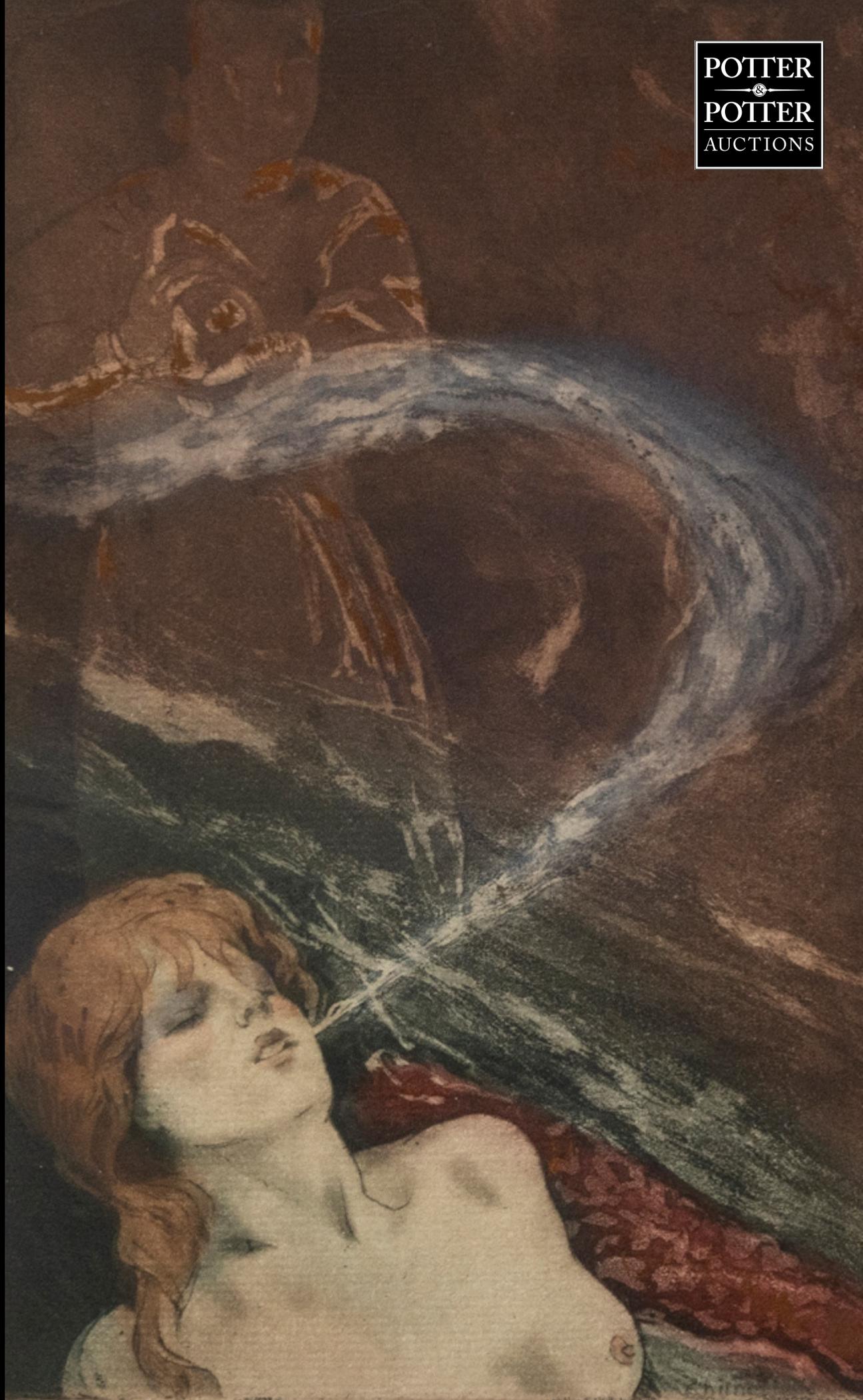
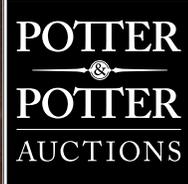


FINE BOOKS & MANUSCRIPTS

INCLUDING THE RONALD K. SIEGEL COLLECTION | JUNE 1, 2023



FINE BOOKS & MANUSCRIPTS

INCLUDING THE
RONALD K. SIEGEL COLLECTION

AUCTION

Thursday
June 1, 2023
10:00am CST

INQUIRIES

Christopher Brink, Director
chris@potterauctions.com

James Gannon
Senior Consultant, Rare Books
james@potterauctions.com

phone: 773-472-1442

PREVIEWS

May 30-31, 10am-5pm

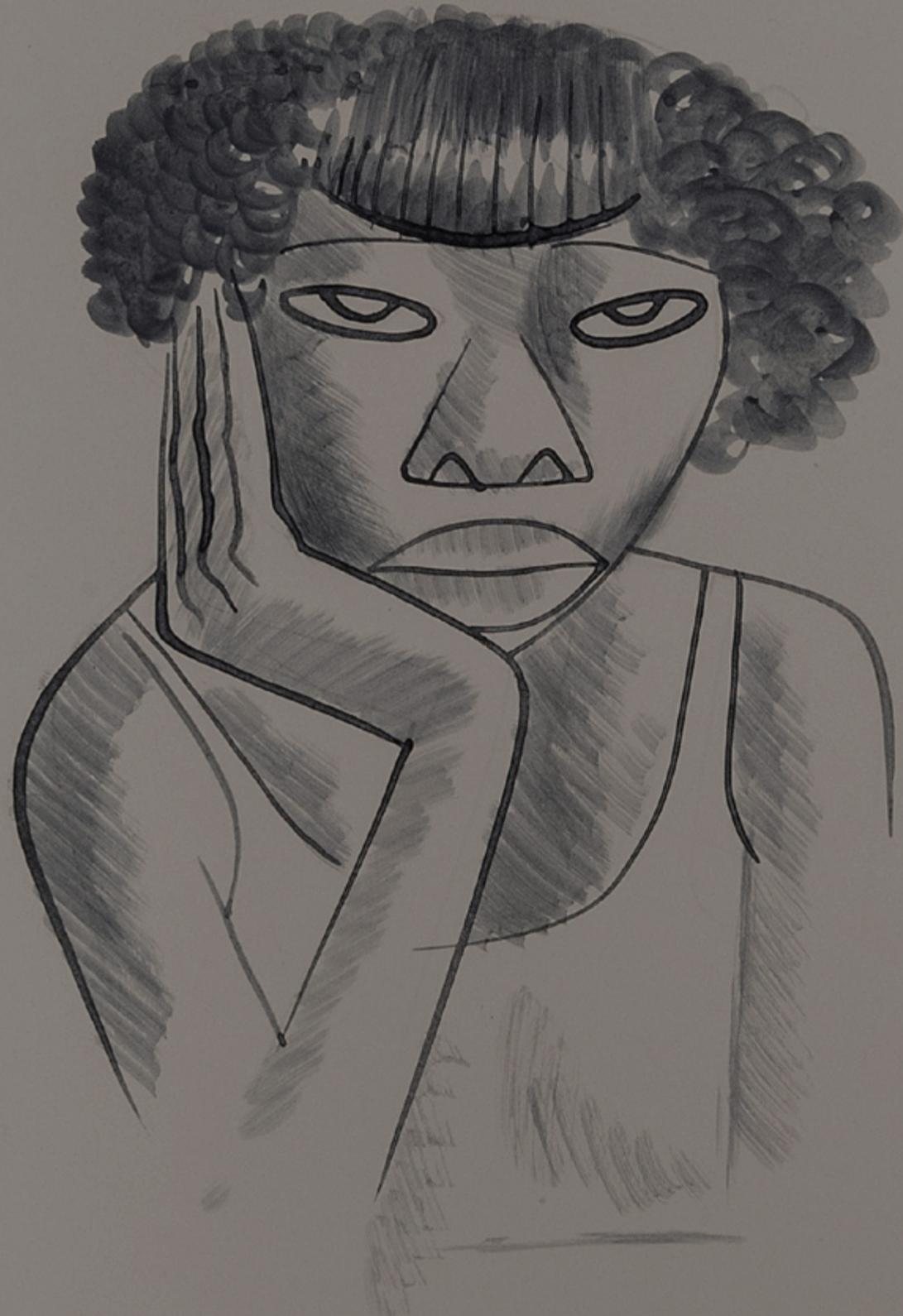
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Miguel Covarrubias

RONALD KEITH SIEGEL (1943-2019), an American psychopharmacologist, was an associate research professor in the Department of Psychiatry and Biobehavioral Sciences at UCLA and the leading authority on the social and psychological effects of drug use. He was the author of several noted studies and books on psychopharmacology, hallucination, and paranoia. In his 2005 work *Intoxication: The Universal Drive for Mind-Altering Substances*, Siegel explained that the pursuit of intoxication is permanently and deeply embedded in the psyche of every human being and to reject these pursuits would be the denial of our very nature.

His research focused heavily on the effects of drugs on human behavior, including clinical studies in which human volunteers (which Siegel referred to as “psychonauts”) consumed drugs such as LSD, psilocybin, cannabis, and ketamine. He occasionally used animal subjects, disclosing in one study that he had taught monkeys to smoke crack cocaine. His knowledge would be consulted on numerous government commissions regarding drug abuse, as well as an expert witness in court cases, including the Robert Blake murder trial which Siegel served as a key witness for the defense by testifying on the long-term effects of methamphetamine and cocaine use.

Beginning in 1962, Siegel began collecting drug-related books, which would soon become one of the largest and most comprehensive private collections of drug related literature in the world consisting of over 40,000 items - second only to the Ludlow-Santo Domingo Library at Harvard.

The items offered in this catalogue constitute the high spots of printed works from his collection.



1



2

THE DR. RONALD K. SIEGEL LIBRARY OF DRUG LITERATURE

1. SHERIDAN, Dave (1943-1982), illustrator. – SIEGEL, Ronald K. (1943-2019). “And Now the Adventures of Dealer McDope’s Twin Brother, Dr. McDope in Peru...”. [Los Angeles: High Times, 1979].

Multi-media original artwork (ink, watercolor, other color media) for a four-page comic story. Four pages matted, framed and glazed together. Visible area of each page approximately 13 x 9”, 336 x 235 mm; frame size approximately 35 ½ x 26 ¾”, 903 x 679 mm. Not examined out of frame.

Sheridan was one of the most prominent underground comics creators of the 1970s and early 1980s. He was the creator of *Dealer McDope* and collaborated with Gilbert Shelton and Paul Mavrides on *The Fabulous Furry Freak Brothers*. “... Dr. McDope in Peru” appeared in *The Best of High Times Comix*, vol. 4 (1983). This was one of Siegel’s few forays into the world of comics.

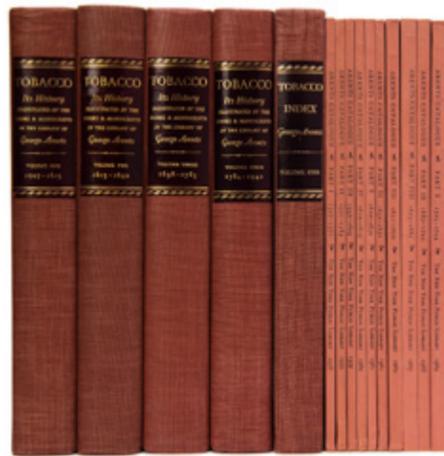
3,000/5,000

2. RYAN, Pat (b. 1941), illustrator. – SIEGEL, Ronald K. (1943-2019). “Dr. McDope and “The Great Cocaine Case”. Dedicated to Dave Sheridan”. [Los Angeles: High Times, 1983].

Multi-media original artwork (ink, watercolor, other color media) for a four-page comic story, after Dave Sheridan, who co-created Dr. McDope. Four pages matted and framed together. Visible area of each page approximately 11 x 8”, 278 x 203 mm; frame size approximately 30 ¾ x 24”, 782 x 617 mm. Not examined out of frame.

Ryan is one of the premier creators of rock posters, underground art, and Native American historical paintings. Ryan was an artistic partner of Dave Sheridan. This comic appeared in the April 1, 1983 issue of *High Times* magazine. This was one of Siegel’s few forays into the world of comics.

1,000/1,500



3

3. ARENTS, George, Jr. (1875-1960). **Tobacco: Its History Illustrated by The Books, Manuscripts and Engravings in the Library of...** New York: The Rosenbach Company, 1937-43.

5 volumes, folio. Numerous illustrations from facsimiles, some in color. Original red buckram, roan lettering-pieces gilt. LIMITED EDITION, number 250 of 300 copies.

[With:] *Tobacco: A Catalogue of the Books, Manuscripts and Engravings Acquired Since 1942 in the Arents Tobacco Collection at the New York Public Library*. Compiled by Sarah Augusta Dickson. New York: The New York Public Library, 1958-69. 10 parts, folio. Original printed wrappers. A supplemental series to the above work.

Together, 2 works in 15 volumes. An important bibliography of Arent's collection of tobacco-related books and ephemera which its permanent residence, the New York Public Library, described as "the largest and most comprehensive library in the world devoted to the history, literature, and lore of tobacco".

250/350

4. BARNITZ, David Park (1877-1902). **The Book of Jade**. New York: Doxey's at the Sign of the Lark, [1901].

Small 8vo. Original pictorial black cloth stamped in yellow and red, top edge gilt, others uncut (faint stain on upper cover, ends a bit worn, hinges cracked, indecipherable ownership signature on front pastedown).

FIRST EDITION, LIMITED ISSUE, number 555 of 600 copies. Barnitz, an Orientalist scholar and bright Harvard graduate, at the young age of twenty-three "was addicted to all drugs, and had a background of extraordinary experiences. Held the curious pose of an aristocratic man of the world, combined with all his bizarre and degenerate predilections and desires... Died at his Kansas home, a victim of drugs and resulting ill health. Except for the manuscript of 'Chave'... *The Book of Jade* is his only work" (early typed biography tipped to front free endpaper). Barnitz dedicated this work to the French poet Charles Baudelaire who often wrote of his experience of drug-induced states of mind. A Horowitz high spot.

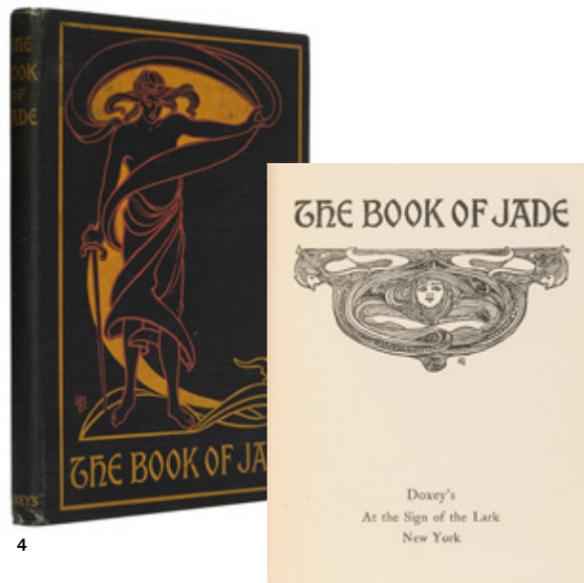
600/900

5. BORCH, Ole (Latinized to Olaus Borrichius) (1626-1690). **De somno et somniferis...** Copenhagen: Danielem Paulli, 1683.

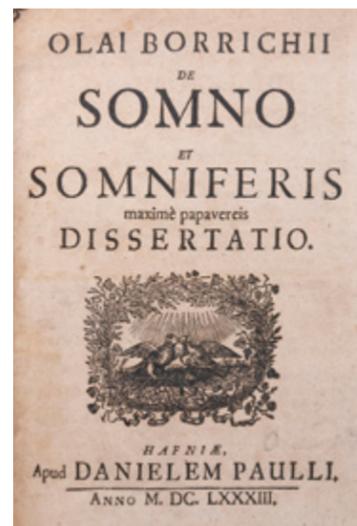
Small 4to (184 x 150 mm). Title-page vignette, tail-piece vignette. (Browning throughout). Full gilt-lettered modern roan (light rubbing to extremities, small marred spot on upper cover). Provenance: Dr. William Sargant (armorial bookplate); see Sotheby's New York sale, 27-28 October 1969.

Early edition (third?) of this analysis of the sleep-induced properties of papaver somniferum (opium poppy). Originally published in 1680 by the celebrated bibliographer of alchemy and defender of Hermetics. Wellcome II:206 (1681 edition). A Horowitz high spot.

250/350



4



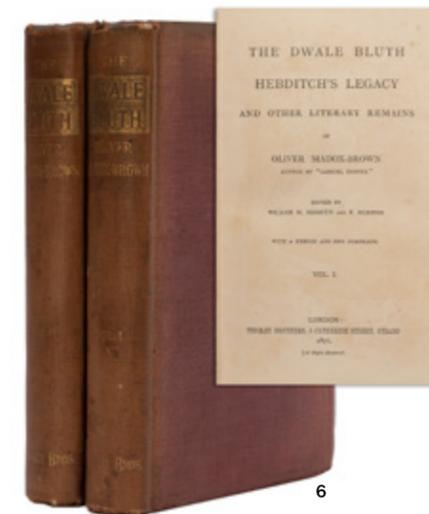
5

6. BROWN, Oliver Madox (1855-1874). **The Dwale Bluth, Hebditch's Legacy, and Other Literary Remains of...** Edited by William M. Rossett and F. Hueffer. London: Tinsley Brothers, 1876.

2 volumes, 8vo. Etched frontispiece portraits in both volumes by Ford Madox Brown (some spotting to plates). Original rose cloth, gilt-lettered spines (spines sunned, some wear at ends and corners, front free endpaper removed in Vol. I); folding cloth chemise and slipcase. Provenance: A.H. Christie (armorial bookplate); Kenneth A. Lohf (book label), see his sale at Christie's New York, 20 November 1992.

FIRST AND ONLY EDITION of Brown's *Remains*. Widely considered a prodigy, his death from blood poisoning at the age of nineteen devastated his father, pre-Raphaelite artist, Ford Madox Brown (1821-93), who always kept a spare room of Oliver's possessions wherever he lived. As well as the title stories, the 1876 collection includes *The Yeth-Hounds*, based on a Devon legend about phantom huntsmen, and *The Last Story*, dictated on the author's deathbed. Other stories include the unfinished *The Dwale Bluth* which is a story of a woman's obsession with belladonna. "As the first effort of a seventeen-year-old writer, it is quite unbelievable" (Wolff, *Strange Stories*, p. 40). Wolff, I:880 ("RARE"). A Horowitz high spot.

300/500



6

7. BUKOWSKI, Charles (1920-1994). **There's No Business**. Santa Barbara: Black Sparrow Press, 1984.

Small 4to. Illustrations by R. Crumb. Original patterned cloth-backed illustrated boards, printed spine label, hand-bound by Earle Gray; acetate jacket. Laid in with a broadside prospectus (Black Sparrow Press Broadside/Flyer No. 12; Not in Krumhansl).

FIRST EDITION, LIMITED ISSUE, number 334 of 426 copies SIGNED BY BOTH BUKOWSKI AND CRUMB on the limitation as issued.

[With:] BUKOWSKI. *Bring Me Your Love*. Santa Barbara: Black Sparrow Press, 1984. Small 4to. Illustrations by R. Crumb. Original black cloth-backed pictorial boards, printed spine label; acetate jacket. Second printing, SIGNED BY BUKOWSKI on the title-page.

Crumb, now considered the greatest of the underground artists, traces his strange and almost stream-of-consciousness cartoon style to his first LSD trip in 1964 which he described in the *Paris Review* as a "road-to-Damascus experience". Krumhansl 87c.

300/400

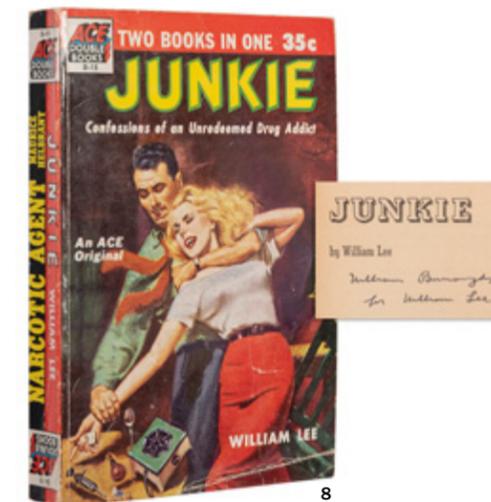
8. BURROUGHS, William ("William Lee"). **Junkie: Confessions of an Unredeemed Drug Addict**. New York: Ace Double Books, 1953.

12mo. Original color pictorial wrappers (some light edgewear). FIRST EDITION, INSCRIBED BY BURROUGHS on the title-page: "William Burroughs for William Lee". Burroughs' first book of his notorious semi-autobiographical novel of heroin addiction which "tells us more about heroin use during the wartime and immediate postwar 1940s than any other volume; millions have read it since its original publication" (Dope Menace, p. 54), Bound dos-a-dos with Maurice Helbrandt's *Narcotic Agent*. Maynard & Miles A1a. A Horowitz high spot.

800/1,200



7



8



9

9. CHIMOT, Édouard (1880-1959), illustrator. – BADU, René. **Les Après-Midi de Montmartre**. Paris: L'Édition, 1919.

4to. 14 etchings by Chimot. Half contemporary mottled calf gilt, marbled sides, spine in 6 compartments with raised bands, gilt-lettering in second compartment, oval fleuron devices inlaid with red morocco in others, top edge gilt, others uncut, STAMP-SIGNED BY HENRI CREUZEVAULT; original printed wrappers bound in.

LIMITED EDITION, number 128 of 170 copies printed on Hollande (50 copies numbered 121 to 170). A handsomely illustrated work that documents the drinking, drug-use, and prostitution of northern Paris's artistic district of Montmartre in the early 20th-century. A Horowitz high spot.

[With:] MAGRE, Maurice. *Les Soirs d'Opium*. Paris: L'Édition, 1921. 4to. 12 etchings in color, EXTRA-SUITE OF THE PLATES in black & white, numerous vignettes in the text by Chimot. Half contemporary mottled calf gilt, marbled sides, spine in 6 compartments with raised bands, gilt-lettering in second compartment, floral devices gilt with red morocco inlaid petals, top edge gilt, STAMP-SIGNED BY HENRI CREUZEVAULT (light rubbing at ends and corners, spine gently sunned); original printed wrappers bound in. LIMITED EDITION, 81 of 500 copies (60 copies, numbered 57 to 116) containing plates in two states.

Both works bound by one of the leading design binders in Paris prior to WWII.

400/600

10. CLARK, Larry (b. 1943). **Tulsa**. New York: Rapoport Printing for Larry Clark, 1971.

4to. Numerous black and white illustrations after photographs by Larry Clark. Original black cloth; original dust jacket (few tiny spots of rubbing at extremes, else fine).

FIRST HARDCOVER EDITION, LIMITED ISSUE, number 202 of 400 hand-numbered copies SIGNED BY CLARK on the title-page and LAID-IN WITH AN ORIGINAL SILVER-GELATIN PRINT of the cover image (known as "Billy Mann", 1968); signed, dated and numbered on the verso by Clark and housed in original envelope.

Tulsa attracted controversy as much for its unflinching depictions of drug addiction ("when I was sixteen I started shooting amphetamine...once the needle goes in it never comes out"), teenage sexual activity and gunplay as it did for its shattering of the narrative then popular in American media that such problems were relegated exclusively to the east and west coasts. Roth 208. A Horowitz high spot.

1,500/2,500

11. [CLOWES, William Laird (1856-1905)]. **Confessions of an English Hachish Eater**. London: George Redway, 1884.

16mo. Original printed wrappers in red and black (some light chipping at extremes, spine darkened, few stains); folding cloth chemise; morocco-backed slipcase. Provenance: George Woodhedge? (ownership signature on title-page dated 1920).

FIRST EDITION by an anonymous author now thought to be William Laird Clowes who published an article in 1877 titled "An Amateur Assassin" about his experience taking hashish which employ many of the same phrases and formulations in *Confessions*. The article also refers to several of the same experiences and incidents found in *Confessions*. (See: Stephenson, "Curious and Not Un-poetical Imaginings: A Forgotten Specimen of Victorian Cannabis Writing", 5 July 2019).

150/250

12. COAKLEY, Timothy Wilfred. **Keef: A Life-Story in Nine Phases**. Boston: Charles E. Brown & Co., 1897.

Small 8vo. Numerous full-page plates by George Wistar Hodge Ritchie. Original gilt-lettered burgundy cloth, top edge gilt, others uncut (covers dampstained, most pages affected near gutter and outer margins, some gatherings over-opened).

FIRST EDITION, PRESENTATION INSCRIPTION BY COAKLEY TO HIS BOYHOOD FRIEND, MICHAEL WARD.

An exceedingly rare title and the first known English novel in the genre of "Kif Literature", written in the style of an Edgar Allan Poe horror story in which the narrator, a keef smoker, takes the reader through his supernatural search for love powered by "keef wisdom". Dr. Siegel describes the importance of keef (commonly spelled "kief") and the author's pursuit to attain this "keef wisdom" in the preface of the recently republished edition of this title, *Keef: A Story of Intoxication, Love & Death* (2017): "Cannabis wisdom involves some consumption of cannabis itself, usually keef, never forbidden in the Islamic moral codes. It draws heavily on memories, themes, and everyday conversations derived from being under the influence. The storyteller must then weave such experiences with characters, settings, and plots that create meaning in a world which might otherwise reject the significance of keef or other cannabis preparations. The best illustrations of this wisdom are found in the keef literature discussed in the introduction. The novel by T.W. Coakley was the first in this genre, appearing in the century before the work of other writers like Paul Bowles and Jean Genet." A Horowitz high spot.

1,000/2,000

13. [COCA]. HERNDON, William Lewis and Lardner GIBBON. **Exploration of the Valley of the Amazon, Made Under Direction of the Navy Department**. Washington: Robert Armstrong, 1854.

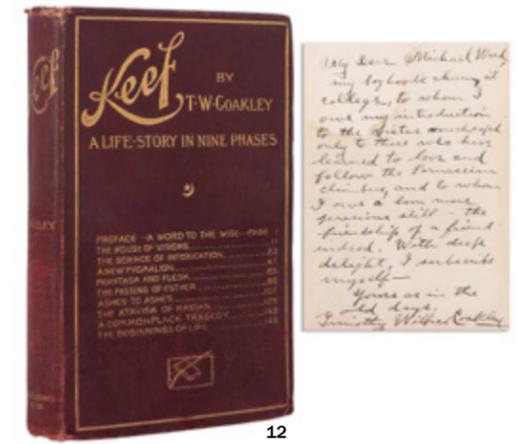
4 volumes (2 text volumes and 2 maps volumes), 8vo. (Spotting or browning throughout as usual). 52 lithographs and numerous in-text wood engravings; 5 large folding maps in separate folders as issued. Original blindstamped cloth gilt; slipcase.

FIRST EDITION, House issue, of this important report which opened the Amazon River to merchant ships of all nations. "There are several pages of quite interesting remarks pertaining to the cultivation and use of coca by the Quichua tribe...The lithograph view of a 'Coca Plantation, Peru' may well be the first of the subject" (Phantastica). Borba de Moraes, p. 336; Hill 803; Phantastica 96; Sabin 31524. A Horowitz high spot.

[With:] PRESCOTT, William H. *History of the Conquest of Peru*. New York: Harper and Brothers, 1847. 2 volumes, royal 8vo. Engraved frontispieces. Original blindstamped tan cloth, gilt-lettered spines. FIRST AMERICAN EDITION. BAL 16346; Sabin 65272.

[With:] ORTON, James. *The Andes and the Amazon...* New York: Harper & Brothers, 1876. 8vo. Numerous plates and maps. Original pictorial green cloth gilt. Third and best edition. Palau 206199; Sabin 57727.

250/350



12



13



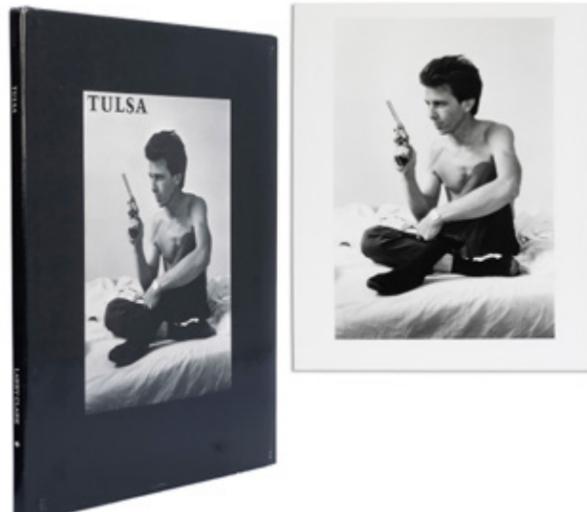
14

14. COOKE, Mordecai Cubitt (1825-1914). **The Seven Sisters of Sleep. Popular History of the Seven Prevailing Narcotics of the World**. London: James Blackwood, n.d. [1860].

8vo. Numerous wood-engraved plates including frontispiece. Original purple cloth decorated in gilt and in blind, gilt-lettered spine, edges gilt (spine sunned with some wear at ends, rear joint cracked and lacking free endpaper, several gatherings starting).

FIRST EDITION of this rare work that last sold in the rooms in 1968 (Sotheby's). "Treats of the discovery of tobacco, coca, the edible earths of America, and the florispodio of Peru" (Sabin 16325). A Horowitz high spot.

200/300



10



11



15

15. [CROWLEY, Aleister (1875-1947), contributor]. **The Equinox. The Official Organ of the A.A. The Review of Scientific Illuminism.** London: Simpkin, Marshall, Hamilton, Kent & Co., 1909-10.

4 volumes (of 10), Vol. I, Nos. I-IV, small 4to. Original cloth-backed pictorial boards, printed spine labels (labels chipped and lacking on Nos. II and III, upper cover on No. II mostly detached, some dust soiling to extremities).

FIRST EDITION of this important occultist periodical which was mostly written by Crowley, often under pseudonyms. Includes several entries pertaining to Hashish including: "The Herb Dangerous" by E. Whineray; "The Psychology of Hashish" by Oliver Haddo; "Poem of Hashish" by Baudelaire and translated by Crowley; and selections from Ludlow including "The Hasheesh Eater". Yorke 63A. A Horowitz high spot.

600/800

THE FIRST THESIS ON HASHISH

16. DeCOURTIVE, Edmond. **Haschish: Étude historique, chimique et physiologique. Thèse de pharmacie de Paris.** Paris: D'Edouard Baurtruche, 1848.

Small 4to. (Marginal toning and some spotting, stain on title-page, top margin of title-page trimmed and slightly affecting inscription). Contemporary wrappers; folding cloth chemise and slipcase.

THE AUTHOR'S OWN COPY OF THE RARE FIRST THESIS ON HASHISH inscribed by DeCourtive to Monsieur Regnaute with numerous holograph corrections and annotations throughout. "In 1846, DeCourtive was studying pharmacy at the central pharmacy that serviced the various hospitals around Paris, including the one at Bicetre where Moreau had been experimenting with hashish. DeCourtive observed a number of Moreau's mental patients who were treated with hashish and was impressed by the results. Encouraged by Moreau, DeCourtive began his own experiments in April 1847. By September he had completed a remarkable series of studies on the chemistry of hashish and its effects on animals and humans. Illness prevented him from completing the thesis until the following year but it still became the first thesis on hashish" (Siegel and Hirschman, p. 85, Journal of Psychoactive Drugs, Vol. 23, Issue 1). A Horowitz high spot.

600/800



16

17. [DISORDERS]. VASSOS, John (1898-1985). **Phobia.** New York: Covici-Friede, 1931.

4to. Numerous illustrations. Original black cloth stamped in silver (spine sunned, silver stamping rubbed, splitting to front joint at heel, extreme ends a bit worn).

FIRST EDITION, LIMITED ISSUE, number 1041 of 1500 copies SIGNED BY VASSOS.

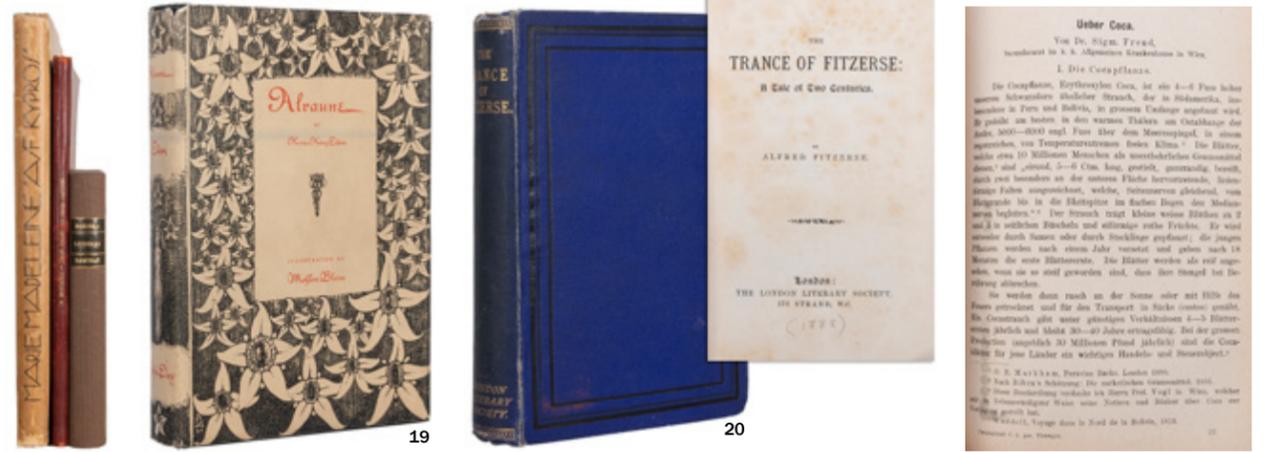
[With:] VASSOS. *Contempo: This American Tempo.* Text by Ruth Vassos. New York: E.P. Dutton & Company, 1929. 4to. Numerous illustrations. Original blue cloth stamped in silver; original dust jacket (extremes worn with losses and tape repairs). FIRST TRADE EDITION, INSCRIBED BY VASSOS. Includes a chapter and illustration on psychology.

Together, 2 works in 2 volumes.

200/300



17



18

19

20

21

18. [EROTICA]. A group of 3 illustrated titles, including:

MONTEGUT, Maurice. *Trois filles et trois garçons.* Paris: Librairie Henri Floury, 1899. Small folio. Numerous half-page illustrations with hand coloring by Louis Morin. Half dark red morocco gilt, marbled boards; original hand-colored pictorial wrappers bound in. LIMITED EDITION, number 147 of 500 copies on Velin. – MADELEINE, Marie. *Auf Kypros.* Berlin: Julius Sittenfeld, 1910. Folio. 18 mounted plates (mostly in color) by various artists. Original pictorial boards printed in pink and black by Hans Erdt (covers a bit sunned, corners and extreme ends worn). FIRST EDITION, LIMITED ISSUE, number 653 of 1000 copies. – DEKOBRA, Maurice. *Luxures.* Paris: Editions du Loup, n.d. [1928]. 8vo. Numerous illustrations in color by Claude Remusat. Original wrappers with printed label; glassine jacket; folding cloth chemise and slipcase. LIMITED EDITION, number 489 of 575 copies on Velin.

Together, 3 works in 3 volumes.

100/200

19. EWERS, Hanns Heinz (1871-1943). **Alraune.** Translated from the German by S. Guy Endore. New York: The John Day Company, 1929.

Large 8vo. 11 full-page illustrations, head- and tail-pieces, and decorated initials by Mahlon Blaine. Original pictorial black cloth stamped in red and gilt, illustrated endpapers by Blaine, red top stain (a few joints over-opened); original unclipped dust jacket designed by Blaine (few small chips near head, tape repairs to verso, horizontal offsetting from mylar).

FIRST EDITION IN ENGLISH of this classic novel involving the use of Mandrake.

150/250

20. FITZERSE, Alfred. **The Trance of Fitzerse.** London: The London Literary Society, n.d. [1888].

8vo. Half-title. (Spotting to titles and few terminal leaves). Original pebbled blue cloth framed in black, gilt-lettered spine (spine cocked and darkened, joints a bit rubbed).

FIRST EDITION, and only edition of this rare fantasy novel about time travel and the experiences of consuming a strong dose of hashish, reminiscent to Fitz Hugh Ludlow's account in *The Hasheesh Eater* published 20 years earlier. RARE: we could not locate any copies at auction and only 7 copies recorded. Not in Bleiler. A Horowitz high spot.

300/500

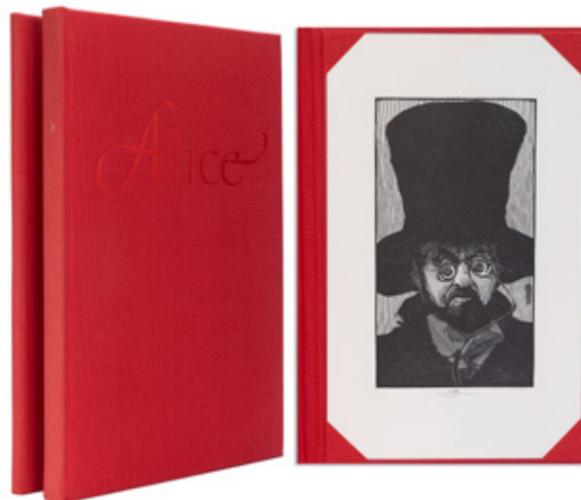
21. [FREUD, Sigmund (1856-1939)]. **Über Coca** [appearing in: *Centralblatt für die Gesamte Therapie*, pp. 289-313]. Vienna: Mortiz Perles, 1884.

8vo. Later quarter black morocco, marbled sides, cloth corners; original printed wrapper bound in (losses at edges).

FIRST EDITION of this rare issue in book form, first appearing in this highly regarded medical journal (only 2 copies in institutional holdings); an offprint edition was also issued.

"Aside from his psychoanalytical treatises, Freud's essay on coca and cocaine is almost his best-known work. The essay provided the best comprehensive review of the subject that had yet appeared, describing the early history of the coca plant and its use by South American native populations, the first European accounts of the plant in the sixteenth century, and the isolation of the alkaloid cocaine in 1859. Freud also presented his observations (with himself as subject) [Freud used cocaine at least until the mid-1890s] on the effects of the drug, describing its abolition of hunger and fatigue, the exhilaration and lasting euphoria it produced, and its supposed non-addictiveness - a misapprehension he would later bitterly regret, as misuse of the drug contributed to the death of his dear friend Ernst von Fleischl-Marxow. Freud recognized the drug's anesthetic qualities and suggested its use as a topical anesthetic; unfortunately, Dr. Leopold Königstein, the colleague to whom he suggested its trial, procrastinated, and the crucial experiments were performed by the ophthalmologist Carl Koller, who subsequently achieved worldwide recognition as the discoverer of local anesthesia" (Norman). Garrison & Morton 1880.1; Grinstein 14; Norman F7 (offprint issue). A Horowitz high spot.

1,000/2,000



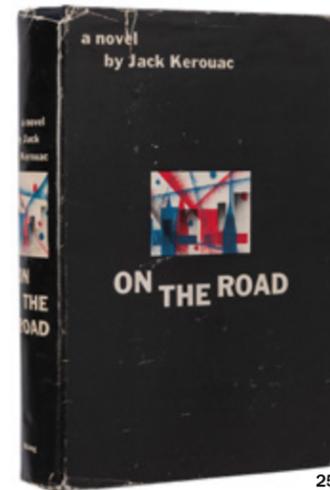
22

22. [HALLUCINOGENS]. DODGSON, Charles Lutwidge ("Lewis Carroll") (1832-1898). – MOSER, Barry, illustrator. **Alice's Adventures in Wonderland**. Berkeley, [et al.]: The University of California Press, [1982].

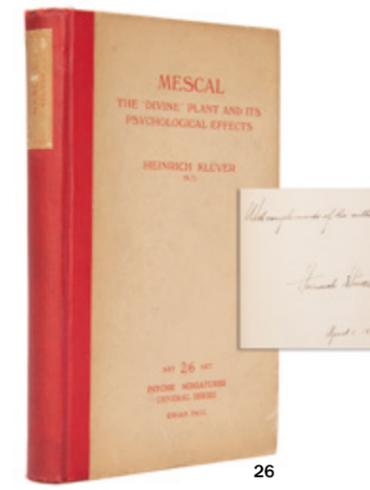
2 volumes, folio. Numerous illustrations by Barry Moser including a color fold-out, issued with a separate wood-engraved plate of the Mad Hatter pencil initialed by Moser; loose in portfolio as issued. Original red cloth; original matching slipcase.

FIRST TRADE EDITION. Since the 1960s, there have been many theories regarding the underlying psychedelic drug references made throughout the book including Alice consuming a mushroom to change her physical state, only to awaken to discover that her adventures were merely part of an elaborate dream.

200/300



25



26



27

23. HAMMER-PURGSTALL, Joseph von (1774-1856). **Histoire de l'Ordre des Assassins**. Paris: Paulin, 1833.

8vo. Half-title. (Light spotting or offsetting throughout). Full contemporary dark calf gilt, edges marbled (few tiny spots of rubbing at ends).

FIRST FRENCH EDITION. The Assassins, a sect within Sh'ia Islam, started in Iran in the 11th century and spread to Iraq and Syria, ultimately being eliminated by the Mongols in the 13th century. The word "assassin" literally translates to "hashish user" and the young converts performed their acts of terrorism under its influence. A Horowitz high spot.

200/300

25. KEROUAC, Jack (1922-1969). **On the Road**. New York: The Viking Press, 1957.

8vo. Original black cloth lettered in white, red top stain (spine a bit skewed); original unclipped dust jacket (a bit of edgewear, few small tears with losses on rear panel and near head, few old tape repairs on verso).

FIRST EDITION of arguably the most important post-war American novel. IN THE FIRST STATE DUST JACKET with "\$3.95" price and red and blue stripes on rear panel. In *On the Road*, drugs, alcohol, and tobacco are prevalent in nearly every scene and are used by Kerouac to draw connections between intense drug use and wisdom. This core ideology of drug use and subsequent experiences while under the influence used by the Beat Generation defied social constructs and were employed to draw parallels between characters Sal Paradise (drug user) and a sober Dean Moriarty as they embarked on a journey through post-war America. Kerouac, also a heavy drug user, wrote *On the Road* in a partially autobiographical point of view as he was known to undertake long writing sessions with the aid of Benzedrine, nicotine, and caffeine. Charters A2. A Horowitz high spot.

1,500/2,500

27. [LALLEMAND, Claude François (1790-1854)]. **Le Hachych**. Paris: Librairie de Paulin, 1843.

Small 8vo. (Spotting throughout). Original yellow printed wrappers, uncut (some wear to extremities, light surface soiling); marbled slipcase.

FIRST EDITION, INSCRIBED BY THE AUTHOR on the title-page with a flourish on his signature that zig-zags across the word "Hachych", which alludes to the closing lines of the novel: "Il n'existe, d'ailleurs, d'autre trace de signature qu'un énorme zigzag allant jusqu'au bas de la page, et annonçant selon toute apparence, un violent désir de s'étendre sur le matelas don't il a été parlé..."

A RARE UTOPIAN HYMN to hashish which purports to be a translation from an Arabic manuscript which the author has discovered in his cabin whilst sailing for Marseille. Lallemand was one of the first people in France to take hashish and submitted his thesis on the subject for the Doctor of Medicine degree in 1839. "Hashish provided Lallemand with a utopian vision of the future that was uncannily accurate in many detailed facts... For example, in one hashish experience he wrote: '[I] arrived in America by way of California. I crossed the Rocky Mountains on a railway, then over the Great Lake. I was present at the recognition of two new states, those of Wisconsin and Iowa, which ceased being simple territories in order to become stars of the Union. I was one of the first to pass through the Panama Canal. Finally after visiting the Cape of Good Hope, Timbuctu, and the Mountains of the Moon, I journeyed down the White Nile and saw the cataracts" (see Kimmens, 1977, p. 122). The above passage was written during a hashish experience in 1843. The railroad did not cross the Rockies until 1869; Iowa joined the Union in 1846, Wisconsin 1848; and the Panama Canal, not even begun until 1881, was finished in 1914. The Mountains of the Moon were not explored until the next century. These apparent "precognitive" and/or "prophetic" visions have been reported for other NDEs [near-death experiences]" (Siegel and Hirschman, Hashish Near-Death Experience pp. 73-74). A Horowitz high spot.

1,000/2,000

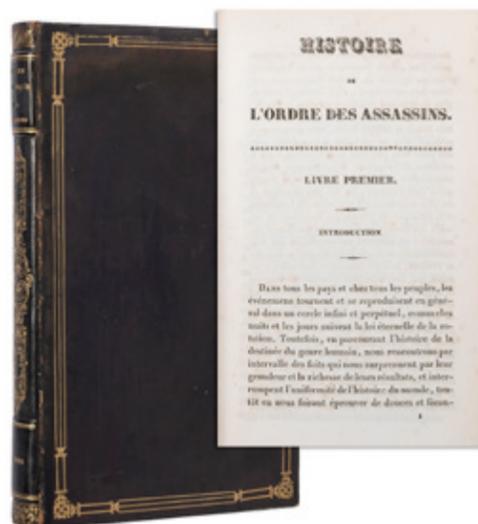
26. KLÜVER, Heinrich (1897-1979). **Mescal: The 'Divine' Plant and its Psychological Effects**. London: Kegan Paul, Trench, Trubner & Co., 1928.

12mo. 2 black & white portrait snapshots of Klüver laid in. Original red cloth-backed boards lettered in red, printed spine label.

FIRST EDITION, PRESENTATION INSCRIPTION FROM KLÜVER. Klüver's monograph was the first work in English to study the psychoactive compounds of mescal, which the author performed on himself by conducting a series of experiments which included ingesting mescal "buttons" (the dried tops of the peyote cactus). Klüver coined the term "cobweb figure" in the 1920s to describe one of the four form constant geometric visual hallucinations experienced in the early stage of a mescaline trip. *Psyche Miniatures General Series No. 22*. A Horowitz high spot.

[With:] a group of booklets and material related to Klüver including a booklet inscribed by the psychologist to Dr. Ronald Siegel.

250/350



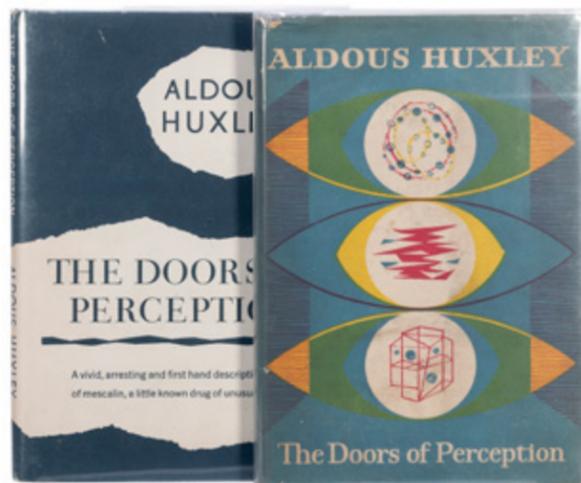
23

24. HUXLEY, Aldous (1894-1963). **The Doors of Perception**. London: Chatto & Windus, 1954.

8vo. Original blue cloth (some sunning near top edge); original price-clipped dust jacket (spine and rear panel a bit sunned, some dust soiling to extremes).

FIRST EDITION of this philosophical essay detailing Huxley's recollection of a mescaline trip that took place over the course of an afternoon in May 1953. A Horowitz high spot. [With:] a copy of the first American edition in dust jacket.

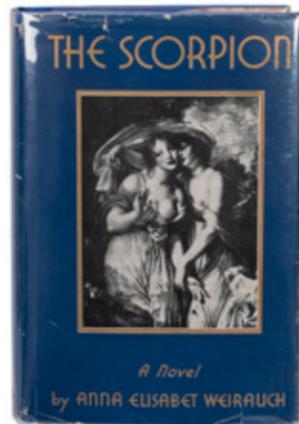
150/250



24



28



29



30

28. LEÓN, Pedro Cieza de (ca. 1520-1554). **The Seventeen Years Travels of Peter de Cieza, Through the Mighty Kingdom of Peru...** Translated into English by John Stevens. London, 1709.

8vo in fours (203 x 158 mm). 4 engravings in the text, folding map of Peru, folding bird's-eye view of Cuzco. (Title-page browned at margins, some spotting to text). Full contemporary paneled calf, central panel blindstamped with armorial device, spine in 6 compartments with raised bands, orange morocco lettering-piece gilt in second compartments (old repairs at ends and to front lower fore-corner, hinges reinforced); slipcase.

FIRST EDITION IN ENGLISH OF THIS IMPORTANT ACCOUNT OF THE SPANISH CONQUEST IN AMERICA. This account, first published in Spanish in 1553, is often considered to be the only authoritative account of the Inca civilization. León describes in detail the cultivation and use of coca including the chewing of coca leaves with a chalk-like powder to assuage hunger and increase strength and stamina. Cox II:265; Hill 297 (first edition).

800/1,200

29. [LESBIAN FICTION]. WEIRAUCH, Anna Elisabet (1887-1970). **The Scorpion**. Translated from the German by Whittaker Chambers. New York: Greenberg, [1932].

8vo. Original blue cloth, gilt-lettered spine; original unclipped dust jacket (some tiny chips and creases at extremities).

FIRST EDITION of this rare and important work of lesbian literature.

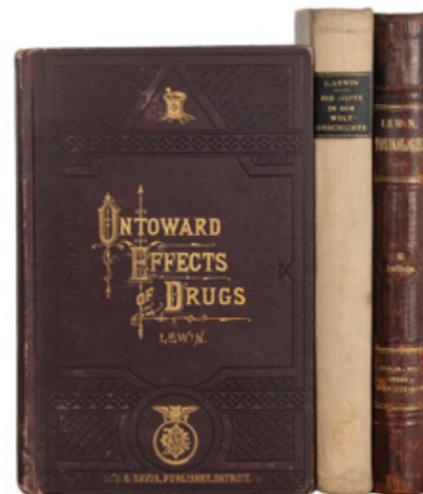
200/300

30. LEWIN, Louis (1850-1929). **Die Nebenwirkungen der Arzneimittel. Pharmakologisch-klinisches Handbuch**. Berlin: August Hirschwald, 1881.

8vo. (Some spotting throughout). Full contemporary paper over boards, orange paper lettering-piece gilt (some rubbing at extremes).

FIRST EDITION. "This is the only book of its kind. It deals with the borderline between the pharmacological and the toxicological action of drugs with the untoward or side-effects of all kinds of medicaments" (Garrison-Morton 2081). *Phantastica* 144.

200/300



31

31. LEWIN, Louis (1850-1929). **The Untoward Effects of Drugs. A Pharmacological and Clinical Manual**. Detroit: George S. Davis, 1883.

8vo. Original gilt-stamped and lettered dark plum cloth (extremities a bit rubbed). Provenance: indecipherable ownership signature and stamp; Parmly Billings Memorial Library (early booklabel gifted from W.X. Sudduth, M.D.).

FIRST AUTHORIZED EDITION. "The only book of its kind dealing with the borderline between the pharmacological and toxicological action of drugs with the untoward or side-effects of all kinds of medicaments" (Garrison-Morton 2081).

[With:] LEWIN. *Die Gifte in der Weltgeschichte*. Berlin: Julius Springer, 1920. 8vo. Original half cloth, marbled sides (joints cracked and starting, corners bumped). FIRST EDITION of this significant book in the history of medicine and "perhaps his best work" (Garrison-Morton 2116). – [Also:] LEWIN. *Lehrbuch der Toxikologie*. Vienna and Leipzig: Urban & Schwarzenberg, 1897. 8vo. Contemporary cloth (rebacked with original spine laid down). Second edition. – Together, 3 works in 3 volumes, all Horowitz high spots.

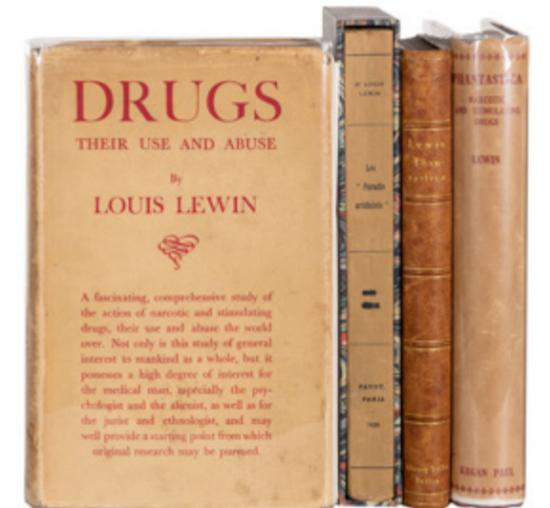
250/350

32. LEWIN, Louis (1850-1929). **A group of 4 works, including:**

Phantastica. Berlin: Georg Stilke, 1924. Half contemporary morocco (spine sunned). FIRST EDITION. Garrison & Morton 2086. – *Les 'Paradis Artificiels'*. Paris: Payot, 1928. Original printed wrappers; slipcase. FIRST EDITION IN FRENCH of *Phantastica*. – *Phantastica. Narcotic and Stimulating Drugs*. London: Kegan Paul, Trench, Trubner & Co., 1931. Original purple cloth; original printed dust jacket (spine sunned with some chipping at ends). FIRST EDITION IN ENGLISH. – *Drugs: Their Use and Abuse*. London: Kegan Paul, Trench, Trubner & Co., 1938. Original grey cloth (spine and extremes sunned); original printed dust jacket (extremities worn). Second edition in English from the sheets of the first edition ("Phantastica") with a cancel title.

Together, 4 works in 4 volumes, condition generally good to very good, most Horowitz high spots. Lewin's *Phantastica* is arguably the single most important title in the field of psychoactive drug literature prior to the Psychedelic Movement. His work inspired Aldous Huxley to begin his lifelong study of drugs and their effects.

200/300



32

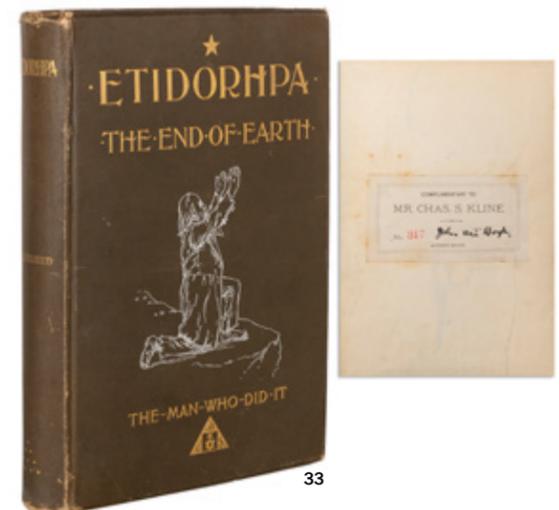
33. LLOYD, John Uri (1849-1936). **Etidorhpa; or, The End of the Earth. The Strange History of a Mysterious Being and the Account of a Remarkable Journey**. Cincinnati: self-published, 1895.

4to. Frontispiece, numerous plates, and illustrations in the text by J. Augustus Knapp; printed acknowledgment slip tipped in. Original pictorial cloth, beveled boards, stamped in gilt and silver, top edge gilt (rubbing at ends and corners, few hinges over-opened). Provenance: Charles S. Kline, listed subscriber (complimentary book label with limitation, SIGNED BY THE AUTHOR).

FIRST EDITION, LIMITED ISSUE, number 317 of an unidentified limitation of the "Author's Edition, Limited", SIGNED AGAIN BY THE AUTHOR at the conclusion of the 2pp. facsimile autograph note to subscribers.

Lloyd was a chemist and drug manufacturer of some renown in Cincinnati and endowed what is now one of the outstanding collections of works on plant pharmacology at the Lloyd Library. One of the more curious and weird tales of American fantastic literature to come out of the 19th century, scholars have recently postulated that this work may have been influenced by the author's experimentation with hallucinogens (a footnote by Lloyd implies the possibility that in his researches he stumbled upon a vegetable derivative capable of inducing visions, but felt duty bound to protect humanity from its effects by concealing his discovery). Bleiler, *Supernatural Fiction* 1028. A Horowitz high spot.

600/900



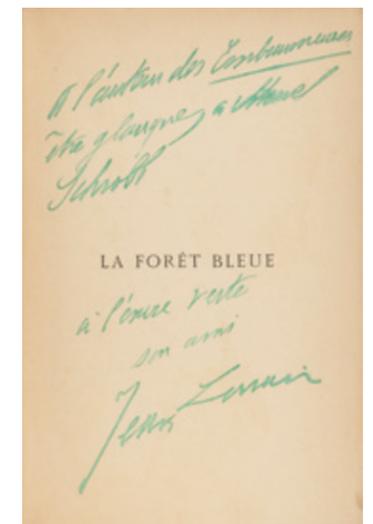
33

34. LORRAIN, Jean (1855-1906). **La Forêt Bleue**. Paris: Alphonse Lemerre, 1883.

8vo. Frontispiece of Botticelli's Primavera. Original printed wrappers in red and black, uncut and unopened (spine sunned); original glassine (chipped near ends).

FIRST EDITION of Lorrain's second book, INSCRIBED BY THE AUTHOR to Marcel Schwob (1867-1905), a notable French writer. Lorrain, author of many short stories that depicted his characters as drug addicts, was also a drug user often writing under the influence. He began experimenting with morphine and later moving on to drinking ether. It is said that when his grave was opened in 1986, the body still reeked of ether. Talvart & Place 2. A Horowitz high spot.

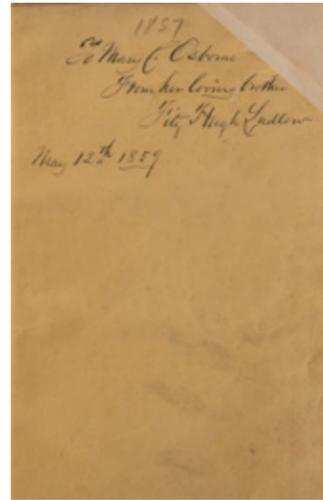
200/300



34



35



36

PRESENTATION COPY OF THE FIRST BOOK ON CANNABIS IN ENGLISH

36. [LUDLOW, Fitz Hugh (1836-1870)]. **The Hasheesh Eater: Being the Passages from the Life of Pythagorean.** New York: Harper & Brothers, 1857.

8vo. Original blind-stamped brown cloth, gilt-stamped spine (recased, spine ends reinforced, upper cover stained, extremes a bit worn, front free endpaper and front fly corner clipped, front free endpaper excised and laid in); folding cloth chemise; leather-backed slipcase. Provenance: Mary Osborne, the author's sister (see inscription); Mrs. Geo. A. Hayward (booklabel).

