

Sotheby's EST. 1744



FINE
BOOKS
& MANUSCRIPTS

NEW YORK 11 DECEMBER 2017



Circus

Chorus

Zephus

Africus Lips

Liborobis
Prosfricus

Polus

Latitudo Septen.

Latitudo Mer.

80
70
60
50
40
30
20
10
0
10
20
30
40
50
60
70

270 280 290 300 310 320 330 340 350 360 10 20 30 40 50 60 70

Terra Florida
Cuba
Hispaniola
Oceanus occidentalis
Insula Fortunata
Mediterraneum
Mare inter.
Mauritania
Libya
Africa
Aethiopia
America vel Brasilia insula
Prosfricus

FRONT COVER
LOT 64
BACK COVER
LOT 132
THIS PAGE
LOT 335



Septē.

Aquila

Latitudo Septentr. 80

Cecilia

Temi Blau

Subsolanus

Eurus

Eurus

Latitudo Merid. 80

merid.

Cathai Regio

Asia

India

Oceanus orientalis

Zipangri

Aequinoctial Circulus
Madagascar

Tropicus Capricorni

Porne

Iaua

Calen sea

Mare pacificum

Zanzibar

Insula Sri Lanka

FINE
BOOKS
& MANUSCRIPTS

80 90 100 110 120 130 140 150 160 170 180 190 200 210 220 230 240 250 260

Frank Lloyd Wright

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Wright

To Lewis
The battle is joined
Frank -
Talesin West - Apr 20
68

To Lewis
Your "Skyline"
prophetic criticism
courageous conviction
Vive the New York
But the court - je
never dared utt

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I can't go along
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fight to kill but
So do you, I
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they are not worth

TALIESIN SPRING GREEN WISCONSIN

MR. LEWIS MUMFORD: AMENIA: NEW YORK

Dear Lewis: We will be glad to see you this summer whenever the spirit moves you to stop with us.

It is a real pain to me to find ourselves in disagreement. I know little of politics. What opinions I hold are based only upon principles I apprehend. So I am sure we have no quarrel outside what expedients to employ.

Faithfully as always,
Frank Lloyd Wright
April 29th, 1941

TALIESIN SQUARE - P

To Lewis
Talesin West - Apr 20 / 68
Frank

To Lewis -
French said

TAL

35 20/IV/41

5049

THIS PAGE
LOT 275

FINE BOOKS & MANUSCRIPTS

AUCTION IN NEW YORK
11 DECEMBER 2017
SALE N09658

SESSION ONE: 10:00 AM
SESSION TWO: 2:00 PM

EXHIBITION

Thursday 7 December
10 am-5 pm

Sunday 10 December
1 pm-5 pm

Friday 8 December
10 am-5 pm

Monday 11 December
10 am-2 pm

Saturday 9 December
10 am-5 pm

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JAKE JOHNSON, BOOK COLLECTOR

DR. KEN CZECH,
FRIEND AND AUTHOR

LOTS 1-124

Arnold “Jake” Johnson (1930–2017) not only served his country in war and peace, but he was also a connoisseur of art, stamps, antique carpenter planes, coins, and, especially, fine sporting books. As a soldier in the U. S. Army, Jake was deployed to Korea in 1950 where he received two Purple Hearts during the bitter fighting against the communist North. Upon his return home, he enrolled in the forestry program at Yale University, graduating in 1957. For the next two decades, he served as a conservation officer in Alaska before returning to Rhode Island where he began collecting books in the late 1970s.

The library Jake built reflects a wide range of sporting and travel titles, but his main love was big game hunting. Having pursued mountain sheep and goats in Alaska, he was well acquainted with the trials and tribulations of the sportsman afield, and could equate with the experiences of hunters in British India, the Far North, or on the African veldt. I met Jake nearly twenty years ago while I was writing my first bibliography of African big game hunting books. A colleague had suggested calling him as an expert in unusual titles, and I expected

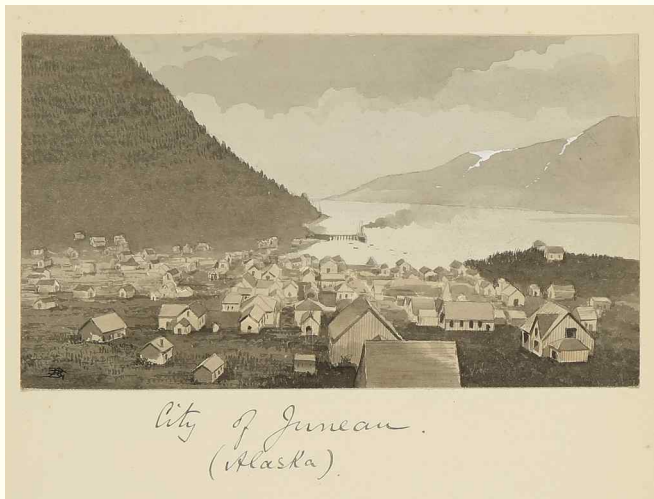
a conversation of fifteen or twenty minutes. Four hours later, and with notes scrawled over pads and scratch paper, I knew I was talking to a true bibliophile. Over the ensuing years, Jake generously shared his knowledge as his collection expanded from large game hunting to bird shooting, angling, and British sport. His discerning eye ferreted out many rare, privately printed volumes, original photo albums, and journals reflecting sport from the farthest reaches of the globe. In his later years, he turned his attention to early Western Americana books, as well as desirable works of nineteenth-century travel and exploration.

Jake Johnson had a keen, questioning mind, a fantastic memory, and enjoyed a good laugh. He and his wife Donna were affable hosts who welcomed visitors and booksellers first to their home in Rhode Island, and then to Bozeman, Montana. The legacy Jake leaves behind is arguably one of the finest sporting libraries in the country, the likes of which we may never see again.

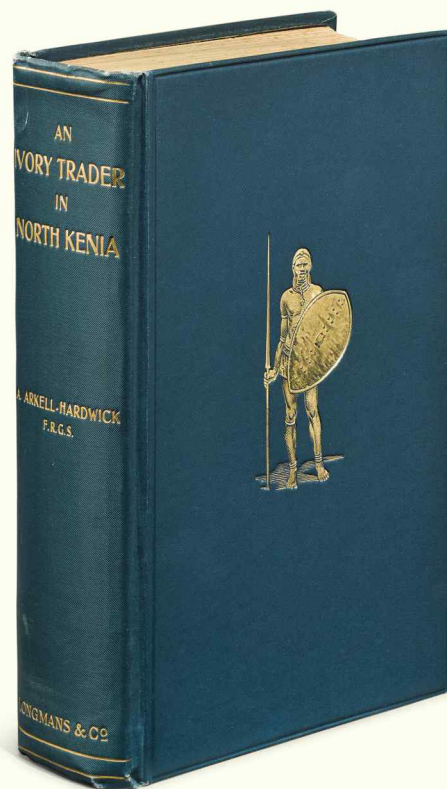
Please note that a further selection from the Johnson Library will be offered by Sotheby's in spring 2018.



Jake and Donna Johnson in their Montana library



1



2

1

BOWICK, THOMAS GILBERT
[TRAVEL AND SPORTING
PHOTOGRAPHY AND ORIGINAL
DRAWINGS]

Random Sketches on a Hunting Trip through Mexico, the Western States, and Alaska T.G.B. May 4/19 to Apl 3/90 [manuscript title]. [c. 1890]

Small folio (13³/₈ x 10¹/₄ in.; 341 x 260 mm). 47 pen-and-ink and watercolor drawings on card (approximately 7 1/16 x 4¹/₈ in.; 180 x 104 mm), signed by the artist with his monogram, mounted on album leaves and captioned in ink, 13 original photographs (7 x 4 1/16 in.; 178 x 104 mm to 9³/₈ x 7¹/₂ in.; 240 x 190 mm) laid in or mounted on leaves; some foxing to leaves, some toning to photographs. Contemporary half-green gilt-ruled morocco over green pebbled cloth, spine with raised bands in 5 compartments, gilt-ruled with repeat fleur de lis blindstamped; spine ends rubbed, corners bumped.

An album of drawings and photographs by Thomas Gilbert Bowick, an accomplished amateur artist. The images here were rendered during a hunting trip through Alaska and Oregon, made with his brother, John Robie Bowick. The brothers, originally from Great Britain, were part owners in the Eastern Oregon Mining Company. Some of the drawings and photographs include: a watercolor map of the world with the brothers' journey marked in red; "Our Bag", an albumen photograph of a watercolor drawing, with heads of animals surrounding a tally of deer, elk, etc.; a drawing titled "Salmon Run - Tongass Narrows (Alaska)," with a mam astride a fallen tree spanning the river), and many others.

\$ 3,000-4,000

2

ARKELL-HARDWICK, ALFRED

An Ivory Trader in North Kenia. London: Longmans, 1903

8vo. Half-title, folding map, 16 plates; spotting to title and fore-edge spotted. Pictorial gilt blue cloth.

FIRST EDITION. "The author hunted along the Guaso Nyiro in Kenya, bagging buffalo and rhinoceros. His party attempted to reach the Lorien Swamp, but, having failed, they returned to the Guaso Nyiro where hippopotamus and giraffe were collected." (Czech). One of the scarcer African hunting titles.

\$ 1,200-1,800

BADDELEY, JOHN T.

The Rugged Flanks of the Caucasus.
Oxford: University Press, 1940

2 volumes. 4to. 9 maps (1 folding), 38 plates.
Original ochre cloth in original dust-jackets;
spines lightly faded with some creasing at ends,
but fully intact and unrestored. A fine copy
uncommon in jacket.

FIRST EDITION. This posthumous work deals with
the geography, topography, ethnology, history,
archaeology, botany, zoology and folklore of the
Caucasus, a region with which he was intimately
acquainted. Chapter 2 deals with the oil fields
at Baku, and there are two chapters devoted to
Ossetia.

\$ 2,000-3,000

BARROW, JOHN

A Voyage to Cochinchina in the Years
1792 and 1793. London: T. Cadell and W.
Davies, 1806

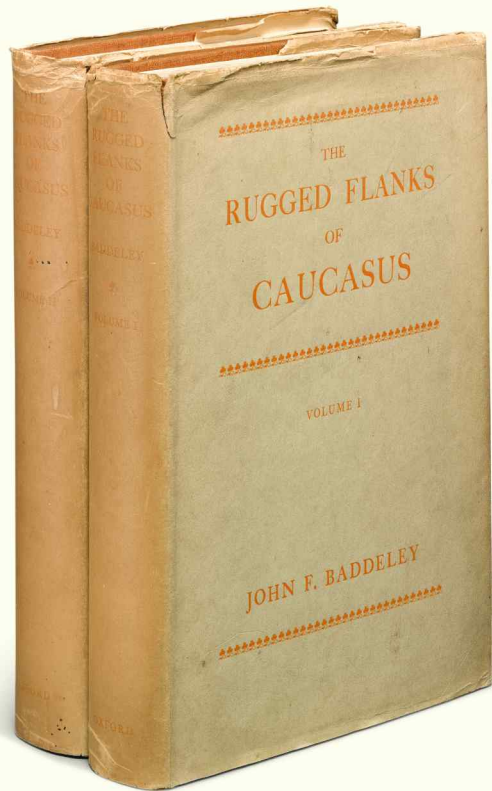
4to (11¼ x 8¾ ins.; 285 x 220 mm). Engraved
map and plan (both double-page), 20 hand-
coloured aquatint plates (one double-page);
uncut with deckle edges, partially unopened,
minor dampstain to lower margin of preface and
contents, a few stray spots. Original gray boards
with paper spine label; label worn; rubbed,
repairs to front joint at ends. Half-morocco case.

FIRST EDITION. An account of Lord Macartney's
embassy to China. Over half of this account deals
with the voyage itself, describing (and often
illustrating) Madeira, Tenerife, Brazil, the strait of
Sunda, Java and Batavia. There is considerable
information on Indonesia (about 90 pages) and
at the end of the account of Cochinchina there
is "annexed an account of a journey made in
the years 1801 and 1802 to... the Booshuana
nation, being the remotest point in the interior of
southern Africa" (title-page).

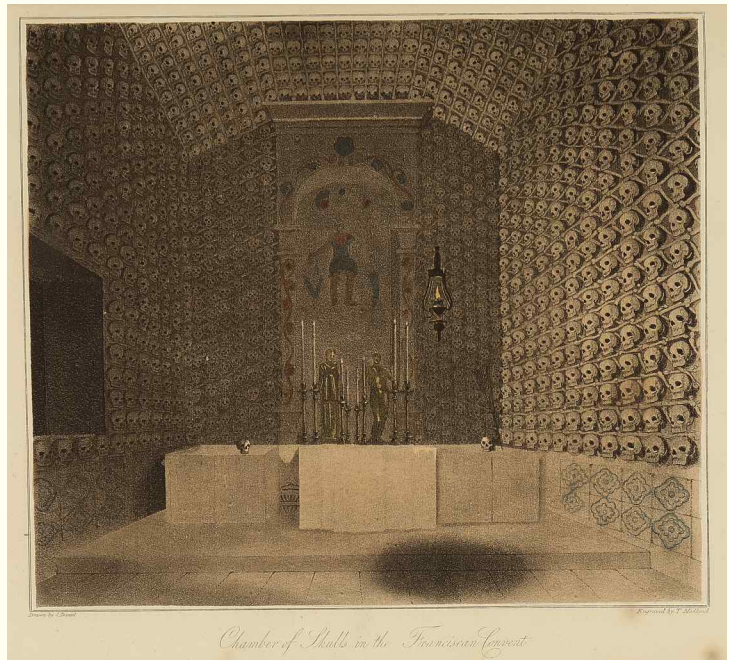
REFERENCES

Abbey, *Travel* 514; Borba de Moraes p.88; Hill
(2004) 66; Mendelssohn I p.143

\$ 4,000-6,000



3

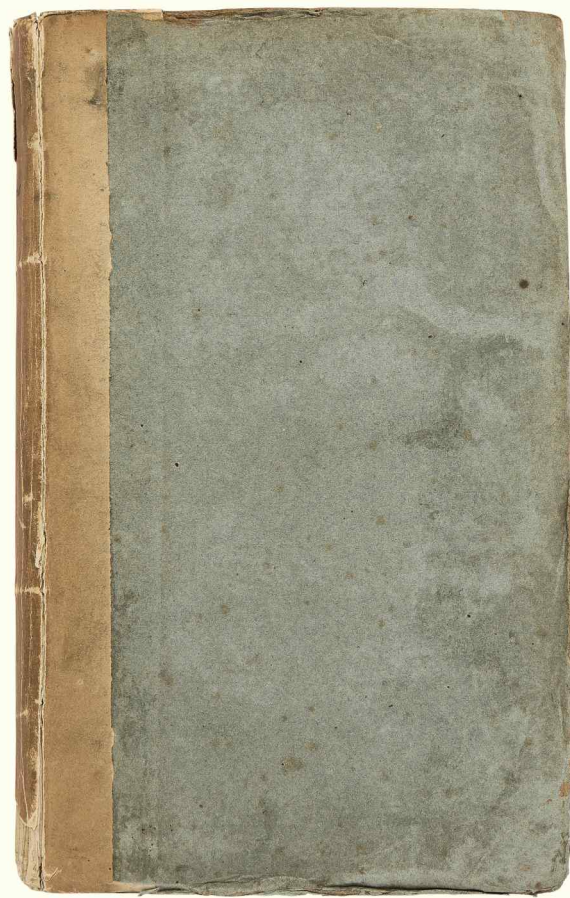


Chamber of Skulls in the Franciscan Convent

4



5



6

5

BARTRAM, WILLIAM

Travels through North and South Carolina, Georgia, East and West Florida,...

Philadelphia: James and Johnson, 1791

8vo (7¾ x 4¾ ins.; 195 x 120 mm). Frontis, folding map of East Florida and 7 engraved natural history plates (one folding); title a bit frayed at upper margin, a few stray spots and stains. Excellent to style gilt marbled calf.

FIRST EDITION. Due to its lyrical narrative, Bartram's *Travels* influenced many eighteenth- and nineteenth-century authors both in Great Britain and the United States, including Samuel Taylor Coleridge, William Wordsworth, and Ralph Waldo Emerson.

"The classic of southern natural history and exploration, with much on the southern Indian tribes. Bartram's account of the remote frontier, of the plantations, trading posts, and Indian villages at the end of the eighteenth century is unrivaled" (Streeter).

REFERENCES

Evans 23159; Harwell, *Georgiana* 11; Howes B223; Sabin 3870.

\$ 7,000-10,000

6

BARTRAM, WILLIAM

Travels Through North and South Carolina, Georgia, East and West Florida, the Cherokee Country, the Extensive Territories of the Muscogulges or Creek Confederacy, and the Country of the Chactaws [sic]. London: Johnson, 1794

8vo (9½ x 5½ in.; 230 x 140 mm). 8 plates (one folding) including portrait, folding map, 6pp. index, publisher's advertisements at end; some minor foxing to plates. Original blue boards and paper spine with manuscript title; upper board detached but present, spine slightly chipped at head and foot, boards lightly soiled. Blue half-calf slipcase with folding chemise.

A classic account of southern natural history and exploration, with a significant amount of material pertaining to the Indian tribes of the south. Field notes that Bartram "wrote with all the enthusiasm and interest with which the fervent old Spanish friars and missionaries narrated the wonders of the new found world."

REFERENCES

Clark I:197; Field 94; Howes B223 ("aa"); Sabine 3879; Servies 696

\$ 10,000-15,000

[BAVARIA]

Bairische Lanndtsordnung. *Ingolstadt*: [A. Weissenhorn], 1553 [bound with] Erklärung der Landsfreiheit . . . widerumb verneut. *Munich*: [A. Schobser], 1553 [bound with] Declaration und erleutterung etlicher in lüngst Bayrischer aufgerichter Policeyordnung begriffner Articul. [Munich: A. Schobser, 1557]

Together 3 volumes in 1, folio (12 x 8 in.; 305 x 202 mm). Gothic typeface, woodcut initials, printed in black and red throughout, each with woodcut title-page, the first work with 3 folding woodcut plates of fish (printed on both sides) and a full-page text woodcut; some marginal worming at front and back not affecting text, some browning but generally an excellent copy with wide margins. Late eighteenth-century century speckled paper-covered boards; worn, joints cracked but holding. In a quarter-morocco slipcase.

THE CRAHAN-KECK DAY COPY. The *Bairische Lanndtsordnung* is a collection of laws regulating brewing, distillation, the sale of wine, beer and spirits, woodmen, hunters, fishermen and all kinds of craftsmen. The title-page depicts Duke Albrecht V of Bavaria surrounded by his court. Bound with two other official Bavarian publications.

REFERENCES

Simon BB II, 72 (the first work); BMC German Books, pp. 71-72 (all three works)

PROVENANCE

Released from the Königlicher Kreisbibliothek (library stamps on first two, and last leaves) — Marcus and Elizabeth Crahan (their sale, Sotheby's New York, 25 November, 1986, lot 43)

\$ 8,000-12,000

BELLASIS, GEORGE HUTCHINS

Views of Saint Helena. *London*: John Tyler, 1815

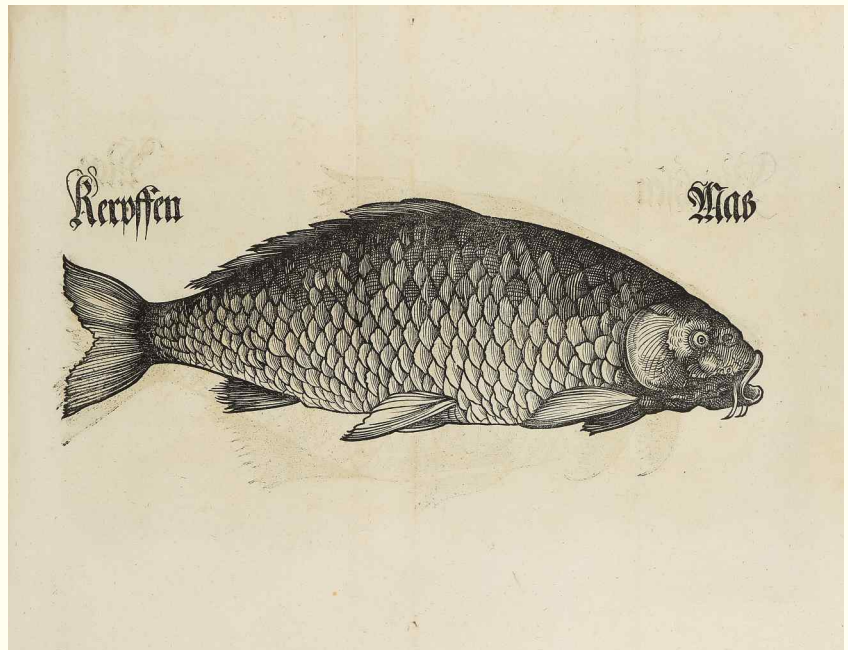
Oblong folio (18¾ x 13 in.; 476 x 330 mm). 6 hand-coloured aquatint plates by Robert Havell after Bellasis, each with adjacent sheet of descriptive letterpress text; some repair to title page, some foxing. Later half green morocco over cloth boards preserving original brown wrappers, title printed within an etruscan border, marbled endpapers; some repairs to front wrapper.

Earliest views of St. Helena recorded in Abbey, published shortly before Napoleon's arrival.

REFERENCES

Abbey *Travel* I, 309; Tooley 87

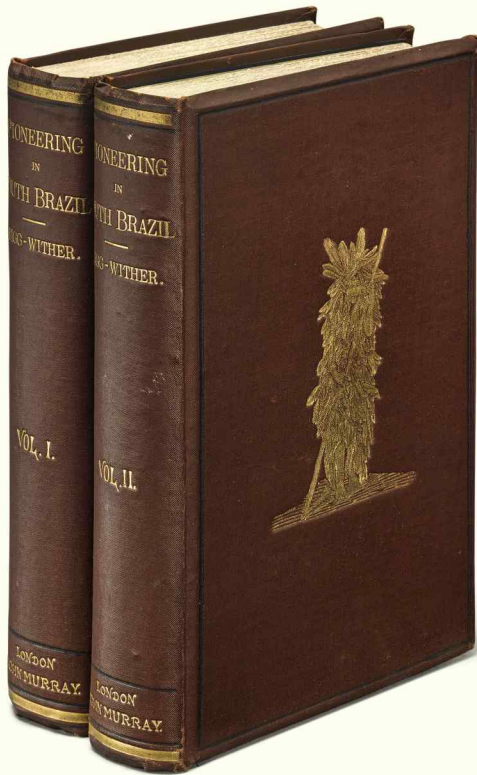
\$ 2,500-3,500



7



8



10

9

9

BIGG-WITHER, THOMAS P.

Pioneering in South Brazil. Three Years of Forest and Prairie Life in the Province of Parana. London: John Murray, 1878

2 volumes, 8vo. Frontispieces, half-titles, folding map, 7 plates, publisher's adverts at the end of vol. 2. Original brown cloth, pictorially stamped on upper covers in gilt, covers ruled in black, black endpapers. Marbled slipcase.

FIRST EDITION, Brooke-Hitching copy. "The book... is of great interest and full of excellent observations about the colonial region and the sertão" of Paraná. It is certainly one of the best travel books about that part of Brazil" (Borba de Moraes).

REFERENCES

Borba de Moraes p.106

PROVENANCE

Comte de Chambord, Henry V of France, Duke of Bordeaux (library label to verso of front free endpaper) — Franklin Brooke-Hitching (his sale at Sotheby's London, 27 March 2014, lot 127)

\$ 2,000-3,000

10

FRANCIS WILLIAM BLAGDON, BLAGDON, FRANCIS WILLIAM AND JAMES HUNTER

A Brief History of Ancient and Modern India, from the Earliest Periods of Antiquity to the Termination of the Late Mahratta War. [Bound with] Picturesque Scenery in the Kingdom of Mysore from Forty Drawings Taken on the Spot. London: Edward Orme, 1805 [but c. 1828]

2 volumes bound in one, large folio (22 1/16 x 16 1/2 in.; 560 x 420 mm). 68 vibrantly hand-colored plates, including stipple-engraved portrait frontispiece of Tipoo Sultan, 2 engraved pictorial additional titles, hand-colored stipple-engraved folding plate of Judges and Court Officials," and 64 hand-coloured aquatint plates, text watermarked 1820-1822, plates watermarked 1827-1828; one plate with closed tear to margin ("Multra Fort"), not affecting image, 3 plates with

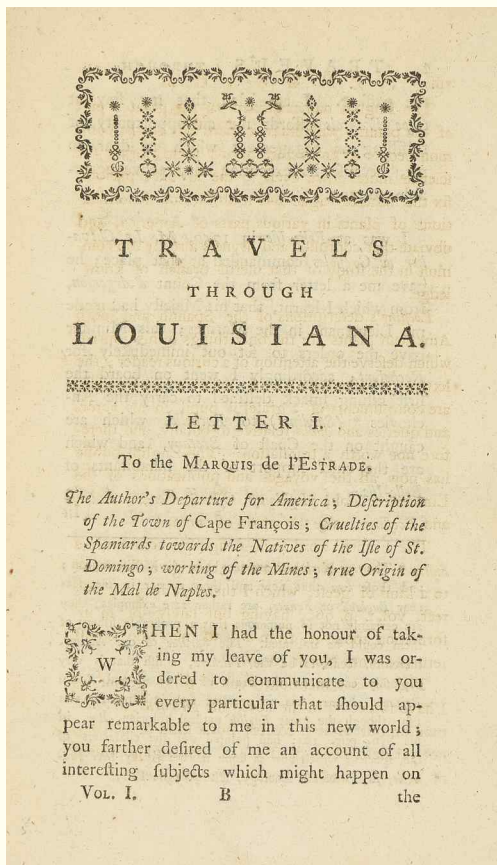
minor discoloration ("South East View of the Rock of Trichinopoly," "Multura Fort," and "East View of Bangalore"), very occasional and minor spotting, generally not affecting images. Half brown calf over marbled boards, gilt dentelles to inner margins of calf, red morocco label to upper cover, gilt-lettered with elaborate boarder in gilt, all edges speckled; rebacked retaining original spine.

Blagdon and Hunter's works were originally published separately, then in parts (1802-1805), and then as one volume from 1805. The skilfully colored images present here richly depict the dramatic landscapes of India as well as scenes of everyday life. Arguably one of the finest examples of the early colorplate books of the region.

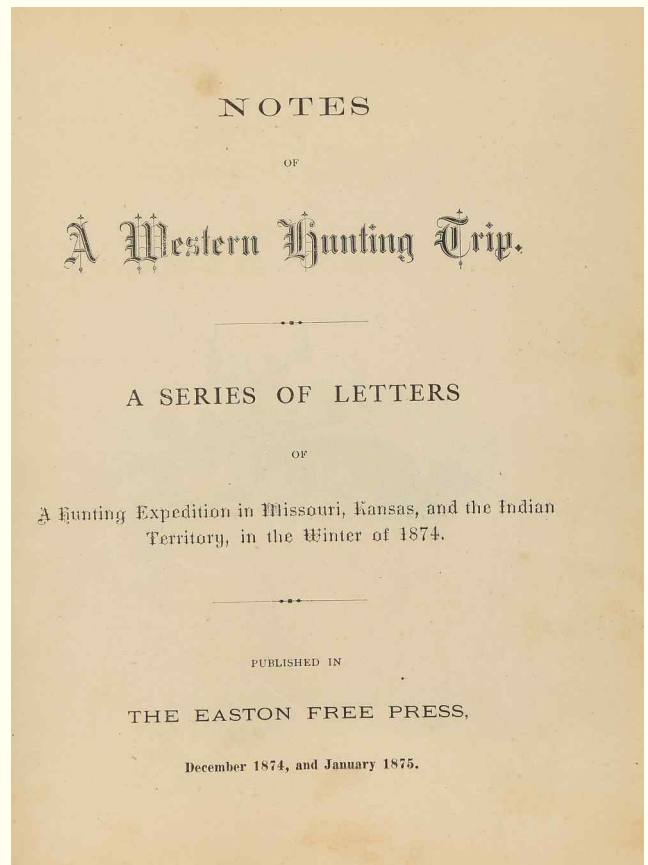
REFERENCES

Abbey, *Travel* 425 (cf. 424); cf. Lipperheide 1478; cf. Tooley (1954) 93

\$ 10,000-15,000



11



12

11

BOSSU, JEAN BERNARD

Travels Through That Part of North America Formerly Called Louisiana.
London: T. Davies, 1771

2 volumes, 8vo (8 x 5 1/16 in.; 204 x 128 mm). Half-titles, woodcut headpieces and decorative initials. Later polished speckled calf, covers gilt-ruled, spines gilt, red morocco labels with gilt titles and text, gilt inner dentelles, marbled endpapers, all edges gilt; spines rebacked preserving originals.

FIRST EDITION IN ENGLISH, following the first edition in French (1768), with the "Catalogue of the Known Plants, Shrubs and Trees in North America" added to this edition. Bossu went to Louisiana in 1750 as a captain of the Marines. The narrative is comprised of a series of letters to the Marquis de L'Estrade, describing Bossu's travels in the vast Louisiana country from 1751 to 1762.

REFERENCES

Clark *Old South* II:5; Field 157; Graff 363; Howes B-626; Monaghan 264; Hubach p. 13; Rader 409; Sabin 6466

PROVENANCE

Frank P. Hadley (bookplate to front pastedown)

\$ 3,000-5,000

12

BOUTCHER, C.S.

Notes of a Western Hunting Trip. A Series of Letters of a Hunting Expedition in Missouri, Kansas, and the Indian Territory, in the winter of 1874. *Easton: The Easton Free Press 1875*

Small 4to. Printed in two columns, 6 mounted albumen prints with printed titles, including 4 depicting sporting dogs on the hunt; tissue guards slightly spotted. Original half morocco and marbled boards with morocco label to upper cover, minor rubbing.

Privately printed and of equal rarity with the similar second expedition, "The Southwest Revisited." (See following lot.)

"Full of hunting adventures, but likewise historically important for the excellent observations on life in the back-country at this period. Curiously enough the remnants of the Modocs were encountered and there is an account of Shacknasty Jim, Scarface Charlie, and Captain Jack's still-moaning mourners." (Eberstadt) Rare. Apparently no copies at auction since Streeter in 1969, when it realized \$350.

REFERENCES

Streeter VII: 4099

PROVENANCE

T. P. Williams (sporting bookplate)

\$ 3,000-4,000



13

13

BOUTCHER, C.S.

Hunting Notes. The Southwest Revisited: A series of letters of the Second Annual Expedition to Missouri, Kansas, and the Indian Territory in November and December, 1875, with a Buffalo and Antelope Hunt in Colorado. *Easton, PA: Free Press, [1876].*

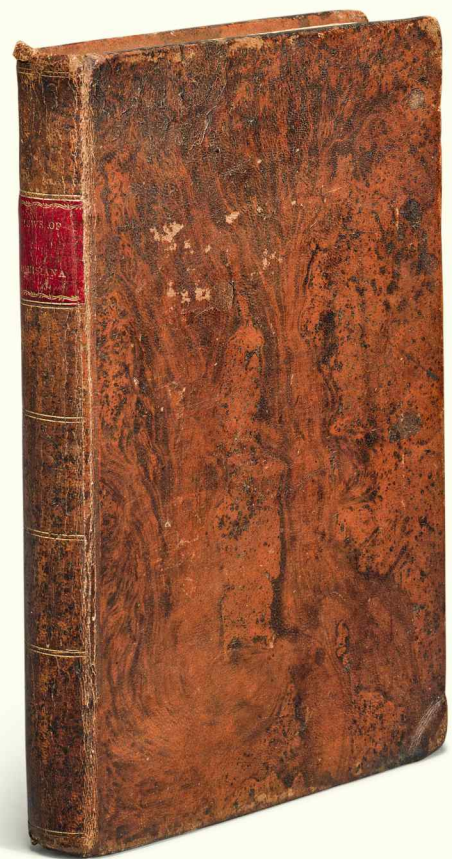
Small 4to. Printed in double column. Three mounted albumen prints with printed captions of working dogs; title slightly soiled with minor offsetting. Green half roan and marbled boards, gilt label to upper cover; minor rubbing.

PRESENTATION COPY of this rare privately printed account of Boutcher's second sporting trip and one that is as equally scarce as the first (see preceding lot). Laid in is a silk presentation ribbon from C.S. Boutcher ("Compliments of"). No copies since Streeter (\$225).

REFERENCES

Streeter VII: 4100

\$ 3,000-5,000



14

14

BRACKENRIDGE, HENRY MARIE

Views of Louisiana; together with a Journal of a Voyage up the Missouri River, in 1811. *Pittsburgh: Cramer, Spear and Eichbaum, 1814*

8vo (8¼ x ins; 210 x 125 mm). Unusually clean internally. Contemporary tree sheep, red morocco label, gilt-ruled spine, ends rubbed.

FIRST EDITION of a key overland, covering the fur trade and an expedition to Yellowstone in 1807.

REFERENCES

Howes B688; Sabin 7177; Streeter Sale 1776

\$ 1,000-1,500

BURTON, RICHARD FRANCIS

Goa, and the Blue Mountains; or, Six Months of Sick Leave. *London: Richard Bentley, 1851*

8vo. Half-title, four tinted lithograph plates including frontispiece, folding lithograph map. Original red cloth, covers decoratively blindstamped with floral motif, upper cover with bouquet in gilt, spine with overall gilt floral decoration and title, all edges gilt; spine neatly rebacked preserving original cloth, rubbing to corners, resulting in some fraying.

FIRST EDITION, SECOND ISSUE, specially prepared as a prize binding. Burton's first book, one of three published in 1851. It describes his stay at Goa in 1847, the Hindus of Malabar and the Todas. It was in Goa that Burton added Portuguese to his already impressive list of languages, visiting the scenes of Camoens's *Lusiads*, of which he published a translation in 1880.

REFERENCES

Penzer 37-38

\$ 1,000-2,000



15

BURTON, RICHARD FRANCIS

Scinde, or the Unhappy Valley. *London: Richard Bentley, 1851*

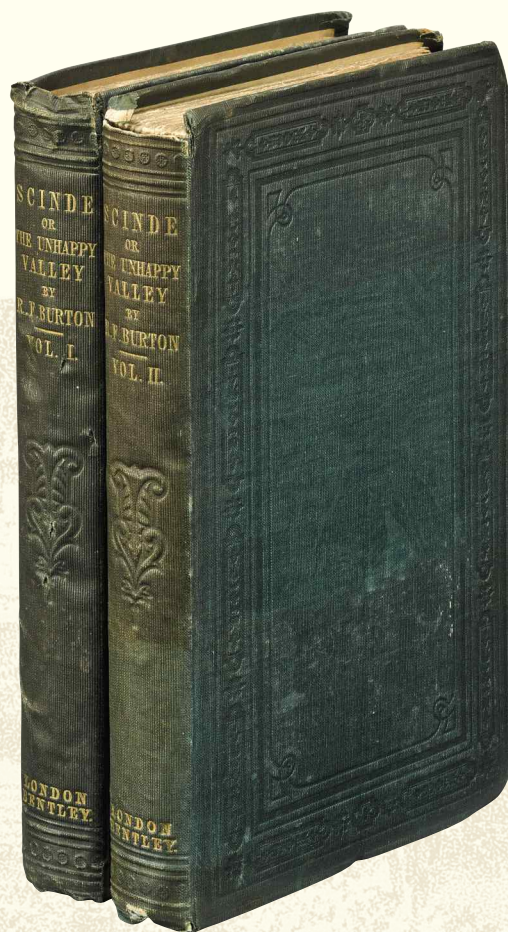
2 volumes, 8vo. Half-titles, publisher's advertisements to the end of vol. 2; minor foxing. Original blindstamped olive green ribbed cloth, yellow endpapers; some overall staining to covers, heads and tails of spines bumped with some loss.

FIRST EDITION. This description of northern Sind was the result of time spent as assistant to Sir Walter Scott's namesake and nephew on the Sind survey, to whom the book is dedicated.

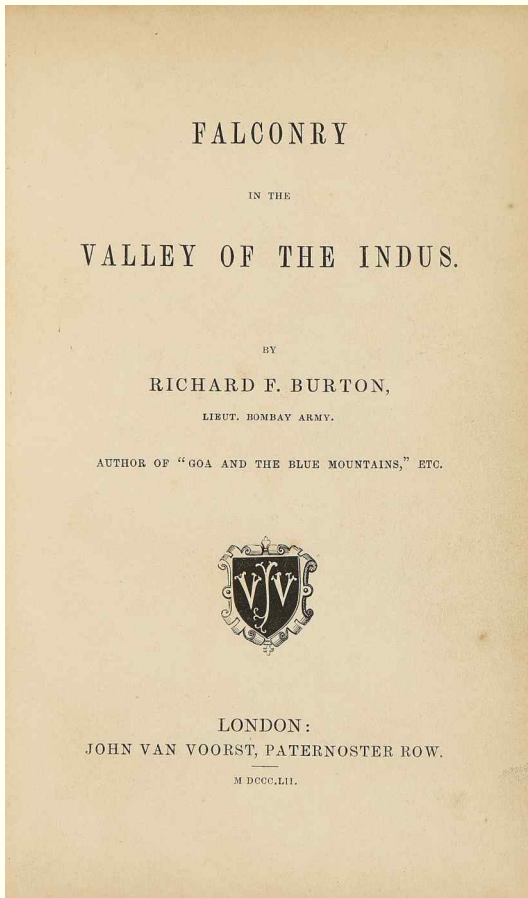
REFERENCES

Casada 57; Penzer, p.39

\$ 3,000-5,000



16



17

17

BURTON, RICHARD FRANCIS

Falconry in the Valley of the Indus. *London: van Voorst, 1852*

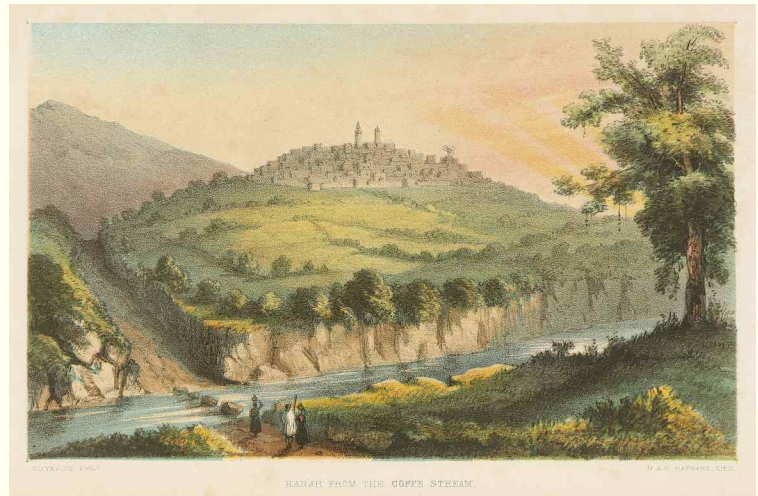
8vo (7¼ x 4½ in.; 183 x 118 mm). Tinted lithographic frontispiece by Ford and West after Wolf, 3 tinted lithographic plates by Waterhouse Hawkins after McMullin; some foxing to plates and facing pages, lacking publisher's advertisements at end. Full green calf, covers decoratively ruled in blindstamp, gilt floral design to corners, inner dentelles gilt, marbled endpapers, all edges marbled; recased with original leather laid on, corners bumped.

FIRST EDITION of Burton's fourth and final book in a group relaying his experiences in India and the surrounding region. In 1877, van Voorst wrote to Burton, noting that of the 500 copies published, 257 remained unsold, suggesting to the author that these be scrapped.

REFERENCES

Abbey, *Travel* 479; Penzer, p.41

\$ 2,500-3,500



18

18

BURTON, RICHARD FRANCIS

First Footsteps in East Africa; or, An Exploration of Harar. *London: Longman, Brown, Green, and Longmans, 1856*

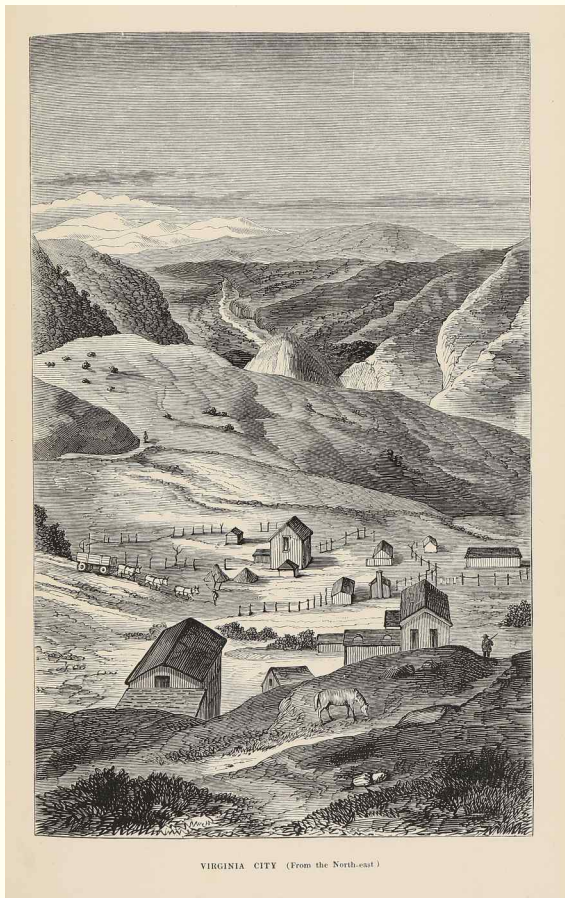
8vo. Half-title, 2 maps, 4 colored lithographed plates; some foxing primarily to plates. Original blindstamped orange cloth, brown endpapers with printed adverts on paste-downs; spine rebaked but original preserved.

FIRST EDITION, SECOND ISSUE. Burton's seminal account of his exploration of Somaliland and the forbidden city of Harar in 1854-1855. Speke was to form part of the expedition, but failed in his initial object of inspecting the Wadi Nogul. Burton's patronising allusion to this failure appears in Appendix 1 of this work, a selective condensation of Speke's journal, later to be a fuel for their antagonism: "He is ignorant of the Muslim faith... Not knowing either the Arabic or the Somali tongue, he was forced to communicate with the people through the medium of his dishonest interpreter and Abban" (p.503). It was on this expedition, while camped at Berberah, that Burton received his famous spear wound to the face. Speke received eleven spear wounds.

REFERENCES

Casada 35; Penzer 60-63

\$ 2,500-3,500



VIRGINIA CITY (From the North-east)

19

19

BURTON, RICHARD FRANCIS

The City of the Saints and Across the Rocky Mountains to California. *London: Longman, Green, Longman, and Roberts, 1861*

8vo. 8 plates (including frontispiece), folding map, folding plan of Salt Lake City, in-text illustrations; some foxing. Early black half calf and marbled boards, gilt dentelles to inner margins of calf, spine with raised bands in six compartments, red label to second with gilt title and text, others with repeat overall decoration in gilt, marbled endpapers, all edges marbled; extremities rubbed, with some loss to morocco and boards.

FIRST EDITION. In 1860 Burton travelled through Sioux territory to Salt Lake City where he stayed for a month. He had two interviews with Brigham Young, and found much to interest him in the Mormon practice of polygamy.

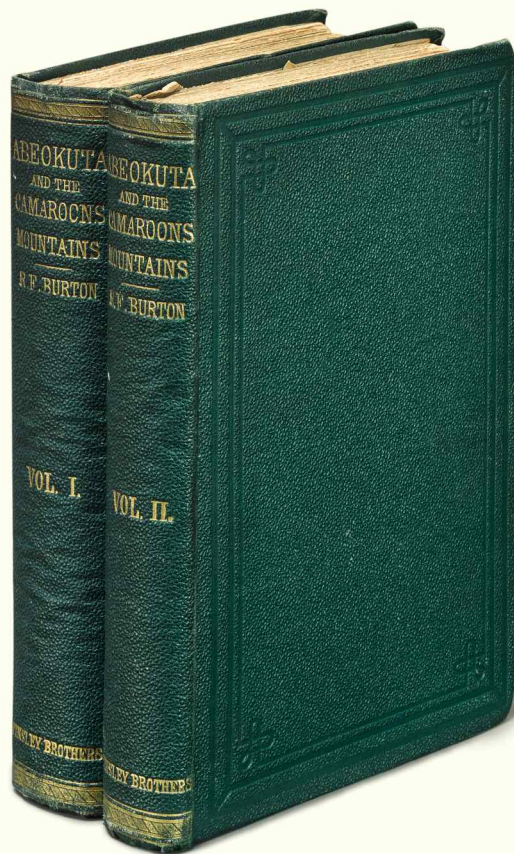
REFERENCES

Penzer, pp.68-69; Sabin 9497

PROVENANCE

Bookplate of Aughrane Castle to front pastedown — Maurice Davin (signed on title)

\$ 3,000-5,000



20

20

BURTON, RICHARD FRANCIS

Abeokuta and the Camaroon's Mountains. An Exploration. *London: Tinsley Brothers, 1863*

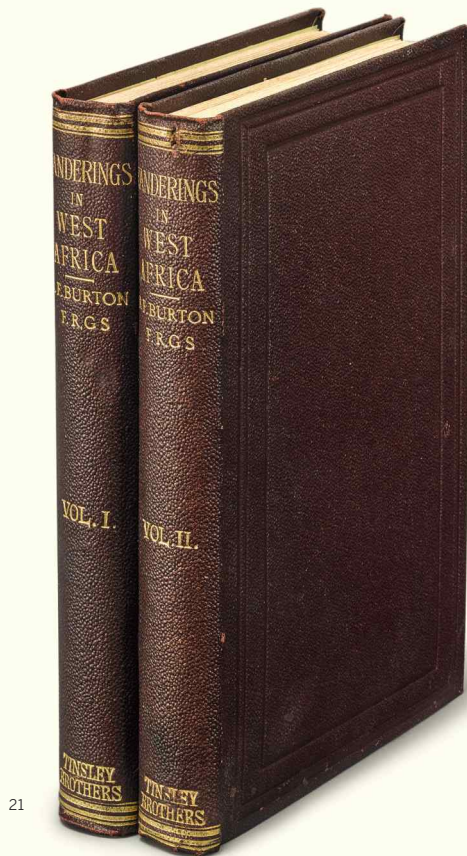
2 volumes, 8vo. Dedication leaf, folding map, photographic portrait frontispiece, 4 wood-engraved plates, publisher's advertisements at end of volumes; minor foxing primarily to endpapers and titles. Original green pebble-grained cloth, covers ruled in blindstamp, spines gilt-lettered. Slipcase.

FIRST EDITION. In 1861 Burton left the Indian Army and was appointed British Consul at the Spanish island colony of Fernando Po. From this base Burton explored West Africa. In Lagos he contrived to join a mission to the Yoruba fortress of Abeokuta, where he noted customs and fauna with his usual meticulous detail. On his return to Lagos, he set off to explore the mountains of Cameroon, travelling from Amba Bay to Pico Grande.

REFERENCES

Casada 25; Penzer, p.70

\$ 4,000-6,000



21

21

BURTON, RICHARD FRANCIS

Wanderings in West Africa from Liverpool to Fernando Po. By a F.R.G.S. London: Tinsley Brothers, 1863

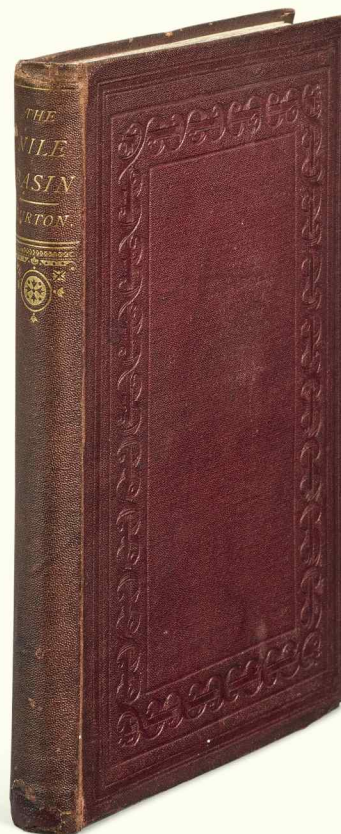
2 volumes, 8vo. Half-titles, folding map, engraved plate. Original brown pebble-grained cloth, covers ruled in blindstamp, yellow endpapers; many edges uncut; minor rubbing to heads and tails of spine.

FIRST EDITION. 'It apparently was Burton's original idea to entirely suppress his name from the above work, and in his own copy... there is no clue given as to the author' (Penzer pp.71-72). In choosing to attribute the work to "a F.R.G.S." Burton no doubt intended to affront the Royal Geographical Society with whom he was at the time in dispute over the source of the Nile. As it was, his name appeared on the spine of the book, but not on the title-page.

REFERENCES

Casada 70; Penzer 71

\$ 2,000-3,000



22

22

BURTON, RICHARD FRANCIS AND JAMES MACQUEEN

The Nile Basin. Part I by Richard Burton ... Part II by James McQueen. London: Tinsley Brothers, 1864

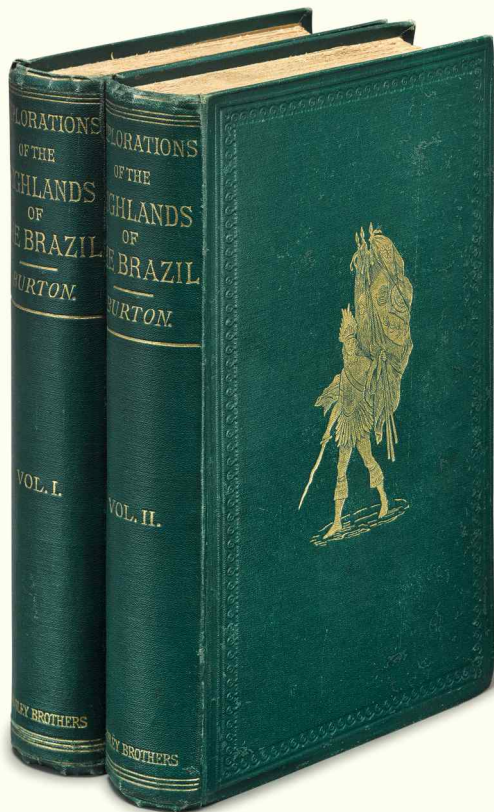
8vo. Three engraved maps including frontispiece; lacking advertisements at end. Original purple-brown cloth gilt, covers triple-ruled in blind, yellow endpapers; repair to tail of spine, some rubbing to head of spine resulting in fraying.

FIRST EDITION. Burton and John Hanning Speke had gone in search of the source of the Nile in 1856; Burton, however, became ill, and only Speke ventured as far as Lake Victoria. Following this, Speke was chosen by the Royal Geographical Society to undertake an additional expedition in 1860-63, with his account published in 1863. Shortly thereafter, Burton issued this work, the second part of which reprints a biting review of Speke's narrative by James M'Queen. Burton and Speke were due to debate the the issue at the RGS in 1864, but Speke died in a shooting accident the day before the event.

REFERENCES

Penzer 74-5

\$ 3,000-5,000



23

23

BURTON, RICHARD FRANCIS

Explorations of the Highlands of the Brazil. London: Tinsley Brothers, 1869

2 volumes, 8vo. Half-titles, folding map, 2 plates, publisher's advertisements at end of vol. 2. Original pictorial green cloth stamped in gilt, spines gilt-lettered, brown endpapers. Blue cloth slipcase.

FIRST EDITION, BROOKE-HITCHING COPY. Posted as Consul at Santos, Sao Paulo's port, in 1865, Burton sailed to Rio de Janeiro before travelling into the interior and down the Sao Francisco by raft. Lady Burton herself saw the work through publication, writing a revealing preface in which she gives vent to her personal feelings regarding her husband's views on religion and polygamy, begging the "fair or gentle reader" to bear in mind that her husband is writing "from a high moral pedestal".

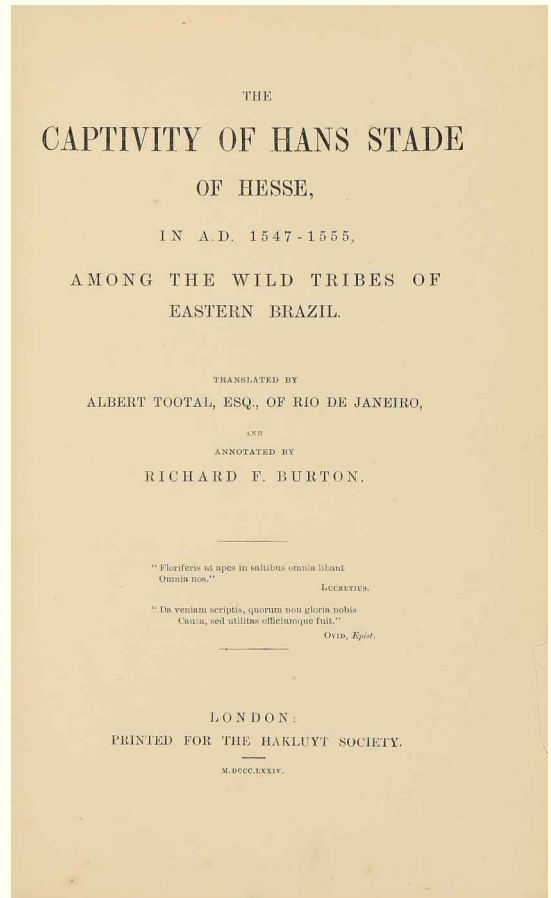
REFERENCES

Casada 33; Penzer 78; Borba de Moraes 137

PROVENANCE

W.J. Margarey, ownership inscription dated 1874 on front free endpaper — E.S. Wigg and Son, Adelaide, bookseller's ticket — Franklin Brooke-Hitching (his sale at Sotheby's London, 20 March 2014, lot 218)

\$ 3,000-5,000



24

24

BURTON, RICHARD FRANCIS

The Captivity of Hans Stade of Hesse in A.D. 1547 - 1555 Among the Wild Tribes of Eastern Brazil. London: Printed for the Hakluyt Society, 1874

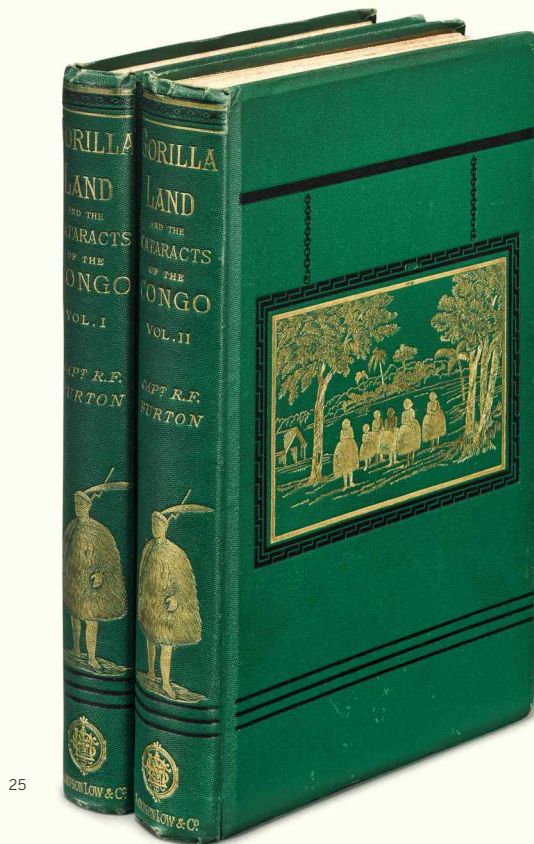
8vo. Later three-quarter green morocco over green cloth, spine with raised bands in six compartments, gilt titles and text in second and third, others ruled in gilt, top edge gilt, marbled endpapers; spine faded, original spine panel pasted to endpaper.

FIRST EDITION. Hans Stade was a German soldier and explorer, who voyaged to South America in the the sixteenth century. While there he was captured by the Tupinambá people of Brazil, but managed to survive and return to Europe. Burton had discovered the text while on an extensive visit to Brazil, and wrote the introduction to the book and added extensive footnotes.

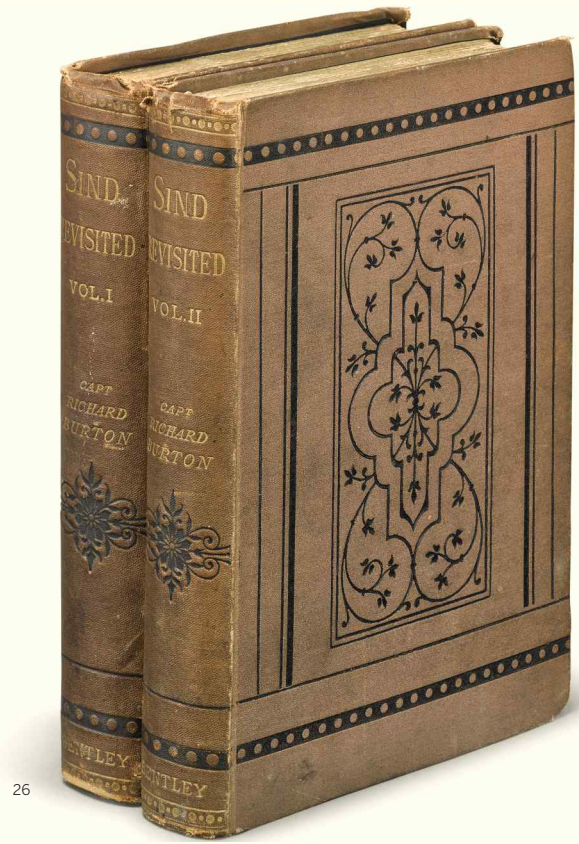
REFERENCES

Penzer 90-91

\$ 2,000-3,000



25



26

25

BURTON, RICHARD FRANCIS

Two Trips to Gorilla Land and the Cataracts of the Congo. London: Sampson Low, Marston, Low, and Searle, 1876

2 volumes, 8vo. 2 folding maps, 4 engraved plates. Original pictorial green cloth, stamped in black and gilt on upper covers and spines, bevelled boards; minor rubbing to corners and heads and tails of spines. Slipcase.

FIRST EDITION, BROOKE-HITCHING COPY. FROM THE LIBRARY OF BURTON'S SISTER, MARIA STISTED, SIGNED BY HER IN VOLUME ONE, and signed by her sister-in-law Elizabeth Stisted in volume 2. The book describes Burton's second expedition from his consular posting at Fernando Po, made in 1862-1863. "Gorillas had fascinated [Burton] ever since his friend Paul de Chailu reported his amazing discovery of these simians to incredulous audiences in London in July 1861" (Frank McLynn, Snow Upon the Desert, p.191). In the end, Burton only managed to see a captive gorilla, added to which he nearly drowned and was struck by lightning.

REFERENCES

Casada 66; Penzer, 94

PROVENANCE

Maria Stisted, signature "Lady Stisted" on free endpaper — Elizabeth Stisted, signature dated September 1878 on vol.2 title — S.F. Hassan, Mombasa, inscription on vol.2 title — Quentin Keynes, pencil note on vol.1 free endpaper — Christie's, 7 April 2004, lot 251 — Franklin Brooke-Hitching (his sale Sotheby's London, 27 March 2014, lot 220

\$ 4,000-6,000

26

BURTON, RICHARD FRANCIS

Sind Revisited: with Notices of the Anglo-Indian Army; Railroads; Past, Present, and Future, etc. London: Richard Bentley, 1877

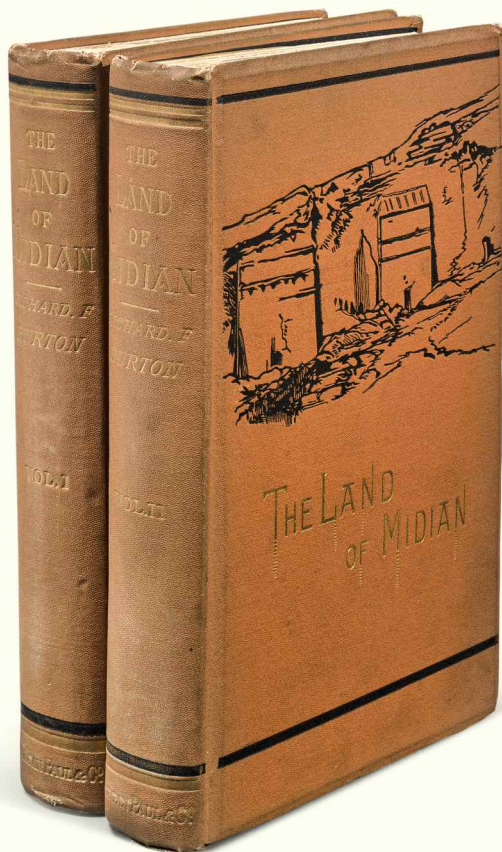
2 volumes, 8vo. Original grey-mauve cloth, upper covers decorated in black, lower covers in blind, gilt-lettered spines; some darkening to spines, some rubbing to joints and corners, remains of bookplate to front pastedown.

FIRST EDITION. In 1876 Burton revisited India with Isabel, reviving amongst other things the memory of the Persian girl he had met outside Karachi more than twenty-five years earlier.

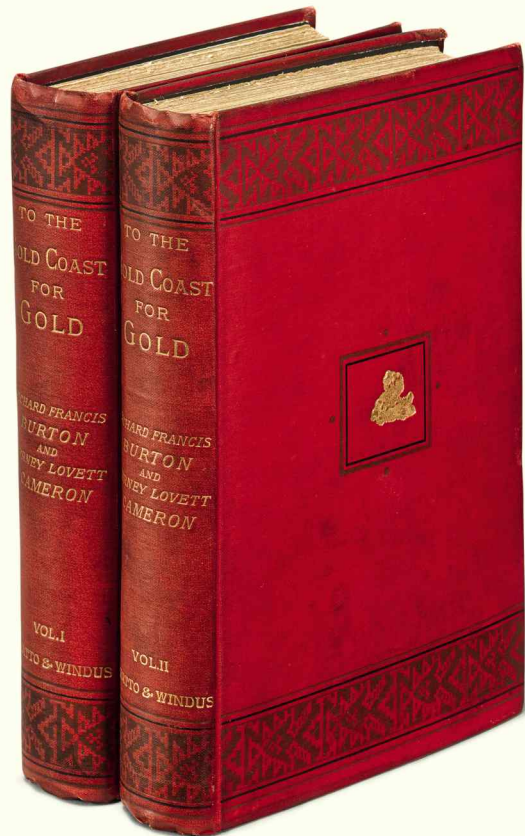
REFERENCES

Penzer 94-95; Casada 61

\$ 2,500-3,000



27



28

27

BURTON, RICHARD FRANCIS

The Land of Midian (Revisited). London: Keegan Paul & Co., 1879

2 volumes, 8vo. 16 plates (6 colored), folding map, publisher's advertisements to end of vol. 2. Original pictorial light brown cloth printed in black, titles in gilt on upper covers and spines, black endpapers; some fading to spines.

FIRST EDITION. This return visit of 1877-1878 continued the work begun on an earlier expedition, the narrative of which was published in 1878.

REFERENCES

Casada 44; Penzer 96

PROVENANCE

Martha Low Scribner (bookplate to front pastedown)

\$ 2,500-3,500

28

BURTON, RICHARD FRANCIS AND VERNEY LOVETT CAMERON

To the Gold Coast for Gold. London: Chatto & Windus. 1883

2 volumes, 8vo. Half-titles, 2 folding maps, 1 colored plate, publisher's advertisements at end of vol. 1. Original red cloth, covers and spines printed in black, gray, and gilt, black endpapers, many edges uncut; some foxing to edges, minor staining to covers. Blue cloth slipcase.

FIRST EDITION, BROOKE-HITCHING COPY. Burton and his friend Verney Lovett Cameron were hired by James Irvine, of the Guinea Coast Gold Company, to prospect for gold among the Kong Mountains of West Africa. The expedition was blighted by ill health, and ultimately Burton, absent without leave, was ordered back to consular post in Trieste by the Foreign Office.

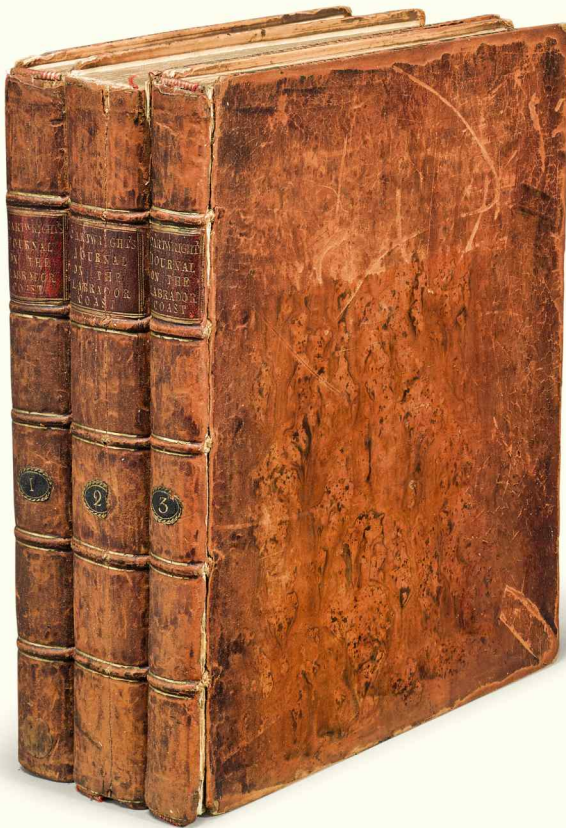
REFERENCES

Casada 65; Penzer, 106

PROVENANCE

C.H. Legard (armorial bookplate to front pastedown of vol. 1) — Franklin Brooke-Hitching (his sale at Sotheby's London, 27 March 2014, lot 224)

\$ 2,000-3,000



CARTWRIGHT, GEORGE

A Journal of Transactions and Events, During a Residence of Nearly Sixteen Years on the Coast of Labrador. *Newark: Allin and Ridge, 1792*

3 volumes, 4to (11 $\frac{7}{8}$ x 9 $\frac{1}{4}$ in.; 300 x 240 mm). Engraved portrait frontispiece of the author by T. Medland after W. Hilton, 3 charts on 2 folding engraved plates, 6 pp. subscribers' list in vol. I, 8 pp. glossary of Canadian words (repeated in each volume), vol. III with 14 pp. "Labrador: A Poetical Epistle," head- and tailpieces; closed tear to 2nd folding plate (vol. I), p. 273 misnumbered but all present, minor stain to p. 129 (vol. III), small open tear to margin of pp. 215-16 (vol. III). Contemporary full acid-washed calf, spine with raised bands in six compartments, red morocco labels with gilt text to second compartments, black labels with gilt volume numbers to fourth, other ruled in gilt, all edges speckled in blue; joints weak, extremities rubbed, corners bumped will loss to calf, some loss to spines, labels with volume numbers chipped.

FIRST EDITION. George Cartwright was a former British army officer sent out by Bristol merchants to trade with the Canadian Eskimos. Over the years, he made six expeditions to Labrador and Newfoundland and here gives a detailed account of the fur trade, natural history, and of the Eskimos and Indians encountered. Of particular interest is the extensive glossary of words peculiar to Canadian life. The work was held in high esteem by Samuel Taylor Coleridge: "The annals of his campaigns among the foxes and beavers, interested me more than ever did the exploits of Marlborough or Frederick; besides I saw plain truth and the heart of Cartwright's book."

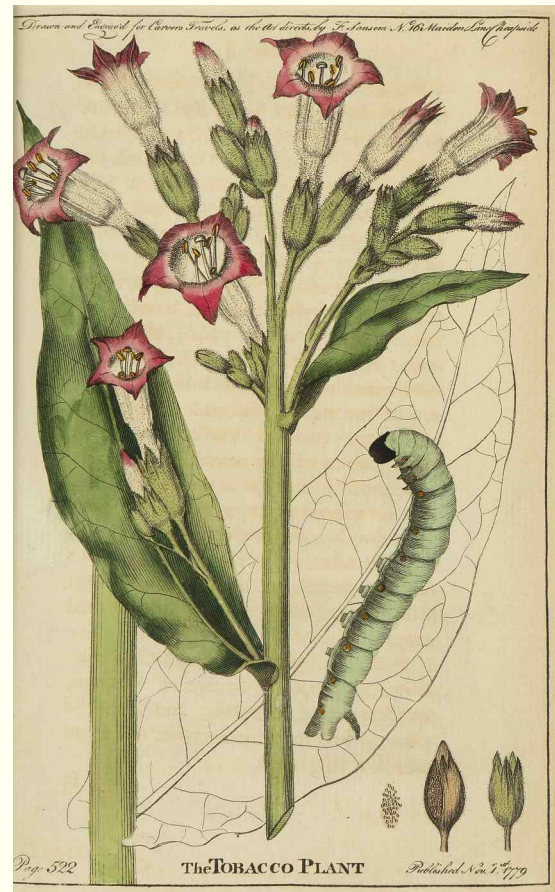
REFERENCES

Sabin 11150; Lande 106; Staton and Tremaine 586

PROVENANCE

Sir William Forbes (armorial bookplates to front pastedowns). Forbes, 6th Baronet of Monynusk and Pitsligo FRSE (1739 - 1806) was a Scottish banker, philanthropist, and writer.

\$ 10,000-15,000



CARVER, JOHNATHAN

Travels through the Interior Parts of North America, in the Years 1766, 1767, and 1768. *London: Printed for C. Dilly [et al], 1781*

8vo (8 $\frac{3}{4}$ x 5 ins.; 212 x 130 mm). Mezzotint portrait of the author, 2 folding maps with hand-coloring, 4 hand-colored plates and one uncolored. Contemporary marbled calf with red morocco label; joints rubbed.

This second issue of the third edition is considered the most complete and "best edition" (Howes) of Carver's account. It includes a biographical sketch of the author by Dr. J.C. Lettsom (and an ALS from him is tipped into the present copy). The index and hand-colored tobacco plant plate were unique to this edition.

REFERENCES

Field 251; Graff 622; Howes C-215; Sabin 11184

\$ 3,000-5,000



31



32

31

CATLIN, GEORGE

Illustrations of the Manners, Customs, and Condition of the North American Indians. London: Henry Bohn, 1857 and 1866.

2 volumes, large 8vo (9½ x 6 ins.; 242 x 152 mm). 180 plates of hand-colored engravings and 3 maps. Contemporary red half-morocco and marbled boards with gilt Indian and crossed pipe and tomahawk devices to spine compartments; joints rubbed, wear to corners.

DELUXE ISSUE of perhaps as few as twelve copies with the plates printed in outline and entirely hand-colored.

REFERENCES

Sabin 11537

\$ 8,000-12,000

32

CATLIN, GEORGE

O-Kee-Pa: A Religious Ceremony; and Other Customs of the Mandans. Philadelphia: B. Lippincott and Co., 1867

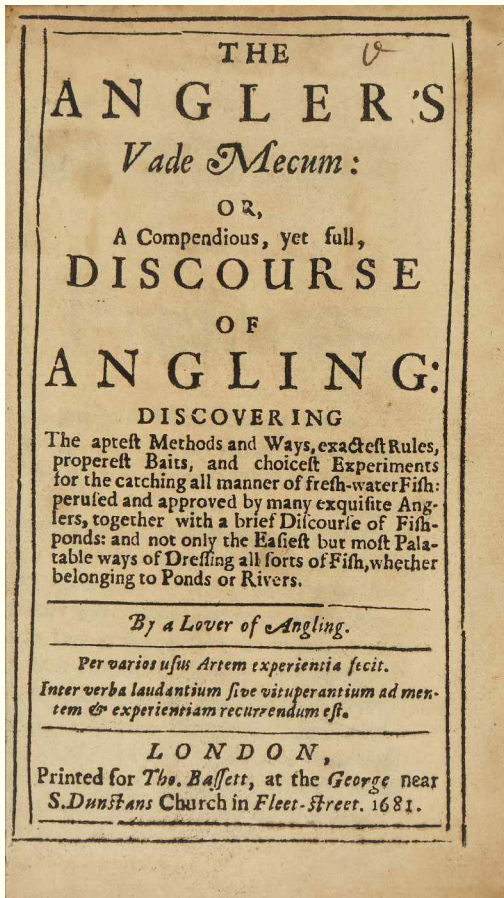
8vo (10 x 6½ in.; 255 x 168 mm). Half-title, 13 chromo-lithographed plates after Catlin by Simonau & Toovey; minor marginal soiling with occasional foxing, closed tear to plate 12, not affecting image. Publisher's green cloth over bevelled boards, panel design to covers, lower blindstamped, upper gilt with title in central panel, all edges gilt; spine neatly rebacked. Lacking the "Folium Reservatum."

FIRST AMERICAN EDITION. This account of the Mandan buffalo dance ceremony, or O-Kee-Pa, is a highly important historical survival, as the Mandans, who lived on the upper Missouri, were practically wiped out by smallpox in 1837, shortly after Catlin's visit. O-Kee-Pa was a religious ceremony filled with frenzied dances and highly-charged sexual pantomimes, followed by torture and mortification of the flesh. The explicit details of the sexual elements of the ceremony were considered too shocking for the general public.

REFERENCES

Field 262; Sabin 11543

\$ 4,000-6,000



33

33

CHETHAM, JAMES

The Angler's Vade Mecum; or, A Compendious yet full Discourse of Angling discovering the aptest Methods and Ways, exactest Rules, properest Baits, and choicest Experiments for the catching of all manner of fresh water Fish. *London: for Thomas Bassett, 1681.*

Small 8vo (6 x 3½ ins.; 153 x 92 mm). Title ruled in black, historiated initial; trace of worming in upper margin of last few leaves. Contemporary sheep, nicely rebaked. Cloth chemise and slipcase.

FIRST EDITION, published anonymously. "Chetham's prefaces are in Diogenes' vein, curt and caustic; he escapes from the category of manual makers, and takes rank as one of the original writers on the sport" (Westwood). An unusually nice example.

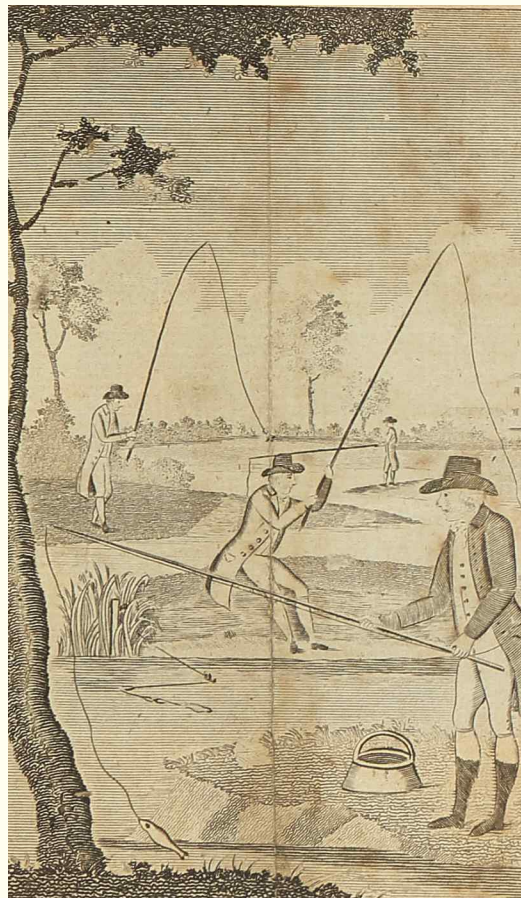
REFERENCES

Wing C-3788 (giving priority to this imprint); Westwood and Satchell pp. 59-60.

PROVENANCE

Henry A. Sherwin (angling bookplate)

\$ 2,000-3,000



34

34

COLE, RALPH

The Young Angler's Pocket Companion; or, A new and complete treatise of the art of angling ... to which is now added a new and successful method of trolling and laying trimmers ... together with the best method of smelt-fishing ... never before treated on. *London: R. Bassam, et al., 1795*

12mo (5½ x 3¾ in.; 138 x 85 mm). Engraved folding frontispiece; repairs to verso of frontispiece. Original boards with later green calf spine; spine toned, endpapers renewed.

FIRST EDITION, with frontispiece in three compartments, one depicting a quaint vignette of four anglers, and the remaining two with bait and fishes. Frontispiece in folding state, rather than cut, as is frequently the case with rebound copies. Ownership inscription to the verso of the frontispiece reading: "Mrs. Mary Elwood, her Book given her by a friend to teach her Angling."

REFERENCES

ESTC 006005547; Heckscher, 475; Westwood & Satchell, 62

PROVENANCE

George A. Brakeley (bookplate to front endpaper)

\$ 2,000-3,000

COLEBROOK, ROBERT HYDE

Twelve Views of Places in the Kingdom of Mysore, the Country of Tippoo Sultan. *London: for Edward Orme, 1805*

Oblong folio (24½ x 18 in.: 620 x 458 mm). 12 hand-colored aquatint plates by John William Edy after R.H. Colebrook, with watermarks dating 1801 and 1804, descriptive letterpress interleaved with the plates; some neat repairs to margins of plates, with occasional staining or foxing to margins. Later half-black calf over marbled boards, spine with decorative gilt bands, red morocco label with gilt title.

SECOND EDITION. Robert Hyde Colebrooke (c. 1762 - 1808) was a British infantry officer in India who conducted early surveys in Bengal and Mysore before becoming Surveyor General of Bengal, a position he held from 1788 to 1794. Trained in topographical illustration and surveying, the images in this collection were based on his work in Mysore in 1790, and produced in 1794.

REFERENCES

Abbey *Travel*, 419 (note)

\$ 3,000-5,000



35

DANIELL, SAMUEL

A Picturesque Illustration of the Scenery, Animals, and Native Inhabitants, of the Island of Ceylon. *London: T. Bensley, 1808*

Oblong folio (17⅞ x 23 ins.: 452 x 585 mm). 12 hand-colored plates including 11 aquatints and one lithograph; occasional minor finger-soiling, original guards creased with a few spots, closed tear to letterpress title repaired. Contemporary calf-backed marbled boards, rebacked to style with morocco label preserved, corners worn.

FIRST EDITION "In Martin Hardie's opinion [in English Coloured Books] the best plates are those of landscape, but many will find the natural history plates more interesting both technically and artistically. These plates are partly printed in colour, which enables a brilliant effect to be obtained, particularly on the bodies of the animals, where the colour is broken by the tiny white flecks of the aquatint grain, giving a subtle sheen, and conveying the impression of smooth bulk, especially on the flanks of the elephant" (Abbey).

Samuel Daniell was the younger brother of William and nephew of Thomas Daniell. He arrived in Ceylon (Sri Lanka) in 1805, where he was appointed Secretary to the Board of Revenue and Commerce, and latterly Ranger of Woods and Forests, which gave him the freedom to travel the island and record what he saw. He died in Ceylon in 1811 aged 36. A relatively scarce work.

REFERENCES

Abbey, *Travel* 410

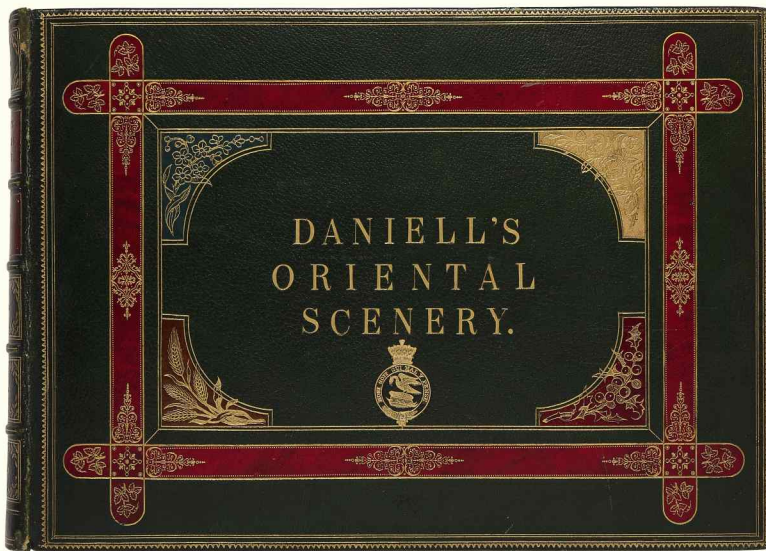
\$ 20,000-30,000



36



37



38

37

DANIPELL, THOMAS AND WILLIAM

A Picturesque Voyage to India by the way of China. London: Thomas Davison for Longman, Hurst, Rees, Orme & William Daniell, 1810

Oblong folio French green morocco. (10 x 13⁷/₈ in.; 254 x 352 mm). 50 hand-colored aquatint plates on thick paper by Thomas & William Daniell with letterpress captions on facing pages (text watermarked 1808); light spotting to original tissue guards and some light spotting on versos of plates. Contemporary gilt-paneled green morocco, joints restored.

FIRST EDITION. The Daniells left England in April 1785 on board the Indiaman Atlas, arriving in Whampoa, China, in August. Includes views of Madeira, the Cape of Good Hope, Java, Macao, Canton and Calcutta, while the accompanying text includes observations and descriptions of native peoples. About half the illustrations focus on China, including dress and interiors in addition to the topographical.

REFERENCES

Abbey, *Travel* 516; Tooley 173

\$ 7,000-10,000

38

DANIPELL, WILLIAM, AND THOMAS DANIPELL

Oriental Scenery ... Containing ... Views of the Architecture, Antiquities and Landscape Scenery of Hindoostan. [London: Printed for Thomas and William Daniell at the Free-School Press,] 1812–1816

6 parts in 2 vols., oblong folio (10 x 14 in.; 252 x 356 mm). 6 aquatint titles, 144 aquatint plates after the Daniells, each accompanied by a leaf of letterpress description, 8 engraved plans; lacking letterpress titles, scattered foxing, chiefly marginal and heavier in vol. 2. Nineteenth-century green morocco by Zaehnsdorf, covers with French fillet frame with dentelle-roll, central frame of overlapping red morocco onlay straps gilt enclosing central panel with polychrome morocco onlay cornerpieces gilt representing the four seasons, the central panel of the front covers gilt-lettered with title and stamped with the Derby device, spines gilt in six compartments, two with red morocco labels, pink moiré silk linings, gilt dentelles, gilt edges; extremities rubbed.

A VERY ATTRACTIVE COPY OF THE REDUCED-SIZE "POPULAR" EDITION OF THE DANIPELLS'S MONUMENTAL AND INFLUENTIAL *ORIENTAL SCENERY*.

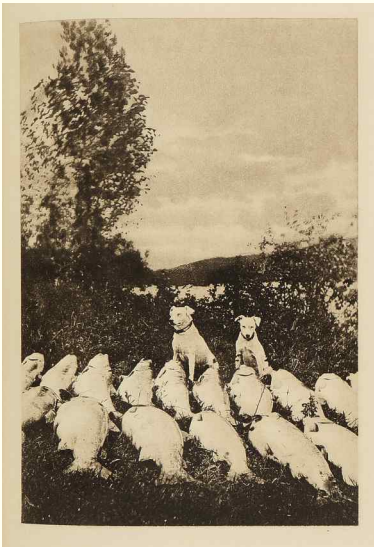
REFERENCES

Abbey, *Travel* 432

PROVENANCE

The Earls of Derby (armorial device gilt to front covers, listed in the 1893 *Catalogue of the Library at Knowsley Hall*, p 222; the original owner most likely Edward Geoffrey Stanley, 14th Earl [1799–1869]) — Alexander Brown Griswold, Maryland (booklabels)

\$ 8,000-12,000



39

39

DAVIS, EDMUND

Salmon Fishing on the Grand Cascapedia.
Privately printed: 1904

Large 8vo. 15 photogravure plates with printed tissue guards; 3 color plates of flies. Full green morocco, gilt spine title; minor rubbing.

Number 31 of 100 copies printed for private distribution (by the De Vinne Press).

REFERENCES

Bruns D25; Gee 88; Litchfield 71

\$ 1,500-2,500

40

[DERRYDALE PRESS] CONNETT, EUGENE V

Magic Hours, wherein we cast a fly here & there as we wade along together. *New York: Privately printed by the Author for the Anglers' Club of New York, 1927*

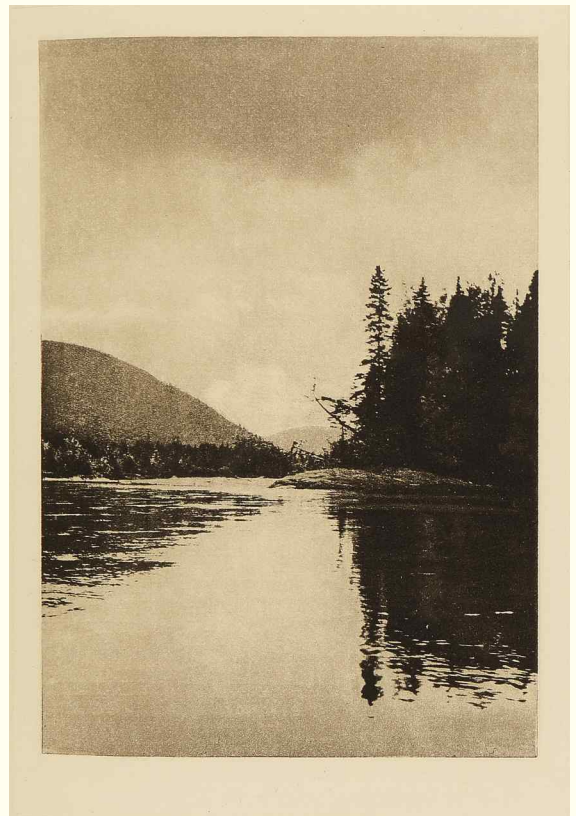
Small 8vo (5¾ x 4¾ in.; 146 x 111 mm). Two plates after drawing by Connett, tipped in. Half cloth, paper-covered boards, printed label; some tape residue to endpapers. Cloth chemise and slipcase.

ONE OF 89 NUMBERED COPIES, SIGNED BY CONNETT, OF THE FIRST BOOK TO BEAR THE DERRYDALE PRESS IMPRINT. Connett had intended to produce 100 copies, but ran out of paper and only completed 89. A great rarity of American sporting books.

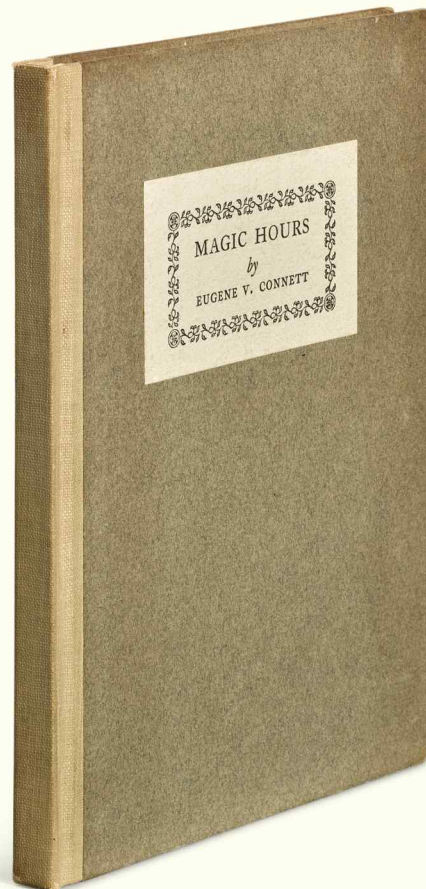
REFERENCES

Litchfield 82; Siegel 3

\$ 7,000-10,000

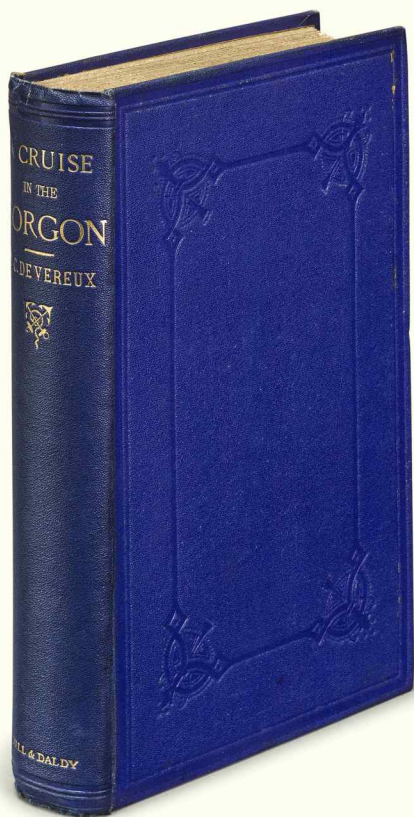


39



40

41



41

DEVERAUX, W. COPE

A Cruise in the Gorgon or Eighteen Months on H.M.S. Gorgon...Including a Trip up the Zambesi. *London: Bell and Daldy, 1869*

8vo. Folding colored map. Original blind-stamped blue cloth with gilt spine title; trace of foxing to fore-edge. Slipcase.

FIRST EDITION, the Brooke-Hitching copy. "The Gorgon was a paddle-wheel sloop dispatched to the east coast of Africa to stop the illegal slave trade in the region. The vessel made its way up the Zambesi to meet the famous missionary explorer David Livingstone" (Czech).

REFERENCES

Czech (*Africa*) p.48

PROVENANCE

Franklin Brooke-Hitching (initials, his sale Sotheby's, Mar 19, 2015, lot 991)

\$ 2,000-3,000



A TONGUSEE SHAMAN, OR CONJUROR.

42

42

DOBELL, PETER

Travels in Kamtchatka and Siberia: With a Narrative of a Residence in China. *London: Henry Colburn and Richard Bentley, 1830*

2 vols. 8vo (7¾ x 4½ ins.; 193 x 115 mm). 2 hand-colored aquatint frontispieces. Contemporary green calf gilt and marbled boards; minor rubbing.

FIRST EDITION. The Brooke-Hitching copy.

REFERENCES

Abbey, *Travel*, 352

PROVENANCE

N. Norcliffe, armorial bookplate and gilt device on spines — Franklin Brooke-Hitching (Sotheby's, 30 September 2014, lot 406)

\$ 2,000-3,000

D'OYLY, CHARLES, SIR

Antiquities of Dacca. London: J. Landseer, [1814-1831].

Folio (400 x 320 mm). (15 engraved plates after D'Oyly, one engraved plate of facsimile of writing, 4 half-page engraved illustrations by Landseer after George Chinnery, each on india proof paper; some minor, mostly marginal foxing, more so to first plate, apparently issued without a title-page. Contemporary green morocco and marbled boards, green morocco and gilt label to front cover; some rubbing, rebacked with spine preserved.

PROVENANCE

Edmund Smith (bookplate) — John C. Ropes (ownership inscription dated London, September 26, 1874)

\$ 2,500-3,500



43

D'OYLY, CHARLES, SIR

Behar Amateur Lithographic Press Scrapbook. [Patna:] Behar Lithographic Press, [1828?]

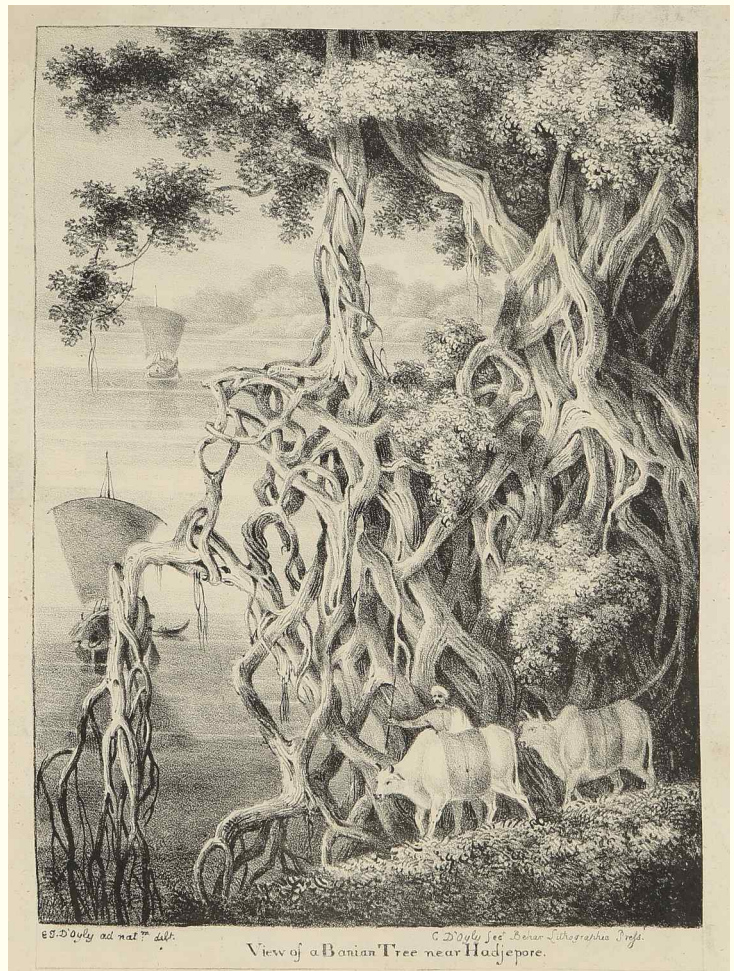
Oblong folio (11 x 15⁷/₈ in.; 281 x 403 mm). Mounted lithographed title and 28 mounted lithographed plates after D'Oyly by the Behar Lithographic Press, all on india paper mounted on album leaves; some foxing and soiling, some leaves a bit wrinkled. Early, possibly original, blue wrappers, front wrapper with mounted lithographed label; label foxed and defective, some light stains and short marginal tears, stab-sewing renewed.

FIRST EDITION. This Behar Lithographic Press was established by D'Oyly for his private use and resulted in a number of titles, presumably intended for private distribution. The *Scrapbook* (and *Scrap Book*) series are much less common than D'Oyly's sporting and ornithological lithographs. The imprints of the present plates indicate that several were drawn by D'Oyly after sketches by Edward Chinnery and a Mrs. Woodcock.

REFERENCES

Abbey, *Travel* 449

\$ 2,500-3,500



44

D'OYLY, CHARLES, SIR

Indian Sports. [Patna:] Behar Amateur Lithographic Press, [1828] — Behar Amateur Lithographic Scrap Book. [Patna:] Behar Amateur Lithographic Press, 1828

Together 2 works in one vol., oblong folio (9¼ x 13¾ in.; 234 x 348). 2 mounted lithographed titles and 55 mounted lithographed plates after D'Oyly and others by the Behar Lithographic Press (*Sports*: 12 plates; *Scrap Book*: 43 plates), all on india paper mounted to album leaves; some light foxing, mostly confined to mounts, one *Scrap Book* plate (Abbey no. 27) with lithographer's name added in manuscript, one plate slightly shaved. Near-contemporary half red morocco over marbled boards, spine gilt in six compartments, front cover with large red

morocco label, endpapers marbled *en suite* with boards, gilt edges; morocco darkened, extremities quite rubbed. Blue cloth box.

FIRST EDITIONS, WITH IMPORTANT ANGLO-INDIAN PROVENANCE. This copy of *Behar Amateur Lithographic Scrap Book* contains a mounting sheet with three additional lithographs not listed in Abbey.

REFERENCES

Abbey, *Travel* 447, 446; Schwerdt I:149

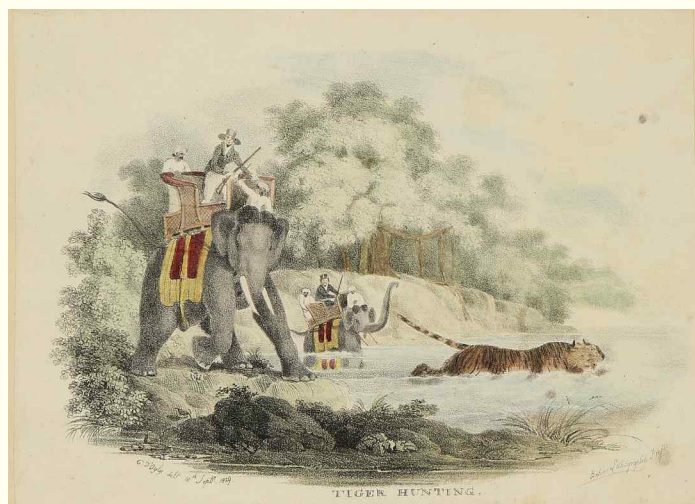
PROVENANCE

Sir John Shore, first Baron Teignmouth (1751–1834), Governor-General of Bengal (signature on both titles, the first shaved) — Robert & Maria Travis (booklabel; Sotheby's London, 26 May 2005)

\$ 6,000-8,000



45



46

D'OYLY, CHARLES, SIR

Indian Sports. [Patna:] Behar Amateur Lithographic Press, [1828–1829]

Oblong folio (10¾ x 15 in.; 273 x 381 mm). Mounted handcolored lithographed title and 12 mounted handcolored lithographed plates after D'Oyly by the Behar Lithographic Press, all on india paper mounted on album leaves. Early twentieth-century half red morocco, marbled endpapers, top edges gilt; extremities quite rubbed, bit stained.

