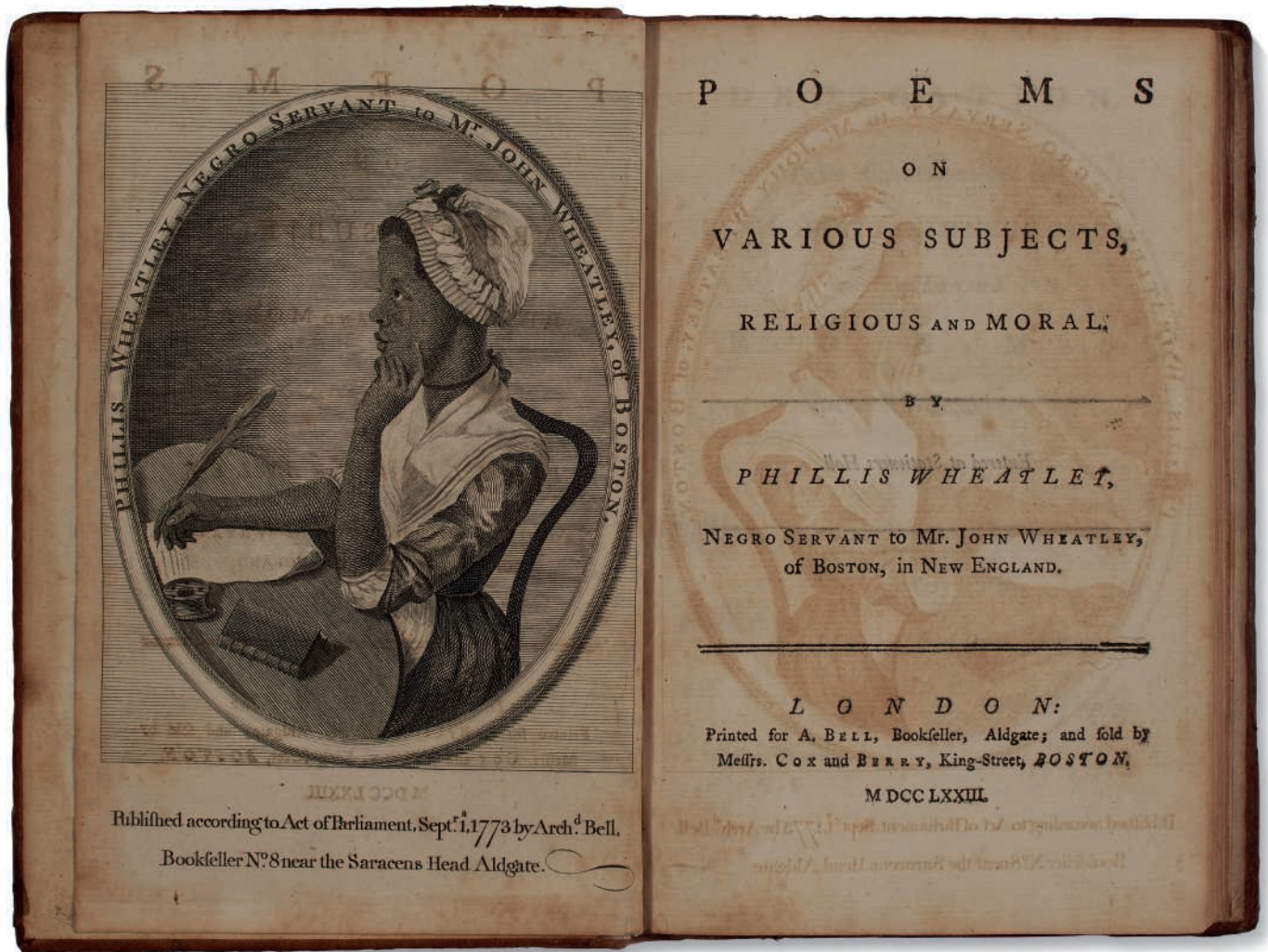
**171**

WALLACE, Lew (1827-1905). *Ben Hur: A Tale of the Christ*. New York: Harper & Brothers, 1880.