PRESENTATION COPY OF THE FIRST EDITION OF THE FIRST BOOK ON CANNABIS IN ENGLISH, inscribed by the author to his sister-in-law, Mary Osborne, on the front free endpaper.

The first full-length work of American drug literature that was "a sensation when it was first published (four printings in four years), then largely forgotten until the mind-altering drug renaissance of the 1960s, and now considered a neglected masterpiece of American literature and hallucinogenic drug experience... [This] book is an account of his experiments with large, psychedelic doses of cannabis extract while a student at Union College" (Horowitz, Phantastica 153). Gamage & Zerkin, p. 62. A Horowitz high spot.

600/800

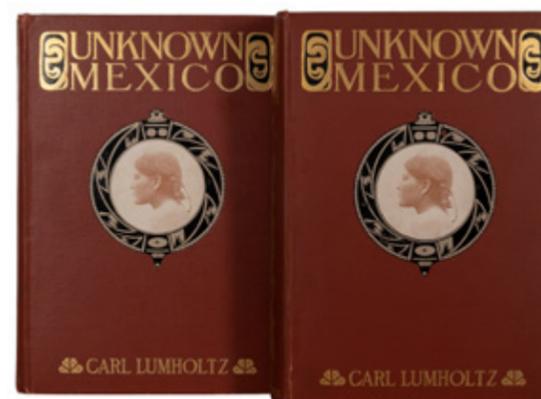
37. [LUDLOW, Fitz Hugh (1836-1870)]. **The Hasheesh Eater: Being the Passages from the Life of Pythagorean.** New York: Harper & Brothers, 1857.

8vo. (Some spotting throughout). Original blind-stamped straight grain blue cloth, gilt-lettered and stamped spine (extremities rubbed, joints gently cracked after title and at end).

Provenance: Thomas Winthrop Streeter Sr. (1883-1965), his book label. Streeter formed one of the most distinguished Americana and exploration collections that would later become part of the greatest book sale held in the United States at Parke-Bernet Galleries in 1966-69. The catalogue was published in seven volumes and with an index, becoming the most elaborate catalogue ever prepared for an American auction that would set the record for the highest grossing sale at the time; Willfried Sätty (1939-1982), German graphic artist who illustrated the 1975 limited edition of "The Hasheesh Eater"; Layne V. Witherell (gifted from Sätty for his help with the project); Michael D. Horowitz (consigned from Witherell), a notable psychoactive drug-related book collector whose collection now forms the basis to The Fitz Hugh Ludlow Memorial Library (see correspondence laid in).

STREETER'S COPY OF THE FIRST EDITION OF THE FIRST BOOK ON CANNABIS IN ENGLISH and the first full-length work of American drug literature. "A sensation when it was first published (four printings in four years), then largely forgotten until the mind-altering drug renaissance of the 1960s, and now considered a neglected masterpiece of American literature and hallucinogenic drug experience... [This] book is an account of his experiments with large, psychedelic doses of cannabis extract while a student at Union College" (Horowitz, Phantastica 153). Gamage & Zerkin, p. 62.

400/600



38



40

38. LUMHOLTZ, Carl (1851-1922). **Unknown Mexico.** New York: Charles Scribner's Sons, 1902.

2 volumes, royal 8vo. Numerous illustrations including color plates and folding map in Volume I. Original reddish-orange cloth decorated in black and gilt, photographic labels affixed to covers, top edges gilt, others uncut (few tiny spots of rubbing at ends). Provenance: Thomas H. Clarke (bookplate).

FIRST EDITION of the author's travels in Mexico. Includes a chapter on the hallucinogen "hakuli", commonly known as peyote. Howes L-369. A Horowitz high spot.

200/300

39. LUYS, Jules Bernard (1828-1897). **Les Émotions chez les sujets en état d'hypnotisme.** [Paris: J.B. Baillière, 1887].

8vo. (Lacking title-page). 28 original photographs mounted on 7 sheets, each with descriptive leaves. Contemporary red morocco-backed boards (light rubbing at ends, old sticker near foot).

FIRST EDITION. "Luys, a highly respected French neurologist... discusses the transmission of states of emotion from one hypnotized person to another" (Crabtree). He was responsible for perpetuating the folly that patients may profit therapeutically from drugs placed at a distance from them. In the 28 photographs the two subjects, Esther and Gabrielle, are studied by their reactions in the hypnotic state when huffing various drugs such as morphine, hashish, etc. Crabtree, 1178; Haymaker, pp. 55-58. A Horowitz high spot.

300/500



39



41

40. MADDEN, Richard Robert (1798-1886). **Phantasmata; or, Illusions and Fanaticisms of Protean Forms Productive of Great Evils.** London: T.C. Newby, 1857.

2 volumes, 8vo (211 x 133 mm). Steel-engraved frontispiece by S. Allen after a painting by Paul Delaroche (some dampstaining near lower margin). Full contemporary calf gilt-stamped with both the seal and supralibros of the Society of Writers to His Majesty's Signet, rebaked preserving original gilt lettering-pieces, marbled edges (corners a bit rubbed). Provenance: armorial bookplate, most likely from the Society's library.

FIRST EDITION, of this historical-sociological investigations of "epidemic disorders of the mind" in Europe from the Middle Ages to the 18th century. Hunter & Macalpine, pp. 1039-1042. A Horowitz high spot.

250/350

41. MARIANI, Angelo (1838-1914). **La Coca et ses applications therapeutiques.** Paris: Lecrosnier & Babe, 1888.

8vo. 3 plates (one double-page in color), numerous illustrations in the text. Original printed wrappers (some spotting and sunning at extremities, some chipping at ends with minor separation to wrappers); folding chemise and morocco-backed slipcase.

FIRST EDITION in the rare original wrappers. Mariani "was the greatest exponent of coca the world has ever known. He lived amongst the Incan artifacts, cultivated a coca garden in Paris, and ultimately founded a business empire by producing and marketing a tonic wine made from an infusion of coca leaves" (Phantastica 170).

200/300



37

35. LORRAIN, Jean (1855-1906). **A group of 3 titles, including:**

Un Demonique. Paris: E. Dentu, 1895. 8vo. Contemporary half morocco (spine worn with some separation at joints); original printed wrappers bound in. FIRST EDITION, with a 2pp autograph letter from the author. Talvart & Place 14. – *Monsieur de Phocas.* Paris: Paul Ollendorff, 1901. 8vo. Contemporary quarter calf (extremes worn). Early edition, with stories of opium. – *Histoires de Masques.* Paris: Paul Ollendorff, [1910]. 8vo. Half contemporary morocco gilt; original wrappers bound in. Early edition.

Together, 3 works in 3 volumes, all Horowitz high spots.

200/300



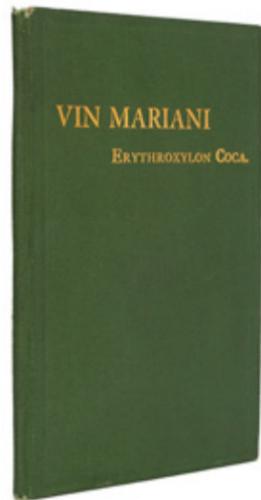
42

42. MARIANI, Angelo (1838-1914). **Coca and its Therapeutic Application.** New York: J.N. Jaros, 1890.

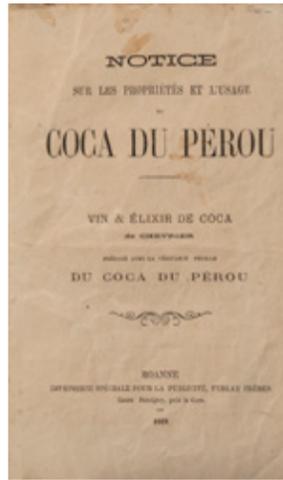
8vo. Numerous wood-engraved plates and vignettes in the text. Original blindstamped brown cloth lettered in gilt, edges gilt, brown coated endpapers (some spotting along spine and extremities, else fine).

FIRST AMERICAN EDITION, AND THE FIRST TRANSLATION IN ENGLISH, INSCRIBED BY THE AUTHOR to an American physician. Mariani achieved fame for his cure-all Vin Mariani coca wine, a drink that contained cocaine and is seen as the precursor to Coca-Cola. Mariani "was the greatest exponent of coca the world has ever known. He lived amongst the Incan artifacts, cultivated a coca garden in Paris, and ultimately founded a business empire by producing and marketing a tonic wine made from an infusion of coca leaves" (Phantastica 170; this copy). A Horowitz high spot.

400/600



43



44

43. MARIANI, Angelo (1838-1914). **Vin Mariani, Erythroxyton Coca. Its Uses in the Treatment of Disease.** Paris and New York: Mariani & Co., [1884].

12mo. Wood-engraving of a coca plant in the text. Original gilt-lettered green cloth (tiny spots of rubbing at extreme ends). Provenance: Medical Society County of Kings Library (rubberstamp on title).

Second edition. "This work, intended for the medical profession, is considerably scarcer than the more popular *Coca and Its Therapeutic Application* (1892)" (W & V Dailey catalogue note laid in). A rare work indeed: we could only locate 2 copies in institutional holdings (Harvard Medical School Countway Library and New York Academy of Medicine). A Horowitz high spot.

200/300

44. [MARIANI, Angelo (1838-1914)]. – CHEVRIER, Dr. **Notice sur les propriétés et l'usage du Coca du Pérou. Vin & Élixir de Coca de Chevrier.** Roanna: Ferlay Frères, 1863.

8vo. Printed pamphlet reinserted in modern wrappers. (Few small stains on title and least leaf, some chipping to upper fore-corners); folding cloth chemise.

A RARE EARLY WORK on coca wine by Dr. Chevrier. That same year, Angelo Mariani would develop the more popular coca wine elixir "Vin Mariani". We were not able to locate any copies in institutional holdings.

200/300



45

45. [MARIANI, Angelo (1838-1914)]. **Album Mariani.** Paris: G. Richard; Henri Floury, 1891-1901.

6 works in 7 volumes (includes an extra suite of plates in separate volume), 4to. Numerous engraved portraits by A. Lalauze with facsimile inscriptions on each, WITH AN EXTRA-SUITE OF PLATES IN SANGUINE. Full contemporary red morocco gilt, spines in 6 compartments with raised bands, gilt-lettering in second, gilt-tooling in remainder, dentelles, silk endpapers, uncut, GILT STAMP-SIGNED BY CHARLES MAGNIER & SONS; original printed wrappers bound in.

LIMITED EDITION, various limitations of 50 COPIES ON JAPON IMPERIAL WITH AN EXTRA-SUITE OF PLATES, from a total edition of 500; Volume I is specially printed ("Exemplaire special") for Dr. Cornil. A Horowitz high spot.

600/900

46. [MARIANI, Angelo (1838-1914)]. **Figures Contemporaines tirées de l'album Mariani.** Paris: Ernest Flammarion; Henri Floury, 1894-1908.

18 volumes, 4to. Mixed sets, catalogue note as follows: Volumes I-X: Numerous engraved portraits with facsimile inscriptions on each, WITH AN EXTRA-SUITE OF PLATES IN SANGUINE. Volumes: I-VIII: Half contemporary navy levant, marbled sides, spines with a leafy branch of various color morocco inlays, top edges gilt, stamp-signed by P. Ruban; original printed wrappers bound in. Volumes IX-X: Half modern navy morocco gilt.

LIMITED EDITION, various limitations of 50 COPIES ON JAPON IMPERIAL WITH AN EXTRA-SUITE OF PLATES, from a total edition of 500.

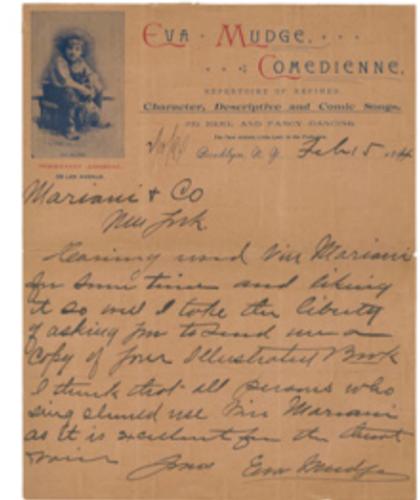
[With:] 8 duplicate volumes, including: Volumes 6, 7, 9, 10, 11: Full contemporary crushed levant, gilt turn-ins with viny cornerpieces, hand-illustrated doublures, stamp-signed by R. Ruban. All limited editions, one of 50 copies Japon imperial with an extra-suite of plates. Volumes VIII-IX: Original printed wrappers. Limited editions, one of 25 copies on Arches with an extra-suite of plates. Volume XIII: Original printed wrappers. Regular edition.

In 1863, the Corsican chemist Angelo Mariani developed a famous drink made from coca leaves and red wine known as Vin Mariani - the supposed predecessor to Coca-Cola. The drink was a great commercial success until cocaine and later its other ingredient alcohol were banned in the United States. In 1894, Mariani began the publication of *Figures Contemporaines Tirées de L'Album Mariani*. He invited prominent men and women of letters including doctors, politicians, and artists to write a few lines on his famous wine. He published these alongside a biographical description which he illustrated with a beautiful portrait series. A Horowitz high spot.

1,000/2,000



46



47



48

47. [VIN MARIANI]. **A large archive of 85 autograph letters signed to J. Jaros, Angelo Mariani and others praising or discussing Vin Mariani as a stimulant, from 1881 to 1910.**

All letters are from prominent musicians and theatre actors of the time with testimonials on the amazing powers of Vin Mariani (an opera singer describes the "special value" that is to be found in "cases of weakness or nervous affection of the vocal organs"), their free samples received, some mentioning doctors recommending Vin Mariani (Dr. Morell Mackenzie in London, Dr. Charles Fauvel in Paris, etc.), one from a signer actress taking cocaine on tongue before turning to liquid Vin Mariani, some mentioning or wanting to get a copy of the "book" which most likely refers to his monumental work *Coca and its Therapeutic Application*. Mariani achieved fame for his cure-all Vin Mariani coca wine, a drink that contained cocaine and is seen as the precursor to Coca-Cola. Mariani "was the greatest exponent of coca the world has ever known. He lived amongst the Incan artifacts, cultivated a coca garden in Paris, and ultimately founded a business empire by producing and marketing a tonic wine made from an infusion of coca leaves" (Phantastica). A Horowitz high spot.

2,000/3,000



49

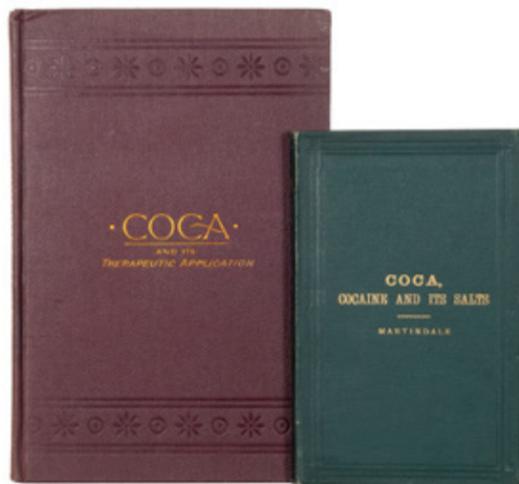
48. [VIN MARIANI]. **A group of 144 advertisement postcards designed by various French artists.** Circa 1900s. Each card depicts images of people consuming Vin Mariani. Most unused and neatly organized in a three-ring binder.

300/500

49. [COCA DU PEROU]. **A pair of titles, including:**
 MORENO Y MAIZ, Thomas. *Thèse pour le Doctorat en Médecine... L'Érythoxylum coca du pérou et la cocaïne.* Paris: A. Parent, 1868. 4to. New wrappers; folding chemise and slipcase. – [MARIANI, Angelo]. *La Fleur de Coca.* Paris: Silvestre, 1892. Folio. Illustrated. Original printed decorative wrappers; folding chemise and slipcase. An advertising brochure for Vin Mariani written in the style of a playlet.

Together, 2 works in 2 volumes.

150/250



50

50. MARTINDALE, William (1840-1902). *Coca, cocaine and its salts: Their history, medical and economic uses, and medicinal preparations*. London: H.K. Lewis, 1886.

12mo. Printed on blue paper. Chromolithograph frontispiece of the coca plant. Original gilt-lettered dark green cloth (spine a bit darkened, some rubbing at corners).

FIRST EDITION of one of the earliest books in English dealing with cocaine as a curative. Cocaine was first used by the Viennese physician Karl Koller in 1884 as a local anesthetic, soon spreading throughout Europe and America as a universal "cure-all".

[With:] MARIANI, Angelo. *Coca and its Therapeutic Application*. New York: J.N. Jaros, 1892. Numerous wood-engraved plates (one double-page in color) and in text illustrations. Original gilt-lettered cloth (spine sunned). Provenance: S. Cooke Ingraham (rubberstamp). Second edition.

200/300



51

51. MICHAUX, Henri (1899-1984). **A group of 5 titles, including:** *Misérable Miracle (La Mescaline)*. Monaco: Editions du Rocher, 1956. Original wrappers printed in various colors (covers unevenly toned). FIRST EDITION, LIMITED ISSUE, number 1028 of 1499 copies printed on Roto blanc Aussédât. – *Les grandes épreuves de l'esprit...* Paris: Gallimard, 1966. Original white printed wrappers; original glassine. FIRST EDITION, LIMITED ISSUE, number 4980 of 199 copies of the "hors commerce", numbered 4888 to 5087. – *L'espace du dedans*. Paris: Gallimard, 1966. Original printed wrappers in red and black; original glassine. – *Connaissance par les gouffres*. Paris: Gallimard, 1967. Original green printed wrappers; original glassine With a printed presentation slip from the author laid in. LIMITED EDITION, number 2374 of 2799 copies printed on Calypso Libert. – *Par la Voie des Rythmes*. Montpellier: Fata Morgana, 1977. Original printed wrappers. LIMITED EDITION, one of 2000 copies (out of series). – Together, 5 works in 5 volumes, all in marbled slipcase, condition generally fine.

Henri Michaux was a famous French poet and painter, known for his long interest and use of mescaline for its psychedelic-induced creativity.

200/300



52

52. MONNET, Léon-Ernest. *De la Kola. (Sterculia Acuminata). Étude physiologique & thérapeutique*. Lille: Camille Robbe, 1884.

Tall 8vo. Original printed wrappers, unopened (extremities soiled and a bit worn).

FIRST EDITION, PRESENTATION COPY, inscribed by the author to a fellow physician and colleague. Monnet was on the University of Paris medical faculty and head of the clinic of the medical faculty at Lille. This work is the complete account of the physiological effects and therapeutic use of this major African stimulant drug. A Horowitz high spot.

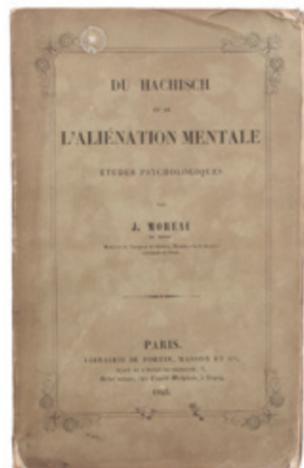
200/300

53. MOREAU, Jacques-Joseph (1804-1884). *Du Hachisch et de l'Aliénation Mentale*. Paris: Librairie de Fortin, Masson et Cie, 1845.

8vo. Original printed wrappers, uncut and unopened (wrappers toned, small stain on upper cover, some edgewear); folding cloth chemise and slipcase.

FIRST EDITION of "the earliest full-length monograph on cannabis intoxication, and probably still the most important scientific work available on the subject" by the author "most responsible for introducing cannabis to Western recreational use" (Phantastica 193, first edition in English). A Horowitz high spot.

300/500



53

54. MORTIMER, William Golden (1854-1933). *Peru. History of Coca. "The Divine Plant" of the Incas*. New York: J.H. Vail & Company, 1901.

Thick royal 8vo. 178 illustrations from photographs, drawings, etc. Original burgundy cloth with central gilt medallion, gilt-lettered spine with gilt-stamped vignette, top edge gilt (light rubbing at ends and corners, evidence of bookplate removal on front pastedown).

FIRST EDITION of "the greatest work ever published on the coca plant and the history of its use by the Incas and their descendants. Researched on the active principle, cocaine, is documented from its isolation in 1859 to the end of the 19th century (Phantastica 194). A Horowitz high spot.

200/300

55. [NARCOTICS]. BRANDON, John G. (1879-1941). *Nighthawks!* New York: Brentano's, 1930.

8vo. Original brown cloth; original unclipped dust jacket designed by William Siegel (spine gently sunned, some light edgewear).

FIRST EDITION. "This is the story of a dope ring. Sinister Chinamen..." (from the front flap). In the rare dust jacket. A Horowitz high spot.

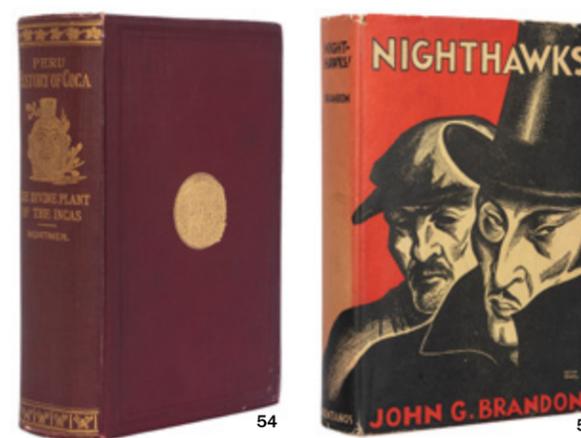
250/350

56. READE, A. Arthur, editor. *Study and Stimulants; or, The Use of Intoxicants and Narcotics in Relation to Intellectual Life*. Manchester and London: Abel Heywood and Son; Simpkin, Marshall, and Co., 1883.

8vo. Half-title; 20 pp. ads at end. (Occasional light spotting). Modern morocco-backed marbled boards. Provenance: James Strohn Copley (bookplate).

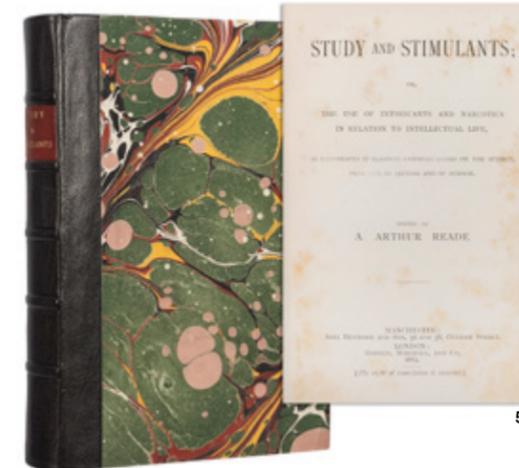
FIRST EDITION. Includes letters and testimony by Charles Darwin, Thomas Hardy, Wilkie Collins, Samuel Clemens (Mark Twain), W.D. Howells, John Ruskin, Charles Kingsley, and many others, some appearing for the first time in book form.

200/300



54

55



56

57. ROUHIER, Alexandre (1875-1868). *Le Peyotl*. Paris: Gaston Doin, 1927.

Tall 8vo. Numerous illustrations, tables, etc. Original printed orange wrappers, uncut (light wear at ends); cloth folding chemise and slipcase.

FIRST EDITION, considered the standard scientific account of the cactus and its hallucinogenic derivatives. A Horowitz high spot.

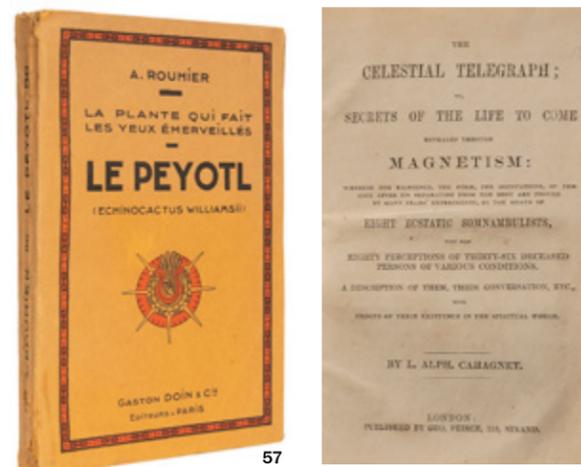
200/300

58. [SPIRITUALISM]. CHAGNET, Louis Alphonse (1809-1885). *The Celestial Telegraph; or, Secrets of the Life to Come Revealed through Magnetism*. [Bound with: *The Sanctuary of Spiritualism*]. London: George Peirce, n.d. [1850].

2 works in one volume, 8vo. Half contemporary calf, leather lettering-piece gilt in second compartment (some rubbing at extremities, small label on front spine). Provenance: S. Drayton & Sons (bookseller's ticket); James G. Commin (bookseller's ticket); Hockley (ownership signature on front fly).

FIRST ENGLISH EDITIONS of both works. – [With:] MARECHAUX, Bernard-Marie. *La Réalité des Apparitions Démoniaques*. Paris: Charles Douniol, 1899. 8vo. Original printed wrappers (losses to spine); slipcase. FIRST EDITION.

200/300



57

58

59. [SPIRITUALISM]. FERRIAR, John (1761-1815). **An Essay Towards a Theory of Apparitions.** London: J. and J. Haddock for Caddell and Davies, 1813.

Small 8vo. Contemporary half calf and marbled boards, rebacked (covers rubbed, renewed endpapers and blanks).

FIRST EDITION. Of the many books on ghosts which had appeared since Ludwig Lavater's *Of Ghosts and Spirits* in 1572, Ferriar was the first who attempted an entirely physiological explanation. A general physician interested in many aspects of public health, Ferriar showed from historical examples and his own clinical experience "that a morbid disposition of the brain is capable of producing spectral impressions, without any external prototypes." These could occur in the absence of generalized delirium and "exclusive of actual insanity...even while the patient is convinced of their fallacy" (see Hunter & Macalpine, p. 543-44). Norman 790; Osler 2581; Wellcome III:21. A Horowitz high spot.

300/500

60. SPRUCE, Richard (1817-1893). **Notes of a Botanist on the Amazon & Andes...** Edited by Alfred Russell Wallace. London: Macmillan and Co., 1908.

2 volumes, 8vo. Photogravure portrait frontispiece, numerous illustrations after photographs, maps (several folding). Original green cloth, gilt-lettered spine, top edges gilt (spines gently sunned, some light wear at ends); slipcase.

FIRST EDITION of the collected botanical papers of Spruce who was the first professional botanist to explore South America, virtually opening the Amazon to scientific study. Includes a chapter on indigenous narcotics and stimulants. Borba de Moraes I:830; Palau 321749. A Horowitz high spot.

200/300

FIRST BOOK ON COCA IN ENGLISH

61. TIBBLES, William (1859-1928). **Erythroxylon Coca: A Treatise on Brain Exhaustion, as the Case of Disease.** Helmsley and Leeds: W. Allenby; Joseph Dodgson; W. Tibbles, 1877.

8vo. 6pp. publisher's ads at end. Original blindstamped blue cloth, gilt-stamped spine, brown coated endpapers (spine sunned, a bit of wear at ends); folding cloth chemise and morocco-backed slipcase. Laid in with a postcard depicting "The Great Fire at Dr. Tibbles VI-Coca Factory, Feb. 7 1903". Provenance: Mary E. Whitehead (early ownership signature on title-page); purchased from William Dailey, 1 April 1980, Catalogue Thirteen ("Phantastica"), Item 262.

FIRST EDITION OF THE FIRST FULL-LENGTH BOOK ON COCA IN ENGLISH that describes the beneficial powers of coca leaves. Tibbles used coca leaves for years and claims thousands of cures of various ailments. He produced and sold a "Compound Essence of Cocaine", advertised among the ads at the back of the book An incredible rarity, unknown to Mariani and Mortimer, and of which we could not locate any copies at auction and only two in North American holdings. Phantastica 262 (this copy). A Horowitz high spot.

400/600

HASCHICH FUDGE: THE FIRST CANNABIS EDIBLE RECIPE TO APPEAR IN THE UNITED STATES.

62. TOKLAS, Alice B. (1877-1967). **The Alice B. Toklas Cook Book.** New York: Harper & Brothers, [1954].

8vo. Illustrations by Sir Francis Rose. Original green and orange cloth; original unclipped dust jacket (light edgewear); folding cloth chemise; morocco-backed slipcase.

FIRST AMERICAN EDITION, WITH A HOLOGRAPH INSCRIPTION BY TOKLAS OF HER FAMOUS "HASCHISCH FUDGE" RECIPE IN FULL BEING THE FIRST CANNABIS EDIBLE RECIPE TO APPEAR IN THE UNITED STATES. Laid in with a TLS, dated 11 April 1974, from a close friend of both Toklas and Gertrude Stein, author Samuel M. Steward (1909-1993), to Ronald R. Randall (who evidently sold the book to John Howell Books) regarding the provenance of the inscribed recipe:

"When [this work] was first published in the United States in 1954, Harper was reluctant to include the so-called recipe for 'marijuana brownies' which had already appeared in the British edition. Noticing this omission, the following Christmas season when I went to Europe, I took along the American edition of the Cookbook and complained rather wistfully to Alice about the omission of the recipe (it was not included in the American edition until some time later). 'Leave the book with me over night,' she said, 'and I will give it to you tomorrow.' When she did, the next day, I noted with delight (and some consternation at the length of the recipe, which I had forgotten) that she had copied out the entire recipe on the back fly-leaves of the book, in her miniscule handwriting which had not then yet enlarged itself because of her failing eyesight. This is possibly the most famous recipe of the twentieth century, yet curiously enough, it was sent to Alice by Brian Gysin [sic], a friend".

Its inclusion was a last-minute addition to the book and with a deadline mere months away and space to fill, Toklas decided to ask her social circle to contribute their own recipes including Gysin's. The recipe appeared in the British version; however, Harper opted to omit it when it was published in the United States as it was deemed "too dangerous" according to a shocked Toklas in an interview on Pacifica Radio in 1963. The recipe was further solidified in popular culture by the 1968 film "I Love You Alice B. Toklas" where Peter Sellers' character is seduced by a hippie and her hash brownies. The recipe, which Toklas states "anyone could whip up on a rainy day", is considered to bring about "euphoria and brilliant storms of laughter; ecstatic reveries and extensions of one's personality on several simultaneous planes are to be complacently expected". A Horowitz high spot.

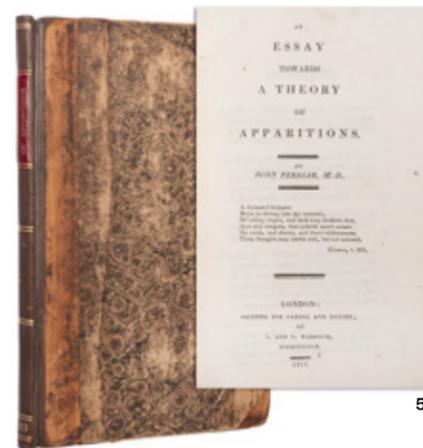
1,000/2,000

63. TOKLAS, Alice B. (1877-1967). **The Alice B. Toklas Cook Book.** London: Michael Joseph, [1954].

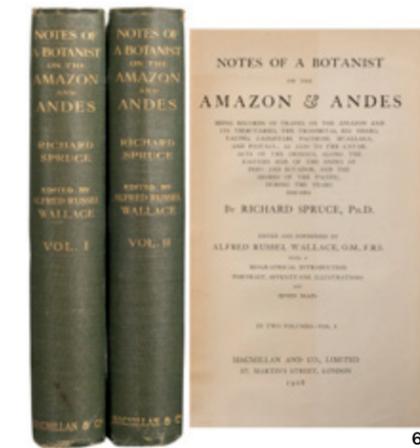
Tall 8vo. Illustrations by Sir Francis Rose. Original light tan buckram, spine stamped in green and gilt, green top stain; original unclipped dust jacket (some minor creasing near top edge, spine a bit sunned).

FIRST BRITISH EDITION and the first unexpurgated edition to include Brion Gysin's notorious recipe for hashish fudge which was suppressed in the first American edition which appeared a few days after (also included). A Horowitz high spot.

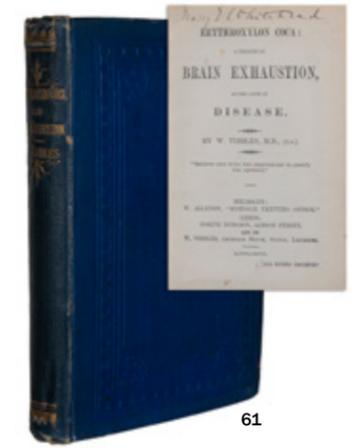
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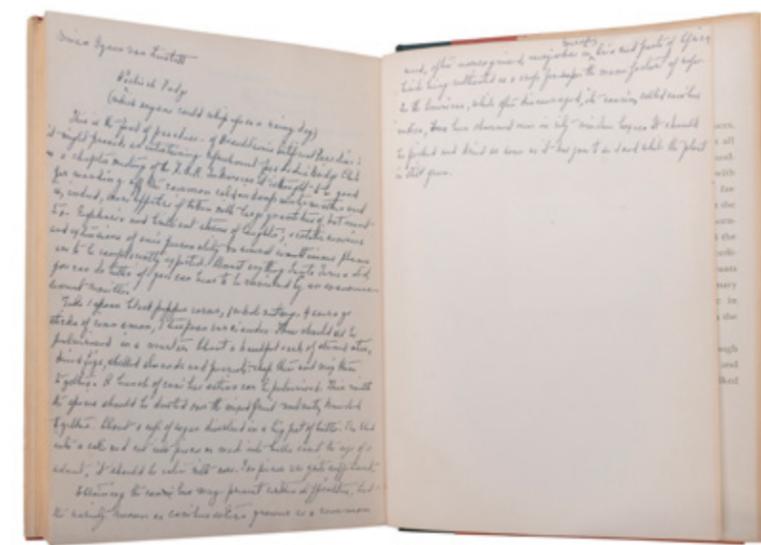
59



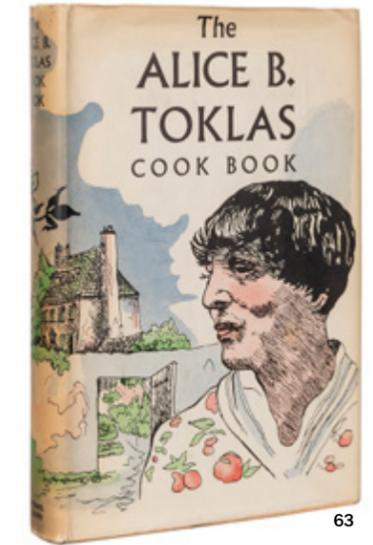
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61



62



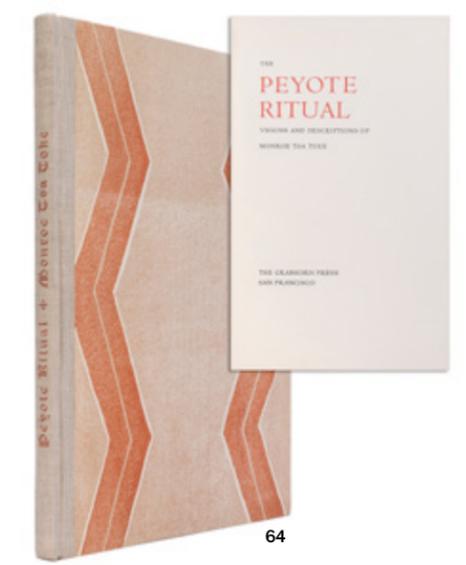
63

64. TSA TOKE, Monroe (1904-1937). **The Peyote Ritual. Visions and Descriptions of Monroe Tsa Toke.** San Francisco: Grubhorn Press, 1957.

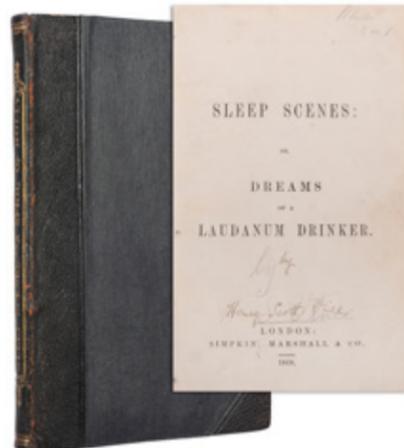
Folio. 14 color reproductions of paintings by Tsa Toke. Original cloth-backed decorated boards.

LIMITED EDITION, one of 325 unnumbered copies. Tsa Toke was a member of the Kiowa Six and an adherent of the peyote cult, often reproducing his peyote experience through artwork and the symbols found within. GB 589.

400/600



64



65

65. [VINCE, Henry Scott? (1850-1891)]. **Sleep Scenes; or, Dreams of a Laudanum Drinker.** London: Simpkin, Marshall & Co., 1868. [Bound with:] *A Sprig of Holly*. (Lacking 4pp. preliminaries including title).

2 volumes in one, 8vo. Half contemporary morocco, gilt-stamped spine (joints and corners rubbed). Provenance: several leaves of marginalia including a notation above Chapter III "The Voyage of Enchantment" which calls this entry the "best piece in the book" and is initialed by H.S.W.; also see catalogue note below.

FIRST EDITION (presumably) of this entirely unrecorded work which "stands as a major contribution to 19th-century opium literature" (W & V Dailey catalogue note). The supposed author, which OCLC lists under anonymous authorship, is revealed on the title-page as Henry Scott Vince in an early hand but is only known to have only authored one novel (*Two Pardons*, 1889). A gift inscription on the front free endpaper reveals the book was given to "F.S.H." from Herbert S. White of Lewisham. On the final page, the author is not revealed but his place of authorship and date is given: "Lewisham, June 10th, 1868". Perhaps this gift inscription was a pseudonym used by Henry Scott Vince. The second work is likewise anonymous and contains a short horror story entitled "A Night with a Sorceress" which features an enormous amount of tobacco pipe smoke by all the participants. A Horowitz high spot.

300/500

66. WASSON, Robert Gordon (1898-1986), et al. **Maria Sabina and her Mazatec Mushroom Velada.** New York, London [and Verona: Stamperia Valdonega for] Harcourt Brace Jovanovich, [1974].

3 volumes (text, musical score, and box of cassettes), folio. Illustrated from photographs. Original beige and red patterned cloth, gilt-lettered spine on blue background; prospectus laid in. Includes: musical score to accompany the text and records in original printed wrappers and four cassettes recording Maria Sabina's mushroom Velada housed in original printed folding box.

FIRST TRADE EDITION of this first ever attempt at a complete presentation - in text, photographs and sounds of a Velada ("night vigil") ceremony. The ceremony was performed on the night of 12-13 July 1958 by Maria Sabina, and all adults present were under the influence of a psilocybin mushroom known for its entheogenic properties. Phantastica 272. A Horowitz high spot.

250/350



66



67

67. WASSON, Robert Gordon (1898-1986), et al. **Maria Sabina and her Mazatec Mushroom Velada.** New York, London [and Verona: Stamperia Valdonega for] Harcourt Brace Jovanovich, [1974].

Folio. Illustrated from photographs. Original navy blue niger-backed decorated linen, gilt-lettered spine, top edge gilt; acetate. Includes: musical score to accompany the text and records and 4 LPs in original slips housed in original gilt-lettered folding box (spine a bit sunned); together housed with folio volume in original cloth slipcase (unevenly sunned on one side only).

FIRST EDITION, LIMITED ISSUE, number 28 of 250 copies on Magnani mould made paper. The first ever attempt at a complete presentation - in text, photographs and sounds of a Velada ("night vigil") ceremony. The ceremony was performed on the night of 12-13 July 1958 by Maria Sabina, and all adults present were under the influence of a psilocybin mushroom known for its entheogenic properties. Phantastica 271. A Horowitz high spot.

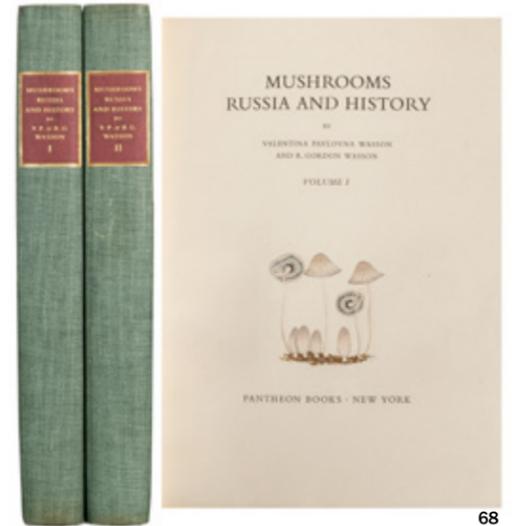
400/600

68. WASSON, Robert Gordon and Valentina Pavlovna. **Mushrooms, Russia and History.** New York [and Verona: Stamperia Valdonega for] Pantheon Books, [1957].

2 volumes, folio. 82 full-page plates (26 of which are after watercolors by Jean Henri Fabri, folding chart in rear pocket. Original green buckram, red cloth lettering-pieces gilt, top edge gilt, others uncut; original glassine (chipped with losses at spine); original slipcase.

FIRST EDITION, LIMITED ISSUE, number 189 of 512 copies on handmade paper. A comparative study of the lore of mushrooms and their use for culinary, medicinal, homicidal, and ritual purposes intertwined with Russian history and folklore. It includes the famous first appearance of the Wasson's first encounter with Maria Sabina and their first experience with psilocybin.

1,000/2,000



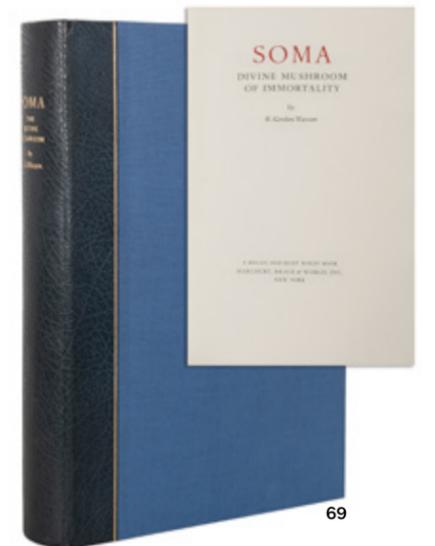
68

69. WASSON, Robert Gordon (1898-1986). **Soma: Divine Mushroom of Immortality.** New York: Harcourt, Brace & World, Inc., [1968].

Folio. 24 plates (2 hand-colored), several tipped in, numerous in text illustrations, 3 maps, one folding linguistic chart. Original crushed navy blue niger morocco-backed cloth, gilt-lettered spine, top edge gilt, others uncut; original matching slipcase.

FIRST EDITION, LIMITED ISSUE, number 33 of 650 copies on handmade paper, designed by Giovanni Mardersteigh and printed at the Stamperia Valdonega in Verona. Considered "one of the greatest ethnobotanical monographs ever written" (Phantastica) which examines 1,028 remaining Vedic hymns and the hallucinogenic mushroom which is identical to the divine plant described in the Rig Veda, the earliest religious text of the Indo-European cultures. "Soma was at the time a god, a plant, and the juice of that plant. So far as we know, Soma was the only plant that man has ever defied..." (from the first chapter). Phantastica 267. A Horowitz high spot.

300/500



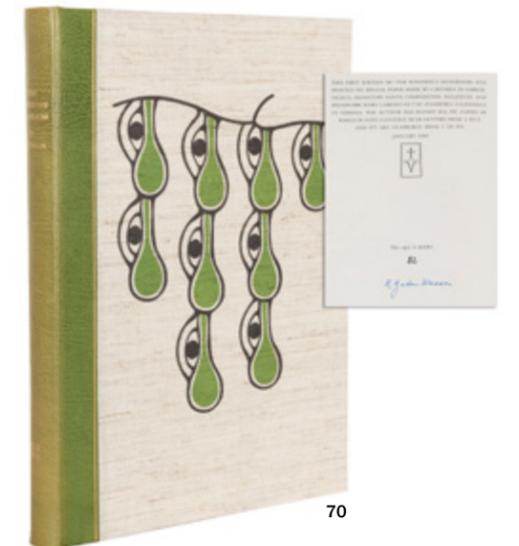
69

70. WASSON, Robert Gordon (1898-1986). **The Wondrous Mushroom: Mycolatry in Mesoamerica.** New York, et al: McGraw-Hill Book Company, [1980].

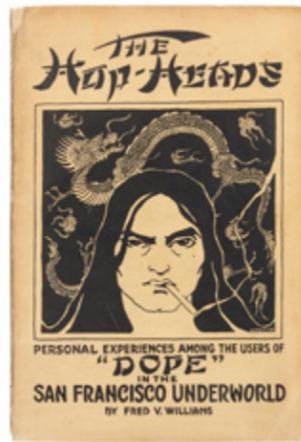
Folio. Numerous illustrations. Original green niger morocco-backed decorated cloth, gilt-lettered spine, top edge gilt (spine sunned); original cloth slipcase.

FIRST EDITION, LIMITED ISSUE, number 82 of 475 numbered copies SIGNED BY WASSON, from a total edition of 501. A Horowitz high spot.

500/700



70



71



72



73



74

75



76

71. WILLIAMS, Fred V. **The Hop-Heads. Personal Experiences Among the Users of "Dope" in the San Francisco Underworld.** San Francisco: Walter N. Brunt, 1920.

8vo. Several plates after photographs including frontispiece. Original yellow pictorial wrappers (spine recased and reinforced at extreme ends, some faint creases near lower fore-corners); folding cloth chemise and slipcase.

FIRST PUBLISHED EDITION, appearing first in the *San Francisco Daily News* under the title "Dope". Considered "one of two of the most extraordinary drug paperbacks issued during the 1920s... it is now a legendary rarity" (Gertz). Journalist Fred V. Williams went in disguise "among the pitiful slaves of cocaine and heroin and morphine, and for the first time told the real facts concerning these outcasts of the night" (from the introduction). Gertz, *Dope Menace: The Sensational World of Drug Paperbacks*, p. 30. A Horowitz high spot.

400/600

72. [ALCOHOL]. **A group of 4 titles, including:**

MOREWOOD, Samuel. *A Philosophical and Statistical History of the Inventions and Customs...in the Manufacture and Use of Inebriating Liquors.* Dublin: William Curry, 1838. Illustrated. Original cloth, gilt-lettered spine (spine sunned, some chipping along joints and ends). FIRST EDITION. – MAUNIER, Marius. *Considerations sur l'absinthe.* Montpellier: Firmin et Cabirou Frères, 1880. Modern decorative boards. – LALOU,

S.D. *Contribution a l'etude de l'essence d'absinthe.* Paris: C. Naud, 1903. Original printed wrappers; slipcase. – MIGNOT, Roger, et al. *Traité de l'Alcoolisme.* Paris: Masson et cie, 1905. Contemporary quarter morocco (joints a bit worn, head chipped with losses); original printed wrappers bound in. FIRST EDITION, INSCRIBED BY MIGNOT.

Together, 4 works in 4 volumes, various sizes, condition generally good.

100/200

73. [COCAINE]. **A group of 4 titles, including:**

KNAPP, Hermann. *Cocaine and Its Use in Ophthalmic and General Surgery.* New York: G. P. Putnam's Sons, 1885. Bound in later full green cloth, green morocco lettering label. FIRST SEPARATE EDITION IN ENGLISH. – MAIER, H. W. *La Cocaïne Histoire...* Paris: Payot, 1928. Illustrated. Original printed wrappers. Later slipcase. FIRST FRENCH EDITION. – HENRIO, Claude. *Cocaïne. Roman abandamment Illustré par les photographies du Film...* Paris: Jules Tallandier, [1929]. Library binding of brown cloth, spine stamped in gilt. Original wrappers bound-in. Illustrated. Library binding worn. PHOTOPLAY EDITION. – AUBRY, Georges. *Contribution à L'Étude de la Coca du Pérou de la Cocaine.* Nancy: Lorraine, 1885. Original wrappers. Glassine. Half-title missing upper portion, glassine worn. FIRST EDITION.

Together, 4 works in 4 volumes, condition generally good.

200/300

74. [COCAINE]. **A group of 5 titles, including:**

LIPPMANN, Edmond. *Étude sur la Coca du Pérou.* Strasbourg: G. Silbermann, 1868. Contemporary cloth-backed boards. FIRST EDITION, INSCRIBED BY LIPPMANN. – MARTINDALE, William. *Coca and Cocaine.* London: H.K. Lewis, 1896. Original gilt-lettered green cloth. Fourth edition. – MARIANI, Angelo. *Coca and its Therapeutic Application.* New York: J.N. Jaros, 1896. Illustrated. Original gilt-lettered blue cloth. Third edition. – COURTOIS-SUFFIT and Rene GIROUX. *La Cocaïne.* Paris: Masson et Cie, 1918. Original printed wrappers, uncut; folding chemise. – MAIER, Hans W. *Der Kokainismus.* Leipzig: Georg Thieme, 1926. Illustrated from photographs. Original mustard cloth. Provenance: Peder Björck (bookplate). FIRST EDITION.

Together, 5 works in 5 volumes, various sizes, condition generally very good.

200/300

75. [DRUG FICTION]. **A group of 7 works, including:**

ALCOTT, Louisa May. *A Modern Mephistopheles and a Whisper in the Dark.* Boston: Roberts Bros., 1889. Original mustard cloth gilt. FIRST EDITION IN BOOK FORM, of Alcott's only novel with a drug theme. BAL 219. – [SMITH, Marjorie E.]. *God Have Mercy on Me! From the Diaries of a Lost Soul.* New York: The Macaulay Company, [1931]. 8vo. Original red-lettered blue cloth; original unclipped dust jacket (some minor chipping at extreme ends and corners, light edgewear). Provenance: Elizabeth S. Kinsey(?), ownership signature on ffp. FIRST EDITION in the rare dust jacket. "The actual diaries of a prostitute and dope fiend are continued...How dope, gin and vice drag her down their path to extreme and abandoned misery" (from the front flap). – ZANUCK, Darryl Francis. *Habit and Other Short Stories.* Los Angeles: Times-Mirror Press, 1923. 8vo. Original red-lettered black cloth; original price-clipped dust jacket. FIRST EDITION. A fine copy. – SLEIGH, Bernard. *The Gates of Horn.* London: Aldine House, 1926. Illustrated by Bernard Sleigh. Original gilt-lettered blue cloth. Chapter 5 describes mescaline trips which predates Huxley's "Doors of Deception" by nearly thirty years. – ROHMER, Sax. *White Velvet.* Garden City: Doubleday, Doran & Company, 1936. Original yellow-orange cloth, yellow top stain; original unclipped dust jacket (edgewear). FIRST EDITION. A reporter and secret operative attempt to destroy an international drug ring.

And others. Together, 7 works in 7 volumes, all 8vo.

300/400

76. [DRUG ILLUSTRATED WORKS]. **A group of 5 titles in French, including:**

MONNIER, Antoine. *Le Haschisch. Contes en prose, sonnets et poems fantaisistes.* Paris: Leon Willem, 1877. Folio. Titles printed in red and black, 30 etchings by Monnier. Later quarter morocco, marbled sides, uncut; original printed wrappers bound in. LIMITED EDITION, one of 340 copies on papier velin, this copy unnumbered. BEAUMONT, L. de. *Sempervirens.* H. Floury, 1896. Numerous illustrations by F. Lunel. Original pictorial wrappers (wear at ends). LIMITED EDITION, number 46 of 50 copies on Japon imperial. – LALOY, Louis. *Le Livre de la Fumée.* Paris: Dorbon-Ainé, [1913]. 4to. Illustrations in the text and decorations by Dalny. Later decorative boards, uncut; original pictorial wrappers bound in. LIMITED EDITION, number 26 of 100 copies (numbered 21 to 120) on gold speckled background. – COCTEAU, Jean. *Le Grand Ecart.* Paris: Stock, 1923. 8vo. 22 plates in color after drawings by Cocteau.



77

Original printed wrappers; glassine. LIMITED EDITION, one of 419 copies on velin, from a total edition of 470. – DEKOBRA, Maurice. *Luxures.* Paris: Editions d'Art des Tablettes, 1924. 4to. Numerous woodcuts throughout by Charles Gir; 4 additional plates laid in including 2 etchings with original water-coloring signed by Gir. Original pictorial wrappers; glassine; folding cloth chemise and slipcase. LIMITED EDITION, number 16 of 15 copies (numbered 16 to 30) on Chine paper SIGNED BY THE AUTHOR AND ILLUSTRATOR, from a total edition of 330.

Together, 5 works in 5 volumes, condition generally very good.

200/300

77. [DRUG ILLUSTRATED BOOKS]. **A group of 6 titles, including:**

DAY, Lal Behari. *Folk-Tales of Bengal.* London: Macmillan and Co., 1912. Royal 8vo. 32 color illustrations by Warwick Goble. Full modern red levant gilt, edges gilt. Includes a chapter dedicated to opium. – VERLAINE, Paul. *Hashish and Incense.* N.p.: The Paul Verlaine Society, 1929. Tall 8vo. Numerous illustrations by Mahlon Blaine. Original cloth-back decorative boards; slipcase (edgeworn with some loses). LIMITED EDITION, number 103 of 500 copies. – MAGRE, Maurice. *La Nuit de Haschich et d'Opium.* Paris: Ernst Flammarion, 1929. Tall 8vo. Several woodcuts in color by Ahü. Original pictorial wrappers in color; cloth chemise and slipcase. LIMITED EDITION, number 265 of 750 copies printed on Papeteries de Rives. – *Le Courier graphique...La Publicité Pharmaceutique.* Paris, 1938. Numerous color illustrations tipped-in of various pharmaceutical advertisements. Original printed wrappers; slipcase. – FARGUE, Leon-Paul. *Poisons.* Paris: E.M. Burgin, 1946. Folio. Numerous engraved etchings in-text. Original printed wrappers, contents loose as issued; folding chemise and slipcase. LIMITED EDITION, number 91 of 220 copies. – DEVELLY, Jean-Charles. *Histoire pittoresque du café.* Paris: Mourlot, 1960. Folio. Numerous illustrations in color by Develly. Original printed wrappers; original folding card chemise and slipcase. LIMITED EDITION, one of 800 copies on Velin d'Arches.

Together, 6 works in 6 volumes, condition generally very good to fine.

200/300

78. [DRUG PAPERBACKS]. A group of 8 early paperback titles, both fiction and nonfiction, including:

WILLY. *Lelie Fumeuse d' Opium*. Paris: Albin-Michel, [1911]. Original wrappers, price sticker on spine. FIRST EDITION, INSCRIBED BY THE AUTHOR. – PONTY, Jacques. *Les Asservis*. Saigon: Editions d'Indochine, 1931. Original printed wrappers. Illustrated. FIRST EDITION, INSCRIBED BY THE AUTHOR. – LELU, Maurice and MAREC, Erwan. *Le Rire de Bouddha*. Bretagne: Dinard, [1926]. Illustrated. Chemised in slipcase. FIRST EDITION. – PERAGINI, Argante. *Estupefacientes y Toxicomanias...* Montevideo: 1935. Original wrappers. Some pencil and pen underlining. In box. – MILLANT, Richard. "La Drogue". Paris: Librairie Africaine & Coloniale, 1910. Original wrappers. Illustrated with photos. FIRST EDITION. – BOUCKAERT, Albert. *La Chasse aux Drogues*. Paris: Soledi, [1946]. Original wrappers. In box. FIRST EDITION. – GERARD, J. *La Grande Nevrose*. Paris: Marpon et Flammarion, [1889]. Original wrappers. Illustrated. Some wear, a few loose pages. FIRST EDITION.

Together, 8 works in 8 volumes, condition generally very good. 300/500

79. [DRUGS]. A group of 6 theses, including:

VIGUIER, L. G. Alex. *Histoire Naturelle, Medicale et Economique, des Pavots et des Argemones...* Montpellier: Jean Martel, 1814. Inscribed by the author on the title-page. Modern marbled boards. FIRST EDITION. – CHOPIN, P. *Recherches Historiques et Medicales sur l'Opium...* Paris: Didot Jeune, 1820. Later marbled paper wrappers. FIRST EDITION. – GAULAY, Urbain. *Considerations Generales sur les Effets de l'Opium...* Paris: Didot Jeune, 1808. Later marbled paper wrappers. FIRST EDITION. – SAUVAIRE, J. F. *Essai sur l'Opium...* Montpellier: Jean Martel, 1809. Later marbled paper wrappers. FIRST EDITION. – COLOMBE, Gabriel. *Etude sur la Coca et les Sels de Cocaine*. Paris: Alphonse Derenne, 1885. Modern marbled boards. FIRST EDITION. – GAZEAU, M. Charles. *Nouvelles Recherches Experimentales sure la Pharmacologie, la Physiologie et la Therapeutique du Coca*. Paris: La Faculte de Medecine, 1870. Modern marbled boards. FIRST EDITION.

Together, 6 works in 6 volumes, condition generally near fine. 200/400

80. [EARLY TITLES ON DRUGS]. A group of 4 titles in 5 volumes, including:

[HECQUET, Philippe]. *Reflexions sur L'Usage de L'Opium, des Calmants, et des Narcotiques, pour la guerison des Maladies...* Paris: Guillaume Cavalier, Contemporary full calf, spine stamped in gilt. FIRST EDITION. – MEAD, Richard. *A Mechanical Account of Poisons in Several Essays*. London: Printed by J. R. for Ralph South, 1702. Contemporary full calf, rebaked to style in later calf, later red gilt morocco lettering label. FIRST EDITION. – *Another copy*. London: J. Brindley, 1745. Contemporary full calf, spine stamped in gilt. THIRD EDITION with large additions. – TRALLES, D. Balthasar Ludwig. *Usus Opii Salubris et Noxis...* Bratislava: Meyer, 1774. 2 volumes. Contemporary full mottled calf, spines stamped in gilt, brown and burgundy gilt morocco lettering labels. LATER EDITION, REVISED.

Together, 4 works in 5 volumes, all 8vo and 4to, condition generally good.

200/400

81. [DRUGS]. A group of 4 early pamphlets, including:

BUHR, Peter Hermann. *Dissertatio Inauguralis Chirvrgico Medico de Usu Opii Chirurgico...* Gottingen: Schulz, 1780. – AUGUST, Friedrich. *Dissertationem /solennem de Vi Opii Rarefaciente...* Wittenberg: Gerdiesiano, 1703. – HOFSTETTER, Johann Adam. *Epistola Gratulatoria...* [Gottingen, ca. 1700s]. – FISCHER, Johann Andrea. *Dissertatio Inauguralis Medica, de Papauere Erratico...* Bratislava: 1722.

Together, 4 works in 4 volumes, original wrappers lacking, all bound with simple later paper spines.