A VERY UNCOMMON HANDCOLORED EXAMPLE OF D'OYLY'S SPORTING LITHGRAPHS, comprising the first series title with the second series plates. "D'Oyly seems to have been an amateur artist of some merit. He was also a man of character; though his forbears had a reputation as masters, he seems to have emerged from India, a graveyard then both of men and souls, respected by all. An obituary in the *Gentleman's Magazine* recalls that a contemporary called him 'one of the most elegant, gentlemanlike, handsome, and accomplished men of his day'" (Abbey).

Sir Charles D'Oyly (1781–1845) produced some of the most attractive views of nineteenth-century Calcutta and Cape Town. During a leisurely posting as the opium agent in Patna, D'Oyly studied with the picaresque artist George Chinnery, later founding the United Patna and Gaya Society (the "Behar School of Athens") and the Behar Lithographic Press as fora for his considerable amateur talents.

REFERENCES

Cf. Abbey, *Travel* 447; Litchfield 16; Schwerdt I:149

PROVENANCE

Edward Sands Litchfield (armorial bookplate; Sotheby's, 29 November 2001, lot 40)

\$ 4,000-6,000

D'OYLY, CHARLES, SIR

Indian Sports. [Patna:] Behar Amateur Lithographic Press, [1828] — No. 2:

Indian Sports. [Patna:] Behar Amateur Lithographic Press, [1829] — Indian Sport. Patna: Behar Amateur Lithographic Press, 1830

Together 3 works in one vol., oblong folio (11 x 15¼ in.; 280 x 386 mm). 3 mounted lithographed titles and 32 mounted lithographed plates after D'Oyly by the Behar Lithographic Press (1828 series: 10 (of 12) plates, lacking nos. 8 & 12; 1829 series: 12 plates; 1830 series: 10 plates), all on india paper mounted to album leaves; 1829 series evidently on original mounts, the other two remounted to size with a number of corners creased or torn, plate 10 of 1828 series just shaved at left margin, some scattered staining mostly to mounts. Modern half red morocco gilt.

AN UNUSUALLY EXTENSIVE SELECTION OF D'OYLY'S EARLY SPORTING WORK. Abbey cites the first series of the *Indian Sports* plates, and Schwerdt records the first and second, but the third is very rare indeed. The only auction record we can trace for the third series was as part of a set of the three parts (with a total of 31 plates, one of which was a duplicate) sold at Bloomsbury, 21 March 1984, lot 323.

REFERENCES

Abbey, *Travel* 447; Schwerdt I:149

\$ 5,000-7,000

D'OYLY, CHARLES, SIR

Indian Sports. [Patna:] Behar Amateur Lithographic Press, [1828] — No. 2:

Indian Sports. [Patna:] Behar Amateur Lithographic Press, [1829]

Together 2 works in one vol., oblong folio (11 x 14 in.; 277 x 356 mm). 2 mounted lithographed titles and 24 mounted lithographed plates after D'Oyly by the Behar Lithographic Press (1828 series: 12 plates; 1829 series: 12 plates), all on india paper mounted to gray paper album leaves; a few plates with small, light stains. Contemporary half black morocco over floral-patterned cloth, spine gilt and lettered ALBUM, front cover with red morocco

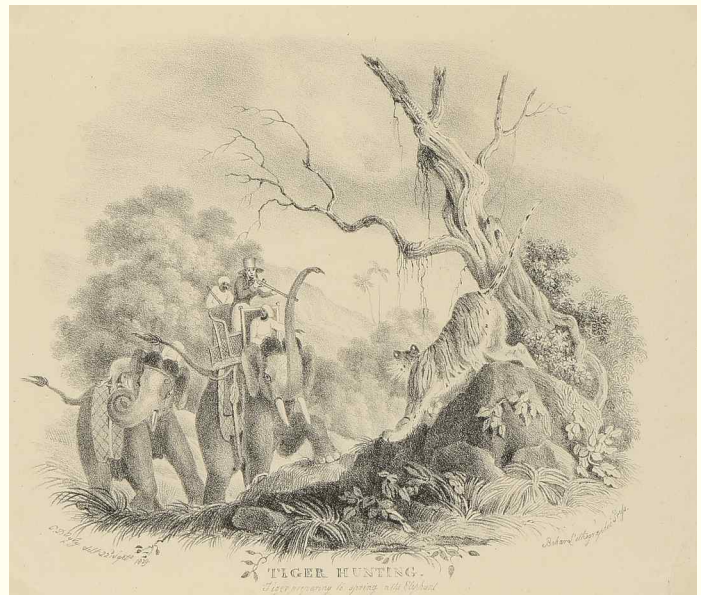
rhomboid label gilt-lettered MAUD AND ALETHEA | 1839. Blue cloth folding-case.

A FINE COPY OF D'OYLY'S BEST SPORTING WORKS, with (presumably) early Anglo-Indian provenance. All twenty-four plates called for by Schwerdt are present, although the plates from the two series are mixed together. The game depicted includes tiger, leopard, bear, rhinoceros, deer, hare, quail, and duck. In several plates, the big cats in particular seem to be getting the better of the hunters.

REFERENCES

Abbey, *Travel* 447; Schwerdt I:149

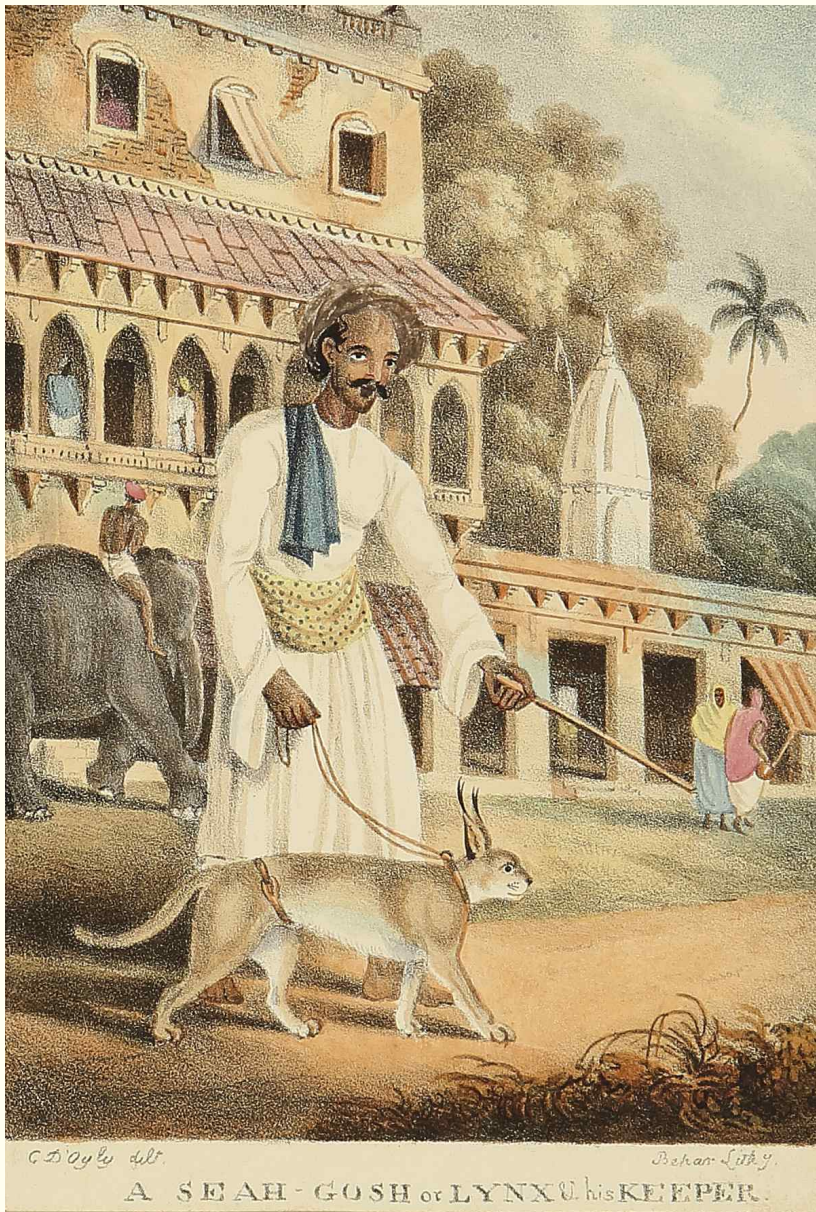
\$ 4,000-6,000



47



48



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49

D'OYLY, CHARLES, SIR

Costumes of India. [Patna: Behar]
Lithographic Press, 1830

4to (10³/₈ x 11³/₄ in.; 263 x 299 mm). Mounted lithographed title and 12 mounted handcolored lithographed plates after D'Oyly by the Behar Lithographic Press, all on india paper mounted to album leaves; some marginal foxing largely confined to the mounts apart from the title lithograph. Early green boards, front cover with mounted lithographed label; label foxed and chipped, boards stained and chipped with loss, stained.

PROBABLY THE RAREST OF ANY OF D'OYLY'S PUBLICATIONS. This is one of just two copies of *Costumes of India* recorded in the Anglo-American auction records, and only three others can be traced in institutional collections: Yale University, the University of Melbourne (incomplete), and the British Library.

These studies of Indian costume and occupation are quite unlike anything else in D'Oyly's oeuvre. The imprints of two of the plates indicate that they were drawn by D'Oyly after sketches by George Chinnery.

REFERENCES

Not in Abbey, Colas, or Lipperheide

PROVENANCE

Bloomsbury, 20 July 2006, lot 226

\$ 3,000-4,000

D'OYLY, CHARLES, SIR

Sketches of the New Road in a Journey from Calcutta to Gyah. *Calcutta: Printed and Published at the Asiatic Lithographic Company's Press, 1830*

Oblong folio (9 $\frac{3}{8}$ x 11 $\frac{1}{4}$ in.; 237 x 285 mm). Lithographed title-page and 22 lightly tinted lithographed plates after and by D'Oyly on india paper mounted on larger leaves with lithographed captions and imprints, each plate accompanied by a facing leaf with lithographed text on the verso; a bit of dampstaining at lower fore-edge corner occasionally touching a plate, lower fore-edge corner of one mounting sheet torn away, some minor marginal soiling or fraying. Publisher's brown wrappers, front wrapper lithographed with the title-page stone; soiled and chipped, spine perished. Half red morocco folding-case, chemise.

FIRST EDITION. These fine plates, focused on the landscape and monuments of India, reflect D'Oyly's maturation as an artist. Unlike much of his work at the Behar Lithographic Press, each of these lithographs is signed "Drawn on Stone by Sir C. D'Oyly Bart." "During 1827 and 1828, D'Oyly had been drawing on stone, a series of views taken from his pen and ink drawings of the road which has recently been laid between Calcutta and Gaya and these were eventually published by Thomas Black. ... This does not necessarily indicate that D'Oyly had by 1830 grown tired of the Patna Press," but rather that he had the finished stones sent down the river to Calcutta for printing and the addition of the title-page and text by Black's Asiatic Lithographic Press (Lostly). RARE: only three copies are recorded in the Anglo-American auction records, none since 2005 and no other in the original wrappers since 1981.

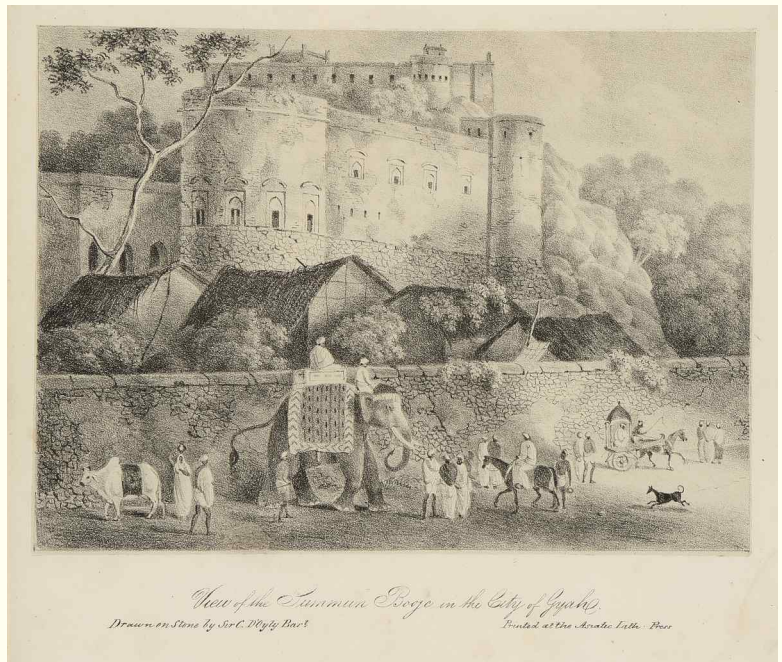
REFERENCES

Abbey, *Travel* 455; cf. Jeremiah P. Lostly, "Sir Charles D'Oyly's Lithographic Press and his Indian Assistants," in Rohatgi and Godrej, *India: A Pageant of Prints*, pp. 135-160

PROVENANCE

Hastings Hadley D'Oyly (gift? inscription on title-page)

\$ 6,000-8,000



50



51

D'OYLY, CHARLES, SIR

Views of Calcutta and Its Environs. *London: Lithographed & Published by Dickinson & Co., 1848*

Broadsheets (27 $\frac{1}{2}$ x 19 $\frac{1}{2}$ in.; 692 x 495 mm). Handcolored lithographed title and 25 handcolored plates (one folding, two plates each with 2 views) after D'Oyly by W. Robert

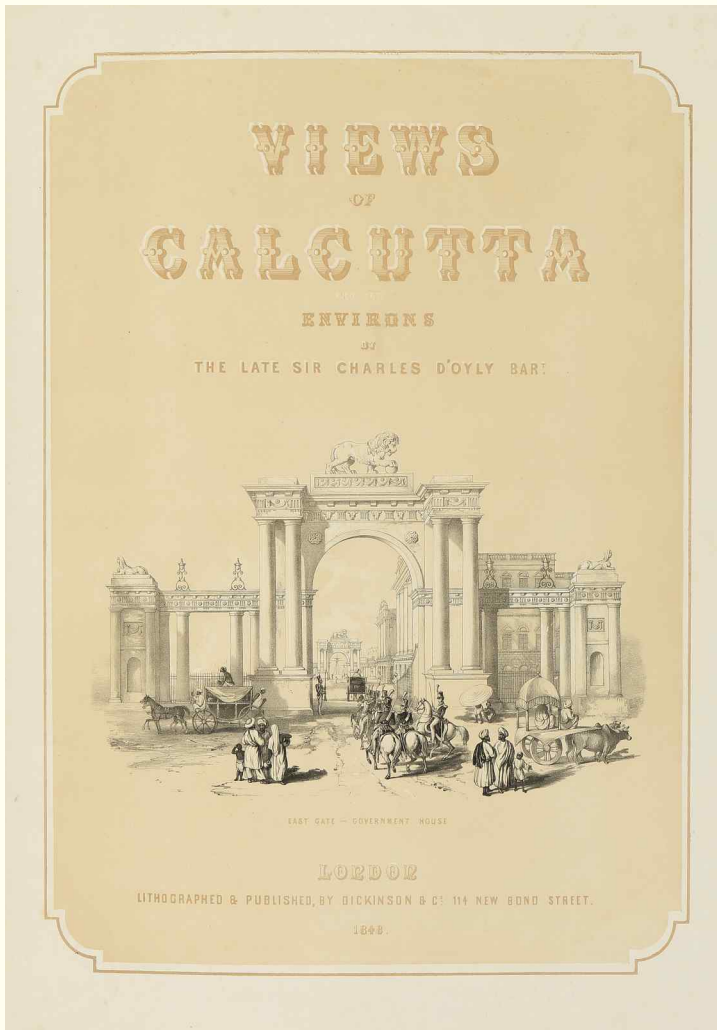
and Lowes Dickinson, some heightened with gum arabic; 3 or 4 plates lightly brown-toned, very occasional marginal soiling or spotting, folding plate with short marginal tear, plate 20 (Suspension Bridge at Alipore) with interior crease or tear in image. Publisher's red cloth, front cover gilt with a large vignette of an arched gateway enclosing title, rebounded and recornered to style in red morocco, marbled endpapers; lightly rubbed, trifle soiled.

FIRST EDITION, HANDCOLORED ISSUE.

REFERENCES

Abbey, *Travel* 497; Tooley (1954) 187

\$ 20,000-30,000



52

D'OYLY, CHARLES, SIR

Views of Calcutta and Its Environs.
London: Lithographed & Published by Dickinson & Co., 1848

Broadsheets (26 $\frac{3}{8}$ x 19 $\frac{1}{2}$ in.; 668 x 495 mm). Tinted lithographed title and 25 tinted plates (one folding, two plates each with 2 views) after D'Oyly by W. Robert and Lowes Dickinson; very occasional marginal soiling or spotting, folding plate with short marginal tear and fold separation. Publisher's green cloth, front cover gilt with a large vignette of an arched gateway enclosing title, original green morocco spine and corners, marbled endpapers; backstrip replaced, extremities very rubbed with minor loss, some soiling and fading.

FIRST EDITION, TINTED ISSUE.

REFERENCES

Abbey, *Travel* 497; Tooley (1954) 187

\$ 8,000-12,000

53

D'OYLY, CHARLES, SIR, AND CHRISTOPHER WEBB SMITH

Oriental Ornithology. [*Patna:*] Behar Lithographic Press, 1829

Oblong folio (11 $\frac{3}{4}$ x 18 $\frac{1}{4}$ in.; 298 x 465 mm). Mounted lithographed title and 12 mounted lithographed plates after D'Oyly and Smith by the Behar Lithographic Press, all on india paper mounted to album leaves, the ornithological subjects handcolored and the backgrounds uncolored, the plates with contemporary manuscript captions; text lacking as usual, some marginal foxing largely confined to the mounts and marginal worming exclusively confined to the mounts. Publisher's gray wrappers, front cover with mounted lithographed label: "No. 2 of the Oriental Ornithology, containing 12 subjects"; spine repaired, extremities chipped and torn with loss, foxed.

FIRST EDITION, WITH VERY FINE COLORING, LIKELY BY CHRISTOPHER WEBB SMITH, who drew the birds, while D'Oyly provided the landscape and still-life backgrounds. "D'Oyly's landscapes are well drawn and have atmosphere, and the work is a most creditable production of this amateur press" (Abbey). The "No. 2" on the wrapper refers not to an earlier series of plates with the title *Oriental Ornithology*, but to D'Oyly and Smith's collaboration of the previous year, *The Feathered Game of Hindostan*.

REFERENCES

Abbey, *Travel* 453; *Fine Bird Books* 143; McGill/Wood 570; Nissen, *IVB* 881

\$ 5,000-7,000



53



54



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54

D'OYLY, CHARLES, SIR, AND CHRISTOPHER WEBB SMITH

Indian Dead Game. [Patna:] Behar Lithographic Press, [1830]

Oblong folio (10¼ x 15½ in.; 262 x 394 mm), 6 mounted handcolored lithographed plates after D'Oyly and Smith by the Behar Lithographic Press, all on india paper mounted to album leaves; a little bit of staining to mounts. Early, possibly original, front stiff wrapper with mounted lithographed title label; label worn and restored with loss, rear wrapper replaced, some soiling and creasing, rebacked, album leaves on recent linen guards.

FIRST EDITION OF ONE OF THE RAREST AND FINEST PRODUCTIONS OF THE BEHAR AMATEUR LITHOGRAPHIC PRESS. The plates are superbly rendered and colored and anticipate in subject and quality the finest work of Édouard Traviès. The present is the only copy that can be traced in the Anglo-American auction records since 1957, and the work was lacking from the collections of both J. R. Abbey and H. Bradley Martin.

REFERENCES

Schwerdt II:163; not in Abbey

PROVENANCE

Christie's, 17 April 1986, lot 338 — Unidentified armorial bookplate from Zollikon, Switzerland — Bonham's New York, 10 October 2012, lot 2071

\$ 3,000-4,000

55

D'OYLY, CHARLES, SIR, AND OTHERS

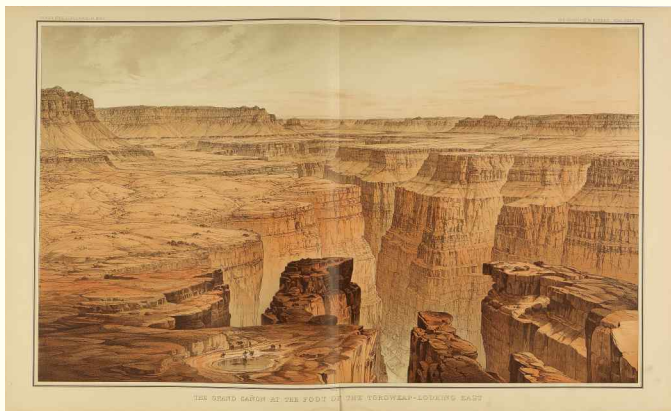
Indian Scraps. [Patna and elsewhere, mid-1820s to early 1830s]

Oblong folio (9¾ x 12 in.; 247 x 305 mm), 49 leaves with mounted lithographed title-page and 89 mounted images of various sizes (lithographs, etchings, original ink sketches; some with contemporary hand-coloring), many lithographs signed and dated in the stone, a number of other images with contemporary title captions or artist's initials, images mostly mounted on rectos but a few on versos; one small lithograph defective, some minor scattered staining. Contemporary half brown morocco over marbled boards, the front cover mounted with a trimmed duplicate of the title lithograph; rubbed, spine restored. Half maroon morocco folding-case.

A fascinating album compiled from the output of the Behar Lithograph Press, the Asiatic Lithographic Press of Calcutta, and other Indian ateliers. Apart from D'Oyly, most of the artists are identified only by initials, including G.W., C.W., W.P., and H.A. Subjects include landscapes, costume, occupations, ethnographic studies, and animals, domestic and wild.

The note to D'Oyly's *Behar Amateur Lithographic Scrap Book* in Abbey's *Travel* (no. 446) mentions "a fat scrapbook in the Indian Office Library, containing a large number of mounted drawings by D'Oyly. ... This volume has all the haphazard appearance of a personal or family scrapbook, but it carries on the front what appears to be a special title for the volume, a view incorporating the words 'Indian Scraps.'" It is possible, therefore, that either a very limited number of such scrapbooks were issued, each with its own unique contents, or that blank albums with the title *Indian Scraps* were published as scrapbooks to be filled by collectors. The present album is signed on the front free endpaper by George Ward, who owned and compiled the album and presumably is the artist responsible for the works here signed "G.W."

\$ 2,000-3,000



56

56

DUTTON, CLARENCE EDWARD

Tertiary History of the Grand Cañon District.
Washington: Government Printing Office, 1882

Folio atlas (19¾ x 17¾ in.; 502 x 451 mm). Lithographed title and 22 toned and color lithographed plates and maps of the Grand Canyon by Julius Bien & Co., including 10 panoramas after Holmes and Moran; generally unobtrusive water stain to lower inner margin, infrequently affecting maps. Original brown publisher's cloth, gilt titles and text to cover; wear to joints and spine, bottom of upper joint split but holding, corners bumped.

FIRST EDITION. Clarence E. Dutton began working on his *Tertiary History of the Grand Canon District* while he was a member of the Powell survey. The Atlas beautifully illustrates the Grand Canyon with the use of color lithography by Julius Bien. The panoramas of the spectacular river gorge are after the paintings of two brilliant topographical artists, W. H. Holmes and Thomas Moran. The maps are drawn at three different scales and show the topography and geology of the Grand Canyon. *Tertiary History* was important both as a work of art and as the scientific foundation upon which subsequent mapping was based. It is one of the most important cartographic works devoted to the Grand Canyon.

\$ 5,000-7,000



57

57

FAYRER, J[OSEPH]

The Thanatophidia of India, being a Description of the Venemous Snakes of the Indian Peninsula, with an Account of their Poison on Life. *London: J. and A. Churchill, 1872*

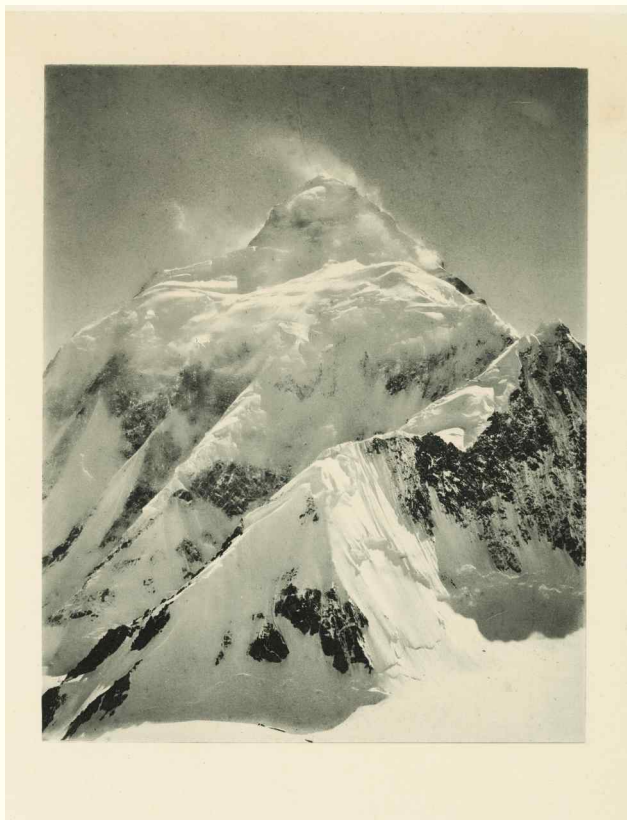
Folio (17½ x 12¼ in.; 450 x 310 mm). 28 chromolithographed plates (2 double-page), 3 uncoloured lithographs; some foxing, heaviest to earliest plates. Contemporary red cloth, cover decoratively ruled in blindstamp with gilt-lettered title and text; extremities rubbed, joints repaired and spine rebacked, few minor stains.

"[O]ne of the classics on venomous snakes" (Adler). Sir Joseph Fayrer, surgeon and physician, wrote copiously on the subjects of Indian climatology, sanitation, the pathology of Indian diseases, and, perhaps most prolifically, on venomous snakes. *The Thanatophidia of India* was richly illustrated, and with very few exceptions the snakes depicted were drawn from life by members of the Calcutta School of Art. The book embodies a significant amount of Fayrer's research, and describes in detail nearly 500 of his own experiments surrounding cases of snakebite and its subsequent treatment.

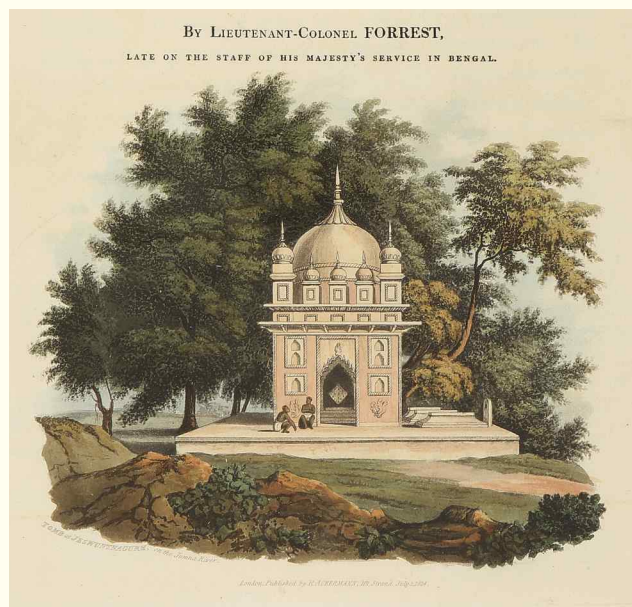
REFERENCES

Adler II:97; Nissen ZBI 1339; BM(NH) 560

\$ 5,000-7,000



58



59

58

DE FILIPPO, FILIPPI

Karakoram and Western Himalaya 1909. An Account of the Expedition of H.R.H. Prince Luigi Amedeo of Savoy. *London: Constable and Company, 1912; New York: E.P. Dutton and Company, 1912*

2 volumes, text and atlas, 4to (10½ x 8¾ in.; 266 x 210 mm). Text: half-title, photogravure frontispiece and 25 photogravure plates, all with printed tissue guards, 5 double-page photographic panoramas (2 showing 2 views), numerous in-text photographic illustrations, all after photographs by Vittorio Sella, 2 colored photographic plates of geological specimens; very minor foxing, generally not affecting images. Atlas: 18 folding photographic panoramas on 17 sheets after Sella, 3 folding colored maps, and booklet with list of illustrations and index. Bound in publisher's green cloth, atlas in quarter velum, flat spines lettered in gilt, top edge gilt, others uncut; some minor rubbing, atlas binding very slightly soiled, some splitting to vellum, some fraying to corners.

ONE OF THE MOST IMPORTANT WORKS DEVOTED TO MOUNTAINEERING IN THE HIMALAYAS. An account of the Duke of Abruzzi's expedition to K2 in the Karakoram in 1909. Filippo de Filippi (1869-1938), Italian surgeon, scholar and mountaineer, was the official recorder of the Duke's expedition and in 1913-14 led the Italian Himalayan Scientific Expedition.

REFERENCES

Neate F26; Perret 1657; Yakushi F71b

PROVENANCE

Mary Walcott (inscription to front free endpaper of volume I)

\$ 4,000-6,000

59

FORREST, CHARLES RAMOS

A Picturesque Tour along the Rivers Ganges and Jumna in India. *London: R. Ackermann, 1824*

Large 4to (15¾ x 12¼ ins.; 400 x 315 mm). Hand-colored vignette on title-page, folding engraved map, 24 hand-colored aquatint plates by T. Sutherland and G. Hunt after Forrest, hand-colored aquatint vignette at end, plates watermarked 1824. Contemporary half red morocco gilt and marbled boards; very neat repairs to joints.

FIRST EDITION ON LARGE PAPER of this cornerstone work of India travel. A lovely copy and rare in this rare format.

REFERENCES

Abbey, *Travel* II, 441; Martin Hardie p. 109-10, 313; Prideaux pp. 248, 336, 376; Tooley 227

\$ 7,000-10,000



Drawn by Jared Back R.M.

Engraved by Edw^d Finden.

CANOE BROACHING TO, IN A GALE OF WIND AT SUNRISE.

Aug. 23. 1821.

Published March, 1825, by John Murray, London.

60

60

FRANKLIN, SIR JOHN

Narrative of a Journey to the Shores of the Polar Sea in the Years 1819, 20, 21. First and Second Expeditions. *London: John Murray, 1823; 1828*

2 volumes, 4to (10¾ x 8¾ in.; 272 x 210 mm). 1819, 20, 21, AND 22 EXPEDITION: Half-title, 30 engraved or aquatint plates, 11 hand-colored, with tissue guards, 4 engraved folding maps, errata leaf at end; minor foxing, heaviest to plates. 1825, 26, 27 EXPEDITION: 31 engraved plates with tissue guards, 6 engraved folding maps, errata leaf at end; some foxing, heaviest to plates and facing pages. Uniform contemporary brown morocco, decorated in gilt and blind, spine in raised bands with 5 compartments, gilt titles and text to second, other with repeat decoration in blind and gilt, marbled endpapers, edges marbled; joints of vol. 2 splitting but holding.

FIRST EDITION, FRANKLIN BROOKE-HITCHING COPY. "[The first] journey was made to the mouth of the Coppermine River, largely overland and with the aid of canoes. The coast east of the mouth was surveyed. It is one of the most terrible journeys on record, many of the party dying from cold, hunger,

or murder. The distance travelled was some 5,500 miles, and Franklin's narrative at once became a classic of travel literature. Franklin's second overland expedition made its departure from Fort Franklin on the Great Bear Lake. He traced the North American coast from the Mackenzie River to longitude 149° 37' W., while John Richardson's partly explored the coast between the mouths of the Mackenzie and the Coppermine. The two expeditions together added 1,200 miles of coast line to the knowledge of the American continent, and Franklin received several honours and became a popular hero. The views of the Arctic scenery in this work are noted for their beauty" (Hill).

REFERENCES

Abbey, *Travel* 635; Hill (2004) 635-636; Nissen ZBI 1419; Sabine 25624 (wrongly calling for 34 plates in the earlier volume) and 26228; Stanton & Tremaine 1248 & 1434

PROVENANCE

Franklin Brooke-Hitching (his auction, Sotheby's London, 30 September 2014, lot 499)

\$ 3,000-5,000

FRASER, JAMES BAILLIE

Journal of a Tour Through Part of the Snowy Range of the Himalaya Mountains, and to the Sources of the Rivers Jumna and Ganges. *London: Rodwell and Martin, 1820*

4to (11½ x 9 in.; 295 x 230mm). Engraved folding map; some foxing, heaviest to map, lacking half-title. Contemporary full-calf, blindstamp boarders and gilt rules to covers, spine with raised bands in six compartments, black label to second with gilt text, others with repeat overall decoration in gilt, all edges marbled, marbled endpapers; edges rubbed with some loss to morocco, some loss to head of spine.

FIRST EDITION of "an amazing record of a region which remained little known until the twentieth century. It provides meticulous information on a variety of subjects - history, agriculture, flora and fauna, geology, ethnology, commerce, manufactures, mineralogy; information which was collected under conditions of extreme physical discomfort and at times danger..." (M. Archer & T. Falk, *India Revealed: The Art and Adventures of James and William Fraser 1801-35*)

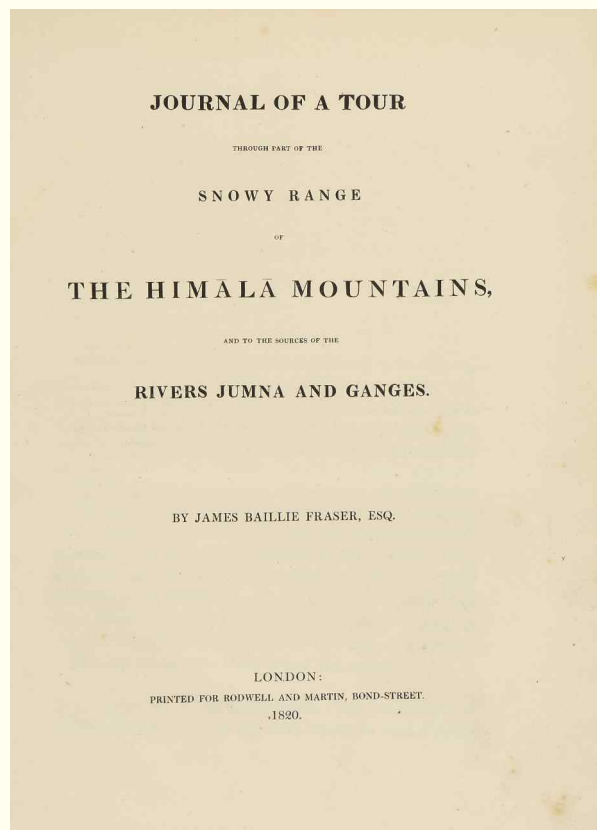
REFERENCES

Yakushi (1994) F191a

PROVENANCE

Carl F. Setz (his gift to Reeves Library, bookplate to front free endpaper)

\$ 2,000-3,000



61

FROST, ARTHUR BURDETT

Shooting Pictures. *New York: Charles Scribner's Sons, 1895*

Large folio (27 x 19½ in.; 685 x 500 mm). 12 chromolithographed plates (19½ x 12½ in.; 495 x 318 mm) after Frost mounted on board, signed in pencil on mounts, illustrated text leaves by Charles D. Lanier, loose in six original parts with pictorial wrappers, with 3 ADDITIONAL CHROMOLITHOGRAPHED PLATES (18¾ x 12¾ in.; 475 x 325 mm) after Frost; "Day Snipe Shooting" showing wear to fold with tiny abrasion, "Shooting Ducks from a Blind" with minor cracking, barely affecting image, text leaves toned, some with closed marginal tears, some minor chips, covers of wrappers separated but present with some toning. Portfolio with half red cloth over gray boards, upper cover pictorially printed in burgundy, cloth ties; some toning to boards, wear to edges. In custom morocco clamshell case.

FIRST AND ONLY EDITION OF FAMED SPORTING ILLUSTRATOR A.B. FROST'S MOST IMPORTANT WORK. The contents of each part are: Part First: Rail Shooting; Bay Snipe; Part Second: Ruffed Grouse; Summer Woodcock; Part Third: English Snipe; Prairie Chickens; Part Fourth: Shooting Ducks from a Battery; Ducks from a Blind; Part Fifth: Rabbit Shooting; Quail - A Dead Stand; Part Sixth: Autumn Woodcock; Quail Shooting. This portfolio contains three additional images: Snipe - Shooting, Rabbit - Shooting, and Day Snipe Shooting.

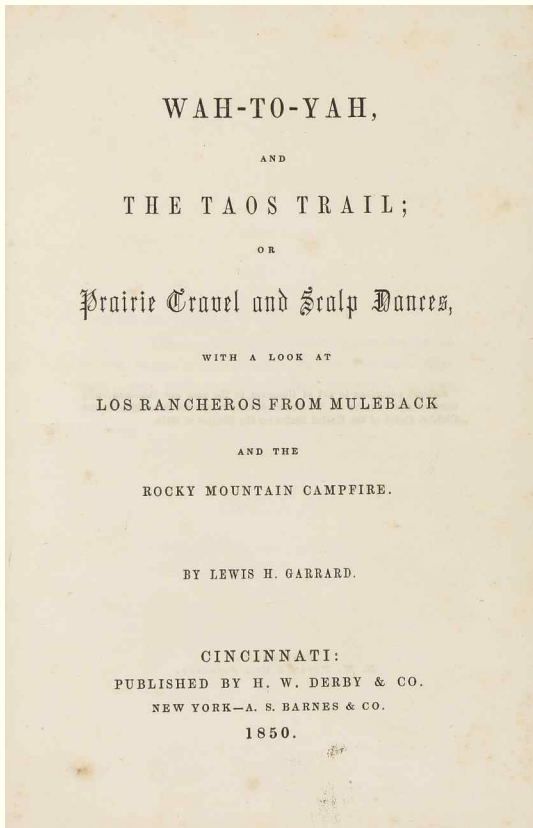
REFERENCES

Litchfield 62; *Bennett Practical Guide* 44; *Gee Sportsman's Library* 72

\$ 6,000-8,000



62



63

63

GARRARD, LEWIS HECTOR

Wah-To-Yah, and the Taos Trail; or Prairie Travel and Scalp Dances, with a Look at Los Rancheros from Muleback and the Rocky Mountain Campfire. *Cincinnati: H.W. Derby, 1850*

8vo. Original blind-stamped brown cloth, gilt spine title; light wear to extremities and some scattered stains to fore-edge. Cloth slipcase.

FIRST EDITION, PRESENTATION COPY, inscribed on the endpaper. Garrard left Westport at seventeen in 1846 in a Santa Fe wagon train and returned to St. Louis in the summer of 1847. His account describes the Taos Massacre and the subsequent trials of the prisoners. During his travels, Garrard met several well-known figures, notably Jim Beckwith and Kit Carson.

REFERENCES

Graff 1513; Howes G-70; Rader 1538; Rittenhouse 236; Sabin 26687; Streeter I:170; Tutorow 3428; Wagner-Camp-Becker 182.

\$ 2,500-3,500



64

64

GRAHAM, FREDERICK ULRIC

Notes of a Sporting Expedition in the Far West of Canada 1847. *London: Printed for private circulation, 1898.*

4to (324 x 250mm). Half title, hand-colored frontispiece portrait of the author, 6 coloured wood-engraved maps and 6 colored plates, finished by hand, some plates have offset, light scattered spotting, library stamp to endpaper. Calf gilt by Hatchards, Piccadilly as issued.

Privately printed edition of perhaps only 20 copies. PRESENTATION COPY FROM EDITOR JANE HERMIONE GRAHAM ("Aunt Mione").

A rare narrative of a hunting expedition from Sault Ste. Marie to the Red River, Lac La Plume, Edmondton and back, with extensive notes on hunting buffalo. The expedition lasted from 19 April to 31 October 1847. "This Journal was written, day by day, on Steamers, in Canoes, at the Forts, in Tents, or by the Camp-fires in the open,---in small pocket-books easily carried; and then, on Frederick Graham's return home was copied out, chiefly by a young sister still in the school room, and by others of the family, and the manuscript remained untouched for fifty years,---when Hermione Graham had it typed and printed in its present form, without however adding anything to the original, with the exception of the explanatory footnotes where these were required to make the sense clearer for sons, daughters, and grandchildren. November, 1897." (from the text)

\$ 10,000-15,000



65

65

GRAY, JOHN EDWARD

Illustrations of Indian Zoology; chiefly from the Collection of Major General Harwicke. *London: Parbury, Allen, 1830-32*

2 vols. Folio (18¾ x 13 ins.; 475 x 332 mm). Lithographed portrait of the author by L. Haghe after J. Lucas, dedication leaf, list of subscribers, list of plates, 202 hand-coloured lithographed and engraved plates, by Benjamin Waterhouse Hawkins, after G. Morely, Lowry and J. Swaine; portrait foxed, some foxing to tissue guards and very occasional minor marginal foxing to plates, one closed tear repaired to margin of one plate. Contemporary diced calf, very handsomely rebacked to style, some restoration to corners.

FIRST EDITION of this rare and important contribution to the natural history of the Indian subcontinent, including ninety plates of birds. General Hardwicke spent nearly forty years of service in India, and these illustrations are largely engraved from drawings made on the spot and chiefly from living specimens. Both English and native artists were employed and were under Hardwicke's immediate supervision. The prospectus to the work stated that the edition was to be limited to 250 copies, but the list of subscribers accounts for only 101, forty of whom were directors of the East India Company.

REFERENCES

Anker 197; *Fine Bird Books*, p.103; Nissen IVB 391; Nissen ZBI 1694; Wood, p.368; Zimmer p.272

\$ 15,000-20,000



66

66

GRINDLAY, CAPTAIN ROBERT MELVILLE

Scenery, Costumes, and Architecture Chiefly on the Western Side of India. *London: R. Ackermann, 1826 (Vol. II: Smith, Elder & Co., 1830)*

2 volumes in one, folio (16½ x 11¾ in.; 392 x 300 mm). Engraved title with hand-colored costume vignette, 36 hand-colored engraved plates, section-titles to parts II-VI, vol. II with engraved title with vignette mounted on India paper, bound preceding the final part-title; occasional spotting to text and margins of plates. Modern three-quarter red morocco over marbled boards; spine in six compartments with raised bands tooled in gilt.

FIRST EDITION. "Next to Daniell, the most attractive colour plate book on India" (Tooley). Grindlay was a self-taught amateur artist who went to India in 1803, aged 17. He served with the East India Company's military service from 1804 - 1820, throughout which, as noted in his introduction, "the various appointments which he successively held, afforded him peculiar advantages in collecting materials. ...The author pledges himself to the fidelity of the representations, and he has spared neither labour nor expense in the execution of the work."

REFERENCES

Abbey, *Travel* 442; Colas 1334; cf. Tooley (1954) 239

\$ 15,000-20,000

HALL, BASIL

Account of a Voyage of Discovery to the West Coast of Loo-Choo Island. *London: John Murray, 1818*

4to (10½ x 8¼ ins.; 268 x 210 mm). 6 engraved maps, 5 folding, 9 aquatint plates, 8 hand-colored; without half-title, occasional minor spotting and offsetting. Contemporary calf and marbled boards, rebaked to style; rubbed.

FIRST EDITION, SIGNED PRESENTATION slip tipped in. The work is notable also for the aquatint plates after William Havell, who accompanied the embassy. "Hall's book... describes... his explorations in the little known eastern seas, and his visit to Canton" (Guangzhou).

REFERENCES

Abbey, *Travel* 558; Hill (2004) 749; Löwendahl 802; Lust 372 (later edition with different title)

\$ 2,500-4,500



67

HAMILTON, DOUGLAS

14 Lithographs by General Douglas Hamilton [c. 1865]

Portfolio (30⅞ x 20⅝ in.; 782 x 525 mm). 14 lithograph plates (from 16 x 14½ in.; 406 x 356 mm to 29 x 19 in.; 737 x 482) by James Ferguson after drawings by Douglas Hamilton; some foxing to plates. Slipcase in quarter brown calf over red cloth, green morocco labels with gilt text to spine and upper board, red and green cloth over board portfolio, paper label printed in brown on upper board.

Douglas Hamilton (1818 – 1892) was a British Indian Army officer, who, from 1837 to 1871, was gazetted to the 21st Regiment of the Madras Native Infantry. A well-known surveyor of the early British hill stations in South India, he was also an acute observer of nature. The some of the lithographs in this collection depict the Yercaud Valley, Mannavanur, and Kodaikanal. In 1862, Sir Charles Trevelyan relieved Hamilton of his routine regimental duties, and gave him a roving commission to conduct surveys and make drawings for the Government. Many of the compositions in the portfolio date from this period.

\$ 3,000-5,000



68

HARRIS, WILLIAM CHARLES

The Fishes of North America that are Caught on Hook and Line. *New York: The Fishes of North America Publishing Co., 1896-98*

20 original parts, folio (19¼ x 12½ in.; 498 x 308 mm). 40 chromolithographs (from 18⅞ x 10 in.; 454 x 253 mm to 19 x 12½ in.; 486 x 307 mm) after Harris by J.L. Petrie, with illustrated descriptive text; 4 chromolithographs with margins trimmed but not affecting images ("Rainbow Trout," "Rocky Mountain Trout," "Unspotted Mascalonge," and "Yellow Perch"), 3 with small closed tears primarily affecting margins ("Brown or German Trout," "Montana Grayling," and "Cisco of Lake Geneva"), 2 with minor rubbing affecting image ("Brown or German Trout" and "Striped Bass"), some mostly marginal closed tears to text leaves, a few tears with loss in Part 19, some closed or repaired tears and chipping to edges. Original pictorial blue-gray wrappers printed in black; most separated but all parts present, some closed tears, some with repairs, some with chips to margins, some toning. In blue cloth chemise and clamshell box with snaps.

FIRST EDITION OF ONE OF THE GREAT AMERICAN FISHING BOOKS, covering fresh and saltwater game fish, with the author promising that "neither labor nor money will be economized in the effort to make the publication unequalled in angling literature." Harris had originally planned to produce 80 plates in two volumes, but the second volume never came to fruition.

REFERENCES

Litchfield 65; Bruns B80; Nissen ZBI 1840; Wetzel 153

\$ 8,000-12,000

70

HARRIS, WILLIAM CORNWALLIS

Portraits of the Game and Wild Animals of Southern Africa. *London: published for the proprietor by William Pickering [and others], 1840[-1842]*

Folio (21½ x 14½ ins.; 543 x 362 mm). Lithographic additional title with hand-coloured vignette, 30 hand-coloured plates by Frank Howard after Harris, 30 wood-engraved illustrations, the often lacking subscribers list present; some faint offsetting from plates. Contemporary half-morocco and pebbled cloth; spine ends rubbed, corners handsomely renewed.

FIRST EDITION, LARGE PAPER ISSUE "One of the most important and valuable of the large folio works on South African fauna ... In addition to the beautiful coloured engravings which render the work almost the most highly prized of the books relating to South African animals, every plate is accompanied by an exhaustive chapter on the characteristics of the animal represented" (Mendelssohn). This is the first issue, with both titles dated 1840. Scarce in this condition.

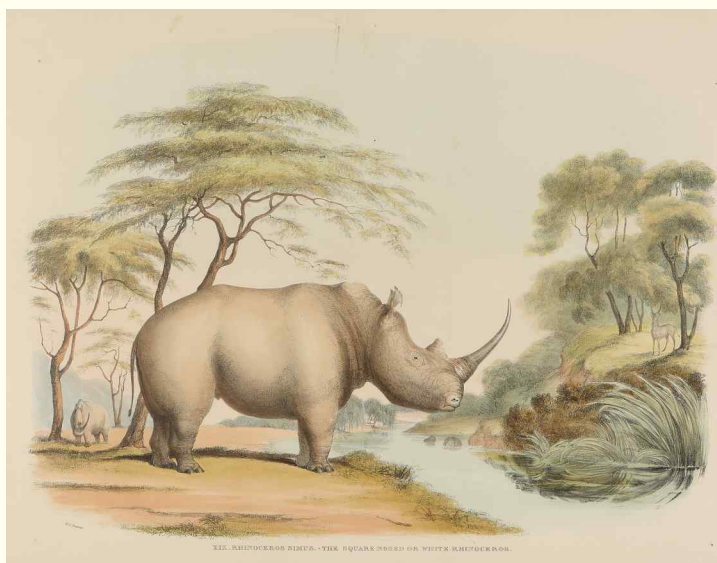
REFERENCES

Mendelssohn I, p.688; Tooley 247; Abbey, *Travel* 355; Nissen ZBI 1843; Schwerdt I, p.231

\$ 10,000-15,000



69



70

HEARNE, SAMUEL

A Journey from Prince of Wales's Fort in Hudson's Bay, to the Northern Ocean. *London: A. Strahan and T. Cadell, 1795*

4to (12 x 9½ in.; 305 x 239 mm). 9 folding engraved maps and plates. Contemporary speckled calf with gilt rules and floral design to boards, spine with five raised bands, red label in second compartment, others with repeat design in gilt, marbled endpapers, all edges speckled; corners bumped with some loss of gilt, minor repair to head of rear joint.

FIRST EDITION, a wide-margined copy. Hearne's explorations finally dispelled all hopes of discovering a north-west passage through North America. However, his sighting of the Arctic ocean at the mouth of the Coppermine River raised the possibility that a route for ships might be found along the northern edge of the continent.

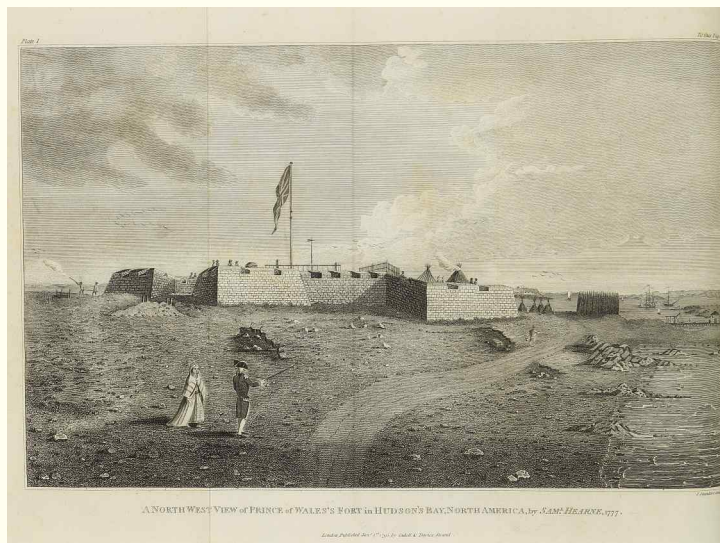
REFERENCES

Sabin 31181; Staton & Tremaine 445

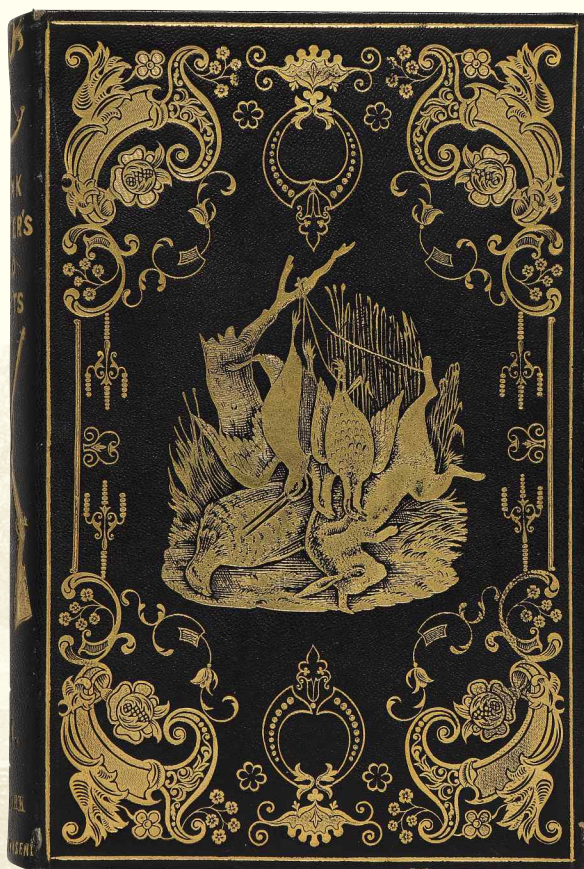
PROVENANCE

Franklin Brooke-Hitching (his sale at Sotheby's London, 30 September 2014, lot 615)

\$ 4,000-6,000



71



72

HERBERT, HENRY WILLIAM [FRANK FORESTER]

Frank Forester's Field Sports of the United States and British Provinces of North America. *New York: Stringer & Townsend, 1849*

2 volumes, 8vo (8¼ x 5¼ in.; 210 x 130 mm). 12 plates of game. Publisher's deluxe binding of black morocco on first volume, brown on second, each gilt extra with bold foliate motif at corners, central gilt device of hanging game, grouse, woodcock, hare, etc. to sides, spines with stag and powder horn at head, crossed long rifles in center, gilt turn ins and edges, patterned endpapers; minor fading and some rubbing to spine gilt of second volume.

FIRST AMERICAN EDITION, TSAR ALEXANDER II COPY. Alexander II (1818-1881) was Emperor of Russia from 1855 until his assassination on 13 March 1881, Henry William Herbert, a prolific author of novels as well as works on American sport, originally emigrated to escape his debts, eventually helping found a number of sporting American periodicals.

REFERENCES

BAL 8112; Van Winkle 25-29; Wetzel 157

PROVENANCE

Tsar Alexander II (bookplates to pastedowns, library label with shelf numbers on verso of endpaper) — Jacques Levy (his sale at Sotheby's New York, 20 April 2012, lot 4)

\$ 2,000-3,000

HERIOT, GEORGE

Travels Through the Canadas. London: Richard Phillips, 1807

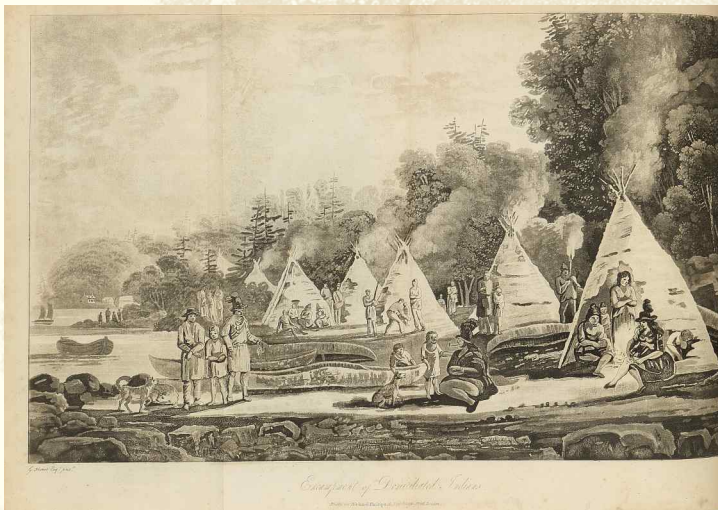
4to (10½ x 8¼ in.; 265 x 206 mm). Folding aquatint frontispiece view of Quebec, 26 aquatint plates (5 folding), one hand-colored folding map; some foxing throughout. Later brown half calf over marbles boards, spine with raised bands in six compartments, gilt-lettered red morocco label to second, others with gilt rules, overall rubbing to extremities with some loss to calf.

FIRST EDITION of one of "the earliest and most important aquatint books published on Canada" (Hill). Heriot was an accomplished artist and the work is illustrated with plates based on his own drawings. The plates of the uncolored issue, present here, were often colored later, and more heavily printed in black with a light yellow wash.

REFERENCES

Abbey, *Travel* 618; Hill (2004) 801; Sabin 31489; Staton & Tremaine 805

\$ 2,000-3,000



73

HICKMAN, WILLIAM

Sketches on the Nipisaguit, a river of New Brunswick, B.[ritish] N.[orth] America. Halifax: John Strong, 1854

Small folio (15⅞ x 11¼ in.; 385 x 285 mm). 8 hand-colored tinted lithographed plates by F. Jones after Hickman, letterpress descriptions. Original purple grained cloth, covers elaborately blindstamped, upper cover with gilt blocked arabesque incorporating title and author, cream glazed endpapers, all edges gilt; spine expertly rebaked.

FIRST EDITION of this beautifully illustrated work recording Hickman's six-week fishing and camping trip along the Nipisaguit River. The plates are from original sketches drawn by the author on the spot, with the text describing the eight images along with the quality and type of fishing that can be expected in each location.

REFERENCES

Abbey, *Travel* II 629; Sabin 31706 (citing an 1861 edition); TPL 3988; Westwood and Stachell 118; Wetzel 158; not in Lande

\$ 4,000-6,000



74



75

75

HOWITT, SAMUEL, AND OTHERS

Foreign Field Sports, Fisheries, Sporting Anecdotes, &c... With a Supplement on New South Wales. London: Edward Orme, 1814

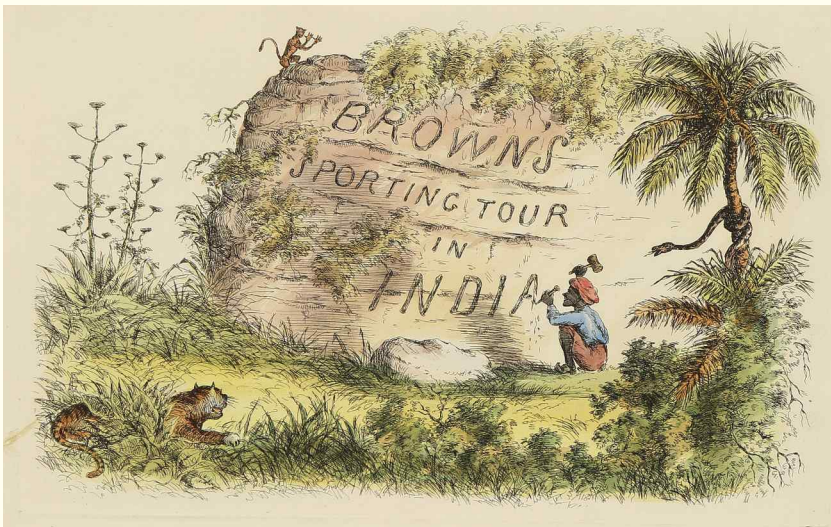
4to (10³/₄ x 8 ³/₅ in.; 270 x 213mm). Half-title, 110 hand-colored aquatint plates (including frontispiece), supplement with separate title-page (dated 1813); some foxing. Later three-quarter red morocco over cloth boards, spine with raised bands in six compartments, gilt title to second, others with decorative gilt sporting motifs, marbled endpapers, all edges gilt; some rubbing to corners.

FIRST EDITION. Excepting Australia, many sports are illustrated from around the world, including Europe (with a section on Spanish bull-fighting), the Americas, India and Africa, as well as whale hunting.

REFERENCES

Abbey, *Travel 2*; Ferguson 577; Schwerdt I, p.177-9

\$ 1,000-2,000



76

76

HUNT, WILLIAM SHAPTER, CAPTAIN

Brown's Sporting Tour in India: A Pictorial Journal of that Distinguished Sportsman's Doings in the East. London: J. Hogarth, 1865

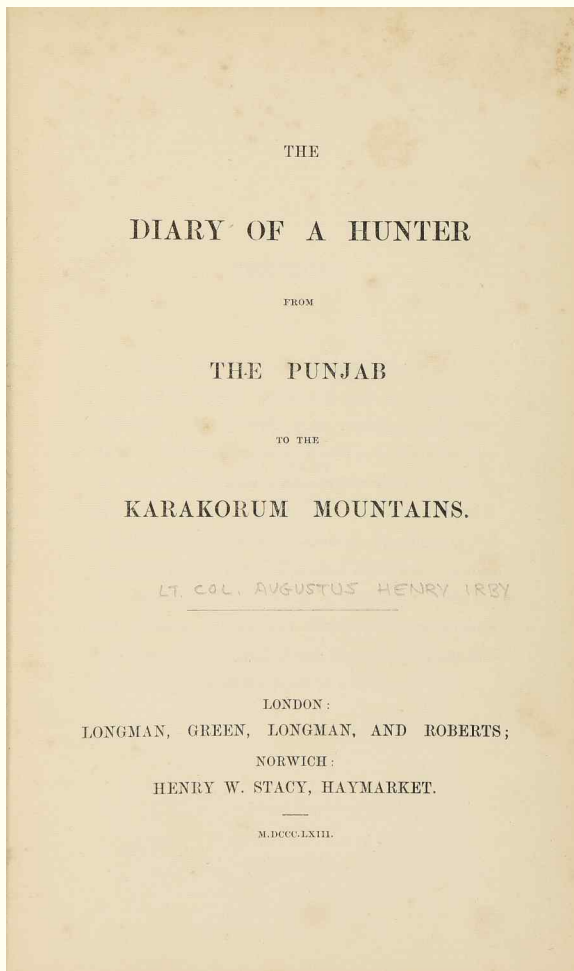
Oblong folio (8³/₈ x 12⁵/₈ in.; 212 x 322 mm). Initial dedication leaf, additional handcolored engraved title-page, and 40 handcolored engraved plates after and by Hunt; scattered staining, a few marginal repairs. Publisher's pebbled red cloth gilt (Edmonds & Remnants ticket), yellow endpapers, gilt edges; recased with repair to spine, corners worn.

FIRST EDITION of "an amusing series of well-coloured Indian sporting pictures" (Schwerdt) satirizing in narrative form the misadventures of a newcomer to India. Captain Hunt dedicated the work to "my old friends and comrades in India."

REFERENCES

Schwerdt I:257

\$ 800-1,200



77

77

IRBY, LT. COLONEL HENRY

The Diary of a Hunter from the Punjab to the Karakoram Mountains. *London & Norwich: Longman et al., 1863*

8vo. 2 lithographed maps. Very minor foxing to first leaves. Purple cloth stamped gilt and blind; spine faded.

"A very scarce work privately printed posthumously by the author's brother... Though taken from the author's diary, this is surprisingly well written, containing valuable descriptions of the landscape he travelled" (Czech).

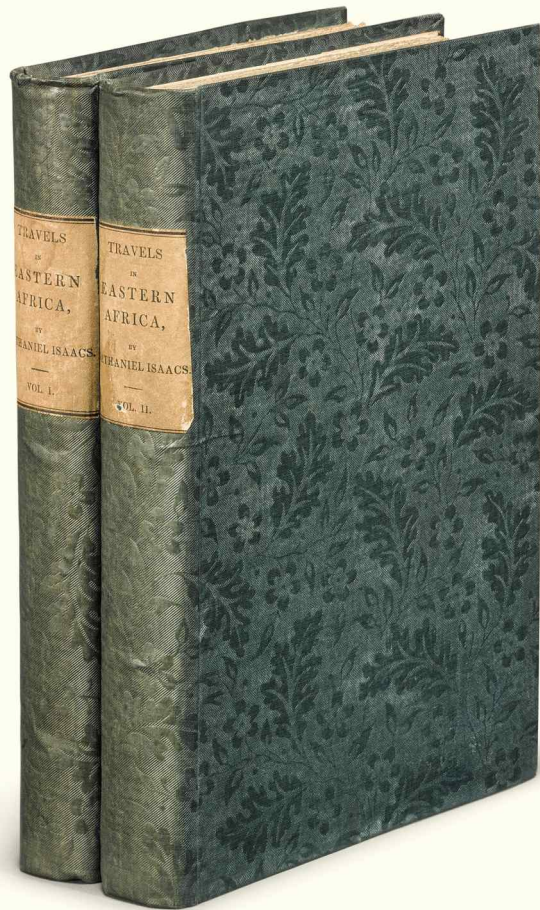
REFERENCES

Czech (*Asia*) p.111; Yakushi (1994) 178;

PROVENANCE

Franklin Brooke-Hitching (initials, his sale, Sotheby's London, 30 September 2014, lot 667)

\$ 1,000-2,000



78

78

ISAACS, NATHANIEL

Travel and Adventures in Eastern Africa. *London: Edward Churton, 1836*

2 vols. 8vo. Folding lithographed map, 4 lithographed plates; unopened, faint spotting to titles. Publisher's floral decorated green cloth with printed paper spine labels. Slipcase.

FIRST EDITION. The Sir Thomas Phillipps-Brooke-Hitching copy.

REFERENCES

Mendelssohn (1979) II, p.656

PROVENANCE

Sir Thomas Phillipps, with his press-mark — Franklin Brooke-Hitching (initials, his sale Sotheby's London, 30 September 2014, lot 672)

\$ 2,000-3,000



79

79

JOHNSON, FRANK M.

Forest, Lake and River. The Fishes of New England & Eastern Canada. Boston: Turner, for the Subscribers, 1902

Double-elephant folio. Suit of 12 hand-colored lithograph plates of fish (27½ x 17½ in.; 700 x 445 mm) by A.D. Turner, mounted on heavy gilt card; edges and corners of card chipped. Housed in original burlap-covered portfolio with built-in display aperture and "sinker" ties, matching burlap slipcase with green morocco label ruled in black with gilt text to upper cover.

This seldom-seen portfolio contains richly colored images of the German or brown trout, the small-mouthed black bass, the Montana grayling, the pike perch, lake, rainbow, red-spotted, and Sunapee trouts, yellow perch, pickerel, landlocked salmon, and others. Originally issued as a companion piece to *Forest, Lake and River*, this set of plates is "of extreme rarity" (Brunns).

REFERENCES

Brunns J 33

PROVENANCE

Edward Sands Litchfield (bookplate; sale Sotheby's New York, 18 June 2002, lot 145)

\$ 8,000-12,000



Вперед, вперед, вперед. Avant le commencement de la chasse.



Вперед, вперед, вперед! вперед! Члены отряда из бригады охоты 10-го Гусарского Мотострелкового полка 4-го Регимента 10-го Генерала де Минского

80

80

KALINOVSKY, A.

Les Chasses au Caucase. St. Petersburg: A. Jacovlev, (1900)

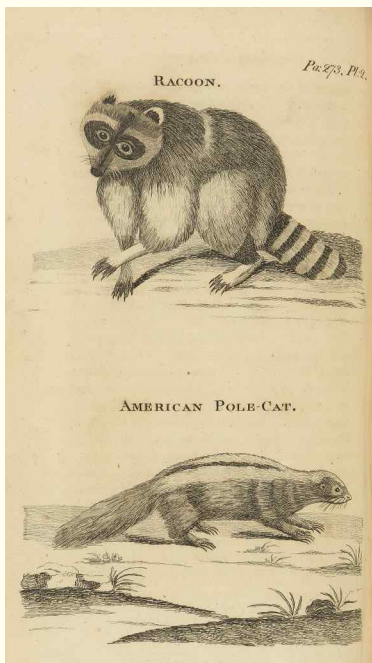
Folio (16¼ x 11⅝ in.; 413 x 297 mm). Title-page printed in red and black, pictorial section-title and 193 photographic illustrations printed on 100 leaves hinged to original linen guards (a number of the illustrations printed with a light blue tint, a few printed with a sepia tint), title, text, and captions in French and Russian; title-page and following leaf extended, first three leaves with minor marginal chipping, stains, and repair, a very little scattered staining, some tissue-guards lost. Publisher's blind-panelled green cloth, front cover gilt with title in French and Russian, floral patterned endpapers; sympathetically rebaced in green morocco.

FIRST EDITION of this scarce record of extravagant big game hunts in the Caucasus led by the Grand Duke Michael Nikolaevich and his sons, the Grand Dukes Nicholas Mikhailovich and Sergei Mikhailovich, and published to promote the region at the 1900 Paris Exposition Universelle. The author was a captain in the Caucasus Grenadiers, and the photographs depict the hunters and their game, horses, hounds, bearers, beaters, camps, trophies, and lavish hunting parlors. Grand Dukes Nicholas and Sergei and their brother George were murdered by the Bolsheviks during the Russian revolution.

REFERENCES

Thiébaud 529

\$ 5,000-7,000



RACCOON.

Раконъ, П. К.

AMERICAN POLE-CAT.

81

KALM, PETER

Travels into North America; containing Its Natural History, and A circumstantial Account of its Plantations and Agriculture in general,... Warrington: William Eyres, 1770

3 volumes, 8vo (8¾ x 5 ins; 210 x 126 mm). Engraved folding map, 6 engraved plates, ad leaf in vol. 1, list of subscribers in vol. 2; scattered very minor foxing, usual offsetting from the plates onto text. Full antique speckled calf, gilt.

FIRST EDITION IN ENGLISH, first issue with the Warrington imprint in the first volume.

"Most trustworthy description of Swedish settlements in 18th century Delaware, New Jersey and Pennsylvania" (Howes).

REFERENCES

Howes K5; Sabin 36989; Streeter Sale 823

PROVENANCE

Jay T. Snider (bookplate, his sale, Bloomsbury New York, 19 November 2008, lot 113)

\$ 3,000-5,000

82

KANE, PAUL

Wanderings of an Artist among the Indians of North America. London: Longman, Brown, 1859.

8vo (220 x 135 mm). 8 chromolithographed plates and folding map colored in outline. Contemporary polished calf, gilt.

FIRST EDITION. The narrative of a sojourn of near four years among the Indians of the North-West. A fine copy.

REFERENCES

Field 811; Graff 2262; Howes K7; Sabin 37007; Streeter sale 3727; Wagner-Camp 332:1

\$ 1,500-2,500

83 No Lot

84

LAHONTAN, LOUIS ARMAND, BARON DE

New Voyages to North-America. Containing An Account of the several Nations of that vast Continent ... A Geographical Description of Canada ... Also a Dialogue between the Author and a General of the Savages ... To which is added A Dictionary of the Algonk. London: H. Bonwicke, T. Goodwin, W. Wotton, B. Tooke, 1703

2 volumes, 8vo (7¾ x 4¾ in.; 187 x 111 mm). 24 engraved plates (some folding) including frontispiece in each volume and 4 maps (in the first volume); a few light marginal spots, otherwise very fresh and crisp. 19th-century antique panelled calf, floral stamps at four corners, gilt-stamped red morocco title label on spines, red sprinkled edges; joints, corners and edges rubbed.

FIRST EDITION IN ENGLISH. One of the first comprehensive descriptions of the western regions of the continent, by an observant French soldier serving in Canada. This edition adds to the first edition a map of Newfoundland and some corrected engravings.

REFERENCES

Alden-Landis 703/86; Lande 496; Sabin 38644

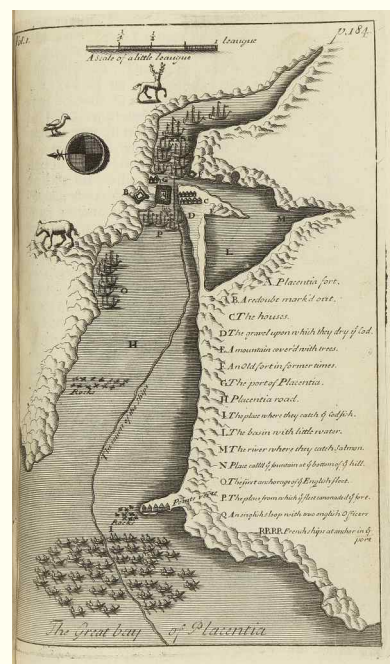
PROVENANCE

William Gwynn Mather (library ticket to front pastedown of each volume) — Sotheby's New York, 15 June 2012, lot 27

\$ 4,000-6,000



82



84



85

LAURENCE, LT. HENRY BUCKTON

Sketches of Canadian Sports and Pastimes. *London: Thomas M'Lean, 1870*

Oblong folio (11½ x 15½ ins.; 292 x 390 mm). Lithographic title and 19 lithographic plates. Contemporary gilt morocco-backed pebbled cloth. Fine copy.

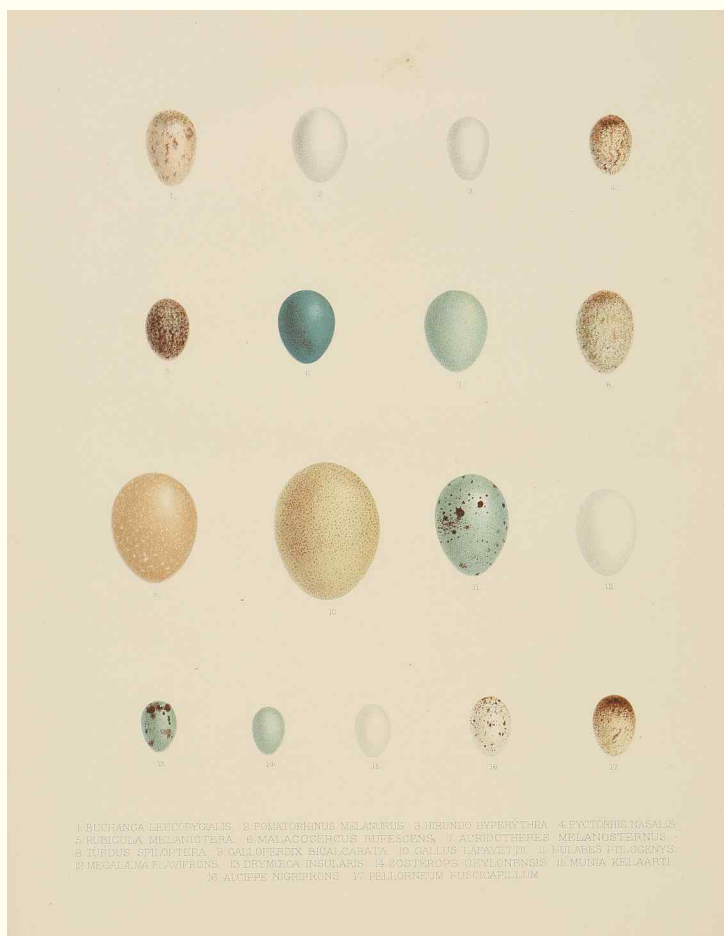
FIRST EDITION. A rare work depicting sledding, moose calling, bear hunting and any number of Canadian winter sports. Only one copy at auction since the Streeter sale in 1969 (where a copy with 15 plates made \$220).

REFERENCES

Streeter 4095

\$ 3,000-5,000

86



86

LEGGE, VINCENT

A History of the Birds of Ceylon. *London: Published by the Author, 1880*

One volume bound in 3, 4to (12⅝ x 9¾ in.; 315 x 245 mm). Hand-colored engraved map, dedication leaf, plain anatomical plate, 34 hand-coloured lithographed plates after J.G. Keulemans, 12 in-text woodcut illustrations; very minor foxing primarily to edges of margins. Later three-quarter red calf over red cloth, spines with raised bands in six compartments, gilt-lettered in second, third, and fifth, top edges gilt; small tear to cloth of upper cover of vol. 3.

FIRST EDITION. "The work gives a comprehensive account of the birds of the area and is intended as a text-book for the local student and collector in Ceylon. Our knowledge of the island is considerably increased by this work, which deals with altogether 371 species... The fine plates... were executed from drawings by J.G. Keulemans" (Anker).

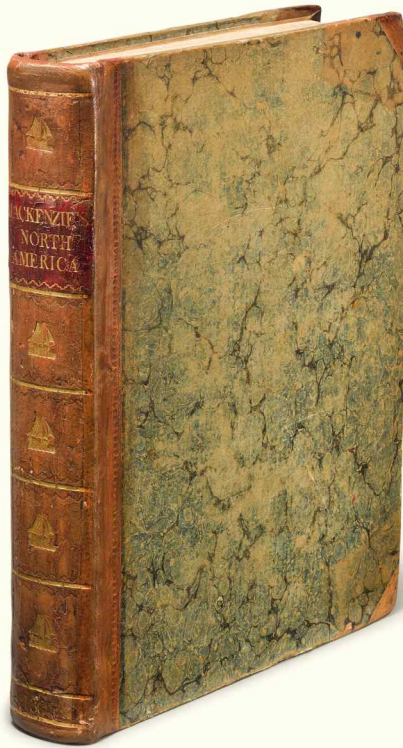
REFERENCES

Anker 284; *Fine Bird Books*, p.89; Nissen IVB 539; Wood, p.439; Zimmer, p.382

PROVENANCE

Milton S. Ray (bookplate to front pastedown of vol. 1)

\$ 6,000-8,000



87

87

MACKENZIE, ALEXANDER

Voyages from Montreal, on the river of St. Laurence, through the continent of North America to the Frozen and Pacific Oceans in the years 1789 and 1793.

London: T. Cadell, W. Davies, Cobbet and Morgan, W. Creech, 1801

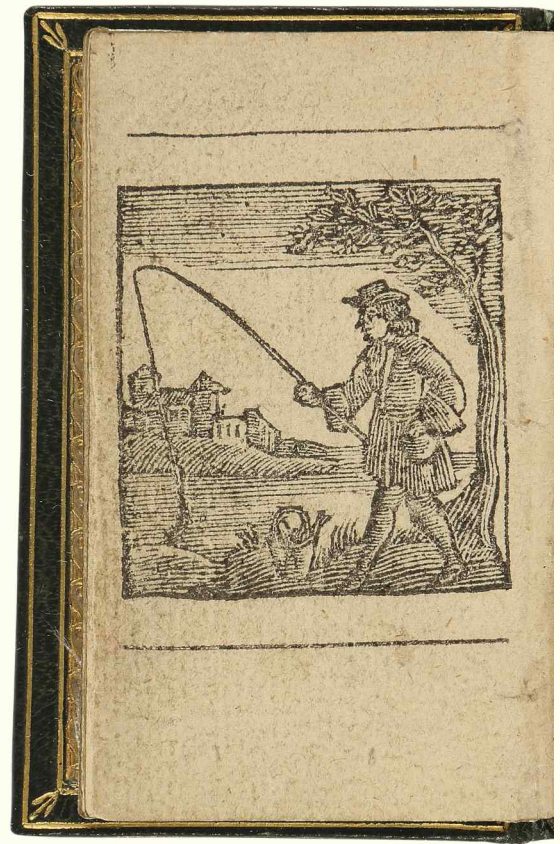
4to (10½ x 8¼ ins.; 270 x 208 mm). Half-title, engraved portrait frontispiece, dedication leaf, 3 folding engraved maps, the first with routes coloured by hand, errata leaf at end; some minor offsetting. Contemporary half calf and marbled boards, spine with red morocco label and gilt-stamped ship device.

FIRST EDITION of this key overland, an epic journey preceding that of Lewis And Clark by a decade. "A fascinating account of the descent of the river now named after this intrepid explorer, who was the first white man to navigate its length from its source in the Great Slave Lake to its mouth in the Arctic Ocean, and the first European to see the Arctic Ocean from Canada. He completed his journey of 2,990 miles in 120 days... Mackenzie's investigations, although pursued at so early a period of Arctic exploration, were remarkable for their accuracy; Sir John Franklin more than once expressed his surprise at being able to corroborate their correctness in his own explorations several decades later. This is the first and finest edition of one of the most important of Canadian books" (Hill)

REFERENCES

Howes M133; Sabin 43415

\$ 4,000-6,000



88

88

MARKHAM, GERVASE

The Young Sportman's Instructor in Angling, Fowling, Hawking, Hunting, Ordering Singing Birds, Hawks, Poultry, Coneyes, Hares and Dogs, and how to cure them. *London: Sold at the Gold Ring in Little Britain, n.d. [c. 1705]*

48 mo (2½ x 1½ in.; 64 x 39 mm). Woodcut frontispiece with image of an angler. Later full green morocco, covers elaborately gilt, spine with four raised bands, title gilt in second, others with repeat overall decoration in gilt, all edges gilt, turn-ins gilt, cream silk doublures and free endpapers. In custom clamshell fitted case.

FIRST EDITION OF THIS MINIATURE BOOK, its contents drawn from Markham's *Country Contentments*, *Hungers Prevention*, *Markhams Method*, and *The Pleasures of Princes*. Schwerdt states that this first edition is "exceedingly rare but not unique as stated in the sale catalogue of the Huth library."

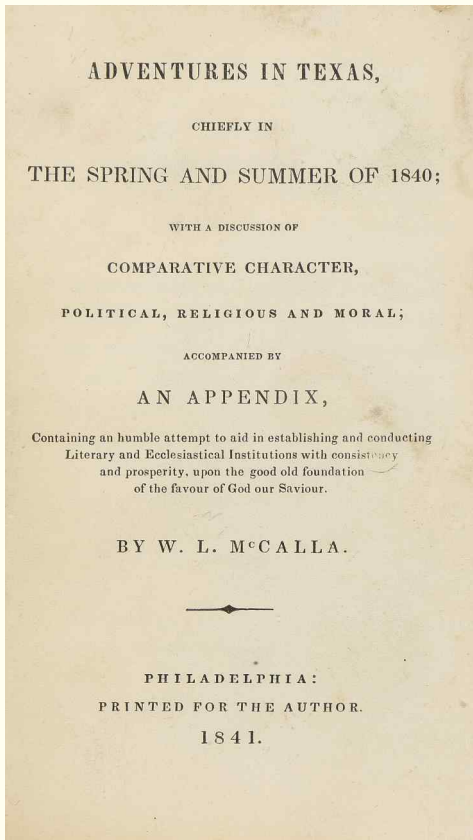
REFERENCES

Not in ESTC; Poynter *1.3; Schwerdt p.13; Westwood and Satchell 188

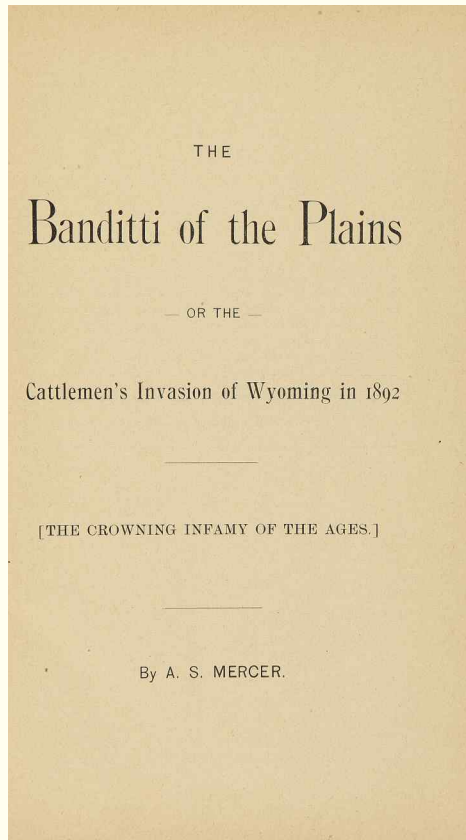
PROVENANCE

Samuel W. Lambert (his bookplate loose in clamshell)

\$ 6,000-8,000



89



90

89

MCCALLA, WILLIAM LATTA

Adventures in Texas. Chiefly in the Spring and Summer of 1840; with a Discussion of Comparative Character, Political, Religious and Moral... *Philadelphia: Printed for the Author, 1841*

12mo (5¾ x 3⅝ in.; 145 x 91 mm). Occasional spotting throughout. Later quarter calf over marbled boards, spine with raised bands in five compartments, black label with gilt text to second, others with gilt rules.

FIRST EDITION. McCalla was a Presbyterian minister with a taste for adventure. The present text is nicely summarized in the Dictionary of American Biography: "a curious miscellany of narrative, broad humor, religious sentiment, and defense of the morals of the Texans, along with several appendices, including a manual of procedure for church tribunals."

REFERENCES

Streeter, *Texas* 1387; Howes M34; Graff 2575; Sabin 42979; Rader 2275

\$ 2,000-3,000

90

MERCER, ASA SHINN

The Banditti of the Plains or the Cattlemen's Invasion of Wyoming in 1892: The Crowning Infamy of the Ages. [*Cheyenne, Wyoming: for the Author, 1894*]

8vo (8¼ x 5½ in.; 210 x 140 mm). Advertisement leaf, 12 wood-engraved text illustrations (6 full-page). Original pebbled black cloth; hinges cracked. Endorsed check from author laid in.

FIRST EDITION of "one of the rarities of western Americana" (Adams). Mercer was the editor and publisher of a stock journal whose livelihood depended on paid advertisements from the cattlemen. While his sympathies did not lie with cattle rustlers, his publication exposed the criminal activities of the Wyoming cattlemen during the Johnson County War. The Wyoming Stock Growers Association brought a libel suit against Mercer, during the course of which much of the edition was impounded and ordered destroyed. Mercer's printing office was burned, and he was forced to flee Wyoming.

REFERENCES

Adams, *Six Guns* (1969), 1478; Graff 2750; Howes M-522; Streeter sale 4:2385

\$ 5,000-7,000

91

LEWIS, MERIWETHER AND WILLIAM CLARK

Travels to the Source of the Missouri River and Across the American Continent to the Pacific Ocean. *London: Longman, Hurst, Rees, Orme and Brown, 1814*

4to (10⅞ x 8⅜ in.; 275 x 212 mm). Half-title, large engraved folding map after Clark by S. Lewis, 5 other engraved maps and plans on 3 plates; closed marginal tear to pp. 481-2, some scattered browning. Period full calf, gilt borders, rebound with original spine leather laid down, inner dentelles gilt, marbled endpapers; corners bumped.

FIRST ENGLISH EDITION, edited by Thomas Rees and published the same year as the official Philadelphia edition.

REFERENCES

Field 929; Graff 2480; Howes L317; Sabin 40829; Streeter sale 5:3128; Wagner-Camp 13:2

PROVENANCE

Beeston Long (1757-1820), West India merchant and former Governor of the Bank of England (armorial bookplate to front pastedown)

\$ 7,000-10,000

MITFORD, EDWARD LEDWICH

A Land March from England to Ceylon
Forty Years Ago. *London: W.H. Allen, 1884*

2 volumes, 8vo (8¾ x 5½ in.; 222 x 137 mm).
3 folding maps, 20 plates, including 1 mounted
photograph portrait. Original blue cloth, gilt,
slipcase; lower cover of Vol. II slightly marked.

FIRST EDITION, Brooke-Hitching copy.

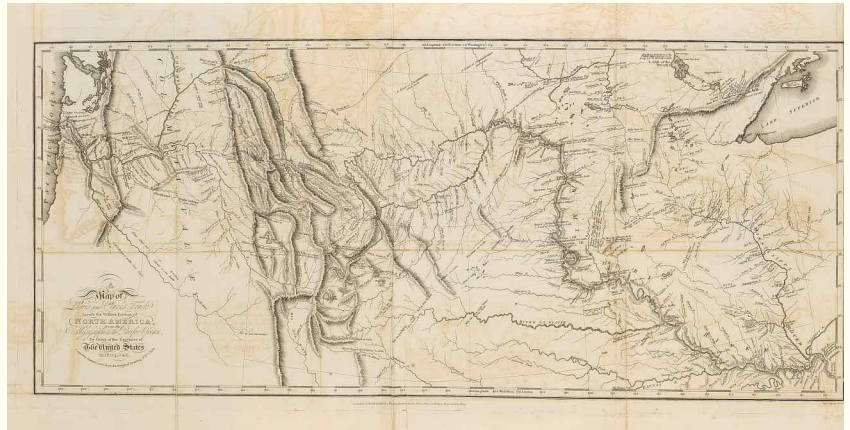
REFERENCES

Wilson 147; not in Ghani

PROVENANCE

Franklin Brooke-Hitching (Sotheby's London, 19
March 2015, lot 889)

\$ 3,000-5,000



91

OLDFIELD, HENRY AMBROSE

Sketches from Nipal. *London: W. H. Allen, 1880*

2 volumes, 8vo. 7 chromolithograph and 11
lithograph plates. Publisher's black and gilt-
stamped dark green cloth, spine title gilt; very
minor shelf wear along bottom edge, cloth slightly
frayed at spine ends and two pages roughly
opened, but a very bright copy.

FIRST EDITION. Oldfield spent over thirty years in
India, principally in Nepal. There are few books
of this period on the area, and virtually none
written with such authority and covering every
aspect of the private life, political relations,
sport and religion of the country. Contains much
information on Buddhist temples and relics.

REFERENCES

Czech (*Asia*) pp.153-4; Yakushi (1994) 036

\$ 2,000-3,000



92



93



MR. PATTIE WOUNDED BY AN INDIAN ARROW.

Eng. by W. Woodruff del.

94

94

PATTIE, JAMES O

The Personal Narrative of James O. Pattie, of Kentucky, During an Expedition from St. Louis, Through the Vast Regions Between that Place and the Pacific Ocean, and Thence Back Through the City of Mexico to Veracruz. Cincinnati: E. H. Flint, 1833.

8vo (7½ x 4½ inches, 190x115 mm). 5 engraved plates. Foxing and browning, minor staining; hinges reinforced. Contemporary half morocco over marbled paper covered boards rebacked to style.

The harrowing story of Pattie's expedition, the second overland journey to California.

This edition from the same sheets as the first of 1831, but with a new title. "Both the first and second editions of the Pattie Narrative are of extreme rarity" (Zamarano 80).

WESTERN TRAVELLER JOHN R. BARTLETT' COPY, author of *Personal Narrative of Explorations and Incidents in Texas, New Mexico, California, Sonora and Chihuahua* (New York, 1854), with his penciled notations to text.

REFERENCES

Graff 3217; Howes P132; Sabin 59150; Wagner-Camp 45:2; Zamarano 80:60.

PROVENANCE

John R. Bartlett (signature on the title page) — Rhode Island Historical Society (Henry A. Bartlett bequest bookplate on the front pastedown, blindstamp on the title)

\$ 4,000-6,000

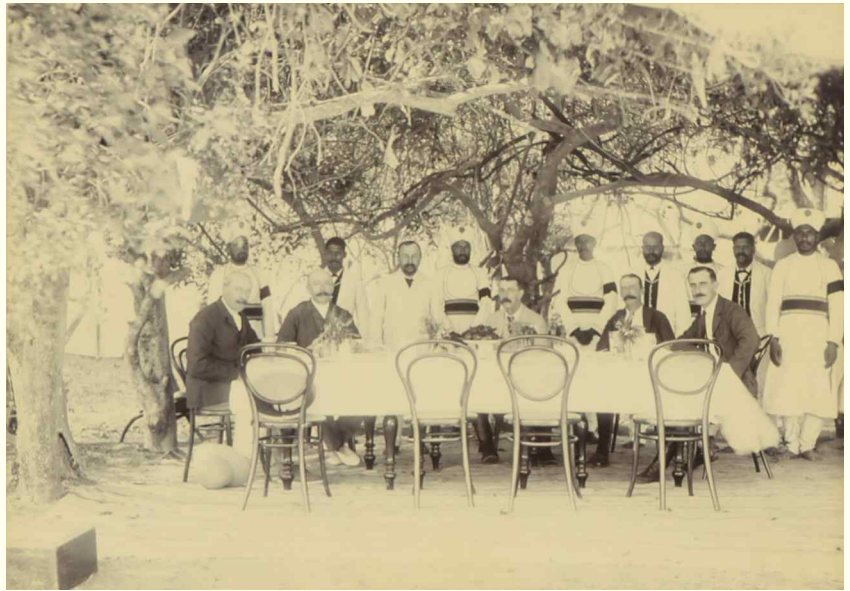
[PHOTOGRAPHY - INDIA]

His Excellency the Viceroy's Shooting Tour, Nepal, Tarai, April 1901. *Mhow, Central India: Herzog & Higgins, [c. 1901]*

Oblong folio (19¾ x 14½ in.; 502 x 367 mm). 120 albumen photographs (from 3¾ x 1¾ in.; 86 x 35 mm to 11¼ x 8¾ in.; 286 x 213 mm) by Herzog and Higgins, mounted on heavy card; some fading or toning to a few images, staining and wormholes affecting card, but only one image, occasional foxing, corners rubbed with some loss. Half black morocco over textured green cloth, titles and text stamped in gilt on upper cover, lower cover with central gilt arabesque, gilt dentelles to morocco, spine rebaked; some staining to covers, edges rubbed with some fraying.

LORD CURZON'S HUNTING TRIP IN NEPAL WITH THE KING, including a full length formal portrait of the king of Nepal, Lord Curzon and his party, the camp, and images of the hunting party on elephants, a formal meal, hunting scenes and groups with tigers, etc.

\$ 5,000-7,000



95

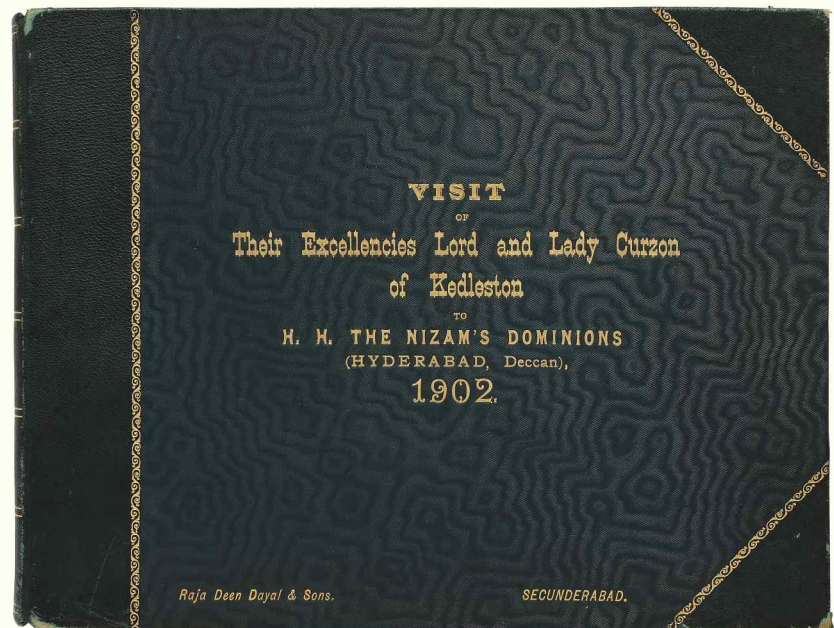
[PHOTOGRAPHY — INDIA]

Visit of Their Excellencies Lord and Lady Curzon of Kedleston to H.H. the Nizam's Dominions. *Secunderabad, Bombay: Raja Deen Dayal & Sons, [c. 1902]*

Oblong folio (16¼ x 12½ in.; 410 x 315 mm). 30 silverprint photographs (from 7⅞ x 5¼ in.; 196 x 134 mm to 11½ x 7¾ in.; 290 x 195 mm), including 1 split panorama, by Lala Deen Dayal, mounted on card with printed captions; occasional foxing to cards, some fading or toning to a few images. Half green morocco over textured green cloth, titles and text stamped in gilt on upper cover, gilt dentelles to morocco, spine ruled in gilt, all edges gilt; corners rubbed with some loss to morocco.

A fine album of silverprints documenting Lord and Lady Curzon's visit to Hyderabad Deccan, formerly an Indian princely state, located in the south-central region of India. Curzon, Viceroy of India (1899 to 1905), created the territory of Eastern Bengal and Assam. His first wife, Mary Victoria Curzon, Vicereine of India, held the highest official title in history of any American woman up to her time. The album contains remarkably candid images of the Viceroy and Vicereine's crossing of the Lai Nullah riverbed, the couple travelling on shikar elephants, and a luncheon at the Pakhal Lake.

\$ 1,500-2,500



96



97



98

97

[PHOTOGRAPHY- INDIA AND NEPAL]

H.I.M. the King Emperor of India's Shooting in the Nepalese Terai, December, 1911. *Mhow, Central India: Herzog & Higgins, [c. 1911]*

Oblong folio (20 x 14¾ in.; 508 x 375 mm). 162 gelatin silver prints (from 3⅞ x 3 in.; 96 x 76 mm to 13⅞ x 10½ in.; 350 x 267 mm) including 3 split panoramas, mounted on card; minor soiling to mounts. Publisher's half black morocco over textured navy cloth with bevelled boards, gilt title and armorial crest on upper cover, gilt dentelles to morocco, textured endpapers, all edges gilt; rubbed at extremities with some fraying and loss to morocco.