**First edition, first issue** of the novel that inspired the classic film starring Charlton Heston, with the rare original dust jacket. "In America, 300,000 copies were sold in the first ten years after publication, making it one of the highest-ranking bestsellers of the nineteenth century" (Grolier). With dated title page and dedication in two lines. BAL 20798; Grolier *American* 82.

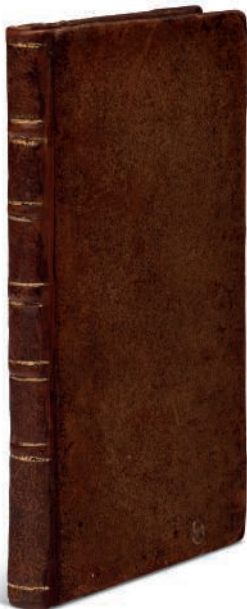
Octavo. 12 pp. publisher's ads at end (one gathering slightly sprung). Original decorated cloth (lightly abraded in spots), brown dust jacket printed on spine (small chips to jacket). *Provenance*: Mary E. Hedrick (pencil gift inscription from "Howard and Marnie," 25 December 1880).

\$10,000-15,000



172

WHEATLEY PETERS, Phillis (c.1753-1784). *Poems on Various Subjects, Religious and Moral*. London: Bell, 1773.



**First edition of this landmark work, the first published book of poetry by an African American.** Born in West Africa, Wheatley was kidnapped and enslaved as a young child and sold in 1761 to John and Susannah Wheatley in Boston. They chose the name "Phillis" after the ship on which the girl had endured the Middle Passage. The Wheatley family quickly recognized the Phillis's intellectual prowess and encouraged her studies in the classics. By age fourteen she had published her first poem in a newspaper. In 1773, Phillis travelled to London to oversee the publication of the present volume. She became a literary celebrity and it was in England that she became acquainted with the Countess of Huntington's circle of friends, which included Georgiana Shipley, the original owner of the present volume. (Whether the pair ever met remains a matter of conjecture, however.) Soon after her return to Boston in the fall of 1773, the Wheatley family allowed Phillis her freedom. In 1778 she married John Peters, a free person of color, and endeavored to publish a second volume of poetry while caring for her babies. However, likely due to the economic collapse following the Revolutionary War, this effort proved unrealized before her untimely death in 1784. Wegelin 432; Sabin 10316.

Octavo (175 x 110 mm). Engraved portrait frontispiece (light offsetting; scattered few spots). Contemporary speckled calf (rebacked with most of original spine laid down, repair to tips, small repaired chip to rear free endpaper). *Provenance:* Georgiana Shipley, c.1755-1806 (painter and arts patron; fourth daughter of Bishop Jonathan Shipley, who was a friend of Benjamin Franklin; signature dated the year of publication, 1773) - Elizabeth Bartholomew (early signature).