100/200

82. [DRUGS]. A group of 11 titles on drugs, including:

ARTAUD, Antonin. *Les Tarahumaras*. [Lyon]: L'Arbalete Marc Barbezat, [1955]. Original wrappers, glassine. FIRST EDITION THUS, ONE OF 5,500 COPIES. – ARTAUD, Antonin. *Au Pays des Tarahumaras*. Paris: Fontaine, 1945. Original wrappers. FIRST EDITION THUS, A PART OF COLLECTION "L'AGE D'OR". – MOTOO TAMURA. *Ninjin Koosakuki* (in Japanese: *The cultivation of Korean Medical Carrots*). [Japan: 1747]. With several hand-colored woodcuts of plants. Later string-bound wrappers. FIRST EDITION. – BERINGER, Kurt. *Der Meskalinrausch Seine Geschichte und Erscheinungsweise*. Berlin: Julius Springer, 1927. Near contemporary binding of marbled boards. Some library markings. FIRST EDITION OF THIS EXCELLENT TREATISE ON PEYOTE. – GILG, E. and SCHURHOFF, P. N. *Aus dem Reiche der Drogen*. Dresden: Schwarzeck, 1926. Original cloth binding. Illustrated. FIRST AND ONLY EDITION. – LEGRAIN, Docteur. *Les Grands Narcotiques Sociaux*. Paris: Grande Librairie Medical A. Maloine, 1925. Original wrappers. Institutional inkstamp on title-page. FIRST EDITION. – ZINGG, Robert Mowry. *The Huichols: Primitive Artists* [Germany:] Stechert for Department of Anthropology of the University of Chicago and the Laboratory of Anthropology Santa Fe, New Mexico, [1938]. Illustrated. Bound in near contemporary half blue morocco (some sunning, wear, a few ink notes throughout). FIRST EDITION OF THIS IMPORTANT ANTHROPOLOGICAL STUDY OF THE HUICHOL; THE AUTHOR'S COPY WITH HIS BOOKPLATE. – GRIFFIN, John. *Chemical Recreations: a Series of Amusing and Instructive Experiments...* Glasgow: Richard Griffin, 1825. Original printed boards, front board re-attached. FIFTH EDITION, CORRECTED AND ENLARGED. – [WELLCOME, Henry S.] *From Ergot to 'Ernutin' an Historical Sketch*. London: Burroughs Wellcome & Co., 1908. Original blue morocco thin boards. Illustrated. FIRST EDITION. – DAUDET, Leon. *Sebastien Gouves*. Paris: Bibliotheque Charpentier (Triage special pour LES XX), 1899. Original wrappers bound into a special blue cloth backstrip over printed watered silk binding. FIRST EDITION, ONE OF 20 COPIES SIGNED BY THE AUTHOR ON A LAID-IN SHEET. – *Huit Contes a Mariani*. Paris: Henry Floury, [1900]. Publisher's sammelband of 8 titles. Original publisher's cloth, original wrappers bound-in. Front board re-attached, rear hinge starting.

Together, 18 works in 11 volumes, condition generally good.

200/400



78

79

80

83. [ENTHEOGENS]. A group of 6 titles, including:

MANGIN, Arthur. *Les Poisons*. Tours: Alfred Mame et Fils, 1869. 12 plates including frontispiece, in-text vignettes. Original blue cloth gilt. FIRST EDITION. – DARWIN, Charles. *The Formation of Vegetable Mould through the Action of Worms with Observations on their Habits*. London: John Murray, 1881. Numerous in-text diagrams. Original green cloth, gilt-lettered spine. FIRST EDITION, fifth issue. – EMMART, Emily Walcott, translator. *The Badianus Manuscript: An Aztec Herbal of 1552*. Baltimore: The Johns Hopkins Press, 1940. Original brown cloth; original dust jacket (spine sunned). – KRAMRISCH, Stella, et al. *Persephone's Quest: Entheogens and the Origins of Religion*. N.p.: Yale University Press, [1986]. Original morocco-backed pictorial cloth gilt, top edge gilt; slipcase. LIMITED EDITION, number 19 of 274 copies. – SMITH, Huston. *Cleansing the Doors of Perception*. San Francisco: Council on Spiritual Practices, 2000. Original morocco-backed cloth gilt, gilt top edge; slipcase. LIMITED EDITION, number 212 of 500 copies signed by the author. – And one other.

Together, 6 works in 6 volumes, various sizes, condition generally very good to near fine.

200/300

84. [HALLUCINATIONS & MENTAL SCIENCE]. A group of 6 titles, including:

MACNISH, Robert. *The Philosophy of Sleep*. Glasgow: W.R. M'Phun, 1830. Half-title. Contemporary half calf, marbled sides, rebaked (boards rubbed). FIRST EDITION. – BOISMONT, A. Brierre de. *Des Hallucinations ou Histoire Raisonnée*. Paris: Germer Baillièere, 1852. Half-title. Contemporary quarter-morocco gilt, marbled boards. Second edition. – POSTEL, Eugène. *Etudes & Recherches...Hallucinations & La Folie*. Caen: B. de Laporte, 1859. Original blue printed wrappers (old rebacking, some edgewear); slipcase. FIRST EDITION, LIMITED ISSUE, one of 200 copies. INSCRIBED BY THE AUTHOR. Caillet 8885. – BOISMONT, A. Brierre de. *On Hallucinations...* Translated by Robert T. Hulme. London: Henry Renshaw, 1859. Half-title. Original red cloth, gilt-lettered spine. SECOND AND BEST EDITION IN ENGLISH. Hunter & Macalpine, pp. 1058-62. – And others.

Together, 6 works in 6 volumes, all 8vo, condition generally very good.

200/300



three of four

81



82



83

84



85

85. [HASHISH]. A group of 4 titles, including:

LUDLOW, Fitz-Hugh. *The Hasheesh Eater*. New York: Harper & Brothers, 1857. 8vo. Original blindstamped brown cloth, gilt-lettered spine (some minor wear at ends); slipcase. FIRST EDITION. Includes a second copy in a variant green cloth, in near fine condition. – MEURISSE, Georges. *Thèse le doctorate en médecine...le haschisch*. Paris: Ollier-Henry, 1891. 4to. Contemporary quarter cloth, marbled boards; original printed wrappers bound in. FIRST EDITION. – *Traité theorique et pratique du haschich et autre substances psychiques*. Paris: Chamuel Éditeur, 1895. 8vo. Original printed wrappers in red and black (spotting to covers, some wear to spine); glassine. Together, 4 work in 4 volumes.

200/300

86. [MORPHINE]. A group of 10 titles on morphine, including:

LEVENSTEIN, Edouard. *La Morphomanie*. Paris: Masson, 1880. Original wrappers bound into near contemporary quarter blue morocco over boards. SECOND EDITION. – REGNARD, Paul. *Sorcellerie Magnetisme, Morphinisme Delire des Grands*. Paris: Librairie Plon, 1887. Illustrated. Original wrappers bound into modern black cloth, spine lettered in gilt. FIRST EDITION. – HERZER, Ludwig. *Morphium*. Vienna: 1921. Original wrappers. FIRST EDITION. – TAILHADE, Laurent. *La Noire Idole*. Paris: Leon Vanier, 1907. Original wrappers, glassine. FIRST EDITION, ONE OF 20 COPIES ON VAN GELDER SIGNED BY THE AUTHOR. – REGNIER, L.-R. *L'Intoxication Chronique par la Morphine...* Paris: Bureaux du Progres, 1890. Original wrappers, glassine. FIRST AND ONLY EDITION OF THIS RARE VOLUME. Another copy. Original wrappers bound into modern green cloth over marbled boards. – LEVY, Henry and MANIEY, Louis. *La Morphine*. Paris: Dujarric, 1907. Original wrappers bound into near contemporary full marbled boards. – ROUGIER, L. A. *De la Morphine*. Paris: Bailliere, 1843. Bound in modern pictorial cloth designed to look like tree calf, red gilt morocco lettering label. FIRST EDITION. – DE LAFOREST, J. L. *Morphine*. Paris: Dentu, [1891]. Original wrappers bound into near contemporary quarter green morocco over marbled boards, spine stamped in gilt. FIRST EDITION. – CHAMBARD, E. *Les Morphinomanes*. Paris: Rueff, [1893]. Original wrappers bound into modern quarter black calf over plain boards. Rare. FIRST EDITION.

Together, 10 works in 10 volumes, all 8vo, condition generally near fine.

200/300

87. [SMOKING]. A group of 16 titles, including:

MELLER, Henry James. *Nicotiana; or, The Smoker's and Snuff-Taker's Companion...* London: Effingham Wilson, 1832. 12mo. Frontispiece. Original pictorial boards, old rebacking. Second edition. – [Cope's Smokerroom Booklets]. Liverpool: Cope's Tobacco Plant, 1889-1890. 13 volumes bound in one, 8vo. Half contemporary morocco (front hinge cracked); original pictorial wrappers bound in. – PRITCHETT, R.T. *Smokiana*. London: Bernard Quaritch, 1890. 8vo. Lithographed throughout in facsimile of the author's handwriting, pictorial title, numerous illustrations of smoking implements, several in color. Original morocco-backed boards gilt (spine rubbed). FIRST EDITION. – BLONDEL, Spire. *Le Tabac. Le Livre des Fumeurs et des Priseurs*. Paris: Henri Laurens, 1891. Small 4to. Numerous illustrations throughout including several in color. Modern morocco-backed marbled boards; original color pictorial wrappers bound in. FIRST EDITION.

Together, 16 works in 4 volumes,

250/350



86



87

OPIUM

GENESIS OF THE TERM "ARTIFICIAL PARADISE"

88. BAUDELAIRE, Charles (1821-1867). *Les Paradis Artificiels. Opium and Haschisch*. Paris: Poulet-Malassis et De Broise, 1860.

8vo. Half-title, title-printed in red and black. Original printed wrappers, uncut (covers carefully detached from textblock, spine and covers professionally reinforced; gatherings are still intact); card chemise and slipcase.

FIRST EDITION, FIRST ISSUE with the correct date of 1860 on front wrapper. A rare landmark work of 19th century drug literature, which provided the term "Artificial Paradise" for the drug experience. "The great French symbolist poet was one of the original members of Le Club des Haschischins, which included, at one time or another, the cream of French literary society. Health problems made him a frequent user of opium as well. Baudelaire's poetic intensity, combined with a scientific detachment, place his work among the greatest accounts of the philosophy of drug experience" (Phantastica 14, this copy). Carteret I:126; Clouzot, p. 27. A Horowitz high spot.

600/800

89. BAUDELAIRE, Charles (1821-1867). – CHAPRONT, Henry (1876-1965). *Les Paradis Artificiels (Opium and Haschisch)*. Paris: Société des Médecins Bibliophiles, 1921.

Square 8vo. Numerous wood-engravings in color in the text by Henry Chapront. Original pictorial green wrappers with a wood-engraving on upper cover, uncut and unopened, contents loose as issue (spine and covers unevenly sunned); folding chemise and morocco-backed slipcase.

LIMITED EDITION, number 78 of 150 copies WITH AN EXTRA SUITE OF PLATES IN COLOR. A Horowitz high spot.

600/800

90. BAUDELAIRE, Charles (1821-1867). *Les Paradis Artificiels*. Paris: Aux Aides, [1928].

2 volumes, 4to. 53 color pochoir miniatures and capitals throughout including 5 full-page, 9 half-page, and 15 head-piece vignettes. Original pictorial wrappers in pochoir, uncut (some chipping with losses near ends of each volume, few quires cracked and partially detached); original glassine (chipping also at ends); morocco-backed folding box.

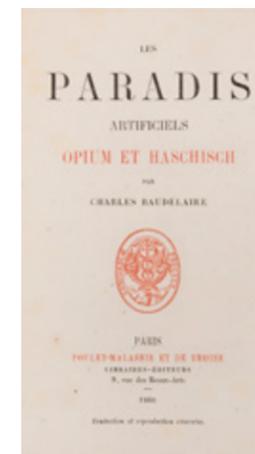
LIMITED EDITION, number 44 of 90 copies on "vieux verge de Holland", from a total edition of 100. A finely pochoir-illustrated work richly adorned with engraved vignettes taken from Oriental manuscripts relating to opium and hashish. Phantastica 16. A Horowitz high spot

600/800

91. BAUDELAIRE, Charles (1821-1867). A group of 3 editions of "Les Paradis Artificiels", including: Paris: Georges Cres et Cie, 1917 (second edition, edited by Ad. Van Bever); Paris: Helleu et Sergent, 1922 (one of 750 copies); Paris: Louis Conrad, 1928.

All 8vo, two in original printed wrappers, condition generally very good.

150/250



88



89



90



91



92

92. BAUDELAIRE, Charles (1821-1867) – MASSON, Léon, illustrator. **Un mangeur d'opium. Extrait des Paradis Artificiels.** Paris: La Mandragore, [1945].

Folio. Illustrated title-page in green, numerous woodcut illustrations in the text in various tinted colors, historiated woodcut initials and tail-pieces. Original illustrated wrappers printed in green, contents loose as issued; original glassine wrapper; original folding box (recased in cloth).

LIMITED EDITION, number 14 of 16 copies WITH AN EXTRA SUITE OF PLATES AND AN ORIGINAL ILLUSTRATION by Masson, from a total edition of 170. A Horowitz high spot.

300/500

93. BOISSIERE, Jules (1863-1897). **Fumeurs d'Opium.** Paris: Editions J. Terquem, 1926.

4to (267 x 204 mm). EXTRA-ILLUSTRATED with an extra suite of 18 hors-texte etchings printed in sanguine, numerous wood-engravings in the text. Full contemporary red levant with several gilt frames, geometric cornerpieces with inlaid brown morocco, French spine with 5 compartments, raised bands, repeating gilt frames and morocco inlays, edges gilt, patterned free endpapers, full morocco doublures with gilt frames and floral devices of yellow morocco inlays, GILT STAMP-SIGNED BY AFFOLTER in 1928 (few small spots of rubbing at bands, else fine); original pictorial wrappers bound in.

FIRST ILLUSTRATED EDITION, LIMITED ISSUE, number 94 of 130 copies with an extra suite of etchings, from a total edition of 152. Boissiere was "one of the first French writers to study with penetration and a finesse of analysis the action of opium on the intelligence and sensibilities of the refined colonial mind" (Talvart & Place). In a handsome Art Deco binding by one of the leading binders working in Paris after the turn of the century (see Duncan & de Bartha, *Art Nouveau & Art Deco Bookbinding*, p. 16). Talvart & Place 41. A Horowitz high spot.

400/600

94. CANTALA, Julius, Dr (b. 1889). **The Idol. Opium, Heroin, Morphine and their Kingdom.** New York City: Botwen Printing Co., [1924].

8vo. Original dark blue cloth with the illustrated wrapper mounted on the upper board from the original issue in wrappers, ONE OF ONLY A FEW COPIES BOUND IN CLOTH FOR THE AUTHOR (some very minor rubbing at ends and to label extremities).

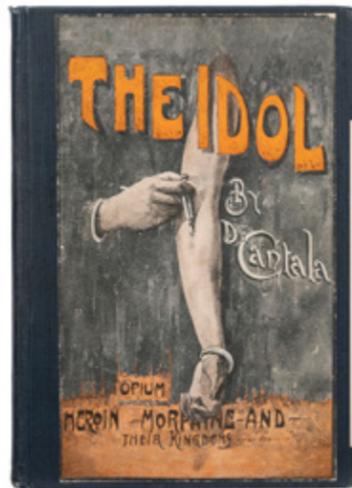
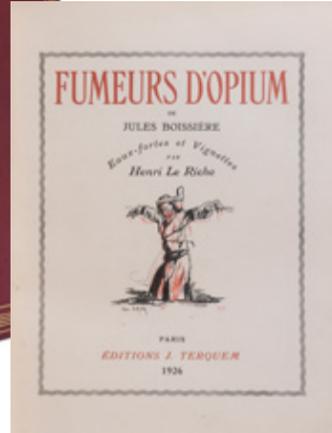
FIRST EDITION, PRESENTATION COPY, inscribed by Cantala to the Commissioner of Health, Dr. Frank J. Monahan. The work is considered one of the scarcest books in all of psychoactive drug literature and the most important volume on opiate addiction which warns of the danger of the potential development of synthetic opioids as a result of the prohibition of natural opiates. "The purpose of this book is to present to the public and medical profession the problem of drug addiction from an angle not heretofore attempted, that is to say, from a medical-social point of view" (from the Introduction). A recent census found only two known original state copies in wrappers extant, and only four bound copies including this copy (the Ronald K. Siegel copy). Gertz, *Dope Menace* p. 30, 62 (see footnote).

[Laid in with:] a TLS from Cantala to Dr. Monahan presenting the volume and soliciting his opinion. A Horowitz high spot.

800/1,200



93



94

To Dr. Frank J. Monahan
with best respects,
Author
Julius Cantala
New York

95. CHARVET, A.P. **De l'action compare de l'Opium, et de ses principes constituans sur l'économie animale.** Paris: F.G. Levrault, 1826.

8vo. Half-title. Contemporary sheep-backed boards, gilt-lettered in 3 compartments, raised bands, red top stain, others uncut (light surface wear to covers); original printed wrappers bound in.

FIRST EDITION IN BOOK FORM, originally published as a thesis in the same year, marked the first contribution to experimental psychopharmacology that is characterized by comprehensive testing on animals and crude attempts to compare lethal doses in animals and humans. Charvet's work also represents "the first experimental work to deal systematically with the effects of opium on humans and animals" (Siegel and Hirschman, *Charvet and the First Psychopharmacological Studies on Opium*, *Journal of Psychoactive Drugs* Vol. 15 Oct-Dec, 1983, p. 323). A Horowitz high spot.

300/500

96. CHORTET, Jean Francois. **Traité de la propriété exclusivement stimulante de l'opium...** Paris: P.A. Allut, 1804.

8vo. Half-title. Original marbled wrappers, uncut (corners and ends worn with some small losses).

FIRST EDITION, LIMITED ISSUE, number 75 of an unknown limitation, SIGNED BY THE AUTHOR on the title-page verso. RARE TREATISE ON OPIUM, PREDATING THE WARING COPY. The treatise concerns the value and use of opium preparations within the Brunonian system of medicine. Waring II:592 (1805 edition). A Horowitz high spot.

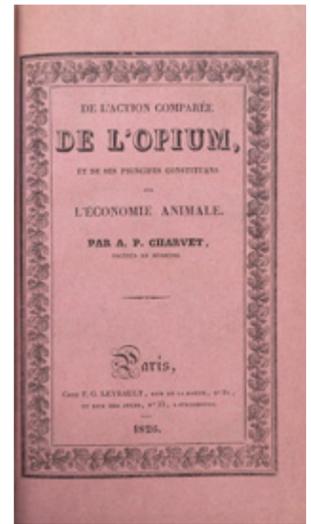
200/300

97. COLE, Henry G. **Confessions of an American Opium Eater. From Bondage to Freedom.** Boston: James H. Earle, 1895.

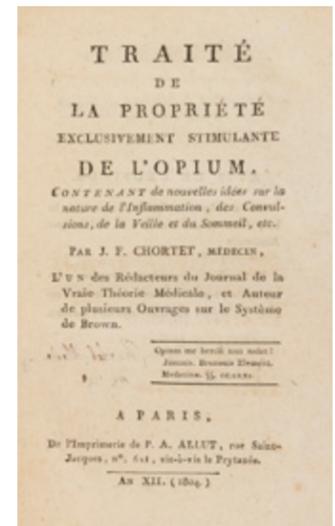
8vo. Portrait frontispiece from a photograph of the author, numerous illustrations by Arthur Gearfield Learned. Original turquois cloth lettered in gilt and burgundy (few spots of soiling to upper cover, else fine); silk slipcase with Asian motifs.

FIRST EDITION, laid in with the author's visiting card. "[A] memoir of a morphine addict saved by Christ. Although he calls himself an opium eater in the manner of De Quincey, the author usually injected morphine" (Phantastica 45, this copy). [With:] another copy in a variant brown cloth and a second edition in the rare printed wrappers. Both Horowitz high spots.

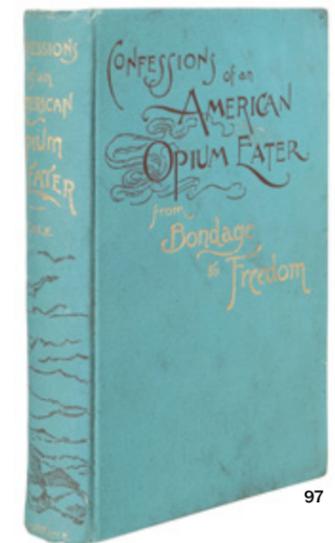
250/350



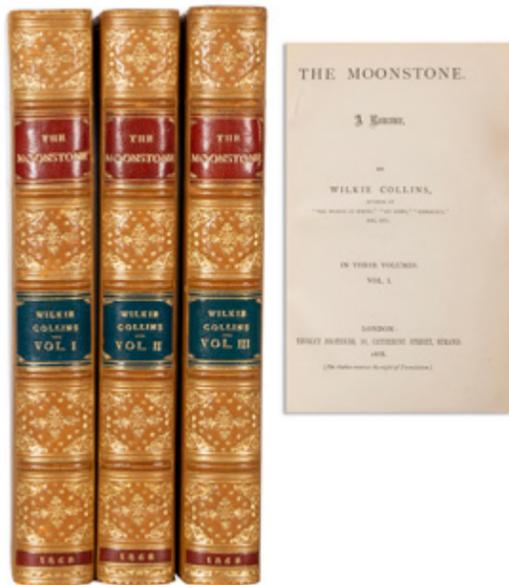
95



96



97



98

98. COLLINS, Wilkie (1824-1889). **The Moonstone. A Romance.** London: [Savill, Edwards, and Co. for] Tinsley Brothers, 1868.

3 volumes, 8vo (191 x 121 mm). Half-titles; lacking ads. Full modern polished calf gilt, spines in 6 compartments with raised bands, crimson and teal morocco lettering-pieces gilt in 3, others completely gilt, top edges gilt, gilt dentelles, stamped by Brentano's; original purple cloth bound in at end of each volume.

FIRST EDITION of a landmark in the development of the detective novel that was inspired by the case of Constance Kent, who murdered her younger brother in 1860. The work was also inspired by Collins' own addiction to alcohol and opium. In the story, Franklin Blake was secretly given laudanum (a potent combination of opium and alcohol) by Dr. Candy who wanted to exact vengeance on Franklin for criticizing medicine which caused him to steal his cousin's diamond ("The Moonstone") in a narcotic trance.

"In *The Moonstone*, Collins illuminates the social stigma surrounding drug addiction and the effects that the negative connotation had on opium habitués. Predating the disease model of addiction, the connotation suggests that those who succumb to drug addiction are morally fallible rather than ill. The stigma influences the addicts of Collins's novel as they struggle to keep their dependency private. Ultimately, Collins reveals the necessity of opium. Without another form of pain relief, his characters must indulge in an addictive substance" (Grass, *Morality and Medicine: Opium and Addiction in Wilkie Collins's Armadale and The Moonstone*). Catalogue of Crime 576; Parrish, p. 89; Sadleir 598; Wolff 1368. A Haycraft-Queen Cornerstone and a Horowitz high spot.

2,000/3,000

99. COLLINS, Wilkie (1824-1889). **The Moonstone. A Romance.** New York: Harper & Brothers, 1868.

Tall 8vo. Frontispiece and numerous illustrations in the text. Original dark purple cloth, gilt-lettered spine (covers slightly bowed, ends gently worn).

FIRST AMERICAN EDITION with a 6-line ANS ("Wilkie Collins") affixed to front free endpaper. Sadleir 598 (first British edition). A Horowitz high spot.

300/500

100. CRUMPE, Samuel (1766-1796). **An Inquiry into the Nature and Properties of Opium.** London: G. G. and J. Robinson, 1793.

Tall 8vo. Half-title; 4pp. publisher's catalogue at end (tears with losses at lower fore-corners). Original publisher's paper-backed drab blue boards, uncut, early hand-title on spine (some spitting to joints at ends, corners rubbed); slipcase.

FIRST EDITION of the first detailed description of the effects of narcotic withdrawal. Samuel Taylor Coleridge is known to have taken opium for dysentery shortly after this book was published. RARE in original binding. Waring, p. 590. A Horowitz high spot.

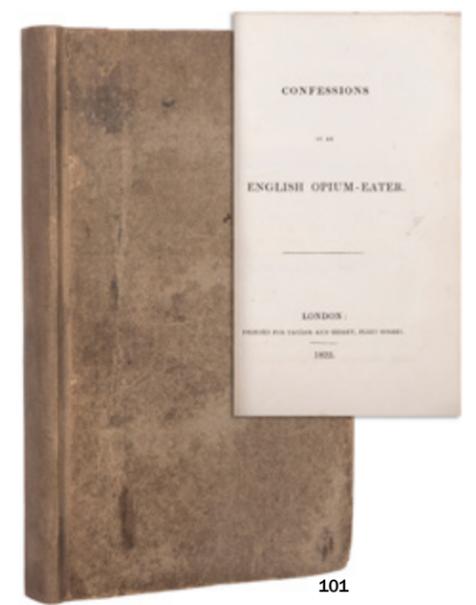
500/700

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

8vo. Half-title, 2pp. publisher's ads at end. ORIGINAL PUBLISHER'S DRAB BOARDS, UNCUT (neatly rebacked, some soiling or stains to covers, corners rubbed). Provenance: purchased from William Dailey, 1 April 1980, Catalogue Thirteen ("Phantastica"), Item 57.

FIRST EDITION in book form of "the most famous account of drug addiction in English literature" (Norman) and the earliest example of "addiction literature" in the English language. *Confessions* was first published in the London magazine in October and November 1821; an appendix, added to the editions in book form, included, a tabulated statement of De Quincey's opium consumption during a time when he was attempting to reduce his dependency. Ashley II, p. 37; Norman 619; Phantastica 57 (this copy); Sterling 229; Tinker 817. A Horowitz high spot.

1,500/2,500



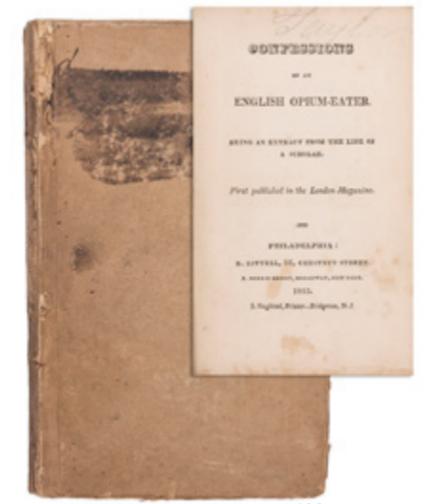
101

102. DE QUINCEY, Thomas (1785-1859). **Confessions of an English Opium-Eater.** Philadelphia and New York: E. Little; R. Norris, 1823.

12mo. Half-title. (Light spotting throughout). ORIGINAL PUBLISHER'S DRAB BOARDS WITH PRINTED SPINE LABEL, UNCUT (some chipping along spine and joints, discoloration on upper cover); folding cloth chemise; morocco-backed slipcase.

FIRST AMERICAN EDITION in the rare original boards, first published in book form in 1822 (see previous lot). Considered "the most famous account of drug addiction in English literature" (Norman) and the earliest example of "addiction literature" in the English language. Norman 619 (first English edition). A Horowitz high spot.

400/600



102

103. DE QUINCEY, Thomas (1785-1859). **Confessions of an English Opium-Eater.** Edited by Richard Garnett. London: [Chiswick Press for] Kegan Paul, 1885.

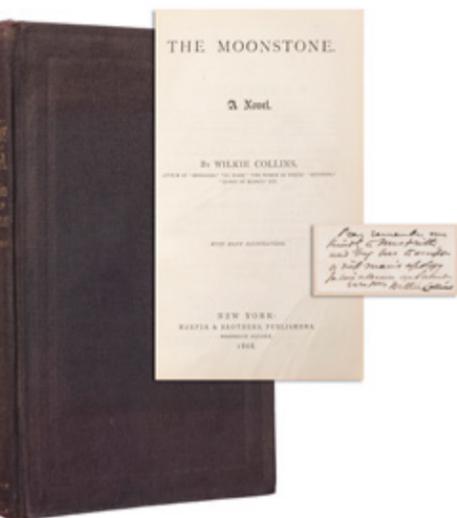
8vo. Title printed in red and black. Full contemporary levant gilt, spine in 6 compartments with raised bands, gilt-lettered in one, others completely gilt with floral tools and green inlay morocco designs, gilt inlays, top edge gilt, others uncut, stamped by Riviere & Sons (spine and extremes darkened, joints and bands rubbed); marbled slipcase.

LIMITED EDITION, number 2 of 50 large paper copies signed by the printer.

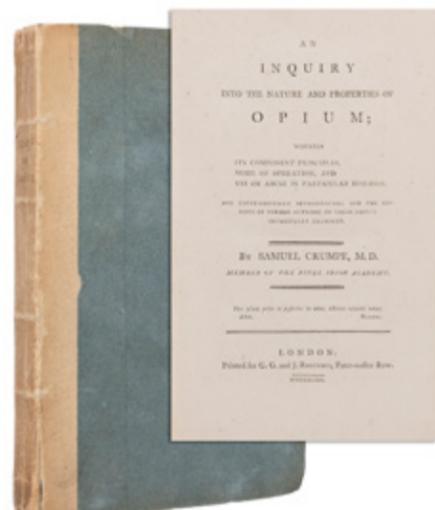
250/350



103



99



100

104. DE QUINCEY, Thomas (1785-1859). **Confessions of an English Opium-Eater**. East Aurora, NY: The Roycrofters, 1898.

Tall 8vo. Printed in red and black, capital initial printed in red and heightened in gilt. Full crushed brown levant with several gilt fillet frames, numerous gilt fleuron ornaments within central panel, spine in 6 compartments with raised bands, gilt-lettering in 2, gilt fleuron devices in others, top edge gilt, silk endleaves, gilt turn ins with fleuron devices, GILT STAMP-SIGNED BY ZAEHNSDORF, AND WITH THEIR EXHIBITION BLINDSTAMP on rear silk pastedown (spine gently sunned with few small spots of rubbing). Provenance: Nancy Campbell (engraved bookplate); Cary Grant (bookplate).

LIMITED EDITION, number 335 of 925 copies SIGNED BY ELBERT HUBBARD. In an attractive Zaehnsdorf exhibition binding.

250/350

105. DICKENS, Charles (1812-1870). **The Mystery of Edwin Drood**. London: Chapman & Hall, April 1870 - September 1870.

6 original parts, 8vo. Engraved portrait frontispiece by J.H. Baker from a photograph, engraved title after Luke Fildes, 12 wood-engraved plates by Dalziel, C. Roberts and others after Fildes. Original blue-green pictorial wrappers (some light edgewear, few corners repaired on upper covers, else fine); slipcase.

FIRST EDITION, IN ORIGINAL MONTHLY PARTS. The "Edwin Drood Advertiser" is present in each part, as well as virtually all the inserted advertisements (lacking "Chapman & Hall Recent Publications" ad in Part V) listed in Hatton and Cleaver INCLUDING THE SCARCE "CORK HAT" AD IN PART II; part VI with the printed slip "Price Eighteenpence" pasted over the original price of "One Shilling". Opium addiction and dens are prevalent throughout. Eckel pp. 96-98; Gimbel A154; Hatton and Cleaver pp. 373-384. A Horowitz high spot.

400/600

106. FARRÉRE, Claude (pseudonym of Frederic-Charles Bargone) (1876-1957). **L'Opium ou l'alcool**. Paris: Edouard-Joseph, 1920.

Square 12mo. Printed in black and blue. Original printed red wrappers, unopened; original glassine; folding cloth chemise.

FIRST EDITION, LIMITED ISSUE, number 30 of 30 copies for subscriber's, this being for Madeleine Stock.

250/350

107. FARRÉRE, Claude (pseudonym of Frederic-Charles Bargone) (1876-1957). **Fumée d'Opium**. Paris: Lapina, 1929.

4to. 37 full-page etchings, numerous ornaments, and initials by Camille Roche (1894-1948). Full contemporary brown morocco, spine in 6 compartments with raised bands, gilt-lettering in 2, gilt centerpieces in remainder, top edge gilt; original wrappers bound in; slipcase. Provenance: Luis de Caralt (bookplate), Spanish publisher and collector of modern illustrated books.

LIMITED EDITION, one of 175 copies, this being marked "Exemplaire Speciale", printed on Japan Imperial velin (hors commerce copies were on Arches) and is SIGNED BY BOTH THE AUTHOR AND ARTIST on the limitation. Includes an extra suite volume of all the etchings, ornaments, and initials in various 4 states, loose as issued and in a folding chemise with slipcase. Considered Roche's masterpiece of book illustration that captures the fantasy and horror of the opiated state. Talvart & Place 1D. A Horowitz high spot.

1,000/2,000

108. JONES, John (c. 1640-1709). **The Mysteries of Opium Revealed**. London: for Richard Smith, 1700.

Tall 8vo (213 x 130 mm). Folding table; preliminary endorsement from Thomas Burwell. (Some occasional spotting). Full contemporary paneled calf, rebaked (some surface wear).

FIRST EDITION, of one of the earliest English-language works on opium. Includes discussions on cultivation, preparation, use and abuse, intoxication, addiction, and withdrawal. RARE: often seen with the 1701 date, this first edition dated 1700 last appeared in the rooms in 1981. Hunter & Macalpine, pp. 282-84; Waring, p. 586. A Horowitz high spot.

600/800

109. KEELEY, Leslie E. (1836-1900). **Opium: Its Use, Abuse and Cure; or, From Bondage to Freedom**. Dwight, IL: The Leslie E. Keeley Co., 1892.

8vo. Original pictorial printed wrappers, a portrait of the author on rear wrapper (light rubbing at extremities, rear wrapper creased at corner; slipcase).

Early edition first published in 1890 (no copies recorded). Includes chapters on opium smoking, chloral, cocaine, and hashish. The author also advertises his own "Gold Cure for the Opium Habit" at \$10.00 for 2 eight-ounce bottles which apparently contained chloride of gold. RARE: no copies reported at auction or listed in the marketplace. A Horowitz high spot.

250/450

110. KIPLING, Rudyard (1865-1936). **The City of Dreadful Night and Other Places**. Allahabad: A.H. Wheeler & Co., 1891.

8vo. 13pp. publisher's ads and opinions of the press. Original pictorial wrappers (few spots of chipping at spine, some splitting to front joint, top fore corner repaired); folding chemise; morocco-backed slipcase (light rubbing).

FIRST PUBLISHED EDITION, issued as No. 14 in Wheeler's Indian Railway Library series. A slightly expanded version of the suppressed edition of 1840 (all but three copies destroyed from a print run of 3,000). "Efforts were made to suppress this collection, but, although it is very scarce, copies can be found, and several have been reported" (Livingston). Kipling describes the opium dens or "chandou shops" in Calcutta where the purest form of opium is smoked (raw opium is boiled and strained). Livingston 70; Richards A52. A Horowitz high spot.

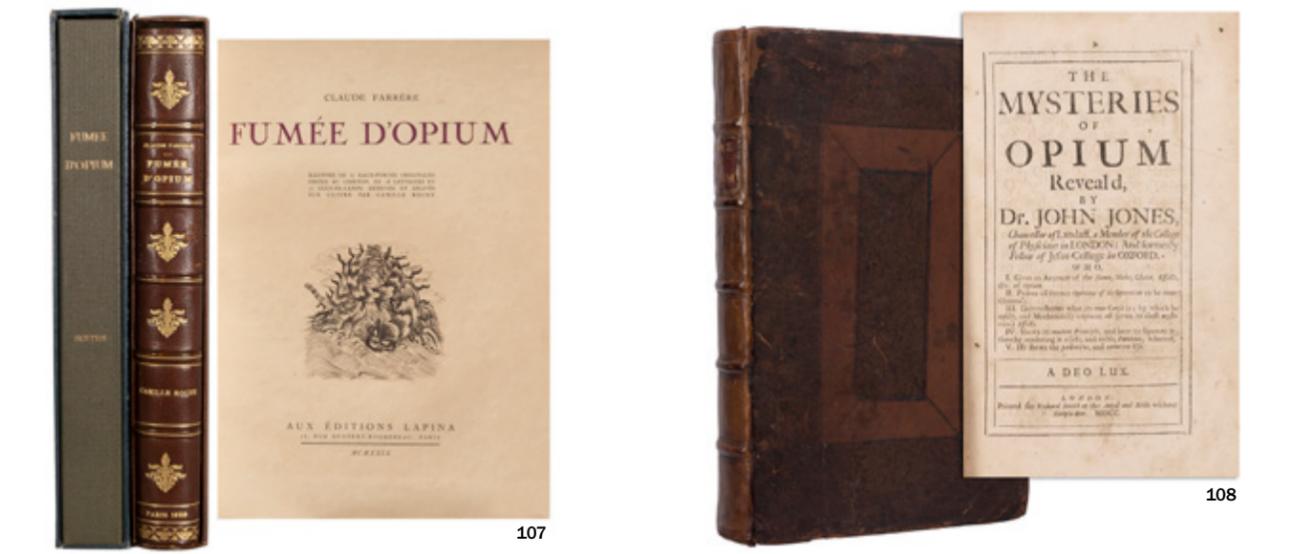
300/500

111. LALOY, Louis (1874-1944). **Le Livre de la Fumée**. With a Preface by Claude Farrère. Paris: Dorbon-Ainé, n.d. [1913].

Small 4to. Numerous woodcut vignettes throughout by Dalny. Original color pictorial wrappers, uncut.

FIRST EDITION, LIMITED ISSUE, number 186 of 100 copies (numbered 121 to 220); folding cloth chemise and slipcase. WITH AN ADDITIONAL SUITE OF THE ILLUSTRATIONS ON CHINE, loose in a printed wrapper portfolio (some wear to spine) as issued. Considered the premiere philosophical treatise on the virtues of opium smoking. A Horowitz high spot.

300/500





112

112. LORRAIN, Jean (1855-1906). **Mr de Phocas**. Paris: G. & A. Mornay, 1922.

8vo. Wood-engraved frontispiece and in text illustrations throughout by Chapront. Original pictorial wrappers, uncut (minor wear at ends); glassine.

FIRST ILLUSTRATED EDITION, LIMITED ISSUE, this copy unnumbered from a limitation of 1000, but inscribed by the publisher to Gaston Levi. Mr. Phocas is the story of a man whose morbid state of mind drives him to seek relief through opium. Talvart & Place 33B. A Horowitz high spot.

150/250

113. [MILLER, Henry (1891-1980)]. MAGRE, Maurice (1877-1941). **Confessions sur les femmes, l'amour, l'opium, l'idéal, etc...** Paris: Bibliothèque-Charpentier, [1930].

8vo. Original printed yellow wrappers, uncut (some sunning at extremities, spine ends with some wear, old price label on spine); folding box. Provenance: sold 14 December 1970 Sotheby's, lot 230.

PRESENTATION COPY, INSCRIBED BY HENRY MILLER TO AUSTRIAN WRITER ALFRED PERLÈS. Miller and Perlès were roommates in Clichy in 1933. Miller wrote of this experience in his book *Quiet Days in Clichy* (1956), in which the character "Carl" is based on Perlès. A Horowitz high spot.

200/300

114. MILLER, I.L. **The Chinese Girl**. Translated from the original manuscript in Russian by E. de Laberbis. Tientsin, 1932.

Small 4to. Illustrated from photographs, numerous woodcut vignettes. Original gilt-lettered red cloth, upper cover inset with pictorial paper label (some wear near foot); original dust jacket (minor losses near extreme ends).

FIRST EDITION IN ENGLISH, INSCRIBED BY THE AUTHOR in the year of publication. Opium smoking is prevalent throughout. A Horowitz high spot.

200/300

115. MIOMANDRE, Francis de (1880-1959). – BRUNELLESCHI, Umberto (1879-1949), illustrator. **Le Radjah de Mazulipatam**. Paris: Mornay, 1926.

8vo. 14 full-page color pochoir plates and 54 color pochoir vignettes by Brunelleschi. Original color pochoir illustrated wrappers, uncut and unopened; original glassine; folding cloth chemise and slipcase.

LIMITED EDITION, number 114 of 468 copies on Holland van Gelder, from a total edition of 500. One of the most highly regarded books illustrated by Brunelleschi, including images of hookah smoking (probably opium or shisha). A Horowitz high spot.

600/800

116. MUSSET, Alfred de (1810-1857). **L'Anglais Mangeur d'Opium**. Paris: Le Moniteur du Bibliophile, 1878.

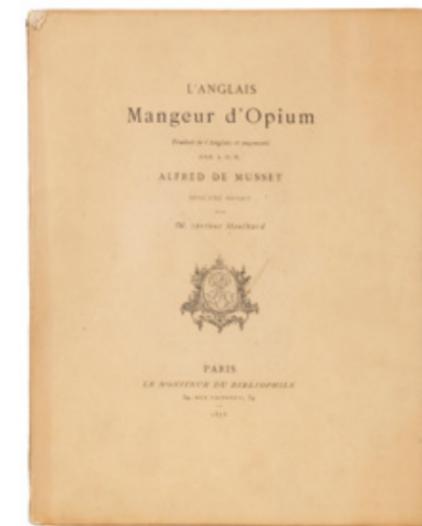
Small 4to. Original printed wrappers, uncut; folding chemise and morocco-backed slipcase.

SECOND FRENCH EDITION. [With:] another copy in full contemporary cloth. In 1828 at the age of eighteen, Musset translated Thomas De Quincey's *Confessions of an Opium Eater*. It was considered the most weird, unfaithful, highly personalized translations ever made with extraordinary deletions, additions, and errors.

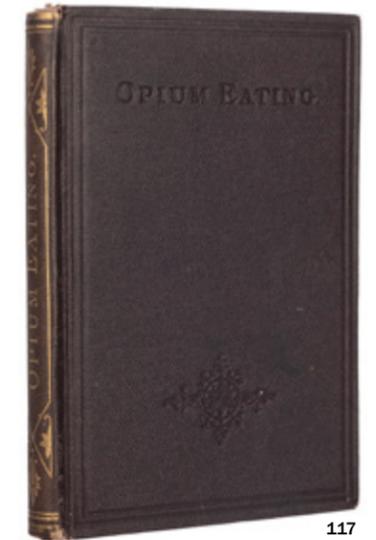
200/300



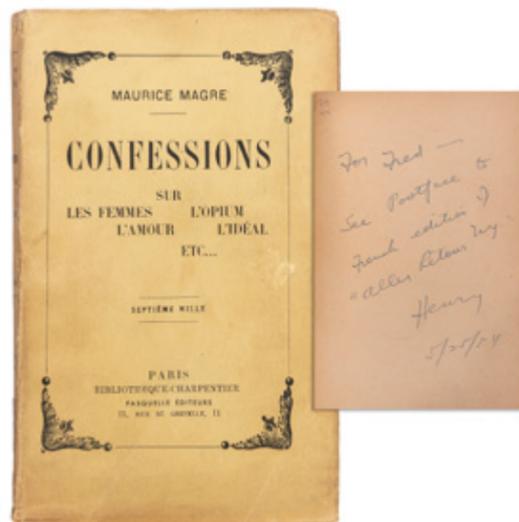
115



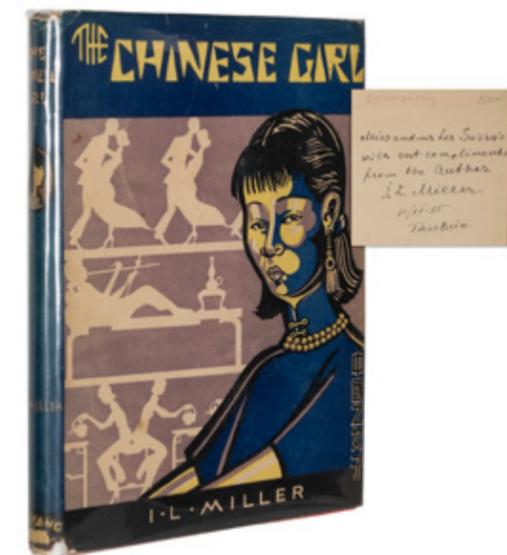
116



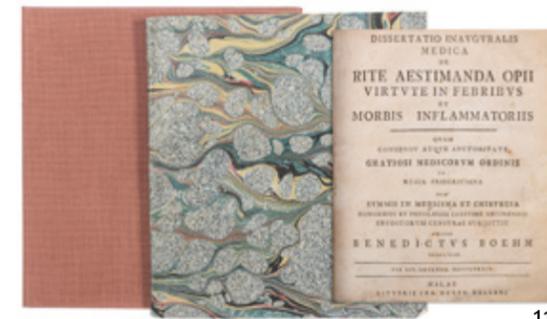
117



113



114



118



119

117. [OPIUM]. **Opium Eating. An Autobiographical Sketch. By an Habitué**. Philadelphia: Claxton, Remsen & Haffelfinger, 1876.

Small 8vo. Half-title. Original dark brown cloth, gilt-lettered spine (spine gently sunned, some light wear at ends). Provenance: H.V.M. (early ownership penciled initials on front fly).

FIRST EDITION of this rare account of the life of an opium addict during the American Civil War and the author's time spent in multiple Confederate prisons including the infamous Andersonville Prison. A Horowitz high spot.

300/500

118. [OPIUM]. **A sammelband of 5 dissertation pamphlets, including:**

BOEHM, Benedictus. *Dissertatio inauguralis medica rite aestimanda opii virtute in febris et morbis inflammatoris*. Halae: Gottf Helleri, 1784. – BLAESE, Ulrich Wilhelm. *Dissertatio inauguralis medica virtutibus opii medicinalibus secundum Brunonis...* Jena, n.d. [1795]. – RUDOLPH, Johann Philipp Julius. *De opii in luis venerea sanatione efficacia commentatio*. Erlangen, n.d. [1792]. – THOM, George. *Ordini*

medici in universitates litterarum giessensi. Giessae, n.d. [1793]. – HAASE, Johann Gottlob. *De usu opii et noxio in morbis inflammatoris...* Leipzig, n.d. [1779].

Together, 5 works in one volume, bound in a modern marbled wrapper with folding cloth chemise, some spotting or browning throughout.

200/300

119. [OPIUM]. **A group of 14 titles, including:**

BRACHET, Jean-Louis. *De l'Emploi de l'Opium...* Paris: Gabon, 1828. (Spotting throughout). Modern marbled boards, uncut; original printed wrappers bound in. FIRST EDITION. – BOISSIERE, Jules. *Fumeurs d'Opium*. Paris: Ernest Flammarion, 1896. Later half vellum, marbled sides; original wrappers bound in. FIRST EDITION. – SMITH, Emory Evans. *The Golden Poppy*. Palo Alto: privately printed, 1902. Illustrated. Original gilt-decorated green cloth. FIRST EDITION, REVIEW COPY with publisher's slips laid. A fine copy. – BOISSIERE, Jules. *Fumeurs d'Opium*. Paris: Vald. Rasmussen, n.d. [1925]. Original pictorial wrappers printed in blue and pink, uncut; slipcase.

And others. Various sizes, condition generally near fine.

300/500



120

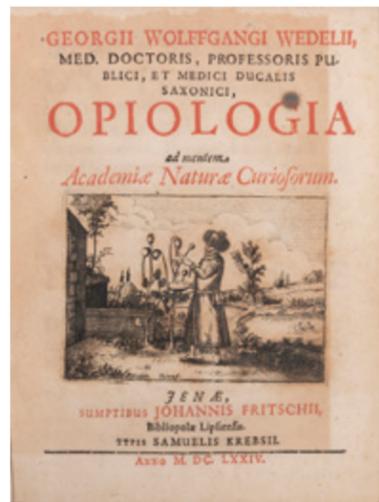


121

120. [OPIUM]. A group of 15 titles, including:

JICHEHEL. *Opium et Amori Sacrum...* Saigon: SILI, 1948. Original wrappers. Illustrated. FIRST EDITION. – PLUCHON, Rene. *De l'Opium des Fumeurs*. Montpellier: Cristin, 1887. Bound in modern mottled cloth. FIRST EDITION. – KEHR, Dr. *Über den Anbau des Weissen Mohns...* Bern: Burgdorfer, 1810. Bound in contemporary quarter calf over marbled boards. SECOND EDITION. – FARRERE, Claude. *Fumee d'Opium*. Paris: L'Atelier du Livre, 1932. Original wrappers. Illustrated. ONE OF 2,000 COPIES OF THIS LATER ILLUSTRATED EDITION. – MIRABEN, G. *La Lutte Antitoxique La Fumee Divine (Opium)*. Paris: M. Girard & E. Briere, 1912. Original cloth. Illustrated. FIRST AND ONLY EDITION. – COCTEAU, Jean. *Opium*. Paris: Librairie Stock, [1930]. Original wrappers. Illustrated by Cocteau. Chemised in slipcase. FIRST EDITION. SUPERB COPY. – *Advice to Opium Eaters...* London: W. R. Goodluck, 1823. Bound in modern boards, printed paper label on spine. Ex-library copy with ink and perforated stamps in text, first few leaves restored at edges. FIRST EDITION. – PEROCHON, Ernest. *Huit Gouttes d'Opium*. Paris: Librairie Plon, [1925]. Original wrappers. FIRST EDITION. – DE MUSSET, Alfred. *L'Anglais Mangeur d'Opium*. Paris: Edouard-Joseph, 1920. Original wrappers, one of 40 copies on Japon National. FIRST EDITION THUS. Chemised in slipcase. – DUPOUY, Roger. *Les Opiomanes...* Paris: Librairie Felix Alcan, 1912. Modern cloth library binding, library markings in text. FIRST EDITION. – *The Opium Habit*. New York: Harper & Brothers, 1868. Original cloth over beveled boards. FIRST EDITION OF THE FIRST AMERICAN BOOK ON OPIUM ADDICTION. – [STULTZBERGER Hartmann, Henry, editor]. *All About Opium*. London: Cannon Street, 1884. Original cloth (spine chipped, soiled). FIRST EDITION. – KANE, H. H. *Opium-Smoking in America and China*. New York: G. P. Putnam's Sons, 1882. Original cloth over thin boards. FIRST EDITION. – MOULE, Arthur. *The Opium Question*. London: Seeley, Jackson, & Halliday, 1877. Bound in modern cloth library binding. Sammelband with other texts about Opium addiction. VARIOUS EDITIONS. – BROUARDEL, Paul. *Opium Morphine et Cocaine...* Paris: Librairie J. B. Balliere et Fils, 1906. Bound in modern half pebbled cloth over imitation snakeskin binding. FIRST EDITION.

300/500



122

121. PROUVE, Victor Emile (French, 1858-1943). *L'Opium*. [Paris: André Marty, 1894].

Five-color embossed lithograph (sheet 24 1/2 x 15 3/4"), handsomely matted and framed. Signed in blue pencil, numbered 68 from an edition of 100, and dated in lower margin, publisher's blindstamp at lower right, a few marginal nicks and creases. Provenance: see item 282, William and Victoria Dailey Catalogue Thirteen "Phantastica" (1979), this image featured on the rear cover.

300/500

122. WEDEL, Georg Wolfgang (1645-1721). *Opiologia ad mentem Acadamiae Naturae Curiosorum*. Jena: Johann Fritsch, 1674.

8vo. Title printed in red and black with engraved vignette (offsetting and a small scorch mark to title, some browning). Early 19th century marbled boards, spine labels with hand-titling (extremities rubbed, tilting worn).

FIRST EDITION of this rare and early work on opium. The title vignette depicts a turbaned man drawing with his knife an incision in the seed capsule of the opium poppy and in the other a pan his held to collect the juice from the opium. AN EARLY ILLUSTRATION OF THIS OPERATION. Pritzel 10054; Waring II:585 (a second edition in 1682 reprinted in 1739); not in Waring. A Horowitz high spot.

600/800



123



126

123. WILDE, Oscar (1854-1900). *The Picture of Dorian Gray*. Paris: Charles Carrington, 1908 (but 1910).

Small 4to. Frontispiece and 6 wood-engraved plates by Eugene Dété after Paul Thiriat, with captioned tissue guards. Original half parchment gilt, drab boards, gilt-lettered spine, top edge gilt, others uncut (spine and extremes a bit sunned, some rubbing along spine). Provenance: Adam Raymond Hausmann (bookplate).

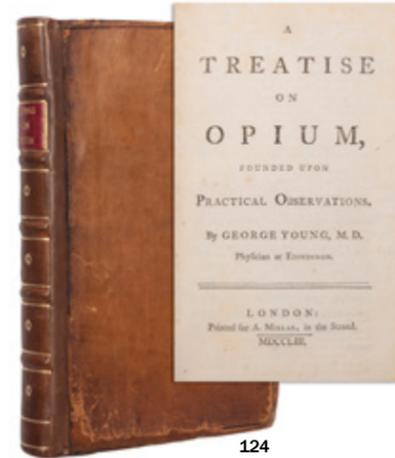
200/300

124. YOUNG, George. *A Treatise on Opium, founded upon Practical Observations*. London: A. Millar, 1753.

8vo (191 x 121 mm). Ad leaf at end. Full contemporary calf, rebaked (corners rubbed).

FIRST EDITION of this work on the use of opium in treating a wide variety of complaints, including being the first to recommend opium in psychiatric disorders. Hunter & Macalpine, pp. 395-98; Waring, p. 587. A Horowitz high spot.

400/600



124



127



128

125. *Opium box with pull-off lid*. [China or Thailand (?), ca. 1850s-1880s]. Tin or silver cylindrical box with pull off lid. Approximately 95 x 101 mm. Some wear, tarnishing.

100/200

126. *Tall opium box with pull-off lid*. [China or Thailand (?), ca. 1850s-1880s]. Elaborately decorated bronze or brass (?) tall cylindrical box with pull off lid. Approximately 108 x 40 mm. Some wear, tarnishing.

100/200

127. *Opium box with pull-off lid*. [China or Thailand (?), ca. 1850s-1880s]. Elaborately decorated bronze or brass (?) cylindrical box with pull off lid, with chain attaching box and lid. Approximately 73 x 52 mm. Some wear, tarnishing.

100/200

128. *A group of 8 opium boxes, including 1 lamp*. [China?, ca. 1880s]. 6 metal and 2 enamel items. All have decorations, some of which are fairly elaborate. Sizes approximately 95 x 60 mm and a bit smaller. Some general wear, tarnishing.

300/500



129



130



131



132



133



134

129. A group of 12 opium boxes, including 5 with pull-out erotic scenes. [China?, ca. 1880s]. Silver and bronze boxes, one with a painted lid. All have decorations, some of which are fairly elaborate. Sizes approximately 50 x 48 mm and a bit smaller. Some general wear, tarnishing.

300/500

130. A group of 19 opium boxes, tools, and weights. [China and Thailand?, ca. 1880s]. 14 metal and 5 enamel items. All have decorations, some of which are fairly elaborate. Sizes approximately 105 x 10 mm and a bit smaller. Some general wear, tarnishing.

300/500

131. Enameled wooden opium box with scale and 5 graduated weights. [China or Thailand (?), ca. 1850s]. Wooden box with slide-off lid, painted in red and colors, with bronze scale with two metal weighing bowls, and 5 bronze (?) small weights modeled after ducks. Box approximately 208 x 128 x 66 mm. Some wear and tarnishing to metal pieces.

300/500

132. Carved wooden opium box with scale. [China or Thailand (?), ca. 1880s]. Half-moon shaped wooden box with spring-loaded lid, with dove and olive branch motifs, with bronze scale with two metal weighing bowls. Box approximately 171 x 100 x 42 mm. Some tarnishing to metal pieces, some wear to wooden box.

250/350

133. Opium scale in carved wooden case with swivel lid. [China or Thailand (?), ca. 1880s]. Scale with wooden balance arm, 1 metal bowl, and 1 small elephant weight, with attachment strings. Wooden balance arm approximately 275 mm long. In carved wooden case (similar in shape to a guitar) with lid which swivels at the upper end, and with sliding metal ring fastener. Box approximately 360 mm long. Some light wear.

200/400

134. Opium scale in carved wooden case with swivel lid with elephant carving. [China or Thailand (?), ca. 1880s]. Small scale with wooden balance arm, 2 metal bowls with attachment strings. Wooden balance arm approximately 88 mm long. In carved wooden case with swiveling lid, with hinge at one end. Box approximately 160 x 78 x 34 mm. Some light wear.

250/500



135

135. Large carved painted wooden opium box. [China or Thailand (?), ca. 1900s?]. Half-moon shaped wooden box with hinged lid, painted in red and gold, with wooden compartments. Box approximately 420 x 208 x 90 mm. Some wear.

100/300

136. Metal opium equipment box. [China or Thailand (?), ca. 1850s?]. Crescent shaped metal (pewter or tin) box with hinged lid, with elaborate metal decorations, with interior compartments with hinged lids. Box approximately 176 x 73 x 54 mm. Some wear and tarnishing.

200/400

137. Opium cutter with 2 figures. [China or Thailand (?), ca. 1850s (?)]. Metal (iron and bronze (?)) cutter with two figures near the blade (a man and a woman). Approximately 165 x 75 mm closed. Some wear, few spots of oxidation. Rare.

200/400

138. Opium cutter with 2 figures. [China or Thailand (?), ca. 1850s (?)]. Metal (silver and tin (?)) cutter with two figures near the blade (a man and a woman). Approximately 111 x 45 mm closed. Some wear, few spots of oxidation. Rare.

150/250

139. Opium cutter with 2 dragon figures and 3 ornamental birds. [China or Thailand (?), ca. 1850s (?)]. Metal (iron and bronze (?)) cutter with two dragons near the blade surrounded by 3 birds, and small hanging ornaments. Approximately 191 x 98 mm closed. Some wear, few spots of oxidation. Rare.

200/400

140. Metal opium pipe with elaborate decorations. [China or Thailand (?), ca. 1880s]. Metal (silver or tin) pipe in 2 lift-off pieces and hinged lid on the bowl, with small removable wooden core. Butterfly decoration on bowl. Approximately 470 mm long. Some wear and tarnishing.

200/400

141. Metal opium water pipe with tools in case. [China or Thailand (?), ca. 1880s]. Metal (silver or pewter?) pipe with scraping tool, brush with bristles and small opium case with hinged lid. Case has stamped hallmark. Approximately 218 x 190 mm including pipe in case. Some mild wear and tarnishing.

200/400



136



137



138



139



140



141



142



143



144



145



146



147



148

142. A group of 8 graduated metal goat opium weights. [Thailand?, ca. 1880s]. 8 small bronze (?) peacock weights. Size approximately 40 x 38 mm and smaller. Some general wear and tarnishing.

150/250

143. A group of 5 graduated metal peacock opium weights. [Thailand?, ca. 1880s]. 5 small bronze (?) peacock weights. Size approximately 80 x 28 mm and smaller. Some general wear and tarnishing.

100/200

144. A group of 9 graduated metal tarantula opium weights. [Thailand?, ca. 1880s]. 9 small bronze (?) tarantula weights. Size approximately 55 x 28 mm and smaller. Some general wear and tarnishing.