A fine PRESENTATION ALBUM RECORDING KING GEORGE V'S EXPEDITION IN NEPAL, presented to Sir Colin Admiral Keppel by the Maharajah of Nepal. The album includes portraits of King George and the Maharajah, group photographs of the King and his entourage, camp scenes, and extensive hunting images. Pasted to the front endpaper is a letter to Keppel, dated 15 July 1912, and signed by Chandra Shamsher Jang Bahadur Rana, Maharajah of Nepal, presenting the album "as a memento of the happy days when I had the pleasure of meeting you in the Terai." Keppel was Extra Equerry to King George V until 1912.

PROVENANCE

Admiral Sir Colin Keppel (bookplate and letter)

\$ 4,000-6,000

98

[PHOTOGRAPHY - INDIA]

To the Officers 17th Bengal Cavalry from Capt. Hugh Swiney Commandant Volunteer Lancers Calcutta April 1876. [*no place: no name, c. 1876*]

(9¾ x 7¾ in.: 248 x 197 mm). 32 albumen prints (from 5⅜ x 3⅞ in.; 135 x 100 mm to 8⅞ x 6½ in.; 198 x 155 mm) on thick card with ink captions; some fading or toning to photographs, foxing to cards. Contemporary full brown morocco over bevelled boards, covers ruled in blind and gilt, leather elaborately tooled with inlaid metal inscription plate and metal clasp, spine stamped in black and gilt, inner dentelles gilt, white textured endpapers, all edges gilt.

A FINE PRESENTATION ALBUM containing images by Hugh Bladen Swiney, a keen and accomplished amateur photographer, who exhibited in the Royal Photographic Society Exhibition in 1873. The collection is comprised of a series of views including: Chotipura, Konsa Nag, Cheerun Bul, Srinagar, Kyar Nullah, and Gwashbrari, along with images of the party hunting for ibex and bear, which seems to have included Swiney (one image showing his tablecloth embroidered with monogram). Swiney was killed in 1877 at Fort Mackeson near Peshawar (then part of India).

\$ 3,000-5,000

[PHOTOGRAPHY] TIGER HUNTING

Tiger Hunting (binding title). *London: London Stereoscopic Co., [ca. 1910]* — A Tiger Hunt. Photographs by G.S.H. (binding title) [*London, ca. 1910*]

Together 2 volumes of mounted photographs (12¾ x 13¾ in.; 323 x 349 mm & 10⅞ x 14¼ in.; 262 x 363 mm), the first a published version with 10 mounted albumen photographs with red-printed frames, captions, and imprints, the second a "scrapbook" version with 12 mounted albumen photographs with pasted-in manuscript captions; the first with some foxing to mounts and fading to a few photographs. Contemporary falf brown morocco gilt, marbled endpapers, gilt edges; extremities rather rubbed (*Tiger Hunting*) & contemporary half green morocco gilt, white moiré endpapers, gilt edges; rubbed, rebacked (*A Tiger Hunt*).

Two versions of a stunning series of photographs of a tiger hunt in India, documenting the preparation for the hunt, setting up camp, staking out the bait of a water buffalo, stalking the tiger, bringing the game back to camp, and paying the game beaters. All ten photographs from *Tiger Hunting* appear in *A Tiger Hunt*, albeit in slightly different order and occasionally with variant captions. *A Tiger Hunt* additionally contains two photographs not found in the published version: "The Camp" and "Visit of Village Authorities."

\$ 2,000-3,000



A Tiger Hunt. Vol. "Frontispiece" by G. S. H.

99

100

PIKE, ZEBULON

An Account of Expeditions to the Sources of the Mississippi, and through the Western Parts of Louisiana, to the Sources of Arkansaw, Kans, La Platte, and Pierre Juan, Rivers;... *Philadelphia: Published by C. & A. Conrad; Somervell & Conrad... 1810*

8vo (9 x 5½ ins.; 25 x 140 mm). Stipple-engraved frontispiece portrait of Pike by Edwin, 6 engraved maps and charts (5 folding, one on two joined sheets), 3 folding letterpress tables; maps linen-backed with some light offsetting, text with stray spots to a few leaves only. Excellent to style marbled gilt calf, red morocco label.

FIRST EDITION OF THE FIRST GOVERNMENT EXPLORATION OF THE SOUTHWEST. The maps were the first to describe the terrain of the Southwest based on first-hand accounts and are considered "milestones in the mapping of the American West" (Wheat). Setting out from St. Louis in 1806, Pike and his party proceeded overland to Arkansas, Kansas, and Colorado (failing to reach the summit of the Peak that now carries his name), before falling into the hands of the Spanish authorities and being escorted to Santa Fe, and then to Louisiana. He provides the first account in English of Texas as a whole and his very detailed information on the local Spanish government proved influential for federal territorial ambition. Three of the maps show Texas. Pike's narrative stands with those of Lewis and Clark as A CORNERSTONE OF WESTERN AMERICANA.

REFERENCES

Field 1217; Howes P373; Graff 3290; Streeter *Texas* 1047; Sabin 62836; Wagner-Camp 9; Wheat, *Transmississippi West* 297-299.

\$ 15,000-20,000



100

POPE, ALEXANDER, JR., AND
ERNEST INGERSOL

Upland Game Birds and Water Fowl of the
United States. *New York: Scribner's, 1878*

10 original parts, folio (29½ x 23⅜ in.; 750 x 595 mm). 20 chromolithographic plates (20 x 13⅜ in.; 580 x 370 mm), some finished by hand and heightened with gum arabic, after Pope by Armstrong and Co., mounted on

card, accompanying text leaves by Ingersol; 5 chromolithographs with minor foxing barely affecting images ("Black Duck," "Roughed Grouse," "Upland Plover," and "Canvas-Back Duck"), 2 with heavier foxing ("Mountain Quail" and "Widgeon"), 1 with rubbing to lower margin of image ("Upland Plover"), foxing to text leaves and mounts, some with closed tears. Original gray pictorial wrappers printed in black; foxing to wrappers, some with closed tears, Part 1 with chip to margin of upper wrapper, all rebound.

Original portfolio, quarter brown calf over green pebbled cloth, gilt title and text to upper cover with gilt fern and leaf motif; spine rebound. In blue quarter morocco and cloth clamshell case.

FIRST EDITION BY A RENOWNED AMERICAN SPORTING ARTIST who specialized in animal and still life paintings. His works helped popularize the genre in late nineteenth-century America.

REFERENCES

Litchfield 52; Ayer/Zimmer 494; *Fine Bird Books* 101; Gee 80; McGill/Wood 522; Nissen IVB 737; Nissen SVB 389

\$ 6,000-8,000



101



102

102

POTOCKI, JOSEPH, COUNT

Sport in Somaliland. *London: Rowland Ward, 1900*

Large 4to. Colored portrait frontispiece, 18 plates on india paper mounted, illustrations in the text, most colored or tinted, folding hand-colored map. Original publisher's pictorial cloth, gilt; a bit shaken with board fore-edges mildly spotted.

"One of the rarest of all African big game hunting books" (Czech).

REFERENCES

Czech, *Africa* p.133

\$ 8,000-12,000

103

POTTINGER, LIEUT. HENRY

Travels in Beloochistand and Sinde. *London: Longman, Hurst, Rees, Orme and Brown, 1816*

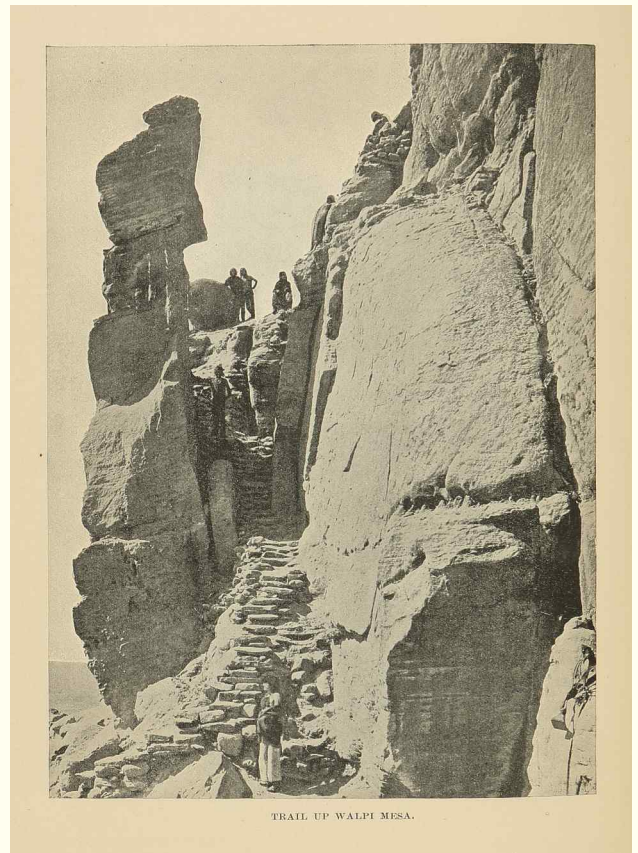
4to (10¾ x 8¼ ins.; 275 x 210 mm). Hand-colored aquatint frontis, 2 large folding engraved maps hand-colored in outline; maps offset, scattered faint spotting. Antique latticed calf, gilt.

FIRST EDITION. One of the great nineteenth-century travel books, and a classic Great Game work. Accompanied by Captain Christie, Pottinger went on an official exploration of the country between India and Persia in 1810. Heavily disguised as natives and accompanied by a native horse-dealer, they travelled by sea to Sinde and overland to Kelat. When they reached the Afghanistan-Baluchistan border, Christie travelled north and Pottinger west. They met up in Isphahan, where Christie was killed in a Russian attack on the Persians in 1812. Pottinger meanwhile had returned to Bombay via Baghdad.

\$ 3,000-5,000



103



104

104

POWELL, JOHN WESLEY

Canyons of the Colorado. *Meadville, PA: Flood & Vincent, 1895*

Large 4to (11¼ x 8½ ins.; 290 x 220 mm). Illustrated largely from photographs, including frontispiece portrait; 10 double-page panoramic plates of the Grand Canyon. Contemporary purple cloth and morocco, titled in gilt; joints restored and corners retouched, but internally a fine copy.

FIRST EDITION of the rare complete account of Powell's descent down the Colorado, of which perhaps as few as 100 copies were printed.

"One of the basic documents of Colorado River history. This book differs in so many respects from the report of 1875...that it is here given the status of a separate title. Not only has the narrative been revised and augmented, but there are several new chapters and a great many new illustrations... Altogether, it is a handsome book; also a scarce one" (Farquhar).

REFERENCES

Farquhar, *Colorado* 43; Graff 3335; Howes P527

PROVENANCE

James Gregory (contemporary book label)

\$ 3,000-5,000

105

ROOSEVELT, THEODORE

Ranch Life and the Hunting Trail. *New York: Century Co., [1888]*

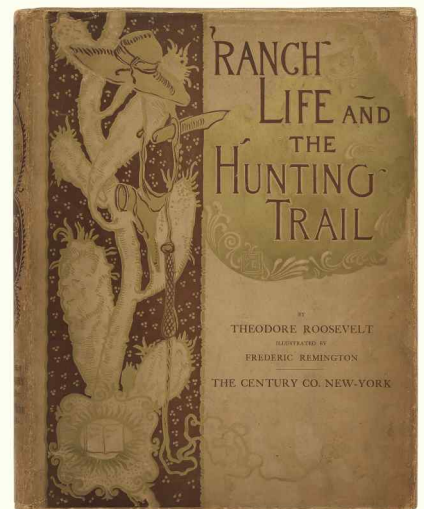
Small folio. Illustrated by Frederick Remington. Pictorial tan cloth stamped in green and gilt after a design by George Wharton Edwards; light wear along bottom edge. RARE ORIGINAL PICTORIAL DUST-JACKET; folds restored, minor loss to ends of spine panel.

FIRST EDITION and decidedly scarce in this condition.

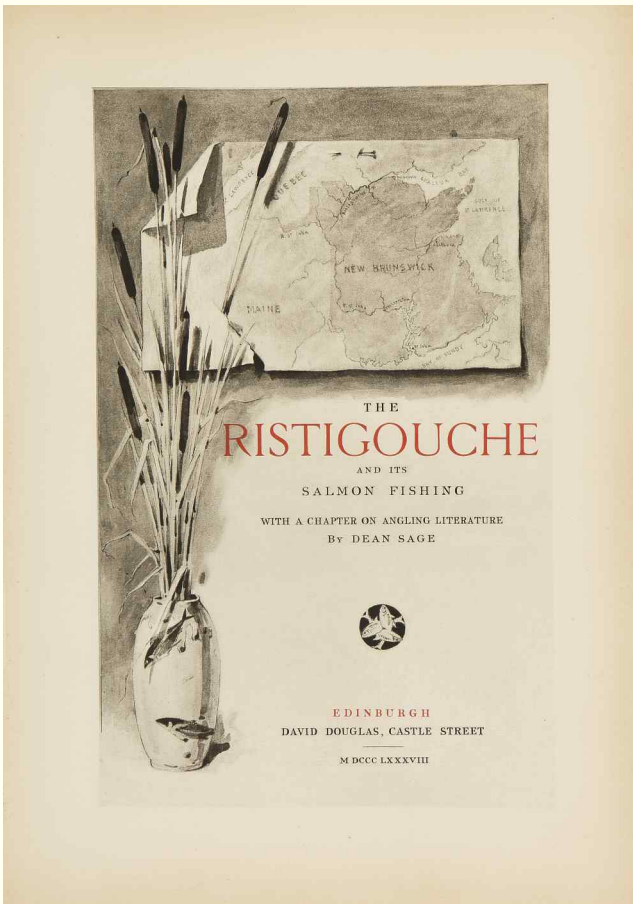
REFERENCES

Howes R-432

\$ 4,000-6,000



105



106

SAGE, DEAN

The Ristigouche and Its Salmon Fishing. With a Chapter on Angling Literature. *Edinburgh: David Douglas, 1888*

Folio (12¾ x 9 in.; 324 x 299 mm). Aquatint title-page printed in red and black after G. Reid by Annan and Swan, aquatint frontispiece after Reid by Annan and Swan, 16 engraved plates on japan paper after and by Stephen Parris, Mrs. A. L. Merritt, C. A. Platt, H. Sandham, and others, 63 engraved head- and tailpieces, historiated initials, and other ornaments after and by Merritt, Platt, J. Adam and others, double-page lithographed map on japan paper after and by J. Bartholomew; very occasional stray spot. Publisher's coarse green cloth, front cover with gilt vignette of a hawk snatching a salmon from the water, green leaf-patterned endpapers; rubbed, spine slightly faded. Half-morocco slipcase.

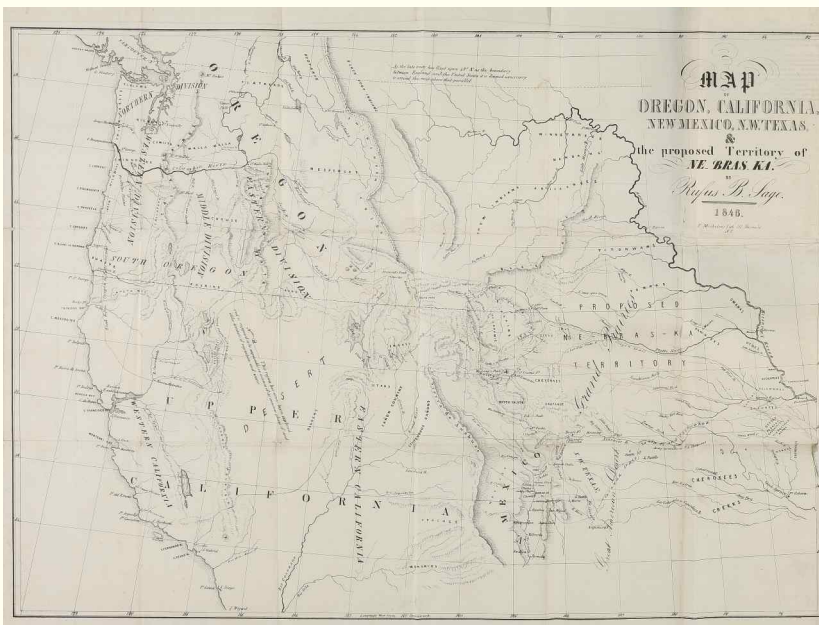
FIRST EDITION, copy 90 of 105 copies. "The finest salmon book ever produced" (Litchfield). "A sumptuous volume on angling, delightfully written [and including] an appreciative discussion of the feelings and moods of the sportsman enjoying both hunting and fishing" (Phillips). Sage covers not only the famed Salmon water, but the tackle needed (and differences in American versus British equipment and includes his study of Angling literature.

REFERENCES

Bruns S4; Heckscher 1681; Litchfield 58; Phillips 328

\$ 7,000-10,000

107



107

SAGE, RUFUS

Scenes in the Rocky Mountains, and in Oregon, California, New Mexico, Texas, and the Grand Prairies;... *Philadelphia: Published by Carey & Hart, 1846*

8vo (7¼ x 4½ ins.; 183 x 115 mm). Large folding map; repair to closed tear, some scattered staining to text; title with restoration to lower margin, last leaf rehinged. Modern half calf.

FIRST EDITION. "Intelligent narrative of extensive travels from the Platte to the Arkansas" (Howes).

REFERENCES

Cowan pp 548-49; Field 1345; Graff 3633; Howes S16; Pilling 3438; Sabin 74892; Streeter 3049; Wagner-Camp 123:1

\$ 4,000-6,000

SALE, MAJOR GENERAL SIR
ROBERT HENRY

The defence of Jellalabad... drawn on stone by W.L. Walton. *London: J. Hogarth and H. Graves, [c.1845]*

Folio (540 x 360 mm). Lithographed portrait on India proof paper, title, dedication and 22 tinted lithographed plates by W.L. Walton, double-page plan; scattered light spotting, hinges reinforced. Original morocco-backed dark green moire cloth titled in gilt, spine ends and joints rubbed.

FIRST EDITION. The siege by Aghan tribesman of the British at Jellalabad lasted some five months until Sir Robert Sale launched a heroic counter-attack and forced the Akbar Khan's forces into retreat.

REFERENCES

Not in Abbey

\$ 4,000-6,000



108

SANDERSON, GEORGE P.
[ORIGINAL DRAWINGS]

Original pencil drawings, signed, for *Thirteen Years Among the Wild Beasts of India*

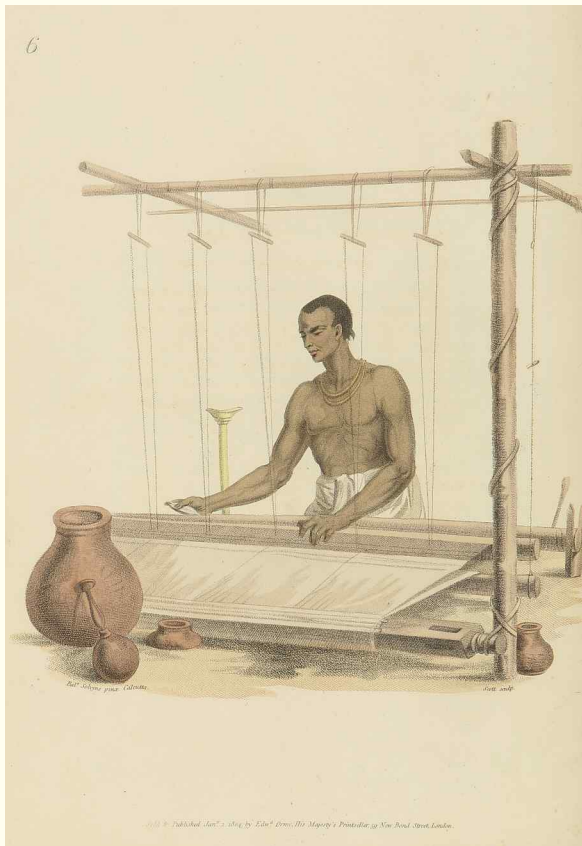
2 volumes, oblong folio (21 x 15⁷/₈ in.; 533 x 401 mm). 19 original pencil drawings (from 13¹/₄ x 10 in.; 349 x 254 mm to 400 x 349 mm) by Alf. T. Elwes and J. Jellicoe mounted under clear conservation windows. Modern half red calf over cream buckram, gilt titles to upper boards, spines with raised bands in 5 compartments, green labels with gilt titles and text to second, others with gilt rules and decorative diamond motif. Housed in matching buckram slipcase, paper label to cover.

A fine set of original pencil and charcoal drawings, all but one of which signed by the artists Alf. T. Elwes and J. Jellicoe. The drawings are from George Sanderson's *Thirteen Years Among the Wild Beasts of India*, first published in 1879. In addition to examples of elephants and cheetahs, the images here also depict camp scenes and more general landscapes.

\$ 7,000-10,000



109



110

110

SOLVYNS, BALTHAZAR

The Costume of Hindostan Elucidated by Sixty Coloured Engravings... London: Edward Orme, 1807

Folio (14¼ x 10 ins.; 365 x 255 mm). 60 hand-colored stipple or soft-etched engravings (watermarked 1821); some light offsetting and occasional spot. Contemporary extravagantly gilt green straight-grain morocco; rebacked with spine preserved, corners restored.

REFERENCES

Abbey, *Travel* 429

\$ 2,000-3,000

111

SPEEDY, CORNELIA MARY

My Wanderings in the Soudan. London: Richard Bentley, 1884

2 volumes, 8vo. Folding lithographed map, in-text illustrations; minor foxing to titles and endpapers. Original pictorial red cloth gilt, black endpapers; minor foxing to edges, water stain to upper cover of vol.1. Blue cloth slipcase.

FIRST EDITION, BROOKE-HITCHING COPY. Mrs

Speedy's travels covered the northeastern part of the Sudan, from the Red Sea port of Suakin to the territory of the Hamran Arabs near the Black Nile.

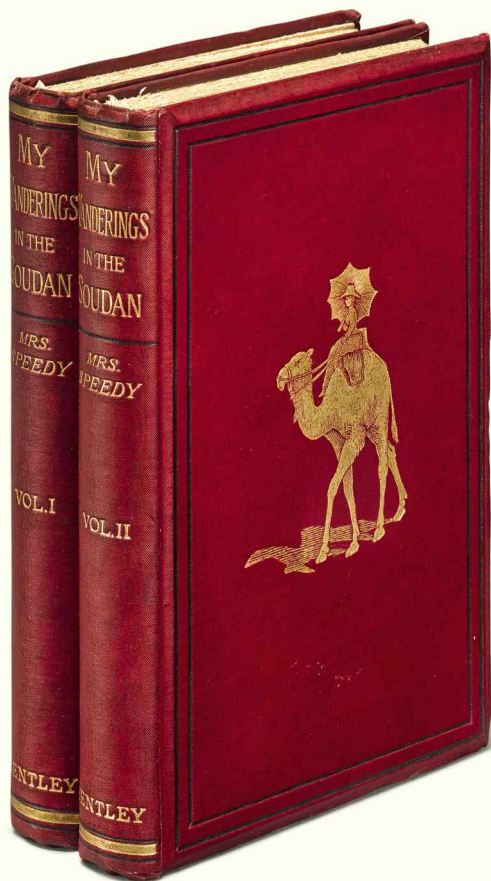
REFERENCES

Hilmy II, p.254

PROVENANCE

Franklin Brooke-Hitching (his sale, Sotheby's London, 30 September 2015, lot 127)

\$ 3,000-5,000



111

SPEKE, JOHN HANNING

What Led to the Discovery of the Source of the Nile. *Edinburgh: William Blackwood and Sons, 1864*

8vo. Half-title, frontispiece, 2 maps, one folding, one double-page, publisher's catalogue at end; some foxing, primarily to maps and catalogue. Original red-brown cloth by Edmonds & Remnants with their ticket, stamped in blind, spine lettered in gilt, green endpapers; some staining to boards, particularly upper rear joint.

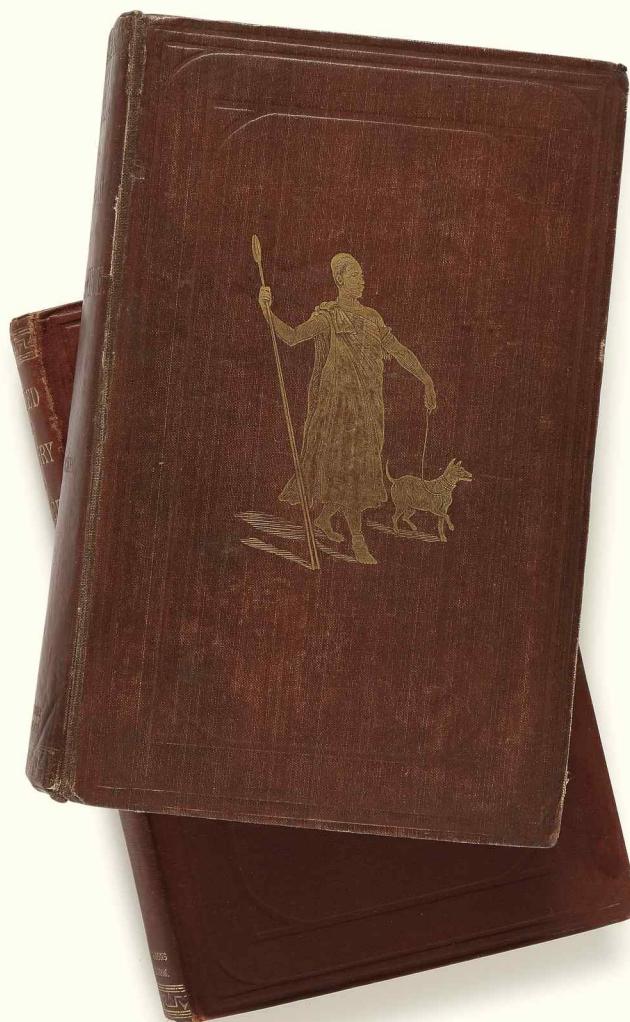
[with]: JOURNAL OF THE DISCOVERY OF THE SOURCE OF THE NILE. *Edinburgh: William Blackwood and Sons, 1863*. 8vo. Frontispiece, 2 lithographed maps, one folding in the rear cover pocket, 26 plates, in-text illustrations, publisher's catalogue at end; some splitting between frontispiece and title, plate facing p.86 detached. Original pictorial brown cloth stamped in gilt, green endpapers; spine rebacked preserving original. Bookplate of A.J.M. Perkins to front pastedown.

FIRST EDITIONS. *What Led to the Discovery of the Source of the Nile* is the rarer of Speke's two books on his exploration of the African lake regions, in which he records his momentous discovery of Lakes Victoria and Tanganyika. Although published a year after his *Journal of the Discovery of the Source of the Nile*, this work documents his first expedition arranged by the Royal Geographical Society, during which his rift with Burton developed.

REFERENCES

Czech *Africa*, p.151; Hilmy II, p.255

\$ 3,000-5,000



112

STRONG, WILLIAM EMERSON

A Trip to the Yellowstone National Park in July, August, and September, 1875. From the Journal of General W. E. Strong. *Washington: Privately Printed, 1876*

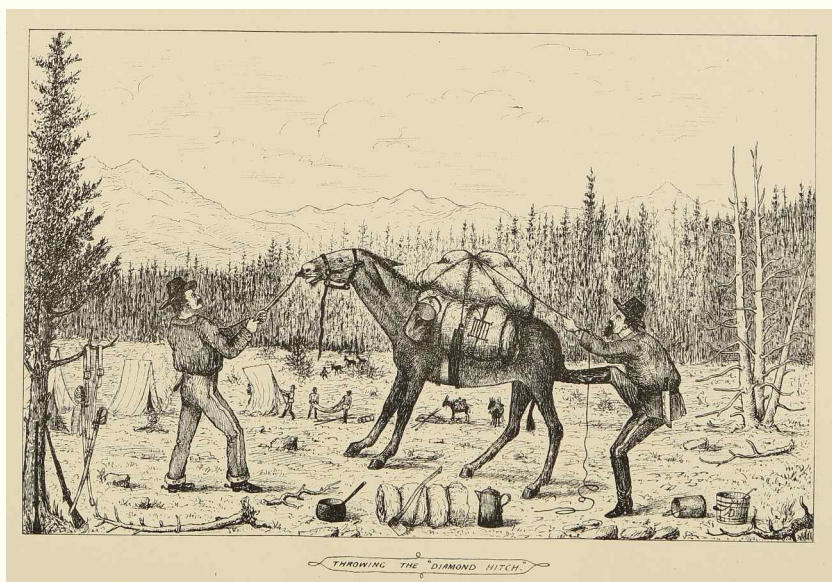
4to. 2 folding maps, one partially handcolored to show route, 7 plates, 7 portrait albumen photographs mounted on cards hinged with linen; mounts very slightly warped. Original red half-morocco and pebbled cloth with upper cover gilt-titled; rubbed, rebacked with spine preserved.

FIRST EDITION. Contains a renowned description of a buffalo hunt and remarkable angling feats (claiming over 3,000 trout were caught).

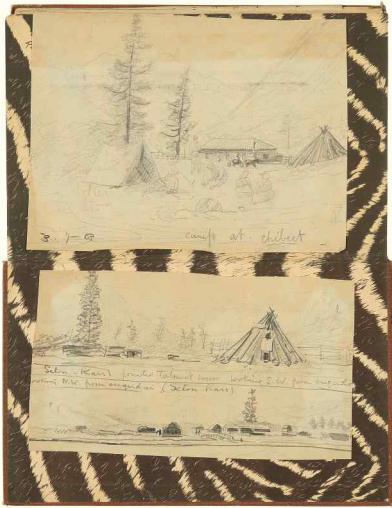
REFERENCES

Litchfield 50; Graff 4014; Phillips, *American Sporting Books* 364 (counts 6 plates and 7 photographs)

\$ 6,000-8,000



113



114

114

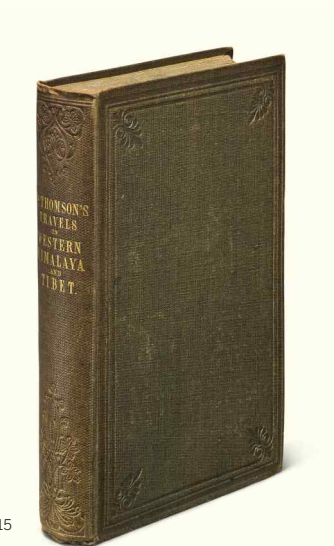
SWAYNE, MAJOR H.G.C.

Through the Highlands of Siberia. *London: Rowland Ward, 1904*

8vo. Original gilt-titled red cloth. Profusely extra-illustrated with sketches, original photographs, letters from Swayne and with manuscript notes in text; some minor shelfwear.

FIRST EDITION, CAPT. H. SETON-KARR'S PERSONAL COPY WITH ADDITIONAL MATERIAL. Seton-Karr was the author's companion on this journey, and both he and Swayne have extensively annotated and illustrated the present copy.

\$ 3,000-5,000



115

115

THOMSON, THOMAS

Western Himalaya and Tibet: A narrative of a journey through the mountains of Northern India. *London: Reeve, 1852*

8vo. 2 maps (1 folding), 2 tinted lithographed plates. Original blindstamped brown cloth, gilt spine title. Green half morocco slipcase.

FIRST EDITION, the Brooke-Hitching copy. Thomson was the first European to cross the Saser and Karakoram Passes and the work contains an account of his explorations.

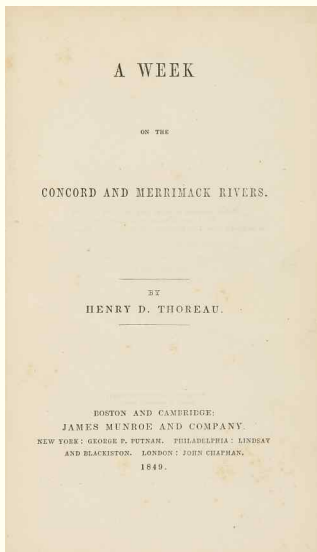
REFERENCES

Yakushi (1994) T118

PROVENANCE

Robert Balloch, bookplate and signature — Franklin Brooke-Hitching (initials, his sale Sotheby's London, 30 September 2015, lot 1273)

\$ 2,000-3,000



116

116

THOREAU, HENRY DAVID

A Week on the Concord and Merrimack Rivers. *Boston: James Monroe, 1849*

8vo. A few faint spots to title. Publisher's blind-stamped brown cloth, gilt spine title; short closed tears to cloth at spine ends repaired. Half-green morocco gilt slipcase, chemise.

BAL 20104; Borst A1.1.a

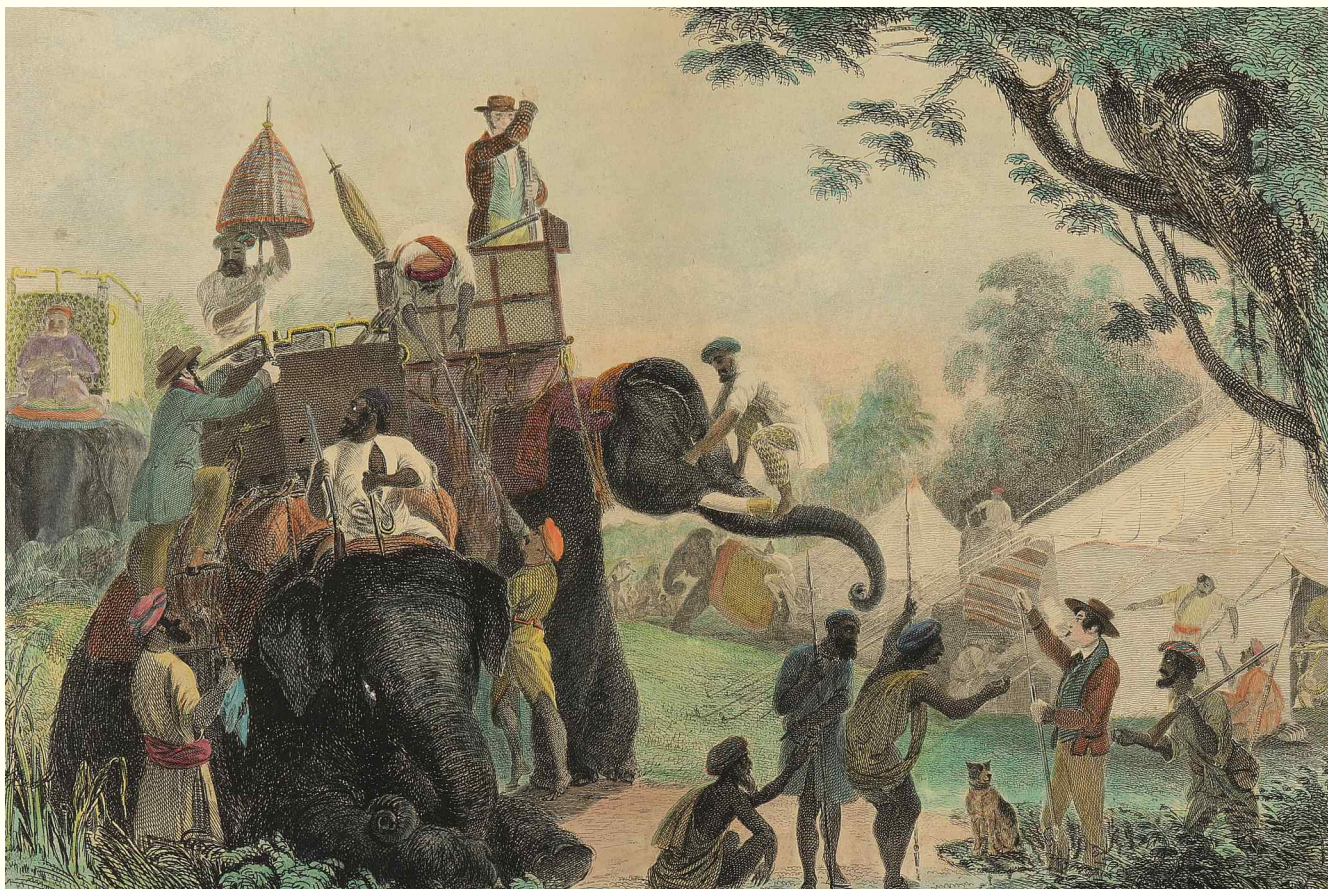
REFERENCES

FIRST EDITION, FIRST ISSUE of Thoreau's first book, lacking "Author of 'Walden'" printed under author's name on title-page. This book, published at Thoreau's expense, fared poorly: of the 1000 copies printed, 706 copies were returned to the author. Acceptable copies are scarce.

PROVENANCE

C. W. March (signature in pencil, 30 June 1849) — Sotheby's New York, 2 December 2014, lot 164

\$ 6,000-8,000



117

117

LANDSEER, THOMAS AND PHILIP
CHARLES TRENCH

Tiger Hunting; or A Day's Sport in the East. London: Hodgson & Graves, 1836

Folio (23¼ x 17 in.; 590 x 430 mm). 4 vibrantly hand-colored engravings by Thomas Landseer after drawings by Philip Trench, accompanying descriptive text; some closed tears to margins, foxing, plates rebacked. Full morocco ruled in gilt, gilt-lettering to upper cover, gilt-patterned endpapers; spine rebacked, corners repaired, edges rubbed.

FIRST EDITION of a rare volume of four exceptional illustrations of tiger hunting. Philip Trench was stationed with the Bengal Civil Service in Calcutta, and Thomas Landseer was one of the finest animal engravers of the period. The images here richly and vividly detail a hunt on elephant-back through the jungles near the holy city of Hardiwar.

OCLC: one copy at Yale University; Copac: one copy at the British Library

\$ 7,000-10,000

118

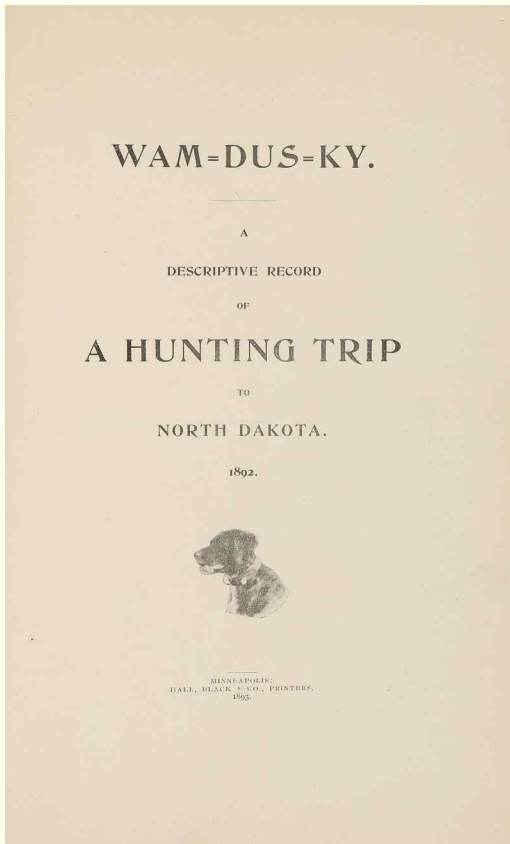
[TUCKER, WILLIAM M.]

His Imperial Highness The Grand Duke Alexis in the United States of America during the Winter of 1871-1872. Cambridge: Printed for private distribution at the Riverside Press, 1872

8vo (9⅞ x 6⅝ in.; 252 x 167 mm). Original mounted albumen photograph portrait frontispiece photograph portrait of Grand Duke Alexis; bit of foxing to title-page and frontispiece. Original brown pebbled morocco, covers gilt with a French fillet border, spine gilt in six compartments, marbled endpapers, gilt edges; extremities rubbed.

FIRST EDITION, ONE OF APPROXIMATELY 100 COPIES of this account of Grand Duke Alexei Alexandrovich's goodwill tour of North America. Perhaps the best-remembered episode of Alexi's visit was a grand buffalo hunt led by Lt. Colonel George Armstrong Custer, and attended by General Philip Sheridan, General Edward Ord, Buffalo Bill Cody, and Texas Jack Omohundro.

\$ 3,000-4,000



119

[TUTTLE, JAMES H].

Wam-Dus-Ky: A Descriptive Record of a Hunting Trip to North Dakota. *Minneapolis: Hall, Black & Co, 1893*

8vo. Illustrated with photographs. Original red cloth with gilt title; spine ends rubbed.

Few copies of this were printed and according to Tuttle none were for sale. "An entertaining and well written account, with some good photographs and sketches of a duck and goose hunting trip to North Dakota in the fall of 1892" (Streeter).

REFERENCES

Howes T440; Streeter 4113

PROVENANCE

Nellie C. Tuttle (ownership signature)

\$ 2,000-3,000

120

WALTON, IZAAK

The Complete Angler or the Contemplative Man's Recreation. Being a Discourse of Rivers, Fish-ponds, Fish & Fishing. *London: R[ichard] Marriot, 1668*

8vo (5 3/4 x 3 1/2 in.; 145 x 90 mm). Upper portion of title surrounded by engravings of dolphin and pendant fish, ten small copperplates by Pierre Lombart in text of various species including trout, carp, pike and eel, two pages of engraved music; small rust hole to one leaf. Contemporary gilt-paneled black morocco, red morocco label; very minor rubbing.

A corrected reprint of the 1661 edition and the last edition before the addition of Charles Cotton's contributions of angling instructions, here is a very handsome contemporary binding. Robert S. Pirie copy.

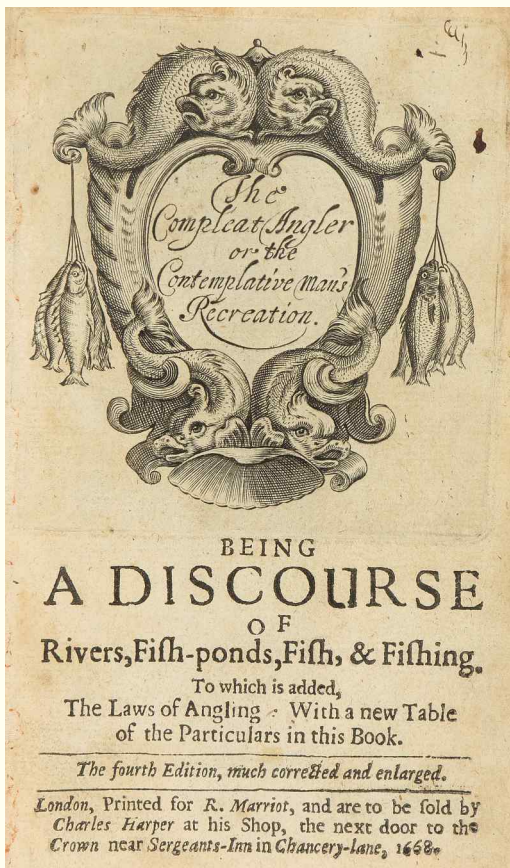
REFERENCES

Wing W 665; ESTC R226664; Coigney 5; Westwood & Satchell, p. 219

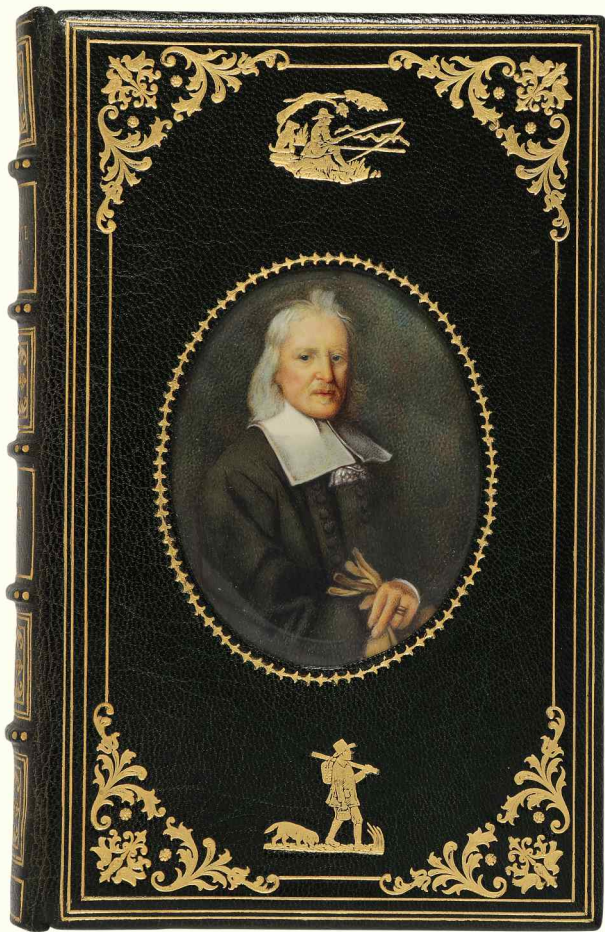
PROVENANCE

Robert S. Pirie (bookplate to front pastedown, Sotheby's New York, 3-4 December 2015, lot 829)

\$ 3,000-5,000



120



121

121

WALTON, IZAAK AND CHARLES COTTON

The Complete Angler. London: T. Gosden, 1815

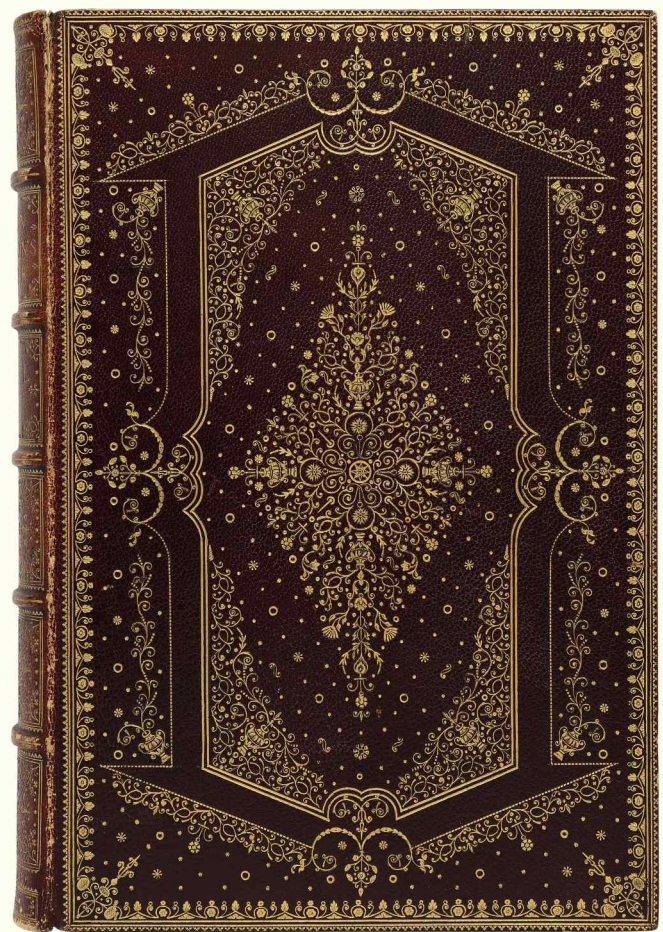
One volume bound in three. 8vo (7 x 4 $\frac{1}{8}$ in.; 177 x 115 mm). Richly illustrated with 207 woodcuts and 26 engravings, some folding and some hand-colored. Full green morocco extra gilt, Cosway style binding with miniature oval portrait of Walton inset in upper cover of Volume I, spines with raised bands in six compartments, gilt titles and text to second and fourth, others with decorative fishing-themed motif in gilt, turn-ins gilt, yellow watered silk endpapers. Housed in green cloth slipcase.

EXTRA ILLUSTRATED EDITION with numerous views, portraits, and other items of Waltonia. Half-title with publisher's presentation inscription dated June 1856.

REFERENCES

Westwood & Satchell 232; Coigney 71; Heckscher 2071

\$ 2,000-3,000



122

122

WALTON, IZAAK

The Complete Angler or the Contemplative Man's Recreation...with Original Memoirs and Notes by Sir Harris Nicolas. London: William Pickering, 1836

2 volumes, 4to (10 $\frac{3}{4}$ x 7 $\frac{1}{8}$ in.; 270 x 180 mm). Engraved titles, titles in red and black, profusely illustrated with engravings after Stothard and Inskipp including many full page, plates and vignettes on mounted India paper. Full brown morocco, elaborately gilt cottage-roof design to covers, spines with raised bands in six compartments, gilt titles and text in second and third, others with elaborate repeat gilt floral motif, all edges gilt and richly marbled, inner dentelles gilt, marbled endpapers; very minor nicks to the spine head of vol. I, spines faded.

FIRST NICOLAS EDITION. One of the finest illustrated editions of Walton ever produced.

REFERENCES

Coigney 44; Horne 43; Oliver 41

\$ 3,000-5,000

WILLIAMSON, CAPTAIN THOMAS

Oriental Field Sports: Being a Complete, Detailed, and Accurate Description of the Wild Sports of the East. *London: Printed by William Bulmer for Edward Orme, 1807*

Large oblong folio (22 $\frac{3}{8}$ x 18 in.: 568 x 455 mm). Additional hand-colored title (watermarked 1802), 40 hand-colored aquatint plates (watermarked 1804) on india paper; closed tears to additional title, repaired and not affecting image, some minor foxing infrequently affecting

images (primarily plates VII, XXII, XXV, XXVII), in this copy plate XXXI is in Tooley's presumed first state, titled "Hunting Jackalls" rather than "Jackals Rescuing a Hunted Brother," and with plates XIII and XIV numbered in reverse order. Half brown calf over cloth and marbled boards, gilt dentelles to inner margins of calf, red morocco label with decorative boarder and text in gilt, spine with raised bands in six compartments with repeat overall decorations in gilt, marbled endpapers, edges stained red; corners bumped, upper joint beginning to split.

FIRST EDITION of "the most beautiful book on Indian sporting in existence" (Schwerdt). The text is taken from the manuscript and designs of Captain Thomas Williamson, who served in Bengal for twenty years. Bound from the 20 original parts and containing 'the finest impressions of the plates' (Tooley) by H. Merke, J. Hamble, and Viveres after Howitt's drawings after Williamson.

REFERENCES

Abbey, *Travel* 427; Czech, *Asia* p.228; Schwerdt II, p.297; Tooley (1954) 508

PROVENANCE

Eston Nelson Library (ticket to front pastedown)

\$ 20,000-30,000



123



124

124

[WYOMING] MCALEENAN, JOSEPH

A Trip Through Yellowstone Park and an Elk Hunt in Wyoming. [*New York: Putnam's, 1913*]

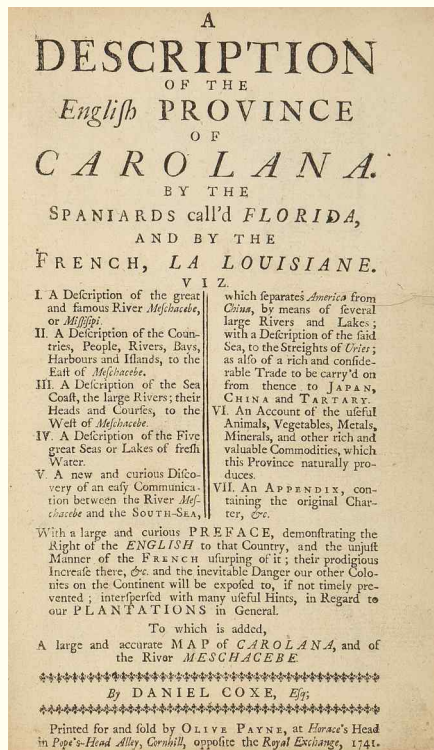
Oblong 8vo. 24 sepia-tone photographic plates, a few of the original tissue guards are defective, but a lovely copy. Original three-quarter morocco, gilt.

PRIVATELY ISSUED IN A SMALL LIMITATION OF LIKELY LESS THAN 50 COPIES "...the story of a trip on horseback in August and September, 1913, from a ranch on the South Fork of the Shoshone River west of Cody, which in the next two weeks took the party into Yellowstone Park by way of Deer Creek Pass, through the Park and across the Continental Divide by way of Mary's Lake, Shoshone Lake, and Heart Lake, then back across the Divide and out of the Park to their permanent camp on Thoroughfare Creek." (Streeter) Apparently no copies at auction since the Streeter copy in 1969.

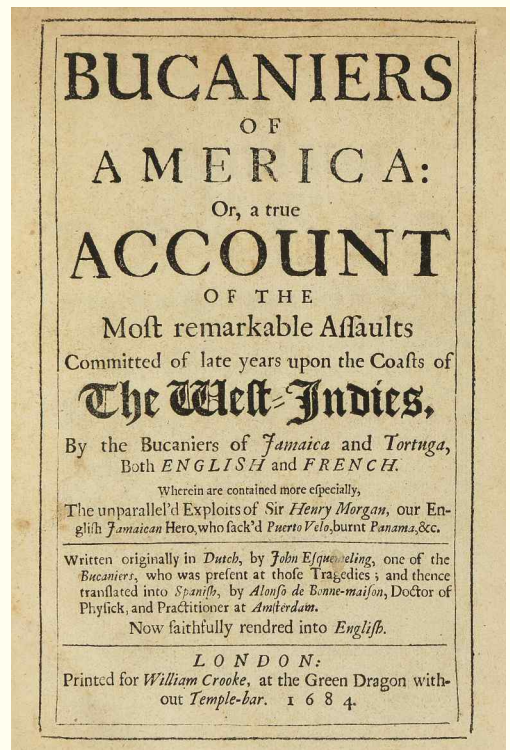
REFERENCES

Czech p. 171; Howes M11, Streeter 4128

\$ 5,000-7,000



126



127

AMERICAN TRAVEL

PROPERTY OF VARIOUS OWNERS

LOTS 125-132

125

[BURKE, EDMUND, AND WILLIAM BURKE]

An Account of the European Settlements in America. London: R. and J. Dodsley, 1757

2 volumes, 8vo (7¾ x 4¾ in.; 198 x 120 mm). 2 folding engraved maps; some foxing. Contemporary speckled calf, spine with raised bands in six compartments, third with gilt numbers, all gilt-ruled, all edges speckled red; joints weak, corners bumped.

FIRST EDITION of William Burke and Edmund Burke's account of the history of the colonies on the eve of the American Revolution. Due to its popularity, six editions were published by 1777.

REFERENCES

Howes B-964; Sabin 9282

\$ 600-800

126

COXE, DANIEL

A Description of the English Province of Carolana, by the Spaniards call'd Florida, and by the French Louisiane. Also of the Great and Famous River Meschacebe or Mississippi. London: Oliver Payne, 1741.

8vo (7¾ x 4½ in.; 192 x 118 mm). Large folding map; closed tear and old repaired tear with slight loss in the Gulf of St. Laurence region, very light dampstain in upper margin of a few leaves. Panelled calf to style.

"Bold assertion of the rights of England to the entire gulf region . . . which had been granted to the author's father, with a description based on a residence there" (Howes).

Coxe's work first appeared in 1722: "[it] must have had considerable success, as it was reprinted in 1726, 1727, and again, with additions, in 1741 [this edition]" (Church).

REFERENCES

Alden & Landis 6:287; JCB 679; Sabin 17281; Church 886

PROVENANCE

Newburgh Hamilton (bookplate)

\$ 3,000-5,000

127

EXQUEMELIN, ALEXANDRE OLIVIER

Bucaniers of America: Or a true account... London: for William Crooke, 1684

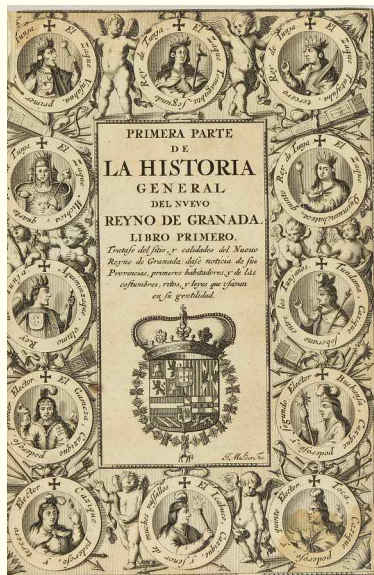
Three parts in one. 4to (9⅞ x 7 in.; 250 x 179 mm). 8 engraved plates (2 folding, 4 portraits) and one engraved folding map of Panama, one allegorical half-page text engraving, 2 small text woodcuts in part 3. Later full black morocco, richly tooled in gilt, covers bordered in gilt, with floral motif in corners of compartments and floral centerpiece in gilt, spine with raised bands in six compartments, lettered in second, others with repeat overall decoration in gilt, gilt dentelles, marbled endpapers, all edges gilt. Spine rebacked, neat repairs to corners.

FIRST EDITION IN ENGLISH of this classic account of the pirates, then at the apogee of their power and menace. Regarded as the classic of buccaneering books, first published in Dutch in 1678. The present text is based on a Spanish edition of 1681.

REFERENCES

Church 689; ESTC R21525; Hill 99-100; JCB 1675-1700, pp. 131-2; Sabin 23479; Wing E-3894

\$ 6,000-8,000



128

FERNANDEZ DE PIEDRAHITA, LUCAS

Historia General de las Conquistas del Nuevo Reyno de Granada. *Amberes [Antwerp]: Juan Baptista Verdussen, [1688]*

Folio (11³/₄ x 8 in.; 299 x 200 mm). Engraved title and 2 engraved half-titles by J. Mulder, incorporating medallion portraits of the Spanish conquerors and the leading Indians and battle-scenes. Contemporary vellum; partially detached, wormholes not affecting the text, light dampstaining on lower right corner.

FIRST EDITION: "A work of the highest importance for the early History of New Granada" (Sabin).

Lucas Fernandez de Piedrahita was related to the Inca royal family through his mother. "Book I. is almost entirely devoted to a description of the peculiar rites and ceremonies of the Indians in New Grenada. The remainder of the work is largely occupied with the narration of battles with the natives, their work in the mines, their revolts, subjugation, and their conversion. The work was composed during the residence of the author at Madrid, from the manuscript of Gonzalez Ximenez de Quesada, the conqueror of the country, and the first European to penetrate its interior. This first volume is the only one ever printed, which is the more to be regretted, as it relates to a portion of America of which we possess the fewest documents. The work in any condition is very rare" (Field).

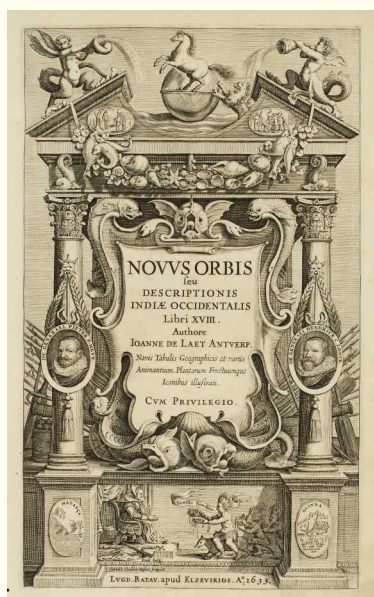
REFERENCES

Field 1215; Medina, BHA 1816; Palau 89568; Sabin 62704.

PROVENANCE

Francisco Plancarte, Obispo de Campeche (ink seal on first blank)

\$ 8,000-10,000



129

129

LAET, JOANNES DE

Novus Orbis, seu Descriptionis Indæ Occidentalis Libri XVIII. *Leiden: Elzevir, 1633*

Folio (12⁷/₈ x 8¹/₂ in.; 327 x 215 mm). Half-title, engraved architectural title by Cornelis Claessen, 14 engraved double-page maps by Hessel Gerritsz, numerous woodcut illustrations in text, intermittent toning and damp-staining, contemporary ownership signature to half-title, small marginal wormholes to gatherings 1-3* A-F, not affecting text, but minorly affecting center

fold of two maps, small marginal rust hole to Dd2. Blind-tooled contemporary pig, spine in 6 compartments, somewhat rubbed and soiled, joints cracked but strong.

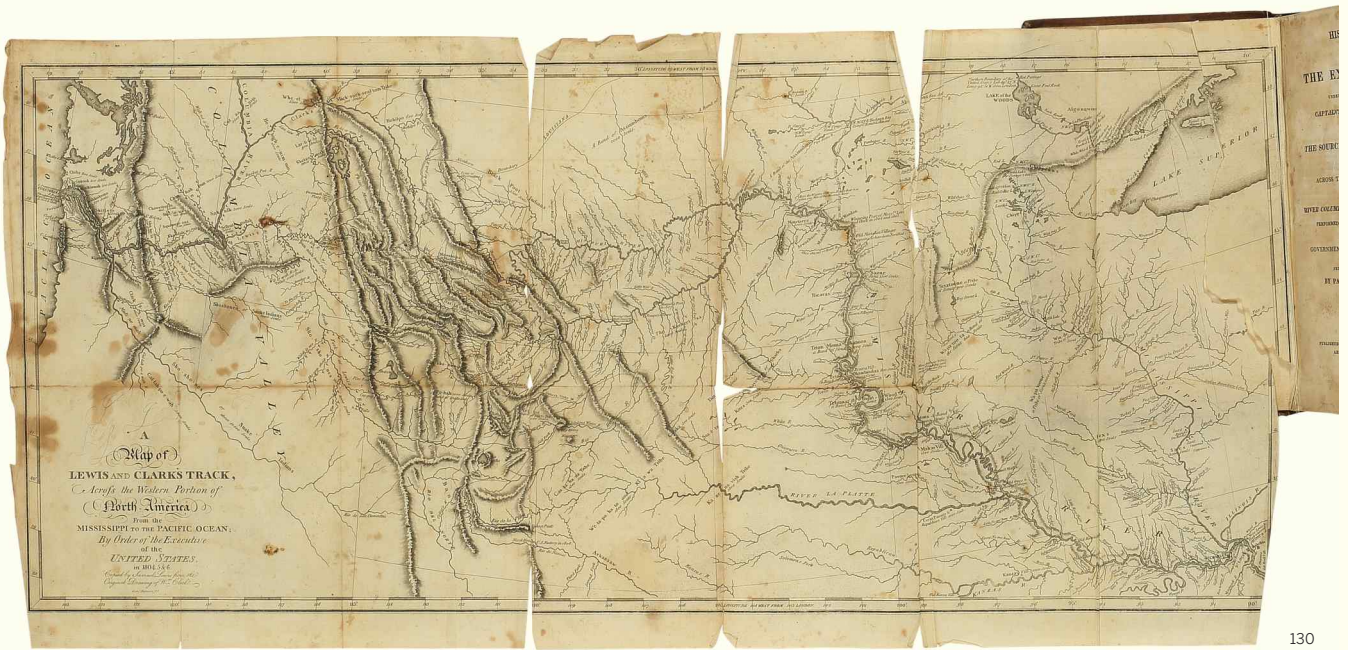
FIRST EDITION IN LATIN. "One of the most famous contemporary descriptions of the natural history of the New World. The work was highly praised a century later by Charlevoix, attesting to its accuracy ... Winsor referred to Laet's book as the standard seventeenth-century work on New Netherland" (Streeter). Although first published in 1629, it was the Latin edition which gave de Laet's New World history wide circulation. It

contains six more maps than its Dutch text predecessor. De Laet's maps exercised a great influence on map makers such as Blaeu and Jansson and are the most important detailed regional maps of the Americas during the seventeenth century.

REFERENCES

Alden & Landis 633/65; Borba de Moraes p. 451; Sabin 38557; Streeter I.37

\$ 12,000-18,000



130

130

LEWIS, MERIWETHER, AND WILLIAM CLARK

History of the Expedition Under the Command of Captains Lewis and Clark, to the Sources of the Missouri, thence across the Rocky Mountains and down the River Columbia to the Pacific Ocean. *Philadelphia and New York: Bradford and Inskip, 1814*

2 volumes, 8vo (8³/₈ x 5¹/₈ in.; 213 x 130 mm). Large folding map, 5 maps and charts; some foxing throughout and occasional offsetting, occasional closed tears to margins, not affecting text, folding map detached and torn, but complete, some minor loss to margins of two plates (vol. 1), not affecting images, vol. 2 lacking title and first page of Contents (2 leaves in total). Contemporary brown calf, red morocco labels

with gilt text and double rules to spines; boards of vol. 2 detached but present, inelegantly repaired with early brown paper.

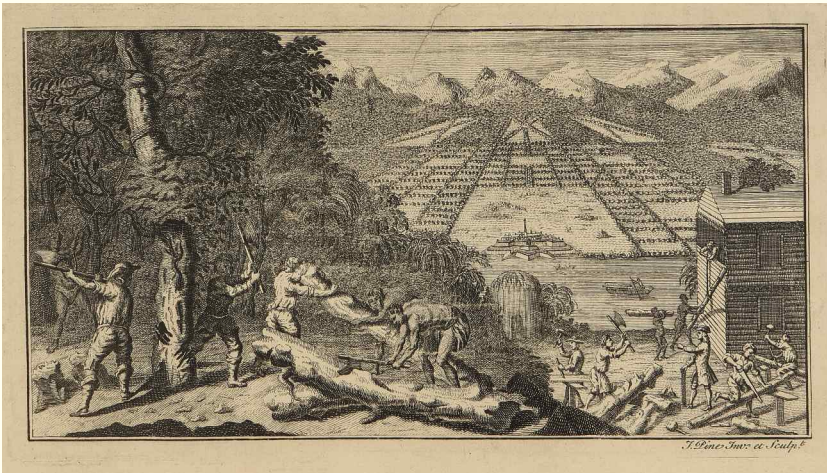
FIRST EDITION of the "definitive account of the most important exploration of the North American continent" (Wagner-Camp). A cornerstone of Western Americana. The book describes the Government-backed expedition to explore the newly acquired Louisiana Purchase undertaken from 1804 to 1806 by ascending the Missouri to its source, crossing the Rocky Mountains, and reaching the Pacific Ocean. In total, the expedition covered some eight thousand miles in slightly more than twenty-eight months. Lewis and Clark brought back the first reliable information about much of the area they traversed, made contact with the Indian inhabitants as a prelude to the expansion of the fur trade, and advanced by a quantum leap the geographical knowledge of the continent. This

official account of the expedition is as much a landmark in Americana as the trip itself. The narrative has been reprinted many times and remains a perennial American bestseller. The observations in the text make it an essential work of American natural history, ethnography and science. It is the first great U.S. government expedition and the first book on the Rocky Mountain West.

REFERENCES

Church 1309; Field 928; Graff 2477; Grolier American 100, 30; Howes L317; *Printing & the Mind of Man* 272; Tweney 89, 44; Sabin 40828; Shaw & Shoemaker 31924; Streeter Sale 1777; Streeter, *Americana Beginnings*, 52; Wagner-Camp 13:1

\$ 8,000-12,000



131

MARTYN, BENJAMIN

Reasons for Establishing the Colony of Georgia. London: For W. Meadows, 1733

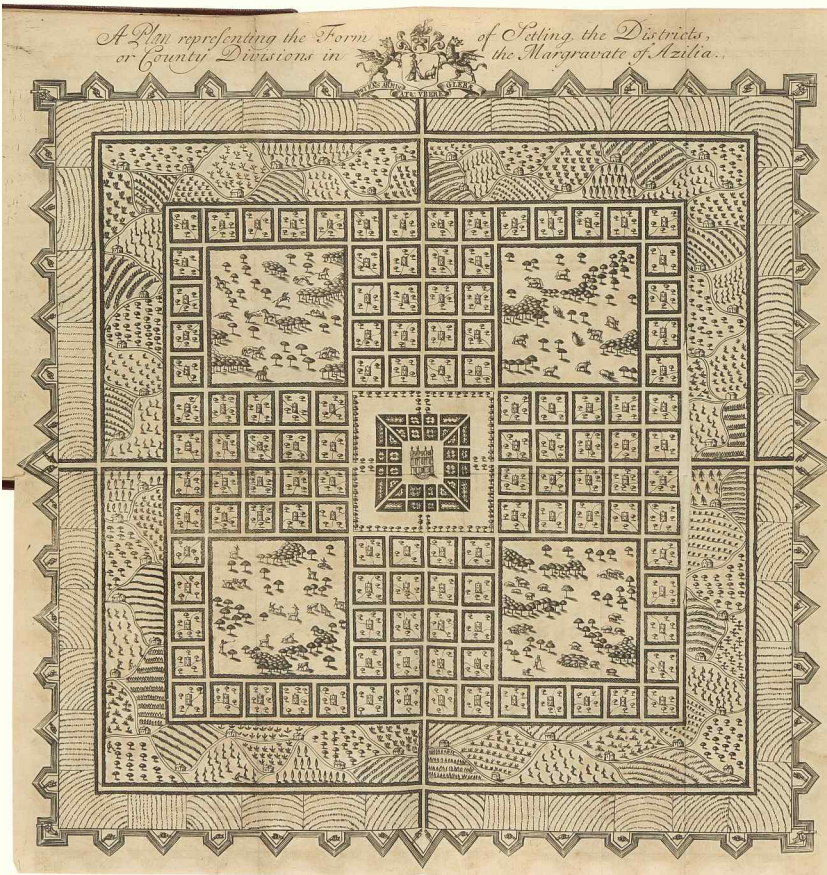
4to (9¼ x 6¾ ins.; 235 x 172 mm). Engraved frontispiece view of the Georgia settlement by T. Pine and engraved map; closed repaired tear to view. Calf gilt and linen cloth; spine worn.

THE FIRST MAP OF GEORGIA, here in its second issue (with St. Augustine below Matanzas) and considerable material added to the text from the first edition of the previous year.

REFERENCES

Howes 356; Streeter II, 1144 (apparently lacking the view found in this copy).

\$ 3,000-5,000



132

MOUNTGOMERY, ROBERT

Discourse Concerning the design'd Establishment of a New Colony to the South of Carolina, in the Most delightful Country of the Universe. London: 1717

8vo (8 x 43/4 in.; 203 x 121 mm). Engraved folding map "A Plan Representing the Form of Settling the Districts, or County Divisions in the Margravate of Azilia". Title rehinged with minor upper margin repair, following two leaves with smaller repairs to upper margin, short closed tear to map, a few leaves cropped, without the appendix found in some copies. Modern paneled brown morocco.

FIRST EDITION, THE EARLIEST PROPOSAL FOR THE COLONIZATION OF GEORGIA, originally named Azilia. This project did not materialize until 1732, however, when James Edward Oglethorpe and Lord John Percival secured its charter, which provided for a Board of Trustees to govern the colony for twenty-one years; control would then revert to the crown.

A rare work, with only two copies at auction in the last 30 years.

REFERENCES

Vail 322; Howes M745; De Renne I 6; Church 866; Sabin 51194

\$ 3,000-5,000

SETS

LOTS 133-152

133

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

BROWNING, ROBERT

The Poetical Works of Robert Browning.
London: Smith, Elder, & Co., 1888-94

17 volumes, 8vo. Occasional frontispieces.
AUTOGRAPH LETTER with nine lines of text in ink tipped into first volume. Full blue morocco double ruled in gilt, elaborate repeat gilt decoration in corners of compartments, spines with raised bands in six compartments, title and text gilt in second and third, the others with a repeat overall decoration in gilt, turn-ins ruled with gilt corner pieces, watered silk doublures and free endpapers, top edges gilt, some fading to spines, some minor rubbing to extremities.

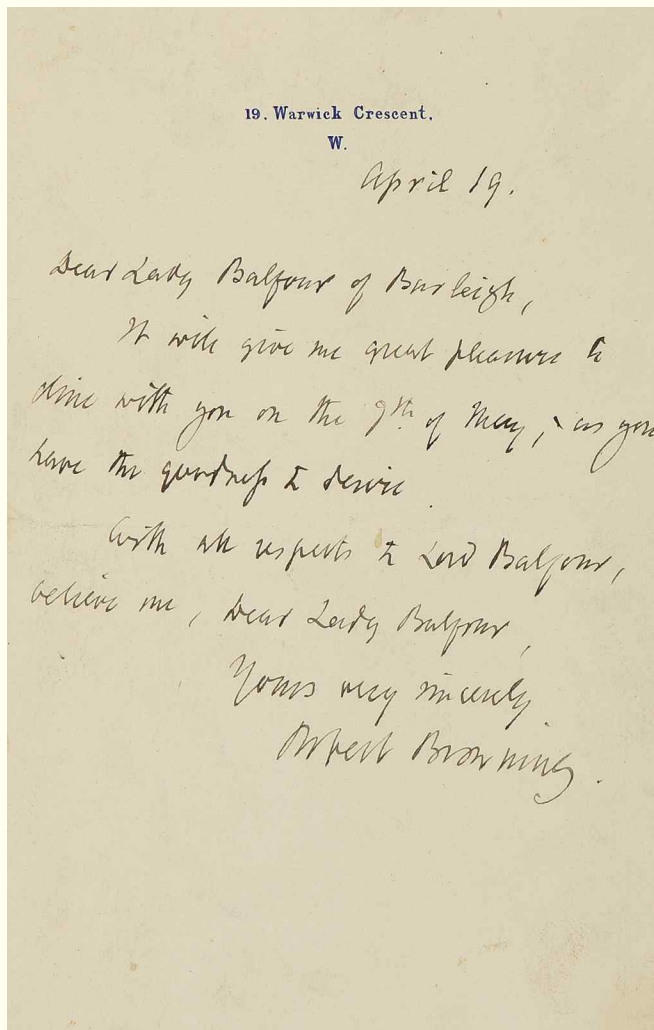
EDITION LIMITED TO 250 COPIES ON HANDMADE PAPER.

The letter dated "April 19", begins "Dear Lady Balfour of Burleigh, It will give me great pleasure to drive out with you on the 9th of May...".

REFERENCES

NCBEL 3:440

\$ 2,000-3,000



133

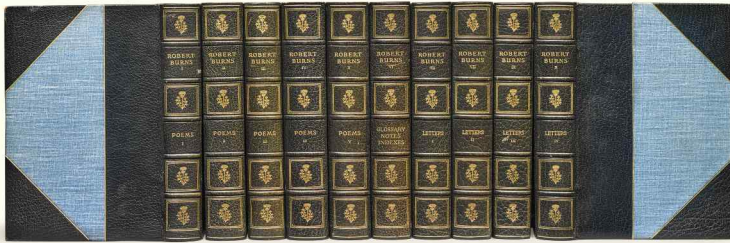
BURNS, ROBERT

Works. *Boston and New York: Houghton Mifflin Company, 1926*

10 volumes, 8vo. Half-titles, color photogravure frontispiece in each volume by Charles S. Olcott, titles printed in red and black, 20 additional plates. Contemporary blue half morocco, spines with gilt thistle decoration and lettering, top edges gilt, some uncut; minor rubbing to joints of volume I.

LARGE PAPER EDITION, number 237 of 750.

\$ 1,000-1,500



134

COOPER, JAMES FENIMORE

James Fenimore Cooper [The Novels].
[N.P.: N.D.]

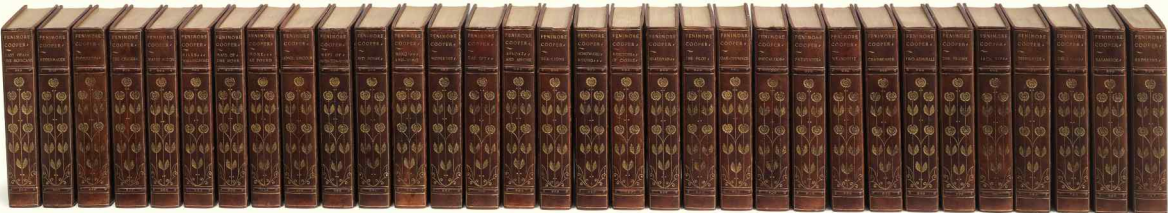
32 volumes, 8vo. Hand-colored frontispieces in two states with additional engravings and illustrations by F.O.C. Darley, red-lettered tissue guards. Full brown calf, single rule and floral sprays in gilt, spines with raised bands, titles and elaborately gilt floral patterns in compartments, turn-ins with acorn and leaf motif in gilt, green calf doublures ruled with repeated floral motif in corners in gilt, top edges gilt, many uncut; neat repairs to joints (*Monikins*).

NUMBER TWO IN A SET OF THREE, bound by the Adams Bindery, New York.

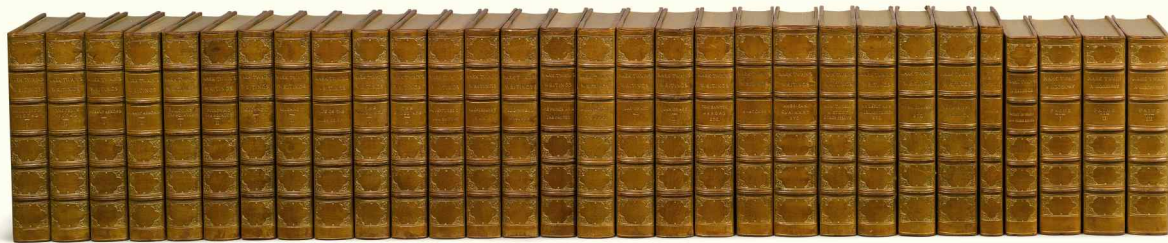
REFERENCES

Spiller & Blackburn 170:5

\$ 3,000-5,000



135



136



137

CLEMENS, SAMUEL L.

The Writings of Mark Twain. *Hartford: American Publishing Company, 1899-1907; New York and London: Harper & Brothers, 1910-17;*

30 volumes, 8vo. Frontispiece portraits, titles by Tiffany & Co., many volumes illustrated, red-lettered tissue guards. Uniformly bound in three quarter brown morocco with patterned paper over boards, spines with raised bands in six compartments, lettered in the second and third, the others with a repeat overall decoration in gilt, volumes 1-25 and *My Mark Twain* all edges gilt, remaining volumes top edges gilt.

JAPAN EDITION, no. 97 of 1,000 sets. The Japan Edition is complete in 25 volumes. Additionally, this collection features five unnumbered volumes of biography and essays, including: *What is a Man and Other Essays*, Samuel L. Clemens; *My Mark Twain*, W.D. Howells; and *Mark Twain, a Biography* [3 volumes], Albert Bigelow Pain.

PROVENANCE

W. H. Bartlett (bookplate to front pastedown of each volume)

\$ 4,000-6,000

137

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

DICKENS, CHARLES

The Works of Charles Dickens. *Boston: Samuel E. Cassino, c. 1900*

44 volumes (of 45, lacking first volume of *Bleak House*), 8vo. Frontispieces, illustrations with tissue-guards throughout. Three-quarter red morocco over marbled boards, spines with raised bands in six compartments, text and titles in second and fourth, the others with a repeat double rule in gilt, marbled endpapers, top edges gilt, some uncut; some neat repair to the heads of spines.

CRUIKSHANK EDITION, number 275 of 500 copies. Illustrated by George Cruikshank, H. K. Browne, and others.

\$ 1,500-2,500

DICKENS, CHARLES

The Works. London: Chapman & Hall, 1906–1908

40 volumes, 8vo. Title-pages printed in red and back with woodcut vignette incorporating the author's initials, additional pictorial title-pages, frontispieces, engraved and woodcut plates from the original editions, and other illustrations and facsimiles on India paper mounted with lettered tissue-guards; very occasional scattered marginal foxing, a number of original parts wrappers used as illustrations in various volumes browned and offset to facing pages. Crushed blue morocco Kelliegram bindings by Kelly & Sons, the front covers each with a central polychrome morocco onlay of a Dickensian character (including Mr. Pickwick, Sam Weller, Oliver Twist, Nicholas Nickleby, Little Nell, Quilp, Martin Chuzzlewit, Sairey Gamp, Mr. Fezziwig, David Copperfield, Aunt Betsey Trotwood, and Pip) within a double gilt-fillet border, spines gilt in six compartments, wide turn-ins gilt with a French fillet, green silk linings, all edges gilt; slightest rubbing to a few extremities.

NATIONAL EDITION, one of 750 sets, signed on the limitation statement in the first volume by three of Dickens's children ("A. Tennyson Dickens"; "Henry F. Dickens"; "Kate Perugini").

A SPLENDID SET. EXTENSIVELY EXTRA-ILLUSTRATED WITH THE INSERTION OF ORIGINAL LETTERS AND DOCUMENTS BY DICKENS AND HIS ILLUSTRATORS AND OTHER CONTEMPORARIES. Please see the online catalogue for a full description of the contents.

\$ 18,000-25,000

EMERSON, RALPH WALDO

The Complete Works. *Cambridge, Massachusetts: Riverside Press, 1903-04*

22 volumes, 8vo. Photogravure frontispieces and title page vignettes, titles and half-titles printed in red and black, numerous photogravure illustrations, ONE LEAF OF MANUSCRIPT BOUND IN, AND TWO LEAVES OF LETTER TIPPED INTO FIRST VOLUME. Three-quarter black morocco, green cloth boards, spines with raised bands in six compartments, gilt titles and text in two, others with elaborate gilt scroll designs, top edges gilt, many uncut; bumping to extremities, light fading to spines.

THE AUTOGRAPH CENTENARY EDITION, no. 494/5 of 600 sets, with one leaf of manuscript bound in, and two leaves of letter tipped in.

The first volume contains an inlaid autograph manuscript leaf by Emerson with 13 lines of text, taken from a lecture that was delivered in Boston, as well as journal entries: "The detachment of the Puritans without aristocracy is the supreme fortune of the colony." The letter, with 32 lines of text, is dated "Concord Sept. 28, 1862".

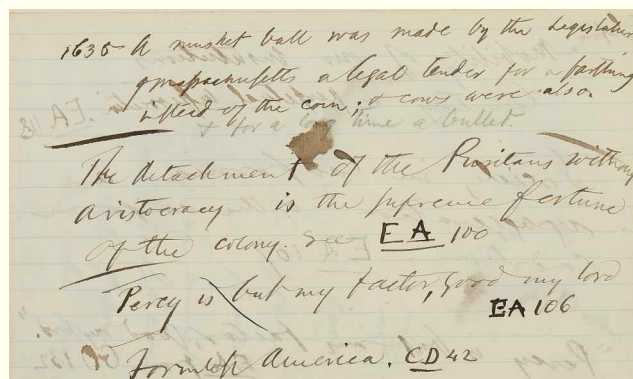
REFERENCES

BAL 5463

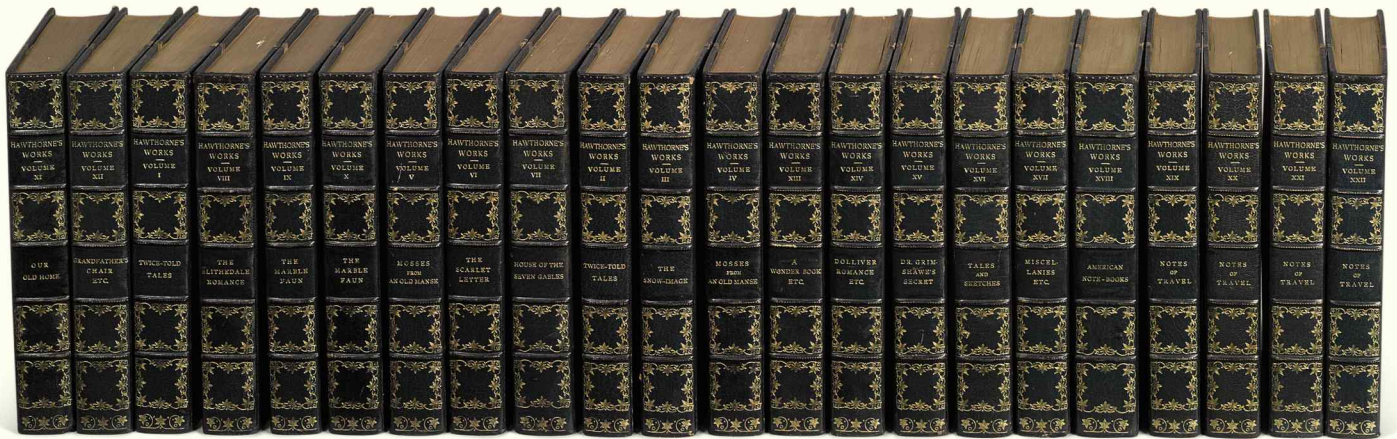
\$ 6,000-8,000



138



139



141

140

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

GRANDVILLE, J[EAN] IGNACE ISIDORE GÉRARD, AND THOMAS ROWLANDSON

A collection of eleven finely bound volumes, including:

GRANDVILLE, [J. J.]. *Les Étoiles Dernière Féerie*. Paris: Gabriel de Gonet, 1849 — GRANDVILLE, [J. J.]. *Les Fleurs Animées*. Paris: Gabriel de Gonet, 1847. 2 volumes. — GRANDVILLE, [J. J.]. *Scènes de la vie privée et publique des animaux*. Paris. J. Hetzel, 1842. 2 volumes. — GRANDVILLE, [J.J.]. *Un Autre Monde*. Paris: H. Fournier, 1844. — ROWLANDSON, THOMAS. *Petticoat Loose*. A Fragmentary "Tale of the Castle." London: J.J. Stockdale, 1812 — ROWLANDSON, THOMAS. *Miseries of Human Life*. London: R. Ackermann, 1808 [Abbey Life 317] — (THOMAS ROWLANDSON) PAPWORTH, JOHN BUONAROTTI. *Poetical Sketches of Scarborough*. London: R. Ackermann, 1813 — (THOMAS ROWLANDSON) ENGELBACH, LEWIS. *Naples and the Campagna Felice*. London: R. Ackermann, 1815 [Abbey Travel, 166] — (THOMAS ROWLANDSON) COMBE, W. *The History of Johnny Quae Genus, or The Little Foundling of the Late Dr. Syntax: A Poem*. London: R. Ackerman, 1822 [Abbey, Travel 89; Tooley 415]

Detailed descriptions available upon request.

\$ 2,000-2,500

141

HAWTHORNE, NATHANIEL

The Writings of Nathaniel Hawthorne. Boston and New York: Houghton, Mifflin and Company, 1900

22 volumes, 8vo. Frontispieces in two states and signed by the artists. Three-quarter blue morocco and marbled boards, spines with raised bands in six compartments, gilt-lettered in second and fourth, others richly tooled in gilt, top edges gilt, some uncut; a few light scuffs, small tear to joint on head of first volume.

LARGE PAPER EDITION, number 363 of 500 numbered copies SIGNED BY ROSE HAWTHORNE LATHROP, the author's daughter.

Artists with signed works herein include: Anne Whelan Butts, Sarah Stillwell, Jessie Wilcox Smith, Maude Cowles, Childe Hassam, Howard Pyle, Alice Barber Stephens, Ernest Peixoto, and Frank Merrill.

REFERENCES
BAL 7645

\$ 3,000-5,000

142

LONDON, JACK

The Works of Jack London. New York: Century Company, 1913-16; Philadelphia: J.B. Lippincott Company, 1902; London and New York: Macmillan, 1900-17

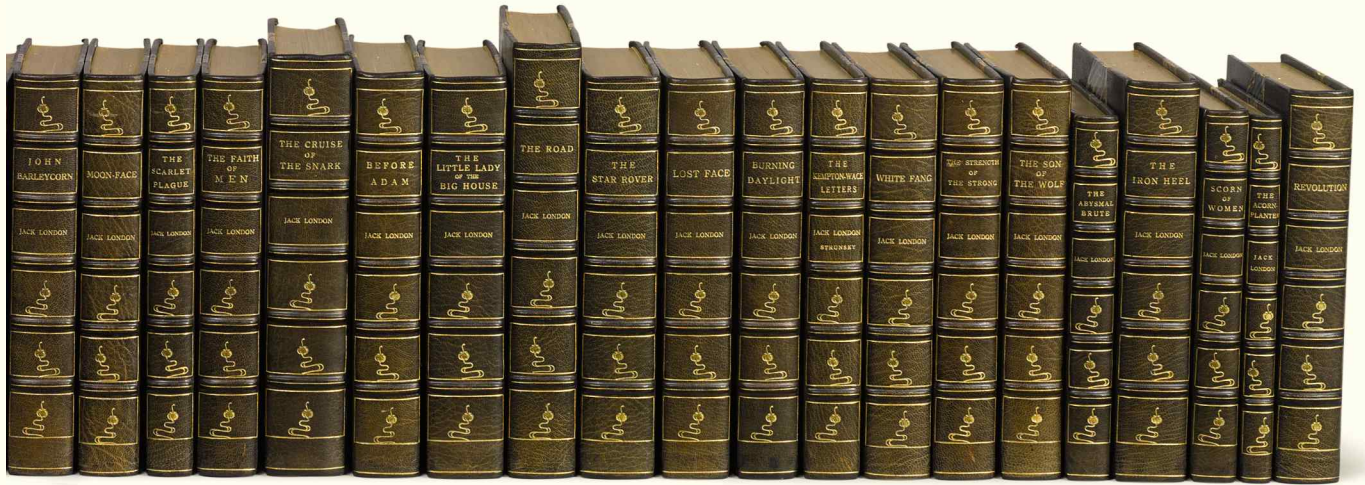
42 volumes, 8vo. Most volumes with frontispieces, several with in-text illustrations and photographs by various artists; some foxing throughout. Uniformly bound in period three quarter blue morocco over marbled boards, spines with raised bands in six compartments, gilt titles and text in second and third, others with repeated floral design in gilt, marbled endpapers, top edges gilt; minor rubbing to boards, spines sunned.

Illustrations by Charles Livingston Bull, Paul Branson, W.J. Aylward, T.C. Lawrence, Gordon Grant, and others.

PROVENANCE

W. H. Bartlett (bookplate to front pastdown of each volume)

\$ 5,000-7,000



142 (DETAIL)

143

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

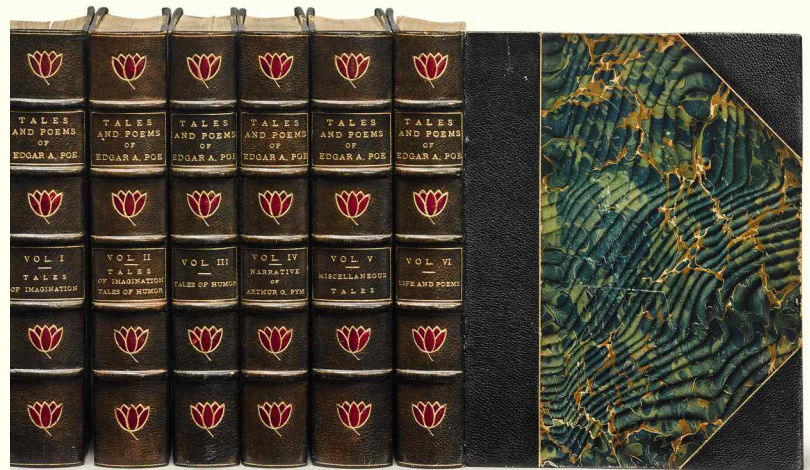
POE, EDGAR ALLAN

The Tales and Poems of Edgar Allan Poe. Philadelphia: George Barrie and Son, c. 1900

6 volumes, 8vo. 26 etched or photogravure plates, to include frontispieces, each in two states, titles printed in red and black. Half black morocco with marbled boards, spines with raised bands in six compartments, gilt title and text in second and fourth, others with red and gilt floral inlays, marbled endpapers; some rubbing to extremities.

HOLLAND PAPER LIBRARY EDITION, number 253 of 500 sets.

\$ 1,200-1,800



143

144

POE, EDGAR ALLAN

The Complete Works of Edgar Allan Poe. New York and London: G.P. Putnam's and Sons, 1902

10 volumes, 8vo. Photogravure frontispieces and plates, titles in red and black, numerous woodcuts by Frederick Simpson Coburn, captioned tissue guards. Bound by Sickles, full black morocco, boards triple ruled in gilt, vine and leaf pattern repeated in corners in gilt, spines with raised bands in six compartments, gilt titles and text in second and third, the others with a repeat overall leaf decoration in gilt, turn-ins with rules and leaf pattern in gilt, watered silk doublers and free endpapers; some sunning to spines.

LIMITED BOOK LOVERS ELDORADO EDITION, number 588 of 1050 sets.

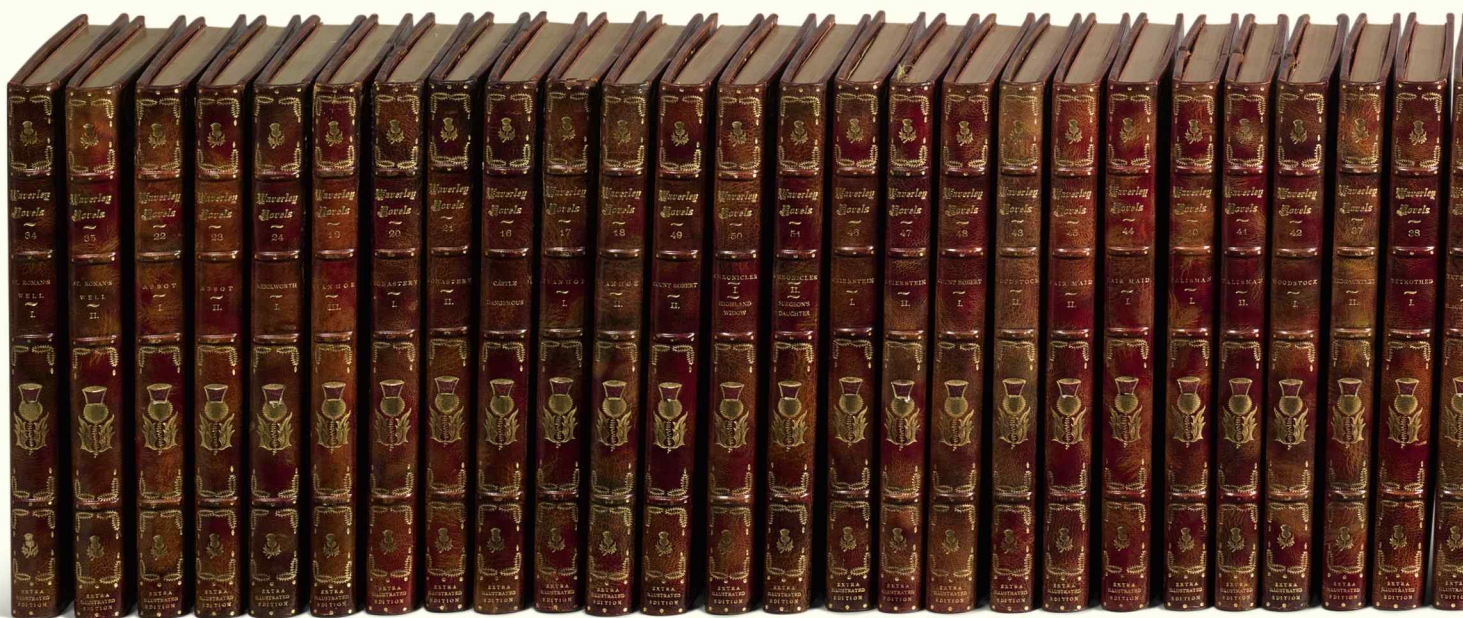
REFERENCES

BAL 16171

\$ 2,500-3,500



144



145

145

SCOTT, WALTER [SIR]

The Waverley Novels. *New York: The Caxton Society, circa 1910*

51 volumes, 4to. Each volume with three frontispieces, most hand-colored engravings, many volumes possessing an original watercolor illustration by H.C. Green or P. Valois. ONE-PAGE AUTOGRAPH LETTER SIGNED BY THE AUTHOR bound into first volume, in-text illustrations throughout. Original laminated autumnal-leaf full morocco, elaborately decorated in gilt, boards with central armorial device and thistle devices to corners, spines with raised bands in six compartments lettered or stamped in gilt, turn-ins ruled in gilt with repeating thistle device, white morocco doublures with repeating armorial device, crimson watered silk free endpapers, all edges gilt; minor rubbing to top edges, boards showing occasional minor wear, some scratches, top edges of several volumes bumped, breaking surface of volumes 8, 11, 12, and 40-42.

EXTRA-ILLUSTRATED EDITION, number 3 of 12 sets. One-page autograph letter signed, addressed to Archibald Constable, Esq., and dated 1807, inserted into first volume.

\$ 8,000-12,000

146

SHAKESPEARE, WILLIAM

The Works of Shakespeare. *Edinburgh: T. and A. Constable, 1903*

19 volumes (of 20), small folio. Titles printed in red and black with printer's woodcut device, numerous hand-drawn, painted, and illuminated foliate head- and tailpieces, borders, and section titles throughout, extra-illustrated with approximately 118 hand-colored and plain engravings. Full dark green crushed morocco panelled gilt, cornerpieces inlaid with the white and red roses of the Houses of York and Lancaster, central gilt armorial inlaid with red morocco, spines with raised bands in six compartments gilt and inlaid with white and red roses, dentelles richly panelled in gilt with emblematic cornerpieces of music, comedy, drama, and Shakespeare's monogram, doublures and guards of red watered silk, top edges gilt; light fading to spines.