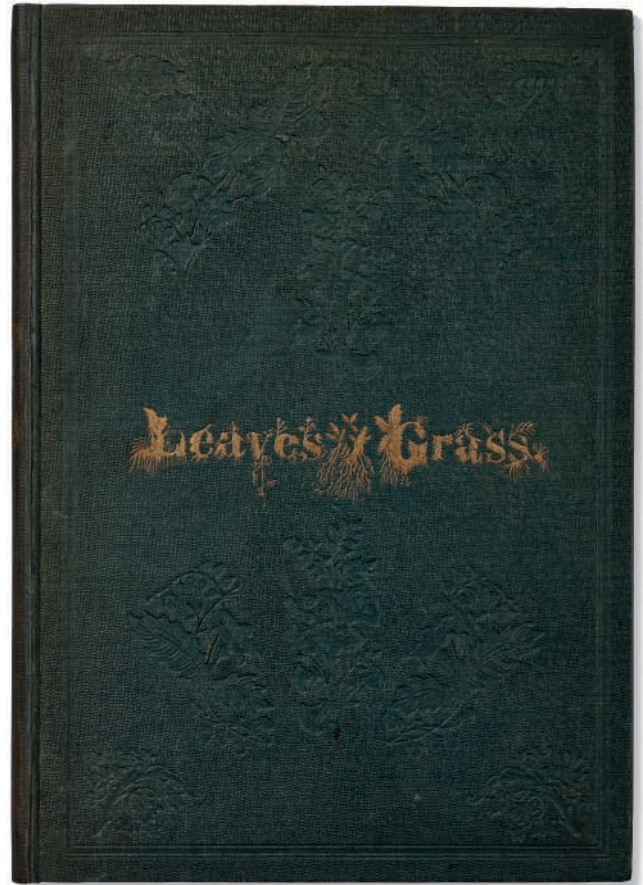
\$20,000-30,000



Leaves  
*of*  
Grass.

---

Brooklyn, New York:  
1855.



**"Do I contradict myself?  
Very well then I contradict myself,  
(I am large, I contain multitudes.)"**

**173**

WHITMAN, Walt (1819-1892). *Leaves of Grass*. Brooklyn: [Printed for the Author,] 1855.

**First edition, first issue** (BAL's and Myerson's binding B), first state of the frontispiece portrait (on heavy paper), second state of the copyright page as usual, second state of p. iv. Myerson determined that this binding state was issued in 262 copies from the total first print run of 800. "The poet and the prophet of democracy ... the whole of *Leaves of Grass* is imbued with the spirit of brotherhood and a pride in the democracy of the young American nation. In a sense, it is America's second Declaration of Independence: that of 1776 was political, that of 1855 intellectual" (PMM). "Whitman was spending nearly every day there [at the printing office of James and Thomas Rome in Brooklyn] that spring [of 1855], writing, revising, reading proof, even working at the type case, just as he had done twenty years earlier as an apprentice printer. Altogether he set in type about ten of the ninety-five pages of a book that he also designed, produced, published, promoted ... The 795 copies the Romes ran off on their hand press and delivered to the binder were all there were or could be of the first edition. No plates were made; the book was printed from type, and the type distributed" (Justin Kaplan, *Walt Whitman: a Life* (1982), p. 198). Upon receiving a copy of the book, Emerson wrote to Whitman on 21 July 1855, "I rubbed my eyes a little to see if this sunbeam were no illusion; but the solid sense of the book is a sober certainty. It has the best merits, namely, of fortifying and encouraging." BAL 21395; Grolier *American* 67; Myerson A2.1.a; PMM 340.

Folio. Engraved frontispiece portrait with tissue guard; a newspaper printing of Ralph Waldo Emerson's 21 July 1833 letter to Whitman mounted on title. Original green cloth, gilt-lettered and decorated in blind on front and back covers, gilt-lettered and decorated spine, plain endpapers (expertly rebaked with original spine laid down); custom full morocco extra slipcase, with inlaid design of a spear of summer grass.