250/350

145. A group of 12 graduated metal monkey and mouse opium weights. [Thailand?, ca. 1880s]. 5 small bronze (?) monkey weights and 7 small bronze (?) mouse weights. Size approximately 35 x 25 mm and smaller. Some general wear and tarnishing.

150/250

146. A group of 11 graduated metal fish and bird opium weights. [Thailand?, ca. 1880s]. 4 small bronze (?) bird (multiple birds per weight) weights and 7 small bronze (?) fish weights. Size approximately 50 x 28 mm and smaller. Some general wear and tarnishing.

150/250

147. A group of 8 graduated circular onion-like opium weights. [Thailand?, ca. 1880s]. 9 small bronze (?) onion-like weights. Size approximately 28 x 28 mm and smaller. Some general wear and tarnishing.

100/200

148. A group of 6 graduated elephant opium weights. [Thailand?, ca. 1880s]. 6 small bronze or pewter (?) elephant weights (some stylized, including one 3-headed elephant, another with 2 elephants copulating). Size approximately 40 x 43 mm and smaller. Some general wear and tarnishing.

100/200



149



150



151



152



153



154



155



156



157

149. A group of 5 "Foo Dog" opium weights. [China or Thailand?, ca. 1880s]. 5 small bronze or pewter (?) "Foo Dog" weights. Size approximately 70 x 45 mm and slightly smaller. Some general wear and tarnishing.

300/500

150. A group of 10 metal opium weights. [Thailand?, ca. 1880s]. Weights styled after various animals (rabbits, ducks, turtles, horses etc.) Size approximately 70 x 43 mm. and smaller. Some general wear and tarnishing.

200/400

151. Large metal duck opium weight. [Thailand?, ca. 1880s]. Bronze (?) weight. Size approximately 140 x 90 mm. Some general wear and tarnishing. Rare.

300/500

152. Large metal duck opium weight. [Thailand?, ca. 1880s]. Bronze (?) weight. Size approximately 140 x 90 mm. Some general wear and tarnishing. Rare.

200/400

153. Large metal duck opium weight. [Thailand?, ca. 1880s]. Bronze (?) weight. Size approximately 171 x 110 mm. Some general wear and tarnishing. Rare.

200/400

154. Medium metal bird opium weight. [Thailand?, ca. 1880s]. Bronze (?) weight. Size approximately 98 x 53 mm. Some general wear and tarnishing. Rare.

200/300

155. Medium metal duck opium weight. [Thailand?, ca. 1880s]. Bronze (?) weight. Size approximately 115 x 79 mm. Some general wear and tarnishing. Rare.

200/300

156. Medium metal duck opium weight. [Thailand?, ca. 1880s]. Bronze (?) weight. Size approximately 114 x 68 mm. Some general wear and tarnishing. Rare.

200/300

157. Medium metal cockerel opium weight. [Thailand?, ca. 1880s]. Bronze (?) weight. Size approximately 98 x 55 mm. Some general wear and tarnishing. Rare.

150/250



158



159



160



161



162



163



164



165

158. **Small metal duck opium weight.** [Thailand?, ca. 1880s]. Bronze (?) weight. Size approximately 74 x 50 mm. Some general wear. Rare.

150/250

159. **A group of six metal elephant opium weights, and an elephant-themed metal scraping tool with removable base.** [Thailand?: ca. 1880s]. Sizes of weights approximately 40 x 40 mm to 90 x 75 mm, varying weights. Scraping tool approximately 141 x 35 mm, without base, 185 x 35 mm with base. Some general wear, each with a symbol on the base.

200/300

160. **A group of 13 metal opium weights.** [Thailand?, ca. 1880s]. Weights styled after various animals (fish, birds, snakes, etc.) and an African-style weight of three people in a canoe. Size approximately 128 x 64 mm, and smaller. Some general wear and tarnishing.

300/500

161. **A group of 26 (mostly) Akan or Ashanti opium goldweights.** [Africa?, ca. 1850s]. Bronze or brass (despite the name, these aren't gold) weights of smaller animal-themed (crocodile, elephant, snake, turtle, etc.) or tablet weights. Sizes approximately 95 x 28 mm and smaller. Some general wear and tarnishing.

200/400

162. **A group of 28 (mostly) Akan or Ashanti small opium goldweights.** [Africa?, ca. 1850s]. Bronze or brass (despite the name, these aren't gold) weights of smaller animal-themed (mouse, pig, dog, monkey, etc.) or tablet weights. Sizes approximately 20 x 50 mm and smaller.

200/400

163. **A group of 6 graduated metal elephant opium weights.** [Thailand?, ca. 1880s]. 6 small bronze (?) elephant weights. Size approximately 60 x 47 mm and smaller. Some general wear and tarnishing.

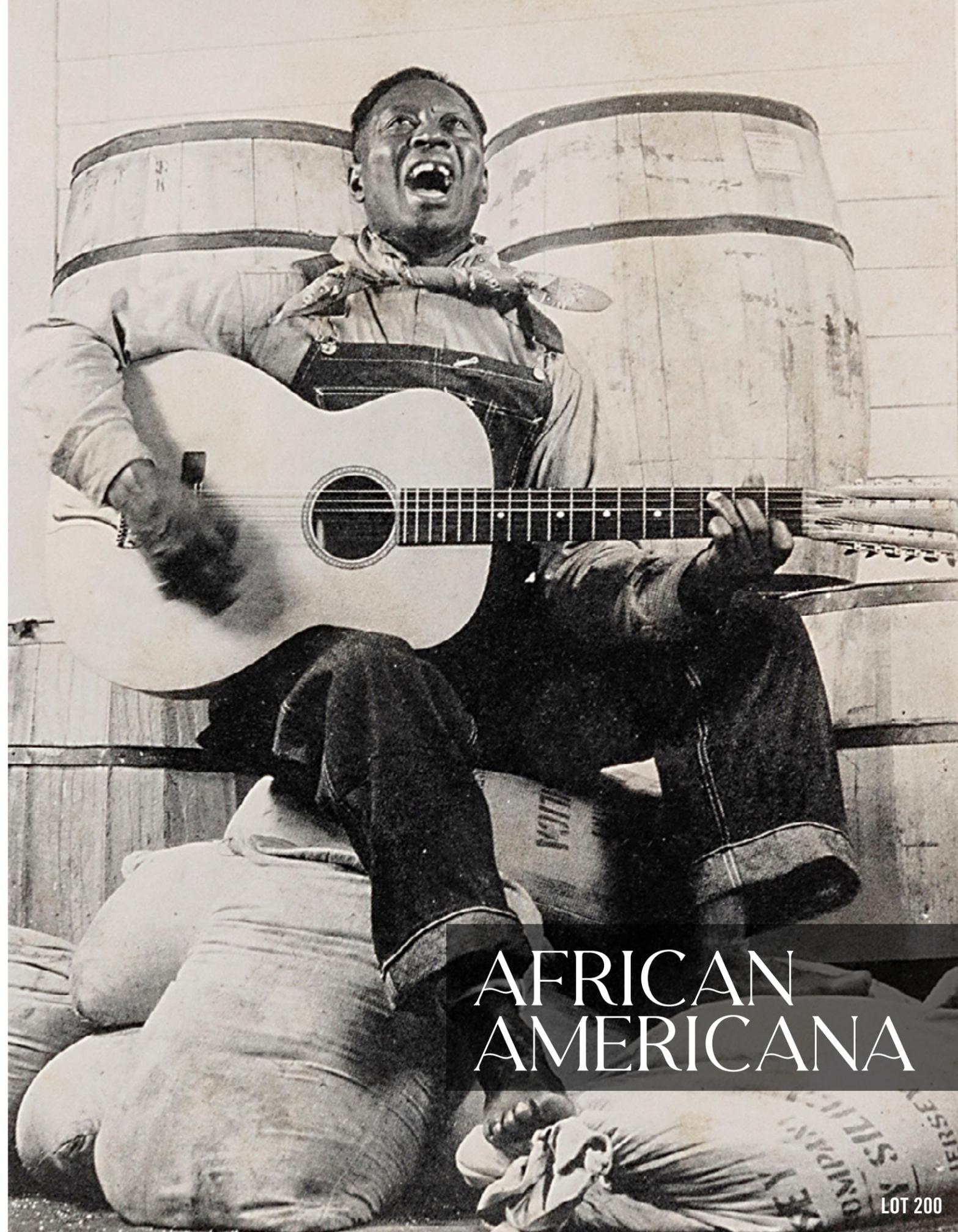
150/250

164. **A group of 6 graduated metal three-headed elephant opium weights.** [Thailand?, ca. 1880s]. 6 small bronze (?) elephant weights. Size approximately 70 x 40 mm and smaller. Some general wear and tarnishing.

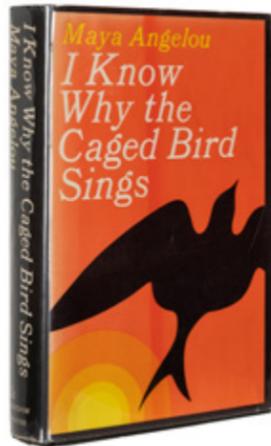
150/250

165. **A group of 5 graduated metal fish opium weights.** [Thailand?, ca. 1880s]. 5 small bronze (?) fish weights. Size approximately 50 x 40 mm and smaller. Some general wear and tarnishing.

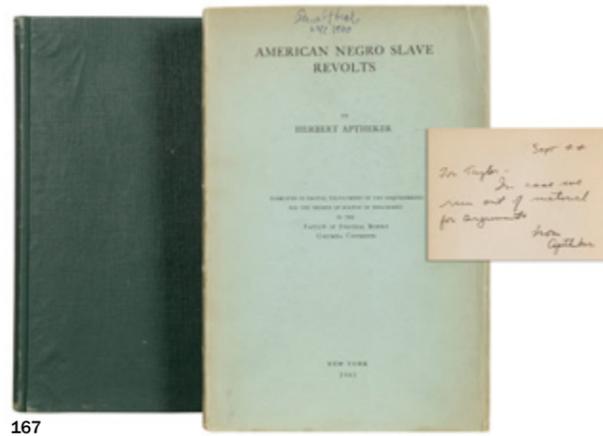
100/200



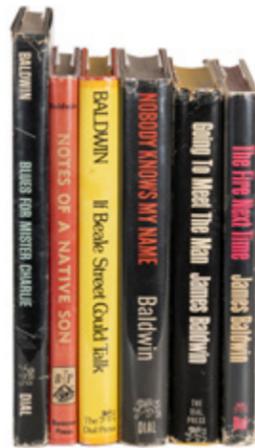
AFRICAN AMERICANA



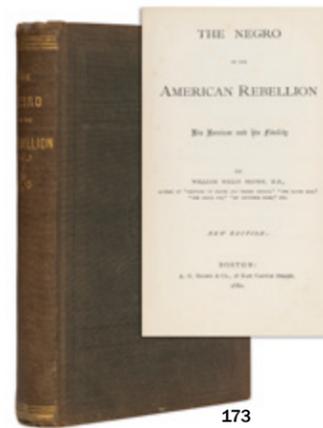
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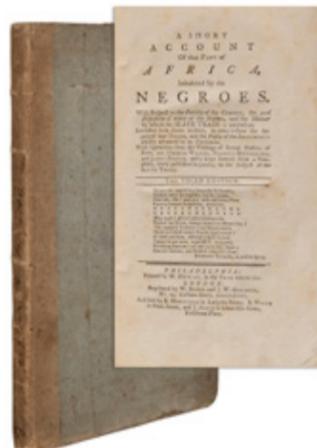
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168



173



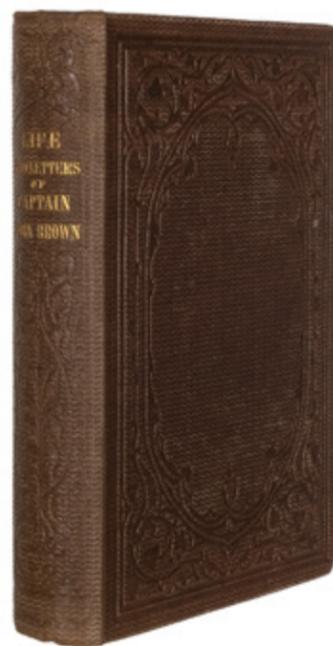
169



170



171



172

166. ANGELOU, Maya (1928-2014). *I Know Why the Caged Bird Sings*. New York: Random House, [1969].

8vo. Original gilt-lettered black cloth, top edge stained red; original price-clipped dust jacket (a touch sunned near spine). FIRST EDITION, FIRST ISSUE of Angelou's first auto-biographical work.

150/250

167. APTHEKER, Herbert (1915-2003). *American Negro Slave Revolts*. New York: Columbia University Press, [1944].

8vo. (Some underlining). Original green cloth, gilt-lettered spine.

Second printing, PRESENTATION COPY INSCRIBED BY THE AUTHOR: "For Taylor, In case we ran out of material for arguments, from Aptheker". [With:] a copy of the FIRST EDITION issued as a thesis in original wrappers (spine and extremities sunned, ownership inscription on upper cover).

Both scarce editions, and the first on the subject, fully documenting the study of slave revolts in the United States, authored by the Communist historian and close friend of W.E.B. Dubois.

500/700

168. BALDWIN, James (1924-1987). A group of 6 titles, including:

Notes of a Native Son. Boston: The Beacon Press, 1955. 8vo. Original red cloth; original unclipped dust jacket small stain, light creasing, small tears at edges). FIRST EDITION of Baldwin's first collection of essays. In a second issue dust jacket. – *Nobody Knows My Name*. *More Notes of a Native Son*. 1961. Original cloth-backed boards; original unclipped dust jacket. FIRST EDITION. – *The Fire Next Time*. 1963. Original white cloth; original unclipped dust jacket (light edgewear). FIRST EDITION. – *Blues for Mister Charlie*. 1964. Original black cloth; original unclipped dust jacket (some wear at extremities). FIRST EDITION. – *Going to Meet the Man*. 1965. Original yellow cloth-backed boards; original unclipped dust jacket. – *If Beale Street Could Talk*. 1974. Original orange cloth (evidence of bookplate removal on fpep); original unclipped dust jacket. FIRST EDITION.

Together, 5 works in 5 volumes, all 8vo, all published in New York by The Dial Press, ALL FIRST EDITIONS, condition generally very good.

300/500

169. [BENEZET, Anthony (1713-1784)]. *A Short Account of that Part of Africa Inhabited by the Negroes*. London: W. Baker and J.W. Galabin, 1768. [Bound with:] *An account of the endeavours used by the Society for the Propagation of the Gospel in Foreign Parts, to instruct the Negroe Slaves in New York*. [1768?].

2 volumes in one, 8vo. ORIGINAL PAPER-BACKED DRAB BOARDS, UNCLIP (spotting to covers, contemporary hand-titling and label on spine).

THIRD EDITION of this anti-slavery work, attempting to show the civilization and humanity of the African people. Sabin 4687, 33800.

300/500

170. [BLACK CRIME FICTION]. A pair of titles, including:

HIMES, Chester B. *If He Hollers Let Him Go*. Garden City, NY: Doubleday, Doran & Company, 1945. 8vo. Original black cloth; original price-clipped dust jacket (spine gently sunned, light chipping at extreme ends). FIRST EDITION of the author's scarce first novel that is compared to Wright's *Native Son* for its bold depiction of "the shattering effects of racism". – MICHEAUX, Oscar. *The Story of Dorothy Stanfield*. New York: Book Supply Co., 1946. 8vo. Color printed frontispiece. Original gilt-lettered burgundy cloth; original dust jacket (some light edgewear). FIRST EDITION, authored by the most prominent African American director of the first half of the 20th century.

200/300

171. [BLACK HISTORY]. A group of 5 titles, including:

36th Congress, 1st Session [The Select Committee of the Senate appointed to inquire into the late invasion and seizure of the public property at Harper's Ferry...]. [Washington, D.C., 15 June 1860. Original blindstamped brown cloth. FIRST EDITION. – RICHINGS, G.F. *Evidences of Progress among Colored People*. Philadelphia: Geo. S. Ferguson Co., 1896. Illustrated from photographs, drawings, etc. in the text. Original grey blue cloth (spine sunned, some spotting to rear cover). FIRST EDITION. – VAN DEUSEN, John G. *The Black Man in White America*. Washington, D.C.: Associated Publishers, 1938. Original green cloth; original dust jacket (some light chipping at ends). FIRST EDITION. – GREENE, Lorenzo Johnston. *The Negro in Colonial New England, 1620-1776*. New York: Columbia University Press, 1942. Original green cloth. FIRST EDITION. – KAPLAN, Sidney. *The Black Presence in the Era of the American Revolution 1770-1800*. Washington, D.C.: Smithsonian Institution Press for New York Graphic Society, 1973. Illustrated. Original color pictorial wrappers. FIRST EDITION.

Together, 5 works in 5 volumes, all 8vo and 4to, condition generally very good.

150/250

172. [BROWN, John, Capt. (1800-1859)]. *The Life and Letters of...* Edited by Richard D. Webb. London: Smith, Elder, and Co., 1861.

Small 8vo. Title-page printed in red and black, mounted albumen portrait frontispiece of Brown allegedly taken on the eve of the Pottawatomie Massacre in August of 1855. Original blind-stamped brown cloth, gilt-lettered spine, brown coated endpapers, bound by John Mowat of Dublin (original binder's ticket on rear pastedown). Provenance: William W. Cheney Jr. (bookplate).

FIRST EDITION of one of the very first biographies of John Brown, published at the start of the Civil War, and includes writings by Emerson and William Lloyd Garrison, correspondence, and the text of an interview with Brown after the raid at Harpers Ferry. The editor, Richard Webb, a noted Irish Quaker abolitionist, was the first to write a biography that included several letters from Brown, written from prison. Brown's Harpers Ferry raid "was for many a jeremiad against a nation that defied God in tolerating human bondage. It sent tremors of horror throughout the South and gave secessionists a persuasive symbol of northern hostility. It hardened positions over slavery everywhere. It helped to discredit Stephen A. Douglas' compromise policy of popular sovereignty and to divide the Democratic party, thus ensuring the election of Abraham Lincoln in 1860" (ANB). A SUPERB COPY IN THE ORIGINAL CLOTH.

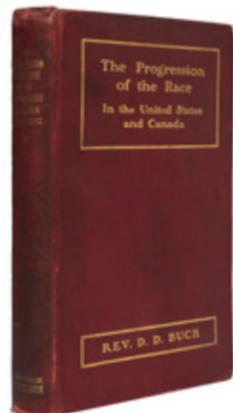
1,000/2,000

173. BROWN, William Wells (1814?-1884). *The Negro in the American Rebellion. His Heroism and his Fidelity*. Boston: A.G. Brown & Co., 1880.

8vo. 2pp. publisher's ads at end. Original blindstamped brown cloth, gilt-lettered spine (spine gently sunned). Provenance: W.A. Webb (ownership signature).

Second edition, originally published in 1867. This was the first attempt at a history of the military experience of African Americans, written by the foremost Black historian of the time. Rare in any edition.

300/400



174

174. BUCK, D.D., Rev. **The Progression of the Race in the United States and Canada. Treating of the Great Advancement of the Colored Race.** [Chicago: Atwell Printing and Binding Co., 1907].

8vo. Numerous illustrations from photographs including frontispiece portraying Sojourner Truth. Original gilt-lettered maroon cloth (some wear to extremities, hinges cracked).

FIRST EDITION of this scarce historical survey that includes hundreds of brief biographies of successful African-American businessmen and women in the U.S. at the turn of the century. **100/200**



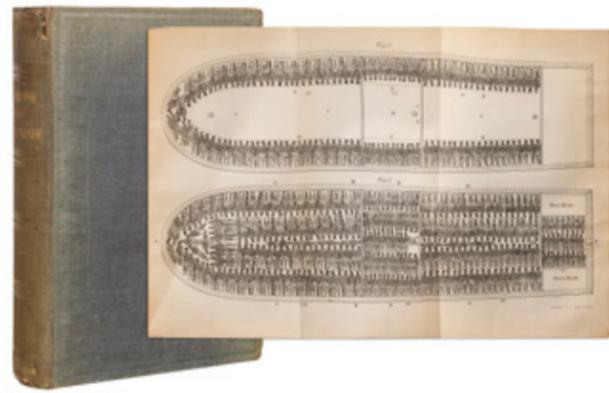
175

175. CATTERALL, Helen Tunnicliff (1870-1933), editor. **Judicial Cases concerning American Slavery and the Negro.** Washington, D.C.: Carnegie Institution of Washington, 1926-37.

5 volumes, large 8vo. Original printed wrappers (joints reinforced on vol. I).

FIRST EDITION of this important work which set out to “furnish an unbiased picture of American slavery as an actual institution, social and economic, by drawing off from printed reports of cases in the highest state courts and those of the United States...”.

200/300



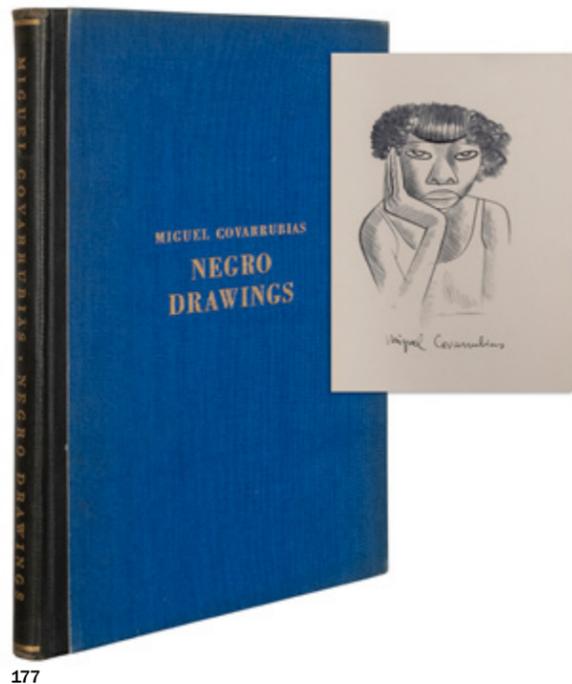
176

176. CLARKSON, Thomas (1760-1846). **History of the Rise, Progress, and Accomplishment of the Abolition of the African Slave Trade by the British Parliament.** London: John W. Parker, 1839.

8vo. Steel-engraved portrait frontispiece, 3 folding plates including the infamous illustration of a slave ship's cargo. Original cloth, rebound with original spine laid down (spine and extremities sunned, corners and ends a bit rubbed, few small stains to lower cover).

“A New Edition, with prefatory remarks on the subsequent abolition of slavery”, not found institutionally or listed in Sabin. First published in 1808, this seminal history focuses on the transatlantic slave trade and its abolition by Thomas Clarkson, a leading campaigner against the slave trade in the British Empire. Sabin 13486 (first edition).

300/500



177

177. COVARRUBIAS, Miguel (1904–1957). **Negro Drawings.** Introduction by Frank Crowninshield. New York and London: Alfred A. Knopf, 1937.

Small 4to. Color printed frontispiece, 56 plates after original drawings by Covarrubias. Original cloth-backed blue cloth lettered in gilt, top edge gilt (some very minor edgewear, else fine).

FIRST EDITION, LIMITED ISSUE, number 90 of 100 copies SIGNED BY THE ARTIST WITH AN ORIGINAL DRAWING.

3,000/4,000



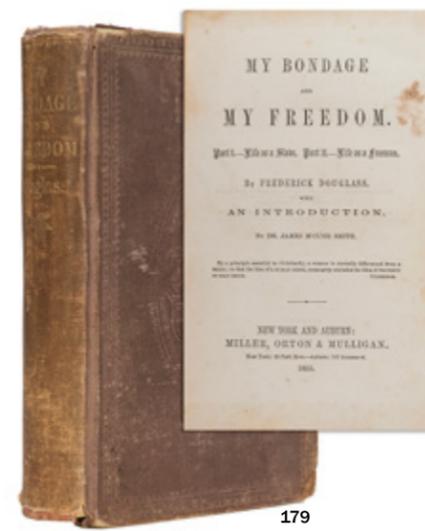
178

178. DABNEY, Wendell P. (1865-1952). **Cincinnati's Colored Citizens.** Cincinnati: The Dabney Publishing Company, [1926].

8vo. Illustrated from photographs. Original gilt-lettered dark blue cloth (spine sunned).

FIRST EDITION, of an early survey of local Black history in Cincinnati. Laid in with several vintage newspaper articles about Dabney. [With:] QUILLIN, Frank U. *The Color Line in Ohio. A History of Race Prejudice in a Typical Northern State.* Ann Arbor: George Wahr, 1913. 8vo. Original gilt-lettered dark blue cloth. FIRST EDITION.

150/250



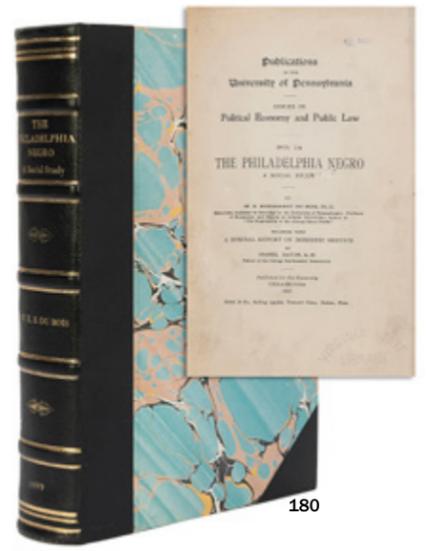
179

179. DOUGLASS, Frederick (1818-1895). **My Bondage and My Freedom.** With an introduction by Dr. James M'Cune Smith. New York and Auburn: Miller, Orton & Mulligan, 1855.

8vo. Engraved frontispiece portrait, 2 engraved plates (spotting, inked mark on one plate). Original blindstamped brown cloth, gilt-lettered spine (extremities worn, spine sunned, hinges tender).

FIRST EDITION of this important and scarce second autobiography and slave narrative, preceded only by the 1845 Narrative, on one of the most significant Americans of the 19th century. Several of his essays included in the Appendix including “Letter to his Old Master” and “What to the Slave is the Fourth of July?”. Sabin 20714; Blockson 9717.

1,000/2,000

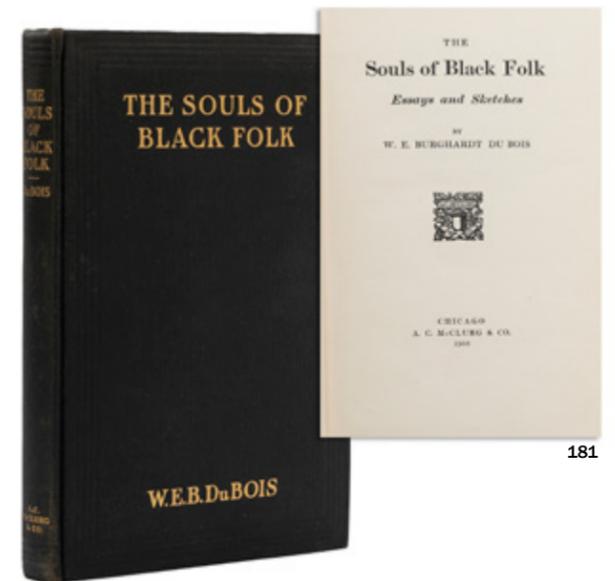


180

180. DU BOIS, William Edward Burghardt (1868-1963). **The Philadelphia Negro. A Social Study.** Philadelphia and Boston: Ginn & Co. for the University of Pennsylvania, 1899.

Royal 8vo. 2 folding plans. Modern half morocco, marbled boards. (Title-page remargined and with some light soiling). Provenance: Virginia State Library (perforated stamp on title). FIRST EDITION of the first exhaustive sociological study of an African-American community. Blockson 3734.

600/800



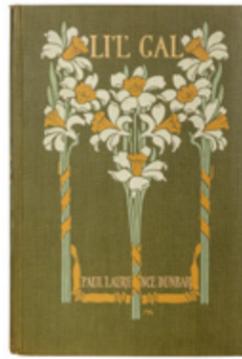
181

181. DU BOIS, William Edward Burghardt (1868-1963). **The Souls of Black Folk.** Chicago: A.C. McClurg & Co., April 18, 1903.

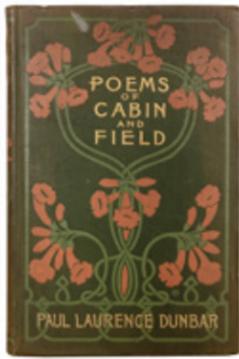
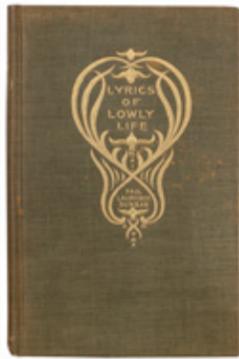
8vo. Half-title. Original gilt-lettered black cloth, covers ruled in blind, top edge gilt, others uncut (some very minor rubbing at extreme ends, else fine).

FIRST EDITION OF THIS FINE EXAMPLE of one of Du Bois's most famous works, that was a landmark in the history of sociology and a cornerstone of African American literature. In his work, Du Bois first used the term “double consciousness” to describe the two fields of vision that Black Americans consciously must use: how they view themselves and how the world views them. Du Bois describes this agony as “two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder”.

3,000/5,000



182



183

182. DUNBAR, Paul Laurence (1872-1906). **A group of 4 first editions, including:**

Lyrics of Lowly Life. New York: Dodd, Mead and Company, 1896. 12mo. Frontispiece. Original gilt-stamped green cloth (spine sunned). BAL 4918. -- *Poems of Cabin and Field*. New York: Dodd, Mead and Co., 1899. 8vo. Numerous illustrations from photographs by the Hampton Institute Camera Club, decorations by Alice Morse. Original publisher's pictorial green cloth gilt lettered and stamped in orange and green, top edge gilt (spine sunned). BAL 4927. -- *Candle-Lightin' Time*. New York: Dodd, Mead and Co., 1901. 8vo. Numerous illustrations from photographs by the Hampton Institute Camera Club, decorations by Margaret Armstrong. Original publisher's pictorial green cloth stamped in gilt, white, and brown, top edge gilt. FIRST EDITION, BAL state A title-page. BAL 4937. -- *Li'l Gal*. New York: Dodd, Mead and Co., 1904. 8vo. Numerous illustrations from photographs by Leigh Richmond Miner, decorations by Margaret Armstrong. Original publisher's pictorial green cloth, gilt-lettered and stamped in white, orange and green, top edge gilt. BAL 4951.

Together, 4 works in 4 volumes, ALL FIRST EDITIONS, condition generally very good to fine.

500/700

183. EICKEMEYER, Rudolf, Jr. (1862-1932), photographer. **Down South**. With a preface by Joel Chandler Harris. New York: R.H. Russell, 1900.

Folio. Illustrated from photographs by Eickemeyer. Original cloth-backed boards, pictorial cover label (light spotting to spine, faint stain to cover label, contemporary ownership inscription of ffep).

FIRST EDITION of this photographic representation depicting everyday life during the Jim Crow-era.

400/600

184. ELLISON, Ralph (1914-1994). **Invisible Man**. New York: Random House, 1952.

8vo. Original two-toned cloth, black top stain; original unclipped dust jacket (extremities worn with several short creases). Provenance: Daniel G. Albert (bookplate).

FIRST EDITION OF ELLISON'S FIRST NOVEL, for which he would win the 1952 National Book Award. Considered one of the most important works of the 20th century by the New York Times and was the inspiration for Barack Obama's memoir *Dreams from My Father*.

400/600

185. EMILIO, Luis F. (1844-1918). **History of the Fifty-Fourth Regiment of Massachusetts Volunteer Infantry, 1863-1865**. Boston: The Boston Book Company, 1891.

8vo. 20 plates including frontispiece, 7 maps and plans, 2 folding maps. Original gilt-lettered dark green cloth gilt (tiny wormhole to front joint, few minor spots to covers, else fine).

FIRST EDITION of the history of the 54th Massachusetts Infantry which had the distinction of being the first Black regiment raised in the north during the Civil War. Famous for its role in the assault on Battery Wagner, its recruits included two of Frederick Douglass' sons and William Carney, the first African American to be awarded the Medal of Honor. The unit is remembered for their courageous fighting, and particularly, their charge on Fort Wagner on 18 July 1863. The author, Luis

F. Emilio, was a Captain in the 54th Regiment, and later Acting Commander after emerging as the highest-ranking surviving officer due to heavy casualties during the assault on Fort Wagner. The story of the regiment was famously told in the award-winning 1989 film, *Glory*.

1,500/2,500

186. [EXHIBITION CATALOGUES]. **A pair of titles, including:**

Censorship and Black America. An Exhibition in the Schomburg Center for Research in Black Culture, July 19-October 15, 1984. [New York: New York Public Library, 1984]. 8vo. Original pictorial wrappers. -- *Give Me Your Tired, Your Poor...? Voluntary Black Migration to the United States. An Exhibition in the Schomburg Center for Research in Black Culture, June 15-September 26, 1986*. [New York: New York Public Library, 1986]. 8vo. Original pictorial wrappers.

Together, 2 works in 2 volumes, condition fine.

100/200

187. FRANKLIN, John Hope (1915-2009). **From Slavery to Freedom: A History of American Negroes**. New York: Alfred A. Knopf, 1947.

8vo. Illustrated from photographs and facsimiles. Original blindstamped black cloth; original unclipped dust jacket (light edgewear, some chipping at ends, tape repair at foot).

FIRST EDITION, INSCRIBED BY FRANKLIN on the half-title. Franklin, the grandson of a slave owned by Native Americans, published this landmark survey of the Black experience in America which has sold more than three million copies and remains in print today. Franklin passed away shortly after the election of America's first Black president, an event he proclaimed as being "one of the most historic - if not the most historic moment - in the history of the country".

400/600

188. [HARLEM RENAISSANCE POETRY]. **A pair of titles, including:**

McKAY, Claude. *Banjo*. New York and London: Harper & Brothers, 1929. 8vo. Original cloth-backed decorative boards (spine ends a bit rubbed, ffep affixed to pastedown). FIRST EDITION. -- CULLEN, Countee, editor. *Caroling Dusk. An Anthology of Verse by Negro Poets*. New York and London: Harper & Brothers, 1927. 8vo. Original black cloth, printed cover label (spotting to covers, bookplate). FIRST EDITION.

Together, 2 works in 2 volumes, condition generally good.

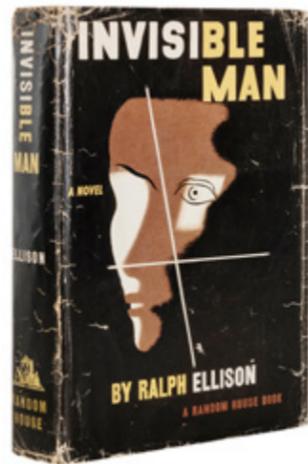
100/200

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

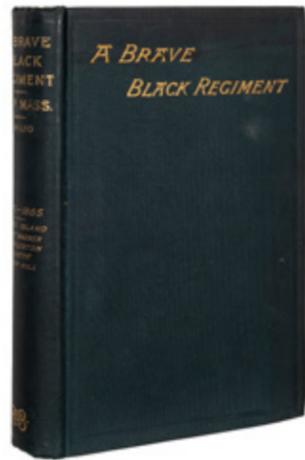
8vo. Frontispiece, 7 plates and in-text illustrations. Original pictorial blue cloth stamped in black and gilt (spine gently darkened, light rubbing at extremities). Provenance: bookplate of Arthur Swann (1875-1959), noted bibliophile and chief cataloguer at Anderson Galleries in New York; contemporary gift inscription.

FIRST EDITION, third state, "presumptuous" in last line of p. 9, and 8 pp. of publisher's advertisements with p. [233] devoted to reviews of *Uncle Remus*. BAL 7100; Peter Parley to Penrod, pp. 56-57.

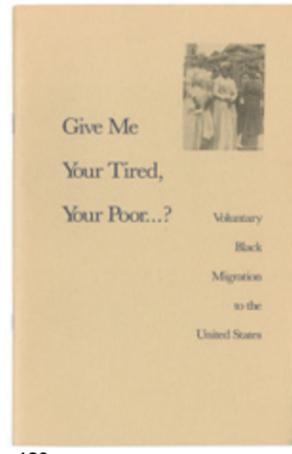
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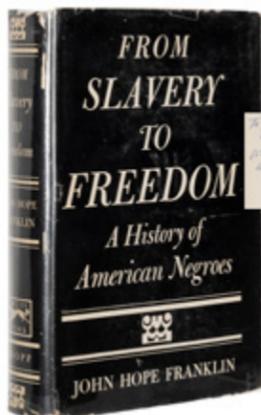
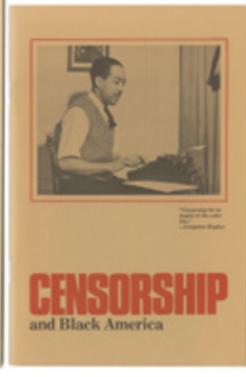
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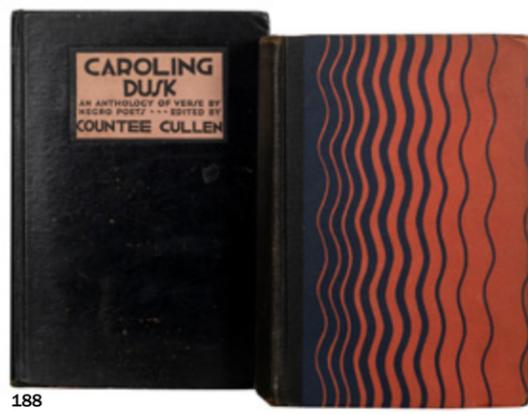
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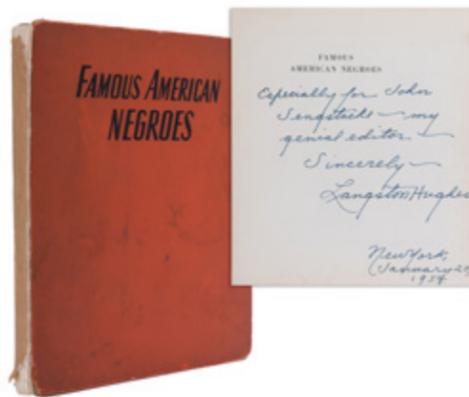
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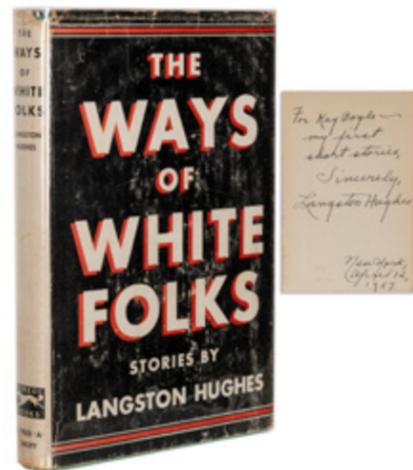
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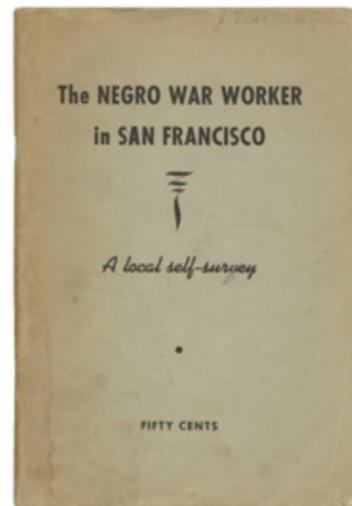
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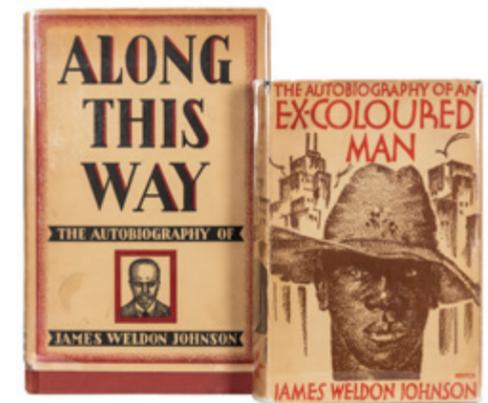
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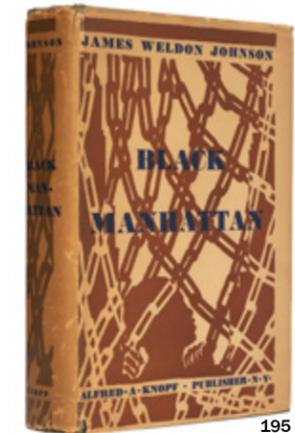
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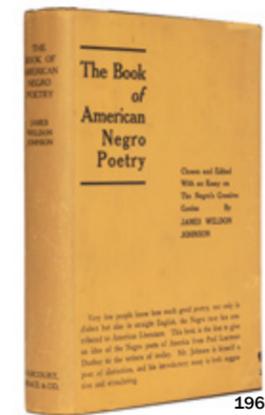
193



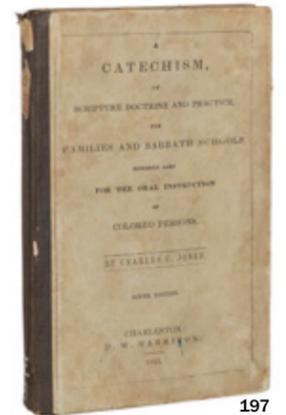
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197



198

190. HUGHES, Langston (1901-1967). **Famous American Negroes**. New York: Dodd, Mead and Company, 1954.

Square 8vo. Illustrated from photographs. Original black-lettered orange cloth (spine panel perished, some soiling to covers).

FIRST EDITION, PRESENTATION COPY INSCRIBED TO EDITOR AND PUBLISHER JOHN H. SENGSTACKE (1912-1997). Sengstacke was one of the most important figures in the history of African American journalism and a leading civil rights activist for most of his life. He served as publisher and editor of the *The Chicago Defender* that was once considered the most important newspaper of its kind which, under Sengstacke, dealt with racial segregation in the United States, especially in the U.S. military during WWII. The *Defender* attracted the writing talents of Langston Hughes, who wrote an opinion column for more than 20 years. Sengstacke worked with President Franklin D. Roosevelt to have Black reporters admitted to presidential press conferences, pressed for opportunities of Black Americans in the U.S. Postal Service, and helped President Truman integrate Black Americans into the military.

300/500

191. HUGHES, Langston (1901-1967). **Shakespeare in Harlem**. New York: Alfred A. Knopf, 1942.

8vo. Illustrations after drawings by E. McKnight Kauffer. Original two-tone cloth, orange top stain; original price-clipped dust jacket (light edgewear). FIRST EDITION, one of only 3300 copies printed of Hughes' classic fourth book.

[With:] HUGHES. *The Big Sea*. New York and London: Alfred A. Knopf, 1940. 8vo. Original lime green cloth; original price-clipped dust jacket (edgewear). FIRST EDITION. [With:] HUGHES. *I Wonder as I Wander*. New York and Toronto: Rinehart & Company, [1956]. 8vo. Original grey cloth; original price-clipped dust jacket. FIRST EDITION.

200/300

192. HUGHES, Langston (1901-1967). **The Ways of White Folks**. New York: Alfred A. Knopf, 1947.

8vo. Original decorative green cloth stamped in black; original price-clipped dust jacket (some wear at extremities, surface rubbing to front panel).

Early printing, PRESENTATION COPY, INSCRIBED BY HUGHES TO AUTHOR KAY BOYLE (1902-1992). Boyle was not only a prolific writer but also a political activist that included working for the NAACP.

300/500

193. JOHNSON, Charles S., et al. **The Negro War Worker in San Francisco**. San Francisco: Y.W.C.A., May 1944.

Tall 8vo. Original printed wrappers (extremities sunned, some staining near spine, ink notations and ownership signature on covers).

FIRST EDITION of this scarce sociological study focusing on the influx of migrants to California during WWII, specifically the 60,000 who were Black, doubling the "Negro population" of cities like San Francisco and Oakland almost overnight.

100/200

194. JOHNSON, James Weldon (1871-1938). **The Autobiography of an Ex-Coloured Man**. Garden City, NY: Garden City Publishing Co., [1927].

8vo. Original black cloth; original dust jacket (spine sunned with some losses at ends). FIRST EDITION of the re-issue (first to use his name). Originally published anonymously in 1912 for fear that the novel would be controversial enough to affect his life and career. This edition is the first to bear his name as well as his story.

[With:] JOHNSON. *Along This Way. The Autobiography of...* New York: The Viking Press, 1933. Tall 8vo. Original gilt-lettered cloth; original unclipped dust jacket. FIRST EDITION.

300/500

195. JOHNSON, James Weldon (1871-1938). **Black Manhattan**. New York: Alfred A. Knopf, 1930.

8vo. 13 plates from photographs, facsimiles, etc. Original decorative grey-green cloth stamped in red and brown, illustrated endpapers; original unclipped dust jacket (spine gently sunned, some small chipping at ends).

FIRST EDITION, charting the history of the earliest Black settlements in New York up to the Harlem Renaissance. In the RARE DUST JACKET.

200/300

196. JOHNSON, James Weldon (1871-1938), editor. **The Book of American Negro Poetry**. New York: Harcourt, Brace and Company, [1922].

8vo. Original cloth-backed boards, printed spine label; original price-clipped dust jacket (spine sunned, few small tape repairs at verso corners).

FIRST EDITION of this important collection of Black poetry from the Harlem Renaissance. In the RARE DUST JACKET.

200/300

197. JONES, Charles Colcock (1804-1863). **A Catechism, of Scripture Doctrine and Practice, for Families and Sabbath Schools Designed also for the Oral Instruction of Colored Persons**. Charleston: D.W. Harrison, 1845.

12mo. (Spotting throughout, some penciled notations on endleaves). Original cloth-backed printed boards (ends gently worn, old library call number and label on spine).

Sixth edition, first published in 1837. A scarce catechism, intended for the use of both white congregations and people of color. Jones was an American Presbyterian, clergyman, slave owner and a missionary to slaves. RARE: we could only locate one copy at auction (third edition published the same year as this edition).

300/500

198. [LEE, Robert E. (1807-1870)]. **Souvenir: Lee Monument Unveiling, May 29th, 1890**. [Richmond: J.L. Hill Print Co., 1890].

Oblong 12mo. Numerous illustrations including portraits. Original pictorial wrappers printed in red, blue and black (chipping to spine, some spotting to covers).

FIRST EDITION of this rather uncommon booklet (OCLC only locates 10 copies in institutional holdings). The massive Lee Monument depicting the Confederate General on horseback was installed on Richmond's Monument Avenue in 1890 where it remained for over a century until a ruling in 2021 by the State Supreme Court of the Commonwealth of Virginia approved its removal following several protests the previous year. The transfer of the statue and other monuments were placed in the Black History and Cultural Center of Virginia the following month. In its place, The Emancipation and Freedom Monument was installed on nearby Brown's Island.

200/300



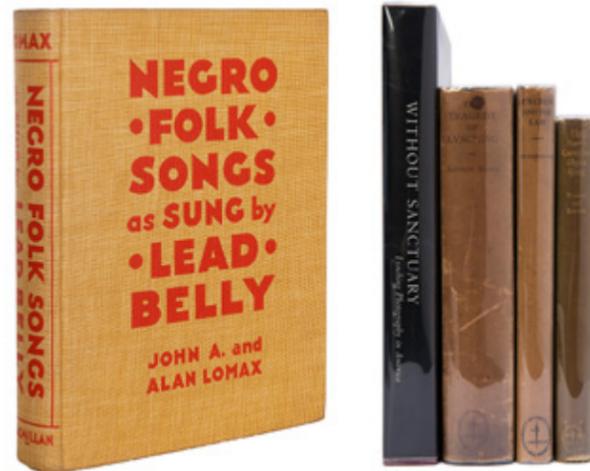
199

199. LIVERMORE, George (1809-1865). **An Historical Research respecting the Opinions of the Founders of the Republic on Negroes as Slaves, as Citizens, and as Soldiers.** Boston: John Wilson and Son for the Massachusetts Historical Society, 1863.

Small folio. Title-page printed in red and black. Original blindstamped green cloth, gilt-lettered spine, top edge gilt, others uncut (some spotting at lower edge of covers, light wear to extreme ends).

Fifth edition, one of 50 large paper copies. INSCRIBED BY THE AUTHOR to J. Lossing and laid in with a 2pp. ALS from the author to the recipient of the book. Included with a 5pp. typed "Extract from the story told by Thomas Sweet Lossing of his boyhood days in Dutchess County". The Massachusetts Historical Society was the nation's first historical society, and its early publications are sought after by collectors. [With:] a first edition of this work dated 1862.

200/300



200

201

200. LOMAX, John A. and Alan, editors. **Negro Folk Songs as Sung by Lead Belly. "King of the Twelve-String Guitar Players of the World," Long-Time Convict in the Penitentiaries of Texas and Louisiana.** New York: Macmillan Company, 1936.

Large 8vo. Photographic frontispiece. Original tan buckram lettered in red-orange, black top stain (some minor spotting to fore-edge, else fine); cloth slipcase. Provenance: E. Bayly (ownership signature on front pastedown); bookseller's ticket.

FIRST EDITION of the work that brought blues and folk musician Huddie Ledbetter to fame, published just two years after his release from prison. An unusually fine copy.

300/500

201. [LYNCHING]. **A group of 4 titles, including:**

RAPER, Arthur F. *The Tragedy of Lynching.* Chapel Hill: The University of North Carolina Press, 1933. 8vo. Original black cloth; original price-clipped dust jacket (spine sunned, some light edgewear). FIRST EDITION. – CHADBOURN, James Harmon. *Lynching and the Law.* Chapel Hill: The University of North Carolina Press, 1933. 8vo. Original black cloth; original unclipped dust jacket (extremities sunned, some wear at ends). FIRST EDITION. – ALLEN, James, et al. *Without Sanctuary: Lynching Photography in American.* Santa Fe: Twin Palms, 2000. 4to. Illustrated from photographs. Original red cloth; original dust jacket. FIRST EDITION. – [With:] STEINER, Jesse F. and Roy M. Brown. *The North Carolina Chain Gang: A Study of County Convict Road Work.* Chapel Hill: The University of North Carolina Press, 1927. 8vo. Illustrations from photographs. Original gilt-lettered lime green cloth (spine sunned). Provenance: Dorothy Robinson Steele (bookplate). FIRST EDITION.

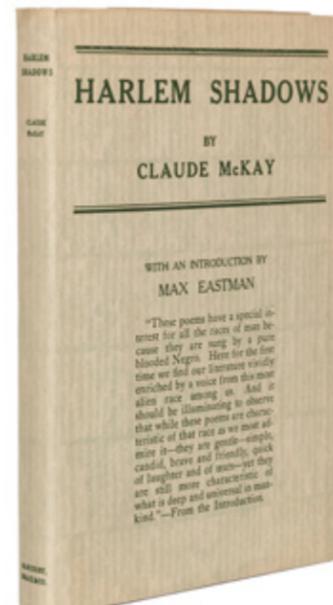
300/400

202. McKAY, Claude (1890-1948). **Harlem Shadows.** With an introduction by Max Eastman. New York: Harcourt, Brace and Company, [1922].

8vo. Original orange-red buckram, printed spine label (some cockling to covers); original printed dust jacket.

FIRST EDITION, possibly in a variant cloth, of this groundbreaking volume that was the Harlem Renaissance's first book of poetry. McKay, a proud Jamaican-born poet, was considered the most powerful voice in postwar Black poetry and one of the principal forces in bringing the Negro Literary Awakening. In a RARE AND PRISTINE DUST JACKET.

400/600



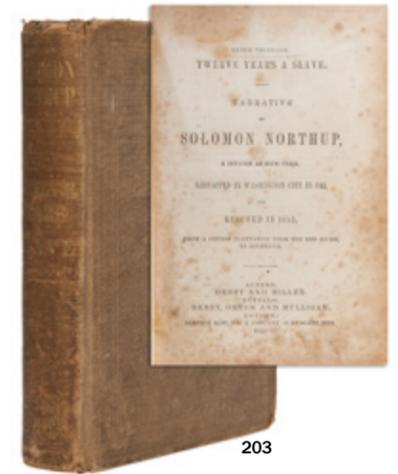
202

203. NORTHUP, Solomon (1807?-1864). **Twelve Years a Slave. Narrative of Solomon Northup, a Citizen of New-York, Kidnapped in Washington City in 1841, and Rescued in 1853, from a Cotton Plantation near the Red River, in Louisiana.** Auburn, et al: Derby and Miller, et al, 1853.

8vo. 7 wood-engraved plates including frontispiece (marginal spotting). Original blindstamped brown cloth, gilt-lettered spine (extremities a bit worn, biodegradation to upper cover fore-edge, lacking front free endpapers). (Spotting and browning throughout). Provenance: Thomas C. Davis (early ownership signature).

FIRST EDITION, early printing ("Tenth Thousand"). An important firsthand account of slavery in the southern United States and the basis for the 2013 Academy Award-winning film on the same title.

300/500



203

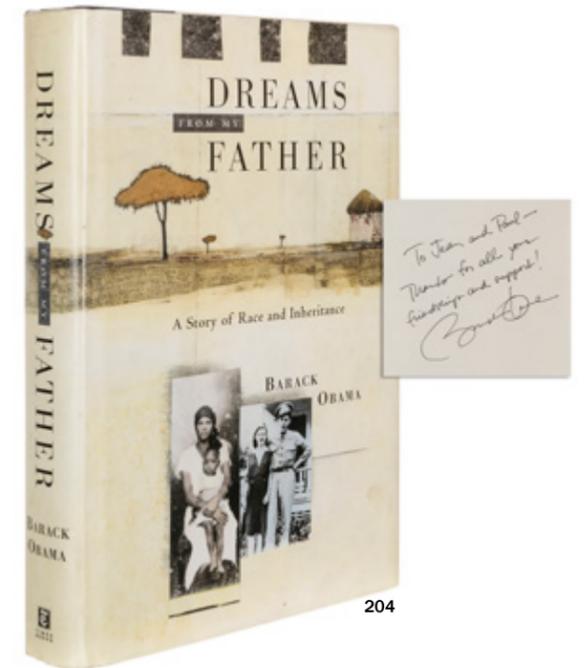
204. OBAMA, Barack Hussein. **Dreams from My Father.** New York: Times Books, 1995.

8vo. Original black cloth-backed boards (2 small yellow price labels from The Strand bookstore from 1997 and 1998, else fine); original unclipped dust jacket (small spot of wear to spine panel, else fine).

FIRST EDITION, FIRST PRINTING, INSCRIBED BY BARACK OBAMA on the half-title to "Jean and Paul, Thanks for all your friendship and support". F. Paul Mooring was a physicist at Argonne National Laboratory. He and Jean spearheaded the creation of the Illinois Prairie Path. He was on the DuPage Conservation Commission, the Conservation Foundation and serves as president of the Illinois Audubon Society. The Moorings were early supporters of Obama as an Illinois State Senator, and his following campaigns for U.S. Senator from Illinois, and President of the United States.

Dreams from My Father was published as Barack Obama was preparing to run for the Illinois Senate and was re-published nine years later when he announced his candidacy for the United States Senate. The book was described as "the best-written memoir ever produced by an American politician" by Time columnist Joe Klein. It had only one printing in its first edition, and many of those went to lending libraries, and other copies were remaindered. This copy bears no remainder marks, but it may be how The Strand bookstore acquired it. Unlike today, few people wanted it prior to 2004- except State Senator Obama, who bought remaindered copies after his supply of author's copies was exhausted.

2,000/3,000



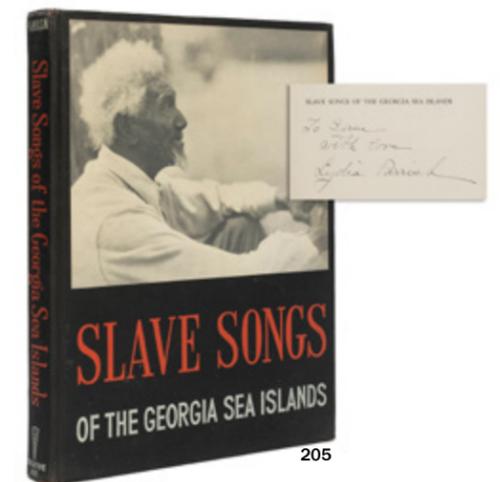
204

205. PARRISH, Lydia (1871-1953). **Slave Songs of the Georgia Sea Islands.** With an introduction by Olin Downes. New York: Creative Age Press, 1942.

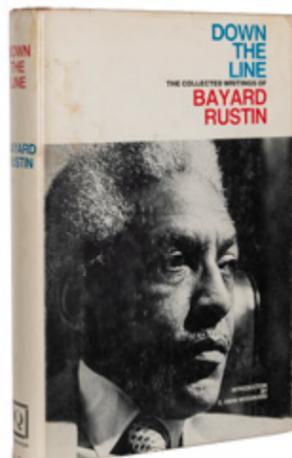
Large 4to. Illustrated from photographs and music notes in the text. Original black cloth lettered in red and white, pictorial cover label, decorative endpapers (some rubbing at corners and ends).

FIRST EDITION, INSCRIBED BY PARRISH on the half-title. An important reference on the subject, documenting the religious African slave songs along the coast of Georgia and South Carolina.

