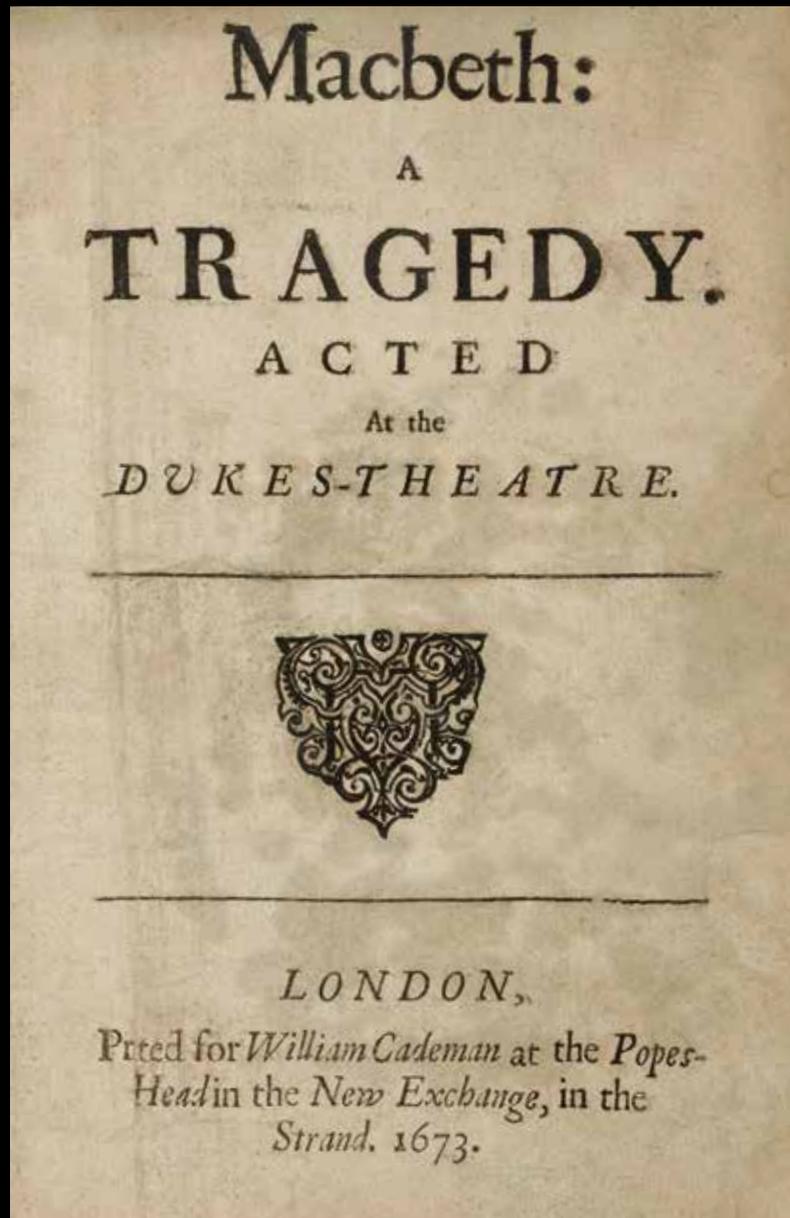


Bonhams



Fine Literature

featuring two Private Collections

New York | December 5, 2019



Martin Droghda sculptor London.

Fine Literature

featuring two Private Collections

New York | Thursday December 5, 2019, at 10am and 1pm

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PREVIEW

Sunday, December 1,
12pm to 5pm
Monday, December 2,
10am to 5pm
Tuesday, December 3,
10am to 5pm
Wednesday, December 4,
10am to 5pm

SALE NUMBER: 25264

CATALOG: \$35

AUCTIONEER:

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

Please see pages 159 to 163 for bidder information including Conditions of Sale, after-sale collection and shipment. All items listed on page 163, and/or marked W next to the lot number will be transferred to off-site storage along with all other items purchased, if not removed by Tuesday 10 December.

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ILLUSTRATIONS

Front cover: Lot 5
Inside front cover: Lot 12
Inside back cover: Lot 173
Back cover: Lot 218

REGISTRATION IMPORTANT NOTICE

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To bid live online and / or leave internet bids please go to www.bonhams.com/auctions/25264 and click on the Register to bid link at the top left of the page.



Foreword

Welcome to our December sale featuring fine literature from two private collections, as well as a selection of various properties within literature, the arts and politics with a focus on the 20th-century.

The sale begins with the collection of Stan Battat, beginning in the 17th and continuing up through the 20th-century, with a particular focus on the works of Shakespeare and the Restoration. The gem of the collection is Charlton Heston's copy of *Macbeth* (lot 5), the very rare complete 1673 first quarto edition, which is the first separate edition of the play. Heston of course played the title role many times both on stage and live television throughout his storied career. Other than the Heston copy here, we locate no other complete copies of this landmark edition at auction in either ABPC or Rarebookhub. Alongside a copy of the *Fourth Folio* (lot 12), other Shakespeare rarities from Mr. Battat include the first quarto (and first separate) edition of *Julius Caesar* (lot 11), one of Shakespeare's most popular and enduring plays, as well as Nahum Tate's 1681 edition of *King Lear* (lot 9), which famously changed the ending, with Lear recovering his throne, and Cordelia married: "Thy bright Example shall convince the World / (Whatever Storms of Fortune are decreed) / That Truth and Vertue shall at last succeed." Samuel Johnson, along with the voice of the "public," approved, and the collection also includes his famous *Dictionary* of 1755 (lot 33), as well as the first etymological dictionary of the English language printed by John Browne in 1617 (lot 2).

Mr. Battat's collection of 19th- and 20th-century literature includes many fine bindings and extra-illustrated editions, including again those of Shakespeare, and concludes with a fine collection of deluxe artists' books including the 1943 edition of Paul Verlaine's *Parallèlement* (lot 81), one of 10 copies on vellum, and here uniquely with 50 original sketches by Lobel-Riche bound in the rear.

Following Battat Collection, we have a varied selection of fine books in the fields of literature, fine art, and 20th-century culture, including a wonderful collection of original art. Among the literature, you will find the only known copy of the first edition, American issue of *Journey of the Centre of the Earth* (lot 129), featuring the Griffith and Farran binding with cancel Scribner, Welford title page. No other copy has been traced. In addition, there is a charming collection of Tennessee Williams material from the estate of composer Lee Hoiby, including the original annotated typescript for *The Municipal Abattoir* (lot 138) as well as Williams's own Evening Standard Drama Award for the 1958 production of *Cat on a Hot Tin Roof* (lot 139), whose controversial opening pushed forward the LGBQ cause in the UK, and helped ring the death knell for the 300 year old British censorship system. Moving into art, you will find Andy Warhol's rare first book *Love is a Pink Cake by Corkie and Andy* (lot 133), privately printed in 1952 in a small edition of approximately 100 copies. Finally, fronting a fine offering of illustration art, from the irascible illustrator of 20th-century culture (and of course, *Shrek* creator) William Steig by descent, we feature his original maquette for *Agony in the Kindergarten* with an additional

58 ink and wash drawings for the book (lot 121), as well as a wide-range of other original Steig artwork for books and magazines. The illustration art in this section also features original works by Maurice Sendak and Arthur Rackham.

We might suggest a nice lunch nearby in order to revive for our afternoon session which begins and ends with a beautiful private collection of 19th and 20th century rarities from English and particularly American literature. Comprising 220 lots and over 600 books chosen specifically from a larger private collection on the East Coast, the afternoon session is headlined by a very rare presentation copy of Hemingway's second and rarest book, the 1924 Three Mountains Press edition of *In Our Time* (lot 218), this copy stamped "Review Copy" and inscribed (likely by Three Mountains publisher William Bird) "Compliments of the Author." Another book of legendary rarity, the first edition of Nathaniel Hawthorne's *Fanshawe* (lot 216) is just two lots previous, this a very nice copy in the original muslin cloth backed drab boards – an uncommon book in any condition. Speaking of great American authors and first books, you will also find a copy of William Faulkner's first book, *The Marble Faun* (lot 173), a review copy with the original Four Seas review slip laid-in. For Faulkner, the *Marble Faun* is just the tip of the iceberg, as the collection continues with a nearly complete collection of Faulkner books, both trade issues and the deluxe signed issues, as well as a good deal of more ephemeral items. The collection includes similar depth for authors ranging from John Steinbeck, including 1 of 10 copies reserved for Steinbeck of *The First Watch* in its original envelope (lot 299), to Cormac McCarthy and an author you don't often find at traditional auction, Stephen King, featuring a complete limited signed run of *The Dark Tower* series (lot 232) and nearly every book signed or inscribed in either trade or limited format. This fine collection begins in the early 19th century and continues to the late twentieth-century with King and David Foster Wallace, and touches upon (or in some cases basks in) most of the major movements or writers over 200 years, including a fine copy in cloth of Thoreau's *Walden* (lot 315).

We hope you enjoy the catalogue. We don't always know what we'll end up with when we are putting a sale together, but in these two collections, and the various additional properties, we think we've found a lovely sale with a large volume of fascinating books and manuscripts that will appeal to a variety of tastes and interests. We hope you will agree.

We'll be viewing in New York, December 1 – 4. Please do not hesitate to contact us with any questions you might have.

Darren Sutherland
Senior Specialist
Bonhams
Books and Manuscripts

IMPORTANT NOTICES

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

The following shall not constitute the basis for a return under the foregoing provision: defects stated in the catalog or announced at the time of sale; un-named items, blanks, half-titles, or

advertisements; damage to bindings, stains, tears, foxing or other cosmetic defects, unless resulting in loss to text or illustration; defects to atlases, manuscripts, music, periodicals, and items sold as collections, archives, association copies, extra-illustrated copies, or bindings.

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

ORDER OF SALE:

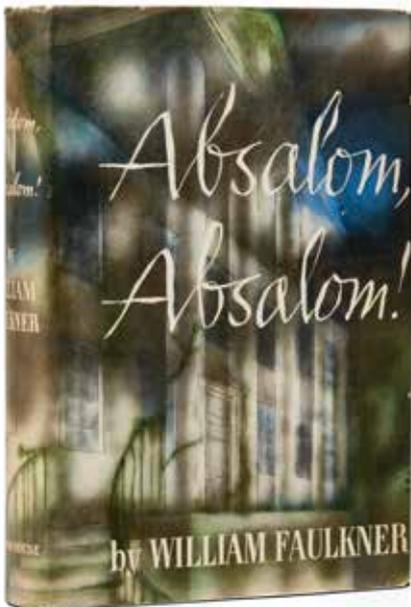
Morning session 10:00am

Lots 1-83 Fine English Literature, the Property of Mr Stan Battat
Shakespearean and 18th century Literature lots 1-39
19th and 20th century Literature lots 40-83

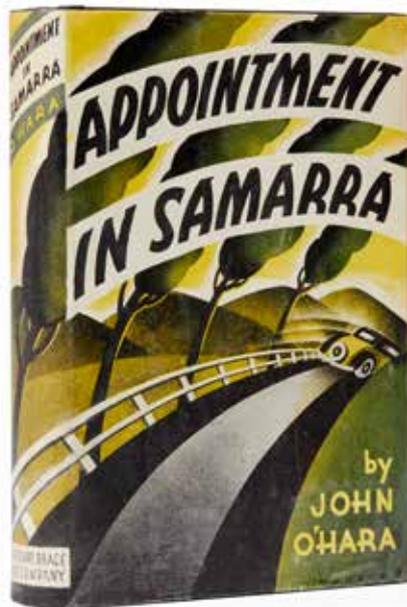
Lots 84-141 Literature, Art and Culture

Afternoon session 1:00pm

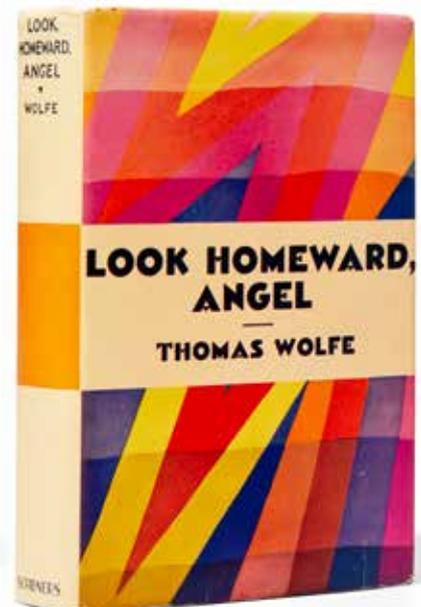
Lots 142-362 19th and 20th Century Literature from a Private Collection



183



269



342



1

Fine English Literature, the Property of Mr Stan Battat

Lots 1-83

Shakespearean and 18th Century Literature

Lots 1-39

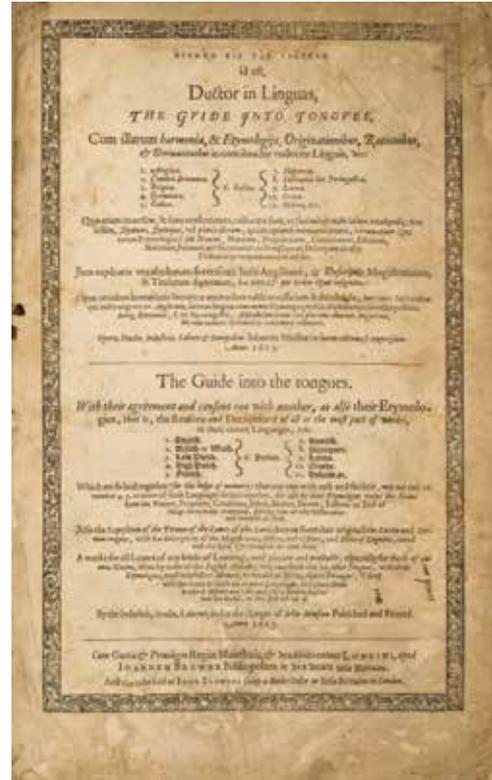


1

1
CHAUCER, GEOFFREY. 1343-1400.
The Workes of our Ancient and lerned English Poet.... London: George Bishop, 1602.
 Folio (325 x 216 mm). Title within architectural woodcut border (McKerrow and Ferguson 132), copperplate portrait of author by John Speed after Hoccleve, division title with woodcut arms of Chaucer, woodcut of Knight, woodcut initials, head- and tail-piece. Lacking blank a1 and 3 glossary leaves Uuu1,7 and 8, at the end, final 5 leaves badly torn at margins with loss of a few letters. Contemporary calf, arms of Elizabeth I on upper and lower covers, rebaked and edges repaired, modern endpapers, some light staining.
Provenance: E.H. (added gilt initials around the royal arms); Jon[athan] Poley de Bogled 1711 (signed and dated on upper margin of title).

Seventh edition of Chaucer's *Workes*, with the rarer Bishop imprint and a different title compartment. The binding with the coat-of-arms of Queen Elizabeth, but probably a trade binding. "This edition was considerably revised mainly with the aid of Francis Thynne. It is the earliest in which thorough punctuation was attempted, and in many other ways it is a distinct improvement upon Speght's first edition. Two hitherto unprinted pieces are inserted, one non-Chaucerian" (Pforzheimer 178). STC 5081. ESTC S107214.

\$3,000 - 5,000

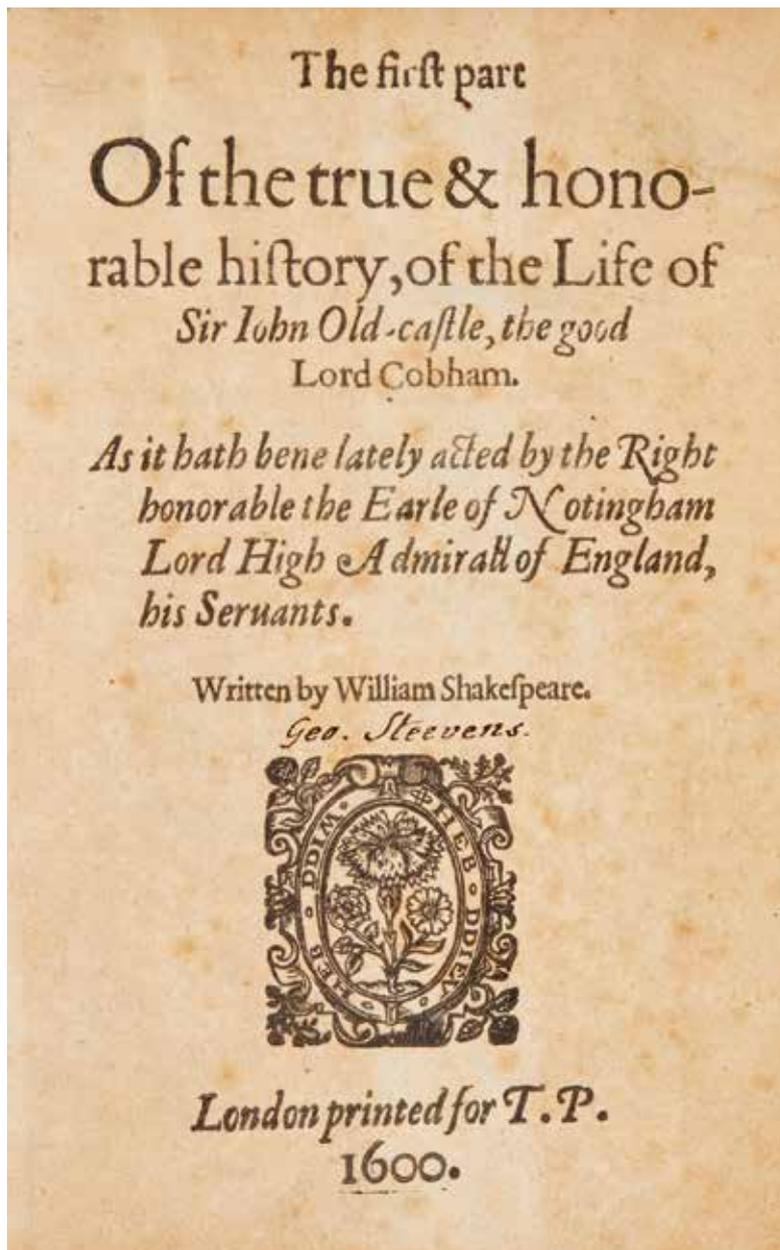


2

2
MINSHEU, JOHN. 1560-1627.
Hegemon eis tas glossas; id est, Ductor in linguas, The Guide into Tongues. London: John Browne, 1617.
 2 parts in 1 volume. Folio (384 x 248 mm). Title with decorative border, woodcut decorations in text. 19th century half calf and marbled boards, gilt titles on spine. Wear and chipping to binding, front hinge cracked, title page soiled and chipped.

FIRST EDITION of this monumental work, the first etymological dictionary of the English language. Without list of subscribers, as per ESTC 17944.

\$700 - 1,000



3

[SHAKESPEARE, WILLIAM. 1564-1616.]

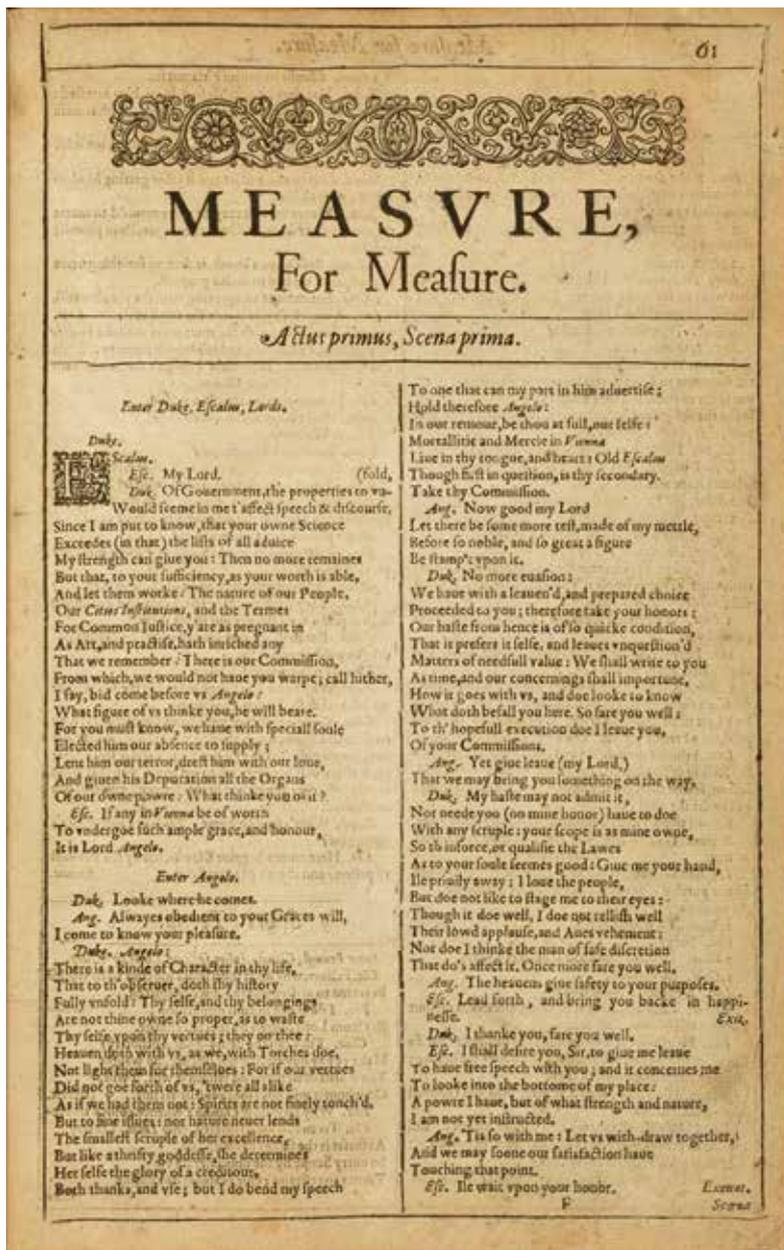
[Apocryphal play.] *The first part of the true & honorable history, of the life of Sir John Old-Castle, the good Lord Cobham ... by William Shakespeare.* London: [W. Jaggard] for T[homas] P[avier], 1600 [but 1619].

4to (179 x 127 mm). Woodcut printer's device on title. 19th-century red morocco gilt by McKenzie. First gathering and a few other places with marginal repairs touching text, trimmed closely touching a few headlines, binding with rubbing to joints and edges.

Provenance: George Steevens (1736-1800), Shakespearean scholar and editor (his name on title); Lord Vernon, bookplate (his sale, Sotheby's London, 12 June 1918, to Quaritch); Rosenbach Company (*English Plays to 1700* [Philadelphia: 1940], item 461).

Second edition of this apocryphal play, and the first to carry Shakespeare's name on the title, but not his work. First published anonymously in 1600. The play is inspired by Shakespeare's *Henry IV Part I*, and one of a series of Shakespearean plays issued by Thomas Pavier in 1619 mostly printed with fictitious dates. In 1664 it was one of the seven dramas added to the Third Folio, using the Pavier quarto for the text. The diary of Philip Henslowe, a valuable source of information on the theatrical history of the period, records that the play was written by Anthony Munday, Michael Drayton, Richard Hathwaye and Robert Wilson. Pavier is best remembered for his collaboration with William Jaggard in the "False Folio" affair. They published ten Shakespearean and pseudo-Shakespearean plays in quarto editions, some (as the above) with falsified dates. STC 18796; Greg 166b; Barlett 144; See *Henslowe's Diary*, edited by Walter W. Greg (London: 1904), p 113.

\$8,000 - 12,000



4

SHAKESPEARE, WILLIAM. 1564-1616.

Measure, for Measure [Extracted from the First Folio]. [London: Isaac Jaggard..., 1623.]

Folio (307 x 194 mm). Modern paneled calf, blind ruled, gilt titles on spine. Margins trimmed, some repairs, tear at bottom of F5 along old repair.

FIRST PRINTING of this play, from the famous First Folio edition of Shakespeare, consisting of 24 pages on leaves F1 to G6. This dark comedy is set in Vienna and deals with morality and justice. Young Claudio is sentenced to death for fornication when his betrothed becomes pregnant, but others intercede to prevent this injustice. It was first performed in December, 1604, and first published in this form in the First Folio. See Pforzheimer 905 (for First Folio).

\$8,000 - 12,000

The Tragedy of Macbeth.

67

Henceforth be Earls, the first that ever *Scotland*
In such an Honour nam'd : What's more to do,
Which would be planted newly with the time,
As calling home our exil'd Friends abroad,
That fled the Snares of watchful Tyranny,
Producing forth the cruel Ministers
Of this dead Butcher, and his Fiend-like Queen;
Who (as 'tis thought) by self and violent hands,
Took off her life. This, and what needful else
That calls upon us, by the Grace of Grace,
We will perform in measure, time, and place :
So that ~~we~~ to all at once, and to each one,
Whom we invite, to see us Crown'd at Scone.

Flourish.

[*Exeunt Omnes.*

(detail)

5

SHAKESPEARE, WILLIAM. 1564-1616.

Macbeth: A Tragedy. Acted at the Dukes-Theatre. London: printed for William Cademan, 1673.

4to (204 x 143 mm). 20th century roan, spine gilt. Staining to title and list of players, creases and tears, a few pencil scribbles and annotations.

Provenance: Charlton Heston (1923-2008) actor (his sale, Bonhams Los Angeles, March 22, 2016, lot 98).

FIRST SEPARATE AND FIRST QUARTO EDITION. THE CHARLTON HESTON COPY. Other than the present example, we trace no complete copies and only two incomplete copies in the auction records of ABPC and RareBookHub. *Macbeth* was first printed in the first folio of 1623, and did not appear separately until the present edition. The list of players on A2 corresponds to William Davenant's production at the Duke of York's Theatre, but the text follows that of the first folio. (Davenant's edited text appeared the following year.)

This copy was unrecorded by Bartlett and Pollard in their 1939 census of Shakespeare's plays in quarto. The census located just three copies in private hands, one of which lacked the final two leaves. Another private copy, also lacking the last two leaves, last sold at Sotheby's in 1961. Bartlett 111; Wing S-2929. Cf. Bartlett & Pollard p 131.

Charlton Heston played Macbeth on stage and on live television several times in his career, including a production at the Ahmanson Theater in 1975 opposite Vanessa Redgrave.

\$80,000 - 120,000

MACBETH,

A

TRAGEDY.

Act the First. Scene the First.

Thunder and Lightning. Enter three Witches.

1. hen shall we three meet again?
In Thunder, Lightning, or in Rain?
2. When the Hurley-burley's done,
When the Battail's lost and won.
3. That will be e're the set of Sun:

1. Where the place?
2. Upon the Heath.
3. There to meet with *Macbeth*.

1. I come, *Gray-Malkin*.

All. *Padock* calls anon: Fair is foul, and foul is fair,
Hover through the foules & filthy Air.

[*Exeunt.*

Scene the Second.

Alarm within. Enter King, Malcolm, Donalbain, Lenox, with Attendants, meeting a bleeding Captain.

King: What bloody Man is that? He can report,
As seemeth by his plight, of the Revolt
The newest state.

Mal. This is the Serjeant,
Who, like a good and hardy Souldier, fought

B

'Gainst

THE
TRAGEDY
OF
HAMLET
Prince of Denmark.

As it is now Acted at his Highness the
Duke of York's Theatre.

BY
WILLIAM SHAKESPEARE.



L O N D O N :

Printed by *Andr. Clark*, for *J. Martyn*, and *H. Herringman*, at the Bell in *St. Paul's Church-Yard*, and at the Blue Anchor in the lower Walk of the *New Exchange*, 1676.

6

SHAKESPEARE, WILLIAM. 1546-1616.

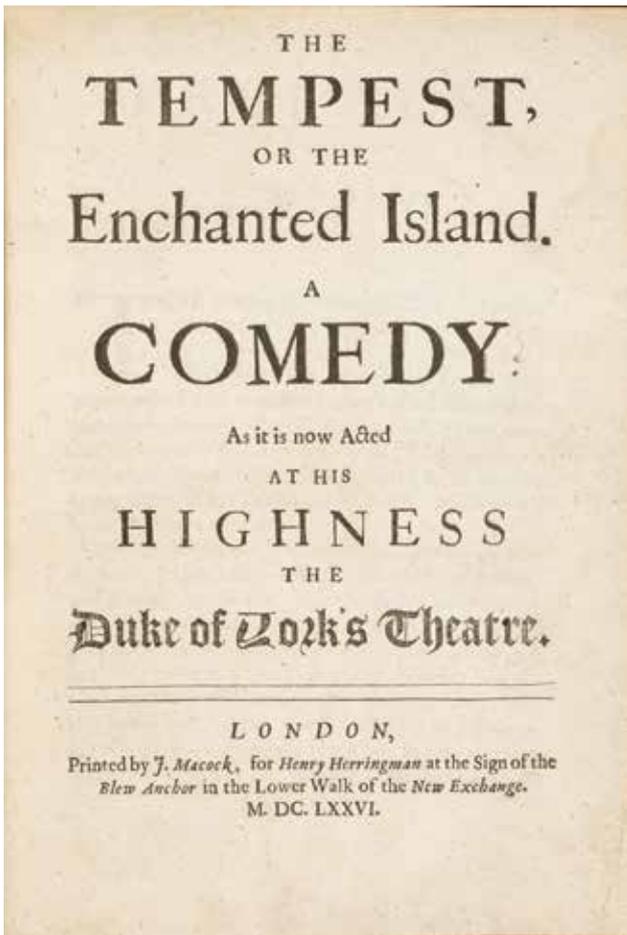
The Tragedy of Hamlet, Prince of Denmark. As it is now Acted at his Highness the Duke of York's Theatre. Adapted by Sir William Davenant (1606-1668). London: Printed by Andrew Clark for J. Martyn and H. Herringman, 1676.

4to (213 x 153 mm). Modern paneled calf to style. Leather folding case, spine gilt lettered. Boxed.

Provenance: Ralph Vallone Jr (bookplate, his sale Sotheby's London, 11 December 2009, lot 233).

First edition of Davenant's adaptation, and sixth edition overall, with the 5-line imprint on the title. Davenant's adaptation of Hamlet is the first production of the play after the Restoration. It was notable for the appearances of female actors: Mary Saunderson and Ann Gibbs as Ophelia and Gertrude, the first appearance of identifiable actresses in Shakespearean leading roles. Pepys was present at the opening and noted in his diary (24 August 1661) that the production was "done with Scenes very well," praising Thomas Betterton, the foremost actor of his time, as Hamlet "who did the Prince's part beyond imagination." Two editions dated 1676 were printed by Clark for Martyn and Herringman, the imprint either 4- or 5-lines (as here). Bartlett does not assign priority, describing both as "sixth or seventh edition." Bartlett 85; Wing S-2951.

\$15,000 - 25,000



7

7

SHAKESPEARE, WILLIAM. 1654-1616.

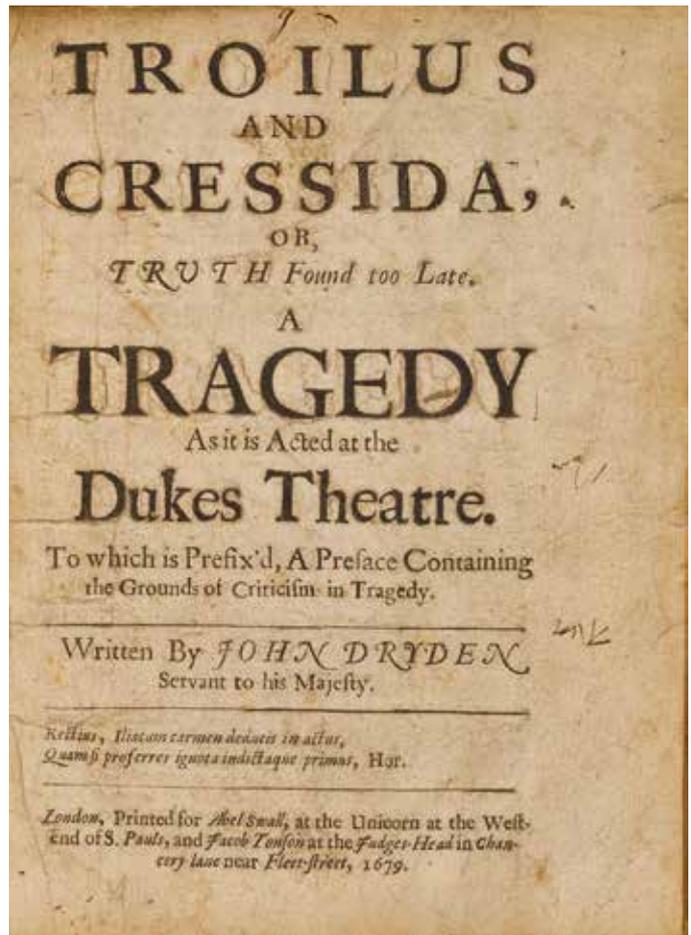
The Tempest, or the Enchanted Island. A comedy as it is now acted at His Highness the Duke of York's Theatre. Adapted by Sir William Davenant (1606-1668) and John Dryden (1631-1700). London: by J. Maccock for Henry Herringman, 1676.

4to (219 x 151 mm). Late 19th-century red half morocco, spine gilt lettered and dated at foot, gilt edges; cloth folding case. Lower corners of first gathering cropped away, D1-2 and E2 a little tattered at lower corner, some minor staining, lacks final blank M2.

Provenance: The Library of William Foyle (his sale, Christie's London, 11 July 2000, part of lot 460).

Third edition (but the first to be printed separately) of Davenant's adaptation of *The Tempest*, written with John Dryden. The most successful show of its time, it was first performed at the Duke's Theatre in Lincoln's Inn Fields, London, on 7 November 1667. It featured new characters and elaborate special effects. Dryden's explains in his Prologue that "Shakespear's pow'r is sacred as a King's" but advocates an updated view of staging a play, with female actors: "One of our Women to present a Boy / And that's a transformation, you will say / Exceeding all the Magick in the Play." Both the second and third edition include alterations by Shadwell. Jaggard p 463; MacDonald 73c; Wing S-2946A.

\$4,000 - 6,000



8

8

SHAKESPEARE, WILLIAM. 1564-1616.

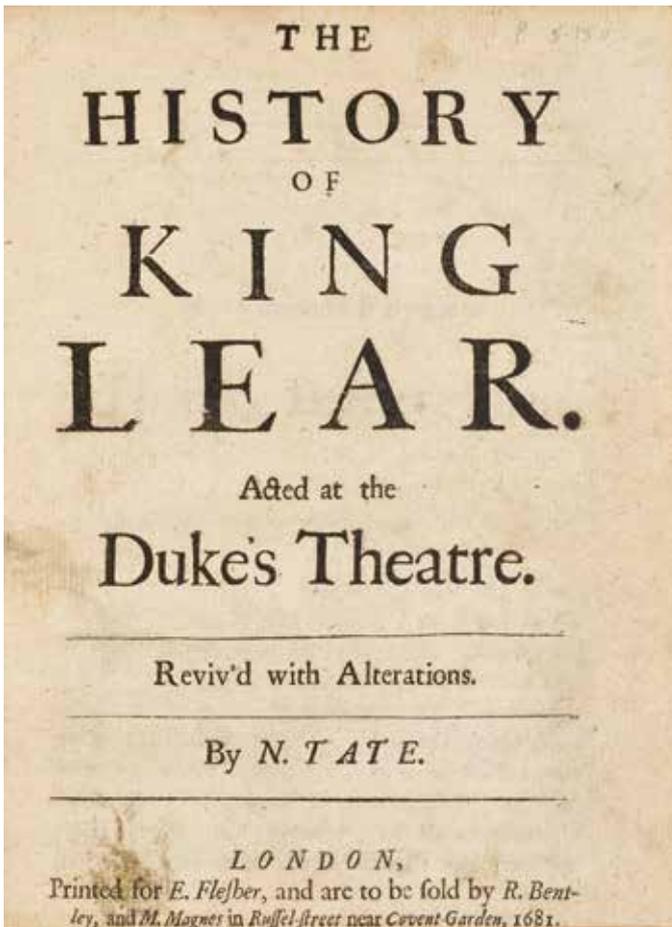
DRYDEN, JOHN. 1631-1700. *Troilus and Cressida; or, truth found too late. A tragedy as it is acted at the Dukes Theatre.* London: for Abel Swall and Jacob Tonson, 1679.

4to (215 x 159 mm). 4to, modern blue morocco. Some soiling and staining, cropped early marginalia, tape repairs on verso of title, minor marginal restoration on several other leaves. Late 19th-century blue morocco gilt, gilt edges.

Provenance: some marginal annotations to the preface in a contemporary hand (cropped by the binder); inscription along outer margin of I2v; "Manchester September 17 1821" (inscription along outer margin of I3r); William Foyle (bookplate, his sale Christie's London, 11 July 2000, part of lot 464).

FIRST EDITION of Dryden's adaptation of Shakespeare's play. It was first performed at Dorset Garden in the spring of 1679 with "The Prologue Spoken by Mr. Betterton Representing the Ghost of Shakespear." Betterton played Troilus and his wife Andromache. Shakespeare's original text was first printed in 1609. Bartlett 164; Jaggard p 476; MacDonald 84a; Pforzheimer 915; Wing D-2388; ESTC R16367.

\$1,000 - 1,500



9

9

[SHAKESPEARE, WILLIAM. 1654-1616.]

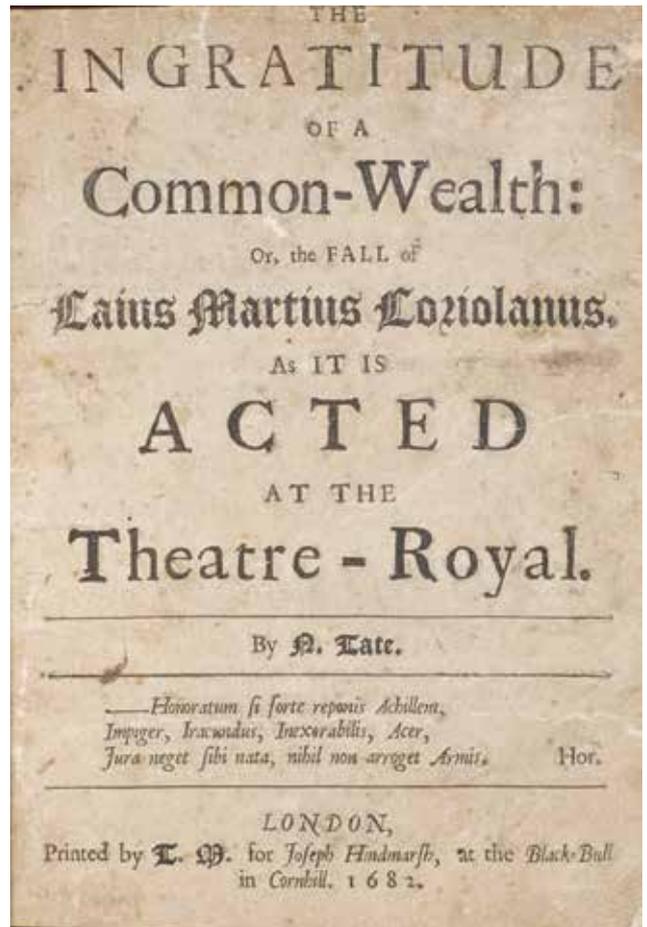
TATE, NAHUM. *The History of King Lear. Acted at the Duke's Theatre. Reviv'd with Alterations.* By N. Tate. London: Printed for E. Fleisher, sold by R. Bentley and M. Magnes, 1681.

4to (202 x 152 mm). Blue morocco with gold-stamped medallion on both covers, gold-stamped title on spine, dentelles, edges gilt. Minor staining to title, occasional some spotting and minor dampstaining, a few minor repairs to blank margins, margins trimmed closely touching a few quire marks, catchwords and headlines; half morocco folding case.

Provenance: W.A. Foyle, Beeleigh Abbey (bookplate, his sale, Christie's London, 11 July 2000, lot 468); Ralph Vallone (bookplate, sold Sotheby's New York, 11 December 2009, lot 234).

FIRST EDITION of the Nahum Tate (1652-1715) adaptation of Shakespeare's *King Lear*, which performed throughout the 18th-century and was approved by Samuel Johnson: "In the present case the public has decided. Cordelia from the time of Tate has always retired with victory and felicity" (Johnson). Shakespeare's play was first printed in 1608, but unlike Shakespeare's tragedy, Tate's play has a happy ending, with Lear recovering his throne, and Cordelia marrying Edgar. The play ends with the lines: "Thy bright Example shall convince the World / (Whatever Storms of Fortune are decreed) / That Truth and Vertue shall at last succeed." Very rare, according to *American Book Prices Current*; only this copy has been sold at auction in the past 45 years. Bartlett 174; Pforzheimer 918; Wing S-2918; See Bradley, *Adapting King Lear for the Stage* (London: 2010) p 47.

\$10,000 - 15,000



10

10

SHAKESPEARE, WILLIAM. 1564-1616.

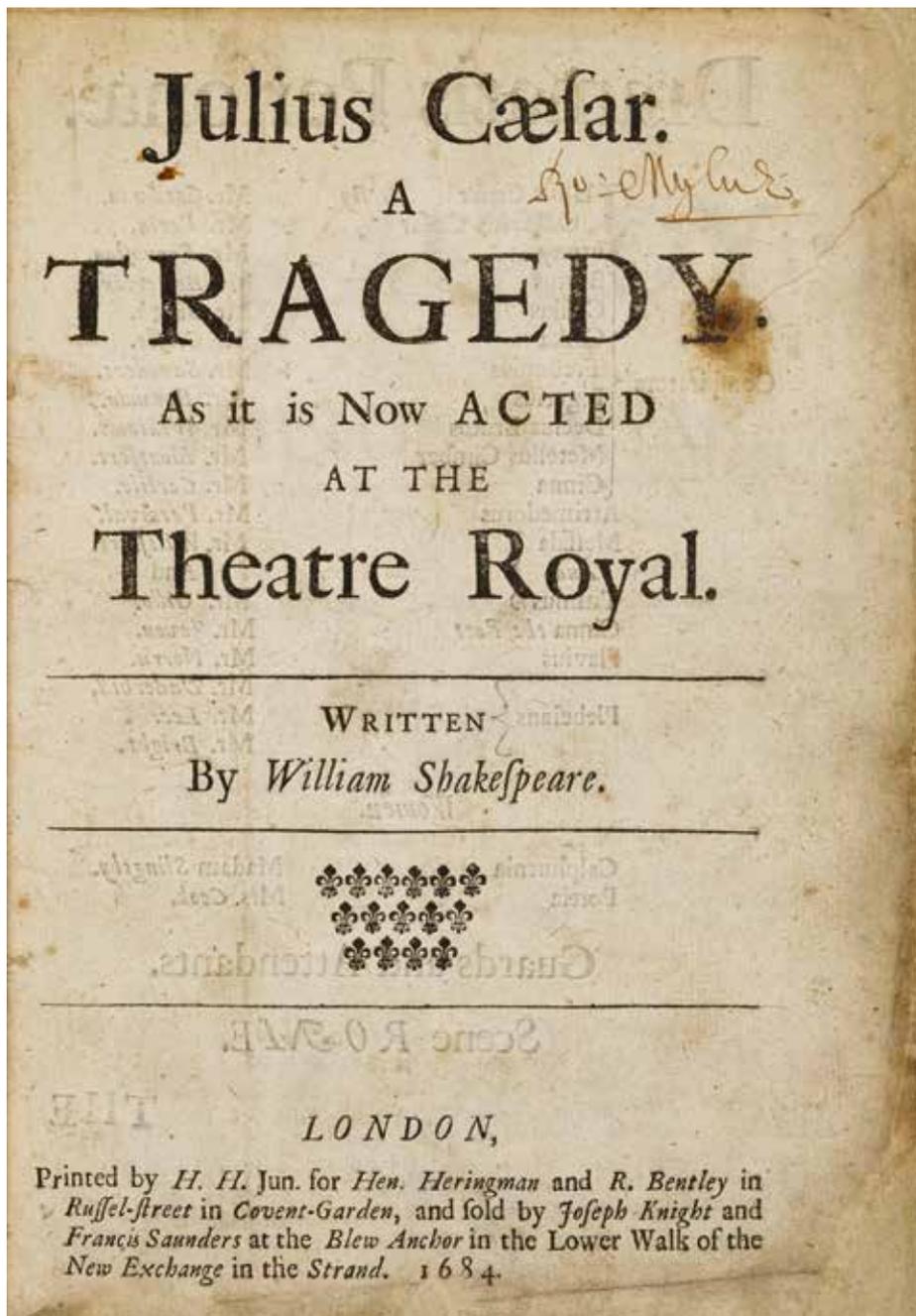
Tate, Nahum. *The Ingratitude of a Common-Wealth: or, The fall of Caius Martius Coriolanus. As it is acted at the Theatre-Royal.* London: T.M. for Joseph Hindmarsh, 1682.

4to (210 x 150 mm). 20th century half calf, gilt titles on spine, marbled endpapers. Spine sunned, title page laid down, rust hole in leaf D4.

Provenance: William Foyle (bookplate; his sale, Christie's London, July 11-13, 2000, lot 469).

FIRST EDITION. Adapted by John Denis and James Thomson, and written by Tate, the play was based upon Shakespeare's *Coriolanus*, which was not published separately until 1734. Jaggard p 296; Wing T-190.

\$1,000 - 1,500



11

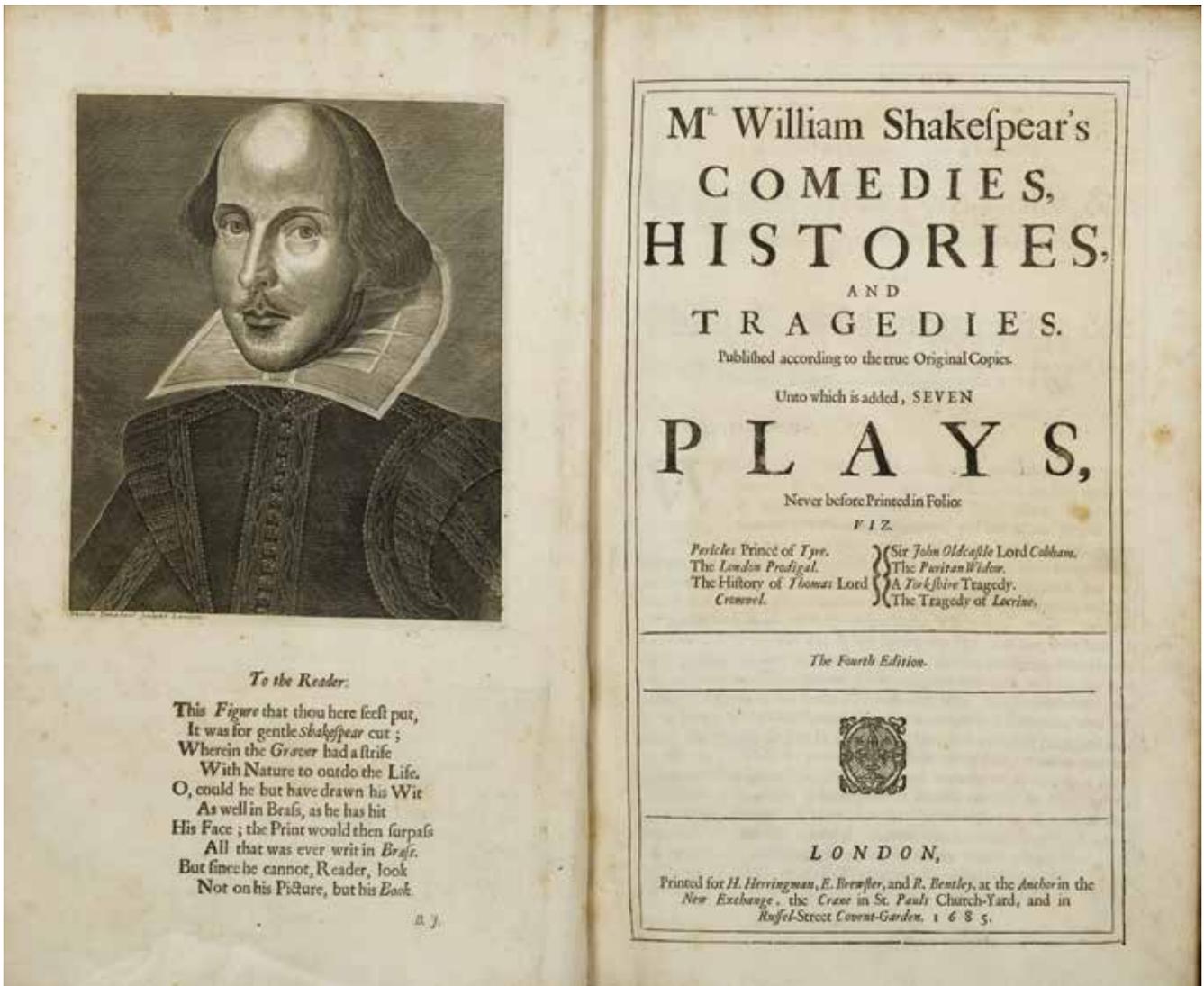
SHAKESPEARE, WILLIAM. 1564-1616.

Julius Caesar. A Tragedy. London: Hen[ry] Heringman and R. Bentley, 1684.

4to (215 x 155 mm). 20th century burgundy crushed morocco by Riviere and Son, spine and upper cover lettered in gilt, decorative gilt dentelles, edges gilt, custom red quarter morocco clamshell box. Joints repaired, top margin trimmed, repairs to corners of title page.

FIRST QUARTO AND FIRST SEPARATE EDITION OF ONE OF SHAKESPEARE'S MOST POPULAR PLAYS. Six quarto editions were published between 1684 and 1692. Bartlett 112; Wing S-2922.

\$20,000 - 30,000



12

SHAKESPEARE, WILLIAM. 1564-1616.

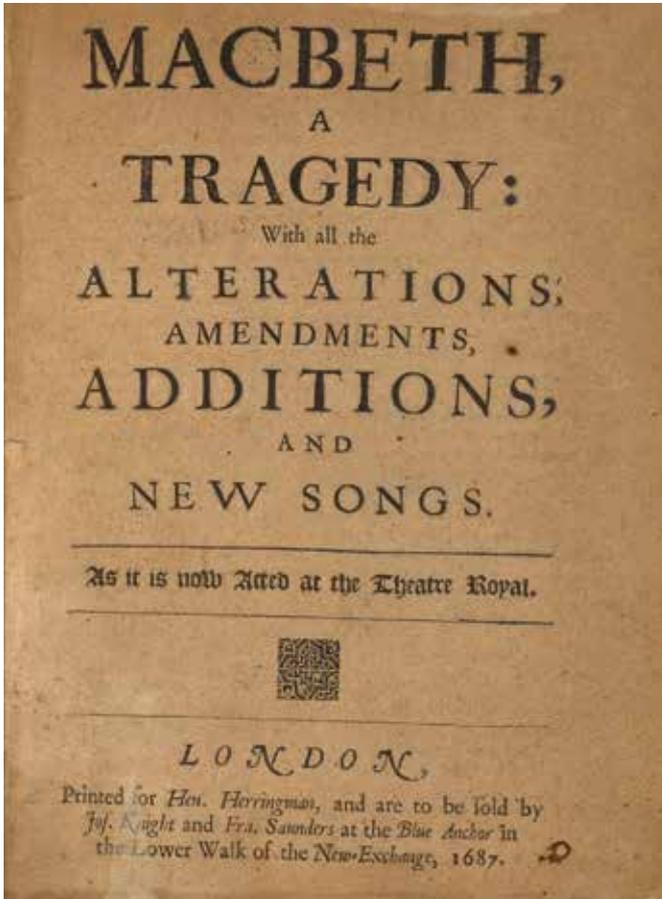
Comedies, Histories, and Tragedies. Published according to the true Original Copies. Unto which is added, Seven Plays, never before Printed in Folio. London: [Robert Roberts and others for] H. Herringman, E. Brewster, and R. Bentley, 1685.

Folio (368 x 229 mm). Engraved portrait by Martin Droeshout above the verses "To the Reader" on verso of the first leaf. Title with fleur-de-lis device [McKerrow 263]. Double column text within typographical rules. Woodcut initials. Collation: π2, π A4, A-Y6 Z4, [2] B-2Z6 *3A-*3D6 *3E8 3A-4B6 4C2, L1 set in smaller type as usual. Contemporary calf, rebacked, corners renewed, spine titled in gilt. Lacking three leaves (Rr2, *Ddd1 and 6), some light browning and spotting throughout, a few small holes or marginal tears (including F1, Z1, Nn1, Ss3 and Fff2).

Provenance Lord Sandys (armorial bookplate).

FOURTH FOLIO EDITION of the "most important work in the English language" (Pforzheimer). This is the Brewster/Bentley issue; all three issues of the fourth folio were probably issued contemporaneously. An unusually tall copy. Bartlett 123b; Pforzheimer 911; Wing S-2917.

\$20,000 - 30,000



13

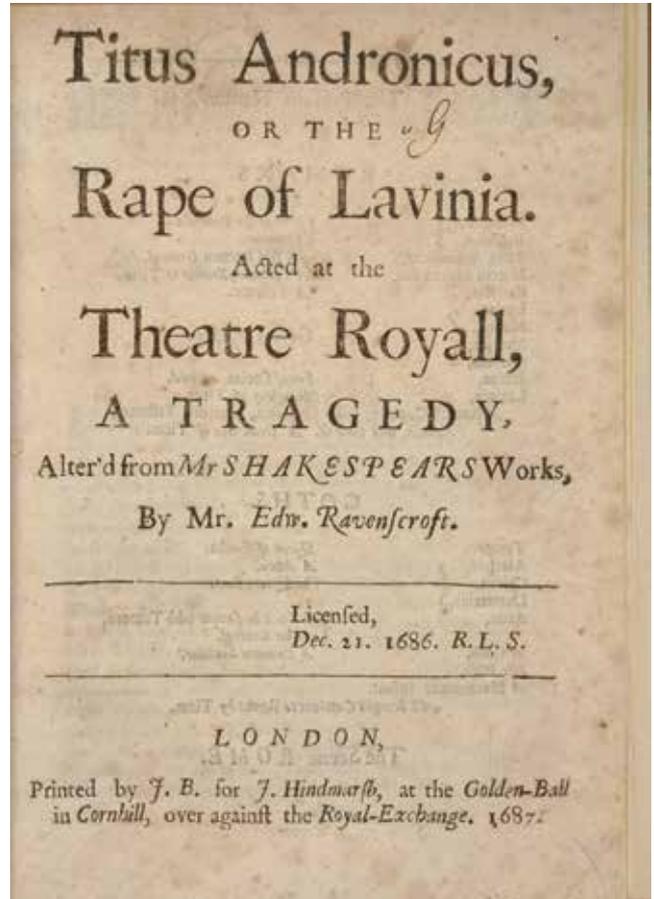
13

SHAKESPEARE, WILLIAM. 1564-1616.

Macbeth, A Tragedy: With all the Alterations, Amendments, Additions, and New Songs. London: Printed for Hen. Herringman, sold by Jos. Knight and Fra. Saunders, 1687. 4to (213 x 161 mm). 20th century half calf, custom red morocco box. Browning, especially to first and last two leaves, a few repairs at margins of title, ink mark after imprint. Provenance: Ralph Vallone (bookplate).

FOURTH QUARTO EDITION. This adaptation, by William Davenant, was first printed in 1674. This is the second edition of Davenant's version. Jaggard 381; Pforzheimer 914; Wing S-2932.

\$6,000 - 9,000



14

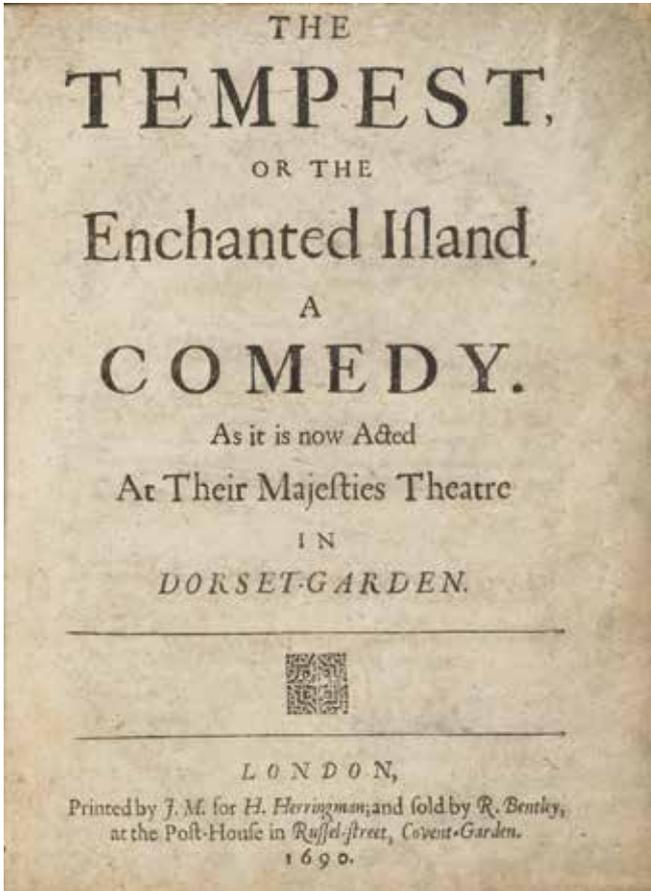
14

SHAKESPEARE, WILLIAM. 1564-1616.

Titus Andronicus, of the Rape of Lavinia. Acted at the Theatre Royall, A Tragedy... London: Printed by J.B. for J. Hindmarsh, 1687. 4to (213 x 152 mm). Modern half calf and boards, custom green cloth box. Minor spotting, small tear to inner margin of title, ownership initials "u.G." inked on title page. Provenance: Ralph Vallone, Jr. (bookplate).

FOURTH QUARTO EDITION AND FIRST EDITION WITH REVISIONS BY EDWARD RAVENCROFT. Ravenscroft casts Shakespeare's authorship of this work in doubt in the preface, in which he states "I have been told ... that it was not originally his, but brought by a private author to be acted, and he only gave some master touches ... It seems rather a heap of Rubbish than a structure...." This raises the suggestion of co-authorship, probably with George Peele and possibly others, though scholars have argued over the authorship continuously since its first appearance in print. Bartlett 178; Wing S-2949

\$4,000 - 6,000



15

15

SHAKESPEARE, WILLIAM. 1564-1616.

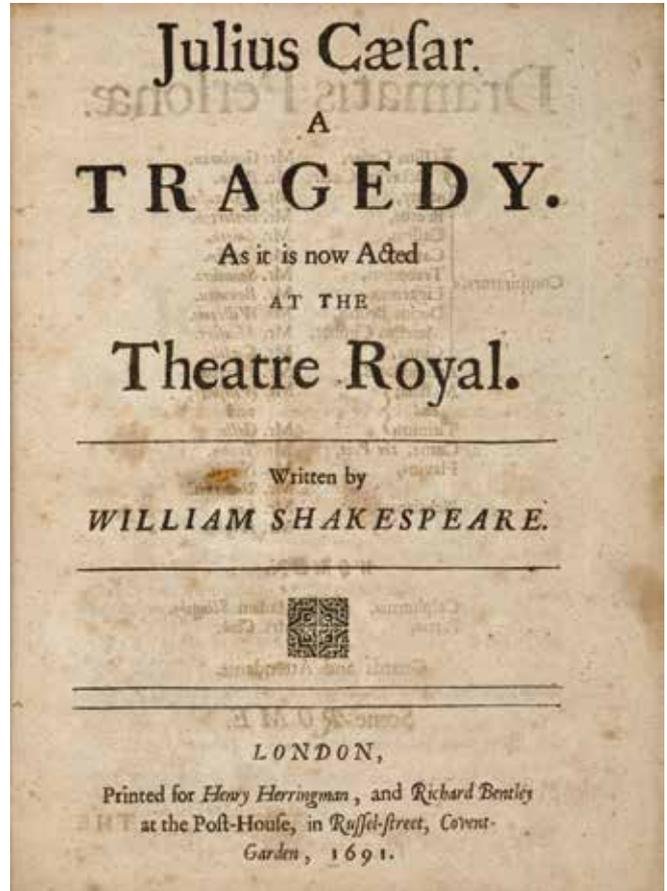
The Tempest. Or the Enchanted Island, a Comedy. London: Printed by J.M. for H. Herringman, sold by R. Bentley, 1690.

4to (213 x 160 mm). Blue morocco gilt by Sangorski & Sutcliffe, decorated gilt dentelles, gilt edges, custom blue cloth box. Paper slightly trimmed, some browning and soiling, especially to first and last leaves.

Provenance: J. Hannah (Sotheby's Parke-Bernet, January 24, 1977, lot 201); Ralph Vallone, Jr. (bookplate).

One of many adaptations of Shakespeare's plays by John Dryden and William Davenant. In this *Tempest* they added several new characters to the play, a sister of Miranda named Dorinda, a sister of Caliban named Sycorax, and a foster-son of Prospero named Hippolito. Wing S-2947.

\$4,000 - 6,000



16

16

SHAKESPEARE, WILLIAM. 1564-1616.

Julius Caesar: a Tragedy as it is now Acted at the Theatre Royal. London: Henry Herringman, 1691.

4to (219 x 160 mm). 19th century half green morocco and marbled boards, marbled endpapers, modern custom quarter green morocco box. Small repairs at fore-edge of title, scattered spotting.

Provenance: Frederick William Cosens (1819-1889, bookplate); Ralph Vallone, Jr. (bookplate).

SECOND QUARTO EDITION. *Julius Caesar* was one of the twenty plays which made their first appearance in the 1623 First Folio. Of these, three were issued in quarto format during the 17th century: *The Taming of the Shrew*, *Macbeth*, and *Julius Caesar*. The first quarto of *Julius Caesar* appeared in 1684. Bartlett placed four undated quartos between this and the present 1691 edition (making this the sixth). However, more recently Wing gave priority to this edition, placing the undated editions at around 1695. Bartlett 117; Pforzheimer 886 ("Sixth(?) edition"); Wing S-2922A.

\$5,000 - 8,000



20

20

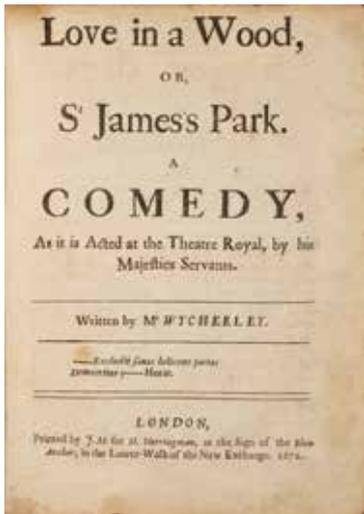
PHILLIPS, EDWARD. 1630-1696.

The New World of English Words: or, a General Dictionary... London: Nathaniel Brooke, 1658.

Folio. Engraved frontispiece with view of Cambridge and Oxford, and portraits of famous men of letters. Modern paneled calf. Title page soiled, some chipping to corners, ink notations on verso of title.

FIRST EDITION. Upon its release, this work was attacked publicly by Thomas Blount, whose own dictionary had been published two years earlier. Phillips was the nephew of John Milton, and was best known for his review of poets through the ages, *Theatrum poetarum*. Alston 53; Wing P-2068.

\$1,000 - 1,500



21

21

WYCHERLEY, WILLIAM. 1641-1716.

Love in a Wood, or, St James's Park. A Comedy. London: H. Herringman, 1672.

4to (214 x 165 mm). 20th century quarter red morocco. Some spotting, especially to first and last leaves. Wing W-3747; ESTC R7945; Pforzheimer 1100; Woodward & McManaway 1329. First edition.

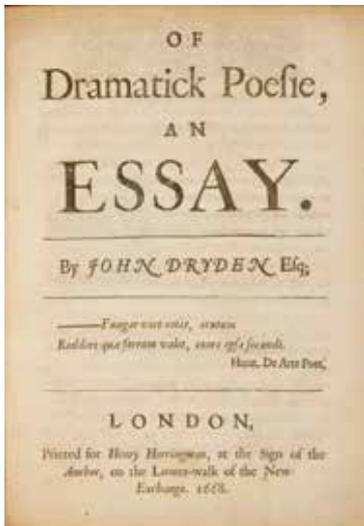
Provenance: Robert S. Pirie (bookplate; his sale, Sotheby's New York, December 2015 lot 317).

WITH: FLETCHER, JOHN. 1579-1625. *Valentinian, a Tragedy.* London: Timothy Goodwin, 1685. 4to (220 x 160 mm). Modern half morocco and marbled boards. Slight staining. First edition thus. ESTC R5338; Greg 667n; Pforzheimer 1071; Wing F-1354; Woodward & McManaway 1299

Provenance: William Appleton Aiken (bookplate); Robert S. Pirie (bookplate; his sale, Sotheby's New York, December 2015 lot 317).

FIRST EDITIONS of two works by Jacobean playwrights. Fletcher's work was first published in 1647, but revised in this adaptation by John Wilmot, Earl of Rochester.

\$1,000 - 1,500



22

22

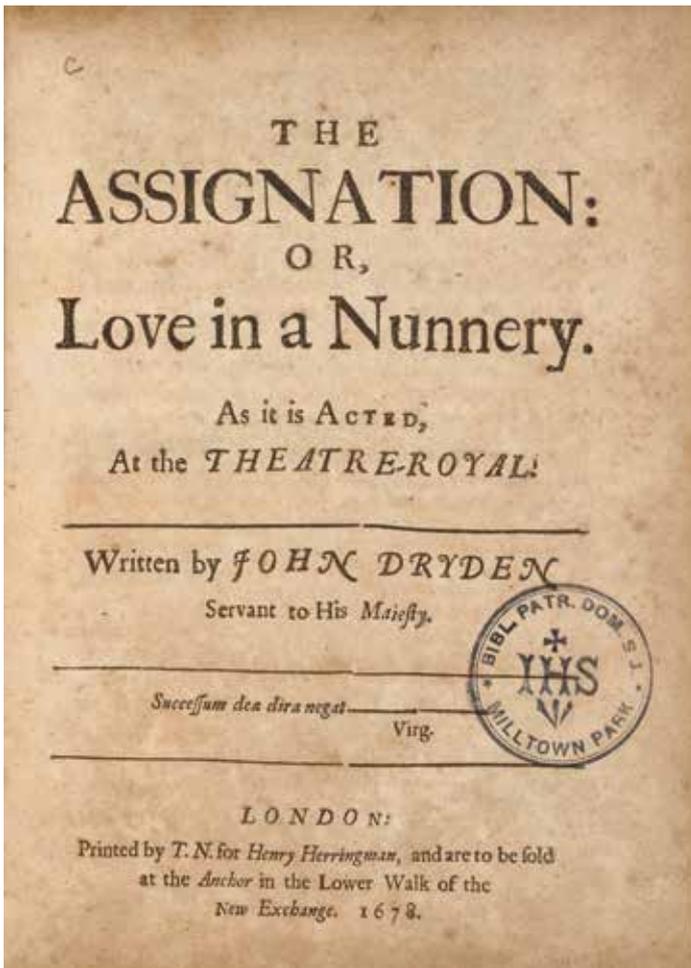
DRYDEN, JOHN. 1631-1700.

Of Dramatick Poesie, an Essay. London: Henry Herringman, 1668. 4to (210 x 151 mm). Engraved portrait of Dryden from *The Universal Magazine of Knowledge and Pleasure* loosely inserted. Early 20th century calf. Very light browning.

Provenance: Robert Hamerschlag (bookplate; his sale, Anderson Galleries, January 18, 1935, lot 39); Saul Cohn (his sale, Parke-Bernet Galleries, October 18, 1955, lot 379). Robert S. Pirie (bookplate; his sale, Sotheby's New York, December 2015).

FIRST EDITION. With the publication of this work, Dryden sparked a drawn-out argument with his brother-in-law, Sir Robert Howard, over the use of blank verse and rhyme in tragic poetry. Grolier *Dryden* 10; Macdonald 127a; Wing D-2327.

\$1,000 - 1,500



23

23

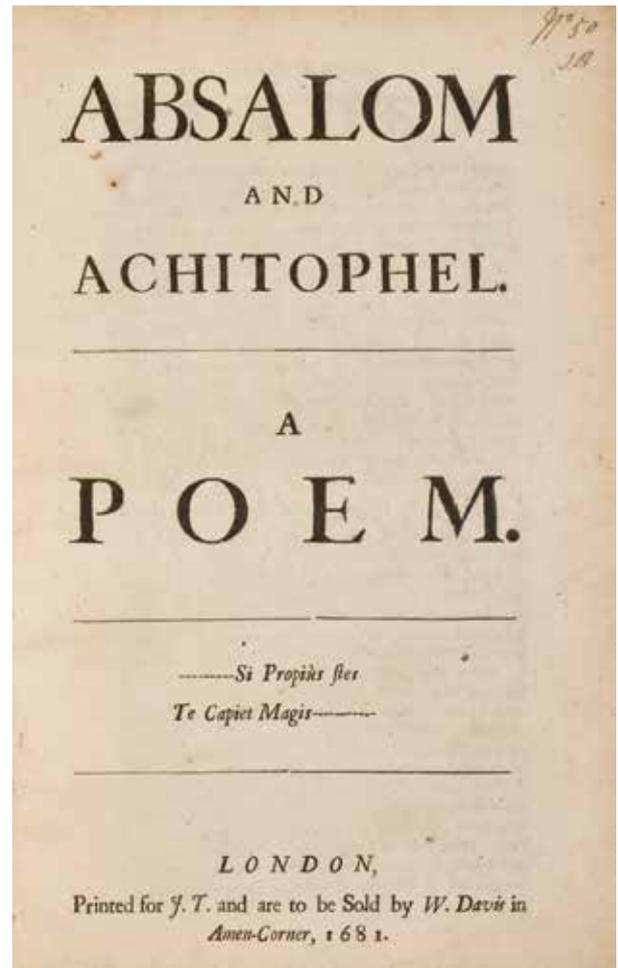
DRYDEN, JOHN. 1631-1700.

The Assignment, or Love in a Nunnery. London: Henry Herringman, 1678. 4to (215 x 157 mm). Modern half calf and marbled boards. Scattered spotting and browning.

Provenance: William O'Brien (bookplate dated 1899); Milltown Park Jesuit Library (bookplates, stamp on title).

SECOND EDITION, but a variant printing with the final "en" of "Dryden" inverted at the end of the dedication on recto of a1. Wing D-2242.

\$1,500 - 2,500



24

24

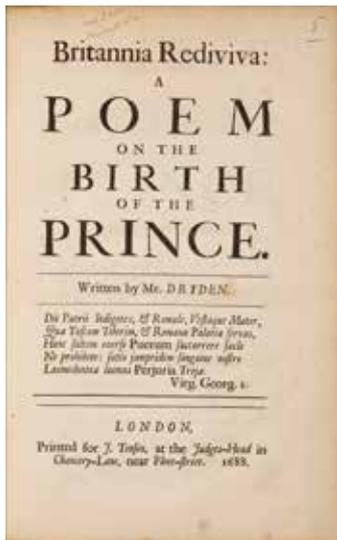
DRYDEN, JOHN. 1631-1700.

Absalom and Achitophel. A Poem [WITH: The Second Part of Absalom and Achitophel]. London: Jacob Tonson, 1681-82. Folio (300 x 190 mm and 350 x 220 mm). Part 1 without initial blank, bound in early 20th century half morocco, the second part stitched and uncut, title and final leaf slightly worn. Loose in a cloth case. *FIRST EDITION*, 1st issue of Part 1; part 2 in the second state with Fleet St added to imprimatur, and 12 lines on the final leaf. Macdonald 12a/15a. Wing D-2212/D-2350. *Provenance:* Part I Robert S. Pirie (bookplate); Part II, Belmont Corn and Robert S. Pirie (bookplates).

WITH: The Medall. A satire against sedition. London: J. Tonson, 1682. Small 4to. Modern green half morocco. *Provenance:* Winston Henry Hagen (Bookplate); Robert S. Pirie (Bookplate). Wing D-2311; Macdonald 13 Aii.

A fine group of three of Dryden's political satires, all from the Pirie Library. Dryden wrote this political verse at the request of Charles II, using biblical allegory to describe the political situation regarding the arrest of the Earl of Shaftesbury for treason, his imprisonment in the Tower of London and his acquittal after his trial in 1681. Part 1 appeared anonymously describing the arrest and trial while part 2 was published a year later, although largely written by Nahum Tate, it was revised by Dryden, and included his satirical portraits of Thomas Shadwell and Elkanah Settle. Dryden's political stance brought about a slew of anti-Dryden sentiment, most couched in verse!

\$1,000 - 1,500



25

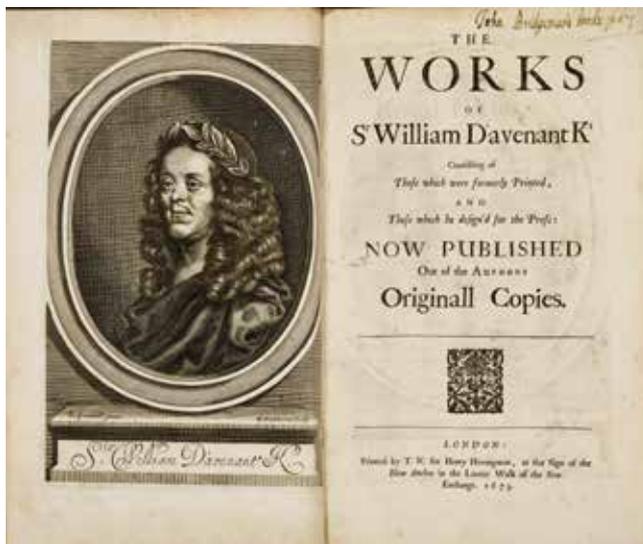
25

DRYDEN, JOHN. 1631-1700.

3 works:

1. *Britannia Rediviva*. London: J. Tonson, 1688. Folio (302 x 195 mm). Modern red quarter morocco. Chip to outside edge of imprimatur leaf, scattered spotting. Wing D-2251.
2. *Religio Laici, or a Layman's Faith. A Poem*. London: Lacob Tonson, 1682. 4to (230 x 174 mm). Modern quarter calf and marbled boards. Slightly rubbed, staining and soiling to margins. Wing D-2342.
3. *Annus Mirabilis: The Year of Wonders, 1666. An Historical Poem*. London: Henry Herringman, 1667. Small 8vo (158 x 101 mm). Later polished calf. Joints cracked, spotting, some underlining in red ink. *Provenance*: Robert S. Pirie (bookplates; his sale, Sotheby's New York, December 2-4, 2015, lots 328 and 329 [part]).

\$1,000 - 1,500



26

26

DAVENANT, WILLIAM. 1606-1668.

- The Works of Sr William Davenant Kt.* London: Henry Herringman, 1673. Folio (320 x 199 mm). Engraved portrait frontispiece. Contemporary calf, rebacked, some minor browning. *Provenance*: John Bridgeman (ownership inscription on title dated 1684); Earl of Bradford (bookplate); Robert S. Pirie (bookplate; his sale, Sotheby's New York, December 2-4, 2015, lot 316 [part]).

FIRST COLLECTED EDITION of the dramatic works of Davenant.

\$1,000 - 1,500

27

RESTORATION DRAMA AND POETRY.

- Roger Boyle, Earl of Orrery. *Two New Tragedies: The Black Prince, and Tryphon. [AND] The History of Henry the Fifth. and the Tragedy of Mustapha*. London: H. Herringman, 1669-1668. 4 plays in 2 works, bound in one volume, folio, 265 x 165 mm. First title with lower right corner torn away with loss of a few letters, title to Mustapha badly browned. contemporary calf, rebacked. Wing O-501; O-480. *Provenance*: Dan Fleming (contemporary signature to front free end-paper and second title; Robert S. Pirie (bookplate); together with the combined form of these four plays titled *Four New Plays*, London, 1670. Folio. Contemporary English paneled sheep. Wing O-477. The Duke of Beaufort-Rapoport-Pirie copy, with their bookplates.