ANNE HATHAWAY EDITION OF THE EXTRA ILLUSTRATED HENLEY SHAKESPEARE, number 11 of 50 sets. Fine original watercolor and ink drawings by H.C. Green, and elaborately illuminated in watercolor, silver and gold in an Art Nouveau style.

\$ 5,000-7,000

147

STEVENSON, ROBERT LOUIS

The Works of Robert Louis Stevenson. *Edinburgh: T. and A. Constable, 1894-1898; London: Methuen and Co., 1901; London: Frank Hollings, 1903; Edinburgh: John Grant, 1907*

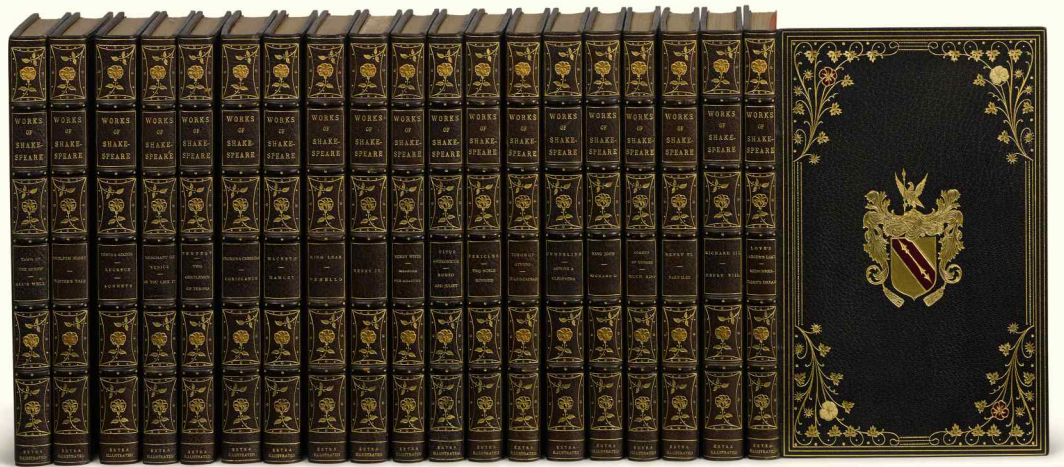
34 volumes, 8vo. Titles printed in red and black, engraved frontispieces and plates, appendix volume with small booklets tipped in. Three-quarter black morocco over decorated boards, spines with raised bands in six compartments, titles and text in two, others with floral gilt devices, endpapers marbled, top edges gilt, others uncut; slight rubbing to extremities.

THE EDINBURGH EDITION, one of 1,035 sets. Complete in 28 volumes, additional titles in this set include: *The Letters of Robert Louis Stevenson*, ed. Sidney Colvin (2 vols.); *The Life of Robert Louis Stevenson*, by Graham Balfour (2 vols.); *A Bibliography of Robert Louis Stevenson*, by W.F. Prideaux; *Stevensoniana*, by J.A. Hammerton.

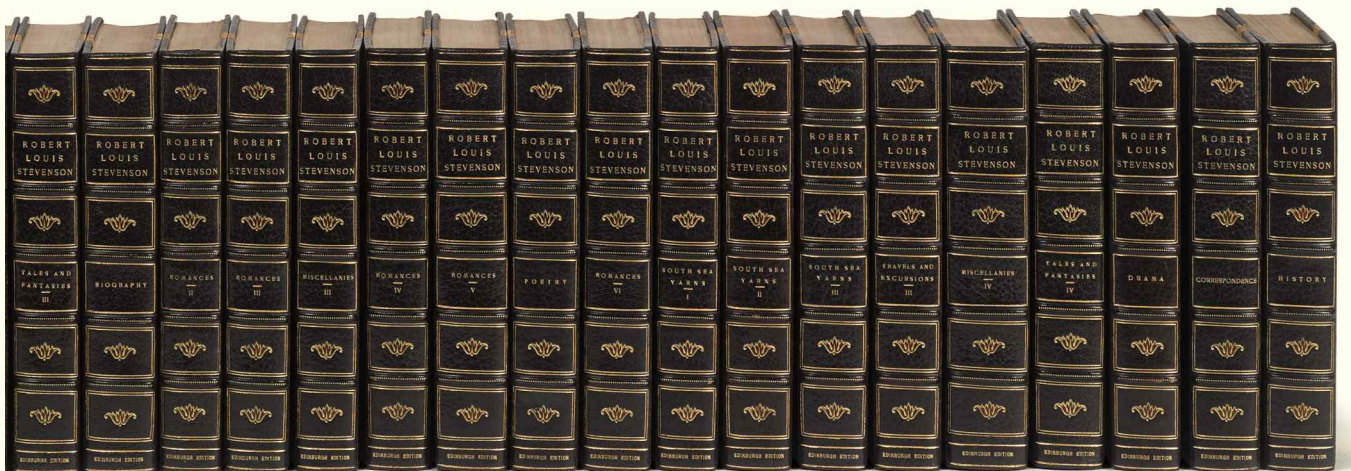
REFERENCES

Prideaux 209

\$ 5,000-7,000



146



147 (DETAIL)

STODDARD, JOHN L.

John L. Stoddard's Lectures. *Boston: Balch Brothers Co., 1898-1902*

12 volumes, 8vo. Hand-colored frontispieces, in-text illustrations throughout. Full tan morocco, covers with double rules and gilt floral motif borders, spines with raised bands in six compartments, gilt titles in second and fourth, others with gilt floral motif, turn-ins with multiple rules and floral motif in gilt, green morocco doublures, silk free endpapers, all edges gilt.

AUTHOR'S EDITION LIMITED TO 500, of which 26 specially bound copies were lettered A-Z, with the remainder numbered. This copy is SIGNED BY THE AUTHOR, and lettered "P" by the author.

\$ 2,000-3,000

STOWE, HARRIET BEECHER

The Writings of Harriet Beecher Stowe. *Cambridge: Riverside Press, 1896-97*

16 volumes, 8vo. Frontispieces, titles printed in red and black. Three-quarter black morocco over marbled boards, richly tooled gilt spines, raised bands in five compartments, ornate flower devices in two, marbled endpapers, top edges gilt; rubbing to top edges.

AUTOGRAPH EDITION, NO. 44 OF 250 SETS SIGNED BY THE AUTHOR, and dated "Jan 5th, 1896," tipped-in with a printed note: "The author's autograph, written specially for this edition a few month before her death."

REFERENCES

BAL 19508, 19509

\$ 5,000-7,000

THOREAU, HENRY DAVID

The Writings. *Boston and New York: Houghton Mifflin, 1906*

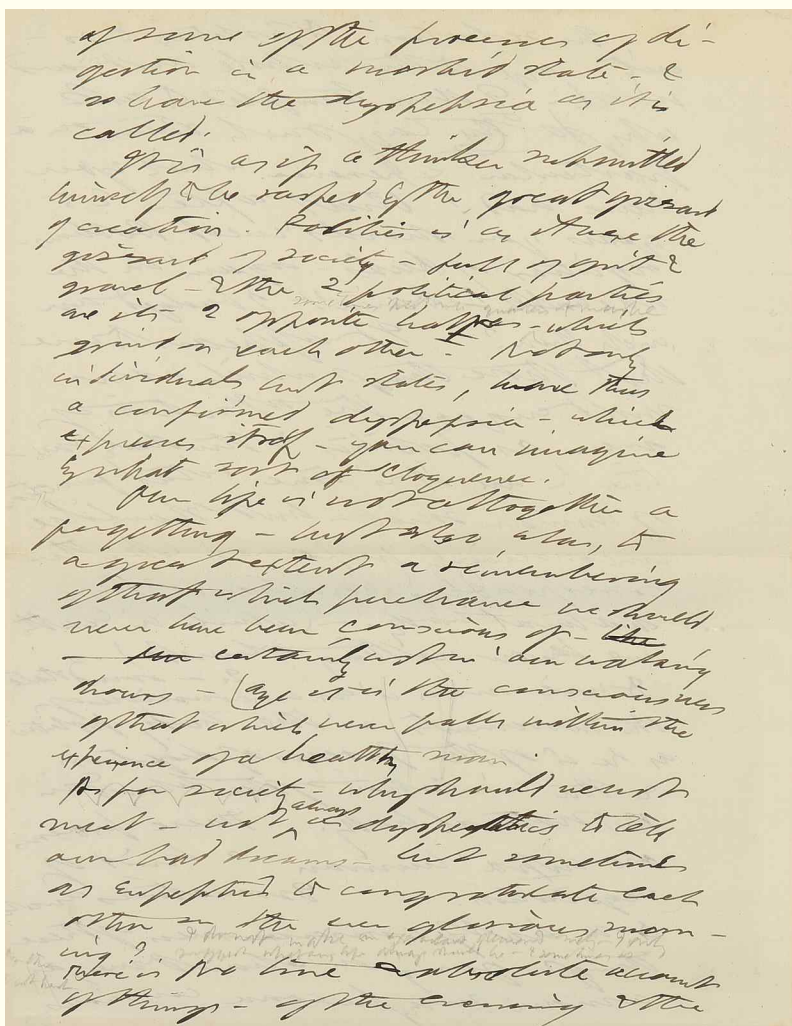
20 volumes, 8vo. Frontispieces and photogravure plates by Herbert W. Gleason. Publisher's three-quarter green levant morocco over marbled boards, spines with raised bands in six compartments, text and titles in two, the others with gilt floral and star tools, edges gilt, many pages uncut; some fading to spines, neat repairs to joints of volume one, some rubbing to extremities.

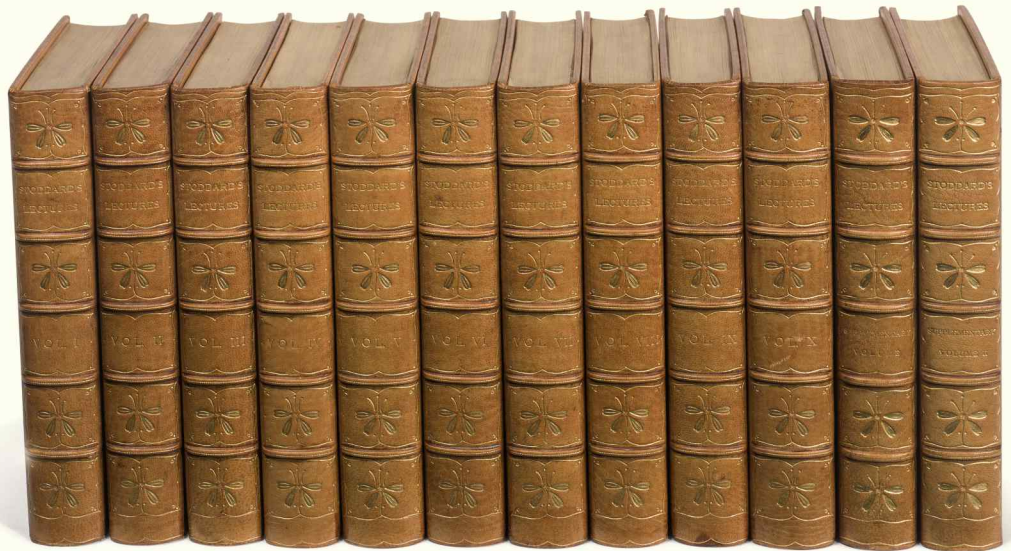
LIMITED EDITION, number 140 of 600 sets, signed by the publisher. Four-page manuscript by Thoreau, rather than the standard two, tipped into the first volume. 115-lines of text, with corrections and emendations in pencil in Thoreau's hand. The passages—which differ from the published versions—are from "Walking" and "Social Dyspepsia," with the author observing in the latter that "a wise man is as unconscious of the movement in the body politic as he is of the process of digestion and the circulation of the blood in the natural body."

REFERENCES

BAL 20145

\$ 10,000-15,000





148



149



150

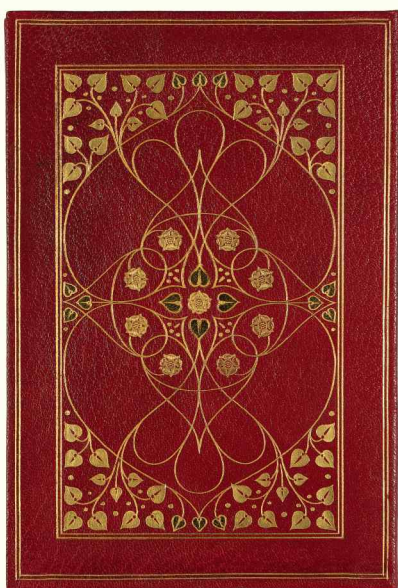
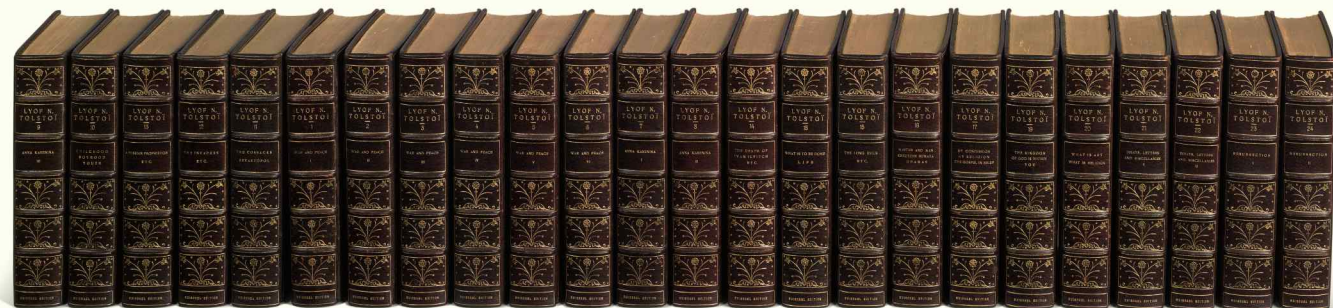
TOLSTOI, LYOF N. [LEO TOLSTOY]

The Novels and other Writings of Lyof N. Tolstoi. *New York: Charles Scribner's & Sons, 1903-04*

24 volumes, 8vo. Frontispieces with lettered tissue-guards, titles in black and brown. Full black morocco, covers with multiple rules and elaborate floral and leaf borders in gilt, spines with raised bands in six compartments, title and text in two, others with repeat gilt floral motif, turn-ins and green morocco doublures with multiple rules in gilt, green watered silk free endpapers, top edges gilt.

RUISDAEL EDITION, number 52 of 150 numbered sets.

\$ 8,000-12,000



WARNER, CHARLES DUDLEY

The Writings of Charles Dudley Warner. *Hartford, Connecticut: The American Publishing Company, 1904*

16 volumes (including a volume of manuscript), 8vo. Frontispieces in two states, mounted photogravure illustrations on india paper, some hand-colored, additional illuminated titles by Tiffany & Co., printed tissue guards, FOUR-PAGE LETTER AND ONE MANUSCRIPT LEAF INSERTED IN FIRST VOLUME. Binding by Adams, full green morocco with double rules, elaborate scroll and leaf patterns, and floral devices surrounding the cover all in gilt, spines with raised bands in six compartments with floral devices, gilt title and text, and gilt scroll patterns, turn-ins with multiple gilt rules, doublures in red morocco with gilt Tudor rose pattern in center, watered silk free endpapers, top edges gilt, many uncut. Manuscript slipcase bound in identical green morocco, double ruled in gilt with rose bouquet design in center of front cover surrounded by elaborate borders. Manuscript clamshell case in red morocco, multiple rules with elaborate Tudor rose pattern in center, all in gilt.

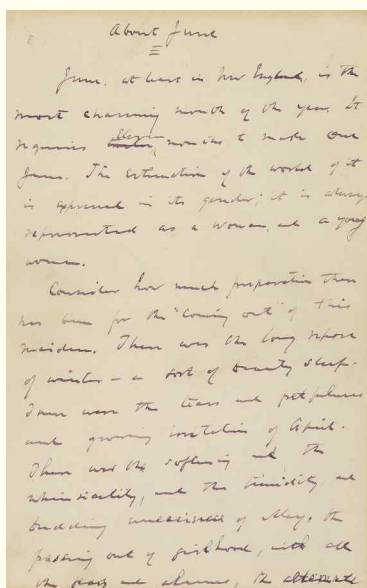
NUMBER 7 OF 25 OF THE MANUSCRIPT SET OF THE AUTOGRAPH EDITION. Signed by the author and by the editor, Thomas R. Lounsbury, at the limitation of volume I.

20 single-sided manuscript leaves, including a draft of an article originally published in *The Sunday School Times* titled "About Literature and Things." The article begins: "The word 'practical' is elastic, and is variously understood. Commonly, a man is said to be practical who looks out keenly for his own interests..." The article draft is signed by the author on the final leaf. Additionally, there is an apparently unpublished essay titled "In June". The letter in volume one is dated "Hartford Jan 19 '71," and the manuscript page taken from *In the Levant*, with corrections by the author in purple ink. Several illustrations signed by the artists.

REFERENCES

BAL 21224B

\$ 3,000-5,000



TELEGRAMS: CONRAD, HAM STREET,
STATION: HAM STREET, S.E.R. & C.R.

CAPEL HOUSE,
ORLESTONE,
NR ASHFORD.

My dear Hope

Unluckily there were no
deck cabins ^{vacant} on the Saturday
slip of the Argo Line; so
we have taken passage via
Harwich by Messrs N & Co
slip. We are all sorry
to miss seeing you in
the river.

Good bye then, with our
best love to all
Yours ever Conrad.

we did enjoy having General here. This is
a much brighter and sympathetic
companion we could have. We are all
wishing him.

JOSEPH CONRAD, PROPERTY FROM A MIDWESTERN ESTATE

LOTS 153–182

153

CONRAD, JOSEPH

Autograph letter signed (“J Conrad”) to G.F.W. Hope, regrading his son, Conrad Hope

One (10 x 8 in.; 254 x 203 mm) on paper. Capel House, Orlestone, Nr Ashford (author’s embossed stationary), [N.D.].

The letter, primarily detailing travel arrangements, offers a charming observation of Hope’s son, named after the author: “We did enjoy having Conrad here. He’s a most bright and sympathetic companion one could have. We are all no end fond of him.”

\$ 1,000-1,500

154

CONRAD, JOSEPH

Autograph letter signed (“Joseph Conrad”) to British artist Alexander Brantingham Simpson, mentioning Conrad’s work with Heuffer

Two pages (10 x 8 in.; 254 x 203 mm) on paper. Capel House, Orlestone, Nr Ashford (author’s embossed stationary), 9 December 1912. With envelope (4¾ x 3¾ in.; 120 x 95 mm) addressed to Simpson in Conrad’s hand.

“Please forgive the delay in acknowledging your interesting communication,” Conrad begins. In general, the tone of the letter is one of generosity, as the author notes: “Your appreciation of my work gives me the greatest pleasure. I attach great importance to the good opinion of artists.”

\$ 1,500-2,000

155

CONRAD, JOSEPH

Autograph letter signed (“J. Conrad”) to author Edward Thomas, thanking him for the recent gift of a book

Two pages (7⅞ x 5 in.; 200 x 125 mm) on paper, 1 November 1913.

Conrad begins by noting that Thomas is, “familiar with Conrad’s scraps of paper I don’t even pretend to apologise for this one.” He goes on to thank Thomas for an inscribed book he had sent (possibly *The Icknield Way*), explaining: “I didn’t acknowledge it at once because I wanted to get a quiet evening for reading it first; and I’ve been really and truly interested by the whole.” Thomas probably met Conrad in 1910 at one of Thomas’s and Garnett’s Mont Blanc Tuesday lunchtime gatherings. Thomas and Conrad were neighbors in Kent and became good friends.

\$ 1,200-1,800

156

CONRAD, JOSEPH

Autograph letter signed (“J. Conrad”) to writer Elliot Lovegood Grant Watson, responding to the latter’s work

Two pages (10 x 8 in.; 254 x 203 mm) on paper. Capel House, Orlestone, Nr Ashford (author’s embossed stationary), 1 December 1913.

“I write for myself and Marwood who has been to see me. He feels that he can be of no use to you since he sees a work of fiction in a quite different perspective.” As the correspondence progresses, it would seem Conrad falls in line with Marwood’s thoughts, remarking: “With all my sympathy for your work I must say that on reflection the conviction grows on me that we look at the subject matter of imaginative writing from different rooms as it were and through different windows.” Grant Watson was a writer and biologist, who published over 40 books in his lifetime. Arthur Marwood was a mutual friend of Conrad’s and Ford Maddox Hueffer, and was a backer of Hueffer’s *English Review*.

\$ 1,200-1,800

157

CONRAD, JOSEPH

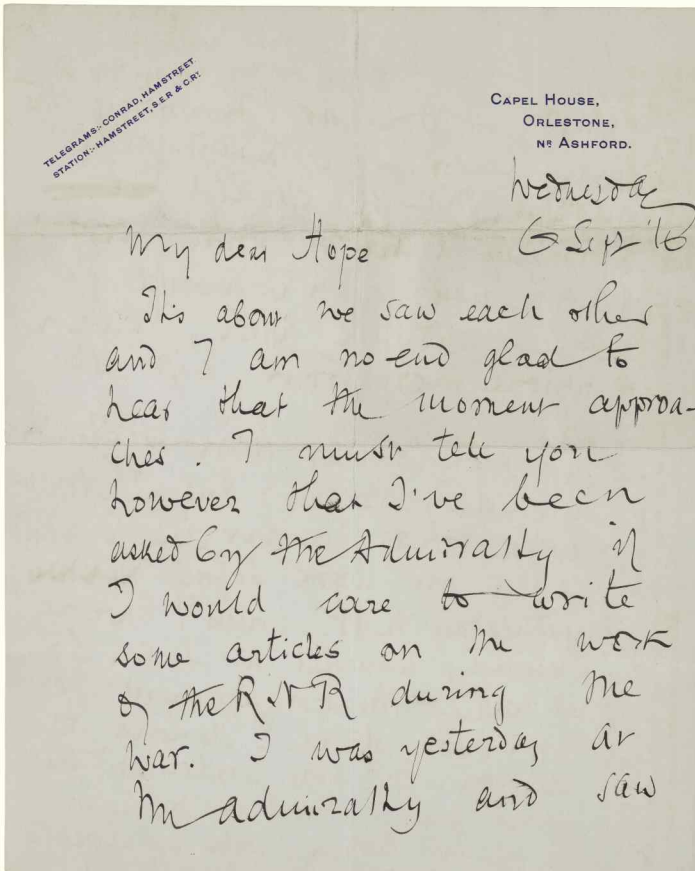
Autograph letter signed (“J. Conrad”) to G.F.W. Hope, discussing the sinking of the HMS Hampshire.

Four pages (7 15/16 x 5 in.; 201 x 125 mm) on paper. [N.P.: N.D., c. 1916]. With envelope (4¾ x 3¾ in.; 120 x 95 mm) addressed to Hope in Conrad’s hand.

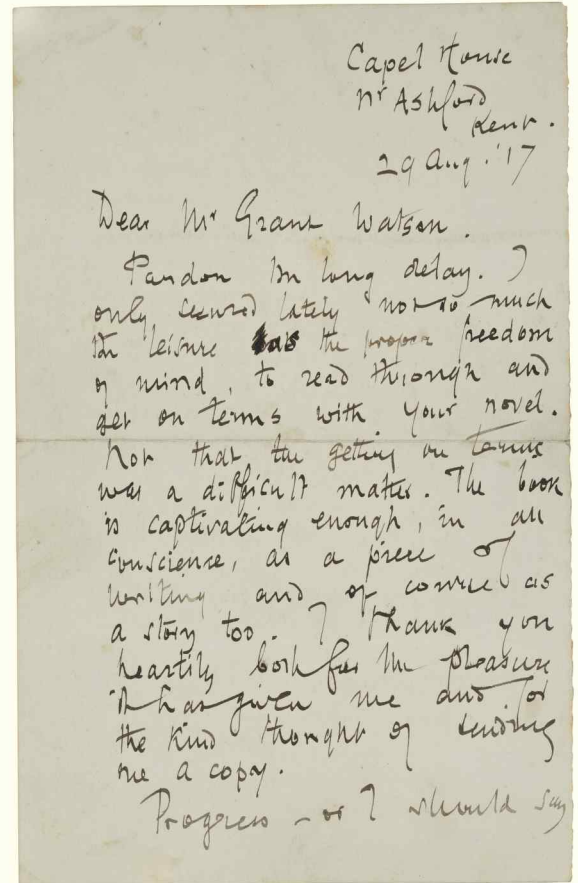
“All Portsmouth is gone into mourning because of the HAMPSHIRE,” Conrad writes. “Personally I have a notion this might have been an internal explosion of some sort. In war-time as you know accidents with ammunition WILL happen...I don’t know, but it seems to me if I had the job of taking England’s biggest naval asset to Norway I would have stuck the ship out due west for 60 miles (at least) clear of the islands before continuing on to a northerly course.”

The HMS Hampshire was present at the Battle of Jutland (1916). Shortly thereafter it struck a mine laid by a German submarine, and sank west of the Orkney Islands. There was heavy loss of life, including Lord Kitchener and his staff.

\$ 2,000-3,000



158



159

158

CONRAD, JOSEPH

Autograph letter signed ("Conrad") to G.F.W. Hope, confessing "doubts as to my ability to write good newspaper articles".

Two pages (10 x 8 in.; 254 x 203 mm) on paper. Capel House, Orlestone, Nr Ashford (author's embossed stationery), 6 September 1916.

In Conrad's letter to Hope, his life-long friend, he expresses approval over a meeting they have planned, with the author "glad to no end that the moment approaches." Conrad explains to Hope that he's been asked by the Admiralty to write a number of articles related to his work on the R.N.R., "the Merchant Service--our service my dear boy. I refused to have anything to do with the R.N.V.R. and Sir Douglas Brownigg understood my feelings at once." Conrad's feelings surrounding the R.N.R. (Royal Naval Reserve) and the R.N.V.R. (Royal Naval Volunteer Reserve) are unmistakable as he communicates the possibility of this new project to Hope.

\$ 1,500-2,000

159

CONRAD, JOSEPH

Autograph letter signed ("J. Conrad") to Elliot Lovegood Grant Watson, offering advice to a developing writer

Two pages (8 7/8 x 5 in.; 202 x 128 mm) on paper. Capel House, Nr Ashford, Kent, 29 August 1917.

Conrad, offering his reaction to Grant Watson's *The Mainland* (Duckworth, 1917), begins: "Pardon the long delay. I only secured lately not so much the leisure as the proper freedom of mind, to read through and get on terms with your novel. Not that on terms was a difficult matter. The book is captivating enough, in all conscience, as a piece of writing and of course as a story too."

Grant Watson moved between the English countryside and the expatriate colonies of Paris and Florence and Paris, not to mention London, New York and Palestine, cultivating relationships with Joseph Conrad, Gertrude Stein, D.H. Lawrence, Rupert Brooke, and Carl Jung along the way.

\$ 700-1,000

THE NIGGER OF THE "NARCISSUS."

PREFACE.

A work that aspires, however humbly, to the condition of art should carry its justification in every line. And art itself may be defined as a single-minded attempt to render the highest kind of justice to the visible universe, by bringing to light the truth, manifold and one, underlying its every aspect. It is an attempt to find in its forms, in its colours, in its light, in its shadows, in the aspects of matter and in the facts of life, what of each is fundamental, what is enduring and essential—their one illuminating and convincing quality—the very truth of their existence. The artist, then, like the thinker or the scientist, seeks the truth and makes his appeal. Impressed by the aspect of the world the thinker plunges into ideas, the scientist into facts—whence, presently, emerging they make their appeal to those qualities of our being that fit us best for the hazardous enterprise of living. They speak authoritatively to our common sense, to our intelligence, to our desire of peace or to our desire of unrest; not seldom to our prejudices, sometimes to our fears, often to our egoism—but always to our credulity. And their words are heard with reverence, for their concern is with weighty matters: with the cultivation of our minds and

160

CONRAD, JOSEPH

The Nigger of the "Narcissus" Preface. *Hythe: Privately Printed for the Author by J. Lovick, 1902*

8vo (8½ x 5½ in.; 210 x 140 mm). 8pp. stapled pamphlet (as issued). Chemise, black label to cover with gilt title and text.

Conrad's famous artistic statement, perhaps his most important piece of non-fiction writing, and sometimes regarded as a manifesto of literary impressionism, was first published as "The Art of Fiction" in *The New Review* in 1897. This separate publication was privately printed for the author in an edition of 100 copies. Wise notes that "about forty of these were accidentally destroyed."

REFERENCES

Cagle A3f; Wise 12

PROVENANCE

Barton W. Currie (bookplate to interior of chemise)

\$ 1,000-1,500

161

CONRAD, JOSEPH

Tales of Unrest. *London: T. Fisher Unwin, 1898*

8vo. Title in red and black, publisher's catalogue at end. Publisher's gilt-lettered green cloth, top edge gilt; hinges weak, corners bumped, some overall rubbing. Green morocco slipcase, gilt title and text to spine.

FIRST EDITION, PRESENTATION COPY, inscribed: "To V.E. Lucas with the author's friendly regards." E[dward] V[errall] Lucas was a fellow author, essayist, and writer of verse. Below the author's inscription, Lucas then noted: "Inscribed for me by Joseph Conrad and by me passed on to Barton W. Currie, E.V. Lucas Dec 10 1926."

REFERENCES

Cagle A4c(1)

PROVENANCE

V.E. Lucas (authorial inscription) — Barton W. Currie (bookplate to front pastedown; Parke-Burnet, 7 May 1963, lot 88)

\$ 6,000-8,000

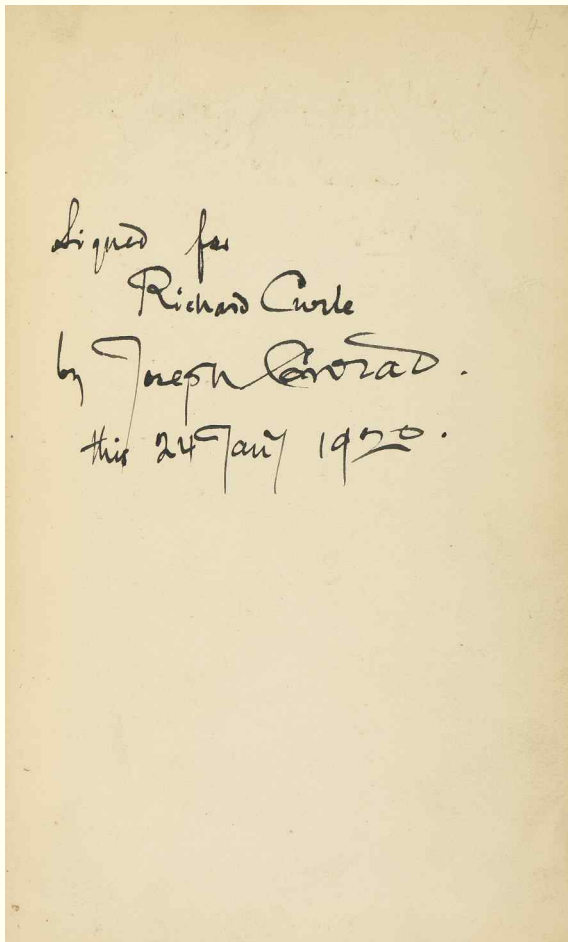
To E. V. Lucas
with the author's
friendly regards.

Inscribed for me
by Joseph Conrad
and by me passed
on to Barton
W. Currie

Dec 10
1926

E. V. Lucas

161



162

162

CONRAD, JOSEPH

Lord Jim. A Romance. *New York: Doubleday & McClure Co., 1901*

8vo. Original green light green cloth, with pictorial boards and spine stamped in dark green; soiling, corners bumped, spine sunned.

FIRST AMERICAN EDITION, PRESENTATION COPY, inscribed: "Signed for Richard Curle by Joseph Conrad. this 24 Jan 1920." Inserted into the volume is also a letter from Curle, dated November 11th, 1922, which begins: "I saw in a catalogue a copy of a book signed to me by Conrad and thought to discover how it had got there..." Curle was a Scottish author, traveller and bibliophile. He was a frequent correspondent of Conrad's, for whom he acted as an assistant during the novelist's later years.

REFERENCES

Cagle A5b (2)

PROVENANCE

Richard Curle (inscription) — Charles C. Auchincloss (bookplate to front pastedown)

\$ 6,000-8,000



163

163

CONRAD, JOSEPH, AND FORD MADOX HUEFFER

The Inheritors, An Extravagant Story. *New York: McClure, Philips, 1901*

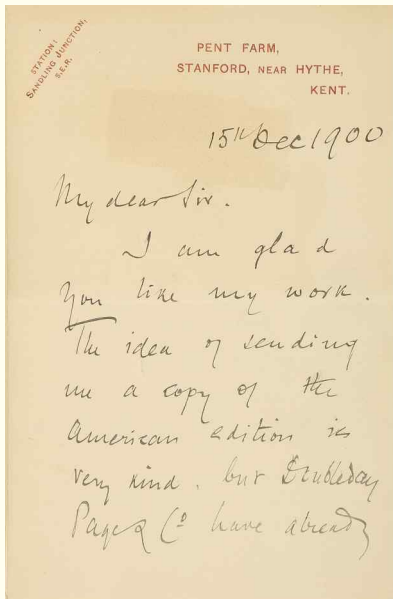
8vo. Publisher's beige cloth pictorially stamped in red, black and gilt; some light soiling, spine sunned, interior of upper hinge beginning to split.

FIRST EDITION, PREPUBLICATION STATE with the misspelling of "Borys" as Boys. This error was corrected in all but a few copies with a corrected cancel leaf tipped in.

REFERENCES

Cagle A6a(1)

\$ 2,000-3,000



164

164

CONRAD, JOSEPH

Youth: A Narrative and Two Other Stories.
Edinburgh and London: William Blackwood and Sons, 1902

8vo. Publisher's catalogue at end dated 10/02 (earliest issue), original light green smooth cloth lettered in gilt on spine and in black on upper cover. Some minor rubbing to corners, head and foot of spine bumped with some slight fraying. Green cloth chemise, green cloth slipcase with calf spine, titles and text in gilt.

FIRST EDITION, WITH AUTOGRAPH LETTER SIGNED, to the noted book collector Paul Lemperry, laid in. 4 pages of text, dated "15th Dec 1900," and written on stationary printed "Pent Farm, Stanford, near Hythe, Kent". Herein Conrad mentions his present work, stating: "A collaborated novel (with F.M. Hueffer) shall appear early next spring. 'Youth' - 'Heart of Darkness' and another tale 'I'll make a vol. for the autumn of 1901. This is all the news I am able to give you. Believe me yours sincerely, Joseph Conrad."

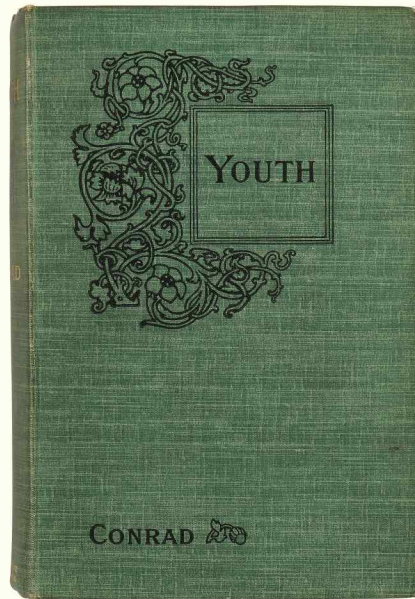
REFERENCES

Cagle A7a(1)

PROVENANCE

bookplate of Paul Lemperry

\$ 2,000-3,000



165

165

CONRAD, JOSEPH

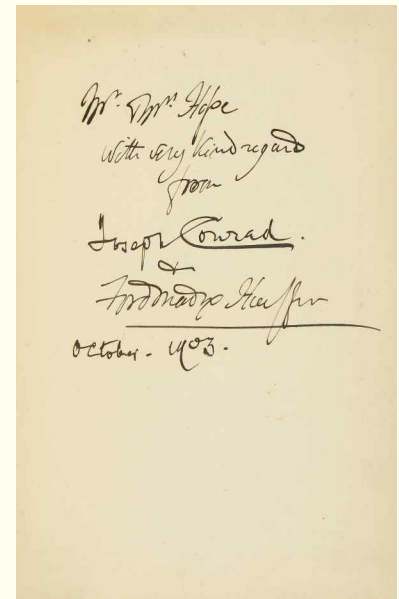
Youth: A Narrative and Two Other Stories.
Edinburgh and London: William Blackwood and Sons, 1902

8vo. Publisher's catalogue at end dated 10/02 (earliest issue). Original light green smooth cloth lettered in gilt on spine and in black on upper cover; some minor rubbing to corners, head and foot of spine bumped with some slight fraying.

REFERENCES

Cagle A7a(1)

\$ 1,000-1,500



166

166

CONRAD, JOSEPH AND FORD MADOX HUEFFER

Romance. London: Smith, Elder & Co., 1903

8vo. Publisher's catalogue at end; some browning and spotting, interior of hinges splitting. Original blue smooth cloth lettered in white on upper cover, gilt-letting to spine; head and foot of spine slightly frayed, spine sunned, corners rubbed. Housed in a blue cloth slipcase.

First edition presentation copy signed by both authors on front free endpaper. Inscribed: "Mr. Mrs. Hope | With very kind regards | from | Joseph Conrad". Dated October 1903.

Conrad first met Hope, a lifelong non-literary friend, in January of 1880 through the sailing agent James Sutherland. He took Conrad out on his cruising yawl *Nellie*, immortalized in "Heart of Darkness." After the death of Conrad's uncle in 1895, the author told his future wife that "Mr. and Mrs. Hope, as far as feeling could go, were the nearest relations he had in the world" (see Jessie Conrad, *Joseph Conrad as I knew Him*).

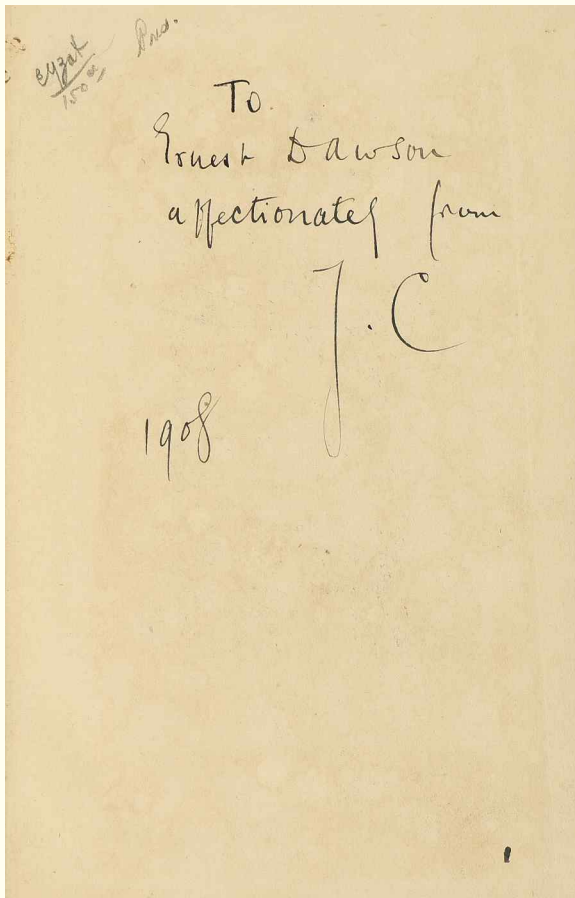
REFERENCES

Cagle A9a(1)

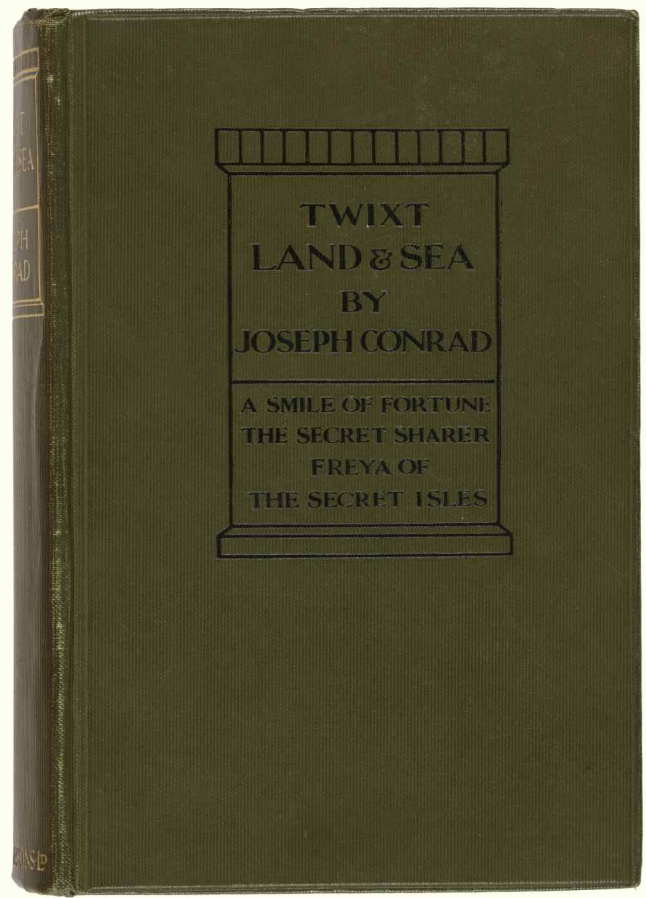
PROVENANCE

Mr and Mrs G.F.W. Hope

\$ 8,000-12,000



167



168

167

CONRAD, JOSEPH

A set of Six. *London: Methuen & Co., 1908*

8vo. Publisher's catalogue dated June 1908 at end. Publisher's red-stamped blue cloth, gilt spine title; corners bumped, worm holes affecting boards and spine, some splitting at interior joints. Green cloth covered board chemise, half-morocco slipcase, green cloth boards, gilt spine.

FIRST EDITION, PRESENTATION COPY, inscribed: "To Ernest Dawson affectionately from J. C. 1908."

The recipient was Major Ernest Dawson, with whom Conrad maintained a correspondence for some years.

REFERENCES

Cagle A13a(2); Keating 80

PROVENANCE

Ernest Dawson (inscription) — Charles C. Auchincloss (bookplate to front pastedown; Parke-Bernet, 29 November 1961, lot 184)

\$ 3,000-5,000

168

CONRAD, JOSEPH

'*Twixt Land and Sea, Tales. London: J.M. Dent & Sons Ltd., 1912*

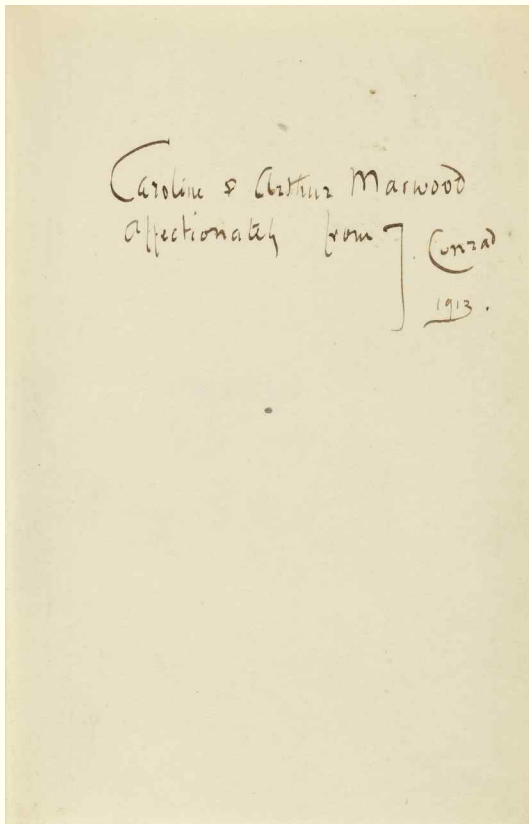
8vo. Title in red and black. Publisher's green cloth, upper cover stamped in black, spine in gilt; some fading to spine.

FIRST EDITION, FIRST BINDING with "Freya of the Secret Isles" rather than the later corrected "Freya of the Seven Isles."

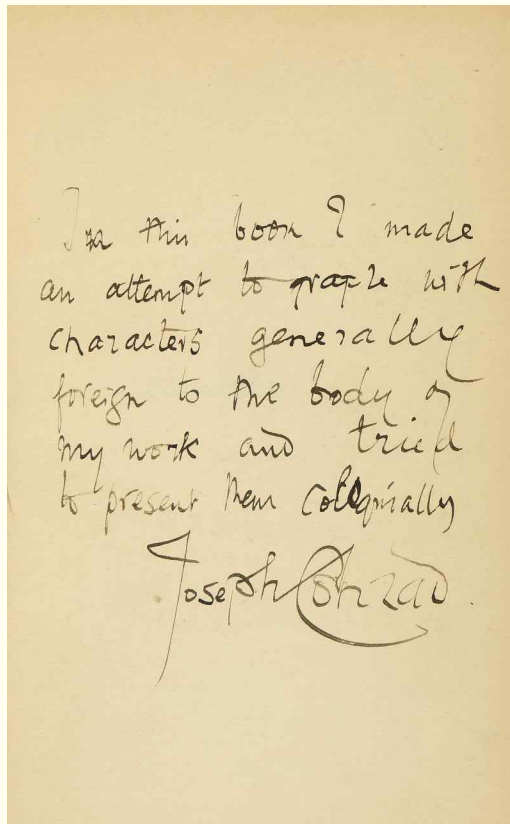
REFERENCES

Cagle A16a(1)b

\$ 1,200-1,800



169



170

169

CONRAD, JOSEPH

Chance, a Tale in Two Parts.

8vo. Publisher's catalogue at end dated "Autumn 1913"; some spotting throughout. Original green cloth, spine lettered and decorated in gilt. Cagle's "a" binding with "METHVEN" at foot of spine; lacking jacket. Green clamshell case, black morocco spine, gilt title and text.

FIRST EDITION, FIRST ISSUE, PRESENTATION COPY. Inscribed: "Caroline and Arthur Marwood, affectionately from J. Conrad 1913." Caroline Marwood (née Cranswick) married Conrad's close friend, Arthur Marwood, in 1903.

According to Cagle, evidence from the publisher's stock ledger indicates that about 51 copies have the original 1913 title page, as here.

REFERENCES

Cagle A17a(1)b; Davies, Karl, and Knowles 6:214; Keating 103

PROVENANCE

Barton W. Currie (bookplate to front pastedown and interior of clamshell; Parke-Bernet, 7 May 1963, lot 91)

\$ 12,000-18,000

170

CONRAD, JOSEPH

Chance, a Tale in Two Parts. *London: Methuen & Co., 1914*

8vo. Publisher's advertisements at end; some spotting. Original green linen finish cloth, lettered and decorated in gilt on spine, publisher's name appears as "METHVEN"; spine faded, corners bumped.

FIRST PUBLISHED STATE, PRESENTATION COPY, inscribed: "In this book I made an attempt to grapple with characters generally foreign to the body of my work and tried to present them colloquially [sic]. Joseph Conrad."

Marlow's final appearance and Conrad's first major commercial success. A binder's strike contributed to a complicated publication history and most copies, as here, include a cancel title dated 1914.

REFERENCES

Cagle A17a(10); Keating 105

PROVENANCE

Charles C. Auchincloss, Parke-Bernet (29 November 1961, lot 183)

\$ 2,500-3,500

171

CONRAD, JOSEPH

Well Done! *London: Privately Printed by Clement Shorter, 1918*

4to. Original blue-grey heavy wove paper wrappers printed in black on upper wrapper; ink stain to lower wrapper. Housed in custom chemise, brown cloth over boards, spine with title and author in gilt.

FIRST EDITION, ONE OF 25 COPIES privately printed by Shorter, "by kind permission of the Author for private distribution among my friends." The text reprints Conrad's three-part contribution to the *Daily Chronicle* for 22, 23 and 24 August 1918. The text was later reprinted within *Notes on Life and Letters*.

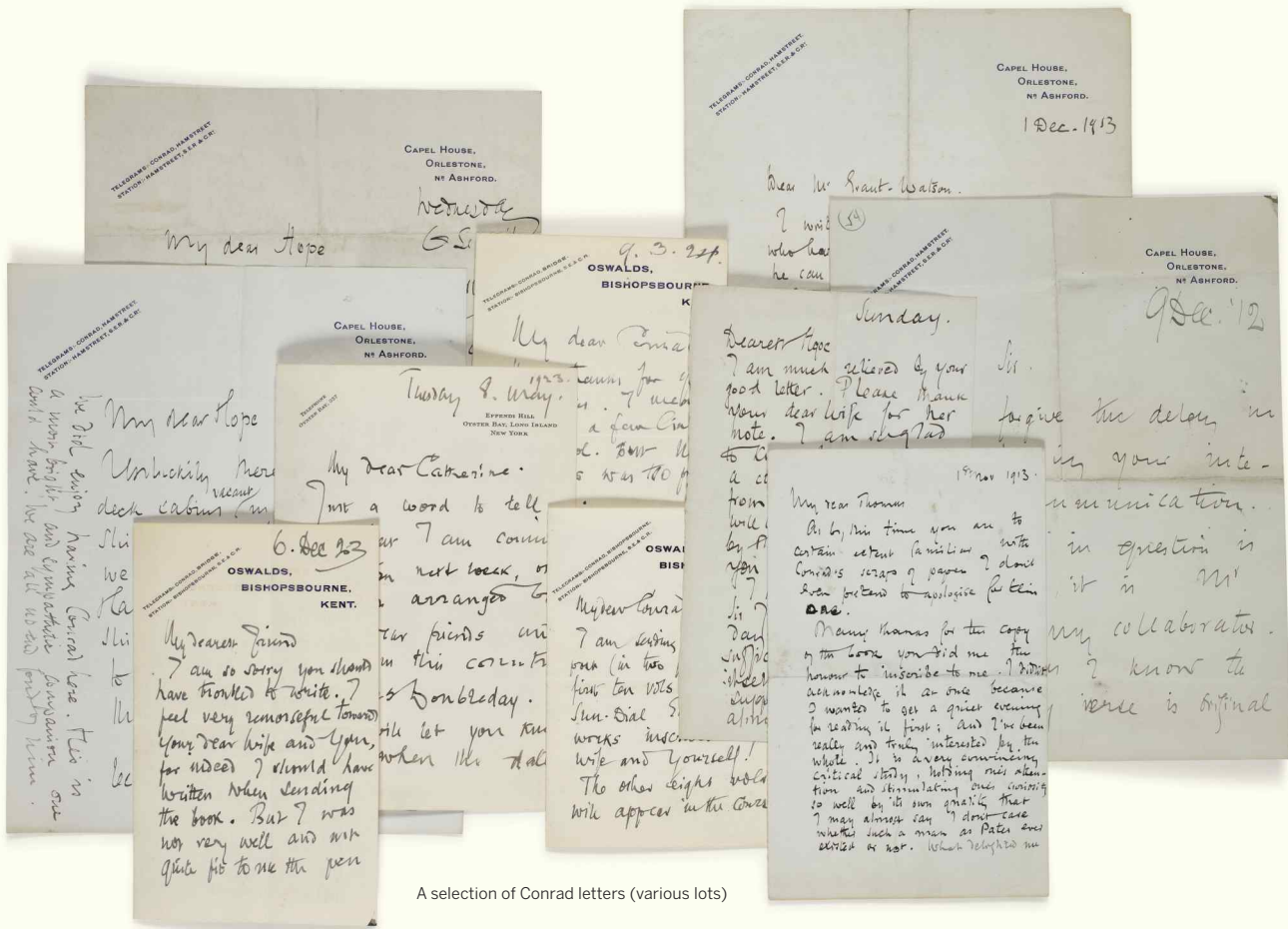
REFERENCES

Cagle A24

PROVENANCE

Reginald Baliol Brett, 2nd Viscount Esher (his bookplate to interior of slipcase) — Sotheby's London, 8-9 July 1968, lot 204

\$ 2,000-3,000



A selection of Conrad letters (various lots)

173

CONRAD, JOSEPH

My Return to Cracow. London: Printed for Thomas J. Wise, 1919

8vo (7½ x 5½ in.; 190 x 130mm). Original dark red wove paper wrappers, printed in black on upper wrapper, unopened.

FIRST EDITION, ONE OF 25 COPIES.

REFERENCES

Cagle A34

\$ 2,000-3,000

174

CONRAD, JOSEPH

To Poland in War-Time. A Journey into the East. London: Printed for Thomas J. Wise, 1919

8vo (7½ x 5½ in.; 190 x 130mm). Original dark red wove paper wrappers, printed in black on upper wrapper, unopened.

FIRST EDITION, ONE OF 25 COPIES.

REFERENCES

Cagle A37

\$ 2,000-3,000

175

CONRAD, JOSEPH

Autograph letter signed ("J. Conrad") to Conrad Hope, son of his close friend, G.F.W. Hope, discussing a parcel of books recently sent

Two and a half pages (8½ x 6⅞ in.; 220 x 175 mm) on paper. Oswalds, Bishopsbourne, Kent (author's embossed stationery), 27 May 1921.

"My dear Conrad," the author begins. "I am sending you by post (in two parcels) the first ten vols of the Sun-Dial Edition of my works inscribed to your wife and yourself." He explains that the other volumes are to follow in due course, and send his love along with that of his wife. In general, an affectionate piece of correspondence between Conrad and his namesake.

\$ 1,500-2,000

176

CONRAD, JOSEPH

The Black Mate. [Edinburgh]: Fifty Copies Printed for the Author for Private Distribution Only, 1922

8vo. Original green cloth, spine with gilt text, covers ruled in blindstamp, modest gilt circular design to upper cover, uncut; corners bumped.

REFERENCES

Cagle A55b

\$ 1,500-2,000

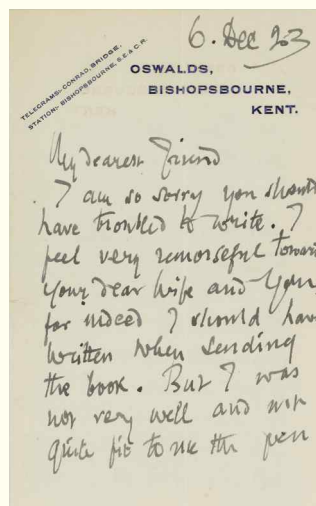
CONRAD, JOSEPH

Autograph letter signed ("J. Conrad") to G.F.W. Hope, outlining his ill health, and the publication of *The Rover*

Three and a half pages (8¾ x 6⅞ in.; 224 x 175 mm) on paper. Oswalds, Bishopsbourne, Kent (author's embossed stationary), 6 December 1923.

Conrad details a bout of ill health, apologizing to Hope that he "should have troubled to write. I feel very remorseful towards your dear wife and you, for indeed I would have written when sending the book. But I was not very well and not quite fit to use the pen just then, and I wanted you to have your copy on the day of publication." Conrad is likely referring to *The Rover*, his last complete novel, written between 1921 and 1922, and published in 1923.

\$ 1,000-1,500



177

CONRAD, JOSEPH

Autograph letter signed ("J. Conrad") to actress Catherine Livingston Willard, arranging a meeting during his visit to the United States

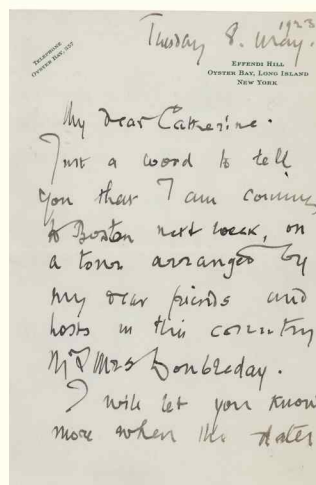
Two pages (10½ x 7¾ in.; 269 x 198 mm) on paper. Effendi Hill, Oyster Bay, Long Island, New York (embossed stationary), 8 May 1923, signed "J. Conrad".

"Just a word to tell you that I am coming to Boston next week, on a tour arranged by my dear friends and hosts in this country Mr & Mrs Doubleday. I will let you know when the dates are fixed. But it is certain that we will see each other before long." Willard spent her childhood in Cincinnati, her teenage years in England, and completed her theatrical training in France. She returned in America in 1921, and Conrad was intrigued by the thought of her playing Lena in *Victory*.

REFERENCES

Davies, *Selected Letters*, p. 536

\$ 700-1,000



178

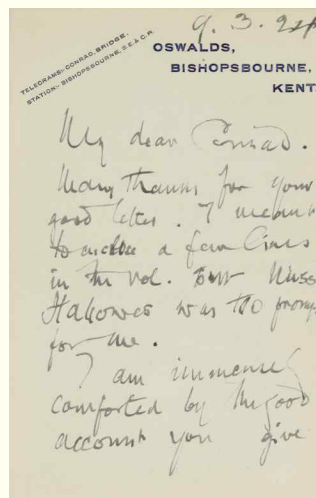
CONRAD, JOSEPH

Autograph letter signed ("J. Conrad") to Conrad Hope, son of his close friend, G.F.W. Hope

Four pages (8¾ x 6⅞ in.; 224 x 175 mm) on paper. Oswalds, Bishopsbourne, Kent (author's embossed stationary), 9 March 1924.

In this strikingly warm letter, the author thanks Conrad Hope, having been comforted by his recent account of his father, and notes: "I will not fail my dear Conrad to let you know of our next visit to town. It will be a great delight to see you."

\$ 1,000-1,500



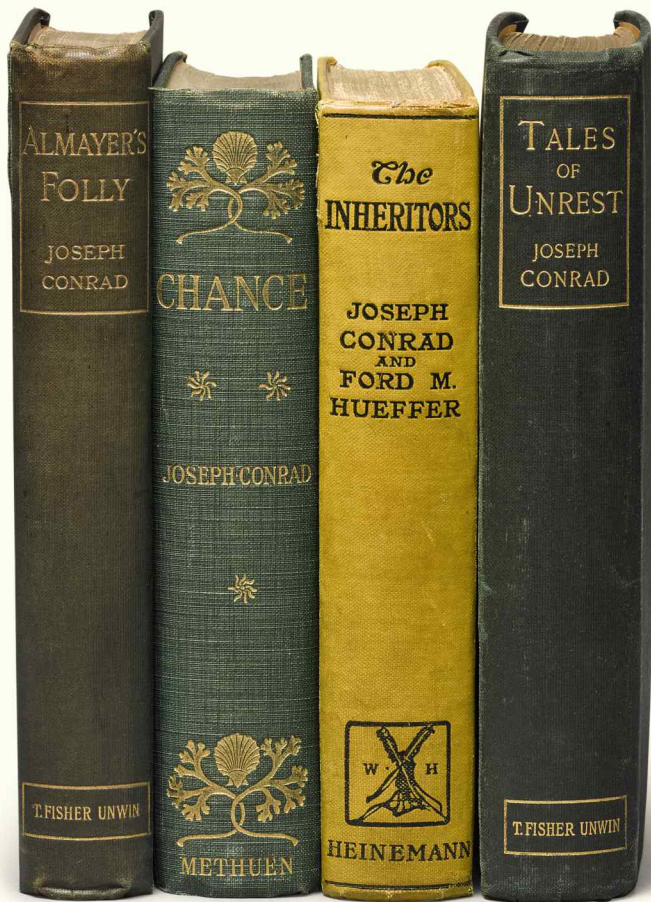
179

CONRAD, JOSEPH

A Group of Four First Editions

Almayer's Folly. A Story of an Eastern River. London: T. Fisher Unwin, 1895. 8vo. Titles in red and black; some foxing. Publisher's green cloth, spine gilt, top edge gilt; some splitting to joints, fading to spine. Cagle A1a(1) — Chance. A Tale in Two Parts. London: Methuen & Co., 1914. 8vo. Publisher's catalogue at end for "Methuen's Popular Novels." Original green linen finish cloth lettered and decorated in gilt on spine, publisher's name appears as "METHUEN"; front joint weak. Plate signed by Joseph Conrad to front pastedown. Bookplates of Charles Dexter Allen and Charles C. Auchincloss to front pastedown and front free endpaper respectively. Cagle A17a(10) — The Inheritors. An Extravagant Story. London: William Heinemann, 1901. 8vo. First English edition, first issue without dedication, publisher's catalogue at end, original pictorial yellow cloth (Cagle's "a" binding); corners bumped, soiling to covers, sunning to spine, minor splitting at head of rear joint. Cagle A6(3) — Tales of Unrest. London: T. Fisher Unwin, 1898. 8vo. Title in red and black, publisher's catalogue at end for "Books for Recreation and Study." Publisher's green cloth; hinges weak. Green cloth chemise and slipcase with green morocco spine, title and text in gilt. Bookplate of Charles C. Auchincloss to front pastedown. Cagle A4c

\$ 2,500-3,500



180



181

Thirty Copies.

No. 13

Joseph Conrad

182

181

CONRAD, JOSEPH

Nine Privately Printed Pamphlets

Comprising primarily first, limited editions:

Admiralty Paper. *London: Jerome Kern, 1925* — Autocracy and War. *London: Thomas J. Wise, 1919* [Cagle A25] — Guy de Maupassant. *London: Thomas J. Wise, 1919* [Cagle A32] — The North Sea on the Eve of War. *London: Thomas J. Wise, 1919* [Cagle A35] — The Shock of War, through Germany to Cracow. *London: Thomas J. Wise, 1919* [Cagle A36] — John Galsworthy.

An Appreciation. *Canterbury: H.J. Goulden, 1922* [Cagle A57a] — Geography and Some Explorers. *London: Strangeways and Sons, 1924*. SIGNED BY THE AUTHOR. [Keating 203] — Preface to "Simple Cooking Precepts for a Little House." [N.P.]:[Privately Printed, 1921]. SIGNED AND NUMBERED BY THE AUTHOR. [Keating 226] — Five Letters by Joseph Conrad Written to Edward Noble in 1895. *London: Privately Printed, 1925* — To My Brethren. [N.P.]: *Privately Printed, 1927*. [Not in Cagle or Keating]

Detailed description available upon request.

\$ 3,500-5,000

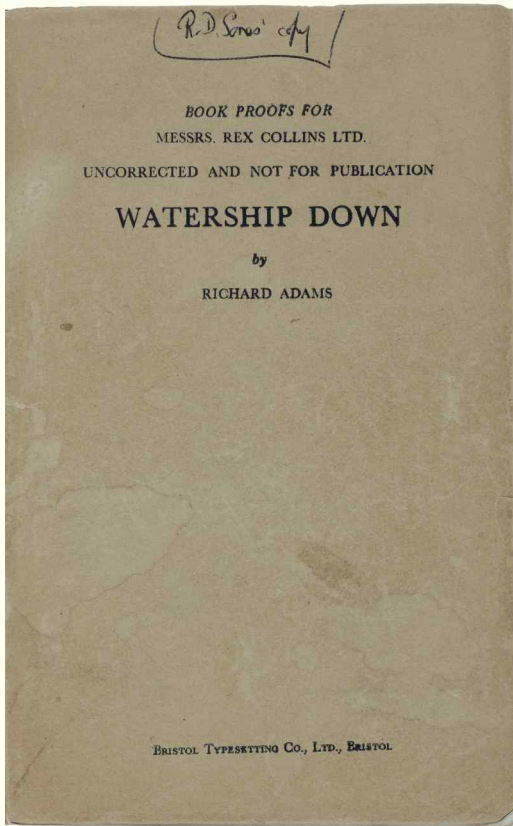
182

CONRAD, JOSEPH

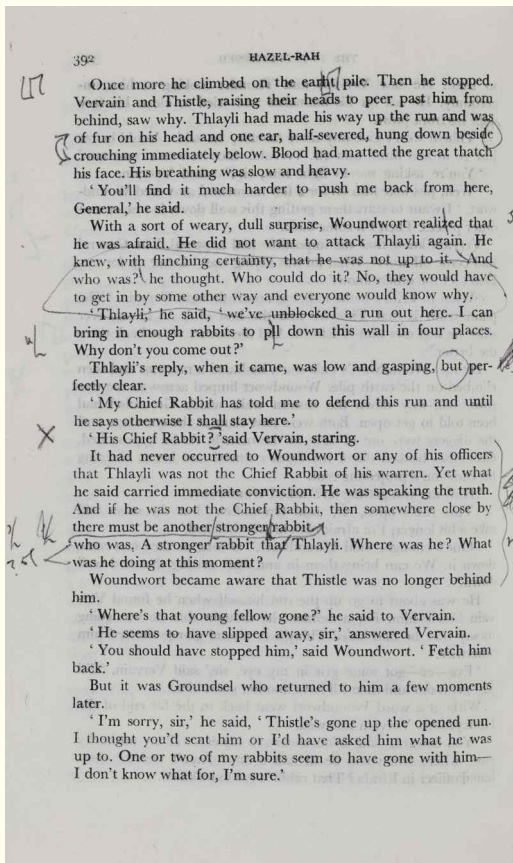
A Collection of Items

60 items, including plays, novels, bibliography, pamphlets, criticism, essays, and ephemera, by or related to the author. Detailed list available upon request.

\$ 4,000-6,000



183



183

98

SOTHEBY'S

NINETEENTH- AND TWENTIETH-CENTURY LITERATURE

PROPERTY FROM A PRIVATE COLLECTION, PRINCETON

LOTS 183-268

183

ADAMS, RICHARD

Watership Down. London: Rex Collings, 1972

8vo. 2-page autograph letter signed laid in, folded colored map at end. Brown cloth, gilt rabbit motif to upper board, spine gilt-lettered, yellow pictorial dust jacket. — Uncorrected proof copy, 8vo. Numerous editorial annotations made by Reg Sones in black ink and pencil, comprising suggested deletions, additions and other emendations to the text. Publisher's printed wrappers; spine cocked, front wrapper cleanly separated along joint, light soiling and tanning. Original pictorial dust jacket from the trade edition present.

FIRST EDITION, ALONG WITH UNCORRECTED PROOF (Reg Sones's copy, indicated in his hand in black pen on front wrapper margin), AND TWO-PAGE AUTOGRAPHED LETTER SIGNED from Adams to Sones. The letter, dated "4th January, 1979," sent from Knocksharry House, Isle of Man, Adams notes: "I am in the throes of another novel. This time about people." Of the 1978 animated film version of his book, the author comments: "I don't really think an awful lot of the film of 'Watership Down', do you? But it's raking in the dough — dollars as well as sterling."

PROVENANCE

Swann Galleries, 18 May 2016, lot 58

\$ 3,000-4,000

ALBEE, EDWARD

All Over. [N.p., c. 1971]

79 pp (11 x 8½ in.; 279 x 216 mm) multigraphed play script (versos only). Bound with clasps into stiff blue paper wrappers with title and author's name embossed on upper cover; wrappers with some wear and creasing.

PRESENTATION COPY OF THE SCRIPT OF ALBEE'S PLAY *ALL OVER*, INSCRIBED BY THE AUTHOR IN RED INK TO ACTRESS AND WRITER MILLICENT OSBORN, "with love, Edward".

All Over opened on Broadway in March 1971, directed by John Gielgud and starring Jessica Tandy, Colleen Dewhurst, and Madeline Sherwood. The following year, it was directed by Peter Hall for the Royal Shakespeare Company.

PROVENANCE

Millicent Osborn (signed by her on the title-page)

\$ 1,500-2,000

BECKETT, SAMUEL

En attendant Godot. Pièce en deux actes. Paris: Les Éditions de Minuit, 1952

8vo (7¾ x 4¾ in.; 187 x 121 mm). Text block lightly toned, but pages clean and carefully cut. Publisher's printed wrappers; spine lightly toned.

FIRST EDITION, FIRST PRINTING OF THE THE MOST INFLUENTIAL PLAY OF THE TWENTIETH CENTURY. In addition to the trade edition, thirty-five special copies were also printed.

Beckett completed *Godot* in 1946. An abridged version was performed on French radio on 17 February 1952 and the play was published 17 October of the same year. It was given its first complete staging on 4 January 1953 by Roger Blin at the tiny Théâtre de Babylone on the blvd. Raspail. It was a tremendous critical success and was reprised the next year.

A VERY GOOD COPY.

\$ 2,000-3,000

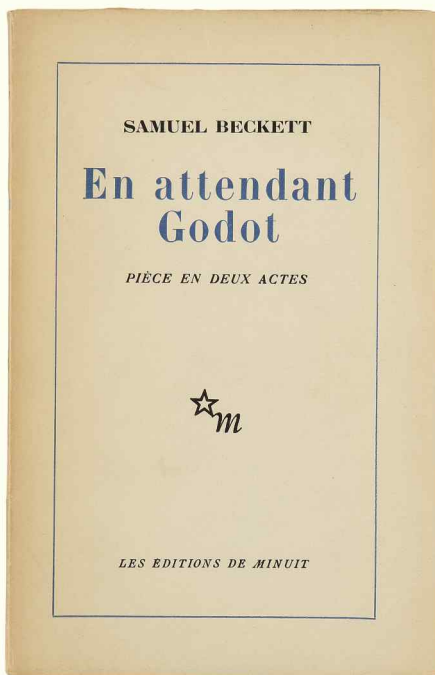
BECKETT, SAMUEL

Murphy. New York: Grove Press, [ca. 1957]

8vo (8¾ x 5¼ in.; 206 x 134 mm). Publisher's quarter brown cloth, gilt-lettered; minimal wear.

COPY 65 OF 100 NUMBERED COPIES, SIGNED BY BECKETT.

\$ 1,500-2,000



185

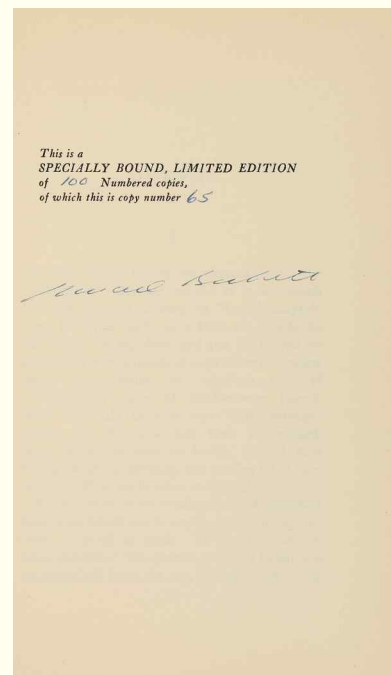
BECKETT, SAMUEL

Endgame, a Play in One Act, followed by Act without Words, a Mime for One Player. New York: Grove Press, 1958

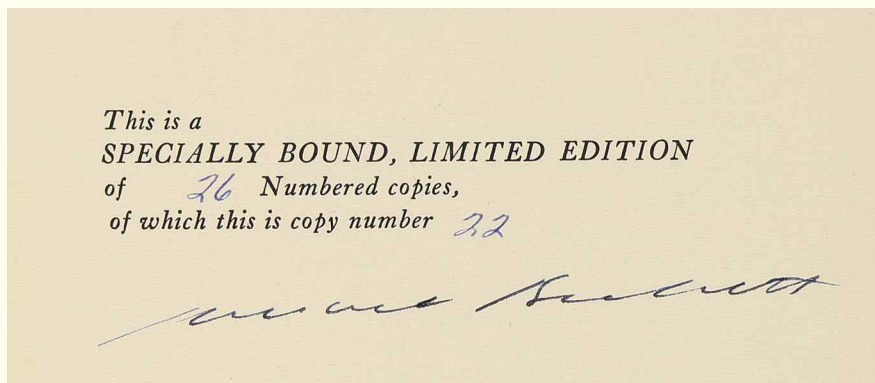
8vo (8¼ x 5¾ in.; 210 x 137 mm). Half brown cloth, gilt-lettered; minimal wear.

COPY 22 OF 26 NUMBERED COPIES, SIGNED BY BECKETT.

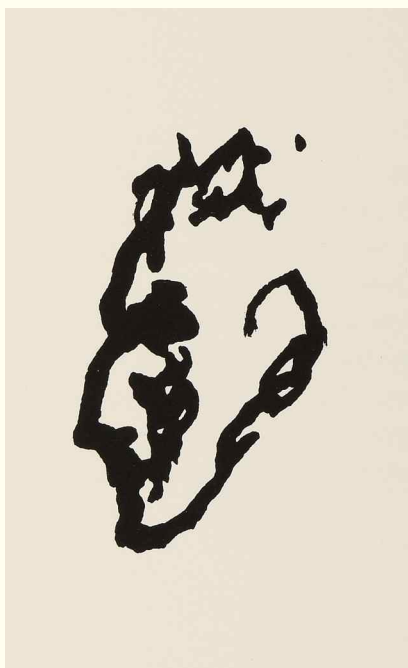
\$ 2,500-3,500



187



186



188

188

BECKETT, SAMUEL; AND LOUIS LE BROCQUY, ILLUS.

Stirrings Still. New York: Blue Moon Books and London: John Calder, 1988

4to (13½ x 9 in.; 343 x 228 mm). 9 original lithographs by le Brocqy (one printed in two tones, the others in black), lithographs and text printed by Pierre Chave on Rives. Quarter vellum, gilt-lettered, cloth covers with gilt design after le Brocqy on front cover. Cloth-covered slipcase.

COPY 149 OF 200 NUMBERED COPIES (of a whole edition of 226), SIGNED BY BECKETT AND LE BROCQUY.

\$ 1,500-2,500



189

189

BECKETT, SAMUEL; AND ROBERT RYMAN, ILLUS.

Nohow On. New York: Limited Editions Club, 1989

4to (10¾ x 7¼ in.; 273 x 184 mm). 6 etched plates on Arches by Ryman. Full black morocco by Carol Joyce, spine and upper cover lettered in gilt. Black buckram clamshell case, black morocco spine label, grey suede linings; minimal wear.

COPY 414 OF 550 COPIES, SIGNED BY BECKETT AND RYMAN. Ryman's monotone etchings perfectly compliment Beckett's elusive late text.

\$ 1,500-2,500



190

190

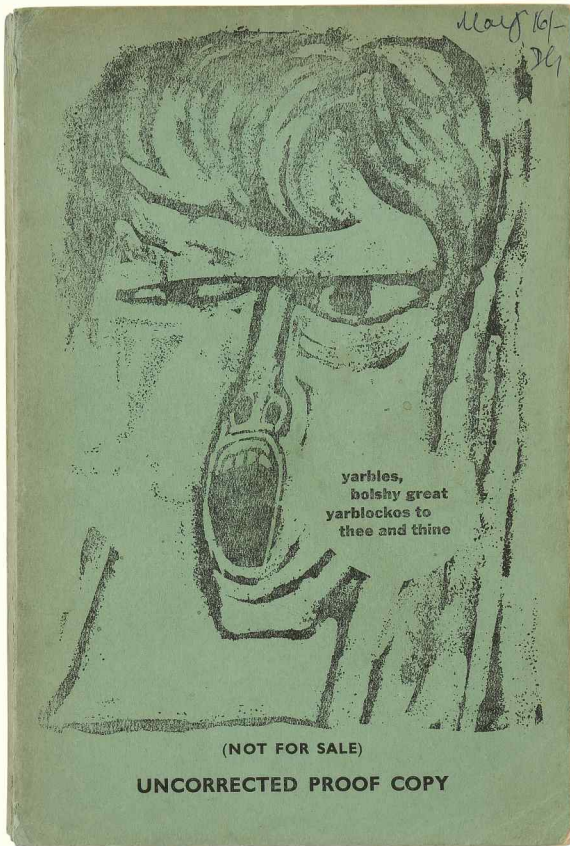
BUKOWSKI, CHARLES

At Terror Street and Agony Way. Los Angeles: Black Sparrow Press, 1968

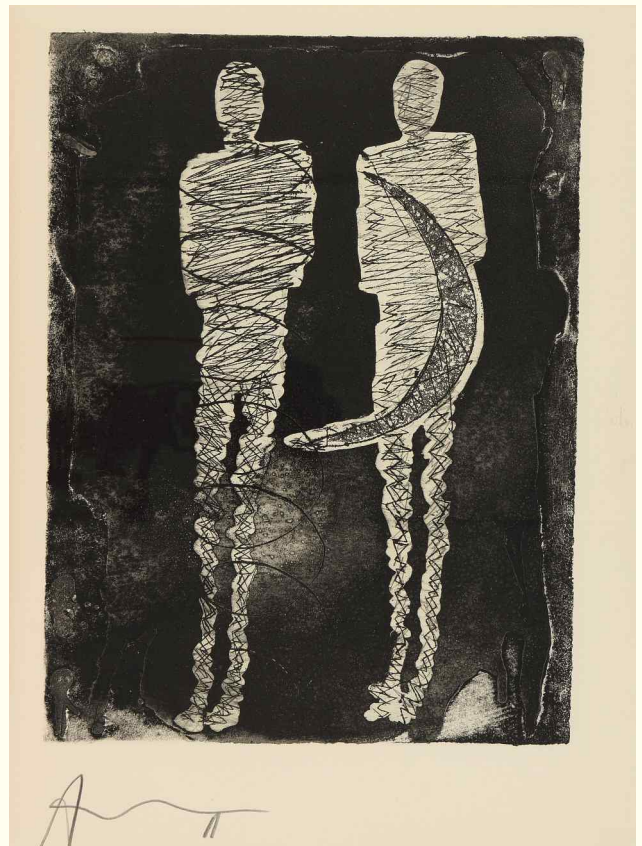
8vo. Multi-color cloth, paper spine label, with an original watercolor painting by Bukowski tipped in at front, as issued. Paper label lightly toned.

FIRST EDITION, NUMBER 16 OF 75 COPIES SIGNED BY THE AUTHOR ON THE COLOPHON.

\$ 2,500-3,500



191



192

191

BURGESS, ANTHONY

Uncorrected Proof Copy of *A Clockwork Orange*. London: Heinemann, 1962

8vo (7¾ x 5½ in.; 195 x 130 mm). Original green pictorial wrappers printed in black; minor staining to interior of front wrapper, ink annotation at upper front wrapper corner, not affecting image. In custom green morocco slipcase, spine gilt-ruled and lettered, green cloth covered board chemise.

UNCORRECTED PROOF COPY of Burgess' dystopian view of a near-future Britain beset by urban violence, technological excess, and authoritarianism. The ending was altered for the American edition published in 1963, with the last chapter (present here) being left out; it was not until 1986 that the novel was re-issued with the original ending restored.

PROVENANCE

Freeman's, 17 February 2017, lot 102

\$ 1,500-2,500

192

BURROUGHS, WILLIAM S. — CARL APFELSCHNITT

Mummies. Dusseldorf and New York: Gunnar A. Kaldewey, 1982

Folio. Illustrated with 5 etched plates by Carl Apfelschnitt, hand-made orange tissue guards. Original black paper-covered boards, printed paper label to cover, printed paper label to spine, bound by Christian Zwang; head of spine bumped with some loss to text.

FIRST EDITION, PRESENTATION COPY, ONE OF 70 UNNUMBERED COPIES, SIGNED BY BURROUGHS, "to Nelson" on the rear free endpaper. 3 etchings signed by Apfelschnitt. Burroughs' text is related to the *Cities of the Red Night* trilogy and Apfelschnitt accompanies it with five etched plates.

\$ 2,000-3,000



193

BURROUGHS, WILLIAM S. — BRION GYSIN
The Cat Inside. New York: Grenfell Press, 1986

Folio. 8 drawings (to include frontispiece) by Brion Gysin. Full limp vellum, cover stamped with design by Gysin in gilt, spine gilt-lettered. Prospectus laid in. Housed in a cream linen clamshell case, gilt-lettered vellum label to spine.

ONE OF 133 COPIES, number IV of XVIII printed on hand-made Crisbrook, SIGNED BY THE AUTHOR AND THE ARTIST ON THE COLOPHON. The final collaboration between Burroughs and Gysin, signed by Gysin shortly before his death.

\$ 3,000-5,000

194

CLEMENS, SAMUEL LANGHORNE
The Love Letters of Mark Twain. New York: Harper & Brothers, 1949

8vo. Frontispiece with portraits of Samuel Clemens and Livia Langdon; foxing to rear endpapers. Original black cloth, paper title label to spine in green print, green dust jacket with paper title label to spine panel, publisher's box with white label to cover, titles and text printed in blue; some spotting to edges, some shelfwear to box.

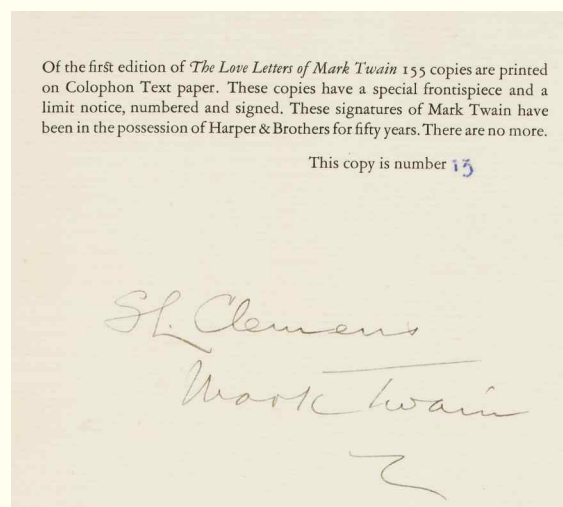
FIRST EDITION, NUMBER 13 OF 155 COPIES SIGNED BY THE AUTHOR ("S.L. Clemens / Mark Twain"). The limitation notice states: "These signatures of Mark Twain have been in the possession of Harper & Brothers for fifty years. There are no more."

REFERENCES

BAL 3579

\$ 2,500-3,500


195



194

COBURN, ALVIN LANGDON

Men of Mark. *London and New York: Duckworth & Co and Mitchell Kennerley, 1913.*

4to (12¼ x 9½in.; 312 x 242mm). 33 tipped-in photogravure portraits; very minor foxing, lacking tissue guards. Original linen-covered boards, front cover gilt-lettered; some shelfwear, lacking jacket.

FIRST EDITION. A classic monograph from the master of early twentieth century photography. Illustrated with portraits of 33 eminent artists, authors, and statesmen, each plate numbered and bearing the sitters' facsimile signature. Includes portraits of W. B. Yeats, Henri Matisse, George Bernard Shaw, Henry James, Mark Twain, and Theodore Roosevelt.

\$ 2,000-2,500

COBURN, ALVIN LANGDON

Moor Park, Rickmansworth. *London: Elkin Mathews, 1915.*

4to (9¼ x 7¾ in.; 228 x 185 mm). 20 photogravures, mounted-in as issued. Original green printed boards; extremities lightly rubbed.

FIRST EDITION, PRESENTATION COPY, inscription by Coburn to Lord Donoughmore to front free endpaper: "from one photographer to another and in memory of a pleasant chat at Wrexham," and dated 21 October 1938. Richard Hely-Hutchinson, 6th Earl of Donoughmore, was an Irish peer and Conservative politician. He served as Under-Secretary of State for War under Arthur Balfour between 1903 and 1905.

\$ 1,800-2,500

DICKINSON, EMILY

Poems. Second and Third Series. *Boston: Roberts Brothers, 1891-1896*

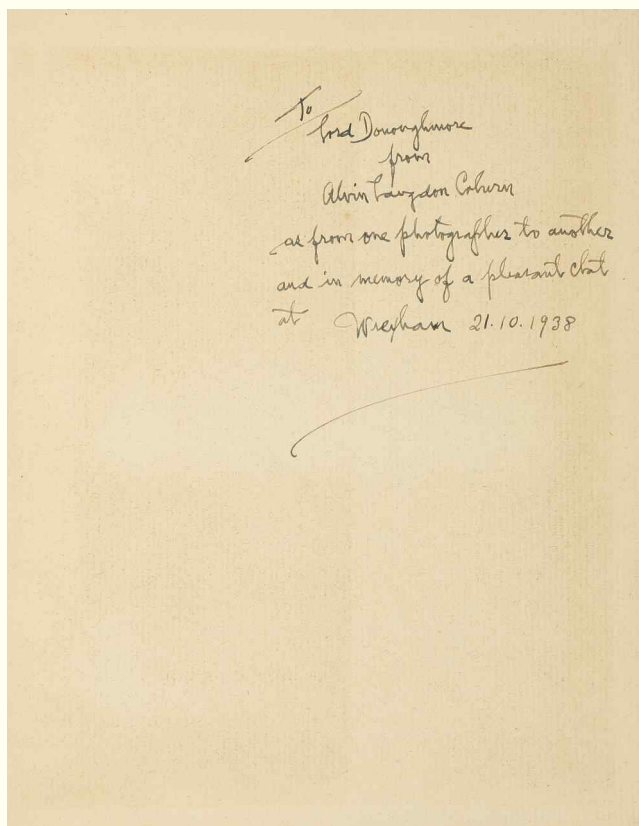
2 volumes, 8vo. SECOND SERIES: Pictorial green and white cloth, gilt, all edges gilt. THIRD SERIES: Pictorial beveled gray cloth, gilt, spine imprint of "Roberts Bros", top edges gilt. Some creasing to facsimile manuscript in second series, inscription to fly-leaf of third series, very minor shelf wear and occasional soiling.

TOGETHER TWO FIRST EDITIONS of Dickinson's posthumously published poetry anthology, edited by her friends T. W. Higginson and Mabel Loomis Todd.

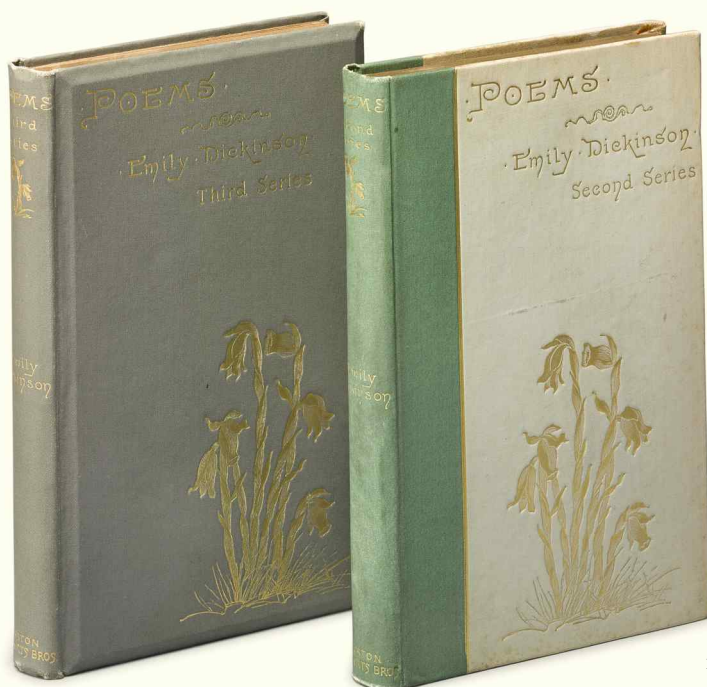
REFERENCES

BAL 4656 & 4661.1

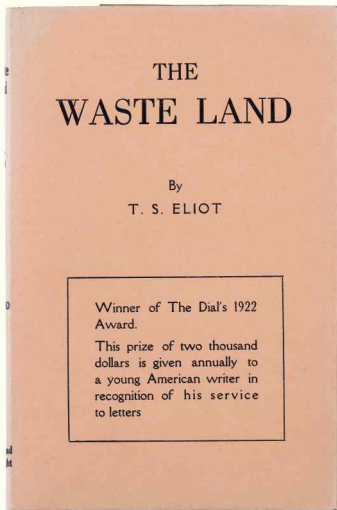
\$ 2,500-3,500



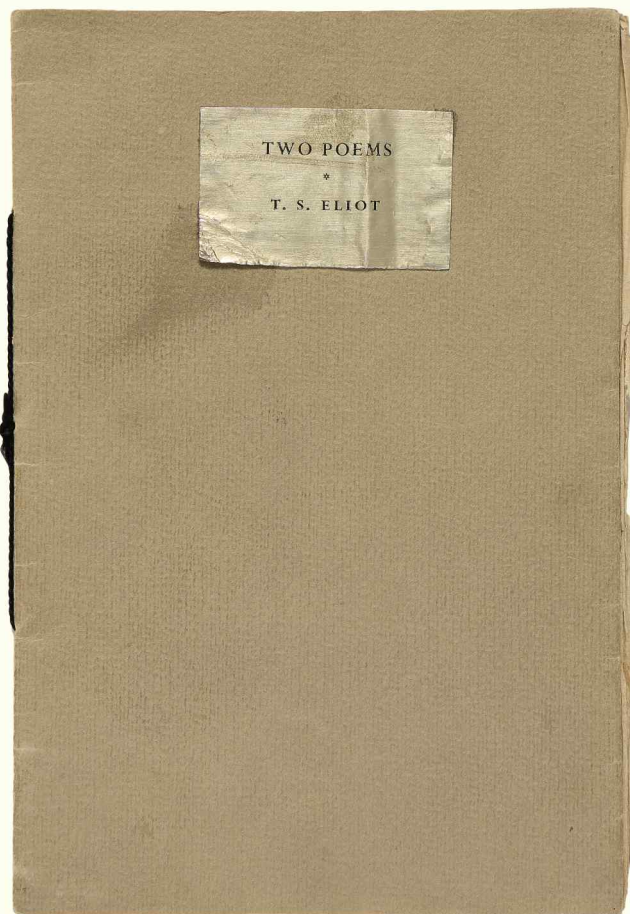
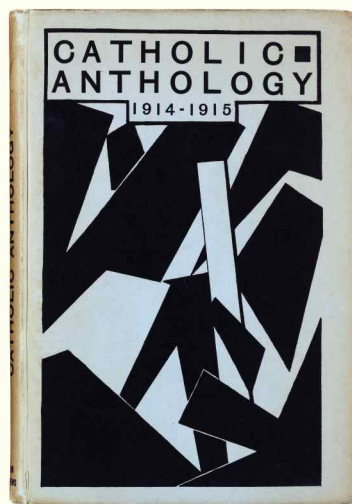
196



197



198



199

198

ELIOT, T. S.

The Waste Land. *New York: Boni and Liveright, [1923]*
— Pound, Ezra, ed. *Catholic Anthology 1914–1915*.
London: Elkin Mathews, 1915

Together, 2 volumes. *The Waste Land*: 8vo (7⁵/₈ x 5 in.; 193 x 127 mm). Publisher's black buckram boards, spine and upper cover lettered in gilt, uncut and unopened. Original salmon-colored dust-jacket lettered in black; spine lightly faded, inner glassine jacket called for in Gallup not present. — *Catholic Anthology*: 8vo (7¹/₂ x 5 in.; 190 x 127 mm, *uncut*). Minor foxing on title and last few leaves. Publisher's gray paper boards, spine and upper cover lettered in black, covers with decorative design in black by Dorothy Shakespear Pound; spine lightly browned; minimal wear at edges, foxing at upper edge of lower endpapers.

COPY 594 OF 1000 NUMBERED COPIES OF THE SECOND EDITION (I.E., SECOND IMPRESSION) OF *THE WASTE LAND*.

FIRST AND ONLY EDITION OF POUND'S *CATHOLIC ANTHOLOGY 1914–1915*; ONE OF 500 COPIES. The collection includes "The Love Song of J. Alfred Prufrock," "Portrait of a Lady," and three other poems by Eliot, all reprinted from American periodicals published earlier in 1915. Other poets include Pound himself, W. B. Yeats, Edgar Lee Masters, Carl Sandburg, and William Carlos Williams.

REFERENCES

Gallup A6b, B1

\$ 3,000-4,000

199

ELIOT, T. S.

Two Poems. [*Cambridge: Printed at the Cambridge University Press,*] 1935

Pamphlet, 8 pp. (6¹/₂ x 4¹/₂ in.; 165 x 114 mm). Some fraying to fore-edges. Original stiff paper wrappers, gilt foil label printed in black on upper cover, sewn with black thread, uncut; label creased, stain on upper right corner of label.

FIRST EDITION. COPY J, DESCRIBED IN A HANDWRITTEN NOTE ON THE COLOPHON AS "SPECIAL COPY JAPANESE RICE." The printed colophon calls for 22 copies: 5 on Arches, five on Normandie, 5 on Bremen, 5 on Brussels parchment, and 2 on red Florentine. No rice paper copies are recorded in Gallup.

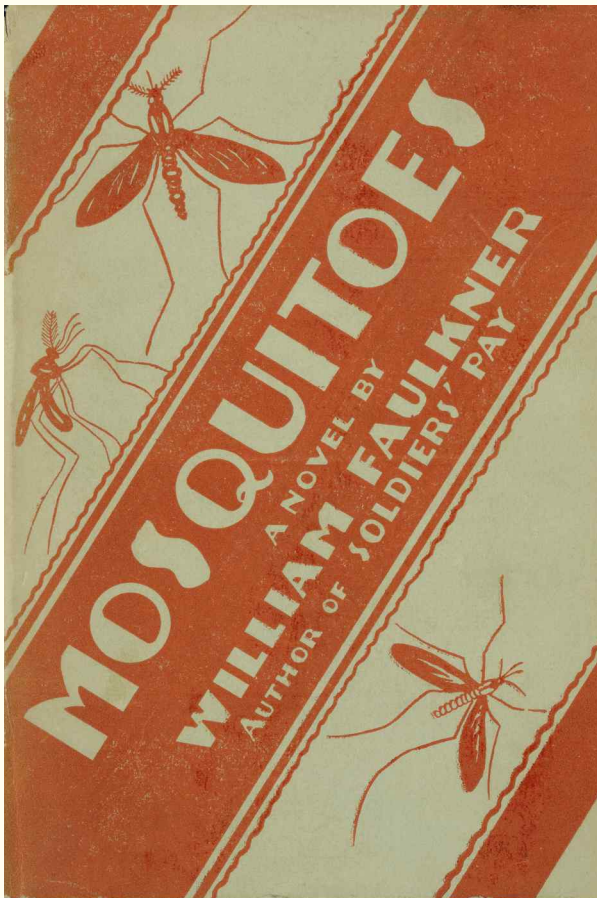
Two Poems was printed for Frederick Prokosch at Cambridge University Press in October 1935, for distribution by the author at Christmas 1935. The two poems are "Cape Ann" and "Usk". The poems were included as "Landscapes V, III," under the heading "Minor Poems" in the 1936 *Collected Poems*.

AN UNRECORDED VARIANT OF AN ELIOT RARITY.

REFERENCES

Cf. Gallup A30

\$ 2,500-3,500



200

200

FAULKNER, WILLIAM

Mosquitoes. New York: Boni & Liveright, 1927

8vo. Publisher's blue cloth, spine and front cover lettered in yellow, floral endpapers; minimal wear at spine ends. Original green pictorial jacket printed in red with depictions of mosquitoes, advertisement for *Soldiers' Pay* on lower cover; spine panel darkened, minor chip to the head of spine panel.

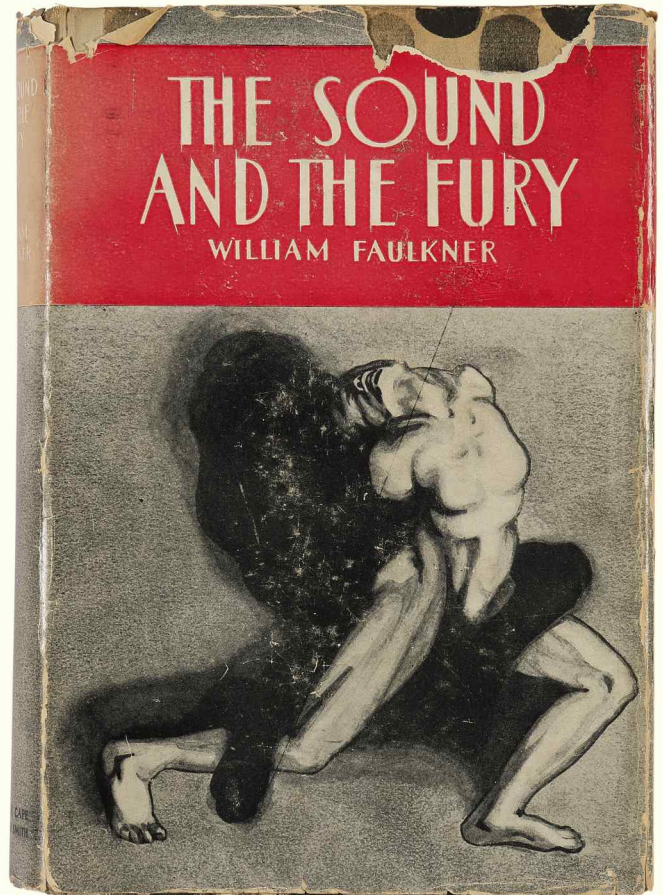
[with]: MOSQUITOES. 8vo. Publisher's blue cloth, spine and front cover lettered in yellow. Original pictorial jacket, printed in pink, blue, red, and black, with depictions of card players, advertisement for *Soldier's Pay* on lower cover; spine panel darkened, closed tear to bottom of lower cover, small nicks to head of spine panel.