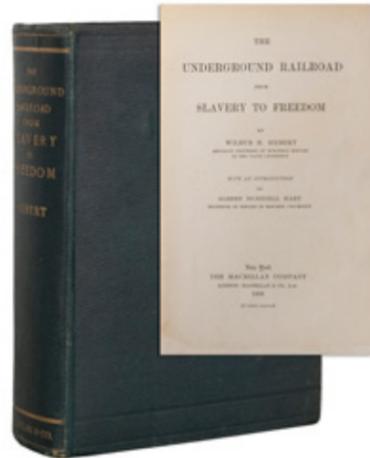
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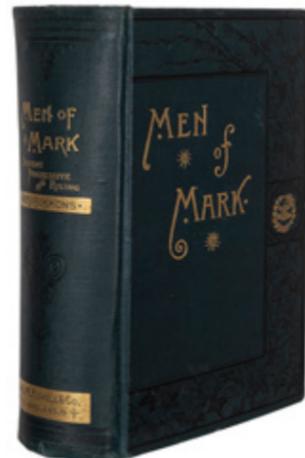
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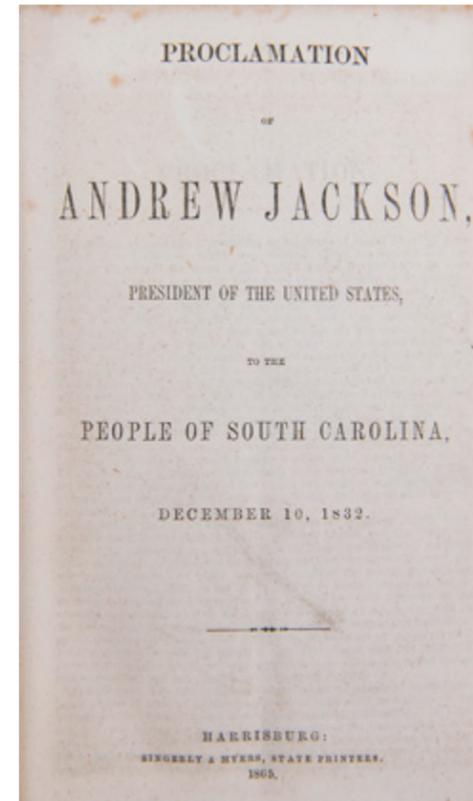
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208



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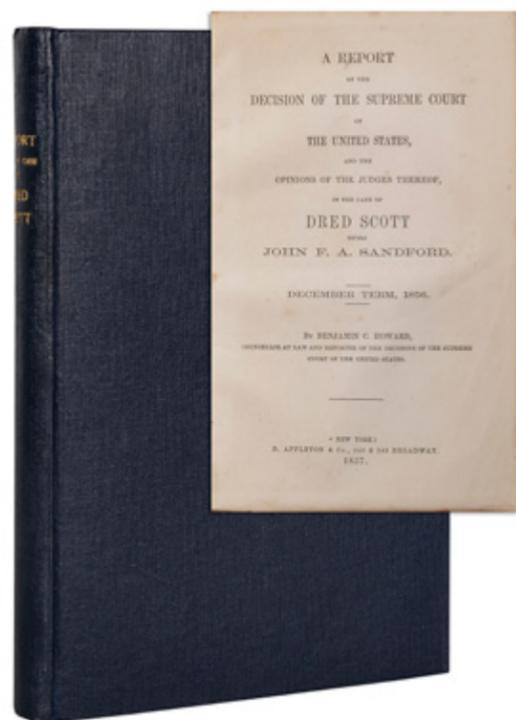
210



211



212



207

207. [SCOTT v. SANDFORD]. HOWARD, Benjamin C. (1791-1872). **A Report of the Decision of the Supreme Court of the United States, and the Opinions of the Judges thereof, in the Case of Dred Scott versus John F.A. Sandford. December Term, 1856.** New York: D. Appleton, 1857.

8vo. Modern blue cloth. (Some penciled marginalia, final leaf dampstained near gutter).

FIRST EDITION, one of two simultaneously printed editions. Dred Scott was a slave who sued for his freedom because of his stay in a free state and territory. The Supreme Court's decision that the Missouri Compromise was unconstitutional and that Scott's residence in free territory had not made him free greatly accelerated sectional hostility. Chief Justice Roger B. Taney wrote the opinion of the Court, and while the decision was not a major factor in the commencement of the Civil War, it certainly damaged the credibility of the Court's credibility in the North. Grolier, American 68; Howes S218; Sabin 33240.

800/1,200

208. SIEBERT, Wilbur H. (1866-1961). **The Underground Railroad from Slavery to Freedom.** With an introduction by Albert Bushnell Hart. New York: The Macmillan Company, 1898.

Large 8vo. Illustrated from photographs. Original blue-green cloth, gilt-lettered spine, top edge gilt, blue-green coated endpapers (some spotting to covers, light wear at ends).

FIRST EDITION of this rare comprehensive history of the system that helped fugitive slaves escape from the South to find freedom as far north as Canada. Howes S450.

200/300

209. SIMMONS, William J., Rev. (1849-1890). **Men of Mark: Eminent, Progressive and Rising.** Cleveland, OH: Geo. M. Rewell, 1887.

Thick 8vo. Numerous wood-engraved portraits in the text including frontispiece of the author. Original decorative blue-green cloth lettered in gilt (recased).

FIRST EDITION of this compilation featuring short biographies of virtually every African-American "man of mark" up to and including the year of publication. Simmons was a reverend and an ex-slave who eventually became President of the State University of Kentucky, now Simmons College of Kentucky.

300/500

210. [SLAVERY AND AMERICAN CIVIL WAR]. **A sammelband of 72 pamphlets related to slavery, the American Civil War, Union League, Reconstruction, Abraham Lincoln, etc.**

Includes: JACKSON, Andrew. *President Jackson's Proclamation against the Nullification Ordinance of South Carolina, December 11, 1832.* N.p. FIRST EDITION. – [BAIRD, H.C.]. *General Washington and General Jackson, on Negro Soldiers.* Philadelphia: Henry Carey Baird, 1863. FIRST EDITION. – LIEBER, Francis. *Plantations for Slave Labor the Death of the Yeomanry.* [N.p., 1863]. FIRST EDITION. – A Picture of Slavery, Drawn from the Decisions of Southern Courts. N.p., n.d. – KEMBLE, Frances Anne. *The Views of Judge Woodward and Bishop Hopkins on Negro Slavery at the South.* N.p., n.d. [1863?]. FIRST EDITION. – *Report of the Senate Committee Relative to the Immigration of Blacks and Mulattoes into the State of Pennsylvania.* N.p., 1863. FIRST EDITION. – U.L.A. *The Opinions of Abraham Lincoln upon Slavery and its Issues: Indicated by His Speeches, Letters, Messages, and Proclamations.* Philadelphia. Union League of America. N.p., [1863?]. – *President Lincoln's Views. An Important Letter on the Principles Involved in the Vallandigham Case. Correspondence Related to the Democratic Meeting, at Albany, N.Y.* Philadelphia. King & Baird, Printers. 1863. – *Washington's Farewell Address to the People of the United States of America. Published September 17, 1796.* Harrisburg. Singery & Myers, n.d., [ca. 1860s?]. – And many others, bound in contemporary half straight-grain morocco, marbled sides (upper cover detached, lower cover almost fully separated, spine worn).

Complete list available upon request.

3,000/5,000

211. SMEDLEY, R.C. **History of the Underground Railroad in Chester and the neighboring counties of Pennsylvania.** Lancaster, PA: [John A. Hiestand], 1883.

Small 8vo. Numerous wood-engraved portraits including a frontispiece of the author. Original blindstamped brown cloth, gilt-lettered spine (spine gently sunned, some wear at ends).

FIRST EDITION of Smedley's account of Underground Railroad operations in southeastern Pennsylvania.

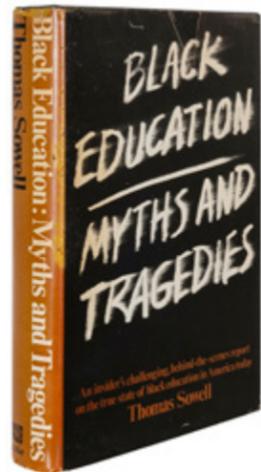
200/300

212. [SOUTH CAROLINA RECONSTRUCTION]. **A group of 3 titles, including:**

Report of the Joint Committee on Reconstruction, at the First Session Thirty-Ninth Congress. Washington: Government Printing Office, 1866. Original brown cloth (spine sunned). FIRST EDITION. – REYNOLDS, John S. *Reconstruction in South Carolina 1865-1877.* Columbia, S.C.: The State Co., 1905. Photographic portrait frontispiece. Original brown cloth (spine sunned). FIRST EDITION. – SIMKINS, Francis Butler and Robert Hillard WOODY. *South Carolina During Reconstruction.* Chapel Hill: The University of North Carolina Press, 1932. Illustrated from drawings, folding map. Original two-tone buckram. FIRST EDITION.

Together, 3 works in 3 volumes, all large 8vo, condition generally very good.

200/300



213

213. SOWELL, Thomas. **Black Education: Myths and Tragedies.** New York: David McKay Company, [1972].

8vo. Original black cloth; original unclipped dust jacket (few closed tears, small tear to rear panel).

FIRST EDITION, of Sowell's scarce work which focuses on "the scandalous mismanagement of special college programs for black students...an inside view of the events leading up to the guns-on-campus crisis at Cornell...[and] some positive proposals for much needed educational reforms" (from the flaps).

100/200

214. STILL, William (1821-1902). **The Underground Railroad.** Philadelphia: Porter & Coates, n.d. [1872].

Large 8vo. 24 plates including frontispiece portrait, numerous in text illustrations. Original debossed green cloth gilt, brown coated endpapers (rebacked preserving original spine and endpapers). Provenance: gift inscription from a father to his children "whose life was associated with many incidents and [indecipherable] mentioned in the pages of this book".

FIRST EDITION of this monumental study written shortly after the Civil War and emancipation. Blockson, One Hundred and One 41 ("generally acknowledged as a classic").

1,000/2,000

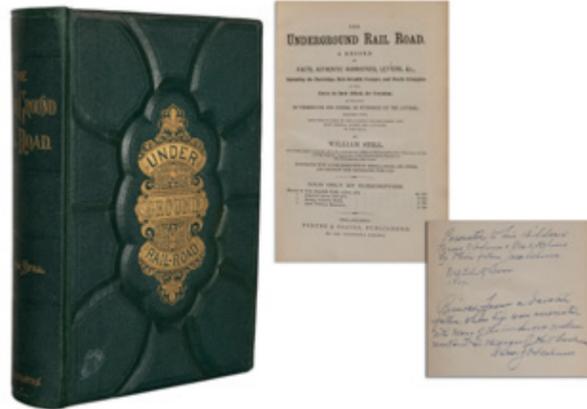
215. STOWE, Harriet Beecher (1811-1896). **Uncle Tom's Cabin; or, Life among the Lowly.** Boston and Cleveland: John P. Jewett & Company; Jewett, Proctor & Worthington, 1852.

2 volumes, 8vo. Title vignettes, 6 wood-engraved plates probably after Hammatt Billings. (Very occasional light spotting, else bright). Original brown cloth [BAL binding B], stamped in gilt and blind, spine gilt-lettered (rebacked, preserving original spines and endleaves); morocco-backed slipcase. Provenance: Luke Brooks Jr. (early ownership signature on ffeep).

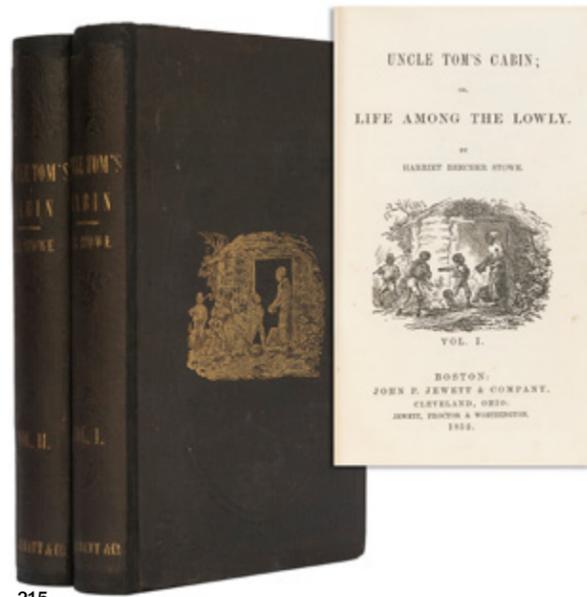
FIRST EDITION, FIRST ISSUE with all points present including "spilt" for "spiled" in Vol. I, p. 42, line 1; "catechism" for "catechism" in Vol. II, p. 74, line 5; and the single imprint of Hobart & Robbins on copyright.

Uncle Tom's Cabin was first issued in serial form with three installments published for *The National Era*, the book form was quickly picked up by John P. Jewett and published before the conclusion of the serial in response to the popularity of the abolitionist cause. Three thousand copies were sold the day of publication, and before its first anniversary, 300,000 copies were sold in America, which John Winterish points out that "on a basis of proportionate population, this would be the equivalent of more than 1,500,000 copies today" (Grolier, 100 American). "In the emotion-charged atmosphere of mid-19th century America Uncle Tom's Cabin exploded like a bombshell. To those engaged in fighting slavery it appeared as an indictment of all the evils inherent in the system they opposed; to the pro-slavery forces it was a slanderous attack on 'the Southern way of life'... the social impact of 'Uncle Tom's Cabin' on the United States was greater than that of any book before or since" (Printing and the Mind of Man). BAL 19343; Grolier, 100 American, 61; PMM 332.

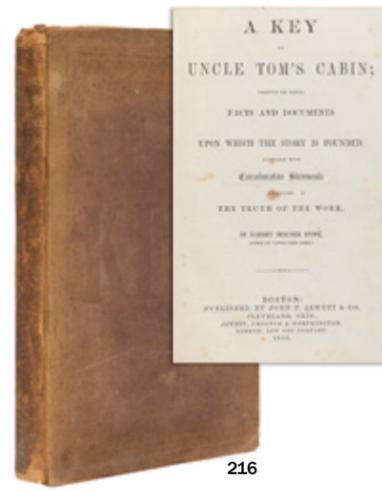
3,000/5,000



214



215



216

216. STOWE, Harriet Beecher (1811-1896). **A Key to Uncle Tom's Cabin; Presenting the original facts and documents upon which the story is founded.** Boston and Cleveland: John P. Jewett & Company; Jewett, Proctor & Worthington, 1853.

Tall 8vo. (Some spotting). Original brown cloth blindstamped with the word "KEY" on both covers within blind frame, gilt-lettered spine (spine darkened, extremities sunned, rubbing at ends and corners). Provenance: Joseph L. Eisendrath Jr. ("The Lincoln Library of..." bookplate); George H. Thomas (early ownership signature).

FIRST EDITION, FIRST ISSUE with "Hobart & Robbins" imprint on copyright. "The success of Uncle Tom's Cabin made Stowe an international celebrity and a focus of antislavery sentiment. In 1853 she published A Key to Uncle Tom's Cabin, an antislavery polemic written to answer critics who complained that her novel had exaggerated the brutalities of slavery" (ANB). BAL 19359.

200/300

217. STOWE, Harriet Beecher (1811-1896). **Uncle Tom's Cabin; or, Life among the Lowly.** New York: [The Harbor Press for] The Limited Editions Club, 1938.

Tall 8vo. Illustrated with lithographs including frontispiece and title vignette by Miguel Covarrubias. Original half maroon morocco, marbled boards, gilt titling in compartments, edges marbled (spine gently sunned); original printed slipcase (some wear at extremes).

LIMITED EDITION, number 53 of 1500 copies, SIGNED BY THE ILLUSTRATOR.

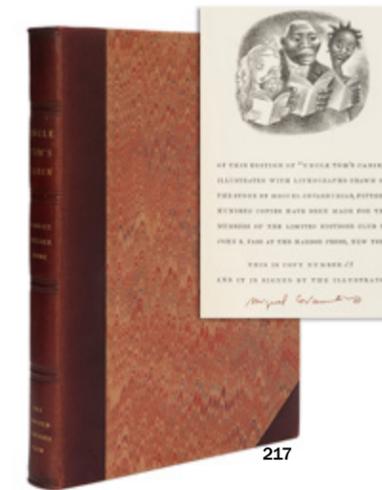
150/250

218. STROUD, George M. (1795-1875). **A Sketch of the Laws relating to Slavery in the Several States of the United States of America.** Philadelphia: I. Ashmead for Kimber and Sharpless, 1827.

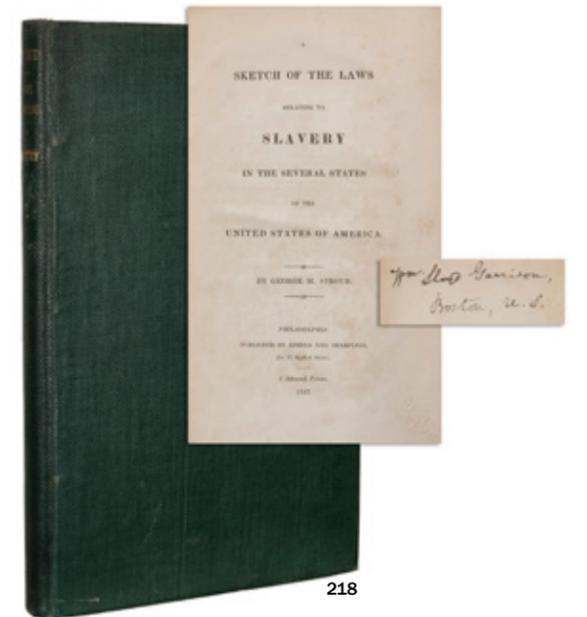
8vo. (Some offsetting or browning throughout). Later green cloth. Provenance: William Lloyd Garrison, Boston (ownership signature). Garrison (1805-1879) was an American abolitionist, best known for his widely read anti-slavery newspaper *The Liberator* which he founded in 1831.

FIRST EDITION of this key work on the various convoluted slave laws as they were enforced in different states and the status of fugitive slaves in free states.

300/500



217



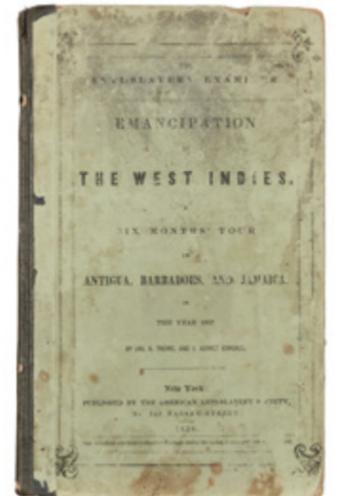
218

219. THOME, James A. and J. Horace KIMBALL. **The Anti-Slavery Examiner No. 7. Emancipation in the West Indies. A Six Months' Tour in Antigua, Barbadoes, and Jamaica, in the year 1837.** New York: The American Anti-Slavery Society, 1838.

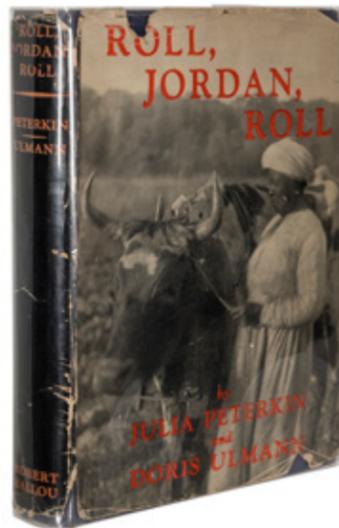
8vo. Engraved folding map (spotting). Original cloth-backed printed drab boards (extremities a bit worn, few stains and soiling to covers). (Spotting throughout).

FIRST EDITION of the compact version of this work, published for wide circulation, after a fine paper edition of the same year. The authors provide detailed, first-hand accounts of the new living conditions and social institutions on the islands. Sabin 95460.

100/200



219



220

220. [ULLMANN, Doris (1882-1934), photographer]. – PETERKIN, Julia (1880-1961). **Roll, Jordan, Roll**. New York: Robert O. Ballou, [1933].

8vo. 70 photogravures after photography by Ullmann. Original blue cloth, gilt-lettered spine, black top stain (spine gently sunned, tiny marred hole and early ownership signature on ffep); original dust jacket (rear panel detached but present, chipping at extremities, some separation to front flap). Laid in with a contemporary newspaper clipping dated 1933 reviewing this book.

FIRST TRADE EDITION of one of the great documentary photobooks of the 1930s, examining the Gullah descendants of African American slaves living in South Carolina and Georgia in the 1930s. "Ullman's soft-focus photos - rendered as tactile as charcoal drawings in the superb gravure reproductions here - straddle Pictorialism and Modernism... many of her pictures would not be out of place in a Farm Security Administration photo essay" (Roth, *The Book of 101 Books: Seminal Photographic Books of the Twentieth Century* pp. 78-9). Blockson 3932.

400/600

221. [VIRGINIA]. **A pair of titles, including:**

ARMSTRONG, M.F. and Helen W. LUDLOW. *Hampton and its Students*. New York: G.P. Putnam's Sons, 1874. 8vo. Folding wood-engraved frontispiece, numerous vignettes in the text. Original gilt-lettered brown cloth (spine darkened, some cockling and darkening to upper cover). FIRST EDITION. – DREWRY, William Sidney. *The Southampton Insurrection*. Washington: The Neale Company, 1900. 8vo. Illustrated from photographs, folding map. Original gilt-stamped blue cloth (small worming to rear joint). FIRST EDITION.

150/250

222. [WASHINGTON, Booker T. (1856-1915)]. **Catalogue of the Tuskegee Normal and Industrial Institute, Tuskegee, Alabama. 1898-99**. [Tuskegee:] Tuskegee Institute Press Print, 1899.

8vo. Folding bird's-eye view frontispiece, numerous illustrations from photographs and drawings in text. Original yellow printed wrappers (some discoloration to front joint, some dust soiling to covers).

FIRST EDITION of this scarce register outlining the 1898-99 academic year. The Tuskegee Normal and Industrial Institute inculcated Booker T. Washington's principles of providing practical training for African Americans and helping them develop economic self-reliance through the mastery of manual trades and agricultural skills. Washington founded the school in 1881 and served as its principal until his death in 1915. RARE: OCLC does not locate any copies institutionally.

200/300

223. WASHINGTON, Booker T. (1856-1915). **The Future of the American Negro**. Boston: Small, Maynard & Company, 1899. Small 8vo. Photographic portrait frontispiece. Original gilt-lettered burgundy cloth, top edge gilt, others uncut (spine gently sunned).

FIRST EDITION of Washington's first major published work. He outlines his ideas and philosophies regarding African Americans, especially pertaining to their education, referring often to Tuskegee University, which he co-founded.

300/500

224. WASHINGTON, Booker T. (1856-1915). **Up from Slavery. An Autobiography**. New York: Doubleday, Page & Co., 1901.

8vo. Photographic portrait frontispiece. Original gilt-lettered maroon cloth, top edge gilt (spine gently sunned, some rubbing at ends, early ownership signature on ffep).

FIRST EDITION of Washington's landmark biography that is listed among the most widely read autobiographies, having been published in more than 12 languages. Listed by Modern Library as one of the greatest English-language nonfiction books of the 20th century.

200/300

225. WILLIAMS, George W. (1849-1891). **History of the Negro Race in America from 1619 to 1880**. New York: G.P. Putnam's Sons, 1883.

2 volumes, 8vo. Engraved frontispiece portrait on the author in vol. I. Original blue cloth, gilt-lettered spines (recased, light rubbing at ends, light sunning to spines, ownership name on textblock at bottom fore edge of vol. I); cloth slipcase. Provenance: James F.L. Gould (ownership rubberstamp and inscription on endleaves dated 1942 with the notation "to be preserved").

FIRST EDITION of this scarce landmark history of African Americans in the United States. Dubois described it as a "splendid narrative" that is still considered one of the best references on the subject. Blockson, One Hundred and One 44; Howes W453.

1,000/1,500

226. WILLIAMS, George W. (1849-1891). **A History of the Negro Troops in the War of the Rebellion, 1861-1865**. New York: Harper & Brothers, 1888.

8vo. Engraved frontispiece portrait on the author. Original pictorial tan cloth stamped in black and gilt, brown coated endpapers (some dust soiling to spine, evidence of label removal near foot).

FIRST EDITION of this important work on African American soldiers enlisted in the American Civil War.

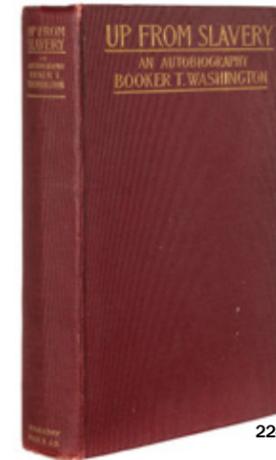
200/300

227. WOODSON, Carter, et al, editors. **Negro History Bulletin**. Washington, D.C.: Association for the Study of Negro Life and History, 1937-56.

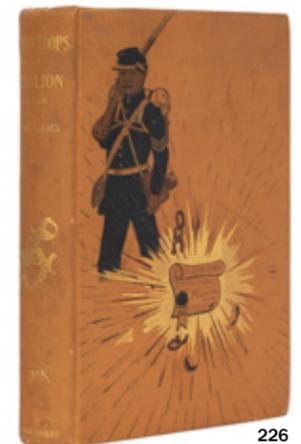
19 (of 22) volumes, 4tos. Numerous illustrations from photographs, drawings, etc. in the text. Original blue or black cloth, gilt-lettered spines (faint spotting to boards, some rubbing to gilt on spines).

FIRST EDITIONS. Includes volume numbers 1-16, 18-20. Volume 20 details the Rosa Parks incident in Montgomery and the beginning of Martin Luther King Jr.'s rise to national prominence. A NEARLY COMPLETE SET OF THIS IMPORTANT BLACK PERIODICAL FROM IT'S INCEPTION DURING THE DEPRESSION ERA TO THE START OF THE MODERN CIVIL RIGHTS MOVEMENT.

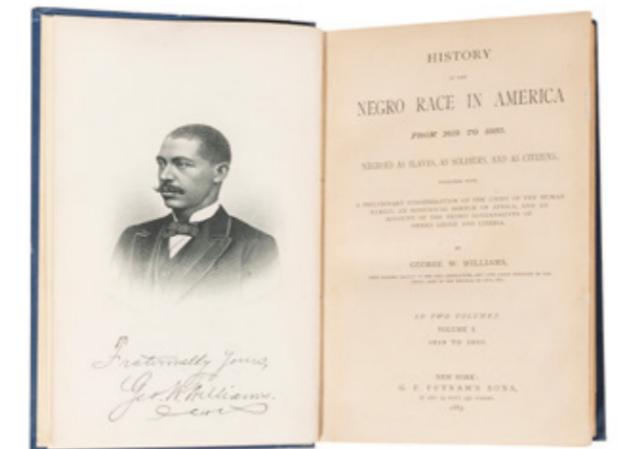
600/800



224



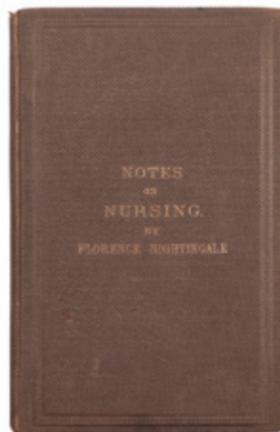
225



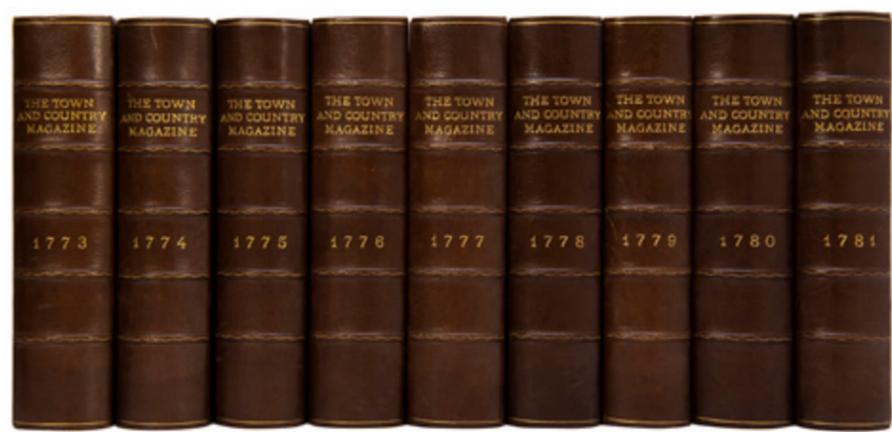
225



227



228



230

AMERICANA & HISTORICAL

228. [AMERICAN CIVIL WAR]. NIGHTINGALE, Florence (1820-1910). **Notes on Nursing: What it is, and What it is Not.** New York: D. Appleton, 1860.

8vo. Original brown pebbled cloth, boards double-ruled in blind, front board lettered in gilt, yellow coated endleaves (some light wear at extreme ends and corners). Provenance: A(?) White of Albany, New York (early penciled ownership signature on title-page).

FIRST AMERICAN EDITION. Nightingale was a nurse during the Crimean War, and improved nursing methods for patients and nurses alike including during the U.S. Civil War where she was frequently consulted about how to best manage field hospitals. **250/350**

229. [BOSTON MASSACRE]. -- [REVERE, Paul (1735-1818), illustrator]. **Boston Gazette and Country Journal. No. 779. Monday, March 12, 1770.** Boston: Edes & Gill, 1770.

4 pp., folio (view of single page, 14 1/4 x 9 3/4"), old folds with small spots of separation at folds, some spotting, evenly wrinkled, framed and matted. 3-column text, second and third pages bordered with woodcut mourning bands, woodcut vignette at center of masthead and 4 wood-engraved coffins of the four victims by Paul Revere.

THE RARE BOSTON MASSACRE ISSUE with a lengthy account of the massacre on the second and third pages, published just seven days after the events that greatly shaped further relations between the American colonies and Great Britain. On 5 March 1770, a group of nine British soldiers openly fired into a crowd of over 300 colonists forming around a British sentry, killing five and wounding six. The mob was fueled by a growing unrest in Boston over a series of acts passed by the British Parliament that raised revenue through duties on lead, glass, paper, paint, and tea. Afterwards, John Adams wrote that the "foundation of American independence was laid" and was heavily publicized as a "massacre" by Paul Revere and Samuel Adams thus laying the groundwork for later rebellions, most famously the Boston Tea Party, effectively launching the American Revolution. ONE OF THE MOST IMPORTANT ISSUES PUBLISHED IN THE COLONIES PRIOR TO INDEPENDENCE. Brigham I:298; Evans 11578.

400/600



229

230. [BOSTON TEA PARTY]. **The Town and Country Magazine; or, Universal Repository of Knowledge, Instruction, and Entertainment for the Year 1773 [-1781].** London: Printed for A. Hamilton, Jun. near St. John's Gate, 1773-81.

9 volumes, 8vo. (Consecutive run of volumes V-XIII). Numerous plates. Modern half brown morocco, spines stamped and ruled in gilt in compartments, five raised bands, marbled endleaves, stamp-signed by Brentano's (minor occasional rubbing to extremities, a few minor ink ownership stamps in text, text a bit toned, some mild wear).

This magazine was established by Archibald Hamilton, Jr. in 1769, and ran until 1796. This magazine catered to the upper classes and eschewed the more popular magazines of the day that were gossipier and more lurid. This magazine had a section of American news in each issue, bringing stories about the American Revolutionary War, WITH EARLY ENGLISH MENTIONS OF IMPORTANT EVENTS, SUCH AS THE BOSTON TEA PARTY (see pp. 54-55, vol. VI: "A number of resolute men, dressed like Mohawks, or Indians, determined to do all in their power to save their country from ruin which their enemies had plotted, in less than four hours emptied every chest of tea on board the three ships, commanded by the captains Hall, Bruce, and Coffin, amounting to 342 chests into the sea without the least damage done to the ships, or any other property."), and an early appearance of the Declaration of Independence (see pp. 148-149, vol. XI).

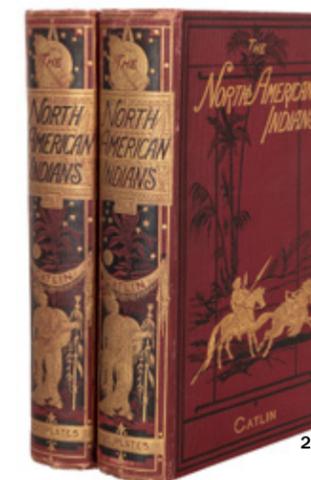
800/1,200

231. CATLIN, George (1796-1872). **North American Indians.** Philadelphia: Leary, Stuart and Company, 1913.

2 volumes, royal 8vo. 180 color-printed plates including 3 maps (one folding). Original red pictorial cloth stamped in gilt, top edges gilt, others uncut (light rubbing at extreme ends and corners, front joints a bit over opened at titles).

Later edition. Catlin's work was first published in 1841 and reprinted many times, serving as the basis for much Plains ethnology. "Catlin visited forty-eight tribes in the Mississippi and Missouri valleys and on the eastern slope of the Rocky Mountains during his eight years' travel. His object was to paint portraits of men and women in every tribe, together with views of villages, games, etc. The two volumes are a series of fifty-eight letters written while the author was among the Indians. They form an unusually entertaining narrative of travels in an almost unknown region, and at the same time are of great value in their descriptions of Indian life" (Larned 616). Howes C-241.

400/600



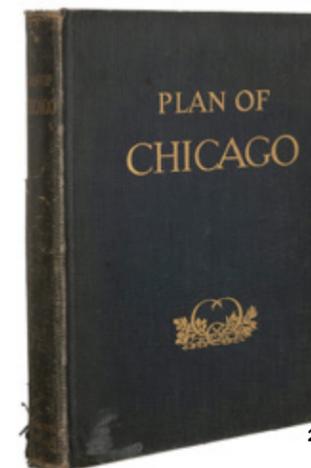
231

232. [CHICAGO]. BURNHAM, Daniel H. (1846-1912). -- BENNETT, Edward H. (1874-1954). **Plan of Chicago...** Edited by Charles Moore. Chicago: [R. R. Donnelley at Lakeside Press for:] The Commercial Club, 1909.

4to. Illustrated with colorful maps, plans, photograph reproductions, fold outs, and bird's-eye views including the frontispiece with tissue guard by Jules Guerin; errata slip tipped-in on p. 24. Original gilt lettered dark gray-blue buckram, top edge gilt (faint stain on upper cover, spine panel splitting and fraying at rear, ends a bit worn, some browning at lower margin at beginning, offsetting from a newspaper clipping on the list of subscriber's entry, front hinge starting). Provenance: Charles J. de Bernard (original presentation bookplate from The Commercial Club).

FIRST EDITION, LIMITED EDITION, number 1377 of 1650 copies "of one of the most significant works in the history of modern city planning" and an influential work on the shaping of the way that the city is experienced and enjoyed today which includes the lakefront, Lake Shore Drive, Navy Pier, Michigan Avenue, and many other important public features. Caxton Club Chicago by the Book 29.

600/800



232

233. [CHICAGO ARCHITECTURE]. -- [GRAHAM, ANDERSON, PROBST & WHITE]. **The Architectural Work of Graham Anderson Probst & White, Chicago and Their Predecessors D. H. Burnham & Co. and Graham Burnham & Co.** London: Privately Published by B. T. Batsford Ltd., 1933.

2 volumes, folio (406 x 292 mm). 385 photogravure plates. Original brown levant triple ruled in gilt, spines in 6 compartments with large bands gilt, gilt titling and fillets in compartments, top edges gilt, others uncut, marbled endpapers, GILT STAMP-SIGNED BY SANGORSKI AND SUTCLIFFE (some darkening to vol. I upper cover, also with a faint vertical indentation, else fine).

FIRST EDITION, LIMITED ISSUE, number 152 of 300 copies for presentation, addressed to Mr. Britton I. Budd (1871-1965) and SIGNED BY ERNEST P. GRAHAM on the limitation. Budd was the right-hand-man to utilities magnate, Samuel Insull, overseeing the daily operations of the Chicago roads as well as being named President of all four Chicago "L" companies.



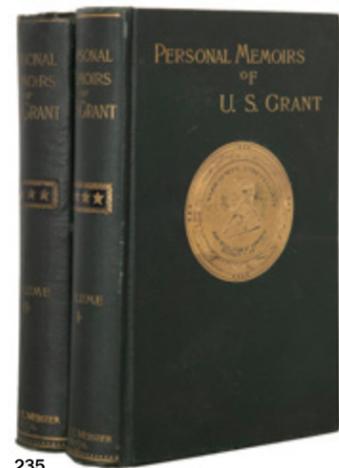
233

ADDITIONALLY INSCRIBED BY AN ASSOCIATE OF THE FIRM, Charles F. Murphy (1890-1985), who is mentioned in the prefatory note, to Peter Pomnitz- a "young architect of a later generation". Founded in 1912 as successor to Burnham, the firm was responsible for some of Chicago's most notorious buildings including the Field Museum of Natural History, Union Station, Wrigley Building, Merchandise Mart; even The Flatiron building in New York.

1,500/2,500



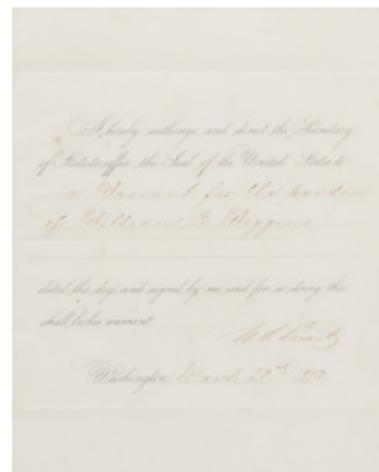
234



235



236



237

234. DOBIE, J. Frank (1888-1964). **The Mustangs**. Boston: Little, Brown and Company, [1952].

8vo. Numerous illustrations after drawings by Charles Banks Wilson, INCLUDING AN ORIGINAL INK AND WASH DRAWING by the artist tipped to the limitation leaf. Full original pinto horse hide, morocco lettering-piece gilt, top edge gilt; original slipcase (spine gently sunned).

FIRST EDITION, LIMITED ISSUE, letter "j" of 100 copies, SIGNED ("BRANDED") BY BOTH THE AUTHOR AND ARTIST.

1,500/2,500

235. GRANT, Ulysses S. (1822-1885). **Personal Memoirs of...** New York: Charles L. Webster & Company, 1885-1886.

2 volumes, 8vo. Engraved portrait frontispieces with tissue guards, folding facsimile letter tipped-in Volume I, folding map and facsimile document in Vol. 2, numerous maps and wood-engravings throughout (some light offsetting from frontispieces to titles). Original gilt-lettered green cloth, covers with central gilt medallions (spines a touch sunned, few spots of light rubbing to extremes).

FIRST EDITION of Grant's classic memoirs published by Mark Twain, who considered the work "the best memoirs of a general since Caesar".

300/500

236. GRANT, Ulysses S. (1822-1885). **Personal Memoirs of...** New York: Charles L. Webster & Company, 1885-1886.

2 volumes, 8vo. Engraved portrait frontispieces with tissue guards, folding facsimile letter tipped-in Volume I, folding map and facsimile document in Vol. 2, numerous maps and wood-engravings throughout (some edgewear to folding facsimile). Original publisher's half-morocco gilt with central medallions on both covers, spines in 6 compartments with raised bands, gilt-lettering and centerpieces in compartments including the 4-star shoulder straps, marbled edges, marbled endpapers (spines sunned on Vol. I, corners rubbed). Provenance: Frank W. Stanley (booklabels).

FIRST EDITION of Grant's classic memoirs published by Mark Twain in the deluxe publisher's binding.

400/600

237. GRANT, Ulysses S. (1822-1885). **Partially printed document signed ("U.S. Grant") for a Presidential pardon of William B. Wiggins, Washington, 21 March 1873.**

One-page, royal 8vo, accomplished in manuscript, old folds, few tiny spots. Framed and matted with an engraving of Grant, overall 18 1/2 x 22 1/2".

600/800

238. HERNDON, William H. (1818-1891) and Jesse William WEIK (1857-1930). **Herndon's Lincoln: The True Story of a Great Life**. Chicago, New York, and San Francisco: Belford, Clarke & Company, [1889].

3 volumes, 8vo. Numerous steel engraved plates. Contemporary half calf, marbled sides, spines in 5 compartments with raised bands, gilt-lettering pieces in two, marbled edges (joints a bit worn, corners rubbed, some cockling to upper cover of Vol. I). FIRST EDITION, "based on Herndon's intimate, first-hand knowledge, this will always be the most authoritative single source for Lincoln's early period" (Howes H-440).

400/600

239. [LEWIS & CLARK EXPEDITION]. COUES, Elliott (1842-1899), editor. **History of the Expedition Under the Command of Lewis and Clark to Sources of the Missouri River, thence across the Rocky Mountains and down the Columbia River to the Pacific Ocean performed during the Years 1804-5-6, by Order of the Government of the United States**. New York: Francis P. Harper, 1893.

4 volumes, royal 8vo. 2 engraved portrait frontispieces, 2 facsimile folding letters, 2 folding charts, and three large folding maps (one in color), loose as issued in rear pocket in Vol. IV. Original green cloth, gilt-lettered spines, uncut (hinges cracked, wear at extreme ends).

LIMITED EDITION, number 323 of 800 copies on Fine Book paper, from a total edition of 1000. "[Coues'] edition of 1893 ranks second in importance only to the original journals. His lengthy annotations, based on first-hand knowledge of the territory, are highly informative, and his bibliographical essay is a major contribution" (Wagner-Camp). This was also the first of a series of landmark publications by Harper on western exploration, and the first editing project of the prolific Coues which Howes notes as being the "most scholarly" of all the editions of Lewis and Clark. Graff 2484; Howes L317; Literature of the Lewis and Clark Expedition 5b.2; Wagner-Camp 13:7.

[With:] COUES. *New Light on the Early History of the Greater Northwest. The Manuscript Journals of Alexander Henry Fur Trader of the Northwest Company and David Thompson...* New York: Francis P. Harper, 1897. 3 volumes, royal 8vo. Illustrated including 2 folding maps and one folding facsimile in rear pocket of Vol. III. Original green cloth. LIMITED EDITION, number 569 of 800 copies on Fine Book paper, from a total edition of 1000.

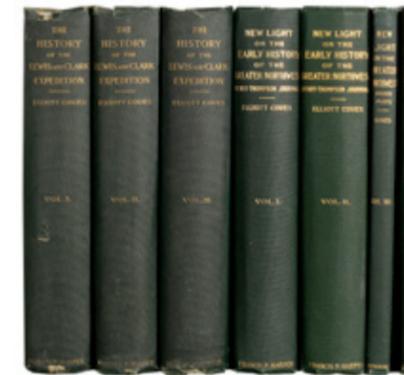
400/600

240. [LINCOLN, Abraham (1809-1865)].--GARDNER, Alexander (1821-1882), photographer. **Portrait of...** (Meserve No. 100). [Washington, D.C., original 1865, this copy printed 1912].

Photographic print from the original copy in the Collection of Frederick H. Meserve, New York. This was the last photograph of Lincoln taken during his life. The negative was broken and one print only was made from the broken negative, which was destroyed. With Meserve's typed description note on verso, inscribed by Meserve to Edwin L. Weyer, 3 September 1953.

[With:] a souvenir of the Meeting of the Civil War Round Table of New York, 1 November 1953, housed in a folding blue printed wrapper. Includes 3 photographic prints: one of Meserve (which he signed below), and 2 contact prints from the original glass negatives by Mathew B. Brady of President and Mrs. Lincoln in 1861.

300/500



239



238



240



241

241. SMITH, John Calvin (c. 1809-1890). **The Western Tourist and Emigrant's Guide, with a compendious Gazetteer of the States of Ohio, Michigan, Indiana, Illinois, and Missouri, and the Territories of Wisconsin and Iowa**. New York: J.H. Colton, 1840.

12mo. Large folding map at end with hand-coloring (discreet repairs to folds at verso, some browning); 1pp. publisher's ad. Original blindstamped blue-green ribbed cloth, gilt-lettering to upper cover (rebacked preserving original endpapers). (Spotting and marginal browning throughout). Provenance: H.J. Willing (book label); John Villiers Farwell III and Margaret Willing Farwell (book label), son of John Villiers Farwell Sr., the notable American merchant and creator of the first prototype of the modern department store.

EARLY EDITION of this attractive pocket map showing sparsely settled areas of Iowa, northern Wisconsin and Michigan. Karpinski, p. 260; Howes S-615.

300/500



242

242. TROLLOPE, Frances (1779-1863). **Domestic Manners of the Americans.** London: Whittaker, Treacher, & Co., 1832.

2 volumes, 8vo. 24 lithograph plates by August Hervieu (few plates shaved near captions). Half contemporary black calf, marbled sides, spines in 6 compartments with flat bands, red and burgundy lettering pieces in 2, others with floral centerpieces gilt (some rubbing to boards).

Second edition, first published earlier the same year. Trollope (mother of novelist Anthony Trollope) lived in Cincinnati for three years while her husband ran an unsuccessful retail business. Her opinion of the United States and the manners of its citizens was not favorable. Howes T-357.

200/300

243. [WINTHROP, James (1752-1821), his copy]. **An Account of the Receipts and Expenditures of the United States, for the Year 1795.** Philadelphia: printed by John Fenno, 1796.

Tall folio (394 x 241 mm). Several large folding tables. Printed pamphlet removed, uncut (title-page soiled, some edgewear). Provenance: James Winthrop Esq. (neat contemporary ownership signature above title).

FIRST EDITION, FORMERLY OWNED BY THE LIBRARIAN OF HARVARD UNIVERSITY DURING THE REVOLUTIONARY WAR. Winthrop served as librarian of Harvard from 1772 until 1787. He was given the task of overseeing the removal and transportation of the contents of the library to various surrounding towns during the Revolutionary War when the Continental Army occupied the College buildings. While the books were being packaged, Winthrop joined the fight at the Battle of Bunker Hill where he was wounded in the neck but would survive. Winthrop went on to work as a Register of Probate for several decades and became an important Anti-Federalist. Evans 31434.

400/600

244. CRICK, Francis (1916-2004). **What Mad Pursuit: A Personal View of Scientific Discovery.** New York: Basic Books, Inc., [1988].

8vo. Illustrated from photographs. Original blue cloth, gilt-lettered spine; original unclipped dust jacket (spine a touch sunned).

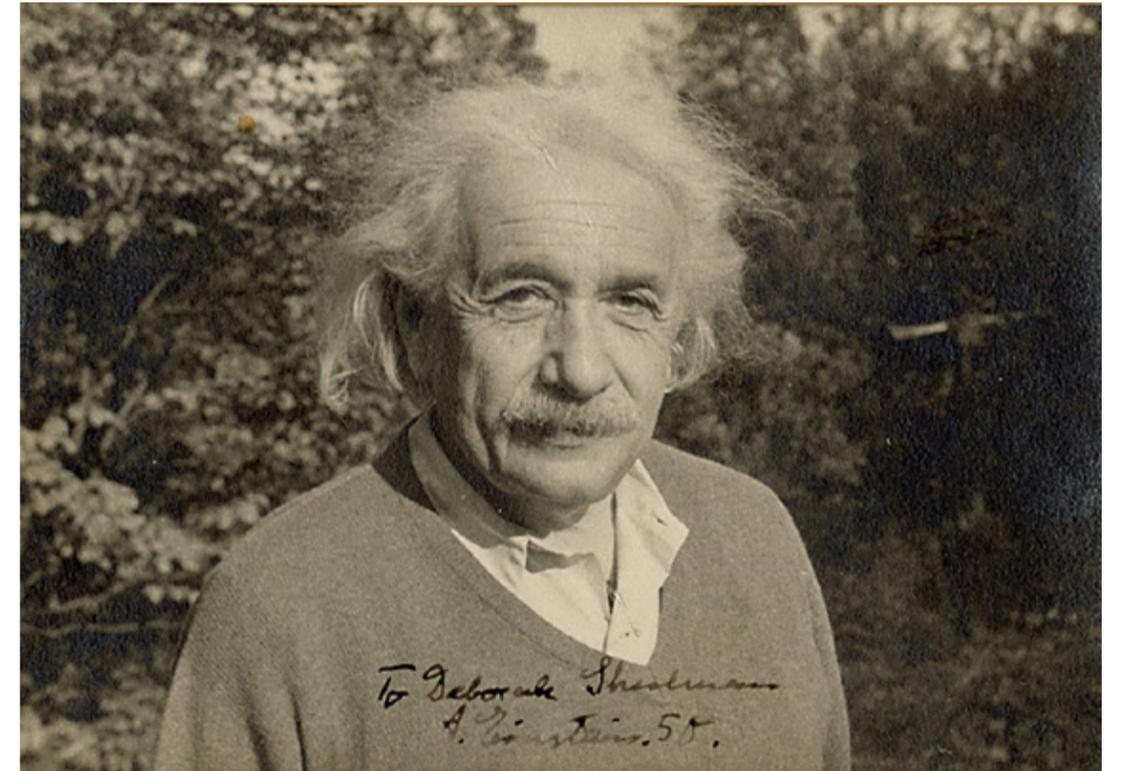
Second printing of the first edition, INSCRIBED BY CRICK on the front free endpaper. ADDITIONALLY SIGNED BY JAMES WATSON on the front flyleaf. Crick and Watson, along with Maurice Wilkins, are best known as the discoverers of the structure of DNA in 1953 for which they were awarded the Nobel Prize in Physiology or Medicine in 1962.

600/900

245. EDISON, Thomas (1847-1931). **Document signed ("Thos. A. Edison"), West Orange, New Jersey, 19 March 1917.**

One-page, tall 8vo, mounted on board, small closed tear near upper margin. Document headed "Minutes of the Annual Meeting of the Board of Directors of Edison Phonographs, Ltd." which gave the authority to the Bookkeeper to countersign checks drawn on the Company's funds. Also signed by five other trustees including Charles Edison, son of Thomas and former Governor of New Jersey. Displayed with a glossy black and white photograph of Edison.

300/400



247

246. No lot.

247. [EINSTEIN, Albert (1879-1955)]. **Original photograph signed ("A. Einstein") to Deborah Shulman(?), 1950.**

Gelatin silver print (3 1/2 x 4 3/4"). of Einstein, possibly outside his house at Princeton, inscribed on lower image, matted (mounted with old tape along edges).

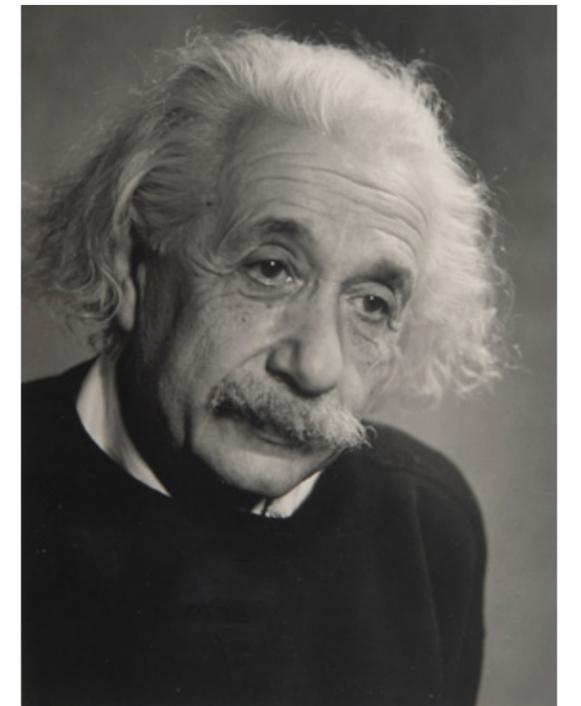
2,000/3,000

248. [EINSTEIN, Albert (1879-1955)]. – STEIN, Fred, photographer. **"Albert Einstein Princeton 1946".**

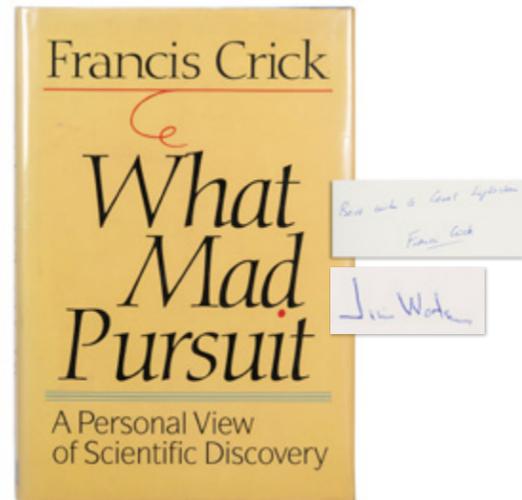
Gelatin silver print, limitation and title in pencil on lower mat, number 112 of 450 copies. Framed and matted, sight (13 x 10"). Signed authorization label on behalf of the Fred Stein Estate by Stein's son, Peter Stein. Printed in 1994 by the Estate, this photograph is considered one of the most iconic images of the 20th century.

"In 1946, when Albert Einstein was in residence at Princeton University, Fred Stein was granted ten minutes of the great man's time to take a portrait. After the time was up, Einstein's secretary came in to usher Stein out. However, Einstein insisted that he stay, saying that their discussion was too interesting to cut short. The secretary came back repeatedly, but the visit extended to two hours. The resulting portrait by Fred Stein pictures a deep intelligence engaged in thought. It became an iconic image, and one of the most famous photographs ever taken of Albert Einstein" (Dawn Freer, Fred Stein: A Retrospective).

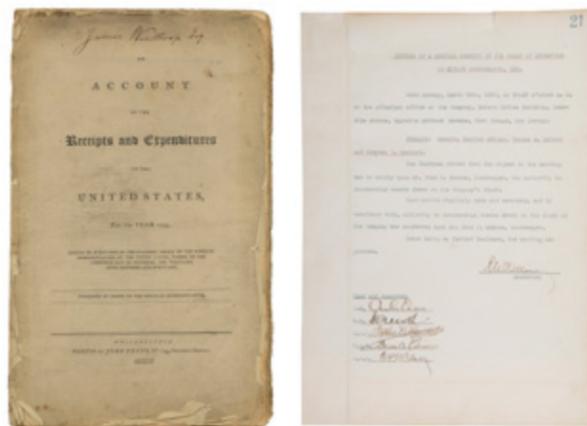
250/400



248

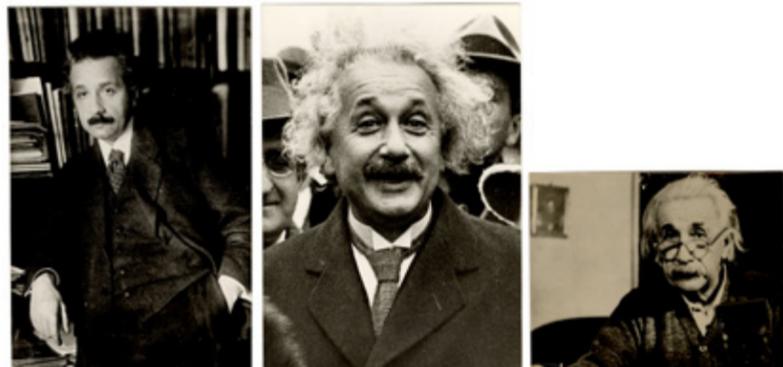


244



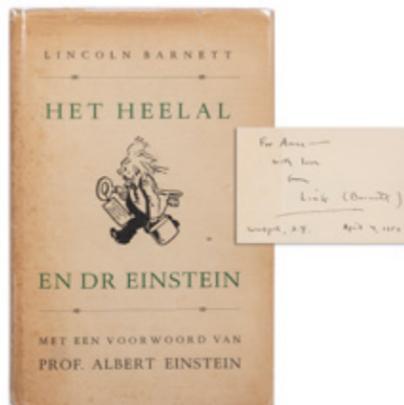
243

245



249

three of four



250

249. [EINSTEIN, Albert (1879-1955)]. A group of 4 press photos, including:

A large format photo (10 x 8") of Einstein and his wife at the Tournament of Roses in Pasadena, California, circa 1923 (chipped at edges, associated press stamps on verso); small format photo of a portrait of Einstein (4 x 5"), circa 1950s; and two later photos.

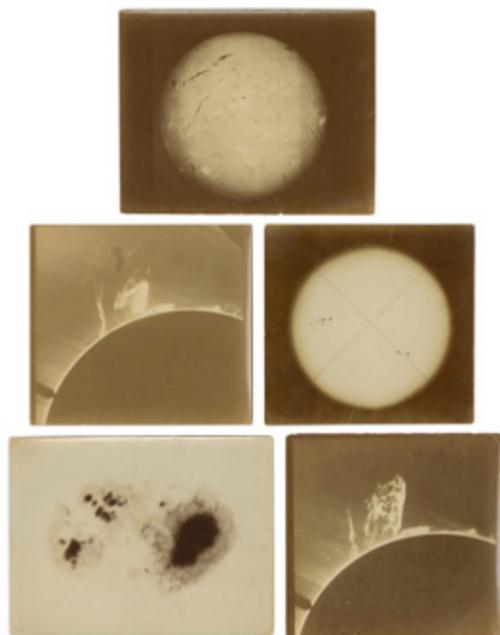
200/300

250. [EINSTEIN, Albert (1879-1955)]. – BARNETT, Lincoln (1909-1979). *Het Heelal en Dr Einstein* [translation: *The Universe and Dr. Einstein*]. With a foreword by Einstein. The Hague: W.P. van Stockum en Zoon, 1950.

8vo. Original cream cloth; original unclipped dust jacket (extremities sunned with some spotting, some edgewear).

FIRST DUTCH EDITION, PRESENTATION INSCRIPTION from the author to Anne Goodman. Originally published in 1948 as a layman's introduction to the theory of relativity, the work was praised by Einstein as being the clearest and most readable expositions of relativity theory. Laid in with a 2pp. TLS from Barnett to Anne.

150/250



251

251. [SCIENTIFIC PHOTOGRAPHY]. [EVERSHED, John (1864-1956)]. A group of 5 spectroheliograph silver gelatin prints of the sun. [Royal Observatory, Greenwich and Kodaikanal, India, 1906-1917].

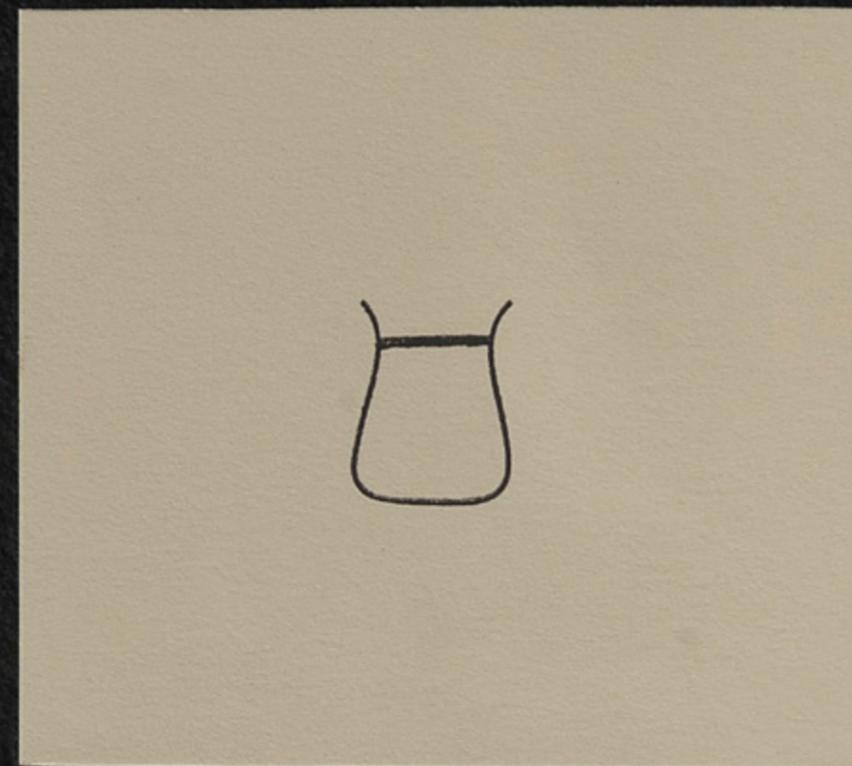
2 prints approximately 151 x 190 mm, 3 prints approximately 148 x 155 mm. All prints with manuscript captions on verso (in an unknown hand), 3 prints state that the photos were taken by J. Evershed, the others credited to the Royal Observatory. Some general edgewear, toning, prints lightly curled. Evershed was an English Astronomer and was the first to observe radial motions in sunspots (now referred to as The Evershed Effect); he made this discovery at the Kodaikanal Observatory in 1909 (one of the Royal Observatory photos is of sunspots).