WITH: 4 other folio works of restoration drama and poetry, most from the Robert Pirie Library;

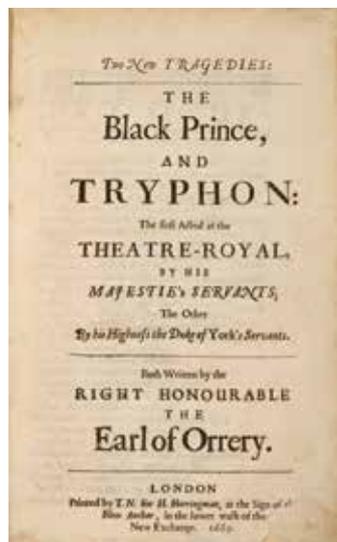
DRYDEN. *The Satires of Decimus Junius Juvenalis ... together with the Satires of Aulus Persius Flaccus*. London: Jacob Tonson, 1693. Large paper copy, folio. Contemporary speckled calf, upper cover detached. The Viscount Mersey-Pirie copy.

DRYDEN. *Fables Ancient and Modern*. London: Jacob Tonson, 1700. Folio. With half-title. Fine Contemporary paneled red morocco, gilt, gilt edges. spine slightly faded. ESTC R31983. The Hans Sloane (nephew of Sir Hans Sloane); Pirie copy, with their bookplates.

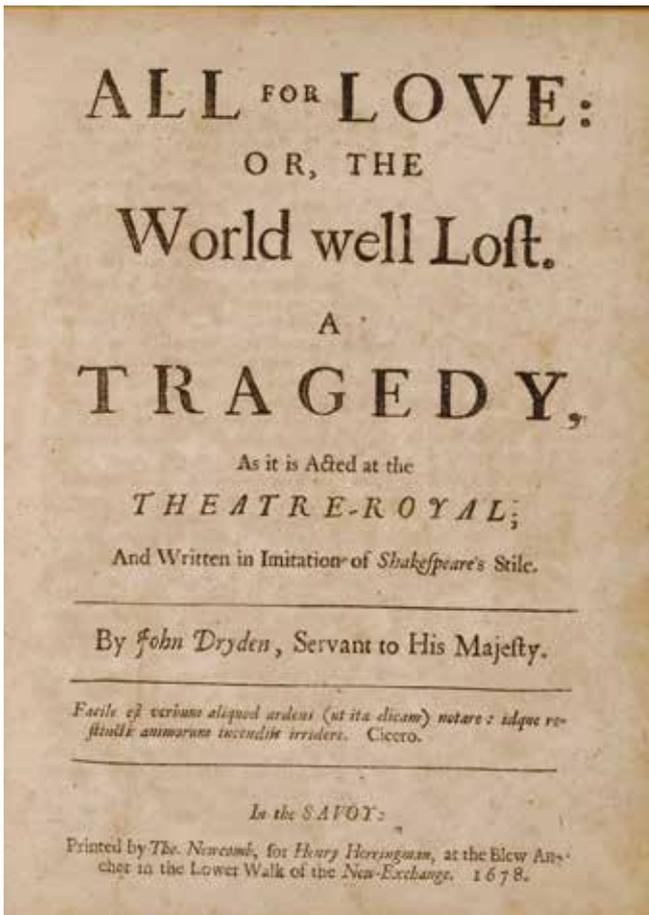
BEAUMONT AND FLETCHER. *Fifty Comedies and Tragedies*. London: 1679. Folio. Without the frontispiece portrait. Later half calf.

KILLIGREW. *Comedies and Tragedies*. London: 1664. First edition. Folio. Engraved portrait frontispiece. Contemporary calf, covers detached. Wing K-450. The Keck- John Verulam-Pirie copy.

\$2,500 - 3,500



27



28

28

RESTORATION DRAMA AND POETRY.

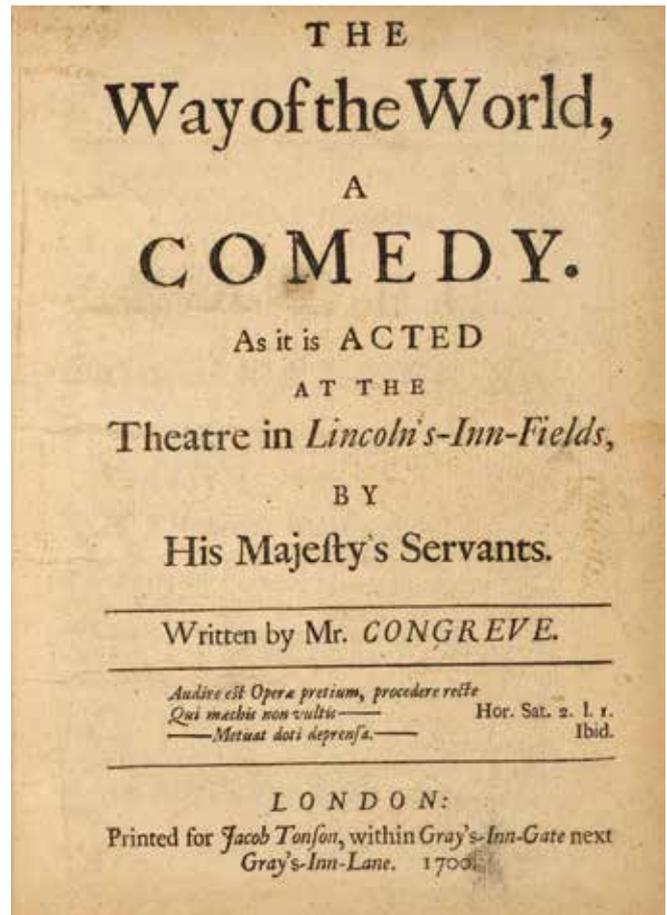
DRYDEN, JOHN. 1631-1700. *All for Love: or, the World well lost. A Tragedy ... and Written in Imitation of Shakespeare's stile.* London, "In the Savoy": Thomas Newcomb, for Henry Herringman, 1678. 8vo (220 x 1700 mm). Without the 4pp preface b1-4, and with the prologue placed after the title. Lightly browned and spotted throughout, several quires with a water mark affecting upper part of the leaf. Early 20th century half calf with green cloth boards, upper cover with title lettered in gilt. Slightly browned. Wing D-2229; MacDonald 82a. *Provenance*: Robert Hoe (leather book-label on front paste down).

WITH: two other copies of this edition, one an ex-library copy without the prologue or preface, and with upper title shaved with loss of letters, and the second the Foyle copy, with the prologue bound after the Epistle Dedicatory, and with the preface b1-4.

FIRST EDITION of one of the finest revisions of a Shakespearean play, and often considered as Dryden's own best play;

WITH: other late 17th century poetical works by Dryden, from the Pirie Collection: *The Hind and the Panther. A Poem.* 1687. * *Eleonora: A Panegyric Poem.* 1692. * *Three poems upon the death of Oliver Lord Protector.* 1659 * Another, the reprint of 1682.

\$2,000 - 3,000



29

29

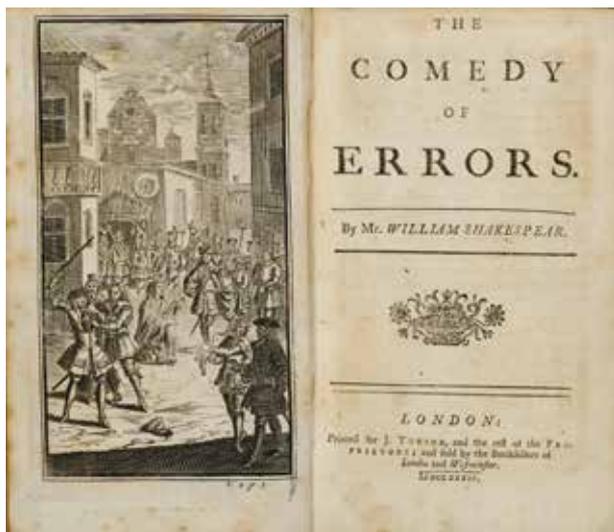
RESTORATION DRAMA.

5 titles:

1. CONGREVE, WILLIAM. 1670-1729. *The Way of the World. A Comedy.* London: Jacob Tonson, 1700. Small 4to (204 x 150 mm). Modern red morocco gilt. Spine sunned, half-title supplied from another copy, light browning. Wing C-5878; Grolier *One Hundred Books famous in English Literature* 75.
2. LEE, NATHANIEL. 1653-1692. *The Tragedy of Nero, Emperour of Rome.* London: James Magnus and Richard Bentley, 1675. Small 4to (212 x 157 mm). 20th century three-quarter morocco and marbled boards by Riviere-Mounteney. Upper joint starting, minor browning. Wing L-883. *Provenance*: Harold Greenhill (bookplate); Robert S. Pirie (bookplate).
3. ETHEREGE, GEORGE. 1636-1692. *The Man of Mode, or, Sr Fopling Flutter. A Comedy.* Small 4to (216 x 152 mm). London: Henry Herringman, 1676. 20th century green half morocco and marbled boards. Wing E-3374; Macdonald 110A. *Provenance*: Robert S. Pirie (bookplate).
4. SHADWELL, THOMAS. 1642-1692. *The Lancashire Witches and Teguo o Dively the Irish Priest. A Comedy Acted at the Duke's Theater.* Small 4to (216 x 167 mm). London: John Starkey, 1682. Modern quarter morocco and marbled boards. Very slight chipping to corners of title, some light browning. Robert S. Pirie (bookplate). Wing S-2853.
5. ---. *The Amorous Bigotte: with the Second Part of Teague O Dively, a Comedy.* Small 4to (214 x 162 mm). Modern red morocco by Sangorski & Sutcliffe. Slight scuffing to upper cover, repaired tear at outer margin of title affecting a few letters. Wing S-2835.

A fine collection of Restoration plays.

\$1,500 - 2,000



30

30

TONSON EDITIONS OF SHAKESPEARE.

SHAKESPEARE, WILLIAM. 1564-1616. [Various Plays.] London: J. Tonson, 1734-35. 7 vols., 12mo. Various bindings. Comprising:
 1. *The Comedy of Errors*. London: 1734. Engraved frontispiece and vignette on title page. Later plain wrappers. Foxing. First separate edition.
 2. Another copy, as above. Modern marbled boards with morocco gilt spine label. Foxing, ink underlining.
 3. *Coriolanus. A Tragedy*. London: 1734. Engraved frontispiece and vignette on title page. Later gray wrappers. Light foxing.
 4. *Othello, the Moor of Venice. A Tragedy*. London: 1734. Engraved frontispiece and vignette on title page. Modern boards, morocco gilt spine label. Light foxing.
 5. *The History of Sir John Oldcastle, the Good Lord Cobham*. London: 1734. Engraved frontispiece and vignette on title page. Modern wrappers. Light foxing.
 6. *The Tragedy of Loquax, the Eldest Son of King Brutus*. London: 1734. Engraved frontispiece and vignette on title page. Modern wrappers. Light foxing, folds and one tear to upper corners.
 7. *A Yorkshire Tragedy*. London: 1735. Engraved frontispiece and vignette on title page. Disbound, sewn at spine. Light foxing, browning, chip to outside page edge of frontispiece.

\$1,000 - 1,500

31

SHAKESPEARE, WILLIAM. 1564-1616.

[HANMER, SIR THOMAS. 1677-1746]. EDITOR. *The Works of Shakespeare*. Oxford: the Theatre, 1744. 6 volumes. 4to (315 x 242 mm). Engraved frontispieces (portrait in volume I), numerous engraved plates. 20th century red half morocco, marbled endpapers, top edge gilt. Joints tender, slightly rubbed, scattered foxing.
Provenance: Sir David Lionel Goldsmid-Stern-Salomons (armorial bookplates).

FIRST EDITION of Hanmer's version. Jaggard, p 499; Lowndes III, 2260.

\$1,000 - 1,500

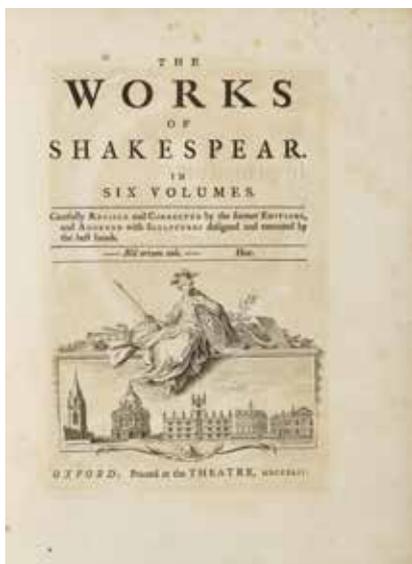
32

MAGNA CARTA.

London: J.Pine, After May, 1733. Hand-colored engraved broadsheet on paper, heightened in gold, an exact copy of the original *Magna Carta* in the Cottonian Library of the British Museum, 675 x 530 mm. The text of the charter surrounded by a panel with the facsimile signatures of the Trustees of the Cottonian Library giving their permission, the sides further decorated with the arms of the 25 barons who were in dispute with King John, many heightened in gold, and an explanatory text by Pine below the text. Upper and lower margins slightly shaved with very slight loss of the acanthus border, a few small wear holes along plate mark, at the left margin.

An important record of one of the World's foremost historical documents, Pine's exact copy of the *Magna Carta*, "This plate being a correct copy of King John's Great Charter". There are 2 surviving examples of the 1215 *Magna Carta* in the British Library, the example gifted by Cotton to form the New British Library was damaged by a fire at Ashburnham House, near the Houses of Parliament in October 1731, the sides curling and the seal melting (as shown in this engraving), although the text was readable. In December 1731 a transcription was made by the Commissioners, and Pine was engaged by the Cottonian Library to accurately preserve the words of this great document for posterity. The first impressions of this engraving were printed on vellum, and then copies were issued on paper. John Pine (1690-1756) was an accomplished engraver in London. He was a close friend of Hogarth, and in 1743 became the Kings engraver of seals, and Bluemantle Pursuivant of Arms.

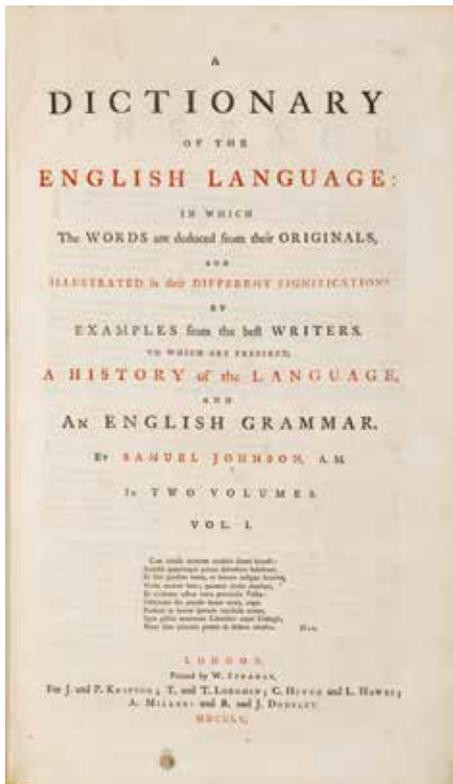
\$2,000 - 3,000



31



32



33

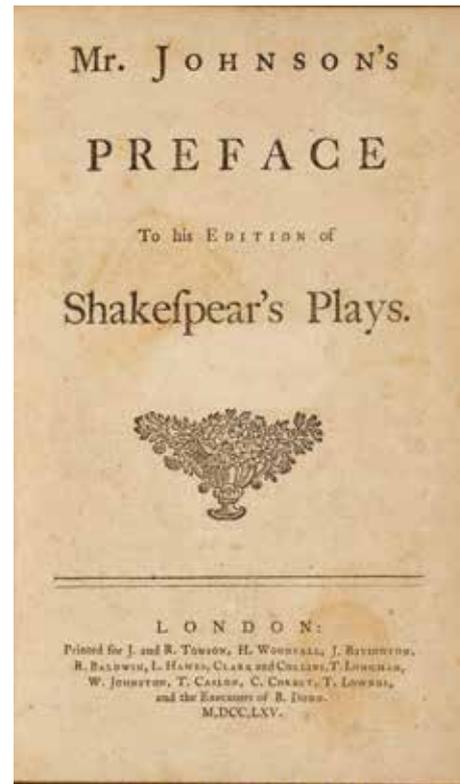
33

JOHNSON, SAMUEL. 1709-1784.

A Dictionary of the English Language: In which the Words are deduced from their Originals, and Illustrated in their Different Significations by Examples from the best Writers. London: printed by W. Strahan, for Knapton, Longman, Hitch, et al., 1755. 2 volumes. Folio (418 x 248 mm). Titles printed in red and black. Double column. Modern half calf and marbled boards. Browning and staining to lower margin, with some chipping to lower margin of second volume. *Provenance:* Stewart (armorial bookplate with motto "Avito Viret Honore"); Fursdon Library (name on front paste-down).

FIRST EDITION OF JOHNSON'S DICTIONARY, one of the most influential books in the history of the English language. "Dr Johnson performed with his Dictionary the most amazing, enduring and endearing one-man feat in the field of lexicography ... It is the dictionary itself which justifies Noah Webster's statement that 'Johnson's writings had, in philology, the effect which Newton's discoveries had in mathematics'. Johnson introduced into English lexicography, principles which had already been accepted in Europe but were quite novel in mid-eighteenth-century England. He codified the spelling of English words; he gave full and lucid definitions of their meanings (often entertainingly colored by his High Church and Tory propensities); and he adduced extensive and apt illustrations from a wide range of authoritative writers ... but despite the progress made during the past two centuries in historical and comparative philology, Johnson's book may still be consulted for instruction as well as pleasure" (PMM). Indeed, the labor and genius of Johnson's production still awes us today. Over a period of eight years, "with no real library at hand, Johnson wrote the definitions of over 40,000 words ... illustrating the senses in which these words could be used by including about 114,000 quotations drawn from English writing in every field of learning during the two centuries from the middle of the Elizabethan period down to his own time" (W. Jackson Bate Samuel Johnson, 1977, p 247). Courtney & Smith p 54; Grolier English 50; PMM 201; Rothschild 1237.

\$4,000 - 6,000



34

34

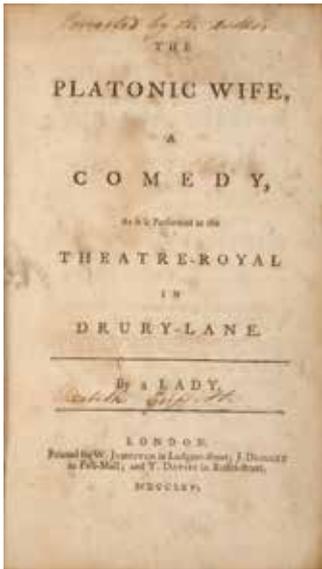
JOHNSON, SAMUEL. 1709-1784.

Mr. Johnson's Preface to his Edition of Shakespear's Plays. London: J. and R. Tonson, 1765. 8vo (196 x 126 mm). 20th century tan calf gilt, marbled endpapers, edges gilt. Corners rubbed, light browning and spotting.

FIRST SEPARATE EDITION of Johnson's preface to his influential annotated Shakespeare. Chapman & Hazen 148; Courtney & Smith p 107; Rothschild 1249.

WITH: LILLO, GEORGE. 1691-1739. *The London Merchant: or, the History of George Barnwell.* London: J. Gray, 1731. 8vo (195 x 121 mm). Disbound. Light staining and spotting. *FIRST EDITION* of Lillo's moral tale, first performed at Drury Lane the same year.

\$800 - 1,200



35

35

[GRIFFITH, ELIZABETH. 1727-1793.]

The Platonic Wife, a Comedy. London: W. Johnston, J. Dodsley and T. Davies, 1765.

8vo (200 x 122 mm). Contemporary calf, rebacked to style. Scattered spotting and staining.

Provenance: The author (notation on title page); Richard Leonard Johnson (inscription on flyleaf dated 1790); Lord Wardington (loosely inserted note offering the book as a gift, dated 1977).

FIRST EDITION, ANNOTATED BY THE AUTHOR WITH A MANUSCRIPT EPILOGUE ON FRONT FLYLEAF. Signed by the author on the title page, with the notation "Corrected by the Author" at the top margin. The front flyleaf is covered recto and verso with a manuscript epilogue in 28 lines, with the instruction "to be Spoke by Mrs. Yates." Mary Ann Yates was an actress who played the title role. There are further corrections and emendations throughout the text. Published as "By a Lady," Griffith's first play met with harsh criticism for its strong-willed female lead character. An important early woman's voice in English literature.

\$2,000 - 3,000



36

36

BARLOW, FREDERICK REVEREND.

The Complete English Dictionary. London; for the author, [1772]. 2 vols., 8vo. Engraved frontispiece and 17 engraved plates of technical apparatus. Some text leaves stained. Contemporary calf, rebacked. *Provenance* Thomas Twicker (signed and dated 1810 on front free endpaper); Henry Simper (signed and dated Wiltshire, 1846).

WITH: 7 other dictionaries and glossaries:

KERSEY, JOHN. *General English Dictionary.* 2 copies, London: 1708 and 1721. * [GROSE, FRANCIS]. *A Classical dictionary of the Vulgar Tongue.* 2 editions, London: 1785 and 1823. * GROSE'S *DICTIONARY OF BUCKISH SLANG.* London: 1811. * and two other Dictionaries.

\$2,000 - 3,000



37 (partial lot)

37

SHAKESPEARE, WILLIAM. 1564-1616.

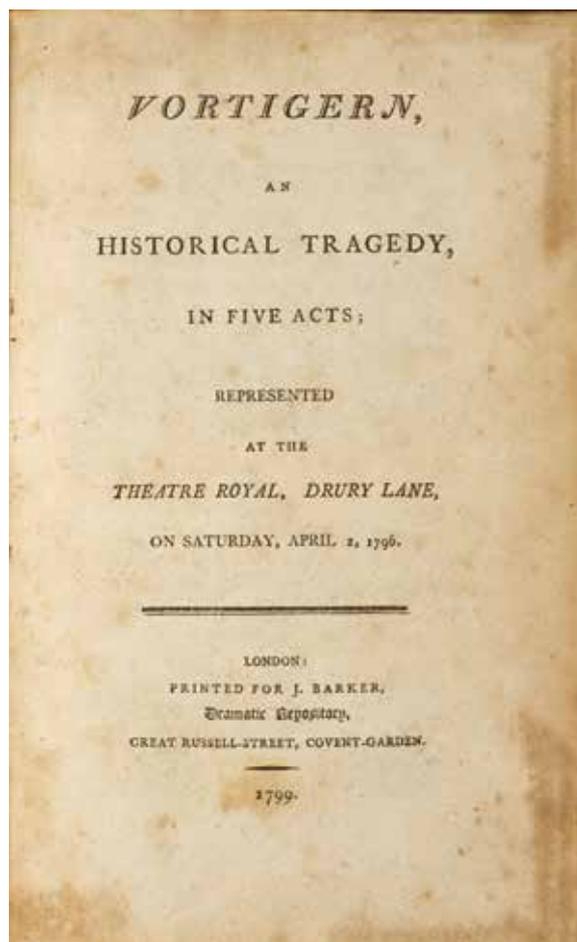
The Dramatic Works of Shakespeare, revised by George Steevens. London: W. Bulmer and Co. for John and Josiah Boydell, [1791-] 1802.

9 volumes. Folio (424 x 318 mm). Half-titles, 96 engraved plates. Contemporary diced brown calf, rebacked, retaining original green morocco lettering pieces. Lacking "Directions to the Bookbinder" leaf, corners bumped, foxing.

WITH: Another. 9 volumes. Folio (420 x 318 mm). Half-titles, 96 engraved plates. Late 19th/early 20th century half morocco and boards, marbled edges. Scuffing, extremities rubbed, scattered foxing.

Josiah Boydell's monumental edition of Shakespeare, illustrated with specially commissioned engravings after paintings by Reynolds, Hamilton, Opie, Westall, Northcote and others.

\$2,500 - 3,500



38

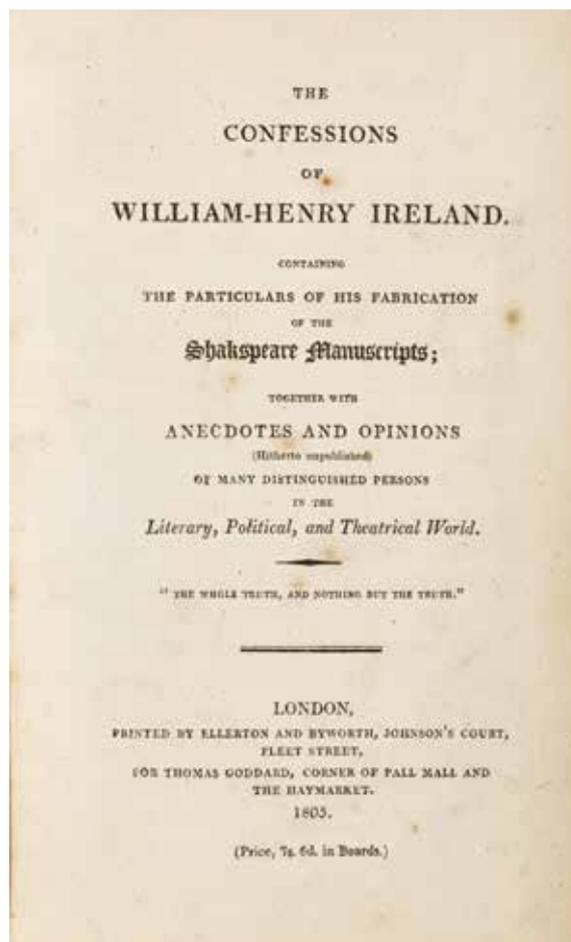
38

SHAKESPEAREAN FORGERIES.

[IRELAND, WILLIAM HENRY. 1775-1835.] Two plays:
 1. *Vortigern, an Historical Tragedy*. London: J. Barker, 1799. 8vo (206 x 131 mm). Modern half calf and marbled boards. Slightly rubbed, browning to title and last leaf.
 2. *Henry II, an Historical Drama*. London: J. Barker, 1799. 8vo (206 x 131 mm). Modern half calf and marbled boards. Slightly rubbed, scattered browning.
Provenance: Joan Feisenberger (1910-1992, bookplates).

Two interesting Shakespearean forgeries published by Ireland. In the first, *Vortigern and Rowena*, Ireland was unaware that his son had forged the manuscript. He then sold the production rights to Irish actor and theatrical producer Richard Brinsley Sheridan, who began to doubt that the work was genuine. Nonetheless, the play opened at the Drury Lane Theatre in April 1796, to only one performance. The second work, *Henry II*, was never performed.

\$1,000 - 1,500



39

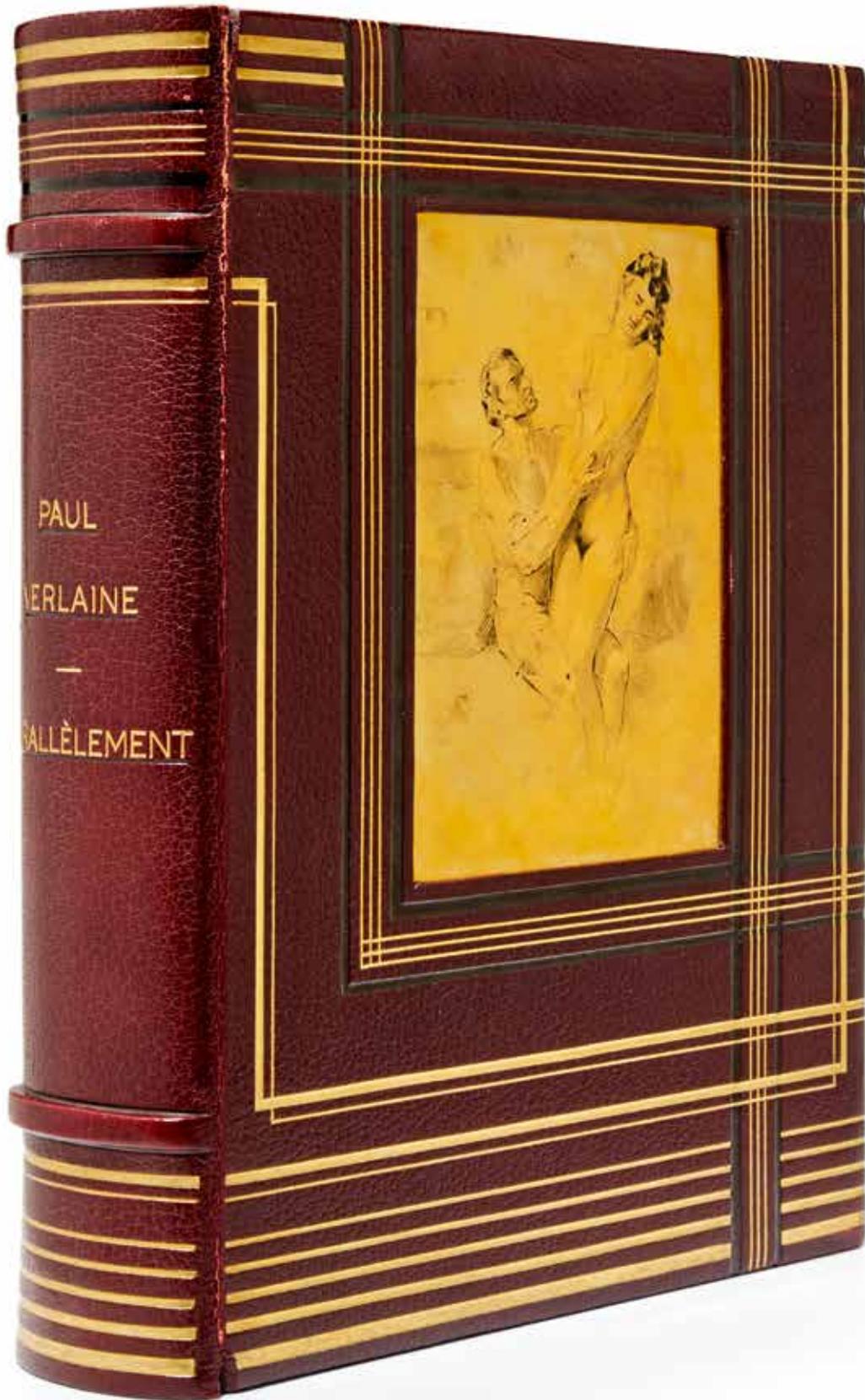
39

SHAKESPEAREAN FORGERIES.

[IRELAND, WILLIAM HENRY. 1775-1835.] *The Confessions of William Henry Ireland*. London: Ellerton & Byworth, 1805. 8vo (185 x 112 mm). Half calf and marbled boards. Rubbed, text block cracking slightly, minor spotting.
 WITH: *Miscellaneous Papers, Legal Instruments, The Tragedy of King Lear, and a Small Fragment of Hamlet, from the Original Mss in the Possession of Samuel Ireland*. London: Egerton, et. al., 1796. Small 4to (224 x 140 mm). Folded engraved frontispiece portrait of Shakespeare by Samuel Ireland. Contemporary quarter calf and plain boards, paper spine label, edges uncut. Covers soiled, scattered browning and spotting, library stamp on rear paste-down.
Provenance: Francis Bacon Library (bookplate).
 WITH: GREATHEAD, BERTIE. 1759-1826. *The Regent, a Tragedy*. Dublin: Burnet, et. al., 1788. Contemporary wrappers, edges uncut. Chips to spine and edges of wrappers, soiling and creasing to page corners.

William Henry Ireland was a book collector whose father, Samuel Ireland, held a great fascination for Shakespeare's works. Having access to old paper stock at the legal office where he worked, William produced forgeries of documents supposedly written in Shakespeare's hand, the first of which were published by his father as *Miscellaneous Papers, Legal Instruments, The Tragedy of King Lear, and a Small Fragment of Hamlet*. William then forged two entirely new plays, *Vortigern and Rowena* and *Henry II*, purported to be lost Shakespeare manuscripts, but denounced in print as fakes. With Samuel Ireland accused of forgery, his son published a confession, but the family reputation was ruined and neither he nor his father were able to make it whole.

\$800 - 1,200



81

19th and 20th Century Literature

Lots 40-83

40^W

BALZAC, HONORÉ DE. 1799-1850.

Works. Philadelphia: George Barrie & Son, [1895-1900].

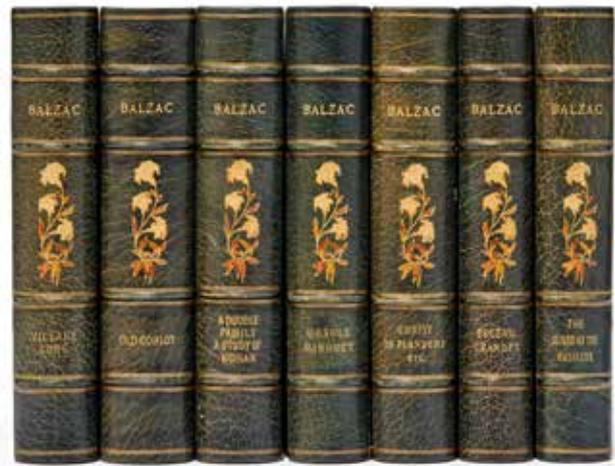
53 volumes. 8vo. Numerous illustration plates in four states.

Publisher's blue morocco gilt, inlaid floral designs on spine, green morocco gilt doublures, watered silk linings, edges gilt, blue cloth slipcases. Spines sunned, wear to slipcases.

Provenance: Mark P. Robinson [1852-1915] (subscriber).

LIMITED EDITION DE GRAND LUXE, number 3 of 7, printed and bound for subscriber Mark P. Robinson. The four states of the plate include one on Japan vellum, one on India paper, one on papier de Chine, and one on Whatman paper finished in watercolors.

\$4,000 - 6,000



40 (partial lot)

41

BAUDU, RENÉ. 1888-1946.

LOBEL-RICHE, ALMÉRY, illustrator. 1877-1950. *Agora.* Paris: Le Compte Des Auteurs, 1925.

4to. 23 drypoint etched illustrations by Lobel-Riche, 3 additional suites of etchings in 3 states, original signed drawing by Lobel-Riche bound at front. Contemporary green morocco, gilt-ruled decorations, gilt titles on spine, marbled endpapers, top edge gilt, green paper-covered slipcase. Spine sunned, scattered foxing.

LIMITED EDITION, 1 of 26 examples on Japan paper with 4 states of illustrations and an original drawing, from a total edition of 310, of which this is number 9.

\$2,000 - 3,000



41

42

BASKIN, LEONARD. 1922-2000.

[Caprices, Grottesques, and Homages.] [Northampton, MA: Gehenna Press, N.D. c. 1964.]

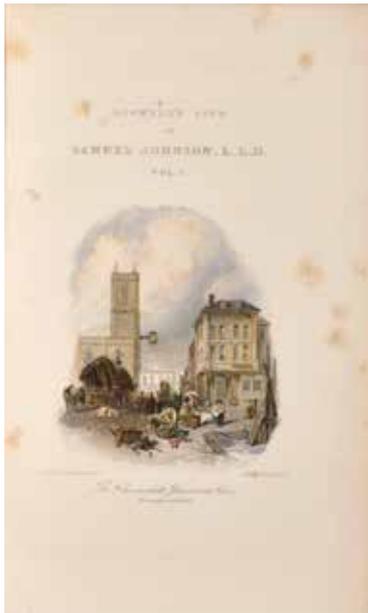
A collection of 10 wood-engraved images, various sizes all with deckle edges, maximum size 295 x 330 mm. Three printed in red, the others in black, each signed in pencil by Baskin, one with a penciled limitation number 57 of 90 examples. Mounted in a folder with an opening biographical leaf about the Gehenna Press, and 5 pages of gallery prices and order forms for Baskin's graphic works.

An interesting collection of Baskin's fine graphic work.

\$700 - 1,000



42



43

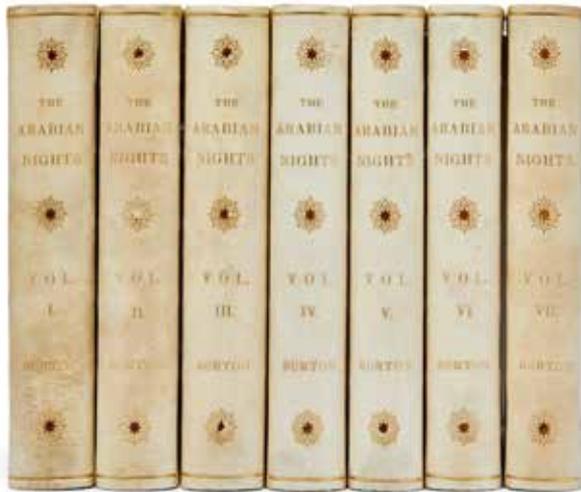
43

BOSWELL, JAMES. 1740-1795.

Life of Samuel Johnson. LL.D. together with the Journal of a tour to the Hebrides ... with Johnsoniana. London: George Bell, 1884. 5 Volumes, extra illustrated edition, 8vo, 215 x 135 mm. Colored engraved frontispieces and additional titles to each volume, hand-colored steel engraved plates and folding map of the Hebrides, extra-illustrated with numerous additional portraits and scraps relevant to the personages of the time, a few double-page. Contemporary red morocco gilt by Bayntun of Bath, gilt edges. A few joints very lightly rubbed.

A fine extra-illustrated set of Boswell's *Life of Johnson*, lavishly illustrated with numerous portraits and engravings.

\$1,200 - 1,800



44 (partial lot)

44

BURTON, RICHARD F. 1821-1890.

The Book of a Thousand Nights and a Night, with Introduction, Explanatory Notes on the Manners and Customs of Moslem Men and a Terminal Essay Upon the History of The Nights. London: Grolier Society, [1897]. 12 volumes. 8vo. Half-titles, titles printed in red, black and gold, 21 etched plates by Alphonse Lalauze, 71 photogravure plates after paintings by Albert Letchford, all in 3 states (India paper mounted; Imperial Japanese vellum; Van Gelder Holland paper), printed tissue guards. Full white vellum by Zaehnsdorf, sides with elaborately gilt-tooled red morocco panels, red morocco onlays on spines, gilt dentelles, patterned endpapers, edges gilt. Some joints tender and starting at corners, light soiling to covers.

LIMITED EDITION, number 14 of 20 of the Library Edition de Grande Luxe. The most expensive and elaborate issue of the Edition de Luxe, issued at cost of 120 guineas, originally with a mahogany box and additional folio of prints (lacking here). Burton's translation is "distinguished by his retention of the sexual content of the original Arabic versions, while his extensive footnotes drew on a lifetime of travel and research" (ODNB).

\$1,200 - 1,800



45 (partial lot)

45

BYRON, GEORGE GORDON, LORD. 1788-1824.

STODDARD, RICHARD HENRY. *Works of Lord Byron with his letters and Journals ... edited ... by Richard Henry Stoddard.* Boston: Francis A. Nicolls and Co., 1900

16 volumes. 8vo. Frontispieces and plates each in 3 states. Contemporary blue morocco, gilt, covers with central arms, spines gilt in six compartments, top edges gilt. Spines slightly faded, upper joint of volume 4 slightly cracked at head.

A fine deluxe set of the *EDITION DES AMATEURS* of Byron's *Works*, this number 46 of 100 copies signed and certified by the editor.

\$1,000 - 1,500

46

DE LA MORE PRESS.

OVID. 43 B.C.E-C.17 C.E. *Shakespeare's Ovid Being Arthur Golding's Translation of the Metamorphoses*. London: Alexander Moring Ltd./De la More Press, 1904. Folio. Printed on vellum, historiated initials in colors at the beginning of each book. Contemporary red morocco gilt decorated and ruled in gilt and blind, spine with 5 raised bands, marbled endpapers, cloth slipcase. Rubbed at high points of binding, otherwise fine. *Provenance*: Philip H. and A.S.W. Rosenbach Museum Library (bookplate); The Garden Ltd. (booklabel, sold his sale, Sotheby's New York, November 10, 1989, lot 281).

LIMITED EDITION ON VELLUM, THE GARDEN COPY, one of 2 unnumbered *Hors de Commerce* copies on vellum, from a total of 12 on vellum. This was volume 3 of the King's Library series published by De la More Press, edited by Israel Gollancz.

\$1,500 - 2,500

47

DICKENS, CHARLES. 1812-1870.

The Personal History, Adventures, Experiences, & Observation of David Copperfield. London: Bradbury & Evans, May 1849-November 1850

20 parts in 19, 8vo. Engraved frontispiece, additional pictorial title, and 38 plates by H.K. Browne, advertisements conforming to Hatton & Cleaver (including the first issue of part 8 with "Lile" for "Life" on pp.3 of the Advertiser, and folding "Letts" advertisement with 6 specimens at end; without "Visit to Exhibition..." slip), one leaf of advertisements torn with loss. Publisher's blue pictorial wrappers, lightly soiled, back-strips all neatly replaced. Loose in a modern blue morocco book box, gilt lettered on spine.

Provenance: Michael Sharpe (bookplate inside the box).

FIRST EDITION IN ORIGINAL PARTS. Dickens's eighth novel, here published in its original parts. The work is inspired by the London of his youth and containing a portrait of his own father in the form of Mr. Micawber.

\$2,000 - 3,000

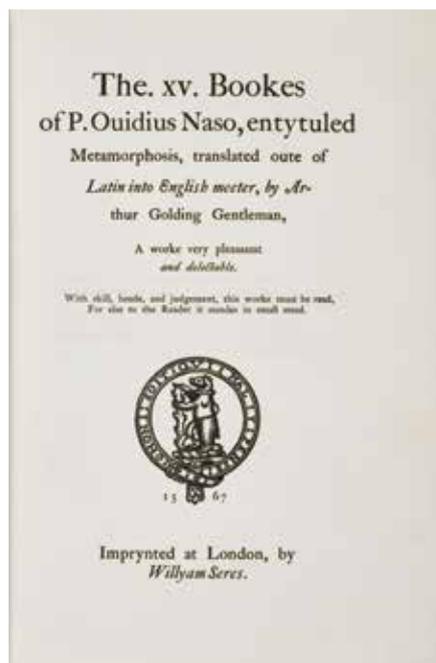
48^W

DICKENS, CHARLES. 1812-1870.

Works. New York and London: The Chaucer Company, [1910]. 60 volumes. 4to. Extra-illustrated with numerous engravings after Cruikshank, Browne, Maclise, Tenniel, and others, some on Chine colle printed from the original blocks, and with ink drawings and watercolors of Dickensian characters by "Kyd" (Joseph Clayton Clarke) and H.C. Green. Red morocco gilt, morocco floral inlay in green and gilt on upper cover, spine gilt in 6 compartments, green morocco doublures with purple morocco inlay, green watered silk endleaves, gilt edges. Slightly rubbed, some joints tender, a few upper covers detached.

A fine complete set of this rare *LIMITED, EXTRA-ILLUSTRATED EDITION* of Dickens's *Works*, this number 1 of 15 copies. These 15 sets were compiled by the Chaucer Company for the high-end market, taking the 30 volume Chapman and Hall deluxe edition of 1881-1882, and "Grangerizing" the set to 60 volumes, with the addition of a proliferation of fine Dickensian prints, engravings and original watercolors, including the classic watercolor sketches of Dickensian characters by Kyd.

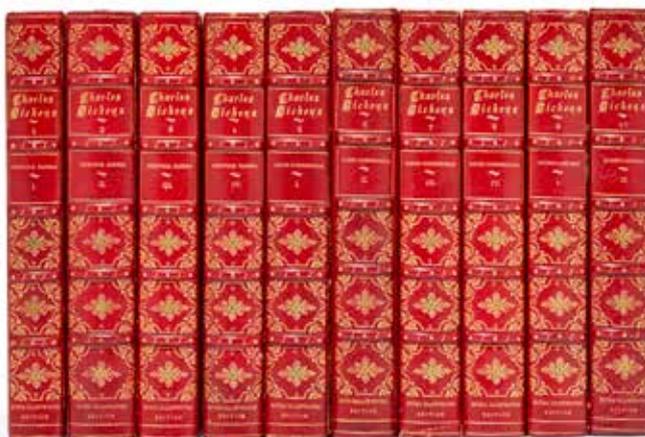
\$3,000 - 5,000



46



47



48 (partial lot)



49

49

DOMERGUE, JEAN-GABRIEL. 1889-1962.

Les Après-Midi d'un Faune. Quarante eaux-fortes originales. Paris: 1924.

Folio. 40 etchings by Domergue. Burgundy straight-grain morocco gilt, marbled endpapers, top edge gilt, title clipped from original wrapper laid down on leaf before title page. Spine sunned, otherwise minimal wear.

Provenance: Gerard Nordmann (booklabel; his sale, Christie's Paris, April 27, 2006, lot 173).

LIMITED EDITION, number 59 of 85 on Rives paper, from a total edition of 100 copies.

\$1,500 - 2,000



50

50

DULAC, EDMUND, ILLUSTRATOR.

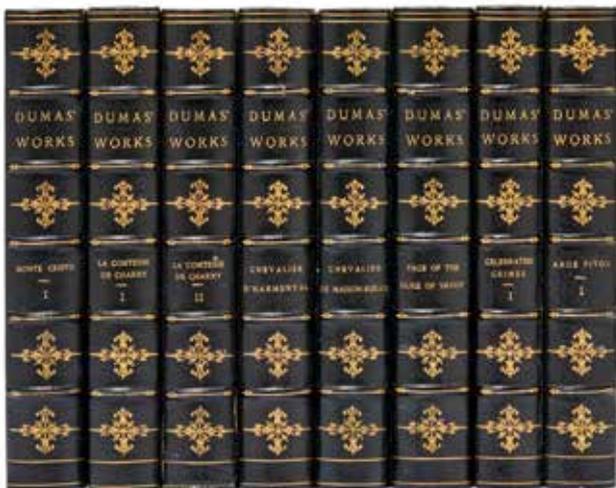
Quiller-Couch, Arthur. *The Sleeping Beauty and Other Fairy Tales from the Old French*, London: Hodder & Stoughton, [1910].

4to. 30 tipped-in color plates by Dulac, 3 with a small crease.

Designer binding of full blue goatskin by Robert Porter (according to pencil note on front free end paper), covers and spine with abstract gilt design and blind-tooled corner designs, titled in blind on spine, top edges gilt, very slight abrasion at corners.

LIMITED EDITION, number 911 of 1000 copies signed by the artist.

\$800 - 1,200



51 (partial lot)

51^w

DUMAS, ALEXANDRE. 1802-1870.

Works. Boston: Estes & Lauriat, [C.1885].

45 volumes. 4to. Engraved frontispiece illustrations in two states, uncolored and hand-colored, numerous hand-colored and black and white plates. Dark blue morocco gilt, spine gilt in 6 compartments, covers with gilt-ruled borders, upper covers with central gilt ownership monogram "WMJ," gilt-decorated dentelles, marbled endpapers, top edges gilt.

A finely bound and rare library set of the Boston published Dana Estes *LIMITED "ARTISTS" EDITION* of Dumas's Works, this number 44 of 100 copies.

\$4,000 - 6,000

52^W

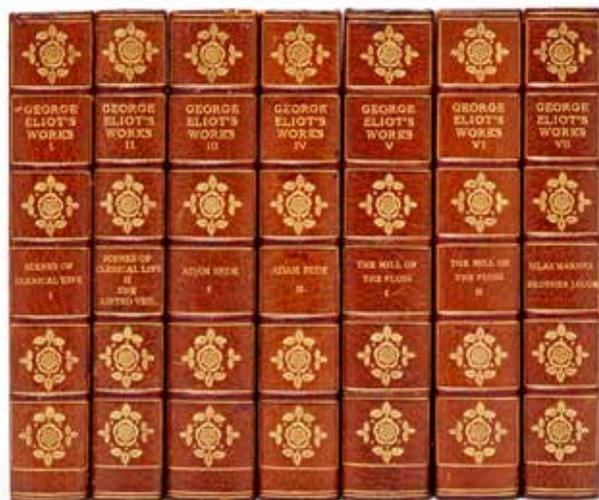
LEWIS, MARY ANNE ("GEORGE ELLIOT"). 1819-1880.

The Writings. Boston and New York: Houghton Mifflin Company, 1908.

25 volumes. 8vo. Illustrated, including portraits and tinted photogravures (many in 2 states). Three-quarter brown morocco over marbled boards, marbled endpapers, top edges gilt. Slightly rubbed, minor chipping to spine ends.

LARGE-PAPER EDITION, LIMITED to 750 copies, of which this is number 155.

\$1,200 - 1,800



52 (partial lot)

53

EROTICA.

3 albums of French erotic plates and drawings, as follows:

1. Album of plates. [Nineteenth Century]. Oblong 4to (333 x 250 mm). 37 mounted plates, all black and white engravings and lithographs, by Achille Deveria and others. Mid-19th century purple calf decorated in blind and gilt, bearing the initials "C.D." on the upper cover, edges gilt.

Provenance: Gerard Nordmann (bookplate; his sale, Christie's Paris, April 27, 2006, lot 115).

2. Album of drawings. 4to (270 x 261 mm). 19 tipped-in ink drawings and sketches, on various sizes and types of paper (some on verso of restaurant menus). 20th century green morocco with multi-colored onlays in the Art Deco style. Spine sunned. Some drawings with creases, smudges and spotting.

Provenance: Gerard Nordmann (bookplate).

3. CASANOVA, GIACOMO. *Memoires, ecrits par lui-meme*. Brussels: J. Rozez, 1872. 102 loose engraved plates only (without text), 8vo (240 x 160 mm). Blue cloth chemise and half morocco gilt slipcase. Slipcase rubbed, some plates removed from chemise to allow room for polyurethane protective sleeves.

\$2,000 - 3,000



53

54

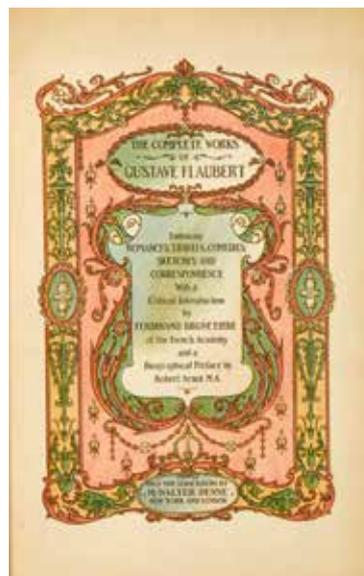
FLAUBERT, GUSTAVE. 1821-1880.

The Complete Works of Gustave Flaubert. New York and London: M. Walter Dunne, 1904.

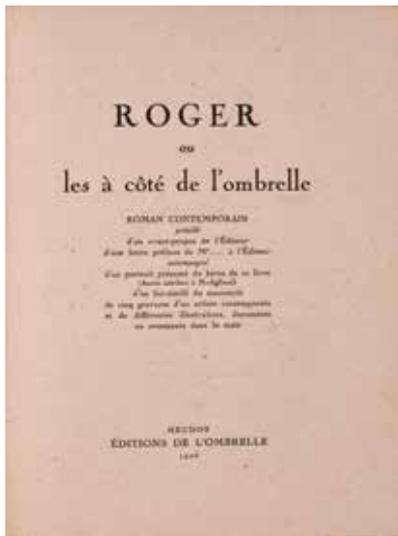
10 volumes. 8vo. Illustrated with 45 plates in two states each, with captioned tissue guards. Green morocco gilt by Stikeman, spines gilt in 5 compartments, gilt ruled dentelles, red morocco doublures, watered silk free endleaves, top edges gilt. Spines slightly sunned, some spine ends bumped and chipped.

Provenance: Sylvia D. Thompson (bookplates).

\$1,000 - 1,500



54



55

55

JABLONSKI, PIERRE-CHARLES.

LURÇAT, JEAN, illustrator. 1892-1966. *Roger, ou Les a côté de l'ombre*. Meudon [Paris]: Editions de l'Ombrelle, 1926. Small 4to. Facsimile manuscript frontispiece, astrological plate, engraved portrait, 5 hand-colored etched plates by Lurcat. Blue half morocco and marbled boards, original front wrapper bound in. Minimal wear.

LIMITED EDITION, number 63 of 100 copies on Ingres paper, from a total edition of 112. Published secretly by Jeanne Bucher, without an author credit. A known annotated copy attributes the text to Polish-born philosopher Jablonski.

\$1,200 - 1,800



56

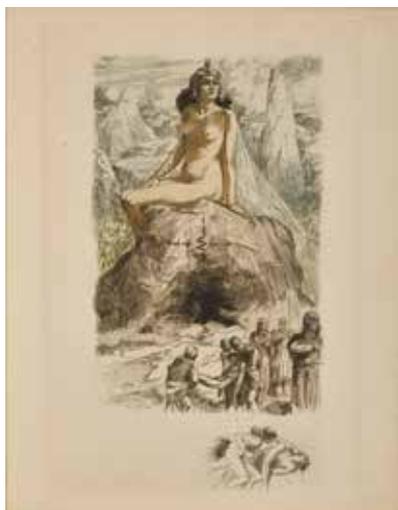
56

KHAYYAM, OMAR. 1048-1131.

The Rubaiyat. London: George Routledge & Sons, 1908. 8vo. 12 hand-colored lithographic illustrations by Gilbert James. Later red morocco gilt by Bayntun/Riviere, inlaid in multi-color morocco with motif of a serpent, chalice, and grape vines on upper cover, gilt dentelles, silk moire endleaves, edges gilt, red cloth slipcase. Minimal wear.

WITH: Another copy. London: Robert Riviere & Son, 1928. 12 hand-colored lithographic illustrations by Gilbert James. Dark blue morocco gilt by Riviere, cover with multi-color decoration of Eve in the Garden of Eden, gilt decorated dentelles, marbled end-papers, edges gilt. Very light rubbing.

\$1,200 - 1,800



57

57

LOBEL-RICHE, ALMERY. 1880-1950.

BENOIT, PIERRE. 1886-1962. *L'Atlantide Edition definitive illustree ... par Lobel-Riche*. Paris: Albin Michel, [1922].

4to, 330 x 255 mm. Etched frontispiece and 23 erotic plates and headpieces, this a special copy on velin d'arches, unnumbered or lettered, with the signed original pencil sketch signed by the artist, and a selection of loose plates comprising the frontispiece in 2 states, an extra suite of 24 etched plates, printed in colors. Original printed wrappers, in glassine, the glassine chipped at head and foot of spine.

A fine *hors de commerce* copy, this a presentation copy to Lobel-Riche's sister Mathilde, signed by Lobel-Riche but inscribed and dated 22 December 1922 in another hand on the limitation leaf.

\$800 - 1,200

58

LONGFELLOW, HENRY WADSWORTH. 1807-1882.

Evangeline ... illuminated by John H Tearle. New York: Merrill & Baker, 1903.

4to. Printed on vellum, Acadian edition, illuminated throughout in watercolor and gilt by John Tearle, the Limitation Leaf noting that no two copies are alike, and signed by the illuminator, Tearle, the publisher Merrill and Baker, and the printer de Vinne. Green morocco by H. Jackel & Co. of New York, decorated in gilt with brown and red morocco inlays, spine gilt in six compartments, gilt decorated dentelles, cream morocco doublures with a polychrome portrait of Evangeline, initialed *A.Le.B*, set inside the front cover. Velvet-lined drop-side cloth box. Very slight rubbing to corners, wear to box.

A very fine illuminated copy of the special *LIMITED EDITION* of *Evangeline*, one of 26 copies *PRINTED ON VELLUM*, and finely bound by Jackel and Co. This copy unlettered on the limitation leaf, and presumed to be outside of the 26 copies, and intended to be a gift. ABPC records just 3 copies of this work at auction in the last 40 years. Longfellow's epic poem, originally published in 1847, is set during the time of the expulsion of Acadians from what is now Canada and parts of Maine during the French and Indian War, hence the Acadian edition.

\$3,000 - 5,000



58

59

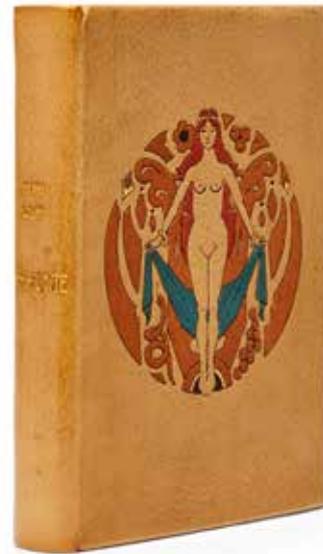
LOUYS, PIERRE. 1870-1925.

Aphrodite. Paris: L. Carteret, 1931.

4to. Color lithographic frontispiece and numerous colored illustrations in text by Maurice Ray. Tan morocco by Leclerc with multi-color morocco onlays of Aphrodite on upper cover, ram's head on lower cover, gilt titles on spine, blue silk doublures, edges gilt, original wrappers bound in, half-morocco chemise and matching slipcase.

A finely bound copy of the *LIMITED EDITION*, this number 33 of 200 copies, on papier velin.

\$1,000 - 1,500



59

60

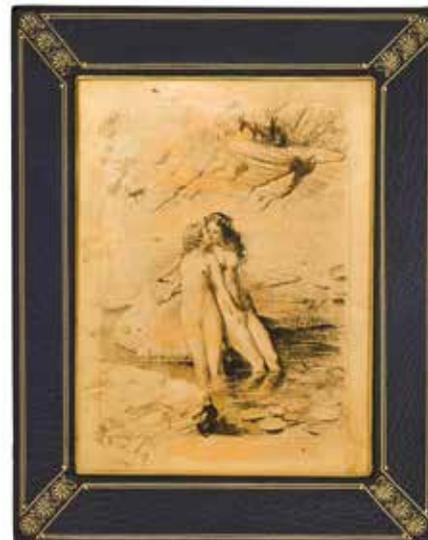
LOUYS, PIERRE. 1870-1925.

PAUL-ÉMILE BÉCAT. 1885-1960. ILLUSTRATOR. *Les Chansons secretes de Bilitis.* Paris: Marcel Lubineau, [1938].

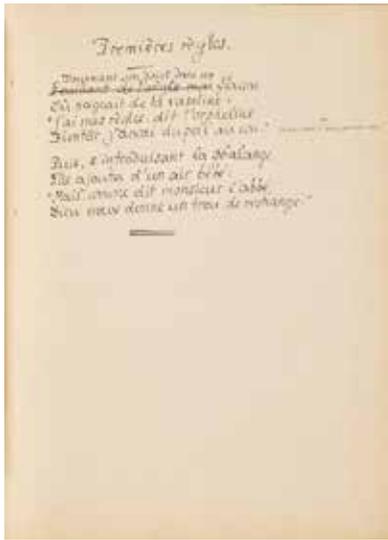
4to. Original copper plate, original watercolor signed by Bécát in pencil, facsimile letter by Louys tipped in at front, 52 plates representing two states of the 26 illustrations. Blue morocco gilt, spine with two raised bands, with red morocco inlays and gilt decorations, gilt decorated dentelles, blue silk doublure at back, original copper plate set in as a doublure in front, top edge gilt, slipcase.

This the special *LIMITED EDITION*, number 7 of 24 on imperial Japan paper, with the additional copper plate, watercolor, facsimile letter and illustrations in two states, from a total print run of 425 examples.

\$1,200 - 1,800



60



61

61

LOUYS, PIERRE. 1870-1925.

Poemes erotiques inedits. Paris [Nice]: [Andre Bottin], 1945.
4to. Frontispiece and 12 lithographic illustrations, and an extra suite of plates hors-texte by P. Beloti, 1 original and 2 facsimile manuscript poems and other material bound at front. Violet morocco decorated with multi-color onlays on upper cover and spine, top edge gilt. Spine sunned, otherwise minimal wear.
Provenance: Gerard Nordmann (booklabel; his sale, Christie's Paris, April 27, 2006, lot 237).

LIMITED EDITION, one of 20 on Rives paper with the extra suite of illustrations, and original manuscript leaf at front, of a total edition of 190, this example number 5. The facsimile manuscript documents were published in a series of 60 copies, of which those bound in here are number 1. Published posthumously, with a preface by Georges Hugnet.

\$3,000 - 5,000



62

62

MAILLOL, ARISTIDE. 1861-1944.

Lucien. *Dialogues de Courtisanes ... traduit du Grec par Charles Astruc.* [Paris: Fernand Mourlot, 1948].
Folio, 380 x 260 mm. 35 lithographed erotic plates and illustrations by Maillol printed by Mourlot, this number 186 of 250 copies. Contemporary blue cloth.

A fine limited edition with Maillol illustrations, put together by Henri Creuzevault and Dina Vierny.

\$2,000 - 3,000



63

63

POE, EDGAR ALLAN. 1809-1849.

The Black Cat. Easthampton, MA: Cheloniidae Press, 1984.
2 volumes plus 2 suites of plates. 8vo. 11 wood engraved illustrations in text by Alan James Robinson, and 2 suites of wood-engraved plates *hors-texte*. One in black morocco with cast paper bas relief on upper cover, one in black handmade paper, all contained in a custom black morocco and linen box.

LIMITED EDITION, one of 15 copies, numbered "X/XV" and signed in pencil in both copies of the text and all loose plates. Specially bound from a total edition of 325, these two copies form a set that includes numbered plates, 23 working proofs, and a signed original pencil drawing, as well as a prospectus, making a total of 33 prints.

\$1,200 - 1,800

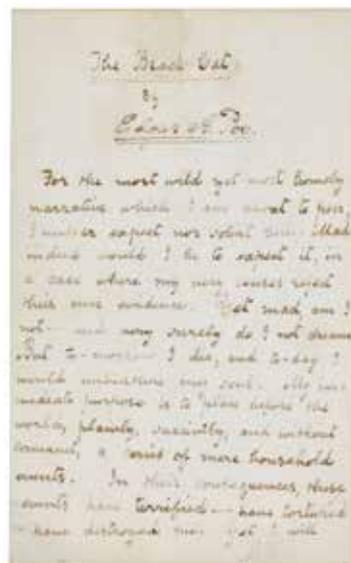
64

LITERARY HOAX - EDGAR ALLEN POE.

COSEY, JOSEPH. 1887-1950. *The Black Cat*. Autograph Manuscript, being the first page of Poe's *The Black Cat*, 1 p, 12mo (165 x 104 mm), in black ink, slight chipping to bottom edge, stain at top margin.

Joseph Cosey (a pseudonym for Martin Coneely) was one of the most notorious forgers of autograph documents of American literary and political figures. After being dishonorably discharged from the Army and serving prison time for various minor crimes, Cosey found his calling in 1929 when he tried to sell a stolen Benjamin Franklin document to a New York dealer and was told (incorrectly) that it was a forgery. He later sold a forged Lincoln signature to the same dealer, and went on to fake numerous documents, including a draft of the Declaration of Independence. After being arrested in 1937 and serving a year in prison, he continued his deceit well into the 1940s.

\$1,000 - 1,500



64

65

POGANY, WILLY. 1882-1955.

COLERIDGE, SAMUEL TAYLOR. 1772-1834. *The Rime of the Ancient Mariner*. London: George C. Harrap, 1910. 4to. Designs and illustrations by Willy Pogany, including 20 color plates, color title page, calligraphy and initials, other illustrations and decorative borders throughout. Pictorial blue morocco extra by Sangorski and Sutcliffe, multi-color morocco inlay depicting a sailing ship on upper cover, gilt-ruled spine, covers and dentelles with dolphin and seashell motifs, edges gilt, cloth slipcase.

LIMITED EDITION in a fine pictorial binding, number 194 of 525 copies, signed by Pogany.

\$1,000 - 1,500



65

66

[POTTER, WILLIAM SIMPSON. 1805-1879.]

The Romance of Lust; or, Early Experiences. London: [William Lazenby] 1873-1876.

4 volumes. 12mo (163 x 100 mm). Extra-illustrated with 11 original unsigned watercolors. 20th century red morocco, white paper spine labels. Light wear, title pages browning, unidentified bookplate ("T.F.") in volume I.

Provenance: Max Salomon (penciled notation in German at back, indicating acquisition in 1959).

FIRST EDITION, ONE OF ONLY THREE COPIES KNOWN, and probably unique with the original watercolors. Only 150 copies were printed, of which "perhaps no more than twenty copies are now in existence" (Henry Spencer Ashbee, *Catena Librorum*). Mendes identifies only three extant copies, including the present example. Written anonymously by Potter, and sometimes attributed to Edward Sellon (1818-1866). Potter was a friend of Ashbee, who noted that the work was written by multiple authors, and "woven into a connected narrative" by someone possessing "one of the most remarkable collections of erotic pictures and bric-a-brac ever brought together." This is in reference to Richard Monckton Milnes, 1st Baron Houghton. Despite his political career and outward piety, Milnes was known for his collection of erotic literature and is thought to have authored at least one erotic poem. Ashbee *Catena* 183; Mendes 75 and X66.

\$2,000 - 3,000



66



67

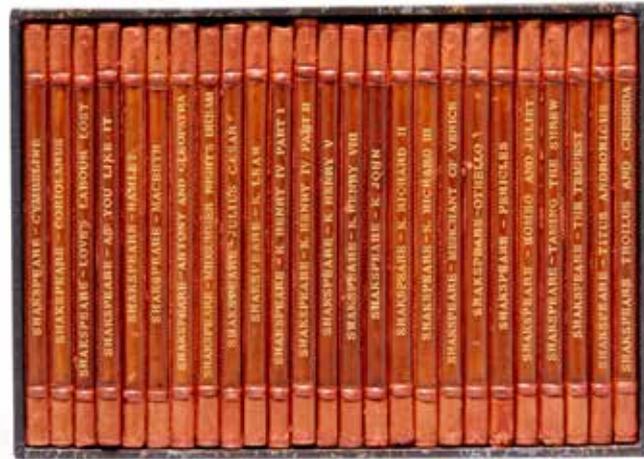
67

SAUVAGE, SYLVAIN. 1888-1948.

Monsieur Nicolas. 98 original drawings, in ink, various sizes (approximately 80 x 110 mm to 200 x 115 mm), c.1924, with penciled captions and page numbers on verso. Housed in a quarter morocco clamshell box by Sangorski & Sutcliffe, gilt titles on spine.

A suite of original drawings by Sauvage for Nicolas-Edme Restif's *Monsieur Nicolas*, a memoir originally published between 1794 and 1797 recounting his exploits in fetishism. Sauvage's illustrations were prepared for a 1924 edition in 4 volumes published by Henry Jonquieres. Sylvain Sauvage was a pseudonym for Félix Roy, who worked mainly as an illustrator. He exhibited at the *Salon des artistes décorateurs*, and contributed to more than 15 published works, many of them exploring erotic subjects.

\$1,200 - 1,800



68

68

SHAKESPEARE, WILLIAM. 1564-1616.

SEYMOUR, ROBERT. 1798-1836. ILLUSTRATOR. *New readings of Old Authors: Shakespeare*. London: E. Wilson & Charles Tilt, 1830-1835.

25 volumes. 12mo (144 x 89 mm). 250 hand-colored lithographic plates with captions taken from Shakespeare's works. 20th century red polished calf, gilt titles, spines with two raised bands, marbled endpapers, top edges gilt, in cloth slipcase. Spines rubbed, some chips to corners, *Loves Labour Lost* with upper cover detached.

Each of Shakespeare's dramatic works is condensed into a series of 10 quotations from the works illustrated satirically by Seymour. Seymour was a talented artist who exhibited at the Royal Academy at the age of 24, and rapidly became one of the most celebrated British satirical artists while working for the magazine *Figaro in London*. His employment there ended in conflict with the editor, Gilbert a Beckett, who slandered him publicly. That, combined with a disastrous partnership with Charles Dickens, in which the two men argued over the early development of what would become *The Posthumous Papers of the Pickwick Club*, led Seymour to commit suicide at the age of 38.

\$1,000 - 1,500



69 (partial lot)

69

SHAKESPEARE, WILLIAM. 1564-1616.

The Works. Edited by Howard Staunton. London: George Routledge & Sons, 1881-1882.

15 volumes bound in 39. large 8vo (265 x 185 mm). On thick paper, illustrated by John Gilbert, and profusely extra-illustrated with additional Shakespearean themed plates from other sources. A few leaves lightly toned and spotted. Contemporary green morocco gilt, by Ringer, spines gilt in 6 compartments, gilt dentelles, marbled endpapers, top edges gilt. Spines evenly faded to brown. *Provenance*: James McCrea (bookplates).

A uniquely lavish "grangerized" 39 volume copy of Shakespeare's Works, being the 1881 15 volume library set (limited to 1000 copies), expanded into this 39 volume set. It is extra-illustrated with c.3000 engravings, dating from the 17th to the 19th century, many hand colored or on India paper mounted, albumen photographs reproducing scenes from plays, proof engravings on vellum, and 24 original unsigned watercolors of Shakespearean characters. The copy still retains the original limitation leaf "number 385 of 1000 copies."

\$12,000 - 18,000



72 (partial lot)

72^W

SHAKESPEARE, WILLIAM. 1564-1616.

HENLEY, W.E. 1849-1903. EDITOR. *Works of Shakespeare edited by W.E. Henley*. Edinburgh and New York: T. and A. Constable, [1903]. 18 volumes only (of 20). Small folio. Extra-illustrated with original pen, ink and watercolors by H.C. Green and others, water-color and gilt illumination in the Art Nouveau manner throughout, and various hand-colored and black and white engravings. Contemporary dark green morocco by R. Jackel and Co. NY, elaborately gilt, covers with foliate design, incorporating white and red onlays around the central arms. Spine in six compartments, gilt inner dentelles, silk doublures and endleaves, top edges gilt. Spines slightly sunned, some offsetting from plates.

A very fine set of the LIMITED "ANNE HATHAWAY EDITION OF THE EXTRA ILLUSTRATED HENLEY SHAKESPEARE," this number 11 of 50 copies, with elaborate Art Nouveau decoration to borders and head and tail pieces, in addition to c.120 colored and plain engravings and watercolors of Shakespearean characters by H.C. Green and others.

\$5,000 - 8,000

73^W

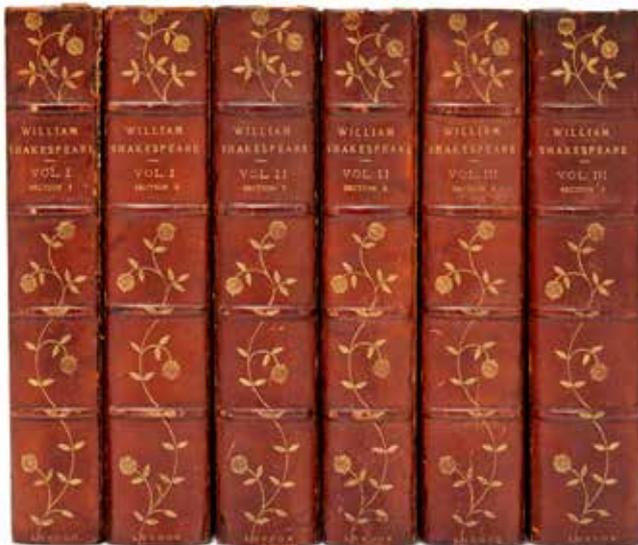
SHAKESPEARE, WILLIAM. 1564-1616.

DYCE, ALEXANDER. 1798-1869. EDITOR. *The Works of William Shakespeare*. London: Bibliophile Society, [1904]. 20 volumes. 8vo. Colored steel-engraved frontispieces and black and white plates. Brown straight-grain morocco, spine in 6 compartments, gilt rose vine decorations on spine and upper cover, watered silk endleaves, top edged gilt. Rubbed, some joints cracked, 2 covers detached.

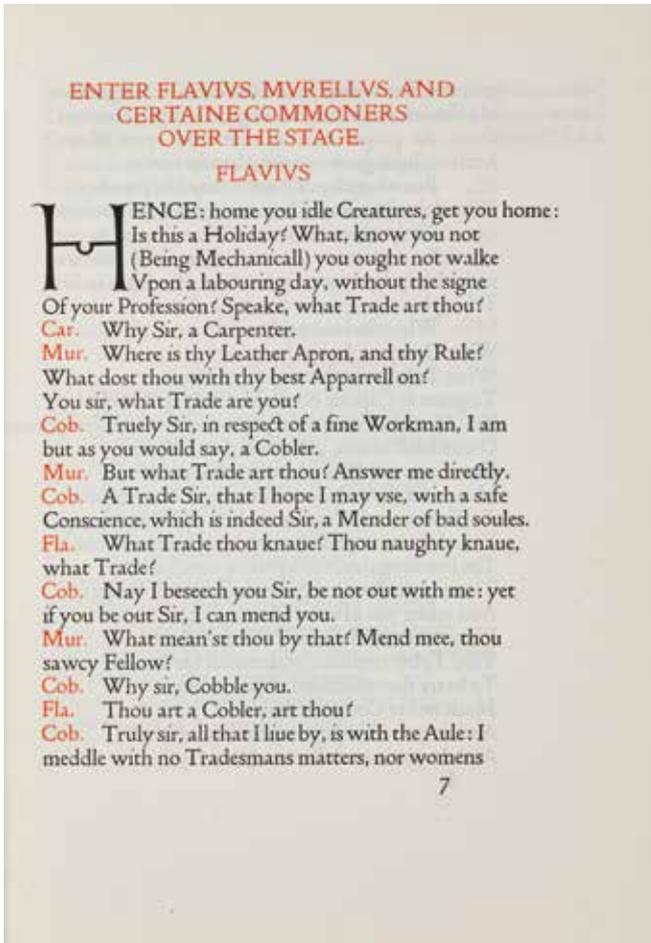
Provenance: H.D. Bishop/James Cunningham Bishop (bookplates).

LIMITED "ELWOOD" EDITION, this number J of 26 lettered copies.

\$1,000 - 1,500



73 (partial lot)



74

74

SHAKESPEARE, WILLIAM. 1564-1616.

The Tragedie of Julius Caesar. London: Doves Press, 1913. Small 4to (233 x 164 mm). Printed in red and black. Red morocco gilt by Doves Bindery, edges gilt, red cloth slipcase. Upper joint starting, minor browning to endpapers. *LIMITED EDITION*, one of 200 copies. WITH: *Lucrece.* London: Doves Press, 1915. Small 4to (234 x 164 mm). Printed in red and black. Black morocco gilt by Doves Bindery, edges gilt, black cloth slipcase. Minor wear, browning to endpapers. *LIMITED EDITION*, one of 175 copies.

Two of four Shakespearean titles printed on hand-made paper by T.J. Cobden-Sanderson for the Doves Press. The text is taken from the first folio edition. Tidcombe 32 and 37.

\$1,000 - 1,500



75

75

SHAKESPEARE, WILLIAM. 1564-1616.

The Players' Shakespeare. Stratford-upon-Avon: The Shakespeare Head Press, 1923-1927. 6 volumes. Folio. Including *Macbeth*, *The Merchant of Venice*, *The Tragedie of Cymbeline*, *Julius Caesar*, *King Lear*, and *Love's Labour's Lost*. The first two titles in green morocco by Zaehnsdorf, decorated in gilt and blind on covers, spines gilt in 6 compartments; the remainder in publisher's vellum, decorated in gilt and blind on covers, gilt titles on spines; to edges gilt, remaining edges untrimmed; five with slipcases. Spines of morocco binding sunned, slipcases perished, minor wear and browning.

LIMITED EDITIONS, each in numbered editions of 100, with illustrations by Charles Ricketts, Thomas Lowinsky, Albert Rutherford, Ernst Stern, Paul Nash, and Norman Wilkinson. Each copy is signed on the limitation page by the respective artist, the art editor, and Harley-Granville Barker, who wrote the introductions.