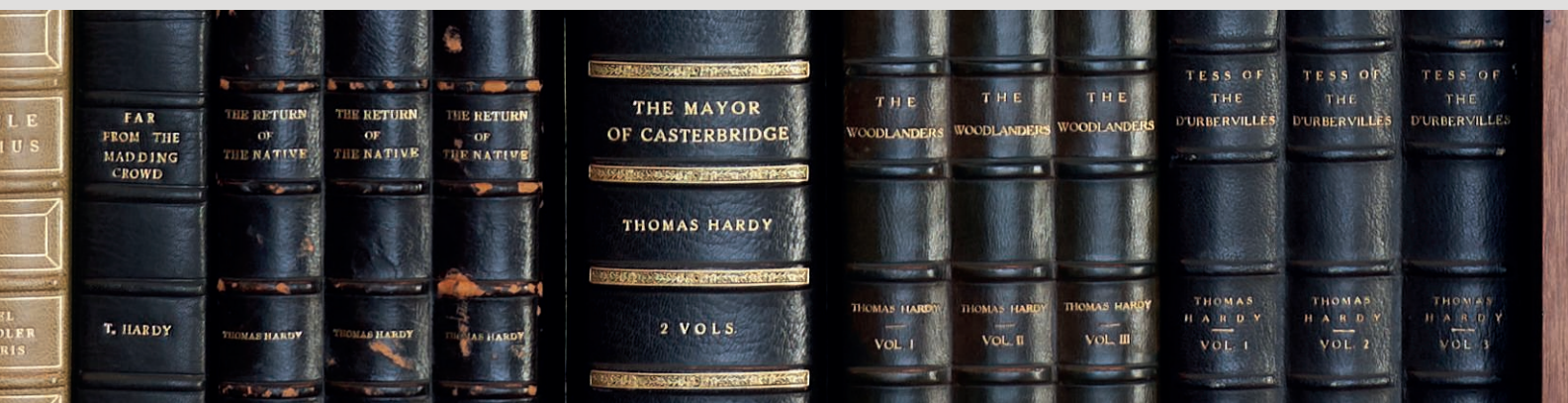
\$50,000-80,000



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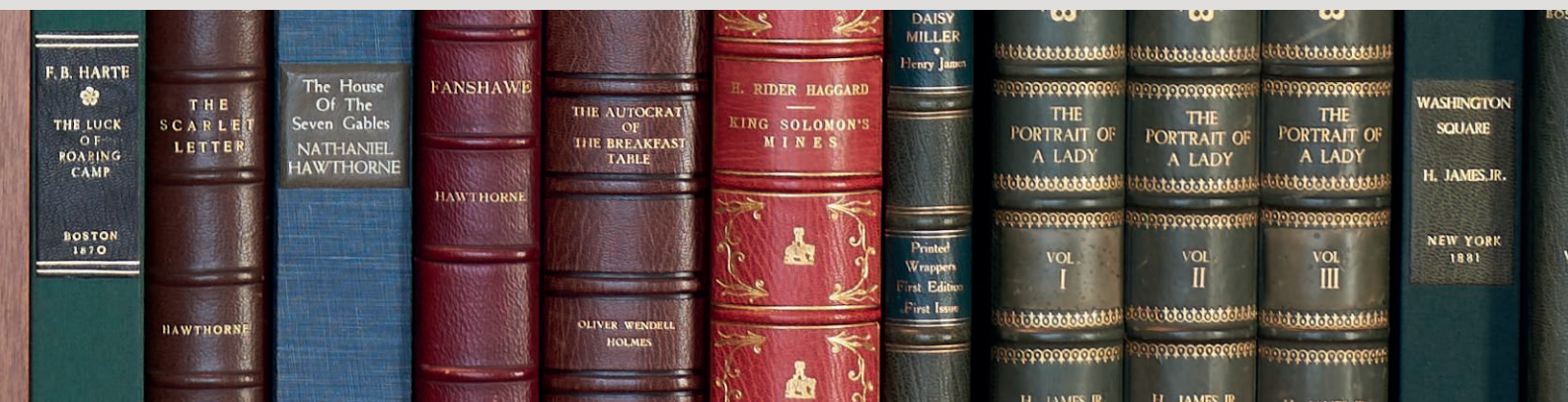
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## 3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

## 4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

## 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

## 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

## 7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

## 8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

## B REGISTERING TO BID

### 1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
  - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
  - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
  - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

### 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to

bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

## 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

## 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

## 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Client Service Department on +1 212-636-2000.

## 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

### (b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C CONDUCTING THE SALE 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

## 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

## 3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(f), F(4), and J(1).

## 4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

## 5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

## 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

## 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

## 8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.



## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the hammer price of each **lot** sold. On all **lots** we charge 2.5% of the **hammer price** up to and including US\$600,000, 20% on that part of the **hammer price** over US\$600,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, country, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
  - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
  - drawings, photographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
  - books not identified by title;
  - lots** sold without a printed **estimate**;
  - books which are described in the catalogue as sold not subject to return; or
  - defects stated in any **condition** report or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph

E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**. In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

### 3 NO IMPLIED WARRANTIES

**EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.**

### 4 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

- you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will remain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
- the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
- you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

## F PAYMENT

### 1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- the **hammer price**; and
- the **buyer's premium**; and
- any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
- Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

(iii) Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.