600/800

252. GEORGE IV, KING OF ENGLAND (1762-1830). Manuscript document signed ("George R."), 1820.

2 pp., folio (14 x 9 1/2"), old folds, tipped at outer margin to another sheet. George IV authorizes the continuation of a pension that had been allotted by his recently deceased father, King George III. "Whereas our late Royal Father...was graciously pleased...to grant and allow...in trust for Georginia Cecila Lock daughter of the late Charles Lock Esquire Our Consul General to Egypt...early pension...".

200/300

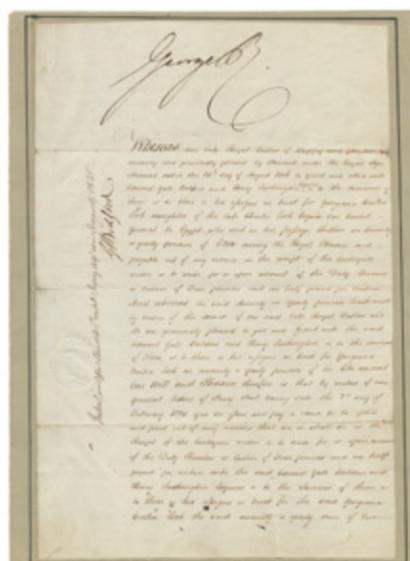


A SELECTION FROM LARRY MCMURTRY'S PERSONAL LIBRARY AT HIS HOME IN ARCHER CITY

Each volume contains his bookplate, which he designed, featuring the horseshoe-shaped brand his father and grandfather used on the McMurry cattle

"I have mentioned in various contexts that I consider the formation of my large library, now swelling past thirty thousand volumes and filling three houses, one a very large house at that, to be an achievement equal to if not better than my writings themselves."

-Larry McMurry from *Literary Life: A Second Memoir*



252

253. [McMURTRY, Larry (1936-2021), his copy]. ACHEBE, Chinua (1930-2013). **Arrow of God**. London: Heinemann, [1964].

8vo. Original blue cloth; original unclipped dust jacket (extremities rubbed, some tiny nicks or chips at ends). Provenance: Larry McMurtry (his bookplate); contemporary ownership signature on ffep.

FIRST BRITISH EDITION of Achebe's third novel and the second in his celebrated African Trilogy. – [With:] a review copy of the first American edition in original cloth and dust jacket, publisher's review slip laid in.

200/300

254. [McMURTRY, Larry (1936-2021), his copy]. ALGREN, Nelson (1909-1981). **Somebody in Boots**. New York: The Vanguard Press, [1935].

8vo. Original brick orange cloth, top edge stained red; original unclipped dust jacket (discreetly restoration to 2-inch tear on front panel near flap, tiny chips to extreme ends and corners reinforced on verso with tissue). Provenance: Larry McMurtry (his bookplate).

FIRST EDITION OF THE AUTHOR'S FIRST BOOK, based on his experiences as a migrant worker during the Depression. In the RARE DUST JACKET. Larry McMurtry once wrote that Nelson Algren held the best literary claim to the Rio Grande Valley of Texas.

600/800

255. [McMURTRY, Larry (1936-2021), his copy]. BELL, W.D.M. (1880-1954). **The Wanderings of an Elephant Hunter**. London: Offices of "Country Life", Ltd., and George Newnes, 1923.

Small 4to. Illustrated from drawings. Original mustard yellow buckram-backed boards, gilt-lettered cloth lettering piece on front cover (some dampstaining on rear cover near head and top edge, spine a bit sunned, some minor stains). Provenance: Larry McMurtry (his bookplate).

FIRST EDITION of Bell's first book "detailing his early elephant hunting days in the Karamojo region" (Czech, p. 15).

200/300

256. [McMURTRY, Larry (1936-2021), his copy]. BOGDANOVICH, Peter (1939-2022). **The Killing of the Unicorn: Dorothy Stratten 1960-1980**. New York: William Morrow and Company, [1984].

Tall 8vo. Illustrated from photographs. Original cloth-backed boards (some sunning near top edge); original unclipped dust jacket (spine sunned). Provenance: Larry McMurtry (his bookplate).

FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO LARRY McMURTRY: "For dear Larry- The sentiment on pg. ix is merely a token of my appreciation for your friendship over the years - even at times unpopular friendship - I only wish I had your gift for prose, I could have done this so much better then- All my love as ever - Peter". On pg. ix, Peter thanks several people including McMurtry who made "considerable contributions" to this work. In 1971, Bogdanovich co-wrote and directed the adaptation of *The Last Picture Show*, originally written as a semi-autobiographical novel in 1966 of the same name by McMurtry. The film, starring Jeff Bridges, was nominated for eight Academy Awards including Best Picture and Best Director. A WONDERFUL ASSOCIATION COPY.

300/500

257. [McMURTRY, Larry (1936-2021), his copy]. CAPOTE, Truman. (1924-1984). **In Cold Blood**. New York: Random House, 1965.

8vo. Original maroon cloth gilt, top edge stained blue; original unclipped dust jacket (some chipping near head, spine a bit sunned). Provenance: Larry McMurtry (his bookplate).

FIRST EDITION of Capote's acclaimed true crime novel. Wilson A10b.

200/300

258. [McMURTRY, Larry (1936-2021), his copy]. CLEMENS, Samuel ("Mark Twain") (1835-1910). **Life on the Mississippi**. Boston: James R. Osgood and Company, 1883.

8vo. Wood-engraved plates and numerous wood-engraved illustrations in text. Original brown decorated cloth, upper cover and spine blocked in black and gilt (spine ends gently frayed). Provenance: Larry McMurtry (his bookplate).

FIRST EDITION, second state. BAL 3411.

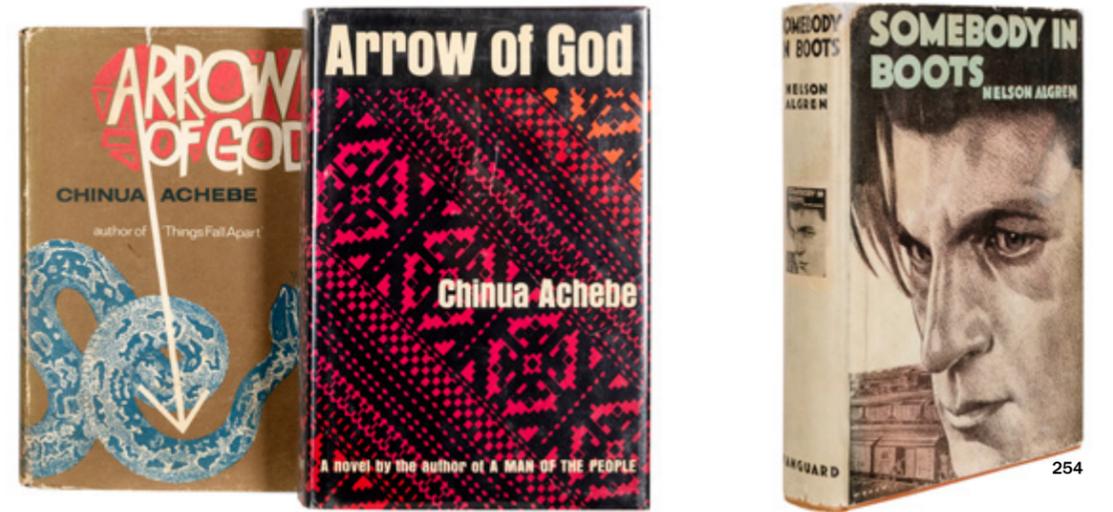
200/300

259. [McMURTRY, Larry (1936-2021), his copy]. CRANE, Stephen (1871-1900). **The Red Badge of Courage. An Episode of the American Civil War**. New York: D. Appleton and Company, 1896.

8vo. Title printed in red and black. Original tan buckram decorated in red, black and gold (spine sunned, few minor stains). Provenance: Larry McMurtry (his bookplate); early ownership signature dated 1896.

Early edition, first published in 1895. "An extraordinary study of the common man amid the turmoil, clamor and distortion typified by war...its intensity, its startling yet inevitable descriptive phrase, struck a new note in American prose" (DAB). BAL 4071 (first edition); Grolier American 98.

200/300



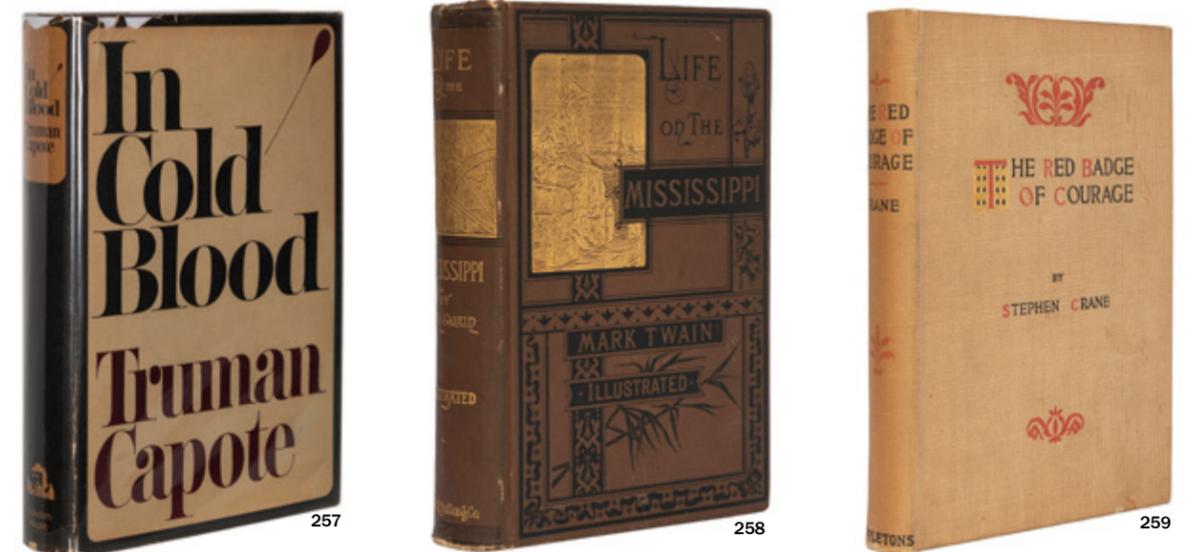
253

254



255

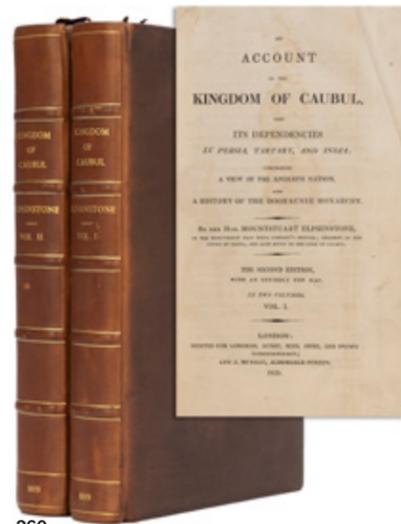
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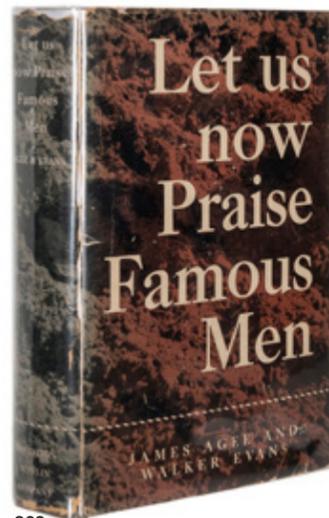
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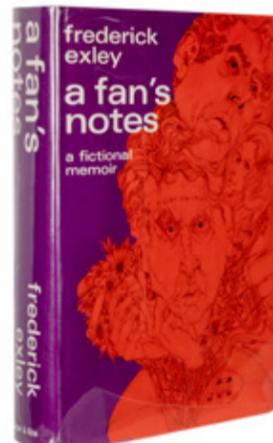


262

David U. McDonnell
Gaines, Ohio
- 1941 -



261



263



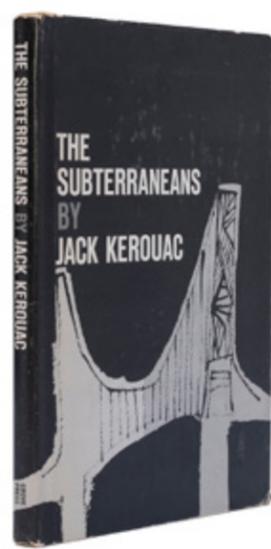
264



265



266



267

260. [McMURTRY, Larry (1936-2021), his copy]. [DOHENY, Estelle]. **The Estelle Doheny Collection.** New York: Christie's, 1987-1989.

6 volumes, 4to. Illustrated. Original red cloth gilt (some corners or edges slightly bumped). Provenance: Larry McMurtry (his bookplate).

FIRST EDITION, comprising: Part I - Fifteenth-Century Books including The Gutenberg Bible; Part II - Medieval and Renaissance Manuscripts; Part III - Printed Books and Manuscripts including Western Americana; Part IV - Printed Books and Manuscripts including Early Printing, Literature and Fine Bindings; Part V - Printed Books and Manuscripts including Americana, Literature and Fine Bindings; Part VI - Printed Books and Manuscripts concerning William Morris and his Circle. [With:] the Estelle Doheny catalogue of European and American paintings, prints, furniture and works of art.

100/200

261. [McMURTRY, Larry (1936-2021), his copy]. ELPHINSTONE, Mountstuart (1779-1859). **An Account of the Kingdom of Caubul and its dependencies in Persia, Tartary, and India.** London: for Longman, Hurst, Rees, at al, 1819.

2 volumes, 8vo. Folding engraved map with hand-coloring, 14 aquatints (13 hand-colored, one folding). (Frontispiece in vol. I reinforced at margin verso, some offsetting). Full modern calf (spines sunned, pp. 137-38 in facsimile); cloth slipcase. Provenance: Larry McMurtry (his bookplate).

Second edition "with an entirely new map". One of McMurtry's favorite genres was travel: "I enjoy books on travel and have an extensive women traveler's collection in my personal library" (See, *Larry McMurtry: By the Book* in the *New York Times*, 10 July 2014). Abbey, Travel 504 ("the plates of excellent quality").

600/800

262. [McMURTRY, Larry (1936-2021), his copy]. EVANS, Walker (1903-1975), photographer. - AGEE, James (1909-1955). **Let Us Now Praise Famous Men.** Boston: Houghton Mifflin Company, 1941.

8vo. 31 illustrations after black and white photographs after Walker Evans. Original black cloth, spine lettered in silver foil; original unclipped dust jacket (spine panel sunned, some losses and separation to front joint, old tape repairs on verso, extreme ends lightly chipped). Provenance: Larry McMurtry (his bookplate, also with his neat ownership signature dated 1963); David U. McDonnell (ownership signature dated 1941).

FIRST EDITION, of this important work of southern American literature. Agee collaborated to craft a fictionalized account of three families by incorporating Evans' powerful images that focused on impoverished sharecropping families in desolate areas around Alabama.

600/800

263. [McMURTRY, Larry (1936-2021), his copy]. EXLEY, Frederick (1929-1992). **A Fan's Notes.** New York, et al: Harper & Row, [1968].

8vo. Original purple cloth-backed boards, black top stain; original unclipped dust jacket. Larry McMurtry (his bookplate).

FIRST EDITION, REVIEW COPY, OF THE AUTHOR'S FIRST BOOK with publisher's slip laid in. McMurtry once quoted Exley as being the "American Dante" which Exley was pleased to read: "You like to think someone out there knows what you're up to. But it's not worth spelling out. To keep writing year after year, you must assume there are readers out there who understand the work".

200/300

264. [McMURTRY, Larry (1936-2021), his copy]. GREENE, Graham (1904-1991). **The Third Man and the Fallen Idol.** London: William Heinemann, [1950].

8vo. Original black cloth; original unclipped dust jacket (some light edgewear). Provenance: Larry McMurtry (his bookplate)."

FIRST BRITISH EDITION, containing the original version of the *The Third Man*, which had several cuts and changes made before submission to the International Authorities in Vienna, from whom permission to shoot the film version in Vienna had to be obtained. The classic 1949 Film-Noir version of *The Third Man* starred Joseph Cotton and Orson Welles, winning an Academy Award for Best Cinematography in 1951.

[With:] the first American edition published by The Viking Press, in original cloth and unclipped dust jacket (spine sunned, edgewear, small sticker affixed to front panel), also with McMurtry's bookplate.

300/500

265. [McMURTRY, Larry (1936-2021), his copy]. HELLER, Joseph (1923-1999). **Catch-22.** New York: Simon and Schuster, 1961.

8vo. Original blue cloth, spine lettered in white (red top stain mostly faded, spine sunned, light spotting to covers); original price-clipped dust jacket with a photograph of Heller on the rear panel by Seymour Linden (chipped at head). Provenance: Larry McMurtry (his bookplate).

FIRST EDITION OF THE AUTHOR'S FIRST BOOK that is considered one of the most significant works of protest literature, introducing the famous phrase coined by Heller into the English language. Heller "does not work in the great American tradition of bitter realism. His approach is satirical but is also surrealistic, absurd, even lunatic. But the aim is serious enough- to show the mess of war" (Burgess, 99 Novels, p. 79).

600/800

266. [McMURTRY, Larry (1936-2021), his copy]. **The Holy Bible containing Old and New Testaments.** Cambridge: Cambridge University Press, n.d. [ca. 2000s].

8vo. Printed on india paper. Original black goatskin gilt; original folding morocco box. Provenance: Larry McMurtry (his bookplate).

McMURTRY'S PERSONAL BIBLE.

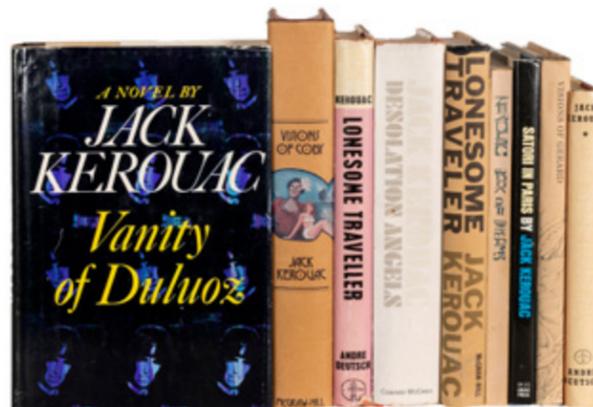
200/300

267. [McMURTRY, Larry (1936-2021), his copy]. KEROUAC, Jack (1922-1969). **The Subterraneans.** New York: Grove Press, Inc., [1958].

8vo. Original line stamped in brown; ORIGINAL UNCLIPPED DUST JACKET (some minor edgewear, else fine). Provenance: Larry McMurtry (his bookplate).

Second printing, in the RARE DUST JACKET. A semi-fictional account of Kerouac's short romance with Alene Lee (1931-1991), an African American woman from Greenwich Village. [With:] a first paperback edition in original wrappers with McMurtry's ownership signature dated 1958 when he was just 22 years old. Charters A3a,b.

400/600



268

268. [McMURTRY, Larry (1936-2021), his copies]. KEROUAC, Jack (1922-1969). **A group of 9 titles, including:**

Lonesome Traveler. New York: McGraw-Hill, [1960]. Original cloth-backed boards; original unclipped dust jacket (extremities sunned, light chipping at head). FIRST EDITION. – *Desolation Angels*. New York: Coward-McCann, [1965]. Original orange-red cloth; original unclipped dust jacket (spine gently sunned). FIRST EDITION. – *Visions of Cody*. New York: McGraw-Hill, [1972]. Original maroon cloth; original unclipped dust jacket. FIRST EDITION. – And several others, most first editions.

Together, 9 works in 9 volumes, all in original bindings and jackets, ALL WITH LARRY McMURTRY'S PERSONAL BOOKPLATE, condition generally good.

300/500

THE FOLLOWING FIVE KEN KESEY TITLES (LOTS 269-273) ARE IMPORTANT ASSOCIATION COPIES BETWEEN THE TWO AUTHORS.

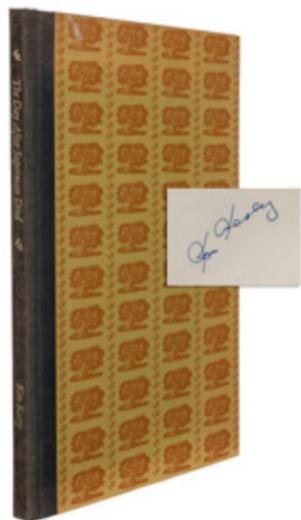
McMurtry and Kesey became lifelong friends beginning when both were classmates in the graduate writing program at Stanford University in 1960. McMurtry and Kesey maintained their friendship over the years, but both were competitive with each other. "Twenty-five years later, by chance, I won a Pulitzer Prize for 'Lonesome Dove', after which my times with Ken were never quite the same. In time, if he had continued to write, he probably would have won a Pulitzer, too" (Jeff Baker, in *The Oregonian*, 9 May 2011). On 29 April 2011, McMurtry married Kesey's widow, Norma Faye Kesey in a civil ceremony in Archer City.

269. [McMURTRY, Larry (1936-2021), his copy]. KESEY, Ken (1935-2001). **The Day After Superman Died**. Northridge, CA: [The Castle Press for] Lord John Press, 1980.

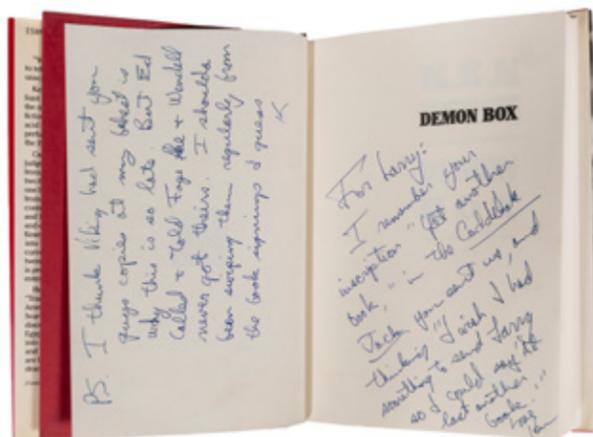
8vo. Original cloth-backed decorative boards, gilt-lettered spine (spine gently sunned). Laid in with prospectus and a "compliments of the publisher" sheet laid in. Provenance: Larry McMurtry (his bookplate).

FIRST EDITION, LIMITED ISSUE, one of 350 copies, this designated "Presentation Copy", SIGNED BY KESEY on the limitation.

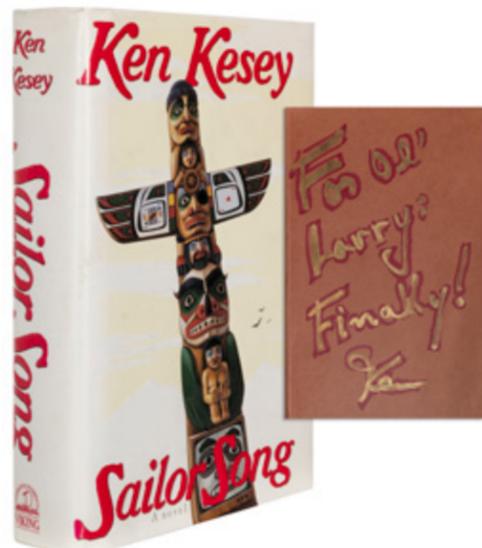
200/300



269



270



271



272



273

270. [McMURTRY, Larry (1936-2021), his copy]. KESEY, Ken (1935-2001). **Demon Box**. [New York:] Viking, [1986].

Large 8vo. Original cloth-backed boards; original unclipped dust jacket. Provenance: Larry McMurtry (his bookplate).

FIRST EDITION, PRESENTATION COPY INSCRIBED BY KESEY TO McMURTRY. "For Larry: I remember your inscription "yet another book," in the Caddelak [sic] Jack you sent us, and thinking 'I wish I had something to send Larry so I could say 'at last another book.' Love, Ken".

300/500

271. [McMURTRY, Larry (1936-2021), his copy]. KESEY, Ken (1935-2001). **Sailor Song**. [New York:] Viking, [1992].

Large 8vo. Original white cloth-backed boards; original unclipped dust jacket. Provenance: Larry McMurtry (his bookplate).

FIRST EDITION, PRESENTATION COPY INSCRIBED BY KESEY TO LARRY McMURTRY: "For ol' Larry: Finally! Ken". [With:] a 3-pp. typed letter signed to McMurtry from Kesey, on Field Trip Productions letterhead with original envelope simply addressed "Larry", dated 26 August 1992, describing his time touring with Jerry Garcia and the Grateful Dead on one of his famous Field Trips out west with the band including auditions for who was going to be the warm-up act before the Grateful Dead. "Our end consisted of auditioning about 125 acts to perform before and after the Dead... we had to build our own stage, you see; the Dead don't like nobody else to plug into their equipment, that's the way electronic aids gets passed around". Kesey wrote a tale, *The Sea Lion*, based on the mythology of the Northwest Coast Native Americans, originally intending it to be a three-part rock ballet scored by the Grateful Dead. The ambitious project was never realized, but Kesey writes in his letter that he still performed it, and Gus Van Sant filmed it: "We may have weaned ourselves from the Great Dead Tit". He later confesses in his letter that he was recently diagnosed with diabetes heightened by stress from the mixed reviews, which he stopped reading, for his book *Sailor Song* as he claims that "the good ones don't help and the bad ones just hurt".

400/600

272. [McMURTRY, Larry (1936-2021), his copy]. KESEY, Ken (1935-2001). **Sometimes a Great Notion**. New York: The Viking Press, [1964].

8vo. Original mottled cloth stamped in blue and green; original unclipped dust jacket (some edge chipping). Provenance: Larry McMurtry (his bookplate).

FIRST EDITION, McMURTRY'S PERSONAL REVIEW COPY, with McMurtry's neat pencil notation on front free endpaper "Received June 10" and the publisher's slip laid in with a penciled notation on verso in his hand "Due July 20". McMurtry declares himself to be in the minority of those who think that *Sometimes a Great Notion* is a better book than *Cuckoo's Nest*, with the qualifier "that could be because I heard Cuckoo's Nest read aloud in class, whereas the second book I reviewed and read carefully." Laid in with newspaper clippings and a 2-pp. prospectus for the Ken Kesey Defense Fund to cover legal costs for when he and 13 of his friends were arrested on 23 April 1965 at his home in La Honda, California for possession of marijuana.

200/300

273. [McMURTRY, Larry (1936-2021), his copy]. KESEY, Ken (1935-2001), editor. **Spit in the Ocean "Old in the Streets" Issue 1, Volume 1**. Pleasant Hill, OR: Intrepid Trips Information Service, 1974.

8vo. Illustrated from photographs. Original pictorial wrappers (front cover unevenly sunned, vertical crease, with mailing labels and stamps addressed to Larry McMurtry at Booked Up on rear cover). Provenance: Larry McMurtry (his bookplate).

FIRST EDITION, INSCRIBED BY KESEY TO McMURTRY: "Dear Larry: Its raining, I mean its fucking raining!! The worst most depressing downtrodding disponding [sic] winter we've ever endured. The ground is leeched empty. The cows are thin and rain burned. With this new crop of calves I now got 26 head including Gull. I hear them better now... Ken".

[With:] a second copy inscribed by the executive editor Ken Babbs to McMurtry asking how many copies he would like for his bookstore.

300/500



274

274. [McMURTRY, Larry (1936-2021), his copy]. LEE, Ang. **Crouching Tiger, Hidden Dragon: A Portrait of the Ang Lee Film.** New York: Newmarket Press, [2000].

Square 8vo. Illustrated from color photographs. Original boards; original unclipped dust jacket (spine a touch sunned). Provenance: Larry McMurtry (his bookplate).

FIRST EDITION, INSCRIBED BY DIRECTOR ANG LEE TO LARRY McMURTRY: "To Larry, you are my hero! Love, Ang Lee". *Crouching Tiger, Hidden Dragon* has won over 40 awards and was nominated for 10 Academy Awards in 2001, including Best Picture, receiving the most nominations ever for a non-English language film at the time. In 2005, Larry McMurtry and writing partner Diane Ossana, won the Academy Award and Golden Globe for best-adapted screenplay for the film *Brokeback Mountain* that was directed by Ang Lee who won his first Oscar for Best Director.

300/500



275

275. [McMURTRY, Larry (1936-2021), his copy]. [LICHTENSTEIN, Roy, artist]. – TUTEN, Frederic. **The Adventures of Mao on the Long March.** [New York:] The Citadel Press, [1971].

4to. Accordion-style binding designed by John Garrigan and Susana Torre, offset lithograph covers on white paper over boards printed by Lerman Graphics after Lichtenstein. Provenance: Larry McMurtry (his bookplate).

LIMITED EDITION, number 53 of 150 copies SIGNED BY TUTEN. Lacking the signed Lichtenstein lithograph that accompanied this book that is often seen separate and is less rare than the book itself.

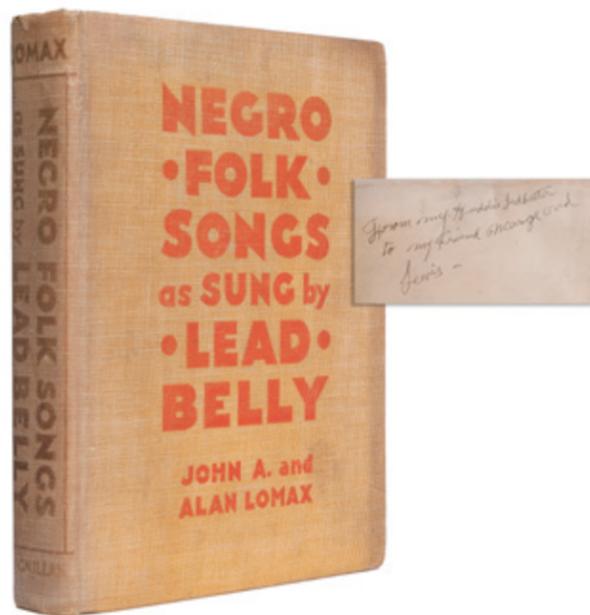
300/500

276. [McMURTRY, Larry (1936-2021), his copy]. LOMAX, John A. and Alan, editors. **Negro Folk Songs as Sung by Lead Belly. "King of the Twelve-String Guitar Players of the World," Long-Time Convict in the Penitentiaries of Texas and Louisiana.** New York: Macmillan Company, 1936.

Large 8vo. Photographic frontispiece. Original tan buckram lettered in red-orange (black top stain faded away, spine sunned, some darkening at extremes, light dampstaining near top margins, pp. 198-215 upper margins affected the most with moderate mildew). Provenance: Larry McMurtry (his bookplate); ownership signature of "Jeannie and Bill S." on ffep verso.

FIRST EDITION, INSCRIBED BY HUDDIE LEDBETTER to his friends Marge and(?) Lewis. This work brought blues and folk musician Huddie "Lead Belly" Ledbetter (1888-1949) to fame, having first been discovered by father-and-son folklorists John and Alan Lomax at Louisiana's Angola Prison Farm in the summer of 1933.

2,000/3,000



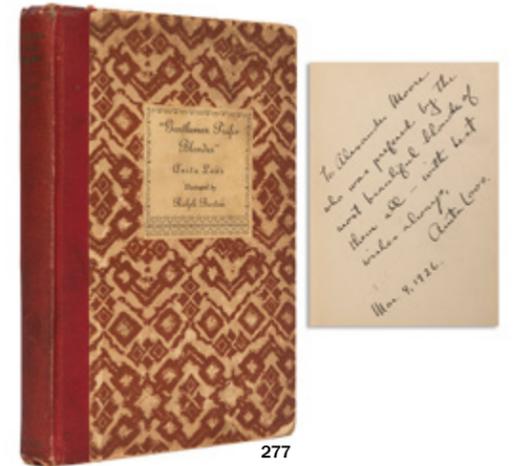
276

277. [McMURTRY, Larry (1936-2021), his copy]. LOOS, Anita (1893-1981). **Gentlemen Prefer Blondes: The Intimate Diary of a Professional Lady.** New York: Boni & Liveright, 1926.

8vo. Illustrated by Ralph Barton. Original red cloth-backed decorative boards, printed cover label (light rubbing to extremes, spine slightly skewed). Provenance: Larry McMurtry (his bookplate).

Later printing, INSCRIBED BY THE AUTHOR to Alexander Moore, ambassador to Peru, publisher of the *Pittsburgh Leader*, and husband to actress Lillian Russell. Loos' story is about Lorelei Lee, a young flapper, and her exploits in New York City. The work was adapted to film twice: in 1928 as a silent film, and in 1953, in a technicolor film starring Marilyn Monroe.

200/300



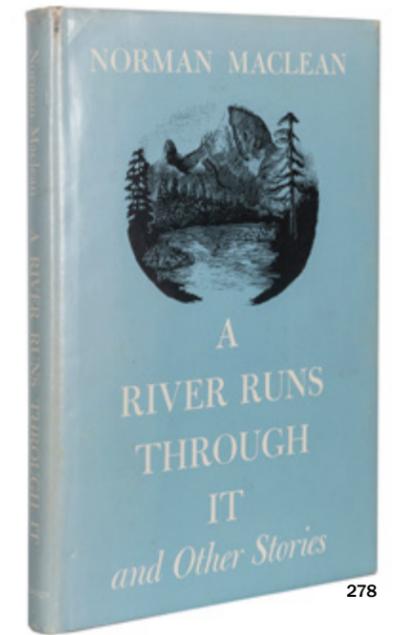
277

278. [McMURTRY, Larry (1936-2021), his copy]. MACLEAN, Norman (1902-1990). **A River Runs Through It and Other Stories.** Chicago and London: The University of Chicago Press, [1976].

8vo. Original light blue cloth; original unclipped dust jacket (spine gently sunned, some transferring of old bookplate to front flap). Provenance: Larry McMurtry (his bookplate).

FIRST EDITION of this author's scarce first book with a reported first printing of only 1,155 copies. The basis for the 1992 film of the same name directed by Robert Redford and starring Brad Pitt. There is no doubt that Larry McMurtry drew inspiration from this for his Pulitzer Prize-winning novel *Lonesome Dove* (1985), which, much like Maclean's work, sets a vivid scene of the beautiful Montana landscape and the rivers that run through it.

600/800



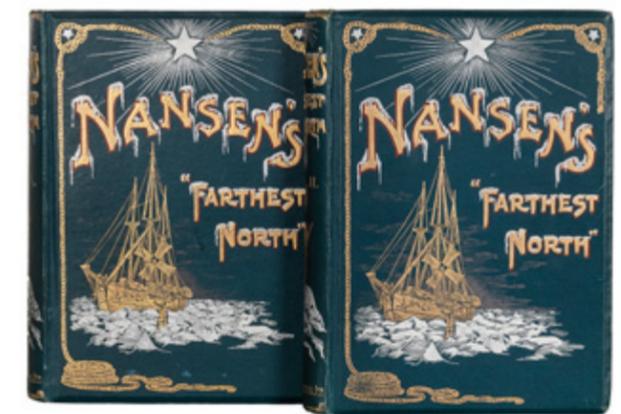
278

279. [McMURTRY, Larry (1936-2021), his copy]. NANSEN, Fridtjof (1861-1930). **"Farthest North;" Being the Record of Voyage of Exploration of the Ship "Fram" 1893-95 and of a Fifteen Months' Sleigh Journey by Dr. Nansen and Lieut. Johansen** London: George Newnes, 1898.

2 volumes, royal 8vo. Etched portrait frontispiece in Vol. I, one color plate from Nansen's own sketch, numerous full-page and in-text illustrations, large folding map in color of the North Polar regions laid in at rear (foxed, small closed tear). Original pictorial blue cloth stamped in gilt, red, and silver foil over beveled boards, all edges gilt, black coated endpapers (some light spotting). Provenance: Larry McMurtry (his bookplate).

Second English edition and the FIRST TO APPEAR IN THIS FAMOUS PUBLISHER'S PICTORIAL CLOTH. Contains descriptions of the first Fram expedition led by Nansen to investigate the polar basin north of Eurasia and within a few weeks reached the farthest north latitude yet attained by man. One of McMurtry's favorite genres was travel: "I enjoy books on travel and have an extensive women traveler's collection in my personal library" (See, *Larry McMurtry: By the Book in the New York Times*, 10 July 2014). *Arctic Bibliography* 11983 (first American edition); PMM 384 (Norwegian edition, "it remains the classic story of Polar exploration").

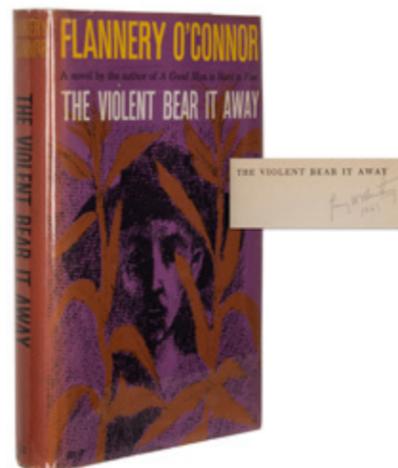
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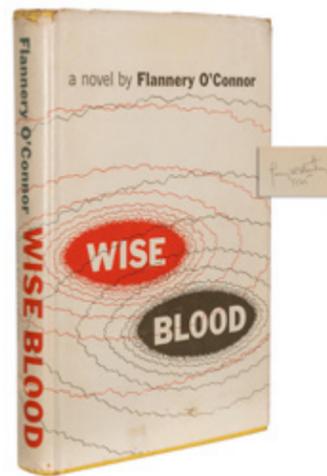
279



280



281



282

282. [McMURTRY, Larry (1936-2021), his copy]. O'CONNOR, Flannery (1925-1964). **Wise Blood**. New York: Harcourt, Brace and Company, [1952].

8vo. Original yellow buckram; original unclipped dust jacket (chipping near head, three small tape repairs at verso edge). Provenance: Larry McMurtry (his bookplate).

FIRST EDITION OF THE AUTHOR'S RARE FIRST BOOK. McMurtry has cited Flannery O'Connor as one of his major influences (see Vila, *Looking West with Larry McMurtry*, 8 June 2021).

1,000/2,000

283. [McMURTRY, Larry (1936-2021), his copy]. PARKER, Robert B. (1932-2010). **God Save the Child**. Boston: Houghton Mifflin Company, 1974.

8vo. Original black cloth stamped in silver; original unclipped dust jacket (old tape repairs at verso edge to closed tears on front panel). Provenance: Larry McMurtry (his bookplate).

FIRST EDITION, INSCRIBED BY PARKER on the dedication.

200/300

284. [McMURTRY, Larry (1936-2021), his copy]. RHYS, Jean (1890-1979). **Voyage in the Dark**. London: Constable & Co. Ltd, [1934].

8vo. Original blue-grey cloth (a touch of sunned at head, light spotting to text block, spine slightly rolled). Original unclipped dust jacket (light chipping at extreme ends, spine gently sunned, few discreet tape repairs at extreme ends verso). Provenance: Larry McMurtry (his bookplate).

FIRST EDITION of this portrayal of the isolation of women in the modern world that is now regarded as an "undiscovered" feminist classic.

600/800

285. [McMURTRY, Larry (1936-2021), his copy]. RIDING, Laura (1901-1991). **Contemporaries and Snobs**. London: Jonathan Cape, [1928].

8vo. Original tan cloth, spine lettered in blue (spotting to covers); original unclipped dust jacket (spine sunned, a bit of light rubbing at extreme ends). Provenance: Larry McMurtry (his bookplate).

FIRST EDITION of this rare collection of essays by Riding whose poetry is considered "an important force of the international avant-garde" (Paul Auster in the *New York Review of Books*).

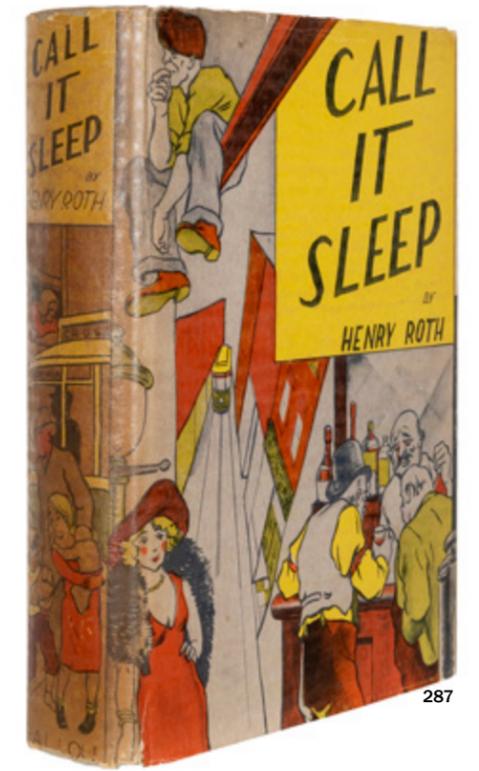
300/500

286. [McMURTRY, Larry (1936-2021), his copy]. RIDING, Laura (1901-1991). **Progress of Stories**. London: The Seizin Press, Deyá Majorca and Constable & Co. Ltd., [1935].

Square 8vo. Original light green cloth (spine and extremities sunned); original price-clipped dust jacket printed in red (spine sunned, front joint and ends with old repairs on verso). Provenance: Larry McMurtry (his bookplate).

FIRST EDITION of this rare collection of stories from the American modernist poet published during her time with Robert Graves running the Seizin Press in Spain. Only two copies have appeared at auction since its publication.

800/1,200



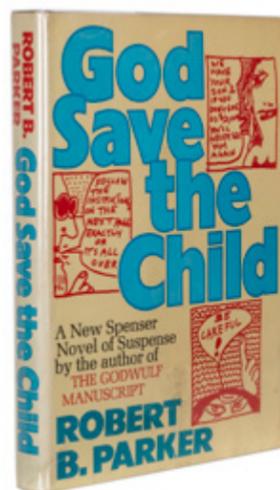
287

287. [McMURTRY, Larry (1936-2021), his copy]. ROTH, Henry (1906-1995). **Call It Sleep**. New York: Robert O. Ballou, [1934].

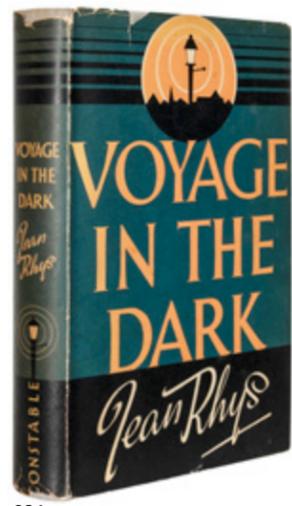
Large 8vo. Original light blue cloth, gilt-lettered spine on blue background, black top stain (light sunning to spine, else fine); original dust jacket by the muralist Stuyvesant Van Veen (spine sunned, some light chipping at extreme ends). Provenance: Larry McMurtry (his bookplate).

FIRST EDITION OF THE AUTHOR'S FIRST BOOK in the rare first issue dust jacket uncommon in this condition. *Call It Sleep* tells the tale of a young Jewish immigrant growing up in New York's Lower East Side in the early 20th century. The work was hailed as a modernist masterpiece upon publication, but despite critical acclaim it sold poorly and remained out of print until its return to prominence in the 1960s when critics hailed the work as an overlooked masterpiece and "one of the great achievements of American writing this century" and the finest Jewish-American novel of the age (Parker & Kermodé, 181). In a 2014 interview, Larry McMurtry hailed this work as a great novel and a book that he was happy to own: "It's the only good book by old Mr. Roth, who ended his days in a trailer camp in Albuquerque. He went silent for forty years. Then, at the end of his life, he published a lot of second-rate stuff that's not very good. This is a great book. It's a very Jewish book. And it isn't rare. I mean, I've handled it maybe three times, but that's a nice copy I found [this copy], and I just decided to keep it. And it has a spectacular dust wrapper" (see Spurgeon, *Talking with Larry McMurtry* in SAL, Vol 40, Issue 1, Fall 2014).

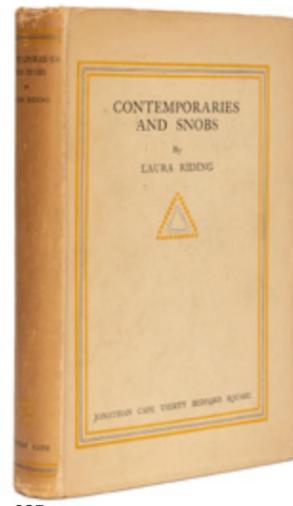
3,000/5,000



283



284



285

280. [McMURTRY, Larry (1936-2021), his copy]. NEUMANN, Arthur H. (1850-1907). **Elephant-Hunting in East Equatorial Africa**. London: Rowland Ward, 1898.

8vo. Chromolithograph plate illustrating butterflies, large folding map in rear pocket, numerous illustrations in the text. Contemporary half burgundy morocco, spine in 6 compartments with raised bands, gilt-lettering and centerpieces in compartments, top edge gilt (spine gently sunned). Provenance: Larry McMurtry (his bookplate); Edith de Long (engraved bookplate).

FIRST EDITION of one of the best African big game hunting books. Includes the rare butterfly plate. Czech, p. 122; Hosken, p. 148.

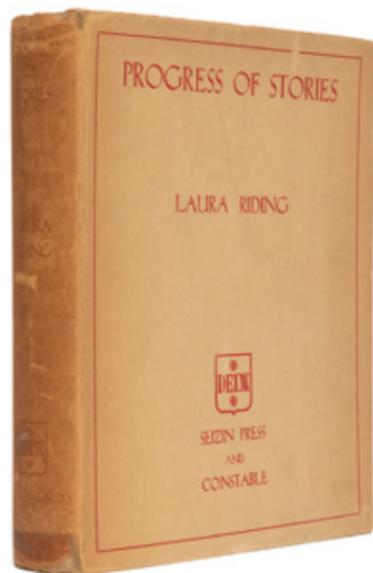
300/500

281. [McMURTRY, Larry (1936-2021), his copy]. O'CONNOR, Flannery (1925-1964). **The Violent Bear It Away**. New York: Farrar, Straus & Cudahy, [1960].

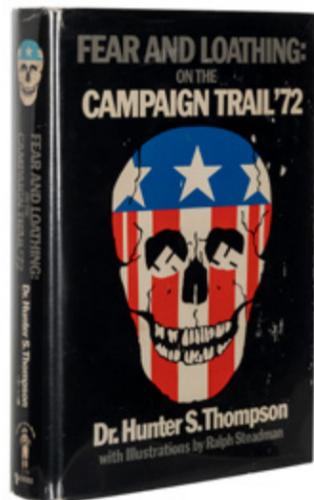
8vo. Original cloth-backed boards; original unclipped dust jacket (spine gently sunned). Provenance: Larry McMurtry (his bookplate and his neat ownership signature dated 1965).

FIRST EDITION of the author's final novel. McMurtry has cited Flannery O'Connor as one of his major influences (see Vila, *Looking West with Larry McMurtry*, 8 June 2021).

300/500



286



288

288. [McMURTRY, Larry (1936-2021), his copy]. THOMPSON, Hunter S. (1937-2005). **Fear and Loathing: On the Campaign Trail '72**. [San Francisco:] Straight Arrow Books, [1973].

8vo. Illustrated from photographs. Original black cloth, white lettered spine; original unclipped dust jacket (booksellers' ticket on front flap, some minor stains, light rubbing at extremities). Provenance: Larry McMurtry (his bookplate).

FIRST EDITION. McMurtry was hired by Hollywood producers to write screenplays, including Thompson's *Fear and Loathing in Las Vegas*, of which was never produced.

200/300

THE FOLLOWING FOUR NATHANAEL WEST TITLES (LOTS 289-292) WERE MENTIONED IN A 2019 INTERVIEW WITH LARRY MCMURTRY IN FREUDENBERGER AND STEIN'S *BIBLIOSTYLE: HOW WE LIVE AT HOME WITH BOOKS*, WHICH MCMURTRY TALKS OF NOT BURDENING HIS HEIRS WITH HIS 30,000-BOOK LIBRARY AT HIS HOME IN ARCHER CITY BUT THERE WERE A SELECT FEW THAT HE WOULD NEVER SELL:

"Nathanael West's four novels would be ones I wouldn't part with: *The Dream Life of Balso Snell*; *Miss Lonelyhearts*; *A Cool Million: The Dismantling of Lemuel Pitkin*; and *The Day of the Locust*. Other than those volumes, my library is, you might say, 'a vibrant intellectual ecosystem'".

289. [McMURTRY, Larry (1936-2021), his copy]. WEST, Nathanael (1903-1940). **A Cool Million. The Dismantling of Lemuel Pitkin**. New York: Covici Friede, 1934.

8vo. Original light tan cloth, front cover stamped in green (some spotting to covers and text block); original unclipped dust jacket (spine gently sunned, front joint with some separation, few old tape repairs at verso edges); folding cloth chemise and slipcase. Provenance: Larry McMurtry (his bookplate).

FIRST EDITION, INSCRIBED BY WEST on front free endpaper. West's third novel is a satire of the eternal optimism found in the work of Horatio Alger. "West's particular kind of joking in *A Cool Million* combined his reading in satiric traditions with the brutal comedy of American burlesque" (Jay West, Nathanael West: *The Art of His Life*, 1970, p. 237). White 4.

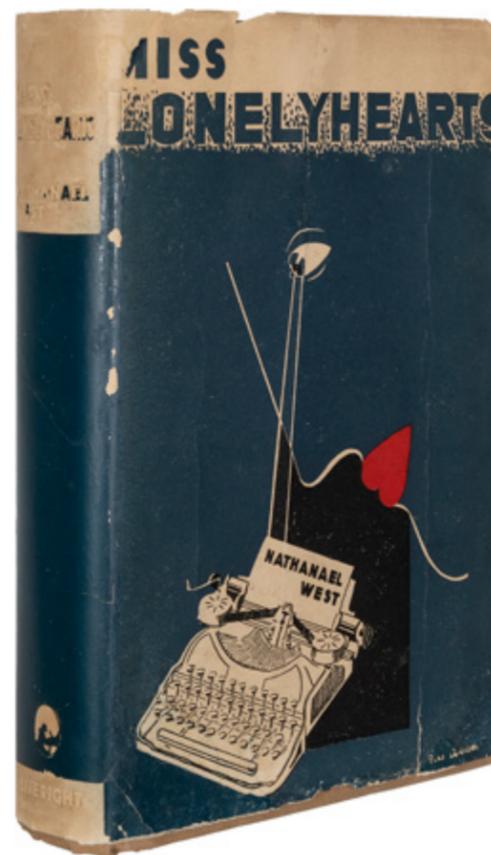
3,000/5,000

290. [McMURTRY, Larry (1936-2021), his copy]. WEST, Nathanael (1903-1940). **The Day of the Locust**. New York: Random House, [1939].

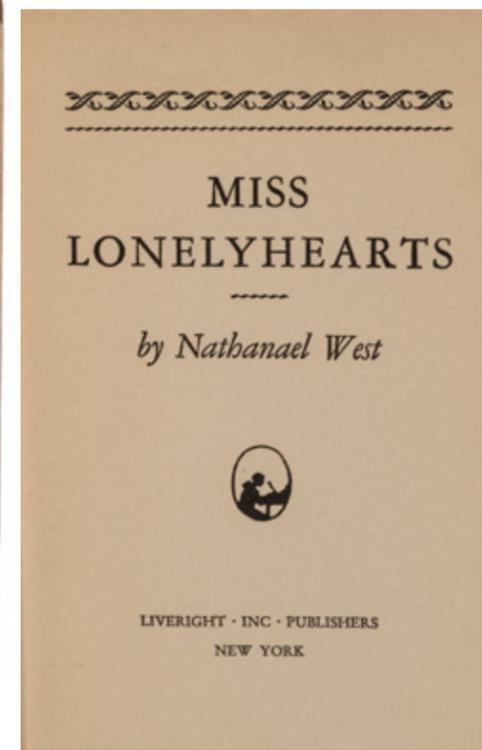
8vo. Original red cloth, printed spine label, black top stain (extremities a bit darkened, stain on rear cover, some minor stains); original unclipped dust jacket (front panel marred partially affecting review, small chip at head; folding box. Provenance: Larry McMurtry (his bookplate).

FIRST EDITION, REVIEW COPY with publisher's slip laid in. *The Day of the Locust* is West's classic novel of Hollywood's "lunatic fringe" that focuses on "the beauty-contest winners from county fairs; the broken-down vaudeville actors and emasculated cowboys; the fanatical mothers determined to make Shirley Temples of their children come hell or highwater... Above all, it is the story of the great mass of bored Middle-Westerners who come to California to die in the sun and find it a long, extremely dull process which they can only alleviate by outbreaks of violence" (from the front flap). White 5.

1,000/2,000



292

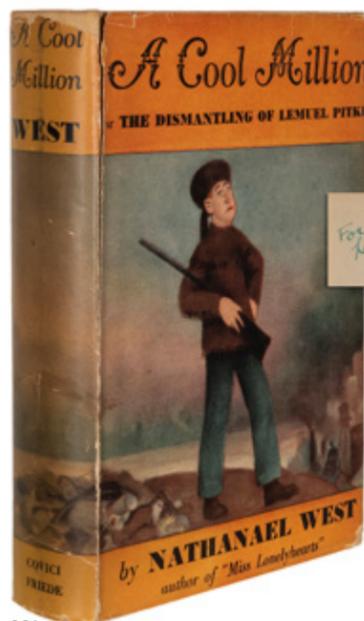


292. [McMURTRY, Larry (1936-2021), his copy]. WEST, Nathanael (1903-1940). **Miss Lonelyhearts**. New York: Liveright Inc, [1933].

8vo. Original brown cloth, spine lettered in silver on a black background, yellow top stain (spine faintly sunned and ever so slightly skewed, front hinge gently over-opened at title); IN THE RARE ORIGINAL UNCLIPPED DUST JACKET (spine completely restored in facsimile, front panel partially restored near lower corner and near foot, closed tear repaired to front panel, flap wraps discreetly reinforced with Japanese tissue on verso, faint vertical crease to front panel, front fore-corners chipped). Provenance: Larry McMurtry (his bookplate).

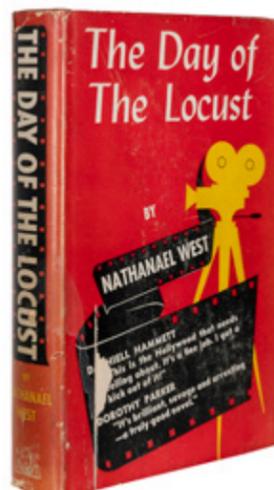
FIRST EDITION, FIRST ISSUE with the Liveright imprint on title-page, "Liveright" stamped at foot of spine, and the notice of presswork on copyright. While the first edition was being issued, Liveright Inc. went bankrupt, and the printer refused to release 1,400 copies of the book after 800 had been shipped and bookshops were unable to source copies. The publication was finally taken over by Harcourt, Brace and Company, using the plates of the Liveright edition. Copies of the first issue are rare (only 800 in circulation), especially in the original dust jacket. Connolly 76; White 3.

6,000/8,000



289

For *Journal of American Studies*
Nathanael West



290



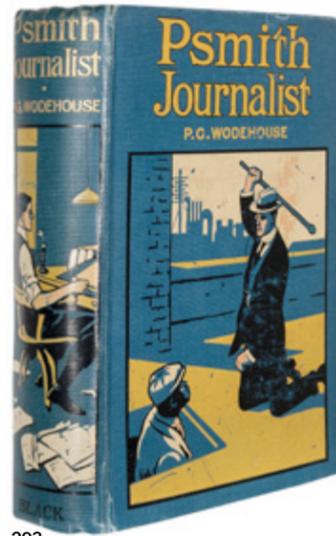
291

291. [McMURTRY, Larry (1936-2021), his copy]. WEST, Nathanael (1903-1940). **The Dream Life of Balso Snell**. New York and Paris: Contact Editions, [1931].

Tall 8vo. Title-page printed in teal and black. Original teal and black printed wrappers (some very light wear at extreme ends); original glassine (chipped with losses). Provenance: Larry McMurtry (his bookplate); James Laughlin (bookplate); contemporary gift inscription on fep dated 1932.

FIRST EDITION, LIMITED ISSUE, number 316 of 500 copies of WEST'S FIRST BOOK. White 1.

400/600



293

293. [McMURTRY, Larry (1936-2021), his copy]. WODEHOUSE, P.G. (1881-1975). **Psmith Journalist**. London: A. & C. Black, Ltd., 1915.

8vo. 12 full-page plates after drawings by T.M.R. Whitwell. Original pictorial blue cloth stamped in white, black and yellow (light rubbing at extremities, half-title a bit toned). Provenance: Larry McMurtry (his bookplate).

FIRST EDITION under this title and the second edition overall, originally published in 1912 as *The Prince and Betty*. Mclvaine A15c.

200/300

294. [McMURTRY, Larry (1936-2021), his copy]. WOOLF, Virginia (1882-1941). **Monday or Tuesday**. Richmond: Leonard and Virginia Woolf for The Hogarth Press, 1921.

8vo. 4 woodcuts by Vanessa Bell; 1p. publisher's advertisements at end. Original cloth-backed pictorial boards, woodcut design by Vanessa Bell on upper cover (extreme edges rubbed, some gently soiling to rear cover). Provenance: Larry McMurtry (his bookplate).

FIRST EDITION, one of only 1,000 copies printed, with essays including "A Haunted House," "The String Quartet," and "Kew Gardens." The work was printed by F. T. McDermott of the Prompt Press in Richmond, who used to advise Leonard and Virginia Woolf when they first started the Hogarth Press. Kirkpatrick A5a.

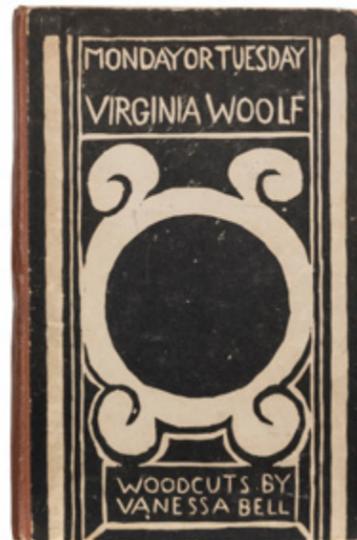
600/800

295. [McMURTRY, Larry (1936-2021), his copy]. WOOLF, Virginia (1882-1941). **To the Lighthouse**. London: Leonard & Virginia Woolf for The Hogarth Press, 1927.