\$2,000 - 3,000



76

76

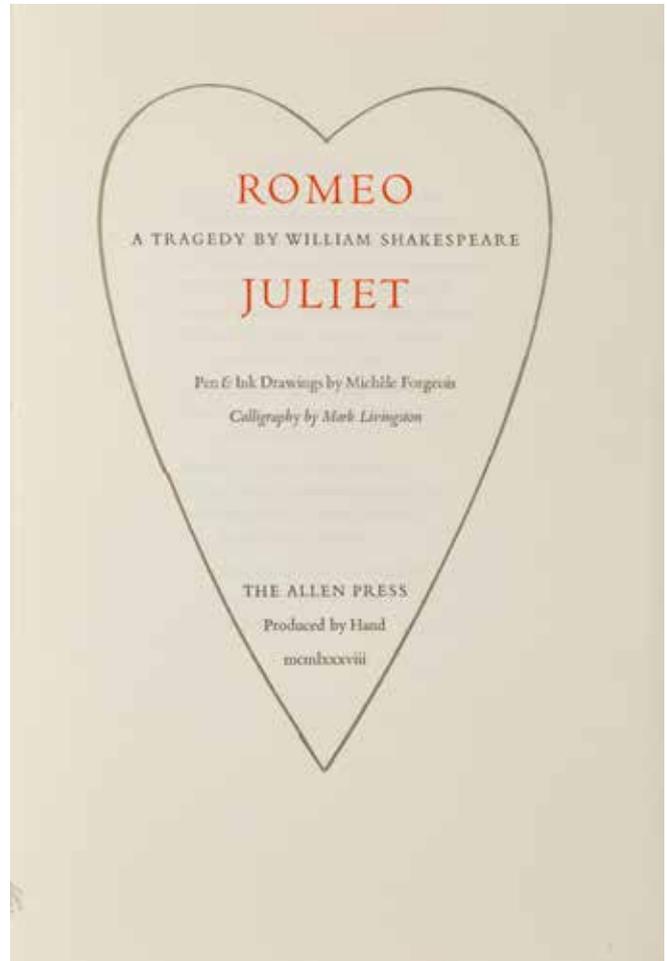
SHAKESPEARE, WILLIAM. 1564-1616.

The Tragedy of Macbeth; The Tragedy of Richard the Third. San Francisco: Grabhorn Press, 1952, 1953. Two Works; Folio, 355 x 240 mm; and small 4to, 260 x 190 mm. Both limited to 180 copies. Each with colored woodcuts to title, and fronting each of the 5 acts for each play. *Macbeth* in the original leather backed boards, spine rubbed; and *Richard III* in original limp vellum, cloth ties, edges uncut, original card slipcase, lacking spine.

Provenance: Charlton Heston (1923-2008) actor (his sale, Bonhams Los Angeles, March 22, 2016).

WITH: [LENNOX, CHARLOTTE.] *Shakespear Illustrated; or the Novels and Histories on which the Plays of Shakespear are founded.* London: A Millar, 1753. 2 volumes. 12mo. Contemporary tree calf, spines gilt, joints cracked; and 6 others, either Shakespeare's works or criticism, all from Charlton Heston's library.

\$800 - 1,200



77

77

SHAKESPEARE, WILLIAM. 1564-1616.

Romeo and Juliet. Greenbrae, CA: Allen press, 1988. 4to. Illustrations by Michele Forgeois, calligraphy by Mark Livingston. Limp vellum, hand bound with sewn silk cord by Jennifer Lindsay. Prospectus sheet loosely inserted. Slight handling wear. *LIMITED EDITION*, one of 10 unnumbered copies in vellum, from a total edition of 115.

WITH: *Antony and Cleopatra.* Paris: Soci t  de Beaux Art, c.1895. 4to. Illustrations by Paul Avril, each plate in 3 states. Tan morocco decorated in gilt with green and red morocco inlays, gilt decorated dentelles, green morocco doublures with inlaid vignette of Cleopatra at front. *LIMITED EDITION*, one of twenty lettered copies, this example lettered "N."

Provenance: Henry L. Kretschmer (Booklabel).

\$1,000 - 1,500

78^W

SHAKESPEARE, WILLIAM. 1564-1616.

The Complete Works of William Shakespeare. Norwalk, CT: Easton Press, 1992.

39 volumes. 4to. Publisher's red morocco, gilt-decorated on covers and spines, black morocco lettering pieces on spines, watered silk endleaves, edges gilt.

\$1,000 - 1,500

79^W

STRICKLAND, AGNES. 1796-1874.

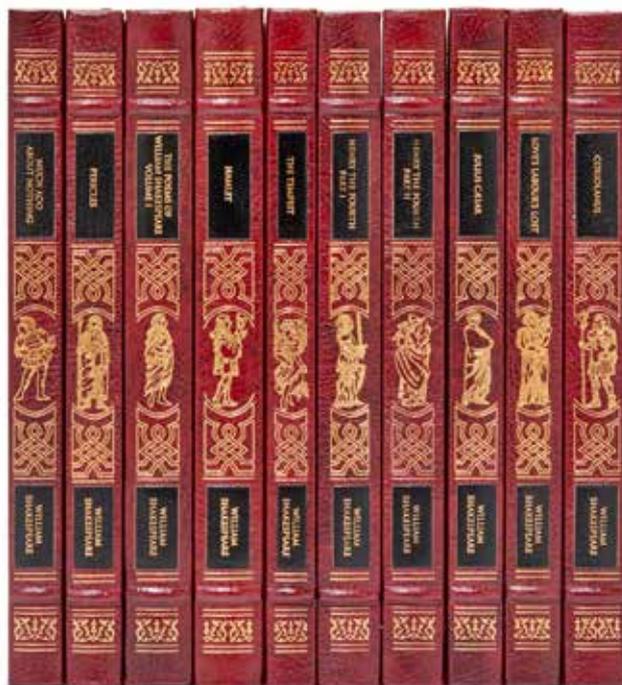
Lives of the Queens of England. Philadelphia: George Barrie & Son, 1902-1903.

16 volumes. 8vo. Illustrations in four states. Publisher's violet morocco gilt, gilt dentelles, doublures with hand-colored inset portraits in each volume, watered silk free endleaves, edges gilt, matching custom slipcases. Spines sunned, wear to slipcases, minor toning.

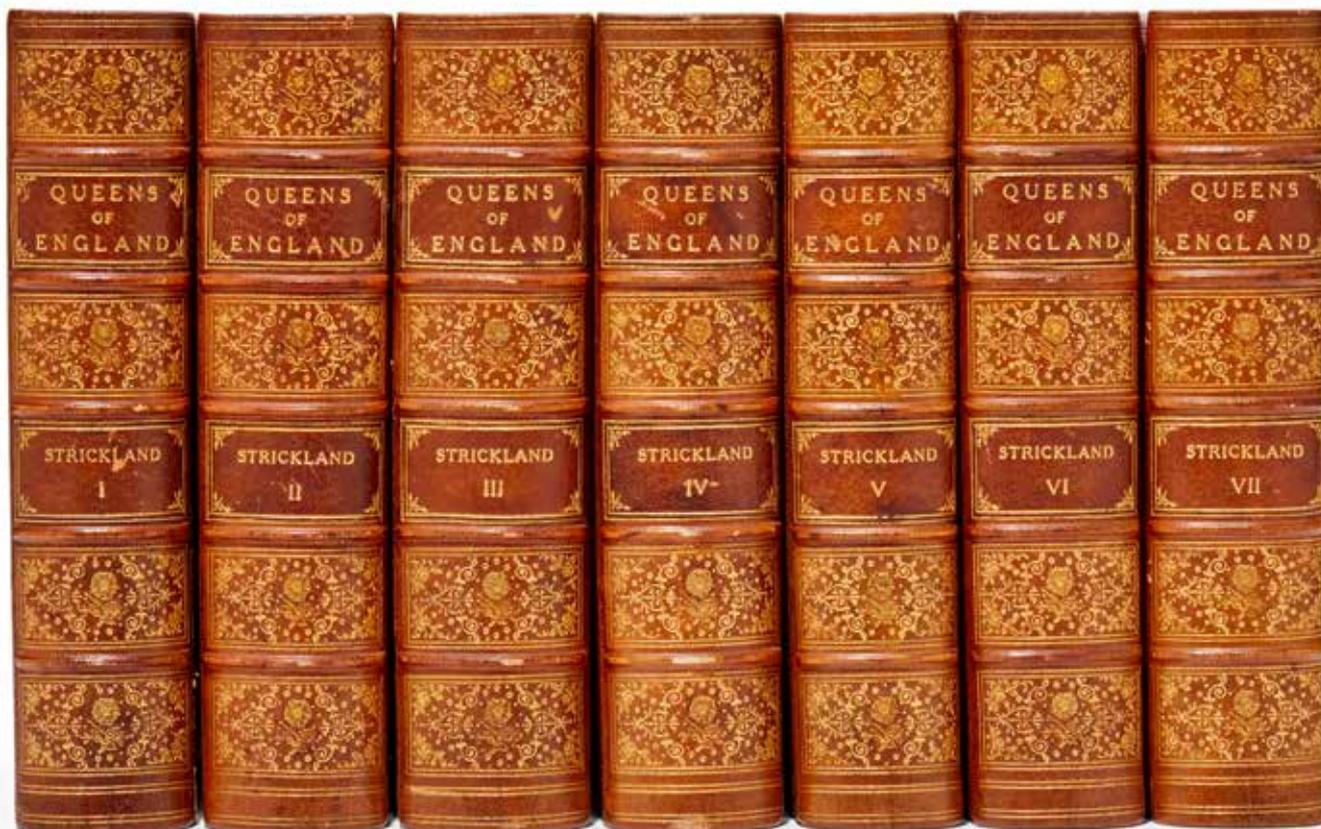
Provenance: Mark P. Robinson [1852-1915] (subscriber).

LIMITED "ALEXANDRA" EDITION, number 4 of 7, printed for subscriber Mark P. Robinson. The four states of the plate include one on Japan vellum, one on India paper, one on papier de Chine, and one on Holland paper finished in watercolors. Lacking the separate suite of prints on satin that would have accompanied this set.

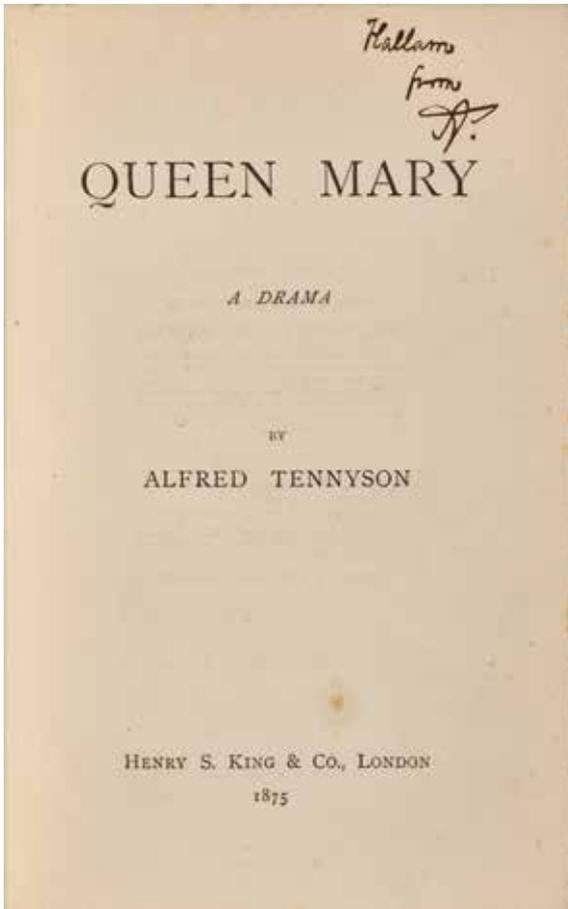
\$1,500 - 2,500



78 (partial lot)



79 (partial lot)



80

80

TENNYSON, ALFRED, LORD. 1809-1892.

Queen Mary: A Drama. London: Henry S. King & Co., 1875.
8vo. Publisher's green cloth, later green cloth chemise and slipcase.
Slightly rubbed, minor spotting.

FIRST EDITION, PRESENTATION COPY INSCRIBED TO HIS SON,
on the title page, "Hallam, from A." Hallam, 2nd Baron Tennyson,
worked for his father as personal secretary, and wrote his father's
biography. He later served as Governor-General of Australia.

\$1,200 - 1,800



81

81

VERLAINE, PAUL. 1844-1896.

LOBEL-RICHE, ALMÉRY, illustrator. 1877-1950. *Parallèlement.* Paris:
Paul Haasen, [1943].

4to (320 x 245 mm). Original copper plate, original signed drawing,
two additional suites of plates, extra-illustrated with 50 original
drawings. Modern burgundy morocco by Gruel, blind-ruled and gilt
decorations on covers in Art Deco style, upper cover mounted with
inset original copper plate, gilt turn-ins, red watered silk doublures
and endleaves, edges gilt, marbled paper slipcase. Wear to slipcase,
upper joint starting.

Provenance: RB/BR (unidentified booklabel).

LIMITED EDITION, number 1 of 10 copies in this state, with a double
suite of plates, one on Japan and one on Arches vellum, and an
original copper plate, mounted here with 50 ORIGINAL SKETCHES
bound at the back. First published in 1889, *Parallèlement* was
conceived by Verlaine as a compilation of poetic works on the topics
of Wisdom, Love and Happiness. They explore various aspects of
sexuality, illustrated in this edition by Lobel-Riche's rich imagery.

\$12,000 - 18,000



82

82

VERTES, MARCEL. 1895-1961.

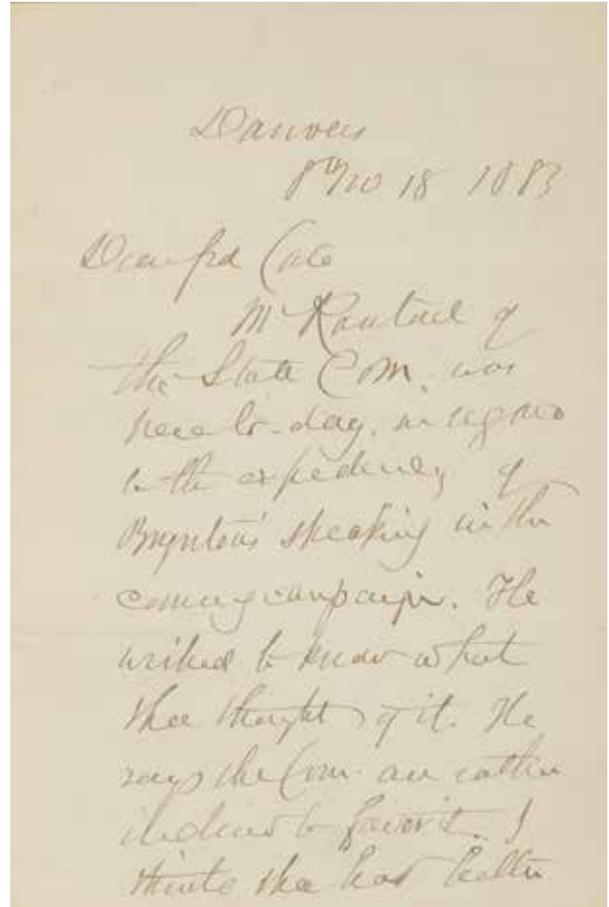
AYME, MARCEL. *Images de l'Amour*. Paris: Georges Guillot, [1957 (dated on limitation leaf)].

4to. One of 15 copies on Japon Nacre, half title signed by Vertes and Ayme, 16 color lithographed plates and head-pieces by Vertes, with the original watercolor of a naked bather in a wood (one of the illustrations) signed by Vertes; and with the two extra suites, each of the 16 images, on both Hollande and Japon Ancienne, and with the 7 progressive proof states of the frontispiece, color by color. The book and the extra suites all loose as issued in original lettered wrappers, contained in the original publisher's chemise and slipcase, the spine of chemise titled in gilt.

A special copy and one of the most desirable forms of this delightfully erotic *Livres d'Artiste*. This is copy number 6 of the 15 examples on Japon Nacre, each with an original watercolor and desired suites of plates. The limitation leaf describes the limitation complexity of the work, with a unique copy number 1 with 3 watercolors and extra suites, then 15 copies (2-16) on Japon Nacre, with one original watercolor, and the extra suites and the proofs of one plate, and 34 examples on Velin de Rives (17-50), and 140 copies on Grand Velin de Rives (51-190), and with a further 25 copies destined as presents from the artist, making a total limitation of 215 copies.

Marcel Vertes moved from his native Hungary to Paris during the first World War, and established himself as a fine artist and costume designer, in the Latin Quarter of Paris. He moved between New York and Paris, and his most active years were 1933-55.

\$1,200 - 1,800



83

83^w

WHITTIER, JOHN GREENLEAF. 1807-1892.

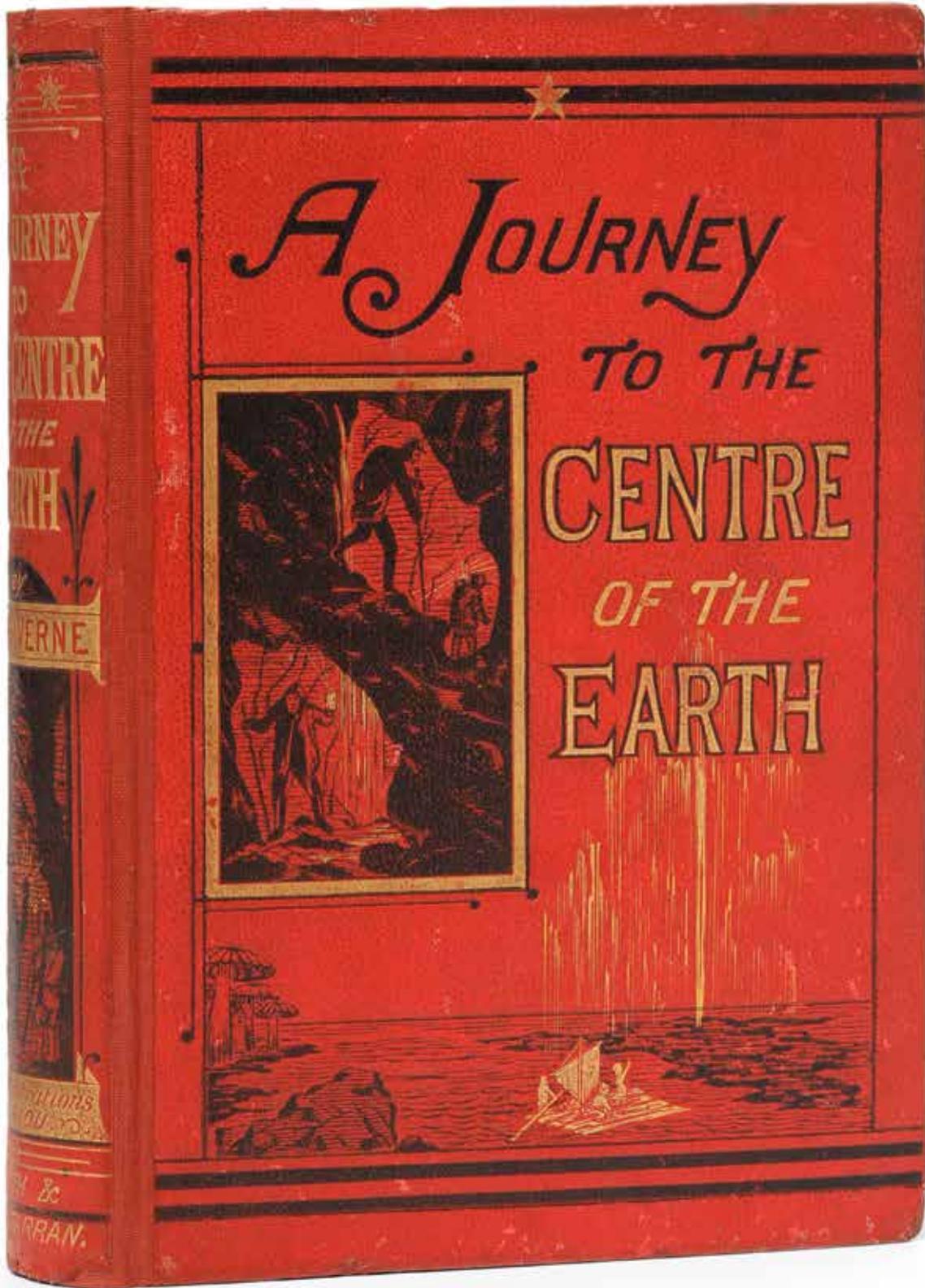
The Works. Life and Letters. Boston and New York: Houghton Mifflin Company, 1892-1894.

9 volumes. 8vo (213 x 144 mm). Color frontispieces, numerous illustration plates, 2 Autograph Letters Signed mounted at front of Volume I. Contemporary green morocco gilt, spines gilt in six compartments, burgundy morocco doublures and matching watered silk end-leaves, top edge gilt, others uncut. Light shelfwear, otherwise fine;

WITH: Holmes, Oliver Wendell. *Works*. Boston: 1892. 13 vols., 8vo. Half morocco. The "Limited Artists Edition", number 131 of 750 copies.

LIMITED EDITION of the Whittier, number 445 of 750 copies of the "Artists" edition, comprising two volumes of *Life and Letters* and seven volumes of *Works* with two mounted Autograph Letters Signed.

\$1,200 - 1,800



129

Literature, Art and Culture

Lots 84-141

VARIOUS PROPERTIES

84

MUHAMMAD ALI. 1942-2016.

Adams, Harry. 1918-1988, Press Photographer. [*Muhammad Ali in Los Angeles.*] Photographs dated on verso, June 24 1965 - September 1973. Nine press photographs of Muhammad Ali visiting Los Angeles, each 200 x 250 mm. All but one with Harry Adam's credit photo stamp and date below, also annotated in another hand with the people pictured in the image.

A fine selection of photographs of the great boxer, Muhammad Ali, mostly on publicity trips to Los Angeles on August 1964 (1), June 1965 (5), and September 1973 (2). They include one shot of his fight against Ken Norton at the Forum, Inglewood, but most show him socializing in the company of the photographers family, his lawyer, first wife, and Major Tom Bradley at a football game. Ali never shied away from publicity, and was very photogenic.

\$1,000 - 1,500

85

ARION PRESS: BIBLE IN ENGLISH.

The Holy Bible, New Revised Standard Version of the Old Testament, Apocrypha, and New Testament. San Francisco: Arion Press, 2000. 2 volumes. Folio (460 x 325 mm). Illuminated initials colored and embellished in gold. Original full black, red and purple morocco, spine gilt lettered; housed in two-part cloth box with gilt-lettered morocco label. Cloth box sunned, light indentations on boards, otherwise an excellent copy.

LIMITED EDITION, number 159 of 400 total copies, this in deluxe full morocco binding and one of 150 with illuminated initials.

\$2,000 - 3,000

86

BELLMER, HANS. 1902-1975.

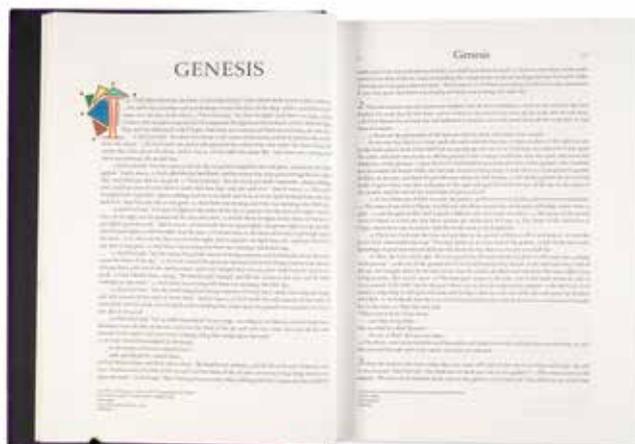
Bellmer! Geneva: Galerie D. Benador, June 1966. Tall 8vo (212 x 108 mm). Original printed wrappers. Exhibition catalog with tipped-in color print.

LIMITED EDITION, number 16 of 25 with tipped in color print of *La Poupée*, also signed and numbered "16/25" in pencil on the mount. Each of the 25 copies has color variations intended and directed by Bellmer. A particularly fine copy.

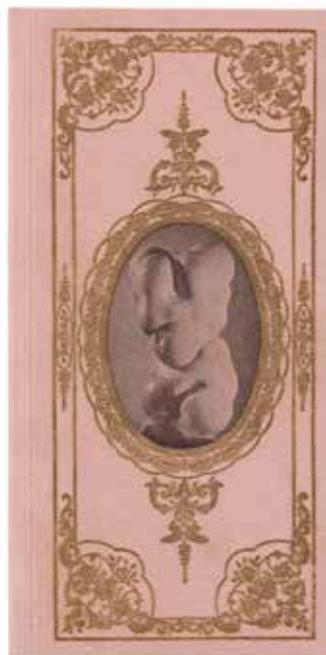
\$3,000 - 5,000



84



85



86



87

87

CALDER, ALEXANDER. 1898-1976.

DUPIN, JACQUES. 1927-2012. *Fits and Starts*. Weston, CT: Living Hand, 1974.

4to. Lithographic frontispiece signed by Calder. Publisher's grey cloth. Minimal wear.

ORIGINAL LITHOGRAPH SIGNED AND NUMBERED BY CALDER AS FRONTISPIECE, numbered 83/100 lower left and signed "Calder" lower right. The book also numbered 83 of 100 copies on Verger d'Arches paper, signed by the poet Dupin, and the translator Paul Auster on the limitation page. An early Auster item as well.

\$800 - 1,200



88

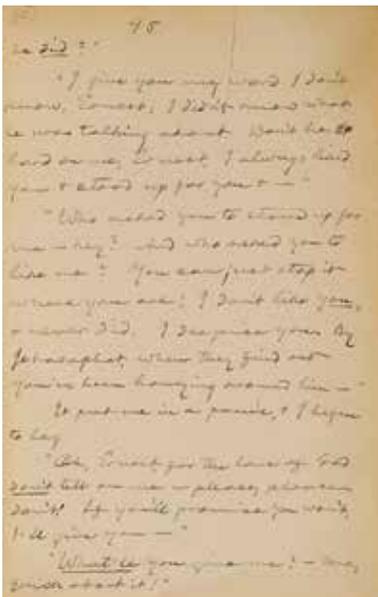
88

CHAGALL, MARC. 1887-1985.

The Lithographs of Chagall. Monte Carlo and Boston: André Sauret, George Braziller and Boston Book and Art Shop, 1960-1963-1969. Volumes 1-3 (of 6). 4to. 23 original lithographs (16 colored) by Marc Chagall and numerous other illustrations. Original cloth; dust jackets.

FIRST EDITION in English with text by Julien Cain & Fernand Mourlot, with 23 original lithographs by Chagall. The first 3 volumes of the noteworthy catalogue raisonné.

\$2,000 - 3,000



89

89^w

CLEMENS, SAMUEL LANGHORNE ("MARK TWAIN"). 1835-1910.

The Writings of Mark Twain. New York: Harper & Brothers, 1929. 37 volumes, 8vo. Frontispiece illustration in each volume and additional engraved illustration plates. Blue morocco elaborately gilt, marbled endpapers, gilt turn-ins, top edge gilt. Upper cover of volume 1 is detached, spines sunned, tear through most of top half of tipped-in manuscript page.

LIMITED "MEMORIAL" EDITION, number 10 of 90 sets, with A PAGE OF MANUSCRIPT IN TWAIN'S HAND tipped to a blank leaf after the limitation page (as issued), being a page of dialogue from an unknown work, marked "95" at the top.

\$3,000 - 5,000

90

CLEMENS, SAMUEL LANGHORNE (“MARK TWAIN”). 1835-1910.

Photograph Initialed (“SLC”) and inscribed “Oh, I could, couldn’t, couldn’t get a count out of this arrangement!” [month illegible] 7, 1908, gelatin silver print, approximately 11 x 14 inches, tipped to board and matted, depicting Clemens standing at his billiard table, inscription somewhat faint, two words traced over, a few stray marks.

Clemens, dapper in his trademark white three-piece suit, studies the three balls on the billiard table, two long rows of books are visible on the shelf behind him. Clemens became obsessed with billiards late in his life when he received a table as a gift before his 71st birthday.

\$2,000 - 3,000



90

91

DANTE, ALIGHIERI. 1265-1321

The Divina Commedia. Translated by Henry Boyd. London: T. Cadell and W. Davies, 1802.

3 volumes. 8vo (233 x 144 mm). Engraved portrait frontispiece. Contemporary straight grained red morocco elaborately gilt with wide borders of gilt Greek-key bands within fillets and other decorative designs, spines in six compartments gilt lettered or numbered in two, gilt edges; cloth folding case. Spines darkened, light staining, some wear to joints and rubbing to extremities. Light spotting to endpapers and intermittently within.

Provenance: J. Smyth (early owner’s name on title).

FIRST EDITION of the complete Divine Comedy in English. Preceded only by the 1782 publication of Rogers’ translation of the Inferno. Taller than most copies, possibly from the large paper issue cited by Lowndes, finely bound. Lowndes 569.

\$6,000 - 9,000



91

92

DICKENS, CHARLES. 1812-1870.

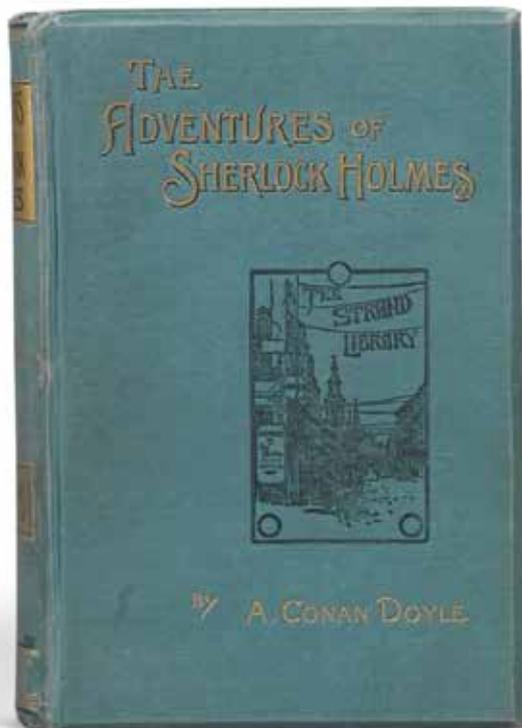
Oliver Twist, or, the Parish Boy’s Progress. By “Boz.” London: Richard Bentley, 1838. 3 volumes. 8vo (203 x 128 mm). 24 plates by George Cruikshank, including the original “fireside” plate in Vol III, p 312. Half titles in volumes I and II; 4 ad pp at end of volume I and 2 ad pp at beginning of Vol III. Original reddish-brown cloth upper and lower covers with arabesque design in blind, lettered in gilt to spine, light yellow endpapers. Vol I frontispiece detached; some dampstaining to Vols I and II plates; some sunning and wear to bindings.

FIRST EDITION, FIRST ISSUE, with the original “fireside” plate and “Boz” as only attribution. Dickens issued *Oliver Twist* in book form before the novel had run its course in the periodical. Impatient to get the book to print, he had not approved all of Cruikshank’s illustrations, and within a week of printing, stopped the press to replace the final plate and put his name on the title pages. Eckel pp 59-61; Smith I pp 28-37; Gimbel A27.

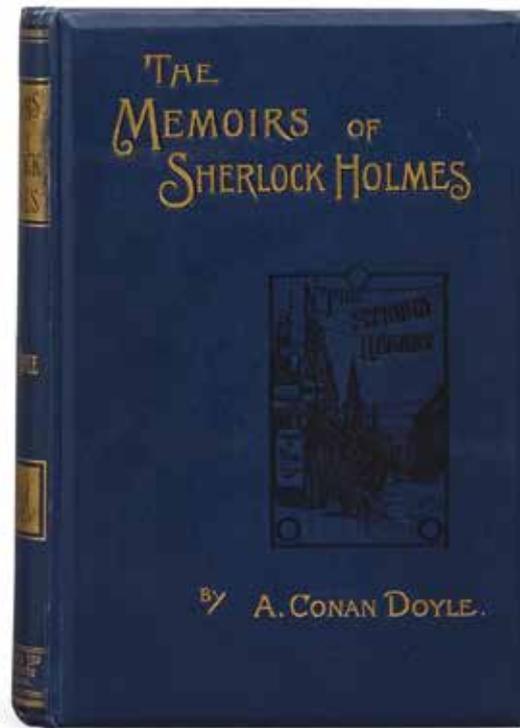
\$1,500 - 2,000



92



93



93

DOYLE, ARTHUR CONAN. 1859-1930.

2 titles:

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

Original light blue cloth over beveled boards, cover and spine blocked and lettered in gilt and black, edges gilt. Spotting to early leaves and endpapers, shelfwear.

Provenance: bookseller's ticket (W. Davenport Taylor ... Ashover, Gilham Grove) to front pastedown; ownership signature to half title.

FIRST EDITION, with "Violent" for "Violet" on p 317, but without the street name "Southampton Street" visible on the sign to the upper cover. Green and Gibson A10.

2. *The Memoirs of Sherlock Holmes*. London: George Newnes Ltd., 1894.

Royal 8vo. Original dark blue cloth over beveled boards, front board and spine lettered and blocked in black and gilt, edges gilt. Very minor spotting, a bright copy.

FIRST EDITION.

\$2,500 - 3,500

94^W

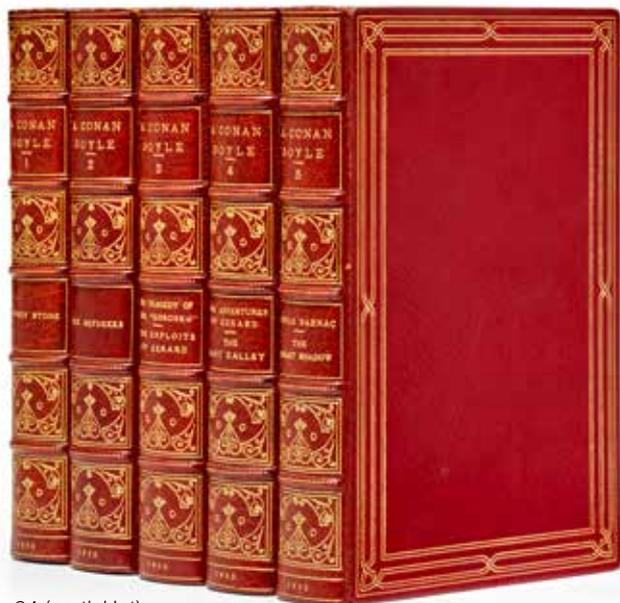
DOYLE, ARTHUR CONAN. 1859-1930.

Works. New York: Doubleday, Doran, & Company, 1930.

24 volumes. 8vo. Crushed red morocco, decorated and ruled in gilt, morocco turn-ins gilt ruled with 6 lines, paneled spines gilt, 5 raised bands, top edges gilt, minor wear at joints.

NUMBER 437 of 760 SETS SIGNED BY ARTHUR CONAN DOYLE of the Crowborough Edition.

\$4,000 - 6,000



94 (partial lot)

95

GEISEL, THEODOR ("DR. SEUSS"). 1921-1990.

Thidwick The Big-Hearted Moose. New York: Random House, (1948). 4to (280 x 210 mm). Original red cloth stamped in blue. Lacking jacket. Minor crayon markings to front pastedown.

SIGNED, INSCRIBED AND EXTRA-ILLUSTRATED on the dedication page: "Merry Xmas / to Judy / Dr. Seuss" with a figure of a Seussian bird. With 8 line copyright notice mentioning printers. Younger and Hirsch 77.

\$1,000 - 1,500



95

96

GEISEL, THEODOR ("DR. SEUSS"). 1921-1990.

Bartholomew and the Oobleck. New York: Random House, (1949). 4to (311 x 235 mm). Original blue printed boards. Lacking jacket. Some shelfwear, minor toning to boards and prelims.

FIRST EDITION with blue background to boards, SIGNED, INSCRIBED AND EXTRA-ILLUSTRATED BY DR. SEUSS: "Extra Oobleck Blobb / for Judy / with Best Wishes / From Ted, alias Dr. Seuss." Younger and Hirsch 3.

\$1,000 - 1,500



96

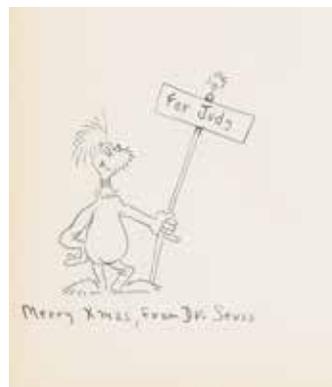
97

GEISEL, THEODOR ("DR. SEUSS"). 1921-1990.

If I Ran the Zoo. New York: Random House, (1950). 4to (308 x 232 mm). Original pictorial boards. Lacking jacket. Shelfwear, spine split at upper left corner.

FIRST EDITION, SIGNED, INSCRIBED AND EXTRA-ILLUSTRATED BU DR SEUSS: "For Judy / Merry Xmas / Dr. Seuss." Younger and Hirsch 44.

\$1,000 - 1,500



97

98

GEISEL, THEODOR ("DR. SEUSS"). 1921-1990.

11 titles:

11 titles, 10 of which are signed and inscribed to the Kay family, all Random House except where indicated:

If I ran the Circus. NY: (1956). 1st, DJ. Younger & Hirsch 43.

On Beyond Zebra. NY: (1955). Y&H 63.

How the Grinch Stole Christmas. NY: (1957). DJ. 1st. Y&H 33.

Happy Birthday to You. NY: (1959). DJ. Y&H 28.

Dr. Seuss's Sleep Book. 1962. DJ. 1st. Y&H 20.

I Had Trouble in Getting to Solla Sollew. NY: (1965). DJ. 1st. Y&H 41.

Horton Hears a Who. NY: (1954). DJ. 1st. Y&H 32.

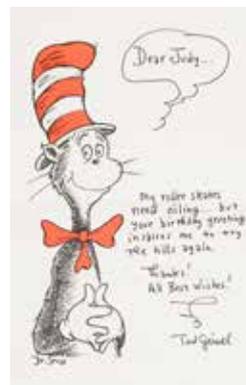
Yertle the Turtle. NY: (1958). Y&H 82.

Scrambled Eggs Super. NY: (1953). DJ. 1st. Y&H 68.

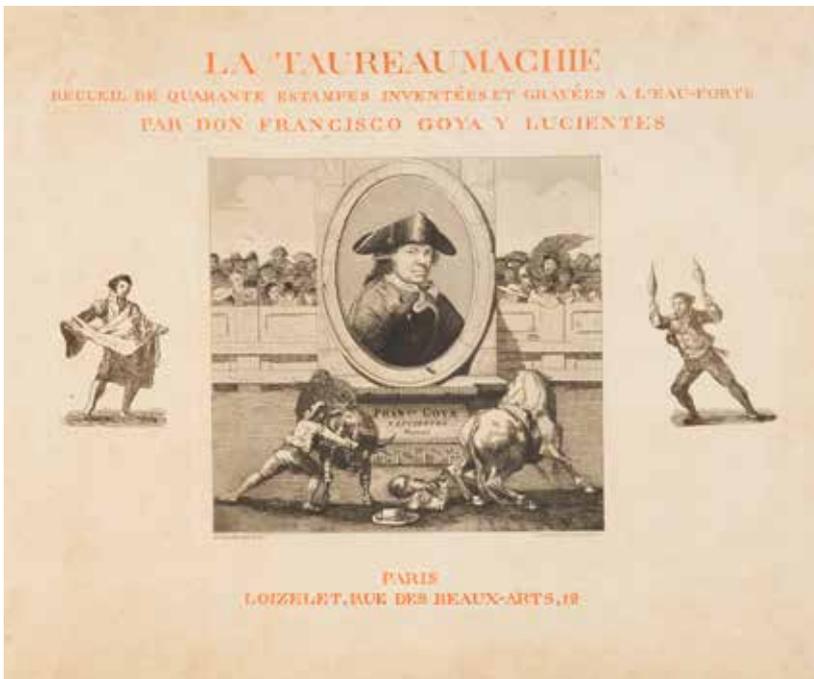
The 500 Hats of Bartholomew Cubbins. NY: Vanguard Press, (1938). Lacking DJ. Not signed. Later ptg. Y&H 22.

With ANS of Dr. Seuss to Judy Kay, 1 p, 8vo, [March 10, 1984], on Cat in the Hat stationery, with original autograph transmittal envelope: "My roller skates need oiling ... but your birthday greeting inspires me to try the hills again. / Thanks!"

\$1,500 - 2,000



98



99

GOYA Y LUCIENTES, FRANCISCO JOSE DE. 1746-1828.

[La tauromaquia] La taureumachie. Recueil de quarante estampes inventées et gravées a l'eau-forte. Paris: Loizelet, [1876]. Oblong folio (315 x 470 mm). Engraved title printed in red and black and centered with engraved portrait, 40 etched plates (numbered 1-33; A-G). Late 19th century half morocco over green cloth boards, rebacked, upper cover lettered in gilt. Title and list of plates toned, a few plates with scattered spots in margins, but generally quite clean, binding with corners rubbed.

THIRD EDITION, with Loizelet's engraving of Goya in state b with aquatint added to the etching. Harris states that this edition "appears to have been small." Harris (1983 edition) Vol II, pp 308-309.

\$15,000 - 20,000

99 (detail)

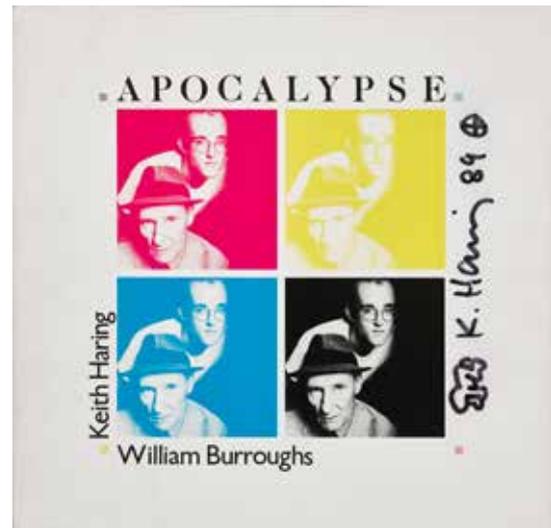
100

HARING, KEITH. 1958-1990.

BURROUGHS, WILLIAM S. *Apocalypse*. [Amsterdam, New York & Miami Beach: George Mulder Fine Art, 1988.] 4to (260 x 269 mm). Illustrated by Haring. Original blue wrappers, cardstock dust jacket. Light edgewear, else excellent.

SIGNED & INSCRIBED ON THE FRONT PANEL OF JACKET BY KEITH HARING WITH AN ORIGINAL DRAWING. Rare prospectus for the Keith Haring collaboration with author William S. Burroughs.

\$800 - 1,200



100

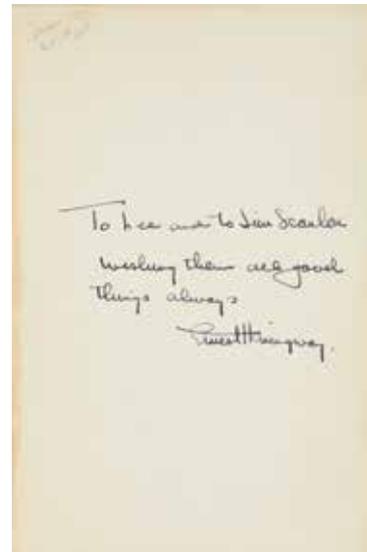
101

HEMINGWAY, ERNEST. 1899-1961.

For Whom the Bell Tolls. New York: Scribner's, 1945. 8vo. Original blue cloth, publisher's dust-jacket without price.

INSCRIBED AND SIGNED by Hemingway on the front free endpaper "To Lee and to Jim Scanlon / wishing them all good things always / Ernest Hemingway."

\$2,000 - 3,000



101

102

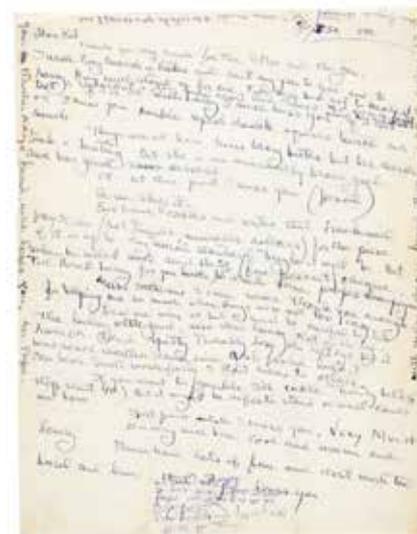
HEMINGWAY, ERNEST. 1899-1961.

Autograph Letter Signed ("papa" and "EH"), to "Kit" (Katherine Figgis), describing some of his injuries from his recent plane crash, 1 p, 4to, n.p., March 2, 1954, on thin airmail paper, with additional text in three margins, and a small portion of the verso. Fold creases, minor soiling.

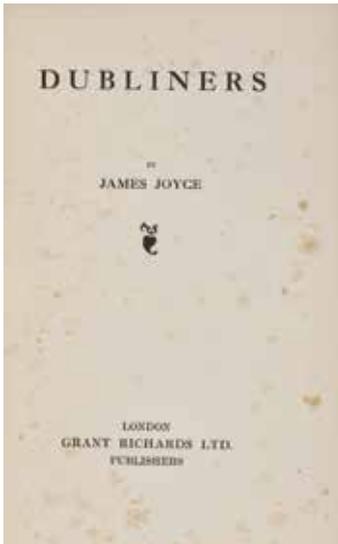
WITH: a photographic copy of a press photo of Hemingway with his wife, Mary, and pilot Ray Marsh.

Hemingway writes to Kit Figgis regarding his airplane crash and the sale of a story to *Look* magazine: "Things are OK here. Miss Mary better but her nerves took a beating. But she is one unusually brave girl and has good nerves...." Of the *Look* magazine article he writes "... *Look* will pay 20,000 (not Pounds; miserable dollars) for the piece if it is up to my 'usual standard.' Maybe it won't be." He goes on to say of his crash injuries "... I must be careful to let the kidney settle good, also had lousy clot on the leg ... Probably lose the left eye but it was never worth a damn...." Hemingway did not often mention his injuries in the plane crash, so his candor with his close friend Kit offers a rare glimpse into this experience, which seemed to mark the beginning of his decline into ill health in his later years.

\$2,500 - 3,500



102



103

103

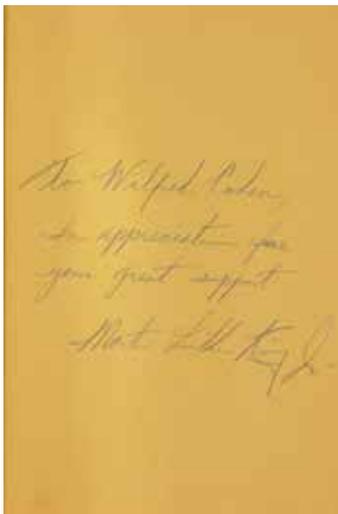
JOYCE, JAMES. 1882-1941.

Dubliners. London: Grant Richards, 1914.

8vo. Half-title with publisher's advertisement on verso. Publisher's red cloth, spine and upper cover gilt-lettered, custom cloth slipcase, spine faded, some soiling and rubbing, spotting to early leaves. *Provenance* Ava Heslow; S. Steel (owner's names on front free endpaper).

FIRST EDITION. Slocum & Cahoon A8.

\$2,000 - 3,000



104

104

KING JR, MARTIN LUTHER. 1929-1968.

Where Do We Go From Here: Chaos or Community? New York: Harper & Row, 1967.

8vo. Publisher's black cloth, over yellow paper boards, spine lettered in gilt and red, original pictorial dust-jacket, small scuff to front panel, unobtrusive dampstain to upper jacket spine.

FIRST EDITION, PRESENTATION COPY, INSCRIBED by King to the front fly to Wilfred Cohen. King's final book, called by Cornel West "... his last grand expression of his vision...." A handsome copy.

\$3,000 - 5,000



105

105

KNIGHT, HILARY. B.1926.

An original ink and gold paint sketch for "*The Dance Theatre of Harlem*" for a poster for the four week run at The Theater at Davis Hall/CCNY, March 10-April 5, 1987, ink and gold paint, 740 x 470 mm, on two sheets, affixed, signed and dated in gold lower right "*Hilary Knight 1986;*"

WITH: printed poster for same, color lithograph in black and gold, 865 x 540 mm, matted.

This second season of Arthur Mitchell's dance company at Davis Hall was called "Harlem Homecoming 2." The program comprised the company's first production of Jerome Robbins' American classic, *Fancy Free; Footprints Dressed in Red*, a new work choreographed by Garth Fagan; and John Taras's reinterpretation of the Stravinsky *Firebird*. Mr. Knight blocked out "HARLEM" on a separate sheet of thin paper and then attached it to the larger drawing.

\$800 - 1,200

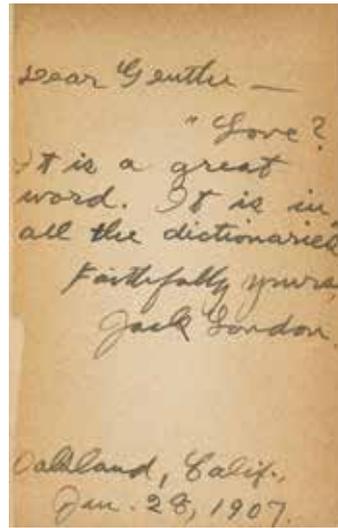
106

LONDON, JACK. 1876-1916. AND ANNA STRUNSKY. 1877-1964.

The Kempton-Wace Letters. New York: The Macmillan Company, 1903. 8vo. Publisher's original grey-green cloth, stamped in black, lettered in white to upper cover, and gilt to spine, spine lightly faded, front hinge professionally conserved with Japanese paper, front fly leaf backed.

Provenance: Arnold Genthe (1869-1942, inscription from the author, dated January 28, 1907).

FIRST EDITION, INSCRIBED BY LONDON TO PHOTOGRAPHER ARNOLD GENTHE, "Dear Genthe- 'Love? It is a great word. It is in all the dictionaries.' Yours faithfully, Jack London." A collaboration between London and Anna Strunsky, *The Kempton-Wace Letters* is an epistolary novel that explores the nature of love and marriage, a particularly poignant topic for the two. Strunsky lived with London and his wife Bess while they completed the novel, and London proposed marriage to his writing partner. Famed San Francisco photographer Arnold Genthe was a friend of both, and frequently photographed London. A fine association, better for the circumstances of the sentiment. Sisson & Martens p 11.



106

\$1,000 - 1,500

107

MATTA, ROBERTO. 1911-2002.

Autograph Letter Signed ("Matta") and extra-illustrated in pencil and crayon, 1 p, 8 x 11 in, Mexico, n.d., to Bernard Reiss, float mounted and framed.

Provenance: Descended through the family of Bernard Reiss.

Reiss was the accountant for the Marlborough Gallery in NY. Matta's elegant images reminiscent of flowers take up the bulk of the page, but he also adds cryptic messages at the margins: "My dear Bernard / Mexico is in ruins / This are the stonebirds, vultures in the black son of ausencia / Everything happens on the ether...."

\$1,000 - 1,500



107

108

MOVIE STARS IN LOS ANGELES.

ADAMS, HARRY. 1918-1988. Press Photographer. [Los Angeles: photographs dated on verso 1964-67.] A collection of 12 press photographs by Harry Adams, including images of Charlton Heston, Sidney Poitier, Marlon Brando, Natalie Wood, Judy Pace, Cary Grant and Peter Falk. Each 200 x 250 mm. Most with the Adams photo credit stamp on verso and date stamp.

An amusing collection of Press images of Hollywood stars "around town" in Los Angeles in the mid 1960s, pictured in clubs, at dinners, ball-games and libraries.

\$1,000 - 1,500



108



109

109

NEILL, JOHN REA. 1877-1943.

Two original metal printing plates and one fine proof of double-page illustration, 280 x 340 mm, custom-made half green levant morocco folding case with spine lettered in gilt.

Published: Ruth Plumly Thompson, *The Silver Princess in Oz*, Chicago: Reilly & Lee Co., 1938, pp. 98-99.

WITH: "John R. Neill: Imperial Illustrator of Oz" by Michael Patrick Hearn, South Freeport, ME: Ascensus Press, 2014, finely printed essay in original wrappers limited to 80 copies.



110

Rare pair of printing plates for a late double-page Oz illustration by John R. Neill, showing the meeting of King Randy of Regalia and Kabumpo the Elegant Elephant with Princess Planetty of Another Planet and Thun the Thunder Colt. Mr. Hearn writes in the accompanying essay: "It had long been assumed that all of the original printing plates for the Oz Books had been destroyed over the years first during the scrap metal drives of World War II and after Reilly & Lee was purchased by Henry Regnery, who eventually dropped all of the Oz titles except Baum's. Unexpectedly last December a significant number of these long-forgotten plates turned up in New York. They came from the internationally renowned Richard Manney collection of rare books and comprise the only set known to have survived." The case's spine is mis-lettered "PATCHWORK GIRL" and "CHICAGO 1913."

\$1,000 - 1,500

110

RACKHAM, ARTHUR. 1867-1939.

BARRIE, JAMES MATTHEW. 1860-1937. Peter Pan in Kensington Gardens. London: Hodder & Stoughton, 1906.

4to. Frontispiece and 49 tipped-in color plates by Rackham, captioned tissue guards. Publisher's pictorial vellum gilt, ribbon ties, top edge gilt. Light foxing to some text leaves and to covers, free front endpaper creased, lower cover tie only partially present.

LIMITED EDITION, number 146 of 500, *SIGNED BY ARTHUR RACKHAM* on the limitation page. Garland 33; Latimore & Haskell p 27.

\$1,200 - 1,800

111

RACKHAM, ARTHUR. 1867-1939.

DICKENS, CHARLES. 1812-1870. A Christmas Carol. London & Philadelphia: William Heinemann & J.B. Lippincott, [1915].

4to. 12 tipped-in color plates by Rackham and illustrations throughout the text. Original gilt-stamped vellum. Bookplate removed from free front endpaper, ties absent, boards somewhat bowed as often.

LIMITED EDITION, number 483 of 525, *SIGNED* by Rackham on the limitation page. Latimore & Haskell pp 44-45.

\$1,000 - 1,500



111



112



113

112

RACKHAM, ARTHUR. 1867-1939.

SHAKESPEARE, WILLIAM. 1546-1616.

2 titles:

1. LAMB, CHARLES & MARY. *Tales from Shakespeare*. London & New York: J.M. Dent & E.P. Dutton, 1909. Cloth stamped in gilt. Cloth somewhat soiled. *LIMITED EDITION*, number 114 of 750 copies, *SIGNED* by Rackham.
2. *Le Songe d'une nuit d'ete [A Midsummer-Night's Dream]*. Paris: Hachette, 1909. Vellum stamped in gilt. Ties absent. *LIMITED EDITION*, special copy reserved for Madame Poradowska (Marguerite Poradowska, 1848-1937)? aside from edition of 330.

Both volumes illustrated by Arthur Rackham.

\$1,000 - 1,500

113

RACKHAM, ARTHUR. 1867-1939.

2 titles:

1. EVANS, C.S. *The Sleeping Beauty*. London: William Heinemann, [1920]. Vellum over boards, stamped in gilt. Bookplate removed, offset from plates, boards toned. *LIMITED EDITION*, number 414 of 625 copies, *SIGNED* by Rackham.
2. SWINBURNE, ALGERNON. *The Springtide of Life*. London: William Heinemann, [1918]. Vellum over boards, stamped in gilt. Endpapers foxed. *LIMITED EDITION*, number 501 of 765 copies, *SIGNED* by Rackham.

\$1,000 - 1,500

114

RACKHAM, ARTHUR. 1867-1939.

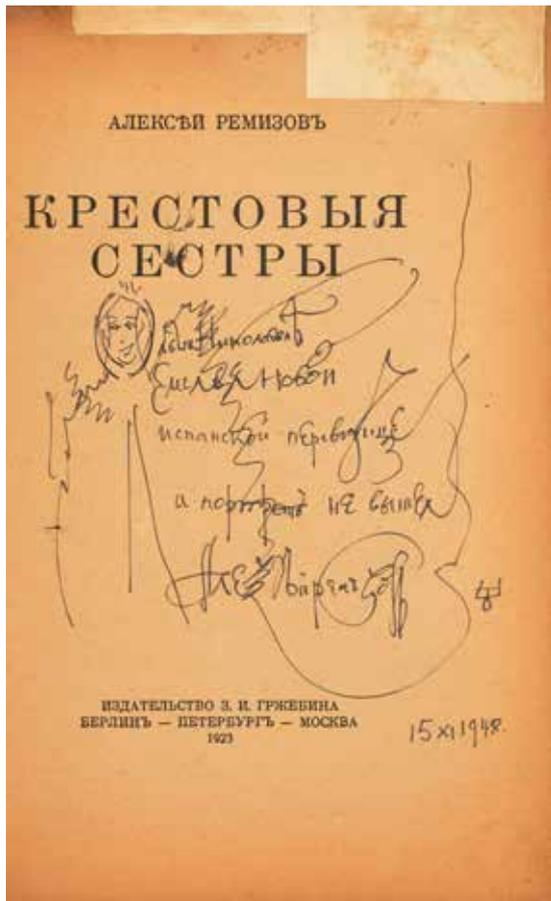
Original watercolor, "*The Skilful Hunter*" *The giant gave the one who was sitting next him a box on the ear,*" watercolor over ink and pencil, 273 x 175 mm, signed "Arthur Rackham" lower left, matted, above autograph title label, inscribed "*Grimm's Little Brother and Little Sister,*" with the title above and signed by the artist, framed.

Published: Brothers Grimm, Little Brother and Sister and Other Tales, London: Constable & Co. Ltd., (1917), p 25.



114

\$7,000 - 10,000



115

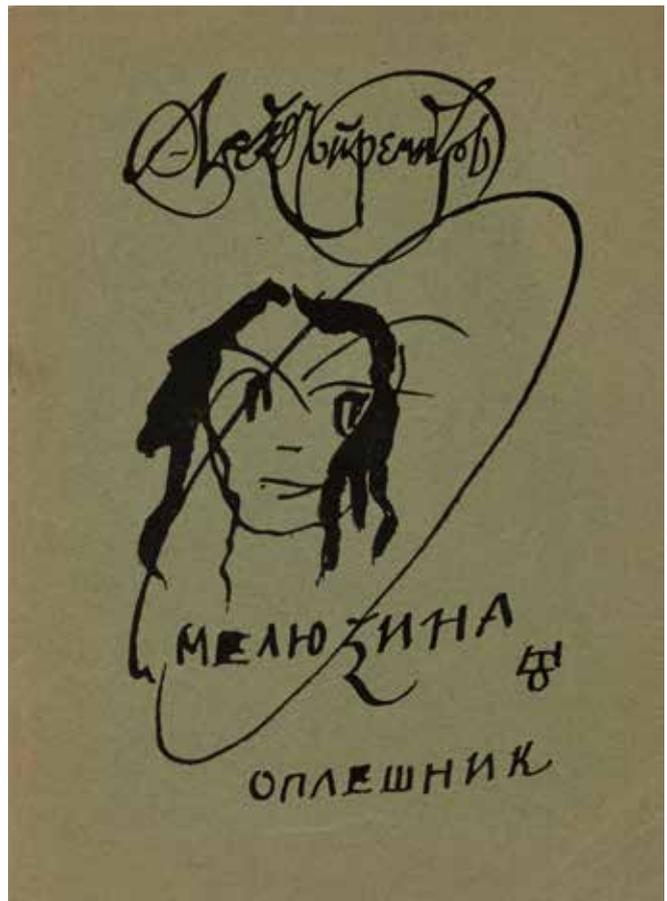
115

REMIZOV, ALEKSEI MIKHAILOVICH. 1877-1957.

Krestovyya sestry. [Sisters of the Cross]. Moscow, Petrograd, Berlin: Z. I. Grschebin, 1923.
8vo. Original decorated tan wrappers designed by Nikolai V. Zaretskii. Some soiling and other wear; spine reinforced and title page repaired.
Provenance: Olga Nikolaevna Emelyanova.

PRESENTATION COPY, warmly inscribed in ink with a sketch on the title page: "To Olga Nikolaevna Emelyanova, translator from Spanish but the portrait did not come out well. Alex Remizov. Nov 15, 1948." This semi-autobiographical experimental novel was written in 1910 when Remizov lived in the elegant "Sisters of the Cross" building at 9 Cossack Lane in St. Petersburg. He had been accused of plagiarism the year before and this book was his response to the attack on his integrity. It introduces several parallel and intersecting stories about those with a "raped soul." A young man loses his job when he is accused of embezzlement. He meets several women — "sisters of the cross" — whose sufferings make him question the very meaning of the universe. I. F. Annensky, N. S. Gumilev, V. Khlebnikov, F. Sologub and other contemporaries are easily identified in this thinly disguised *roman à clef*. *Krestovyya sestry* has been called "the central work of the pre-revolutionary period of Remizov's work" and the first book to bring the author fame. But Remizov vowed in 1923 to never again write under such tension or "chagrin against the world.... It is a very sick memory." N. Zaretskii (1876-1959) was a Russian graphic artist and illustrator. O. N. Emilyanova (born Mozhaikskaya, 1896-1973) was a poet, literary critic and translator who rendered Lorca's Spanish poetry into Russian.

\$2,000 - 3,000



116

116

REMIZOV, ALEKSEI MIKHAILOVICH. 1877-1957.

Meluzina Bruntsvik. [Melusine. Bruntsvik]. Paris: Opleshnik, 1952.
8vo. Publisher's decorated green wrappers, leaves partially unopened, some soiling and wrappers, somewhat discolored.
Provenance: Evgenii Sergeevich Khokhlov.

PRESENTATION COPY, 200 copies of the first edition printed, this one *WARMLY INSCRIBED* in ink on the blank first page: "To Evgenii Sergeevich Khokhlov that's what Melusina is--the evening sadness of Russian separation. Thanks for the memory Aleksei Remizov July 11, 1952 Paris." Here Remizov refashions the legends of the Celtic water fairy Melusine and the Czech king Bruntsvik. Melusine has been the source for many stories from De la Motte Fouqué "Undine" and Andersen's "The Little Mermaid" to A. S. Byatt's *Possession*. "A fairy tale and a dream are brother and sister," Remizov observed in his diary. "A fairy tale is a literary form, and a dream can be a literary form." He believed that myths and legends lay at the very center of human history and wrote some original fantasy tales. "The source of myths or what is called 'revelation' is a dream," he noted in this volume. "The memory will go out, the memories will be erased and the end of humanity will come: there is nothing more to live!" He wrote in another copy *Melusine. Bruntsvik*: "This book is for winter reading or during the rain: the rhythm is louder in the rain." E. S. Kokhlov (1890-1971) writer, poet and critic who emigrated to France. He returned to the USSR after World War II.

\$2,000 - 3,000



117

SENDAK, MAURICE. 1928-2012.

Two original watercolor costume designs:

1. "TZIPPY BESIDE HERSELF," design for Tzippy, the female Wild Thing for the 1983 Oliver Knussen opera *Where the Wild Things Are*, watercolor, pen and ink, and graphite on paper, 150 x 80 mm, signed and dated: "M. Sendak Feb 14, '83," and noted "(Goat person in this costume—Must be able to stand on arm & foot—Do hand (foot?) springs—," matted and framed.

2. Design for an unrealized production of *The Princess and the Goblin* by Twyla Tharp, watercolor, pen and ink, and graphite on paper, 200 x 130 mm, unsigned, matted and framed.

Provenance: Gift from the artist to Tony Ledell, Head of Costume at Glyndebourne Opera House.

Maurice Sendak's *Where the Wild Things Are* (1963) is considered by many to be the greatest picture book of the 20th century. The artist's passion for books was matched only by his passion for opera; and he took a brief sabbatical from illustration to design for the stage in the late 1970s and early 1980s. The opera based on the children's book was originally commissioned by the Opera National, Brussels as *Max et les Maximonstres* and opened on 28 November 1980.

Knussen's final score was performed by Glyndebourne Touring Opera at the National Theatre, London in 1984. The first American production was directed by Frank Corsaro for the Minnesota Opera in September 1985 and the New York City Opera in 1987. The Tzippy costume was done for the Glyndebourne production where Mr. Ledell oversaw the costumes. (The Morgan Library has another dating from 1979 that was part of the Bequest of Maurice Sendak, 2013). Tzippy, the female Wild Thing, does not appear in the original picture book. When she loses her head during the *Wild Rumpus* of the opera, Max halts the frenzy and eventually returns home to his supper, thus "(Goat person in this costume—Must be able to stand on arm & foot—Do hand (foot?) springs—." According to Sendak's longtime collaborator Arthur Yorinks, the second costume design was intended for an unrealized ballet based on George MacDonald's *The Princess and the Goblin* that Sendak was designing for famed choreographer Twyla Tharp.

\$8,000 - 12,000



18

STEIG, WILLIAM. 1907-2003.

58 original ink and wash drawings for *About People*, each individually titled by the artist in pencil with printers' notes on versos, various sizes, each signed in ink ("Wm. Steig"), some glue residue at top from previous mounting but not affecting images.

WITH: Autograph Note Signed ("Wm. Steig") to an editor or art director: "John--Here it is. Don't lose it. Bill."

Published: *About People*, New York: Duell, Sloan and Pearce, 1939.

Provenance: William Steig, the artist; by descent.

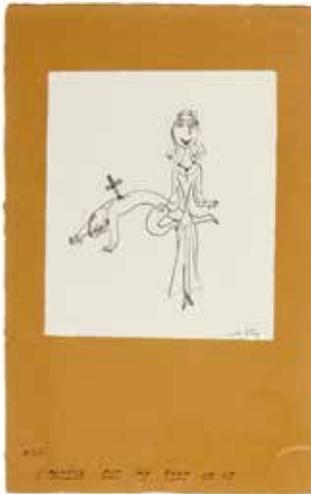
Bill Steig was one of the most admired cartoonists of his generation. Selling his first cartoon to Harold Ross in 1930, he became one of the longest running contributors to *The New Yorker* in the magazine's history. Steig admitted that he had the greatest admiration for Pablo Picasso, whose influence is apparent in much of his more "serious" work. In 1936, Steig began making drawings of various states of mind, his "symbolic drawings," and collected them in *About People* and other books. His brother Arthur explains in the foreword: "Here unconscious experiences are for the first time given a plastic expression that is neither innate or absolute (as in surrealist works), but organized, and related in specific terms to the real world."

The book is full of archetypal neurotics. Ross turned down these drawings as not being funny enough to appear in *The New Yorker*. But they were praised by his sister-in-law, anthropologist Margaret Mead. "Mr. Steig has the rare faculty of sensing the essentials of human nature and the capacity of depicting them in a most poignant manner," wrote noted psychologist and Freud's translator Dr. A. A. Brill. As apparent from these perceptive and sometimes haunting sketches, Steig suffered from severe depression and eventually sought treatment from controversial psychologist Wilhelm Reich. He even purchased an orgone box and an orgone blanket despite their being called frauds by the government. Steig credited Dr. Reich with saving him and dedicated one of his books to him. Three drawings ("Self-satisfaction," p 37; "Self-consciousness," p 38; and "Loss of a memory," p 94) are rubberstamped on the versos "Random House" and that they were reproduced in *Life*, January 8, 1940, pp. 52-53. Sold with a copy of the first edition in frayed dust jacket.

\$8,000 - 12,000



119



120

119

STEIG, WILLIAM. 1907-2003.

Four original drawings for *The New Yorker*, c. 1940s-1950s, ink and wash with some white paint, 125 x 143 mm each, each signed in ink ("Steig" or "W. Steig") with printer's marks and New Yorker rubberstamp on versos, some soiling and glue residue on versos not affecting images.

Provenance: William Steig, the artist; by descent.

For many readers, William Steig was *The New Yorker*. In the six decades he worked for the magazine, he contributed 121 covers and more than 1,600 drawings. "Recently I have had the occasion to examine thousands of cartoons that have appeared in *The New Yorker*," art editor James Geraghty assured Steig in a letter. "One of the impressions remaining to me from this ordeal is the conviction that it would probably not be too extravagant to surmise that in all the history of graphic expressiveness your genius is unsurpassed: for sensitivity and comic perception of the human plight; for loveliness of line, for constant renewal, constant freshness" (see Roger Angell, *The New Yorker*, October 20, 2003). Only one of this quartet is captioned by the artist ("*I'm afraid it's all up here, Mr. Botts*"), and depicts a doctor pointing to his head while seated at a patient's bedside. The others show two gentlemen on a couch, discussing a contract; a shrink held up at gunpoint; and most typically of Steig, a married couple fighting over a phone call.

\$1,200 - 1,800

120

STEIG, WILLIAM. 1907-2003.

52 original pen-and-ink drawings plus one signed photostat of the jacket drawing for *Till Death Do Us Part*, 140 x 120 mm each, each drawing captioned and signed in ink ("Wm. Steig") and one labeled on verso of mount ("William Steig R. D. 2 Cream Ridge N. J."), all but the stat mounted on heavy colored paper and many with overlays, some printer's marks and a few mounts damaged.

Published: *Till Death Do Us Part: Some Ballet Notes on Marriage*, New York: Duell, Sloan and Pearce, 1947.

Provenance: William Steig, the artist; by descent.

William Steig's masterwork on the Battle of the Sexes. Picasso's influence is evident on these little depictions of the clichés of love, and Steig's witty drawings look forward to Tomi Ungerer's *The Underground Sketchbook* (1964). The dexterous line drawings are often amusing and at other times sardonic. The verso of the mount of "Meet the Wife" is rubberstamped "N. Y. Times." When the *Times* devoted a double-page spread to Steig's drawings of "Marriage" on February 23, 1947, book reviewer Charles Poore asked him his attitude toward the institution. "I like it," he replied. "I'm glad to endorse it." Apparently he did: he married four times.

\$6,000 - 8,000



121

STEIG, WILLIAM. 1907-2003.

Original maquette for *The Agony in the Kindergarten*, 222 pp, drawn and annotated in ink and pencil, with typed slips pasted-in for front-matter, in commercial black card sketch book stamped "Sketch Book" to upper cover, 240 x 185 mm, [New York, ca. 1950.] with earlier pencil and ink versions of the published work, heavily annotated by Steig indicating placement of images and captions. WITH: 69 loose finished drawings for the book (plus five photostats), ca. 1950, ink, graphite and/or color pencil, various sizes, five drawings signed ("Steig" or "W. Steig") and most with printers' marks, some wear and discoloring.

Published: *The Agony in the Kindergarten*, New York: Duell Sloan and Pearce, 1950.

Provenance: William Steig, the artist; by descent.

MAQUETTE AND FINISHED DRAWINGS FOR ONE OF STEIG'S MOST IMPORTANT ADULT BOOKS. This archive traces the evolution of Steig's wonderfully dark *The Agony in the Kindergarten*, his often disturbing exploration of the little traumas of childhood. "Despair is the human condition," he told *The New York Times* in 1972. "I always felt that something went wrong and it was my business to find out what happened." The maquette shows the placement of each image and caption within a 222-page sketch book of earlier versions of the published art (with a few stats), the whole copiously annotated by the artist. The additional 69 finished childlike drawings

and photostats formed much of the published book; and discarded sketches may be found on the versos of some of the final art. The commentary is typed below nearly all of these designs. The text that appears opposite the pictures in the book comprises common insensitive and often cruel remarks adults make about children ("That brat needs a good spanking," "Shut up!," "What the hell does she want now?"). "They're not actual people," Steig explained, "they're character traits," representing the fears and anxieties of early youth. Steig supplied a quote from William Blake to serve as the book's motto; and his brother Arthur provided the foreword in verse in the manner of Blake ("Who gave him shame?/They who were lame;/They taught their pain/All over again"). The author dedicated the book to controversial psychiatrist Dr. Wilhelm Reich, who Steig said saved his life. "... the surreal drawings of *The Agony in the Kindergarten* were perhaps [Steig's] most brilliant breakthrough into a purer kind of art, but his representations of childhood have always implied a continuity with adult experience; children are not a zoo of entertainingly exotic creatures but an array of mirrors in which the human predicament leaps out at us" (John Updike, "Introduction," *The World of William Steig*, 1998, p. 6). Ironically Steig's childhood was the happiest period of his life; and he often looked back to those early days when creating his popular prize-winning children's books. Includes a copy of the first edition of the book.

\$10,000 - 15,000



122



123

122

STEIG, WILLIAM. 1907-2003.

35 original drawings for *Fortune*, "How Hard Do Executives Work?" [c.1953], ink and/or pencil, various sizes, two signed in ink ("W. Steig") and some editorial comments and printer's marks.

Published: William H. Whyte Jr., "How Hard Do Executives Work?" *Fortune*, January 1954, pp. 108-111.

Provenance: William Steig, the artist; by descent.

A collection of original drawings for an article in *Fortune*, including 13 finished pen-and-ink drawings, only seven (of eight) were published in the article. There are three versions of "Conformity" (published as "I feel swell"). An alternative of the published one of the businessman being pursued by a dollar shows him pursuing an apple. There are two entirely different ones of the man with the phone for an ear as well as the one published as "It's all so much fun" and a photostat of a similar abandoned sketch ("It's work but I enjoy it"). The remaining 22 drawings are preliminary pencil sketches of unused ideas for the same article. The signature on the headpiece on page 108 was cut out, but Steig resigned it below the drawing on the left. Includes a copy of the magazine.

\$4,000 - 6,000

123

STEIG, WILLIAM. 1907-2003.

Original illustration for *Fortune*, c. 1953, ink over pencil, 210 x 115 mm, signed in ink lower left ("W. Steig") with printer's marks on verso.

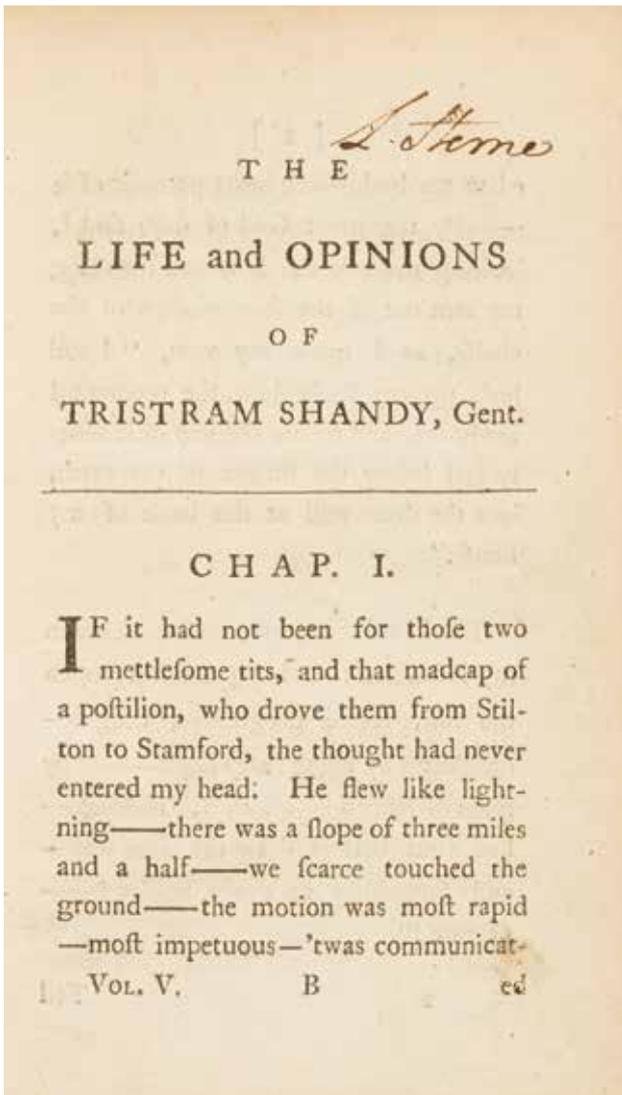
Published: William H. Whyte Jr., "The Executive's Problem: The Executive," *Fortune*, January 1954, p. 79.

WITH: Two unidentified pen-and-ink drawings, 120 x 115 mm and 140 x 105 mm, both signed lower left, possibly unpublished, glue residue on verso of the smaller one.

Provenance: William Steig, the artist; by descent.

As the son of socialists, William Steig was ambivalent about working for *Fortune*. After all he never tried climbing the corporate ladder himself. This drawing shows a businessman in pursuit of a bird in flight while being held back by three colleagues, the bird is missing from the published version. The first of the two additional drawings shows a businessman gleefully riding a roller coaster and the larger of the two depicts a man gingerly stepping through a minefield of words and is identified on verso as "a page of handwriting."