(iv) Bank Checks

You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.

(v) Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

### 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

### 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

### 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
  - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
  - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
  - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
  - we can, at our option, reveal your identity and contact details to the seller;
  - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
  - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
  - we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

### 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
  - (i) charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
  - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
  - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com). We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com). See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com).
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- (c) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

### (d) Lots containing Ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

### (e) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

### (f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVETM, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be

responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVETM instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy) and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at [www.christies.com/about-us/contact/ccpa](http://www.christies.com/about-us/contact/ccpa).

### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order

the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHIRSTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**auctioneer**: the individual **auctioneer** and/or Christie's.  
**authentic**: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty**: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

**buyer's premium**: the charge the buyer pays us along with the **hammer price**.

**catalogue description**: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group**: Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition**: the physical condition of a **lot**.

**due date**: has the meaning given to it in paragraph F1(a).

**estimate**: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price**: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

**Heading**: has the meaning given to it in paragraph E2. **lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages**: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price**: has the meaning given to it in paragraph F1(a).

**provenance**: the ownership history of a **lot**.

**qualified**: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve**: the confidential amount below which we will not sell a **lot**.

**saleroom notice**: a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

**Subheading**: has the meaning given to it in paragraph E2.

**UPPER CASE type**: means having all capital letters. **warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.



# SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

□

Bidding by interested parties

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### △ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

#### ◊ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◊ next to the lot number.

#### ◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss if the lot fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot

#### □ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol □. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

•

**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

**Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■

See Storage and Collection pages in the catalogue.

Ψ

**Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Φ

Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer's premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of the import tariff. If the buyer instructs Christie's to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Christie's to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer's premium and sales tax will be collected as per The Buyer's Premium and Taxes section of the Conditions of Sale.

11/01/21

### IMPORTANT NOTICES

#### Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

#### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has made loans or advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

#### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*\*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*\*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*\*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*\*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*\*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*\*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/

date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

23/02/21

# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650  
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

## COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

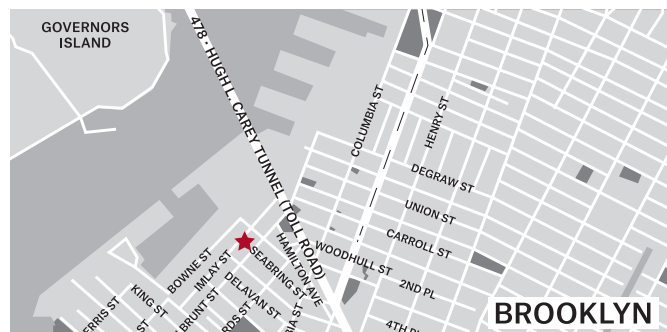
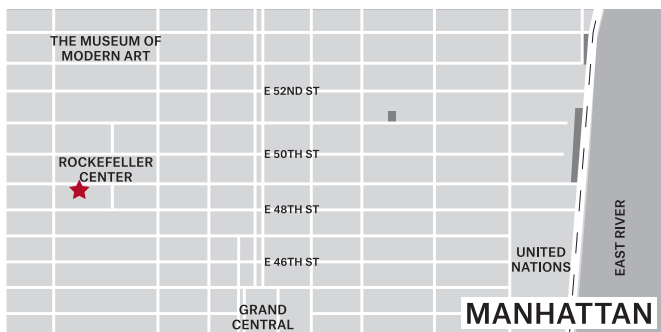
Tel: +1 212 636 2650  
Email: PostSaleUS@christies.com