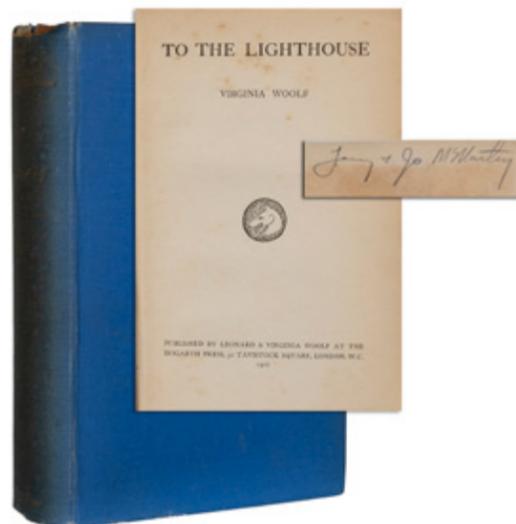
8vo. Original blue cloth, gilt-lettered spine (spine sunned, some chipping at head, rear cover top fore-corner bumped). (Some light spotting to half-title and title). Provenance: Larry McMurtry (his bookplate and his neat ownership signature which includes his first wife's name, Jo Scott).

FIRST EDITION of Woolf's masterpiece "written at the height of her luminous Impressionist vision" (Connolly 54) displaying her "technique of narrating through stream of consciousness and imagery at its most assured, rich, and suggestive" (Drabble 990). Kirkpatrick 10a.

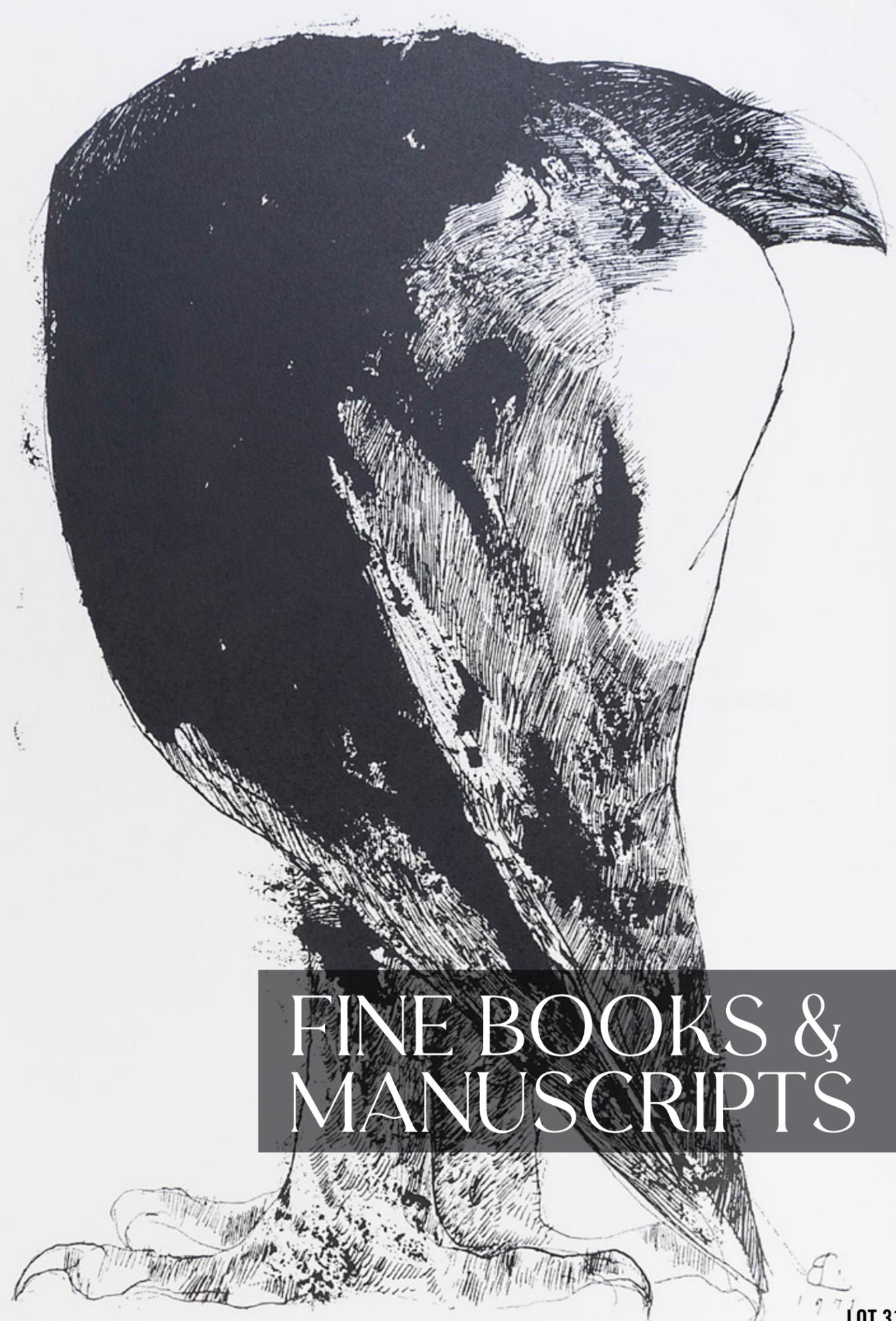
600/800



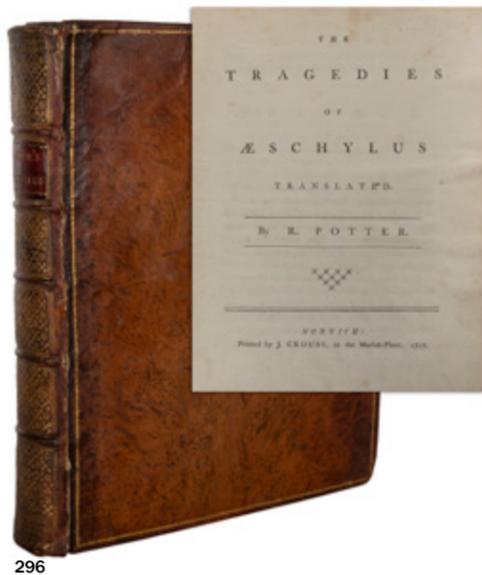
294



295



FINE BOOKS & MANUSCRIPTS



296

296. [AESCHYLUS (d. 456 BCE)]. POTTER, Robert (1721-1804), translator. **The Tragedies of Aeschylus**. Norwich: J. Crouse, 1777.

4to (270 x 210 mm). Half-title. Full contemporary tree calf ruled in gilt, spine in 6 compartments with raised bands, red leather lettering-piece in second, others completely gilt with alternating checkered and fleuron patterns, marbled endpapers (ends a bit worn, front joint splitting, some splitting to rear joint at ends, some wear to upper cover near corners). (Very occasional spotting to margins, else clean). Provenance: Elizabeth Carter (1717-1806), engraved bookplate (see Labouchere, *Ladies' Bookplates* pp. 89-90) and subscriber. A renowned scholar, translator and English poet, chiefly known for her translation of Epictetus and her friend group that included the likes of Samuel Johnson and Elizabeth Montagu.

FIRST EDITION, SUBSCRIBER'S COPY, of the first complete English translation of the surviving plays of Aeschylus. Potter's work "was published to great acclaim in 1777 and brought him to the notice of London literary society" (ODNB).

500/700



297

297. [AESOP (d. 564 BCE)]. L'ESTRANGE, Roger, Sir (1616-1704). **Fables, of Aesop and other Eminent Mythologists: With Morals and Reflexions**. London: for R. Sare, et al, 1704. [Bound with:] *Fables and Storyes Moralized Being a Second Part of the Fables of Aesop, and Other Eminent Mythologists*. London: R. Sare, 1699.

2 volumes in one, folio (313 x 197 mm). Engraved frontispiece portrait of the author by Roger White after Geoffrey Kneller, full-page engraving of Aesop and animals, both in vol. I. Contemporary speckled calf, gilt-rolled panel on the sides, with ornaments at the corners, spine in 7 compartments with raised bands, gilt-lettering in one, others with elaborate gilt tools of flowers and leaves, alternating in each panel, red speckled edges, BOUND BY THE OXFORD BINDER RICHARD SEDGLEY (some light splitting to rear joint at ends, few marred areas at corners of lower panel). (Uniformly browned in vol. II, which is on noticeably lesser quality paper than the first work as seen in most copies).

FOURTH EDITION of vol. I and FIRST EDITION of vol. II. "This is the most extensive collection of fables in existence" (DNB) and one of the first collections of fables prepared specifically for children. The second volume is a continuation of the compilation of stories begun in the first section. In a handsome contemporary binding by a noted Oxford binder, having rolls and individual tools in common with the example shown in Nixon, *English Restoration Bookbindings*, 122. Not in ESTC; Wing A708A; Muir, *English Children's Books*, p. 24.

1,000/2,000

298. [ANATOMY]. VESALIUS, Andreas (1514-1564). **Sexta musculorum tabula** [leaf extracted from: the 1543 first edition of "De Humani Corporis Fabrica Libri Septem"]. Basel: Johannes Oporinus, 1543.

Folio (413 x 286 mm). Full woodcut engraving (some marginal soiling or browning, old paper repair at lower margin). "The Fabrica, a handsomely printed folio, is remarkable for its series of magnificent plates, which set new technical standards of anatomical illustration, and indeed of book illustration in general. They have generally been ascribed to an artist of Titian's school... No other work of the sixteenth century equals it... It was translated, reissued, copied and plagiarized over and over again and its illustrations were used or copied in other medical works until the end of the eighteenth century" (PMM 71).

600/900

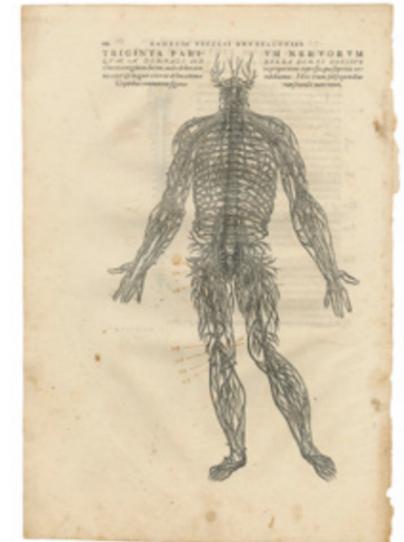


298

299. [ANATOMY]. VESALIUS, Andreas (1514-1564). **Triginta parium nervorum** [leaf extracted from: the 1543 first edition of "De Humani Corporis Fabrica Libri Septem"]. Basel: Johannes Oporinus, 1543.

Folio (413 x 286 mm). Full woodcut engraving, small in-text woodcut on recto (some spotting, old numbering to woodcut in a contemporary hand). "The Fabrica, a handsomely printed folio, is remarkable for its series of magnificent plates, which set new technical standards of anatomical illustration, and indeed of book illustration in general. They have generally been ascribed to 'an artist of Titian's school... No other work of the sixteenth century equals it... It was translated, reissued, copied and plagiarized over and over again and its illustrations were used or copied in other medical works until the end of the eighteenth century" (PMM 71).

600/900



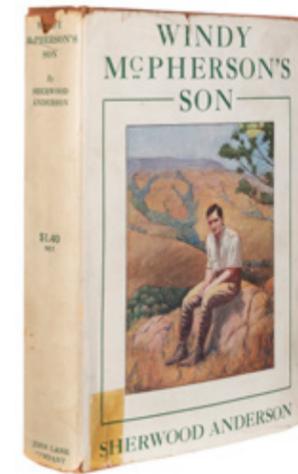
299

300. ANDERSON, Sherwood (1876-1941). **Windy McPherson's Son**. New York and London: John Lane, 1916.

8vo. Original orange cloth stamped in gold and green; original unclipped dust jacket (few tiny spots of chipping at extreme ends of spine panel, old tape repair to front panel recto near lower edge); morocco-backed folding box. PROVENANCE: TENNESSEE CLAFLIN (1844-1923), PENCILLED OWNERSHIP INSCRIPTION ON FRONT FREE ENDPAPER "RETURN WITHOUT FAIL TO MRS. SHERWOOD ANDERSON, 347 E 50, NY CITY 22". Clafin was an American suffragist and the first woman, along with her sister Victoria Woodhull, to open a Wall Street brokerage firm in 1870. She married Anderson in 1916 shortly after the divorce of his first wife. The two would later separate in 1922 and finalize the divorce in 1924.

FIRST EDITION OF THE AUTHOR'S FIRST BOOK which he dedicated to "the living men and women of my own Middle Western home town". In the RARE DUST JACKET. A wonderful association copy originally owned by the author's second wife. Sheehy & Lohf 1.

1,500/2,500



300

301. [ANGLING]. **A group of 8 titles, including:**

WILLIAMSON, John. *The British Angler...* London: for J. Hodges, 1740. Engraved frontispiece and 2 engraved folding plates. Half contemporary morocco (rebacked preserving original spine). – TAYLOR, Samuel. *Angling in all its Branches...* London: A. Strahan for T.M. Longman and O. Rees, 1800. (Contemporary marginal notes throughout). Half-title. Contemporary tree calf rebacked with new spine. FIRST EDITION. – *The Angler's Pocket-Book...* London: H.K. Causton for James Asperne, 1805. Engraved frontispiece (repaired near margin). Full contemporary olive straight-grain morocco gilt (some rubbing). Third edition. – WALTON, Izaak and Charles COTTON. *The Complete Angler...* London: John Major, 1824. Numerous engraved plates on india paper (marginal spotting). Full contemporary green straight-grain morocco gilt (some rubbing at extremes). Second Major edition. – And several others including titles from Dean Sage's library with his booklabel.

Together, 8 works in 9 volumes, all 8vo, condition generally good.

300/500



301

302. [ANGLING]. A group of 7 titles, including:

HENDERSON, William. *My Life as an Angler*. London: W. Satchell, Peyton & Co., 1879. Frontispiece with a mounted Woodburytype portrait of the author, numerous plates and vignettes throughout. Original gilt-stamped green cloth (small spot of dampstaining near foot). FIRST EDITION. – KEENE, John Harrington. *Fly-Fishing and Fly-Making for Trout, Bass, Salmon, Etc.* New York: Forest and Stream Publishing, 1898. 2 plates with 37 mounted pieces of fly-tying materials (plates toned as usual). Original pictorial mustard cloth gilt. Third edition. Bruns K-9. – LAMBERT, T.W. *Fishing in British Columbia, with a Chapter on Tuna Fishing at Santa Catalina*. London: Horace Cox, 1907. Original gilt-lettered green cloth. Provenance: Alan John Jarvis (booklabel). FIRST EDITION. – ENGLEFIELD, James. *Dry-Fly Fishing for Trout and Grayling*. London: Horace Cox, 1908. Frontispiece. Original gilt-lettered green cloth. Provenance: Alan John Jarvis (booklabel). FIRST EDITION. – HENSHALL, James A. *Favorite Fish and Fishing*. London: Grant Richards, 1909. Numerous plates. Original gilt-lettered blue-green cloth with mounted photographic illustration on upper cover, top edge gilt, others uncut. Provenance: Alan John Jarvis (booklabel). FIRST EDITION. – MAXWELL, Herbert, Sir, editor. *Fishing at Home & Abroad*. London: The London & Counties Press Association, 1913. Small folio. Illustrated with numerous plates. Original gilt-lettered morocco, top edge gilt, others uncut (spine sunned). FIRST EDITION, LIMITED ISSUE, number 179 of 750 copies. – HAIG-BROWN, Roderick L. *Return to the River*. New York: William Morrow and Company, 1941. Illustrations by Charles DeFeo. Original leatherette-backed buckram, top edge gilt; slipcase (edgeworn). LIMITED EDITION, number 415 of 475 copies signed by the author and illustrator.

Together, 6 works in 6 volumes, all 8vo.

300/500

303. [FLY-FISHING]. *The Angler's Hand-Book...* London: Robert Tyas, 1840.

24mo (117 x 83 mm). 2 hand-colored plates, each fly identified in a contemporary hand. Contemporary half crushed red niger, marbled sides, marbled edges (joints and ends gently rubbed, front joint starting at frontispiece). Provenance: Thomas Westwood (armorial bookplate and monogram stamped on front fly), described in DNB as a "minor poet and bibliographer of angling"; Dean Sage (booklabel), a noted collector and sportsman.

THIRD EDITION, first published in 1838. Westwood & Satchell, p. 8.

300/500

304. PULMAN, George Philip R. (1819-1880). *Vade Mecum of Fly-Fishing for Trout...* Axminster: E. Willis, et al: 1841.

12mo (152 x 95 mm). 2pp. list of subscribers. Late 19th century half morocco gilt, marbled sides, early gilt spine laid down (joints crudely reinforced). Provenance: Dean Sage (booklabel), noted collector and sportsman.

FIRST EDITION. Westwood & Satchell incorrectly state that the first edition was published in London by Longmans. Westwood & Satchell, p. 174.

200/300

305. SALTER, Thomas Frederick (c. 1762-1820). *The Angler's Guide, Being a Complete Practical Treatise on Angling...* London: Haines and Turner for the author and T. Tegg, 1815.

8vo. 11 wood-engraved plates (one folding), and 6 additional engraved plates of fish by R. Carpenter after C. Hardy (some light spotting at margins). Full contemporary tree calf, red leather lettering-piece gilt, gilt filleted compartments (light rubbing at extremities). Second edition. Westwood & Satchell, p. 186.

[With:] SALTER, T.F. *The Angler's Guide...* London: R. Carpenter and Son for the author, et al, n.d. [1823]. Numerous plates, some folding. Original publisher's drab boards, printed spine label, uncut (light wear at ends). Fifth edition.

250/350

306. SAUNDERS, James. *The Compleat Fisherman. Being a Large and Particular Account of all the Several Ways of Fishing now practiced in Europe; with abundance of curious Secrets and Niceties in the Art of Fishing...* London: for W. Mears and S. Tooke, 1724.

12mo (152 x 89 mm). (Some spotting or browning). Engraved folding frontispiece (some browning or spotting). 19th century half morocco, marbled sides, spine in 6 compartments with raised bands, gilt lettering in second, gilt devices in remainder (some light wear at corners and near crown). Provenance: Dean Sage (booklabel), noted collector and sportsman.

FIRST EDITION by the "first angling author who mentions silk-worm gut" mentioned on p. 92 (Westwood & Satchell, p. 189).

250/350

307. [SPORTING]. BARBER, Joel D. (1876-1952). *'Long Shore*. With a foreword by Gordon Grand. New York: The Derrydale Press, [1939].

12mo. Frontispiece and 6 full-page vignettes. Original full red sheep stamped in gilt, uncut; original glassine; numbered publisher's box (few stains and edgewear).

LIMITED EDITION, number 31 of 750 copies SIGNED BY BARBER. Barber was an early collector and promoter of duck decoys as folk art. Frazier B-6-a; Siegel 151.

100/200

308. WALTON, Izaak (ca. 1593-1683). – COTTON, Charles (1630-1687). *The Complete Angler or the Contemplative Man's Recreation*. London: John Major, 1823. Expanded to 2 volumes and bound with: ZOUCH, Thomas. *The Life of Isaac Walton; Including Notices of His Contemporaries*. London: Septimus Prowett, 1823.

8vo (165 x 98 mm). 30 engraved plates (10 plates as called for in part I, plus an additional 5 plates), numerous vignettes (few plates with spotting). Full contemporary dark olive straight-grain morocco, elaborately framed in alternating gilt tools, spines in 6 compartments with flat raised bands gilt, gilt-lettering in 2 compartments, others completely gilt including the first compartment with William Brodie's crest of a dexter cubit arm in pale holding three arrows with his motto "unite", all edges gilt, gilt dentelles (spines very gently sunned). Provenance: William Brodie of Brodie Castle in Moray (1799-1873), armorial bookplate.

FIRST MAJOR EDITION of the *Angler* and FIRST PROWETT EDITION of the *Life*. Coigney 23; Satchell p. 11.

600/800



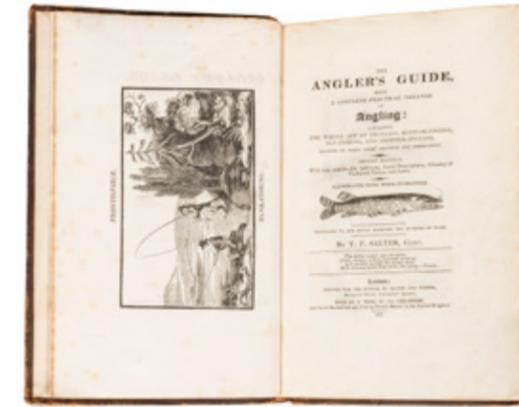
302



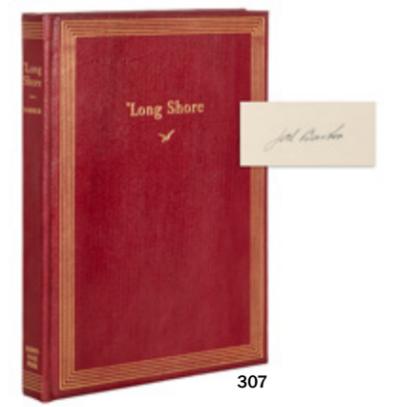
303



304



305



307



308



308



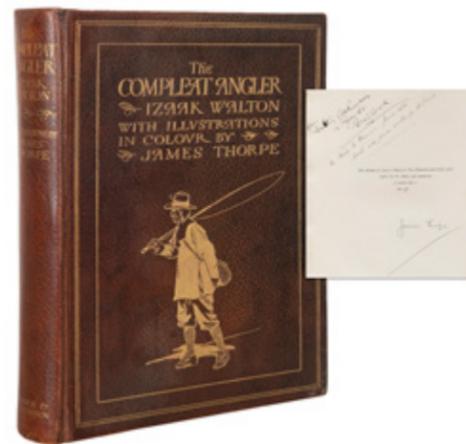
309

309. WALTON, Izaak (ca. 1593-1683). – COTTON, Charles (1630-1687). **The Complete Angler or the Contemplative Man's Recreation.** Edited by Sir Harris Nicolas. London: William Pickering, 1836.

2 volumes, small 4to (279 x 191 mm). (Marginal browning or spotting throughout, some offsetting from plates to text). Half-titles, titles printed in red and black, numerous engraved head-pieces, plates and in text illustrations throughout on india paper, EXTRA ILLUSTRATED with numerous proofs before letters. ORIGINAL CLOTH-BACKED PUBLISHER'S DRAB BOARDS, gilt-lettered spines (edgewear to boards, hinges slightly cracked); cloth jackets and individual slipcases.

FIRST NICOLAS EDITION, LARGE PAPER ISSUE of "one of the best, possibly the very best of...[the 146 editions of *The Compleat Angler* published between 1836 and 1901] with engravings after Stothard, Inskipp and others" (Percy Muir, *Victorian Illustrated Books*, 1971, p. 21). Satchell also hails it as being "one of the handsomest publications of modern times, an ornament to the Angler's Library, unique of its kind, and perhaps destined to remain so". RARE IN THE ORIGINAL PUBLISHER'S BOARDS. Coigny 44; Satchell, p. 14.

1,000/2,000



310

310. WALTON, Izaak (1593-1683). – THORPE, James (1876-1949), illustrator. **The Compleat Angler or the Contemplative Man's Recreation...** London, New York, and Toronto: Hodder & Stoughton, n.d. [1911].

4to. (Closed tear to final leaf professionally repaired). 25 mounted color plates. Original full crushed brown morocco stamped and lettered in gilt, top edge gilt, others uncut (spine sunned, discreetly rebacked preserving original spine). Provenance: early ownership gift inscription on limitation page.

FIRST THORPE EDITION, LIMITED ISSUE, number 99 of 250 copies SIGNED BY THORPE. Coigny 250.

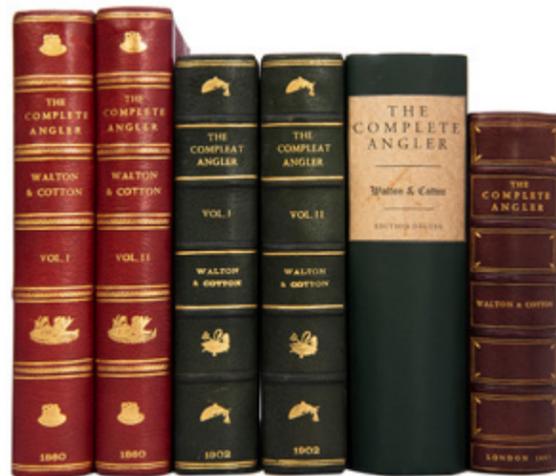
150/250

311. [COMPLETE ANGLER]. WALTON, Izaak (ca. 1593-1683). – COTTON, Charles (1630-1687). **A group of 4 titles, including:**

The Complete Angler or the Contemplative Man's Recreation... Edited by Harris Nicolas. London: Nattali and Bond, 1860. 2 volumes, royal 8vo. Numerous engravings. Modern half red morocco gilt. SECOND NICOLAS EDITION. Coigny 78. – *The Complete Angler...* Edited by John Major. Philadelphia: J.B. Lippincott & Co., n.d. [1881]. Thick 8vo. (Some marginal spotting or browning). Numerous plates and vignettes on india paper. Modern cloth and spine label, renewed endpapers. Second Lippincott Edition, LIMITED ISSUE, number 84 of 250 copies. This is a reissue of the Major edition of 1844. Coigny 113. – *The Complete Angler...* Edited by Harris Nicolas. London: Chatto and Windus, 1887. Small 8vo. Numerous wood-engraved plates and vignettes (one plate sprung). Full modern morocco gilt, original cloth covers retained as central panels, top edge gilt. Fourth Nicolas edition. Coigny 134. – *The Compleat Angler...* Edited by George A.B. Dewar. London: Freemantle & Co., 1902. 2 volumes, royal 8vo. Numerous etchings by William Strang. Original green cloth gilt, rebacked in morocco gilt. Provenance: George George Sampson (bookplate). "Winchester Edition", first or second Dewar edition (the reissue was published the same year with the same plates but "Freemantle & Co." was replaced by "Lippincott" at the foot of both spines; this copy is rebacked which makes it impossible to tell which edition). Coigny 215-16.

Together, 4 works in 6 volumes, condition generally very good.

300/500



311



312

312. [ART NOUVEAU]. **L'Image 1896-1897: Revue Litteraire et Artistique.** Paris: H. Floury, December 1896 - December 1897.

12 original parts, small folio. Numerous full-page plates (some in color) and in text illustrations. Original pictorial wrappers with designs by Toulouse-Lautrec and Alphonse Mucha (some chipping at extremes, edges toned, covers detached on Issue Nos. 3 and 10, small old tape repair to hole on rear cover of Issue No. 1).

FIRST EDITION IN THE ORIGINAL PARTS of this important fin-de-siècle periodical, featuring the artists Cheret, Denis, Grasset, Mucha, Lucien Pissarro, and others. The parts are usually found bound up and it is extremely rare to find in the original wrappers.

800/1,200



313

313. [ART NOUVEAU]. **L'Image. Revue Litteraire et Artistique.** Paris: Floury, 1896-1897.

12 issues in one volume, small folio. Numerous illustrations. Original half textured calf, yellow pictorial cloth stamped in black and gilt over boards (extremities rubbed, front hinge starting, some light spotting and soiling to covers); original front and back wrappers for each issue bound in at end and original pictorial wrapper chemise bound in at front.

LIMITED EDITION, ONE OF 100 COPIES OF THE DELUXE EDITION from a total edition of 110, this copy being unnumbered. An important and exceedingly rare fin-de-siècle periodical printed on china paper, with each engraving printed hors-text.

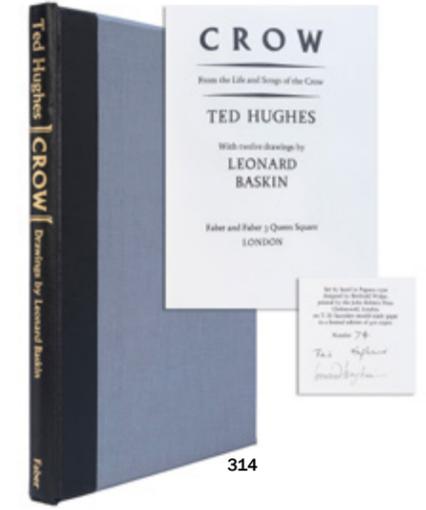
1,000/1,500

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

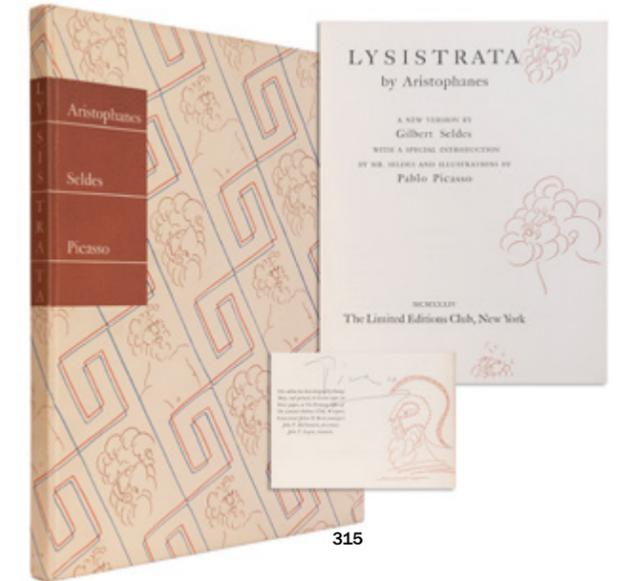
Folio. 12 full-page illustrations after drawings by Baskin. Original two-toned cloth, red top edge, others uncut; original slipcase with printed paper cover label.

LIMITED EDITION, number 74 of 400 copies SIGNED BY BASKIN AND HUGHES.

400/600



314



315

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

4to. Printed in red and black, 6 etchings after Pablo Picasso. Original color pictorial boards with printed wraparound cover label (spine a touch sunned); original blue paper-covered chemise (spine sunned); lacking slipcase.

LIMITED EDITION, number 828 of 1500 copies SIGNED BY PABLO PICASSO on the colophon. "The only American publication with original Picasso etchings" (The Artist and the Book) and one of only three classical literature texts illustrated by Picasso. George Macy considered this to be one of the finest editions printed by the Limited Editions Club. LEC Bibliography 57; The Artist and the Book 226; Goepfert 24; The American Livre de Peintre 39.

2,000/3,000

316. AUSTEN, Jane (1775-1817). **The Works of...** With an introduction by John Bailey. London: Eveleigh Nash & Grayson, 1927.

5 volumes, 8vo. Titles printed in red and black. Half contemporary blue calf, marbled sides, olive morocco lettering-piece gilt in 2 compartments, top edges gilt, STAMP-SIGNED BY RIVIERE (spines sunned, darkening at ends with some rubbing); slipcase. "Georgian Edition".

200/300

317. [BIBLE, in English]. **The Newe Testament of our Lord Jesus Christ, Conferred diligently with the Greek, and best approved translations in divers languages [extracted from: the 1583 folio edition of the Geneva Bible]**. London: Christopher Barker, printer to the Queenes most excellent Maiestie, 1583.

Large folio (381 x 268 mm). Double column text, printed in black letter. Title within elaborate woodcut border, 2 woodcut maps of the Holy Land on verso, woodcut initials throughout. (Without final 10ff comprising tables and colophon, a few leaves shaved at head affecting headlines, Z6v with light browning and repair to lower margin, light dampstaining, mostly marginal, worming to head of inner margin towards end, occasional marking or soiling, a few contemporary ink notations to margins including on title). Modern calf-backed cloth, old marbling to edges.

THE LARGEST 16TH CENTURY ENGLISH BIBLE AND IN THE MOST DESIREABLE FORMAT. This was the last black letter folio edition of the Geneva version. Herbert 178; STC 2136.

2,000/3,000

318. [BIBLE, in Greek]. **Novum Testamentum**. Oxford: E Typographeo Academico, 1830.

12mo (147 x 89 mm). Full contemporary red straight-grain morocco in the style of Roger Payne, gilt rules, spine in 5 compartments with raised bands, gilt lettering in second, edges gilt (some rubbing at extremes). Provenance: presentation bookplate from Winchester College to John Southgate Austin. The bookplate is inscribed by David Williams (1786-1860), the Master of Winchester College, later Warden of New College, Oxford.

200/300

319. [BOOKE OF COMMON PRAYER, in English]. – [BEER, John T. (1862?-1900), fore-edge painting artist]. **The Booke of Common Prayer, and Administration of the Sacraments: And other Rite and Ceremonies of the Church of England**. London: Bonham Norton and John Bill, Printers to the Kings most Excellent Majestie, 1629. [Bound with:] *The Holy Bible containing the Old Testament and the New*. London: Thomas and John Buck, 1630. [Bound with:] *The Whole Booke of Psalmes*. London: for the Company of Stationers, 1629.

3 works in one volume, folio (328 x 220mm) in sixes. Double column, Roman type, ruled in red. Title within elaborate woodcut border, 34 pp. woodcut genealogy chart, woodcut double-page map of Canaan, woodcut initials, head- and tail-pieces. FULL CONTEMPORARY CALF, covers with a central gilt lozenge with intricate tooling, gilt-stamped with the initials "M B", fleurons at corners, framing in gilt and blind, rebacked preserving original spine gilt, endpapers renewed, gilt top and bottom edge, WITH A FORE-EDGE PAINTING BY JOHN T. BEER which he titled near the fore edge on the front pastedown "The Finding of Moses".

(Some rubbing to covers, corners discreetly repaired, tiny wormholes to lower cover, lacks ties). Provenance: King Charles I (1600-1649), engraved royal bookplate preserved and affixed to new endpapers; M.B. (contemporary initials on covers).

AN ATTRACTIVE EXAMPLE of the work of the fore-edge artist John T. Beer, a successful Merseyside clothier and book collector, who turned to fore-edge painting in his retirement, producing more than 200 fore-edge paintings and painted bindings between 1884 and 1900. Given Beer's background as a clothier, the style of the painting echoes a tapestry. See *The Fore-Edge Paintings of John T. Beer* by Jeff Weber (Los Angeles, 2005). STC 16374.

2,000/3,000

320. [BOOK OF COMMON PRAYER, in English]. **The Booke of Common Prayer, and Administration of the Sacraments: And other Rite and Ceremonies of the Church of England [bound with: The Forme and Manner of Making and Consecrating Bishops, Priestes and Deacons]**. London: Robert Barker, Printer to the King, and the Assignes of John Bill, 1636.

Small folio (320 x 214 mm) in eights. Black letter, calendar in red and black, title within elaborate woodcut border, second title also within elaborate border ("The Psalter, or Psalms of David"; register is continuous), woodcut initials, head- and tail-pieces, ruled in red throughout. (Title a bit soiled, occasional spotting at margins, A2 and Cc5 with new margins, Cc4 with marginal repair, ink stain on P4, marginal repair to second title and following leaf, last leaf following colophon remargined). CONTEMPORARY CALF WITH INTERLACE OPEN STRAPWORK GILT, numerous floral tools gilt, remnants of original blue overlays, pointillé and curl designs in blind within strapwork, spine in 6 compartments with raised bands, gilt-lettering in second compartment, gilt-tooling in others, edges gilt, dentelles, later marbled endpapers (joints and bands a bit rubbed, corners also with some rubbing).

CHARLES-I ERA EDITION of the Book of Common Prayer in a BEAUTIFULLY PRESERVED CONTEMPORARY BINDING. STC 16403, 16475 (The Ordinal).

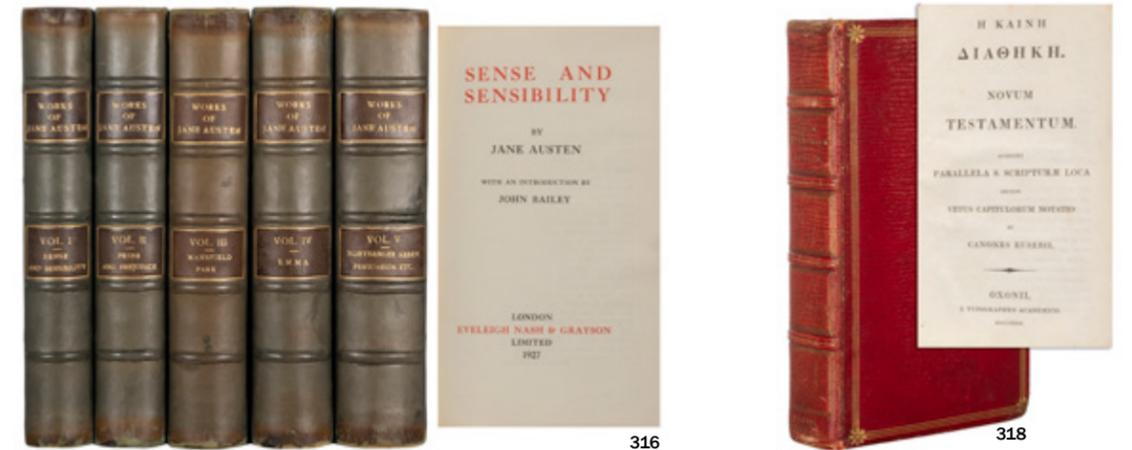
1,000/2,000

321. [BOOK OF COMMON PRAYER, in English]. **The Book of Common Prayer, and Administration of the Sacraments, and other Rite and Ceremonies of the Church**. London: Charles Bill and Thomas Newcomb, Printers to the King and Queens, 1692.

12mo (152 x 89 mm). Double column, ruled in red. FULL CONTEMPORARY SHEEP with two pewter or possibly silver catches and clasps, engraved on the inside "The gift of I.W. 1693", pewter cornerpieces and central medallion on each cover, framed with decorative rolls, edges gilt (small rivet missing from a catch, ends and spine a bit worn, gilt worn from covers, few small scorch marks on free endpaper). Provenance: several lineage inscriptions ("Miss Ann Burnley her book 1746" and "Stephen Bonnett born 1762").

In a rare 17th contemporary gift binding with the actual date engraved on the clasps just one year after publication.

800/1,200





322

322. [BOOK OF COMMON PRAYER, in English]. **The Book of Common Prayer, and Administration of the Sacraments, and other Rite and Ceremonies of the Church...** Cambridge: Joseph Bentham for Benj. Dod, 1759.

8vo (197 x 121 mm). Engraved frontispiece and additional title, numerous engraved plates throughout. Full contemporary paneled morocco gilt, spine in 6 compartments with raised bands, gilt-lettering in second, elaborate gilt-tooling in others, gilt dentelles, edges gilt concealing a FORE-EDGE PAINTING of a seaside village (some rubbing at extremes, front free endpaper slightly detached). Provenance: Gift of Mr. William Roach, Stationer to William Melliar (contemporary label with elaborate hand calligraphy); 19th century lineage notations.

600/800

323. BIERCE, Ambrose (1842- c. 1914). **The Shadow of the Dial and Other Essays.** Edited by S.O. Howes. San Francisco: A.M. Robertson, 1909.

Tall 8vo. Original pictorial green buckram, gilt-lettered (extreme edges a bit sunned); original dust jacket (spine and extremes a bit sunned, some edge chipping).

FIRST EDITION of Bierce's humorous short stories and essays that were originally published in various California journals and periodicals. BAL 1127.

200/300

324. BIERCE, Ambrose (1842- c. 1914). **Shapes of Clay.** San Francisco: W.E. Wood, 1903.

8vo. Frontispiece portrait of Bierce. Original dark green pictorial cloth stamped in gilt and purple, top edge gilt, others uncut. Provenance: Tufts (bookplate).

FIRST EDITION, FIRST ISSUE with the third couplet garbled. BAL 1122.

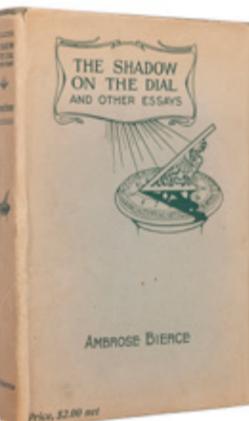
400/600

325. [BINDINGS]. BUNYAN, John (1628-1688). **The Pilgrim's Progress. With A Life of John Bunyan by Robert Southey.** London: John Murray and John Major, 1830.

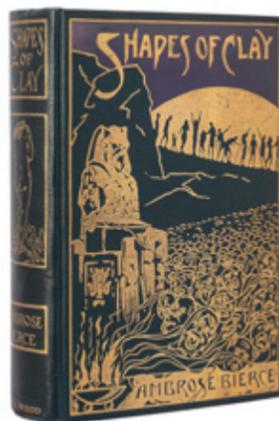
2 parts in 2 volumes, large 8vo (221 x 137 mm). EXTRA-ILLUSTRATED WITH 178 PLATES. 20th century chocolate morocco paneled in blind and in gilt with corner ornaments, spines in 6 compartments with raised bands, gilt-lettering in two, gilt centerpiece crosses and blindstamping in others, top edge gilt, turn-ins gilt, GILT STAMP-SIGNED BY W. ROOT & SON; with cloth wrappers and slipcase.

FIRST MAJOR EDITION and the first appearance of *A Life* by Southey. Sir Walter Scott wrote of this edition that it was "adorned with a great variety of woodcuts, designed and executed with singular felicity, and with some highly finished engraving after the rich and imaginative pencil of John Martin. Thus decorated and recommended by the taste and criticism of Mr. Southey, it might seem certain that the established favourite of the common people should be well received among the upper classes" (*Quarterly Review*, October 1830, 494).

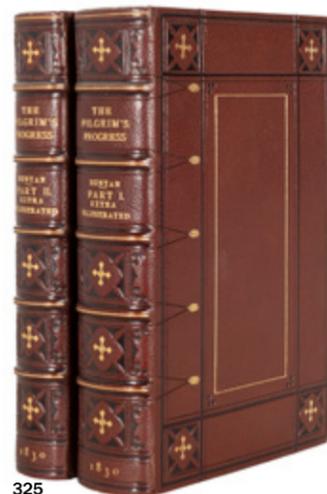
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323



324



325



326. [BINDINGS]. IRVING, Washington (1783-1859). **Old Christmas [and] Bracebridge Hall.** London: Macmillan & Co., 1876-77.

2 separate works in 2 volumes, 8vo (183 x 121 mm). Half-titles, numerous full-page illustrations and vignettes in the text by Randolph Caldecott. Both uniformly bound in full crushed red levant gilt extra, upper cover with leafy green morocco inlays, cornerpieces gilt with sprays of holly with berries of green morocco inlays, central bouquets of mistletoe on upper covers gilt with berries of yellow morocco inlays, lower covers with a central ring-shaped design of green morocco inlay, containing a four pointed star morocco inlay with small circle inlays at points, leafy design surrounding, spines in 6 compartments with raised bands, gilt-lettering in two, others with gilt berry cornerpieces, alternating morocco inlay frames of chocolate and citron, edges gilt, gilt turn-ins, GILT STAMP-SIGNED BY RIVIERE (some minor rubbing to front joint of "Bracebridge" volume, "Old Christmas" very discreetly rebacked retaining original spine and endpapers, else fine); original cloth bound in at end; folding cloth chemises and morocco-backed slipcases. Provenance: Edward S. Budd Jr. (ownership notations on ffp dated 1939).

BOTH FIRST CALDECOTT EDITIONS, originally published serially from 1819 to 1820 in Irving's "The Sketch Book of Geoffrey Crayon, Gent." A beautiful set of Irving's Christmas Books.

400/600

327. [BINDINGS]. ROBINSON, Henry Crabb (1775-1867). **Diary, Reminiscences, and Correspondence of...** Edited by Thomas Sadler. London: Macmillan and Co., 1869.

3 volumes extended to 6, 8vo (216 x 133 mm). Each with new titles pages in red and black, old title-pages bound at end, EXTRA-ILLUSTRATED WITH OVER 200 ADDITIONAL ENGRAVINGS. Full 20th-century red levant, baroque cornerpieces gilt, 6 compartments with raised bands, gilt-lettering in 2, others gilt, edges gilt, turn-ins gilt. Provenance: Edward G. Budd (ownership inscription), a noted American inventor and businessman.

FIRST EDITION of the autobiographical writings of the noted English lawyer Henry C. Robinson, containing central figures of the English romantic movement.

300/500

328. [BINDINGS]. RUSKIN, John (1819-1900). **The Seven Lamps of Architecture.** Kent: [Chiswick Press for] George Allen, 1880.

4to (265 x 184 mm). Half-title, 14 engravings including steel-engraved frontispiece (some spotting to frontispiece). Full contemporary sheep with art nouveau embossing on upper cover of acanthus leaves, the interstitial spaces filled with gilt pointillism patterns, spine with 6 compartments and raised bands, gilt-titles in compartments, more embossed acanthus leaves in remainder surrounded by more gilt pointillism patterns, all edges gilt, BOUND BY THE HAMPSTEAD BINDERY, unsigned (light rubbing along joints, else fine). Provenance: Edmund Lister Johnson (engraved armorial bookplate dated 1902 with acanthus designs that match the binding; this binding was probably commissioned by this original owner).

A HANDSOME BINDING in an Art Nouveau design from the brother organization to the Guild of Women-Binders.

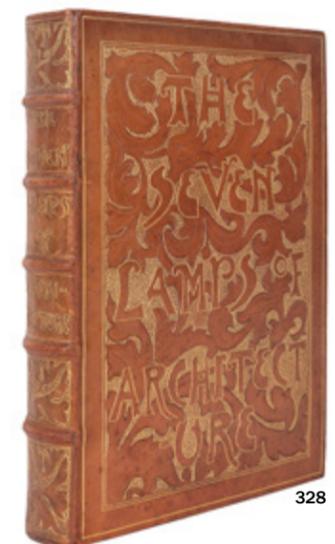
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326



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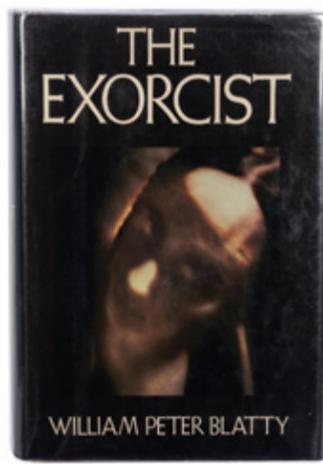
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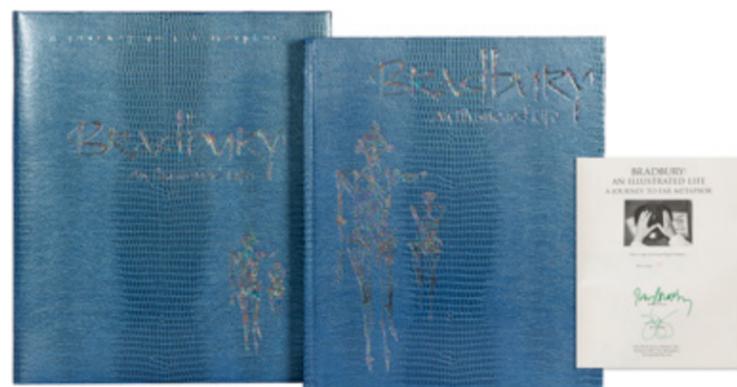
330



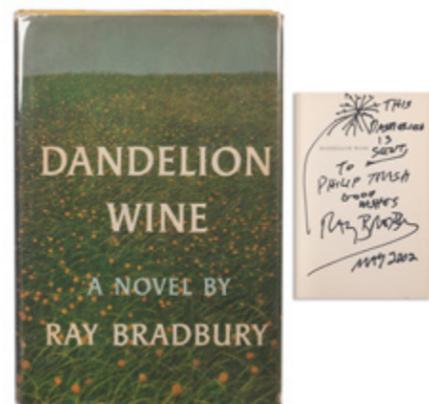
331



332



333



334

329. [BLAKE, William (1757-1827), illustrator]. – BLAIR, Robert (1699-1746). *The Grave. A Poem*. London: T. Bensley for R.H. Cromek, 1808.

Folio (394 x 311 mm). Etched portrait of Blake by L. Schiavonetti after T. Phillips, engraved additional title and 11 plates by Schiavonetti after Blake (portrait mounted and laid in, engraved title remargined and with spotting, 3 plates with marginal reinforcements, spotting to all plates); with dedication to the Queen, list of subscribers, and prospectus at end. Text watermarked "J. Whatman 1801" on wove paper. Contemporary boards rebaked, original red morocco gilt-lettering piece on upper cover (original calf corners retained, boards and corners worn).

FIRST EDITION, VERY RARE LARGE-PAPER PROOF COPY, engraved title with "Proof Copy R.H.C. Price 5.5.0" lower right, most plates have "Davies" misspelled "Davis", and plate 7 is called "The Valley of Death" instead of "The descent of Man into the Vale of Death". These designs by Blake are considered his best-known work and his "most forcible and poetical thinking on the subject of death". Bentley 435A.

2,500/3,500

330. [BLAKE, William (1757-1827)]. GILCHRIST, Alexander (1828-1861), editor. *Life of...* London and Cambridge: Macmillan and Co., 1863.

2 volumes, 8vo (219 x 141 mm). Half-titles, numerous illustrations from the *Book of Job* and other works, EXTRA-ILLUSTRATED WITH 50 PLATES after Blake's famous watercolor illustrations in Dante's *Divine Comedy*, many in color. Full red levant, spines in 6 compartments with raised bands, gilt-lettering in 3, edges gilt, turn-ins gilt, GILT STAMP-SIGNED BY BAYNTUN (spines gently darkened with some rubbing, second raised band on vol. I worn, fifth raised bands lacking on both); cloth slipcase.

FIRST EDITION of the foremost 19th century biography of William Blake.

200/300

331. BLATTY, William Peter (1928-2017). *The Exorcist*. New York: Harper & Row, 1971.

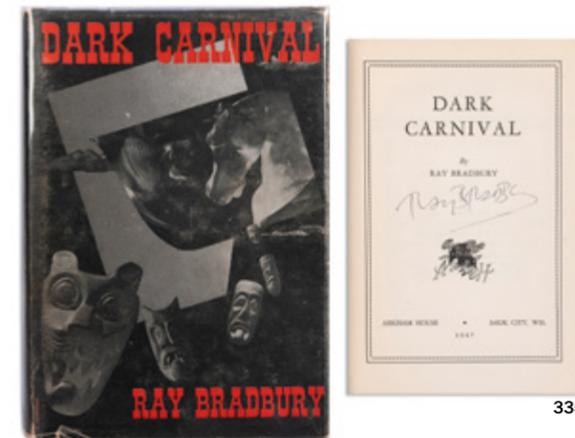
8vo. Original maroon cloth-backed boards; original dust jacket.

FIRST EDITION. A modern classic of the horror genre, *The Exorcist* was inspired by a purported 1949 case in which a young boy in Cottage City, Maryland was supposedly possessed by a demon and then exorcised by two priests. The book was later adapted into an Academy Award-winning film of the same name by William Friedkin.

150/250

332. BOILEAU-DESPREAU, Nicolas (1636-1711). *Oeuvres de... avec des éclaircissements historiques donnez par lui-meme*. Amsterdam: David Mortier, 1718.

2 volumes, folio (374 x 240 mm). Titles in red and black with engraved vignette, text within typographic border with woodcut initials, engraved frontispiece in vol. 1 by and after Picart, folding engraved portrait of Wilhelmina Charlotte Princess of Wales by F. Gunst after Kneller, 6 engraved plates by and after Picart, engraved head- and tail-pieces by Picart (some offsetting). Full contemporary red sheep, covers with elaborate gilt borders and central panels with alternating tools, within the frames is a central lozenge of drawer-handle and fleuron tools, spines in 8 compartments with raised bands, gilt lettering-pieces in 2, others completely gilt, edges gilt, dentelles, patterned endpapers (some splitting to rear joint near foot of vol. 1, joints rubbed with some repairs to front joint



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on vol. 1, spines a bit darkened, some wear at ends, corners also rubbed, few tiny spots of surface wear to covers including an old repair on upper cover of vol. 2). (Some leaves lightly browned, some occasional offsetting and spotting, else fine). Provenance: Herbert Eberhard Hering (booklabel), a notable German-Brazilian book collector and bibliophile.

FIRST DELUXE EDITION, LARGE PAPER COPY. "Large paper copies of the deluxe edition are very rare...Only four are known to exist" (Cohen and De Ricci, pp. 165-66). Brunet I:1058; Sander 194.

1,500/2,500

333. [BRADBURY, Ray (1920-2012)]. – WEIST, Jerry. *Bradbury: An Illustrated Life. A Journey to Far Metaphor*. Hampton Falls, NH: Donald M. Grant, 2004.

4to. Illustrated. Original faux snakeskin leatherette pictorially stamped; original matching folding box. Laid in with publisher's order form and bill of sale slip.

LIMITED EDITION, number 59 of 350 copies SIGNED BY BRADBURY AND WEIST on limitation.

200/300

334. BRADBURY, Ray (1920-2012). *Dandelion Wine*. Garden City, New York: Doubleday & Company, 1957.

8vo. Original yellow cloth, yellow top stain; original unclipped dust jacket (spine a bit sunned, some light edgewear).

FIRST EDITION, INSCRIBED BY BRADBURY with an additional drawing of a dandelion on the title-page. Currey, p. 55.

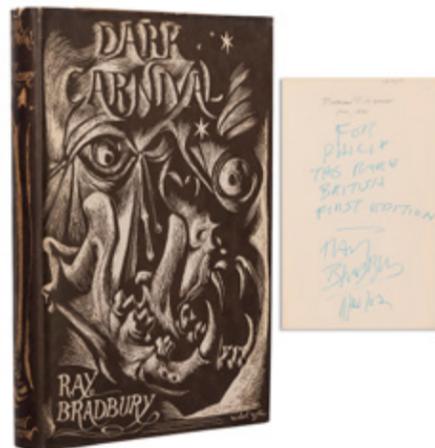
600/800

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

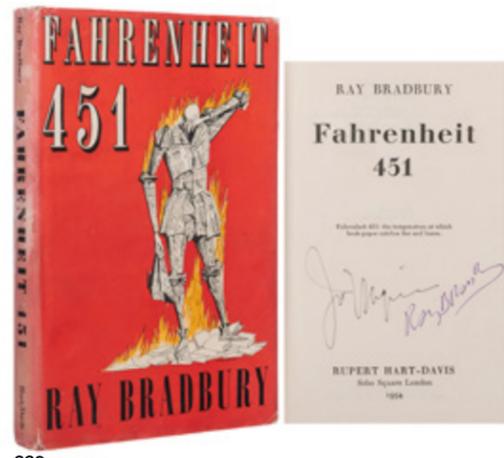
8vo. Original black cloth; original unclipped dust jacket (extremities a bit rubbed, some chipping at ends).

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

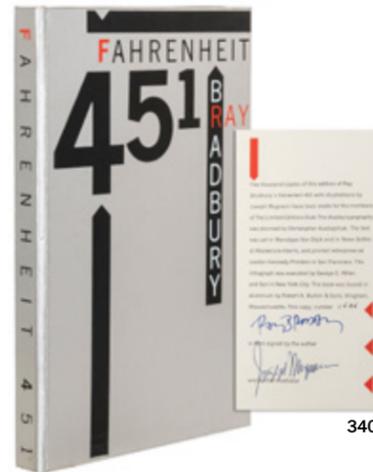
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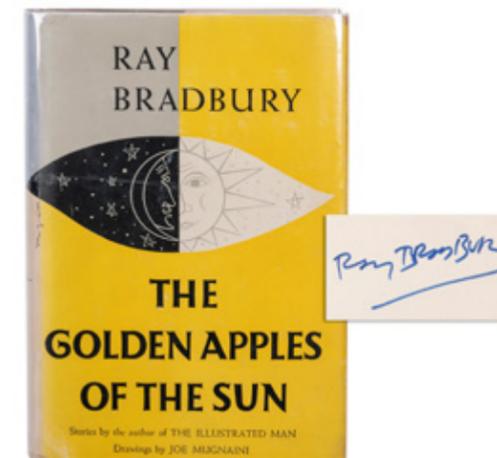
336



339



340



341



337

336. BRADBURY, Ray (1920-2012). **Dark Carnival**. London: Hamish Hamilton, [1948].

8vo. Original teal green cloth; original unclipped dust jacket (spine gently sunned, few tiny nicks near head). Provenance: Norman T. Hanson (ownership signature dated 1950).

FIRST BRITISH EDITION, INSCRIBED BY BRADBURY. The author's first book which collects 20 of the 27 stories published in the 1947 Arkham House edition. Bleiler, *Supernatural Fiction* 254; Currey, p. 55.

800/1,200

337. BRADBURY, Ray (1920-2012). **Dark Carnival**. Edited by Donn Albright. With an afterword by Clive Barker. [Springfield, PA:] Gauntlet Publications, 2001.

8vo. Illustrated. Original dark grey leatherette; original dust jacket; original leatherette tray case with drawer and pictorial label reproducing the first British edition dust jacket cover mounted on the front. Laid in with a limited edition chapbook and CD as issued.

LIMITED EDITION, letter XX of 52 lettered copies from the "Gauntlet Edition", SIGNED BY BRADBURY AND BARKER on the limitation.

400/600

338. BRADBURY, Ray (1920-2012). **Fahrenheit 451**. New York: Ballantine Books, Inc., [1953].

Small 8vo. Illustrations by Joe Mugnaini. Original color pictorial wrappers (extreme edges gently rubbed, small tape repairs at ends of spine, bookseller's stamp on inside front cover).

FIRST EDITION, in Currey's state "A" binding which precedes all hardcover copies. SIGNED BY BRADBURY on the title-page. 100 Banned Books, pp. 374-76; Currey, pp. 55-56; Pringle, *Science-Fiction 100 Best Novels*, 8.

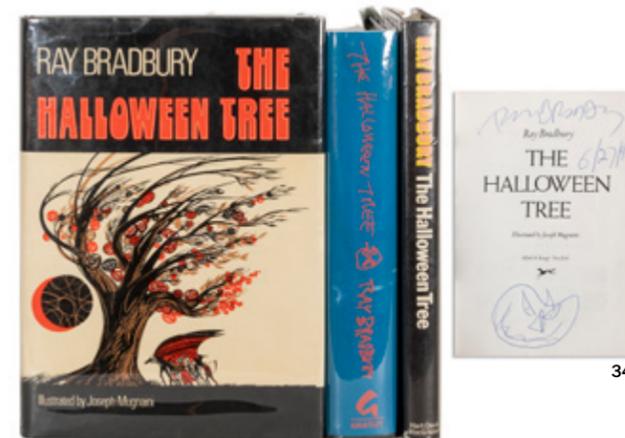
300/400

339. BRADBURY, Ray (1920-2012). **Fahrenheit 451**. London: Rupert Hart-Davis, 1954.

8vo. Frontispiece by Joe Mugnaini. Original red cloth; original unclipped dust jacket (spine sunned, light wear at extreme ends and corners).