\$1,000 - 1,500



124

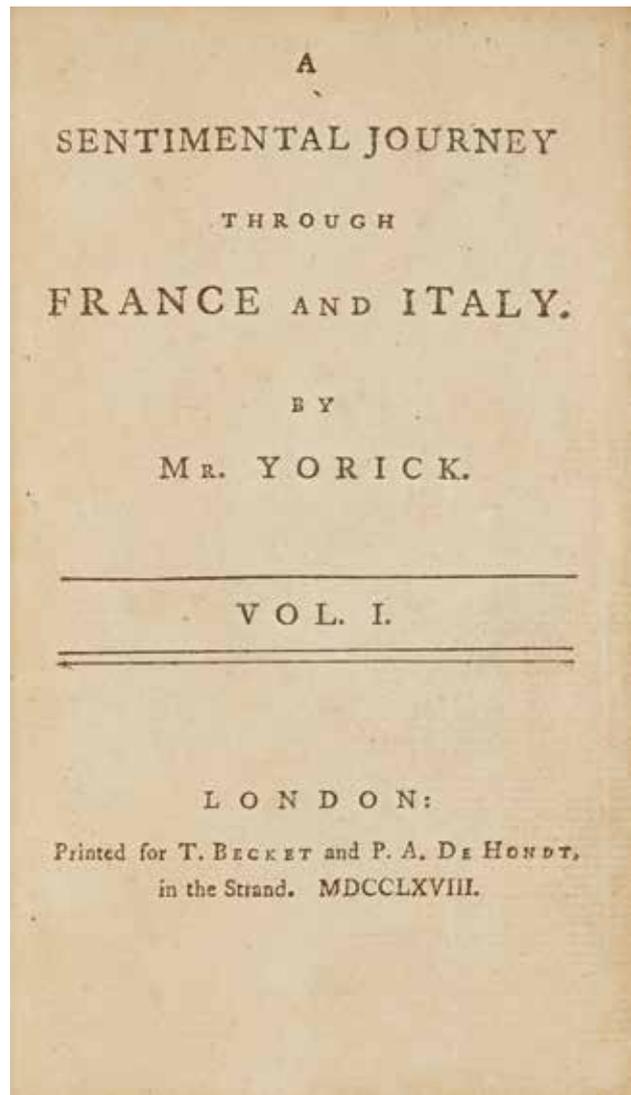
124

STERNE, LAURENCE. 1713-1768.

The Life and Opinions of Tristram Shandy, Gentleman. [York: Printed by John Hinxman], 1760 (volumes I and II; London: Printed for R. and J. Dodsley, 1761 (volumes III and IV); London: Printed for T. Becket and P.A. Dehondt, 1762-1767 (volumes V-IX). 9 volumes. 8vo (155 x 90 mm). Engraved plate after Hogarth labeled as facing p 112 in volume IV bound as frontispiece to volume III; half-titles as called for in volumes IV-VI and IX; volume I with the black leaf E5; volume III with the marbled leaf between L4 and L5; volume VII in the first state with errata on title verso; variant (a) of a1 in volume IX. Rebound in full calf, spine with red and black labels lettered in gilt, by Riviere and Sons. Volumes I-III, VII, and IX rebounded. Upper cover of volume V and VIII detached but present. Bound by Riviere and Son. *Provenance:* Winston H. Hagen (book label); Arthur M. Brown (booklabel); Edward P. Borden (booklabel).

FIRST EDITION, WITH STERNE'S SIGNATURE at the head of the opening chapters of volume V, VII and IX. *Tristram Shandy* is considered to be the first modern novel. Its discursive structure and stream-of-consciousness narration has inspired 20th century writers from Joyce to Woolf. Rothschild 1970; Tinker 1973.

\$7,000 - 9,000



125

125

STERNE, LAURENCE. 1713-1768.

A Sentimental Journey through France and Italy, by Mr. Yorick. London: T. Becket and P.A. DeHondt, 1768. 2 volumes. Small 8vo (159 x 102 mm). half-titles, list of subscribers, engraved coat of arms in text of vol. 2 Contemporary full calf, spines lettered and ruled in gilt in compartments. Upper cover of volume 1 detached; head of volume 2 spine restored; later chemise and slipcase. *Provenance:* J. Baker (ownership signature to both volumes); Isaac John Beazley, Gent. (armorial bookplate to volume 1)

FIRST EDITION, ordinary paper copy, volume 1 variant 2 with "vous" on p 150 and volume 2 variant 1 "who have" on last line of p 133.

\$800 - 1,200

126

SURREALIST POSTCARDS.

La Carte Surrealiste. Premiere Serie. [Paris: George Hugnet], 1937. 21 collotype postcards, 91 x 142 mm each, printed in black on green card stock, contained in original publisher's silver card portfolio with blue paper label, printed in black, wear to portfolio worn, cards lightly yellowed at edges.

LIMITED EDITION of 60 on this paper, of a total edition of 360 in 6 different colors. The artists include Pablo Picasso, Rene Magritte, Dora Maar, Max Ernst, Joan Miro, Andre Breton, Marcel Duchamp, Salvador Dali, Man Ray, Yves Tanguy, Paul Eluard, Meret Oppenheim, Hans Bellmer, Roland Penrose, Nusch Eluard, Georges Hugnet, Hans Arp, Marcel Jean, Jacqueline Breton, Wolfgang Paalen, and Oscar Dominguez.

\$1,500 - 2,500



126

127

TURBEVILLE, DEBORAH. 1932-2013.

Archive of negatives, contact sheets, prints and Christmas Cards, from Turbeville's Xavier Hair Salon and Black Velvet Dress shoots, comprising:

1. From Xavier Hair Salon photo shoot (Fall 1974): 14 envelopes (numbered in pencil #1-14, and one number 8a) each containing approximately 6 negative strips, 14 contact sheets, 2 poster prints on 11 x 17 paper, 4 Xavier Couiffures Christmas cards (by Turbeville), 4 transparencies of Christmas card image.
2. From Black Dress photo shoot (1975): 15 original gelatin silver prints (4 duplicates), mostly 8 x 10 inches; 10 envelopes (numbered in pencil #1-10) each containing approximately 6 negative strips, collection of loose negatives and 3 small prints, Black Dress Xavier New York Christmas card.
3. Original photographic Deborah Turbeville Christmas card, INSCRIBED "to a very good 1975/ Deborah Turbeville," slight warping.

A collection of material documenting two photo shoots shot on location at Xavier Coiffures on West 57th Street. Diana Vreeland in her book *Allure* (1980; p.207) commented on the work, "now this is new — doesn't this picture look exactly like a brothel? What fascinates me is that this is an advertisement. If you take a picture of four girls sitting around in a washroom ... and then use it to sell hair — you've got to say that's funny or you'd go out of your mind."

\$1,000 - 1,500



127

128

TYCKO, AARON. 1893-1975.

17 silver gelatin print portraits, all signed at lower right by Tycko, Los Angeles, 1926-1934, most in "Tycko / Ambassador Hotel / Los Angeles" sleeves, featuring portraits of illustrators JAMES MONTGOMERY FLAGG (2) and FRANK GODWIN; aviation pioneer CLARENCE M. YOUNG (2 8 x 10 in and one 11 x 14 in print); screenwriter GOUVERNEUR MORRIS; and other Los Angeles-based businessmen and socialites.

Provenance: descended through the family of Aaron Tycko.

Tycko was the house photographer at the Ambassador Hotel in the second quarter of the 20th century.

\$3,000 - 5,000



128

A JOURNEY
TO THE
CENTRE OF THE EARTH,

FROM THE FRENCH OF

JULES VERNE,

AUTHOR OF "FIVE WEEKS IN A BALLOON," ETC.



WITH FIFTY-TWO ILLUSTRATIONS BY RIOU.

NEW YORK:
SCRIBNER, WELFORD AND COMPANY.

LONDON:
GRIFFITH AND FARRAN.

MDCCLXXII.

129

VERNE, JULES. 1828-1905.

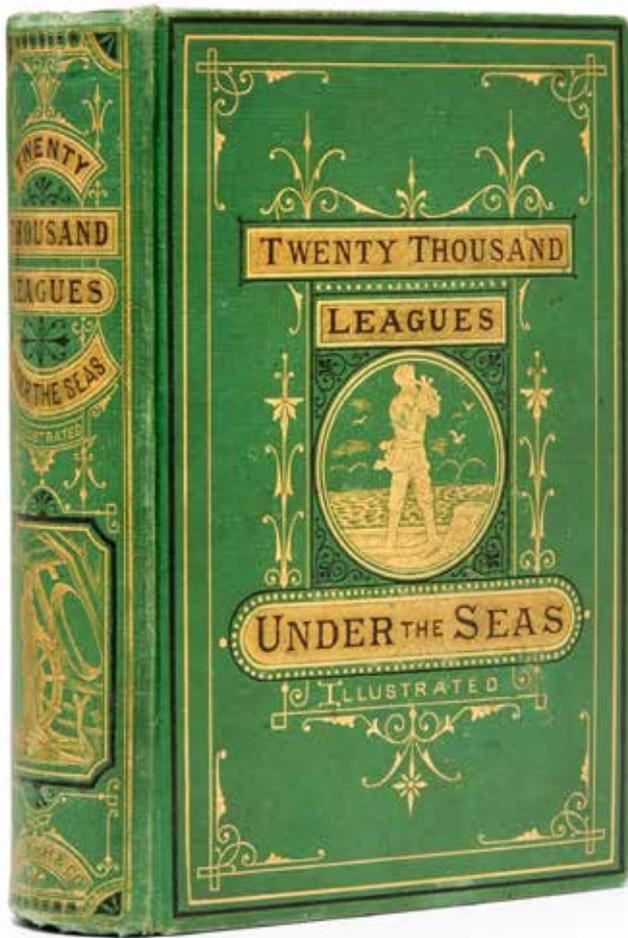
A Journey to the Centre of the Earth. New York & London: Scribner, Welford & Company/Griffith & Farran, 1872.

8vo. Frontispiece, title page vignette, and 50 plates by Edouard Riou. 8 pp Griffith & Farran catalog at end. Publisher's pictorial orange cloth decorated in gold and black. Rebacked, retaining original spine and endpapers, minor staining.

FIRST EDITION, RARE AMERICAN ISSUE, with Griffith and Farran binding and sheets, and Scribner and Welford cancel title leaf. Rare issue, with perhaps no more than 10 or 12 produced in this form,

and no other example known to have appeared at auction. Charles Welford was Scribner's London partner, and purchased small quantities of British publications for export to America. The American issue followed closely on the heels of the British publication, being advertised for Christmas by Scribner & Welford in December 1871. Taves & Michaluk V002 for the British edition, this issue unrecorded.

\$5,000 - 8,000



130

130

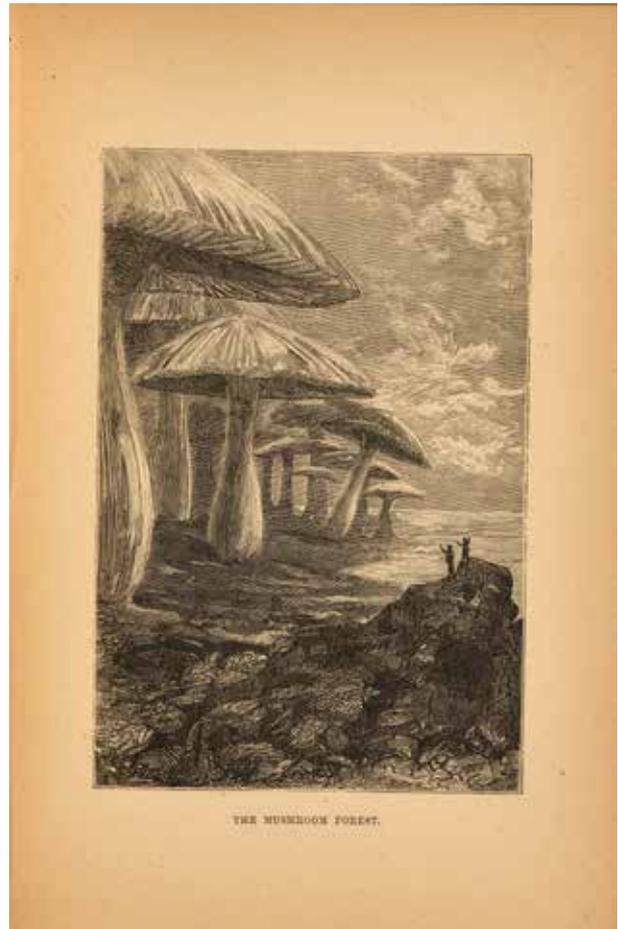
VERNE, JULES. 1828-1905.

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

8vo. Numerous wood-engraved illustrations. Publisher's green pictorial cloth decorated in black and gold, edges gilt. Spine ends bumped, foxing to first few leaves, otherwise very minor wear.

SECOND AMERICAN EDITION, after the very rare Osgood edition which was mostly destroyed in the Great Boston Fire of 1872. This example does not have "THE END" on p 303, which is sometimes referred to as an issue point, but more likely a case of type slippage during the print run, as there are examples known with the words present, but only partially printed.

\$600 - 900



131

131

VERNE, JULES. 1828-1905.

A Journey to the Centre of the Earth. New York: Scribner, Armstrong & Co., 1874.

8vo. Frontispiece, title page vignette, and 50 plates by Edouard Riou. Publisher's pictorial orange cloth decorated in gold and black. Slightly rubbed, hinges starting, gift inscription to free front endpaper.

FIRST AMERICAN EDITION, published in 1873 but dated 1874. It was issued in three colors of cloth, orange, blue and green, in no particular precedence. Myers 35; Taves & Michaluk V002.

\$1,500 - 2,000



132

132

VERNE, JULES. 1828-1905.

The Mysterious Island [Trilogy]. London: Sampson Low, Marston, Low & Searle, 1875.

3 volumes. 8vo. Consisting of three titles, *Dropped From the Clouds*, *Abandoned*, and *The Secret of the Island*. 149 wood-engraved illustration plates, publisher's catalog at end of last two volumes. Publisher's pictorial cloth in red, purple and magenta, respectively, decorated in black and gilt, gilt edges. Covers soiled, spines faded, slight cracking to hinges.

FIRST EDITION of all three volumes, translated from the French by W.H.G. Kingston. In the process of translation, Kingston also took some liberties with the text, particularly altering the dying words of Captain Nemo, so as not to offend British readers with his condemnation of Imperialism. Myers 42; Taves & Michaluk V013.

\$1,500 - 2,500



133

133

WARHOL, ANDY & RALPH THOMAS WARD.

Love is a Pink Cake by Corkie and Andy. [New York: privately printed, 1952.]

Folio (280 x 216 mm). 25 Loose leaves, each with illustration after Warhol. Some leaves toned at extremities.

WARHOL'S FIRST BOOK, PRIVATELY PRINTED IN AN EDITION OF APPROXIMATELY 100 COPIES. Feldman & Scheilmann IV.27-50.

\$7,000 - 9,000



134

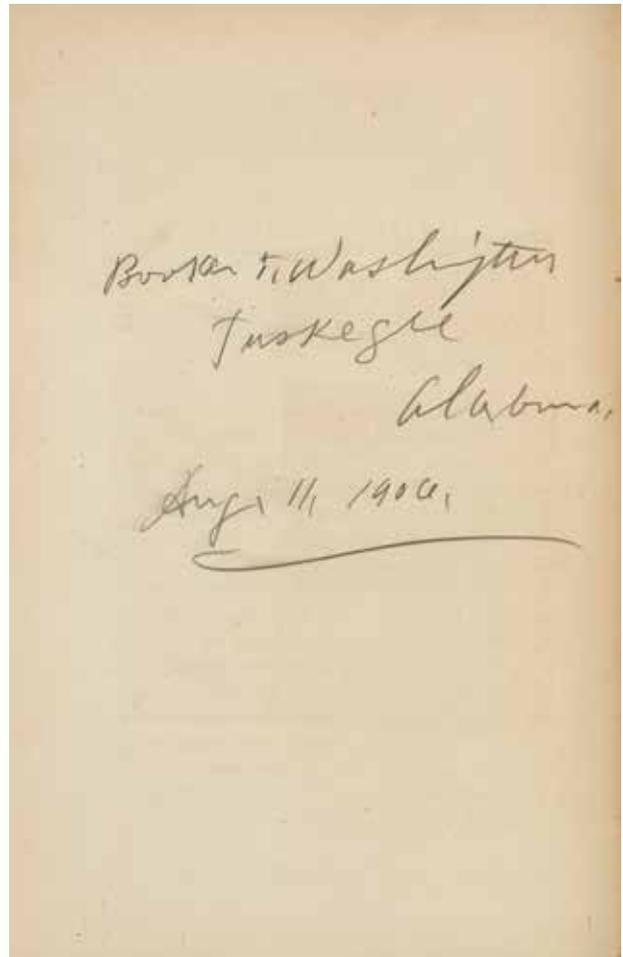
134

WARHOL, ANDY. 1928-1987.

Holy Cats by Andy Warhol's Mother. [New York: privately printed, 1954.]
8vo (222 x 145 mm). 20 plates on various colored papers. Original pictorial boards. Internally clean, cockling to pastedowns, spine chipped.

FIRST EDITION, PRESENTATION COPY of this self-published early Warhol work. Inscribed "To Jane" in Julia Warhola's hand. An enclosed auction slip states that the inscriber is likely notable ad exec Jane Trahey.

\$3,000 - 5,000



135

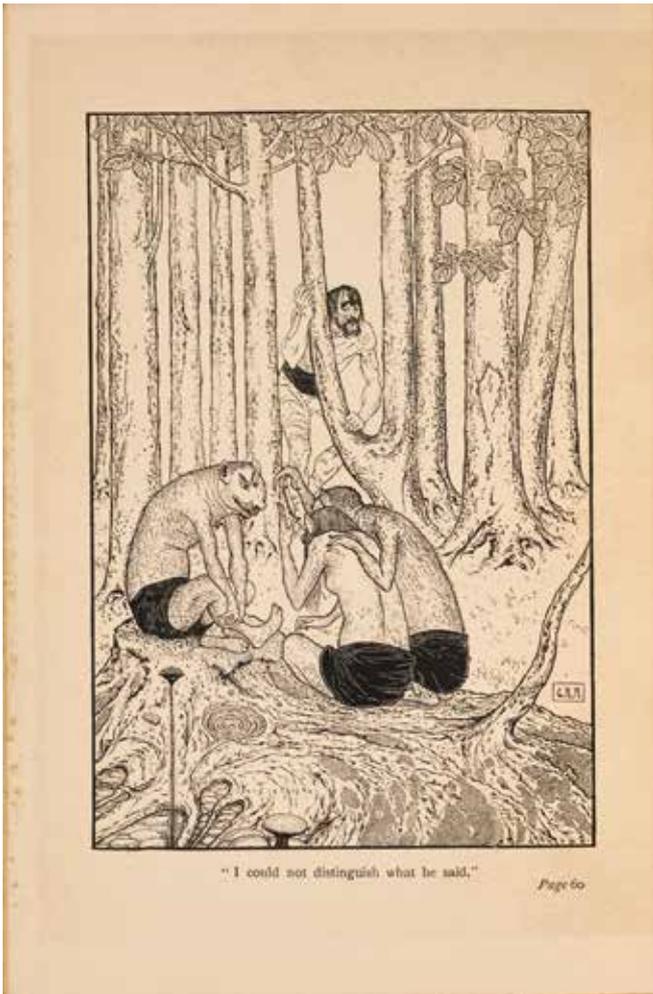
135

WASHINGTON, BOOKER T. 1856-1915.

Up From Slavery: An Autobiography. New York: Doubleday, Page & Co., 1901.
8vo. Publisher's red cloth, lettered in gilt. A fine copy.
WITH: July 18th [1902] / Grand Trunk Railway System / Excursion Rates / to / Cassopolis [Michigan] affording all an opportunity to hear the address of Booker T. Washington. Detroit: Printed by Schoeber Printing Company, [1902]. Printed broadside, 524 x 173 mm, old folds, hole from posting, small tear at lower crease.
Provenance: S.B. McCracken (bookplate, pencil note dated "March 20, 1901").

FIRST EDITION, SIGNED BY WASHINGTON, and dated "Tuskegee, Aug 11, 1900" to the verso of the contents page, with rare broadside advertisement for a Booker T. Washington speech.

\$1,000 - 1,500



136

WELLS, H.G. 1866-1946.

The Island of Doctor Moreau. London: William Heinemann, 1896. 8vo. Illustrated frontispiece. 1 p advertisement for *The Time Machine* and 32 pp publisher advertisements at end. Publisher's light brown pictorial cloth decorated in red and black, with blind-stamped publisher's monogram on lower cover, top and fore-edges uncut. Light soiling and bumping to covers, minimal browning. Provenance: C.M. Sweet (inscription on free front endpaper, dated 1896).

FIRST EDITION, FIRST ISSUE of Wells's chilling warning about the dangers of scientific progress run amok. The advertisements at the end of this example start with *The Manxman* and end with *Out of Season*, the early 32-page variant. Currey p 520; Hammond B3.

\$1,500 - 2,500

137

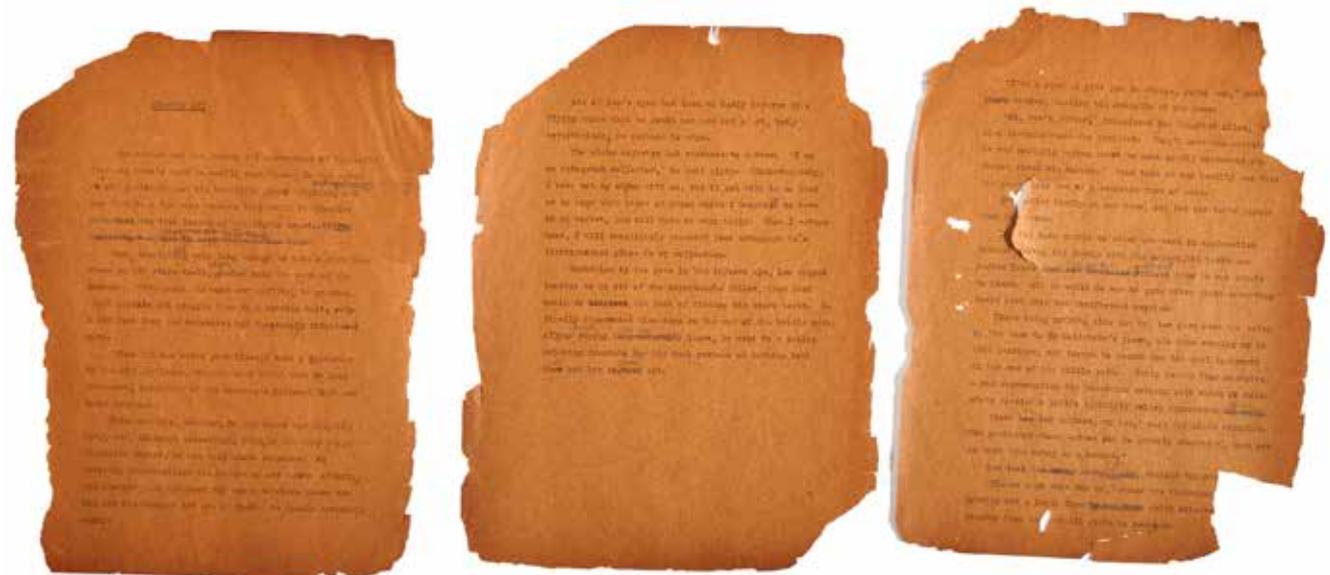
WEST, NATHANAEL. 1903-1940.

Typed Manuscript with autograph corrections, 3 pp, being chapter 13 of *A Cool Million*, leaves browned and chipped.

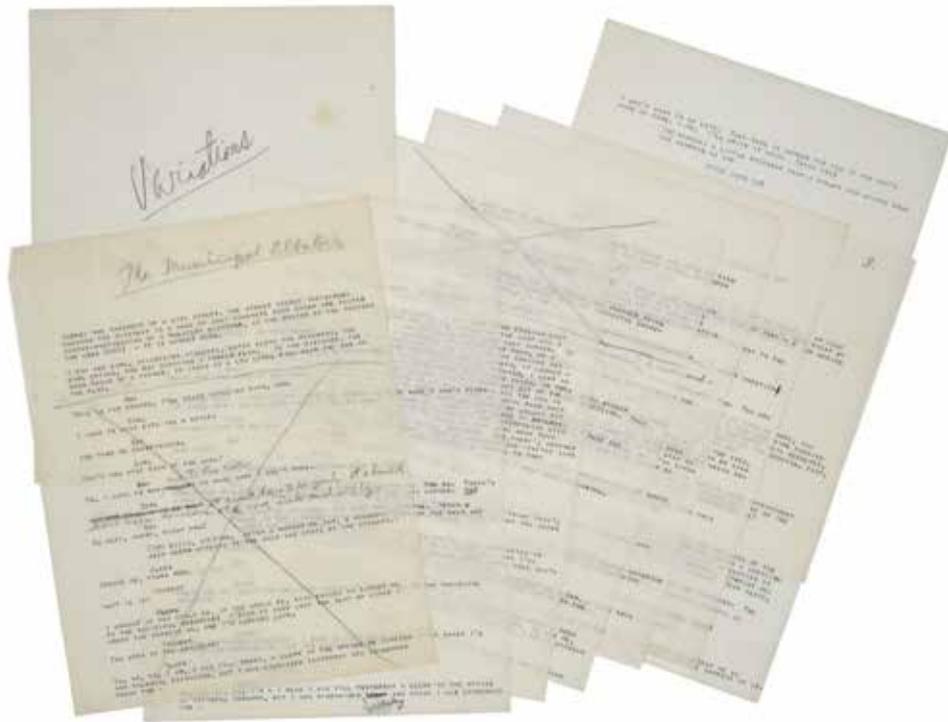
RARE ORIGINAL MANUSCRIPT CHAPTER WITH PENCILLED CORRECTIONS IN WEST'S HAND. *A Cool Million* was West's third novel and was a satire of the Horatio Alger series with the main character, Lemuel Pitkin, encountering one tragedy after another. The above chapter covers an episode where Pitkin saves an old man and his daughter from a runaway horse and carriage only to injure his eye, lose his teeth and be berated by the father and daughter due to a misunderstanding. Rare Book Hub shows no examples of West manuscript material on the auction market.

\$1,000 - 2,000

136



137



138

WILLIAMS, TENNESSEE. 1911-1983.

Annotated Typescript Draft for *The Municipal Abattoir* (mistitled "*Municipal Abbatoir*" at the head), with significant holograph corrections by Williams, 9 pp, numbered 1 - 9 in blue pencil lower left, the final sheet blank except for the holograph note "*Variations*" writ large, on onion skin paper, late 1960s, minor creasing to corners. *Provenance*: The estate of Lee Hoiby.

ANNOTATED DRAFT OF A LATER WILLIAMS PLAY, originally produced posthumously in 2004 at the Kennedy Center, taken from a script Lee Hoiby provided to Artistic Director Michael Kahn. In the 2005 book publication by New Directions, they note that their copy-text is taken from Hoiby's script given to Kahn, "the only text of the play we know to be extant" (*Mister Paradise and Other One-Act Plays*, ND, 2005, "Notes," p 237). This is likely an earlier (presumably) draft of that manuscript of this darkly wry political gem.

Lee Hoiby and Tennessee Williams worked together on the operatic setting of *Summer and Smoke*, with a libretto by Lanford Wilson, which premiered at the St Paul Opera in 1971. Williams had accompanied Hoiby to the opening night of his first full length opera *A Month in the Country* (then in an early version titled *Natalie Petrovna*) in September 1964. The finale of that work was widely praised, with Paul Hume of the Washington Post calling it "an octet of overwhelming beauty.... This is a supreme moment in opera, and Hoiby's genius has done nothing finer." Even Tennessee, who had a distinct dislike for opera, liked "all those voices at the end singing together" and therefore offered Hoiby the highly coveted choice of any of his plays. "Take your pick!"

He chose the delicate *Summer and Smoke*, which is still the only play Williams allowed to be made into an opera.

Hoiby was born in Wisconsin in 1926, becoming a bemused performer with Harry Partch at the University of Wisconsin, a student of Darius Milhaud and Egon Petri for composition and piano at Mills and Cornell, received a scholarship to the Curtis Institute to study composition with Menotti, and became a close associate of both Menotti and Barber. He received a fellowship at Yaddo, the MacDowell colony, and a Fulbright award to Rome, where he was refused entrance to classes at the *Accademia di Santa Cecilia* because his style was insufficiently radical. (With thanks to Mark Shulgasser for his notes and insights.)

\$6,000 - 8,000



From the estate of Lee Hoiby.



139

WILLIAMS, TENNESSEE. 1911-1983.

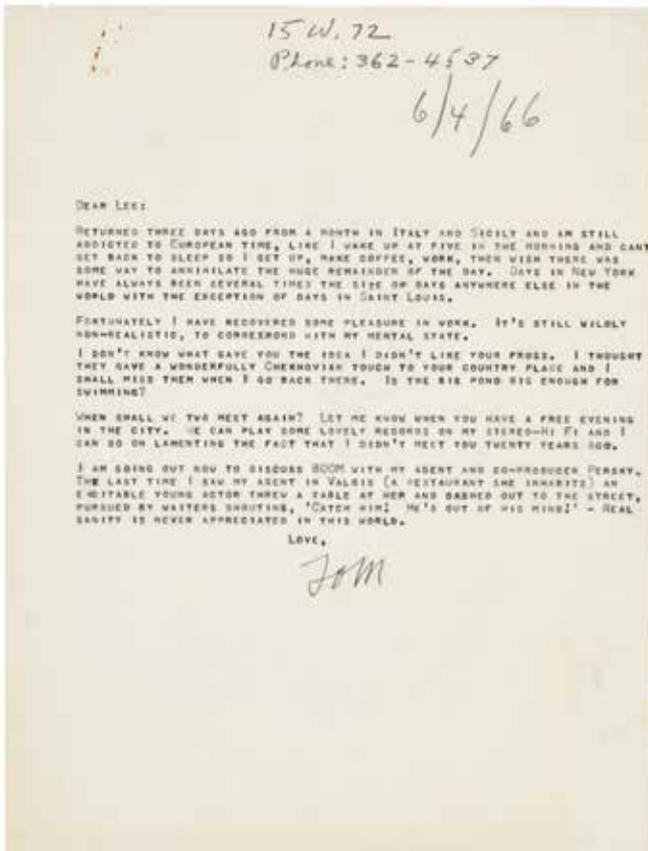
Tennessee Williams's Evening Standard Drama Award for *Cat on a Hot Tin Roof*. Bronze figure, signed by sculptor Frank Dobson, mounted on a marble base, plaque inscribed "EVENING STANDARD/ DRAMA AWARD 1958/ TENNESSEE WILLIAMS/ CAT ON A HOT TIN ROOF," 14 inches high.

Provenance: The estate of Lee Hoiby.

When *Cat on a Hot Tin Roof* made its London debut in 1958, it had already been hailed as a hit on Broadway. The Lord Chamberlain issued 34 changes to be made for its license, including removing all offensive language, but more importantly removing whole pages of the script which made reference to Brick's homosexuality, a central theme of the play. Williams, having already suffered censorship of the play at the hands of American stage director Elia Kazan who

made wholesale changes to the 3rd act, refused. Lord Chamberlain banned the play from public performance, but not could not control private club performances, so when the Peter Hall directed *Cat on a Hot Tin Roof* opened in London in 1958 it opened "privately" at The New Watergate Club at The Comedy Theatre in January 1958. The New Watergate Club had opened the previous year with the express intention of staging plays without censorship. By the time the play premiered, the club boasted 64,000 members, now undermining the authority of the censor's office. Moreover, the Lord Chamberlain faced a press campaign and controversy for the banning of homosexual content, in some regards marking the beginning of the end of the role of Lord Chamberlain in censoring British theater begun in 1737.

\$3,000 - 4,000



140

140

WILLIAMS, TENNESSEE. 1911-1983.

Typed Letter Signed ("Tom") to Lee Hoiby on New York, travels, and work, 1 p, on onion skin paper with autograph address "15 W. 72nd" and phone number at the head, dated in autograph "6/4/66," folds, old paperclip stain at upper corner.

Provenance: The estate of Lee Hoiby.

"Days in New York have always been several times the size of days anywhere else in the world with the exception of days in St. Louis."

A PERSONAL AND CHARMING LETTER FROM WILLIAMS TO HOIBY. Williams has just returned to New York, describing his jet lag and his ennui, *I get up, make coffee, work, then wish there was some way to annihilate the rest of the day. Days in New York have always been several times the size of days anywhere else in the world with the exception of days in St. Louis.* He also notes his work at that time, *"wildly non-realistic. Like my mental state,"* and wants to get together to *"play some lovely records on my Hi-Fi and I can go on lamenting the fact that I didn't meet you twenty years ago."* A beautiful letter.

\$1,200 - 1,800



141

141

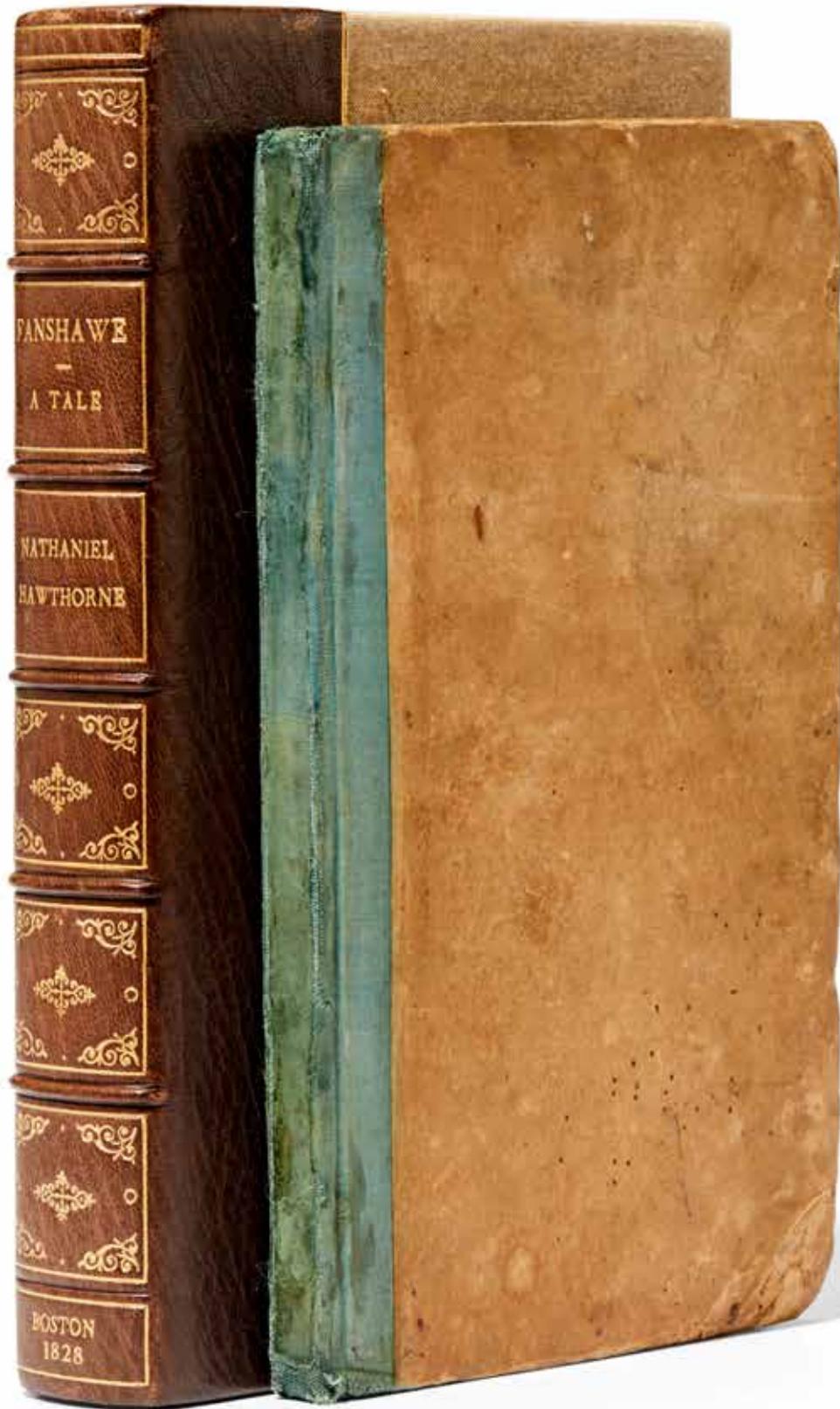
WYETH, NEWELL CONVERS. 1882-1945.

IRVING, WASHINGTON. *Rip Van Winkle*. Philadelphia: David McKay Company, 1921.

4to. Original cloth, pictorial cover. Upper hinge separated and spine detached, pen marks to upper cover, some thumbing.

SIGNED ("N.C. WYETH") AND EXTRA-ILLUSTRATED BY WYETH ON THE FRONT FREE ENDPAPER, with a charming sketch of Rip Van Winkle inscribed to Veronica S. Hutchinson. Hutchinson was a Carnegie Institute of Technology-trained librarian who worked first as a children's librarian at the Cleveland Public Library before joining the rare book department of the upscale department store, Halle Brothers Co., where she worked for over 40 years.

\$3,000 - 5,000



215

19th and 20th Century Literature from a Private Collection

Lots 142-362

142

ALCOTT, LOUISA MAY. 1832-1888.

Flower Fables. Boston: George W. Briggs & Co., 1855.
8vo. Frontispiece and 5 plates. Original brown cloth, spine decorated and titled in gilt, upper cover decorated in blind, with gilt device to center, lightly soiled with some wear to spine ends.

Provenance: Edwin Snow (note to early blank); Snow family (additional notes to endpapers).

FIRST EDITION OF AUTHOR'S FIRST BOOK, composed when she was just 16 years old. It would be another 8 years before her second book, and 13 years before *Little Women* appeared in 1868. BAL 142.

\$800 - 1,200

143

BIERCE, AMBROSE. 1842-1914.

5 titles:

1. *Tales of Soldiers and Civilians*. San Francisco: E.L.G. Steele, 1891. Original gray cloth, lettered in gilt. *Provenance*: H.M. Landsberger (stamp).

FIRST EDITION, FIRST ISSUE OF AUTHOR'S MOST WELL-KNOWN WORK, containing many of his finest stories. BAL 1109.

2. *Fantastic Fables*. NY: Putnam's, 1899. Publisher's gilt and color pictorial cloth.

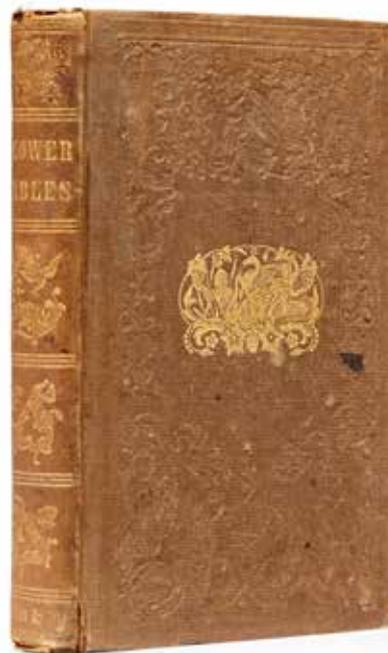
Provenance: Samuel Bancroft, Jr (bookplate); John Stuart Groves (morocco bookplate). FIRST EDITION, FIRST ISSUE. BAL 1120.

3. *Shapes of Clay*. San Francisco: W.E. Wood, 1903. Publisher's green cloth, pictorially stamped in gilt and lavender. *Provenance*: J.H. Ramm (1879-1948, notable San Francisco photographer, his bookplate, inknote). FIRST EDITION, FIRST ISSUE. BAL 1122.

4. *The Monk and the Hangman's Daughter*. Chicago: Schulte, 1892. Publisher's tan cloth, lettered in black. First edition, clothbound issue. BAL 1112.

5. Herman, William [but Bierce]. *The Dance of Death*. San Francisco: Henry Keller, 1877. Publisher's green cloth, gilt. First trade edition (corrected), after the "Author's Copy" edition earlier the same year. BAL 1105.

\$1,200 - 1,800



142



143



144

144

BLACK SUN PRESS.

CROSBY, HARRY. 1898-1929. *Shadows of the Sun*. (Second and Third Series). Paris: Roger Lescaret for Black Sun Press, 1929-1930. 2 volumes. Publisher's printed wrappers, title and text printed in red and black, later gold-tone chemises with ribbon ties. Lacking original glassine, Second Series with chip to lower left of wrapper front panel.

ONLY 44 COPIES PRINTED, two of three series issued of the diaries of American poet Crosby. The Third Series was published posthumously, after Crosby died in a shocking murder/suicide pact with his lover, Josephine. His death became part of his mystique as one of the quintessential figures of the "Lost Generation." Minkoff A20 and A35.

\$1,000 - 1,500



145

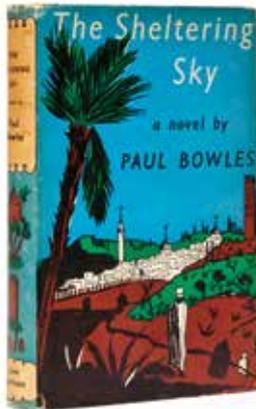
145

BLACK SUN PRESS.

CROSBY, HARRY. 1898-1929. 5 titles.

1. *Sleeping Together: A Book of Dreams*. Paris, 1929. Original wrappers; cloth folding case. *LIMITED EDITION* number 39 of 50 copies on Holland paper.
2. *Mad Queen: Tirades*. Paris, 1929. Original wrappers and gilt chemise, extremities worn. *LIMITED EDITION* number 87 of 100 copies on Holland paper.
3. CROSBY, CARESSÉ. 1891-1970. *Poems for Harry Crosby*. Paris, 1931. Original cloth backed boards, worn. *LIMITED EDITION* number 29 of 500 copies.
4. CROSBY, CARESSÉ. 1891-1970. *Crosses of Gold*. Paris: Albert Messein, 1925. Frontispiece "Daybreak: Ile Saint-Louis after Daniel-Girard. Publisher's gilt lettered white and light blue boards. 5. [With] another copy. London: Poetry Publishing and Paris: Messein, 1925. French printed sheets in English wrappers.

\$1,200 - 1,800



146

146

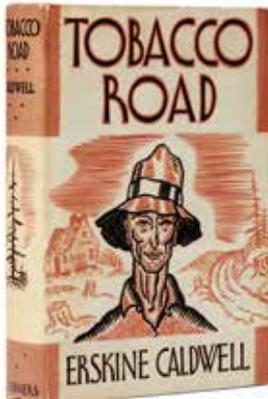
BOWLES, PAUL. 1910-1999.

The Sheltering Sky. London: John Lehmann, [1949].

8vo. Original gray cloth, stamped in blue and gilt, publisher's pictorial dust-jacket, custom full blue morocco clamshell box, minor soiling to spine of jacket.

FIRST EDITION OF AUTHOR'S FIRST AND GREATEST NOVEL, a profound influence on the Beat Generation. Tennessee Williams wrote in the New York Times, "[it] appears to bear the spiritual imprint of recent history in the western world." The basis for the Bernardo Bertolucci film of the same name. A bright copy.

\$2,000 - 3,000



147

147

CALDWELL, ERSKINE. 1903-1987.

Tobacco Road. New York: Charles Scribner's Sons, 1932.

8vo (188 x 128 mm). Original cloth, lettered in blind on gilt boxes, publisher's dust-jacket, minimal wear.

FIRST EDITION OF THE AMERICAN CLASSIC, brought alive on the screen in 1941 by director John Ford. A bright, tight copy.

\$2,000 - 3,000

148

CAPOTE, TRUMAN. 1924-1984.

In Cold Blood. New York: Random House, 1965. 8vo. Original cloth; slipcase.

FIRST EDITION, LIMITED ISSUE, number 267 of 500 copies SIGNED by Capote. With *In Cold Blood*, Capote invented a new genre of literature, the "non-fiction novel," by exploiting "a whole battery of novelistic techniques which enforce the structure and hence the meaning of the Clutter case" (Wiegand, "The Non-fiction Novel," *New Mexico Quarterly* 37, 1967). A fine copy.

\$1,000 - 1,500

149

CAPOTE, TRUMAN. 1924-1984.

4 signed holiday books: 1. *One Christmas*. Offprint from *Ladies Home Journal*, December 1982. White wrappers printed in grey. Signed by Capote on front wrapper. Gift inscription on flyleaf, slight soiling at back edge of wrapper. SCARCE.

2. *One Christmas*. New York: Random House, 1938. Publisher's black cloth stamped in gilt, red slipcase with pictorial paper label. LIMITED EDITION, number 169 of 500, signed by Capote on the limitation page.

3. *A Christmas Memory*. New York: Random House, 1956. Publisher's green cloth, red slipcase with pictorial paper label. LIMITED EDITION, number 140 of 600, signed on the limitation page.

4. *The Thanksgiving Visitor*. New York: Random House, 1967. Publisher's blue cloth, green slipcase with pictorial paper label. LIMITED EDITION, number 182 of 300, signed on the limitation page.

\$800 - 1,200

150

CAPOTE, TRUMAN. 1924-1984.

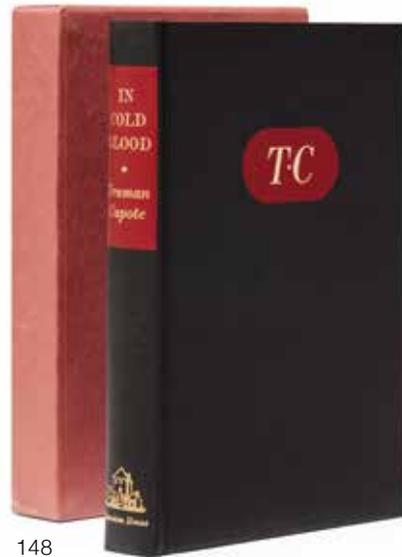
Breakfast at Tiffany's. New York: Random House, 1958. Publisher's yellow cloth, red dust jacket printed in black and white. Very minor sunning to spine and a few small creases to jacket. FIRST EDITION, A FINE COPY.

WITH: *Other Voices*, *Other Rooms*. New York: Random House, 1948. Publisher's cloth, dust jacket, few small corner chips and toning to jacket. FIRST EDITION, FIRST ISSUE JACKET, AUTHOR'S FIRST BOOK.

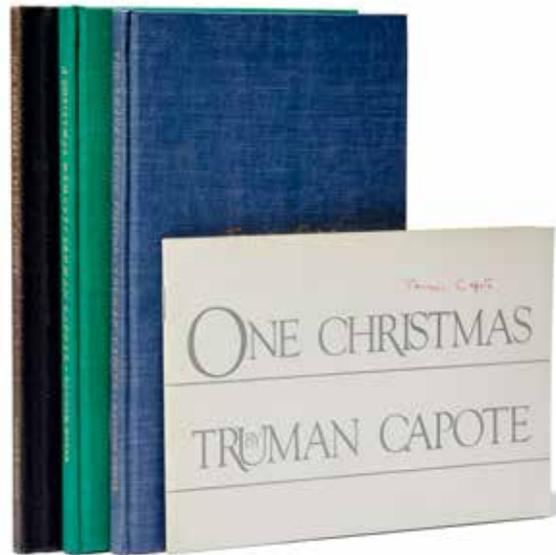
WITH: *The White Rose*. Newton, IA: Tamazunchale Press, 1987. Miniature (60 x 43 mm). Publisher's white vellum gilt. Fine. Limited edition, number 115 of 250.

WITH: ARLEN, HAROLD. *House of Flowers*. New York: Random House, 1968. Publisher's black cloth and boards, pictorial dust jacket. Fine. Scarce.

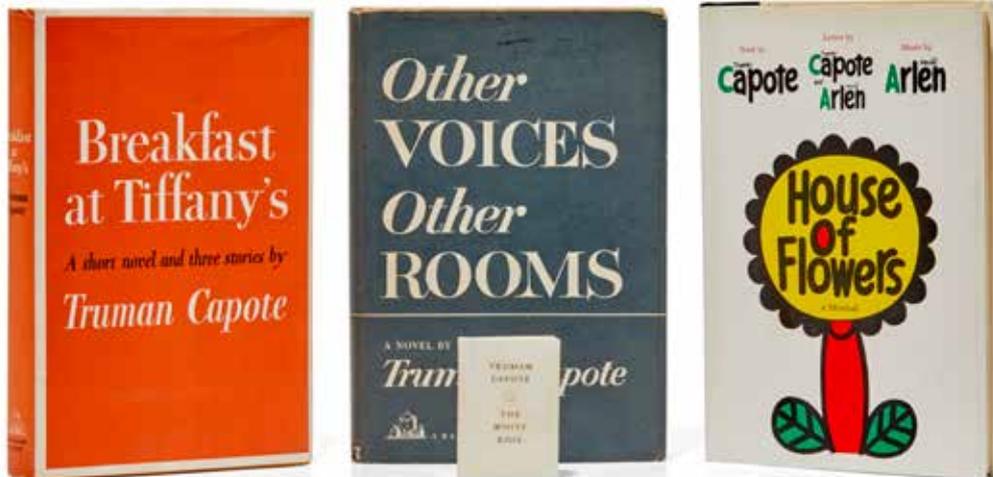
\$800 - 1,200



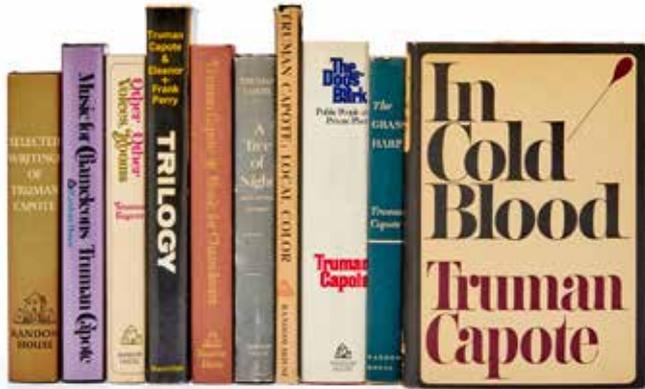
148



149



150



151

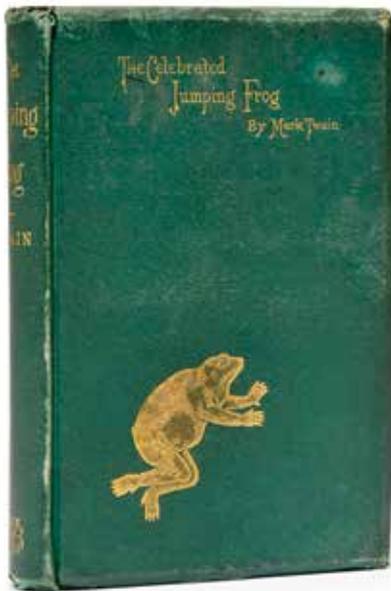
151

CAPOTE, TRUMAN. 1924-1984.

A collection of signed books:

1. *In Cold Blood*. New York: Random House, 1965. Book Club edition. Publisher's red cloth, dust jacket. Fine.
 2. *Local Color*. New York: Random House, 1950. Publisher's quarter cloth and patterned boards, dust jacket. Slight creasing and chipping to top edges of jacket, minor shelfwear.
 3. *A Tree of Night*. New York: Random House, 1949. Publisher's black cloth, dark grey dust jacket printed in white. Jacket with edge wear and chipping at folds.
 4. *The Grass Harp*. New York: Random House, 1951. Publisher's beige cloth, green dust jacket printed in white. Slight wear to edges.
- WITH: *Music for Chameleons*. 1980. Publisher's brown cloth, slipcase. First, limited edition, number 204 of 350. * Another, trade edition. Black cloth, dust jacket. * *Other Voices, Other Rooms*. 1968. Anniversary edition. * *The Dogs Bark. Public People and Private Places*. 1973. Review copy, with Random House distribution slip inserted. * *Selected Writings of Truman Capote*. 1959. * *Trilogy. An Experiment in Multimedia*. (With ELEANOR AND FRANK PERRY). 1969.

\$1,200 - 1,800



152

152

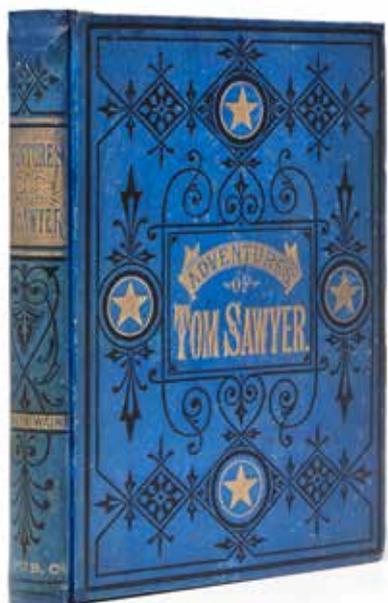
CLEMENS, SAMUEL LANGHORNE ("MARK TWAIN"). 1835-1910.

The Celebrated Jumping Frog of Calaveras County. New York: C.H. Webb, 1867.

8vo. Publisher's green cloth, stamped and lettered in gilt, upper cover with gilt frog design, lower center-left, and frog in blind to lower cover, custom cloth dust-jacket, cloth slipcase, minor wear to joints.

FIRST EDITION, SECOND ISSUE, of Twain's first book, without ad leaf, and broken type on pp 21, 66, and 198. A tight, bright copy. "Perhaps no short sketch of Twain's so quickly won wide popularity as did 'The Jumping Frog.' Calaveras County, California, is known to thousands who have never seen the Golden State simply because of this gem of humor" (*Zamarano 80 17*). BAL 3310.

\$1,500 - 2,500



153

153

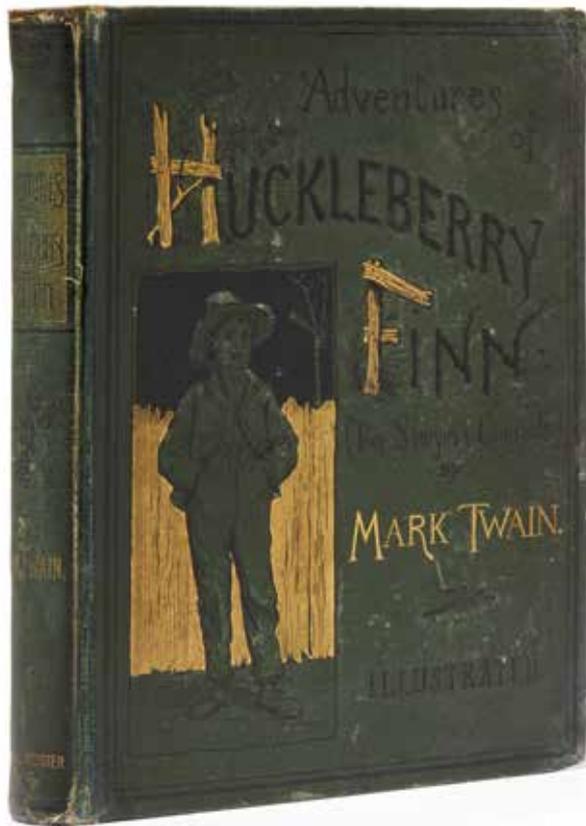
CLEMENS, SAMUEL LANGHORNE ("MARK TWAIN"). 1835-1910.

The Adventures of Tom Sawyer. Hartford: American Publishing Company, 1876.

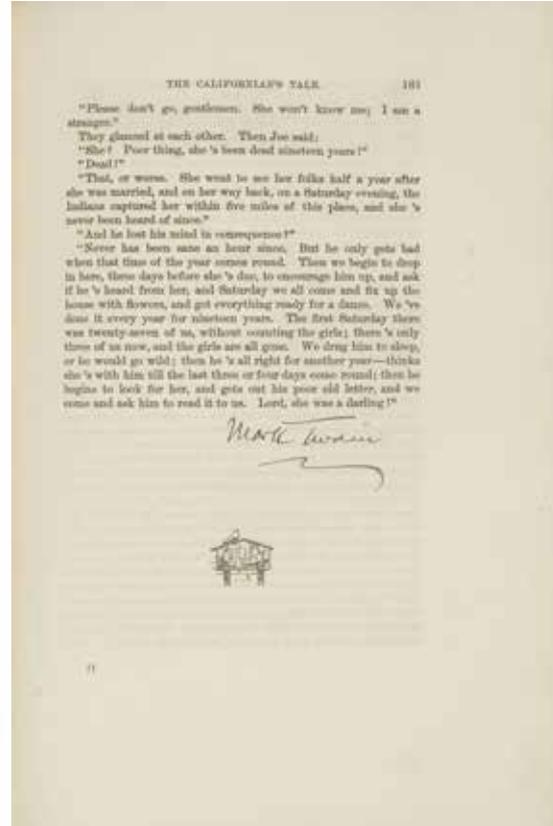
8vo. 4 pp publisher's ads dated December 1, 1876. Publisher's blue cloth, stamped in black and gilt, rebacked, original spine laid-down, new headbands.

FIRST AMERICAN EDITION OF TWAIN'S CLASSIC AMERICAN NOVEL, BAL's second printing, issue A, on laid paper, with frontispiece to the verso of half-title and contents beginning on the verso of the preface. "...let fresh air into the minds of parents who had shut the door on their own childhood, and they will be classics the world over as long as there are boys" (*Grolier American 79*). BAL 3369.

\$800 - 1,200



154



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CLEMENS, SAMUEL LANGHORNE ("MARK TWAIN"). 1835-1910.

The Adventures of Huckleberry Finn. New York: Charles L. Webster and Co., 1885. 4to. Frontispiece by E.W. Kemble, portrait bust by Karl Gerhardt by the Heliotype Printing Co, no cloth visible, with artist's signature along edge of bust, cancel title page dated 1884 in copyright, 173 illustrations by E.W. Kemble, p 283/4 a cancel. Publisher's green cloth pictorially stamped in black and gilt, tips repaired, crack to front hinge after frontis, front hinge strengthened.

"All modern American literature comes from one book by Mark Twain called *Huckleberry Finn*...." (Hemingway, *Green Hills of Africa*, p 23).

FIRST AMERICAN EDITION, with the three substantive points of the first printing: "decided" to p 9, "88" on p 13, and "with the was" on p 57. As to issue points resulting from damaged plates (e.g. the dropped "5" on p 155), Kevin MacDonnell concludes, "they are of no significance in determining the sequence of the printing of the sheets. All of these occur at random in relation to each other within copies of the first printing, a strong indicator of the use of multiple plates, and possibly mixed sheets within the collating process" ("Huck Finn among the Issue-Mongers," *Firsts*, Vol 8, No 9, Sept 1998, pp 28-35). BAL 3415. *Grolier American* 87.

\$2,000 - 3,000

155

CLEMENS, SAMUEL LANGHORNE ("MARK TWAIN"). 1835-1910. ET AL.

Liber Scriptorum. The First Book of the Author's Club. New York: Published by the Author's Club [by the De Vinne Press], 1893. Folio. Title-page printed in red and black, wood engraved headpieces, initials and tailpieces for each contribution. Publisher's straight-grain morocco, decoratively stamped in gilt and black, titles in gilt, top edge gilt, gilt floral endpapers, upper cover skillfully reattached, rubbed at the extremities, minor wear at corners.

FIRST AND ONLY EDITION, SIGNED BENEATH THEIR CONTRIBUTION BY ALL 109 AUTHORS, including Mark Twain, Theodore Roosevelt, Theodore Low De Vinne and Andrew Carnegie, among others, number 140 of 251 copies. Sumptuously produced and printed by Theodore Low De Vinne, this beautiful book includes the first appearance of Twain's "A Californian's Tale" and Roosevelt's "A Shot at a Bull-Elk," among 109 original contributions, each signed. Merle Johnson notes that of the 251 copies, 30 were "split up into their component articles" (Johnson, *Bibliography of Mark Twain* [1910 ed], p 70-71). BAL 3438 (for Clemens).

\$4,000 - 6,000



156

156

CLEMENS, SAMUEL LANGHORNE ("MARK TWAIN"). 1835-1910.

Early Works of Mark Twain, in original cloth, 9 titles:

1. *Roughing It*. Hartford: 1872. Light fraying to spine ends. Provenance: Jno. H. Myers (inscription dated 1872). *FIRST EDITION, FIRST STATE*. BAL 3337. Zamarano 80 18.
 2. *Sketches New and Old*. Hartford: 1875. Spine ends frayed. *FIRST EDITION, FIRST STATE*. BAL 3364.
 3. *The Prince and the Pauper*. Boston: 1882. Rubbed, frayed at spine ends, front hinge repaired with Japanese paper. *FIRST AMERICAN EDITION, FIRST STATE, FIRST BINDING*. BAL 3402.
- WITH: *Innocents Abroad*. 1872. *FIRST EDITION, 3RD ISSUE*. * *Life on the Mississippi*. 1883. *FIRST EDITION, MIXED STATE*. * *Roughing It*. 1874. Early printing. * *A Tramp Abroad*. 1880. Front hinge started. *FIRST EDITION, FIRST STATE*. * *The Stolen White Elephant*. 1882. *FIRST AMERICAN EDITION*. * *Library of Humor*. 1888. Hinges repaired. *FIRST EDITION, FIRST ISSUE*.

\$1,200 - 1,800



157

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CLEMENS, SAMUEL LANGHORNE ("MARK TWAIN"). 1835-1910.

Works of Mark Twain, in publisher's cloth, 1889-1897, 10 titles:

1. *A Connecticut Yankee in King Arthur's Court*. NY: 1889. Clean copy, hinges started. *FIRST EDITION, FIRST STATE* (of p 59). BAL 3429.
 2. *Tom Sawyer Abroad*. NY: 1894. Some soiling (as usual). *FIRST EDITION*. BAL 3440.
 3. *The Tragedy of Pudd'nhead Wilson. And the Comedy Those Extraordinary Twins*. Hartford: 1894. *FIRST AMERICAN EDITION, FIRST STATE*, frontispiece in state A. BAL 3442.
 4. *Following the Equator*. Hartford: 1897. A FRESH COPY OF THE *FIRST EDITION*. BAL 3451.
- WITH: *American Claimant*. 1889. *FIRST EDITION*. * *The £1,000,000 Bank Note*. 1893. *FIRST EDITION*. * *The £1,000,000 Bank Note*. 1893. *FIRST ENGLISH EDITION*. * *Pudd'nhead Wilson*. 1894. *FIRST (ENGLISH) EDITION*. * *Personal Recollections of Joan of Arc*. 1896. A FINE COPY. *FIRST EDITION, 2ND STATE*. * *How to Tell a Story*. 1897. *FIRST EDITION, FIRST ISSUE*.

\$1,200 - 1,800



158

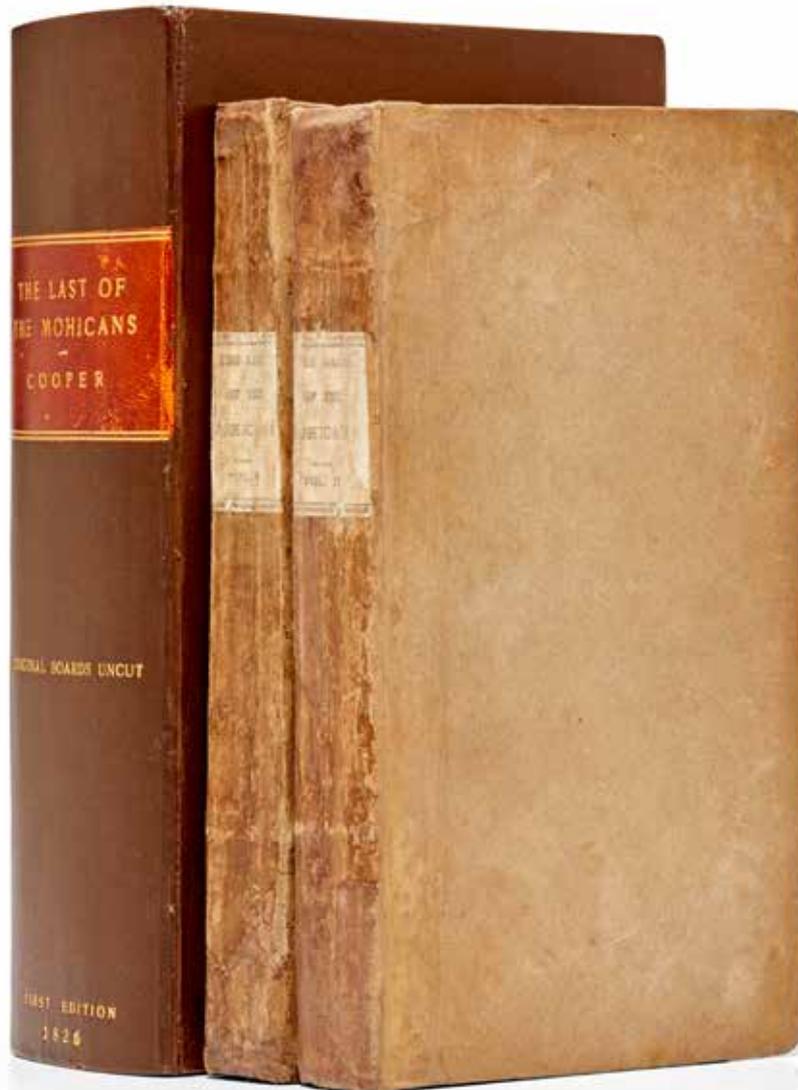
158

CLEMENS, SAMUEL LANGHORNE ("MARK TWAIN"). 1835-1910.

Later Works of Mark Twain, in original cloth, 10 titles, 3 with dust-jackets:

1. *Extract from Captain Stormfield's Visit to Heaven*. NY: 1909. *FIRST EDITION*, a beautiful copy in SCARCE DUST-JACKET. BAL 3511.
 2. *The Curious Republic of Gondour*. NY: 1919. *FIRST EDITION* IN SCARCE DUST-JACKET. BAL 3527.
 3. *Mark Twain's Autobiography*. NY: 1924. 2 volumes. *FIRST EDITION*, BAL STATE A, in dust-jacket and slipcase. BAL 3537.
- WITH: *A Double Barreled Detective Story*. 1902. *FIRST EDITION*, on laid paper. * *Editorial Wild Oats*. 1905. *FIRST EDITION*. * *Extract from Adam's Diary*. 1906 printing. * *Eve's Diary*. 1906 but later "F-O." * *Horse's Tale*. 1907. *FIRST EDITION*. * *What is Man?* London, 1910. *FIRST ENGLISH EDITION*. * *The Mysterious Stranger*. 1916, but later "B-Y," Wyeth illustrations.

\$800 - 1,200



159

COOPER, JAMES FENIMORE. 1789-1851.

The Last of the Mohicans; A Narrative of 1757. Philadelphia: H.C. Carey & I. Lea, 1826. 2 volumes. 12mo. With all blanks, including conjugate with title page in vol 2. Publisher's paper boards, and printed spine labels, uncut, custom cloth chemise for each volume, morocco spine labels, dropback cloth box, with skillful repairs to spines, some foxing throughout, as usual.

Provenance: H.C. Thompson (ink signature); Minnie S. Lewis (faint pencil note); Jean Hersholt (1866-1956, translator of Hans Christian Andersen, bookplate); Dr. Thomas A. McGraw (sold Parke-Bernet, 1967, lot 41); Carol G. and William E. Simon (bookplate).

FIRST EDITION OF COOPER'S MOST POPULAR NOVEL, THE FIRST PUBLISHED LEATHER-STOCKING TALE, with all first edition points, including BAL's state A of the copyright page in vol 2, and all blanks, including the conjugate to the title page in vol 2.

"The most famous of the Leatherstocking Tales, and the first in which the scout Natty Bumppo was made the symbol of all that was wise, heroic and romantic in the lives and characters of the white men who made the American wilderness their home ... The novel glorified for many generations of readers, in England, France, Russia, and at home, some aspects of American life that were unique to our cultural history" (*Grolier American* 34). BAL 3833; Spiller & Blackburn 7.

\$10,000 - 15,000



160

160

COOPER, JAMES FENIMORE. 1789-1851.

The Pioneers, or the Sources of the Susquehanna. New York: Charles Wiley, 1823.

2 volumes. 8vo (180 x 103 mm). Contemporary sheep, red morocco spine labels, modern blue cloth chemise and quarter blue morocco slipcase. Rubbed, free front endpaper of Volume I loose, scattered staining and foxing.

FIRST EDITION, Volume I in first state, printed by J. Seymour; Volume II in state B, with p 329 numbered at right hand margin. Wright 671; Spiller & Blackburn 3.

Provenance: Hillsdale Union Library (bookplates).

WITH: *Home as Found.* Philadelphia: Lea & Blanchard, 1838. 2 volumes. 8vo. Publisher's purple cloth, paper spine labels. Rubbed, spines sunned, foxing. *FIRST EDITION*, second printing, without apology for paper quality opposite title page.

Provenance: Frederick Bronson (bookplates).

\$1,000 - 1,500



161

161

CULLEN, COUNTÉE. 1903-1946.

Seven works by the Harlem Renaissance Poet:

1. *The Black Christ & Other Poems.* New York: Harper, 1929.

Frontispiece and illustrations by Charles Cullen. Publisher's cloth backed blue boards; part of the original glassine dust jacket, publisher's slipcase, splitting to edges. *LIMITED EDITION* number 91 of 128 copies *SIGNED* by Cullen.

2. *Caroling Dusk. An Anthology of Verse by Negro Poets.* New York: Harper, 1927. Publisher's cloth; pictorial dust jacket, flaps detached, some light chipping to edges. *FIRST EDITION*. The anthology of African American poets includes: Paul Laurence Dunbar, Anne Spencer, Jessie Fauset, Georgia Douglas Johnson, Jean Toomer, Langston Hughes and Countee Cullen.

3. *The Black Christ & Other Poems.* New York: Harper, 1929.

Publisher's black cloth backed blue boards. Pictorial dust jacket design by Charles Cullen. *FIRST EDITION*.

WITH: *Color.* New York, 1925. *FIRST EDITION*, *PRESENTATION COPY*, inscribed and signed by Cullen on front free endpaper.

* *Copper Sun.* New York, 1927. *LIMITED EDITION*, number 23 of 100 copies *SIGNED* by Cullen. **The Ballad of the Brown Girl.* New York, 1927. *LIMITED EDITION*, number 119 of 500 copies. *PRESENTATION COPY* signed by Cullen on front free endpaper. **The Medea and some Poems.* New York, 1935. Publisher's cloth and dust jacket.

\$1,200 - 1,800



162

162

DANA, RICHARD HENRY. 1815-1882.

Two Years Before the Mast: A Personal Narrative of Life at Sea. New York: Harper & Brothers, 1840.

12mo. Publisher's cloth, spine decorated and lettered in gilt "THE FAMILY LIBRARY N° 106" and titled [BAL's binding A], chipping to spine ends, some foxing.

Provenance: Mrs. Rachel Myers (contemporary inscription).

WITH: *To Cuba and Back.* Boston: Ticknor and Fields, 1859. 8vo. 16 pp ads dated April 1859. Publisher's cloth.

FIRST EDITION, FIRST ISSUE, with dotted "i" in copyright line and unbroken running head at p 9, "one of the most sought-after books in American Literature and very rare" (Hill pp 78-79). Dana's narrative of a voyage to Alta California in 1834-36 was one of the first to come from a deckhand rather than a ship's officer or passenger, and gives a clear picture of California in the years just prior to the influx of American settlers in the 1840s, "our only trustworthy account before the 1849 gold rush" Grolier *American* 46. BAL 4434; Cowan I p 62; Graff 998; Howes D49; Johnson *High Spots* 26; Zamorano 80 26.

\$1,000 - 1,500

163

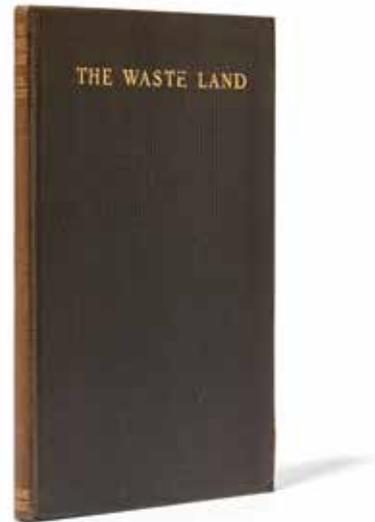
ELIOT, THOMAS STEARNS. 1888-1965.

The Waste Land. New York: Boni & Liveright, 1922.
8vo. Publisher's black flexible cloth, lettered in gilt, lacking dust jacket, spine lightly faded.

"April is the cruelest month..."

FIRST EDITION, FIRST ISSUE, with "mountain" correctly spelled on p 41 and number "482" (of 500 in the first state) on colophon 5 mm high. Upon reading the manuscript of *The Waste Land*, Ezra Pound wrote to John Quinn, "About enough, Eliot's poem, to make the rest of us shut up shop." A sharp copy without the rare dust jacket of perhaps the most important poem of the 20th-century.

\$2,000 - 3,000



163

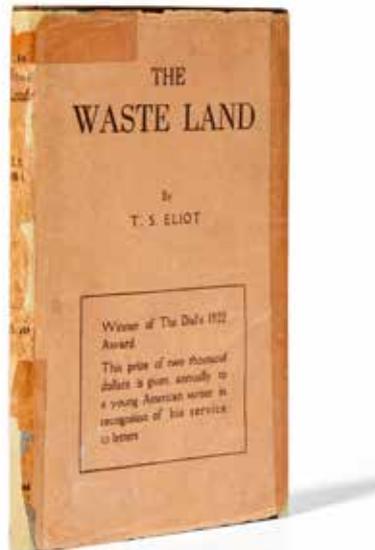
164

ELIOT, THOMAS STEARNS. 1888-1965.

The Waste Land. New York: Boni & Liveright, 1922.
8vo. Publisher's stiff black cloth, lettered in gilt, original salmon dust jacket, minor foxing to endpapers, jacket chipped, and repaired with tape.

FIRST EDITION, SECOND ISSUE, WITH RARE PUBLISHER'S JACKET.

\$2,000 - 3,000



164

165

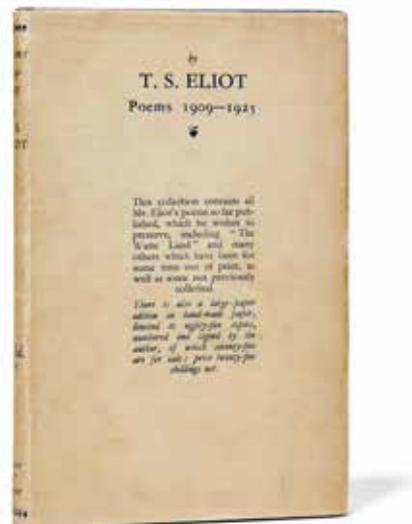
ELIOT, THOMAS STEARNS. 1888-1965.

Poems 1909-1925. London: Faber and Gwyer, 1925.
8vo. Publisher's blue cloth, printed paper spine label, original dust jacket, slight dust soiling to panels, some staining to endpapers and edges.

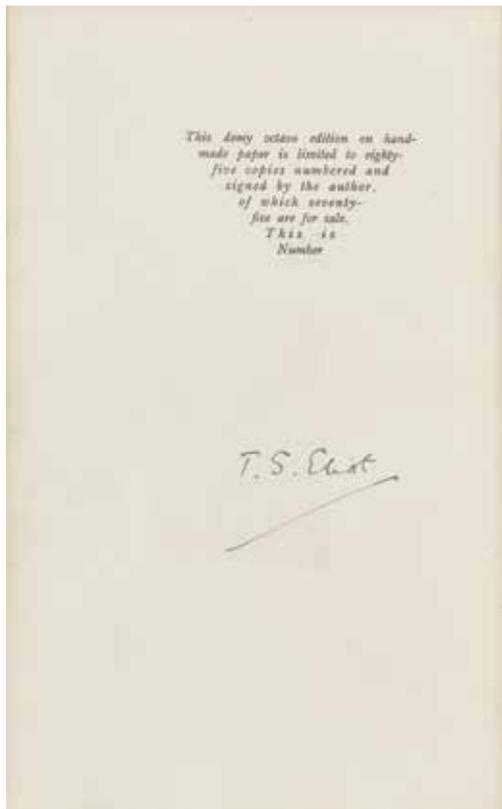
Provenance. H.N. Davy (bookplate).