FIRST EDITION, FIRST PRINTING of Faulkner's satirical second novel, in the first state dust-jacket. With second issue of the same title.

REFERENCES

Massey 154; Peterson A4.1a

\$ 6,000-8,000



201

201

FAULKNER, WILLIAM

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

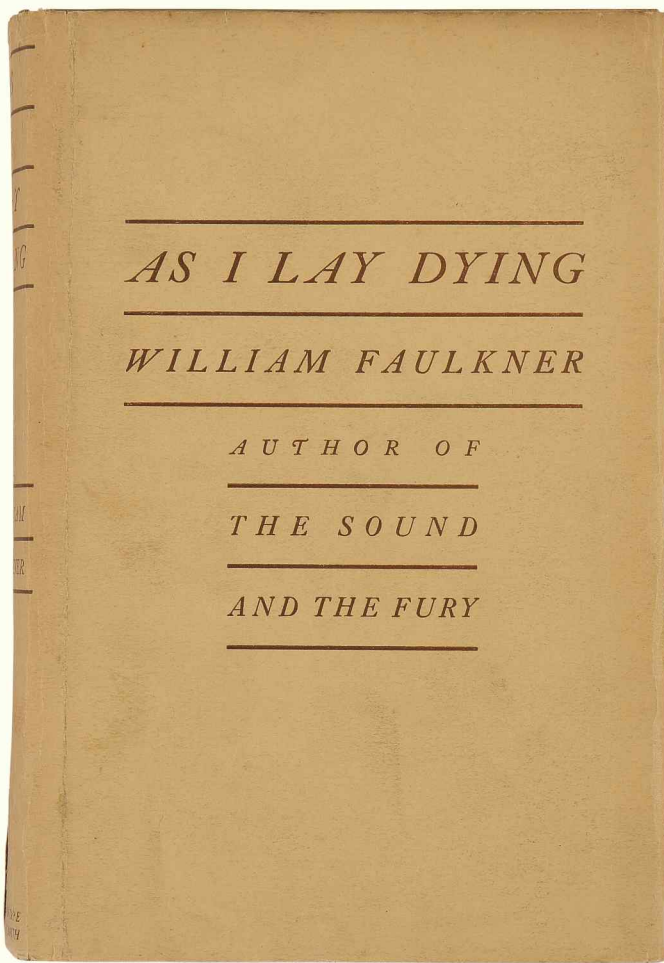
8vo. Publisher's quarter white cloth, spine lettered in black, black and gray patterned boards, top edges stained blue, black and grey patterned endpapers; spine faded, ends frayed, board edges shelfworn. Original dust-jacket with illustration adapted from a Käthe Kollwitz drawing; spine faded, ends chipped with loss to front panel.

FIRST EDITION with the jacket in the earliest state.

REFERENCES

Massey 322; Peterson A6.2a

\$ 4,000-6,000



202

202

FAULKNER, WILLIAM

As I Lay Dying. New York: Jonathan Cape, Harrison Smith, 1930

8vo. Publisher's beige cloth, spine and upper cover lettered in brown, upper edges stained brown, beige endpapers; spine ends frayed. Original beige dust-jacket, lettered in brown; closed nicks at ends, longer closed tear to spine panel, some light rubbing.

FIRST EDITION, FIRST STATE with the dropped "l" on page 11. The first in which Faulkner identifies by name his fictional Yoknapatawpha County.

REFERENCES

Massey 16; Peterson A7c

\$ 3,000-4,000



203

203

FAULKNER, WILLIAM

Light in August. New York: Harrison Smith & Robert Haas, 1932

8vo. Publisher's textured beige cloth, stamped in blue and orange, top stained orange. Original Arthur Hawkins designed pictorial dust-jacket; short nicks and tiny closed tears to jacket edge, rubbed at spine panel and ends, spine faded, original publisher's glassine jacket present.

FIRST EDITION, FIRST PRINTING, with "Jefferson" for "Mottstown" on p 340, line 1.

REFERENCES

Petersen A13a

\$ 5,000-7,000

FAULKNER, WILLIAM

Absalom, Absalom! New York: Random House, 1936

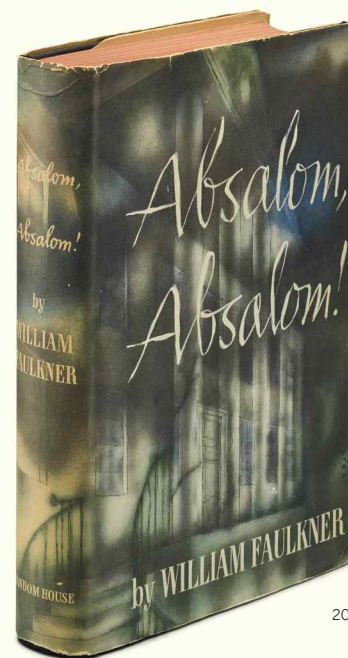
8vo. Folding map in black and red at rear. Publisher's black cloth, stamped in gilt and pink; lightly rubbed. Original dust-jacket; light wear and some minor chips to extremities, some sunning, especially to spine.

FIRST TRADE EDITION. This was the first major Faulkner novel put out by Random House, who promoted him more aggressively than had any of his previous publishers. In his enthusiasm in acquiring Faulkner, Bennett Cerf agreed to have the fold-out map printed in two colors and tipped into the rear of every copy of the first printing of 300 copies—which comprised the deluxe issue—at great expense. Faulkner, for his part, accepted “a number of editorial cuts and simplified punctuation”; and to clarify what would come to be regarded as one of his most difficult texts, he added a chronology and genealogy.

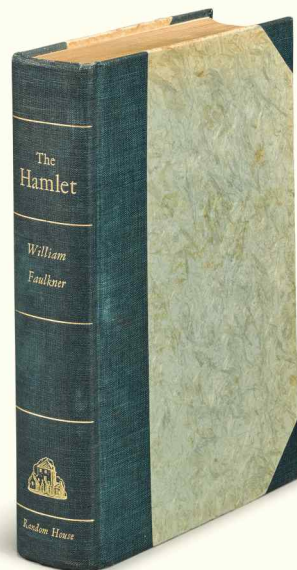
REFERENCES

Petersen A17d

\$ 1,500-2,000



204



205

205

FAULKNER, WILLIAM

The Hamlet. New York: Random House, 1940

8vo. Pictorial title-page; some spotting, primarily to endpapers. Publisher's half blue cloth over marbled boards, spine ruled and lettered in gilt, top edge gilt.

FIRST EDITION, LIMITED ISSUE, NUMBER 43 OF 250 COPIES SIGNED BY FAULKNER.

REFERENCES

Massey 55; Petersen A20c

\$ 1,500-2,000

206

FAULKNER, WILLIAM

Go Down, Moses and Other Stories. New York: Random House, 1942

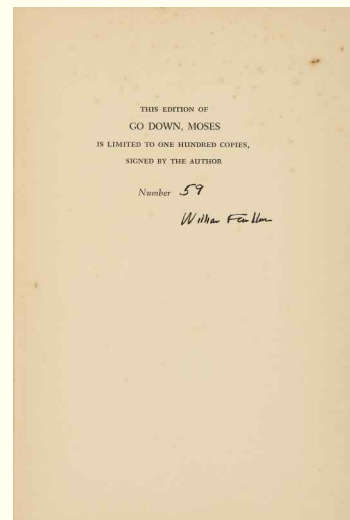
8vo. Some spotting throughout. Original rose half cloth and boards, top edge gilt; edges tanned, overall wear and rubbing to extremities.

FIRST EDITION, LIMITED ISSUE, NUMBER 59 OF 100 COPIES SIGNED BY FAULKNER.

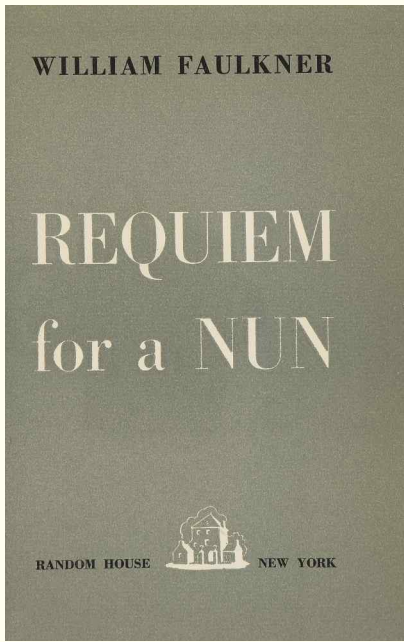
REFERENCES

Massey 448

\$ 7,000-10,000



206



207

207

FAULKNER, WILLIAM

Requiem for a Nun. *New York: Random House, 1951*

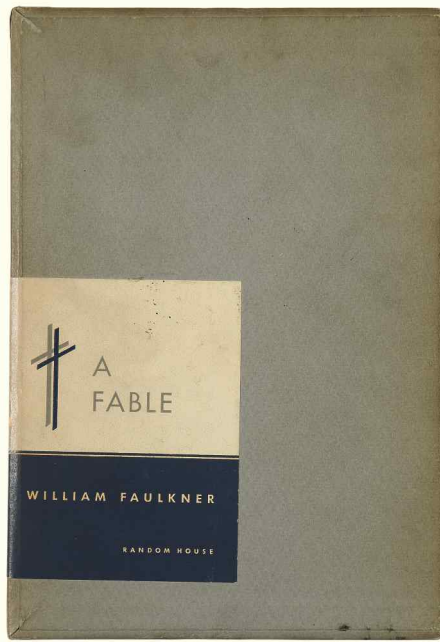
8vo. Gray title-page, title and publisher's device printed in white, the rest printed in black. Original black cloth-backed marbled boards, spine gilt-lettered.

FIRST EDITION, LIMITED ISSUE, NUMBER 521 OF 750 COPIES SIGNED BY FAULKNER.

REFERENCES

Massey 219; Petersen A32.1a

\$ 1,000-1,500



208

208

FAULKNER, WILLIAM

A Fable. *New York: Random House, 1954*

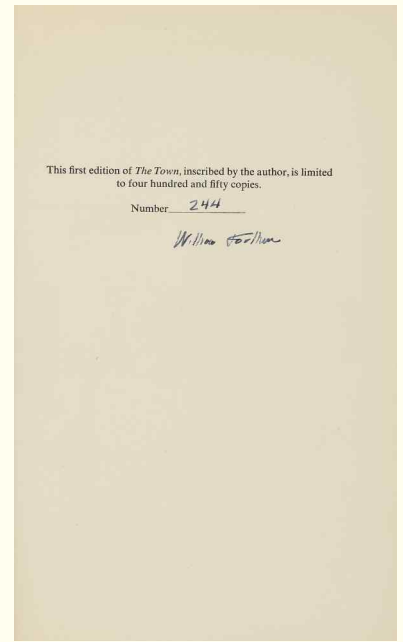
8vo. Publisher's blue cloth over bevelled boards stamped in blue, white, and gilt, top stained light blue, plain glassine jacket. Original board slipcase with printed paper label; lightly soiled.

FIRST EDITION, LIMITED ISSUE, NUMBER 775 OF 1000 COPIES SIGNED BY FAULKNER. *A Fable* was the first of Faulkner's novels to win the Pulitzer Prize.

REFERENCES

Massey 37; Petersen A37.1

\$ 600-800



209

209

FAULKNER, WILLIAM

The Town. *New York: Random House, 1957*

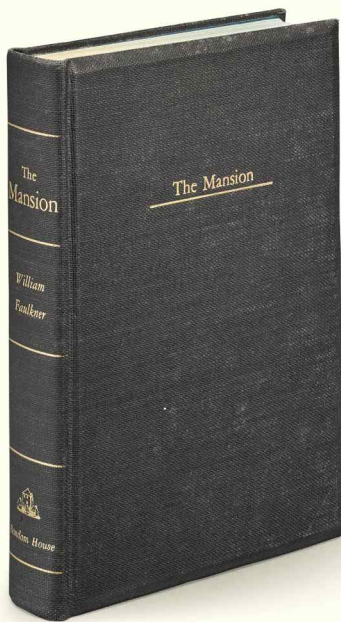
8vo. Publisher's tan cloth, spine ruled and lettered in gilt, top stained red.

FIRST EDITION, LIMITED ISSUE, 244 OF 450 COPIES SIGNED BY FAULKNER.

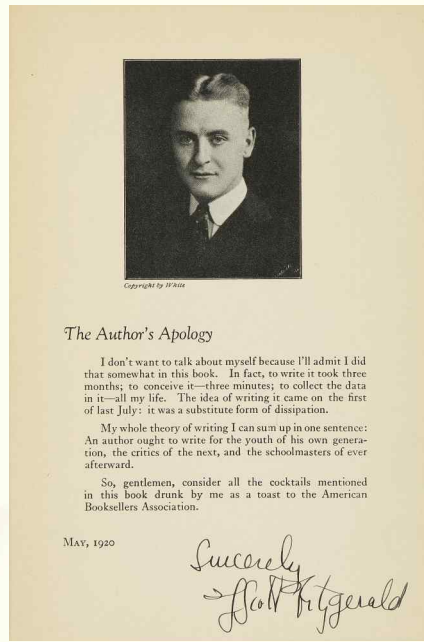
REFERENCES

Massey 347; Petersen A34c

\$ 800-1,000



210



211



212

210

FAULKNER, WILLIAM

The Mansion. New York: Random House, 1959

8vo. Publisher's full black cloth over beveled boards, front cover and spine lettered and ruled in gilt, top stained blue but slightly faded. Lacking original acetate dust jacket.

FIRST EDITION, LIMITED ISSUE NUMBER 228 OF 500 COPIES SIGNED BY FAULKNER. The last in a trilogy of books about the fictional Snopes family of Mississippi, following *The Hamlet* and *The Town*.

REFERENCES

Massey 140; Petersen A36c

\$ 800-1,000

211

FITZGERALD, F. SCOTT

This Side of Paradise. New York: Scribner's, 1920

8vo. Publisher's green cloth, title and text in blindstamp on upper cover, gilt-lettered spine. Quarter morocco clamshell with marbled boards.

FIRST EDITION, THIRD PRINTING, SIGNED BY FITZGERALD. One of the special copies for ABA members with tipped-in "Author's Apology," reading in part: "My whole theory of writing I can sum up in one sentence: An author ought to write for the youth of his own generation, the critics of the next, and the schoolmasters of ever afterward... So, gentlemen, consider all the cocktails mentioned in this book drunk by me as a toast to the American Booksellers Association."

REFERENCES

Brucoli A5.1.c.

\$ 7,000-10,000

212

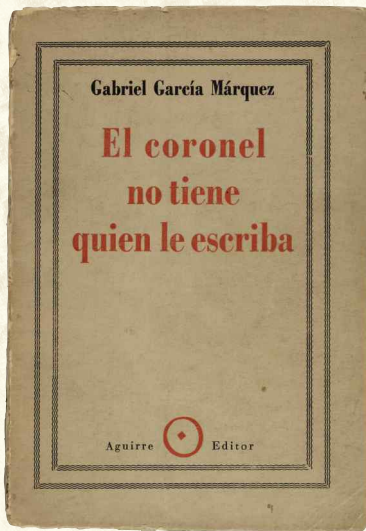
GARCÍA MÁRQUEZ, GABRIEL

La Hojarasca. Bogota: S.L.B, 1955

8vo. Toned as usual, very minor foxing to endpapers. Publisher's pictorial wrappers printed in black, red, and yellow; slightly scuffed at extremities with some loss to bottom edge of lower wrapper, edges foxed.

FIRST EDITION OF THE AUTHOR'S FIRST BOOK, published as *Leaf Storm* in English.

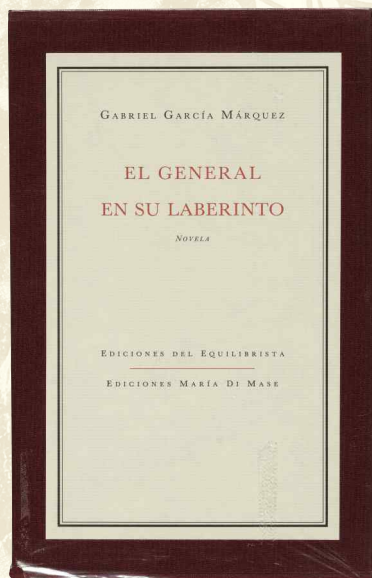
\$ 1,200-1,800



213



214



215

213

GARCÍA MÁRQUEZ, GABRIEL

El coronel no tiene quien le escriba. *Buenos Aires: Medellin, 1961*

8vo. Minor foxing to lower margins. Publisher's wrappers printed in red and black; slightly scuffed at extremities, joints delicate, some staining to rear wrapper.

FIRST EDITION of García Márquez's second book *No One Writes to the Colonel*.

\$ 1,000-1,500

214

GARCÍA MÁRQUEZ, GABRIEL

Cien Años de Soledad. *Buenos Aires: Editorial Sudamericana, 1967*

8vo (7¾ x 5½ in.; 195 x 130 mm). Light browning to margins. Original pictorial wrapper; some vertical reading cracks, some minor staining.

FIRST EDITION of García Márquez's most famous and popular novel, *One Hundred Years of Solitude*. The work contributed towards him being awarded the Nobel Prize for Literature in 1982, with his acceptance speech, titled "The Solitude of Latin America," directly reflecting the novel.

\$ 2,000-3,000

215

GARCÍA MÁRQUEZ, GABRIEL

El General en Su Laberinto: Novela. *Mexico: Ediciones del Equilibrista, 1986*

8vo. Original mulberry cloth in matching slip case with portrait of author and printed labels affixed, in publisher's original shrinkwrap (unopened) with limitation ticket visible.

NUMBER 852 OF 1000 COPIES SIGNED BY THE AUTHOR on the limitation leaf. Ediciones del Equilibrista, Ediciones Maria di Mase. A fictionalized account of the last days of Simón Bolívar.

\$ 1,000-1,500

216

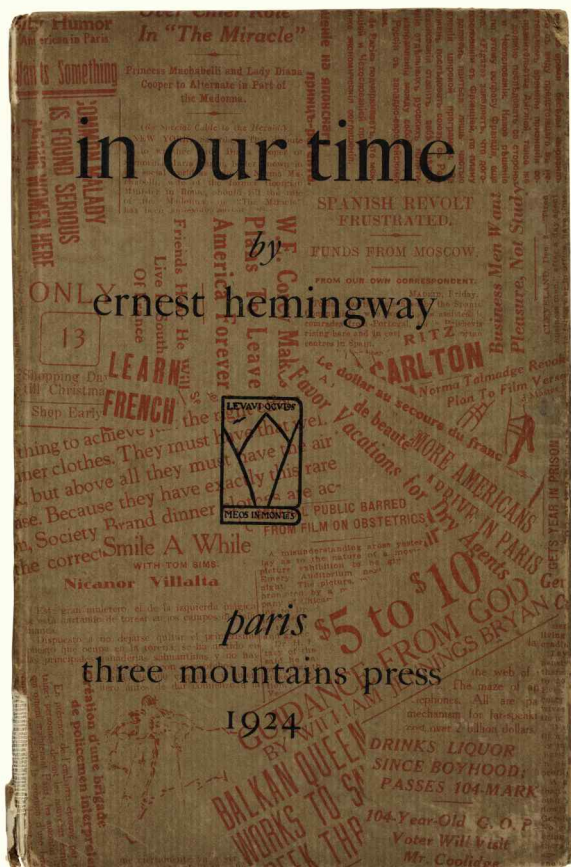
HAYEK, FRIEDRICH A.

The Road to Serfdom. *London: George Routledge & Sons Ltd., 1944*

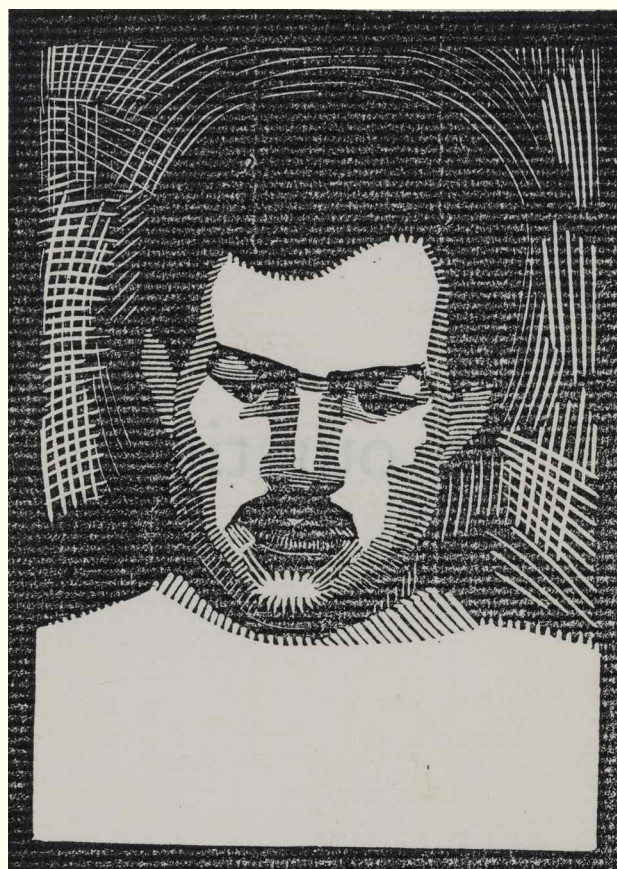
8vo. Original black cloth, gilt titles and text to spine; corners bumped, lower spine panel beginning to split, minor fraying to cloth, ownership signatures on front free endpaper.

FIRST EDITION of Hayek's most popular work, his influential tract castigating all forms of collectivist economic planning, whatever its position on the political spectrum. Hayek won the Nobel Prize for Economics in 1974.

\$ 1,800-2,500



217



217

217

HEMINGWAY, ERNEST

In Our Time. Paris: Three Mountains Press, 1924

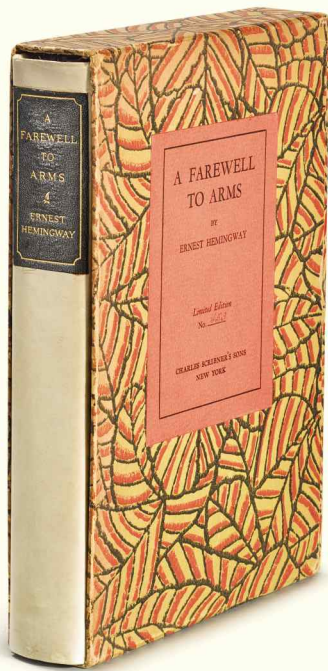
4to (10¼ x 6½ in.; 260 x 165 mm). Half-title with frontispiece woodcut portrait of Hemingway by Henry Strater on verso, publisher's device on title and in watermark; two light x's in pencil in margins of p. 19 calling attention to a mention of gonorrhoea. Publisher's tan boards lettered in black and with design in red simulating a collage of newspaper clippings; spine chipped and with 1-inch strip missing, covers with some rubbing at extremities, endpapers browned.

FIRST EDITION. COPY 107 OF 170 NUMBERED COPIES OF HEMINGWAY'S SECOND BOOK.

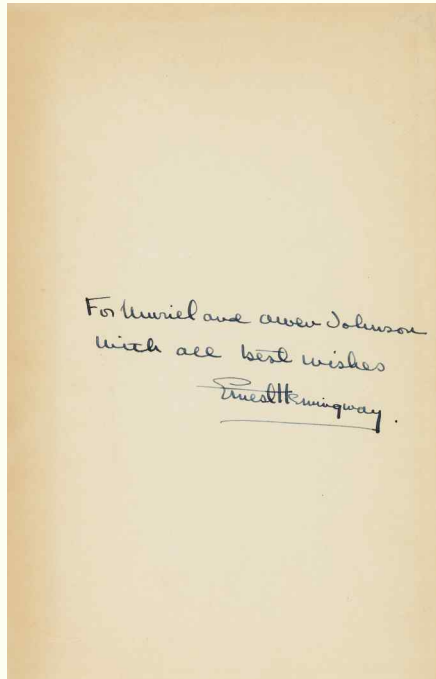
REFERENCES

Hanneman A2

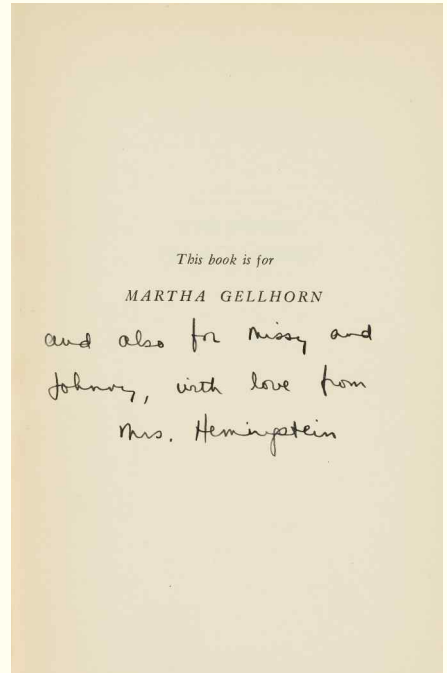
\$ 7,000-10,000



218



219



220

218

HEMINGWAY, ERNEST

A Farewell to Arms. New York: Scribner's, 1929

8vo (9 $\frac{1}{8}$ x 6 $\frac{1}{4}$ in.; 230 x 155 mm). Title printed in green and black; a few leaves clumsily opened. Publisher's quarter paper vellum, gilt-lettered black spine label, green boards, uncut. Original patterned cardboard slipcase with red printed label; minor wear.

FIRST EDITION. COPY 453 OF 510 NUMBERED LARGE-PAPER COPIES IN SPECIAL BINDING, SIGNED BY HEMINGWAY (published on the same day as the trade issue). THE ONLY LIMITED SIGNED EDITION OF ANY HEMINGWAY BOOK.

REFERENCES

Hanneman A8b

\$ 7,000-9,000

219

HEMINGWAY, ERNEST

For Whom the Bell Tolls. New York: Charles Scribner's Sons, 1940

8vo (8 $\frac{1}{4}$ x 5 $\frac{5}{8}$ in.; 210 x 143 mm). Publisher's nubby beige cloth, spine stamped in red and lettered in black, Hemingway's signature stamped in black on upper cover; spine rubbed, endpapers partially browned, light crease to front free endpaper.

FIRST EDITION, LATER ISSUE. PRESENTATION COPY, INSCRIBED BY HEMINGWAY AND MARTHA GELLHORN. Hemingway has inscribed the front free endpaper, "For Muriel and Allen Johnson, with all best wishes, Ernest Hemingway." Martha Gellhorn, Hemingway's third wife and the dedicatee of this novel, has inscribed the dedication ("This book is for Martha Gellhorn"), "and also for Missy and Johnny, with love from Mrs. Hemingstein."

AN UNUSUAL DOUBLE PRESENTATION COPY ERNEST HEMINGWAY AND MARTHA GELLHORN.

REFERENCES

Hanneman A18

\$ 15,000-25,000

220

HEMINGWAY, ERNEST

God Rest You Merry Gentlemen. New York: House of Books, 1933 — *Two Christmas Tales.* (Berkeley, CA:) The Hart Press, 1959

Together, 2 vols. *God Rest You Merry Gentlemen:* Unbound sheets (7 $\frac{3}{4}$ x 5 in.; 197 x 127 mm). Tan paper, title-page printed in red and black — *Two Christmas Tales.* Pamphlet (9 $\frac{5}{8}$ x 6 $\frac{1}{4}$ in.; 244 x 158 mm). Woodcut vignettes by Victor Anderson. Original blue wrappers with illustration by Anderson, stitched with white thread; some fading to upper edge of front cover. Slipcase.

God Rest You Merry Gentlemen was issued in an edition of 300 copies, bound in red cloth; this set of sheets is out-of-series. *Two Christmas Tales* was issued in an edition of 150 copies, which were all given as Christmas keepsakes.

REFERENCES

Hanneman A11, A27

PROVENANCE

Two Christmas Tales: RSG (bookplate with monogram)

\$ 1,500-2,000

HINE, LEWIS

Men at Work: Photographic Studies of Modern Men and Machines. New York: The Macmillan Company, 1932

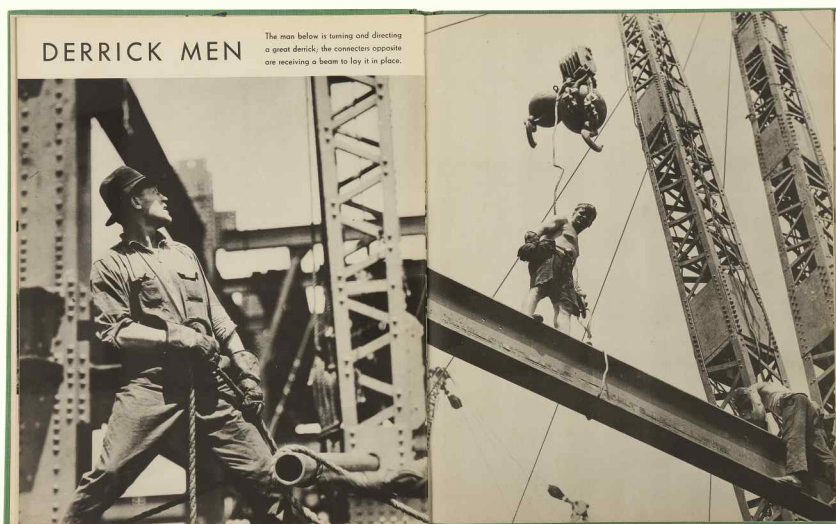
4to. 51 black and white photographs. Original green cloth, front cover lettered in black, occasional minor soiling and very light offsetting, spine lightly sunned.

FIRST EDITION OF HINE'S MASTERFUL DOCUMENTARY PHOTOBOOK. Published for an adolescent audience, this book famously depicts the construction of the Empire State Building, in addition to railroad men, coal miners, tire and airplane makers, and more. Executed in the photographer's characteristically modern style. "Hine's major and best-loved photobook is in the typical 'heroic worker' mode of the 1930s documentary photographer. It celebrates the dignity of labour and that most 'modern' industrial subject—the American skyscraper" (*The Photobook*).

REFERENCES

The Photobook, vol. 1, pp.117, 126.

\$ 3,000-5,000



221

222

JAMES, HENRY

Confidence. Boston: Houghton, Osgood and Co., 1880

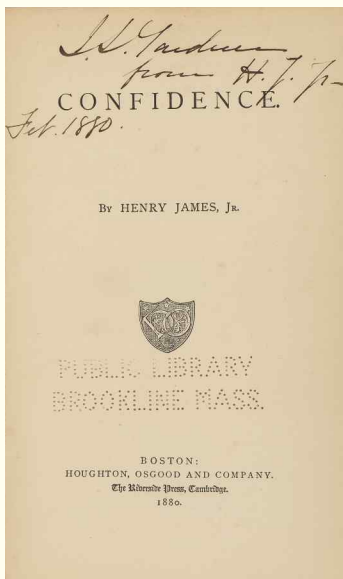
8vo. Ex-library with perforated stamps to title and first text page, rear flyleaf with damage from card sleeve removal. Publisher's first issue binding of terracotta cloth with gilt spine title; shelf labels on spine.

FIRST AMERICAN EDITION, PRESENTATION COPY INSCRIBED BY JAMES TO ISABELLA STEWARL GARDNER, the Boston socialite and art collector.

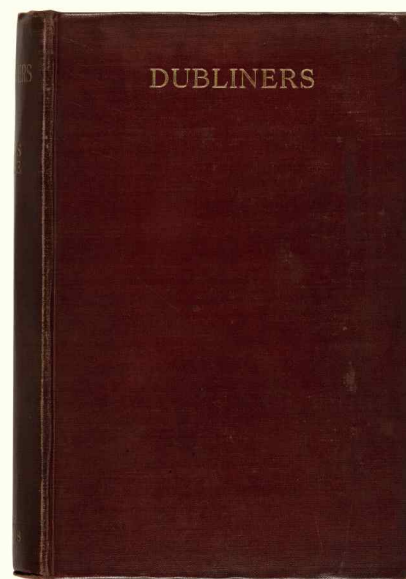
REFERENCES

BAL 10549

\$ 1,000-1,500



222



223

223

JOYCE, JAMES

Dubliners. London: Grant Richards (1914)

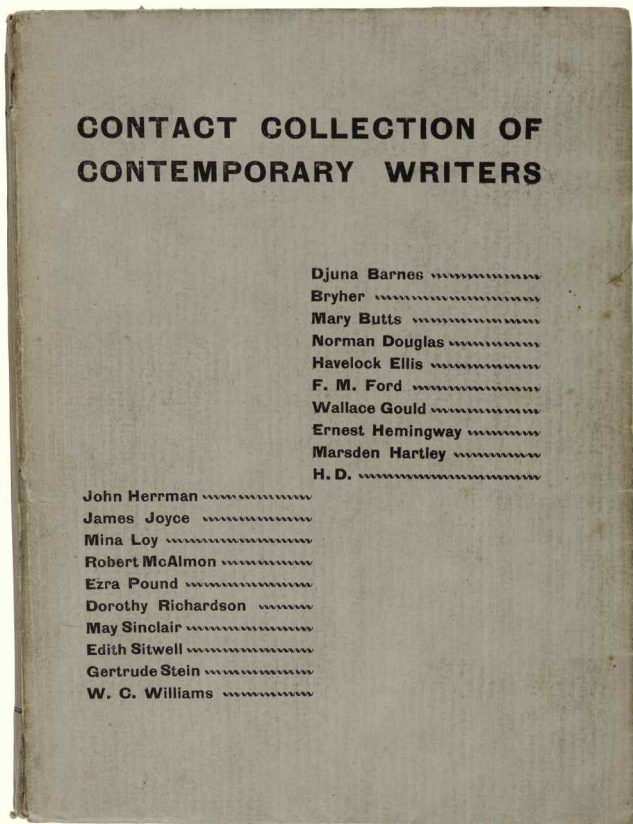
8vo (7⁷/₈ x 5 in.; 193 x 127 mm). Half-title with publisher's advertisement on verso, frontispiece portrait by Augustus John (inserted later); minor light foxing. Publisher's dark red cloth; spine and upper cover gilt-lettered; spine darkened; some soiling and wear. Light glue stains where label removed from front pastedown. Half red morocco gilt clamshell case.

FIRST EDITION OF THE GREATEST SHORT STORY COLLECTION OF THE 20TH CENTURY, with a later portrait frontispiece inserted.

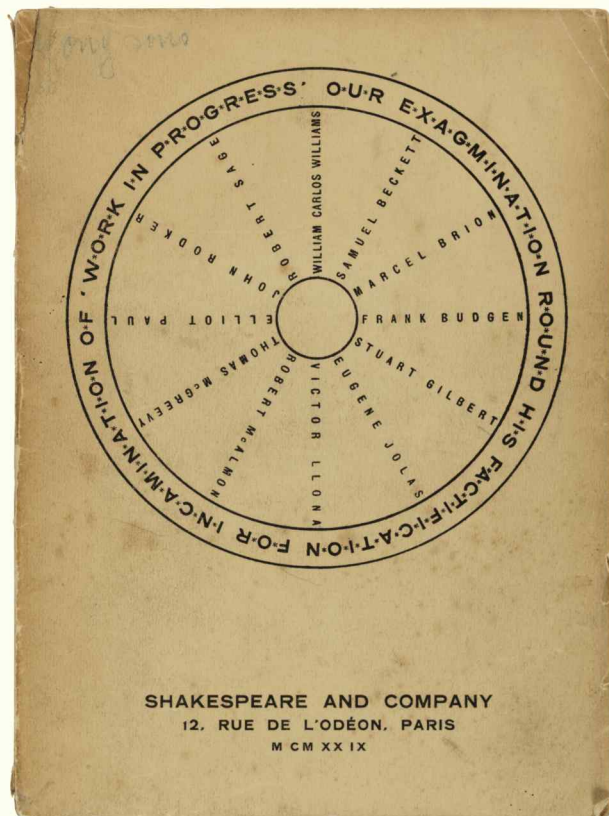
REFERENCES

Slocum & Cahoon A8

\$ 3,000-5,000



224



225

224

JOYCE, JAMES [CONTRIBUTOR]

Contact Collection of Contemporary Writers. *Dijon: Maurice Darantière [for (Paris): Contact Editions], 1925*

8vo. Publisher's gray wrappers printed in black, partially unopened; minor soiling to wrappers, vertical reading creases to spine, small cracks to upper and lower joints. Housed in cantaloupe cloth clamshell.

Joyce's contribution is "From Work in Progress" (later, of course, part of *Finnegans Wake*, pp. 30-34). Other contributors include Djuna Barnes, Norman Douglas, Ford Madox Ford, Ernest Hemingway, Robert McAlmon, Ezra Pound, Gertrude Stein and William Carlos Williams.

REFERENCES

Slocum & Cahoon B7

\$1,000-1,500

225

JOYCE, JAMES

Anna Livia Plurabelle. With a Preface by Padraic Colum. *New York: Crosby Gaige, 1928* — [Joyce, James]. *Our Exagmination Round His Factification for Incamination of Work in Progress. Paris: Shakespeare and Company, 1929*

Together, 2 volumes. *Anna Livia Plurabelle*: 8vo (7 x 4¼ in.; 178 x 108 mm). Publisher's gilt-stamped brown cloth; wear to spine and top and right edges of upper cover — *Our Exagmination*: Browned at edges. Original wrappers; spine chipped and browned, front cover torn at upper left corner, wear and some soiling. Quarter red morocco slipcase.

FIRST EDITIONS. *Anna Livia Plurabelle*, COPY 640 OF 800, SIGNED BY JOYCE.

Our Exagmination is inscribed in pencil on the front free endpaper, "Eric Gill from Evan R. Gill, Feb. 22nd, 1931." This tribute to Joyce features contributions by Samuel Beckett, Marcel Brion, Frank Budgen, Stuart Gilbert, Eugene Jolas, Victor Lloná, Robert MacAlmon, Thomas McGreevey, Elliot Paul, John Rodker, Robert Sage, and William Carlos Williams. The book also contains "Letters of Protest by G. V. L. Slingsby and Vladimir Dixon." These letters are believed to have been written by Joyce himself. In addition, brief quotations from *Work in Progress* appear throughout the book.

REFERENCES

Slocum & Cahoon, A32, B10

PROVENANCE

Our Exagmination: Eric Gill (gift inscription from his brother Evan)

\$1,500-2,500

JOYCE, JAMES

Haveth Childers Everywhere. Fragment from *Work in Progress*. Paris: Henry Babou & Jack Kahane and New York: The Fountain Press, 1930

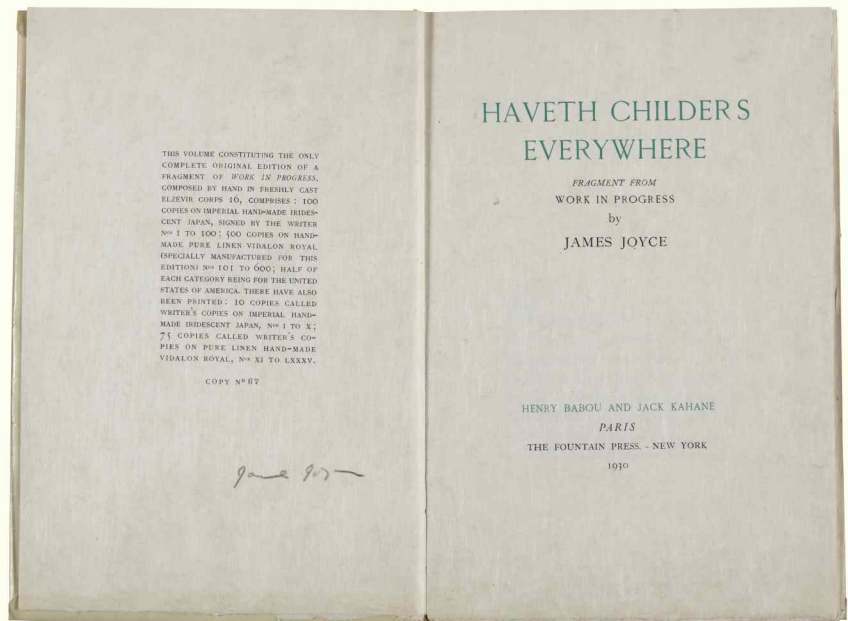
Folio (11¼ x 7½ in.; 286 x 190 mm). Title-page printed in green and black, page headings in green. Original wrappers, spine and upper cover lettered in green and black, uncut. Original glassine; tear at upper left corner of front cover. Original slipcase; defective.

FIRST EDITION. COPY 67 OF 100 COPIES ON IMPERIAL HAND-MADE IRIDESCENT JAPAN, SIGNED BY JOYCE IN PENCIL. THE WHOLE EDITION COMPRISES 685 COPIES.

REFERENCES

Slocum & Cahoon A41

\$ 4,000-6,000



226

JOYCE, JAMES

Collected Poems. New York: Black Sun Press, 1936

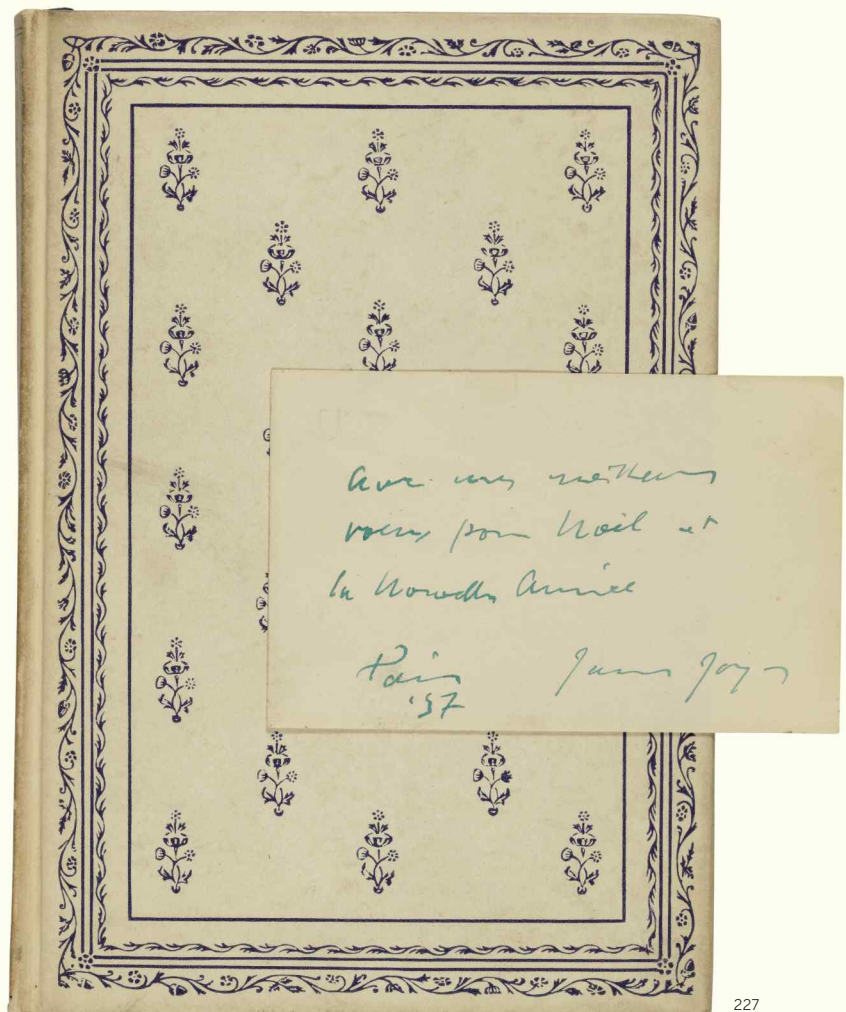
8vo (6⅝ x 4½ in.; 168 x 114 mm). Frontispiece portrait by Augustus John. Publisher's cream-white boards, spine lettered in blue, upper cover stamped in blue with floral ornaments; spine somewhat darkened, some soiling.

FIRST EDITION. COPY 576 OF 800 NUMBERED COPIES. PRESENTATION COPY WITH JOYCE'S ENGRAVED VISITING-CARD INSCRIBED ON THE VERSO IN GREEN INK, "Avec mes meilleures vœux pour Noël et la Nouvelle Année. James Joyce. Paris '37." On the recto, Joyce has scored through his name in green ink and there is a green ink blot in the upper left corner.

REFERENCES

Slocum & Cahoon A44

\$ 2,500-3,500



227

JOYCE, JAMES

Storiella as She Is Syung. [London:] (Corvinus Press, 1937)

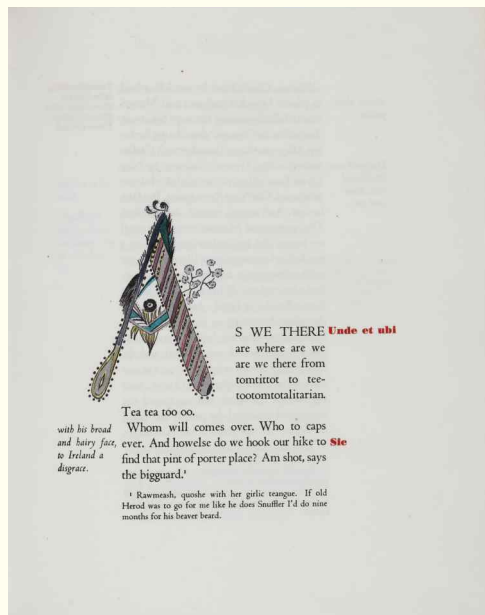
4to (12¾ x 10 in.; 323 x 254 mm). Large handcolored initial after Lucia Joyce, marginal notes printed in red at the right of the page, black on the left. Original orange vellum over boards, spine and upper cover lettered in gilt, publisher's emblem in gilt on lower cover, top edge gilt, uncut; minimal wear and soiling.

FIRST EDITION. COPY 23 OF 25 NUMBERED COPIES SIGNED BY JOYCE (of a whole edition of 176). While the signed copies were issued in vellum over boards, the regular copies were in flexible bindings. The text comprises the opening and closing sections of Part II, Section II of *Work in Progress*. This is the last fragment to be issued in book form before the publication of *Finnegans Wake* in 1939.

REFERENCES

Slocum & Cahoon A46

\$ 12,000-18,000



228

JOYCE, JAMES

Finnegans Wake. London: Faber & Faber and New York: Viking Press, 1939

Large 8vo (10 x 6½ in.; 253 x 165 mm). Publisher's brick red buckram, spine gilt-lettered, top edge gilt, uncut and unopened; spine faded and with some spotting.

FIRST EDITION. COPY 164 OF 425 NUMBERED COPIES, SIGNED BY JOYCE.

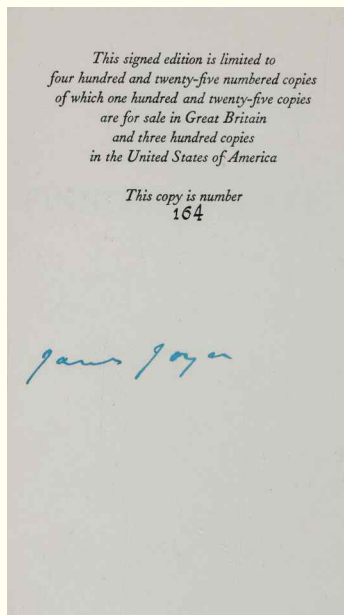
REFERENCES

Slocum & Cahoon A49

PROVENANCE

Charles R. Rudolo (signature in pencil dated "1939" on front free endpaper)

\$ 5,000-7,000



229

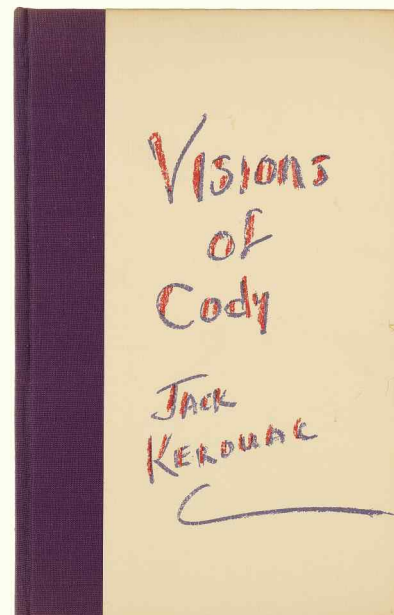
KEROUAC, JACK

Excerpts from Visions of Cody. [New York: New Directions, 1960]

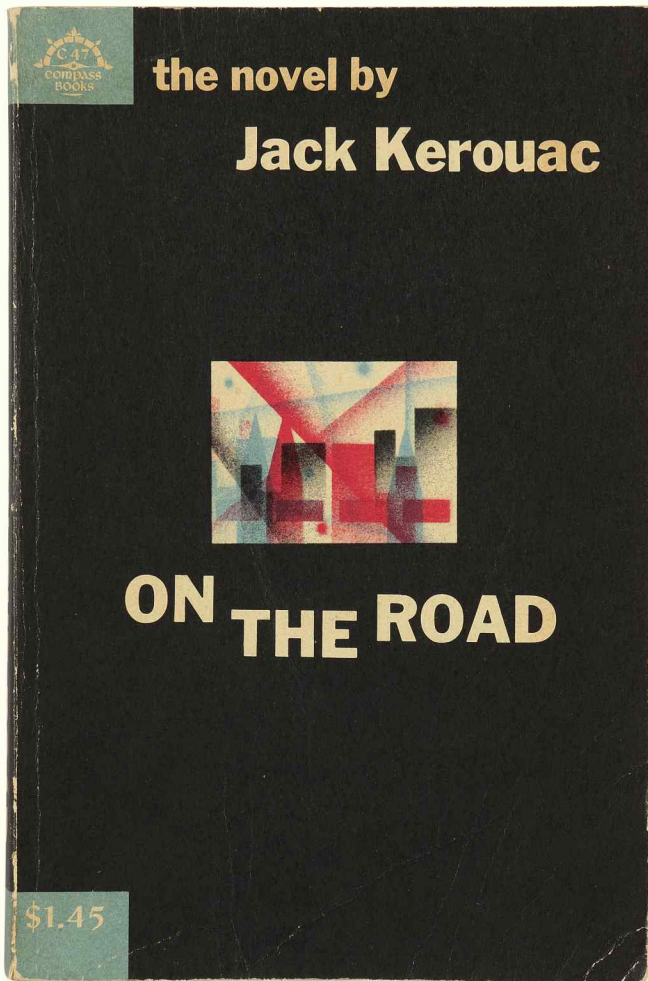
8vo. With publisher's prospectus laid in, decorations for the cover, title-page, and in-text illustrations by Kerouac. Publisher's purple cloth-backed cream boards, decoratively lettered in purple and red, spine stamped in silver, original acetate dust jacket. Spine and top of back board very lightly sunned.

FIRST EDITION, NUMBER 321 OF 750 COPIES SIGNED BY THE AUTHOR IN THE COLOPHON. *Visions of Cody* was not published in its entirety until 1972, following Kerouac's death.

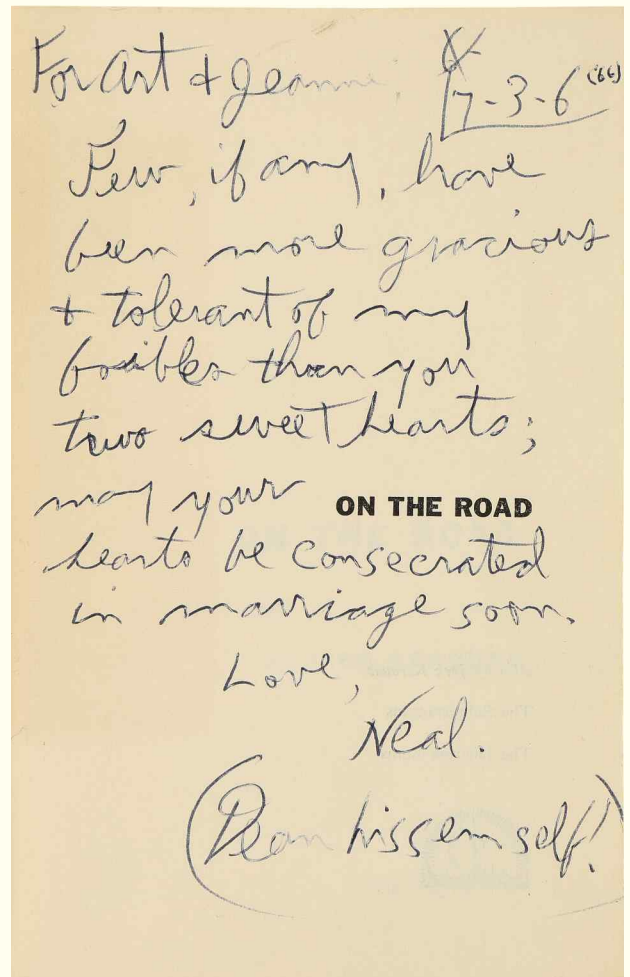
\$ 1,000-1,500



230



231



231

231

KEROUAC, JACK

On the Road. New York: The Viking Press, [1963]

8vo. Publisher's printed wrappers, sixth edition. Minor marginal dampstaining, some wear at edges, and minor creasing to covers.

A WONDERFUL ASSOCIATION COPY, INSCRIBED BY NEAL CASSADY "(DEAN HISSEMSELF!)".

Cassady famously served as the model for Dean Moriarty in Kerouac's landmark American novel. Copies signed by Cassady are quite uncommon, and the example at hand is inscribed on the half title, and dated 3 July 1966: "*For Art & Jeanne [Stockett], Few, if any, have been more gracious & tolerant of my foibles than you two sweethearts; may your hearts be consecrated in marriage soon. Love Neal. (Dean hissemself!)*".

Art Stockett was a Bay-area bibliophile and collector, and sometime associate of Cassady, Allen Ginsberg, and Lawrence Ferlinghetti, who was alternately known as "the Colonel". According to Stockett's daughter, "Arthur's good buddy Neal inscribed the *On The Road* while Arthur and his soon to be wife, and Neal and his girlfriend, were at Big Sur for a wild week end trip".

\$ 5,000-7,000

KOONS, JEFF [B.1955]

Jeff Koons: The Art Edition. *Cologne: Taschen, 2008*

Portfolio (19¼ x 14¾ in.; 490 x 375 mm). The complete portfolio comprising a lithograph (12½ x 17 in.; 320 x 430 mm), silkscreen on wove paper, signed and dated by Koons in pencil, loose in red cloth-bound portfolio folder, with the book. Housed in original red clamshell box. Complete in publisher's original brown corrugated cardboard shipping box with Styrofoam braces, wrapped in original white tissue with limitation label handwritten in black ink.

THE ART EDITION, NUMBER 19 OF 100 COPIES FEATURING A SIGNED AND DATED DRAWING SPECIFICALLY PRODUCED BY KOONS FOR THIS EDITION.

An exhaustive Jeff Koons monograph with extensive biographical and analytical texts, along with essays by Ingrid Sischy and Eckhard Schneider. Arranged in chronological chapters by work groups, the main body of the book traces Koons's career from 1979 to 2008.

\$ 5,000-7,000

LAWRENCE, D.H.

Lady Chatterley's Lover - Three First Editions

[Florence]: Privately Printed, 1928. 8vo. Original mulberry wrappers with Lawrence phoenix printed on upper wrapper in black, title label on spine, wear to head of spine with some loss. Preserved in modern clamshell case. "Second edition," FIRST EDITION, CHEAP PAPER ISSUE, one of 200 copies with LAWRENCE'S SIGNATURE MOUNTED ON THE LIMITATION. Roberts A42b

[with]:

[Florence]: Privately Printed, 1928. 8vo. Original mulberry boards, printed with the Lawrence phoenix in black on upper cover, printed spine label, untrimmed and unopened. FIRST EDITION, LIMITED ISSUE, number 773 of 1000 copies SIGNED BY LAWRENCE. Roberts A42a — LADY CHATTERLEY'S LOVER INCLUDING MY SKIRMISH WITH JOLLY ROGER. AUTHOR'S UNABRIDGED POPULAR EDITION. *[Paris]: Privately Printed, 1929.* 8vo. Original mulberry wrappers with Lawrence phoenix printed on upper wrapper in black, title label on spine; price on upper wrapper inked out. FIRST PARIS POPULAR EDITION. Roberts A42c

One of Cyril Connolly's 100 key books of the Modern Movement.

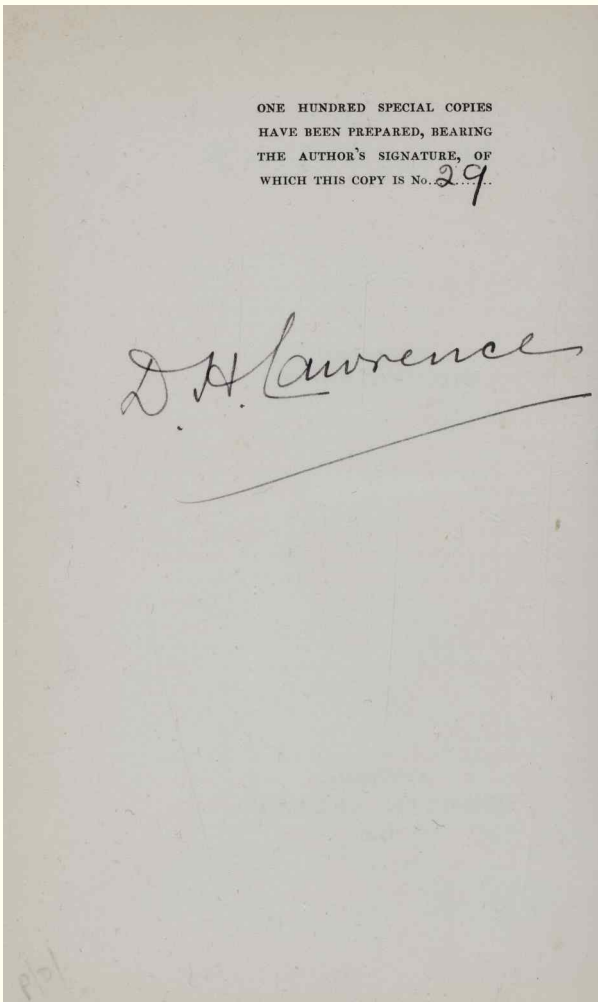
\$ 4,000-6,000



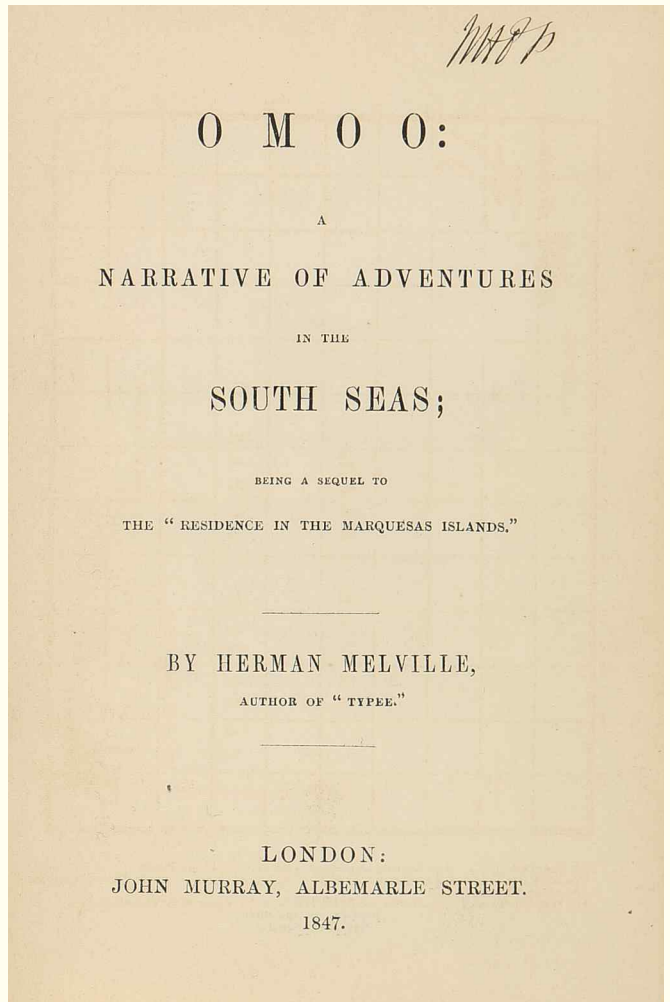
232



233



234



235

234

LAWRENCE, D. H.

Collected Poems. *London: Secker, 1928*

2 volumes, 8vo (8 x 5½ in.; 200 x 140 mm). Half-titles; some foxing to endleaves. Original gray boards, white vellum paper backstrips with gilt titles and text, top edges gilt, others uncut; some foxing to fore-edges, spines darkened. FIRST EDITION, number 29 of 100 copies SIGNED BY LAWRENCE. Roberts A43b

[with]: PANSIES. *London: Privately Printed for P.R. Stephensen, 1929*. 8vo (9 x 5⅞ in.; 227 x 148 mm). Portrait frontispiece printed in brown, pictorial title printed in blue and brown. Original wrappers printed in red and black, Lawrence's phoenix on lower wrapper, glassine jacket; jacket browned with a few minor chips to extremities. FIRST EDITION, number 115 of 500 copies SIGNED BY LAWRENCE. Roberts A47c

\$ 1,200-1,800

235

MELVILLE, HERMAN

Omoo: A Narrative of Adventures in the South Seas. *New York: Harper & Brothers, 1847*

8vo. Frontispiece map of Marquesas and Tahiti, 16pp. publisher's advertisements at end. Original blindstamped red cloth, gilt-lettered on spine; some overall rubbing, with tail of spine showing wear, corners bumped, hinges weak.

FIRST ENGLISH EDITION

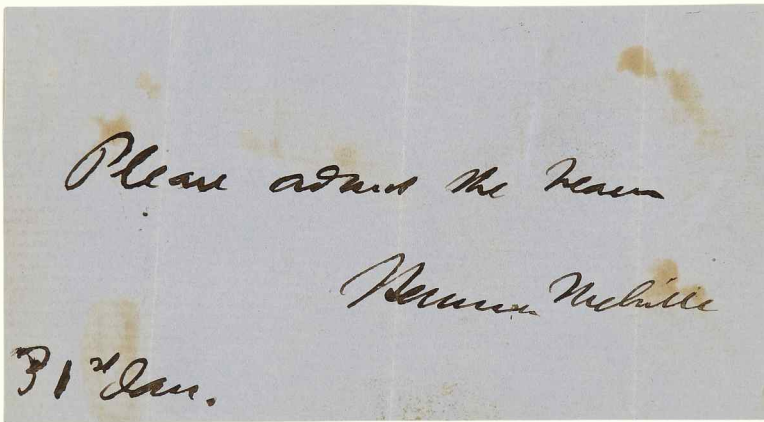
REFERENCES

BAL 13655

PROVENANCE

Paulet armorial bookplate to front pastedown

\$ 2,500-3,500



236

MELVILLE, HERMAN

Autograph note signed ("Herman Melville")

1 trimmed ticket (4 x 2¼ in.; 102 x 56 mm). Light blue paper with brown ink, mounted on same-size card; three vertical folds, scattered stains, trimmed edges. Reading in full, "Please admit the bearer," dated 31 January.

This pass was presumably issued for a lecture Melville delivered to the Mechanic Apprentices' Library Association in Boston in 1859, this being the only lecture he is known to have given on the last day of January. Titled "The South Seas," it explored the author's experiences there, which had served as the inspiration for his first two books, *Typee* and *Omoo*.

REFERENCES

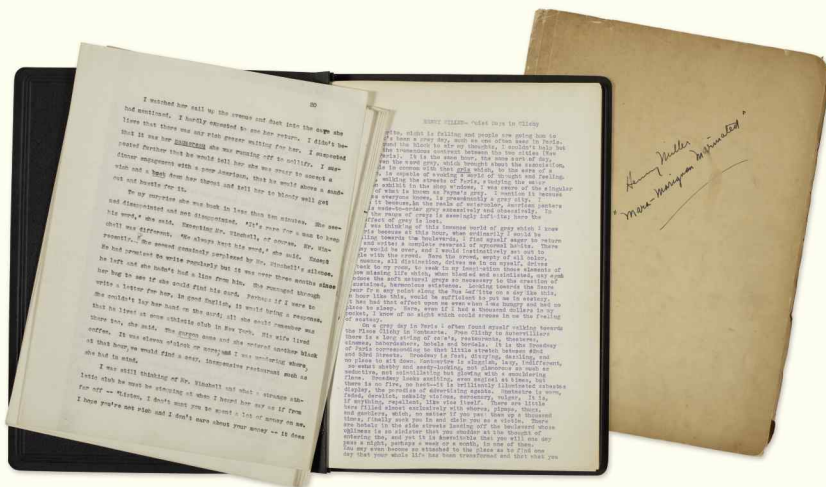
Horth, *Correspondence*, p. 333

PROVENANCE

R.R. Auction, December 2014, lot 651

\$ 3,000-4,000

237



237

MILLER, HENRY

Typescript with numerous emendations and deletions in ink, of the short story "Mara-Marignan"

63 pages (11 x 8½ in.; 279 x 216 mm). 22pp. carbon typescript and 41pp. original typescript, final page typed: "Henry Miller | N.Y. City | May, 1940", in manilla folder SIGNED "Henry Miller | "Mara-Marignan Marinated" in black ink; some toning to leaves, very minor chips and closed tears to preliminary leaves, folder separated and repaired with binding tape.

[with]: Envelope (11¼ x 7½ in.; 285 x 194 mm).

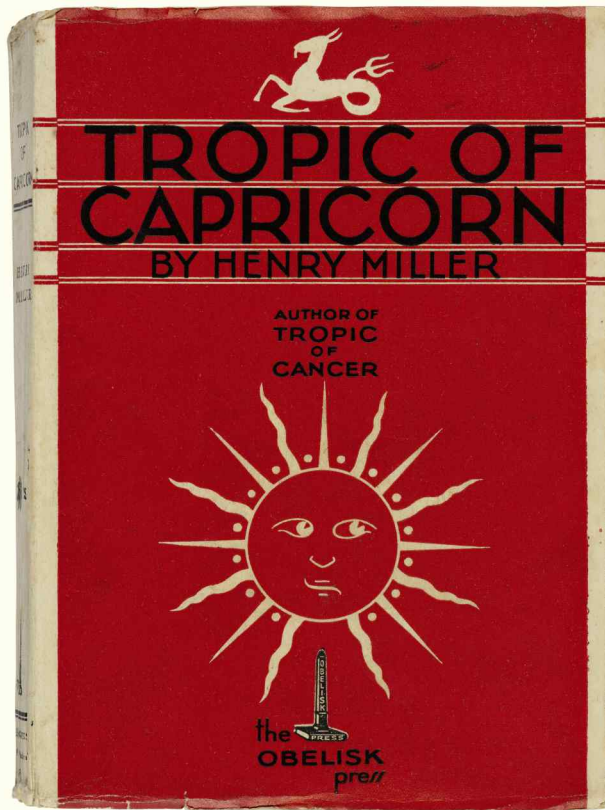
Addressed in black ink in Miller's hand to Emil Schnellock, postmarked 15 February 1944, Fredericksburg, VA; some wrinkles and tears to envelope. — 48pp. draft copy (11 x 8½ in.; 279 x 216 mm). Later draft of *Quiet Days in Clichy*, including "Mara-Marignan Marinated", in textured green paper folder, "Ben T. Allison, Sra." stamped in gilt on upper cover.

Original 41pp. typescript, with manuscript corrections, SIGNED AND TITLED BY HENRY MILLER on the folder. Never published in this format, "Mara-Marignan Marinated" was completely rewritten for publication in 1956, and appeared as the second part of the novella *Quiet Days in Clichy*. The envelope present with this collection is addressed to Emil Schnellock, Miller's childhood friend and chief mentor. The manuscripts for both the story and the novella went missing in the 1940s, with Miller noting: "The scripts (two) were lost for over ten years...Turned up miraculously—where I won't say now—and I rewrote."

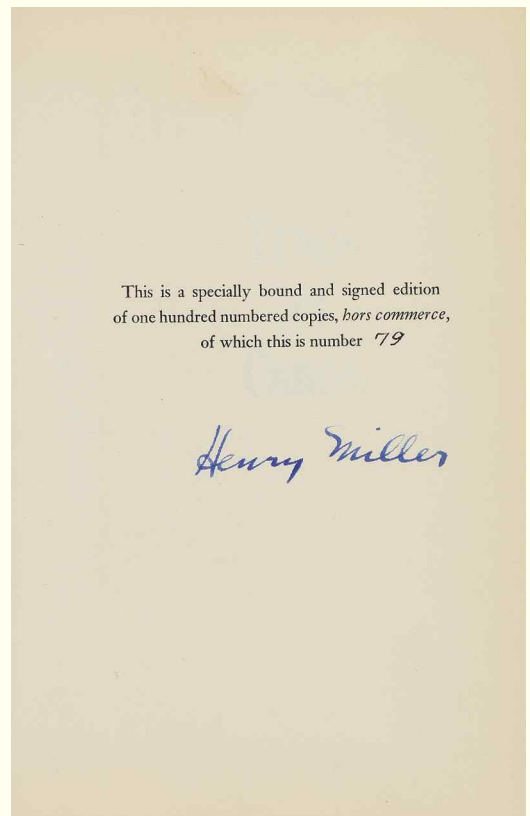
REFERENCES

Wickes, *Selected Letters*, p. 123

\$ 3,000-4,000



238



239

238

MILLER, HENRY

[Five Works]

TROPIC OF CANCER. *Paris: The Obelisk Press, 1935.* Second printing, stiff paper wrappers, pictorial dust-jacket printed in blue; repairs to spine headpiece, chips to foot of spinepanel, toning to jacket — ALLER RETOUR NEW YORK. *Paris: The Obelisk Press, 1935.* Number 24 of 150 copies SIGNED by the author on the limitation page. Printed red paper wrappers, housed in a red clamshell box, lettered in black. Spine slightly faded, occasional minor wear, minor soiling to wrappers — BLACK SPRING. *Paris: The Obelisk Press, 1936.* FIRST EDITION. Pictorial wrappers printed in red; slightly soiled with some dampstaining — MAX AND THE WHITE PHAGOCYTES. *Paris: The Obelisk Press, 1938.* Wrappers printed in blue and black, with publisher's belly band, worn with review copy ephemera; overall toning. — TROPIC OF CAPRICORN. *Paris: The Obelisk Press, 1939.* Pictorial wrappers printed in red and black, errata slip. Slight wear and foxing to wrappers. FIRST EDITION.

A COLLECTION OF PARIS EDITIONS OF MILLER'S EARLY TITLES. Following a difficult period in his personal life, including two unsuccessful marriages, Miller traveled to Paris, intending to fulfil his dream of being a writer. He spent the next 10 years (1930-40) producing some of his most important works. He was financially supported at that time by Anais Nin, with whom he allegedly had an affair. Famously, many of Miller's works were banned in the U.S. The publication *Tropic of Cancer* in 1961 led to a series of obscenity trials that tested American laws on pornography.

\$ 4,000-6,000

239

MILLER, HENRY

Tropic of Cancer. New York: Grove Press, Inc., 1961

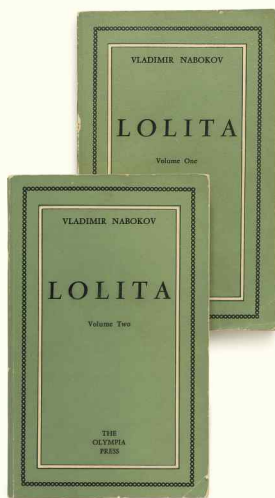
8vo. Cloth-backed brown marbled boards, gilt-lettered spine, number 79 of 100 copies signed by the author on the limitation page. Extremities a bit rubbed.

THE SIGNED, LIMITED EDITION of Miller's controversial work of autobiographical fiction. This edition was distributed privately and available commercially. *Tropic of Cancer* was originally published in Paris in 1934 by the Obelisk Press, but had been banned in the United States for 27 years until the Grove Press's trade edition in 1961.

REFERENCES

Shifreen & Jackson A9rr

\$ 2,500-3,500



240

NABOKOV, VLADIMIR

Lolita. Paris: The Olympia Press, 1955

2 volumes, 8vo. Publisher's green printed wrappers, extremities lightly rubbed, some creasing to spines and covers, a few minor chips along spine. In a cloth folding case.

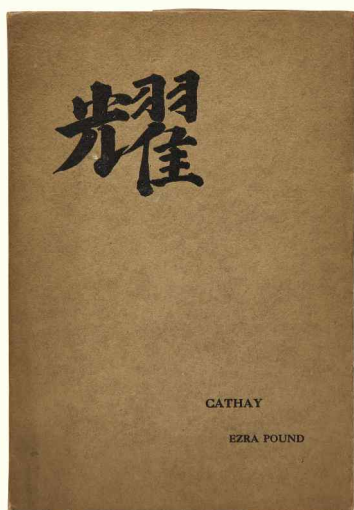
FIRST EDITION, FIRST ISSUE, with price of "900 Francs" printed on the rear cover of each volume.

REFERENCES

Juliar A28.1.1; Kearney 16

\$ 2,500-3,500

241



241

POUND, EZRA

Cathay. Translations ... for the most part from the Chinese of Rihaku, from the notes of the late Ernest Fenollosa, and the decipherings of the Professors Mori and Ariga. London: Elkin Mathews, 1915

8vo (7½ x 5 in.; 190 x 128 mm). A few scattered spots in text. Publisher's heavy tan paper wrappers printed in black, uncut; minimal wear.

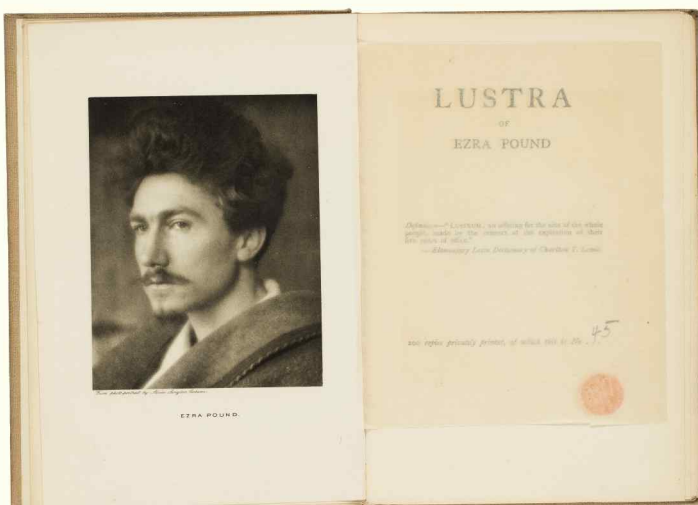
FIRST EDITION OF POUND'S INFLUENTIAL COLLECTION BASED ON FENOLLOSA'S NOTES ON THE POEMS OF RIHAKU AND OTHER CHINESE POETS. One of 1000 copies printed by the Chiswick Press. A fine copy.

REFERENCES

Gallup A9

\$ 800-1,200

242



242

POUND, EZRA

Lustra. London: Elkin Mathews, [1916]

8vo (8 x 5½ in.; 203 x 140 mm). Photographic frontispiece by Alvin Langdon Coburn, colophon on title (with number written in by Pound) with circular stamp (designed by Edmund Dulac) in orange-red with author's initials in intaglio. Publisher's tan buckram, spine and upper cover lettered in dark blue, uncut and unopened; some soiling. Brown buckram slipcase and chemise, black morocco gilt spine label.

FIRST EDITION, FIRST IMPRESSION WITH TEXT UNABRIDGED. COPY 45 OF 200 NUMBERED COPIES. THIS COPY SIGNED AND DATED ("OCT 1916") IN PENCIL ON THE FRONT FREE ENDPAPER,

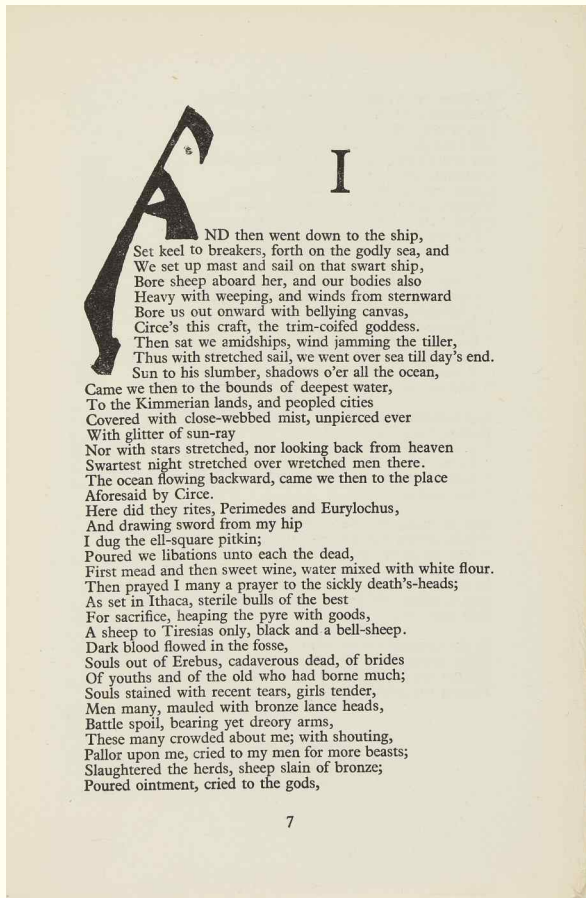
REFERENCES

Gallup A11a

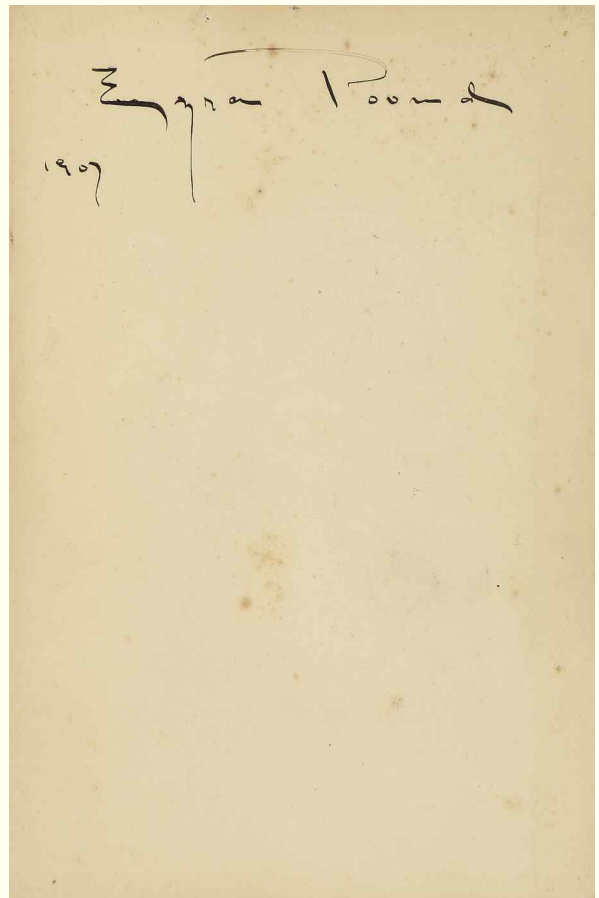
PROVENANCE

Jonathan Goodwin (his sale, Sotheby's New York, 29 March 1977, lot 231)

\$ 2,000-3,500



243



244

243

POUND, EZRA

A Draft of XXX Cantos. *Paris: Hours Press, 1930*

8vo (8 $\frac{1}{8}$ x 5 $\frac{1}{2}$ in.; 206 x 140 mm). Decorative initials by Dorothy Shakespear Pound. Publisher's coarse natural linen boards, spine and upper cover lettered in red, uncut; spine and edges somewhat browned.

FIRST EDITION. COPY 41 OF 200 NUMBERED COPIES ON CANSON-MONTGOLFIER SOLIEL VELIN (of a whole edition of 212). Printed by François Bernouard for Nancy Cunard's Hours Press.

REFERENCES

Gallup A31a

\$ 800-1,200

244

[POUND, EZRA]

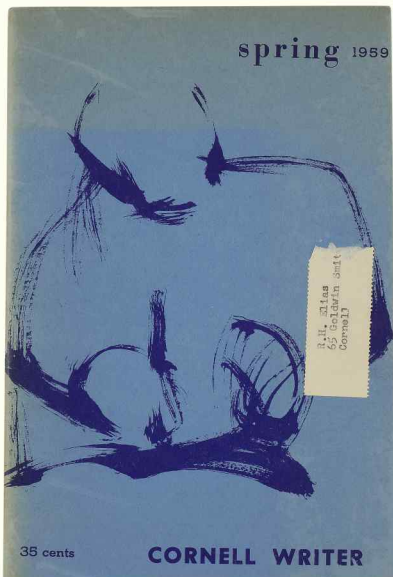
Henrik Ibsen. *A Doll's House, Ghosts. New York: Scribner's, 1907*

8vo (7 $\frac{1}{4}$ x 5 in.; 184 x 127 mm). Dampstaining along gutter and lower margins. Publisher's brown buckram, spine and upper cover gilt-lettered; binding shaken, worn and soiled, head of spine torn away (not affecting lettering on spine), lower free endpaper torn.

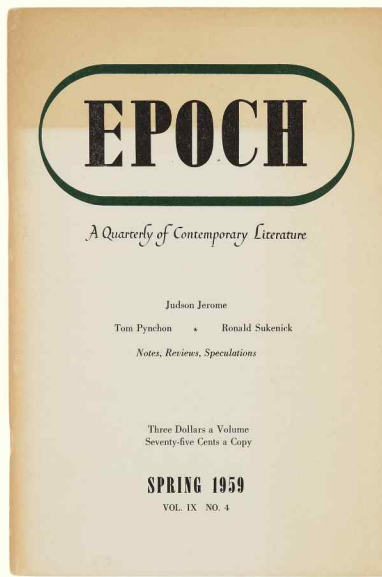
EZRA POUND'S COPY OF TWO IMPORTANT IBSEN PLAY, SIGNED AND DATED "1907". This is volume 7 in Scribner's "Copyright Edition" of Ibsen's collected works.

In 1909, the year Pound acquired this book, he also met Florence Farr (1860-1917), actress, writer, and socialist, who was the first English actress to appear in an Ibsen play and was noted for her portrayal of the character Rebecca West in *Rosmersholm*. In 1907 she published a series of six essays on Ibsen. Pound's poem "Portrait d'une Femme" (1912) is based on Ibsen. Pound also refers to her in Canto XXVII as being part of the "post-Ibsen movement" and alludes to her again in his 1934 "Treatise on Metre".

\$ 2,000-3,000



245



246



247

245

PYNCHON, THOMAS

“The Small Rain” in *The Cornell Writer*, Volume VI, Number 2. *Ithaca, NY, 1959*
8vo (8 7/8 x 6 in.; 227 x 153 mm). Original blue printed wrappers; subscription label on upper cover, top portion of upper cover somewhat faded.

THOMAS PYNCHON'S FIRST PUBLISHED SHORT STORY, which appeared shortly before he graduated from Cornell University in spring 1959.

The story was not collected until it appeared in *Slow Learner* in 1984. In the introduction to that volume, Pynchon wrote of the story, “Most of what I dislike about my writing is present here in

time. Not necessarily—that the end of the winning streak, when it comes, will be as tragic as impending against a concrete surface of 125 or so feet. But then again...

Let's look at some of the near misses. One crew member got his foot over the aftward loading trailer that he was wearing safety shoes, so he was supposed to have a fitting cable failed and a missile was dropped about six inches during an aftward operation. Nothing happened; no explosion, no uncontrolled hydrogen burnout, because explosive bolts like napalm and uranium are shipped separately, and because the hands and feet of loading personnel were clear of the danger area. Once a failed pin in the aftward hand gear went to ground and trailer rumbled down the loading ramp as a ship which might have completed launch and been under speed to ground at that time that nobody, hardly, was in the way. Everyone had been paying attention to the 2 dash 2's unbraked spinning repeated an even dozen times, to be exact: “Keep prevented away from down ramp end of trailer as it is being pulled up (or rolled down) loading ramp.”

Still, if you took a dim and regressive view of these three incidents, you would conclude that personnel were only practicing above fail the safety they should have been. Otherwise we wouldn't be using the words “near miss.” Good safety practices, we know, are redundant.

But all four are out of three failures was to trigger an explosion, so there are extra, redundant, “insurance” features associated with loading the IM-99A. For example, at the crucial moment when the trailer is stopped at the ramp while cargo is being loaded inside the plane, four conditions would have to exist before anyone could be hurt by a runaway missile and trailer:

- (1) A hasty and incomplete preliminary inspection of loading gear: trailer, cables, stanchions, P-100 bolts, etc.
- (2) Disregard of the warning end of the 2 dash 2 about loading gear of the downramp end of the trailer.
- (3) Failure to attach the safety restraint chains which are normally hooked between the loading trailer and the body of the C-124.
- (4) Failure to set the trailer hand brake. Each procedure refers in fact to the effort. Two are physical restraints: two depend on the human element. All are essential for safe port clear.

So much for near misses where “insurance” paid off. The other two incidents were more serious: one involved a number of folk. The incident that comes most vividly to mind happened a short while ago, during a final missile offloading. Normal sequence is to move the gear outside of the air to the C-124, load the warhead inside on the loading trailer, and start moving it back out down the ramp. The normal way: “Observe one man at hydraulic hand pump and gear position at right rear of trailer and one at hand brake and down-

ward wire position at left rear of trailer. Station observer as ordered to observe and direct trailer loading.”

“Rear of trailer” in these instructions means forward in the plane, at the end closest to the ramp. On this particular occasion, however, it seems there was also a hand rail built into the floor end of the trailer (left in the C-124), riding on the chains to control a parking brake. At the stopping instant passed to the operator end of the other missile, Smith got wedged in between. Fortunately, another crewman, stationed near the back end of the trailer, had both Smith and the other vehicle operator in his line of vision. He saw what was happening and signalled the operator to stop loading. Smith was carried from a response which could have been fatal. (Smith from a subsequent field report: “At this point the crewman is on the trailer controlling the emergency parking brake. His back is extremely close (friction) the vehicle end of the other missile. Should anything happen at this instant the crewman's life would be in danger.”)

Being engineers, we had the problem stated in this field report, and came up with the following recommendations:

- (1) Store the trailer with the steering selector which is closed on the front of the C-124. Oil Smith's station is clear of that elevator shaft.
- (2) The only break to be used during loading is the hand brake. The parking brake—required by MIL-12800C—only to keep the empty trailer from breaking loose, and should not be used when the missile is aboard. A lot of force can be put on this brake when it is only there as a “hand” so it would be virtually useless as a physical restraint on missile and trailer.
- (3) Finally, to quote again: “There is no T. O. requirement for man to ride the trailer. A man riding the trailer during operation is subject to any accident that might happen to the trailer.”

Before we criticize Smith too severely, however, we should note that the purpose in riding the trailer was apparently to add another item of safety insurance to the four mentioned previously. So that the intention, at least, was good.

TECHNICAL MANUAL T. O. 31-109A-2-2 is the bible for Bomarc safety loading procedures. Updated every three months, these 2-2 instructions are the engineering, flight, and maintenance manual for the Bomarc. The later group includes extensive test facilities and some flight and other reports. The facilities and Human Factors engineering, to solve safety problems, seem to have already existed and to have future uses can be prevented. Other, solutions to load, in-house maintenance problems can be applied to similar conditions in the field.

For at least two men, however, safety was obscured.

One mistake and a lot of money has been wasted when you're moving an missile to its new home. It's a job requiring detailed safety on all sides. Togetherness, Men, is the word.

DECEMBER 1960 7

246

PYNCHON, THOMAS

“Mortality and Mercy in Vienna” in *Epoch: A quarterly of Contemporary Literature*, Vol. IX, No. 4. *Ithaca, NY, 1959*
8vo (9 x 6 in.; 228 x 153 mm). Original printed wrappers, stapled; edges and portion of front cover browned.

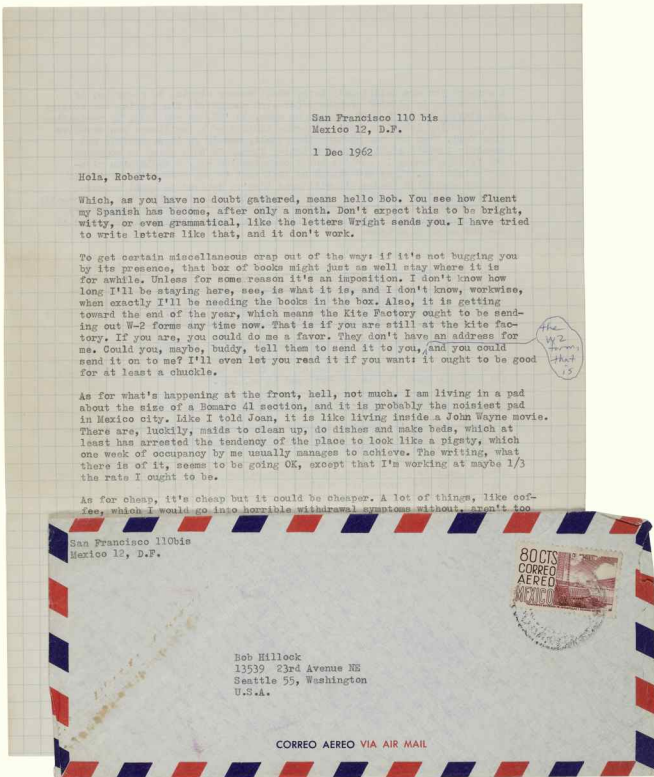
THOMAS PYNCHON'S SECOND PUBLISHED SHORT STORY, APPEARING HERE WITH THE BYLINE “TOM PYNCHON”. This is the only one of Pynchon's early published short stories that he did not include in *Slow Learner*.

\$ 1,000-1,500

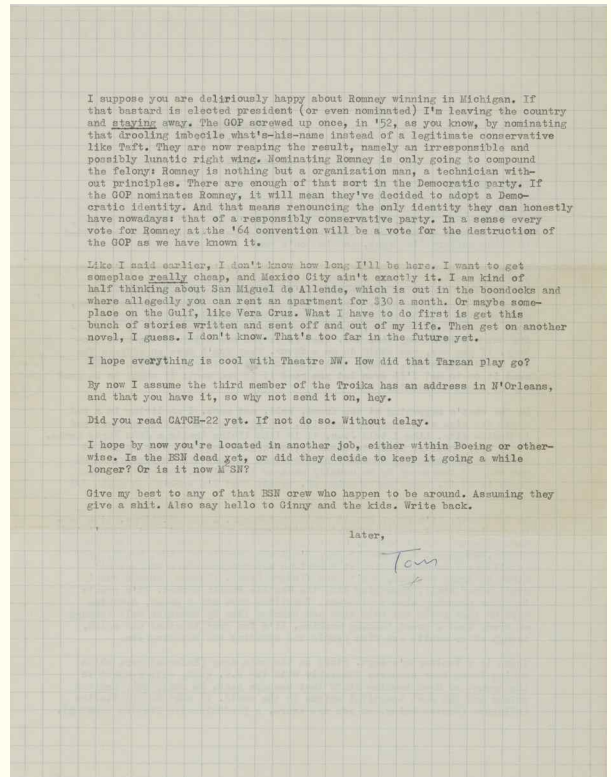
embryo. I failed to recognize, just for openers, that the main character's problem was real and interesting enough to generate a story on its own. Apparently I felt I had to put on a whole extra overlay of rain images and references to 'The Waste Land' and *A Farewell to Arms*. I was operating on the motto 'Make it literary,' a piece of bad advice I made up all by myself and then took."

In addition to being one of only five contributors to the Spring 1959 issue of *The Cornell Writer*, Pynchon is also listed on the masthead as a member of the editorial board. "The Small Rain" comprises 19 pages of the 32-page publication.

\$ 1,000-1,500



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PYNCHON, THOMAS

“Togetherness” [in Aerospace Safety United States Air Force]. *Washington: Department of Defence, 16:12, December 1960*

Pp. 29 (11¼ x 8¼ in.; 285 x 210 mm). Titles and text in black and brown, photographs and illustrations throughout. Original pictorial wrappers printed in black, white, and brown. Pynchon’s “Togetherness” pp. 6-8.

FIRST APPEARANCE. After graduating from Cornell, Pynchon worked as a technical writer at Boeing. In this essay on missile safety, Pynchon begins by noting that “Airlifting the IM-998 missile, like marriage, demands a certain amount of ‘togetherness’” [.]

\$ 1,000-1500

248

PYNCHON, THOMAS

Typed letter signed (“Tom”), 2 pages (11 x 8½ in.; 279 x 216 mm) on ruled paper, with 5-word addition in ink, Mexico City, 1 December 1962, to Bob Hillock; vertical folds. With typed envelope.

THOMAS PYNCHON IN MEXICO CITY: “I’M LIVING MOSTLY ON RICE, BEANS AND TORTILLAS.”

After Thomas Pynchon left his job as a technical writer at Boeing in September 1962, he lived first in Mexico and then in New York before settling in California. In this letter, written to a friend and former colleague in Seattle, he describes his living situation. “I am living in a pad about the size of a Bomarc 41 section, and it is probably the noisiest pad in Mexico city ... like living inside a John Wayne movie.”

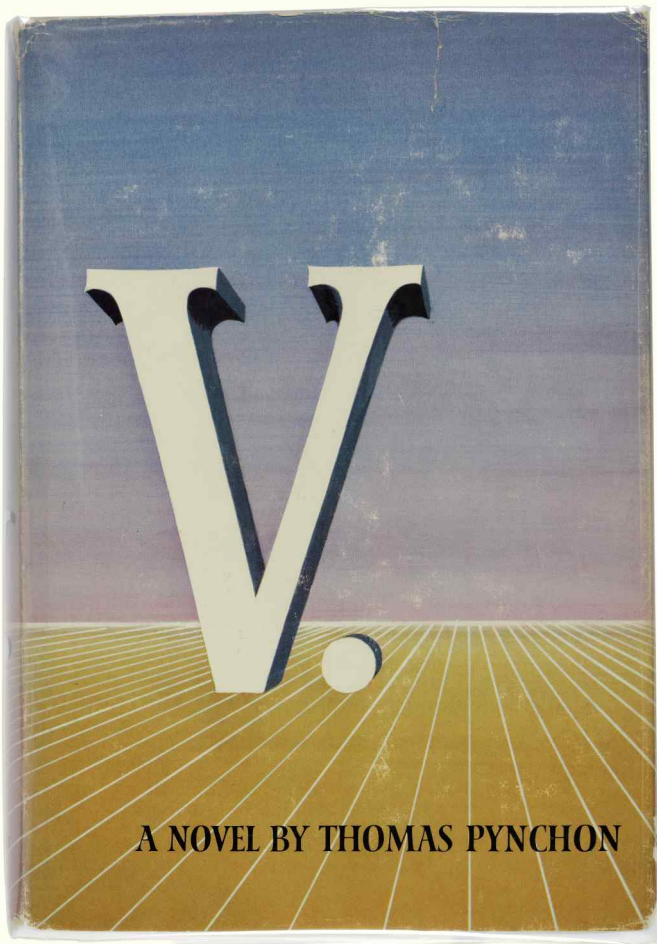
After describing the open air market where he shops and comparing it to the Seattle Public Market, Pynchon continues, “There is a Woolworth’s dept. store on the main drag (Reforma) here which during lunch hour compares favorably with the D. C. quad, with respect to the amount of Good Looking Stuff that sashays past Mexican chicks are the most beautiful chicks in the world. It must be the Italian influence (Mexico being, as you are aware, a predominantly Italian country).”