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



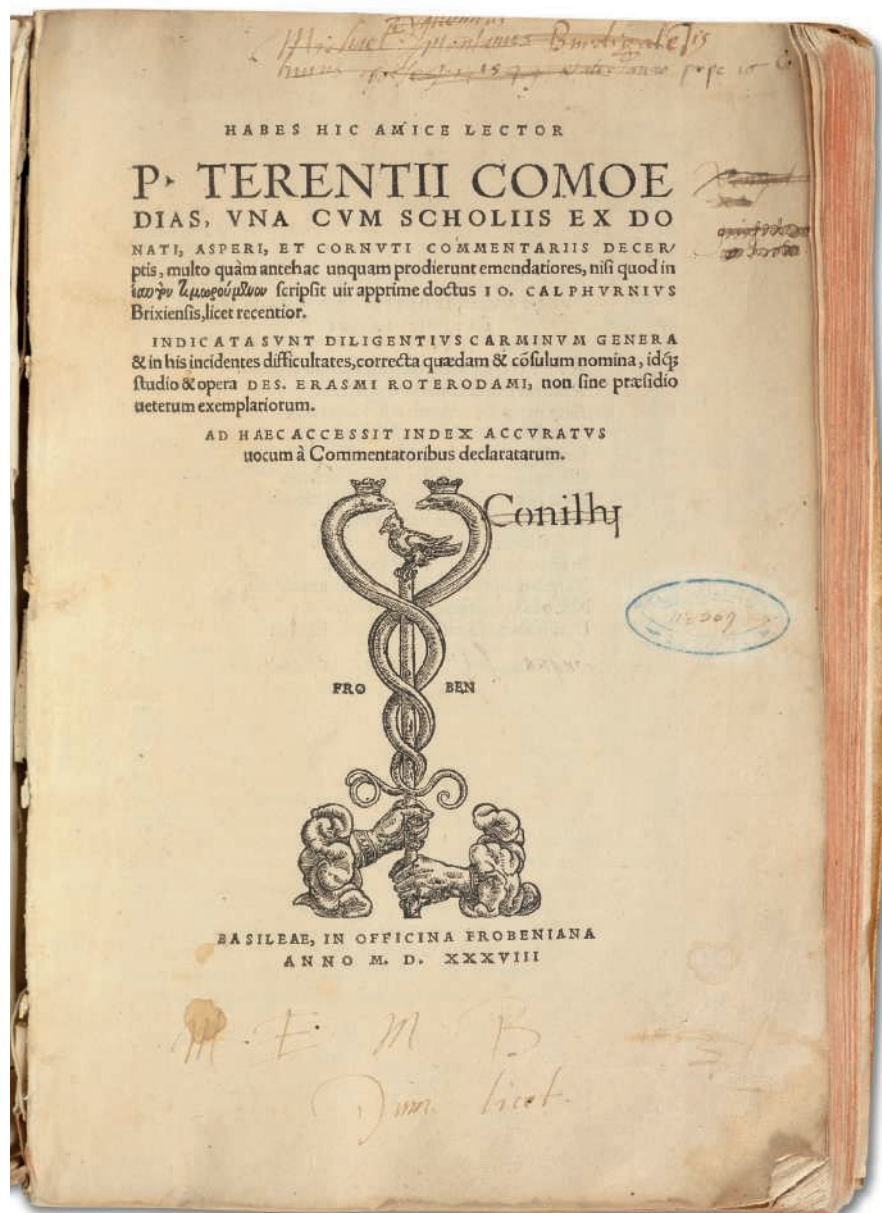
### Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020  
Tel: +1 212 636 2000  
PostSaleUS@christies.com  
Main Entrance on 49th Street  
Receiving/Shipping Entrance on 48th Street  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**

### Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231  
Tel: +1 212 974 4500  
PostSaleUS@christies.com  
Main Entrance on Corner of Imlay and Bowne St  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**





Montaigne's annotated copy.