FIRST EDITION. Eliot added to "The Waste Land," the dedication to Ezra Pound (borrowed from Dante): "il miglior fabbro". An important collection, containing "The Love Song of J. Alfred Prufrock," "The Wasteland," and the first book appearance of "The Hollow Men." Scarce in dust jacket. Gallup A8a.

\$800 - 1,200



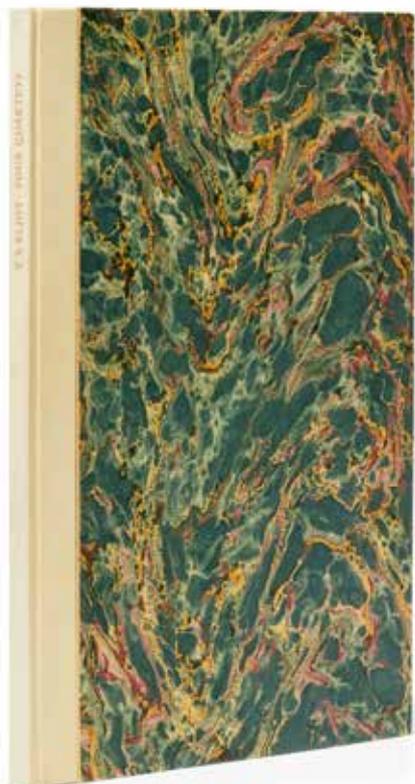
165



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168

166

ELIOT, THOMAS STEARNS. 1888-1965.

Poems 1909-1925. London: Faber & Gwyer Ltd, 1925 [but 1926]. 8vo. Original white cloth, titled in gilt to spine, lightly soiled. Provenance: T.S. Fairley (neat ink inscription to endpaper).

FIRST EDITION, SIGNED ISSUE, one of 85 numbered copies, this one out-of-series and unnumbered. Gallup A8b.

\$3,000 - 5,000

167

ELIOT, THOMAS STEARNS. 1888-1965.

Selected Essays. 1917-1932. London: Faber and Faber, 1932. 8vo, publisher's blue vellum, spine gilt-titled, top edges gilt, others uncut and partially unopened. Spine uniformly faded as usual, sides slightly warped.

LIMITED EDITION, signed by T.S. Eliot, number 19 of 115 copies on handmade paper. Gallup A21b.

\$1,000 - 1,500

168

ELIOT, THOMAS STEARNS. 1888-1965.

Four Quartets. London: Faber and Faber, 1960. Small folio. Original vellum-backed marbled boards, top edges gilt; publisher's board slipcase.

LIMITED EDITION, number 170 of 290 copies printed by the Officina Bodoni and *SIGNED* by Eliot.

\$1,500 - 2,500

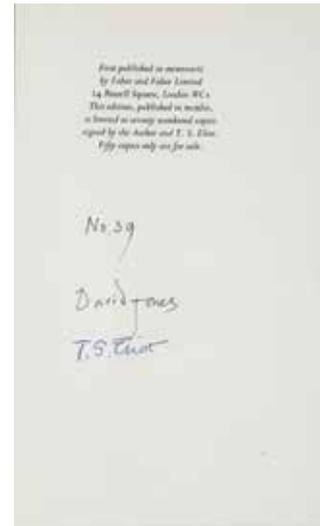
169

ELIOT, THOMAS STEARNS. 1888-1965.

JONES, DAVID. 1895-1974. *In Parenthesis seinnyessit e gledyf ym penn mameu*. London: Faber and Faber Limited, (1961). 8vo. Publisher's blue buckram, stamped in gilt and gray on the spine, and lettered in blind, original glassine wrapper.

FIRST EDITION WITH ELIOT'S INTRODUCTION, SIGNED ISSUE, number 37 of 70 copies signed by Eliot and David Jones. Jones created important works in both literature and the visual arts, with *In Parenthesis* perhaps his greatest achievement. In his introduction, Eliot calls it a "work of genius," and separately it has been praised as "one of the great poems of the century" (Graham Greene) and "the greatest book about the First World War" which does for "for the British and the Germans what Homer did for the Greeks and the Trojans" (W.H. Auden). An oft-overlooked modernist high spot.

\$1,000 - 1,500



169

170

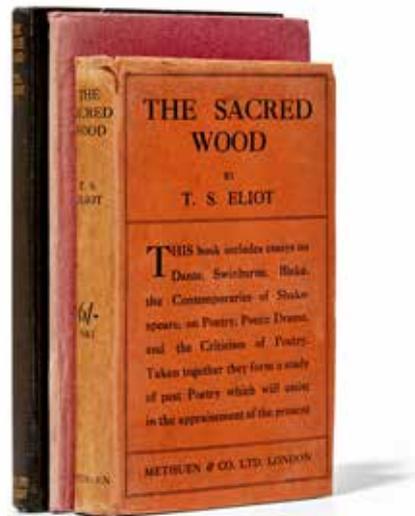
ELIOT, THOMAS STEARNS. 1888-1965.

The Waste Land. New York: Boni and Liveright, 1922. 8vo. Publisher's stiff black cloth boards, lacking dust-jacket. Minor rubbing, corners slightly bumped. *FIRST EDITION, SECOND ISSUE*, number 652 of 1000 copies.

Provenance: Hale Moore (bookplate). WITH: *The Sacred Wood*. London: Methuen, 1930. Publisher's cloth, dust-jacket. Front flap detached, sunning to spine. *FIRST EDITION, FIRST BINDING*.

WITH: *Ezra Pound: His Metric and Poetry*. New York: Knopf, 1917. Frontispiece portrait of Pound by Gaudier-Brzeska. Publisher's cloth, lacking scarce dust-jacket, spine sunned. *FIRST EDITION* of the author's 2nd book, published anonymously.

\$800 - 1,200



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ELIOT, THOMAS STEARNS. 1888-1965.

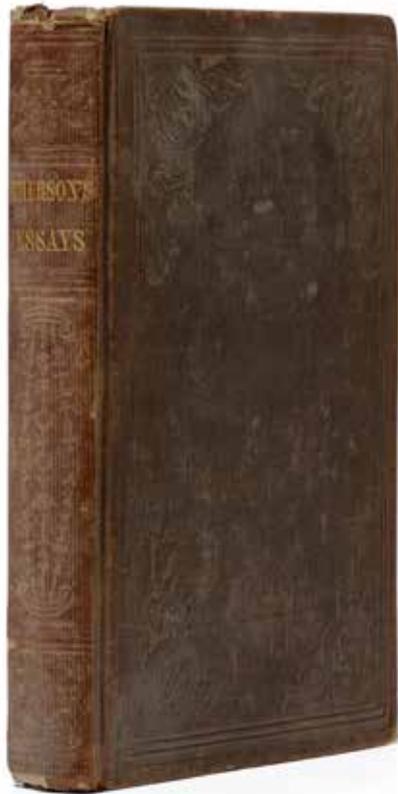
Five limited edition works:

1. *Journey of the Magi*. New York: William Edwin Rudge, 1927. Publisher's printed wrappers. *LIMITED EDITION OF 27 COPIES*, of which only 12 were offered for sale.
2. *A Song for Simeon*. London: Faber & Gwyer, 1928. Illustration by E. McKnight Kauffer. Publisher's boards stamped in gilt. Browning to edges. *LIMITED LARGE PAPER EDITION*, number 137 of 500. *Provenance*: Daniel M. Friedenberg (bookplate).
3. JOHNSON, SAMUEL. 1709-1784. *London: a Poem and the Vanity of Human Wishes ... with an introductory essay by T.S. Eliot*. London: Frederick Etchells & Hugh MacDonald, 1930. 4to. Publisher's boards, green paper lettering piece on upper cover. Corners slightly bumped, first few leaves creased at bottom corner. *SIGNED LIMITED EDITION*, number 69 of 150 on Kentish rag paper.
4. *Ara Vus Prec*. London: The Ovid Press, 1919. 4to. Publisher's cloth, paper spine label, black cloth chemise and slipcase. Top hinge cracked, upper joint loose, corners bumped. *LIMITED EDITION* of 264 copies.
5. *John Dryden, the Poet, the Dramatist, the Critic*. New York: Terence & Elsa Holliday. 1932. Publishers quarter black cloth and marbled boards. Slightly rubbed. *SIGNED LIMITED EDITION*, number 110 of 110.

\$1,200 - 1,800



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EMERSON, RALPH WALDO. 1803-1882.

Essays. Boston: James Munroe & Co., 1841. 8vo. Publisher's cloth, spine lettered in gilt, upper cover decorated in blind, some rubbing to cloth, minor wear at the spine ends.

Provenance: Rufus Choate (ink note to early blank).

"There is a time in every man's education when he arrives at the conviction that envy is ignorance; that imitation is suicide; that he must take himself for better, for worse, as his portion."

FIRST EDITION, FIRST ISSUE, BAL's binding C (sequence "almost entirely arbitrary"), including the first appearance of "Self-Reliance." "Their ethical inspiration and stimulation, their occasional startling phrase, their individualistic idealism, which stirred renaissance Yankee New England to its depths, speaks with the same simple power and force in the midst of modern complexities" (*Grolier American* 47). A clean tight copy of a landmark of American thought. BAL 5189. Myerson A10.1.a.

\$2,000 - 3,000

173

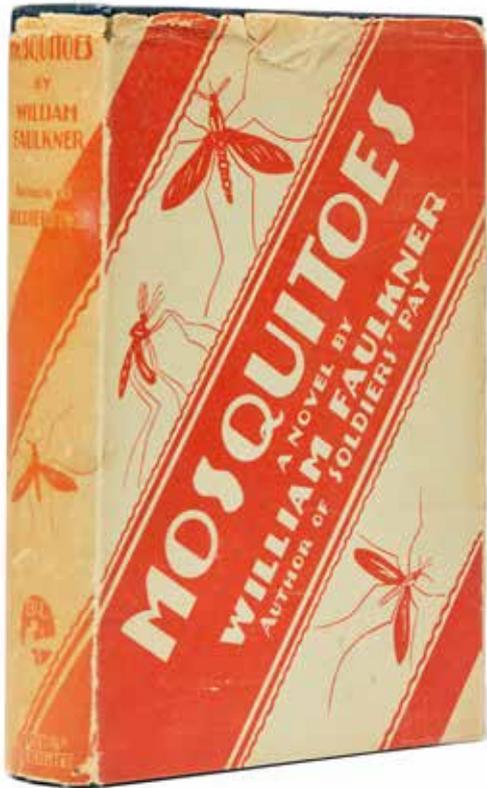
FAULKNER, WILLIAM. 1897-1962.

The Marble Faun. Boston: The Four Seas Company, 1924.

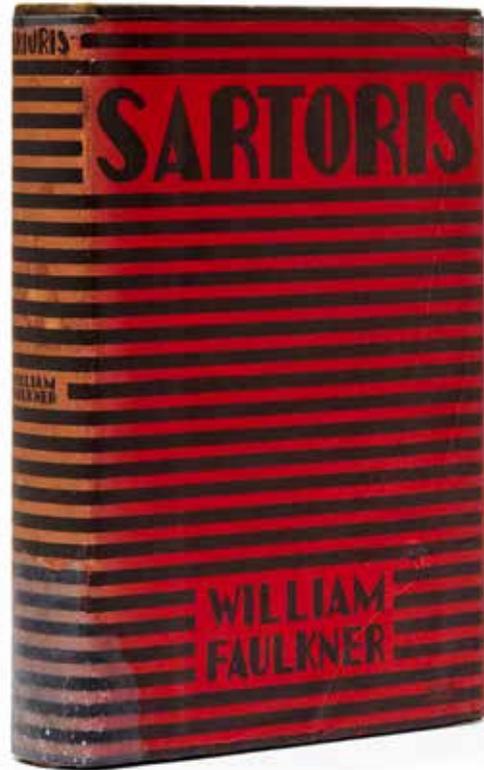
8vo. Publisher's mottled green paper covered boards, pictorial printed paper title label to upper cover, printed title label to spine, original glassine wrapper, without printed dust-jacket, custom green morocco backed cloth clamshell box. Front hinge started, but tight, clean.

FIRST EDITION, REVIEW COPY, OF FAULKNER'S FIRST BOOK, WITH ORIGINAL GLASSINE with The Four Seas Company review slip laid in, with code "8-23-3M." Phil Stone, who financed the small printing of the book, wrote a preface, and was its primary champion, was also assiduous in "requesting the dispatch of review copies of *The Marble Faun* and in checking to see that they had arrived" (Blotner, *Faulkner*, p 128). There seems to have been no shortage of them sent, albeit with Stone's hectoring. However, in his extensive census in 1974, William Boozer does not mention a single copy, and we locate no review copies at auction, or in the major Faulkner collections. Given the spotty nature of the books distribution, and the undamaged survival of this copies glassine, it seems likely that this review copy was sent without the jacket. See Boozer, *William Faulkner's First Book: The Marble Faun, Fifty Years Later*, 1974. Petersen A1.1.

\$6,000 - 8,000



174



175

174

FAULKNER, WILLIAM. 1897-1962.

Mosquitoes. New York: Boni & Liveright, 1927.

8vo. Publisher's blue cloth, lettered in gilt, publisher's device in blind to spine, patterned endpapers, original light green dust-jacket printed in red, small nick to cloth at front joint, spine lightly toned, wear to jacket at corners, three small closed tears reinforced with tape to verso.

FIRST EDITION, FIRST ISSUE JACKET. Probably Faulkner's liveliest novel, and "full of the fine kind of swift and lusty writing that comes from a healthy, fresh pen" (Lillian Hellman, *New York Herald Tribune*, June 19, 1927). An fine, bright copy of Faulkner's second novel in an attractive example to the correct mosquito design dust-jacket. Peterson A4.1a.

\$2,000 - 3,000

175

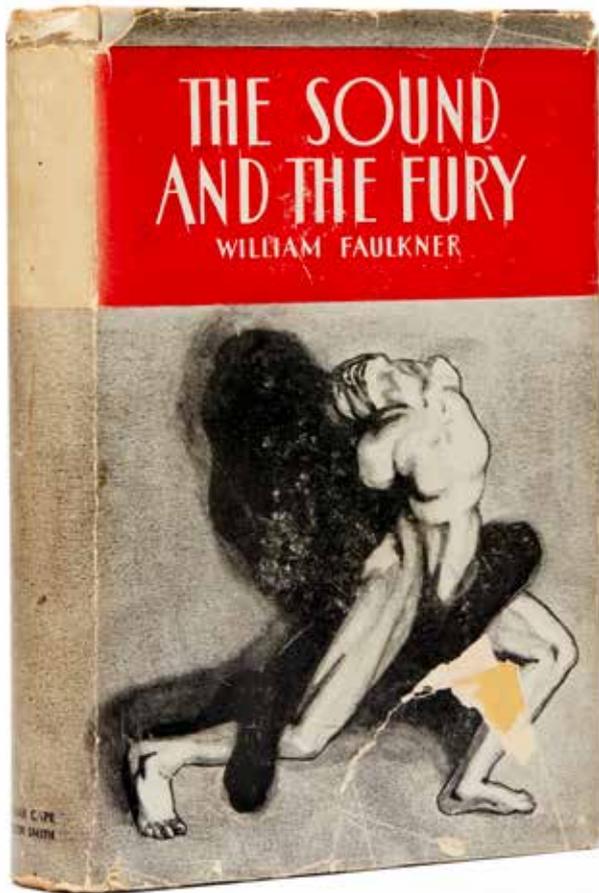
FAULKNER, WILLIAM. 1897-1962.

Sartoris. New York: Harcourt, Brace and Company, (1929).

8vo. Publisher's black cloth, lettered in red, red topstain, original red dust-jacket printed in black, light rubbing to lettering at lower spine, jacket with restoration, including renewing the lower quarter of spine. *Provenance:* Ex-Libris: Paulson (bookplate to endpaper).

FIRST EDITION OF THE FIRST OF FAULKNER'S NOVELS SET IN YOKNAPATAWPHA COUNTY. Originally submitted to Liveright as a 596-page transcript called *Flags in the Dust*, the book that would become *Sartoris* was rejected by Liveright and 11 other publishers before Harrison Smith and Harcourt Brace agreed to publish it, paying Faulkner's agent Ben Wasson \$50 to trim it significantly. The resulting book is the progenitor of Faulkner's future works, cited by Cleanth Brooks as being a Southern treatment of "the special problems of the twenties and a good deal of the mood of the waste land" (*Yoknapatawpha County*, p 114). Petersen A5a.

\$2,000 - 3,000



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176

FAULKNER, WILLIAM. 1897-1962.

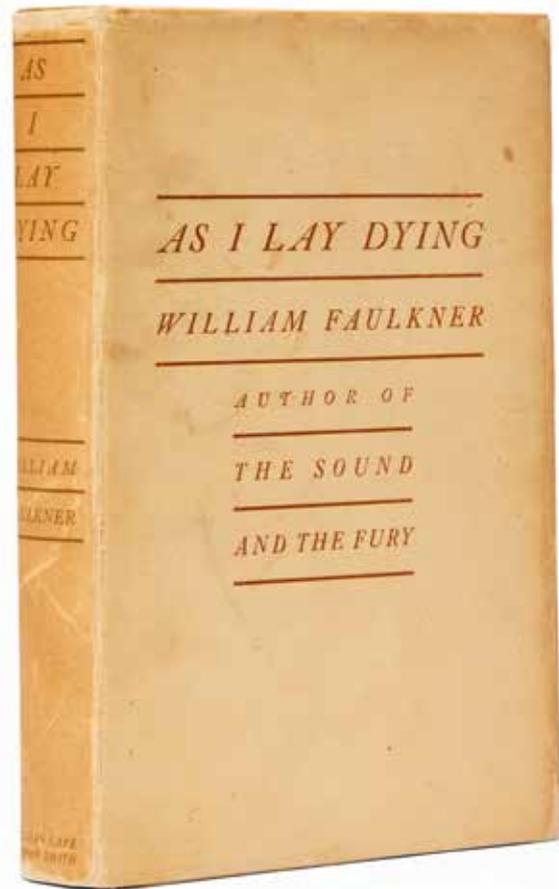
The Sound and the Fury. New York: Jonathan Cape and Harrison Smith, 1929.

8vo. Publisher's cloth-backed patterned paper boards, blue topstain, original pictorial dust-jacket, spine sunned with chipping to jacket, tear to lower front panel with loss, minor wear to cloth at spine ends, tape residue to first blank.

Provenance: Stanley Rose Ltd Fine Books (bookseller's ticket to rear pastedown); Daniel M. Friedenbergl (bookplate to verso first blank).

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

\$4,000 - 6,000



177

177

FAULKNER, WILLIAM. 1897-1962.

As I Lay Dying. New York: Jonathan Cape & Harrison Smith, (1930). 8vo. Publisher's tan cloth, lettered in brown, brown topstain, original printed dust-jacket, some soiling to jacket, joints repaired with Japanese paper to verso.

FIRST EDITION, FIRST ISSUE, with dropped initial "I" on p 11. "I set out deliberately to write a tour-de-force. Before I ever put pen to paper and set down the first word I knew what the last word would be and almost where the last period would fall" ("Introduction to *The Sound and the Fury*," *The Southern Review* 8, 1972). One of the most important novels of the 20th century. Petersen A7a.

\$2,000 - 3,000

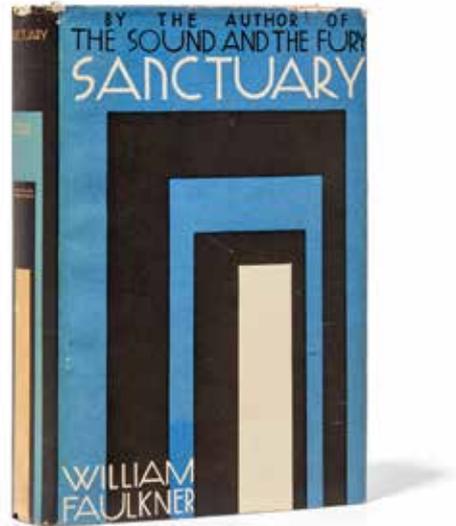
178

FAULKNER, WILLIAM. 1897-1962.

Sanctuary. New York: Jonathan Cape & Harrison Smith, (1931). 8vo. Publisher's cloth-backed magenta paper boards, spine lettered in magenta, patterned endpapers, black topstain, original dust-jacket. Minor wear at spine ends of jacket, tiny tear to lower joint.

FIRST EDITION, FIRST ISSUE, OF FAULKNER'S FIRST SENSATIONAL SUCCESS. When Faulkner first sent *Sanctuary* to Harrison Smith, he received the reply: "Good God, I can't publish this we'd both be in jail." So he was surprised when galley proofs arrived a year later. Faulkner replied, "You can't print it like this; it's just a bad book," and set about revising *Sanctuary*, pulping the galley proofs at his own expense. In the end, his revised text did nothing to alleviate the terror of the book, but the book found its reading audience and became his first bestseller. A fine copy in a bright, unfaded jacket. Connolly *Modern Movement* 69. Petersen A8b.

\$1,500 - 2,500



178

179

FAULKNER, WILLIAM. 1897-1962.

These 13: Stories. New York: Jonathan Cape & Harrison Smith, [1931].

8vo. Original cloth-backed gray linen boards, spine lettered in silver, gray endpapers, original glassine dust jacket, top edge silver, others uncut, almost imperceptible fading to spine cloth.

FIRST EDITION, SIGNED ISSUE OF FAULKNER'S FIRST STORY COLLECTION, number 184 of 299 copies, signed by Faulkner to limitation page. Includes the first book appearance of "A Rose for Emily," one of his best. A tight, fresh copy. Petersen A9d.

\$1,200 - 1,800



179

180

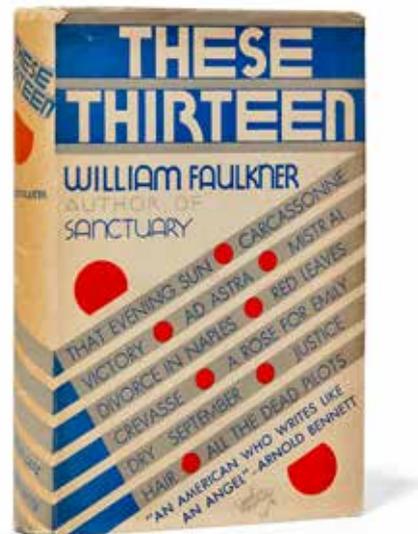
FAULKNER, WILLIAM. 1897-1962.

These 13: Stories. , New York: Jonathan Cape & Harrison Smith, 1931.

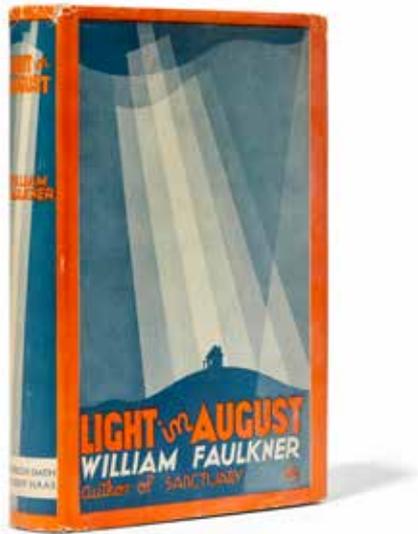
8vo. Publisher's original gray cloth backed blue cloth boards, lettered in red to the spine, patterned endpapers, original dust-jacket printed in blue, red and grey designed by Arthur Hawkins, minor chipping to extremities, toning to spine.

FIRST TRADE EDITION IN JACKET. Petersen A9d..

\$800 - 1,200



180



181

181

FAULKNER, WILLIAM. 1897-1962.

Light in August. [New York]: Harrison Smith & Robert Hass, 1932. 8vo. Publisher's tan cloth, upper cover lettered in orange, and spine in blue, orange topstain, original dust jacket by Arthur Hawkins; without glassine, tape ghost to endpapers, minor wear to jacket corners.

Provenance: John Miller Brabson (bookplate).

"Memory believes before knowing remembers."

FIRST EDITION, FIRST ISSUE, with "Jefferson" for "Mottstown" on p 340, line 1. A landmark of American fiction, "*Light in August* is a powerful novel, a book which secures Mr. Faulkner's place in the very front rank of American writers" (Donald J. Adams, *The New York Times Book Review*, October 9, 1932). A bright copy, spine unfaded. Petersen A13a.

\$1,000 - 1,500



182

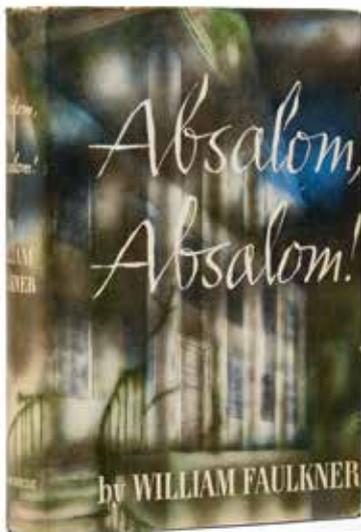
182

FAULKNER, WILLIAM. 1897-1962.

Absalom! Absalom! New York: Random House, 1936. 8vo. Folding map of Yoknapatawpha County, after a drawing by Faulkner, at rear. Publisher's green-cloth backed patterned paper boards, top edges gilt, custom folding box, cloth lightly faded at spine, with rubbing at foot.

FIRST EDITION, SIGNED ISSUE, number 160 of 300 copies, signed by Faulkner at the colophon. Perhaps best summed up by Faulkner himself, as he showed the manuscript to David Hempstead, "I think it's the best novel yet written by an American" (Blotner, *Faulkner*, p 364). Petersen A17d.

\$2,000 - 3,000



184

183

FAULKNER, WILLIAM. 1897-1962.

Absalom! Absalom! New York: Random House, 1936. 8vo. Publisher's black cloth ruled in red with gilt facsimile signature to upper cover, spine lettered in gilt, original pictorial dust-jacket.

A FINE COPY IN JACKET OF THE FIRST TRADE EDITION. Petersen A17d.

\$1,500 - 2,500

184

FAULKNER, WILLIAM. 1897-1962.

The Unvanquished. New York: Random House, 1938. 8vo. Title-page illustration, and headpieces after drawings by Edward Shenton. Publisher's red-cloth backed patterned paper boards, spine nearly imperceptibly faded.

FIRST EDITION, SIGNED ISSUE, number 153 of 250 copies signed by Faulkner at the colophon. told through a series of seven stories, set in Yoknapatawpha County across 11 years. Though 6 of these had already appeared in magazines prior to publication, the versions woven into the novel are substantially revised. Peterson A18.c.

\$1,000 - 1,500

185

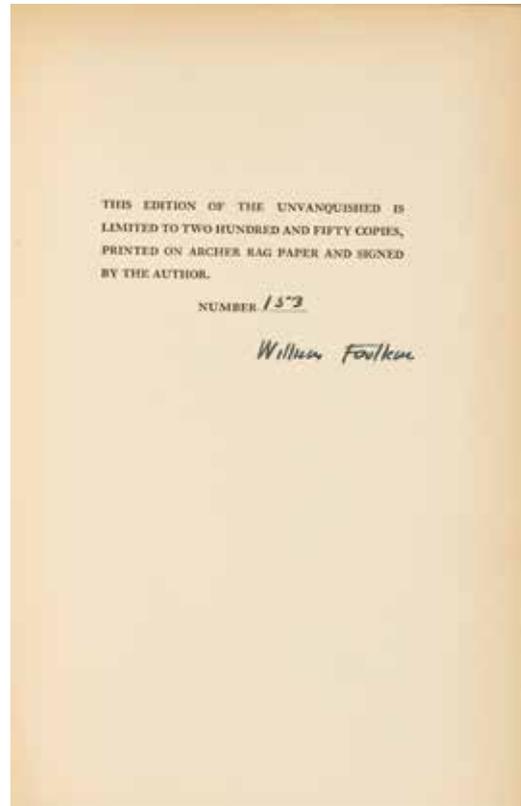
FAULKNER, WILLIAM. 1897-1962.

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

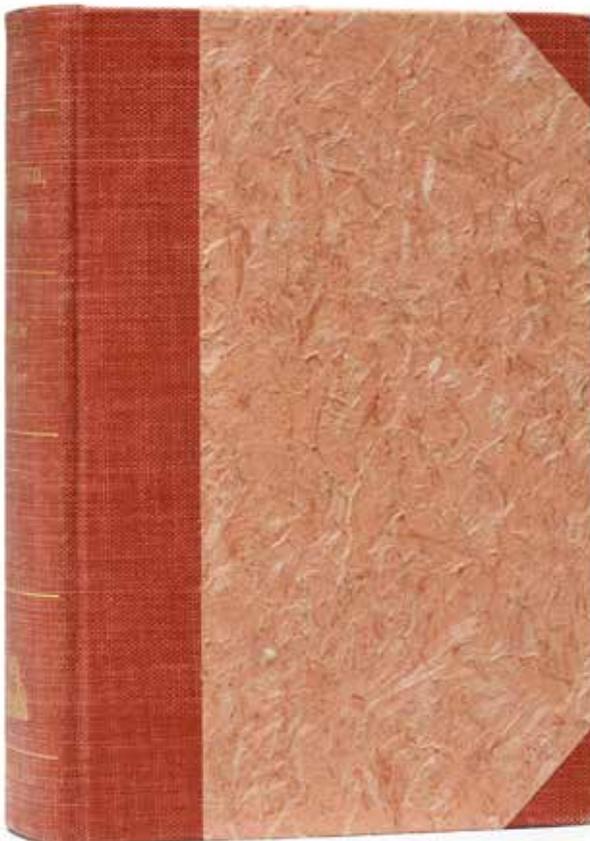
8vo. Publisher's half brick-colored cloth over salmon patterned paper boards, spine titled in gilt, top edge gilt, minor wear to extremities.

FIRST EDITION, LIMITED ISSUE, number 90 of 100 copies, SIGNED BY FAULKNER on the limitation page. A clean, bright copy. Faulkner considered these connected Yoknapatawpha County stories to be a novel, and the subtitle as published ... *and Other Stories*" a mistake that was altered in all subsequent printings. Sporting the smallest limitation of any of his signed issues, it's one of the scarcest, and most sought after, including the first book publication of "The Bear." Petersen A21c.

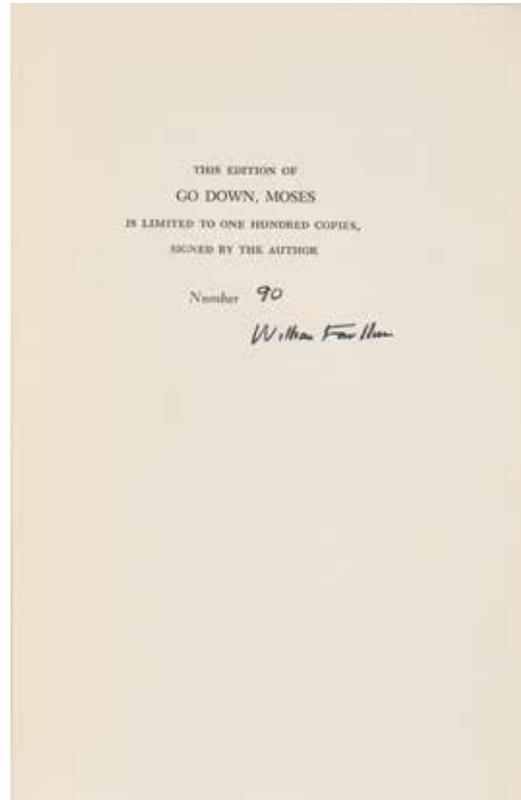
\$6,000 - 8,000



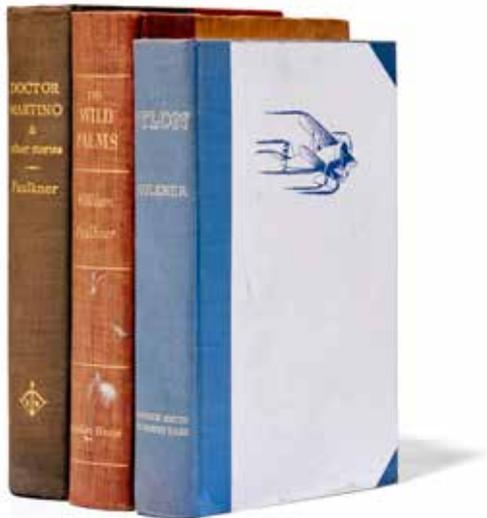
184



185



185



186

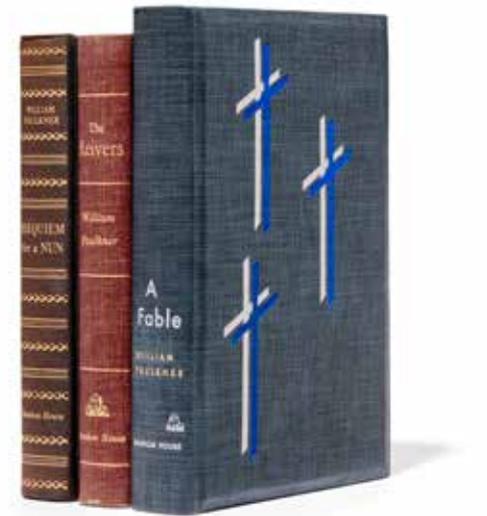
186

FAULKNER, WILLIAM. 1897-1962.

Three early limited first editions, signed by Faulkner.

1. *The Wild Palms*. New York: Random House, 1939. Publisher's half cloth and wood veneer boards spine gilt lettered, top edge gilt. Spine sunned, some minor staining. *FIRST EDITION, LIMITED ISSUE*, number 63 of 250 copies. Petersen A19a.
2. *Doctor Martino and Other Stories*. New York: Harrison Smith and Robert Haas, 1934. Original black and burgundy cloth, stamped in gilt. Spine sunned, light shelfwear. *LIMITED EDITION*, number 202 of 360 copies, *SIGNED* by Faulkner. Petersen A16.1a.
3. *Pylon*. New York: Harrison Smith and Robert Haas, 1935. Original half cloth, pictorial silver boards, publisher's slipcase, some darkening and splitting to edges. *LIMITED EDITION*, number 12 of 310 copies, *SIGNED* by Faulkner. Petersen A17.1b.

\$1,200 - 1,800



187

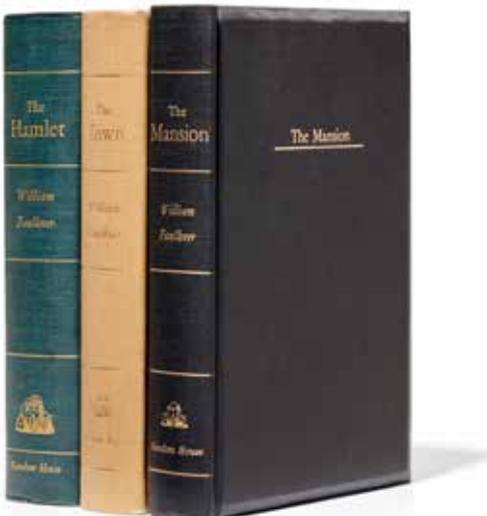
187

FAULKNER, WILLIAM. 1897-1962.

3 signed novels:

1. *The Reivers*. New York: Random House, 1962. Publisher's burgundy cloth stamped in gilt, acetate jacket. Slight shelfwear. Number 62 of 500, *SIGNED* by the author on the limitation page. First edition. Petersen A37e.
2. *A Fable*. New York: Random House, 1954. Publisher's pictorial blue cloth, glassine jacket, gray paper-covered slipcase with blue and white paper label. Glassine torn, light wear to slipcase. Number 822 of 1,000, *SIGNED* by the author on the limitation page. First edition. Petersen A31b.
3. *Requiem for a Nun*. New York: Random House, 1951. Publisher's half black cloth and marbled boards. Lacking glassine jacket, shelfwear. Number 689 of 750, *SIGNED* by the author on the limitation page. First edition. Petersen A28c.

\$1,200 - 1,800



188

188

FAULKNER, WILLIAM. 1897-1962.

[*The Snopes Trilogy*]:

1. *The Hamlet*. New York: Random House, 1940. Publisher's half blue-green cloth over boards, spine stamped in gilt, top edge gilt. Lacking glassine, shelfwear, slight spotting to endpapers. Number 196 of 250, *SIGNED* by the author.
 2. *The Town*. New York: Random House, 1957. Publisher's tan cloth stamped in gilt, acetate wrapper. Fine. Number 139 of 450 copies, *SIGNED* by the author.
 3. *The Mansion*. New York: Random House, [1959]. Original black cloth stamped in gilt, acetate wrapper. Chips to acetate, otherwise fine. Number 426 of 500 copies, *SIGNED* by the author.
- THE SNOPEs TRILOGY, LIMITED FIRST EDITIONS, SIGNED* by Faulkner. "At the living center of the life work of William Faulkner are the novels and stories which deal with Yoknapatawpha County ... and at the heart of the fictional accounting of the Yoknapatawpha County stands this trilogy" (George Garret, "Introduction" to the 2012 Modern Library edition). Garret goes on to note, "here joined together as had always hoped and planned they would be, as one continuous and sequential narrative." Petersen A20a, A34a, A36a.

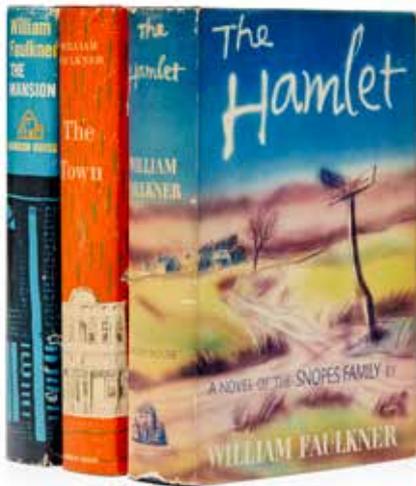
\$2,000 - 3,000

189

FAULKNER, WILLIAM. 1897-1962.

- [*The Snopes Trilogy*]:
1. *The Hamlet*. New York: Random House, 1940. Publisher's black cloth, red topstain, original pictorial dust-jacket by Felix Salter, light wear to corners, bright.
 2. *The Town*. New York: Random House, 1957. Publisher's red cloth, gray topstain, original pictorial dust-jacket.
 3. *The Mansion*. New York: Random House, 1960. Publisher's cloth, original pictorial dust-jacket, minor wear to the corners.
- FIRST TRADE EDITIONS, ALL IN THE FIRST ISSUE JACKET*, and meeting points for the first printing, of Faulkner's famed trilogy.

\$1,000 - 1,500



189



190



191

190

FAULKNER, WILLIAM. 1897-1962.

8 limited editions, 3 signed by Faulkner:

1. *Idyll in the Desert*. 1931. Publisher's marbled paper boards, printed title label to upper cover, decorated in red. *LIMITED EDITION*, number 306 of 400 copies, SIGNED at the colophon. Petersen A10.1.
2. *A Green Bough*. 1933. Tipped-on engraved frontispiece, tailpiece by Lynd Ward. Publisher's tan cloth, engraved pictorial labels by Ward, cover and spine lettered in black, light tanning to spine. *LIMITED EDITION*, number 272 of 360 copies SIGNED at the colophon. Peterson A14b.
3. *Salmagundi and a poem by Ernest M. Hemingway*. 1932. Publisher's printed wrappers, original glassine and slipcase. Number 164 of 525 copies. A NICE COPY IN GLASSINE AND SLIPCASE. WITH: *Miss Zilphia Gant*. 1932. Publisher's cloth, number 25 of 300 copies. * *This Earth*. 1932. Publisher's wrappers. * *Notes of a Horse Thief*. 1950. Publisher's cloth, number 119 of 175 copies SIGNED BY FAULKNER. * *Mirror of Chartres*. 1953. Publisher's cloth, dust-jacket, number 835 of 1000 copies. * *Jealousy and Episode*. 1955. Publisher's cloth, number 29 of 500 copies. * *The Wishing Tree*. 1964. Publisher's cloth, dust-jacket and slipcase, number 308 of 500 copies.

\$1,500 - 2,500

191

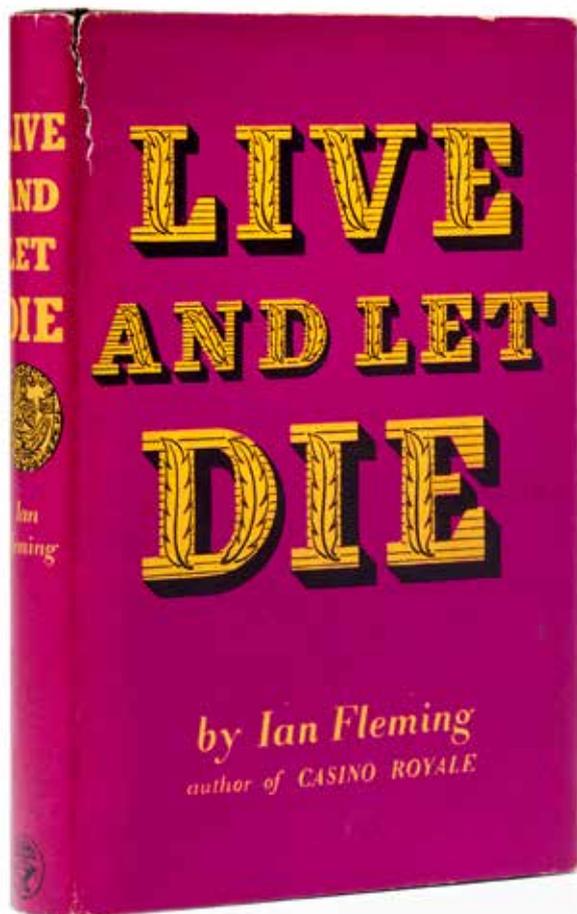
FAULKNER, WILLIAM. 1897-1962.

18 trade editions, all in near fine dust jackets unless noted.

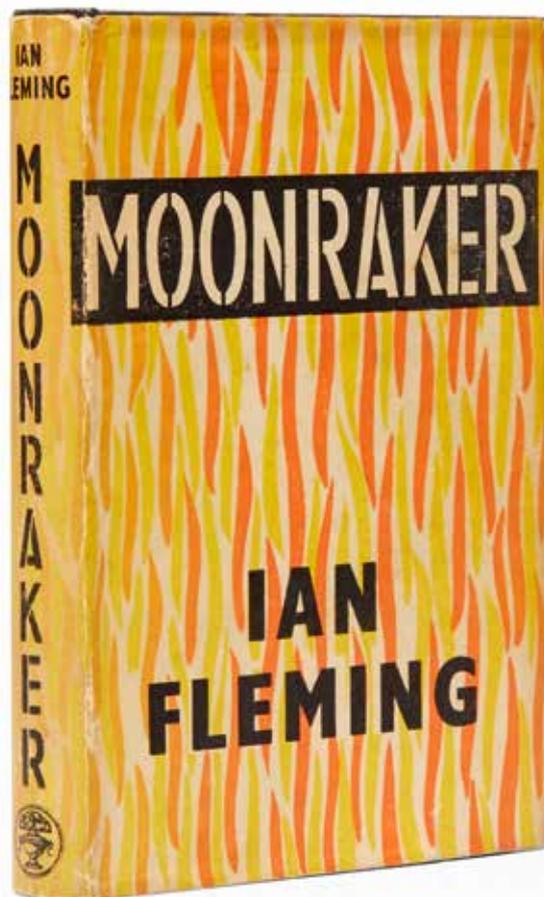
1. *Wild Palms*. New York: Random House, 1939. Publisher's cloth; pictorial dust jacket, some light staining to binding, a few short tears to panels. *FIRST TRADE EDITION*. Petersen A19b.
 2. *The Unvanquished*. New York: Random House, 1938. Publisher's cloth; pictorial dust jacket. *FIRST TRADE EDITION*. Petersen A18a.
 3. *Pylon*. New York: Harrison Smith and Robert Haas, 1935. Original blue cloth with black band stamped in gilt, spine gilt-titled; pictorial dust jacket. Light fading to spine of binding, minor chipping to head of spine, minor staining to lower panel. *FIRST TRADE EDITION*. Petersen A17c.
- [With] **Doctor Martino*. New York: Harrison Smith and Robert Haas, 1934. **Knights Gambit*. New York: Random House, 1939. **A Fable*. New York: Random House, 1954. **Go down Moses*. New York: Random House, 1942. **A Green Bough*. New York: Harrison Smith and Robert Haas, 1933. No dust jacket. **The Nobel Speech*. New York: The Spiral Press, 1951. Original wrappers. **Intruder in the Dust*. New York: Random House, 1948. **Requiem for a Nun*. New York: Random House, 1951. **Big Woods*. New York: Random House, 1955. **The Reivers*. New York: Random House, 1962. *Another copy. London: Chatto & Windus, 1962. **Soldiers' Pay*. New York: Boni & Liveright, 1926. No dust jacket. **Father Abraham*. New York: Random House, 1983. **A Rose for Emily*. New York: Random House, 1942. Armed Services Edition. Wrappers. **Collected Stories*. New York: Random House, 1950.

All in original publisher's binding, in near fine dust jackets unless noted.

\$1,500 - 2,500



192



193

192

FLEMING, IAN. 1908-1964.

Live and Let Die. London: Jonathan Cape, 1954.

8vo. Publisher's black (Fabroleen) cloth, front cover with gilt-stamped Edward VII coin, original magenta dust-jacket lettered in yellow, closed tear to upper front panel, minor foxing to rear panel, some foxing to page margins first and last pages.

Provenance: "Charles" (ink note to endpaper, dated "4/1954").

"In my job ... when I come up against a man like this one, I have another motto. It's 'live and let die.'"

-James Bond on "Mr. Big," p 41

FIRST EDITION OF THE SECOND BOND BOOK, FIRST ISSUE TEXT AND BINDING, FIRST STATE OF JACKET. Like its predecessor *Casino Royale*, *Live and Let Die* was written at Fleming's Goldeneye estate in Jamaica, and his second effort more acutely treats the shifting geopolitical landscape of the 50s, with the same rollicking style. A clean bright copy with all of the earliest points. Gilbert A2a(1.1).

\$6,000 - 8,000

193

FLEMING, IAN. 1908-1964.

Moonraker. London: Jonathan Cape, 1955.

8vo. Publisher's black cloth, title foil-stamped in silver to upper cover, spine lettered in silver, original flame design dust-jacket, minor soiling to jacket, with darkening to the spine, publisher's flaw at p 19/20 mistrimmed.

Provenance: H.W. Higginson (pencil inscription to endpaper dated "May '55").

FIRST EDITION, FIRST ISSUE, FIRST BINDING of Fleming's third novel, printed on thinner paper with misprint to p 10. The third James Bond title, and widely considered to be the best. Gilbert A3a(1.1).

\$3,000 - 5,000

194

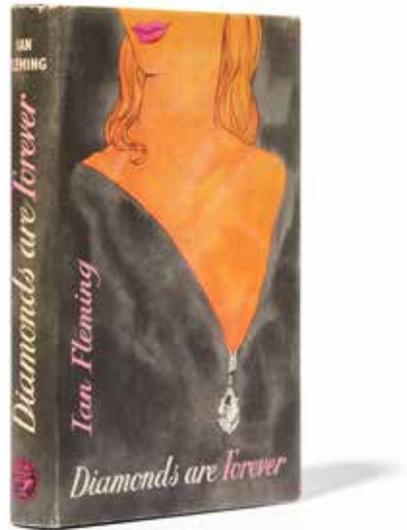
FLEMING, IAN. 1908-1964.

Diamonds are Forever. London: Jonathan Cape, 1956.
8vo. Publisher's black cloth ruled in blind in a diamond pattern, with silver diamond decoration to upper cover, spine lettered in silver, original pictorial dust-jacket, small stain to fore-edge of page edges, corresponding small stain to fore-edge of rear panel of jacket.
Provenance: "Hazelden" (ink notation to endpaper).

"We're both travelling bad roads and all bad roads lead to the bad town."

FIRST EDITION, FIRST IMPRESSION, with "Boofy" to p 134. A very nice copy of the fourth Bond book. Gilbert A4a(1.1).

\$2,000 - 3,000



194

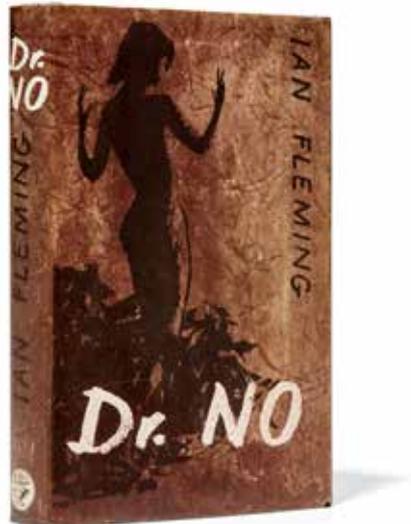
195

FLEMING, IAN. 1908-1964.

Dr. No. London: Jonathan Cape, 1958.
8vo. Publisher's plain black cloth, lettered in silver to spine, original pictorial dust jacket designed by Pat Marriot, some tiny chips to corner, and upper panel, dampstain to rear panel.

FIRST EDITION, FIRST STATE, IN FIRST ISSUE JACKET. While the novel's sex and violence encountered harsh criticism in the U.K., the U.S. response was much kinder, where it was called "the most artfully bold, dizzyingly poised thriller of the decade" (James Sandoe in *The New York Herald Tribune*). Unsurprisingly, Hollywood saw it similarly, and *Dr. No* became the first of the Bond novels to be made into a film in 1962, starring Sean Connery as the dapper spy. Gilbert A6a(1.1).

\$800 - 1,200



195

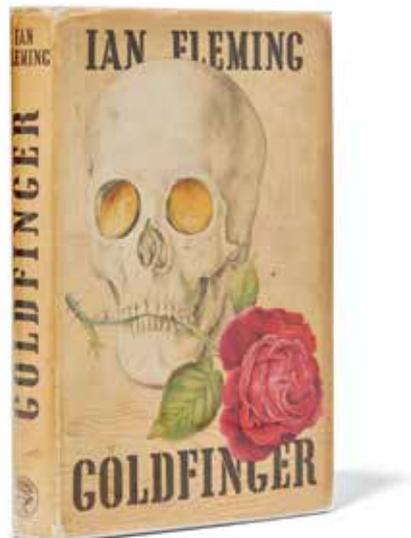
196

FLEMING, IAN. 1908-1964.

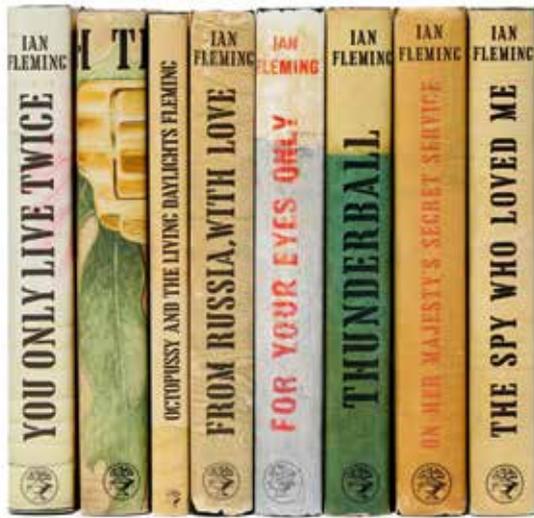
Goldfinger. London: Jonathan Cape, (1959).
8vo. Publisher's black cloth with blind-stamped skull design to upper cover, coins in the eyes stamped in gilt, spine lettered in gilt, original dust-jacket designed by Richard Chopping, some repair to cloth at joints, small stain at lower gutter, minor chipping to corners of jacket.

FIRST EDITION, FIRST ISSUE JACKET, binding in the second state without 3 mm indentation to upper left of skull. Cited by Anthony Burgess as one of the 99 best novels in English since 1939 (*Ninety-nine Novels*, 1984). Gilbert A7a(1.2)

\$800 - 1,200



196



197

197

FLEMING, IAN. 1908-1964.

8 James Bond novels:

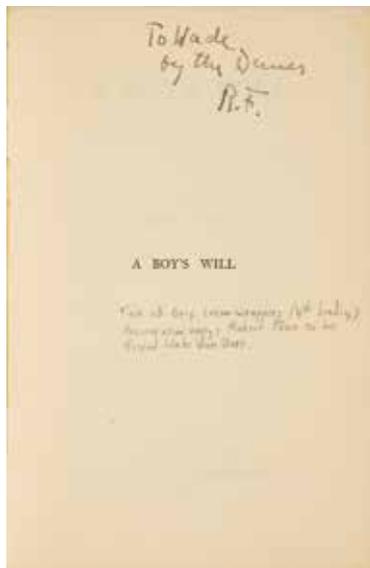
1. *From Russia, With Love*. London: Jonathan Cape, 1957. FIRST EDITION. Gilbert A5a.
2. *For Your Eyes Only*. London: Jonathan Cape, 1960. FIRST EDITION, Binding A. Staining to jacket spine. Gilbert A8a(1.1).
3. *Thunderball*. London: Jonathan Cape, 1961. FIRST EDITION, Binding A. Gilbert A9a(1.1).
4. *The Spy Who Loved Me*. London: Jonathan Cape, 1962. FIRST EDITION, primary title page, with spurious signature of the author. Gilbert A10a(1.1).
5. *On Her Majesty's Secret Service*. London: Jonathan Cape, 1963. FIRST EDITION, Binding A. Gilbert A11a(1.1).
6. *You Only Live Twice*. London: Jonathan Cape, 1964. FIRST EDITION, Binding A. Gilbert A12a(1.1).
7. *The Man with the Golden Gun*. London: Jonathan Cape, 1965. FIRST EDITION, second binding (c). Gilbert A13a(1.4).
8. *Octopussy, and the Living Daylights*. London: Jonathan Cape, 1966. FIRST EDITION, Binding A. Gilbert A14a(1.1).

All in publisher's cloth with pictorial dust jackets.

Minor wear to corners of jackets, otherwise fine, except where noted.

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

\$1,500 - 2,500



198

198

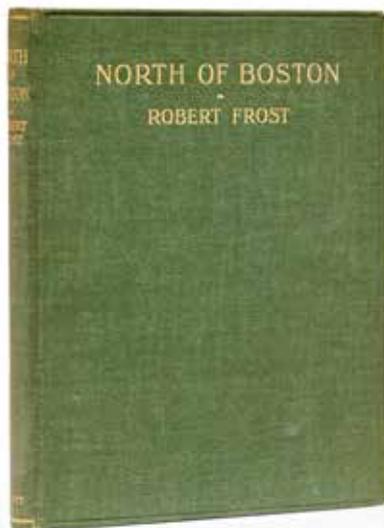
FROST, ROBERT. 1874-1963.

A Boy's Will. London: David Nutt, 1913. 8vo. Publisher's cream wrappers, lettered in black, with 4-petal floral device, lower wrapper with toning.

Provenance: Wade Van Dore (1899-1989, presentation inscription from the author); William S. Stockhausen (his sale, Sotheby Parke Bernet, New York, December 14, 1974, lot 707).

FIRST EDITION, SECOND ISSUE, BINDING D, inscribed by Frost to poet Wade Van Dore, a frequent correspondent and friend: "To Wade/ by the dunes/ R.F." Van Dore met Frost in 1922, and Frost assisted with the publication of *For Lake*, his first book of poems. An important Frost association. Crane A2.

\$1,500 - 2,500



199

199

FROST, ROBERT. 1874-1963.

North of Boston. London: David Nutt, (1914).

8vo. Publisher's olive green cloth, lettered in gilt on front cover and spine, blind-rule to upper cover, fine.

Provenance: Birkbeck College Library (blind-stamp to flyleaf and title page).

FIRST EDITION, FIRST ISSUE. The author's second major book, firmly establishing his literary reputation, and ensuring his return to the United States in 1915 would be a success. *North of Boston* contains the first appearance of a number of Frost's most important poems, including "Mending Wall," inducing Amy Lowell to comment in the *New Republic*, "a book of unusual power and sincerity." Crane A3(A).

\$1,200 - 1,800

200

FROST, ROBERT. 1874-1963.

North of Boston. London: David Nutt, (1914).

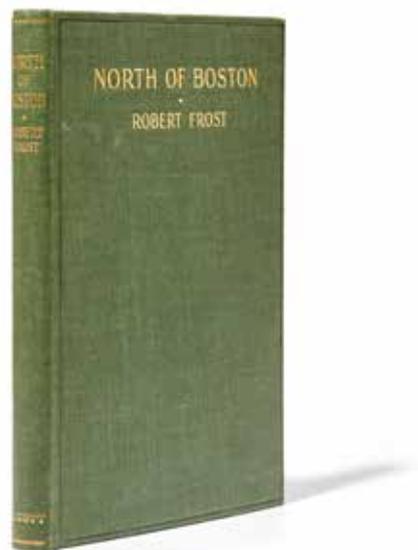
8vo. Publisher's olive green cloth, lettered in gilt on front cover and spine, blind-rule to upper cover, custom green cloth chemise and morocco backed slipcase, small plate removed from upper corner paste-down, fine.

Provenance: Author's presentation copy to Paul Lemperley (holograph note laid-in), sold his sale, Sotheby's Parke Bernet, New York, January 4, 1940; Frederic Dannay (his sale, Christie's New York, December 16, 1983, lot 146).

FIRST EDITION, FIRST ISSUE, FIRST BINDING, PRESENTATION COPY FOR PAUL LEMPERLEY, inscribed by Frost (without Lemperley's name), "With real regard, / Robert Frost / May 15, 1915," with two tiny corrections by the author on p 11, lines 4 and 11, and an autograph note signed by Lemperley with initials describing the binding and corrections. Paul Lemperley was a noted Cleveland book-collector and Rowfant Club member: his copy of Frost's *New Hampshire* bears the authorial inscription, "My friend since my first book."

A fine association copy of the author's second major book. Crane A3(A).

\$2,000 - 3,000



200

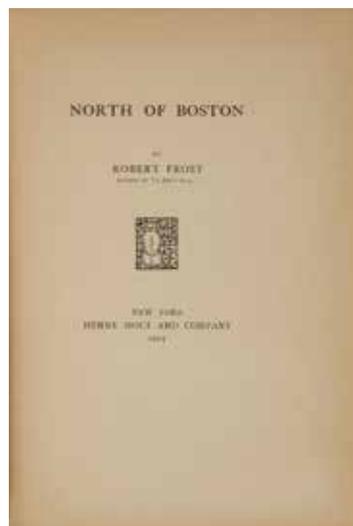
201

FROST, ROBERT. 1874-1963.

North of Boston. New York: Henry Holt, 1914. 8vo. Cancel title page (as called for). Publisher's cloth-backed drab paper boards, original printed title label to upper cover and spine, spine label chipped, staining to boards.

FIRST EDITION, AMERICAN ISSUE, 150 copies of the English sheets, bound with inserted Holt title page. Crane A4.

\$1,000 - 1,500



201

202

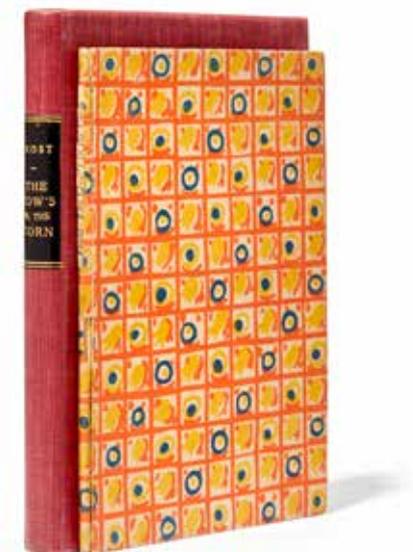
FROST, ROBERT. 1874-1963.

The Cow's in the Corn. Gaylordsville: The Slide Mountain Press, 1929.

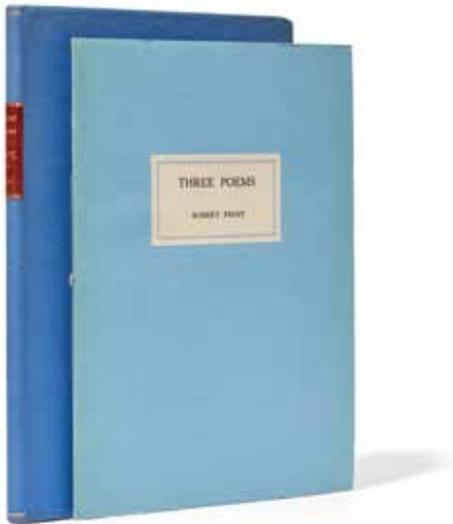
12mo. Publisher's errata slip tipped-in. Publisher's patterned paper boards, printed paper spine label, custom cloth chemise and slipcase with morocco title label to spine, minor chipping to title label, lower text edge shaved, paper split along front joint, with small chip.

FIRST SEPARATE EDITION OF FROST'S "SOLE CONTRIBUTION TO IRISH DRAMA" (from the Introduction), number 4 of 91 copies *SIGNED* by Frost, with the errata slip as called for. Crane A13.

\$800 - 1,200



202



203

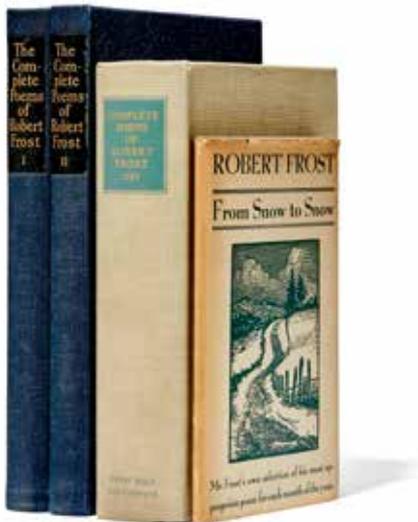
203

FROST, ROBERT. 1874-1963.

Three Poems. Hanover, N.H.: Baker Library Press, 1935. 4to. Publisher's blue paper wrappers, stitched with string, original printed title label to upper cover, custom cloth chemise and slipcase, with morocco title label.

FIRST EDITION, NUMBER 9 OF 125 COPIES, this one *SIGNED* on the title page by Frost. A nearly fine, bright copy of a Frost rarity, containing the first separate appearance of three early poems. Crane A18.

\$1,500 - 2,500



204

204

FROST, ROBERT. 1874-1963.

3 signed works:

1. *Complete Poems of Robert Frost*. New York: Limited Editions Club, 1950. 2 volumes. 4to. Wood-engraved decorations by Thomas W. Nason. Denim cloth with gilt-lettered morocco spine labels; original slipcase. *LIMITED EDITION* number 1267 of 1500 copies signed by frost, Nason, and designer Bruce Rogers.

2. *Complete Poems of Robert Frost 1949*. New York: Henry Holt, 1949. Publisher's gilt-stamped cloth; original slipcase. Title with short marginal tear. *LIMITED EDITION*, number 304 of 500 copies *SIGNED* by Frost.

3. *From Snow to Snow*. New York: Henry Holt, 1936. Original silver lettered cloth; pictorial dust jacket. *FIRST EDITION, PRESENTATION COPY* inscribed by Frost "For the Mayor" and dated 1937.

\$1,000 - 1,500



205

205

FROST, ROBERT. 1874-1963.

A collection of signed, limited editions: *New Hampshire*. 1923. Number 230 of 350. * *A Witness Tree*. 1942. Number 645 of 735. Slipcase. * *A Masque of Reason*. 1945. Number 235 of 800. * *Steeple Bush*. 1947. Number 167 of 751. Slipcase. * *A Masque of Mercy*. 1947. Number 690 of 750. * *Hard Not to be King*. 1951. Number 117 of 300. * *Aforesaid*. 1954. Number 308 of 650. Slipcase. * *New Hampshire*. New Dresden Press, 1955. First separate edition. Number 121 of 750. * *In the Clearing*. 1962. Number 1087 of 1,500. Slipcase.

WITH: *Steeple Bush*. 1947. Trade hardcover, signed on the free front endpaper: "Robert Frost. Breadloaf, 1947."

Most fine with minor wear, first title covers rubbed, *Aforesaid* slipcase dampstained, not affecting book.

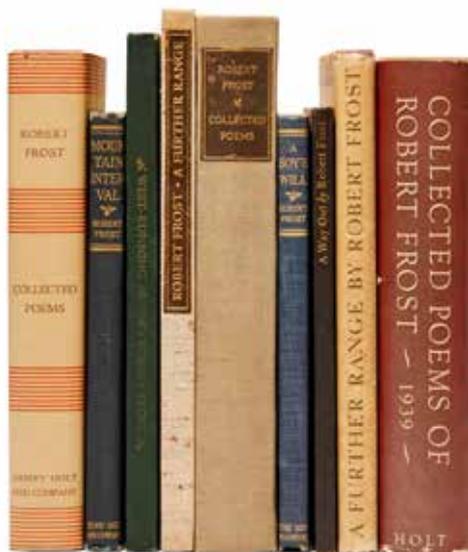
\$1,200 - 1,800

206

FROST, ROBERT. 1874-1963.

Collection of early books, mostly signed, all in original binding: 1. *Collected Poems*. 1930. Publisher's buckram cloth, an unnumbered copy from the edition of 1000 copies, SIGNED by Frost on the half-title. 2. *West-Running Brook*. 1928. Publisher's cloth-backed decorated paper boards, lacking slipcase, number 736 of 1000 copies SIGNED by Frost at the colophon, and by J.J. Lankes beneath each of his 3 illustrations. 3. *A Further Range*. 1936. Publisher's cloth, slipcase, number 702 of 803 copies SIGNED by Frost. WITH: *A Boy's Will*. Holt, 1915. Lacking dust-jacket. First American edition, FIRST ISSUE. * *Mountain Interval*. 1916. Lacking dust-jacket. FIRST EDITION, FIRST STATE. * *A Way Out*. 1928. Number 182 of 485, SIGNED by Frost. * *Collected Poems*. 1930. FIRST TRADE EDITION, FINE IN JACKET. * *A Further Range*. 1936. Later printing in jacket, SIGNED by Frost. * *Collected Poems... 1939*. 1939. FIRST EDITION, SIGNED by Frost, "Mt Auburn St/ Boston."

\$1,200 - 1,800



206

207

HARDY, THOMAS. 1840-1928.

The Return of the Native. London: Smith, Elder, & Co., 1878. 3 volumes. 8vo. Half-title, map frontispiece by Hardy in vol 1. Publisher's cloth, upper cover and spine decoratively stamped in black and gilt, spines lettered in gilt and blind, lower cover with double-rule border in blind, custom cloth chemise and morocco backed box, minor rubbing at joints, light foxing to endpapers.

FIRST EDITION IN BOOK FORM, FIRST ISSUE, Purdy's primary binding. Controversial upon publication for its frank treatment of sexuality, Hardy's classic tragedy and its proud and unconventional heroine, Eustacia Vye, are now considered one of his best. A clean, bright copy. Purdy, pp 24-72. Sadleir 1113 (binding B).

\$2,000 - 3,000



207

208

HARDY, THOMAS. 1840-1928.

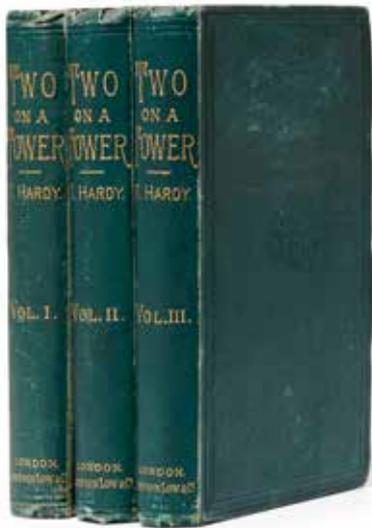
The Trumpet Major. London: Smith, Elder, & Co., 1880. 3 volumes. 8vo. Half-titles, initial blanks. Publisher's red cloth, front covers pictorially stamped in black, spines in black and gilt, lower covers with triple-rule in blind. custom cloth drop-back box. Spines lightly faded, minor rubbing to gilt.

FIRST EDITION IN BOOK FORM, SECONDARY BINDING, which Purdy notes is scarcer than the primary binding. *The Trumpet-Major* first appeared in 12 monthly parts of *Good Words for 1880*. The cover features an encampment in the top panel and a mill on the lower panel and follows the author's own design. Hardy also specified the exact shade of red he wanted, a bright sanguine which accords well with the most drastic change that Hardy made to the book edition from the serial: the allusion to the future death of the trumpet major "upon one of the bloody battle-fields of Spain." Purdy, pp 31-35; Sadleir 1115.

\$3,000 - 5,000



208



209

209

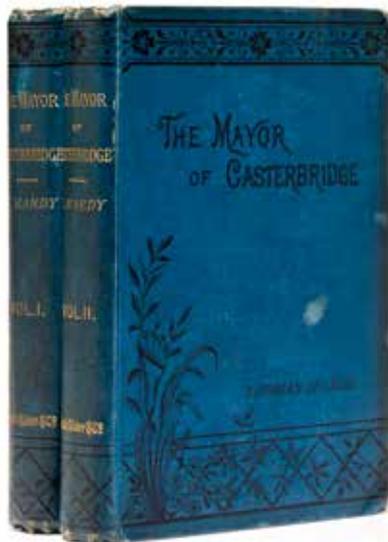
HARDY, THOMAS. 1840-1928.

Two on a Tower. London: Sampson Low, Marston, Searle, & Rivington, 1882. 3 volumes. 8vo. Publisher's green cloth, covers with 3-rule border and publisher's monogram in blind, spines lettered in gilt, custom cloth drop back box with printed paper title label, recased with new endpapers, scuffing to upper front covers, volume one slightly shaken with gathering L pulling, volume one lacking final leaf (R4, blank except for imprint).

Provenance: Henry James Charles Leishman (bookplate).

FIRST EDITION IN BOOK FORM, of Hardy's "astronomical novel," a story of star-crossed lovers set against a scientific backdrop. "This slightly built romance was the out-come of a wish to set the emotional history of two infinitesimal lives against the stupendous background of the stellar universe" (Hardy, *Preface*, Wessex Edition, 1895). Purdy pp 41-45; Sadleir 1116.

\$1,000 - 1,500



210

210

HARDY, THOMAS. 1840-1928.

The Mayor of Casterbridge: The Life and Death of a Man of Character. London: Smith, Elder & Co, 1886.

2 volumes. 8vo. Half-titles, single ad leaf at end of vol 1, and 2 leaves in vol 2 (as called for by Purdy). Publisher's smooth blue cloth, stamped in black, spines titled in gilt, gray floral endpapers. Light rubbing to joints, chip to lower inner corner of many pages in vol 1, small burn hole to pp 189/190. Washed out inscription dated 1888 to half-title.

FIRST BOOK EDITION, 758 copies printed, of which 600 were bound at publication. According to critic Albert Guerard, [the main character] "Henchard ... stands at the very summit of his creator's achievement; his only tragic hero and one of the greatest tragic heroes in all fiction. He takes his place at once with certain towering and possessed figures of Melville, Hawthorne, and Dostoevsky" (*Thomas Hardy: The Novels and Stories*, New York: 1949). Purdy, pp 50-54; Sadleir 1111.

\$3,000 - 5,000



211

211

HARDY, THOMAS. 1840-1928.

Tess of the d'Urbervilles. A Pure Woman. [London]: James R.Osgood, McIlvaine & Co., 1891.

3 volumes. 8vo. Half-titles, vols 2 & 3 with final blanks, and vol 2 with initial blank, as called for. Publisher's brown cloth, with gilt honeysuckle design by Charles Ricketts, spines decoratively titled in gilt, modern cloth drop-back box. Minor rubbing to covers, spines lightly cocked.

Provenance: Alfred & G. Ivy Clark (etched bookplate).

FIRST BOOK EDITION, FIRST ISSUE, a very nice copy of one of Hardy's greatest novels. When it appeared in serial form, two scenes were removed from the serial publication by the editor, necessitating changes in plot including the introduction of a mock marriage. For the book edition, Hardy was able to "piece the trunk and limbs of the novel together" (Purdy, p 67). Banned and much-discussed at the time of publication for its frank sexuality, Hardy's tragic portrayal of "a pure woman" trapped by the mores of Victorian society still stands today as one of the most important English novels. Purdy, pp 67-78; Sadleir 1114.

\$4,000 - 6,000

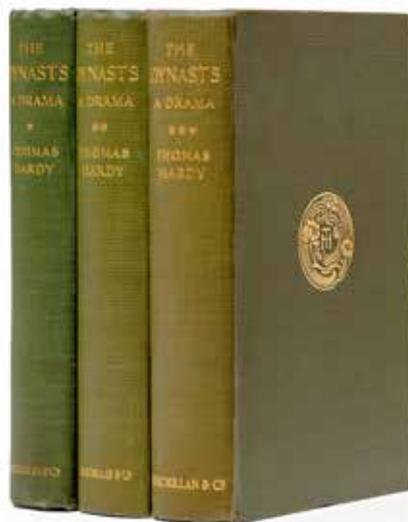
212

HARDY, THOMAS. 1840-1928.

The Dynasts. London: MacMillan & Co, Limited, 1903-1908. 3 volumes. 8vo. Publisher's green cloth, publisher's decorated "TH" monogram to upper covers, spines lettered in gilt, lacking dust-jackets, spines very lightly faded.

FIRST EDITION, FIRST ISSUE of volume one, the usual second state of volume two (with cancel title, no known copy of the first state in an English binding), embossed "PRESENTATION COPY" stamps to all three title pages, and REVIEW SLIP laid in to volume one. According to George Orwell, writing in the midst of another war in 1942, Hardy "set free his genius" to write a "grandiose and rather evil vision of armies marching and counter-marching through the mists, and men dying by hundreds of thousands in the Russian snows, and all for absolutely nothing" (*Tribune*, September 18, 1942). Purdy, pp 119-135.

\$2,000 - 3,000



212

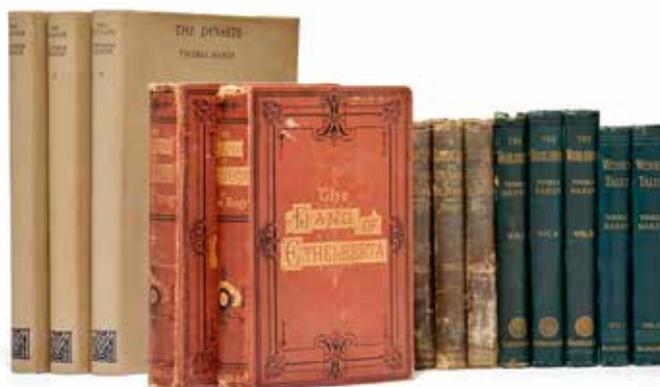
213

HARDY, THOMAS. 1840-1928.

5 works in 13 volumes.

1. *The Woodlanders*. London: MacMillan, 1887. 3 volumes. Publisher's cloth, sides blocked in black on front and blind on back, spines gilt lettered. Some light wear and staining. *FIRST EDITION*. see Sadleir 1120.
2. *Wessex Tales*. London: MacMillan, 1888. 2 volumes. Publisher's cloth. Slightly leaning. *Provenance*: A. Edward Newton (bookplate). *FIRST EDITION IN BOOK FORM*. Of the 750 copies printed, only 634 were bound. Sadleir 1119.
3. *The Dynasts: an Epic-Drama of the War with Napoleon*. London: MacMillan, 1927. 3 volumes. 4to. Printed in red and black. Original half vellum, uncut.; publisher's dust jacket. *LIMITED EDITION* - One of 525 sets signed by Hardy.
4. *The Hand of Ethelberta*. London: Smith, Elder and Co., 1876. 2 volumes. Publisher's cloth, some light wear; cloth folding case. *FIRST EDITION IN BOOK FORM*. Sadleir 1107.
5. *A Laodicean, or the Castle of the De Staneys*. London: Sampson Low et. al., 1881. *FIRST EDITION IN BOOK FORM*. 3 volumes. Original cloth, worn. Sadleir 1109.

\$2,000 - 3,000



213

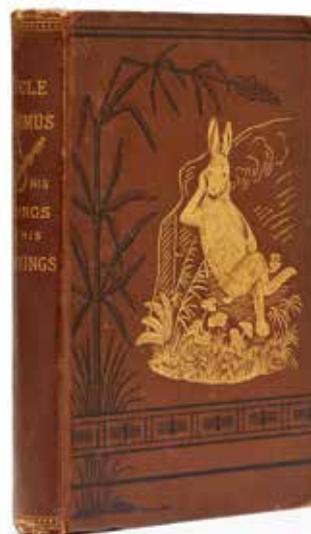
214

HARRIS, JOEL CHANDLER. 1948-1908.