The Republican Party in the U. S. comes in for a certain amount of harsh criticism: “The GOP screwed up once, in ‘52, as you know, by nominating that drooling imbecile what’s-his-name instead of a legitimate conservative like Taft. They are now reaping the result, namely an irresponsible and possibly lunatic right wing. Nominating Romney is only going to compound the felony: Romney is noting but a[n] organization man, a technician without principles. There are enough of that sort in the Democratic party. If the GOP nominates Romney, it means renouncing the only identity they can honestly have nowadays: that of a responsibly conservative party. In a sense every vote for Romney at the ‘64 convention will be a vote for the destruction of the GOP as we have known it.”

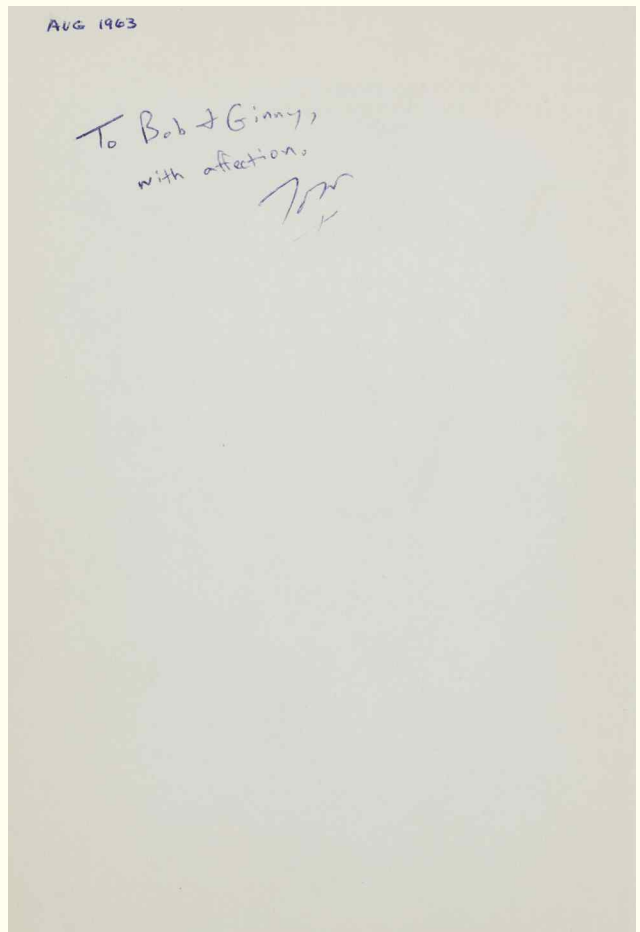
The letters ends with thoughts of moving on to a more affordable smaller Mexican city and this recommendation: “Did you read CATCH-22 yet. If not do so. Without delay.”

A VERY FINE LETTER FROM THOMAS PYNCHON’S TIME IN MEXICO.

\$ 12,000-18,000



249



249

249

PYNCHON, THOMAS

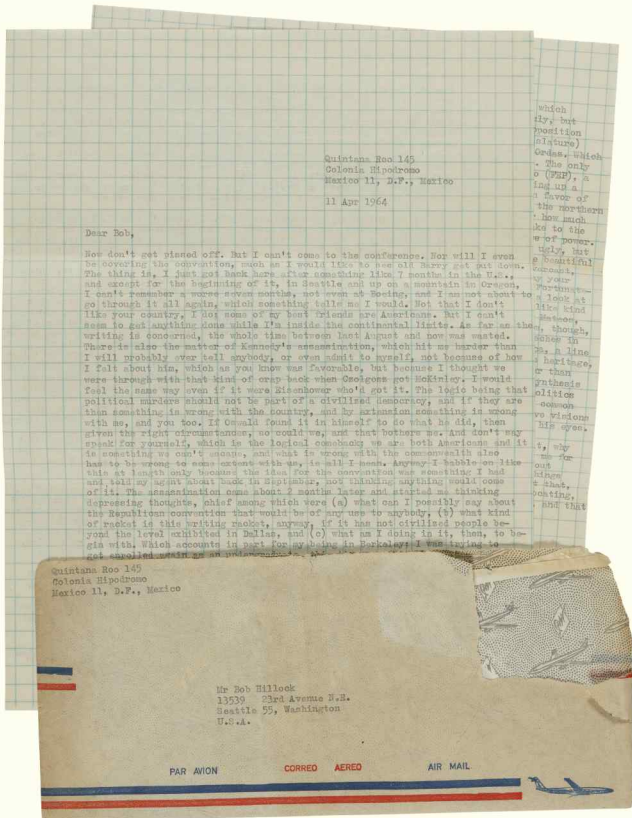
V. Philadelphia: J. B. Lippincott, 1963

8vo (8½ x 5¾ in.; 216 x 146 mm). Publisher's purple cloth, spine lettered in silver-gilt, upper cover stamped in blind with "V" motif; some fading at extremities. Original pictorial dust-jacket with design by Ismar David; some rubbing and wear at extremities, tear closed at top edge of upper cover and bottom edge of lower cover.

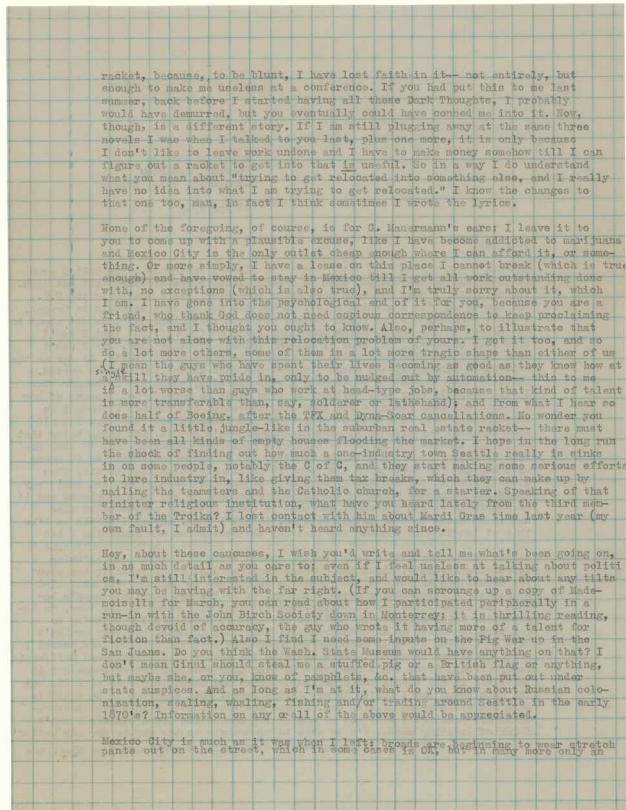
REFERENCES

FIRST EDITION OF PYNCHON'S FIRST NOVEL. PRESENTATION COPY, INSCRIBED AND SIGNED ON THE VERSO OF THE HALF-TITLE TO HIS BOEING COLLEAGUE AND FRIEND BOB HILLOCK AND HIS WIFE, "Aug. 1963. To Bob & Ginny, with affection, Tom."

\$ 12,000-18,000



250



250

250

PYNCHON, THOMAS

Typed letter signed in pencil ("Tom"). 3pp. on ruled paper (10 7/8 x 8 3/8 in.; 276 x 213 mm), with a one-word addition in pencil, to Bob Hillcock; horizontal folds. Typed envelope; browned and with stamp and corner of envelope torn away.

AN IMPORTANT LETTERS FROM 1964, IN WHICH PYNCHON DISCUSSES AMERICAN AND MEXICAN POLITICS, THE KENNEDY ASSASSINATION, SEATTLE AND BOEING, AND ALSO QUESTIONS HIS OWN COMMITMENT TO A CAREER AS A WRITER.

After a visit to the United States ("I can't remember a worse seven months, not even at Boeing ..."), Pynchon was back in Mexico City by April 1964. He informs Bob Hillcock that he will not be returning to the U. S. to cover the Republican National Convention later that year "much as I would like to see old Barry [Goldwater] get put down." He continues, "...I can't seem to get anything done while I'm inside the continental limits. As far as the writing is concerned, the whole time between last August and now was wasted. There is also the matter of Kennedy's assassination, which hit me harder than I will probably ever tell anybody, or even admit to myself, not because of how I felt about him, which as you know was favorable, but because I thought we were through with that kind of crap

back when Czolgosz got McKinley. I would feel the same way if it were Eisenhower who'd got it. The logic being that political murders should not be part of a civilized democracy, and if they are then something is wrong with the country, and by extension something is wrong with me, and you too. If Oswald found it in himself to do what he did, then given the right circumstances, so could we, and that bothers me." Pynchon goes on to offer his friend reasons why he will not be writing about the convention: "...what can I possibly say about the Republican convention that would be of any use to anybody ... what kind of racket is this writing racket, anyway, if it has not civilized people beyond the level exhibited in Dallas If I am still plugging away at the same three novels I was when I talked to you last, plus one more, it is only because I don't like to leave work undone and I have to make money somehow till I can figure out a racket to get into that is useful."

Seattle and Boeing then come under Pynchon's scrutiny. "I hope in the long run the shock of finding out how much of a one-industry town Seattle really is sinks in on some people, notably the C[hamber] of C[ommer]ce, and they start making some serious efforts to lure industry in, like giving them tax breaks, which they can make up by nailing the teamsters and the Catholic church."

Mexican politics are discussed and Pynchon offers a vivid description of Charles de Gaulle on a state visit to Mexico: "... it stayed clear the afternoon de Gaulle came here to visit, so I got a good look at old Charlie up close. He was wearing makeup for the cameras and looked like kind of a fat, white Wilt Chamberlain next to the president of Mexico, Lopez Mateos, who is more Mickey Rooney-sized."

Pynchon ends his letter by circling back around to his his reasons for not coming north and writing on election year politics: "If I were more easy in my mind about writing in general, and my capacity for it, I'd be more ready to take on things like that, but I am not yet a Leon Uris or Irving Stone. If you can accept that, write and talk to me about anything, like what success you are having relocating, what's happening GOPwise and in general."

A FINE LETTER WRITTEN BETWEEN THE PUBLICATION OF V THE PREVIOUS SUMMER AND OF THE CRYING OF LOT 49 TWO YEARS LATER.

\$ 12,000-18,000

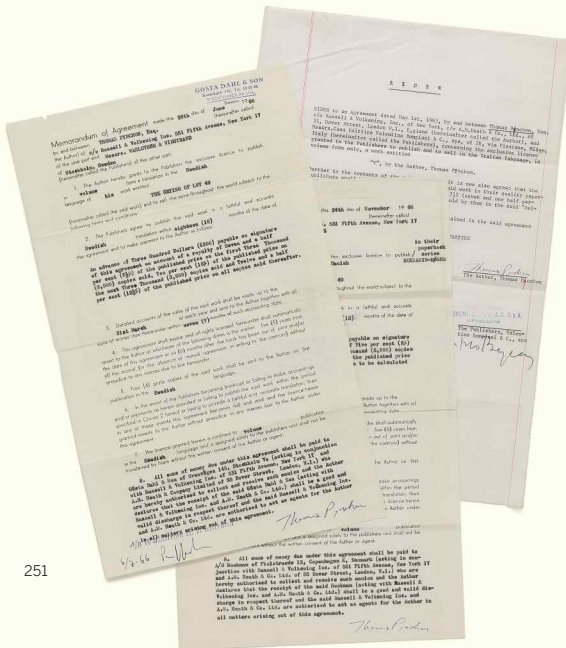
PYNCHON, THOMAS

Group of signed documents assigning foreign rights to the author's works. *New York, 1966-67*

Two printed documents with typewritten additions and one typed document, (size varies, each approximately 13 x 8 in.; 330 x 203 mm); vertical folds.

THREE DOCUMENTS SIGNED BY THOMAS PYNCHON. In the document signed 19 June 1966, Pynchon grants Wahlstrom & Widstrand rights to *The Crying of Lot 49*. The document of 19 November 1966 grants the Danish rights to Gyldendal Forlag. The third document is a ryder granting Valentino Bompiani Italian rights to *V*.

\$ 5,000-7,000



251

252

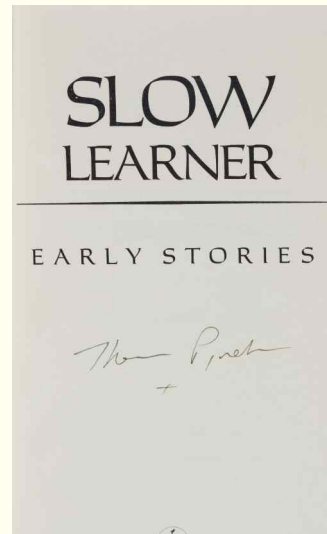
PYNCHON, THOMAS

Slow Learner. Early Stories. *Boston: Little, Brown, 1984*

8vo (9¼ x 5¼ in.; 235 x 134 mm). Publisher's off-white cloth, spine and upper cover gilt-lettered. Original dust-jacket

FIRST EDITION. SIGNED ON THE TITLE-PAGE BY PYNCHON.

\$ 4,000-6,000



252

253

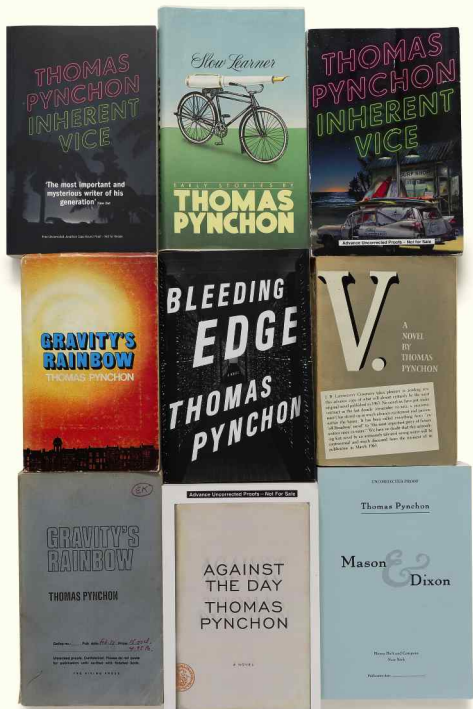
PYNCHON, THOMAS

A fine collection of proofs and advance reading copies of most of his published works. *V.p., (1963-2013)*

Together 9 volumes, 8vo (various sizes). All with printed wrappers except *Slow Learner*; condition varies, but generally good. *Slow Learner* and first British edition of *Gravity's Rainbow* with proofs of dust-jackets.

The collection comprises: *V*. 1963. Advance reading copy of the first edition — *Gravity's Rainbow*. 1973. Uncorrected proofs of the first edition — *Gravity's Rainbow*. 1973. Proofs of the first British edition — *Slow Learner*. 1984. Unbound gatherings laid into proof of first edition dust-jacket — *Mason & Dixon*. 1997. Uncorrected proofs of the first edition — *Against the Day*. 2006. Uncorrected proofs of the first edition — *Inherent Vice*. 2009. Uncorrected proofs of the first edition — *Inherent Vice*. 2009. Uncorrected proof of the first British edition — *Bleeding Edge*. 2013. Uncorrected proofs of the first edition.

\$ 8,000-12,000



253

[RILKE, RAINER MARIA]

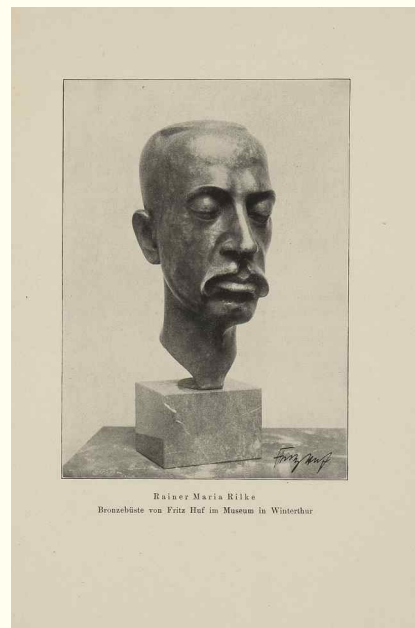
Fritz Adolf Hünich. Verzeichnis der selbständig erschienenen Werke von Rainer Maria Rilke. [*Leipzig, c. 1920*]

Pamphlet, 4 leaves (9¼ x 6¼ in.; 235 x 158 mm). Photographic plate of bronze bust of Rilke by Fritz Huf inserted. Stiff card wrappers.

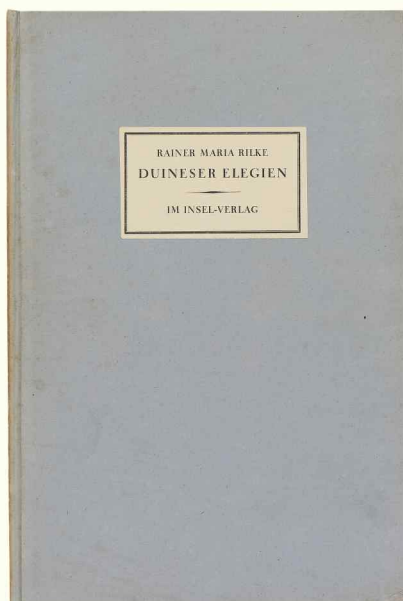
COPY 5 OF 5 NUMBERED COPIES, SIGNED BY RILKE on the verso of the upper cover. The autograph colophon in an unidentified hand is written above the title on page 1: "Fünf Exemplare dieses Sonderabzug wurden vom Dichter signiert."

A FINE COPY OF A VERY SCARCE RILKE ASSOCIATION PIECE.

\$ 2,500-3,500



254



255

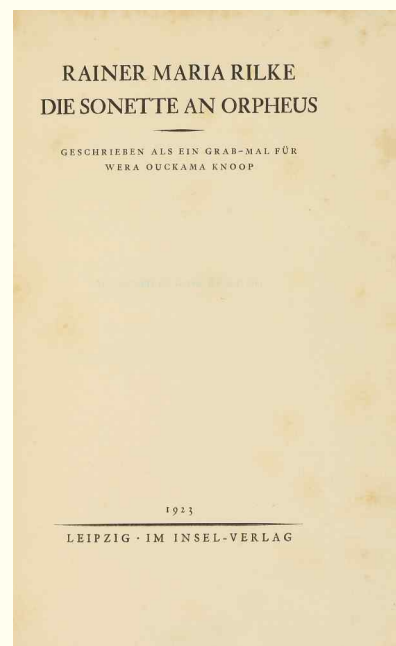
RILKE, RAINER MARIA

Duineser Elegien. Leipzig: Insel-Verlag, 1923

4to (11½ x 7½ in.; 293 x 190 mm). Title printed in red and black, headings in red. Publisher's pale blue boards, printed label on upper cover; spine sunned, covers with some light soiling. Publisher's paper-covered cardboard slipcase, printed label; sunned and with some wear.

FIRST EDITION. COPY 209 OF 300 NUMBERED COPIES, printed by Gebr. Klingspor.

\$ 1,200-1,800



RILKE, RAINER MARIA

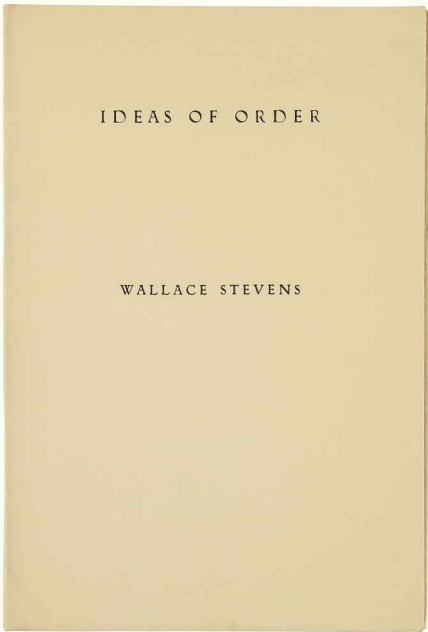
Die Sonette an Orpheus. Geschrieben als ein Grab-Mal für Wera Ouckama Knoop. Leipzig: Insel-Verlag, 1923

8vo (8½ x 5/38 in.; 215 x 137 mm). Light foxing at edges of some leaves. Blue panelled calf gilt by H. Sperling (Leipzig), spine gilt-lettered, front cover tooled with laurel wreath in center panel., pastepaper endpapers of green and gilt combed to a wavy pattern, top edge gilt; minimal wear.

FIRST EDITION. COPY 10 OF 300 NUMBERED COPIES, printed by Drugulin, Leipzig.

\$ 2,000-3,000

256



257

257

STEVENS, WALLACE

The Ideas of Order. *New York: The Alcestis Press, 1935*

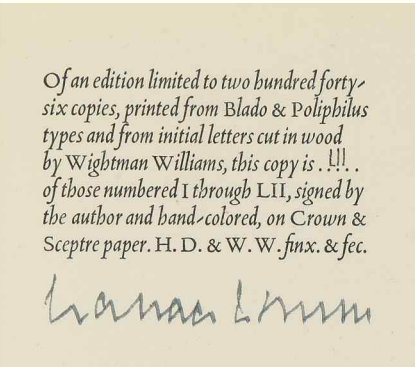
8vo (9³/₈ x 6¹/₄ in.; 235 x 160 mm). Original printed wrappers, original glassine jacket; a few chips at edges, toned.

FIRST EDITION, limited to 165 copies, of which this is unnumbered. SIGNED BY STEVENS on the colophon.

REFERENCES

Edelstein A2.a

\$ 1,200-1,800



258

258

STEVENS, WALLACE

Three Academic Pieces. [*Cummington, Massachusetts*]: *Cummington Press, 1947*

8vo (7⁵/₈ x 5¹/₈ in.; 195 x 130 mm). 3 hand-colored woodcut initials by Wightman Williams. Original boards with decorative paper, cream cloth spine with title and text in gray; some toning to spine, some rubbing to corners.

FIRST EDITION, ONE OF 52 COPIES SIGNED BY THE AUTHOR, from an edition limited to 246 copies, 1-52 on Crown & Sceptre paper.

REFERENCES

Edelstein A12

\$ 1,500-2,500



259

259

STEVENS, WALLACE — JASPER JOHNS [ILLUSTRATOR]

Poems. Selected and with an Introduction by Helen Vendler. *San Francisco: Arion Press, 1985*

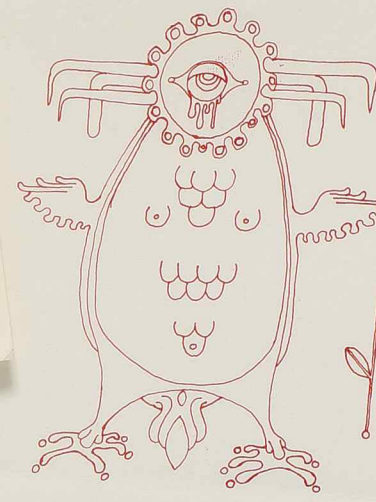
4to (11⁷/₈ x 8¹/₄ in.; 301 x 210 mm, *uncut*). Frontispiece etching by Johns. Half blue morocco, spine lettered in silver gilt, blue cloth covers.

COPY 221 OF 300 NUMBERED COPIES (of a whole edition of 326). WITH FRONTISPICE SIGNED BY JOHNS IN PENCIL. A FINE COPY.

\$ 1,500-2,500

traffic piece by something ~~that~~ that around them something else.

Frankly, I'm a bit nervous at your idea that the grass-running thing is full of humor. It's a goddamn serious business for a lot of people; I recently spent a day in the yard at Nevada State Prison talking to some of them. And, like I told you on the phone, my friends tell me stories.....
Anyway, I'll be in touch when I get straight, which shouldn't be too long, now that I know that dexedrine won't cure the flu. And I'll still be going to NY around Xmas, so I can deliver that 40 pounds of Woody Creek Red you asked about.
Sincerely,
Hunter Thompson



Geoffrey...
Due to circumstances beyond my control & which would only put kinks in your brain if I tried to explain them on paper at the moment, I'm in dire need of instant cash to pay off my AmExpress bill that would normally be paid by RS, but Wenner is not on my guest-list at this time & for a variety of socio/personal/political reasons I can't lean on him for a single dollar until we come to some kind of working agreement that involves exclusive coverage of the '76 campaign for RS and, according to Lynn, his definition of "exclusive" means not writing the "winter book" piece for which I have every intention of writing & which I just finished a session, in Washington, with Udall, Harris & Carter, & sources (mainly the people you met in

Dear Jim Goode....

I've you for more than a week near my typewriter for an attack of stomach flu t

So I good or ill. I'm back a long-overdue piece for a map out for Texas and ma Ramparts, which shou

Actual afraid I might agree

260

THOMPSON, HUNTER S.

Three typed letters signed ("HST") to Jim Goode and Geoffrey Norman. 18 October and 21 November 1967; 22 July 1975

4 pages (11 x 8½ in.; 275 x 215 mm) on Thompson's Owl Farm stationery (2 versions), signed ("HST"), from Woody Creek, Colorado, dated 18 October and 21 November 1967, and 22 July 1975 1967, to Jim Goode and Geoffrey Norman.

[with]: Several items relating to Thompson's contributions to *Playboy*; copies of corrected typescript pages for *The Great Shark Hunt*; three oil shale photo samples in envelope annotated in Thompson's hand.

THREE LETTERS RELATED TO THOMPSON'S CONTRIBUTIONS TO *PLAYBOY* related to witchcraft, drug smuggling, and the 1976 presidential election.

In the November letter to *Playboy* editor Jim Goode, Thompson addresses a proposed piece on drug smuggling: "Frankly, I'm a bit nervous at your idea that the grass-running thing is full of humor. It's a goddamn serious business for a lot of people; I recently spent a day in the yard at Nevada State Prison talking to some of them. And, like I told you on the phone, my friends tell me stories..... Anyway, I'll be in touch when I get straight, which shouldn't be too long, now that I know that dexedrine won't cure the flu." — The final letter, dated July 22, 1975, is to *Playboy* editor Geoffrey Norman. In it, Thompson is seeking an advance, citing financial difficulties in his relationship with *Rolling Stone* magazine regarding his coverage of the 1976 Presidential campaign: "I'm in dire need of instant cash to pay off my AmExpress bill that would normally be paid by RD, but Wenner is not on my guest-list at this time and for a variety of socio/personal/political reasons I can't lean on him for a single dollar until we come to some kind of working agreement that involves exclusive coverage of the '76 campaign for RS and, according to Lynn, his definition of 'exclusive' means not writer the 'winter book' piece of *Playboy*..."

PROVENANCE

PBA Galleries, 4 November 2010, lot 354

\$ 4,000-6,000

THOREAU, HENRY DAVID

The Writings in 20 Volumes. Boston: Houghton Mifflin and Company, 1906

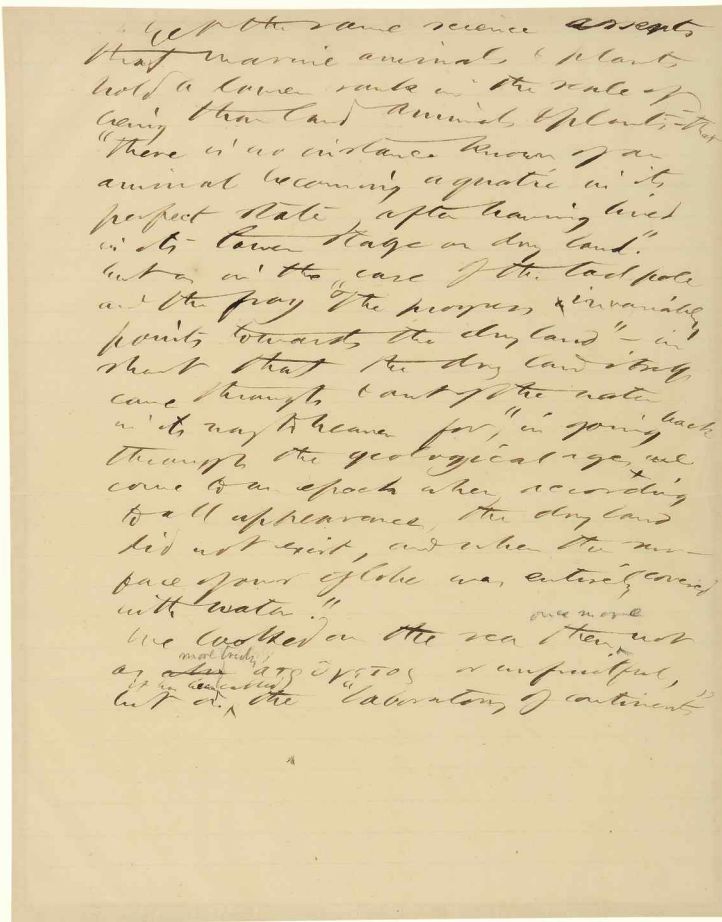
20 volumes. 8vo. 3 portraits of Thoreau, map of Concord and environs, 101 full-page photogravure plates after photos by Herbert W. Gleason, as well as color frontispieces and a colored carbon photograph of a flower in each volume after Gleason, AND SINGLE PAGE OF AUTOGRAPH MANUSCRIPT FROM THE AUTHOR inserted in first volume. Full green cloth uniformly faded to brown, cream color paper labels to spines with titles and text in black, many pages uncut.

NUMBER 595 OF 600 COPIES OF THE MANUSCRIPT EDITION. Contains a substantial leaf of manuscript from Chapter 6 of "Cape Cod," with corrections in pencil in the author's hand. Thoreau quotes naturalist Edouard Desor, writing: "Yet the same science asserts that marine animals and plants hold a lower rank in the scale of being than land animals and plants. 'There is no instance known of an animal becoming aquatic in its perfect state, after having lived in its lower stage on dry land', but as in the case of the tadpole and the frog, 'the progress invariably points towards the dry land'. In short, that the dry land itself came through and out of the water on its way to the heavens for, 'in going back through the geological ages, we come to an epoch when, according to all appearances, the dry land had not yet existed, and when the surface of our globe was entirely covered with water.' We looked on the sea then, once more, not as [Greek: ἀρτύετος] or unfruitful, but as it has been more truly called, the 'laboratory of continents'."

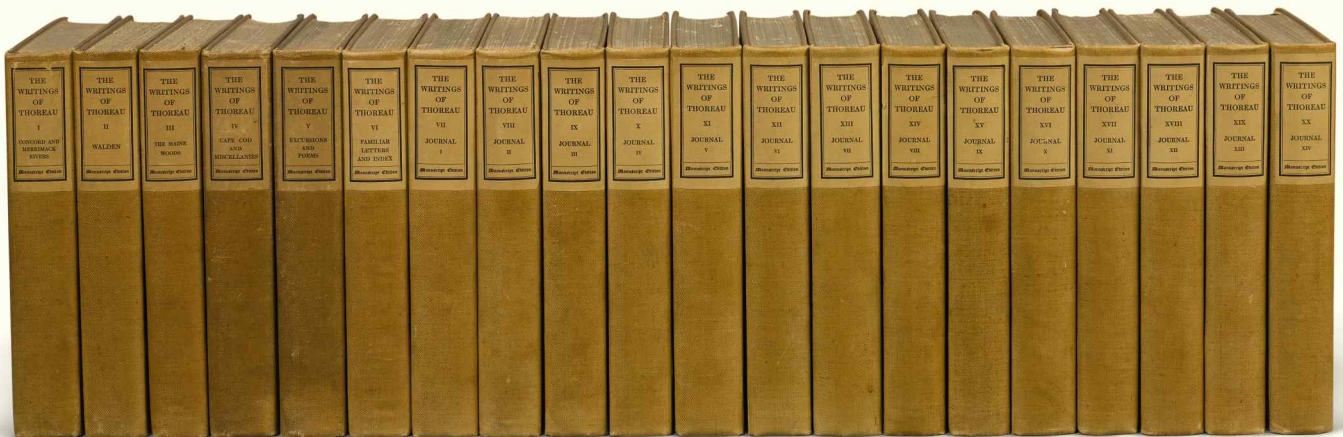
REFERENCES

BAL 20145; Borst B3

\$ 5,000-7,000



261



261

WARHOL, ANDY

Love is a Pink Cake by Corkie & Andy. [N.p., c. 1952]

25 leaves, unbound (11 x 8½ in.; 279 x 216 mm). Each leaf with offset reproduction of drawing by Warhol and Corkie's text in Warhol's calligraphic hand, on blue paper; light fading at edges, three small spots on right margin of first leaf; small chip at lower left corner of last leaf and restoration of lower right corner (not affecting image or text).

ANDY WARHOL'S FIRST PRINTED BOOK. ONE OF APPROXIMATELY 100 COPIES. In *Reading Warhol*, Nina Schleif writes, "Our thesis here is that the first book to be printed, perhaps as early as 1952, is *Love Is a Pink Cake*. Warhol met author Ralph Thomas Ward ... at the end of 1951, and the two men developed a creative friendship. Ward, who at the time went by the nickname Corkie, was a 'tall freewheeling poet and artist with curly brown hair.' He later made a modest name for himself as an author of history books. Yet in the spring of 1952 he first embarked on an immensely creative collaboration with Warhol, out of which came two published books and also, it seems, a number of manuscripts."

The book depicts bawdy but unhappy lovers: Chopin and George Sand, Bluebeard and Fatima, Othello and Desdemona ("The Moor of Venic pulled a boner. / When he throttled Desdemona"), Queen Elizabeth and Sir Walter Raleigh, and a young man "... beguiled / When he was a little child / By the author Oscar Wilde". The text is filled with misspellings and mistakes corrected in Warhol's hand ("Bluebread" for "Bluebeard," for example). Ward's rhymes are uneven and Warhol's script is a scrawl. "Rarely have authors and illustrators intentionally and knowingly produced books with such 'mistakes,' or indeed turned them into a style" (*Reading Warhol*).

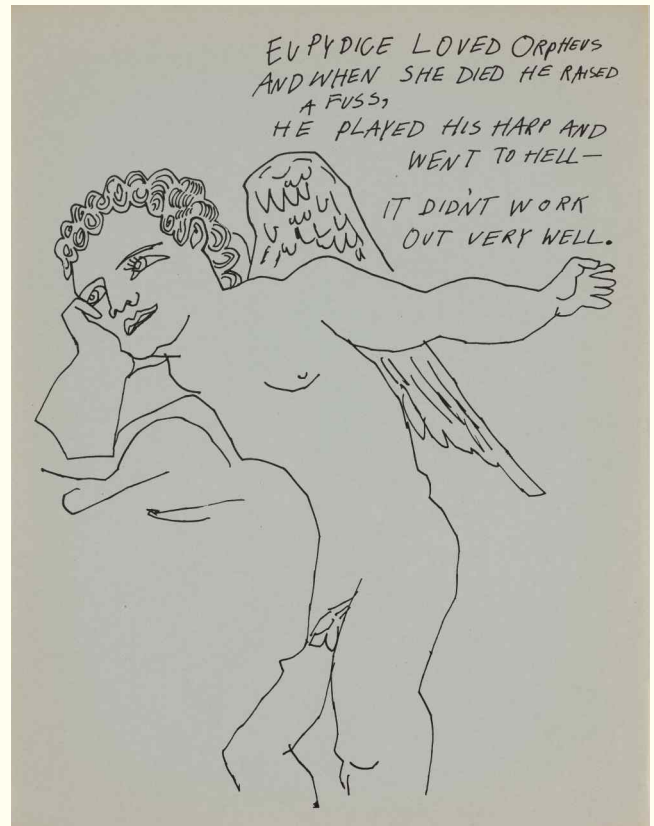
The present copy is comprised of loose sheets, but it is believed that at least half of the approximately 100 copies were stapled. Many copies were issued with a plain wax paper cover with a small typed label (not present in this copy).

A VERY GOOD COPY OF *LOVE IS A PINK CAKE*, ANDY WARHOL'S DEBUT AS A BOOK ILLUSTRATOR.

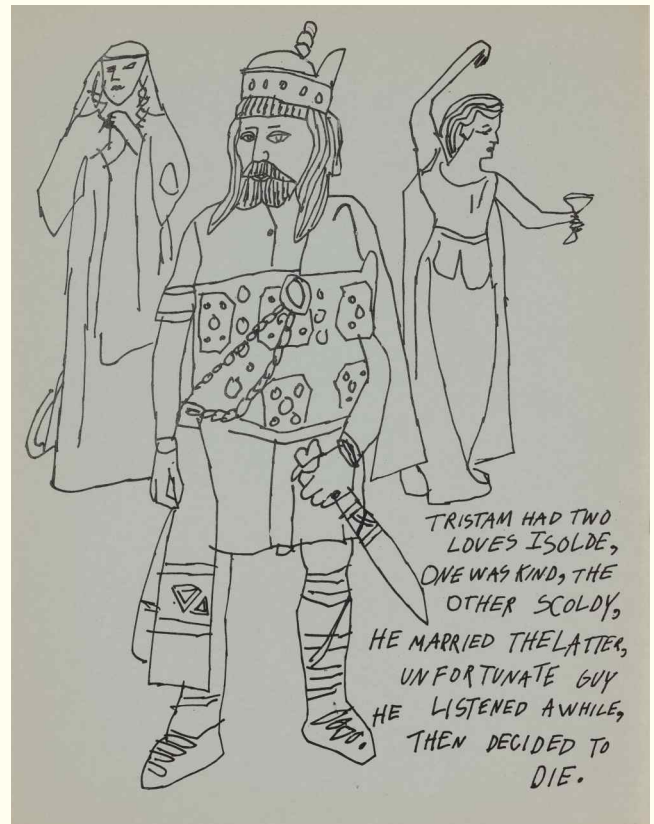
REFERENCES

Reading Warhol pp. 81–84, 293

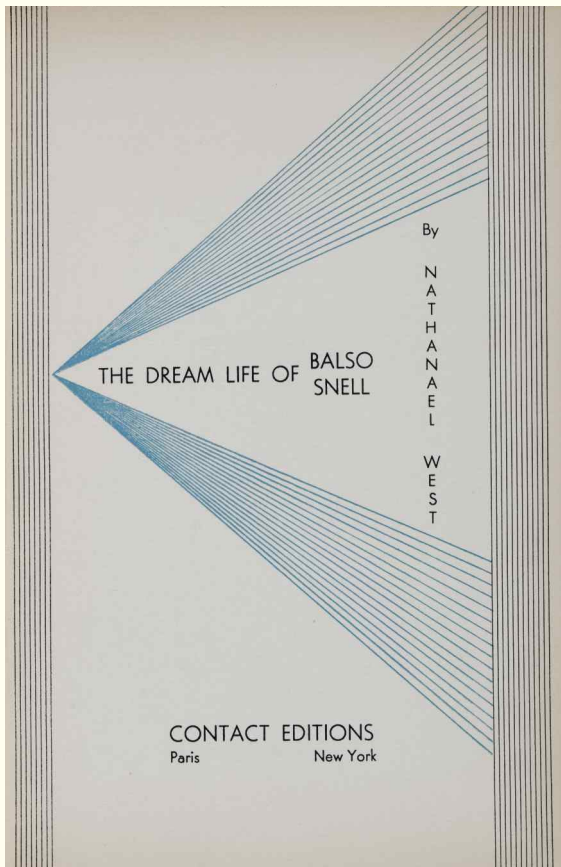
\$ 10,000-15,000



262



262



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WEST, NATHANAEL

The Dream Life of Balso Snell. *Paris and New York: Contact Editions, 1931*

8vo (9¼ x 6¼ in.; 235 x 158 mm). Title-page with geometric decoration printed in green and black; edges lightly browned. Publisher's blue cloth, spine lettered in black; spine and edges faded and rubbed, spine ends and corners somewhat frayed.

FIRST EDITION. ONE OF ONLY A HANDFUL OF COPIES BOUND IN CLOTH. Fifteen copies were specially bound in cloth and signed by West. This copy is one a very few known unsigned copies.

PROVENANCE

Sir Joseph Gold (acquired from House of Books, New York; notation in pencil on front free endpaper).

\$ 5,000-7,000

264

WEST, NATHANAEL

The Dream Life of Balso Snell. *Paris and New York: Contact Editions 1931*

8vo (9⅝ x 6⅜ in.; 244 x 162 mm). Title-page with geometric decoration printed in green and black; minimal wear. Publisher's printed wrappers over stiff paper covers; some tanning at edges, some wear to spine ends, and corner, but overall a good copy. Blue buckram clamshell case, gilt-lettered black morocco spine label; minor fading to spine and edges.

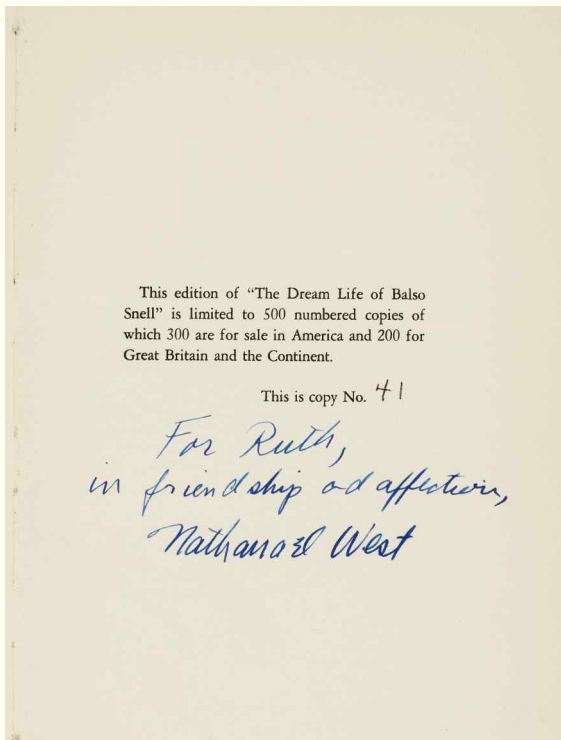
PRESENTATION COPY OF THE FIRST EDITION OF NATHANAEL WEST'S FIRST BOOK, INSCRIBED ON THE COLOPHON, "For Ruth, in friendship and affection, Nathanael West." COPY 41 OF 500 NUMBERED COPIES.

This copy is inscribed to Ruth Shapiro, sister of West's close friend, the novelist John Sanford (Julian Shapiro).

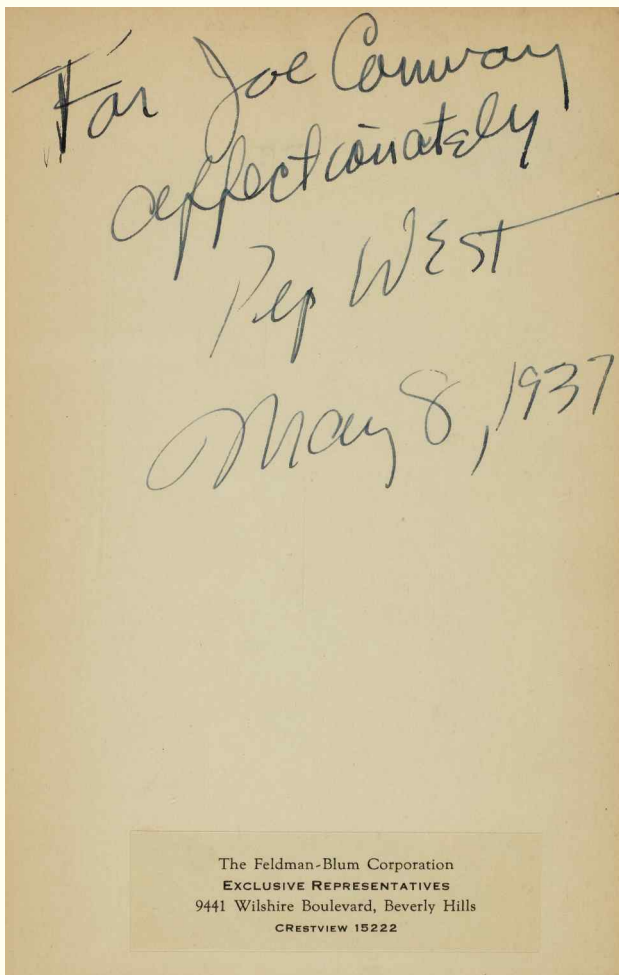
PROVENANCE

Ruth Shapiro (presentation inscription and her signature in pencil on an initial blank)

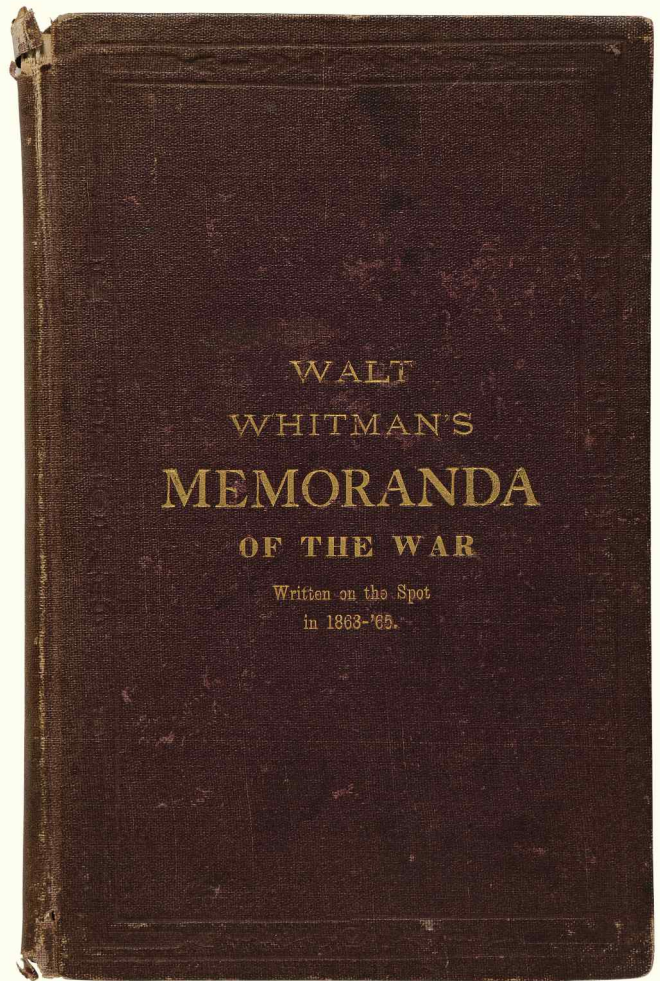
\$ 3,000-5,000



264



265



266

265

WEST, NATHANAEL

A Cool Million. New York: Covici Friede, 1934

8vo (7½ x 5 in.; 190 x 127 mm). Publisher's tan cloth, spine and upper cover lettered in blue; spine darkened, spine ends frayed, some soiling to covers.

FIRST EDITION, INSCRIBED BY WEST ON THE FRONT FREE ENDPAPER, "To Joe Conway affectionately, Pep West, May 8, 1937." The inscription is most likely for his secretary Jo Conway, not "Joe". "Pep" was the nickname given to West by his classmates at Brown University, due to his lack of athletic prowess. The front free endpaper also has the label of the Feldman-Blum Corporation of Beverly Hills.

\$ 3,000-5,000

266

WHITMAN, WALT

Memoranda During the War. Camden: Printed for the Author, 1875-76

8vo (7¾ x 5 in.; 197 x 128 mm). "Remembrance Copy" leaf and 2 engraved portraits of Whitman, advertisement leaf at end. Publisher's dark purplish cloth, covers with blind-stamped frame, upper cover gilt-lettered, all edges gilt, light green floral-embossed endpapers; rubbed, extremities a bit worn, especially front joint, repair to interior, some loss to spine ends.

FIRST EDITION, SECOND ISSUE, WITH THE DESIRABLE "REMEMBRANCE COPY" LEAF INSCRIBED AND SIGNED

BY WHITMAN. This copy was presented to Elmer E. Stafford (1861-1957), cousin of Harry Stafford, a young man whom Whitman befriended in 1876 in Camden. Of this scarce "Remembrance" issue, Wells and Goldsmith state that it is "impossible that more than 100 copies were issued" (most of the 1,000 sets of sheets of *Memoranda* were bound in the collective form of *Two Rivulets*, 1876).

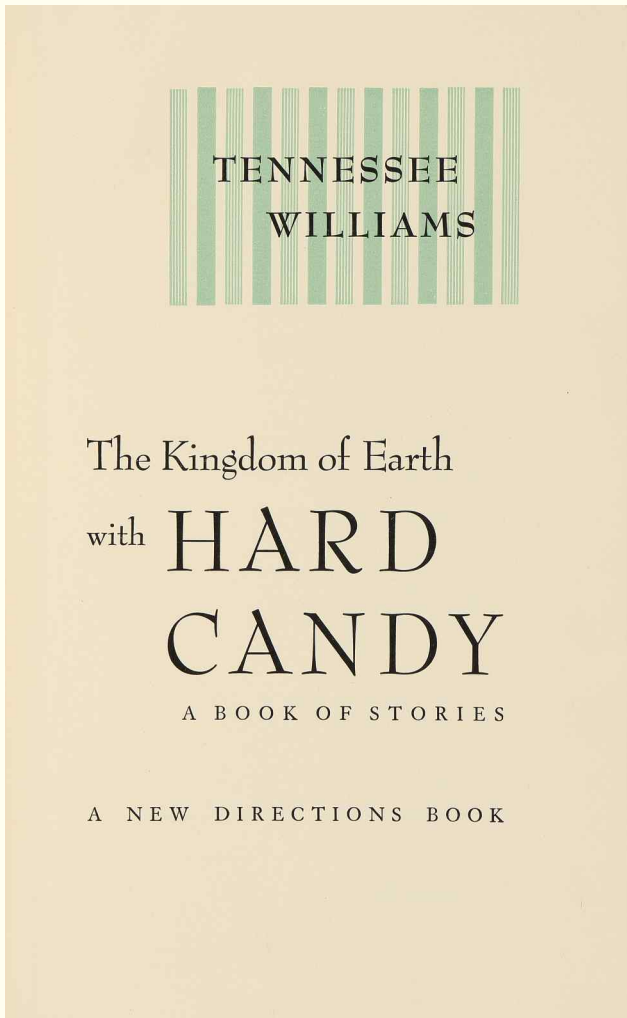
REFERENCES

BAL 21409; Feinberg 294; Myerson A8.1.a; Wells & Goldsmith 19-20

PROVENANCE

Elmer E. Stafford ("Remembrance Copy" leaf inscription)

\$ 2,500-3,500



267

267

WILLIAMS, TENNESSEE

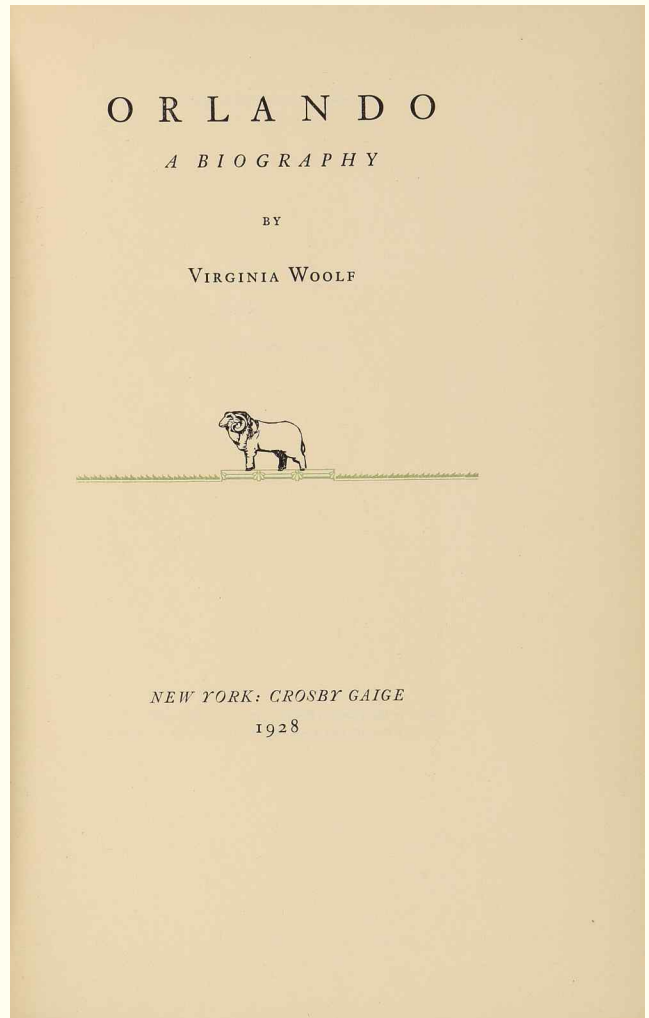
The Kingdom of Earth; with Hard Candy, a Book of Stories. *New York: New Directions, 1954*

8vo (9 $\frac{5}{8}$ x 6 in.; 243 x 153 mm). Title-page and story titles printed in green and black. Publisher's half brown cloth gilt, patterned boards. Publisher's slipcase with printed label; minimal facing.

FIRST EDITION. ONE OF 100 COPIES SIGNED BY WILLIAMS; THIS COPY OUT-OF-SERIES.

A FINE COPY

\$ 1,500-2,500



268

268

WOOLF, VIRGINIA

Orlando. A Biography. *New York: Crosby Gaige, 1928*

8vo. Half-title, photographic frontispiece and 7 plates. Original black cloth with publisher's device on upper cover, gilt; top edge gilt, others uncut, minor wear to extremities.

FIRST EDITION, NUMBER 512 OF 861 COPIES, SIGNED BY THE AUTHOR IN PURPLE INK ON THE HALF TITLE VERSO.

REFERENCES

Kirkpatrick A11a

\$ 2,500-3,500

FINE BOOKS AND MANUSCRIPTS

PROPERTY OF VARIOUS OWNERS

LOTS 269-352

269

ADAM, ROBERT

Ruins of the Diocletian Palace at Spalatro in Dalmatia.
[London]: Printed for the author, 1764.

Folio (20 $\frac{7}{8}$ x 14 $\frac{3}{8}$ ins.; 530 x 362 mm). Engraved additional title, 61 engraved plates on 53 sheets (8 double-page, 6 folding) by Bartolozzi, Zucchi, Patton, Santini and others, mostly after original drawings by Charles-Louis Clérisseau, list of subscriber's. Contemporary mottled calf, covers with gilt cornerpieces, spine with raised bands in eight compartments, lettered in the second, the others with a repeat decoration in gilt, marbled endpapers; expert restoration at corners and top and tail of spine.

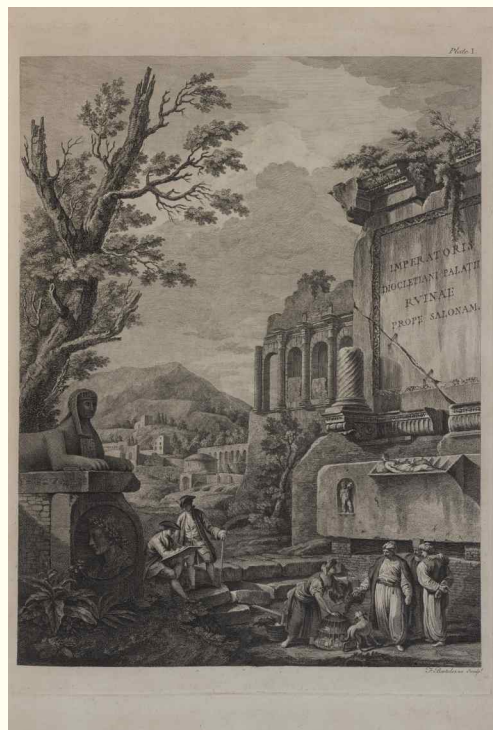
FIRST EDITION OF A CORNERSTONE OF 18TH-CENTURY NEO-CLASSICISM.

Following a six-week visit to Spalatro, Adam published this book with its elaborately engraved views of the late Roman palace, intending it to emulate the success of Robert Wood's *The Ruins of Palmyra* published in 1763. The engravings were based on drawings by Clerisseau (six of which are preserved in the Hermitage Museum), and were said by the Critical Review in October 1764 to possess "a taste and execution that has never been equalled in this country." Indeed, when Adam returned to Britain in 1758, "the custom's officer at Harwich had so admired the drawings that he had charged no duty" (Millard, p.5). It has been said that the publication of this work launched the Adam style.

REFERENCES

Millard II, 1; Berlin Kat. 1893; Brunet I, 46; Cicognara 3567; BAL/RIBA 27; Fowler 2; Harrison pp. 76-81.

\$ 12,000-15,000



269



270

270

ANDREWS, HENRY

The Botanist's Repository, for New, and Rare Plants.
London: T. Bensley, 1797 [1815]

10 volumes, 4to (10 $\frac{1}{2}$ x 8 $\frac{1}{8}$ in.; 267 x 207 mm). Letterpress title to vol. 1, 10 engraved titles, 664 hand-colored engraved plates by Andrews (7 double-page, 57 foldouts), some printed in colored inks; some plate captions and numbering shaved with loss, occasionally just affecting the image area, some light offsetting, occasional spotting. Green half morocco, spines with gilt text and repeat overall decoration blindstamped, marbled boards; wear to extremities, boards rubbed.

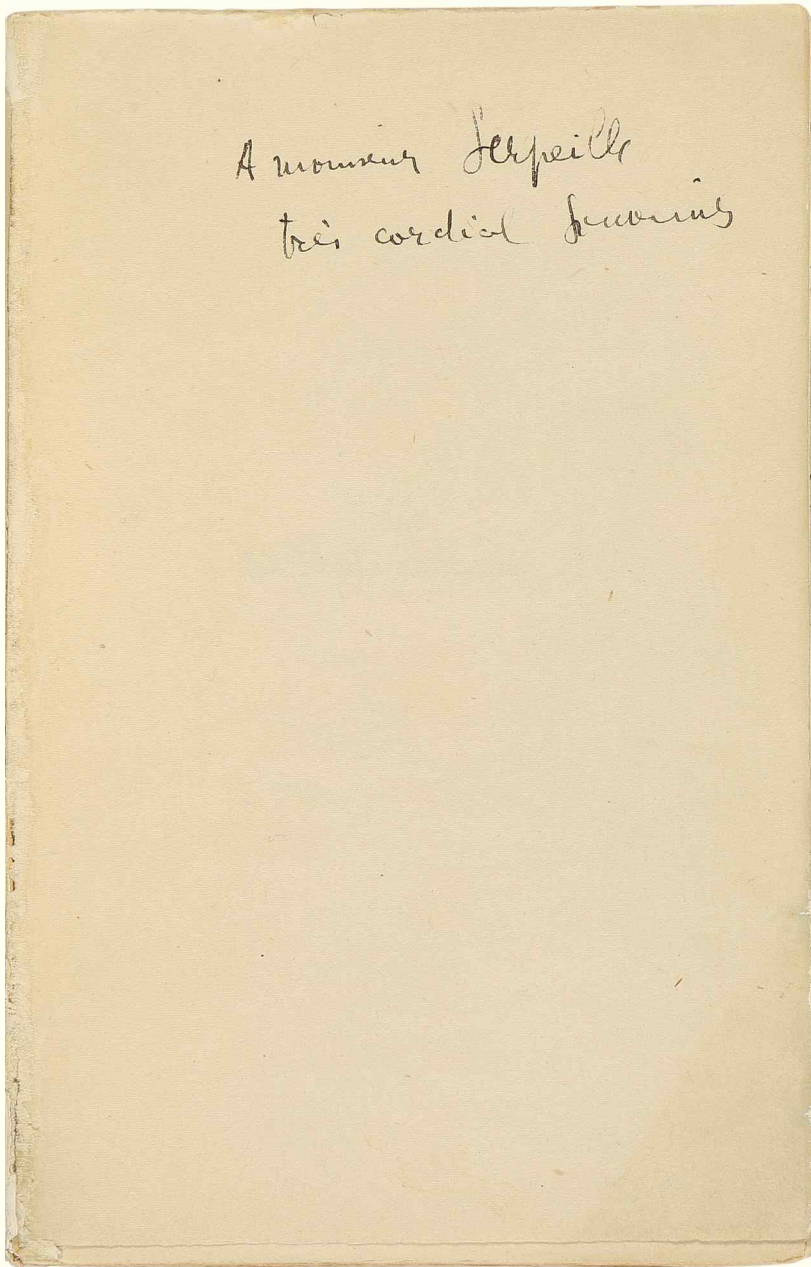
FIRST EDITION OF THE FIRST SERIOUS RIVAL TO THE *BOTANICAL MAGAZINE*. The work was completed in 1815, and is superior

to the *Botanical Magazine* insofar as it made a contribution of lasting importance to the literature of botany and horticulture by providing records and means of identification of a great diversity of beautiful and interesting plants, many of them new to science. Little is known about Andrews, except that he lived in Knightsbridge for many years and married the daughter of John Kennedy, a Hammersmith nurseryman. Kennedy for a time assisted Andrews with the text along with Adrian Haworth and George Jackson.

REFERENCES

Dunthorne 8; ESTC T88189; *Great Flower Books* p. 83; Nissen, *BBI* 2382; Stafleu and Cowan TL2 135

\$ 8,000-12,000



271

271

APOLLINAIRE, GUILLAUME

Le Poète Assassiné. Paris: Bibliothèque des Curieux, 1916

8vo (7¼ x 5⅝ in.; 185 x 118 mm). Woodcut frontispiece of Apollinaire's headwound by Rouveyre. Original wrappers, cover illustration by Cappiello. Housed in custom grey clamshell box, title label gilt.

FIRST EDITION, PRESENTATION COPY, inscribed by Apollinaire to Monsieur Serpeille, but not signed.

Much of the text was written in 1914 but publication was delayed due to Apollinaire's head injury in the trenches and subsequent trepanation. The episode is graphically illustrated on the cover and frontispiece.

REFERENCES

Talvart 1:80; Lake 10

\$ 3,000-5,000

ARCHITECTURE — FRANK LLOYD WRIGHT AND OTHERS

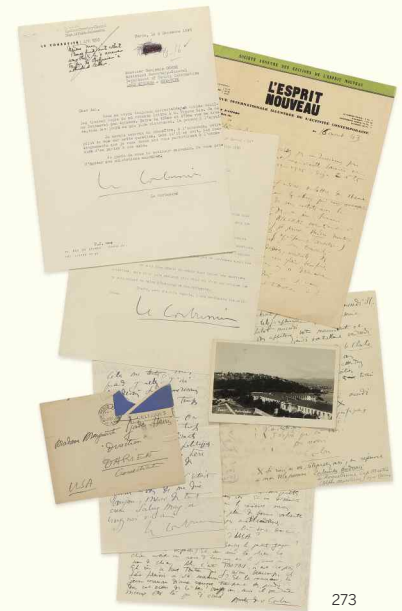
PROPERTY FROM THE ESTATE
OF PAUL E. POZZI

LOTS 272–278

Paul E. Pozzi (1930–2013) was a Yale graduate and a prominent New Haven architect for over fifty years. As a collector, he specialized in letters, documents and ephemera of 20th century architects, most notably Frank Lloyd Wright, but also encompassing such notables as Le Corbusier, Louis Sullivan, Richard Neutra, and Buckminster Fuller.



272



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272

ARCHITECTS AND OTHER CULTURAL FIGURES.

A fine group of letters and related materials.

33 autograph and typed letters signed, several autographed photographs and other material, late 19th and 20th centuries.

Letters from architects includes LOUIS SULLIVAN, WALTER GROPIUS (5), CLAUDE BRAGDON, FRANK LLOYD WRIGHT, RICHARD NEUTRA (3), PHILIP JOHNSON, NORMAN BEL GEDDES (2), BUCKMINSTER FULLER, EUGENE MASSELINK, STANFORD WHITE (4), CASS GILBERT, JOHN A. ROBELING, PAUL PHILLIPPE CRET, JOHN LLOYD WRIGHT (2), SIR EDWIN LUTYENS, ALFRED WATERHOUSE, AND BERTRAM GROSVENOR GOODHUE.

Letters from other cultural and political figures include THOMAS HART BENTON, ROCKWELL KENT (2), JOHN SINGER SARGENT, HENDRIK VAN LOON, AND ALINE B. SAARINEN. Signed photographs include WHITNEY WARREN, ELSIE DE WOLFE (2), FRANKLIN D. ROOSEVELT, BENITO MUSSOLINI. Other items include pamphlets and offprints.

\$ 10,000-20,000

273

LE CORBUSIER (CHARLES ÉDOUARD JEANNERET)

Letters from the architect to various recipients and one letter from Mies van der Rohe to Corbusier

5 autograph letters, 1 autograph postcard, 2 typed letters, and 1 typed postcard, all signed ("Ch. Jeanneret," "Le Corbusier," "Corbu"), in French, 19 pp. (various sizes), Paris, Rocquebrune, Smyrna, 28 April 1928–6 December 1949, to Marguerite Tjader-Harris, Charles Teige, Lewis Mumford, and others; 4 autograph envelopes; condition generally good — Ludwig Mies van der Rohe. Typed letter signed ("Mies"), in German, 1 pp. on his red-printed letterhead, Berlin, 6 June 1931, to Le Corbusier.

"I FEEL THAT I'M SURROUNDED BY A RISING LIGHT."
A FINE COLLECTION OF LETTERS FROM LE CORBUSIER TO SEVERAL RECIPIENTS AND SPANNING 30 YEARS.

Five of the letters are written by Corbusier to Marguerite Tjader-Harris of Darien, Connecticut. In the letter of 1 June 1938, he dispels the rumor that he will design the French pavilion for the 1939 New York World's fair: "Unfortunately this was also said last year, but it never came true. I've postponed my trip to New York. Today I had a

meeting with some very important businessmen, who were discussing the construction of an Algiers skyscraper, 'the Cartesian skyscraper'. It can be done." He writes the following year (21 March 1939), "If I get to sign the Chilean contract, I will be going there in April, May, and June. I am like the Wandering Jew. Algiers is doing fine. The plan is final. The governor is very enthusiastic about it. Finally, we're getting closer to the aim. I've been struggling for 6 years in all these places at once: Algeria, America, England, France. I need a lot of energy and perseverance. I've come a long way, and it's a tremendous achievement to have gained the public's favor. I feel that I'm surrounded by a rising light." He goes on to comment on his work as a painter, "I'm in love with painting and I'm doing very well. A lot of progress. This time, I'm showing it to the public. My paintings are designed to be read by graphologists, soothsayers and psychoanalysts."

The letter from Mies van der Rohe to Le Corbusier concerns an architectural exhibition Mies is organizing in Berlin.

AN INTERESTING CACHE OF LETTERS FROM ONE OF THE MOST INFLUENTIAL ARCHITECTS OF MODERN TIMES.

\$ 10,000-15,000

WRIGHT, FRANK LLOYD

An important collection of early letters from Wright to members of his family. 1909–1926

Group of 11 autograph letters signed and 1 autograph postcard signed ("Frank", "Father"), together 28 pages (various sizes), Nuremberg, Chicago, Tokyo, Los Angeles, Minneapolis, 4 November 1909–26 November 1926, to his first wife Catherine Tobin Wright, his daughter Catherine Wright (some addressed to her and her husband Kenneth Baxter), and his second wife Maude Miriam Noel Wright; 7 autograph envelopes — with 2 telegrams, one to Catherine Tobin Wright, 28 October 1926; the other to his granddaughter, actress Anne Baxter, 5 February 1947.

A REVEALING COLLECTION OF EARLY LETTERS TO HIS FIRST TWO WIVES AND HIS DAUGHTER CATHERINE, RANGING IN TONE FROM HARSH AND UNFORGIVING TO OCCASIONALLY AFFECTIONATE.

Catherine Tobin Wright was the architect's first wife and the mother of six of his children. Wright proved to be an unfaithful husband and negligent father. At the time of his 2 October 1918 letter to her, she had not yet granted him a divorce and was trying to make sure the children were provided for. Wright responds to this demand with irrational anger: "I am bound to give you and the children (those not grown men and women) what you need—no more." Writing about the children themselves, he is equally harsh, "No help has ever come from one of them to me. The children are yours by blood and sympathy.... Now the children (six) show the first signs of economic independence. You tighten your thankless grip and demand more.... I am sorry for your children who have no love and no mercy." The letter ends on a damning note, "You say it was no fault of yours the past is dead—but you show in your every act good reason why it could not live. If this is what you are—if this is what I provided for in six children who hear this forward—thank God the past is dead! Could I cut it out of any future harm it may do as the offspring go their selfsame way I would. It would be better they were never born!"

Wright's second wife was sculptor Maude Miriam Noel, who lived with Wright in Tokyo while he built the Imperial Hotel. Catherine Tobin granted him a divorce in 1922 and he married Noel the next year. The marriage disintegrated in six months due to Noel's morphine addiction and vindictiveness. She did not grant Wright a divorce until 1928. In this note written sometime between the break-up of the marriage and the divorce, Wright excoriates Noel for not keeping an appointment with him and goes on to say, "I think there is nothing to say. Whatever there was in me for you is absolutely dead — even anger. If you wish to befoul the affair I cannot help it.... If you have anything to say to me that will affect an amicable separation of our affair you may write to Taliesin. If not I will take the initiative."

With his problems with Miriam Noel dragging on, he writes his first wife Catherine on 26 November 1926, telling her Noel is "this vicious 'wife, so-called,'" who is trying to tear the Wright family apart. "[D]uring the years that I was taking care of her — she would urge me to write to you about divorce, I would do so employing some harsh language which I would of course regret." For good measure, Wright describes Noel as "[t] archfiend of my life." Wright then comes to the reason for his letter.

He feels Miriam Noel is trying to destroy his relationship with Olgivanna Hinzenberg, the woman who eventually become the third and final Mrs. Wright ("Olgivanna is good. Just as Miriam was bad."). This letter is written from the Nicollet Hotel in Minneapolis, where Wright, Olgivanna, their daughter, and Olgivanna's daughter from her first marriage were hiding from Maude Noel. It was here that Wright and Olgivanna were arrested for conspiracy to violate the Mann Act (interstate transportation of unmarried women for immoral purposes). Wright begs Catherine to meet Olgivanna and to support them in their time of turmoil. The telegram from Wright to Catherine is a plea for her to issue a public statement of support for him to help counter the negative publicity and unfavorable public opinion of his personal life, which is making it difficult for him to find work. Catherine Wright did issue a public statement in support of her ex-husband and public perceptions of the man began to change.

The remainder of the letters are written to Wright's daughter Catherine (later Mrs. Kenneth Baxter). In 1914, the young Catherine moved to New York and her father wrote to her several times offering advice and criticism. In an undated letter, he lectures her on hygiene: "A slip shod woman or one just passably clean is a horror — always — It costs money but it is the best money one spends, and it is above reproach on that score." On 15 May 1914, Wright says word has reached him in Oak Park of her life in the big city: "You have abandoned your work in the school there — as here — informing me afterward that you had done so. This method is somewhat worn." Catherine has become interested in pursuing a career in the theater and her father is not pleased: "I didn't send you to New York to continue the vaudeville 'Follies' idea of life that you seem to be drifting toward. It will leave you a discredited, cheap, spent affair before you are thirty with nothing to go on afterward except the growing disillusionment, and increasing emptiness of the woman who failed to get hold of anything in life except that element in herself that responded to the pleasure of the moment."

Wright's attitude to Catherine softens after her marriage to Kenneth Baxter. He writes to both of them from Tokyo, where he is building the Imperial Hotel, on 7 February 1921, "A cable came just at New Years wishing me a Happy New Year — signed 'Baxter' I appreciated it very much — was much touched by it in fact — It was a rather lonely Christmas and New Years this year. Christmas and New Years used to be so lively and full of everything from candy to grief — that of late years I rather dread it for its lack of little children — I hope all is going well with the business and the home. Particularly the home. Not many people nowadays have one — or have the art of making one. Sometimes I think the good old fashioned home is a thing of the past in America — but I hope you two will have one Once upon a time I never could strike the bottom of my physical resources — but now I find out that very grey hair and fifty three years indicate something that I will have to pay attention to — in this climate — which is the worst in the world I believe." His 1947 telegram from Arizona to granddaughter Anne Baxter reads, "Dear Anne Come stay awhile. Lots of room. Grandfather."

A REMARKABLE UNVARNISHED LOOK AT FRANK LLOYD WRIGHT'S TUMULTUOUS PERSONAL LIFE, IN HIS OWN WORDS.

\$ 60,000-80,000

WRIGHT, FRANK LLOYD

An important group of letters and inscribed pamphlets to architecture critic Lewis Mumford

11 typed letters signed ("Frank Lloyd Wright," "Frank"), with numerous autograph additions, 12 pp. (various sizes), most on Taliesin and Taliesin West letterhead, Phoenix AZ, New York City, Spring Green WI, 30 April 1928–19 October 1955, to Lewis Mumford (one regarding Mumford to Nathan G. Horwitt); light horizontal and vertical creases. One letter matted, glazed and framed — 3 pamphlets inscribed to Mumford, vd.

"IT HAS BEEN SAID THAT LEWIS DISCOVERED ME. IF HE DID I AM PROUD OF HIS COMPANY." FRANK LLOYD WRIGHT'S LETTERS TO HIS LONG TIME FRIEND AND ALLY LEWIS MUMFORD.

Frank Lloyd Wright's professional relationship and friendship with Lewis Mumford (1930–2013) began in the 1920's and continued to the end of the architect's life. In a letter written from Phoenix, 30 April 1928, Wright complains to Mumford about a new architectural study by Fiske Kimball: "... a well written brief for the 'Classic' bracketing McKim, Meade and White's thought in Architecture with Lewis [sic] Sullivan's. God save the mark! And this is 'History'." Wright then goes on to encourage Mumford to write something on American architecture himself: "I am heartily sick of the historical falsification of the real course of ideas in the Architecture of our Country, unconsciously done as most of it is. A true concept of 'modernism' in origin or effect is so far almost wholly lacking. Why don't you record it? No man has yet stood up to this task, learning anything further West of Manhattan, the commercialized monstrosity, than Buffalo, New York.

"Why not you? Come afield and see for yourself the healthy undergrowth coming through this rank obscuring growth of pseudo-classic weeds. A healthy undergrowth rising from seed planted in the prairie soil thirty years ago. Pseudo-Classic has only been a 'corn-crop', as the farmers say, for that future harvesting! You will write what you please, as you please, but until you have 'come' afield 'led by myself', you will not write with more than the artist's instinct which is dangerous in a historian, unless based upon the fundamental acts contributing to the subject he views and records. Pardon the seeming attempt to 'preach'. It is perhaps uncalled for and an egotistic assumption on my part, but I am just smarting from Fiske Kimball's well-meant 'obituary'. Why allow Corbusier et al to 'beard us' in our own den?"

In April 1932, Wright wrote a tribute to Mumford to be read at a "bon voyage" gathering in his honor. Wright is unstinting in his praise: "I should be 'sitting in' to add my best to the laurels he already wears were there any money left in the World I inhabit — because I see in him the foremost constructive critic of American culture. His is the nearest mind to Emersons [sic] that we possess and the mind most likely to interpret to our country its own neglected ideals....It has been said that Lewis discovered me. If he did I am proud of his company. I should have more faith in myself discovered by him than by any pilot that sails the uncharted seas of our troubled twilight — be it dawn or be it eve."

On 10 January 1952, Wright complains in a four-page letter, about a new book for the University of Chicago Press, *The Rise of the Skyscraper*", which he characterizes as "sodden with fact and false in spirit because there is an axe to grind The truth of the whole affair is so encrusted with Bauhaus, Museum of Modern Art, [Henry Russell] Hitchcock and [Philip] Johnson, provincial imports of culture from abroad and commercialization of the original ideas that any post mortem held by anyone (except one in the know by experience like yourself) is phony or bogus."

In spring 1953, the *New Yorker* published an article by Mumford on the U. N. General Assembly building and Wright wrote from Taliesin West to congratulate him, "Better than ever! Your Skyline — U. N. Assembly — conclusion (last lines) is prophetic criticism for which you will be remembered. The courageous conviction I admired in you from the first. Vive the New Yorker! What other magazine would have dared. But the court-jester always spoke what other courtiers never dared utter." To this, Wright adds an autograph postscript: "Emerson would put his hand on your shoulder and say 'my son'?"

Also included are three pamphlets by Wright, designed by him and printed in black and his favorite color "Cherokee red": *In the Cause of Architecture: The "International Style"*. February 1953. Inscribed, "To L Lewis — The battle is 'joined' — Frank — Taliesin West. Apr. 20 53" — *Taliesin Square-Paper 16*. *The Language of Organic Architecture*. February 1953. Inscribed, "To L Lewis. Taliesin West — Apr 20 - 53. Frank" — *Taliesin Tract Number One: Man*. Christmas 1953. Inscribed "FLLW. To Lewis. Enough said."

A FINE AND COMPELLING ACCOUNT OF A FRIENDSHIP THAT LASTED ALMOST FIFTY YEARS.

\$ 10,000-15,000

To Lewis
The battle is joined!
Frank Lloyd Wright
Talesin (not) Apr 20
58

**FRANK
LOYD
WRIGHT**

MR. LEWIS MUMFORD HAMILTON, NEW YORK

Dear Lewis: We will be glad to see you this summer whenever the spirit moves you to stop with us.

It is a real pain to me to find ourselves in disagreement. I know little of politics. What opinions I hold are based only upon principles I apprehend. So I am sure we have no quarrel outside what expedients to employ.

4/20/58

Faithfully as always,
Frank Lloyd Wright
April 29th, 1941

heard from
ckness may,
what you see
too well
our fears
You all
ould be a
moves you.
we last met.
only see
I am taking the
ord made of
The records
now quite a
e of especial
ivities for
f possible?

TALIESIN SQUARE-PAPER 16

To Lewis
Talesin (not) Apr 20
58

Let me know something
the near future so we may arrange
Our love to Sophie and the lovely young Mumford. Be
assured of our affection and best hope for you all,
Frank Lloyd Wright
January 5th, 1953

To Lewis
through said

TALIESIN TRACT

me one. I shall value
to come in.
sheld - someday perhaps
well afford to send you
set you here with our boys
you cared to stay. Might that
eath - here in the sun?
January 12th, 1953
- before long -
to see you and
for a week or
nge this and
(Guggenheim)
the Plaza and I
to the desert
ou both back

A NONPOLITICAL VOICE FROM OUR DEMOCRATIC MINORITY

Affectionately,
F. L. W.
FRANK LOYD WRIGHT
TALIESIN □ SPRING-GREEN
WISCONSIN TELEPHONE 110
February 2nd, 1952.

Affection,
Frank Lloyd Wright
N.B. Help yourself to anything I have
- that you want
This is underwriting the big collection of
my work (in color) in table
for this time. - He loves you
January 10th, 1952
Emerson would put his hand on your shoulder
and say "good on you"
March 21st, 1953

will not view
which is dangerous in a historical
the fundamental facts contributing to the subject he
views and records. Pardon the seeming attempt to
"breach". It is perhaps uncalled for and an egotistic
assumption on my part, but I am just smarting from
Riske Kibball's well-sent, arbitrary
why allow Corbusier et al to brand us in our own den?
Faithfully yours,
Frank Lloyd Wright

WRIGHT, FRANK LLOYD

Letters to Edgar A. Tafel

2 autograph letters signed and 10 typed letters signed ("Frank Lloyd Wright," "F. L. L. W."), with one ink sketch and numerous corrections and additions in ink, 16 pp (various sizes), most on Taliesin and Taliesin West letterhead, Spring Green WI, Phoenix, and Las Vegas, 19 June 1933–9 May 1957. One autograph envelope.

A FINE COLLECTION OF LETTERS FROM WRIGHT, INCLUDING A DETAILED INK SKETCH, TO EDGAR A. TAFEL, TALIESIN FELLOW AND AUTHOR OF SEVERAL IMPORTANT BOOKS ON WRIGHT.

Edgar Tafel (1912–2011) was a Taliesin fellow, who studied under Wright in the 1930's. He assisted Wright on such important projects as the Johnson Wax Headquarters and Fallingwater. After leaving the Taliesin Fellowship and striking out on his own, he remained close to Wright and was one of his staunchest defenders.

One of the earliest letters, written in early 1934, lists the rules to be followed by fellows at Taliesin in Spring Green, WI (e.g., "Members of the Fellowship are requested not to seek the town for relaxation."). Many of the letters include instructions for various construction projects. In an autograph letter written on Santa Fe Railroad letterhead (c. 1936) en route to Taliesin West, Wright draws a sketch with notations of a walnut wood box he would like built to house the folding cinema screen at the Arizona headquarters.

After Tafel and his wife have left Taliesin to work elsewhere, Wright comments (13 January 1942), "I hope you and Sally are finding wage-slavery a better choice than Fellowship-co-operation. But, I have my doubts. A pity you should allow the place you made for yourself with us to grow cold. A mink coat for Sally wouldn't make up for it. As a matter of fact all mink coats are for some kind of prostitution, I believe?"

Writing in response to news of the birth of the Tafels' son, Wright remarks, "Somehow I regard the advent of another Tafel in the world as of inferior consequence compared to a Tafel able to carry on a work in the world with loyalty based upon right-minded ideas — instead of selfishness. And violence. I can understand why you should be pleased however — as you would be at getting something to build, for yourself.

"It is probably ungracious and maybe a little ungrateful to say that there are too many babies already and too many parents who are 'let us then be up and doing' for us. And too many architects wanting to build something for themselves with no greater capacity to see anything as greater than themselves."

AN INTERESTING COLLECTION OF LETTER SHOWING FRANK LLOYD'S INIMITABLE FRANKNESS WITH THOSE CLOSEST TO HIM.

\$ 10,000-15,000



276



277

WRIGHT, FRANK LLOYD

A group of autograph letters written to Arthur C. Holden and others.

12 typed letters signed ("Frank," "Frank Lloyd Wright," "FLLW"), 13 pages (various sizes, on Taliesin and Taliesin West letterhead), Spring Green WI and Phoenix AZ, 7 June 1945–10 February 1959. 3 typed envelopes — with other material as described below.

"I THINK ARCHITECTS ARE ALL THAT IS THE MATTER WITH ARCHITECTURE." A FINE GROUP OF 12 LETTERS, 8 TO NEW YORK ARCHITECT ARTHUR C. HOLDEN.

Arthur C. Holden (1890–1993) was an architect best remembered for his courageous fight to preserve Greenwich Village against destruction at the hands of Robert Moses. Wright appealed to his friend on several occasions to help him with New York City and State bureaucracy. Writing on 15 August 1950, he pleads for help: "The disagreeable Connecticut chapter, I imagine, has urged the New York license-bureaucracy to unseemly wrath because I am building several cottages at a place near Plainsfield, N. J. in New York state in their neighborhood. As a matter of fact, having already built five or six buildings in Buffalo and Syracuse before the license law was passed to classify us with dogs, etc., I am now a malefactor because I didn't know I needed bureaucratic permission to build. They say I do and threaten me with arrest....I appeal to you as a friend to help....Bureaucracy must be a profession of ignorance? It must pay?"

At the time of the controversy over the American Legion's opposition to Wright's being asked to design the Air Force Academy in Colorado, he writes on 17 September 1955, "As you know I think architects are all that is the matter with Architecture and so have never really joined their A. I. A. — although I've always done whatever else they asked of me. In love with Architecture, life-long, I have found architects mostly in the way; their professionalism, like that of the editors of their favorite magazines, just this side of thievery. You should know that many if my statements regarding the architects in question were made with a belly-laugh, not in print. But I enclose a copy of my statement apropos the American Legion and the Air-Force Academy invitation to appear before Congress and tell the truth. I did. So did the A. I. A. appear and either lied about the whole proceeding or there is no meaning in the A. I. A. pretense of ethics in Architectural practice, etc., etc."

Also included are letters from various fellows and employees at Taliesin to architect Noverre Musson and Musson's copies of 8 Taliesin Square-Papers. A few telegrams and other miscellaneous items are also included.

\$ 20,000-30,000



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BARBOSA RODRIGUES, JOAO

Sertum palmarum Brasiliensium ou relation des palmiers nouveaux du Brésil. Brussels: Imprimerie Typographique Veuve Monnom, 1903

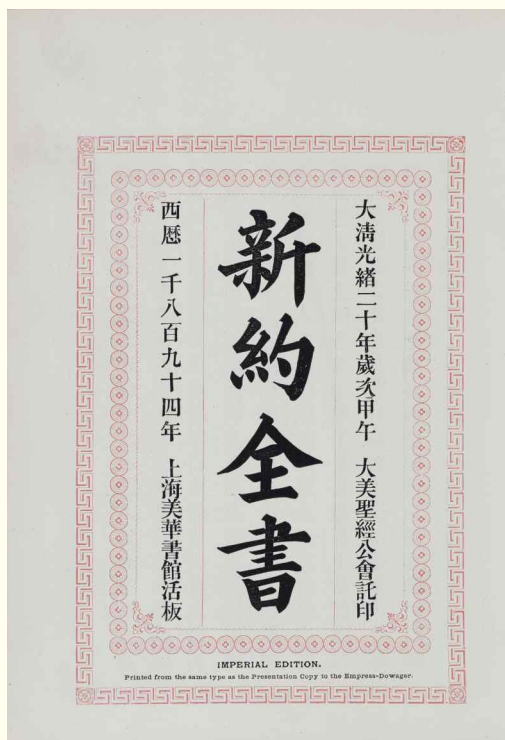
2 volumes (24¾ x 16¾ in.; 617 x 425 mm). Photogravure portrait of the author by Malvaux after Bieber, 174 fine chromolithographed plates by J. Goffin after Barbosa Rodrigues; some foxing, generally not affecting images, occasional wrinkling, closed marginal tear to plate 37 (vol. I), some soiling to margin of plate 91 (vol. I). Plates and text loose as issued in publisher's green alligator pattern cloth portfolios with red pictorial gilt design on upper panel; some minor fraying.

FIRST EDITION of a rare work on the palm trees of Brazil in the manner of Carl von Martius's *Historia naturalis palmarum*. The plates depict whole trees, with charming background details, or exact botanical details. Joao Barbosa Rodrigues (1842-1909) was one of the most important botanists of South America. His appointment in 1890 as Director of the Botanical Gardens of Rio de Janeiro, now named after him, immeasurably furthered botanical investigation in Brazil.

REFERENCES

Nissen 1660 (calling for 2 portraits); Stafleu & Cowan TL2 9358 (calling for one portrait only)

\$ 9,000-12,000



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[BIBLE IN CHINESE]

[The New Testament]. Shanghai: American Presbyterian Mission Press, 1894

4to (12¼ x 8¾ in.; 310 x 225 mm). Chinese text, title printed in black and red, large type framed within an ornamental red border. Original black morocco over bevelled boards, titled in gold on upper cover, with bamboo pattern stamped in blind, turn-ins gilt-ruled, all edges stained red and gilt; corners bumped with some loss, spine rubbed with loss to morocco, lower joint split but holding.

A RARE EDITION OF THE NEW TESTAMENT IN CHINESE, the original of which was presented in a special binding to Empress Dowager Cixi (1835-1908) in celebration of her sixtieth birthday. In 1861, Cixi's infant son Zaichun became Tongzhi Emperor, and, after ousting the regents appointed by the late emperor, assumed the regency. After Zaichun's death in 1875, Cixi engineered that her nephew succeed as emperor, meaning that she effectively controlled the Chinese government for over forty years. For several decades, Cixi maintained "a delicate, but not always

successful" balance between treaty obligations agreed shortly before her reign that allowed foreign missionaries access to inland China and her sympathies for the anti-Christian movements that arose as a result (Liu, Lydia He, *The Clash of Empires* [2006], p.142). The idea of presenting Cixi with a bible on her birthday was proposed at the Shanghai Missionary Conference in February 1894, and a committee was quickly assembled to put the plan into action. The present lot is an almost exact duplicate of that presented to Cixi with an exception of the binding: Cixi's bible was bound in solid silver boards, and then laid in a matching silver casket.

REFERENCES

Darlow and Moule 2606

PROVENANCE

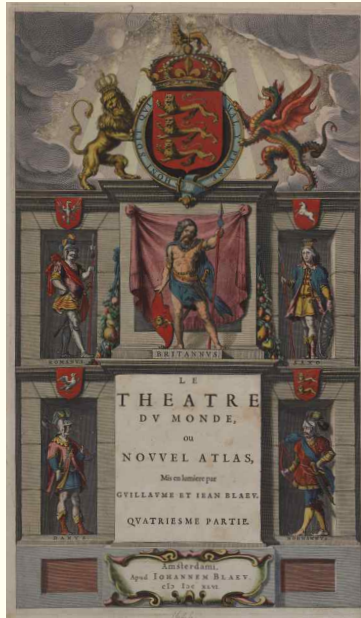
Chauncey Goodrich (note to front pastedown, dated 11 February 1898). Goodrich (1836-1925) authored several books related to the Chinese language and compiled Chinese-English dictionaries.

\$ 10,000-15,000

BLAEU, WILLEM AND JAN BLAEU

Le Théâtre du monde, ou nouvel atlas...
quatrième partie [Theatrum, volume IV:
England and Wales]. *Amsterdam: 1646.*

Folio (20 x 13³/₈ in.; 508 x 337 mm). Mounted on guards throughout, French text, letterpress title on slip within hand-colored engraved architectural border, heightened in gilt, 60 engraved general and county maps (59 double-page) including general maps of Scotland and Ireland preceded by a printed divisional half-title (not called for in the index at end), all finely colored by a contemporary hand, 71 illustrations (3 hand-colored); L1 browned at inner margin, some light marginal damp-staining. Publisher's vellum gilt with yapp fore-edges, covers panelled with stylized foliage roll, and large central and corner arabesques, spine in eight compartments with repeat tooling in gilt, gilt edges; ties lacking as usual, covers scuffed. Modern black morocco-backed cloth box.



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AN UNRECORDED VARIANT EDITION OF BLAEU'S ATLAS OF ENGLAND AND WALES. Not in Koeman; not in Skelton.

The fifty-eight maps normally found in the French editions are supplemented by an appendix with a half-title and two new maps. These new maps are general maps of Scotland and Ireland, which were the first two maps completed for Blaeu's atlas of Scotland. The forthcoming publication of the Scotland atlas is announced on the half-title, but it did not appear on the market until 1654 (as volume 5 of the *Theatrum*). Neither Koeman nor Skelton mention a French edition with this appendix, which is normally found in the Dutch-text edition of 1647 (Koeman B145B). The ephemeral nature of this edition is confirmed by the fact that the supplement is not mentioned in the index at the end.

REFERENCES

Cf. Koeman B1-42 B; Skelton 43 (neither calling for the Scotland and Ireland maps)

\$ 10,000-15,000

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BLAGDON, FRANCIS WILLIAM, AND JAMES HUNTER

A Brief History of Ancient and Modern India, from the Earliest Periods of Antiquity to the Termination of the Late Mahratta War. [Bound with] Picturesque Scenery in the Kingdom of Mysore from Forty Drawings Taken on the Spot. *London: Edward Orme, 1805 [but c. 1828]*

2 volumes bound in one, large folio (22 1/16 x 16 1/2 in.; 560 x 420 mm). 68 vibrantly hand-colored plates, including stipple-engraved portrait frontispiece of Tipoo Sultan, 2 engraved pictorial additional titles, hand-colored stipple-engraved folding plate of Judges and Court Officials,"

and 64 hand-colored aquatint plates, text watermarked 1820, plates watermarked 1827-1828; preliminary titles separated, first chipped with foxing, one plate with closed tear to margin ("A View of Part of St. Thome Street, Fort St. George"), not affecting image, one with minor discoloration ("Anchshur"), 2 with smudging ("East View of Bangalore, With the Cypress Garden, from Pagoda," and "The South Entrance into the Fort of Ditto"), very occasional and minor spotting, generally not affecting images. Quarter black morocco over brown boards, spine with raised bands in seven compartments, gilt text to second and fourth, others with repeat decoration in gilt, black morocco label to upper cover, gilt-lettered with elaborate border in gilt, all edges speckled; boards detached.



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Blagdon and Hunter's works were originally published separately, then in parts (1802-1805), and then as one volume from 1805. The skilfully colored images present here richly depict the dramatic landscapes of India as well as scenes of everyday life. Arguably one of the finest examples of the early colorplate books of the region.

REFERENCES

Abbey Travel 425 (cf. 424); cf. Lipperheide 1478; cf. Tooley (1954) 93

\$ 15,000-25,000



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BONNAFFE, A.A.

Recuerdos De Lima Album Tipos, Trajes y Costumbres Dibujados y Publicados Por A.A. Bonnaffe En Lima 1856 [cover title] ... [With:] Recuerdos De Lima ... 1857 [cover title]. [Paris and Lima: 1856-57]

2 volumes, folio (17 $\frac{5}{8}$ x 12 inches; 19 $\frac{1}{2}$ x 13 $\frac{1}{2}$ inches). Without letterpress title or text, as issued, 24 hand-colored lithographed plates (12 in each series) with printed captions, printed on various colored paper, lithographed by Morin, Adam, Galdreau and others, printed by Lemercier. Publisher's near uniform green and brown cloth, covers bordered in blind and lettered in gilt on the upper covers, expertly rebound to style. Together in a modern morocco backed box.

RARE COLORPLATE BOOKS DEPICTING THE COSTUME OF PERU.

The plates are captioned as follows: [First series, 1856]: El Cholo Costenõ; La Chola Quesera; El Heladero; La Chola Frutera; El Biscochero; La Chola Rabona; La Tapada (de noche); El Indio de la Sierra; La Tapada; La Chola de la Sierra; La Tapada (Saya y Manto) [1]; La Tapada (Saya y Manto) [2, i.e. the same title as the preceding plate but an entirely different image]. [Second series, 1857]: La Zamacueca; La Zamba (a la procesion); El Capeador; Chorrillos. Traje de Bano; El Panadero; La Plazera; El Arriero; La Chichera; El Aguador; La Lechera; El Veler; La Caleza.

No letterpress title or text was issued with the plates and only these two parts were ever published.

Sets of both the first and second series are seldom encountered together.

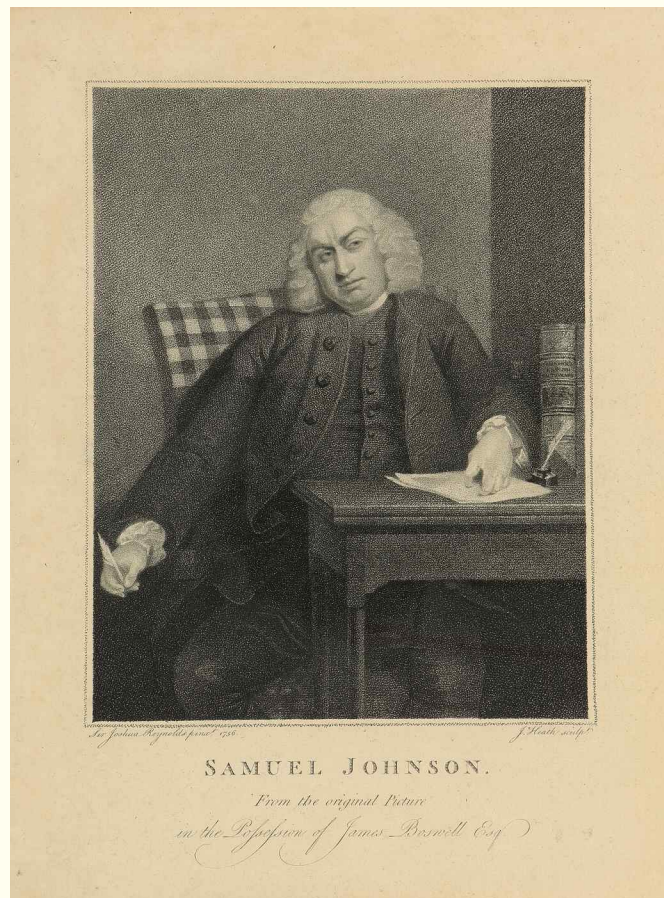
REFERENCES

Hiler, p.101; Palau 32375; Bobins, *Exotic and the Beautiful* 1:3. Not in Colas or Lipperheide.

\$ 10,000-15,000



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BOSWELL, JAMES

The life of Samuel Johnson, LL.D. comprehending an account of his studies and numerous works...
London: Henry Baldwin for Charles Dilly, 1791

2 volumes, 4to (10 $\frac{3}{8}$ x 8 $\frac{1}{4}$ in.; 270 x 210 mm). Stipple-engraved frontispiece portrait of Johnson by J. Heath after Reynolds, 2 plates; some spotting, offset on title, closed closed tear to p. 411 (vol. I), small closed marginal tears pp. 347-352 (vol. II). Contemporary polished tree calf, spine richly gilt, in a marbled-boards slipcase; rebacked with original spine laid down, upper joint of vol. II weak, head of vol. I spine chipped.