TERENCE

Comoediae

Basel : Froben, 1538

€300,000-400,000

## LIVRES RARE ET MANUSCRITS

Paris, 22 Novembre 2021

9, Avenue Matignon  
75008 Paris

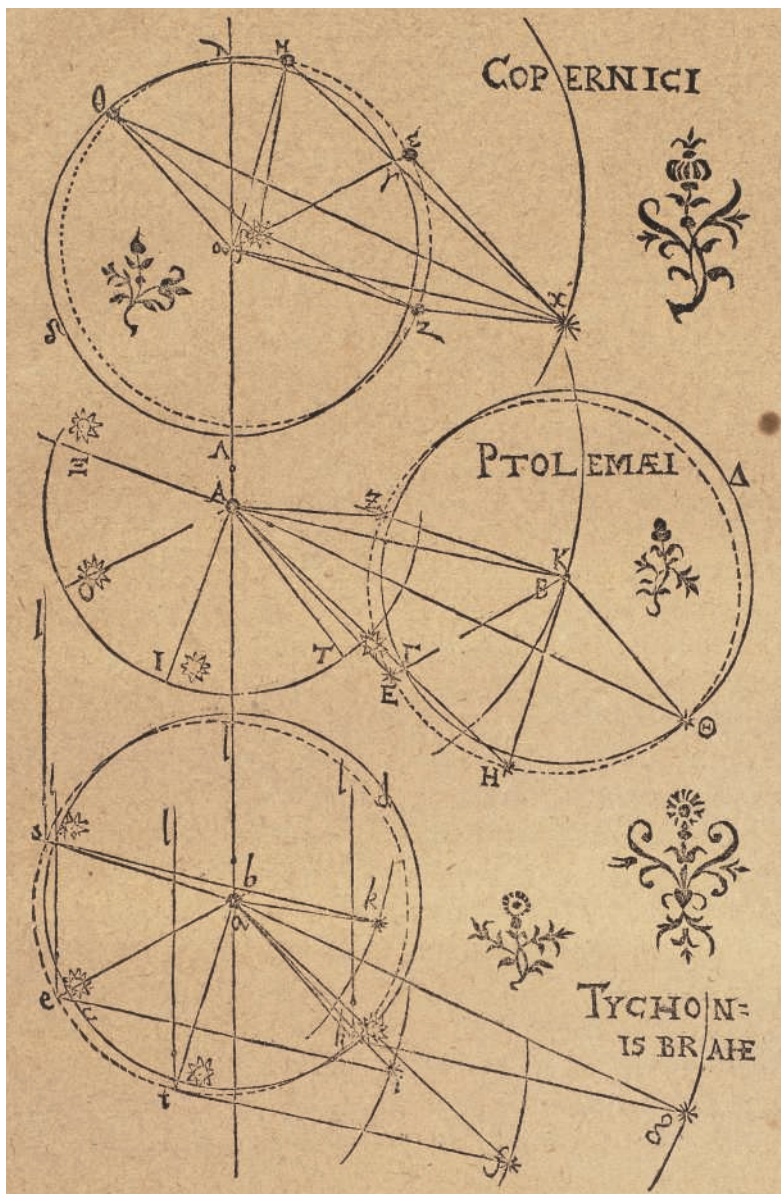
### CONTACT

Vincent Belloy  
vbelloy@christies.com  
+33 (0)1 40 76 84 39

CHRISTIE'S







KEPLER, Johannes (1571-1630)  
*Astronomia nova ΑΙΤΙΟΛΟΓΗΤΟΣ, seu physica coelestis,*  
*tradita commentariis de motibus stellae martis,*  
*ex observationibus G.V. Tychonis Brahe.*  
 [Heidelberg: E. Vögelin], 1609.  
 \$200,000-300,000

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# CHRISTIE'S

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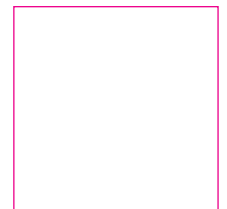
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