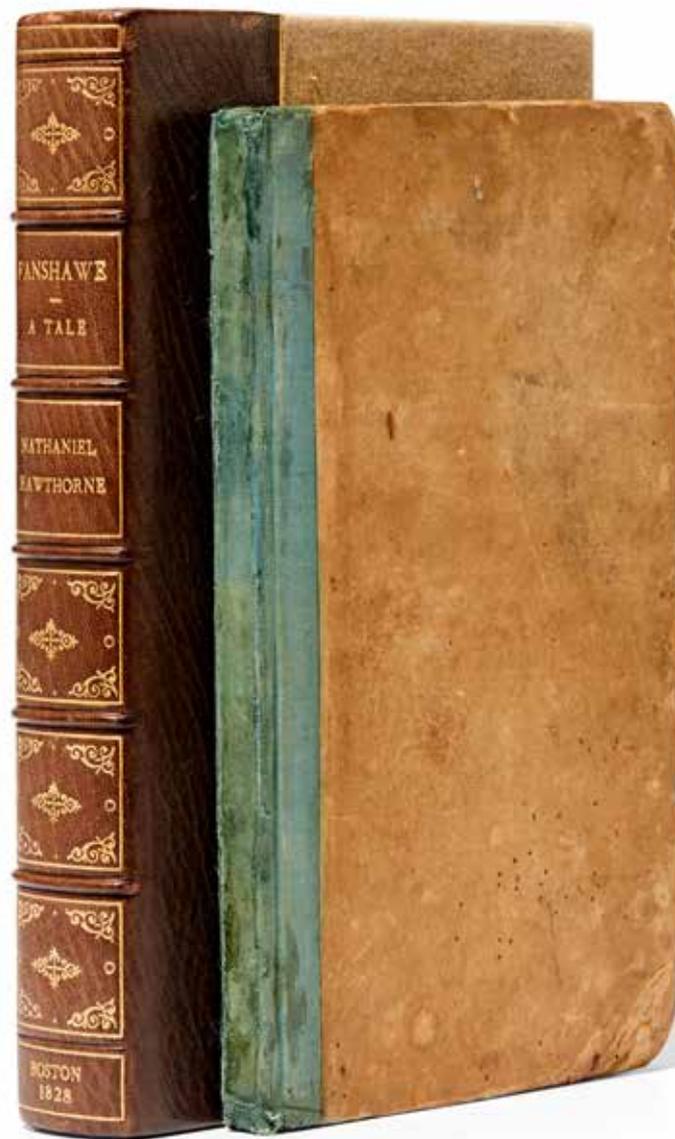
Uncle Remus, His Songs and His Sayings, The Folk-Lore of the Old Plantation. New York: D. Appleton, 1881. 8vo. Frontispiece, 7 illustrations and illustrations in text after Frederick S. Church and James H. Moser, 8 pp advertisements at rear. Publisher's cloth, pictorially stamped in gilt and black, patterned endpapers, minor wear to cloth, newspaper article pasted to verso of final textual leaf. WITH: Autograph Letter signed ("Joel Chandler Harris"), 1 p, 108 x 137 mm, on *The Constitution* letterhead, Atlanta, GA, May 28, 1883, to *The World* offices asking for two copies of the issue "containing a notice of the June Century," light soiling. *Provenance*: E. Laffam (ownership name); St. Pancras House Improvement Society (stamps to endpapers).

FIRST EDITION, FIRST ISSUE, with "presumptive" to p 9, and no mention of the work in ads. A clean copy of Harris's retellings of African-American folk-tales and myths, with an Autograph Letter Signed from Harris laid-in. BAL 7100; Grolier American 83; *Parley to Penrod* pp 56-57.

\$2,000 - 3,000



214



215

215

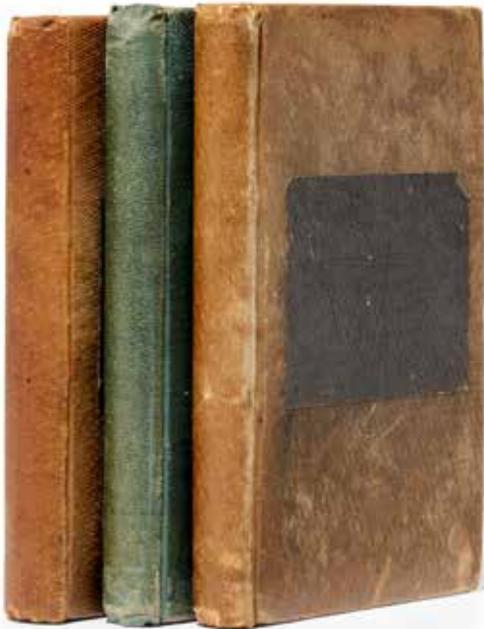
HAWTHORNE, NATHANIEL. 1804-1864.

Fanshawe, A Tale. Boston: Marsh & Capen, 1828. 12mo. Publisher's muslin backed boards, spine label lacking, spine skillfully repaired, light dampstain to upper corner, endpaper, lessening through first 5 leaves,

Provenance: Lizzie H. Coe (ink inscription, dated "Cayuga, Ill/ 1885); sold Christies, New York, May 17, 1989, lot 70.

HAWTHORNE'S EXCEEDINGLY SCARCE FIRST BOOK, published anonymously and actively suppressed by Hawthorne in his lifetime. Written while he was still a student at Bowdoin, *Fanshawe* was published soon after his graduation. Both Hawthorne's sister and the publisher report that Hawthorne instructed them not to associate him with the book. However, according to Clark, "Although Hawthorne later suppressed knowledge of the existence of *Fanshawe*, the scarcity of this work results primarily from destruction in a warehouse fire of the publisher's inventory." BAL 7570; Clark A1.1.

\$20,000 - 30,000



216



217

216

HAWTHORNE, NATHANIEL. 1804-1864.

Hawthorne's Grandfather's Chair trilogy
Grandfather's Chair: A History for Youth. Boston: Peabody, 1841.
 Publisher's cloth, title label on upper cover, faded; slipcase. BAL 7590.

WITH: *Famous Old People: Being the Second Epoch of Grandfather's Chair*. Boston: Peabody, 1841. Publisher's cloth, title label on upper cover, faded; slipcase. BAL 7591.

WITH: *Liberty Tree: with the Last Words of Grandfather's Chair*. Boston: Peabody, 1841. Publisher's cloth, title label on upper cover, faded; slipcase. BAL 7592.

FIRST EDITIONS. "To make a lively and entertaining narrative for children, with such unmanageable material as is presented by the sombre, stern, and rigid characteristics of the Puritans, is quite as difficult an attempt, as to manufacture delicate playthings out of the granite rocks on which New England is founded" (Preface).

\$1,200 - 1,800

217

HAWTHORNE, NATHANIEL. 1804-1864.

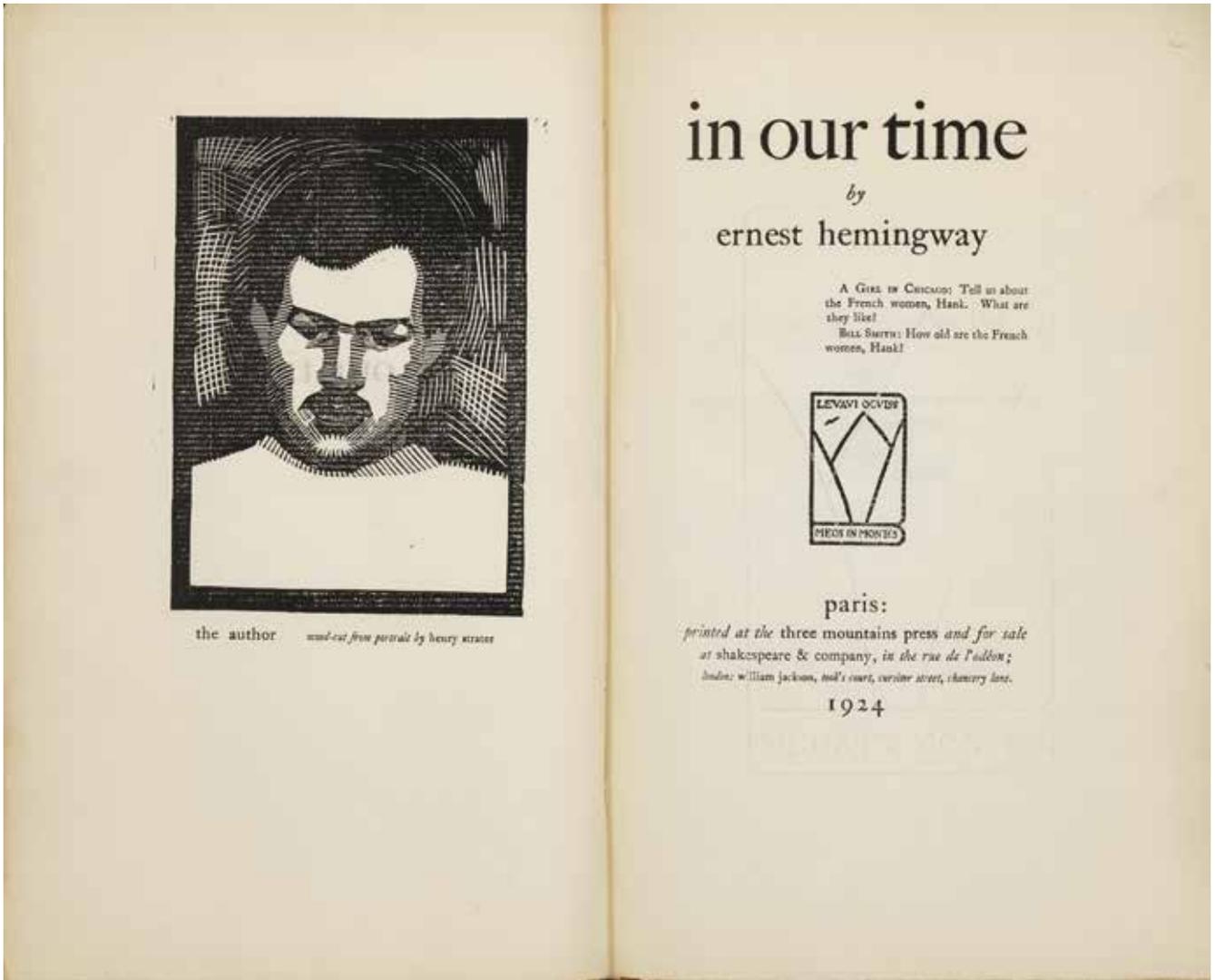
The House of Seven Gables. Boston: Ticknor, Reed, and Fields, 1851.

8vo. Publisher's cloth [BAL binding B]. Some marginal foxing to leaves. *Provenance:* Clary (ink name). *FIRST EDITION*, second issue, with first state of ads dated March 1851 inserted. A very nice copy. BAL 7604.

WITH: *Tanglewood Tales*. Boston: Ticknor, Reed, and Fields, 1853. 8vo. 8 pp ads dated August 1853 [BAL state B]. Publisher's blue cloth, small chip to lower forecorner of title page. A clean, bright copy of the *FIRST AMERICAN EDITION, FIRST ISSUE*. BAL 7614.

WITH: *The Snow-image, and Other Twice-told Tales*. 1852. *FIRST EDITION*, earliest ads. BAL 7607. * *The Blithedale Romance*. 1852. *FIRST AMERICAN EDITION, FIRST BINDING*. BAL 7611. * *The Marble Faun*. 1860. 2 volumes. *FIRST EDITION, FIRST ISSUE*. BAL 7621. * *Septimus Felton*. 1872. *FIRST EDITION, FIRST PRINTING*. BAL 7638. * *Twice-Told Tales*. 1837. Morocco by Stikeman, the Doheny-Schiff copy, lacking the final 16 pp.

\$1,500 - 2,500



218

218

HEMINGWAY, ERNEST. 1899-1961.

In Our Time. Paris: Three Mountains Press, 1924.

4to. Woodcut portrait of Hemingway as frontispiece, after Henry Strater. Publisher's printed paper boards, with newsprint collage printed in red, and titles overprinted in black, custom red morocco backed box, minor chipping to extremities, with old crease in front board.

Provenance: Sold Anderson Galleries, Swartley, et al, December 10, 1936, lot 408; John Stuart Groves (morocco gilt bookplate to pastedown).

PRESENTATION COPY OF HEMINGWAY'S SECOND BOOK, inscribed, likely by the publisher William Bird, "Compliments of the Author" to the front fly, and stamped "Review Copy" on the colophon.

"In the dry compressed little vignettes of *In Our Time* [sic], [Hemingway] has almost invented a form of his own...." (Edward Wilson, "Mr. Hemingway's Dry-points," *The Dial*, October, 1924). Hanneman A2(a); Connolly *Modern Movement* 49.

\$20,000 - 30,000

219

HEMINGWAY, ERNEST. 1899-1961.

Winner Take Nothing. New York: Scribner's, 1933. 8vo. Publisher's black cloth, printed gold foil labels; original dust-jacket. Tiny puncture to lower board, dust-jacket with minor loss to extremities and lower upper joint, some minor staining.

FIRST EDITION, first issue, first issue dust-jacket [***CHECK THIS***]. Hanneman A12a.

\$800 - 1,200

220

HEMINGWAY, ERNEST. 1899-1961.

The Old Man and the Sea. New York: Charles Scribner's Sons, 1952. 8vo. Publisher's light blue cloth stamped in silver upper panel with Hemingway's "signature" in blind; pictorial dust-jacket with a few nicks to edge of upper panel, minor rubbing to joints of spine panel.

"Now is no time to think of what you do not have. Think of what you can do with that there is."

FIRST EDITION, an instant classic and winner of Hemingway's only Pulitzer Prize. Hanneman A24a.

\$500 - 700

221

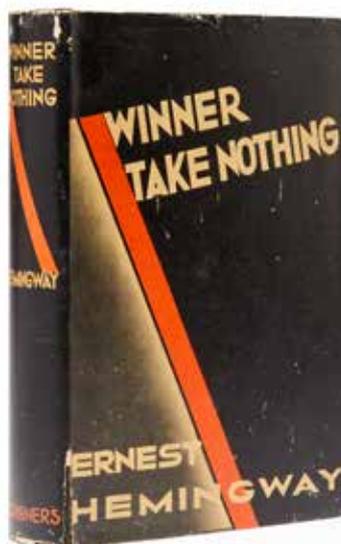
JAMES, WILL. 1892-1942.

Uncle Bill: A Tale of Two Kids and a Cowboy. New York: Charles Scribner's Sons, 1932.

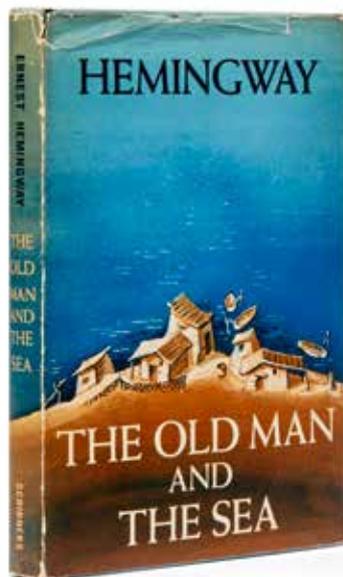
8vo. Publisher's pictorial orange cloth printed in black, original pictorial dust jacket, minor wear to cloth, front fly pasted down to front cover, chipping to corners of jacket.

FIRST EDITION, THE VERY RARE FIRST STATE, with illustration of Scootie's tent to p 181. "After only a few of that first state were issued, some long-gone and unimaginative art editor must have ordered a change to a galloping horse running to catch his bunch and having nothing to do with the immediate text. Maybe he couldn't read! ... The tent picture is never to be seen again! That first state is very rare" (Frazier, p 64). The first of the three Uncle Bill Books.

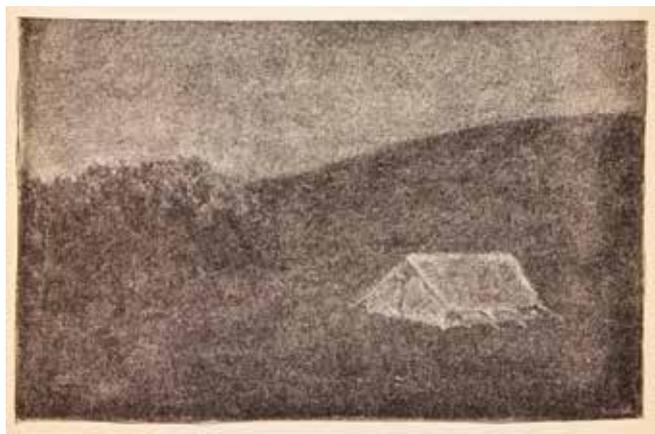
\$1,200 - 1,800



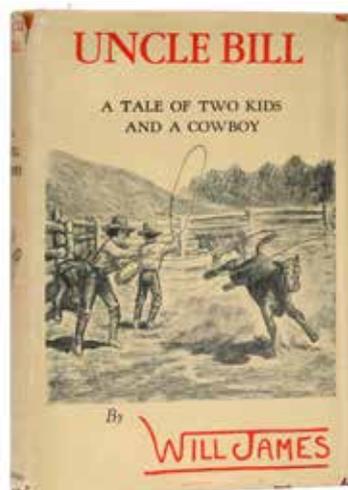
219



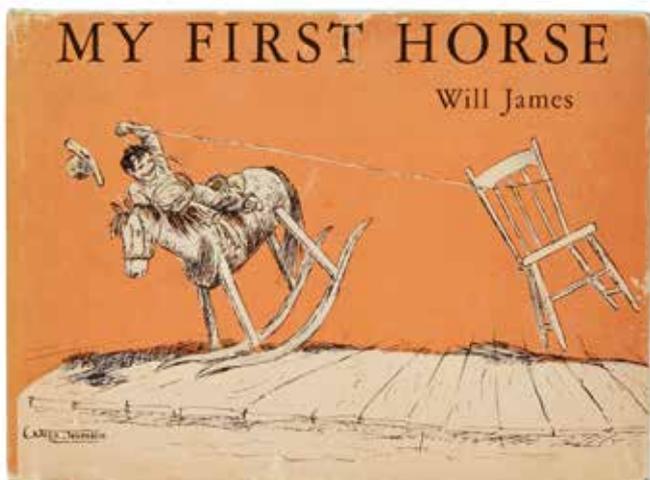
220



221 (detail)



221



222

222

JAMES, WILL. 1892-1942.

My First Horse. New York: Charles Scribner's Sons, 1940. 4to. 20 illustrations in color. Publisher's turquoise cloth, pictorially stamped and lettered in black, original dust jacket, foxing to endpapers, dampstain to rear board, minor wear to edges of jacket. *Provenance*: John Judson Philips (gift inscription to front fly).

FIRST EDITION IN RARE JACKET. "Will James amplifies the myth of his earliest years ... *My First Horse* first edition in dj is just about the most rare and dear Will James book" (Frazier p 134).

\$1,500 - 2,500

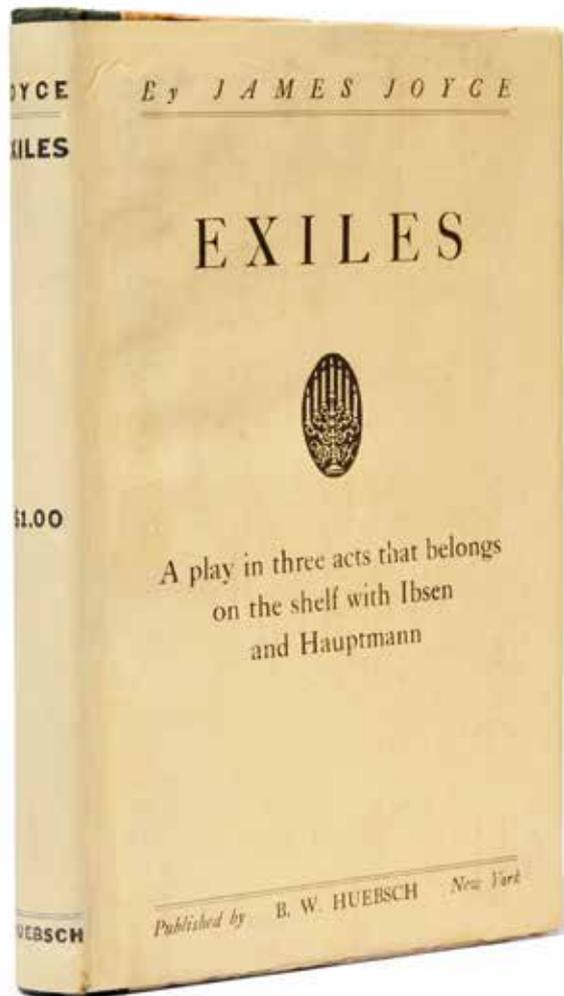
223

JOYCE, JAMES. 1882-1941.

Exiles. New York: B.W. Huebsch, 1918. 8vo. Publisher's cloth-backed slate green paper-covered boards, blind-stamped upper cover, spine gilt lettered, publishers dust jacket. Small nick to edge of upper cover, light darkening and rubbing to edges; dust jacket with skillful restoration to spine and folds. *Provenance*: The Sunwise Turn, Inc. (bookseller's label on back paste-down, see below); William Pieper (small label at back and morocco bookplate?).

FIRST EDITION, American issue published simultaneously with the English edition, featuring the rare dust jacket stating: "A play in three acts that belongs on the shelf with Ibsen and Hauptmann." The Sunwise Turn, Inc. "A Modern Bookshop," is one of the first women owned bookshops in America. It was a bookstore, gallery space, publisher (briefly considering publishing *Ulysses*) and gathering place for contemporary authors, founded by Madge Jenison and Mary Horgan Mowbray-Clarke in 1916 and operated until 1927. Slocum and Cahoon A15; see Madge Jenison, *Sunwise Turn, A Human Comedy of Bookselling*, New York, 1923; See Huw Osborne, editor, *The Rise of the Modern Bookshop*, Burlington, 2015, p 32.

\$1,000 - 1,500



223



223 (detail enlarged)

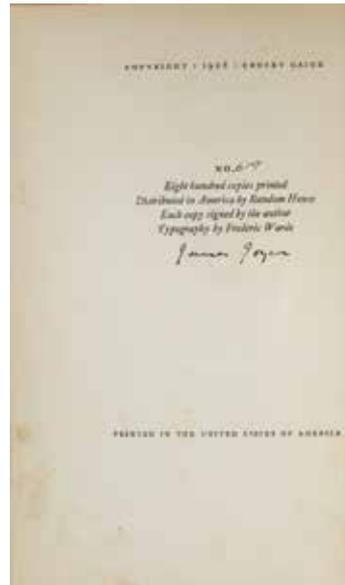
224

JOYCE, JAMES. 1882-1941.

Anna Livia Plurabelle. New York: Crosby Gaige, 1928. 12mo. Publisher's cloth, gilt triangle decoration to front cover, border stamped in blind, spine lettered and decorated in gilt, top edge gilt, custom cloth box, abrasion to front cover.

FIRST BOOK EDITION, SIGNED ISSUE, number 619 of 800 copies signed by Joyce on the colophon. By his own count, Joyce spent more than 1200 hours on *ALP* "on which I am prepared to stake everything" (Letter to Harriet Weaver, October 8, 1927). Regarded as the most lyrical section of what would become *Finnegans Wake*, "Anna Livia" had "an undoubted influence on 'The Revolution of the Word' (Connolly *Modern Movement* 87). Slocum & Cahoon A32.

\$1,500 - 2,500



224

225

JOYCE, JAMES. 1882-1941.

Haveth Childers Everywhere. Fragment from A Work in Progress. Paris: Henry Babou and Jack Kahane; New York: The Fountain Press, 1930. Folio. Title printed in green and black, initials and headlines printed in green. Publisher's printed wrappers, uncut, glassine dustwrapper, custom cloth slipcase, minor chipping to lower spine corner, small chip to glassine at upper corner, tanning to spine.

FIRST EDITION, SIGNED ISSUE, number 73 of 100 copies signed by Joyce in pencil, and printed on hand-made iridescent Japan, from a total edition of 685. Jack Kahane, the "dirty books" publisher the Obelisk Press, approached Joyce in 1929 about publishing something from his "Work in Progress," a portion of which had appeared in *Transitions* earlier that year. Introduced through Sylvia Beach, Kahane, who was known to refer to Joyce simply as "God," paid Joyce 50,000 francs and published the 5000-word fragment with "touching reverence and incomparable luxury" (Kahane, *Memoirs of a Booklegger*, p 29). The section forms chapter 3 of book III in what eventually became *Finnegans Wake*. Slocum and Cahoon A41.

\$3,000 - 5,000



225

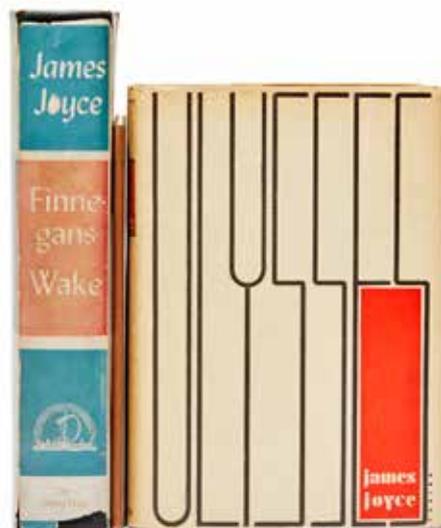
226

JOYCE, JAMES. 1882-1941.

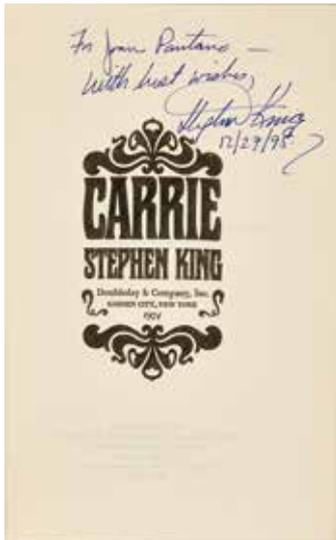
3 titles:

1. *Ulysses*. New York: Random House, 1934. Publisher's cloth printed in red and black, dust jacket. Slight toning to cloth, toning to spine and a few small tears in jacket. *FIRST AUTHORIZED AMERICAN EDITION*, with reprint of U.S. District Court decision regarding the ban of the work, and the first appearance of Ernst Reichl's bold typographic jacket design. Slocum & Cahoon A21
2. *Finnegans Wake*. New York: Viking Press, 1939. Publisher's cloth, jacket printed in red and blue on white. Jacket spine sunned, slightly soiled, with a few chips. *FIRST AMERICAN TRADE EDITION*. Slocum & Cahoon A47.
3. *Anna Livia Plurabelle: Fragment of Work in Progress*. London: Faber & Faber, [1930]. Publisher's cloth titled in gilt. Lacking original glassine jacket, slight spotting. *FIRST ENGLISH EDITION* of this chapter, a fragment of what would later become *Finnegan's Wake*, printed as part of series, "Criterion Miscellany No.15." Slocum & Cahoon 33.

\$800 - 1,200



226



227

227

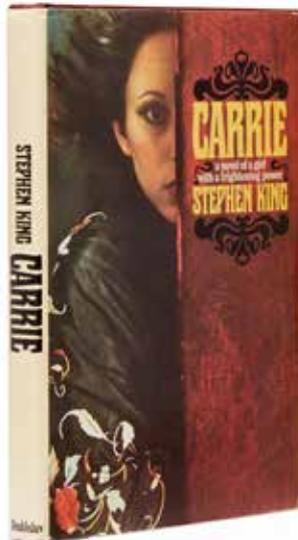
KING, STEPHEN. B.1947.

Carrie. New York: Doubleday & Company, 1974.

8vo. Publisher's maroon cloth, lettered in gilt to spine, original pictorial dust-jacket, minor wear at corners of jacket.

FIRST EDITION, FIRST PRINTING OF KING'S FIRST NOVEL, INSCRIBED by King to title page, and dated December 12, 1995, with code P6 to gutter of p 199. A clean bright copy of an important first novel, the basis for the 1976 classic starring Sissy Spacek in the title role.

\$1,200 - 1,800



228

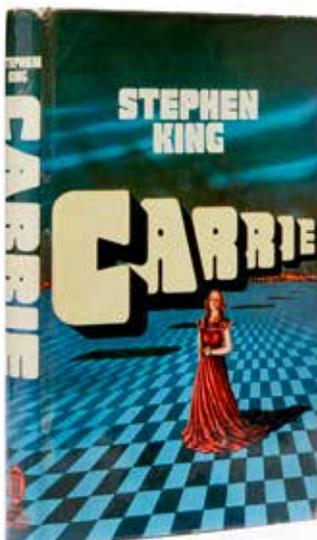
228

KING, STEPHEN. B.1947.

Carrie. New York: Doubleday & Company, 1974. 8vo. Publisher's original maroon cloth, lettered in gilt to the spine, original pictorial dust-jacket, light wear at corners.

SIGNED FIRST EDITION OF AUTHOR'S FIRST BOOK, first printing with code "P6" in gutter of p 199.

\$800 - 1,200



229

229

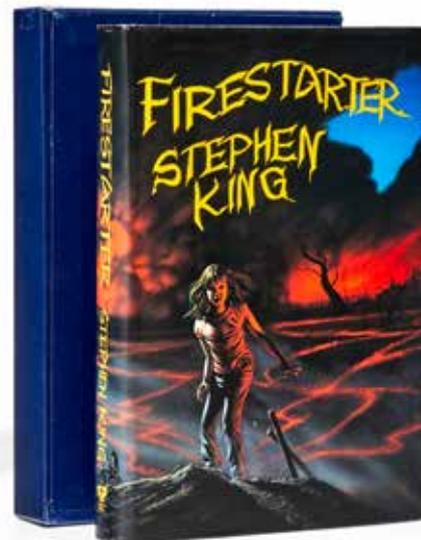
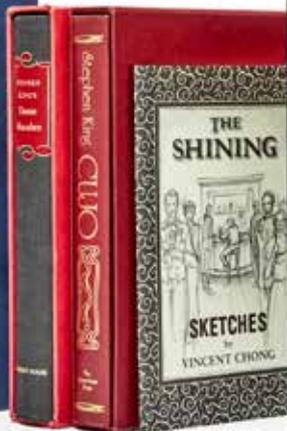
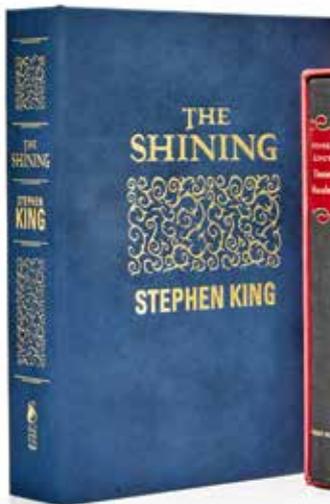
KING, STEPHEN. B.1947.

Carrie. London: New English Library, 1974.

8vo. Publisher's purple cloth lettered in gilt, original pictorial dust-jacket, light wear at the corners.

FIRST ENGLISH EDITION OF AUTHOR'S FIRST BOOK. A bright copy of a scarce issue.

\$600 - 800



230

231

230

KING, STEPHEN. B.1947.

CHONG, VINCENT. Illustrator. *The Shining*. Burton, MI: Subterranean Press, 2013.

4to. Publisher's cloth-backed marbled boards, spine lettered in gilt, publisher's suede folding case, lettered in gilt.

DELUXE EDITION, number 464 of 750 copies, signed by King at the colophon, and by Chong on an inserted illustrated leaf. With the pamphlet including Chong's sketches and the original jacket art before letters (650 x 252 mm). Fine.

WITH:

1. *Danse Macabre*. NY: Everest House, 1981. Publisher's cloth, glassine, slipcase. *FIRST EDITION, SIGNED ISSUE*, number 230 of 250 copies, signed at the colophon. Fine.
2. *Cujo*. NY: Mysterious Press, 1981. Publisher's cloth, acetate, slipcase. *FIRST EDITION, SIGNED ISSUE*, number 339 of 750 signed at the colophon. Fine.
3. *Skeleton Crew*. Santa Cruz: Scream Press, 1985. 4to. Publisher's cloth, original illustrated dust-jacket and slipcase. *DELUXE EDITION*, number 231 of 1000 copies signed by King and illustrator J.K. Potter. With folding poster laid-in at rear. Fine.

\$1,500 - 2,500

231

KING, STEPHEN. B.1947.

Firestarter. Huntington Woods, Phantasia Press, 1980.

8vo. Publisher's blue leatherette, lettered in silver, original wraparound pictorial dust-jacket by Michael Whelan, publisher's blue paper-covered card slipcase, fine.

FIRST EDITION, SIGNED ISSUE, number 270 of 725 copies signed by King and dated "July 6, 1980." Nominated for the Locus Award, Balrog Award and the British Fantasy Award when it was published, *Firestarter* was made into the 1984 film starring Drew Barrymore, Heather Locklear, Martin Sheen and George C. Scott. A fine copy in slipcase.

\$800 - 1,200



232

KING, STEPHEN. B.1947.

The complete Dark Tower series in the deluxe issue, 10 books in 13 volumes, all in publisher's cloth with original pictorial dust-jackets and slipcases:

1. *The Gunslinger*. 1982. Number 229 of 500 copies SIGNED by King and Michael Whelan.
2. *The Drawing of the Three*. 1987. Number 594 of 850 copies SIGNED by King and Phil Hale.
3. *The Waste Lands*. 1991. Number 229 of 1250 copies SIGNED by King and Ned Dameron.
4. *Wizard and Glass*. 2 volumes. 1997. Number 268 of 1250 copies signed by King and Dave McKean.
5. *Wolves of the Calla*. 2 volumes. 2003. Number 1252 of 1350 copies signed by King and Bernie Wrightson.
6. *Song of Susannah*. 2004. Number 1252 of 1400 copies signed by King and Darrel Anderson.
7. *The Dark Tower*. 2 volumes. 2004. Number 1252 of 1500 copies signed by King and Michael Whelan.
8. *Little Sisters of Eleuria*. 2008. Number 745 of 1250 signed by King and Whelan.
9. *The Wind Through the Keyhole*. 2012. Number 561 of 800 copies signed by King and Jae Lee.

WITH: Vincent, Bev. *The Road to the Dark Tower*. Cemetery Dance, 2005. Number 934 of 1000 copies signed by Bev Vincent.

FINE COPIES OF THE COMPLETE DARK TOWER SERIES.

Nominated multiple times for the Locus Award and winner of the 2005 British Fantasy Award for best novel (for *The Dark Tower*), the acclaimed series began with *The Gunslinger* in 1982, with the main part of the series ending with book VII in 2004. *Little Sisters of Eleuria* first appeared as a precursor to the Dark Tower cycle in 1998, and was republished by King in 2009 with a revised edition of the original *Gunslinger*. In 2012, Grant issued *The Wind in the Key Hole*, the eighth novel in the series which takes place between volumes 4 and 5. A beautiful, complete set of King's Magnum Opus, an "imposing example of pure storytelling" (Bill Sheehan, *The Washington Post*, 2007).

\$6,000 - 9,000



233

233

KING, STEPHEN. B.1947.

The complete *Dark Tower* series in 7 volumes, first trade editions, original cloth, dust-jackets, all in fine condition: *The Gunslinger*. 1982. * *The Drawing of the Three*. 1987. * *The Waste Lands*. 1991. * *Wizard and Glass*. 1997. * *Wolves of the Calla*. 2003. * *Song of Susannah*. 2004. * *The Dark Tower*. 2004.

WITH:

The Wind Through the Keyhole. London: Hodder & Stoughton, 2012. Publisher's cloth, slipcase, sealed in original shrink-wrap plastic.

SIGNED LIMITED EDITION, one of 200 with 6 color plates.

\$1,000 - 1,500

234

KING, STEPHEN. B.1947.

The Plant: the opening segment of an ongoing work. Bangor, ME: Philtrum Press, 1982.

8vo. Publisher's string-bound printed green wrappers, yapp edges, lightly smudges, but nearly fine.

WITH: *The Plant. Part Two*. Bangor, ME: Philtrum Press, 1982.

8vo. Original string-bound printed green wrappers, yapp edges, fine.

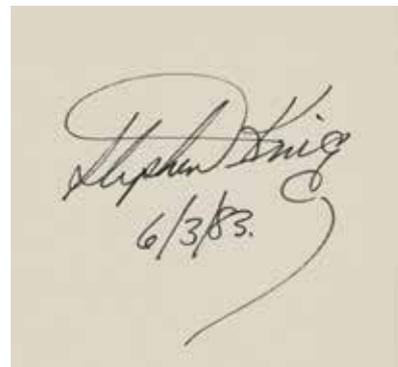
LIMITED EDITIONS OF 200 COPIES, the first volume SIGNED BY KING AND DATED "6/2/83" on the endpaper, and marked "— designer's proof—M.H.A." on the colophon; the second marked "designer's proof."

Originally sent by King as Christmas cards in 1982, 1983, with a third volume in 1985. They were the beginning of an epistolary novel that was never completed. A scarce King item.

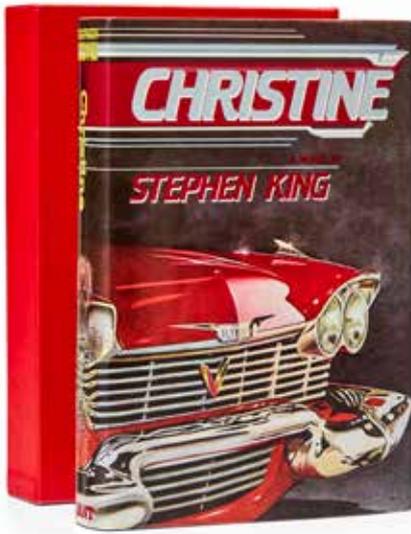
\$4,000 - 6,000



234



234 (detail)



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235

KING, STEPHEN. B.1947.

GERVAIS, STEPHEN. ILLUSTRATOR. *Christine*. West Kingston: Donald M. Grant, (1983). 8vo. Publisher's red cloth decorated and lettered in silver, original pictorial dust-jacket, publisher's slipcase, small hairline tear to upper front joint.

FIRST EDITION, SIGNED ISSUE, number 455 of 1000 copies signed by both King and illustrator Stephen Gervais. Classic King: "If being a kid is about learning how to live, then being a grown-up is about learning how to die." A bright, clean copy, with typed note from the publisher acknowledging the order, dated May 30, 1983, and publisher's catalogue laid-in.

\$800 - 1,200

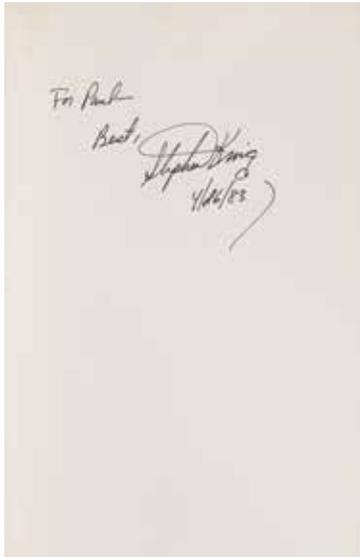
236

KING, STEPHEN. B.1947.

Christine. New York: The Viking Press, 1983. 8vo. Publisher's black-cloth backed, red paper boards, lettered in silver and red, original dust-jacket.

A FINE COPY OF THE FIRST TRADE EDITION, INSCRIBED by King and dated "4/26/83," three days before publication.

\$800 - 1,200



236

237

KING, STEPHEN. B.1947.

WRIGHTSON, BERNI. 1948-2017. Illustrator. 3 titles:

1. *Cycle of the Werewolf*. Westland, MI: The Land of Enchantment, 1983.

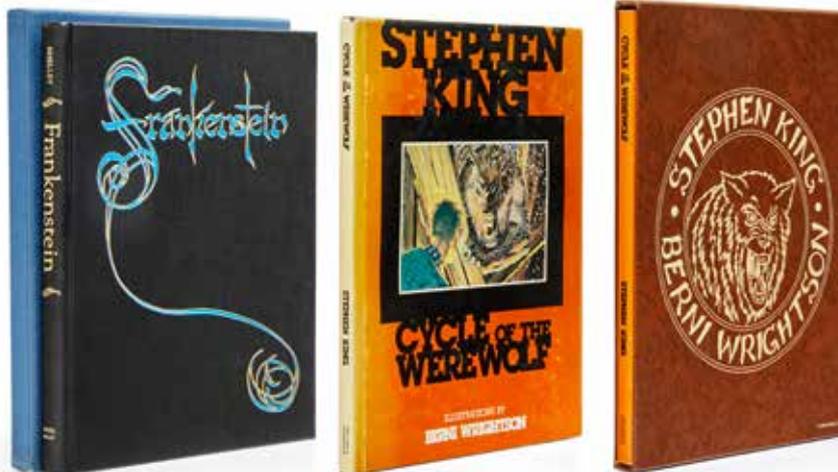
Folio. Publisher's boards with gilt-stamped titles, pictorial dust jacket, publisher's slipcase. *SIGNED AND INSCRIBED BY KING* on the title page: "For Brenda — Thanks for the pictures! Stephen King, 5/18/84." Spine sunned, wear to jacket.

2. Another. *LIMITED DELUXE EDITION*, number 288 of 300 copies, signed by King and Wrightson on limitation page.

3. *The Cycle of the Werewolf Portfolio*. Westland, MI: The Land of Enchantment, 1983. 24 illustrations by Wrightson: 12 in color, 280 x 218 mm, and 12 in black and white, 247 x 355 mm, all printed with months of the year. Publisher's white portfolio printed in black, numbered *13/20 Publishers Copy*, and *SIGNED* by both King and Wrightson.

4. SHELLEY, MARY WOLLSTONECRAFT. 1797-1851. *Frankenstein, or the Modern Prometheus*. New York: Dodd, Mead & Co., 1983. Introduction by Stephen King. Publisher's black cloth stamped in gilt and metallic blue, blue paper slipcase. *LIMITED EDITION*, number 354 of 500, signed by King and Wrightson.

\$1,200 - 1,800



237

238

KING, STEPHEN. B.1947.

Eyes of the Dragon. Bangor, ME: Philtrum Press, 1984. Folio. Publisher's quarter black cloth and red hand-painted paper boards, matching slipcase. Light wear and one small scuff to slipcase, otherwise fine.

INSCRIBED, LIMITED EDITION, RED-NUMBERED ISSUE, number 241 of 250, from a total edition of 1,250. The first 250, numbered in red ink, were for private distribution, and often found inscribed, as is the case here, where King writes on the title page: "For Jim French / Hope you'll like this little story, and I also hope you have the happiest holiday season ever / With best, Stephen King, 12/6/84."

\$1,000 - 1,500

239

KING, STEPHEN. B.1947.

Eyes of the Dragon. Bangor, ME: Philtrum Press, 1984. Folio. Publisher's quarter black cloth and red hand-painted paper boards, matching slipcase. Minimal wear.

LIMITED EDITION, number 732 of 1,000, numbered in black ink. WITH: *Six Stories*. Bangor, ME: Philtrum Press, 1997. 8vo. Publisher's plain white wrappers with burgundy printed jacket. Lacking publisher's slipcase, slight shelf wear. *LIMITED EDITION*, number 712 of 1,100 (but only 900 distributed to 100 copies being damaged in production), signed by the author on the limitation page.

\$1,000 - 1,500

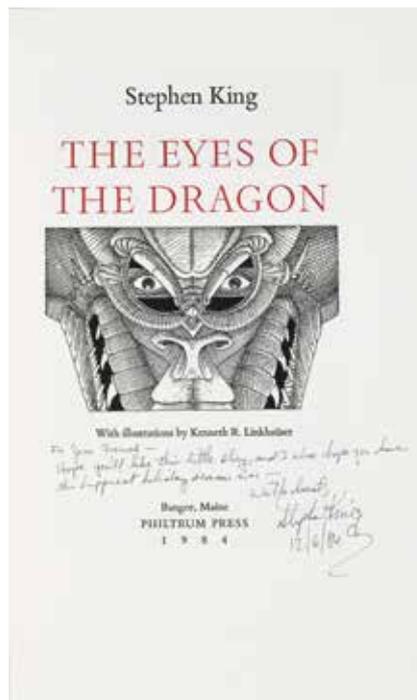
240

KING, STEPHEN. B.1947.

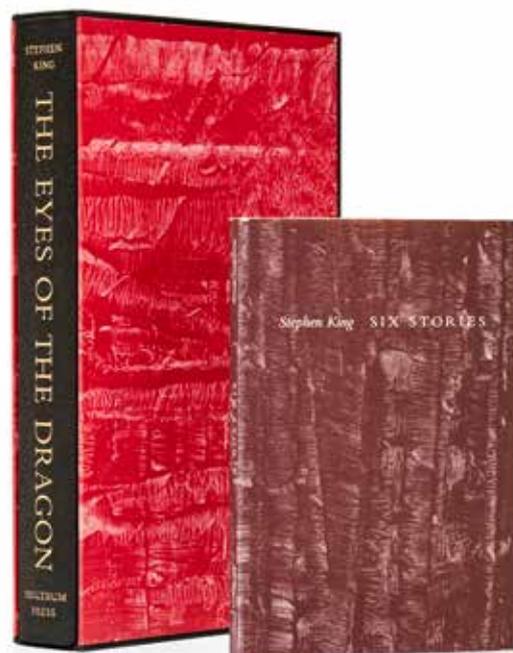
It: The 25th Anniversary Edition. Baltimore: Cemetery Dance, 2011. 4to. Publisher's black leatherette, lettered in silver and red, original wraparound pictorial dust-jacket, publisher's traycase stamped in silver and red.

DELUXE ANNIVERSARY EDITION OF STEPHEN KING'S CLASSIC, number 662 of 750 copies signed on the colophon by King, as well as illustrators Glen Orbik, Alan M. Clark and Erin S. Wells, with a new afterword by Stephen King. "I worked on the book in a dream. I remember very little about the writing of it, except for the idea that I'd gotten hold of something that felt very big to me, and something that talked about more than monsters..." (Afterword). A fine copy.

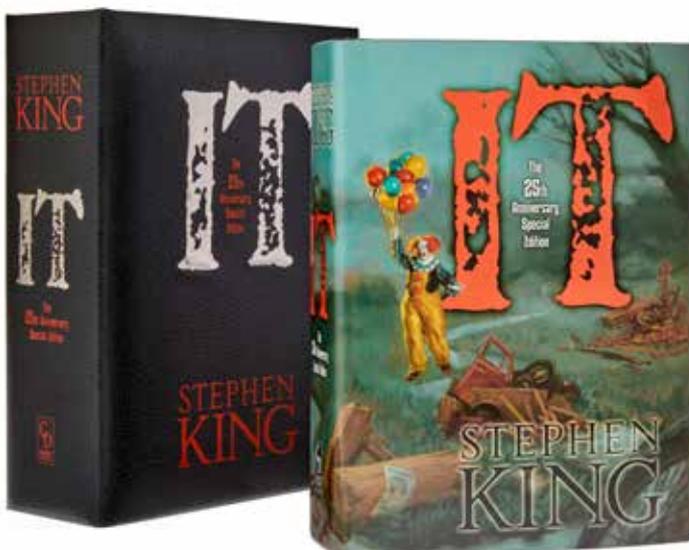
\$1,200 - 1,800



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KING, STEPHEN. B.1947. AND BARBARA KRUGER. B. 1945.

My Pretty Pony. New York: Whitney Museum of Art, 1988. Folio (508 x 347 mm). Color screen-prints with lithography and handset type by Barbara Kruger. Publisher's morocco-backed stainless steel sheets over boards with digital timepiece mounted on front cover; publisher's cloth slipcase.

LIMITED EDITION, one of 250 copies of a total edition of 280. A note on the care of this book is included: "You may adjust the clock or change the battery by removing the clock cover with a Phillips screwdriver. The clock, which is expected to last through 1990, is manufactured by Big Time ... You may choose to replace the clock or not: its failure is to be considered a property of the book."

\$1,200 - 1,800



242

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KING, STEPHEN. B.1947.

Dolan's Cadillac. Northridge, CA: Lord John Press, 1989. 8vo. Publisher's morocco-backed blue, red and silver marbled paper boards, with morocco foreedge, spine lettered in gilt, publisher's cloth slipcase.

DELUXE EDITION, PUBLISHER'S COPY, INSCRIBED BY KING TO PUBLISHER HERB YELLIN, printed "Publisher's Copy" on the colophon, and bound in the deluxe binding matching the lettered issue. A fine copy.

\$1,500 - 2,500



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KING, STEPHEN. B.1947.

3 signed and limited books from the Lord John Press, Northridge, CA:

1. *Dolan's Cadillac*. 1989. Publisher's morocco-backed marbled paper boards, spine lettered in gilt. *FIRST EDITION, DELUXE ISSUE*, number 247 of 250 copies signed by King to the half-title.
2. *Dolan's Cadillac*. 1989. Publisher's cloth-backed decorated paper boards with multiplied Cadillac design, spine lettered in gilt. *FIRST EDITION*, number 199 of 1000 copies signed by King to the half-title.
3. *Lord John Signatures*. 1991. Publisher's blue morocco-backed grey cloth, stamped in blue, spine lettered in gilt. *DELUXE ISSUE*, number 100 of 150 copies (of 576 total), signed by King at the end of his introduction, and additionally signed by Ray Bradbury; James Crumley; Richard Ford; Jim Harrison; Harry Crews; Thomas McGuane; Ursula LeGuin; Norman Mailer; Richard Matheson; Edna O'Brien; Eudora Welty; Richard Yates; William Everson, and Gerald Ford, among others.

\$800 - 1,200

244

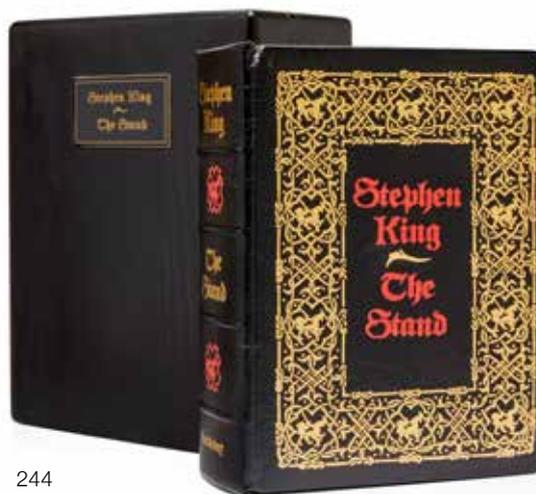
KING, STEPHEN. B.1947.

WRIGHTSON, BERNI, Illustrator. *The Stand. The Complete and Uncut Edition*. New York: Doubleday, 1990.

4to. Black morocco gilt, decorated in red and gilt, spine with 4 raised bands, black wooden box lined in red satin, edges gilt, original glassine jacket.

DELUXE EDITION OF THE KING CLASSIC, number 454 of 1250 copies, signed by both King and Wrightson on the limitation page. This edition restores about 400 pages from King's original manuscript and adds the Wrightson illustrations.

\$1,000 - 1,500



244

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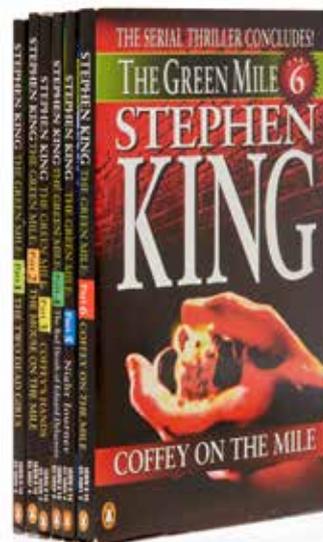
KING, STEPHEN. B.1947.

The Green Mile. London: Penguin Books, 1996.

6 volumes. Illustrations at front of each part by Mark Edward Geyer. Publisher's pictorial wrappers. Fine.

FIRST ENGLISH EDITION, EACH SIGNED by King on the title page. First appearing in this form in six serialized parts, *The Green Mile* was published simultaneously in the U.S. by Signet, and by Penguin in the U.K. The story was nominated for a Bram Stoker award in 1997, and was later adapted to the screen by Frank Darabont, earning four Academy Award nominations, including Best Picture.

\$1,000 - 1,500



245

246

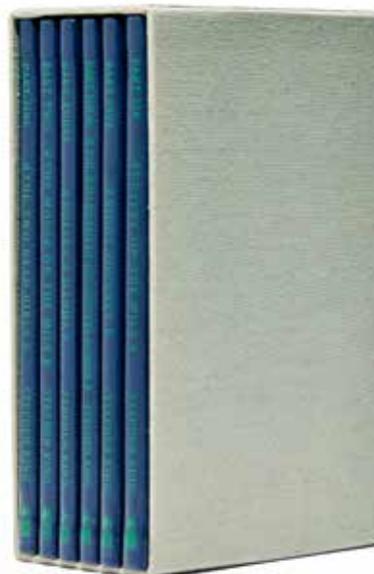
KING, STEPHEN. B.1947.

The Green Mile. Burton, MI: Subterranean Press, 2006.

Publisher's blue morocco and cloth, matching cloth-covered slipcase. Slight fading to edges of slipcase, otherwise fine.

LIMITED, FIRST SEPARATE HARDCOVER EDITION, number 120 of 148 numbered copies, of a total edition of 200. *SIGNED* by the author on the limitation page in Volume I.

\$800 - 1,200



246



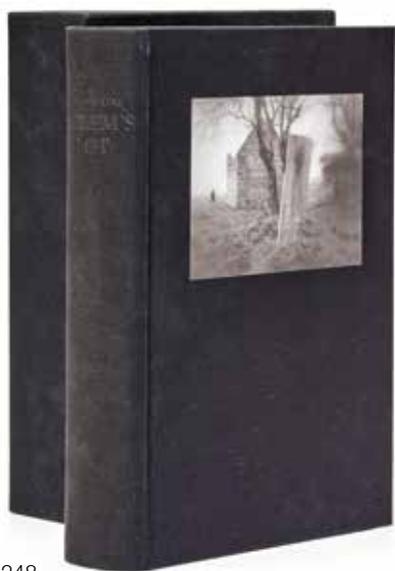
247

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KING, STEPHEN. B.1947.

The Regulators. New York: E.P. Dutton, 1996.
8vo. Publisher's red cloth, with black morocco label decorated in silver to upper cover, spine lettered in black, original black cloth box with pictorial label toy box label.
FIRST EDITION, DELUXE ISSUE, number 473 of 500 copies SIGNED by King as Richard Bachman to a facsimile check tipped at the colophon (check is made out to "Randy's Cooperette" for "case of za-rex" - a reference to *The Stand*).
WITH: *Desperation*. Hampton Falls: Donald M. Grant, 1996. 4to. Publisher's black leatherette, with metallic red lettering, in original sympathetic dropback box.
DELUXE EDITION, number 1818 of 2000 copies signed by King and by illustrator Don Maitz.

\$800 - 1,200



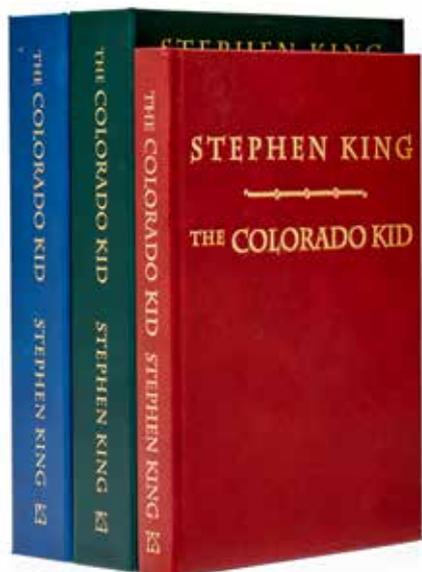
248

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KING, STEPHEN. B.1947.

UELSMANN, JERRY, Photographer. *Salem's Lot*. Wheat Ridge, Colorado: Centipede Press, 2004.
Folio. 7 photographs by Jerry Uelsmann. Publisher's black cloth, spine lettered in blind, paste-on photographic frontispiece to upper cover, black cloth slipcase, fine.
LIMITED EDITION, SIGNED ISSUE, number 144 of 300 copies numbered in black and signed by King and Uelsmann at the colophon (of 405 copies total). The deluxe Centipede Press edition of King's classic adds the lush, eerie photographs of Jerry Uelsmann, as well as 50 additional pages of text taken from the original manuscript. A fine copy.

\$1,500 - 2,500



249

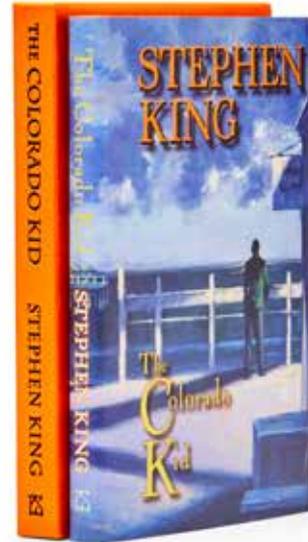
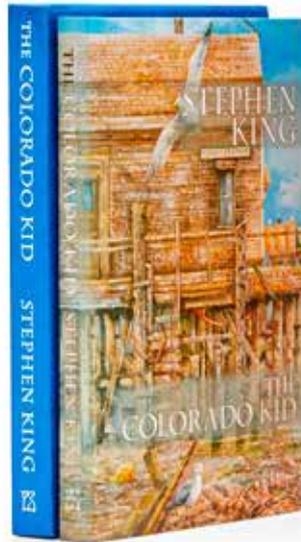
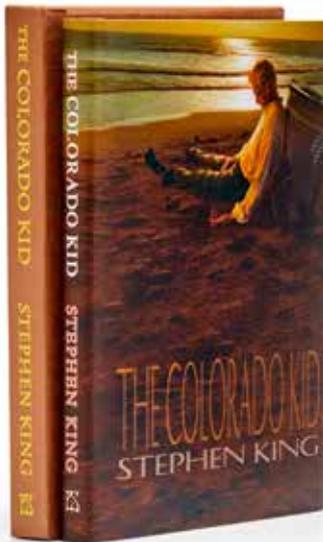
249

KING, STEPHEN. B.1947.

The Colorado Kid. Hornsea: PS Publishing, 2007.
3 volumes. 8vo. Illustrations by Glenn Chadbourne, Edward Miller, and J.K. Potter. Blue, green and red morocco with gilt-stamped titles, matching traycases with applied color illustrations (red case lacking). Fine.

DELUXE TRAYCASED EDITIONS, EACH SIGNED BY THE AUTHOR AND ALL THREE ILLUSTRATORS, and by Charles Ardai, who wrote the introduction, the red copy unnumbered from the edition of 33, the blue numbered 14 of 33, and the green numbered 7 of 33. Each volume is illustrated by a different illustrator, and in this state bound in full morocco. The most desirable state of this title.

\$2,000 - 3,000



250

250

KING, STEPHEN. B.1947.

POTTER, J.K.; CHADBOURNE, GLENN; MILLER, EDWARD; illustrators. *The Colorado Kid*. Hornsea: PS Publishing, 2007. 3 volumes. 8vo. Each illustrated by a different artist. Publisher's cloth, pictorial dust jackets designed by the artists, colored slipcases in tan, orange and blue.

DELUXE SLIPCASSED EDITIONS SIGNED BY KING AND THE ARTIST, each numbered identically 53 of 150 and signed on the colophon by King and the artist. The three volumes each illustrated by a different artist, with a different color cloth, sleeve, and dust jacket design.

\$800 - 1,200

251

KING, STEPHEN. B.1947.

A collection of deluxe issues, all signed, various limitations, in fine condition:
The Talisman. 1984. 2 volumes. Number x of 1200 copies, signed by King and Peter Straub. * *Insomnia*. 1994. Number x of 1250 copies signed by King, Phil Hale and the designer. * *Black House*. 2002. Number x of 1520 copies signed by King, Straub, and illustrator Rick Berry. * *Riding the Bullet*. 2010. Publisher's copy marked "P/C" from edition of 52 lettered copies, signed by King, Mick Garris, and Alan M. Clark. * *Blockade Billy*. 2010 (Lonely Road). Number 330 of 350 copies, signed by King on an inserted baseball card, and artists Glen Orbic and Alex McVey. *

\$1,200 - 1,800

252

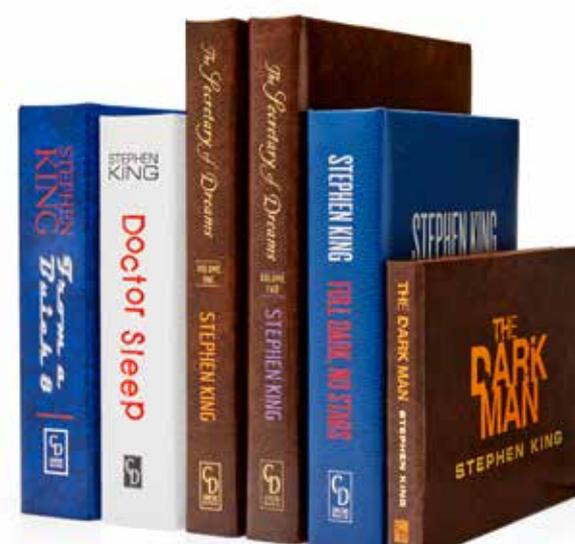
KING, STEPHEN. B.1947.

A collection of 5 deluxe editions (in 6 volumes) published by Cemetery Dance, all fine with publisher's clamshell boxes:
From a Buick 8. 2002. Number 710 of 750 copies signed by King and Bernie Wrightson. * *The Secretary of Dreams*. 2 volumes. 2006. Number 532 of 750 copies signed by King and illustrator Glenn Chadbourne. * *Full Dark, No Stars*. 2010. Illustrated. Number 59 of 750 copies signed by King. * *The Dark Man*. 2013. Number 28 of 500 copies signed by King and Chadbourne. * *Doctor Sleep*. 2013. Number 512 of 750 copies signed by King, Vincent Chong, and Erin Wells.

\$800 - 1,200



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KING, STEPHEN. B.1947.

A collection of 7 (in 8 volumes) Hodder & Stoughton deluxe issues, all signed, various limitations, all slipcased in fine condition:

- Insomnia*. 1994. Number 131 of 200 copies. * *Rose Madder*. 1995. Number 149 of 250 copies. *Desperation* [WITH] *The Regulators*. 1996. 2 volumes, slipcase. Number 158 of 250 copies. * *Wizard and Glass*. *The Dark Tower IV*. 1997. Number 367 of 500 copies. * *Bag of Bones*. 1998. Number 1838 of 2000 copies. * *Under the Dome*. 2009. Number 109 of 500, with trading cards. * *Doctor Sleep*. 2013. Number 57 of 200.

\$1,200 - 1,800

254

KING, STEPHEN. B.1947.

A large collection of Stephen King first editions, ALL SIGNED OR INSCRIBED, original cloth, dust jackets:

1. *It*. New York: Viking, 1986. *FIRST TRADE EDITION*, SIGNED on the title page. A fine copy.
2. *The Dead Zone*. New York: Viking, 1979. *FIRST TRADE EDITION*, INSCRIBED to front fly in the year of publication. A near fine copy.
3. *The Dark Tower: The Gunslinger*. West Kingston: Donald M. Grant, 1982. *2ND PRINTING*, INSCRIBED and on the half-title: "To Dave, / Welcome to the weird weird west / Stephen King / 11/19/87." WITH: 21 first trade editions, jacketed, mostly fine: *Fire-starter*. 1980. INSCRIBED. * *Danse Macabre*. 1981. INSCRIBED. * *CUJO*. 1981. INSCRIBED and dated pre-publication. * *DIFFERENT SEASONS*. 1983. INSCRIBED and dated the day before publication. * *Misery*. INSCRIBED for Peter [Straub]. * *The Tommyknockers*. INSCRIBED. * *The Dark Half*. 1989. INSCRIBED pre-publication. * *Four Past Midnight*. 1990. INSCRIBED. * *Dolores Claiborne*. 1992. INSCRIBED 12/15/92. * *Bag of Bones*. London, 1998. SIGNED on publisher's plate. * *The Girl Who Loved Tom Gordon*. 1999. SIGNED. * *Hearts in Atlantis*. 1999. SIGNED. * *On Writing*. 2000. SIGNED. * *From a Buick 8*. 2002. SIGNED. *Everything's Eventual*. 2002. SIGNED. * *Cell*. 2006. SIGNED. * *Lisey's Story*. 2006. SIGNED. * *Blaze*. 2007. SIGNED. * *Under the Dome*. 2009. SIGNED. * *11/22/63*. 2011. SIGNED. * *Doctor Sleep*. 2013. SIGNED. * *The Girl Who Loved Tom Gordon*. A Pop-up Book. 2004. Pictorial boards. SIGNED to the front cover.

\$4,000 - 6,000



255

255

MARTIN, GEORGE R.R. B.1948.

A Song of Ice and Fire. New York: Bantam Spectra, 1996-2011. 5 volumes. 8vo. Publisher's cloth, pictorial endpapers. Fine.

GAME OF THRONES. FIRST AMERICAN EDITIONS, EACH SIGNED BY THE AUTHOR on the title page. Martin's epic series consists of five titles: *A Game of Thrones*, *A Clash of Kings*, *A Storm of Swords*, *A Feast For Crows*, and *A Dance With Dragons*.

\$2,000 - 3,000

256

MCCARTHY, CORMAC. B.1933.

Outer Dark. New York: Random House, (1968). 8vo. Publisher's blue-cloth backed paper boards, lettered in silver and blue, original black dust-jacket lettered in white, orange and green.

FIRST EDITION OF AUTHOR'S SECOND BOOK which "combines the mythic and the actual in a perfectly executed work of the imagination" (Thomas Lask, in *The New York Times*). A fine copy in bright jacket.

\$800 - 1,200

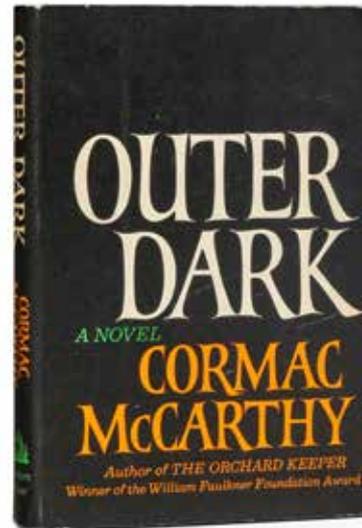
257

MCCARTHY, CORMAC. B.1933.

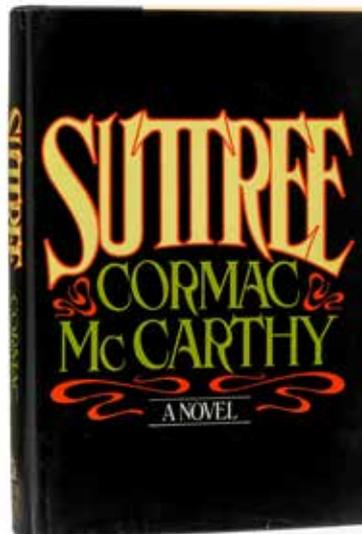
Suttree. New York: Random House, (1979). 8vo. Publisher's black-cloth backed yellow paper boards, lettered in gilt, original dust jacket, 1/8" closed tear at lower edge of front panel.

A FINE BRIGHT COPY OF THE FIRST EDITION. Arguably his Magnum Opus, *Suttree* was called "...a book with rude, startling power and a flood of talk... [McCarthy] gives us a sense of river life that reads like a doomed 'Huckleberry Finn'" (Jerome Charyn in *The New York Times*, 1979).

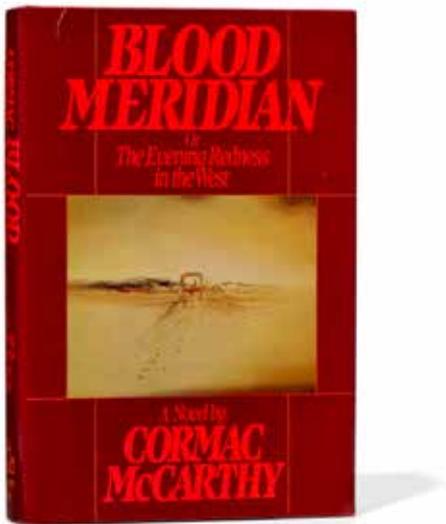
\$800 - 1,200



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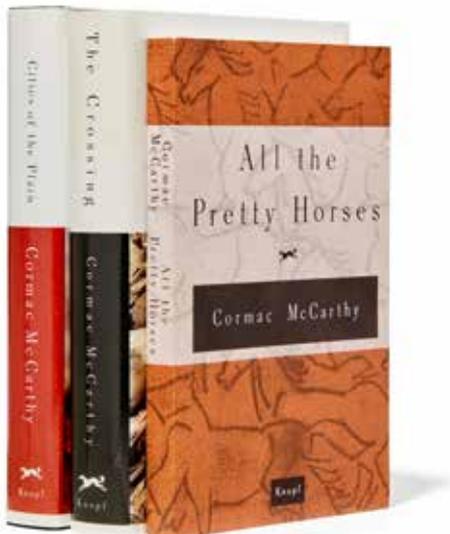
MCCARTHY, CORMAC. B.1933.

Blood Meridian or The Evening Redness in the West. New York: Random House, (1985).

8vo. Publishers red half-cloth, spine titled in gilt, dust jacket, tiny tear to upper margin of jacket.

FIRST EDITION. "A man's at odds to know his mind cause his mind is aught he has to know it with. He can know his heart, but he don't want to. Rightly so. Best not to look in there" (The Hermit, p 19). A particularly fresh, bright, unread copy of the first edition, the author's masterpiece, and considered one of the greatest novels of the 20th century.

\$1,200 - 1,800



259

259

MCCARTHY, CORMAC. B.1933.

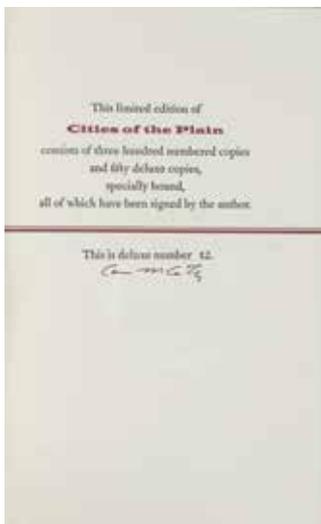
The Border Trilogy. 3 titles, all SIGNED:

1. *All the Pretty Horses.* New York: Alfred A. Knopf, 1992. Publisher's pictorial wrappers and matching pictorial slipcase. Advance proof, SIGNED by the author on the free front endpaper. Minimal wear to slipcase.

2. *The Crossing.* New York: Alfred A. Knopf, 1994. Publisher's quarter black cloth and boards, pictorial dust jacket. LIMITED EDITION, SIGNED by the author on the limitation page, from an unnumbered edition of 1,000 copies for friends of the author and publisher. Fine.

3. *Cities of the Plain.* New York: Alfred A. Knopf, 1998. Publisher's quarter black cloth and boards, pictorial dust jacket. LIMITED EDITION, SIGNED by the author on the limitation page, from an unnumbered edition of 1,000 copies for friends of the author and publisher. Fine.

\$1,000 - 1,500



260

260

MCCARTHY, CORMAC. B.1933.

Cities of the Plain. New Orleans: B. E. Trice, 1998.

8vo. Publisher's half-morocco marbled boards, spines lettered in gilt, original brown cloth slipcase with facsimile signature in gilt to upper panel, fine.

FIRST EDITION, DELUXE ISSUE, number 12 of 50 copies signed at the colophon in issued in a deluxe morocco-backed binding. The final volume of McCarthy's highly acclaimed *Border Trilogy.*

\$1,500 - 2,500

261

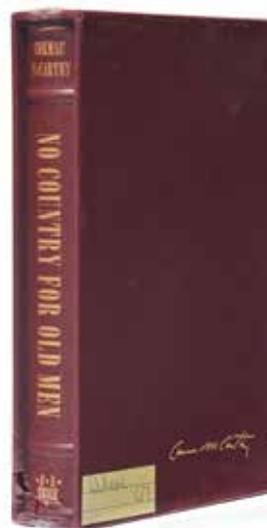
MCCARTHY, CORMAC. B.1933.

No Country for Old Men. New Orleans: B. E. Trice, 2005. 8vo. Publisher's half-burgundy morocco over marbled boards, spine lettered in gilt, raised bands, original slipcase with author's facsimile signature in gilt to upper panel, fine, unopened.

"Nineteen is old enough to know that if you have got something that means the world to you it's all the more likely it'll get took away."

FIRST EDITION, DELUXE ISSUE, number 67 of 75 copies signed at the colophon and issued in deluxe binding. Taking its title from Yeats, McCarthy's novel is dark, violent, and brilliant, and was translated to an award-winning film by the Coen Brothers in 2007.

\$2,000 - 3,000



261

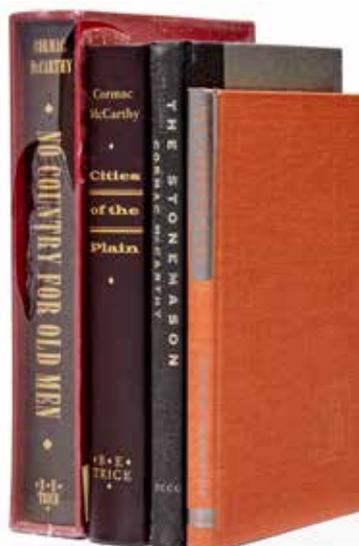
262

MCCARTHY, CORMAC. B.1933.

Four signed editions:

1. *No Country for Old Men*. New Orleans: Trice, 2005. Publisher's quarter calf with gilt spine titles, marbled boards, slipcase. FIRST EDITION LIMITED ISSUE, number 56 of 325 copies signed.
2. *Cities of the Plain*. New Orleans: Trice, 1998. Publisher's quarter calf with gilt spine titles, slipcase. FIRST EDITION LIMITED ISSUE, number 92 of 325 copies signed.
3. *The Stonemason*. 1994. Publisher's cloth-backed boards, slipcase. FIRST EDITION LIMITED ISSUE, number 261 of 350 copies signed.
4. *The Gardener's Son*. 1996. Publisher's cloth; slipcase. FIRST EDITION LIMITED ISSUE, number 119 of 350 copies signed.

\$1,000 - 1,500



262

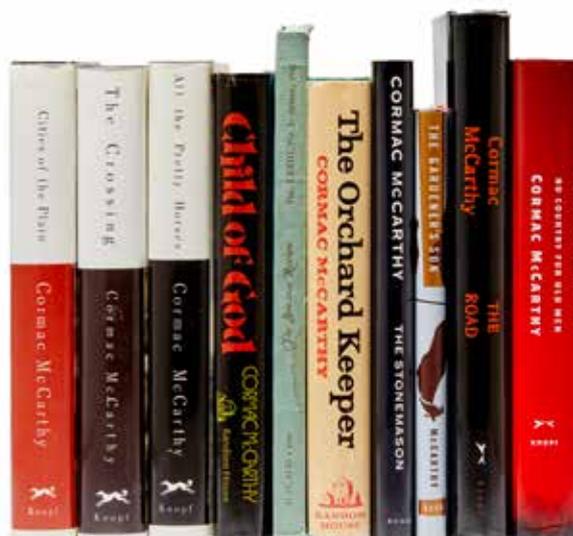
263

MCCARTHY, CORMAC. B.1933.