FIRST EDITION of this classic biography, along with a later edition of Hawkins, offering additional details and another point of view on this celebrated personality.

REFERENCES

Grolier English 65; Pottle 79

PROVENANCE

Bromley Literary Institute (oval library stamp on each title) — William Danby (engraved armorial bookplate on laminated paper) — Sotheby's New York (15 June 2012, lot 114)

\$ 2,000-3,000

BOWYER, ROBERT [PUBLISHER].

A Selection of Fac-similes of Water-Color Drawings, from the works of the most distinguished British artists. *London: R. Bowyer, 1825*

Folio (20 x 15 in.; 508 x 381 mm). Letterpress title. 9 leaves of explanatory letterpress text, 12 fine hand-colored aquatint plates on thick stock after Samuel Prout (4), R. Hills (3), F. Nicholson (3), J. Smith (1) and W. Collins (1), all watermarked 1825. Contemporary half calf over marbled paper covered boards, spine lettered in gilt.

FIRST EDITION of a "tour de force of engraving and colouring" (Hardie).

Very rare, with only one complete copy appearing in the auction records over the last thirty years. The images include genre and landscape work with scenes in England, France and Flanders, and are each accompanied by informed notes about the artists, the subjects or the original history of the paintings on which the plates are based. The five artists whose work is represented were amongst the most popular of their day and their work is of a very high quality, but is evident that the works were also chosen by Bowyer as examples which would show off the mastery of his anonymous print-makers and colorists.

REFERENCES

Abbey, Life 197; Tooley, p. 67; Prideaux, p. 351; Martin Hardie, p. 145; Bobins, *The Exotic and the Beautiful* II:618

PROVENANCE

John Rushout, 2d Baron Northwick (1770-1859, armorial bookplate)

\$ 5,000-7,000



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BRADFORD, THOMAS GAMALIEL

An Illustrated Atlas, Geographical Statistical, and Historical, of the United States, and the adjacent countries. *Philadelphia: E. S. Grant, [1838]*

Folio (19½ x 15¾ in.; 495 x 400 mm). Hand-colored additional title engraved by James Archer, 39 hand-colored copper-engraved maps by G. W. Boynton and others. Expertly bound to style in half brown morocco over contemporary embossed patterned cloth-covered boards, original leather label on the upper cover, marbled endpapers.

A fine copy of "one of the first American general atlases to supplement the maps with lengthy geographical descriptions" (Ristow), with detailed maps of the 28 States, and INCLUDING AN EXCELLENT EARLY MAP OF THE REPUBLIC OF TEXAS.

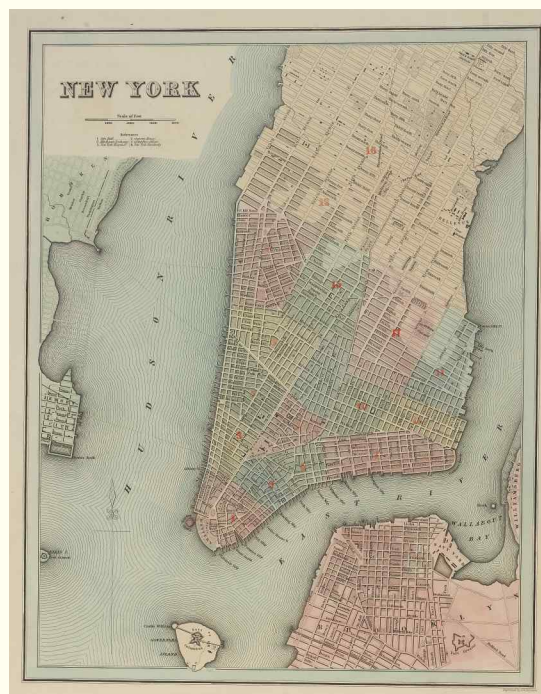
Martin and Martin, in their entry on Bradford's map of Texas, also note that "Bradford published a completely new atlas in 1838, in a larger format, and the map of Texas it contained was even more clearly patterned on [Stephen Fuller] Austin's [Map of Texas, published in Philadelphia in 1830]." It was one of the first maps of Texas as a Republic to appear in an atlas.

The atlas is made up of a general map of North America, two maps of Canada, a folding map of the United States, 28 maps of States, a map of the Republic of Texas, a map of the islands of the Caribbean and five town-plans of eight U.S. cities (Washington, New Orleans, Louisville and Cincinnati on one sheet, and single sheet plans of Boston, New York, Philadelphia and Baltimore). Unlike many atlases of the period, the present work includes extensive text (170pp. in total). Each engraving is accompanied by explanatory articles on the history, economics and geography of the area, as well as a great deal of contemporary statistical information.

REFERENCES

Howes B701; Ristow, p. 271; Sabin 7261; Le Gear L33; cf. Martin & Martin p.125; cf. Phillips *Atlases* 1381

\$ 7,000-10,000



287



BROOKE, EDWARD ADVENO

The Gardens of England. London: T. McLean, 1857.

Folio (21 x 17¾ inches). Chromolithographic title, uncoloured lithographic dedication to the Dutchess of Sutherland, 16 uncoloured lithographic vignettes on india paper mounted, 24 fine lithographic plates, printed in colors and finished by hand. Expertly bound to style in green morocco, covers bordered in gilt, spine with raised bands in seven compartments, lettered in the second, the others with a repeat decoration in gilt, yellow endpapers.

Bowood House, Alton Towers, Woburn Abbey, Holkham House, Castle Howard, Wilton House, and thirteen others are featured. The resulting plates offer a rare eye-witness record of many of the gardens of these best-known English country houses at a time when they were coming into what was to prove to be their glory days. Various factors combined to produce this flowering amongst the English landscape: fashion amongst the landed elite required them to surround their

great houses with great gardens; a flood of new species were arriving from throughout the Empire and beyond; a generation of knowledgeable gardeners were in place to employ the latest effective cultivation techniques; public interest in general was focused on botany and on a number of plant groups in particular (tulips, auriculas, camellias, orchids and ferns). Given this set of circumstances and the plethora of botanical monographs and periodicals that were published at this time, it is surprising that this work is almost unique in what it set out to do.

Many of the gardens were begun in earlier times, but most feature additions, sometimes in the Italian style, which proved a major attraction for Brooke. The magnificent gardens depicted include those at Trentham Park (laid out by Capability Brown with additions by Charles Barry in the 1840s), Enville Hall (gardens extended in the mid-19th century and celebrated for its fountains, its floral display, and its domed and turreted oriental palace of a conservatory), Bowood House (originally laid out by Capability Brown but with Italianate terraces added),

Alton Towers, Elvaston Castle (famous for its splendid arboretum), Shrublands Hall (Italianate terraces by Barry), Woburn Abbey (a Repton masterpiece), Holkham House (William Kent-Capability Brown, with extensive 1850s additions including a parterre with the Earl of Leicester's initials in box, and a pair of flower beds in a Louis XIV pattern accompanying a fountain representing St. George and the dragon), Castle Howard (whose modern additions included a new parterre using yew hedges to frame the lawns and the Triton Fountain taken from the Great Exhibition), and others.

There are no other pictorial surveys that can match Brooke's work for its scale or its scope: it is one of the truly great gardening books. A lovely copy.

REFERENCES

Abbey Scenery 392; *Robins* 62; *Mass.Hort.Soc.* (1918) p.39.

\$ 24,000-30,000



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BUTLER, T.

[Portraits of Race Horses with their Pedigrees, Achievements, etc.] *London: T. Butler, ca. 1747–1753*

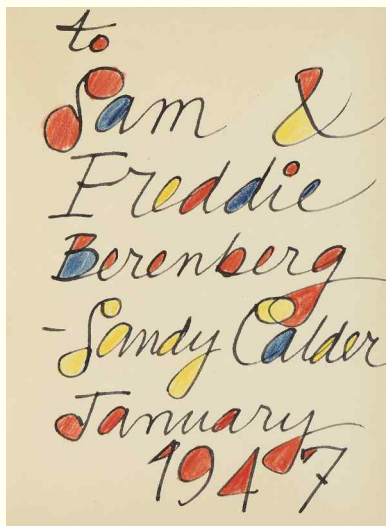
Oblong folio (13¼ x 18¼ in.; 337 x 464 mm). 24 engraved and etched plates after Thomas Spencer and others by H. Roberts and others; foxing, a number with neatly repaired tears and marginal reinforcement. Contemporary half calf over marbled boards; rebounded, extremities worn.

A SCARCE SERIES OF ENGLISH EQUESTRIAN PORTRAITS. The subjects of the plates are Fox, Squirrel, Sebbury, Brokelsby Betty, Volunteer, Othello, Starling, Crab, Bay Bolten, Lath, Basto, Carlisle, Second, Young Cartouche, Spanking Roger, Bonny Black, Bal'd Charlotte, Creeping Molly, Lamprie, Childers, Fearnought, Conqueror, Old Scar, and Old Cartouche.

REFERENCES

Lane, *British Racing Prints* 168; Siltzer, *British Sporting Prints* 389; Sparrow, *British Sporting Artists* 77

\$ 6,000-8,000



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CALDER, ALEXANDER

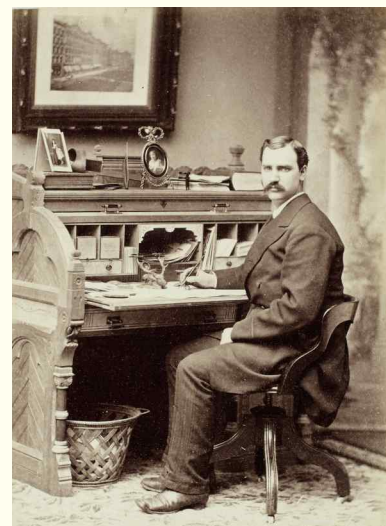
A Collection of Three Alexander Calder Exhibition Catalogues, One Inscribed. New York and Paris: 1944, 1946, 1947

12mo, 35, [9] pp (6¼ x 4¾ in.; 158 x 120 mm). CALDER. *Paris: Galerie Louis Carré, 1946*. INSCRIBED AND SIGNED BY THE ARTIST on front free endpaper, with color illustrations and photographs. Original black pictorial wrappers, printed in white and red, glassine jacket present; glassine jacket torn and creased with loss.

[with]: 2 catalogues from the Buchholtz Gallery, New York, "Recent Work by Alexander Calder," November 28–December 23, 1944, and "The Recent Work of Alexander Calder," December 9, 1947.

PRESENTATION COPY, INSCRIBED AND SIGNED BY THE ARTIST "to Sam & Freddie Berenberg - Sandy Calder January 1947," to front free endpaper in black ink with blue, red, and yellow coloring to compartments of letters. Contains the first appearance of Sartre's essay "Les Mobiles de Calder."

\$ 1,200-1,800



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[CARBUTT, JOHN (PHOTOGRAPHER); AND OTHERS]

Biographical Sketches of the Leading Men of Chicago. Photographically Illustrated. *Chicago: Wilson, Pierce & Co, 1876*

Thick quarto (12 x 9 in.; 305 x 229 mm). 123 albumen photographic portraits by John Carbutt and others, each mounted within a printed gilt border, on a thin card leaf, some leaves with a mounted photograph on both the recto and verso. Publisher's black calf, covers elaborately blocked in blind with a wide border built up from rules and a large Greek-key roll, central panel with large corner-pieces of stylised foliage around a large central arabesque lozenge shape, all blocked in blind, spine with semi-raised bands in five compartments, lettered in gilt in the second compartment, the others with simple repeat tooling in blind, marbled endpapers, gilt edges; neat repairs to joints.

This is a work that traditionally includes anywhere from 62 to 99 images: the present example, with 123 images, is the largest that we have been able to trace. It is usually described as the second edition of a work with the same title published in 1868. However, the present work should arguably be treated as a new work as the changes and additions are so substantial. The text has been entirely reset and indeed mostly re-written with the entries brought up to date (e.g. the 1871 fire is mentioned on numerous occasions) and the number of individual biographies extended from 107 to 187.

REFERENCES

Ante-fire Imprints 1287; Howes C363; Truthful Lens 13 or 30; Welling, *Collector's Guide to Nineteenth Century Photographs*, p. 105; Roosens & Salu 1652.

\$ 2,000-3,000



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CLAY, CASSIUS, LATER MUHAMMAD ALI

Lapel pin from the Louisville Sponsoring Group

Circular lapel pin (diameter 13/16 in.; 21 mm), marked TIFFANY & CO. | 14K, 14-caret gold and red and black enamel, the central field depicting a pair of gold boxing gloves against a red background, the outer edge lettered in black LOUISVILLE SPONSORING GROUP, fastening on the back with screw-stud and circular washer.

THE BIRTH OF "THE GREATEST; ONE OF THE ELEVEN DISCREET, EMBLEMATIC LABEL PINS COMMISSIONED FROM TIFFANY'S BY THE LOUISVILLE SPONSORING GROUP. Muhammad Ali was named *Sports Illustrated's* "Sportsman of the Century," while *Time* described him as "the most recognizable person on Earth." But at the beginning of his professional career, inaugurated after winning the Light Heavyweight gold medal at the Rome Olympics, Ali, then known as Cassius Clay, had an unusual coterie of eleven prominent businessmen from his hometown of Louisville, Kentucky, in his corner.

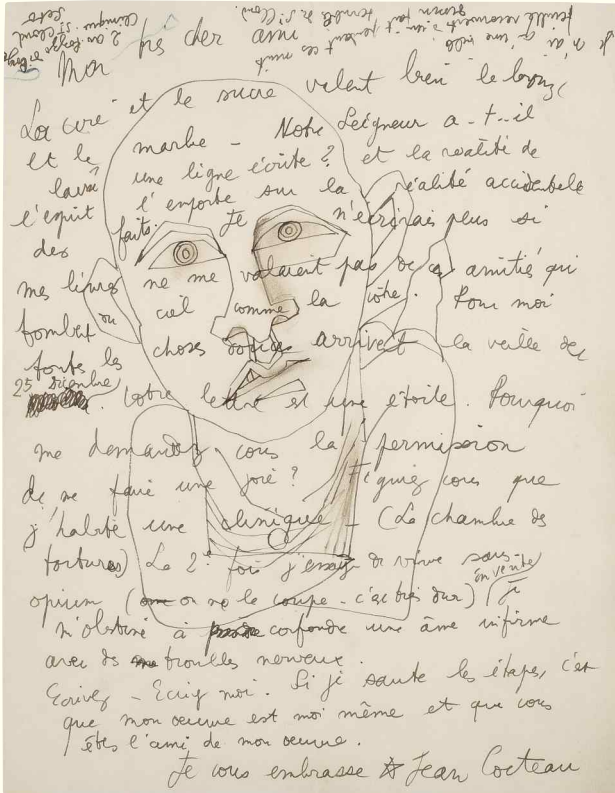
The Louisville Sponsoring Group was put together by Alberta Jones, a Louisville attorney, and included lawyers and executives from companies such as Brown-Foreman Distillers Corp., Brown-Williamson Tobacco, and the *Courier-Journal and Louisville Times*. The full roster of members was Robert Worth Bingham; W.L. Lyons Brown, Sr.; Patrick Calhoun, Jr.; J.D. Stetson Coleman; Gordon B. Davidson; William Faversham, Jr.; Archibald McG. Foster; George W. Norton IV; Vertner D. Smith, Sr.; Elbert Gary Sutcliffe; and James Ross Todd. Davidson, the last living member of the Group, died last year.

The Louisville bluebloods thought of their sponsorship of the young boxer as a civic duty, and they likely helped keep Clay out of the clutches of organized crime. In announcing the venture, they stated that each of the "members of the group has admiration for Cassius Clay as a fine young man. ... The principal purpose of the group is to provide hometown support for Cassius's professional career and to aid him in realizing the maximum benefits from his efforts." From 1960 until 1966, the Louisville Sponsors, hired trainer Angelo Dundee, scheduled his fights, provided legal services, managed his finances, and paid his expenses. In exchange, the group retained 50% of Ali's earnings (later renegotiated to 40%).

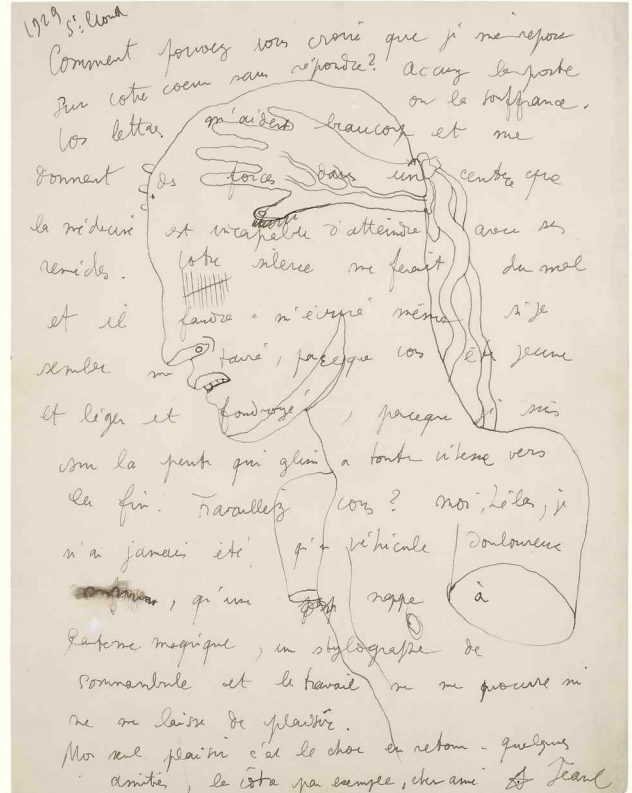
REFERENCES

Michael Ezra, "Battles for Control over Muhammad Ali's Career and Image," in *Sports and the Racial Divide*, ed. Michael E. Lomax (University Press of Mississippi, 2008); Huston Horn, "The Eleven Men Behind Cassius Clay," in *Sports Illustrated*, 11 March 1963

\$ 7,000-10,000



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COCTEAU, JEAN

Four autograph letters signed, three with original drawings, to Jean Desbordes (?), Saint-Cloud, 1929

Four letters in French (10 5/8 x 8 1/4 in.; 270 x 208 mm), 4 pp each, signed "Jean". Three are illustrated throughout with original drawings.

EXTRAORDINARY ILLUSTRATED LETTERS BY JEAN COCTEAU, very probably to his lover, the writer (then resistant) Jean Desbordes, while Cocteau was in detox for opium addiction.

THE LETTERS ARE ILLUSTRATED WITH DRAMATIC DRAWINGS EXPRESSING THE PAINFUL EXPERIENCE OF BEING IN WITHDRAWAL.

In December 1928, Cocteau started a (second) detox treatment for opium addiction. His creativity was unhindered by the treatment, and it was during his stay at the clinic of Saint-Cloud (near Paris) that he wrote one of his masterpieces *Les Enfants Terribles* (1930) while mourning the premature death of his lover Raymond Radiguet (1903-1923). It was during this period that Cocteau started a relationship with Jean Desbordes. Desbordes first wrote to Cocteau

after he read *Le Grand Écart* (1923) and sent him a draft of a book he was working on. Cocteau replied "Your fire put fire to your pages.... Calm down". A few years later, Cocteau's advice remained the same: "Relax. Give yourself the luxury of relaxing.... This fever risks to make you "overload" your prose.... Your soul is holy enough, fresh enough so you can avoid stimulants". Cocteau also thanks his friend for the support his letters gave him, apologizing for the lack of response. "Your letters help me a lot and give me strengths where the medicines cannot reach". Cocteau also writes about the struggle of detox and the dramatic and pathetic drawings, along with the text itself, perfectly express the pain endured by the poet.

A fantastic poetic testimony of Jean Cocteau's detox experience.

REFERENCES

We would like to thank Mr. Dominique Bert, from Galerie Bert in Paris, for his assistance. A complete transcript (in French) of the letters is available upon request to the department.

\$ 6,000-9,000

COCTEAU, JEAN

Vingt fables de La fontaine. Monaco: Jaspard Polus & Cie, 1961; Paris: Acevedo, 1966

Two editions, folio (15 x 11 in.; 380 x 280 mm). Each edition comprised of 40 original color illustrations by 20 artists, two each for all 20 fables, one large vignette on the section titles and one hors-texte signed in pencil by the artist. Loose as issued in publisher's printed folders with glassine, one printed paper folder in each edition containing an extra suite of prints. Housed in original full morocco solander boxes, spines gilt-lettered.

1961 EDITION: NUMBER 92 OF 299 COPIES. One of 80 examples on pur fil d'Arches, with an extra suite of progressive color proofs for the Goerg woodcut. The contributing artists are: Brayer, Brianchon, Buffet, Caillard, Carzou, Chapelain-Midy, Desnoyer, Leonor Fini, Fontanarosa, Foujita, Goerg, Lila de Nobili, Oudot, Picart-le-Doux, Planson, Terechkovitch, Touchagues, Vertes, Villon, and Waroquier. — 1966 EDITION: NUMBER 108 OF 440 COPIES. One of 329 examples on pur fil de lana, with an extra suite of all 40 illustrations printed hors-texte. The contributing artists are: Alix, Calder, Cassandre, Cavailles, Clave, Clouzot, Colin, Coutaud, Dali, H. David, de Segonzac, Valentine Hugo, Labisse, J. Lagrange, A. Marchand, Pignon, Dom Robert, Rohner, Saint-Saens, and Touchagues.

\$ 3,000-5,000



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[TEXAS]

Colton's "New Medium" Map of the State of Texas from the latest & Most Authentic Sources. New York: G.W. & C.B. Colton, 1874

Hand-colored folding pocket map (26 2/3 x 20 3/8 in.; 677 x 516 mm). Within an ornamental border with four inset maps of the Northern Panhandle, Matagorda Bay, Sabine Lake and Galveston Bay; expert restoration repairing usual separations at the folds. Folds into publisher's brown cloth covers.

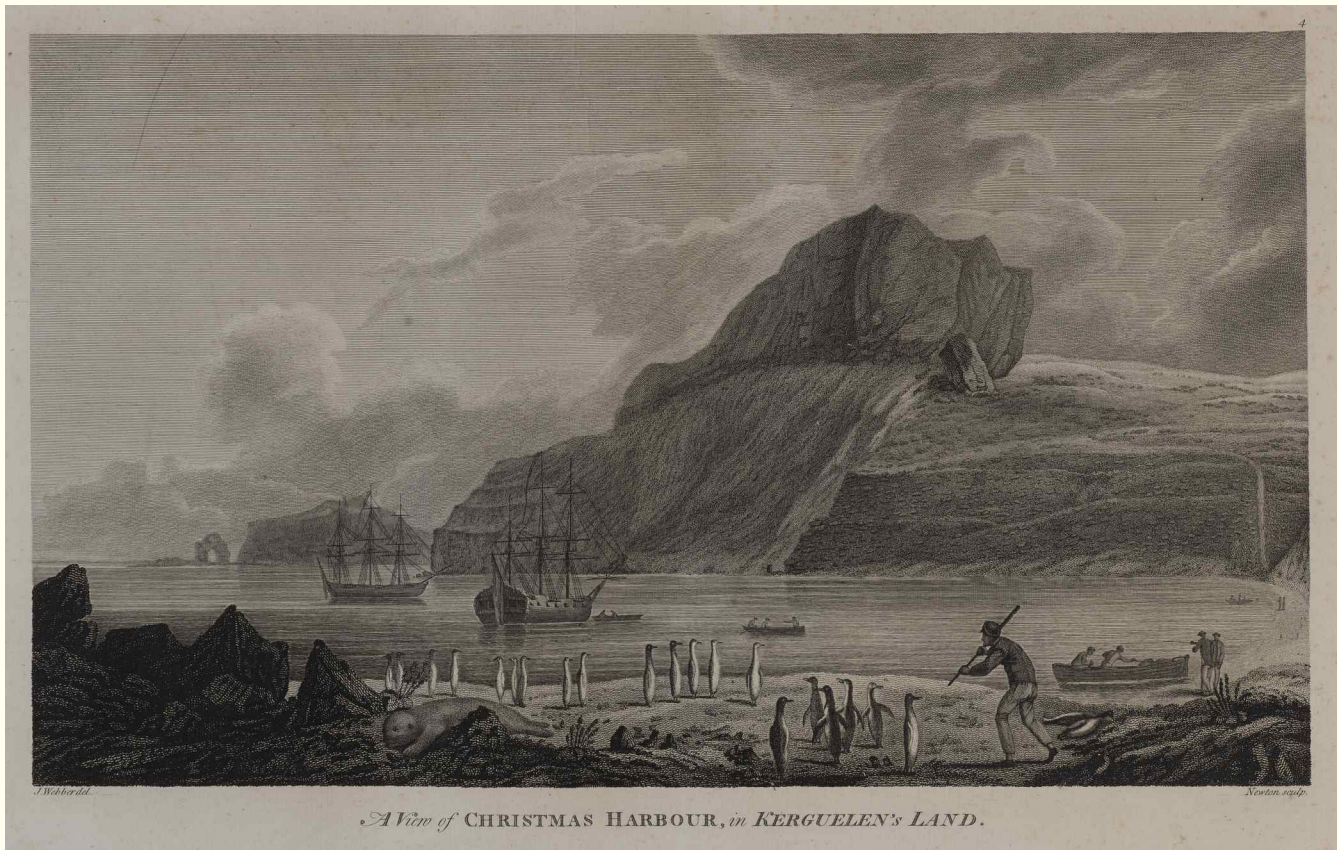
Scarce pocket map of Texas.

First issued in 1872, the state is shown divided into numerous counties with numerous named cities, towns, railroads, etc., though with west Texas still largely unsettled and divided into only five counties.

\$ 2,000-3,000



295



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COOK, CAPTAIN JAMES

[Complete set of the voyages of Captain Cook]

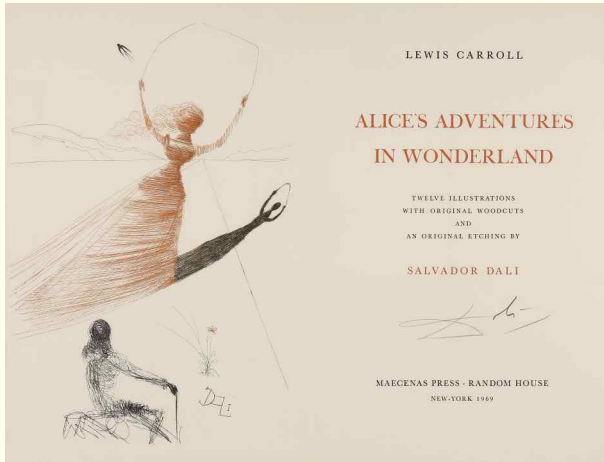
[First Voyage] - John Hawkesworth. An Account of the Voyages undertaken by the order of his present Majesty for making Discoveries in the Southern Hemisphere, and successively performed by Commodore Byron, Captain Wallis, Captain Carteret and Captain Cook, in the Dolphin, the Swallow, and the Endeavor. *London: for W. Strahan & T. Cadell, 1773.* 3 volumes, 4to. 53 plates, maps and charts (1 double-page, 39 folding), including the Chart of the Straits of Magellan; some repairs to the larger folding charts. Second edition. *Beddie 650; Hill (2004) 783*

[Second Voyage] - James Cook. A Voyage towards the South Pole, and around the World. *London: for W. Strahan & T. Cadell, 1785.* 2 volumes, 4to. Engraved portrait frontispiece of Cook by J. Basire after W. Hodges, 63 engraved plates, charts and maps (1 double-page, 29 folding), 1 folding letterpress table. Fourth edition. *Beddie 1226; cf. Hill (2004) 782; Sabin 16245; PMM 223*

[Third Voyage] - James Cook and Captain James King. A Voyage to the Pacific Ocean ... for making Discoveries in the Northern Hemisphere. *London: H. Hughs for G. Nicol & T. Cadell, 1785.* 4 volumes (text: 3 volumes, 4to; atlas: volume of plates, folio). Text: engraved medallion vignettes on titles, 24 charts and plates (14 folding); Atlas: 63 engraved plates, plans maps and charts (1 folding, 1 double-page); occasional foxing and neat repairs to clean tears. THE TEXT EXTRA-ILLUSTRATED WITH 62 FOLDING MAPS AND PLATES, BEING DUPLICATES OF PLATES FROM THE ATLAS (WITHOUT A DUPLICATE OF THE LARGE FOLDING MAP). Third edition. *Beddie 1552; Forbes Hawaiian National Bibliography 85; cf. Sabin 16250* 3 works in 9 volumes (approximately 11¼ x 8¾ in.; 286 x 222 mm). Uniform early tree calf, rebounded to style, spines gilt in compartments with red and green morocco lettering pieces; Atlas: early calf and marbled paper boards, rebounded to style uniform to the text. "The famous accounts of Captain Cook's three voyages form the basis for any collection of Pacific books. In three great voyages Cook did more to clarify the geographical knowledge of the southern hemisphere than all his predecessors had done together. He was really the first

scientific navigator and his voyages made great contributions to many fields of knowledge" (Hill). Cook's first voyage included visits to Tahiti and New Zealand, and the tracing of the east coast of Australia was one of the most perilous feats of navigation in the whole recorded history of exploration. The second voyage pushed further south in search of a southern continent than any previous navigators, as well as visiting numerous Pacific islands. The third voyage returned to islands previously visited, discovered Hawaii, and explored the northwest coast of America from Alaska to Oregon. The text of these official reports form an invaluable record of the voyages, but they are enhanced enormously by the 219 plates, maps, charts and views which include the work of one of the greatest cartographers of his day as well as images from the three most important artists to visit the Pacific during the eighteenth century.

\$ 18,000-20,000



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[DALÍ, SALVADOR] — DODGSON, CHARLES LUTWIDGE [LEWIS CARROLL]

Alice's Adventures in Wonderland. New York: Maecenas Press, 1969

Folio (18 1/2 x 13 in.; 470 x 330 mm). Unbound as issued, the complete set of one original etched frontispiece printed in black, bistre and green, and 12 heliogravures with woodcut remarque on Mandeuere paper. Original linen-covered clamshell portfolio with gilt title on leather spine; minor toning and wear.

NUMBER 476 OF 2500 SETS, SIGNED BY DALÍ IN PENCIL ON THE TITLE-PAGE.

\$ 3,000-5,000

298

DAMAME-DEMARTRAIS, MICHEL FRANCOIS

Paris et ses alentours, à plus de trente lieues à la ronde; ouvrage national de gravures. Paris: Firmin Didot, 1818

Large folio (28 3/4 x 21 in.; 730 x 533). 30 fine uncolored aquatint plates by and after Damame-Démartrai; view of Notre-Dame with a repaired tear in the outer margin. Contemporary blue/green straight-grained morocco-backed paper-covered boards, flat spine divided into six compartments by double gilt fillets, lettered in the second compartment; old repairs to spine.

A beautiful and rare large-scale work of views of Paris and its environs.

According to Dulau's 1828 catalogue this work was originally sold in parts. They offered the present uncolored issue at £20 (item 12456), whilst the issue with the plates printed in colors and finished by hand (item 12457) was on sale at £40. An idea of the book's current rarity can be garnered from the fact that OCLC list only a single copy: that in the Victoria & Albert Museum's "National Art Library" in London, and even the distinguished Bobins collection contains only a fragmentary work (with 5 plates in two states).

Damame-Démartrai is now best known for his

Collection complete des divers jardins et points de vue des maisons de plaisance imperiales de Russie.... [Paris, 1811]: a result of the nine years he spent living in Moscow and St. Petersburg between 1796 and 1805. Paris born, Damame-Démartrai was apparently taught by David but is now celebrated for his drawings and aquatints. The present work, dedicated to King Louis XVIII, was prompted by the artist's wish to record the new open vistas in Paris and its environs: each of the beautiful large-scale plates is accompanied by brief text which gives relevant details of the subject. The artist also notes in the "avant-propos" that this work fills a gap, as there were no other comparable books of views of Paris and its environs. The majority of the plates are of places in Paris, but, as the title suggests, there are also a significant minority of the views of beautiful locations outside the city.

REFERENCES

Cf. Bobins *The Exotic and the Beautiful II*, 516; A Catalogue of the Library of the Athenæum (1845) p.85; A. Dulau & Co. Catalogue of Books in Foreign Languages, A. Dulau & Co. (1828) p.600; F. E. Joubert, père. Manuel de l'Amateur d'Estampes (1821) p.386; Le Blanc Manuel (1856) II, p.84.

\$ 20,000-30,000



299

DANIELL, WILLIAM AND RICHARD AYTON

A Voyage round Great Britain, undertaken in the summer of the year 1813, and commencing from the Land's-End, Cornwall ... with a series of views, illustrative of the character and prominent features of the coast, drawn and engraved by William Daniell. *London: Longman, Hurst, Rees, Orme and Brown and William Daniell, 1814-1825*

8 volumes in 4, imperial quarto (14¼ x 10¼ in.; 362 x 260 mm). Uncolored aquatint dedication leaf at the front of volume I, 308 hand-colored aquatints, all by and after William Daniell, without the uncolored stipple-engraving of "Kemaes Head, Pembrokehire" found in some copies; some minor offsetting from the text onto the plates as usual, minor age toning to the plates. Expertly bound to style in red half morocco and period red cloth covered boards, spines with raised bands in six compartments, lettered in the second and third, others with repeat decoration in gilt, marbled endpapers, gilt edges.

"The most important colour plate book on British topography" (Tooley).

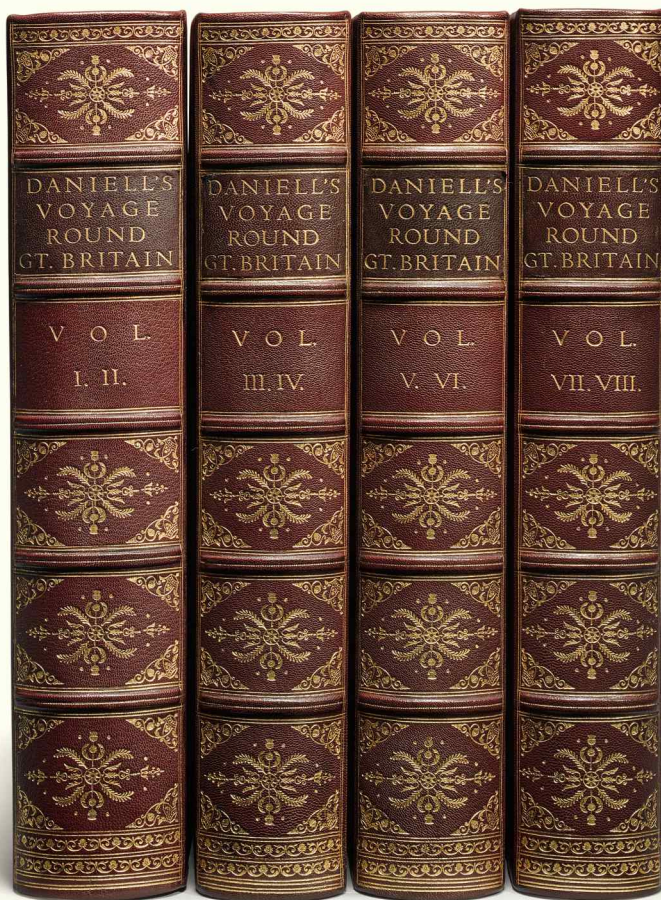
"Such a succession of beautiful plates is scarcely to be found elsewhere, and they are unsurpassed both in delicacy of drawing and tinting. The voyage, starting from the Land's End and continuing by the north coast of Cornwall, was made partly by sea and partly by land, the original intention to travel principally by sea not being found practicable on account of the dangerous nature of the coast. The Introduction states that... it is impossible to make any individual selections from such a treasure-house of beauty" (*Aquatint Engraving* pp.279-280).

The work was originally issued in parts costing 10s.6d. each, or £60 when completed.

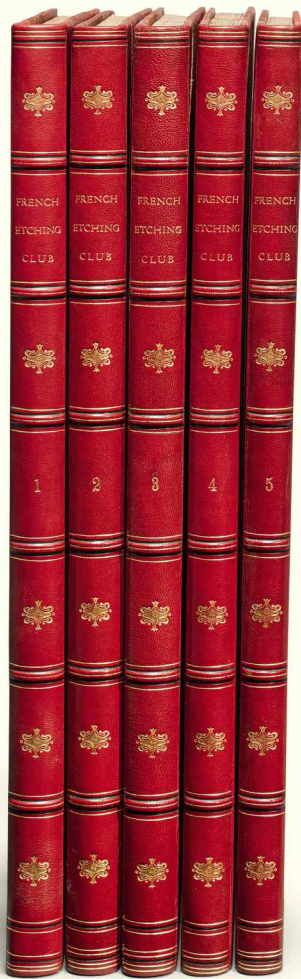
REFERENCES

Abbey Scenery 16; *Prideaux* p. 326; *Bobins* II, 636; *Tooley* 177

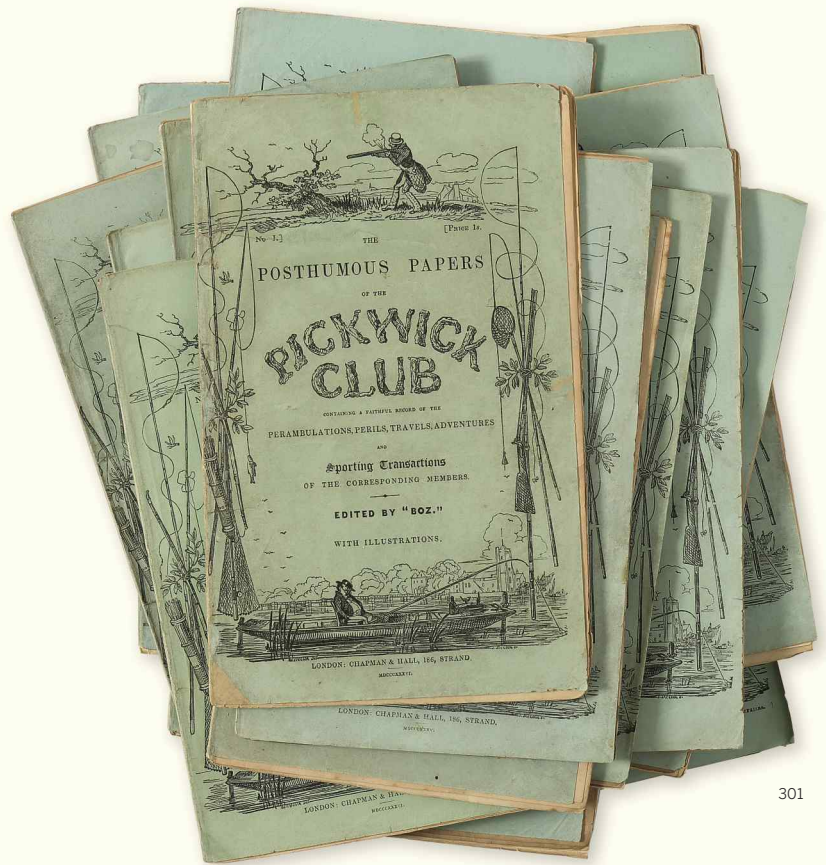
\$ 12,000-15,000



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DELACROIX, EUGENE AND OTHERS

Sociétés des Aqua-Fortistes Eaux-fortes modernes Oeuvres inédites et originales. Paris: Published by A. Cadart et Luquet, [1862-1866]

5 volumes, folio (21½ x 14 in.; 546 x 356 mm). Letterpress titles to vols. 2-5 in red and black, 5 engraved additional titles, 299 (of 300) ETCHED PLATES BY DELACROIX (3), MANET (2), FANTIN-LATOURE (1), COROT (3), COURBET (1) and many others, plates 1-180 (i.e. vols 1-3) printed on india paper, mounted on wove paper as issued, plates 181-300 (vols. 4-5) proofs before letters printed on uniform laid paper with intermittent Aqua Fortistes watermark; lacks one minor plate (number 248 by Adolph-Rene Lefebvre, "Le Titien et la Duchesse de Ferrare - Nymphé"), dampstaining to upper margin of vol. 5 title, lacks preliminary text to vol. 1. Expertly bound to style in half red morocco over period pebbled cloth covered boards, spine with raised bands, lettered

in the second compartment, the others with a repeat decoration in gilt, marbled endpapers.

A RARE NEAR COMPLETE SET OF THIS GALLERY OF GROUND-BREAKING WORK, a celebration of the etching revival in France led by Delacroix, Manet, Fantin-Latour, Corot, Courbet and Meryon.

The Société des Aqua-Fortistes was the French equivalent of the Etching Club in England and similarly it aimed to produce a collection of high quality etchings by the leading artists of the period. Like the Etching Club, the Société des Aqua-Fortistes sought to raise the reputation of the medium from a reproductive technique to a fine art. Although the etching revival began somewhat earlier in England, the French movement exerted a far greater influence on the medium, and included a wider range of prominent artists. The Barbizon painters were among the earliest French artists to participate in the etching revival, and their superb prints helped raise the medium to new heights.

\$ 12,000-15,000

301

DICKENS, CHARLES

The Posthumous Papers of the Pickwick Club. London: Chapman and Hall, 1836-1837

20 parts in 19 as issued, 8vo (8½ x 5½ in.; 220 x 139 mm). 43 etched plates by R. Seymour, R.W. Buss, and Hablot K. Browne ("Phiz"), many advertisements present; browning to some plates. Original printed blue wrappers; lightly soiled, some with neat repairs. Housed in a clamshell case with red cloth boards.

FIRST EDITION IN ORIGINAL PARTS OF DICKENS'S FIRST NOVEL, mixed issue.

REFERENCES

Hatton & Cleaver 1-88

\$ 2,500-3,500

DICKENS, CHARLES

A Christmas Carol. In Prose. Being a Ghost Story of Christmas. *London: Chapman & Hall, 1843*

12mo (6½ x 4 in.; 164 x 100 mm). Title in red and blue dated 1843, half-title and verso of title in blue, "STAVE I" on p.1, uncorrected text, engraved frontispiece and 3 plates colored by hand and 4 woodcuts in the text all by John Leech, 2pp. of advertisements at the end. Original cinnamon vertically-waved cloth, 14-15 mm between closest points of blindstamping and gold wreath on upper cover, the "D" of "Dickens" unbroken, green endpapers, all edges gilt; some faint spots to lower cover, otherwise a superb copy.

FIRST EDITION, FIRST ISSUE. A beautiful copy of the first edition of Dickens' perennially popular novella, which almost single-handedly reinvented the modern idea of Christmas.

The various issues and states of *A Christmas Carol* have been argued over for generations, but the most comprehensive and cogent account is now generally accepted to be William B. Todd's "Dickens's *Christmas Carol*" (*The Book Collector*, 10, Winter 1961), synthesized by Walter E. Smith in his bibliography *Charles Dickens in the Original Cloth* (Los Angeles, 1983). The present copy conforms to Todd's first edition, first impression, first issue (see Smith II, p.27).

REFERENCES

Smith II: 4

PROVENANCE

Alain de Suzannet (armorial bookplate)

\$ 6,000-8,000

303

[DUFY, RAOUL] — GUILLAUME APOLLINAIRE

Le Poète assassiné. *Paris: Au Sans Pareil, 1926*

4to (11¼ x 8⅞ in. 285 x 225 mm). Illustrated with 36 original lithographs by Raoul Dufy, including 18 hors-texte, printed on Montgolfier d'Annonay paper. Bound in original wrappers, publisher's portfolio with ties, upper cover with woodcut in red by Dufy; repairs to spine of portfolio, slight wear to edges of portfolio.

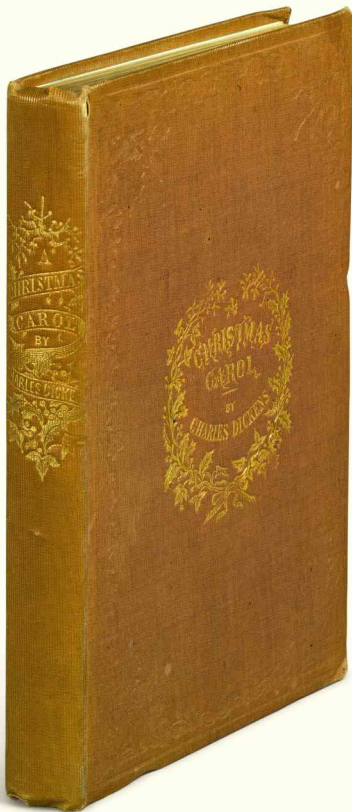
LIMITED EDITION, number 118 of 380 copies from a total edition of 450 printed in occasion of the 8th anniversary of the death of Guillaume Apollinaire.

REFERENCES

The Artist & The Book 92

\$ 2,500-3,500

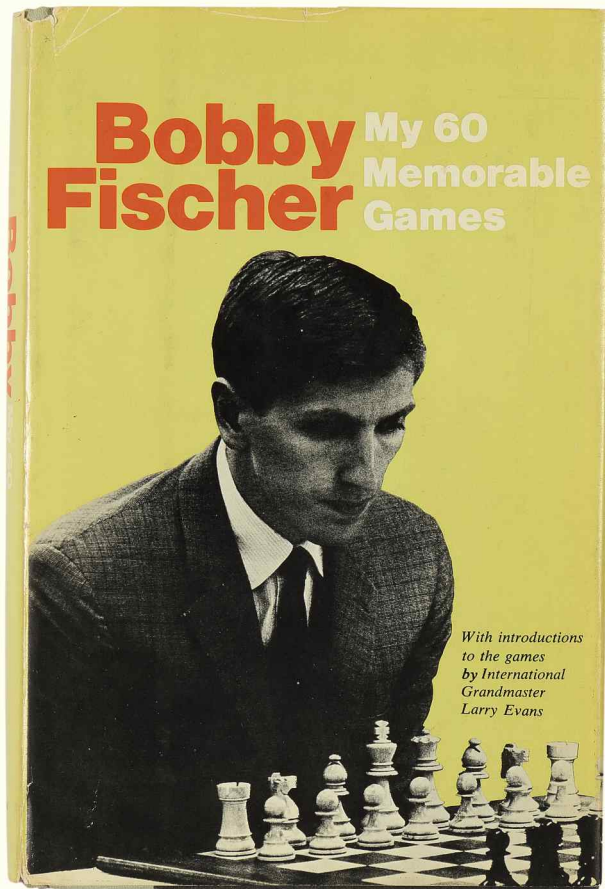
302



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EDWARDS, GEORGE

Animals [Histoire naturelle d'oiseaux peu communs: et d'autres animaux rares & qui n'ont pas été décrits]. *London: for the Author at the Royal College of Physicians, 1743, 1747, 1750, 1751.* [With:] Gleanings of Natural History [Glanures d'histoire naturelle]. *London: for the Author at the Royal College of Physicians, 1758, 1760, 1764*

7 volumes, 4to (11 $\frac{3}{8}$ x 9 in.; 290 x 229 mm). Text in English and French, hand-colored engraved frontispiece, title of vol. I with engraved vignette, 362 consecutively numbered hand-coloured engraved plates, one uncolored engraved plate of Samojed in vol. 2, *Gleanings* with engraved portrait by J.S. Miller after Dandridge; volume I (Birds) lacking subscribers list, some offsetting, spotting sometimes affecting images, plate 220 with repaired closed marginal tear. Uniformly bound in full contemporary brown polished calf,

gilt dentelles to covers, marbled endpapers; spines rebacked, corners bumped.

The publication of Edwards's *Natural History* and *Gleanings* is complex, and copies are found in a variety of states. The present set has the complete run of plates numbered 1-362. George Edwards studied art in Holland, but found his true calling in 1718, when he travelled to Norway to study birds. Shortly thereafter, he dedicated himself to the study of natural history. Edwards made significant contributions to the study of birds, and is generally considered the father of modern British ornithology.

REFERENCES

Anker 124-126; *Fine Bird Books*, p.73; Lisney, p.128; Nissen IVB 286-288; Zimmer, p.201

PROVENANCE

Robert Thompson (bookplate to front pastedown of each volume)

\$ 10,000-15,000

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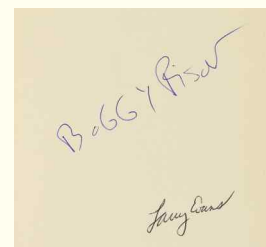
FISCHER, BOBBY

My 60 Memorable Games. New York: Simon and Schuster, 1969

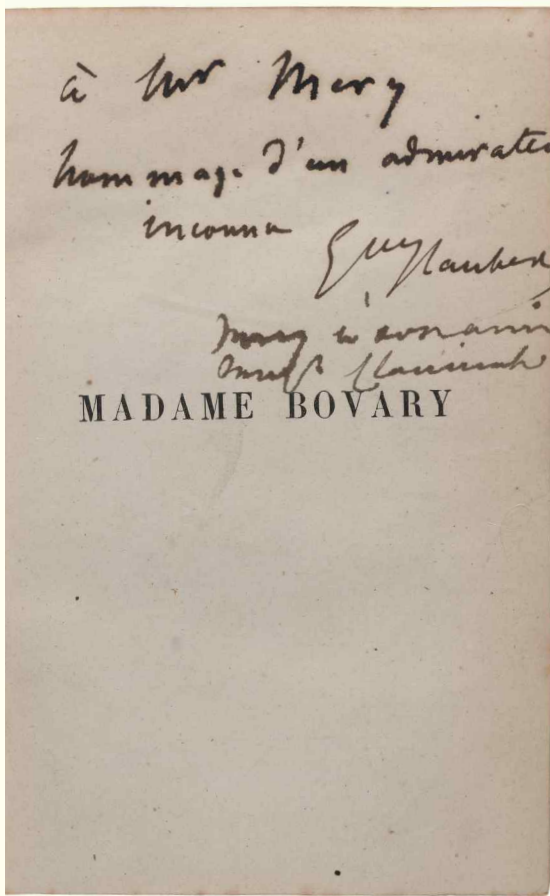
Advance copy, 8vo. In-text illustrations throughout. Quarter green cloth over black boards, gilt chess motif to upper board, spine printed in black and gilt, top stained black, pictorial jacket printed in black, green, and orange; minor creases to jacket, small closed tears at foot, small tear with chip near head of spine.

FIRST EDITION, ADVANCED COPY, SIGNED BY BOBBY FISCHER AND LARRY EVANS, International Grandmaster, on front free endpaper. Publisher's advance copy notice printed in red and black, dated 30 April 1969, taped to front pastedown.

\$ 2,000-3,000



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FLAUBERT, GUSTAVE

Madame Bovary. Moeurs de Province.
Paris: Michel Lévy, 1857

8vo (7 1/8 x 4 5/8 in.; 178 x 120 mm). Inscribed on the half-title "A Mr. (Joseph) Méry. Hommage d'un admirateur inconnu. Gve Flaubert"; signature trimmed as (almost) always, lacking the dedication leaf. Contemporary English half calf, spine gilt with grotesque design; rubbed, small split on top of spine.

FIRST EDITION, FIRST ISSUE with the misspelt "Senart" instead of "Senard" on the dedication page. One of the deluxe copies on thick vellum paper.

Joseph Méry was French poet, journalist, novelist, playwright and librettist, close friend with Gérard de Nerval, Alexandre Dumas, Victor Hugo, Honoré de Balzac—all from the brilliant generation of French writers that inspired and mentored Gustave Flaubert.

REFERENCES

Carteret Romantique I, 263-264; Clouzot 66.

PROVENANCE

Joseph Méry (inscription and ex-dono)

\$ 3,000-5,000



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[FLEMISH FLOWER MANUSCRIPT]

Lille, Spanish Netherlands: 1630

15 vellum sheets, the majority folded, with a total of 27 columns of text with 9 original integral vignette bodycolor paintings, and 22 rectangular panels flanked on either side by a thick gold rule, each panel (4 1/2 in.; 114 mm wide) containing an original bodycolor painting of flowers with a single figure of a man (in 19 panels) or a bird (in 3 panels), with the men variously dressed in costume of the period and involved in various pursuits, including hunting, cooking, fencing, playing a drum, etc. Roll 2 (signed once by J. Simon): 4 vellum sheets, 3 folded, with a total of 6 columns of text and 1 wide horizontal area also bearing text with 5 integral vignette bodycolor paintings, and 6 rectangular panels (3 thick panels approximately 5 3/4 in.; 146 mm wide, and 3 thinner panels approximately 3 3/4 in.; 95 mm wide) flanked on either side by a thick gold rule and each containing an original bodycolor painting of flowers with a single bird (in 4 panels), a bird and a snail (1 panel), or a bird, a butterfly

and flowers (1 panel). 18th-century vellum over pasteboard, early manuscript title to spine; some rubbing and minor fading to a few illustrations.

Important early collection of original botanical paintings celebrating wealth and status through a show of rare and expensive varieties of tulips and others exotic cultivars. Originally produced for the De La Broye family, this series was more recently in the collections of two of the foremost historians of Lille and its great families.

The overall theme is floral: not wild flowers but the extremely expensive cultivated flowers that were coming to prominence at the beginning of the seventeenth century. This concentration on exotic blooms in the present manuscript was a deliberate attempt to link the De La Broye family with the opulence that these flowers implied. The most famous of these luxury plants was the tulip, and given the time and the place where these drawings were done it is no surprise to find various cultivars of the tulip predominating. All of the varieties shown are of the most expensive bybloemen group. The courtly interest



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of the 1600s had by the 1620s become more widespread, and from 1634 to 1637 tulips, like the multi-coloured varieties pictured here, were the flowers which fuelled the tulipomania craze in the Netherlands. At its height, sums equal to the cost of a good-sized house on the waterfront in Amsterdam were gambled on single bulbs. These manuscripts form ONE OF THE EARLIEST KNOWN COLLECTIONS OF IMAGES OF A SIGNIFICANT NUMBER OF DIFFERENT VARIETIES OF TULIPS: at least twenty are pictured, and although they are not identified, they form a rare and valuable record of the cultivars of the period. In addition to tulips, the images also include pinks, narcissi, irises, martagon lilies, roses and asters.

The manuscript is further enlivened by images presumably of the De La Broye family undertaking suitably aristocratic pursuits. These include a preponderance of military subjects, but also hunting and cooking.

The two documents, produced for the De La Broye family of Lille, can be dated to a golden period for the city of Lille when the city and a large area of what is now northern France

was ruled over by Spain, forming the Spanish Netherlands. Now a bound collection of vellum sheets of various sizes, these were originally glued together to form two document rolls with the illuminated panels acting as dividers between each vertical column of text. Internal evidence shows that both rolls were compiled for the De La Broye family as proofs of nobility. To achieve the status of gentleman it was necessary for an individual in trade to prove that his family had in the past been of sufficient standing to warrant his being elevated once again.

To provide this proof the De la Broye family apparently retained the services of J. Simon the premier greffier or chief clerk of the Chamber of Accounts of Lille. He arranged for the archives to be searched for every reference to the good work or good standing of the family. These extracts (dating from the 13th to the 16th century) were then copied out by skilled scribes using various calligraphic and textual hands (apparently in imitation of the originals). Each extract was headed by a precis of what it was and a note about which original document it had been taken

from, and each was attested to by J. Simon. An overall summary of the findings was added which was signed by J. Simon (roll 1: signed twice and dated once 26 October 1630; roll 2: signed once).

A REMARKABLE ILLUSTRATIVE RECORD OF THE SOCIOECONOMIC ASPECTS OF TULIPMANIA.

REFERENCES

Blunt & Stearn, *The Art of Botanical Illustration* (1994), pp. 127-146; P. Denis du Péage, *Recueil de généalogies Lilloises* (1906-1908); A. Pavord, *The Tulip* (1999), pp.137-177; L. Tongiorgi Tomasi, *An Oak Spring Flora* (1997), pp.267-306

PROVENANCE

Louis-François Quarré-Reybourbon (Lille, Collection Quarré-Reybourbon 19th-century bookplate) — Paul Anatole Auguste Marie Denis du Péage (Lille, 1874-1952, armorial bookplate)

\$ 50,000-60,000



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[FRENCH RIVIERA]

Album containing 109 mounted and inserted albumen photographs of Nice, Monte Carlo, Cannes and other areas along the French Riviera. [circa 1875].

Large 4to (11 $\frac{7}{8}$ x 9 in.; 300 x 229 mm). Photographs loosely inserted on both sides of 25 windowed cards, the images varying in sizes and titled on the mounts, one image hand-colored. Morocco-backed wooden marquetry boards, with a variety of inlaid colored woods (including olive), the upper cover depicting three women harvesting olives surrounded by a floral border and a view near Villefranche-sur-mer at the bottom, the rear cover with a monogram surrounded by a floral border, brass hinges and clasps.

By an unnamed photographer, the images include lovely landscape views, as well as exterior views of the principal buildings in Nice, Cannes, Mentone, San Remo, Antibes, Villafranca, Monte Carlo, and along the coasts of France and Monaco. The album can be dated before 1878 by the views of the Casino de Monte Carlo, as the images show the casino prior to the 1878 expansion by Charles Garnier.

\$ 2,000-3,000

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GARCÍA MÁRQUEZ, GABRIEL

Two drafts of an early short story, "Rosas Artificiales"

Together, 2 typed manuscripts with additions, deletions, and corrections in ink: the first draft, 6 pp. (11 x 7 $\frac{5}{8}$ in.; 279 x 193 mm); the second, 7 pp. (12 $\frac{1}{4}$ x 7 $\frac{5}{8}$ in.; 311 x 193 mm), n.p., late 1950's; both lightly tanned, but in good condition. Houses in custom-made quarter buckram album, title stamped in blind on upper cover. Clamshell case.

TWO CORRECTED DRAFTS OFFERING INSIGHT INTO GARCÍA MÁRQUEZ'S WORKING METHODS.

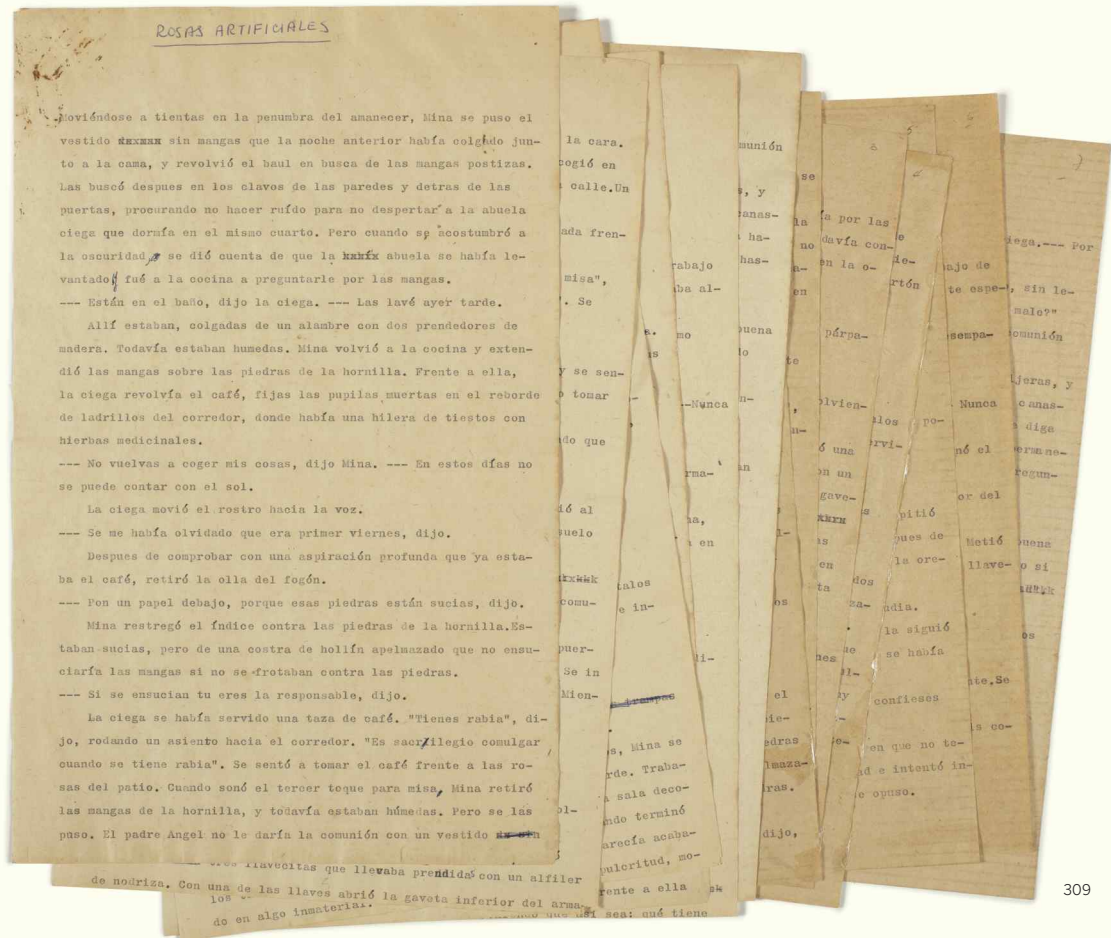
"Rosas Artificiales" was written in the late 1950's, most likely in Caracas, where García Márquez was living and working as a journalist. It was published in Mexico City in 1962 in *Los Funerales de la Mamá Grande*, his third short story collection.

The two present typescript versions vary from one another and from the published story in several ways. For example, the main character's name starts off as "Claudia" in the 6-page version of the story, but is changed to "Mina" for the second draft and the published story. The initial version begins with the brief opening sentence, "Claudia saltó de la cama al segundo toque para misa." In the second version, this is combined with the second sentence and expanded to "Moviéndose a tientas en la penumbra del amanecer, Mina se puso el vestido sin mangas que la noche anterior había colgado junto a la cama, y revolvió el baul en busca de las mangas postizas." In addition, lines of dialogue present in the first version have been excised from the second version.

The short story unfolds mostly through a conversation between Mina, who has missed early morning mass and who makes and sells artificial roses, and her blind grandmother. Mina has been jilted by a lover and has thrown his letters down the hole in the outhouse. She tries to hide this from the grandmother, who sees everything despite her blindness. The story ends in bitterness on both sides.

MANUSCRIPTS BY GABRIEL GARCÍA MÁRQUEZ ARE SELDOM OFFERED FOR SALE AT AUCTION.

\$ 40,000-60,000



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GIRALDI, GIAMBATTISTA

De gli Hecatommithi. *Monte Regale: Lionardo Torrentino, 1565*

2 volumes, 8vo (6½ x 4¼ in.; 155 x 100 mm). Woodcut titles, woodcut portraits of Giraldi, decorative woodcut initials, 16 leaves of of neat contemporary manuscript; minimal marginal staining to a few leaves. Late 16th century full calf, spine with raised bands in six compartments, gilt titles and text to second and third, others with repeat overall decoration in gilt, all edges speckled in red; some chips to spines.

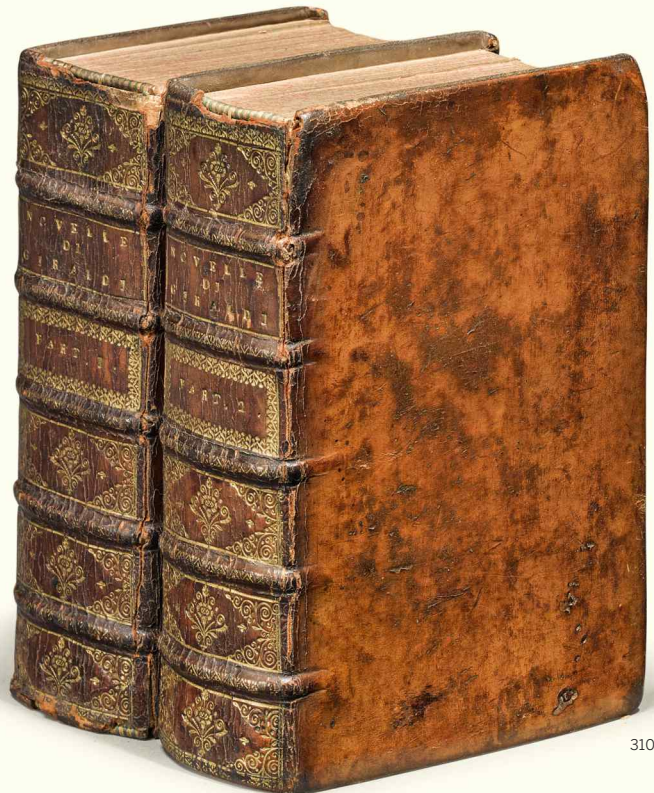
FIRST EDITION. "The source for *Othello* is Giraldi Cinthio's Hecatommithi. As the same collection contains a version of the story which provided the plot of *Measure to Measure*, and as that play was written about the same time as *Othello*, Shakespeare was presumably scanning Cinthio's book in his search for plots in the early years of the seventeenth century... in reading Cinthio's tale, he would have felt challenged by the magnitude of the difficulties involved in making a tragedy from it, but he would nevertheless have found several hints in the tale itself how the subject might be treated" (Kenneth Muir, *The Sources of Shakespeare's Plays*).

With the binding being near contemporary, it would seem that the manuscript leaves bound in represent the remedy of an original fault, with it likely that these two gatherings were out of stock when this copy was issued.

REFERENCES

Adams (G 704); Brunet II, 1608

\$ 4,000-6,000



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PROPERTY FROM A PRIVATE WEST COAST COLLECTION

GRAHAM, JOHN D.

An archive of original art work, correspondence, and ephemera related to artist John D. Graham

Comprising: *SYSTEM AND DIALECTICS OF ART*. New York: Delphic Studios, 1937. 8vo. 15 full-page illustrations; black and blue ink markings to text throughout. Later full black morocco, bound by Marianne Strate, with decorative endpapers, and decorative slipcase of her design. FIRST EDITION, LIMITED TO 1,000 COPIES, of which this is lettered A. GRAHAM'S COPY, SIGNED on the half-title, also inscribed in Italian: "non si torna ohi a stella e fisso..." (you do not go back to star and stay fixed), and in Latin: *Ioannus Magus Servus Domini* (Johannes Magus, Servant of God), the latter being a personae Graham used as an alter ego, and dated 1946, separate limitation page laid in, SIGNED BY GRAHAM and inscribed: "A cher amis Charles," and dated 1944.

2 drawing (5 $\frac{1}{4}$ x 4 $\frac{3}{8}$ in.; 129 x 112 mm). Black and red ballpoint on paper, text on verso in black ballpoint.

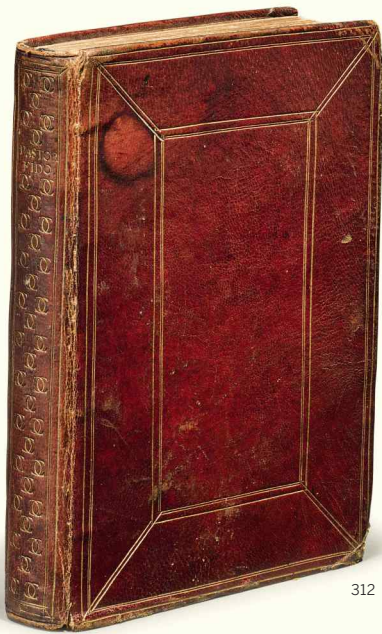
Oblong portfolio (18 $\frac{3}{4}$ x 14 $\frac{1}{2}$ in.; 476 x 374 mm). 35 album sleeves containing: 6 exhibition pamphlets — Original drawing (11 $\frac{3}{8}$ x 8 $\frac{1}{8}$ in.; 288 x 208 mm). Multicolored ink and pastel on brown paper. SIGNED by Graham; closed tears, loss to margins, some toning. — Various items of ephemera related to Graham, primarily newspaper clippings. — Symposium pamphlet (11 x 8 $\frac{1}{2}$ in.; 279 x 216 mm). Pp. 8, yellow wrappers, "Whitney Symposium on American Art." 30 April 1984. — Price list (11 x 8 $\frac{1}{2}$ in.; 279 x 216 mm). Single sheet, Graham's hand, black ink. — 35 letters (42 sheets), written in French, signed "John" (various sizes). White and blue paper, dated throughout 1960, and addressed to Charles Rieger, with 14 illustrations in ink. — 4 pages, typescript (8 $\frac{1}{2}$ x 11 in.; 279 x 215 mm). "The Case of Mr. Picasso," c. 1946.

A SMALL ARCHIVE OF ARTWORK, CORRESPONDENCE, AND PRINTED EPHEMERA RELATED TO THE ARTIST JOHN D. GRAHAM COLLECTED BY CHARLES RIEGER. Graham (1886–1961), a Russian Empire-born American Modernist painter, trained at the Art Students League of New York. Graham is considered one of the mentor figures for the Abstract Expressionist generation of American artists, to include Willem de Kooning, Jackson Pollock, Dorothy Dehner, and Mark Rothko. His *System and Dialectics of Art*, present here, was an influential text on modernism and the avant-garde. Charles Rieger (1910–2001), architect, was an esteemed professor at Columbia University. John Graham was his closest friend.

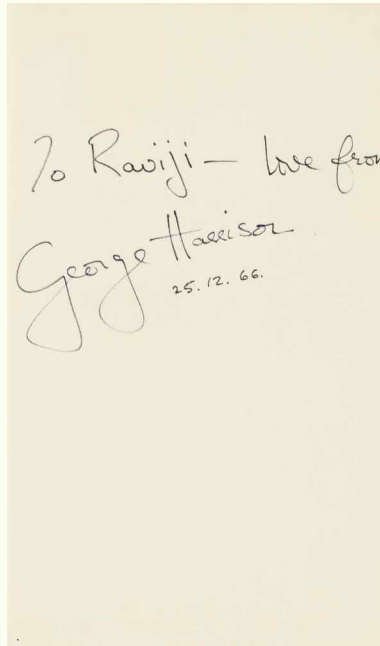
PROVENANCE

Charles Rieger, New York (gift of the artist)

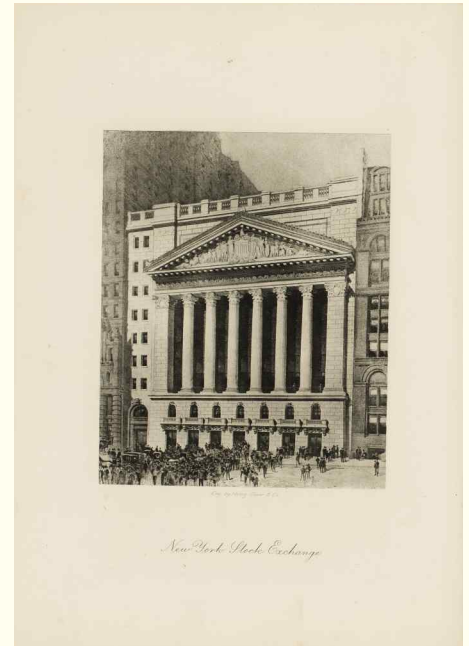
\$ 15,000-20,000



312



313



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312

GUARINI, GIOVANNI BATTISTA

Il Pastor Fido, Tragicommedia Pastorale. Venice: Appresso Battista Giotti, 1602

4to (7⁷/₈ x 5¹/₂ in.; 195 x 137 mm). Frontispiece portrait of the author by Kilian, pictorial title, woodcut vignette to second title, 6 plates, woodcut initials, woodcut head- and tailpieces; small repair to pictorial title, a few closed marginal tears. Full mid-17th century morocco (English), panelled with gilt filleted rules, spine with gilt Charles II cipher pattern, all edges gilt; slight wear to coroners, minor stain to front cover.

CHARLES II'S COPY OF THE DEFINITIVE EDITION OF THE MOST WIDELY READ WORK OF SECULAR LITERATURE OF THE 17TH CENTURY. *Il Pastor Fido*, patterned on Tasso's *Aminta*, focuses upon the power of love to transform the soul. The influence of the work was immense, with 20 editions appearing by 1602.

REFERENCES

Brunet II 1775; Gamba 556; Vinciana 4076

\$ 3,000-5,000

313

[HARRISON, GEORGE — RAVI SHANKAR]

The I Ching or Book of Changes. Richard Wilhelm & Cary F. Baynes (translators). [London]: Routledge & K. Paul, [1965]

2 volumes, 8vo. Both volumes inscribed by Harrison and dated 25 December 1966: "To Raviji | With much love and thanks | George Harrison" and "To Raviji | love from | George Harrison". Publisher's blue cloth, decorated in gilt and red, top edges blue, extremities a bit rubbed; dust-jackets present but chipped and worn.

A PRESENTATION COPY OF THE CLASSIC CHINESE DIVINATION TEXT BETWEEN THE FAMED BEATLES' GUITARIST AND THE MUSICIAN WHO TAUGHT HIM HOW TO PLAY THE SITAR. Inscribed the year after Shankar famously inspired Harrison to incorporate the sitar into the song "Norwegian Wood (This Bird Has Flown)" on *Rubber Soul*.

\$ 3,000-5,000

314

HEMING, HENRY G.

Hemming's History of the New York Stock Exchange. New York: Henry Glover, 1905

Thick 4to. Engraved frontispiece, 4 views and 353 steel-engraved portraits of Exchange members. Expertly bound to style in full brown morocco, spine with raised bands, gilt edges.

FIRST EDITION OF THIS CLASSIC WORK ON THE STOCK EXCHANGE, containing a 45-page history of the New York Stock Exchange, which chronicles the Exchanges founding, its relationship to the banks, its prominent members, and its place in the global economy. Portraits include Henry Clews, George Jay Gould, J.P. Morgan, Jr., W.C. Kellogg and Arthur Whitney.

\$ 2,000-3,000

AMERICAN RED CROSS
LA CROCE ROSSA AMERICANA

TELEFONO 49-64



AMERICAN RED CROSS
CROCE ROSSA AMERICANA



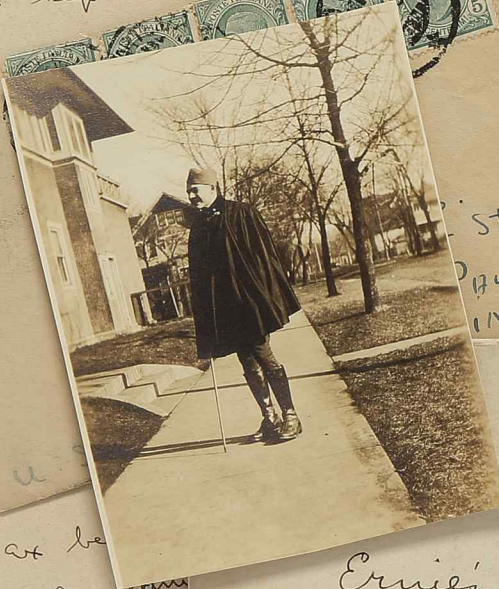
TO VIA MANZONI
MILANO



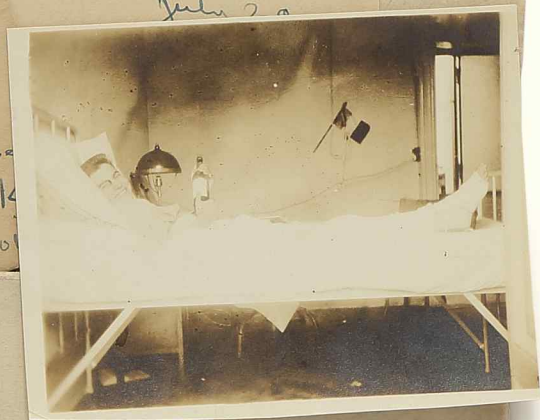
Dear Frances;

That was an a
and I shall keep it very
have subse

to it
isn't
was a
of you
happened
engaged
The con
beloved, as be
members of the
this is a day out
a bouquet (I damned
best of arms), we
and welcome!
now is over



A.R.C. Hospital
Milan
July 20



Ernie's Pictures

And 25 years later
oh! Am I glad I
married John!

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but I can't
ambue now, one of the
engaged. Well if you want to write up
reached at the address on this paper for a
months. Ambulance is hurried up. I also have married
advice to keep from you
years as well.
Ernie

HEMINGWAY, ERNEST

Two autograph letters signed (“Ernie”) to Frances Coates: the first, 4pp. (6³/₈ x 5¹/₈ in.; 163 x 130 mm), American Red Cross Hospital, Milan, 29 July 1918; horizontal fold, ³/₄ in. separation at fold. Autograph envelope; flap with return address detached but present — the second, 4pp. (11 x 8¹/₄ in.; 279 x 210 mm) on American Red Cross letterhead, American Red Cross Hospital, Milan, 15 October 1918; vertical and horizontal folds, small stain at upper margin for first page. Autograph envelope.

TWO RECENTLY DISCOVERED LETTERS WRITTEN BY ERNEST HEMINGWAY IN 1918 FROM HIS HOSPITAL BED IN MILAN TO FRANCES ELIZABETH COATES IN OAK PARK, ILLINOIS

In 1918 Ernest Hemingway, then a volunteer ambulance driver in Italy, was wounded by mortar fire and sent to the American Red Cross Hospital in Milan to recuperate. He was confined to his bed for several months and during that time, he wrote these letters to Frances Coates, a girl he had gone out with in high school. Coates was not interested in Hemingway as a romantic partner and went on to marry John Grace in 1920. In 1923, Hemingway used a variation on her name, Liz Coates, in his short story “Up in Michigan”. Later, he would include broad parodies of Frances and John Grace in *To Have and Have Not*.

In Hemingway’s first letter to Frances, he attempts to cajole her with boyish enthusiasm and fractured French into writing back: “... I can’t break the old habit of writing you whenever I get a million miles away from Oak Park. Only this time you are going to shatter all precedent by writing me a nice long letter in answer. Aren’t you? Sure you are! Nespaw?” He continues with a description of Milan in midsummer, “Milan is so hot that the proverbial hinges of hell would be like the beads of ice on the outside of a glass of Cliquot-Club by comparison. However, it has a cathedral and a dead man. Leonardo da Vinci and some very good looking girls and the best beer in the allied countries, which being announced as the result of the careful investigations conducted through most of France and all of Italy. But I was so lucky as to be recommended for the Italian medal of valor which is like the Victoria Cross or Legion of Honor. I am a very fortunate child, Frances. For several couple of times I said to myself, Oinust you will not look upon Mr. Hodgson’s Tea Rooms again! But I will. Also I’m going to convalesce on the Riviera! Yoho Yoho.”

The second, more expansive letter (15 October) was written after Hemingway had received a letter from Frances. “That was an awfully good letter and I shall keep it very carefully, because I always

have suffered under a great and burning curiosity to know what your handwriting looked like. If that isn’t a catty first paragraph! But really Frances it was an unspeakably nice letter and it was very very good of you to write me. and all the late dope on village happenings The conventional way to write a letter home to one’s beloved, ex beloved, near beloved, or impressionable members of the family; is to say that I am writing this in a dugout by the light of a candle stuck in a bayonet. (Damned if I know how they accomplish that feat of arms), while overhead the shells roar and whimper! But as you are a good pal and the war is over I’ll tell the unromantic truth. This is being written on the back of a supper tray in a nice comfortable hospital where I am interned for the duration of the Peace with my very unromantic tonsillitis, ululated throat, jaundice and something the matter with my internals alleged to be caused by shell shock. So far the only trhing [sic] I can find wrong with them is that they crave food in immense quantities about six times every 4 hours!”

Hemingway says he will not leave the hospital till the spring and then plans to spend some time in Italy before returning to Oak Park. “After I get out of the hospital I’ve a couple of weeks leave and am going to visit an Italian officer down in Abbruzzi [sic] for a couple of weeks quail shooting and trout fishing. The I’m going to stop off at Torino for a while to visit the count Bellia who is a bewhiskered peach, nice thing, and has three daughters ranging from bellissima! to she’s good to her folks. Anyway they are awfully nice and have been fine to me. Send me chocolate [word illegible] and cognac and ‘most everything’. Met ‘em up at the Lakes when I was convalescing”.

“Oh yes, I can now read, speak and write love letters in Italian, also reports. Though the latter are more difficult and frequently add to the gaiety of nations. Love letters are fine. For example I never could bring myself to address anyone as ‘My treasure,’ but ‘Tesora mea’ just runs out of the pen.” Before asking Frances to write again and closing his letter, Hemingway assures her that he isn’t serious about anyone in Italy” “... I haven’t fallen for any of the local damsels although I have a very beautiful contessa, only once married, who furnishes Piper Heidsieck champagne of about 98 vintage and a much more beautiful bar maid across the street from the hospital who serves cognac at 70 centimes a glass and who sent up a bunch of big American beauties the other day that must of cost at least the price of a bottle. But then the bar maid’s mother was born in Saginaw Mich. and she considers me a fellow countryman.”

These remarkable letters are accompanied by a small archive of items kept over the years by Frances Coates Grace. Of great interest is Mrs. Grace’s frank unpublished memoir of Hemingway (11pp. carbon typescript; 16pp. autograph manuscript). Here is her description of Hemingway in his youth: “... in life, a disturbing person with very dark hair, very red lips, very white teeth, very fair skin under which the blood seemed to race, emerging frequently in an all-enveloping blush. What a help his beard, later, was to be, protecting and covering this sensitivity. The whole of his face fell apart when he laughed.”

Also included is biographer Carlos Baker’s correspondence with Mrs. Grace (3 letters) and Mrs. Grace’s unsent reply to Baker (autograph draft and typed copy). In the unsent letter, she writes, “No, I wasn’t the girl to whom Ernie gave his Italian uniform cape, to which his mother took umbrage. She would have given me the cape and the boy, too, and to her last days she would remember those early days.”

There are four photographs (3¹/₄ x 4¹/₄ in.; 83 x 108) from 1916–1919 in an envelope inscribed by Mrs. Grace, “Ernie’s Pictures. And 25 years later, ooh! Am I glad I married John!”. Two of the photos are of Hemingway, Coates and others on a canoe trip on the Des Plaines River. One is captioned, “... taken by Dr. Hemingway from the bridge — 1916” — A photo of Hemingway in bed holding up a bottle, American Red Cross Hospital, Milan, 1918 — A photo of Hemingway in uniform and cape in Oak Park, captioned “front of our house on Pleasant St — Feb, March, 1919”.

Four other items round out the collection: A later copy of Hemingway’s high school graduation photo, framed and kept by Mrs. Grace in her dressing room — A photograph of Hemingway in uniform standing with an unidentified woman — a note sent by an elderly couple to Hemingway and Coates’s table when they were dining at the Terrace Restaurant in 1919 (“I just want to tell you, you are the first really dear sweet looking girl I’ve seen in Chicago.”) — 2 sheets of French stationery with printed wartime vignettes at the top edge by Guy Arnoux, dated 1916.

TWO REVEALING EARLY LETTERS WRITTEN BY THE YOUNG HEMINGWAY FROM MILAN TO A GIRL BACK HOME IN OAK PARK.

REFERENCES

Robert K. Elder, “To Have and Have Not,” in the *Paris Review Daily* (blog), 4 May 2017

PROVENANCE

Frances Elizabeth Coates Grace — by descent to the present owner

\$ 20,000-30,000

Ernie's Picture
 And 25 years later
 ooh! Am I glad I
 married John!



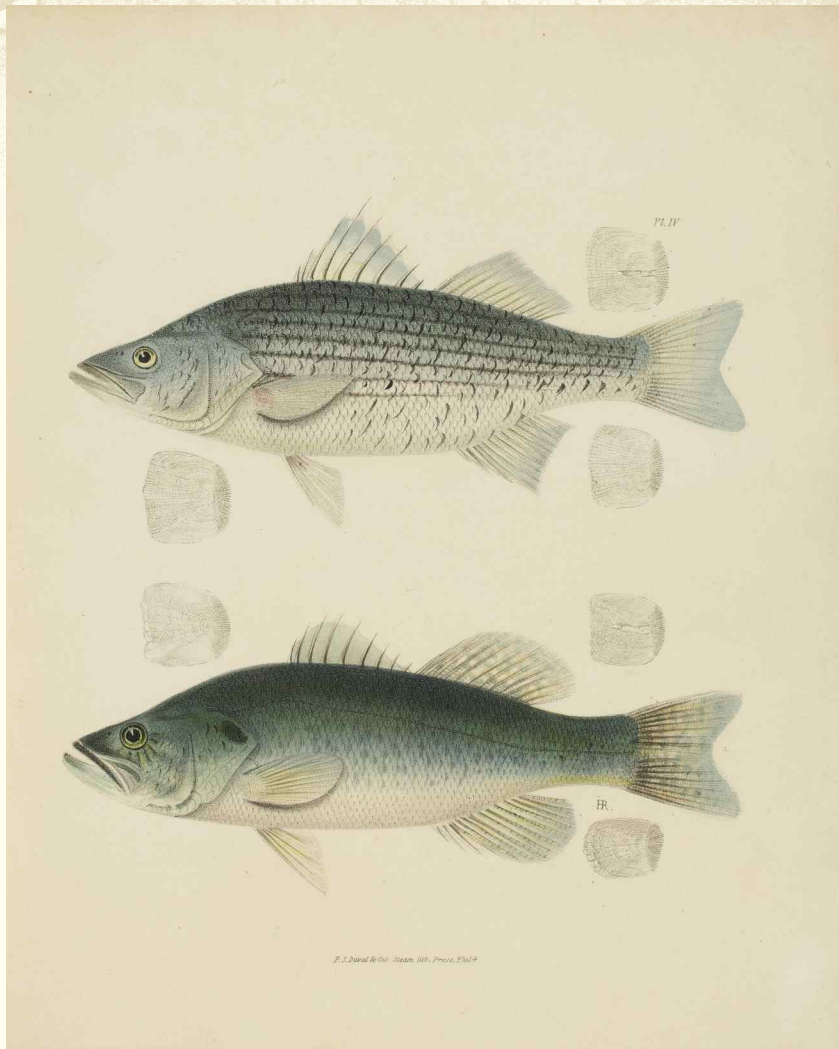
315

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This is being written in the back of a supper tray in a nice comfortable hospital where I am interested for the duration of the Peace with my unfortunate tuberculosis, elevated throat ^{alleged to be} coughed families and something the matter with my intestines. I can find by shell shock. So far the only thing I can find quantities about six times every 4 hours! Also there is, a are, two months more of mechanical treatment to be taken at the military hospital for my legs. So I'll probably not enter the sacred village till April or May. After I get out of the hospital I'll be a couple of weeks leave and am going visiting on Dublin office down in Abbruzzi for a couple of weeks. I'll be stopping and trout fishing. The Dr. is going to stop at Tamo for a while to visit the court Bellia who is a beautiful peach, nice thing, and has three daughters ranging from belletrism! to she's going to be books. Anyway they are awfully nice and have been fine to me. I'd like to christen James and copy and "most everything". Met 'em up at the James when I was commissioning.

Well to get back to the hospital I picked up this rare combination of diseases and incidentally a cross Di gene a Croix D'guene up a Mount quipper during the last offensive.

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HOLBROOK, JOHN EDWARDS

Ichthyology of South Carolina. Charleston, S.C.: Russell & Jones, 1860.

Volume I (all published), 4to (11¼ x 9⅝ in.; 286 x 218 mm). 28 hand-colored lithographed plates by A. J. Ibbetson, August Sonrel, and J. Burkhardt, printed by P. Duval (3) and T. Sinclair (25) of Philadelphia; a few scattered spots. Expertly bound to style in half dark blue morocco and period marbled paper covered boards, flat spine in compartments divided by gilt roll tools, lettered in gilt in the second and fourth compartments, marbled endpapers.

POSSIBLY UNIQUE INTERMEDIATE ISSUE OF HOLBROOK'S EXTREMELY RARE WORK ON FISH.

Holbrook gained renown from his first major published work, *American Herpetology, or a Description of Reptiles inhabiting the United States* (Philadelphia: 1836-1842, 5 volumes). Through it, he met Louis Agassiz, who became

a lifelong friend: Holbrook visited him annually during his summer trips to New England. He then turned his attention to fish and began a *Southern Ichthyology* (New York: 1847) to include descriptions of the fishes of Georgia, South Carolina, and Florida, but after the publication of two numbers (a total of 60 pages and two plates), he realized that the field was going to be too extensive and he halted the publication.

He returned to the subject, concentrating his studies on a smaller geographical area and between 1855 and 1857 published the first volume (in ten parts) of the *Ichthyology of South Carolina*. However a disastrous fire in the Artists' Building in Philadelphia destroyed all the plates, stones, and original drawings and he temporarily abandoned the project. In 1860, the second edition, with the text reworked and all the plates redrawn, was published. In the preface he writes: "As but few numbers of the [first edition]... were distributed previous to the destruction of the original plates, &c., and the present edition

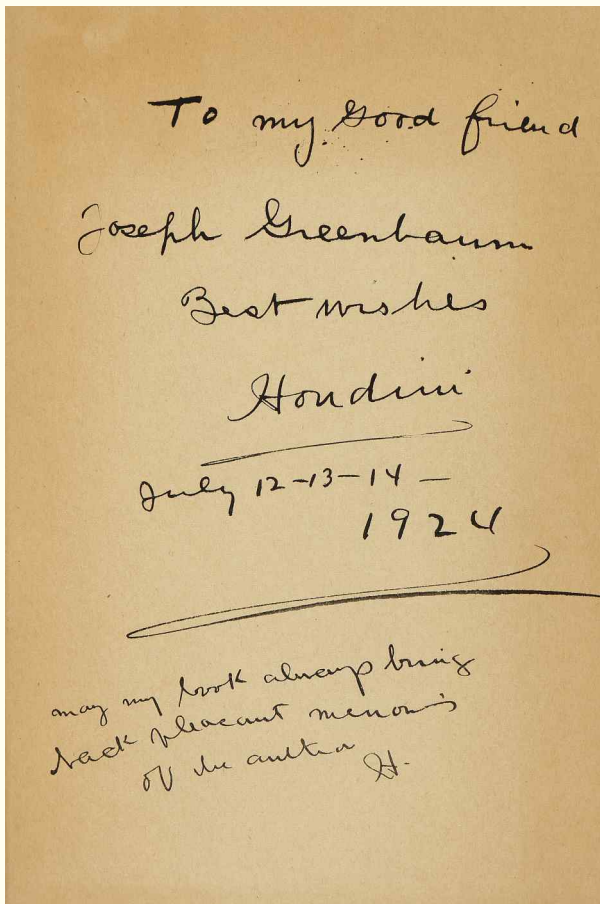
is so much improved, I have decided to recall the former numbers, and to replace them by those of the new edition, without expense to the present holders." Indeed, the plates in the second edition, done by the lithographer T. Sinclair, of Philadelphia, differ dramatically from those of the first, both in terms of coloring and anatomical detail. Unfortunately, once again only the first volume appeared. This time the Civil War intervened and the work was abandoned—this time for good—as during the war Holbrook's library and collections were destroyed.

The present example is an intermediate issue between the first and second editions, composed of text and plates from both editions. Any example of the present work is rare.

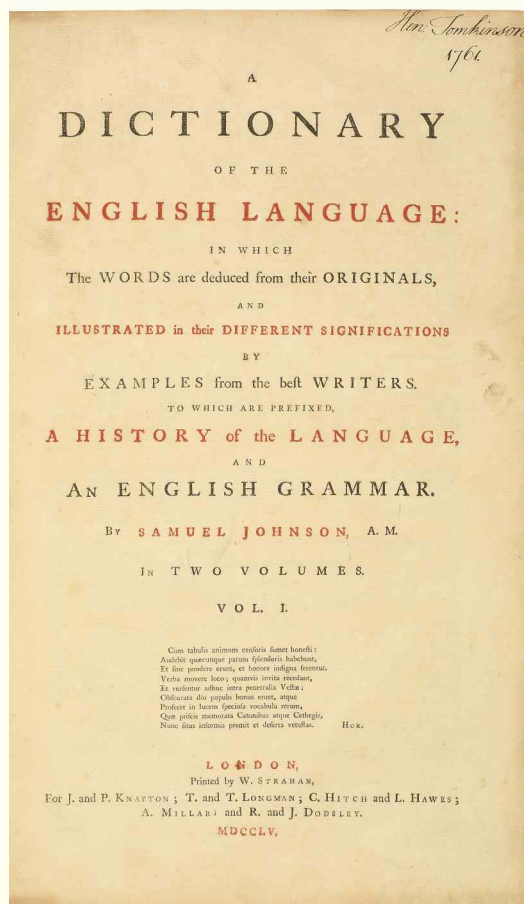
REFERENCES

Bennett p.56; Meisel III, p.486; Nissen ZBI 1979; Sabin 32452.

\$ 10,000-15,000



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HOUDINI, HARRY

A Magician Among the Spirits. *New York: Harper and Brothers, 1924*

8vo. Photographic frontispiece portrait of Houdini and Sir Arthur Conan Doyle, 15 photographic plates, in-text illustrations, publisher's blue cloth gilt; light browning, ink mark on pp. 205-206, extremities lightly rubbed, some fading to spine, light soiling to boards. With 29 May 1923 dinner menu and seating chart from The Friars (110 West 48th Street, New York) SIGNED BY HOUDINI, Joseph Greenbaum, and 8 other guests laid in.

FIRST EDITION, PRESENTATION COPY INSCRIBED AND TWICE-SIGNED BY THE AUTHOR on the front free endpaper: "To my good friend | Joseph Greenbaum | Best wishes | Houdini | July 12-13-15-1924 | May my book always bring back pleasant memories of the author | H."

\$ 3,000-5,000

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PROPERTY OF A WEST COAST COLLECTOR

JOHNSON, SAMUEL

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. To which are prefixed, a History of the Language, and an English Grammar. *London: Printed by W. Strahan, for J. and P. Knapton; T. and T. Longman; C. Hitch and L. Homes; A. Millar; and R. and J. Dodsley, 1755*

2 vols, folio (16¼ x 10½ in.; 414 x 257 mm). Title-pages printed red and black, woodcut tailpieces, second definition for "earsh" added by a contemporary hand to foot of 7R2v; gatherings B-F of preliminaries and last few leaves of second volume somewhat dampstained, occasional light staining or spotting, small holes to 19Z1 and

22E1.2 costing a few letters, a very few scattered marginal tears, some corners turned. Nineteenth-century marbled boards, attractively rebaked and recornered with calf, early red-sprinkled edges; extremities quite rubbed.

FIRST EDITION of the first standard English Dictionary, "the most amazing, enduring and endearing one-man feat in the field of lexicography" (*Printing and the Mind of Man*). A very good copy with the text in the first state according to Todd's points 1, 2, 5-7, 11, 15, 17-21.

REFERENCES

Cordell J40; Cordell/Koda 49; Grolier/*English* 50; *Printing and the Mind of Man* 201; Rothschild 1237; Todd, "Variants in Johnson's Dictionary, 1755," in *The Book Collector* 14:212-14

PROVENANCE

Henry Tomkinson (signature, 1761, on title-page of first volume) — Davie Bassett (armorial bookplate)

\$ 8,000-12,000

KAEMPFER, ENGELBERT

The History of Japan, giving an Account of the Ancient and Present State and Government of that Empire... translated from his original manuscript, never before printed, by J.G. Scheuchzer ... With the life of the author. *London: Printed for the Translator, 1727*

2 volumes, folio (13 $\frac{3}{8}$ x 8 $\frac{3}{4}$ in.; 340 x 225 mm). List of subscribers, titles in red and black, with 7 engraved maps (4 folding, 2 double-page), and 38 engraved plates and plans (6 folding, 27 double-page), plates 36 and 37 reversed but both present; occasional browning and foxing. Full brown calf, spines with raised bands in seven compartments, red and green morocco labels in second and fourth, others with repeat overall decoration in gilt; repairs to joints, overall wear to extremities.

FIRST EDITION SECOND ISSUE OF THE FIRST SCHOLARLY TREATMENT OF JAPAN. This work provided encyclopaedic description of the Japanese flora and fauna, government and industries, offering an invaluable insight into life in Japan in the 18th century at a time when the islands were practically closed off to all Europeans.