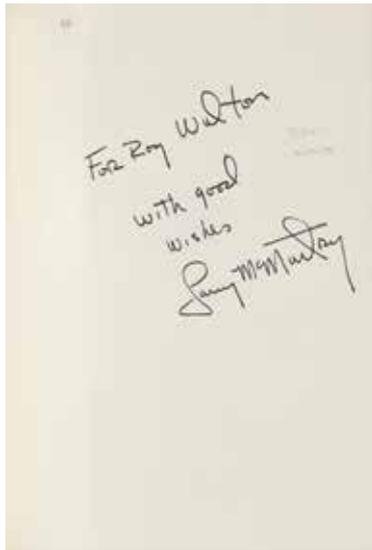
10 first editions, all fine in dust-jackets (except where noted):

1. *No Country for Old Men*. New York: Alfred A. Knopf, 2003. Publisher's advance copy, with tipped-in flyleaf, SIGNED in pencil by the author.
- 2-4. *The Border Trilogy: All the Pretty Horses, The Crossing, Cities of the Plain*. 1992-1998. ALL FIRST EDITIONS.
5. *Child of God*. 1973. First edition. Tape stain to endpapers.
6. *The Orchard Keeper*. 1965. First edition. Dampstain to jacket, library stamp.
7. *The Stonemason*. 1994. First edition.
8. *The Road*. 2006. First edition.
9. *The Gardener's Son*. 1996. First edition.
10. "The Dark Waters," in *Sewanee Review*, volume LXXIII, number 2, Spring 1965. Publisher's printed wrappers. An excerpt from *The Orchard Keeper* and the first appearance of McCarthy's work in the literary press.

\$1,200 - 1,800



263



264

264

MCMURTRY, LARRY. B.1936.

In a Narrow Grave: Essays on Texas Austin: Encino Press, 1968. 8vo. Publisher's suede-backed tan paper boards, upper cover lettered in blind against black blocking, spine lettered in black and titled in gilt on black morocco spine label, publisher's cloth slipcase with facsimile signature stamped in black, light rubbing to joints. *Provenance:* Roy Walton (inscribed by the author).

FIRST EDITION, DELUXE ISSUE, SIGNED by McMurtry to half-title, and numbered 243 of 250 copies, this one additionally inscribed by McMurtry.

\$800 - 1,200

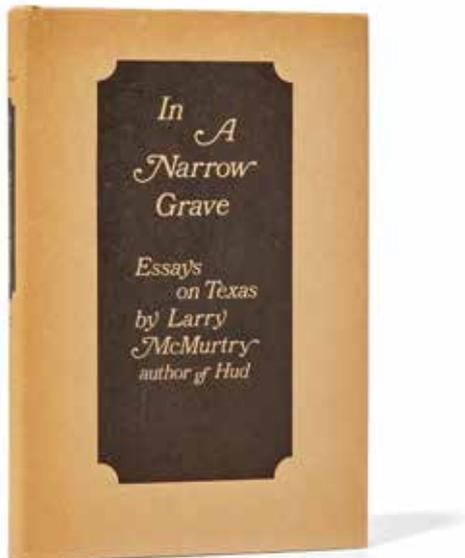
265

MCMURTRY, LARRY. B.1936.

In a Narrow Grave: Essays on Texas. Austin: Encino Press, 1968. 8vo. Publisher's original yellow cloth, author's facsimile signature stamped in black to upper cover, printed paper spine label, original black and tan dust-jacket, fine.

FIRST EDITION, FIRST PRINTING, with "skyscrapers" for "skyscrapers" to p 105, line 12, among other errors. Reportedly, McMurtry had all copies of the error ridden printing withdrawn and they were destroyed, with 15 managing to survive. Although, APG notes "seems more common." Still a *FINE COPY* of a legendary rarity.

\$1,000 - 1,500



265

266

O'BRIAN, PATRICK. 1914-2000.

The Complete Aubrey-Maturin Novels. London: William Collins Sons & Co./Harper Collins, 1969-1999. 20 volumes. 8vo. All in publisher's cloth and pictorial dust jackets. First four titles with minor foxing and toning to endpapers, otherwise fine.

FIRST EDITIONS OF THE COMPLETE AUBREY-MATURIN NOVELS, including the *VERY RARE FIRST STATE* of the dust jacket on *The Far Side of the World*, and three titles *SIGNED BY O'BRIAN* (*Clarissa Oakes*, *The Wine Dark Sea*, and *The Commodore*). "...the best historical novels ever written. On every page Mr. O'Brien reminds us with subtle artistry of the most important of all historical lessons: that times change but people don't, that the griefs and follies and victories of the men and women who were here before us are in fact the maps of our own lives" (Richard Snow, *The New York Times*, January 6, 1991).

\$2,000 - 3,000



266

267

O'BRIAN, PATRICK. 1914-2000.

His first three books, as "Patrick Russ:"

1. *Caesar*. London: Putnam, 1930. Illustrated by Harry Rountree. Publisher's red cloth, pictorial dust jacket. Jacket soiled and worn, minor spotting.
2. *Beasts Royal*. London: Putnam, 1934. Illustrated by C.F. Tunnicliffe. Publisher's blue cloth, pictorial dust jacket. Slight soiling and wear to jacket.
3. *Hussein. An Entertainment*. London: Oxford University Press, 1938. Publisher's black cloth, pictorial dust jacket. Jacket chipped, gift inscription to free front endpaper.

FIRST EDITIONS. Born Richard Patrick Russ, Patrick O'Brian was better known for his Aubrey-Maturin naval adventure novels. He published his first three books, beginning with *Caesar* when he was just 15 years old, before he changed his name officially at the end of World War II.

\$1,000 - 1,500

268

O'BRIAN, PATRICK. 1914-2000.

5 early titles:

1. *The Last Pool and Other Stories*. London: Secker & Warburg, 1950. Publisher's green cloth, pictorial dust jacket. Minor wear to jacket, otherwise fine.
2. *Three Bear Witness*. London: Secker & Warburg, 1952. Publisher's green cloth, pictorial dust jacket. Slight toning to jacket.
3. *The Frozen Flame*. London: Rupert Hart-Davis, 1953. Publisher's red cloth, pictorial dust jacket. Jacket slightly sunned and soiled, minor spotting.
4. *Lying in the Sun and Other Stories*. London: Rupert Hart-Davis, 1953. Signed. Publisher's ochre cloth, pictorial dust jacket. Jacket soiled, spine slightly sunned.
5. *Richard Temple*. London: MacMillan & Co., 1962. Publisher's dark green cloth, pictorial dust jacket. Wear to edges of jacket. Signed.

Early post-war works of O'Brian, two of them signed by the author, from the period before the success of *Master and Commander* and the other Aubrey-Maturin titles.

\$1,000 - 1,500

269

O'HARA, JOHN. 1905-1970.

Appointment in Samarra. New York: Harcourt, Brace and Company, (1934).

8vo. Publisher's errata slip tipped at dedication page. Publisher's smooth black cloth, lettered in gilt, original pictorial dust-jacket, custom cloth clamshell box, with morocco title label to spine, subtle professional restoration to extremities of jacket.

Provenance: "Miss Beirne" (Publisher's "Presentation Copy" bookplate to paste-down).

FIRST EDITION, FIRST ISSUE JACKET, OF AUTHOR'S FIRST AND GREATEST BOOK. "If you want to read a book by a man who knows exactly what he is writing about and has written it marvelously well, read *Appointment in Samarra*" (Ernest Hemingway, "Old Newsman Writes," *Esquire*, December, 1934). A fine copy in a bright jacket. Brucoli A2.1.a.

\$1,000 - 1,500



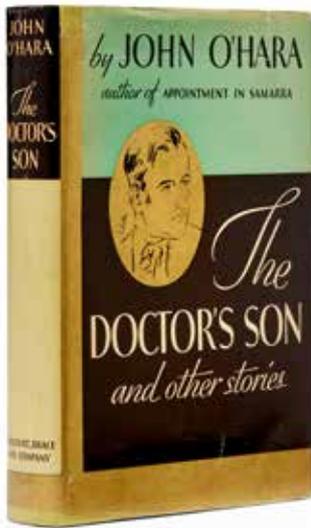
267



268



269



270

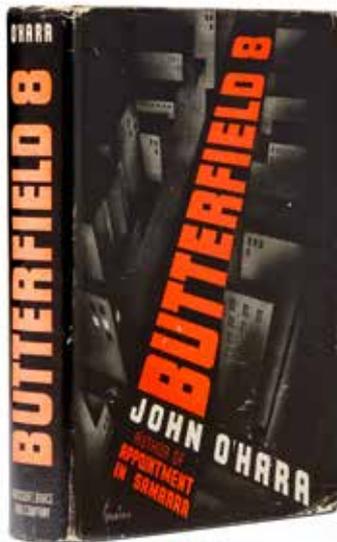
270

O'HARA, JOHN. 1905-1970.

The Doctor's Son and Other Stories. New York: Harcourt, Brace and Company, 1935. 8vo. Publisher's black cloth, lettered in white, original dust jacket, unobtrusive repairs to the verso of the jacket.

FIRST EDITION OF AUTHOR'S STORY COLLECTION. "There are traces of Hemingway here, a hint of Fitzgerald, but the voice is unmistakably his own, brisk with the confidence of a young man who already knows his way around in the world (Charles McGrath in *The New Yorker*, 2016.) A clean, bright copy and scarce in jacket. Bruccoli A3.1.a.

\$800 - 1,200



271

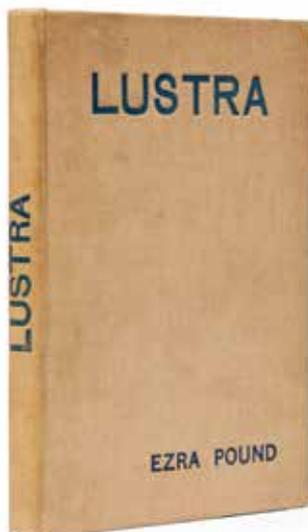
271

O'HARA, JOHN. 1905-1970.

Butterfield 8. New York: Harcourt, Brace and Company, (1935). 8vo. Publisher's black cloth lettered in gilt, original modern pictorial dust jacket, lettered in red and white, minor wear to the corners of jacket.

FIRST EDITION of O'Hara's second novel. Elizabeth Taylor won her first Academy Award for her performance in the leading role in the very successful 1960 film. "One of the great novels of New York in the Depression" (Lorin Stein, *The New Yorker*, Aust 19, 2013. Bruccoli A4.1.a.

\$800 - 1,200



272

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POUND, EZRA. 1885-1972.

Lustra. London: Elkin Mathews, [1916].

8vo. Photogravure portrait frontispiece by Alvin Langdon Coburn, "EP" device designed by Edmund Dulac to title page. Publisher's tan cloth, lettered in blue, uncut and unopened, custom cloth chemise and slipcase, with morocco title label, minor soiling.

Provenance: Jonathan Goodwin (his sale, Sotheby's New York, March 29, 1977, lot 231).

FIRST EDITION, FIRST ISSUE, SIGNED BY POUND IN THE YEAR OF PUBLICATION, dated "Oct 1916" in pencil, number 45 of 200 unabridged copies, hand-numbered by pound to colophon on title page. After a dispute with his publisher Elkin Mathews over sexually charged language, *Lustra* was printed in an edition of 200 copies containing an "unabridged" text in September 1916; the "abridged" trade edition was 800 copies. Cyril Connolly called *Lustra* Pound's "first volume of truly modern work" ("The Break-Through in Modern Verse," *London Magazine*, 1961). Gallup A11a; Connolly *Modern Movement* 35.

\$2,000 - 3,000

273

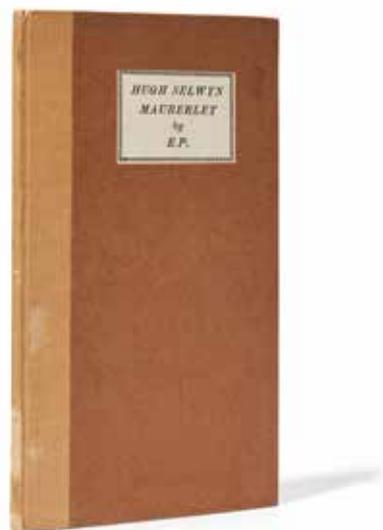
POUND, EZRA. 1885-1972.

Hugh Selwyn Mauberley. [London: John Rodker at] The Ovid Press, 1920.

8vo. Woodcut initials and colophon by Edward Wadsworth. Original brown cloth-backed boards, printed paper label to upper cover, custom cloth clamshell box, minor staining to cloth on spine, light toning to first and final leaves, small stain at gutter.

FIRST EDITION, number 188 of 200 copies, 165 of which are unsigned, in the primary binding. Pound's famous "farewell to England," a cornerstone of modernist poetry. Connolly *Modern Movement* 35b; Gallup A19.

\$2,000 - 3,000



273

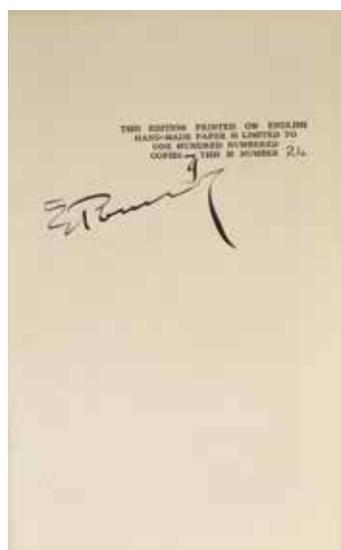
274

POUND, EZRA. 1885-1972.

Eliot, T.S., Editor. *Selected Poems*. London: Faber & Gwyer, (1928). 8vo. Publisher's vellum-backed blue paper boards, spine lettered in gilt, some soiling to spine.

FIRST EDITION, SIGNED ISSUE, number 24 of 100 copies signed on the colophon. Edited by Eliot, the 1928 *Selected Poems* became the primary text on which all of the primary Pound collections were based. In his selection and his introduction, Eliot attempted to popularize Pound and essentially market Pound to "an audience he had systematically insulted since 1914" (Hugh Witemeyer, *Ezra Pound Encyclopedia*, 2005). Gallup A30b.

\$1,500 - 2,500



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POUND, EZRA. 1885-1972.

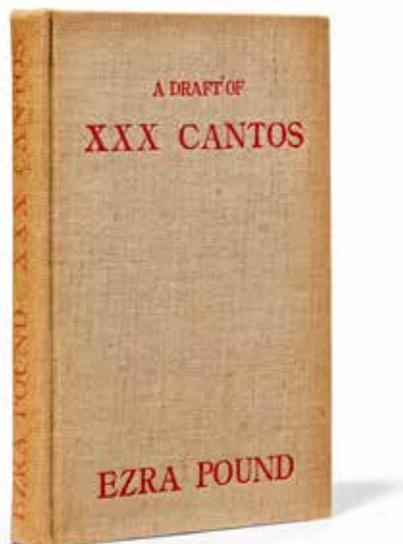
A Draft of XXX Cantos. Paris: Hours Press, 1930.

8vo. Decorative initials by Dorothy Shakespear. Publisher's buckram cloth, lettered in red, spine and margins lightly toned.

Provenance: Purchased from Newbegins Bookshop, San Francisco (bookseller's ticket, with manuscript note dated 11/15/30).

FIRST EDITION of this extended *Cantos*, number 41 of 200 copies, beautifully printed by François Bernouard for Nancy Cunard's Hours Press on Canson-Mongolfier Soleil velin M. R. V. Paper. "It is in the minutiae—in the minute organization of the words and their relationships in a composition that the seriousness and value of a work of writing exist—not in the sentiments, ideas, schemes portrayed ... (W.C. Williams, "A Draft of XXX Cantos by Ezra Pound," *Selected Essays*, 1954). Gallup A31a.

\$800 - 1,200



275



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276

POUND, EZRA. 1885-1972.

Diptych Rome-London: Homage to Sextus Propertius & Hugh Selwyn Mauberley Contacts and Life. Milan: (Printed by Giovanni Mardersteig at the Officina Bodoni for] Vanni Scheiwiller, (1957).

4to. Publisher's mauve boards, lettered in gilt, "EP" monogram to upper cover, original cloth backed slipcase, printed paper label, lightest of wear to extremities.

FIRST EDITION IN THIS FORM, LIMITED TO 200 COPIES SIGNED BY POUND, number 177 of 200 (one of 25 for distribution in Italy). Two of Pound's key poems are here united as a diptych as he intended, and finely printed by Mardersteig. Gallup A75b; Mardersteig Bodoni 116.

\$1,200 - 1,800



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277

POUND, EZRA. 1885-1972.

Drafts & Fragments of Cantos CX-CXVII. New York: New Directions at the Stone House Press, 1968.

4to. Publisher's brick red cloth with printed title label to spine, original gray paper slipcase with printed title label to upper cover, light fading to margins of slipcase.

FIRST EDITION, SIGNED ISSUE, number 39 of 200 copies for America (of 310 total). The final volume of Pound's monumental *Cantos* first appeared as a staple-bound piracy at Ed Sanders's Fuck You Press ("his disgusting mimeographed version," according to James Laughlin), allowing Laughlin "to persuade Ezra to do some work in putting these Drafts & Fragments into shape and let us bring them out now" (Laughlin, letter to Robert Gales, Sept 9, 1968). Gallup A91.

\$800 - 1,200

278

POUND, EZRA. 1885-1972.

Five early works:

1. *Personae.* London: Elkin Mathews, 1909. Small 8vo. Title printed in red and black. Publisher's drab paper boards gilt-lettered on front cover and spine. *FIRST EDITION.* Gallup A3a.
2. *Exultations.* London: Elkin Mathews, 1909. Small 8vo. Title printed in red and black. 2-page publisher's advertisement for *Personae* and 8-page publisher's catalogue of the "Vigo Cabinet" and "Satchel" series bound in at the end. Publisher's red paper boards gilt-lettered on front cover and spine. *FIRST EDITION.* Gallup A4a.
3. *Canzoni.* London: Elkin Mathews, 1911. Small 8vo. Title printed in red and black. 4-page publisher's advertisement for *Personae* and *Exultations* bound in at the end. Publisher's gray cloth, original(?) glassine dust-jacket. *Provenance:* Glenway Wescott (1901-1987), American novelist and part of the literary Paris left bank circle in the 1920s and 30s and Monroe Wheeler (1899-1988) American publisher (their tiny owner's blindstamp on title). *FIRST EDITION.* Gallup A7a.
4. *Lustra.* London: Elkin Mathews, 1916. 8vo. Photogravure portrait frontispiece by Alvin Langdon Coburn. Original tan boards lettered in blue. *Provenance:* Blackwell (bookseller's ticket and book mark). *FIRST EDITION.*, second impression (with 116 pp). Gallup A11b.
5. *Quia Pauper Amavi.* London: Egoist, [1919]. Tall 8vo, uncut. Original green cloth backed boards, paper spine label. Gallup A17a.

\$1,200 - 1,800



278

279

POUND, EZRA. 1885-1972.

A group of works, all first editions:

1. *Antologia*. Rome: 1956. Offprint from *Stagione*, Year II, number 7, 1955. 12mo. Italian language. Publisher's wrappers and glassine jacket. Light toning.
2. *Redondillas, or Something of That Sort*. Chicago: New Directions, 1967. 4to. Publisher's cloth, plain white dust jacket. Limited edition of 100, Signed by Pound on the limitation page. Jacket slightly soiled and chipped.
3. *Poems 1918-21, Including Three Portraits and Four Cantos*. New York: Boni & Liveright, 1921. 8vo. Publisher's boards, printed dust jacket. Some chipping and minor soiling to jacket corners.
4. *Indiscretions, or, Une Revue de Deux Mondes*. Paris: Three Mountains Press, 1923. 8vo. Publisher's printed boards. LIMITED EDITION, number 206 of 300. Corners bumped, light soiling. WITH: *The Spirit of Romance*. London: [1910]. * *Antheil*. Chicago: 1927. First American edition. * *How to Read*. London: 1931. * *ABC of Reading*. New Haven: 1934. * *Polite Essays*. Norfolk, CT: [1940]. * *Make it New. Essays by Ezra Pound*. London: 1942. 2 copies, one with dust jacket. * *The Letters of Ezra Pound, 1907-1941*. New York: 1950. * *Literary Essays of Ezra Pound*. London: 1956. *

\$1,200 - 1,800

280

SASSOON, SIEGFRIED. 1886-1967.

The Old Huntsman and Other Poems. London: William Heinemann, 1917.

8vo. Errata slip pasted to contents page. Original grey paper boards, printed paper title label to spine, original grey paper dust-jacket, some foxing to endpapers and page edges, wear to corners of jacket, with light staining along spine and upper margin front panel, foxed to verso.

FIRST EDITION of author's first major collection of war poetry. Edwin Muir said of Sassoon's war poems: "They are effective because of the moderation they observe in the midst of furious indignation and pity ... their force lies in their impersonality, which sets down with indignant economy the shame and horror of war." Keynes A15a.

\$800 - 1,200

281

SASSOON, SIEGFRIED. 1886-1967.

The War Poems of Siegfried Sassoon. London: William Heinemann, 1919.

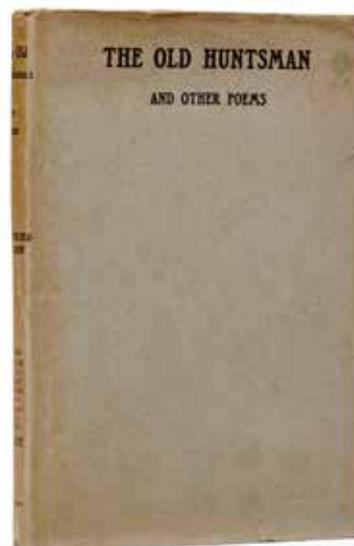
12mo. Publisher's red cloth, printed title labels to upper cover and spine designed by William Nicholson, original orange dust-jacket, ruled and lettered in red, cloth lightly faded at margins, offsetting to endpapers, minor foxing.

FIRST EDITION, including the first trade appearance of 12 poems, and collecting 64 more of his most powerful from previous works. In many ways, his most complete comment on the war. Keynes A20.

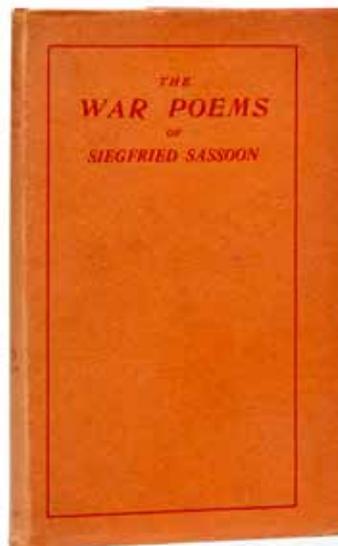
\$800 - 1,200



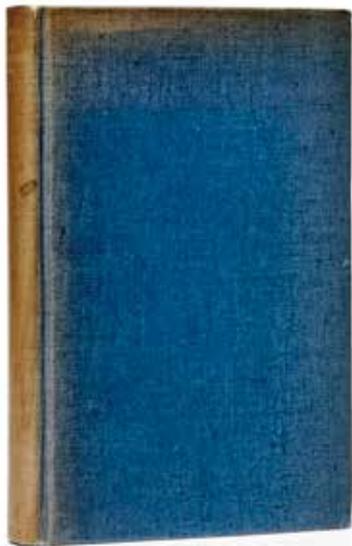
279



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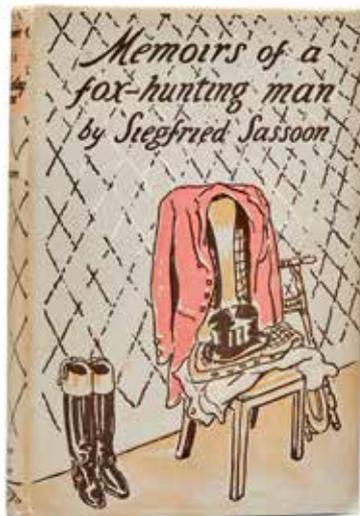
282

SASSOON, SIEGFRIED. 1886-1967.

Memoirs of a Foxhunting Man. London: Faber & Gwyer Ltd., 1928. 8vo. Publisher's blue cloth, top edge gilt. Spine sunned, corners slightly bumped, browning to endpapers.

LIMITED EDITION, SIGNED BY SASSOON, number 161 of 260 on hand-made paper.

\$800 - 1,200



283

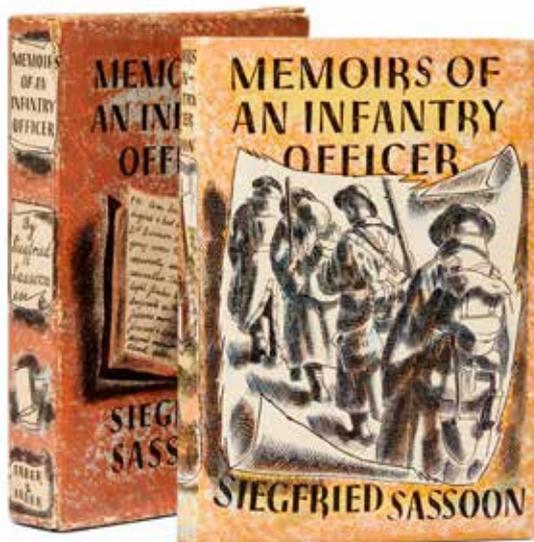
283

SASSOON, SIEGFRIED. 1886-1967.

NICHOLSON, WILLIAM. Illustrator. *Memoirs of a Fox-Hunting Man.* London: Faber and Faber Limited, (1929). 8vo. 7 plates, illustrations and endpapers by William Nicholson. Publisher's vellum, lettered and decorated in red and gray, top edge gilt, original pictorial dust-jacket, with inner glassine wrapper, light wear to corners of jacket.

FIRST ILLUSTRATED EDITION, SIGNED ISSUE, number 216 of 300 copies signed by Sassoon and Nicholson. *AN EXCEPTIONAL COPY.*

\$800 - 1,200



284

284

SASSOON, SIEGFRIED. 1886-1967.

FREEDMAN, BARNETT. Illustrator. *Memoirs of an Infantry Officer.* London: Faber and Faber Limited, (1931). 8vo. 15 color plates by Barnett Freedman. Publisher's pictorial parchment-covered cloth, untrimmed, top edge gilt, original pictorial dust-jacket, publisher's pictorial slipcase, minor chipping to vellum at spine ends, minor wear to slipcase.

FIRST ILLUSTRATED EDITION, SIGNED ISSUE, number 226 of 320 copies signed by the author and artist. A bright copy, in the scarce slipcase.

\$1,000 - 1,500

285

SASSOON, SIEGFRIED. 1886-1967.

Four books:

1. *Heart's Journey*. New York and London: Crosby Gaige/William Heinemann, 1927. Publisher's cloth backed boards, paper spine label, printed dust jacket. *FIRST, LIMITED EDITION* of 590 unnumbered copies, *SIGNED* on the title page.
2. *Picture Show*. [Cambridge]: Privately printed, 1919. Publisher's textured brown boards, printed paper lettering piece on upper board. Rubbed and soiled, some browning to edges. With original prospectus/order form loosely inserted.
Provenance: Evelyn Henry Tschudi Broadwood (bookplate and ownership inscription).
3. *Memoirs of an Infantry Officer*. Publisher's blue cloth, gilt lettered on spine. Sunned. *SIGNED LIMITED EDITION*, number 216 of 750.
4. *Counter Attack and Other Poems*. New York: E.P. Dutton & Co., 1918. Publisher's textured brown boards, printed paper lettering piece on upper board. Minor soiling to boards, very light dampstaining at gutter on some leaves, lacking jacket. First America edition.

\$1,000 - 1,500

286

STEINBECK, JOHN. 1902-1968.

Cup of Gold. A Life of Henry Morgan, Buccaneer. New York: Robert M. McBride & Company, 1929.

8vo. Publisher's yellow cloth stamped in blue, blue topstain, original pictorial dust jacket. Minor edgewear to jacket, some fading to spine.

FIRST EDITION, FIRST ISSUE OF STEINBECK'S FIRST BOOK.

Steinbeck was only 27 years old when he wrote *Cup of Gold*, his fictionalized life of Sir Henry Morgan. He later reflected that "the book was an immature experiment written for the purpose of getting all the wise cracks (known by sophomores as epigrams) and all the autobiographical material (which hounds us until we get it said) out of my system. And I really did not intend to publish it. The book accompanied its purgative purpose. I am no more concerned with myself very much. I can write about other people..." (*A Life in Letters*, p 17). Goldstone & Payne A1a.

\$6,000 - 8,000

287

STEINBECK, JOHN. 1902-1968.

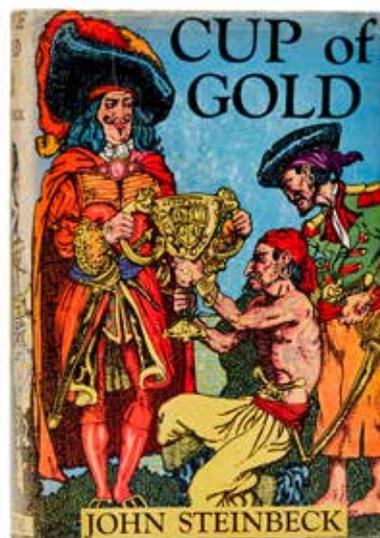
The Pastures of Heaven. New York: Brewer, Warren & Putnam, 1932. 8vo. Original green cloth stamped in gilt, black topstain, all other edges untrimmed, publisher's silver dust jacket printed in blue with gold stars. Spine cloth slightly darkened, minor wear to edges of jacket, light rubbing.

FIRST EDITION, FIRST ISSUE, one of only 650 copies sold. The remainder of the approximately 1000 bound copies and 850 unbound copies were sold to Robert O. Ballou later in the same year and issued in an altered form. "The most popular of Steinbeck's three early books. It points the way to most of his subsequent writing" (Moore, *The Novels of John Steinbeck: A First Critical Study*). A terrific, bright copy. Goldstone & Payne A2a.

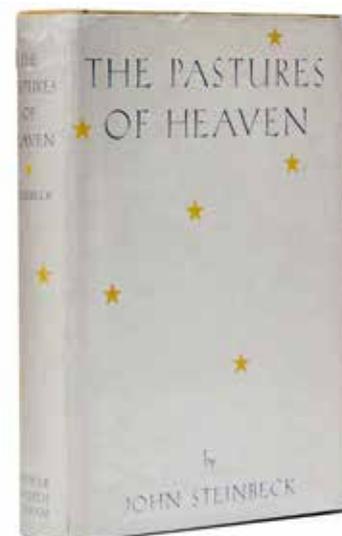
\$4,000 - 6,000



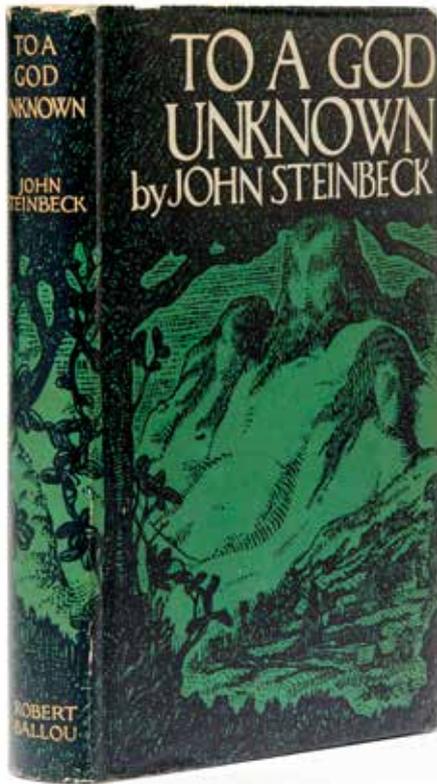
285



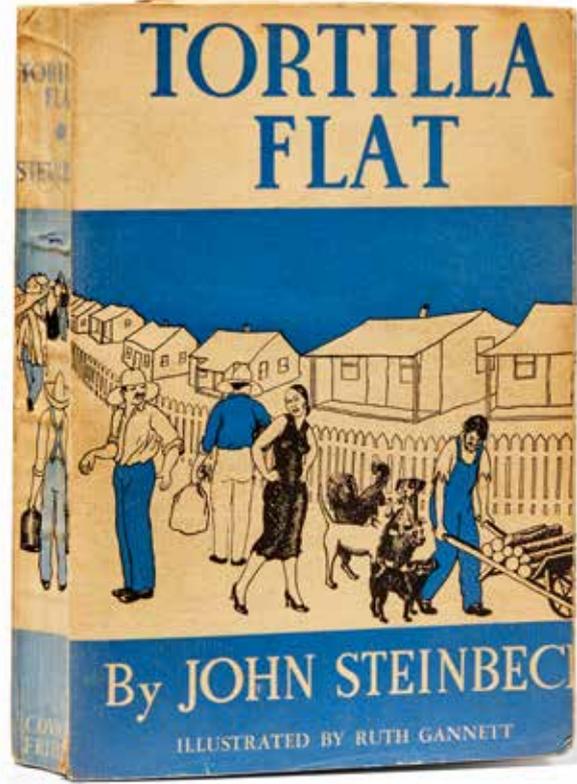
286



287



288



289

288

STEINBECK, JOHN. 1902-1968.

To a God Unknown. New York: Robert O. Ballou, (1933).
8vo. Publisher's green cloth, lettered in gilt to the spine, pictorial endpapers, original just jacket, all designed by Mahlon Blaine, jacket lightly chipped at corners.

FIRST EDITION, FIRST ISSUE, 598 copies bound and sold. Steinbeck worked on the novel for five years, and "may have learned more about crafting long fiction from it than anything else he worked on during that period." A bright, clean copy of a scarce issue. Goldstone & Payne A3a.

\$3,000 - 5,000

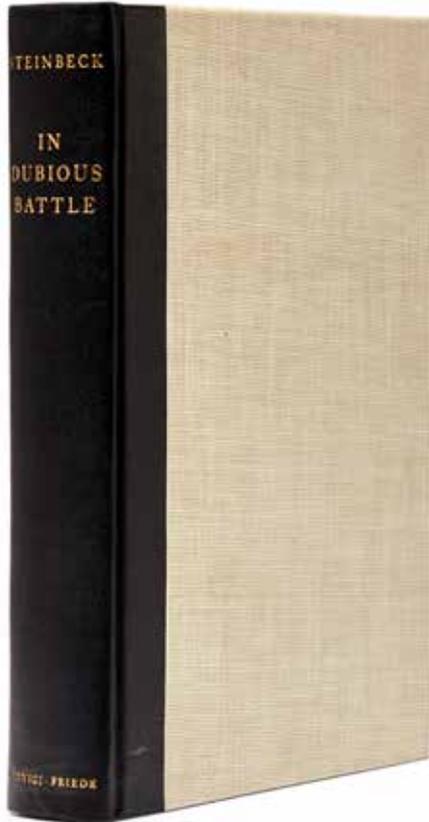
289

STEINBECK, JOHN. 1902-1968.

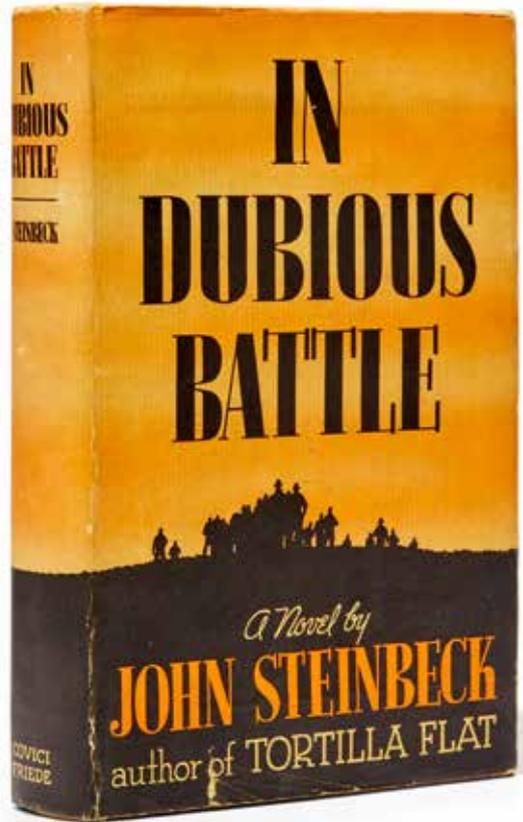
Tortilla Flat. New York: Covici Friede, [1935].
8vo. Publisher's original pictorial wrappers, utilizing original printed jacket designed by Ruth Gannett, custom cloth chemise and morocco backed slipcase, jacket lightly soiled, minor wear to extremities.

FIRST EDITION, ADVANCE ISSUE, of 500 copies presumably for promotional purposes. Loosely structured as a modern Arthurian legend, *Tortilla Flat* was Steinbeck's first book to be set in the Monterrey peninsula, and his first inarguable commercial and critical success. Goldstone & Payne A4a.

\$1,200 - 1,800



290



291

290

STEINBECK, JOHN. 1902-1968.

In Dubious Battle. New York: Covici Friede, 1936. 8vo. Original gray cloth, black cloth spine, titled in gilt, publisher's glassine dust-jacket, original card slipcase with printed title label, small chip to upper spine on glassine, light wear to slipcase.

FIRST EDITION, SIGNED ISSUE, number 78 of 99 copies signed on the colophon page. Called by critic James Woodress "perhaps the best strike novel ever written," *In Dubious Battle* is Steinbeck's first novel to explore the world of agriculture, which he would mine so richly later in his career. A fine copy in original jacket and slipcase of one of Steinbeck's best novels.

\$3,000 - 5,000

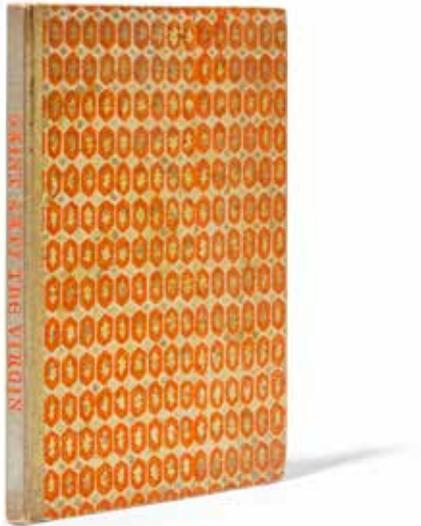
291

STEINBECK, JOHN. 1902-1968.

In Dubious Battle. New York: Covici Friede, (1936). 8vo. Publisher's orange cloth, ruled in red, and lettered in black, original pictorial dust-jacket, lightly rubbed at joints, with small closed tear in bottom margin.

FIRST TRADE EDITION. A bright copy in jacket. Goldstone-Payne A5b.

\$800 - 1,200



292

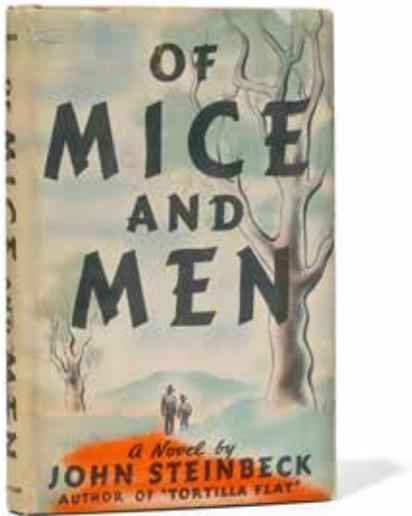
292

STEINBECK, JOHN. 1902-1968.

Saint Katy the Virgin. New York: Covici Friede, 1936. 12mo. Publisher's gilt cloth spine over decorated boards highlighted in gilt, spine printed in red, cellophane jacket.

FIRST, LIMITED EDITION, SIGNED BY STEINBECK at the colophon, number 82 of 199 copies. Originally written while a student at Stanford and remaining a favorite of the author, Steinbeck finally convinced Pascal Covici to issue it as a limited edition in 1936. Goldstone & Payne A6a.

\$1,200 - 1,800



293

293

STEINBECK, JOHN. 1902-1968.

Of Mice and Men. New York: Covici Friede, [1937]. 8vo. Publisher's tan cloth stamped in orange and black, pictorial dust jacket, custom tan. Small closed tears to upper margin of jacket, with discreet tape repair to verso.

FIRST EDITION, FIRST ISSUE of the Steinbeck classic. An attractive copy. Goldstone & Payne A7.a.

\$1,500 - 2,500



294

294

STEINBECK, JOHN. 1902-1968.

The Red Pony. New York: Covici Friede Publishers, 1937. 8vo. Publisher's flexible oatmeal cloth, ruled in grey, with a red pony device to the upper cover, spine lettered in red, publisher's card slipcase, spine lettered in black, and hand-numbered "13" in red, spine lettering faded, some soiling to covers, offsetting to endpapers, chipping to slipcase.

Provenance: Harold C. Patterson (bookplate).

FIRST EDITION, SIGNED, number 13 of 699 copies, signed by Steinbeck to the title page, with slipcase with matching number. Originally issued in only this limited edition, at a price of \$10.00, with the country in a depression, *The Red Pony* did not receive much critical attention until it appeared in *The Long Valley* the following year and was called "almost miraculously good" (Lewis Gannett) and "a heart-breakingly true picture of childhood" (Clifton Fadiman). Goldstone & Payne A9a.

\$1,000 - 1,500

295

STEINBECK, JOHN. 1902-1968.

The Long Valley. New York: The Viking Press, 1938. 8vo. Publisher's oatmeal-cloth backed brown-cloth boards, spine lettered in brown, red topstain, original pictorial dust-jacket by Elmer Hader, lightly rubbed at the joints.

FIRST EDITION. A bright clean copy of Steinbeck's story collection set in his beloved Salinas Valley, containing the first collect appearance of many of his most important stories, "The Chrysanthemums," "Flight," "The Snake," and adding "The Leader of the People" as a kind of coda to "The Red Pony." Goldstone & Payne A11a.

\$800 - 1,200

296

STEINBECK, JOHN. 1902-1968.

The Grapes of Wrath. New York: Viking Press, 1939. 8vo. Publisher's oatmeal cloth, pictorially stamped and lettered in brown, pictorial endpapers, original pictorial dust-jacket by Elmer Hader, soiling to top page edges, foxing to foreedge, some chipping to corners of jacket, with skillful repair to lower front panel.

FIRST EDITION, FIRST ISSUE JACKET of Steinbeck's landmark novel, winner of the National Book Award and the Pulitzer Prize. One of the most influential books of the century. Goldstone & Payne A12a.

\$2,000 - 3,000

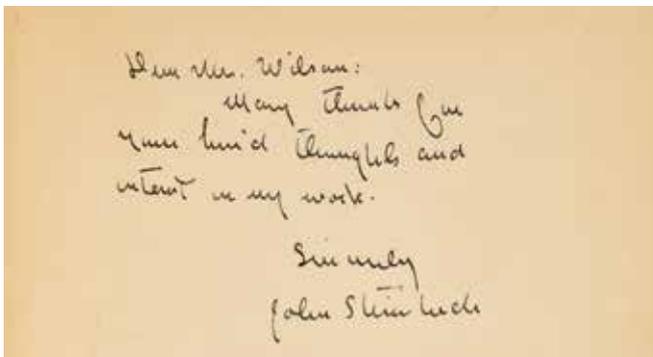
297

STEINBECK, JOHN. 1902-1968.

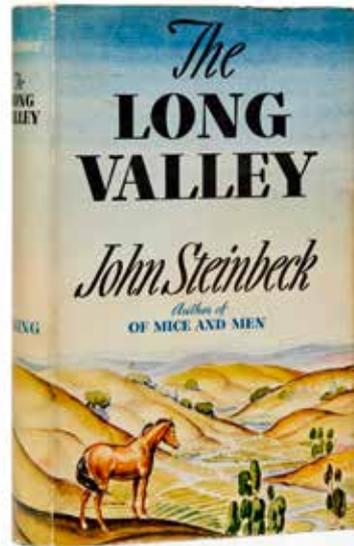
Bombs Away: The Story of a Bomber Team. New York: The Viking Press, 1942. 8vo. Publisher's blue cloth, decorated and lettered in black and white, original pictorial dust-jacket, lightly chipped at the corners. Provenance Edmund Wilson, critic (1895-1972, presentation inscription).

FIRST EDITION, INSCRIBED BY STEINBECK TO THE FRONT FLY: "Mr. Wilson, Many thanks for your lucid thoughts and interest in my work, John Steinbeck." Likely to critic Edmund Wilson, who in 1941 had written *The Boys in the Back Room: Notes on California Novelists*, including a chapter devoted to Steinbeck, the stiffness reflecting Wilson's rather harsh treatment of Steinbeck's work there. The Holmes Collection has a copy of an offprint from another 1941 article inscribed to Wilson, "... perhaps the attic, but not the back room." A clean bright copy, with an interesting provenance. Goldstone & Payne A18a.

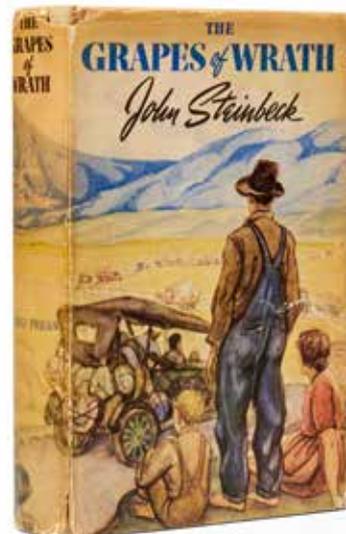
\$2,000 - 3,000



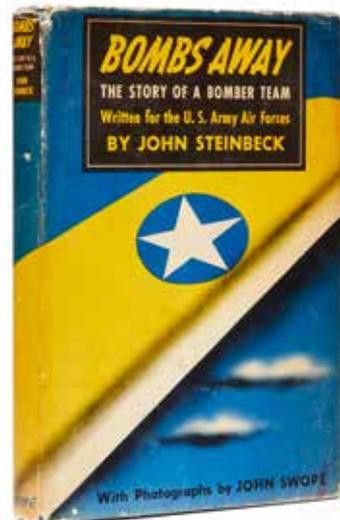
297 (detail)



295



296



297



298

298

STEINBECK, JOHN. 1902-1968.

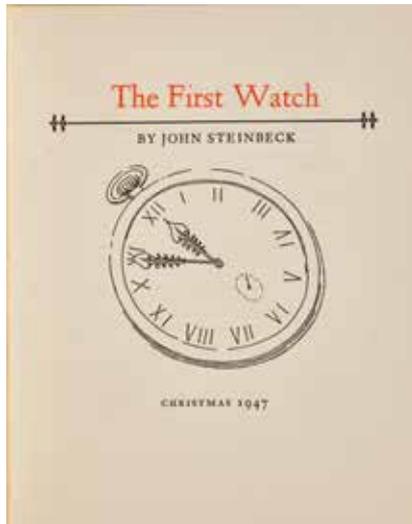
How Edith McGillcuddy Met RLS. Cleveland: The Rowfant Club [Printed at the Grabhorn Press], 1942.

4to. Decorative hand-colored lettering to title-page, initial word of text and pagination, facsimile Steinbeck letter on blue background. Publisher's black-cloth backed patterned paper boards, printed red paper label decorated and titled in gilt to upper cover, and spine label titled in gilt, original plain green dust-jacket numbered "75" to front panel, minor foxing to leaves, fading to jacket.

Provenance: Daniel G. Volkmann, Jr (morocco book label).

FIRST EDITION, WITH RARE COMPLETE MATCHING DUST-JACKET, number 75 of 152 copies. A nice Steinbeck rarity with California provenance. Goldstone-Payne A20s.

\$800 - 1,200



299

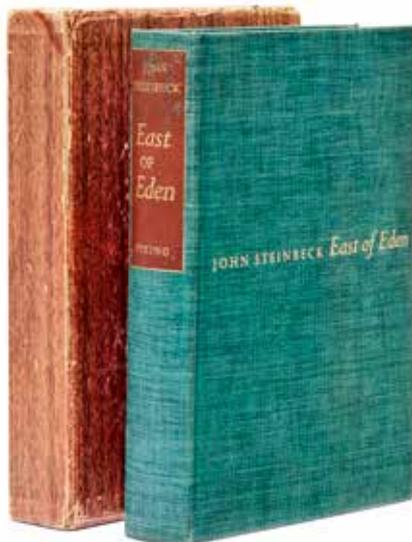
299

STEINBECK, JOHN. 1902-1968.

The First Watch. Los Angeles: Ward Ritchie Press for Marguerite and Louis Henry Cohn for presentation, Christmas 1947. 12mo. Publisher's printed buff wrappers, hand ties, original publisher's plain cream envelope, numbered "5" in the corner, envelope lightly soiled.

A FINE COPY FROM THE FIRST 10 FOR STEINBECK, WITH ORIGINAL ENVELOPE, number 5 of 60 copies printed for Steinbeck and for Marguerite and Louis Henry Cohn for presentation, Christmas 1947, the first 10 reserved for Steinbeck. A charming letter from Steinbeck to Arnold Gingrich, and extended thank you for a watch, couched in a story of Steinbeck's unfulfilled expectation of a watch for his successive graduations in junior high, high school, and finally from Stanford (from which he never graduated). Goldstone & Payne A26a.

\$2,000 - 3,000



300

300

STEINBECK, JOHN. 1902-1968.

East of Eden. New York: The Viking Press, 1952. 8vo. Publisher's green cloth, lettered in gilt to upper cover, printed red spine label, lettered in gilt, page edges red, original faux wood card slipcase, lacking glassine, rubbing to spine, and slipcase.

FIRST EDITION, DELUXE ISSUE, SIGNED BY STEINBECK at the colophon, and limited to 1500 copies. When Steinbeck completed the manuscript of *East of Eden*, he had it delivered to his editor Pascal Covici in a mahogany box, with a letter that would be adapted for the dedication, in part: "Well, here's your box. Nearly everything I have is in it, and it is not full. Pain and excitement are in it, and feeling good or bad and evil thoughts and good thoughts—the pleasure of design and some despair and the indescribable joy of creation." Goldstone & Payne A32a.

\$1,200 - 1,800

301

STEINBECK, JOHN. 1902-1968.

Chapter Thirty-Four From the Novel East of Eden. [Bronxville]: Privately printed by Valenti Angelo, 1952.

4to. Publisher's buff wrappers over white chipboard, with red and black rectangle leaf and branch device to title page, and "JS" monogram at end of text, minor toning.

FIRST SEPARATE EDITION, one of 125 copies privately printed on his hand press by Valenti Angelo, variant not in Goldstone & Payne, but matching the copy in the Holmes Collection (A36a), and variant (3) in *John Steinbeck: An Exhibition of American and Foreign Editions* (Texas, 1963). A fine copy of a scarce Steinbeck item. Goldstone & Payne A32d.

\$800 - 1,200

302

STEINBECK, JOHN. 1902-1968.

The Winter of Our Discontent. New York: Viking Press, 1961.

8vo. Publisher's blue cloth, lettered in silver, black cloth title label to spine, original pictorial dust-jacket, with original mylar overlay printed in red, faint edgewear to jackets.

Provenance: John Vint (authorial inscription).

FINE, INSCRIBED COPY OF THE LIMITED ISSUE, 500 copies printed for "friends of the author and publisher," this one inscribed by Steinbeck to John Vint to the front fly. A bright, clean copy. Goldstone & Payne A38a.

\$2,000 - 3,000

303

STEINBECK, JOHN. 1902-1968.

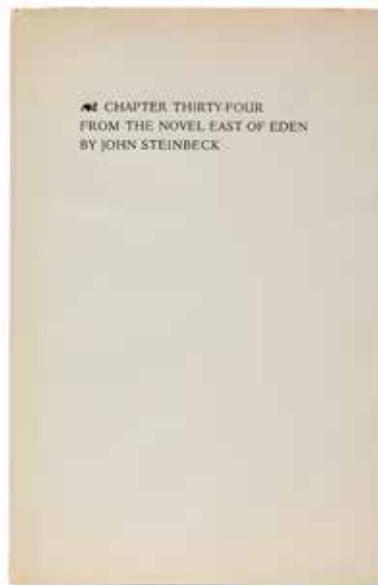
A collection of the author's primary works in first edition:

1. *To a God Unknown.* New York: Covici Friede, 1933. Publisher's beige cloth, green and white printed dust jacket. Jacket toned, especially to spine.
2. *East of Eden.* New York: Viking Press, 1952. Publisher's green cloth, pictorial dust jacket. Corners of jacket worn, spine darkened.
3. *Sea of Cortez.* New York: Viking Press, 1941. Publisher's green cloth, pictorial dust jacket. Jacket chipped at corners, spine slightly sunned, a little loose.
4. *Log from the Sea of Cortez.* New York: Viking Press, 1951. Publisher's burgundy cloth gilt, pictorial dust jacket.
5. *Of Mice and Men.* New York: Covici Friede, 1937. Publisher's beige cloth, printed dust jacket.

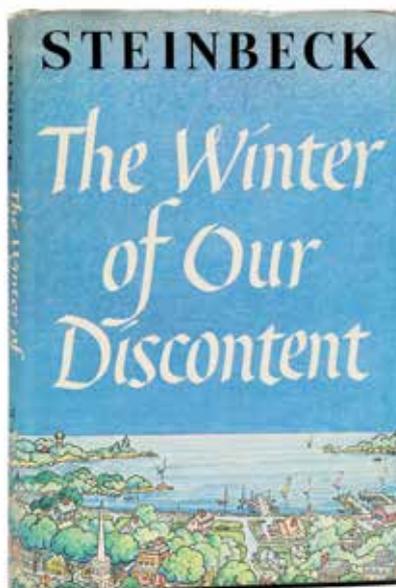
WITH:

- Burning Bright.* 1930. * *Cup of Gold.* 1936 Covici Friede re-issue.
- * *Cannery Row.* 1945. * *The Moon is Down.* 1942. First issue, in yellow wrappers. * Another, in publisher's blue cloth, pictorial jacket.
- * *Bombs Away.* 1942. * *The Pearl.* 1947. * *Winter of Our Discontent.* 1961. * *Once There Was a War.* 1958. * *Travels With Charley.* 1962. * *A Russian Journal.* 1948. * *The Short Novels of John Steinbeck.* 1953.
- * *The Acts of King Arthur and his Noble Knights.* 1976. With Robert Giroux inscribed "compliments" card inserted. * *The Short Reign of Pippin IV.* 1957. * *The Forgotten Village.* 1941. * *The Wayward Bus.* 1947. * *Sweet Thursday.* 1954. * *The Red Pony.* 1945. Slipcase.

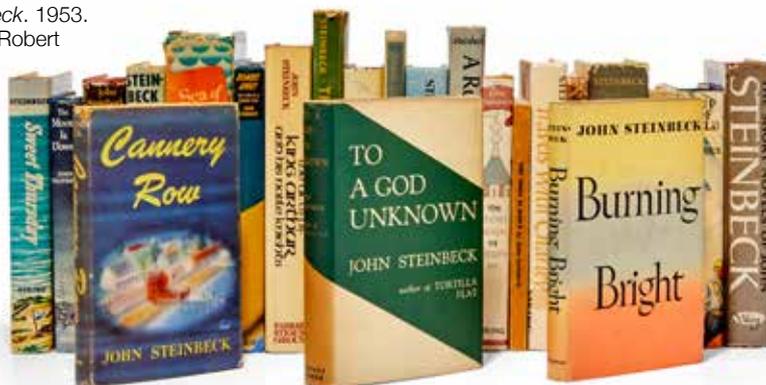
\$2,000 - 3,000



301



302



303



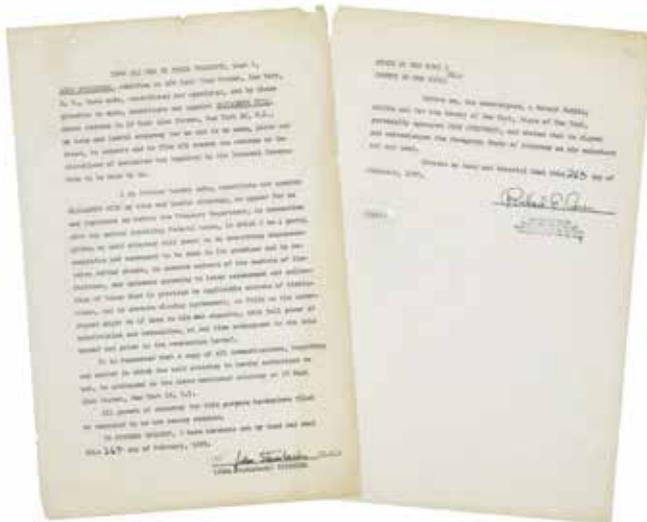
304

304

STEINBECK, JOHN. 1902-1968.

A group of John Steinbeck limited editions and other Steinbeckiana. *Zapata*. Yolla Bolly Press, 1991. 4to. Illustrations by Karin Wikstrom. Limited edition, number 233 of a total of 257. * *Journal of a Novel*. *The East of Eden Letters*. New York: Viking Press, 1969. 4to. First edition, limited to 600 copies. * Another, trade edition. * *Nothing So Monstrous*. New York: Privately printed for Edwin J. Beinecke, 1936. First separate edition. * *Un Américain à New-York et à Paris*. Paris, 1956. French language. * *The Viking Portable Library Steinbeck*. 1943. * *America and Americans*. 1966. First edition, first state. * *Letters to Elizabeth*. 1978. * *Positano*. 1959. Wrappers. * *Acceptance Speech for the Nobel Prize in Literature*. Wrappers. * *Your Only Weapon is Your Work*. 1985. Wrappers. * *Their Blood is Strong*. 1939. Wrappers. * *A Letter by John Steinbeck to the Friends of Democracy*. * *Vanderbilt Clinic*. 1947. Wrappers. * *A Letter from John Steinbeck*. 1964. Wrappers, cloth slipcase. * *Speeches of Adlai Stevenson*. Foreword by Steinbeck. 1952. * ROGERS, RICHARD. AND OSCAR HAMMERSTEIN. *Pipe Dream*. Adapted from Steinbeck's *Sweet Thursday*. 1956. * GANNETT, LEWIS. *John Steinbeck. Personal and Bibliographical Notes*. 1939. Wrappers. * HARMON, ROBERT B. *A Collector's Guide to the First Editions of John Steinbeck*. 1985. Wrappers.

\$2,000 - 3,000



305

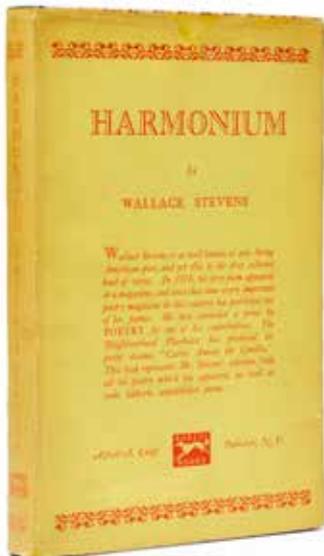
305

STEINBECK, JOHN. 1902-1968.

Typed Document Signed ("John Steinbeck") appointing Elizabeth Otis his "true and lawful attorney," 2 pp, carbon copy, rectos only, legal folio (329 x 215 mm), New York, February 26, 1959, countersigned by Richard A. Coven, notary public, leaves creased and toned, staple perforations to upper left corner.

Elizabeth Otis was Steinbeck's friend and agent for nearly 40 years, and his most frequent correspondent. She "encouraged, counseled, and criticized John Steinbeck during most of his career. He followed her advice in most instances relating to his work and the letters reveal that she was a sounding board for Steinbeck's thoughts on nearly all subjects" (Introduction, *Letters to Elizabeth*, San Francisco, 1978). Steinbeck was convinced that his political views had led J. Edgar Hoover to order a constant barrage of IRS audits throughout his career, and he here appoints Ms. Otis as his attorney to oversee his taxes.

\$1,200 - 1,800



306

306

STEVENS, WALLACE. 1879-1955.

Harmonium. New York: Alfred A. Knopf, 1923. 8vo. Original checkered boards, blue cloth spine, printed paper spine label, publisher's dust-jacket. Mild soiling to spine of jacket, some restoration along upper margin. With 4 pp publisher's catalogue dated Fall 1923 laid-in. *Provenance*: Marcia A. Taylor (Maine poet, 1881-1969, autograph to endpaper).

FIRST EDITION OF THE AUTHOR'S FIRST BOOK, in the first state binding and original dust-jacket. One of 500 bound in checkered boards, published when he was 44 years old, an important contribution to modernism. "Enter America. Stevens was over forty when his first book, containing much of his best work, was published. He takes delicious liberties with the American idiom, he radiates sensuous happiness and verbal felicity especially in his shorter poems" (Connolly 46). Edelstein A1a.

\$3,000 - 5,000

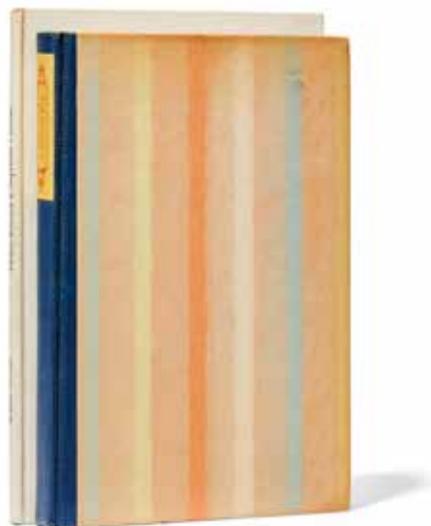
307

STEVENS, WALLACE. 1879-1955.

Harmonium. New York: Alfred A. Knopf, 1923. Publisher's quarter cloth and striped decorated boards, paper spine label. Browning to top edges of boards, corners rubbed, lacking jacket. *FIRST EDITION OF THE AUTHOR'S FIRST BOOK*, in the second state binding, one of 215 produced. Connolly *One Hundred Modern Books* 46; Edelstein A1.a.

WITH: *Notes on a Supreme Fiction*. Cummington, MA: Cummington Press, 1942. Publisher's white cloth printed in black. Light soiling. *LIMITED EDITION*, number 71 of 190 copies on Dutch charcoal paper. Edelstein A6.a.

\$800 - 1,200



307

308

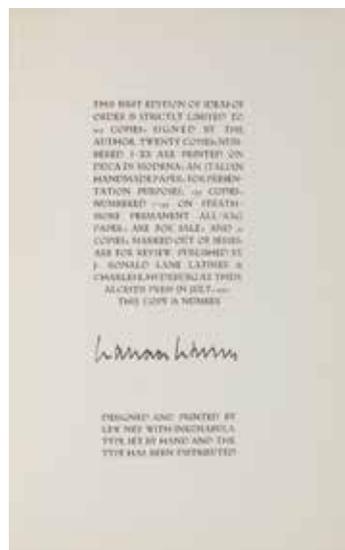
STEVENS, WALLACE. 1879-1955.

Ideas of Order. New York: The Alcestis Press, 1935. 8vo. Publisher's printed wrappers, uncut, original French fold glassine wrapper, publisher's plain cardstock slipcase, light toning to glassine tiny chips at corners, slipcase worn.

"She sang beyond the genius of the Sea...."

FIRST EDITION, SIGNED ISSUE, OF STEVENS'S MOST IMPORTANT COLLECTION, an unnumbered copy signed by Stevens at the colophon. Published 13 years after his acclaimed first book, *Ideas of Order* contains his landmark, "The Idea of Order at Key West," which critic Jay Parini called the second greatest American poem (after Whitman's "Song of Myself"). Edelstein A2.a.

\$1,500 - 2,500



308

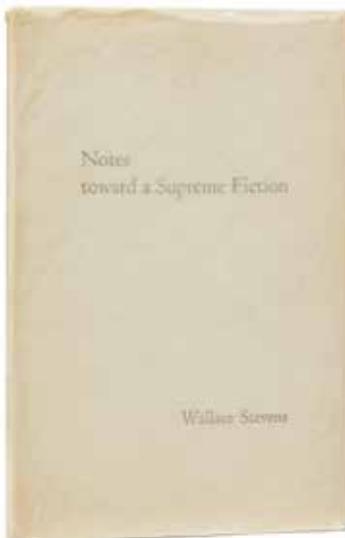
309

STEVENS, WALLACE. 1879-1955.

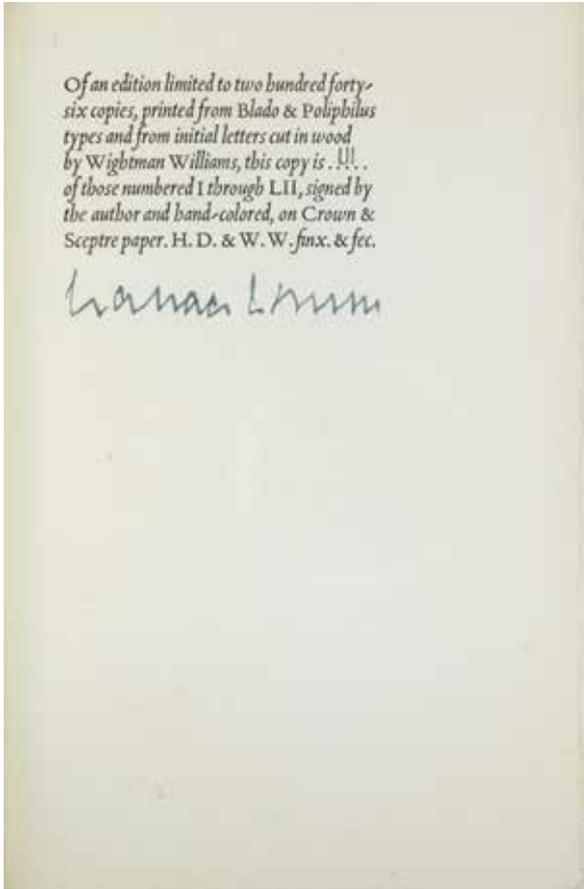
Notes toward a Supreme Fiction. Cummington, Mass: Cummington Press, 1942. 8vo. Publisher's white cloth, upper cover and spine lettered in black, lower cover in gray, original unprinted tissue jacket.

FIRST EDITION, SIGNED ISSUE, number LIX of 80 copies on Worthy Hand & Arrows paper and signed by Stevens (from a total edition of 273). "Stevens is able to gather together, in an astonishing splendor of integration, all the major themes of Romantic poetry, and so brings to a present perfection everything that is most vital in the imaginative legacy of Blake and Wordsworth" (Harold Bloom, ... *A Commentary*, 1963). A superb copy in unchipped tissue jacket. Edelstein A6.a.

\$1,500 - 2,500



309



310

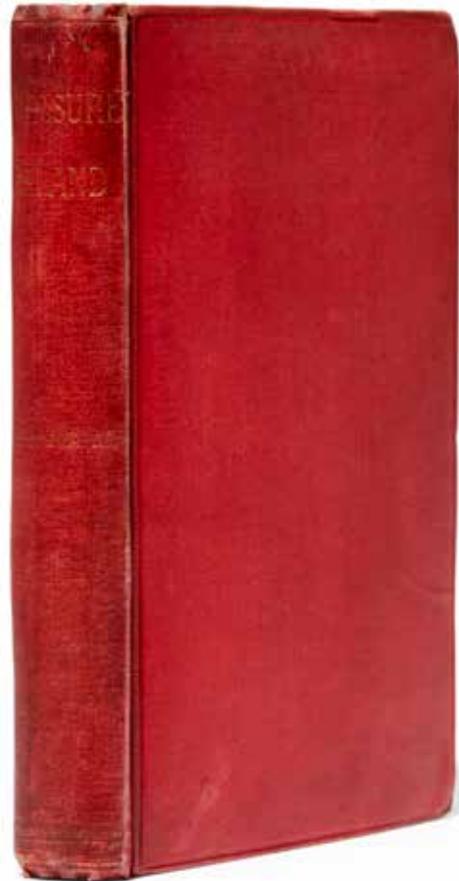
310

STEVENS, WALLACE. 1879-1955.

Three Academic Pieces. Cummington, Mass.: The Cummington Press, 1947. 8vo. Initial letters by Wightman Williams colored blue and yellow. Original cloth-backed boards, uncut, ends of spine and corners a trifle rubbed, some light darkening.

FIRST LIMITED EDITION, SIGNED BY WALLACE STEVENS, number 52 of 52 copies on Worthy Dacian paper, of a total edition of 246. Edelstein A12.

\$1,000 - 1,500



311

311

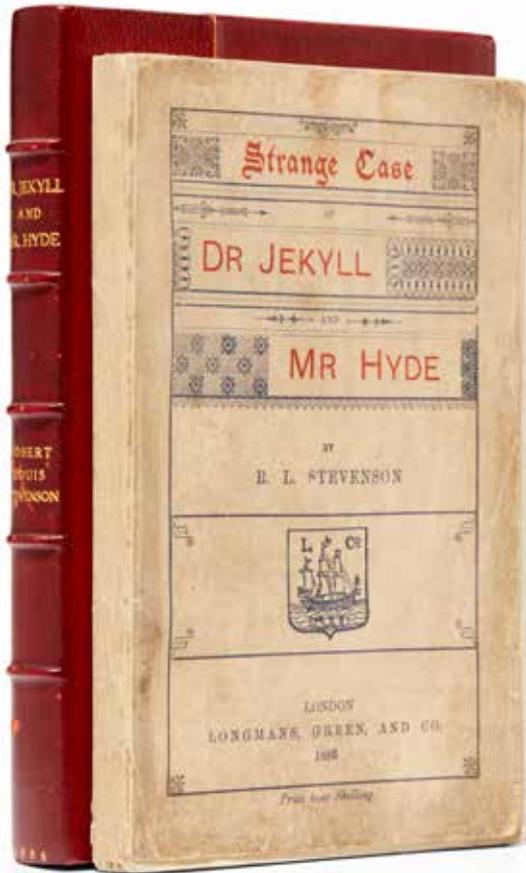
STEVENS, WALLACE. 1879-1955.

Treasure Island. London: Cassell & Company Limited, 1883. 8vo. Half-title, frontispiece map printed in four colors, 8 pp advertisements coded "5R-1083" at rear. Publisher's red cloth, lettered in gilt to the spine, black endpapers, custom cloth chemise, red-morocco backed slipcase, some rubbing at the joints and spine lettering, light soiling, pp 267-270 roughly opened, two earlier bookseller catalogue entries pasted to rear fly.

Provenance: Francis Fitz Randolph (bookplate to pastedown).

FIRST EDITION, FIRST ISSUE of Stevenson's classic pirate's tale, "a good tale well told" (Silvey 631). With first issue points: battered text to "vain" last line of p 40 (as "rain"), "dead man's chest" on p 7, "7" dropped from pagination on p 127, lacking full stop after "opportunity" on p 178, "worse" in line 3, p 197, ads dated "1083," with this title listed with 304 pages. Prideaux 11.

\$2,000 - 3,000



312

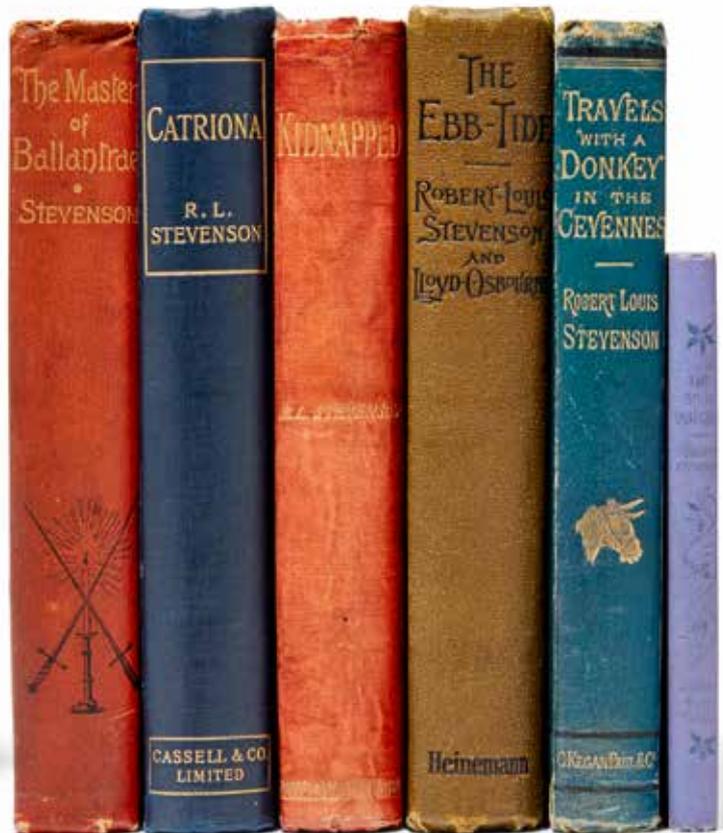
312

STEVENSON, ROBERT LOUIS. 1850-1894.

Strange Case of Dr. Jekyll and Mr. Hyde. London: Longman, Green, and Co., 1885 [corrected in ink to 1886]. 8vo. 1 p ad leaf at rear. Publisher's wrappers lettered and decorated in red and blue, neatly rebacked, light wear.

FIRST EDITION, FIRST ISSUE, WITH HAND-CORRECTED DATE TO UPPER WRAPPER. Stevenson's classic tale was intended to be published during Christmas 1885, but according to publisher Charles Longman "when it was ready the bookstalls were already full of Christmas numbers, etc., and the trade would not look at it" (Balfour, *Life...*, 1901, v 2, p 14). It was issued in early January 1886, but relatively unnoticed until it was reviewed favorably in *The Times*, compelling it to sales of 40,000 copies in the first 6 months, with Jekyll & Hyde eventually embedding himself(ves) in our lexicon. A Haycroft-Queen Cornerstone. Beinecke 346; Prideaux 17.

\$1,200 - 1,800



313

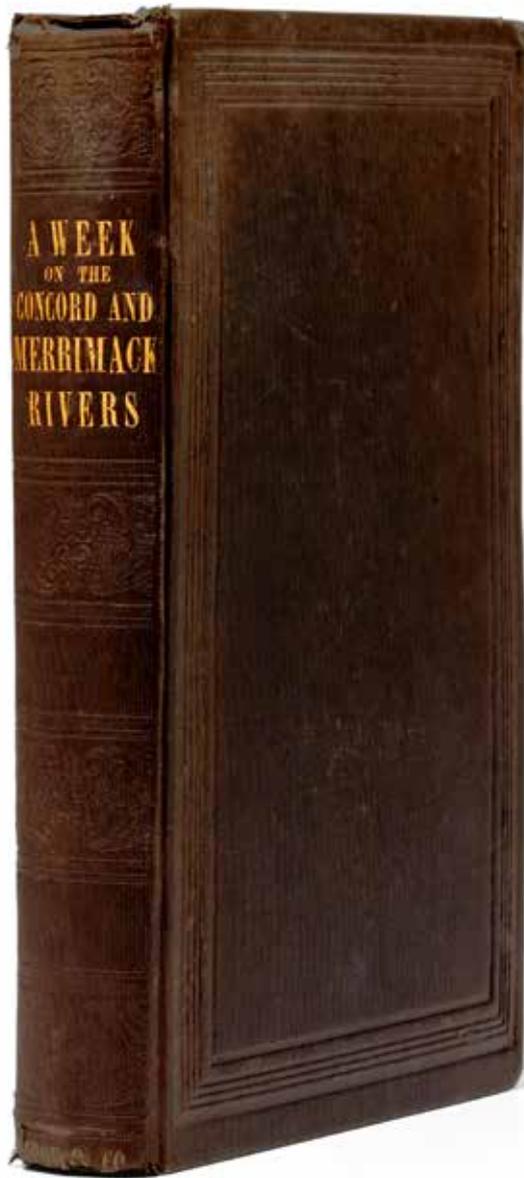
313

STEVENSON, ROBERT LOUIS. 1850-1894.

Six titles:

1. *The Body Snatcher*. New York: The Merriam Company, 1895. 24mo. Publisher's violet cloth. Slight soiling and wear. *FIRST EDITION* in book form, part of the publisher's "Violet Series." *Provenance*: Florence & Edward Kaye (bookplate).
2. *Kidnapped*. London: Cassell & Co., 1886. Folding map at front. Publisher's red cloth. Spine sunned and soiled, wear to covers. *FIRST EDITION, FIRST ISSUE* with "business" for "pleasure" on p 40.
3. *The Master of Ballantrae*. Cassell & Co., 1889. Publisher's red pictorial cloth. Covers soiled and bumped, pencil annotations on verso of dedication page. First edition.
4. *Travels With a Donkey in the Cevennes*. London: C. Kegan Paul & Co., 1879. Publisher's blue cloth, pictorially gilt. Covers worn and bumped. First edition.
5. *Catriona*. London: Cassell & Co., 1893. Publisher's blue cloth. Corners bumped, slight lean, minor foxing. First edition.
6. STEVENSON, ROBERT LOUIS, AND LLOYD OSBOURNE. *The Ebb Tide*. London: Heinemann, 1894. Publisher's olive cloth pictorially stamped in black. Rubbed, otherwise fine. First edition.