REFERENCES

Cordier, *Japonica* p. 413-15; Cox I, 332; Garrison-Morton 6374.11; see Nissen, *BB1* 1019 note; Wellcome III, 376

\$ 10,000-15,000

320

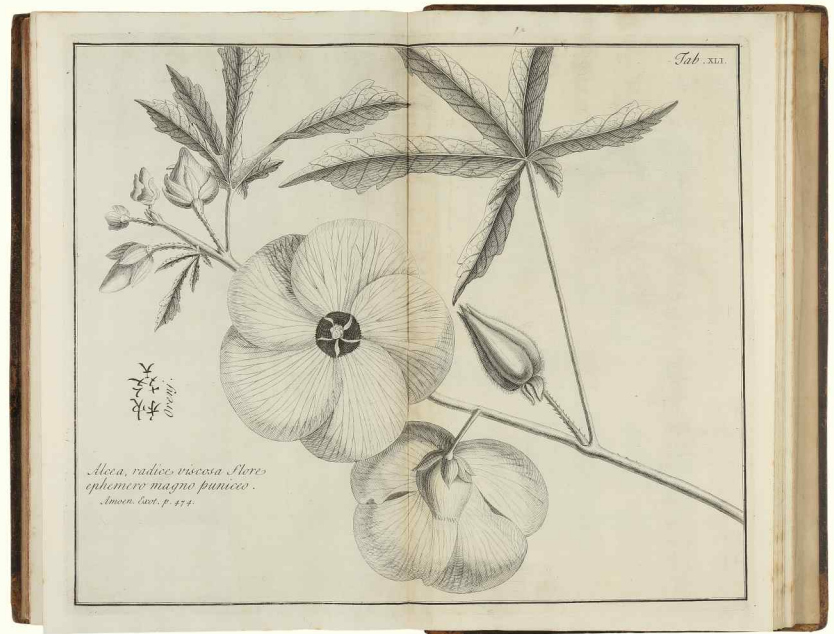
KHAYYÁM, OMAR [EDWARD FITZGERALD, TRANSLATOR]

Rubáiyát of Omar Khayyám: The Astronomer-poet of Persia. *Boston: Houghton Mifflin and Company, 1884*

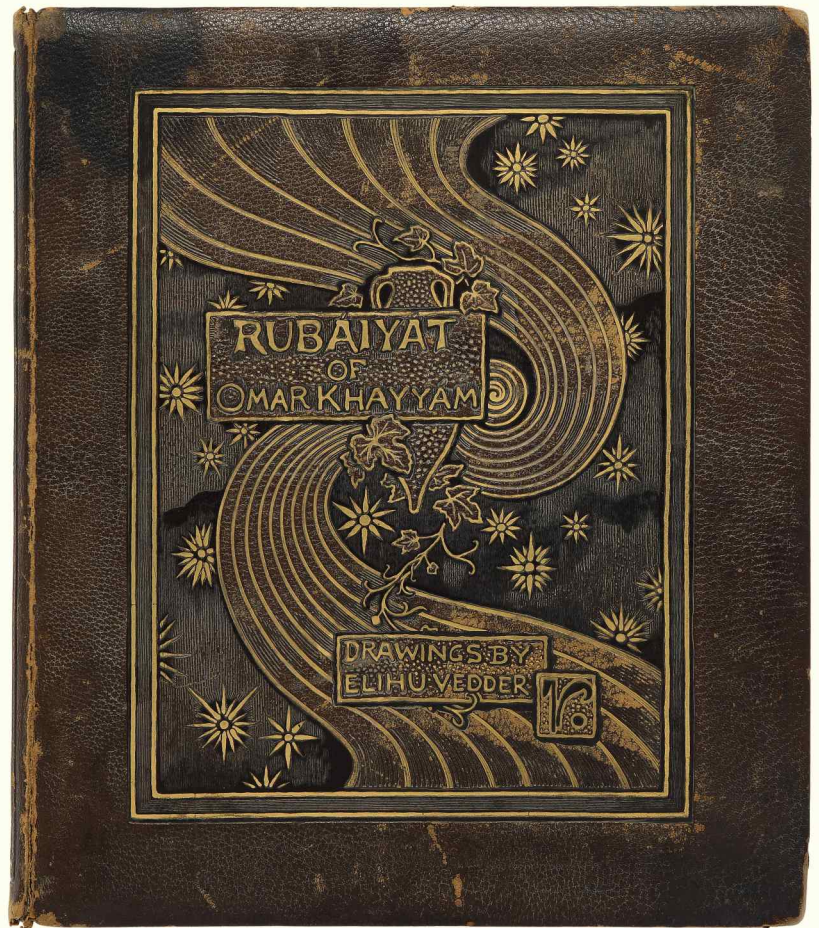
Folio (17 x 14 in.; 433 x 355 mm). 57 illustrated leaves by Elihu Vedder on Japanese paper, mounted on heavy wove paper, 8 leaves of appendix and notes; some minor loss to bottom corner of mount for illustration 30, closed tears to mounts of 49-51, images not affected. Original full thick brown morocco elaborately stamped and tooled in gilt after design by Vedder, spine with blindstamped and gilt rules, gilt title, wide inner gilt dentelles, floral silk doublures and endleaves, all edges gilt; overall rubbed, corners bumped with loss of morocco, some splitting to bottom of front hinge.

DELUXE EDITION LIMITED TO 100 COPIES, PUBLISHER'S UNNUMBERED COPY, "not to be sold, printed for George Harrison Mifflin." This is written on an original sketch (which does not appear in the printed list of illustrations) by Elihu Vedder. SIGNED BY VEDDER on the limitation page.

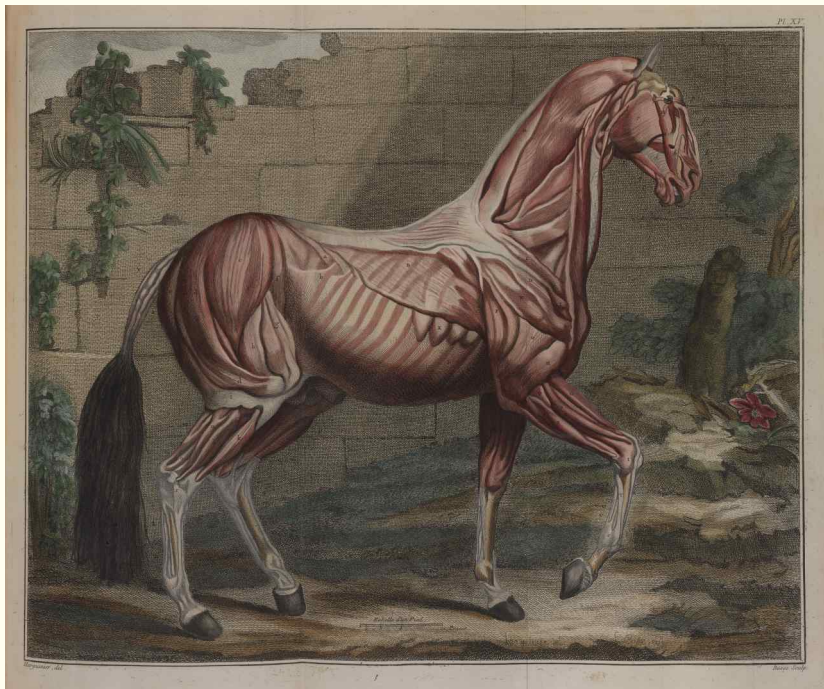
\$ 6,000-9,000



319



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LAFOSSE, PHILIPPE ÉTIENNE

Cours d'hippiatrique, ou traité complet de la médecine des chevaux. Paris: Edme, 1772

Folio (19¾ x 13¼ in.; 502 x 335 mm). Engraved frontispiece by B.L. Prevost after Sullier, engraved portrait frontispiece by J. Baptiste Michel after Harguinier, engraved title vignette by and after Prevost. 56 hand-colored engraved plates by B. Michel Adam [femme Fessard], F.A. Aveline, C. Baquoy, Benard, Ch. Beulier, L. Bosse, Prevost and others after Harguinier, Lafosse and Saullier, including 19 large folding plates. Contemporary calf, covers bordered with gilt double fillet, expertly rebacked to style, spine gilt retaining the original red morocco lettering piece, period marbled endpapers.

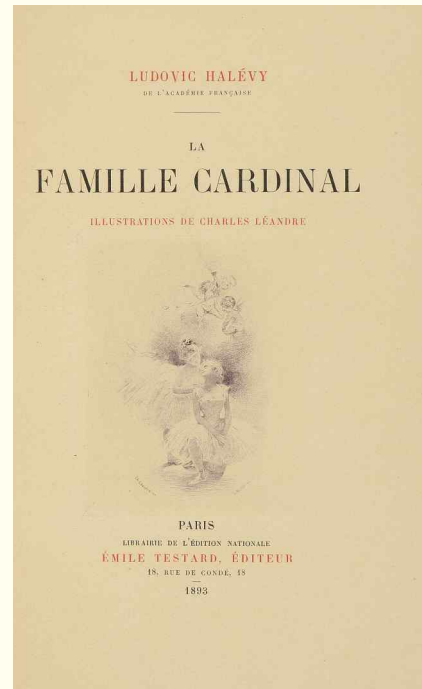
DELUXE HAND-COLORED FIRST EDITION OF THE BEST 18TH CENTURY FRENCH WORK ON EQUINE MEDICINE AND THE ANATOMY OF THE HORSE.

The vivid hand-coloring of the anatomical plates elevates this issue far beyond the regular black and white edition. "Ouvrage fort bien execute et qui a ete longtemps le meilleur que l'on eut sur cette science" (Brunet).

REFERENCES

Brunet III, 765; Cohen-de Ricci col.587; Huth p.46; Mellon Books on Horses and Horsemanship 61; Mennessier de la Lance II, pp.20-21; Nissen ZBI 2360.

\$ 12,000-15,000



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LEANDRE, CHARLES — LUDOVIC HALEVY

La Famille Cardinal. Paris: E. Testard, 1893

8vo (9½ x 6 in.; 243 x 155 mm). Engraved frontispiece in two states, half-titles and titles in red and black, 27 etchings by Louis Muller after Charles Léandre, 10 full-page plates, each in two states, 29 wood engravings by Léveillé and Ruffe also after Léandre. Bound by Marius Michel, contemporary full brown levant morocco, spine with raised bands in six compartments, gilt title and text in second and third, all edges gilt, tan levant doublures with gilt and tan morocco onlay flowers, light green patterned silk endpapers, marbled slipcase.

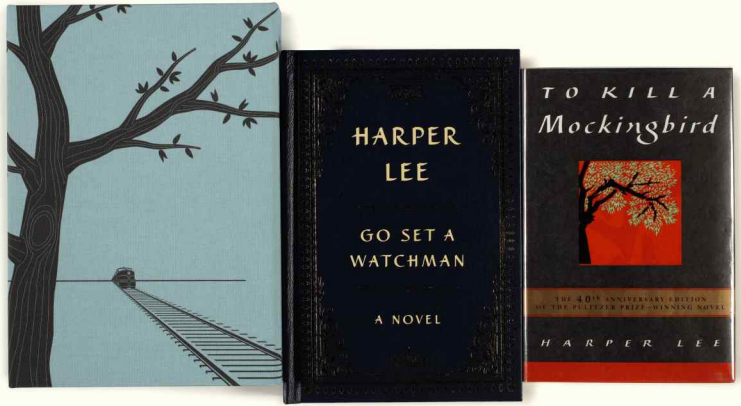
LUXURY EDITION, one of 110 copies printed.

\$ 4,000-6,000

LEE, HARPER — TWO SIGNED FIRST EDITIONS

Go Set A Watchman. *New York: Harper, 2015*

8vo. Pictorial limitation page printed in black and red, SIGNED BY THE AUTHOR. Full navy blue morocco covers elaborately bordered in gilt, text and title in cream to upper cover, spine stamped in gilt and cream, all edges gilt, yellow and blue decoratively printed endpapers. In publisher's pictorially printed blue cloth clamshell case. With publisher's original corrugated board box.



[with]: TO KILL A MOCKINGBIRD. *New York: Harper, 1999*. 8vo. Signed by the author on the half-title. Publisher's gray boards, upper cover stamped in blind, spine with text and title in silver, original pictorial dust-jacket.

SPECIAL COLLECTOR'S EDITION, NUMBER 168 OF 500 COPIES SIGNED BY THE AUTHOR, with 40th anniversary edition of *To Kill a Mockingbird*, SIGNED BY LEE on the half-title.

\$ 2,000-3,000

LOSTELNEAU, COLBERT DE

Le Mareschal de Bataille. Contenant le Maniment des Armes. Les Evolutions. Plusieurs Bataillons, tant contre l'Infanterie que contre la Cavalerie. *Paris: Estienne Mignon, 1647*

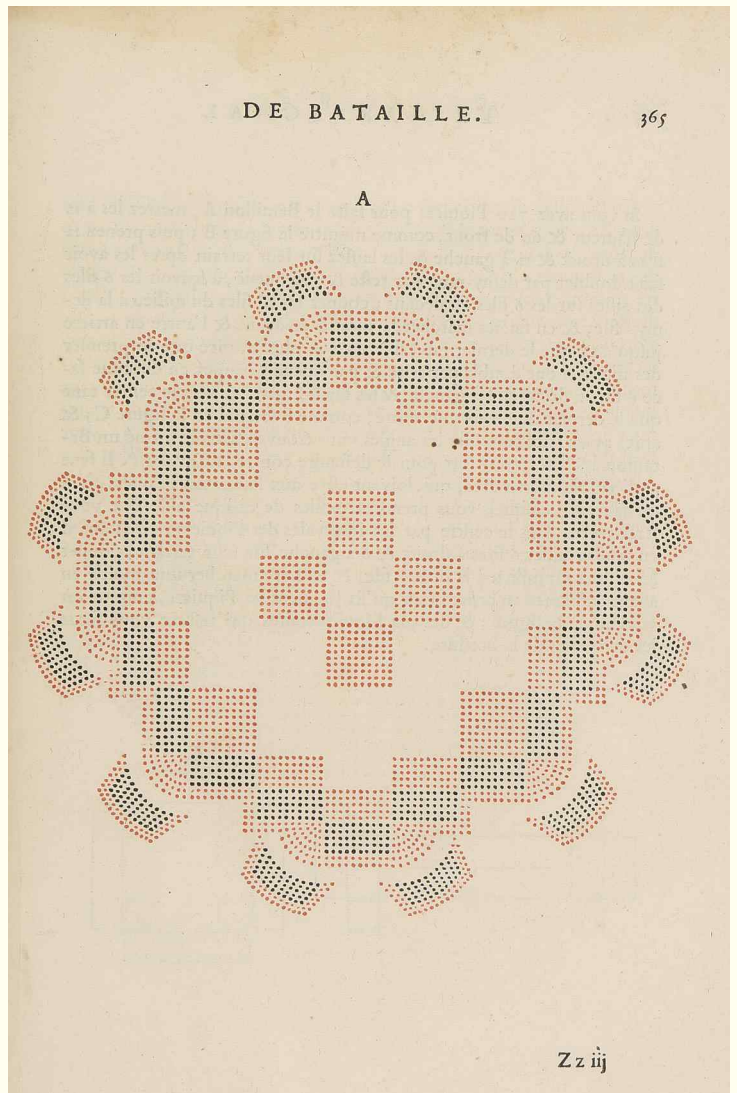
Folio (14 x 9 1/5 in.; 354 x 245). Title printed in red and black, 234 engraved plates, 186 in red, yellow, and black, 16 of which folding, in-text diagrams and woodcuts; minor offsetting to colored inks, minor spotting; some dampstaining, preliminary leaves with some rubbing to text resulting in loss. Contemporary sprinkled calf, double fillet rules to covers, spine with gilt fleurons; slight shelfwear, minor abrasions to covers.

ONLY EDITION OF THIS SUPERB MILITARY BOOK, prepared exclusively for private presentation. It represents the first attempt at printing ornamental geometric figures made up of rectangular, square and round dots in three colors to represent musketeers, pikemen and cavalry. The new technique was achieved with a specially cut font of characters, an invention of the printer. These depictions of soldiers in contemporary costume demonstrating the use of musket and pike, are based on those by Jacob de Gheyn in his *Wapenhandelinge*. The text is taken from Johann Jacob von Wallhausen, *Kriegskunst zu Fuss* (1615). The whole project was undertaken for King Louis XIV, and was never sold commercially.

REFERENCES

Lipperheide Qb 43; Duportal, pp. 87-88; BN, Le Siècle de Louis XIV, 50

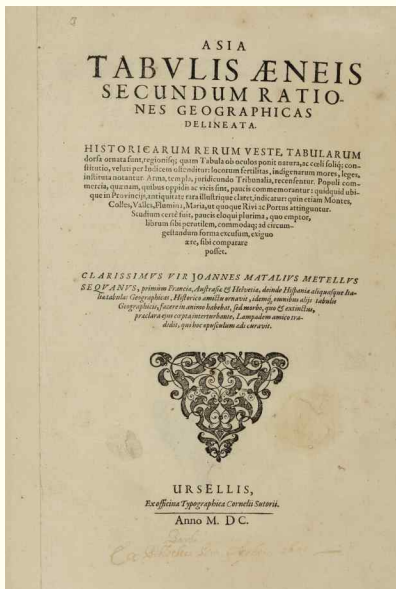
\$ 6,000-8,000



METELLUS, JOHANNES

[Asian Maps] Asia tabulis aeneis secundum rationes geographicas delineata.

(10 15/16 x 7 3/16 in.; 277 x 182 mm to 10 15/16 x 14 3/8 in.; 277 x 364 mm). 12 double-page maps with accompanying Latin text, head- and tailpieces; folds strengthened with Japanese tissue and mounted on new stubs, minor foxing generally not affecting maps, one map with small tear with minor loss (Tartaria), minor worming. Bound together in later full brown calf, covers with boarders in blindstamp, spine with raised bands in six compartments, label to second with gilt title and rules; some fading to spine.



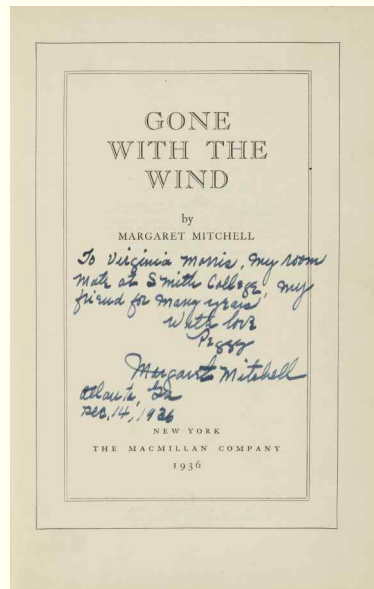
325

FIRST EDITION. Johannes Matalius Metellus (ca. 1517-1597), was a French jurist who spent his early life traveling in Italy. Later Metellus moved to Louvain. Around 1579, he became involved in Cologne's cartographic publishing industry, when he is thought to have contributed to the *Itinerarium Orbis Christiani*. "His map of Japan is the earliest known copy of Teixeira's map, which had appeared in Ortelius", Walter 20) and Arabia (Tibbetts 59).

REFERENCES

Tibbetts 59; Walter 20

\$ 5,000-7,000



327

MILNE, A. A.

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

4to. Illustrated by E.H. Shepard. Original cloth-backed boards with paper label in original dust jacket; some minor rubbing and soiling to light blue jacket. Card slipcase.

NUMBER 34 OF 350 NUMBERED AND SIGNED COPIES ON HAND-MADE PAPER, SIGNED BY THE AUTHOR AND ILLUSTRATOR.

\$ 2,000-3,000

MITCHELL, MARGARET

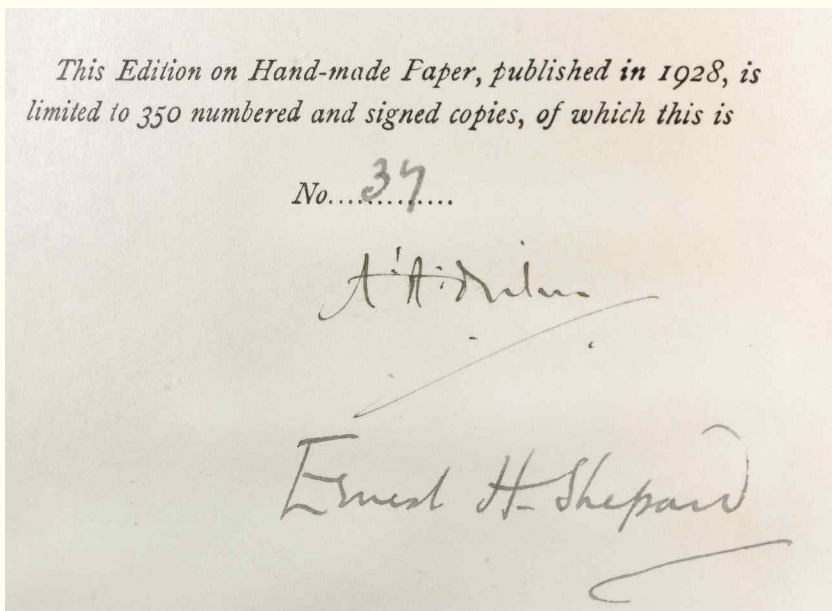
Gone With the Wind. *New York: Macmillan, 1936*

8vo. Owner's inscription in black ink to half-title, author's inscription in blue ink to title. Publisher's gray cloth, cover and spine lettered in blue, original pictorial dust-jacket; rubbing to head and foot of spine with some fraying, dust-jacket present but separated at folds.

[with]: Black and white photograph (4 1/2 x 3 9/16 in.; 115 x 90 mm). Members of Mitchell's freshmen class at Smith College, with "Peg" kneeling in foreground. — 2 Confederate bills (6 5/8 x 2 15/16 in.; 168 x 75 mm and 7 1/16 x 3 1/4 in.; 178 x 80 mm). Georgia note signed by Mitchell in blue ink on the verso: "To Robin | from | Margaret Mitchell | Atlanta, GA | Dec. 14, 1936".

FIRST EDITION, FIRST ISSUE, WITH MAY 1936 ON TITLE-PAGE VERSO. PRESENTATION COPY, INSCRIBED: "To Virginia Morris, my room | mate at Smith College, my | friend for many years | With love | Peggy | Margret Mitchell | Atlanta, GA | Dec. 14, 1936". Mitchell and Morris lodged together at 10 Henshaw Avenue, a college approved boardinghouse, where Mitchell was apparently one of its most vibrant and engaging tenants. During her tenure there, Mitchell was already offering colorful discourses on the Civil War, its conflicts seeming to possess her more than "the current unpleasantness in Europe." After finishing her freshman year at Smith, and following the death of her mother, Mitchell went back to Atlanta to take over the household for her father and never returned to Smith College.

\$ 15,000-20,000





328

328

MOLL, HERMAN

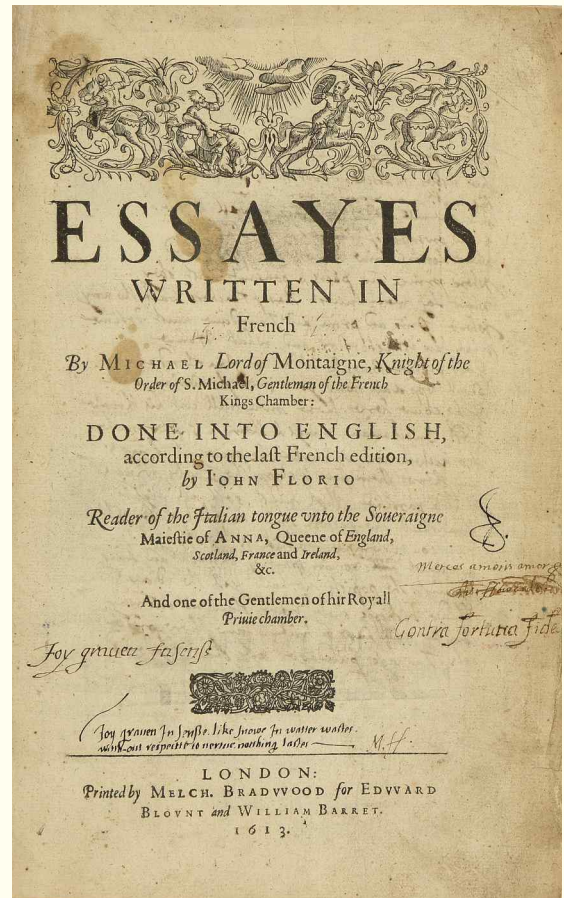
Atlas Minor: or a New and Curious Set of Sixty Two Maps, in which are shewn ... all the Known Parts of the Earth. London: T. and J. Bowles, circa 1736

Oblong folio (9 x 12¾ in.; 230 x 325 mm). Engraved title incorporating contents list. 62 engraved maps (10 folding), hand-colored in outline; some small closed tears to maps, some strengthened at folds, map of England backed with some loss to upper right corner. Later half black morocco over light blue boards; rubbing to extremities.

REFERENCES

Phillips, *Atlases* 578

\$ 3,000-5,000



329

329

MONTAIGNE, MICHEL EYQUEM DE

Essayes Written in French by Michael Lord of Montaigne ... done into English, according to the last French edition, by John Florio. London: Melch. Bradwood for Edward Blount and William Barret, 1613

Three parts in one, small folio (11½ x 7½ in.; 280 x 180 mm). Woodcut headpieces on titles, second (R1r) and third books (2R5r) with separate dated title pages, engraved portrait of the translator, John Florio, by William Hole (A6v), woodcut head-, tailpieces, and decorative initials, with final blank leaf, contemporary annotations throughout in brown ink; some side-notes shaved, some staining throughout, some pages misnumbered (T5v, 2D1v, 2D6r, 2H1rv, 2H6rv), but all present. Late seventeenth century calf, covers with gilt tooled central ornamental cartouche with initials "IW" (James Waite) in blind; rebacked, first title somewhat soiled.

SECOND EDITION IN ENGLISH. COPY ONCE OWNED BY LORD WILLIAM HOWARD (1563-1640), sometimes known as "Belted or Bauld (bold) Will," with

his signature on the title-page and numerous marginal annotations throughout in his hand. Howard's annotations include references to Sir Francis Bacon, Sir Walter Raleigh, Queen Elizabeth, Sir Thomas More, Queen Mary, Erasmus, and many other persons of the epoch. Above Howard's name on the title-page (which has been partly cancelled with faded ink of a later date) is the motto "Mercus amoris amor"; the title-page also bears three other inscriptions in other hands. Additionally, the volume features a full page manuscript poem by Richard Corbett.

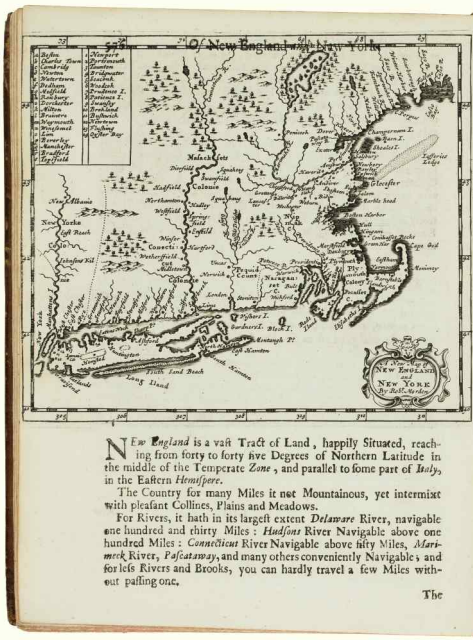
REFERENCES

STC 18042; ESTC S111840; see Pforzheimer 378 (citing first edition)

PROVENANCE

Lord William Howard (signature to title) — James Waite, 1605; H.T. Wake (*Notes and Queries*) — Percy Scawen Wyndham (bookplate to front pastedown) — Lucius Wilmerding Sr. (bookplate to front free endpaper) — Parke-Bernet, 27-29 November 1950, lot 530

\$ 3,000-5,000



330

MORDEN, ROBERT

Geography Rectified: or, a Description of the World, in all its kingdoms, provinces, countries, ... Illustrated with seventy six maps. The second edition, enlarged with above thirty sheets more in the description, and about thirty new maps. London: printed for Robert Morden and Thomas Cokerill, 1688

Small 4to (7¾ x 6 in.; 197 x 152 mm). Title-page printed in red and black, complete with the catalogue of the maps bound facing the title as issued (often lacking), 78 copper-engraved maps, printed within the text, including the cancel leaf inserted between pp.544 and 545 with the map and description of Bermuda (as issued). Early 18th century panelled calf, spine with raised bands in five compartments, red morocco lettering piece in the second compartment.

Expanded edition of Morden's charming atlas, including important mappings of America.

The first edition (published in 1680) contained 62 maps, compared to the 78 in the present work. The maps of the Americas include a general map of America (in Burden's 'State 3', with California still shown as an island). The others delineate various regions: Terra Magellanica; Chili and Paraguay; Brazile; Castilla del Or Guiana Peru the country of ye Amazones; The Western Islands; Insulae Jamaicae; Barbados; Aestivarum Insualae ac Barmudas; Mexico or New Spaine; New Mexico; Florida and ye Great Lakes of Canada.; Carolina; Virginia [with Maryland]; New Jarsey and Pensilvania; New England and New York; North West part of America.

REFERENCES

Burden 519 - 524; Sabin 50535; Shirley British Library T.MORD-2C; Wing M-2620.

PROVENANCE

George Whichcote (early signature and inscription on title, shelf mark on spine and front endpaper)

\$ 4,000-6,000



331

331

[PLAYING CARDS]

[Carte Méthodique]. [Paris: Silvestre, N.D., c. 1720-60]

1 engraved dedication or explanation leaf (3¾ x 4 7/16 in.; 84 x 117 mm), 52 engraved cards (each 3¾ x 2 3/16 in.; 84 x 56 mm), each backed on 19th-century card. All contained within a single early 20th-century brown straight-grained morocco slipcase modelled as a book and titled in gilt on 'spine'.

RARE COMPLETE SET OF EARLY 18TH-CENTURY PLAYING CARDS, intended as an illustration of heraldry in France.

Later issue of this ornamental set of numbered playing cards in the French suit system (hearts, clubs, diamonds, spades), after a presumed first of 1712. The set as a whole is intended to offer a simple explanation and illustration of the science of Heraldry, with each of the cards featuring one or more shields. These shields are used as a demonstration of a particular heraldic term, but also include a caption naming the French family whose arms they represent. A number of the cards are enlivened by one or more figures.

This set is likely to be from one of three known issues of the Carte Methodique recorded by the

Cary Collection at Yale University. In each of the three known sets, the imprint of the publisher appears printed on the whole sheet of cards. For the present set, this information was lost when the sheet was cut to form the present fifty-three separate cards.

REFERENCES

Cary Collection, FRA sheet 177.197; GER sheet 242; Albertina 1974, 3, p.167; S. Mann 1966, p.133.

\$ 4,000-6,000

[PLAYING CARDS]

Pasquin's Windkaart op de Windnegotie Van't laar 1720. [Amsterdam: Nullenstein Lautje van Schotten, no date but circa 1721]

54 engraved cards (each 3³/₈ x 1 15/16 in.; 84 x 50 mm). Comprising 52 playing cards, 1 title card and 1 publisher's card, each backed onto 19th-century heavy card. All contained within a single early 20th-century brown straight-grained morocco slipcase modelled as a book and titled in gilt on 'spine'.

John Law's Comeuppance or: the Mississippi Bubble in Playing Cards—an attractive and extremely rare complete set of early-18th century playing cards, rooted in a great early American land scheme.

This set of cards in the French suit system (hearts, clubs, diamonds, spades) lampoons John Law's Mississippi Bubble scheme, the South Sea Company, and other parties engaged in the disastrous speculation. The publisher's card bears the image of a large cock, which also appeared on John Law's arms. "John Law's Mississippi Bubble scheme started about 1717, was at its height in 1719, and collapsed in 1720 causing Law to flee from Paris. There are several allusions to the South Sea Company. On the three of spades, the three companies, the South Sea, the Mississippi, and the West Indian, sit side by side in a swing. On the four of spades, Madame la Petite (represented here as a black cat) is supposed to mean the wife of Thomas Knight, the cashier of the South Sea Company, who bought his shares in her name" - Hargrave. This series of cards can also be found as a plate in the *Het Gooite Tafereel der Dwaasheid...* (Amsterdam, 1720), the great Mississippi Bubble satirical plate book. Here the engraved area of the cards is slightly taller, which confirms the present set is from an entirely different engraving than that which appears in the book.

Second edition, after the first of the previous year. Cards in both editions consist of an allegorical image set above humorous couplets. While the images in each set are primarily the same, the couplets are entirely different. According to Hargrave, a booklet was also issued with these cards, but it is absent here.

REFERENCES

Cary Collection, HOL 26; D. Hoffman 1973, pp.45,47; Museum Willet Holthusyen 1976, p.73, no. 62; Lady Schreiber 1892, l:12; Hargrave, pp.163-65.

PROVENANCE

Later ownership notation in a single unidentified hand on verso of each card

\$ 8,000-12,000

POUGET, JEAN-HENRI-PROSPER

Dictionnaire de Chifres et de Lettres Ornees, a l'Usage de tous les Artistes, Contenant les vingt-quatre lettres de l'alphabet. Paris: Tilliard, 1767

Small 4to (9³/₄ x 7¹/₄ in.; 248 x 184 mm). Half-title, double-page letterpress table, engraved frontispiece, engraved dedication, 9 engraved plates of script and 240 engraved plates of ornamental letters and cyphers (13 hand colored). Late 19th century green crushed morocco, bound by Lortic Frères, spine with raised bands in six compartments, lettered in the second, the others with an overall repeat decoration in gilt, marbled endpapers, gilt edges.

FIRST EDITION OF THIS MONUMENTAL WORK ON ORNAMENTAL CYPHERS, MONOGRAMS AND ALPHABETS, BY A NOTED FRENCH JEWELER AND DECORATOR.

Rare, with only a single example appearing in the auction records in the last quarter century.

REFERENCES

BMC 20:790.13; Brunet V:p.848; Bonacini 1466; Ornamentstichsammlung Berlin 5322.

PROVENANCE

Baron Raimondo Franchetti (1889-1935, morocco book label)

\$ 4,000-6,000



332



333

PTOLEMY (CLAUDIUS
PTOLEMAEUS) — SEBASTIAN
MUNSTER [EDITOR]

[World Map] Typus Universalis [From: Geographia universalis, vetus et nova complectens...]. Basel: Heinrich Petri, 1552

Map (15¾ x 11¾ in.; 400 x 295) on paper. Later hand-coloring, with whimsical surround of clouds and wind-heads; fold to center, as usual, minor hole or tear to lower margin at fold, some rubbing to title text, some very faint spotting. Framed (not examined out of frame).

The map present here was taken from Sebastian Munster's *Geographia*. In this edition, the modern world map, Typus universalis, is the revised version of 1550 showing the redesigned cloud borders, the revised Northwest Passage, and the monogram of the block-cutter, David Kandel [Shirley 92].

REFERENCES

Alden 552.40; Phillips (*Atlases*) 370; Sabin 66488

\$ 3,000-5,000

RAND, AYN

Ayn Rand's important first speech delivered at the Ford Hall Forum

Autograph manuscript of "The Intellectual Bankruptcy of Our Age," 52 pp. (11 x 8½ in.; 280 x 217 mm), with extensive emendations in blue ballpoint, red ballpoint, and red pencil, dated 7 March 1961 by Rand on the first page; light discoloration at left margin of first page, otherwise in fine condition.

"I AM ADDRESSING AN AUDIENCE CONSISTING PREDOMINATELY OF MY ENEMIES — THAT IS OF SO-CALLED LIBERALS." AYN RAND'S INFLUENTIAL LECTURE ON THE INTELLECTUAL CRISIS PLAGUING AMERICA.

Rand's lecture was delivered to a packed room on 26 March 1961 at Ford Hall Forum, a famous stronghold of free speech on the Northeastern University campus in Boston. The lecture proved to be an extraordinary success. In fact Rand was so well received that she went on to give eighteen more lectures at Ford Hall Forum over the next twenty years.

Rand begins her initial lecture by stating that in the 1930's she envied "liberals" for their intellectual approach to political problems. "Today, I have no cause to envy 'liberals' any longer. For many decades, the 'liberals' had been representatives on the intellect in America ... while the so-called 'conservatives' allegedly devoted to the defense of individualism and capitalism, went about apologetically projecting such a cracker-barrel sort of folksiness that Li'l Abner would have found embarrassing; the monument to which may still be seen in the corridors of the New York Stock Exchange, in a costly display of statistical charts and models proudly entitled: 'THE PEOPLE'S CAPITALISM.'" This brings Rand to observe that liberals and conservatives are merging and the

Republican and Democratic parties are becoming indistinguishable. "What social or political group today is the home of those who are and still wish to be the men of intellect?" She answers herself, "None. The intellectuals ... are now homeless refugees, left behind by a silent collapse they have not had the courage to identify." Rand identifies it: intellectuals of the nineteenth century failed to embrace capitalism. "The rest is history — the shameful, sordid, ugly history of the intellectual development of the last hundred and fifty years."

Rand goes on to deliver a sharp commentary on the intellectual disintegration of today's political dialogue, "the shrinking of issues and debates to the level of single isolated superficial concretes, with no context, with no reference to any fundamental principles, no mention of basic issues, no proofs, no arguments, nothing but arbitrary assertions 'for' or 'against'." For an example, she draws on the Kennedy-Nixon debates of the previous year: "... observe the level on which the last presidential campaign was fought. Did the candidates discuss foreign policy? No — just the fate of Quernoy and Matsu [two islands between China and Taiwan]. Did they discuss socialized medicine? No — just the cost and the procedure of medical aid to the aged. Did they discuss government control of education? No — just who should pay the teachers' salaries: the federal government or the states."

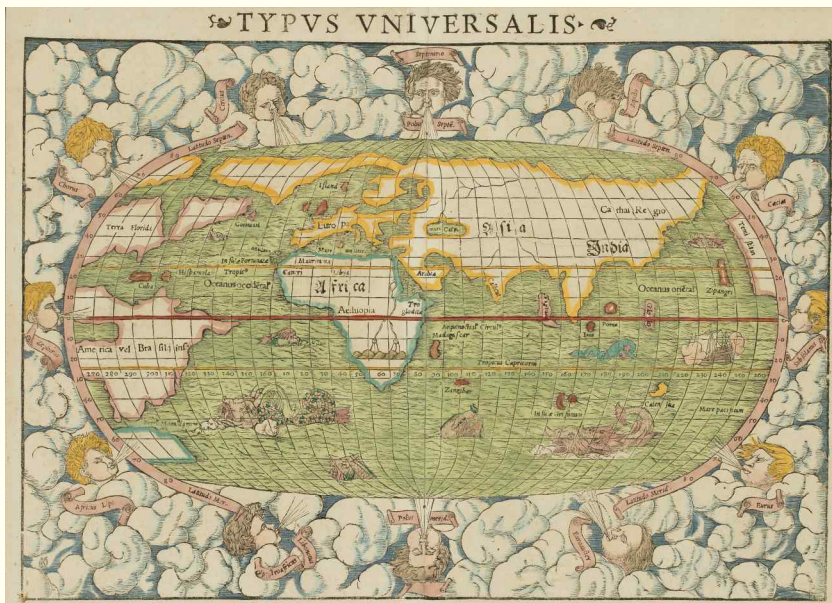
The manuscript is dated 7 March 1961 on the first page. The 52 pages of text are filled with hundreds of Rand's own additions, deletions, and corrections. The markings in red pencil and red ink appear to be those of an editor as the lecture was readied for publication. The original manuscript differs significantly from the published version in Rand's *The Voice of Reason: Essays in Objectivist Thought* (1989).

COMPLETE MANUSCRIPTS BY AYN RAND ARE RARE AT AUCTION.

PROVENANCE

Sold at a benefit auction for the Ford Hall Forum's 75th Birthday Gala, 1983 — sold Sotheby's New York, 10 June 2010, lot 69

\$ 60,000-80,000



to believe
that it is victo...

(39)

(32) sacrifice some
intellectuals had

had never been formulated explicitly. They

March 7, 1961

(1)

"The Intellectual Bankruptcy of Our Age"

Ladies and gentlemen, I am speaking here today on the assumption that I am addressing an audience consisting predominantly of my enemies - that is: of so-called "liberals". I will be glad to be proved wrong about this, but such is my present hypothesis.

Therefore, I must begin by explaining why I chose to do it. The briefest ^{explanation} ~~is~~ to tell you that in 1952, I invited the "liberals" for the fact that they had a leader such as Adlai Stevenson - a man who ^{enacted} ~~had the courage to make~~ a political campaign armed, not with ~~arguments~~ ^{arguments}, but with intellectual arguments. No, I did not vote for him -

following
ought to ~~be~~ ^{his} ~~present~~

(49) ~~...~~

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the career has been

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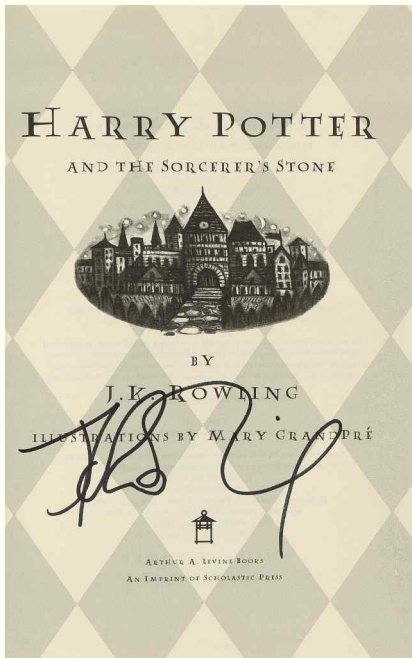
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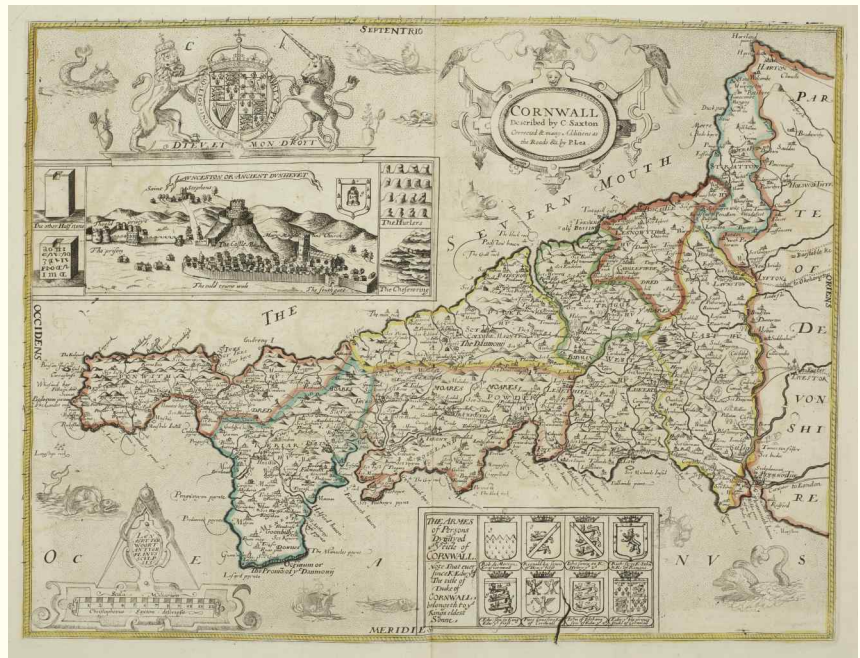
on, as for
whether they're "liberals"
have no philosophical base, no moral just
principles ~~to~~ ^{to} uphold, no ~~program~~ ^{policy} to offer,
~~no~~ ^{no} ~~offer~~ ^{offer}. Observe the intellectual

of wisdom
The first ~~step~~
What is it that he fears

disagree
I agree with mine. But the book is
a remarkable ^{scholarly} ~~well-~~ ^{well-} ~~documented~~ ^{documented}
intellectual life. It is called "The Decline of American
first know the facts ~~with any precision~~ ^{with any precision} of the facts, but ~~that~~ ^{that} ~~we~~ ^{we} ~~must~~ ^{must} ~~know~~ ^{know} ~~the~~ ^{the} ~~facts~~ ^{facts} ~~in~~ ⁱⁿ ~~the~~ ^{the} ~~past~~ ^{past} ~~and~~ ^{and} ~~the~~ ^{the} ~~present~~ ^{present} ~~and~~ ^{and} ~~the~~ ^{the} ~~future~~ ^{future}



336



337

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ROWLING, J.K.

Harry Potter and the Sorcerer's Stone. New York: Arthur A. Levine Books, an imprint of Scholastic Books, 1998

8vo. Original half red cloth over purple boards with embossed diamond pattern, gilt-lettered spine, pictorial dust-jacket; small wrinkle to lower panel of jacket.

FIRST AMERICAN EDITION, early printing with "\$16.95" on the dust-jacket, no numeral on the spine, SIGNED BY THE AUTHOR on the title page.

\$ 2,500-3,500

337

SAXTON, CHRISTOPHER, AND PHILIP LEA

The Shires of England and Wales. George Willdey, c.1730

Folio (18¼ x 12¼ in.; 465 x 310mm). Manuscript index listing subjects neatly written in ink, 38 double-page or folding regional and county maps, hand-colored in outline, generally good impressions throughout, one or two minor closed tears to margins, some minor foxing or staining, some creases. Quarter brown calf over marbled board, spine with raised bands in six compartments, red label with gilt text to second, others with repeat decoration in gilt; upper board detached, rubbing to extremities.

Of the 38 maps in this atlas, 31 are the Philip Lea re-issues of Christopher Saxton's plates in the [1693] states, with George Willdey's imprints; 2 (Devon and Northumberland) are by Lea after

Saxton, Devon engraved by Francis Lamb, with Willdey's imprints; and one each by Lea himself (the Isle of Wight and other islands). John Speed (Caernarvon, the Bassett and Chiswell issue without text), John Seller (Hertfordshire), John Ogilby (Middlesex), and Jonas Moore (Cambridgeshire), again with Willdey's imprint. No two copies of these editions of Saxton's atlas appear to collate alike: Hodson (pp. 145-146), ascribing a date of c.1732 to Willdey's atlas, notes five known copies, all of which are different. It is not possible to be certain of the date of first publication of Willdey's edition; he seems to have sold the sheets singly (price 4d.) for several years from the 1720s until his death in 1748.

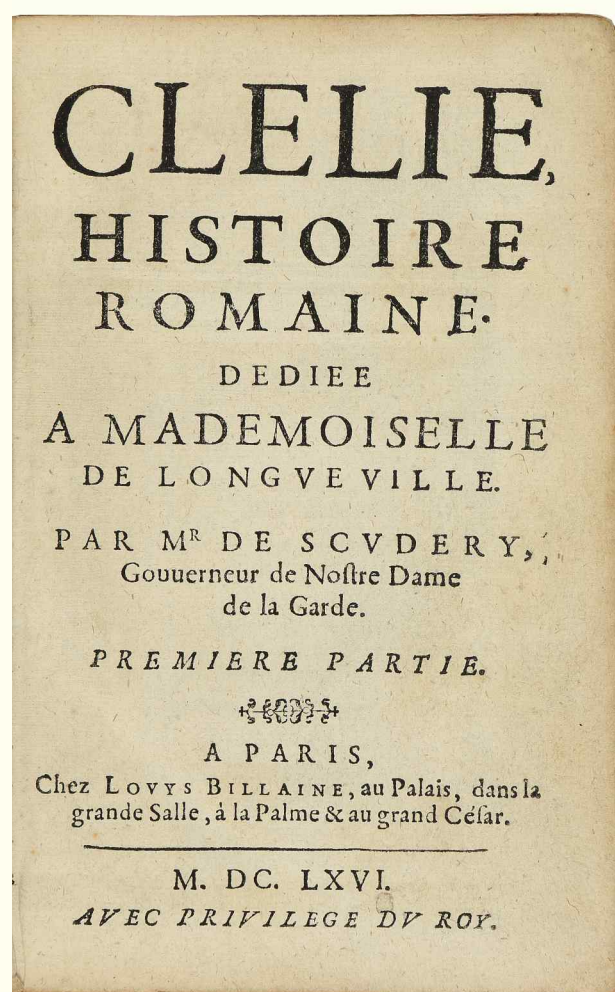
REFERENCES

Skelton 112 (notes); Evans & Lawrence, pp.53ff; cf. Whitaker VIIIb; Hodson 183 (especially pp. 145-146)]

\$ 20,000-30,000



338



338

338

SCUDDERY, MADELEINE DE

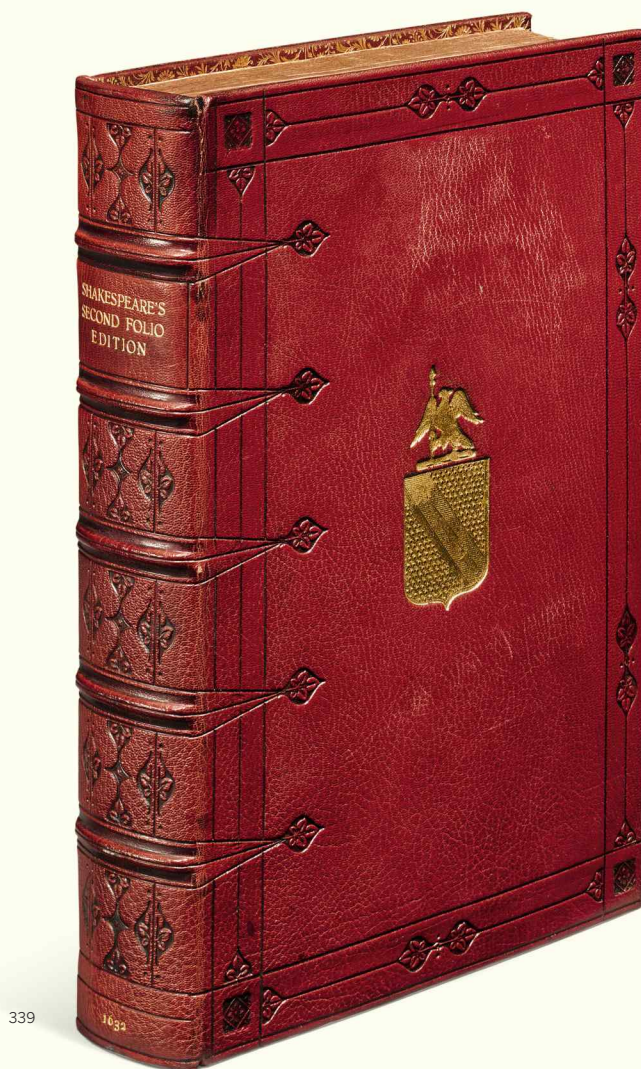
Clélie, histoire romaine: dédiée à Mademoiselle de Longueville. Paris: chez Louys Billane; Paris: chez Augustin Courbe, 1656-1666

MIXED PARIS EDITION, 10 volumes, vols. 1 and 2 chez Louys Billane, 1666 and 1660; vols. 3-10 chez Augustin Courbe, 1656; 1658; 1660; 1661, 8vo (approximately 7 $\frac{1}{8}$ x 4 $\frac{3}{8}$ in.; 180 x 113 mm). 7 frontispieces, 8 engraved illustrations; some minor foxing, folding plate in vol. I trimmed. Uniformly bound in contemporary sheep, spines with raised bands in six compartments, gilt title and text to second and third, other with repeat overall decoration in gilt, all edges speckled in

red; some overall rubbing, chips to heads and feet of spines, volume I with loose spine panel loose, some joints loose (vols. I, II, VII, VIII, and IX).

Early and uncommon mixed Paris edition of one of the most popular and widely translated novels of the 17th century. Despite the Roam veneer of the narrative, *Clélie* is a celebrated *roman à clef*. Madeleine de Scudery (1607-1701), born into a minor Norman aristocratic family, was the quintessence of the 17th century bluestocking. She spoke Spanish and Italian fluently, studied agriculture, medicine, cooking, distillation, drawing and painting, and her studies of Greek and Latin ensured the Classical backgrounds of her novels were sound.

\$ 5,000-8,000



339

339

SHAKESPEARE, WILLIAM

Comedies, Histories, and Tragedies. Published according to the true Originall Copies. The Second Impression. *London: Printed by Tho. Cotes for Robert Allot, and are to be sold at the signe of the Blacke Beare in Pauls Church-yard, 1632*

Folio (12½ x 8½ in.; 317 x 215 mm), engraved portrait of Shakespeare by Martin Droeshout, double-column text within typographical rules, woodcut head- and tailpieces and initials. "To The Reader," frontispiece portrait, and ddd4 supplied in facsimile, small rust holes to approximately

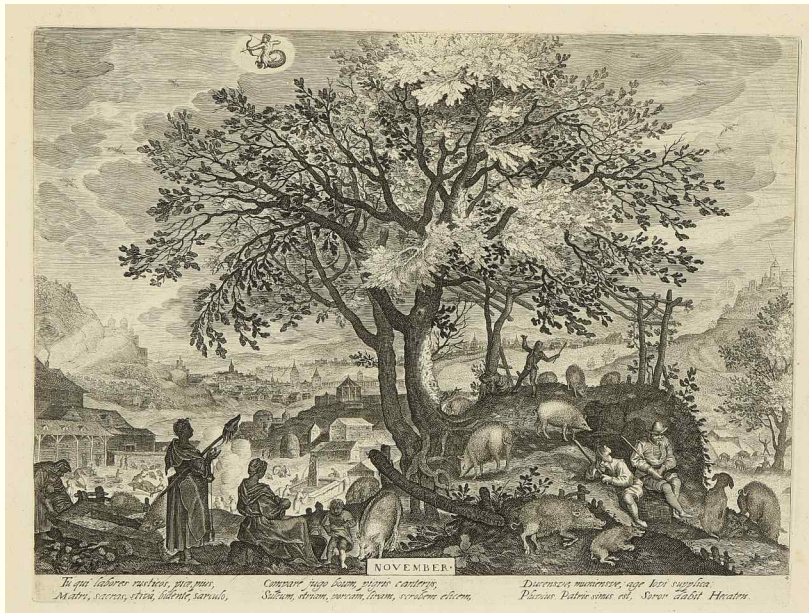
5 leaves, A2-A4 extended, 2 in. tear to lower margin of c5, 6 in. closed repair to r6, other mostly marginal repairs to A1, P2, T4, d5, xx3; e6, vv2 remargined at fore-edge, l3-4, ccc6, ddd1-3 remargined at top, bottom, and fore-edges, costing bits of printed rule and a few words a text, extreme upper corner of last 10 leaves slightly frayed, ddd gathering particularly soiled, some other scattered minor soiling, dampstaining, and imperfections. Maroon morocco by Bayntun, covers panelled in blind, front cover gilt with central armorial device, spine blind-tooled in six compartments, second gilt-lettered, gilt dentelles, earlier red-sprinkled edges; extremities a bit rubbed.

THE SECOND FOLIO EDITION OF SHAKESPEARE'S WORKS, THE MOST IMPORTANT COLLECTION OF TEXTS IN ENGLISH LITERATURE, which in principle was a page-for-page reprint of the First Folio of 1623, was printed in 1632 by Thomas Cotes, who had taken over the Jaggard shop following Isaac's death in 1627. Like the First Folio it was printed for a syndicate of publishers, which again included John Smethwicke and William Aspley. Although many obvious corrections were made the printing introduced hundreds of minor changes to the text.

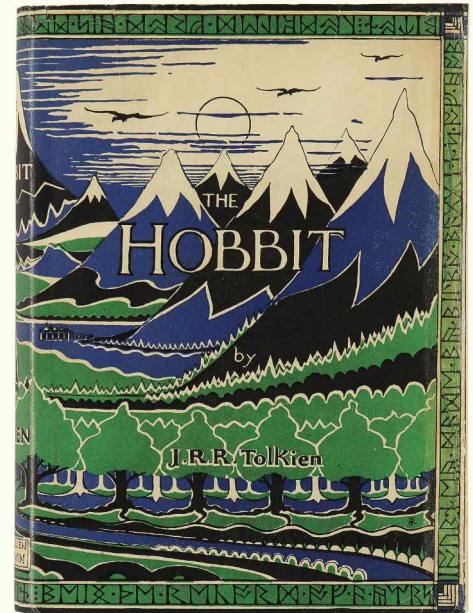
REFERENCES

ESTC S111235; Greg III 1113-116; Pforzheimer 906; STC 22274a

\$ 25,000-35,000



340



341

340

STEEVENS, PETER

Menses XII Anni Solaris. *Prague: Sadeler, 1607*

Three titles bound in one, oblong folio (14 x 11 $\frac{3}{4}$ in.; 353 x 296 mm). Engraved title, 12 engraved plates; occasional marginal staining and worm holes, not affecting images. Sammelband volume bound in contemporary vellum; some staining, worming, book block loose in cover.

[with]: BRILL PAULUS AND PETER STEEVENS. 9 landscape plates (various image sizes) engraved by Sadeler, Aegidius, and Rafael; 1 marginal tear not affecting image. — VAN SCHILLE, HANS. FORM UND WEIS ZU BAUWEN, ZIMMERN, MACHEN UND AUFF ZU RICHTEN, MIT BLOCHHEUSERN, GRABEN UND WALLEN UND AUCH SONSTEN ZU STERCKEN ALLERLEY WEHRliche VESTUNG SCHLOSSER BURGEN UND STEDT... *ANTWERP: GERARD DE JODE, 1850*. Vertical folio. 13 plates of designs for fortifications.

Steevens, one of Rudolf's court painters, was a major influence on the development of Netherlandish landscape art, for which influence Sadeler's engravings carry considerable weight. The plates present in this volume offer examples of some of the first "pure" landscape in European art, explorations which proved of momentous importance in the course of the 17th century.

\$ 5,000-8,000

341

TOLKIEN, J.R.R.

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

8vo. 10 illustrations by the author, 2pp. of publisher's advertisements at end; very minor foxing to endleaves, owner's name in ink to front free endpaper. Original green pictorial cloth stamped in black, pictorial endpapers printed in red and black, original pictorial dust-jacket, all after author's design, with "Dodgeson" corrected in ink on lower inside flap of the jacket; some light staining primarily to margins of boards, minimal foxing to fore-edge, some neat repairs to folds and head and foot of spine panel of jacket with later hand-coloring to style.

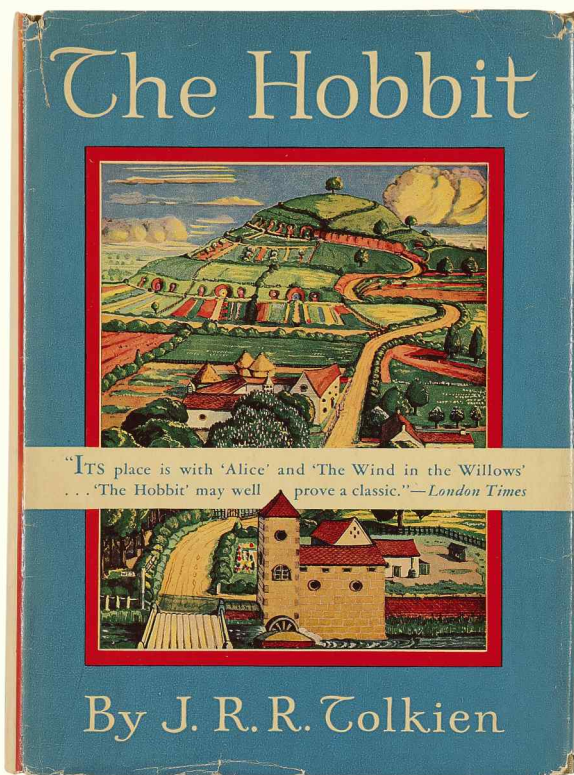
FIRST ENGLISH EDITION, FIRST ISSUE. J.R.R. Tolkien began writing *The Hobbit, or There and Back Again*, as a Professor of English Language and Literature at Oxford University. Tolkien's creative

perspective was born from a childhood spent briefly in South Africa and then rural England, a short but wretched tour during World War I, and an avid fascination with German philology. Although it was originally billed as a children's book, *The Hobbit* attracted a varied audience and has been wildly popular since its initial publication. Tolkien built upon the tradition of fantasy literature developed by George MacDonald, Lewis Carroll, and the folk tales of Arabian Nights by inventing a new language—Elvish—and making it accessible for modern-day readers. Such creativity brought rave reviews for *The Hobbit*, which sold out of its original print run of 1,500 copies three months after publication.

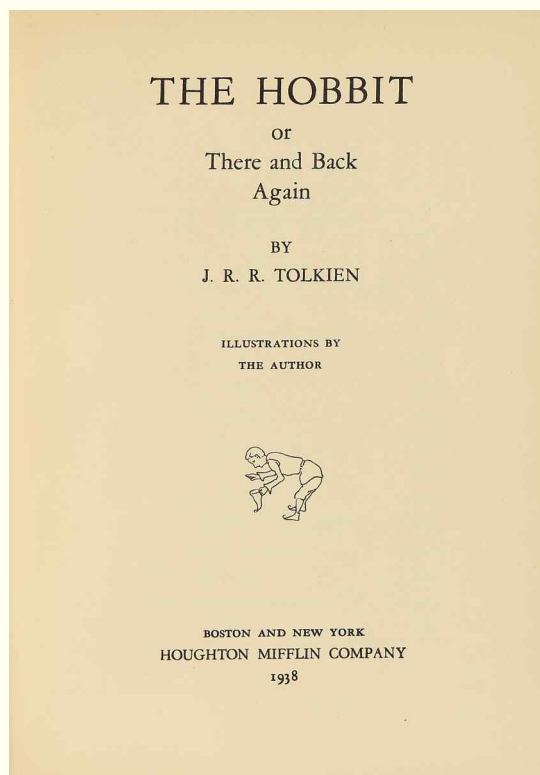
REFERENCES

Hammond A3a

\$ 50,000-70,000



342



342

342

TOLKIEN, J.R.R.

The Hobbit or There and Back Again.
Boston and New York: Houghton Mifflin,
 1938

8vo. 4 colored plates and 9 in-text illustrations by the author. Publisher's original tan cloth, upper board with title stamped in blue and red bowing hobbit device, spine stamped in blue and red, endpapers illustrated by the author and printed in red, first issue dust-jacket with publisher's "\$2.50" printed price present on the front flap; some toning to boards, tears to jacket, some closed, some open with loss to head and foot of spine panel and corners.

FIRST AMERICAN EDITION, FIRST IMPRESSION. There are two impressions within the first edition: one with a bowing hobbit on the title-page (as here) and one with the publisher's device, with the first taking priority. Additionally, the list of illustrations gives the endpapers in the reverse order.

REFERENCES

Hammond and Anderson A3b

\$ 8,000-12,000

343

TOLKIEN, J.R.R.

[The Lord of the Rings Trilogy] — The Fellowship of the Ring. — The Two Towers. — The Return of the King.
London: George Allen & Unwin Ltd., 1954,
1955, 1955

3 volumes, 8vo. Folding map after author's design printed in red and black at rear of each volume; ownership stamp or signature to front free endpapers. Publisher's red cloth, top-stained red, original white, red, black and gold dust jackets with central images after author's design; some toning or foxing to endpapers and fore-edges, spine panels of jackets toned, *Fellowship of the Ring* jacket with open and closed tears, some chips to head and foot of spine panel, chips to corners, *The Two Towers* with closed tear to head of spine panel, *The Return of the King* with open and closed tears to spine panel of jacket.

FIRST EDITIONS OF ALL THREE VOLUMES of the greatest work of modern fantasy. While serving in the trenches in WWI, Tolkien conceived of these tales set in a "secondary World," for consolation and pleasure; they developed over a period of forty years into an epic narrative. *The Lord of the Rings* has been read as an allegory for multiple good-versus-evil conflicts: post-World War I and the rise of Hitler; Christian myth; even the environment, with the Dead Marshes reflecting Tolkien's despair over the desolation wreaked by military technology.

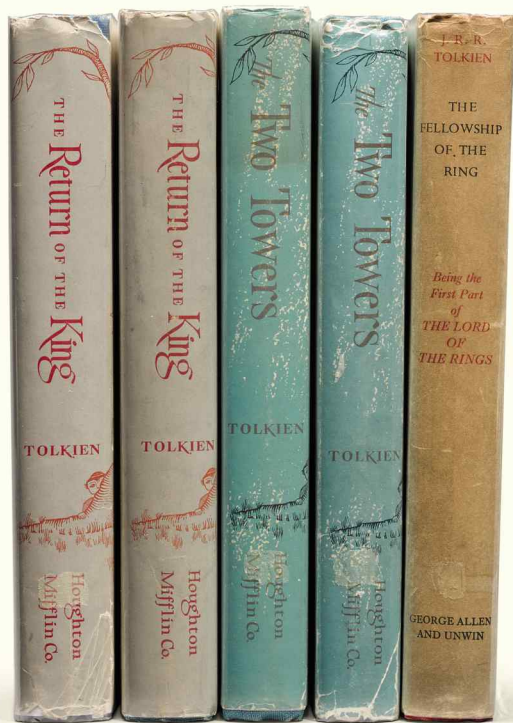
REFERENCES

West A20-22

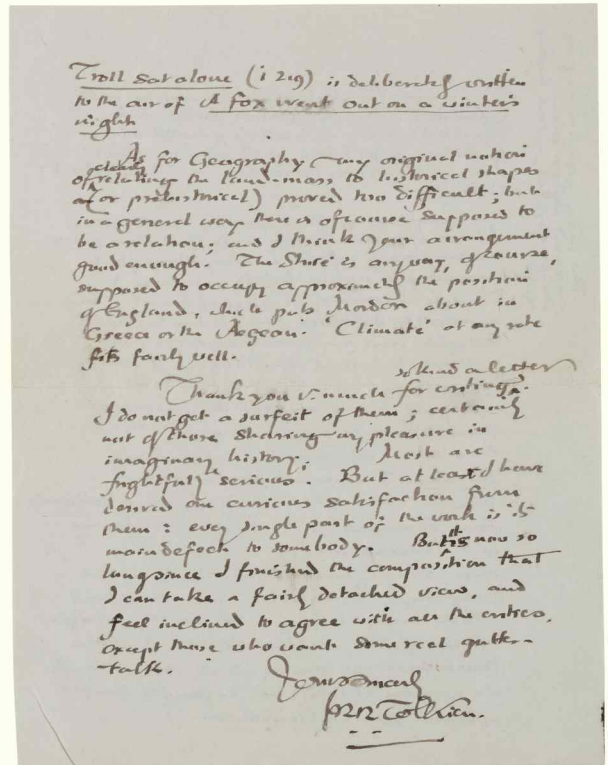
PROVENANCE

Milton Crane (signature and stamp in ink to front free endpapers). Crane, a resident of Washington D.C. at the time of publication, had placed a standing order with Balckwells, Oxford, for each volume to be shipped to him upon issue.

\$ 15,000-20,000



344



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344

TOLKIEN, J.R.R.

[The Lord of the Rings Trilogy] — The Fellowship of the Ring. —The Two Towers. — The Return of the King. London: George Allen & Unwin Ltd., 1954; Boston: Houghton Mifflin Co., 1955, 1956

5 volumes, 8vo. Folding map after author's design printed in red and black at rear of each volume; foxing to endpapers. Publisher's red and blue cloth, original pictorial dust-jackets; some toning or foxing to endpapers and fore-edges, jackets with some spine panels toned, some closed tears and minor wrinkles, small chips to spine panels and folds, minor foxing.

A SET OF MIXED ENGLISH AND AMERICAN FIRST EDITIONS.

\$ 12,000-18,000

345

TOLKIEN, J.R.R.

Two Autograph letters signed to William Galbraith. Oxford, 8 March 1965; 12 April 1956

Three pages (6 15/16 x 5 1/4 in; 169 x 132 mm), signed "J.R.R. Tolkien" and "J.R.R.T.", in brown ink, on author's embossed stationery of 76 Sandfield Road, Oxford. Envelope, addressed in Tolkien's hand. [with]: 2 pages (10 3/16 x 8 in.; 259 x 203 mm) typed letter signed "William Galbraith" in black ink, written from Shabbington, Aylesbury, and dated 7 March 1956.

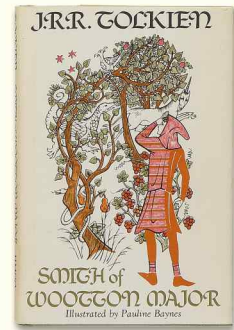
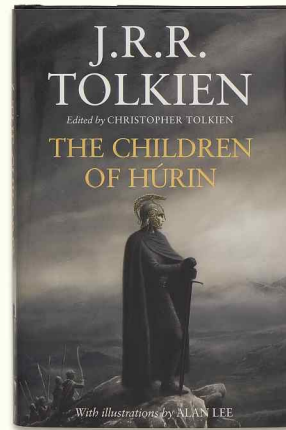
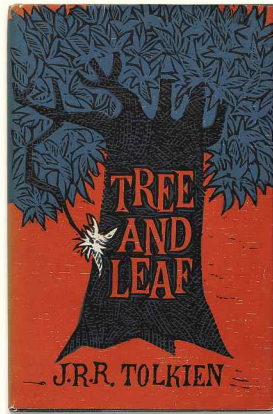
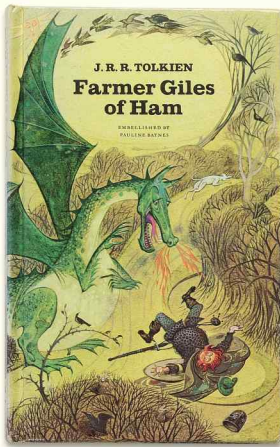
A PARTICULARLY CANDID LETTER, ADDRESSING THE LORD OF THE RINGS, from the author, in response to William Galbraith, who conveys his disappointment regarding the omission of the index of names from the third volume of *The Lord of the Rings*, queries the nature of Tolkien's future works, his parallels with C.S. Lewis, whether or not the trilogy is a veiled response to the atomic bomb, and the relationship of the locations in the trilogy to actual landscapes.

Tolkien graciously replies, addressing each of the points posed, noting: "I did do a lot of work on the Index—it was partly responsible for the regrettable delay of Vol. iii." He then discusses his plans for publishing *The Silmarillion*, "written naturally first, but long ago rejected." More generally, Tolkien's tone of appreciation is unmistakable as he generously writes: "So I am most interested in and grateful for your remarks. I mean: I of course like the High Elvish

and mythical and heroic stuff, but have developed rather cold or cool feet about it, since it is a hobbitless and even partly manless world; and in general it seems that unsalted with the colloquial and vulgar hobbitry many cannot stomach a lot of it!" With regard to C.S. Lewis, Tolkien explains: "I should think it quite permissible to consider C.S. Lewis, since he is my close friend, heard all of THE LORD bit by bit as it was written, and apart from my children is almost the only person who has heard the SILMARILLION or the (verse) LAY OF THE LUTHIEN. We have doubtless affected one another, at any rate superficially [...]. But I do not think we have similar 'ideas' about the Moon." Near the end of the letter, Tolkien explains: "As for geography, my original notion of clearly relating the land-mass to historical shapes (or prehistorical) proved too difficult; but in a general way there is of course supposed to be a relation; and I think your arrangement good enough. The Shire is anyway, of course, supposed to occupy approximately the position of England, which puts Mordor about in Greece or the Aegean. 'Climate' at any rate fits fairly well."

Sent with this letter is a separate note, dated 12 April 1956, in which Tolkien apologises for the slow nature of his reply. "I have no idea why the enclosed was not posted. [...] I hope, if you feared that "surfeit" had made me uncivil and ungrateful, the belated reply will make amends. J.R.R.T."

PROVENANCE
William Galbraith
\$ 15,000-25,000



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TOLKIEN, J.R.R.

[A Group of Four American Editions].

Boston: Houghton Mifflin Co., 1965; 1967; 1978; 2007

[with]: TREE AND LEAF. 8vo. Publisher's blue cloth, pictorial dust-jacket; jacket price-clipped. — SMITH OF WOOTTON MAJOR. Small 8vo. In-text illustrations by Pauline Baynes. Original green

cloth pictorially stamped in darker green, spine stamped in green and gilt, pictorial dust-jacket; endpapers toned. — FARMER GILES OF HAM. 8vo. In-text illustrations by Pauline Baynes. Pictorial boards; some fading to spine. — THE CHILDREN OF HÚRIN. 8vo. 7 color illustrations by Alan Lee. Original pictorial dust-jacket.

\$ 1,500-2,500

347

VERNE, JULES

Twenty Thousand Leagues Under the Seas. Boston: James R. Osgood and Company, 1873

8vo (8 x 5½ in.; 202 x 137 mm). Frontispiece with tissue-guard, illustrated with steel engraved plates throughout; marginal foxing. Original green cloth decorated in gilt and black, with jellyfish motif in gilt in the central medallion, coated brown endpapers; hinges, head, and foot of spine rubbed with wear leading to fraying.

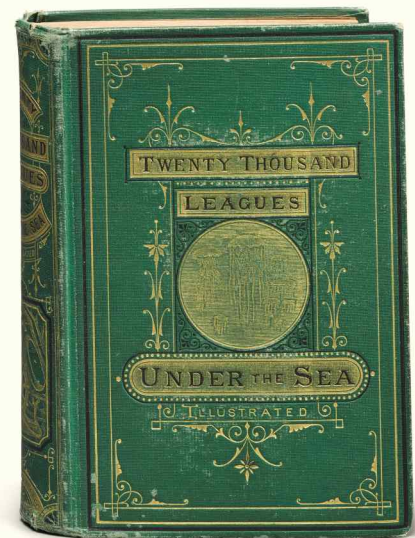
FIRST AMERICAN EDITION, FIRST ISSUE. This edition varies from the more common George M. Smith

subscription issue in the following regards: jellyfish vignette on the cover; the final "s" in "Seas" lacking from the title on the cover and spine; "THE END" in unbroken type following the final paragraph; identical collation as in the Sampson Low first English edition. Few copies of this, the true first American edition, are known to exist, the consensus being that most were destroyed in the Great Boston Fire, which occurred in the same month as publication.

REFERENCES

Taves & Michaluk V006; Myers, 56

\$ 4,000-6,000



347

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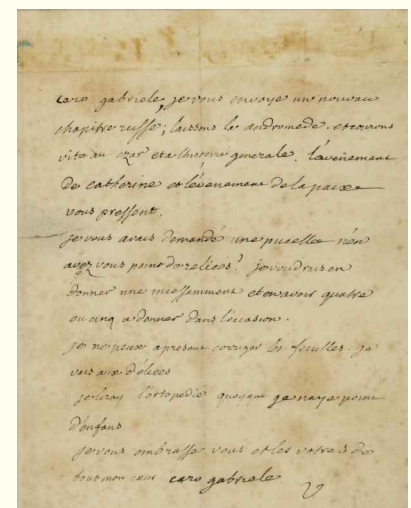
AROUET, FRANÇOIS-MARIE [VOLTAIRE]

Autograph letter signed ("V"), in French, to Monsieur Gabriele, concerning the succession of Catherine of Russia, c. 1761.

One page (approximately 8¾ x 6¾ in.; 213 x 162 mm). Some foxing, closed tears with reinforcements. Framed (not examined out of frame).

Voltaire, whose literary output was prolific, is regarded as one of the greatest letter writers in history. This piece of correspondence, addressed "Gabriele," was presumably to his printer, Gabriele Cramer. In it, Voltaire writes: "I am sending you a new Russian Chapter. Let us leave Andromeda and take up the General History of Russia. The events of Catherine's succession, and the approaching peace seem to warrant our doing so."

\$ 2,500-3,500



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WALKER, J AND C

To Her Most Gracious Majesty Queen Victoria, This Map of the World on Mercator's Projection is most respectfully dedicated...*London: Published by J. and C. Walker ... and William Colling Hobson, 1840*

Large engraved case map (sheet size: 63 x 55 in.; 1600 x 1397 mm). With full period hand-coloring, dissected and linen-backed as issued, the map with insets of both poles and surrounded by descriptive panels of text, with early manuscript additions in the Arctic. Housed in the original green cloth case.

TEXAS AS A REPUBLIC AND WITH NEW ARCTIC DISCOVERIES NOTED.

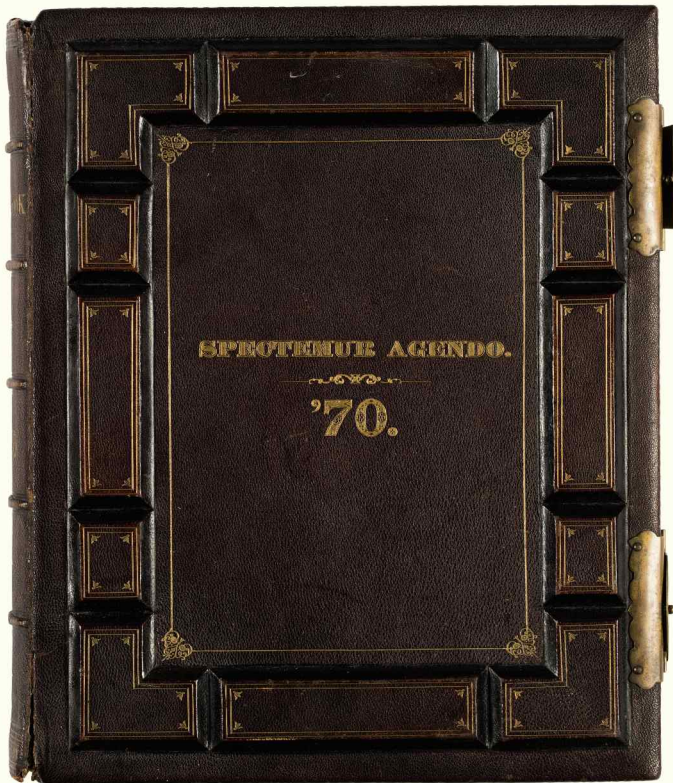
A highly detailed world map recording the very latest of the geographic discoveries, particularly along the northwest coast of America and in the Arctic. An early owner has furthered this with manuscript ink additions, charting discoveries made by Robert McClure on his first navigation of the northwest passage in 1850-54. Contains a bold depiction of Texas as a Republic, here distinctly colored in purple and with a separate entry in the text surround listing its population as 38,000.

The surrounding panels of text provide an extraordinary amount of information on the countries of the world: population, size of countries, chief productions, important towns and cities, values of imports and exports, national debt, number of naval vessels and distances.

REFERENCES

Rumsey 3820

\$ 4,000-6,000



350

WEST POINT

[Album of photographs of faculty and graduating cadets of the United States Military Academy at West Point class of 1870]. *West Point, NY: 1870*

Large thick 4to (12½ x 10½ in.; 318 x 267 mm). 103 mounted albumen photographs of the academic board and graduating cadets, including one group photograph; a few prints faded. Contemporary brown morocco, upper cover with a raised panelled border decorated and lettered in gilt, spine with raised bands, brass hinges and clasps, gilt edges.

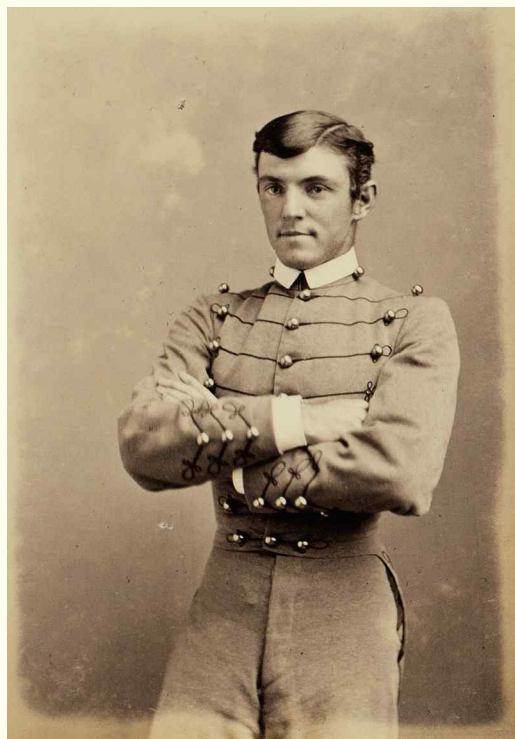
An 1870 U.S. Military Academy at West Point yearbook, including notable officers who served in the Indian Wars of the West.

Entering West Point in 1866, many of the cadets pictured here served in the Civil War before entering the Academy. The first 38 images depict members of the academic board of West Point, including the commandant Thomas Gamble Pitcher. The remaining images (save for an image of a trophy and one group photograph) depict the graduating cadets of the class of 1870. Included are portraits of a number of notable officers, including Edward S. Holden (noted astronomer and future president of the University of California), Robert G. Carter (Medal of Honor recipient for distinguished gallantry in action against Comanche Indians on the Texas frontier), Alexander Oswald Brodie (future Rough Rider and Governor of Arizona Territory), Edward John McClernand (Medal of Honor recipient for valor in action near Bear Paw Mountain, Montana), John Brown Kerr (Medal of Honor recipient for distinguished bravery against Sioux Indians in South Dakota), Winfield Scott Edgerly (served in the Seventh Cavalry and survived Little Big Horn).

\$ 2,000-3,000



350





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WIRSING, ADAM LUDWIG

A Representation of Different Sort[sic.] of Marble, ingrav'd[sic.] and set out in their natural colours; also set forth with the Dutch, German, English, French and Latin names. *Amsterdam: Jan Christiaan Sepp, 1776-"1766" [sic]-1776*

4to (11³/₈ x 8³/₄ in.; 287 x 222 mm). Titles and text in English, French, Dutch, German, and Latin, section titles, 85 (of 100) hand-colored engraved plates, by Wirsing. Expertly bound to style in 18th-century Dutch cats-paw calf, spine with raised bands in five compartments, red/brown morocco lettering-piece in second, the others with repeat decoration in gilt, comb-marbled endpapers.

RARE EXPANDED POLYGLOT VERSION OF WIRSING'S SPECTACULAR WORK ON THE MARBLES OF EUROPE: one of the greatest of all Sepp's natural history publications.

Wirsing clearly took considerable care over the engraving of the plates, but it is the hand-coloring (which was probably carried out in Sepp's establishment in Amsterdam) that lifts this work into a realm where each plate is an abstract work of art. Marble in the 18th century was used to describe any polished stone, so the 500 cross-sections shown here cover a much wider geological range than the titles appear to suggest. The samples are carefully grouped into 12 geographical regions and the plates in total offer a visual

record similar to the trays of actual samples to be seen by a privileged few in one of the great Wunderkammern of the day. This copy is without the section title and 9 of the 21 plates in the last section on Italy, and also the 6 supplementary plates, which were issued without text.

The work is strictly complete with 100 plates and a frontispiece (according to Landwehr). It was issued periodically in ten parts including a supplemental part containing 6 plates, but is so rare that THE PRESENT EXAMPLE WITH 85 PLATES IS AMONG THE MOST COMPLETE: there is only one other record of a copy of this edition having sold at auction in the past thirty five years. A remarkable and remarkably modern illustrated book.

REFERENCES

Anonymous. "Stone tome" in *The World of Interiors*, Feb., 1994, pp.100-104; Brunet IV, 1243; Cobres Deliciae Cobresianae 1782: 2, 761-2; Landwehr *Studies in Dutch Books* 1; LKG: XVI 309; NUC: 4, 679 [NA 0090293]; Sinkankas *Gemology Bibliography* 1993: no. 7282. Cf. Sir John Soane Museum Library [copy with 66 plates]; cf. "Curtis Schuh's Bibliography of Mineralogy" on *The Mineralogical Record* website

PROVENANCE

Christie's, 27 November 1980, lot 373 (possibly this copy as it also included 85 plates)

\$ 10,000-15,000

SUN YAT-SEN

Autograph Letter Signed "Sun Wen"
to Mr. Zan, 21st October, Year 11 of the
Republic [1922]

2 pp. (10 x 6¼ in.; 252 x 160 mm). Some soiling,
particularly to margins, multiple small tears,
some reinforced and repaired but not affecting
text, a few chips to edges.

"...SUCCESS HANGS BY A THREAD..." A RARE LETTER
FROM THE CHINESE REVOLUTIONARY AND FIRST
PRESIDENT OF THE REPUBLIC OF CHINA DURING HIS
TIME AS THE PREMIER OF THE NATIONALIST PARTY
OF CHINA.

Sun was an avowed anti-monarchist, and played
an instrumental role in the overthrow of the
centuries-old Qing dynasty (the last imperial
dynasty of China) during the years leading up
to the Xinhai Revolution (1911). He went on to
become the first president of the Republic of
China, and later founded the Kuomintang of China
(Nationalist Party of China) in 1919.

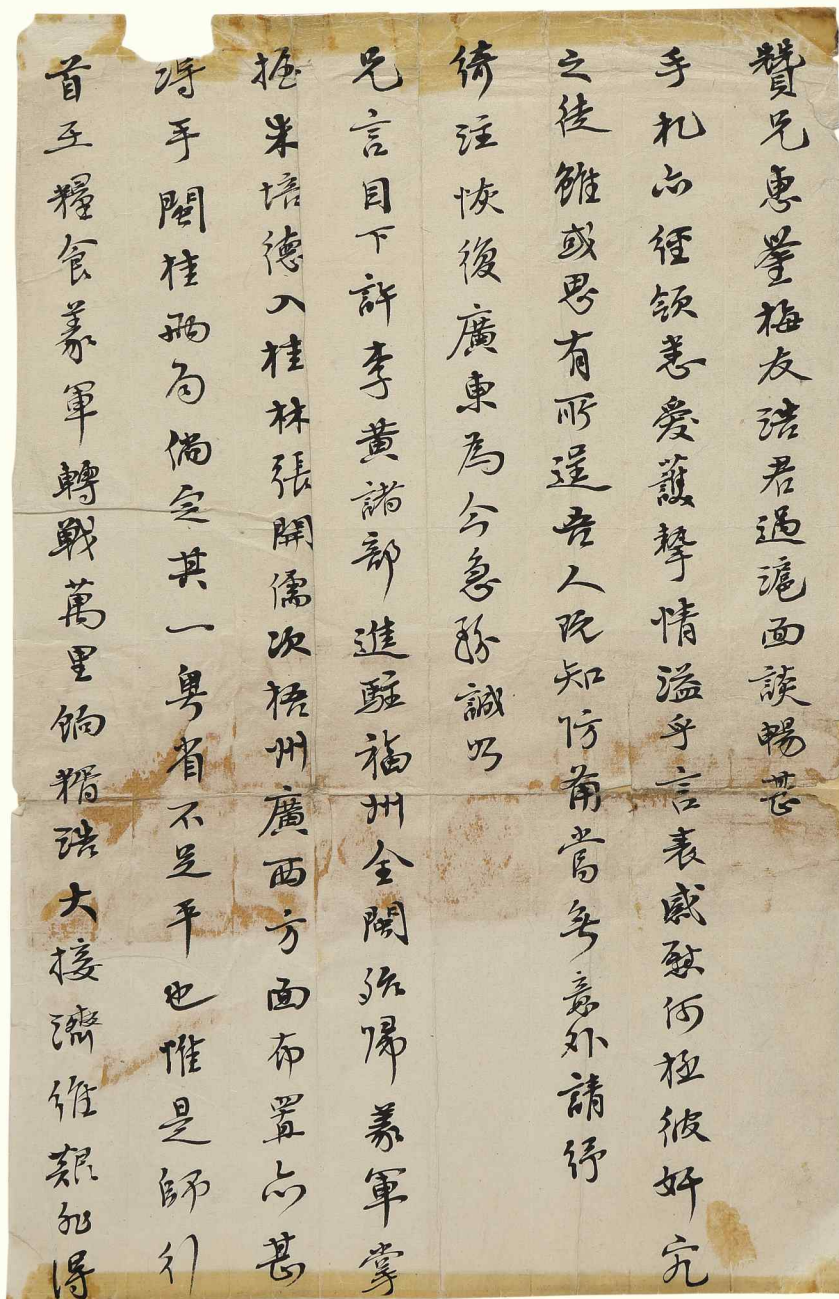
From 1923 to 1926 Sun and the Kuomintang
used Guangdong (his hometown) as a base
to challenge the warlords in the north, who
controlled much of the nation. In this letter, at
the beginning of that effort, Sun identifies the urgent
need to reclaim Guangdong, and addresses his
army's needs to an apparent supporter "Our
troops have battled across thousands of miles,
their food consumption is huge and resources
are scarce. If it was not for the joint effort by
supporters within the country and overseas and
their generous donations, how could we have
embarked on this great mission." He then goes on
to note: "At this extremely critical moment where
success hangs by a thread, we summon up our
courage and lead all kindred spirits, each exerting
the final effort towards the cause of overcoming
the evildoers to settle the chaos."

Sun Yat-sen material remains exceedingly rare,
only five autograph letters have appeared at
auction in the last 30 years.

Full transcription available upon request.

\$ 20,000-30,000

END OF SALE



Sotheby's EST. 1744

Collectors gather here.



ARTHUR RACKHAM
'Shove that under your feet...'
original watercolour from
The Wind in the Willows
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with Profuse Micrographic Ornamentation
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Estimate \$3,500,000–5,000,000



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ANDY WARHOL. \$(4), 1982

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8. Bids Below Reserve If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

9. Purchaser's Responsibility Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute

and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the Purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed

to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. Reserve All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. Tax Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. Export and Permits It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. Governing Law and Jurisdiction These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. Packing and Shipping We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. Limitation of Liability In no event will our liability to a purchaser exceed the purchase price actually paid.

16. Data Protection Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of

information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the **BOLD** or **CAPITALIZED** type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the **Bold** or **Capitalized** type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the **Bold** or **Capitalized** heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the **Bold** or **Capitalized** type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original

purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via **BIDnow**, **eBay**, **Invaluable**, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on **BIDnow**) or "You're the highest bidder" (on **eBay**) or "Bid with you" (on **Invaluable**). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of **BIDnow**, the "Purchase History" section of the "My eBay" page on **eBay** and the "Account Activity" section of the "My Invaluable" page on **Invaluable** is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the **BIDnow**, **eBay**, **Invaluable** or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the **BIDnow**, **eBay**, **Invaluable** or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and **eBay**, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and **Invaluable**, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

□ Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

△ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, will be compensated based on the final hammer price in the event he or she is not the successful bidder or may receive a fixed fee in the event he or she is the successful bidder. If the irrevocable bidder is the successful bidder, the fixed fee (if applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of such fixed fee. If the irrevocable bid is not

secured until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

√ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

⊙ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

Ⓜ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

👉 Premium Lot

In order to bid on "Premium Lots" (👉 in print catalogue or 👉 in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots"; a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize

you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of

auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery
Post Sale Services
+1 212 606 7444
FAX: +1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning,

insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's

is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping

Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required

to Collect Sales Tax Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services

Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions

Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

Photography:

Scott Elam
Jen Fong
Elliot Perez
Glenn Steigelman

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

This service is free and confidential.

Please record accurately the lot numbers, descriptions and the top hammer price you are willing to pay for each lot.

We will try to purchase the lot(s) of your choice for the lowest price possible and never for more than the maximum bid amount you indicate.

"Buy" or unlimited bids will not be accepted.

Alternative bids can be placed by using the word "OR" between lot numbers. Then if your bid on an early lot is successful, we will not continue to bid on other lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for alternative lots until a bid is successful.

Bids must be placed in the same order as in the catalogue.

The form should be used for one sale only – please indicate the sale number, title and date on the form.

Please place your bids as early as possible, as in the event of identical bids the earliest received will take precedence. Wherever possible bids should be submitted at least twenty-four hours before the auction.

Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter or fax to the Bid Department on +1 212 606 7016.

Please note that the execution of written bids is offered as an additional service for no extra charge at the bidder's risk and is undertaken subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for error or failure to place such bids, whether through negligence or otherwise.

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful bidders will be advised.

Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

All bids are subject to the conditions of sale and terms of guarantee applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 3 of the Conditions of Sale in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (which may be subject to a convenience fee), check or cash (up to US\$10,000). You will be sent full details on how to pay with your invoice. It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of US\$10,000.

It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address.

We reserve the right to seek identification of the source of funds received.

Data Protection

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website.

Important

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise. All bids will be executed and are accepted subject to the "Conditions of Sale" and "Terms of Guarantee" printed in the catalogue for the sale. Please note that a buyer's premium in the amount stated in paragraph 3 of the "Conditions of Sale" in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

New Clients

Please note that we may contact you to request a bank reference. In addition Sotheby's requires a copy of government issued photo ID in order to generate a new account. If you have opened a new account with Sotheby's since 1 December, 2002, and have not already done so, you will be asked to present appropriate documentation confirming your identity before your lots or sale proceeds can be released to you.

For Written/Fixed Bids

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Always indicate a "top limit" — the amount up to which you would bid if you were attending the auction yourself.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

For Telephone Bids

Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

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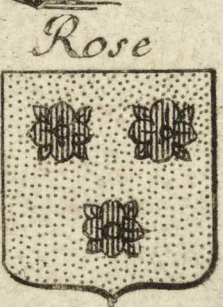
Quek Chin Yeow



Les Armoiries sont des Marques d'honneur
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 Prince avec la Noblesse pour
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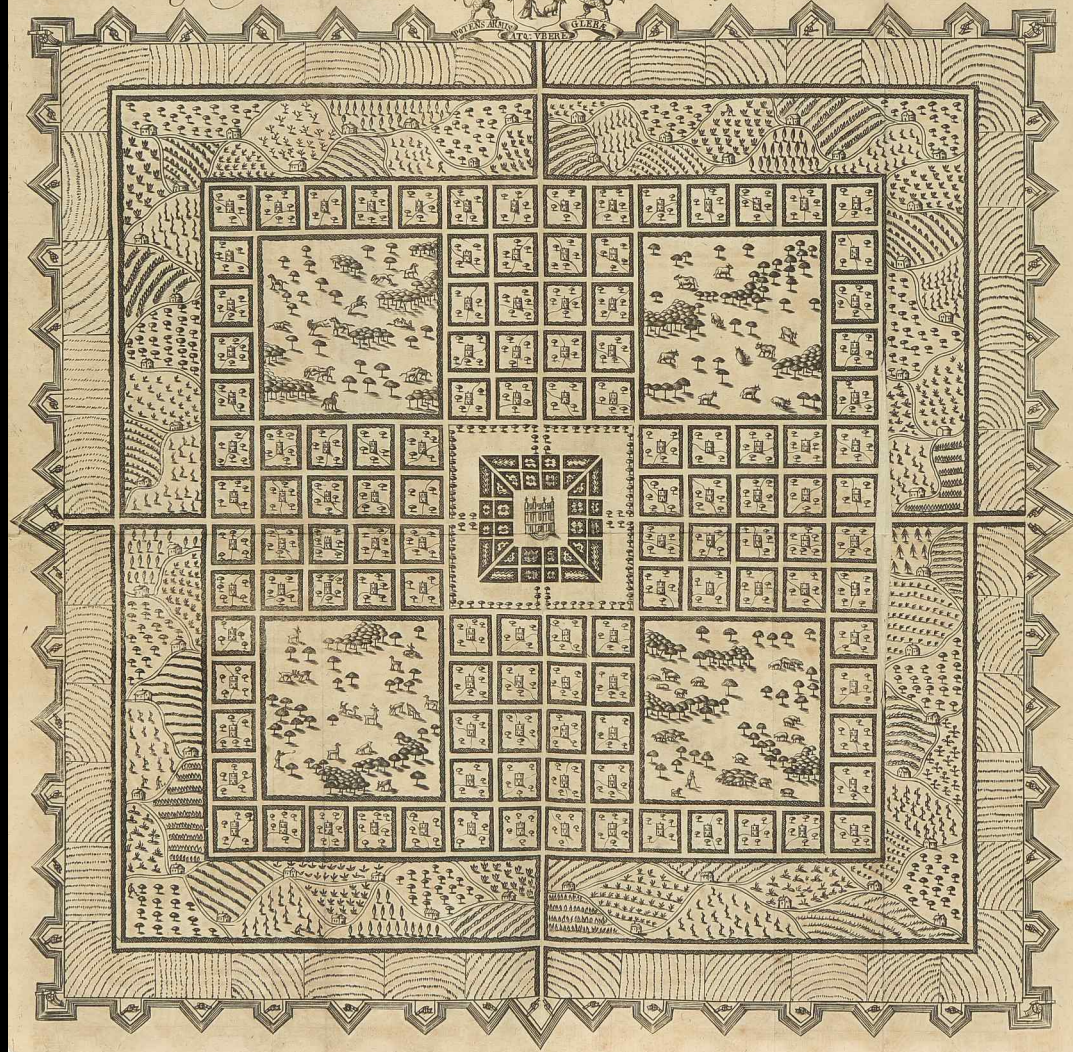
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*A Plan representing the Form
or County Divisions in*



*of Settling the Districts,
the Margravate of Ansbach.*



Sotheby's EST. 1744
Collectors gather here.