\$1,000 - 1,500



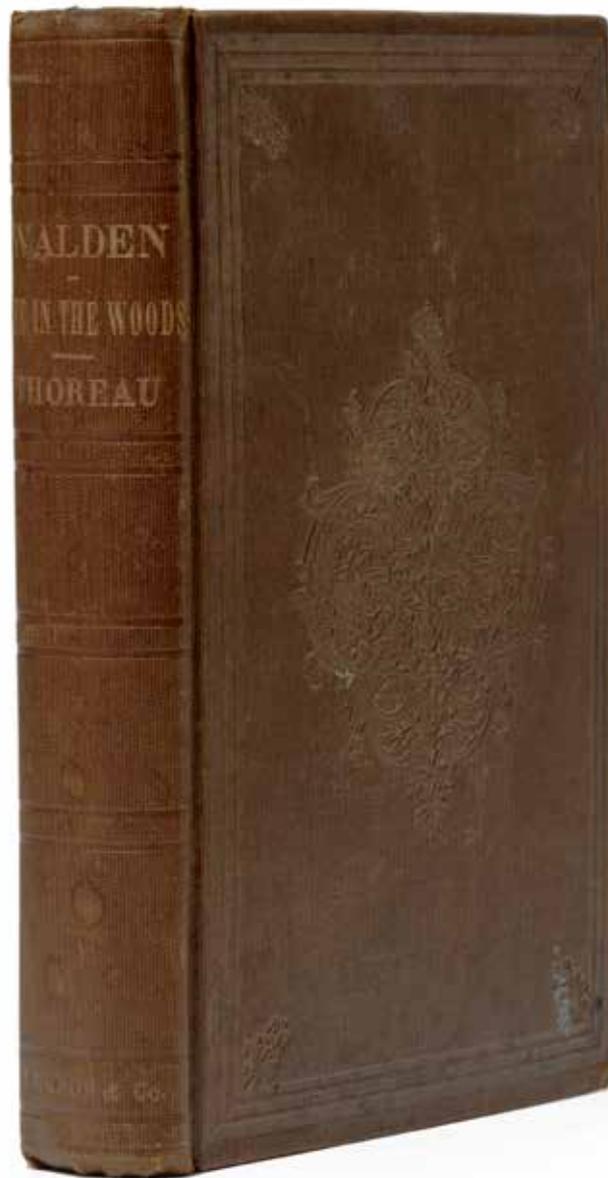
314

THOREAU, HENRY DAVID. 1817-1862.

A Week on the Concord and Merrimack Rivers. Boston and Cambridge: James Munroe and Company... et al, 1849. 8vo. 1 p terminal advertisement, "Will Soon Be Published *Walden, or Life in the Woods*." Publisher's cloth, ruled in blind, lettered in gilt to spine, custom green cloth solander box, with morocco title label, light chipping at the corners of spine, light dampstain to final blanks. *Provenance*: Le Baron Russell (friend of Ralph Waldo Emerson, pencil inscription of a descendant to endpaper); Maxwell Hunley Rare Books (bookseller's ticket).

FIRST EDITION, FIRST ISSUE OF THOREAU'S FIRST BOOK IN THE ORIGINAL CLOTH. Now considered a classic, Thoreau's first book was originally perhaps the most famous failure in publishing. After writing the original manuscript at Walden Pond from 1845-1847, Thoreau re-edited the manuscript as he worked on *Walden* for two years beginning in 1847. Not finding a publisher, Thoreau had the book printed at his own expense in 1849, but the book fared poorly, and just a few years later the publisher returned 706 copies of the 1000 printed. These copies would languish in Thoreau's closet until the bulk were purchased by Ticknor and Field and re-issued with a new title page in 1862. BAL 20104a. Borst A1.1.a1; Johnson *High Spots*, p 73.

\$6,000 - 8,000



315

THOREAU, HENRY DAVID. 1817-1862.

Walden; Or, Life in the Woods. Boston: Ticknor and Fields, 1854. 8vo. Wood-engraved title page vignette, map of Walden Pond (with imprint), 8 pp of advertisements inserted at rear (dated June 1854, no priority). Publisher's cloth, ruled in blind with gilt titles to spine, small mark to lower margin front cover.

Provenance: Martha A. Lewis (gift from Thomas J. Lewis, early ink inscription to first blank).

"I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived" (p 98).

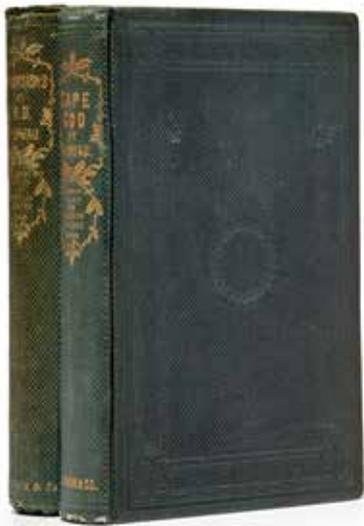
A FINE, UNSOPHISTICATED FIRST EDITION OF THOREAU'S AMERICAN MASTERPIECE, "... a central document of the American experience" (Thorpe, *Gifts of Genius*, p 169). Thoreau's 1849 book *A Week on the Concord and Merrimack Rivers* include a final ad leaf announcing: "Will Soon Be Published Walden, or Life in the Woods." In truth, it was another 5 years till Walden appeared in July of 1854,

selling quietly but steadily. *Walden* today stands as one of the most important contributions to American literature, as poet Robert Frost noted in a letter in 1922, "in one book (Walden), [Thoreau] surpasses everything we have had in America." A BRIGHT COPY IN THE ORIGINAL CLOTH. BAL 20106; Borst A2.1.a; Grolier American 63.

"I wanted to live deep and suck out all the marrow of life, to live so sturdily and Spartan-like as to put to rout all that was not life, to cut a broad swath and shave close, to drive life into a corner, and reduce it to its lowest terms, and, if it proved to be mean, why then to get the whole and genuine meanness of it, and publish its meanness to the world; or if it were sublime, to know it by experience, and be able to give a true account of it in my next excursion" (p 98).

"If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music which he hears, however measured or far away" (p 348).

\$10,000 - 15,000



316

316

THOREAU, HENRY DAVID. 1817-1862.

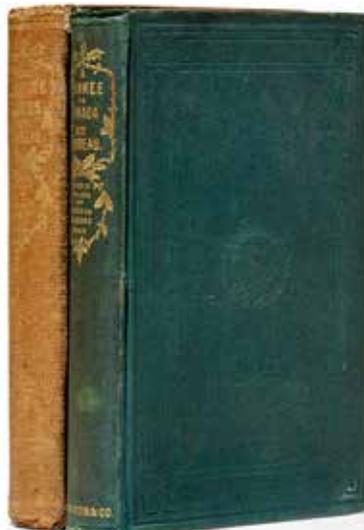
Two titles:

1. *Cape Cod*. Boston: Ticknor & Fields, 1865.

8vo. Publisher's blue-green cloth, decorated in blind, gilt titles on spine within wreath decoration, brown endpapers. Lightly rubbed at extremities, very minor spotting. *FIRST EDITION, FIRST ISSUE* with December 1864 dated publisher's advertisements at back. Borst A5.1.a; BAL 20155.

2. *Excursions*. Boston: Ticknor & Fields, 1863. Etched portrait frontispiece. Publisher's blue-green cloth, decorated in blind, gilt titles on spine within wreath decoration, brown endpapers. Slightly rubbed, very scattered spotting. *FIRST EDITION*. Borst A3.1.a; BAL 20113.

\$800 - 1,200



317

317

THOREAU, HENRY DAVID. 1817-1862.

Two titles:

1. *A Yankee in Canada, with Anti-Slavery and Reform Papers*. Boston: Ticknor & Fields, 1866.

8vo. Publisher's green cloth, decorated in blind, gilt titles within wreath decoration on spine, brown endpapers. Slightly rubbed at extremities, leaf f8 (sectional title for "Anti-Slavery and Reform Papers") supplied from another copy, stains from pressed flower to pp 94 and 97. *FIRST EDITION*. BAL 20117.

2. *The Maine Woods*. Boston: Ticknor & Fields, 1864.

8vo. 24 pp advertisements dated April 1864. Publisher's blue-green cloth, decorated in blind, gilt titles within wreath on spine, brown endpapers. Spine sunned, rubbed, scattered spotting. *FIRST EDITION*. BAL 20113.

FIRST BOOK PUBLICATION OF "CIVIL DISOBEDIENCE." Thoreau's most famous essay, as well as his "Life Without Principle," appears here for the first time in book form in *A Yankee in Canada*.

\$800 - 1,200



318

318

WALLACE, DAVID FOSTER. 1962-2008.

The Broom of the System. New York: Viking, (1987). 8vo. Publisher's black-cloth backed aqua boards, spine stamped in aqua and lettered in blind, original collage dust-jacket, spine lightly rubbed, jacket spine lightly faded.

FIRST EDITION OF WALLACE'S FIRST BOOK, SIGNED ON THE TITLE PAGE. Published when he was just 24 years old, Wallace's debut was composed as one of two undergraduate honors theses at Amherst College; the other was in the philosophy department. A *NEAR FINE COPY*, called by Caryn James in the *New York Times*, "...a manic, human, flawed extravaganza."

\$2,000 - 3,000

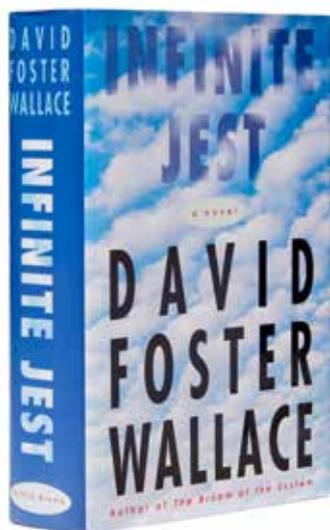
319

WALLACE, DAVID FOSTER. 1962-2008.

Infinite Jest. Boston: Little, Brown and Company, (1996). 8vo. Publisher's blue-cloth backed boards, spine lettered in silver, original dust-jacket, lightest wear.

FIRST EDITION IN FIRST ISSUE JACKET, SIGNED AND DATED IN THE YEAR OF PUBLICATION. Both innovative and influential, David Foster Wallace's masterpiece remains of the great modern American novels. Don DeLillo called *Infinite Jest* a "dead serious frolic of addicted humanity," and eulogized Wallace as a writer who "wanted to be equal to the vast, babbling, spin-out sweep of contemporary culture."

\$800 - 1,200



319

320

WALLACE, DAVID FOSTER. 1962-2008.

A group of nine first editions, most signed by the author: *The Broom of the System*. 1987. Trade paperback, published simultaneously with the hard cover edition. * *Girl With Curious Hair*. 1989. * *Signifying Rappers*. 1990. * *A Supposedly Fun Thing I'll Never Do Again*. 1997. * *Brief Interviews with Hideous Men*. 1999. * *Everything and More*. 2003. * *Oblivion: Stories*. 2004. * *Consider the Lobster, and Other Essays*. 2006. * *Both Flesh and Not*. 2012.

All first editions, all except the last title (published four years after the author's death) signed on the title pages.

\$1,500 - 2,500



320

321

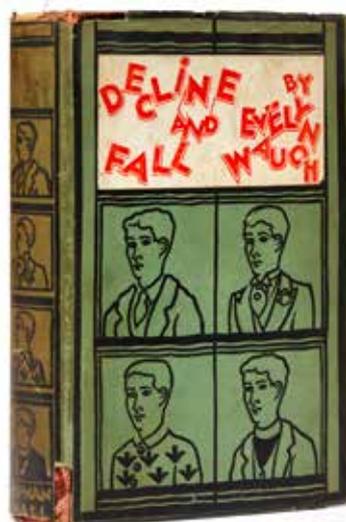
WAUGH, EVELYN. 1903-1966.

Decline and Fall. An Illustrated Novelette. London: Chapman & Hall, 1928.

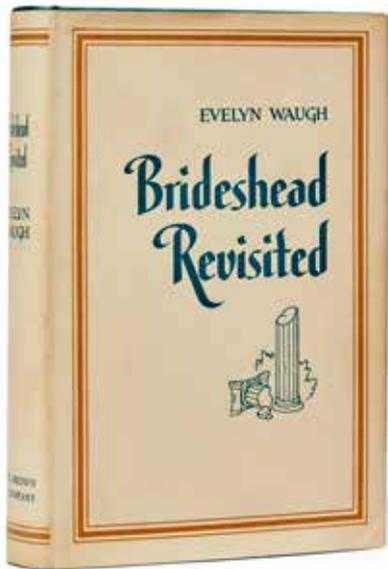
8vo (185 x 119 mm). Frontispiece and 5 plates by Waugh. Original marbled cloth, titles in gilt to spine, publisher's pictorial dust-jacket designed by Waugh. Wear to cloth at corners and joints, jacket chipped with front flap detached at the fold.

FIRST EDITION OF AUTHOR'S FIRST NOVEL, FIRST ISSUE, with "Martin Gaythorne-Brodie" and "Kevin Saunderson" unchanged on pp 168-9 respectively. "Anarchic and experimental, surely one of the wittiest and most original of first novels" (Connolly 99).

\$3,000 - 5,000



321



322

322

WAUGH, EVELYN. 1903-1966.

Brideshead Revisited: The Sacred and Profane Memories of Captain Charles Ryder. Boston: Little, Brown and Company, 1945. 8vo. Publisher's turquoise cloth, spine lettered in gilt, blue topstain, original printed dust-jacket.

FIRST AMERICAN EDITION, LIMITED ISSUE, 600 copies so bound, 450 of which were for sale. A fine, fresh copy of Waugh's most popular book. Davis 20.

\$800 - 1,200



323

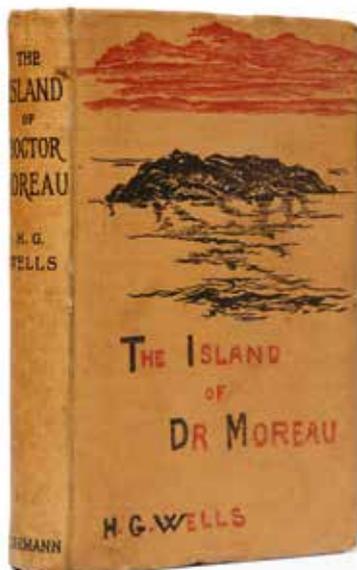
323

WAUGH, EVELYN. 1903-1966.

Nine titles:

1. *Love Among the Ruins.* London: Chapman & Hall, 1953. Publisher's red cloth, gilt vignette on upper cover, gilt titles on spine. Slightly sunned, foxing to endpapers. *SIGNED, LIMITED EDITION*, number 120 of 350.
2. *Basil Seal Rides Again, or the Rake's Progress.* London: Chapman & Hall, 1963. Large 8vo. Illustrations by Kathleen Hale. Publisher's blue cloth, gilt vignette on upper cover, gilt titles on spine. Spine sunned. *SIGNED, LIMITED EDITION*, number 316 of 750.
3. *Black Mischief.* 1932. London: Chapman & Hall, 1932. Publisher's red and black patterned cloth, pictorial dust jacket printed in red and black. Jacket slightly soiled and chipped at spine ends. *FIRST EDITION*
4. *Scoop.* London: Chapman & Hall, 1933. Publisher's red and black patterned cloth, pictorial dust jacket. Jacket trimmed, with some repairs to edges, scattered foxing. *FIRST EDITION, FIRST ISSUE.* WITH: *Men at Arms.* 1952. First edition * *Officers and Gentlemen.* 1955. First edition. * *The Ordeal of Gilbert Pinfold.* 1947. * *Helena.* 1950. * *When the Going Was Good.* 1946. Lacking dust jacket.

\$1,200 - 1,800



324

324

WELLS, H.G. 1866-1946.

The Island of Dr. Moreau. London: William Heinemann, 1896. 8vo. Illustrated frontispiece. 1 p advertisement for *The Time Machine* and 32 pp publisher advertisements at end. Publisher's pictorial cloth stamped in red and black, without publisher's monogram to rear cover, some soiling, light wear to joints.

FIRST EDITION, second binding, of Wells's chilling warning about the dangers of scientific progress run amok. The advertisements at the end begin with Conrad's *Nigger of the Narcissus.* Currey p 520; Hammond B3.

\$800 - 1,200

325

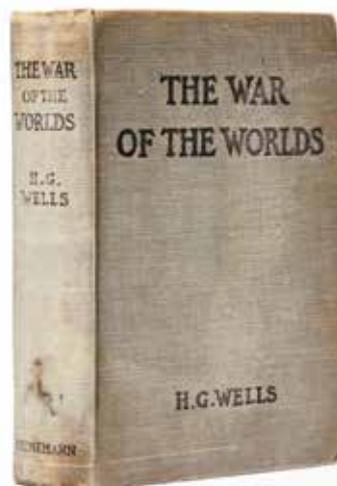
WELLS, H.G. 1866-1946.

The War of the Worlds. London: William Heinemann, 1898.

8vo. Publisher's gray cloth lettered in black. Some wear, upper hinge reinforced with tape, stamp removed from front free endpaper and lower paste-down.

FIRST EDITION, FIRST ISSUE, with the 16-page publisher's catalogue dated Autumn 1897 headed by *New Letters of Napoleon I*. First appeared in *Pearson's Magazine*, April-December 1897.

\$1,000 - 1,500



325

326

WHITMAN, WALT. 1819-1892.

Two Rivulets; Including Democratic Vistas, Centennial Songs, and Passage to India Camden. New Jersey: Author's edition, 1876.

8vo. Mounted albumen photograph frontispiece, original cream half calf and marbled boards, brown morocco gilt lettered spine label, yellow endpaper; green half morocco slipcase and chemise. Some rubbing and light wear to binding.

Provenance: Roy L. Marston (bookplate).

FIRST EDITION, SECOND PRINTING. Mounted albumen photograph frontispiece SIGNED BY WHITMAN and dated 1881, as issued. BAL 21413.

WITH: *November Boughs*. Philadelphia: David McKay, 1888. Tall 8vo. Original gilt lettered green cloth, top edge gilt others uncut.

Provenance: John Malone (inscribed by Walt Whitman's literary executor Horace Traubel on front free endpaper). First edition, third issue. BAL 21430.

\$2,000 - 3,000



326

327

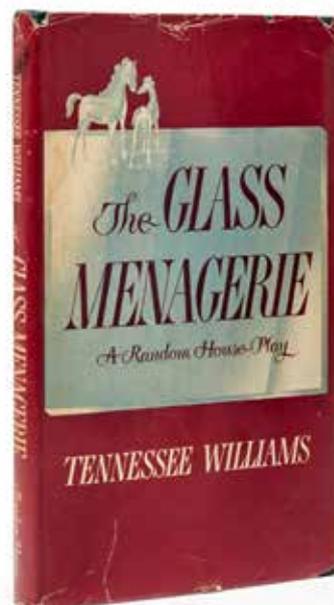
WILLIAMS, TENNESSEE. 1911-1983.

The Glass Menagerie. New York: Random House, 1945. 8vo.

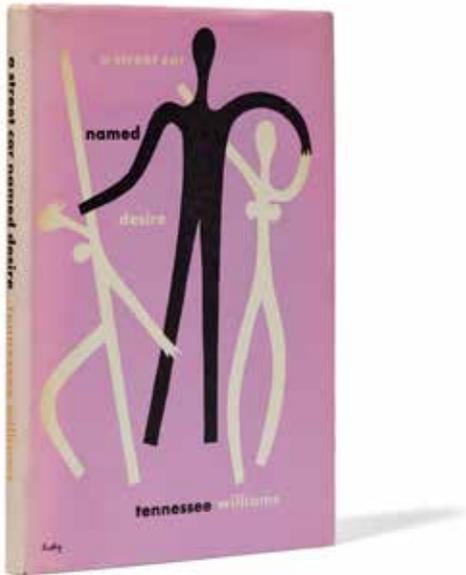
Publisher's blue cloth, spine lettered in gilt, original dust jacket, minor chipping to spine ends of jacket, light stain at front joint.

FIRST EDITION OF WILLIAMS'S FIRST REGULARLY PUBLISHED PLAY, and his first popular success which catapulted him to stardom. Premiering in Chicago in 1944, the play moved to Broadway in 1945 where it won the New York Drama Critics' Circle Award. Crandell A1.1.a.

\$800 - 1,200



327



328

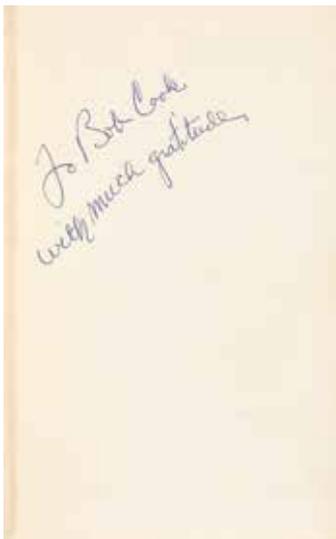
328

WILLIAMS, TENNESSEE. 1911-1983.

A Streetcar Named Desire. New York: New Directions, 1947. 8vo, publisher's pictorial lavender boards designed by Alvin Lustig. Matching dust jacket, fading to spine panel, minor chipping to head of spine panel, a few marginal short tears to lower panel.

FIRST EDITION of Williams' foundation of the modern American theater and the winner of the Pulitzer Prize. Crandell A5.1.a.

\$1,000 - 1,500



329

329

WILLIAMS, TENNESSEE. 1911-1983.

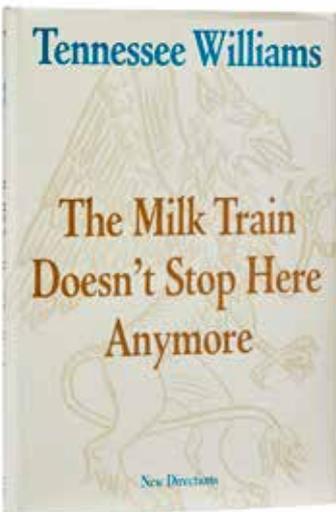
The Kingdom of Earth with Hard Candy. [New York]: New Directions, (1954).

8vo. Publisher's original cloth-backed patterned paper boards, spine lettered in gilt, cancel title (as called for), original blue-gray card slipcase with printed paper label, rubbing to cloth spine, paper tear at hinges, soiling to slipcase.

Provenance: Bob Cook (inscribed by Williams to front fly).

FIRST EDITION TO INCLUDE KINGDOM OF EARTH, INSCRIBED BY WILLIAMS TO FRONT FLY AND SIGNED ON THE COLOPHON, number 97 of 100 copies (plus an overrun of copies marked "Presentation Copy" or "Out of Series") produced from the sheets of the trade issue, with cancel title page, for Williams himself and not for sale. It is believed that all but 10 numbered copies, and 20 of the presentation copies, were destroyed while in storage. Williams had originally intended that "Kingdom of Earth" would appear with the trade edition of the collection, but New Directions had concerns over obscenity, and so they agreed to leave out Kingdom of Earth, but to provide a limited edition including it instead. Crandall A13.1.b.

\$800 - 1,200



330

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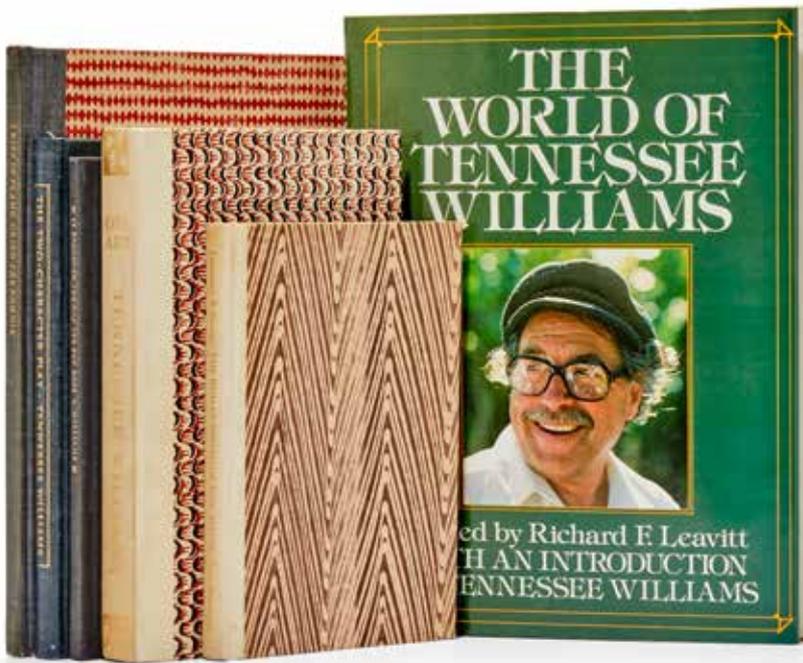
WILLIAMS, TENNESSEE. 1911-1983.

The Milk Train Doesn't Stop Here Anymore. [New York]: New Directions, 1964.

8vo. Publisher's green cloth, spine lettered in gilt, original pictorial dust-jacket, lettered in gold and blue.

A FINE COPY OF THE FIRST EDITION, FIRST STATE, SIGNED by Williams to the title page, with the uncorrected text, pp 19-22 integral, and scene two beginning on p 22. The majority of the edition was recalled when Williams discovered an error, and the entire printing was corrected with a cancel fold inserted at pp 19-22. Crandell A27.1.a1.

\$800 - 1,200



331

331

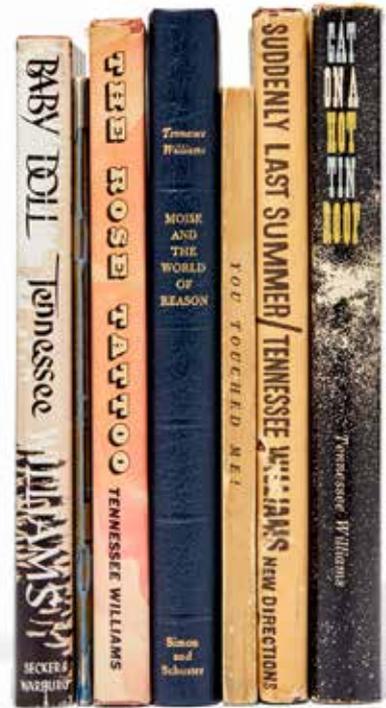
WILLIAMS, TENNESSEE. 1911-1983.

Six *SIGNED LIMITED EDITIONS*:

1. *One Arm, and Other Stories*. New York: New Directions, 1948. Number 25 of 50 copies.
2. *It Happened the Day the Sun Rose*. Los Angeles: Sylvester and Orphanos, 1981.
3. *I Rise in Flame Cried the Phoenix*. New York: New Directions, 1951. Number 267 of 310 copies.
4. *The Roman Spring of Mrs. Stone*. New York: New Directions, 1950.
5. *The Two-Character Play*. New York: New Directions, 1969.
6. *The World of Tennessee Williams*. New York, 1978.

All in publisher's bindings and five with slipcase.
Some light rubbing to edges, mostly fine.

\$800 - 1,200



332

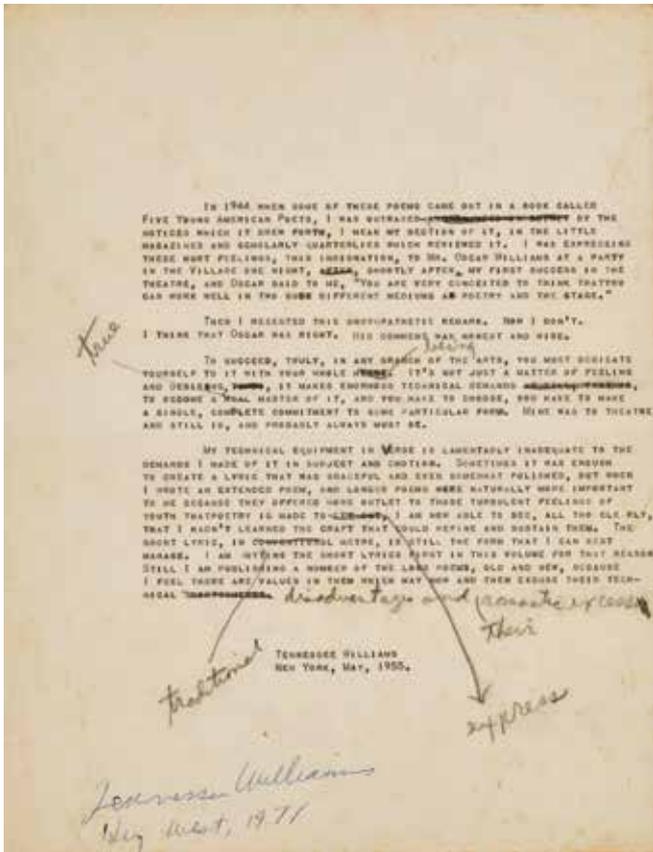
332

WILLIAMS, TENNESSEE. 1911-1983.

Seven trade editions, four signed:

1. *Suddenly Last Summer*. New York: New Directions, 1958. *SIGNED*.
2. *You Touched Me*. New York: Samuel French, 1947. *SIGNED*. and dated 1971.
3. *Baby Doll*. London: Secker and Warburg, 1957. *SIGNED*. and dated 1971. "Review Copy" slip laid in.
4. *Cat on a Hot Tin Roof*. New York: New Directions, 1955.
5. *Moise and the World of Reason*. New York: Simon and Schuster, 1975. Limited edition, *SIGNED*.
6. *The Rose Tattoo*. New York: New Directions, 1951.
7. *American Blues*. New York: Dramatists Play Service, 1948.

\$800 - 1,200



333

333

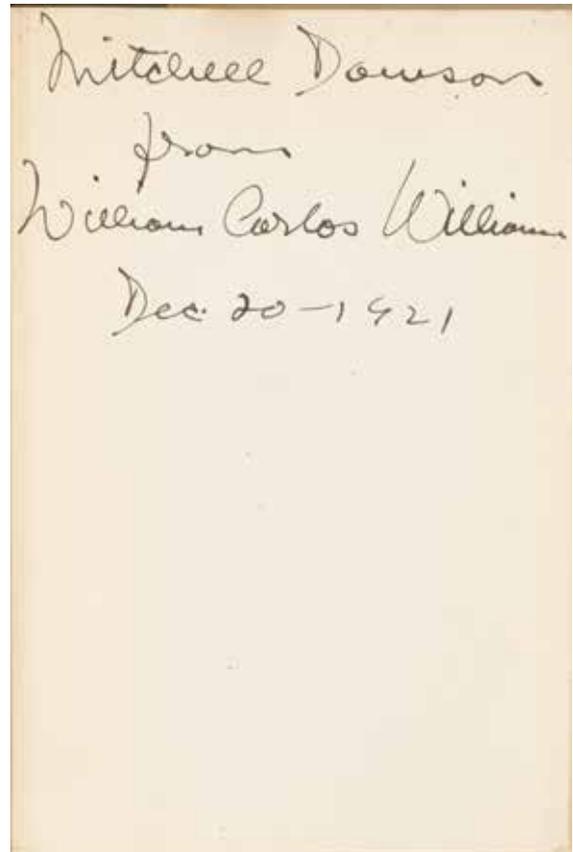
WILLIAMS, TENNESSEE. 1911-1983.

Typed Manuscript, with holograph annotations, signed and dated ("Tennessee Williams / Key West, 1971"), being a draft for an unused preface to *In the Winter of Cities*, 1 p, dated in type, "New York, May, 1955," center fold.

WITH: *In the Winter of Cities*. [New York]: New Directions, (1956). 8vo. Publisher's white paper boards, spine lettered in gilt, publisher's slipcase, with printed label to upper panel, minor spotting to boards, some foxing to endpapers.

ORIGINAL TYPED MANUSCRIPT WITH HOLOGRAPH EMENDATIONS a draft of an unpublished preface for *In the Winter of Cities*, Williams's first solo collection of poems. Williams begins by referencing a perceived insult from Oscar Williams upon the publication of *Five Young American Poets* (where some of these poems first appeared), that it is conceited to think he could work well in both poetry and the stage. He continues to describe his subsequent realization of its wisdom, citing the technical demands of the poetic form, acknowledging the limitations of his verse, "To succeed, truly, in any branch of the arts, you must dedicate yourself to it with your whole heart being." A different version exists at the Ransom Center. With the *FIRST EDITION, SIGNED ISSUE*, number 100 of 100 copies, *INSCRIBED BY WILLIAMS* for "Chase" to the title page and *SIGNED AND DATED* "Key West, 1971" to the endpaper with a snippet from the then unpublished poem "Wolf's Hour," "not with the curved remembrance of the hand..." Note that the slipcase is numbered "5" in an apparent publisher's (or more likely Williams himself) mixup; copy number "5" sold in 2015 with a slipcase numbered "100."

\$800 - 1,200



334

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WILLIAMS, WILLIAM CARLOS. 1883-1963.

Sour Grapes. A Book of Poems. Boston: The Four Seas Company, 1921.

8vo. Publisher's green paper boards, printed paper spine label, original dust-jacket printed in green. Minor chipping to edges of jacket, early tape reinforcement to verso.

Provenance: Mitchell Dawson (1890-1956, presentation inscription from the author).

A FINE FIRST EDITION INSCRIBED TO POET MITCHELL DAWSON IN THE YEAR OF PUBLICATION. With the demise of Kreymsbourg's *Others* magazine in 1919, Dawson explored with Williams' assistance the possibility of starting his own literary magazine.

\$1,000 - 1,500

335

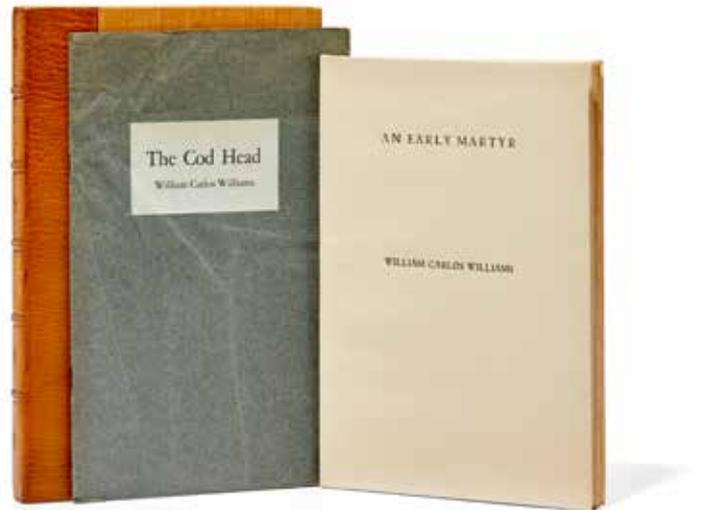
WILLIAMS, WILLIAM CARLOS. 1883-1963.

1. *The Cod Head*. San Francisco: The Harvest Press, 1932. 8vo. Publisher's grey wrappers, title label, chemise and slipcase, slight creasing.

Provenance: Nancy Cunard (1896-1965); Sold Sotheby's London, from the library of Nancy Cunard, July 6, 1970, lot 289 [described as "inscribed by the author to Nancy Cunard"].

LIMITED EDITION of 125 copies "for friends of *Contempo*" *SIGNED* by Williams at the end of the poem. This copy from the library of Nancy Cunard, and inscribed by the publisher of *Contempo* Milton A. Abernethy ("M.A.A.") to Nancy Cunard, "For the only one I know who understands the race problem---from a Southern." Wallace A14. WITH: *An Early Martyr*. New York: Alcestis Press, 1935. Publisher's printed wrappers, original glassine, slipcase with neat bookseller's label "Gotham Book Mart," small chip to glassine at upper spine, slipcase worn. A *FINE COPY. LIMITED EDITION*, number 91 of 125 copies signed by Williams at the colophon. Wallace A16.

\$800 - 1,200



335

336

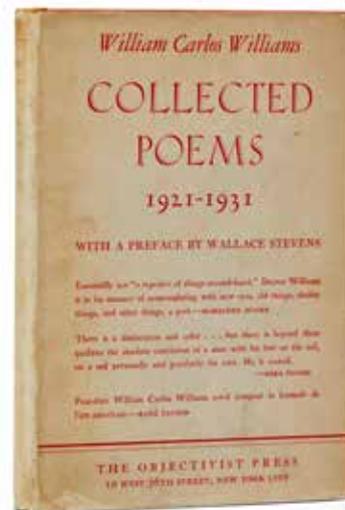
WILLIAMS, WILLIAM CARLOS. 1883-1963.

STEVENS, WALLACE. Preface. *Collected Poems 1921-1931*. New York: The Objectivist Press, 1934.

8vo. Publisher's red cloth, with printed paper title label to spine, many leaves unopened, original dust-jacket printed in red, light dampstaining to spine.

FIRST EDITION, SIGNED by Williams to the endpaper. A fine copy in a solid jacket of his collected poems of the twenties. "Like all true revolutionaries in the arts, William Carlos Williams is an unconquerable individualist. In an age of success through easy compromises he has indulged himself in the luxury of integrity. He has written some of the most obscure poetry of our time, just as Einstein has written some of the most obscure equations" (Reviewed in *The New York Times*, February 18, 1934). Scarce in jacket. Wallace A15.

\$800 - 1,200



336

337

WILLIAMS, WILLIAM CARLOS. 1883-1963.

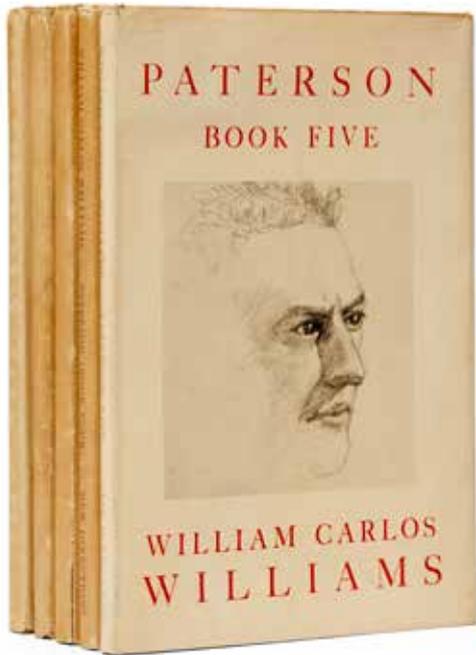
Adam & Eve & the City. Peru VT: Alcestis Press, 1936. 8vo. Publisher's green printed wrappers, some dampstaining to spine and margins, affecting early leaves with additional marginal stain to 10 leaves beginning at p 31, small tear to wrapper at upper joint, lacking slipcase.

FIRST EDITION, PRESENTATION COPY, number VII of 20 copies, inscribed by the publisher J. Ronald Lane Latimer, "for Angelo, for his/ hours of work on/ this edition/ R.L.L./ 10/22/36." With an additional blue pencil drawing to p 20 in an unknown hand, illustrating the poem "A Chinese Toy." In his 1980 article "Collecting William Carlos Williams" Barry Magid noted, that "*Adam & Eve & the City* may elude even the most patient collector," and notes only hearing of "two copies offered in the last decade." ABPC and Rarebookhub trace only one since. A Williams rarity. See Magib, "Collecting William Carlos Williams," *WCW Review*, Fall 1980. Wallace A17.

\$1,200 - 1,800



337



338



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338

WILLIAMS, WILLIAM CARLOS. 1883-1963.

Paterson. New York: New Directions, 1946-1958.
5 volumes. Publisher's cloth, printed dust jackets, Part V with pencil portrait of Williams reproduced on front panel. Wear and browning to jacket corners, Parts I and III with slight chipping at jacket folds.

FIRST EDITION, LIMITED TO 1,000 COPIES of the first four parts (Part V published with no limitation statement). In the preface of Part I, Williams describes this work as "a long poem in four parts." Nonetheless, Part V was published in 1958, some seven years after Part IV, and twelve years from the initial publication. Connolly *Modern Movement*, 100; Wallace A24, A25, A30, A34, A44.

\$1,200 - 1,800

339

WILLIAMS, WILLIAM CARLOS. 1883-1963.

A collection of poetry works:

1. *The Tempers*. London: Elkin Matthews, 1913.
12mo. Publisher's cream colored boards, lettered in gilt. Slight soiling to covers.
2. *Al Que Quiere!* Boston: The Four Seas Company, 1917.
12mo. Publisher's printed boards, glassine jacket. Glassine torn, corners rubbed.
3. *Kora in Hell: Improvisations*. Boston: The Four Seas Company, 1920. Publisher's printed boards. Covers rubbed and lightly browned, browning to edges of some leaves.
4. *The Clouds, Aigeltinger, Russia and Other Verse*. Publisher's grey cloth, paper spine label. Light wear. *LIMITED EDITION*, number 204 of 310.
5. *The Collected Later Poems of William Carlos Williams*. Norfolk, CT: New Directions, 1950. Publisher's red cloth, grey paper slipcase with paper label. *SIGNED LIMITED EDITION*, number 43 of 100.
6. *I Wanted to Write a Poem*. Boston: Beacon Press, 1958.
Publisher's red cloth, dust jacket printed in red and black. Spine slightly sunned, minor wear. *SIGNED* by Williams in a later hand on the free front endpaper.
7. *The Complete Collected Poems of William Carlos Williams, 1906-1938*. Norfolk, CT: New Directions, 1938. Publisher's blue cloth. Very light wear.

\$1,200 - 1,800

340

WILLIAMS, WILLIAM CARLOS. 1883-1963.

9 prose titles, including *The Selected Letters of William Carlos Williams*. 1957. *LIMITED EDITION, SIGNED* by the author, number 10 of 75. * *In the Money*. 1940. *SIGNED AND INSCRIBED* by the author to Carl van Doren. * *Make Light of It*. 1950. *SIGNED AND INSCRIBED* by the author to Edward Parone. * *The Great American Novel*. 1923. *LIMITED EDITION*, number 93 of 300 copies. * *Voyage to Pagany*. 1928. * *A Novelette and Other Prose*. 1932. * *White Mule*. 1937 * *A Dream of Love*. 1948. *SIGNED* by the author on the front endpaper. * *The Desert Music and Other Poems*. 1954. *LIMITED EDITION, SIGNED*, number 55 of 100.

\$1,000 - 1,500



340

341

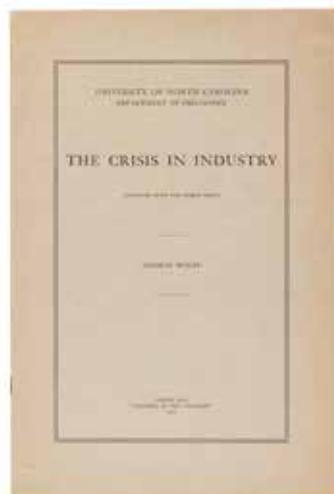
WOLFE, THOMAS. 1900-1938.

The Crisis in Industry. Chapel Hill: Published by the University, 1919. 8vo (223 x 152 mm). Original printed wrappers. Custom chemise and slipcase.

Provenance: H. Bradley Martin (bookplate, his sale, Sotheby's New York, January 31, 1990, lot 2277).

FIRST EDITION OF WOLFE'S FIRST BOOK, 200 copies printed. Wolfe was awarded the Worth Prize for his senior thesis looking at labor and capitalism in America, post WWI. The Martin copy, fine. Preston 1.

\$3,000 - 5,000



341

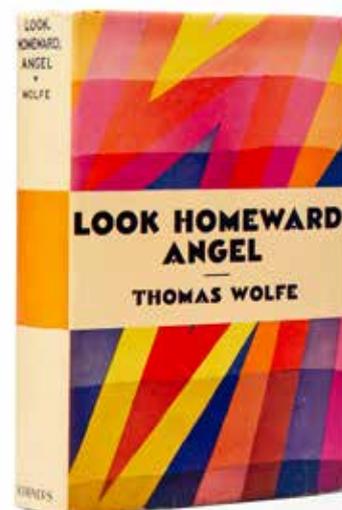
342

WOLFE, THOMAS. 1900-1938.

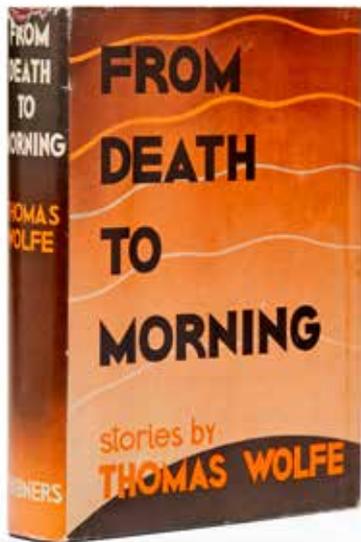
Look Homeward, Angel. A Story of the Buried Life. New York: Charles Scribner's Sons, 1929. 8vo. Original blue cloth, lettered in gilt, publisher's dust jacket, custom morocco backed cloth drop-back box, spine of jacket lightly faded, minor edgewear.

FIRST EDITION OF WOLFE'S FIRST NOVEL, IN FIRST ISSUE JACKET, with Doris Ulmann's photograph of Wolfe, and biography. A clean, bright copy of Wolfe's greatest work and an American classic.

\$4,000 - 6,000



342



343

343

WOLFE, THOMAS. 1900-1938.

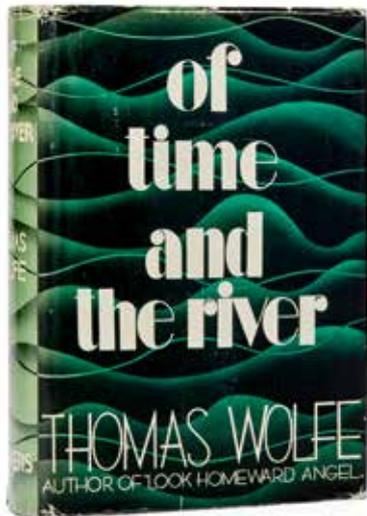
From Death to Morning. Stories. New York: Charles Scribner's Sons, 1935.

8vo. Original brown cloth, lettered in gilt, original dust-jacket, minor wear to jacket at corners.

Provenance: Maurice G. _____? (inscribed by the author, last name obscured by early flag sticker).

FIRST EDITION, FIRST ISSUE, INSCRIBED IN THE YEAR OF PUBLICATION, For Maurice G. [obscured by sticker], / Sincerely, / Thomas Wolfe / December 24, 1935." A very nice copy of Wolfe's first story collection including "Death the Proud Brother" and "Only the Dead Know Brooklyn." Johnston A4.1.a.

\$800 - 1,200



344

344

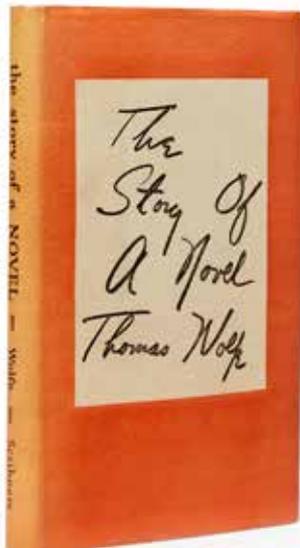
WOLFE, THOMAS. 1900-1938.

Of Time and the River. New York: Charles Scribner's Sons, 1935.

8vo. Publisher's black cloth, stamped in gilt and green and lettered in gilt, original decorated dust-jacket, minor wear to corners.

FIRST EDITION, SIGNED BY WOLFE and dated Denver, Aug 14/ 1935," to the rear fly leaf, and upside down. Wolfe had spoken at a Writers' Conference in Boulder, CO, before heading to Denver en route to visit Mabel Dodge Luhan in Santa Fe, NM. Wolfe's second novel is an American classic, and according to P.M. Jack "a magnificent epic of American life" (*The New York Times*).

\$800 - 1,200



345

345

WOLFE, THOMAS. 1900-1938.

The Story of a Novel. New York: Charles Scribner's Sons, 1936. 8vo.

Publisher's original red cloth, blocked in black, and lettered in gilt, original dust jacket, spine lightly faded.

Provenance: Maurice G. _____? (inscribed by the author, last name obscured by early flag sticker).

FIRST EDITION, INSCRIBED IN THE YEAR OF PUBLICATION, For Maurice G. [obscured by sticker], / Sincerely, / Thomas Wolfe / June 23, 1936." Wolfe's autobiographical tribute to his editor Maxwell Perkins, "not only the greatest editor of his time, but man whose character is also a character of immense and patient wisdom and gentle but unyielding fortitude." Johnston A5.1.a.

\$800 - 1,200

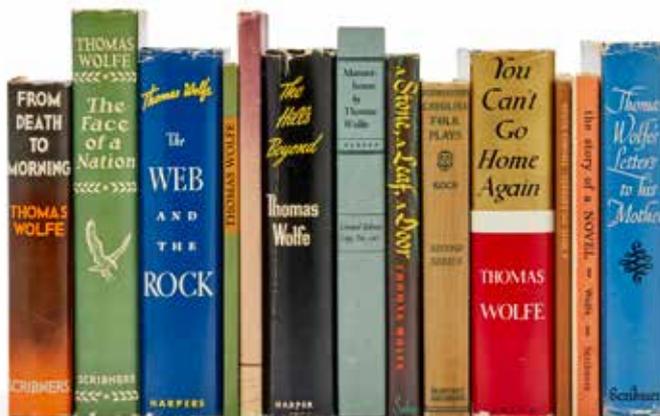
346

WOLFE, THOMAS. 1900-1938.

13 *FIRST EDITIONS* including 11 posthumously published works:

1. *From Death to Morning*. New York: Scribner's, 1935.
2. *The Story of a Novel*. New York: Scribner's, 1936.
3. *The Web and the Rock*. New York, Harper, 1939.
4. *The Face of a Nation*. New York: Scribner's, 1939.
5. *A Note on Experts: Dexter Vespasian Joyner*. New York: House of Books, 1939.
6. *You can't go Home again*. New York: Harper, 1940.
7. *The Hills Beyond*. New York: Harper, 1941.
8. *Gentleman of the Press*. Chicago: Black Archer Press, 1942.
9. *Letters to his Mother*. New York: Scribner's, 1943.
10. *A Stone, a Leaf, a Door: Poems*. New York: Scribner's, 1945.
11. *Mannerhouse, A Play*. New York, Harper, 1948.
12. *A Western Journal*. Pittsburgh: University of Pittsburgh Press, 1951.
13. *Carolina Folk-Plays*. New York: Holt, 1924. Includes Thomas Wolfe's play on North Carolina mountain life, "The Return of Buck Gavin."

All in publisher's cloth mostly with pictorial dust jackets. Minor wear to ends of spine panels, otherwise fine.



346

\$600 - 800

347

WOOLF, VIRGINIA. 1882-1941.

Kew Gardens. London: Hogarth Press, June 1919. 8vo. Frontispiece and tailpiece woodcuts by Vanessa Bell. Original wallpaper wrappers. Book block reattached to binding, some chipping to edges; cloth folding case.

Second edition, published June 1919 in an edition of 500 copies, following the first edition of about 170 copies published the previous month. Woolmer 7n.

\$800 - 1,200

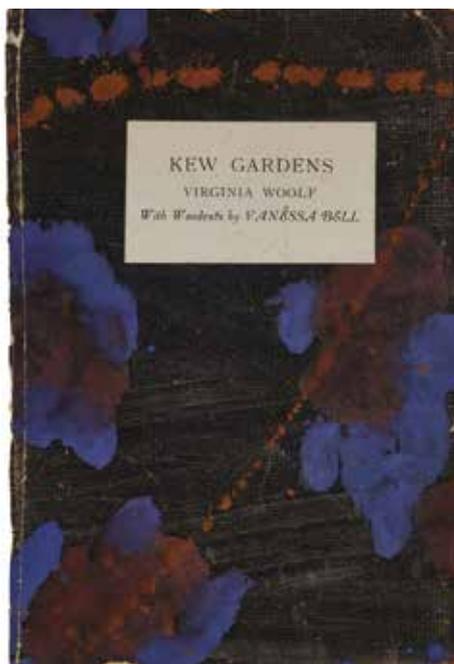
348

WOOLF, VIRGINIA. 1882-1941.

Typed Note Signed ("Virginia Woolf") to Mr. [Harda] Kamp, enclosing three autographs (not present) "in case you wish to insert them in my books," 1 p, 168 x 102 mm, London, March 3, 1927, toning, tipped to endpaper of:

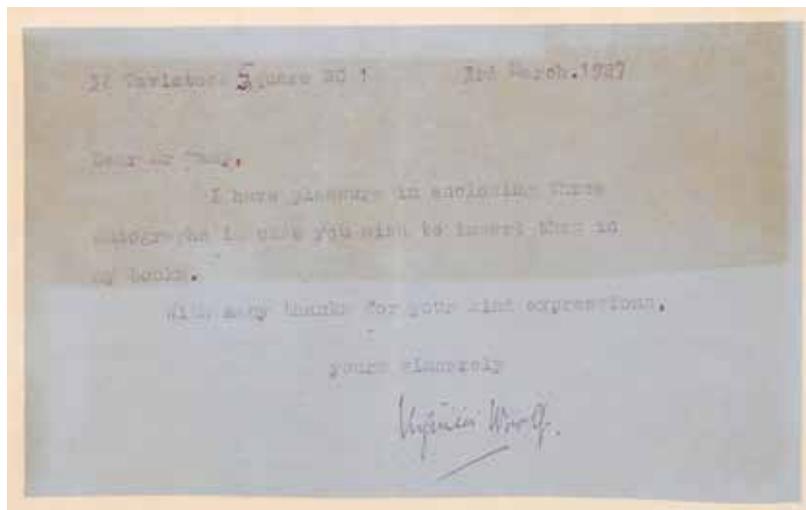
WITH: *Night and Day*. London: Duckworth and Company, [1919]. 8vo. 2 pp reviews for *The Voyage Out* at the end. Publisher's grey cloth, lettered in light blue, lacking dust-jacket, minor chipping to corners, wear to extremities.

FIRST EDITION OF AUTHOR'S SECOND NOVEL, WITH TYPED NOTE SIGNED TIPPED AT THE ENDPAPER. Kirkpatrick A4a.

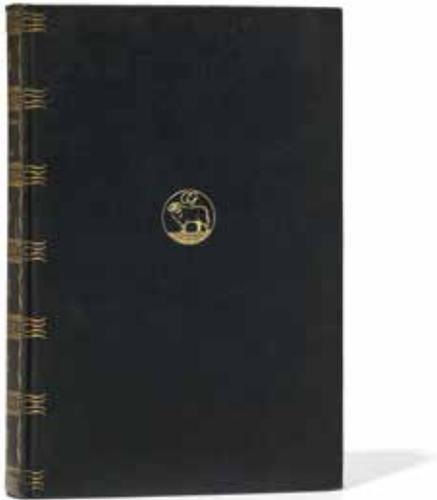


347

\$1,200 - 1,800



348



349

349

WOOLF, VIRGINIA. 1882-1941.

Orlando: A Biography. New York: Crosby Gaige, 1928. 8vo. Frontispiece and 7 plates. Publisher's black cloth stamped in gilt, top edge gilt, others uncut, minor wear to cloth at upper corner. *Provenance:* Helena M. Hand (booklabel).

FIRST EDITION, LIMITED TO 861 COPIES, SIGNED BY WOOLF, in purple ink, this number 443 of 800 numbered copies. Woolf's fantastic homage to Vita Sackville-West has proven to be one of her most enduring contributions, among many, to the 20th-century conversation on gender, feminism and identity. Kirkpatrick A11a.

\$1,500 - 2,500



350

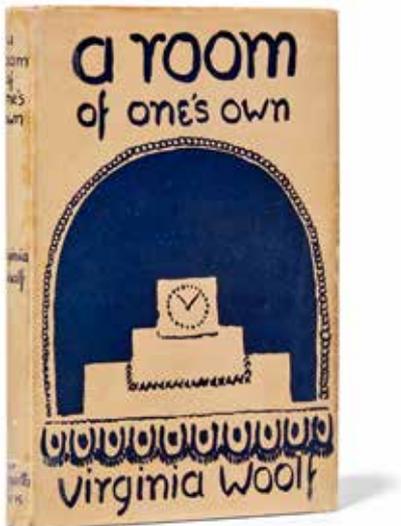
350

WOOLF, VIRGINIA. 1882-1941.

A Room of One's Own. New York, The Fountain Press; London, The Hogarth Press, 1929. Tall 8vo, original cinnamon cloth, spine gilt lettered, uncut.

FIRST, LIMITED EDITION, SIGNED, number 217 of 450 copies for sale from a total edition of 492, signed in purple ink (as usual) by the author on the half-title. Kirkpatrick A12a.

\$2,000 - 3,000



351

351

WOOLF, VIRGINIA. 1882-1941.

A Room of One's Own. London: Leonard and Virginia Woolf at the Hogarth Press, 1929. 8vo. Publisher's cinnamon cloth, spine lettered in gilt, original Vanessa Bell designed dust-jacket printed in blue, light offsetting to endpapers, minor chipping to jacket, strengthened with tape at spine ends and upper corner.

FIRST ENGLISH EDITION OF WOOLF'S LANDMARK CRITIQUE ON WOMEN AND FICTION. Springing from two lectures given in 1928, Woolf explores the intersection of women, literature and economics, giving rise to the oft-quoted observation, "A woman must have money and a room of her own if she is to write fiction." Her critique however is much deeper, and her arguments and analysis have become the starting point for feminist literary criticism. "Probably the most influential piece of non-fictional writing by a woman in this century" (Hermione Lee, *Financial Times*). Kirkpatrick A12b.

\$1,500 - 2,500

352

WOOLF, VIRGINIA. 1882-1941.

Street Haunting. San Francisco: Westgate Press (printed for the Grabhorn Press), 1930.

8vo. Publisher's blue-morocco backed patterned paper boards, original gray paper slipcase, spine lightly sunned.

FIRST EDITION, number 178 of 500 copies signed by Woolf in purple ink. Woolf's meditation on the streets of London: "And what greater delight and wonder can there be than to leave the straight lines of personality and deviate into those footpaths that lead beneath brambles and thick tree trunks into the heart of the forest where live those wild beasts, our fellow men?" (pp 34-35). Kirkpatrick A13.

\$800 - 1,200



352

353

WOOLF, VIRGINIA. 1882-1941.

On Being Ill. London: The Hogarth Press, 1930. 8vo, publisher's gilt-lettered 1/4 vellum and green cloth, minor dust soiling.

LIMITED EDITION, one (out of series) of 250 numbered copies signed by Woolf in her usual purple ink. Kirkpatrick A14; Woolmer 245.

\$1,200 - 1,800



353

354

WOOLF, VIRGINIA. 1882-1941.

Five early publications in first editions:

1. *The Voyage Out*. London: Duckworth & Co., 1915. Publisher's green cloth printed in black on cover and gilt on spine. Rubbed, toning. Woolf's first novel.

2. *Mrs. Dalloway*. Richmond: Hogarth Press, 1925. Publisher's red cloth. Spine ends bumped, slight shelfwear.

Provenance: Louis Blake Duff (bookplate).

3. *Jacob's Room*. Richmond: Hogarth Press, 1922. Publisher's yellow cloth, paper spine label. Corners bumped, light shelfwear, toning. The first novel published by the Hogarth Press.

4. *Monday or Tuesday*. Richmond: Hogarth Press, 1921. Publisher's quarter brown cloth and printed boards. Rubbed.

5. *Another*. New York: Harcourt, Brace and Co., 1921. Publisher's quarter dark green cloth and boards, paper spine label. Lacking dust jacket, slightly rubbed. First American edition.

\$1,200 - 1,800



354



355

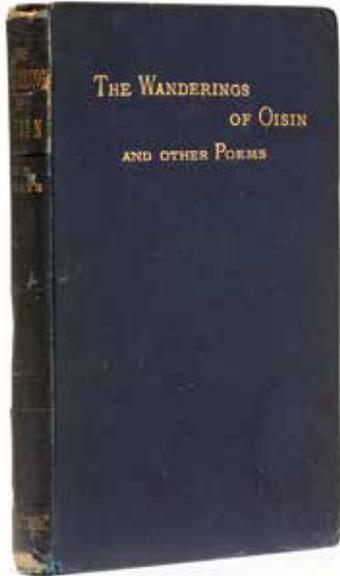
355

WOOLF, VIRGINIA. 1882-1941.

13 titles:

1. *The Waves*. London: The Hogarth Press, 1931. Publisher's purple cloth, spine gilt lettered, pictorial dust jacket design by Vanessa Bell. Minor chipping to edges. *FIRST EDITION*. Kirkpatrick A16a.
 2. *The Years*. London: The Hogarth Press, 1937. Publisher's green cloth, spine gilt lettered, pictorial dust jacket design by Vanessa Bell. Some minor chipping to ends of spine panel, slight staining. *FIRST EDITION*. Kirkpatrick A22a.
 3. *To the Lighthouse*. London: The Hogarth Press, 1927. Publisher's blue cloth. *FIRST EDITION*. Kirkpatrick A10.
- WITH: *The Common Reader*. 1925. Without dust jacket. * *Kew Gardens*. 1927. Limited edition, not signed. * *Orlando*. 1928. * *The Waves*. New York, 1931. * *The Common Reader, Second Series*. 1932. * *A Letter to a Young Poet*. 1932. * *Three Guineas*. 1938. * *Between the Acts*. 1941. * *The Death of the Moth*. 1942. * *A Writer's Diary*. 1953. * *Granite and Rainbow*. New York, 1958. All London, unless noted, mostly in dust jackets as issued and noted.

\$1,000 - 1,500



356

356

YEATS, WILLIAM BUTLER. 1865-1939.

The Wanderings of Oisín and Other Poems. London: Kegan Paul, Trench & Co, 1889. 8vo. Publisher's blue cloth lettered in gilt, custom cloth chemise, blue morocco backed slipcase, some chipping to cloth at spine ends and along joints.
Provenance: A.L. Lilley (ownership signature).

FIRST EDITION, FIRST ISSUE, OF YEATS'S FIRST TRADE BOOK, preceded only by the privately printed *Mosada*. 500 copies were printed, financed by Kegan Paul but with guarantees from subscribers arranged with the help of John O'Leary. When subscriptions weren't as strong as hoped, Kegan Paul sold the remainder of 98 copies to Fisher Unwin, in a deal again financed by Yeats. An important book. See Warwick Gould, "Yeats and His Books," in *Essays in Honour of Eamonn Cantwell*, pp 32-35. Wade 2.

\$1,000 - 1,500



357

357

YEATS, WILLIAM BUTLER. 1865-1939.

The Wanderings of Oisín: Dramatic Sketches, Ballads & Lyrics. London: T. Fisher Unwin, 1892. 8vo. Publisher's parchment backed green cloth, spine lettered in gilt, publisher's device stamped in black to lower front cover, top edge gilt, others uncut, some rubbing to spine, minor soiling.

FIRST EDITION, SECOND ISSUE, with the cancel title page and new frontispiece by Niam, only 73 copies so issued. With Kegan Paul threatening lawsuits over payment for the remaining copies of the first edition, Yeats wrote to John O'Leary for help. With O'Leary's assistance, Yeats footed the bill for the insertion of new title and frontispiece and the rebinding, and Unwin published 73 copies in May 1892. See Warwick Gould, "Yeats and His Books," *Essays in Honour of Eamonn Cantwell*, pp 41-43. Wade 3.

\$800 - 1,200

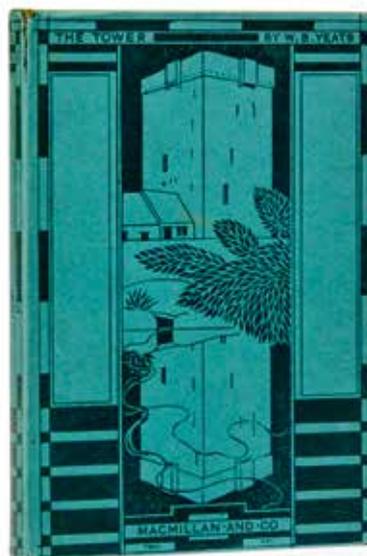
358

YEATS, WILLIAM BUTLER. 1865-1939.

The Tower. London: Macmillan & Company, 1928. 8vo. Publisher's green cloth, pictorially stamped in gilt after a design by T. Sturge Moore, publisher's matching blue pictorial dust jacket printed in black, minor chipping to jacket at extremities, minor soiling.

FIRST EDITION OF YEATS'S MOST IMPORTANT COLLECTION, in the scarce original dust jacket. *The Tower* contains a number of his most esteemed poems, including "Sailing to Byzantium" and "Nineteen Hundred and Nineteen." Percy Hutchison, writing in *The New York Times* observed, "Yeats has not brought his poetry down; he has raised man up." Wade 158.

\$1,500 - 2,500



358

359

YEATS, WILLIAM BUTLER. 1865-1939.

AND F.R. HIGGINS, editors. *Broadsides: A Collection of Old and New Songs*. 1935. Dublin: Cuala Press, 1935.

4to. 24 hand-colored illustrations by Jack B. Yeats, Victor Brown, and others. Publisher's cloth-backed blue boards, with original printed title label to upper cover, glassine wrapper, minor soiling. WITH: YEATS AND DOROTHY WELLESLEY, eds. *Broadsides. A Collection of New Irish and English Songs*. 1937. Dublin: Cuala Press, 1937.

4to. 25 hand-colored illustrations by Jack B. Yeats, Maurice Mc Gonigal and Victor Brown. Publisher's cloth-backed blue boards, with original printed title label to upper cover, 2- page publisher's errata leaf laid-in, minor soiling.

LIMITED EDITIONS, SIGNED AND LIMITED ISSUES, one of 100 copies signed at the end of the introduction in first volume, and of 150 copies signed by Yeats and Wellesley at the end of introduction in the second volume. The "new series" of broadsides, following those of 1908-1915, were printed one per month in an edition of 300 copies, with the sheets for the bound issue reserved from sale, and bound with the introductions signed. Wade 249 & 254.

\$2,000 - 3,000



359

360

YEATS, WILLIAM BUTLER. 1865-1939.

LIMITED EDITIONS.

1. *The Winding Stair*. New York, The Fountain Press, 1929. 8vo.

Original gilt decorated blue cloth, top edge gilt others uncut. FIRST EDITION LIMITED ISSUE, Number 184 of 700 copies signed by the author.

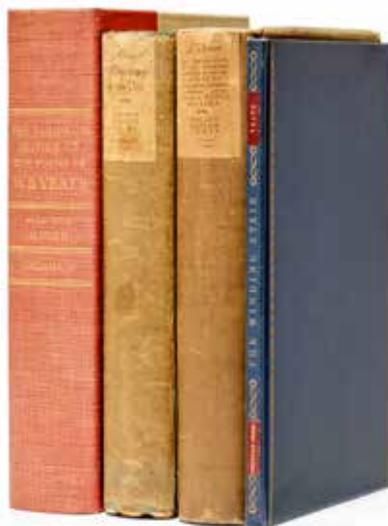
2. *The Trembling of the Veil*. London: Privately Printed for Subscribers by T. Werner Laurie, 1922. Original paper-covered boards.

Publisher's grey paper dust jacket, with printed spine label. Light soiling to margins of covers, wear to spine of jacket. FIRST EDITION, LIMITED ISSUE, number 440 of 1000 copies signed by Yeats.

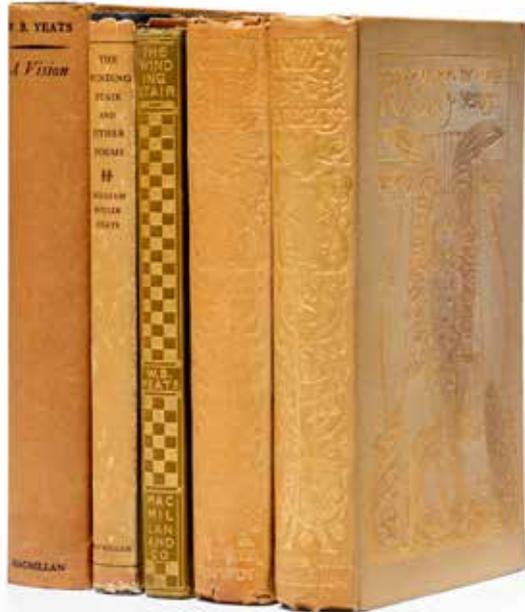
3. *A Vision*. London: Laurie, 1925. Original paper-covered boards. Publisher's grey paper dust jacket, with printed spine label. FIRST EDITION, LIMITED ISSUE, number 7 of 1000 copies signed by Yeats. Original publisher's prospectus laid in.

4. *The Variorum Edition of the Poems of W. B. Yeats*. Edited by Peter Allt and Russell K. Alspach. New York: Macmillan, 1957. Thick 8vo, publisher's gilt-lettered red and white cloth, top edges stained black, faint sunning to spine; publisher's slipcase, some darkening and staining. LIMITED EDITION, number 555 of 825 copies signed by Yeats.

\$1,000 - 1,500



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361

YEATS, WILLIAM BUTLER. 1865-1939.

1. *The Winding Stair*. London: MacMillan, 1933. Publisher's decorative blind-stamped green cloth, spine gilt; pictorial dust-jacket. *Provenance*: The Holliday Bookshop, a New York institution from 1920-1951, known for promoting the works of younger British and American poets and novelists, (bookseller's label); D.B. Clark (owner's name on front free endpaper). **FIRST EDITION.**
2. *The Winding Stair*. London: MacMillan, 1933. Publisher's decorative blind-stamped black cloth, spine gilt lettered; pictorial dust-jacket, some chipping to lower panel. **FIRST AMERICAN EDITION.**
3. *Poems*. London: T. Fisher Unwin, 1895. Publisher's gilt decorated cloth. Some light staining. **FIRST COLLECTED EDITION.**
4. *Poems*. London: T. Fisher Unwin, and Boston, Copeland and Day, 1895. Publisher's gilt decorated cloth. Some light staining. **FIRST AMERICAN EDITION.**
5. *A Vision*. London: Macmillan & Co., 1937. Half title, portrait frontispiece. Original cloth; dust-jacket, upper flap clipped. **FIRST EDITION.**

\$1,000 - 1,500

362

YEATS, WILLIAM BUTLER. 1865-1939.

- Collection of the early works of W.B. Yeats, including:
1. *The Book of the Rhymers Club*. London: Elkin Matthews, 1892. Original cloth, paper label. JOHN QUINN'S COPY, his bookplate to pastedown. **WITH: *The Second Book of the Rhymers Club***. London and New York, 1894. Original cloth. Wade 291 & 294.
 2. *The Countess Kathleen*. London: T. Fisher Unwin, 1892. Original paper-backed boards, owner inscription, light soiling. Folding chemise and morocco backed slipcase. **FIRST EDITION** of author's first play. Wade 6.
 3. *The Countess Kathleen*. Boston: Roberts Bros, 1892. Original paper-backed boards, owner inscription, light soiling. **FIRST AMERICAN EDITION.** Wade 7.
 4. *The Celtic Twilight*. London: Lawrence and Bullen, 1893. Green cloth, gilt. Spine toned. Owner's ink inscription to endpaper. **FIRST EDITION, FIRST BINDING.** Wade 8.
 5. *The Secret Rose*. Illustrated by Jack B. Yeats. London: Lawrence & Bullen, 1897. Original cloth, gilt. **FIRST EDITION, FIRST ISSUE.** Bright copy. Wade 21.
 6. *The Wind Among the Reeds*. London: Elkin Matthews, 1899. Original blue cloth gilt. **[WITH] Same.** London and New York: John Lane, The Bodley Head, 1899. Original blue cloth, gilt. **FIRST EDITION** and **FIRST AMERICAN EDITION.** Wade 27 & 28.
 7. *The Shadowy Waters*. London: Hodder and Stoughton, 1900. Original cloth, gilt. Ink inscription to endpaper. **FIRST EDITION.** Wade 30.
 8. *The Wanderings of Oisín and Other Poems*. London, 1892. Contemporary morocco. Later edition.

\$1,200 - 1,800

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Conditions of sale

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the buyer. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the buyer (the "buyer's premium"), EQUAL TO 27.5% OF THE FIRST \$3,000 OF THE BID PRICE, 25% OF THE AMOUNT OF THE BID PRICE ABOVE \$3,000 UP TO AND INCLUDING \$400,000, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$400,000 UP TO AND INCLUDING \$4,000,000, AND 13.9% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the buyer is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kentucky, Louisiana, Maine, Massachusetts, Michigan, Minnesota, Nevada, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Rhode Island, Texas, Utah, Virginia, Washington, D.C., Washington, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration form (appearing at the end of this catalog) and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and /or deposit from bidders before approving the bidder registration. In the event a deposit is submitted and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid. Every bidder shall be responsible for

any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided us with true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions; (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted and may be made in or by (a) cash, up to the amount of US \$5,000 (whether by single or multiple related payments), or the equivalent in the currency in which the sale is conducted, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card, provided that the registered bidder or buyer's name is printed on the card. A processing fee will be assessed on any returned checks.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the California Commercial

Code, and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if (i) you are in breach of your representations and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

Conditions of sale - continued

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. If not so removed, daily storage fees will be payable to us by the buyer as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining of any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

For an additional fee, Bonhams may provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of Property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer'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 California. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at www.bonhams.com/legals/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request thereof; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied

Conditions of sale - continued

upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION

OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Seller's guide

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (212) 644 9001.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate, tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

Buyer's guide

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (212) 644 9001.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

Unless indicated by the σ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a \circ symbol next to the lot number(s).

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested

parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges

Please note that our office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. On Tuesday 10 December oversized lots (noted as W next to the lot number and/or listed on page 163) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery until Thursday 19 December. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.

Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Auction Results

All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

Important notice to buyers

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below and marked with a W in the catalogue will be removed to the warehouse of Door to Door Services herein referred to as Door To Door on Tuesday 10 December. Lots not so listed will remain at Bonhams.

W LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON WEDNESDAY 11 DECEMBER.

Address

Door To Door Services
50 Tannery Rd #8A
Somerville, NJ 08876

Lots will be available for collection 24hrs following transfer to Door to Door every business day from 9am to 5pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Door To Door) by contacting Door To Door at 1-908-707-0077 ext 2070

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Door To Door there will be transfer and Full value protection charges but no storage charge due for lots collected by Thursday 12 December. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 14 days of the sale date.

The per-lot charges levied by Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$75
Daily storage..... \$10
Insurance (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

Transfer \$37.50
Daily storage..... \$5
Insurance (on Hammer + Premium + tax) 0.3%

Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dtdusa.com

For more information and estimates on domestic and International shipping Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
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quotes@dtdusa.com

PAYMENT

All amounts due to Bonhams and all charges due to Door To Door Services must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (908) 707 0077 ext 2070 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

May be made by cash, check, or credit card.

Lots will only be released from Door To Door's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Door To Door of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

PLEASE NOTE

Door To Door does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Door To Door reserves a lien over all goods in their possession for payment of storage and all other charges due them.

Oversized lots

40	71	83
48	72	89
51	73	94
52	78	
70	79	

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Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

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Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
- I will arrange a third party to collect my purchase(s)

Please email or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
Fax +1 (212) 644 9009
bids.us@bonhams.com

Bonhams

Sale title: Fine Literature featuring two Private Collections		Sale date: December 5, 2019	
Sale no. 25264		Sale venue: New York	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams **only** if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature: _____	Date: _____



*The
Marble Faun*

•
By
*William
Faulkner*

Princess Machabelli and Lady Diana Cooper to Alternate in Part of the Madonna.

(By Special Cable to the Herald)

in our time

NEW YORK, Sunday.—The debate to whether a Diana Cooper or a Maria Callas, better known in the social world as the former Machabelli, wife of the former Georgian Minister in Rome, should fill the role of the Madonna in "The Miracle" has been announced.

SPANISH REVOLT FRUSTRATED.

FUNDS FROM MOSCOW.

FROM OUR OWN CORRESPONDENT.

MADRID, Friday.—Today in the city, the Spanish revolutionaries, who were to be assisted by comrades from Portugal, for a D. I. J. rising here and in other centres in Spain.

ernest hemingway

by

W. F. Corey

Makes America To Leave Forever

Plans Friends Hear He Will Live In South Of France

13



LEARN FRENCH

Smile A While

WITH TOM SIMS

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