FIRST BRITISH EDITION, SIGNED BY BOTH BRADBURY AND MUGNAINI on the title-page. 100 Banned Books, pp. 374-76; Currey, pp. 55-56; Pringle, *Science-Fiction 100 Best Novels*, 8.

1,200/2,000



342

340. BRADBURY, Ray (1920-2012). **Fahrenheit 451**. [San Francisco and New York: Lawton Kennedy for] The Limited Editions Club, 1982.

Small 4to. Original color lithograph frontispiece and 3 pull-out triptychs reproduced in full-color from the original oil paintings by Joe Mugnaini. Original full aluminum silkscreened in black, white, and scarlet, silver foil edges; original printed slipcase (some light surface rubbing as usual).

LIMITED EDITION, number 1626 of 200 copies SIGNED BY BRADBURY and the artist. "Chris Austopchuk's ingenious plan for the cover required heavy aluminum foil to simulate a book so durable that it would be able to resist a heat of 451 degrees—"the temperature at which book paper catches fire and burns" (LEC newsletter). LEC Great and Good Books 527.

400/600

341. BRADBURY, Ray (1920-2012). **The Golden Apples of the Sun**. Garden City: Doubleday & Company, 1953.

8vo. Illustrations by Joe Mugnaini. Original dark grey buckram; original unclipped dust jacket (professional repairs restoration to flaps and spine, small tear to rear panel).

FIRST EDITION, SIGNED BY BRADBURY. The author's fourth book. Currey, p. 56.

250/350



343

342. BRADBURY, Ray (1920-2012). **The Halloween Tree**. New York: Alfred A. Knopf, [1972].

8vo. Illustrated by Joseph Mugnaini. Original pictorial black cloth stamped in orange; original unclipped dust jacket. FIRST EDITION, INSCRIBED BY BRADBURY WITH AN ADDITIONAL DRAWING OF A PUMPKIN.

[With:] *The Halloween Tree*. London: Hart-Davis, MacGibbon, [1972]. 8vo. FIRST BRITISH EDITION, SIGNED BY BRADBURY. – [Also:] *The Halloween Tree*. Edited by Donn Albright. [Springfield, PA:] Gauntlet Publications, 2005. Oblong 8vo. Laid in with the "Fragments" chapbook and CD. LIMITED EDITION, number 226 of 750 copies SIGNED BY BRADBURY and additionally inscribed by Albright with a drawing on the title-page.

Together, 3 works in 3 volumes, all signed by Bradbury, condition generally fine.

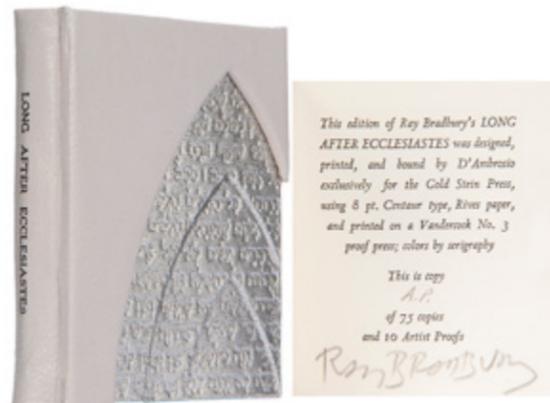
300/500

343. BRADBURY, Ray (1920-2012). **It Came from Outer Space**. Edited by Donn Albright. [Springfield, PA:] Gauntlet Publications, 2004.

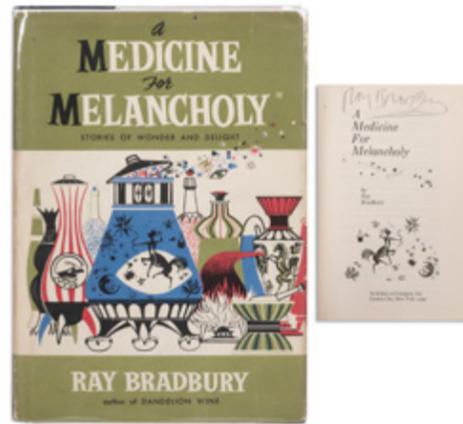
4to. Illustrated. Original blue leatherette; original dust jacket; original folding tray case with silk ties. Laid in with a chapbook by Bradbury.

LIMITED EDITION, letter T of 52 lettered copies SIGNED BY BRADBURY on the limitation. Includes a special color print signed by Bradbury mounted inside of case as issued.

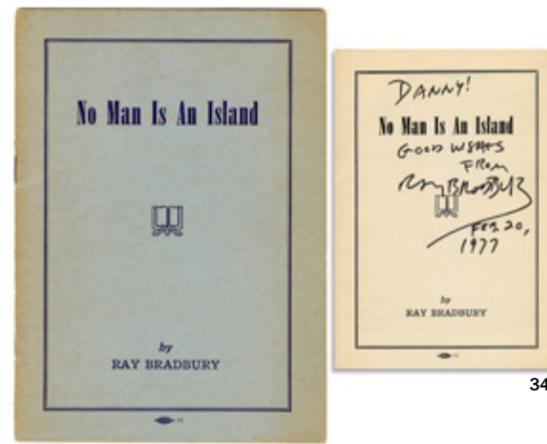
300/400



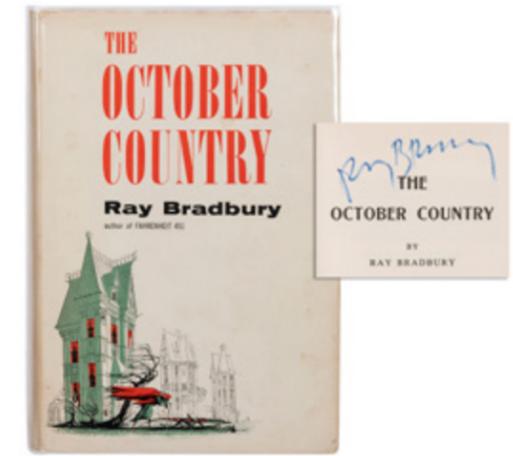
344



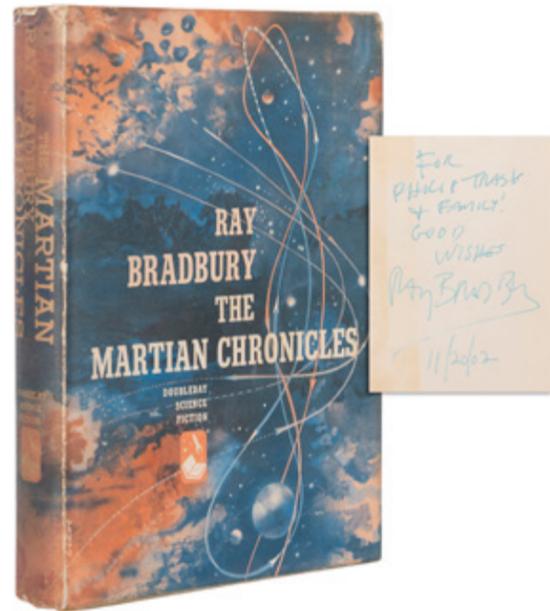
347



348



349



345

344. BRADBURY, Ray (1920-2012). **Long After Ecclesiastes. New Biblical Texts.** Santa Ana, CA: Gold Stein Press, 1985. 64mo. Illustrated in relief and in colors. Original grey sheepskin and silver foil inlay, silver foil endpapers; original marbled slipcase.

LIMITED EDITION, one of 10 artist proofs, from a total edition of 85 copies. SIGNED BY BRADBURY on the limitation and signed by the designer, printer and binder, Joe D'Ambrosio. 300/500

345. BRADBURY, Ray (1920-2012). **The Martian Chronicles.** Garden City, New York: Doubleday & Company, 1950.

8vo. Original pale green cloth, spine lettered in dark red (spine sunned, spotting to covers); original unclipped dust jacket (spine a bit sunned, some light rubbing to extremes). Provenance: Charles Prohaska (bookplate and ownership inscription dated 1950); Philip Trask (see inscription from Bradbury).

FIRST EDITION, INSCRIBED BY BRADBURY on the front free endpaper. *The Martian Chronicles* was the author's first novel "that established Bradbury's reputation... He put far more emphasis on style and mood than he did on technical detail or scientific plausibility... His reward was a stunning popular and critical success" (Pringle, *Science Fiction: The 100 Best Novels* 3). Currey, p. 56. 2,000/3,000

346. BRADBURY, Ray (1920-2012). **The Martian Chronicles.** Garden City, New York: Doubleday & Company, 1950.

8vo. Original pale green cloth, spine lettered in dark red (spine and extremes sunned).

FIRST EDITION, INSCRIBED BY BRADBURY on the front free endpaper. *The Martian Chronicles* was the author's first novel "that established Bradbury's reputation... He put far more emphasis on style and mood than he did on technical detail or scientific plausibility... His reward was a stunning popular and critical success" (Pringle, *Science Fiction: The 100 Best Novels* 3). Currey, p. 56. 600/800

347. BRADBURY, Ray (1920-2012). **A Medicine for Melancholy.** Garden City: Doubleday & Company, 1959.

8vo. Illustrations by Joseph Mugniani. Original black cloth stamped in silver; original unclipped dust jacket (light edgewear).

FIRST EDITION, SIGNED BY BRADBURY on the title-page. Collects the title story and 21 others. Currey, p. 57. 200/300

348. BRADBURY, Ray (1920-2012). **No Man is an Island.** Beverly Hills, CA: The National Women's Committee of Brandeis University, 1952.

12mo. Original printed wrappers (a bit toned near edges).

FIRST EDITION, INSCRIBED BY BRADBURY on the title-page. An address delivered by Bradbury on 7 November 1952 at the annual meeting of the Los Angeles Area Chapter of the National Women's Committee of Brandeis University. 150/250

349. BRADBURY, Ray (1920-2012). **The October Country.** New York: Ballantine Books, [1955].

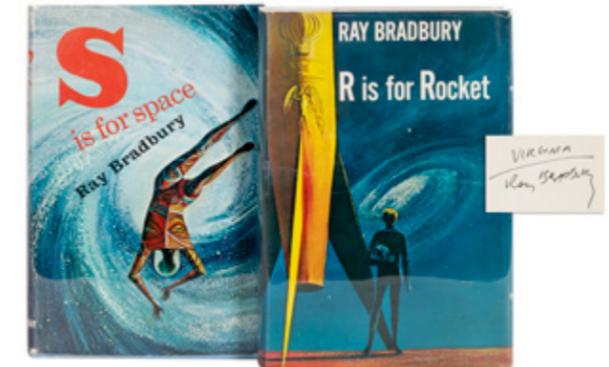
8vo. Illustrations by Joe Mugnani. Original red buckram [Currey's binding B, first state]; original unclipped dust jacket (spine sunned).

FIRST EDITION, SIGNED BY BRADBURY on the title-page. There were three bindings according to Currey: Only fifty copies of the "A" binding (red cloth with spine lettered in gold) were issued for the author, and most copies issued came in the "C" binding of red paper boards, although there is no priority established among the three bindings the "B" binding in black-lettered red cloth has two states with priority established. This is Currey's first state of the "B" binding with the publisher's monogram on spine printed upside down. Currey p. 57. 400/600

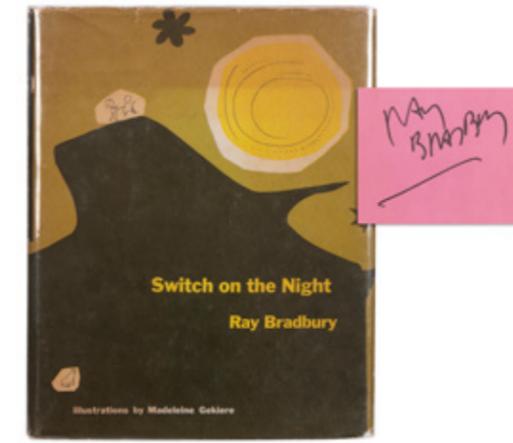
350. BRADBURY, Ray (1920-2012). **S is for Space.** Garden City, New York: Doubleday & Company, 1966.

8vo. Original light blue cloth stamped in white and red; original price-clipped dust jacket (few tiny spots of wear at extreme ends). FIRST EDITION, SIGNED BY BRADBURY. A collection of science fiction short stories compiled for the Young Adults sections of libraries. Currey, p. 58.

[With:] BRADBURY. *R is for Rocket.* Garden City, New York: Doubleday & Company, 1962. 8vo. Original grey blue cloth (light rubbing at joints); original unclipped dust jacket. FIRST EDITION, INSCRIBED BY BRADBURY. Currey, p. 57. 300/500



350



351

351. BRADBURY, Ray (1920-2012). **Switch on the Night.** New York: Pantheon Books, 1955.

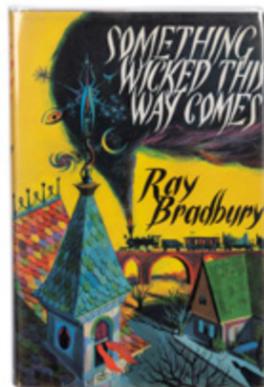
8vo. Color illustrations by Madeleine Gekiere. Original pictorial paper boards; original unclipped dust jacket (uneven toning to covers, some light edgewear).

FIRST EDITION, SIGNED BY BRADBURY on the front free endpaper. Considered to be one of Bradbury's scarcest trade titles. 250/350



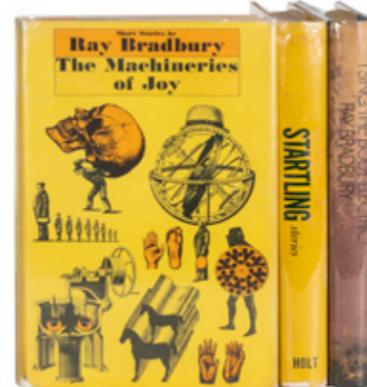
352

Something Wicked This Way Comes
Ray Bradbury
1962



353

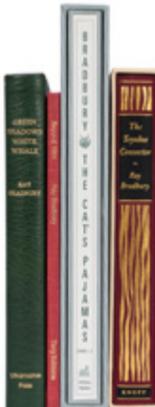
SOMETHING WICKED THIS WAY COMES
BY RAY BRADBURY
RAY BRADBURY



354



355



356

355. BRADBURY, Ray (1920-2012). A group of 8 signed first editions, including:

When Elephants Last in the Dooryard Bloomed. New York: Alfred A. Knopf, 1973. REVIEW COPY WITH SIGNED SLIP from the publisher and additional inscription on title-page by Bradbury. – *Where Robot Mice and Robot Men Run Around in Robot Towns*. New York: Alfred A. Knopf, 1977. – *Death is a Lonely Business*. New York: Alfred A. Knopf, 1985. – *A Graveyard for Lunatics*. New York: ROC, 1991. INSCRIBED BY THE EDITORS. – *Green Shadows, White Whale*. New York: Alfred A. Knopf, 1992. – *One More for the Road*. New York: William Morrow, 2002. – *Let's All Kill Constance*. New York: William Morrow, 2003.

Together, 8 works in 8 volumes, all 8vo, all in original cloth and dust jackets, ALL FIRST EDITIONS SIGNED BY BRADBURY (unless otherwise noted), condition fine.

400/600

356. BRADBURY, Ray (1920-2012). A group of 4 signed limited editions, including:

Beyond 1984: Remembrance of Things Future. New York City: Targ Editions, 1979. Original cloth-backed pictorial boards; original plain dust jacket. FIRST EDITION, LIMITED ISSUE, number 211 of 350 copies SIGNED BY BRADBURY. – *The Toynbee Convector*. New York: Alfred A. Knopf, 1988. Original cloth-backed decorative boards; original pictorial slipcase. FIRST EDITION, number 162 of 350 copies SIGNED BY BRADBURY. – *Green Shadows, White Whale*. New York: Alfred A. Knopf, 1992. Original green niger-backed buckram, gilt-lettered spine. LIMITED EDITION, number 16 of 50 copies SIGNED BY BRADBURY. – *The Cat's Pajamas*. Ossining, New York: Hill House, 2004. Original silk boards, color pictorial label mounted on cover, lettered spine label; original silk slipcase. LIMITED EDITION, number 33 of 1000 copies SIGNED BY BRADBURY.

Together, 4 works in 4 volumes, condition fine.

200/300

352. BRADBURY, Ray (1920-2012). **Something Wicked This Way Comes**. New York: Simon and Schuster, 1962.

8vo. Original mustard-yellow cloth stamped in black, orange top stain; original unclipped dust jacket (extreme ends with some light wear).

FIRST EDITION, INSCRIBED BY BRADBURY. The novel was adapted into the 1983 film of the same name which Bradbury considered one of the better adaptations of his works. Currey, p. 58.

600/800

353. BRADBURY, Ray (1920-2012). **Something Wicked This Way Comes**. London: Rupert Hart-Davis, 1963.

8vo. Original black cloth; original unclipped dust jacket. FIRST BRITISH EDITION, SIGNED BY BRADBURY on the title-page.

300/500

354. BRADBURY, Ray (1920-2012). A group of 3 signed first edition, including:

The Best from Startling Stories. Compiled by Samuel Mines. New York: Henry Holt and Company, [1953]. Original yellow cloth; original price-clipped dust jacket. FIRST EDITION, SIGNED BY BRADBURY at the beginning of his chapter. – *The Machines of Joy*. New York: Simon and Schuster, 1964. Original cloth-backed pictorial boards, black top edge; original unclipped dust jacket. FIRST EDITION, SIGNED BY BRADBURY. – *Sing the Body Electric*. New York: Alfred A. Knopf, [1969]. Original light blue cloth; original dust jacket. Early edition, SIGNED BY BRADBURY.

Together, 3 works in 3 volumes, all 8vo, condition generally very good.

200/300

357. BRADBURY, Ray (1920-2012). A group of 7 signed limited editions from the Lord John Press, including:

Twin Hieroglyphs that Swim the River Dust. 1978. FIRST EDITION, LIMITED ISSUE, number 127 of 300 copies SIGNED BY BRADBURY. – *This Attic Where the Meadow Greens*. 1979. FIRST EDITION, LIMITED ISSUE, number 74 of 75 deluxe copies SIGNED BY BRADBURY. – *The Last Circus & The Electrocutation*. 1980. Slipcase. FIRST EDITION, LIMITED ISSUE, number 235 of 300 copies SIGNED BY BRADBURY and William Nolan (author of introduction). – *The Love Affair: A Short Story and Two Poems*. 1982. FIRST EDITION, LIMITED ISSUE, one of a few designated "presentation copy" signed by Bradbury and Joe Mugnaini. – *Death Has Lost Its Charm for Me*. 1987. FIRST EDITION, LIMITED ISSUE, number 92 of 150 copies SIGNED BY BRADBURY on the half-title. – *Lord John Ten*. 1988. FIRST EDITION, LIMITED ISSUE, number 211 of 250 copies SIGNED BY BRADBURY AND 25 OTHER CONTRIBUTORS including John Updike, Gerald R. Ford, and others. – *Witness and Celebrate*. 2000. FIRST EDITION, LIMITED ISSUE, number 17 of 100 copies SIGNED BY BRADBURY, the designers, and the printer.

Together, 7 works in 7 volumes, all 8vo, all published in Northridge, California by Lord John Press, all in original bindings, condition generally fine.

300/500

358. BRIDGES, Robert (1844-1930). **The Testament of Beauty**. Oxford: John Johnson at the University Press, 24 October 1929. 4to. Publisher's note laid in. Original green cloth, gilt-lettered spine; original grey dust jacket printed in red and black (spine gently sunned, minor stain to rear panel, discreet reinforcements to verso edges).

FIRST EDITION, LIMITED ISSUE, number 38 of 50 copies SIGNED BY BRIDGES, from a total edition of 250. McKay 71.

250/350

359. BRONTË, Charlotte (1816-1855), Emily (1818-1848) and Anne (1820-1894). **The Novels of...** London & Toronto: J.M. Dent & Sons, 1922.

6 volumes, 8vo. Titles printed in red and black, numerous full-color plates by Edmund Dulac. Contemporary half blue calf, marbled sides, spines in 6 compartments with raised bands gilt, gilt-lettering in two, top edges gilt, stamp-signed by Riviere & Son (spines sunned with some light wear near heads).

200/300

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

8vo. Frontispiece by A. W. Sperry. Original orange cloth, front board and spine lettered in black; original unclipped dust jacket (spine panel gently sunned with some minor wear at extreme ends). Provenance: Leon Hennessy (bookplate).

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

250/350

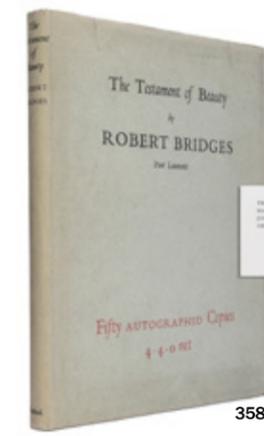
361. BURROUGHS, Edgar Rice (1875-1950). A pair of licensing agreements between A.C. McClurg and Methuen and Company for the publishing rights of "Tarzan of the Apes", "The Beasts of Tarzan" and "The Return of Tarzan", 3 April 1917 and 15 January 1921.

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

150/250

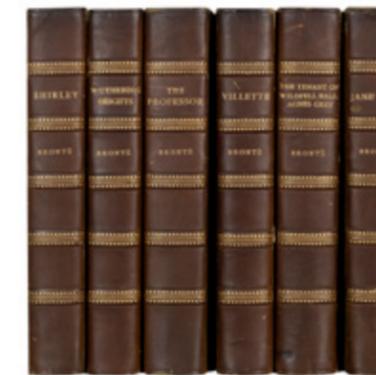


357

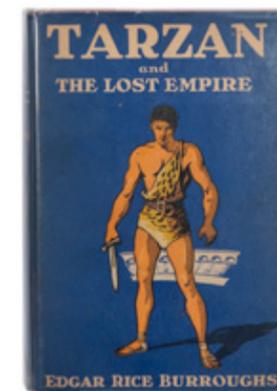


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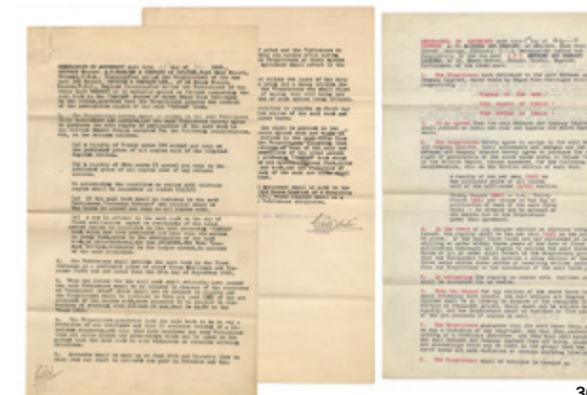
THE TESTAMENT OF BEAUTY
BY ROBERT BRIDGES
1929
Fifty AUTOGRAPHED COPIES
14-0-1929



359



360



361



362

362. CAESAR, Gaius Julius (100-44 BCE). **The Commentaries of Caesar, Translated into English. To Which is Prefixed a Discourse Concerning the Roman Art of War.** Translated by William Duncan. With index and dedication to George Prince of Wales. London: for J. and R. Tonson and S. Draper, and R. Dodsley, 1753.

Large folio (425 x 264 mm). 86 engraved plates, mostly double-page or folding, including 6 double-page maps and an engraved portrait frontispiece of Caesar, numerous engraved head- and tail-pieces, and initials (some offsetting to double-page plates). (Frontispiece, title and first two leaves of the dedication remargined at gutter and reinserted on a stub, repaired gutter tear to title and the following two leaves of the dedication, sig. 4X remargined at foot). COMPLETE WITH ALL PLATES, INCLUDING THE FAMED DOUBLE-PAGE "BULL" PLATE ("The Ursus or Buffalo"), often lacking. Full contemporary Russian calf twice ruled in gilt, rebacked (light edgewear to boards, spine chipped near head, some light browning to title-page).

FIRST DUNCAN EDITION (second Tonson edition), translated from Samuel Clarke's 1712 Latin edition printed by Tonson (considered the greatest English printing of a classical text), reproducing the plates for that edition. "Beautifully printed, and richly adorned with a variety of fine cuts... the greatest part of them being plans of battles, sieges, and encampments, or representations of the situation and face of the countries in which the most material transactions passed... The translator has in great measure caught the spirit of his author, and... has preserved Caesar's turn of phrase and expression" (Brueggemann, 520-21). THE FINEST PRINTING OF CAESAR'S WORKS IN ENGLISH. ESTC T136453; Lowndes I, p. 346; Moss, 241-42.

6,000/8,000

363. CERVANTES SAAVEDRA, Miguel de (1547-1616). **The History of the Valorous and Witty-Knight-Errant, Don-Quixote of the Mancha.** Translated from the original Spanish by Thomas Shelton. London: Richard Hodgkinsonne for Andrew Croke, 1652.

2 parts in one volume, chancery folio (286 x 184 mm). Woodcut devices on both titles, woodcut head-pieces and decorative initials. (Title-page worn and soiled at edges, small hole above title, some spotting throughout, lower marginal loss at foot of final leaf with small paper repair to verso, also with some marginalia to both recto and verso). Full contemporary English calf twice ruled in blind, rebacked (corners worn with losses, some surface wear, lacking blanks).

SECOND EDITION IN ENGLISH of Cervantes's celebrated novel. Originally published in Madrid in 1604 and part II in 1615, the Thomas Shelton translation published in 1612 and the second part in 1620 was the first translation in any language which took him only forty days to complete. THIS IS THE FIRST ONE-VOLUME EDITION of Shelton's translation that is generally considered the only translation that "realizes Cervantes's manner more nearly than any successor" (DNB). PMM 111 (first Spanish edition).

3,000/5,000

364. CERVANTES SAAVEDRA, Miguel de (1547-1616). **The Life and Exploits of the Ingenious Gentleman, Don Quixote de la Mancha.** Translated from the original Spanish by Charles Jarvis. London: J. and R. Tonson; S. Draper; and J. Dodsley, 1756.

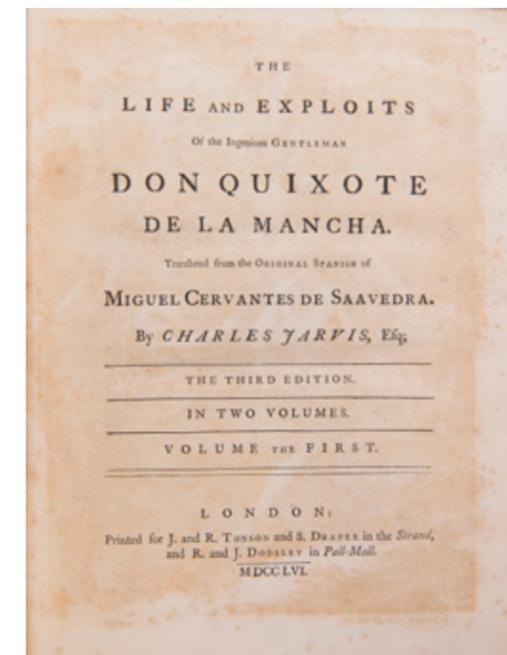
2 volumes, 4to (292 x 218 mm). 75 engraved plates including portrait, most engraved by Gerard Vander Gucht after John Vanderbank, engraved head-, tail-pieces and initials (offsetting to text from plates). Includes 6 extra plates not called for including plates after Hogarth and the rare foldout after James Mynde published in 1725. Full contemporary diced Russian calf, single gilt rule frame on covers, spines gilt ruled and lettered (upper cover detached on vol. I, joints splitting, edgewear, turn-ins dried and flaking, spine ends worn with some losses). Provenance: John Webster (engraved armorial bookplate).

THIRD TONSON EDITION, of this famous English translation first published in 1742, contains a printer's error, surviving into the present third edition, led to it being known as "The Jarvis translation".

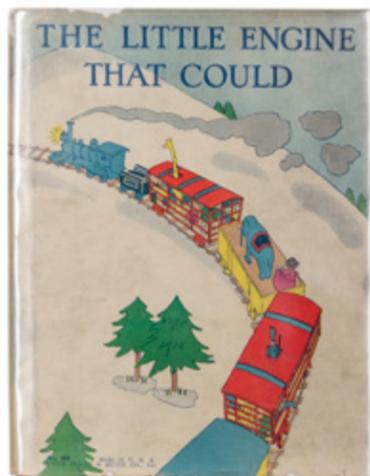
250/350



363



364



365

365. [CHILDREN'S LITERATURE]. PIPER, Watty (1888-1957). **The Little Engine that Could.** New York: Platt & Munk, [1930?]. 8vo. Numerous illustrations, some in color by Lois Lenski. Original red cloth, pictorial label on front cover; original dust jacket (some light chipping to extremities, light surface soiling). FIRST EDITION, FIRST ISSUE with the absence of the "Trademark" below the title on both the cover and jacket, 9 titles listed in the "Never Grow Old Series". In an early issue jacket with the advertisement on rear panel listing 6 titles at \$1.25 each instead of 4 titles at \$1.00 each but with heading "Beautiful Books for Children" and within 2 rules, with printing on both flaps (see Zielinski, *Children's Picturebook Collecting*; this variant not described). An American children's classic, which popularized the phrase "I think I can, I think I can, I think I can..." Although "Watty Piper," a penname created by the Platt and Munk Company, was credited with the retelling of this story, the original version, *The Pony Engine*, is attributed to Mabel C. Bragg on the title-page of this edition. Ms. Bragg, however, never claimed to have penned the story. It was, in fact, authored by Mary Jacobs, who wrote *The Pony Engine* in 1910. The earliest known published version of the tale (although it is markedly shorter), was published in *Wellspring for Young People*, a children's Sunday school publication in 1906 with no author listed.

400/600



366

366. CHURCHILL, Winston S. (1874-1965). **A History of the English-Speaking Peoples.** London: Cassell and Company Ltd, [1956-58].

4 volumes, 8vo. Numerous full-page maps. Original red cloth, gilt-lettered spines, top edges stained red; original price-clipped dust jackets (some light wear at extreme ends).

FIRST ENGLISH EDITIONS of Churchill's monumental history beginning with Julius Caesar's invasion of Britain (55 BCE) and concludes at the Second Boer War (1902). Woods A138(a).

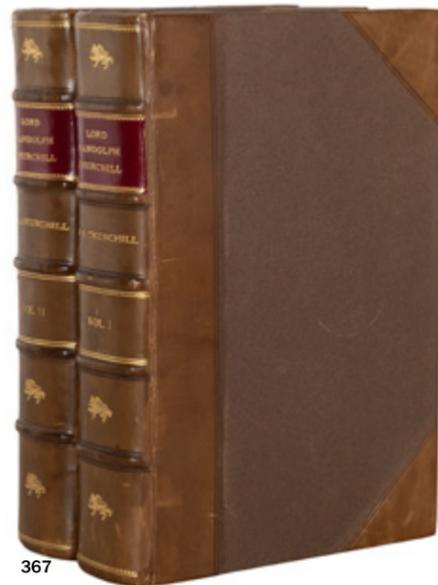
250/350

367. CHURCHILL, Winston S. (1874-1965). **Lord Randolph Churchill.** London: Macmillan and Co., 1906.

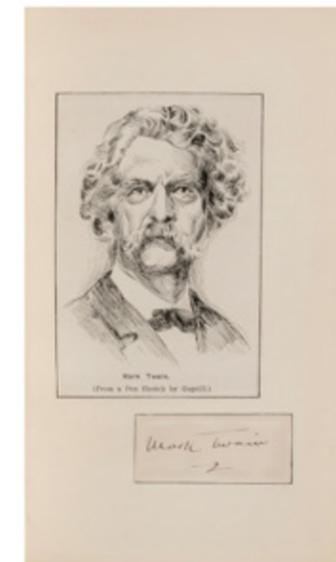
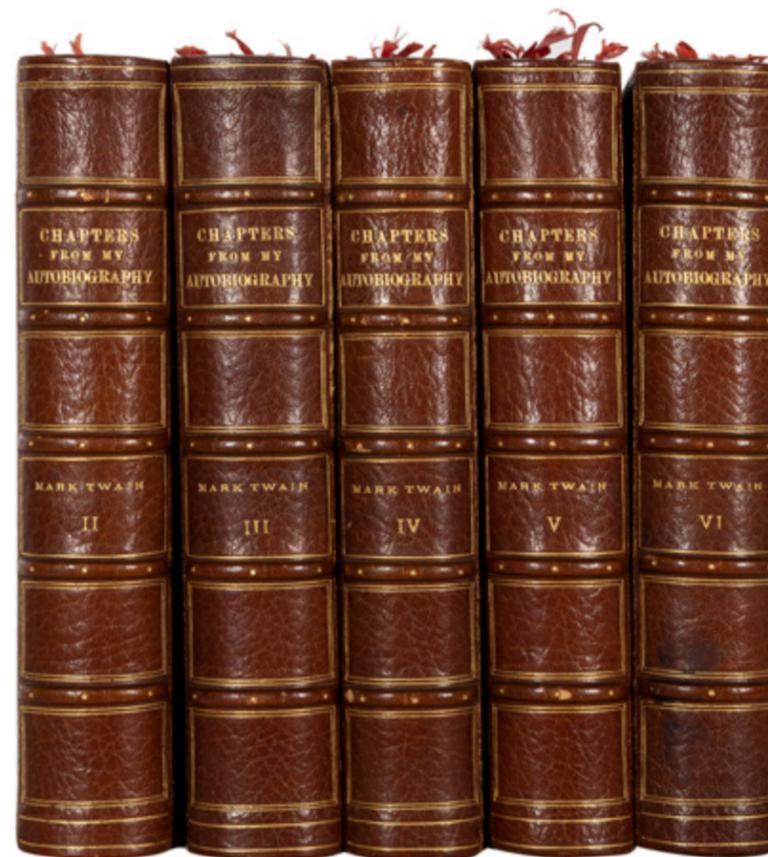
2 volumes, royal 8vo. Illustrated with photogravure portraits, chromolithographs, etc. (Some occasional spotting at margins). Later half calf, 6 compartments with raised bands, red leather lettering-piece gilt in second compartment, London Griffin tooled centerpieces and gilt-lettering, uncut.

FIRST EDITION.

300/500



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368. [CLEMENS, Samuel Langhorne ("Mark Twain") (1835-1910)]. **Chapters from My Autobiography.** New York: North American Review [and] Harper & Brothers, October 1906 - 1911.

5 volumes (of 6), royal 8vo (235 x 165 mm). (Lacking Vol. I). Manuscript title-pages and contents leaf in each volume, list of extra illustrations at end of Vol. VI. EXTRA-ILLUSTRATED WITH OVER 570 ENGRAVINGS (several signed by the artist), PROOFS, AUTOGRAPHED AND TYPED LETTERS, CLIPPED SIGNATURES, ORIGINAL PHOTOGRAPHS, ETC. Including 145 engravings and illustrations after drawings of Mark Twain, 2 clipped-signatures ("Mark Twain") and ("Sincerely Yours / S.L. Clemens") and an autograph envelope in Mark Twain's hand. Other notable autographed material includes: CARNAGIE, Andrew (1835-1919). Autograph portrait signed ("Andrew Carnegie"). - CLEMENS, Clara (1874-1962). Autograph letter signed ("Clara Clemens") to another Clemens regarding her father, Mark Twain, and to return any packages belonging to him to Harpers. - EMERSON, Ralph Waldo (1803-1882). Clipped signature ("R. Waldo Emerson"). - GERHARDT, Karl (1853-1940). Autograph letter signed ("Karl Gerhardt") to C.A. King, regarding the famous photogravure of the sculpted bust of Twain in the first edition of Twain's "Huck Finn" and where the original bust was located. Gerhardt states that he gave a copy of it to Charles Dudley Warner and the "original of course to M.T.". - GRANT, Ulysses S. (1822-1885). Clipped signature ("U.S. Grant / Lt. Gen. U.S.A."). - HARTE, Bret (1836-1902).

Clipped signature ("Bret Harte"). - KELLER, Helen (1880-1968). Autograph portrait signed ("Yours Sincerely / Hellen Keller"). - LONGFELLOW, Henry W. (1807-1882). Clipped autograph note signed ("Yours Truly / Henry W. Longfellow / 1878"). - STOWE, Harriet Beecher (1811-1896). Clipped autograph note signed ("Truly Yours / H. B. Stowe"), dated 2 April 1885. - And many others. Complete list of extra material upon request.

Contemporary brown niger gilt with double fillet frames, cornerpieces within, upper covers with central gilt devices of a corncob pipe and Twain's signature in facsimile, spines in 6 compartments with raised bands, gilt lettering in two, gilt fillet frames in all, top edges gilt, gilt turn-ins, silk moiré endpapers (some light rubbing to joints, else fine); four original printed wrappers bound in at end of Vol. VI. Provenance: Numerous ephemeral items laid in including newspaper clippings and handlists of the extra material. Includes a typed list and note of "information concerning my books" which notes several of the autograph material was signed by the persons upon written request by the original owner of this set. Another list is on letterhead of Mrs. Arthur B. Baylis of Evanston, IL. A UNIQUE SET, FINELY ILLUSTRATED with many rare engravings and autograph material of characters associated with Twain including close friends, family, and authors. Includes text of the 21 of the 25 numbers published serially in "North American Review" and one chapter "Death of Jean" in "Harper's Magazine".

4,000/6,000



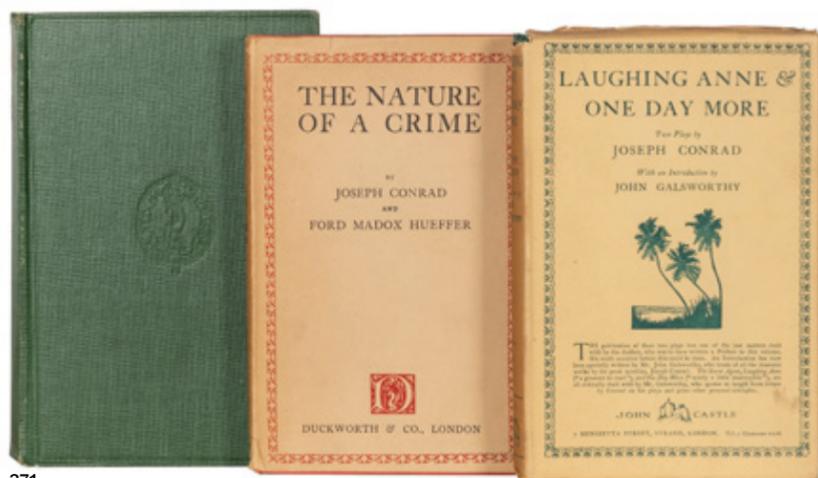
369



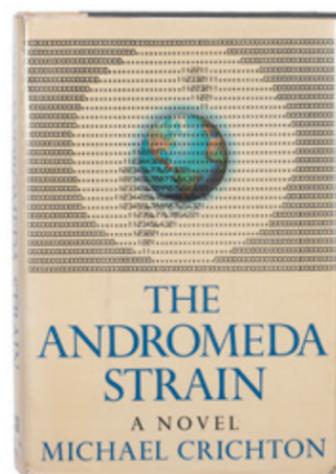
370



372



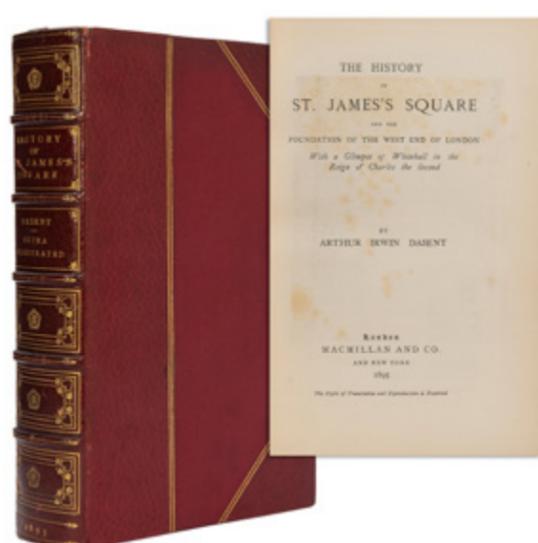
371



373



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369. CLEMENS, Samuel Langhorne ("Mark Twain") (1835-1910). **Sketches**. New York: American News Company, 1874.

8vo. Numerous in-text illustrations by R.T. Sperry. Original pictorial green wrappers (extremes worn, lacking rear wrapper, title and wrapper together but detached, last leaf also sprung). Provenance: E.J. Taylor (neat penciled ownership signature on title-page).

FIRST EDITION, unknown state (first state indicated by the absence of ads on rear wrapper which is lacking). Includes such works as *The Notorious Jumping Frog of Calaveras County*, *The Facts in the Case of the Great Beef Contract*, *The Undertaker's Chat*, and ten other stories. A scarce Twain item. BAL 3360.

150/250

370. CLEMENS, Samuel Langhorne ("Mark Twain") (1835-1910). **A group of 5 titles, including:**

The Innocents Abroad. Hartford: American Publishing Company, 1869. 2 frontispiece plates, numerous plates and illustrations in text, 5 pp. publisher's ads at end. Original brown gilt-stamped cloth (joints starting, ends worn). FIRST EDITION, later issue. BAL 3316.

The Innocents Abroad. Hartford: American Publishing Company, 1869. 2 frontispiece plates, numerous plates and illustrations in text, 5 pp. publisher's ads at end. (Some spotting or staining near margins). Original publisher's sheep (rebacked in modern cloth, covers rubbed, endpapers renewed). FIRST EDITION, intermediate issue: BAL's first state of p. xviii, p. 129 with no illustration, p. 643 with chapter number XLI, but this copy with page reference numbers on xvii-xviii. BAL 3316.

Prince and the Pauper. A Tale. Boston: James R. Osgood and Company, 1882. Wood-engraved frontispiece, numerous illustrations in text. Original pictorial green cloth stamped in gilt and black (extremities a bit worn, joints starting and partially cracked). FIRST AMERICAN EDITION, mixed state: BAL's first state printing, with Franklin Press imprint on copyright, but this copy with text on p. 124 in corrected state, line 1 reading "canopy of state". BAL 3402.

Following the Equator: A Journey Around the World. Hartford: American Publishing Company, 1897. Numerous plates including frontispiece, in text illustrations. Original blue cloth affixed with pictorial color label and decorated in gilt (some spotting near hinges, joints cracked). Provenance: Charles Shaffin Jr. (gift inscription dated 1900). FIRST EDITION, FIRST ISSUE with the Hartford imprint only. BAL 3451. And one other.

Together, 5 works in 5 volumes, condition generally good. 300/500

371. CONRAD, Joseph (1857-1924). **A group of 3 titles, including:**

The Rescue: A Romance of the Shallows. London and Toronto: J.M. Dent & Sons, 1920. Original green cloth (joints tender). FIRST ENGLISH EDITION. Wise 56. – *The Nature of a Crime*. London: Duckworth & Co., [1924]. Original orangish-red cloth; original dust jacket (spine sunned, one corner chipped). FIRST ENGLISH EDITION. – *Laughing Anne & One Day More*. With an introduction by John Galsworthy. London: John Castle, 1924. Original green cloth; original dust jacket (spine sunned, some edgewear). FIRST ENGLISH EDITION.

Together, 3 works in 3 volumes, all 8vo, condition generally good.

100/200

372. CRAWFURD, George (1681-1748). **The Lives and Characters of the Officers of the Crown of the State in Scotland...** Edinburgh: by Robert Fleming for James M'Euen, 1726.

Folio (333 x 210 mm). Wood-engraved vignette on title-page and tail-pieces. Full contemporary paneled calf stamped in blind, spine in 7 compartments with raised bands, dark red leather lettering piece gilt in second, others completely gilt, red speckled edges (spine darkened with some light splitting to joints at ends). (Some tiny marginal worming near upper corner to first several leaves, light brown to title, front blank with small corner tear). Provenance: Simon Fraser, 11th Lord Lovat (1667-1747), engraved armorial bookplate of the famous Scottish Jacobite, nicknamed the Fox, was among the Highlanders defeated at the Battle of Culloden and convicted of treason against the Crown for which he was sentenced to death and subsequently beheaded. His laughter as he was being executed is said to be the origin of the phrase "to laugh one's head off". Lovat became the last man in Britain to be executed from beheading.

FIRST EDITION, with the final unnumbered leaf bound between pp. 476 and 477 as seen in some copies. ESTC T144044.

350/450

373. CRICHTON, Michael (1942-2008). **The Andromeda Strain**. New York: Alfred A. Knopf, 1969.

8vo. Original cloth-backed boards, black top edge (spine very slightly skewed); original unclipped dust jacket (few tiny nicks near head and corners, else fine).

FIRST EDITION, and the first novel published under Crichton's name. The work was also the basis for the 1971 sci-fi thriller film under the same name.

200/300

374. CUMMINGS, Ray (1887-1957). **The Man Who Mastered Time**. Chicago: A.C. McClurg & Co., 1929.

8vo. Original red cloth; original dust jacket (edgeworn with some minor losses). Provenance: gift inscription dated 1930; David Neill (embossed stamp on ffep).

FIRST EDITION in the scarce original dust jacket that reproduces one of Allen St. John's finest science fiction paintings. Bleiler, Science-Fiction: The Early Years 516.

150/250

375. DASENT, Arthur Irwin (1859-1939). **The History of St. James's Square and the West End of London**. London: Macmillan and Co., 1895.

8vo (216 x 140 mm). EXTRA-ILLUSTRATED WITH 79 ENGRAVED PLATES, LITHOGRAPHS, ETC., some hand-colored. Half contemporary crushed red levant gilt, spine in 6 compartments with raised bands, gilt-lettering in 2, others gilt, top edge gilt, STAMP SIGNED BY ROOT (spine gently darkened, very tiny spots of rubbing). Provenance: Charles Sessler (booksellers' typed note); Edward G. Budd (ownership inscription dated 1929), a noted American inventor and businessman.

FIRST EDITION.

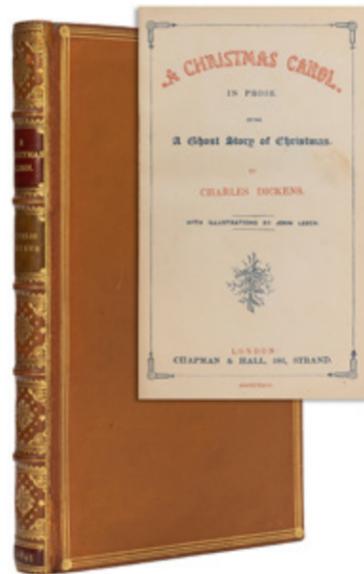
150/250



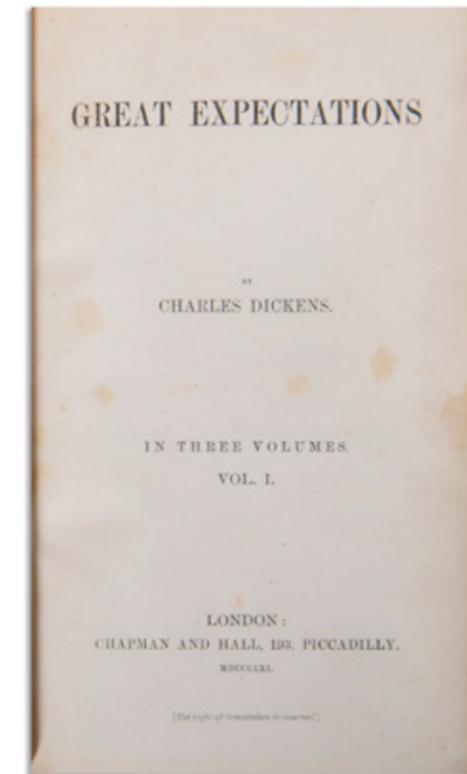
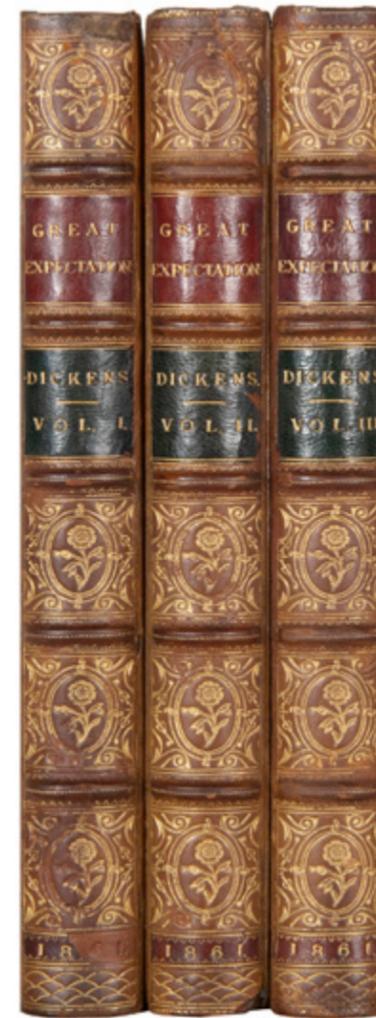
376



377



378



379

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

19/20 parts, 8vo. Engraved vignette title and 39 plates by ("Phiz") H.K. Browne (some marginal browning). Original blue-green pictorial wrappers (ends chipped with some losses, few parts with small minor stains, part 1 cover misnumbered and crossed out by hand with correct number); quarter morocco drop-back spine box (splitting to front joint). Provenance: Oakley Park (notation at upper margin of every front wrapper).

FIRST EDITION IN ORIGINAL MONTHLY PARTS, virtually complete with every advertisement according to Hatton and Cleaver except for the following: part 1 is lacking the Bleak House Advertiser and all inserts, part 2 without slip at end, part 3 without Household Words slip at front and slip at end, part 10 lacking fourth ad at end, part 12 without Household Words slip at front, part 15 without second ad at end, part 16 without first slip at end. Includes the rather scarce item "The Village Pastor" booklet that was of a limited issue and is "often wanting". Eckel, pp. 79-81; Gimbel A130; Hatton & Cleaver, pp. 275-304.

1,000/1,500

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

8vo. Half-title, engraved additional title-page, engraved frontispiece, 38 illustrations by J.K. Browne ("Phiz"), with the 10 "dark" plates (spotting and browning to plates, mostly near margins); centenary stamp of Dickens on front free endpaper. Half contemporary calf, marbled sides, spine in 6 compartments with raised bands, green leather lettering-piece gilt in second compartment, others gilt with scrollwork, marbled edges (covers rubbed, front joint cracked). Provenance: Charles Price (neat contemporary signature on front fly).

FIRST EDITION IN BOOK FORM published on 12 September 1853. Eckel, pp. 64-66; Gimbel A154; Smith I:10.

300/500

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

8vo (164 x 101 mm). Half-title printed in blue, title-page printed red and blue, verso printed in blue, hand-colored etched frontispiece and 3 hand-colored etched plates by John Leech, 4 wood-engravings in text by W.J. Linton after Leech;

2 pp. publisher's ads at end. Full early 20th century tan calf thrice framed in gilt, spine in 6 compartments with raised bands, crimson and citrus leather lettering-pieces gilt in two, others completely gilt, edges gilt, gilt dentelles, stamp-signed by Morrell (few small spots of rubbing to joints).

FIRST EDITION, second issue with the corrected first chapter heading "Stave One", the balance of the text uncorrected. FIRST ISSUE COVERS RETAINED (brown cloth stamped in gilt with gilt titling inside a central gilt wreath framed in a blind tooled foliage border) with the closest interval between blind-stamping left margin and left extremity of gilt wreath measuring 14mm and with unbroken "D" in Dickens.

Regarded as Dickens' most widely read novel and considered to be "the greatest Christmas book ever written in any language" (Eckel p. 116) selling more than 6000 copies in the few days leading up to Christmas. The work was extravagantly costly as Dickens for the first time (and incidentally his last) used color in the title page and etchings as he wanted to make the book a beautiful gift and to be a celebration of the Christmas spirit. After the initial success, Dickens continued the series throughout the 1840s, maintaining "the Carol" philosophy to "strike a sledgehammer blow" for the poor, uneducated, and repressed. Eckel, p. 116; Gimbel A79; Smith II:4.

2,500/3,500

THE EARLIEST PRINTING OBTAINABLE OF THE FIRST ISSUE OF DICKENS' RARE TRIPLE-DECKER

379. DICKENS, Charles (1812-1870). **Great Expectations**. London: [C. Whiting for] Chapman and Hall, 1861.

3 volumes, 8vo (187 x 117 mm). Late 19th-century full tan calf thrice ruled in gilt, spines in 6 compartments with raised bands, red and green morocco lettering-pieces in 2, others completely gilt with floral centerpieces, top edges gilt, dentelles, stamp-signed by Tout (vol. I front cover professionally reattached, front hinges discreetly reinforced, joints touched up, few spots of wear to spines). (Lacks publisher's ads at the end of vol. III as usual in rebound copies, very faint spotting to tiles, else fine).

FIRST EDITION, FIRST ISSUE containing the earliest state of every point outlined in the extremely detailed analysis found in the Clarendon edition of *Great Expectations* (1993, Appendices C & D). A full list of issue points available upon request. As in the Lawrence Drizen copy sold in 2019 at Sotheby's and in the Clarendon edition, the third volume here contains the numeral "3" in the pagination on p. 103, and the "i" in "inflexible" on p. 193, which are sometimes missing in copies of the first impression of the third volume, indicating THE PRESENT COPY IS AMONG THE EARLIER PRINTINGS OF THE FIRST IMPRESSION. This copy also has the early reading of vol. III, p. 193 with "himself" and "very carefully" on separate lines.

Smith comments that "the rarity of the first issue of *Great Expectations* has been attributed to the probable small binding-up of copies with the first title-page, coupled with the fact (according to C.P. Johnson, "Hints to Collectors") that "the first edition was almost entirely taken up by the libraries." Only 1,000 copies of the first issue and 750 copies of the second were printed and that probably most of the first and more than half of the second (1400 copies in all) were purchased by Mudie's Select Library. Eckel, pp. 91-93; Sadleir 688; Smith I:14.

8,000/12,000

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

3 volumes, royal 8vo (254 x 159 mm). 3 frontispieces, and numerous wood-engravings in the text by George Cattermole and Hablot K. Browne ["Phiz"], EXTRA-ILLUSTRATED with the complete 72 etched plates by Thomas Sibson (1817-1844) and 6 of the rare "Jacob Parallel" plates that were originally published by Berger in 1841 as a separate suite of plates; includes the extra title-page and list of illustrations issued with the Sibson plates. Full early 20th century polished calf ruled in gilt, spines in 6 compartments with raised bands, red and citrus leather lettering-pieces gilt in 2, others completely gilt, edges gilt, gilt dentelles, stamp-signed by Riviere (spines a bit darkened, joints rubbed with some splitting, a bit of wear and ends and corners). Provenance: See Maggs Bros. Catalogue No. 460, published 1925.

FIRST EDITION IN BOOK FORM, with the rare plates by Sibson published by Tyas to coincide with and extra-illustrate Chapman and Hall's monthly issue of Master Humphrey. The plates were subsequently published in one volume by Tyas in 1842 with only 70 plates. Eckel, p. 61; Gimbel A51, H1139 ("Parallel" plates), H1153-55 recording an incomplete set of the Sibson plates; Smith I:6.

1,000/2,000

381. DICKENS, Charles (1812-1870). **Oliver Twist; or, The Parish Boy's Progress**. London: Richard Bentley, 1838.

3 volumes, 8vo (200 x 121 mm). Half-titles and publisher's ads in Vols. I and II, 24 plates by George Cruikshank including the "Fireside" plate ("Rose Maylie and Oliver"). Full early 20th century tan calf, gilt-ruled frames and cornerpieces, spines in 6 compartments with raised bands, red and green leather lettering-pieces gilt in 2, others completely gilt, top edges gilt, gilt dentelles, stamp-signed by Tout (spines gently darkened, some rubbing along joints, small split to front joint of Vol. I).

FIRST EDITION, FIRST ISSUE of Dickens's second novel with the suppressed "Fireside" plate in Vol. III and authorship ascribed to "Boz" on each title-page. "When Bentley decided to publish Oliver in book form before its completion in his periodical, Cruikshank had to complete the last few plates in haste. Dickens did not review them until the eve of publication and objected to the Fireside plate... Dickens had Cruikshank design a new plate which retained the same title and showed Rose and Oliver standing before the tablet put up in the church to the memory of Oliver's mother. This Church plate was not completed in time for incorporation into the early copies of the book, but it replaced the Fireside plate in later copies..." (Smith). Eckel, p. 51; Gimbel A27; Smith I:4.

1,000/2,000

382. DICKENS, Charles (1812-1870). **Our Mutual Friend**. London: Chapman and Hall, 1865.

19/20 parts, 8vo. 40 engraved plates including frontispiece and vignette title after Marcus Stone by Dalziel and W.T. Green; "To the Reader" slip tipped in at first text leaf. Original blue-green pictorial wrappers (some light chipping at extreme ends, part 1 with some minor losses to spine panel); vertical full morocco slipcase and chemise. Provenance: Edwin Trevor (neat contemporary ownership signature on upper margin of front cover on some parts).

FIRST EDITION IN ORIGINAL MONTHLY PARTS, first issue of part 1 without the printer's imprint on front wrapper, and with the very scarce slip concerning the meaning of the title. Includes every "Our Mutual Friend Advertiser" in each part and nearly every inserted advertisement as listed in Hatton and Cleaver with the only exception in part II which is lacking slip at end. This was Dickens' fourteenth and final, complete novel. Eckel, p. 94-95; Hatton & Cleaver, pp. 343-370; Gimbel A149.

400/600

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

8vo. Engraved frontispiece and title, 41 engraved plates by R. Seymour, R.W. Buss, and Hablot K. Browne ["Phiz"] including the rare Buss "suppressed plates" facing p. 69 and p. 74 (the "Phiz" replacements only appear in very late issues). EXTRA-ILLUSTRATED WITH AN ADDITIONAL 103 PLATES which includes 13 of the hand-colored Onwhyn plates from 1894 with printed wrapper bound in, all 42 "Phiz" plates in duplicate showing various states including the early page numbers instead of the later captions and imprints and 15 plates in triplet (these being the "replacements, substitutes, and duplicates" mentioned in Hatton and Cleaver), and a complete set of 32 of the Onwhyn "pirated edition" plates originally issued in eight monthly parts by E. Grattan in 1837 (some plates lightly brown or with spotting as usual). Full 20th century green crushed niger gilt, covers with geometric designs of a rectangle inside a diamond, spine in 6 compartments with raised bands, gilt-lettering in 2, others with multiple diamond shaped fillets, top edge gilt, turn-ins gilt, GILT STAMP-SIGNED BY BAYNTUN (spine gently darkened); quarter morocco drop-back spine box.

FIRST EDITION IN BOOK FORM, early issue (see Smith), possibly a unique copy with this many of the original plates in various states. Grolier A15; Grolier English 78; Hatton and Cleaver pp. 3-88; Smith I:3.

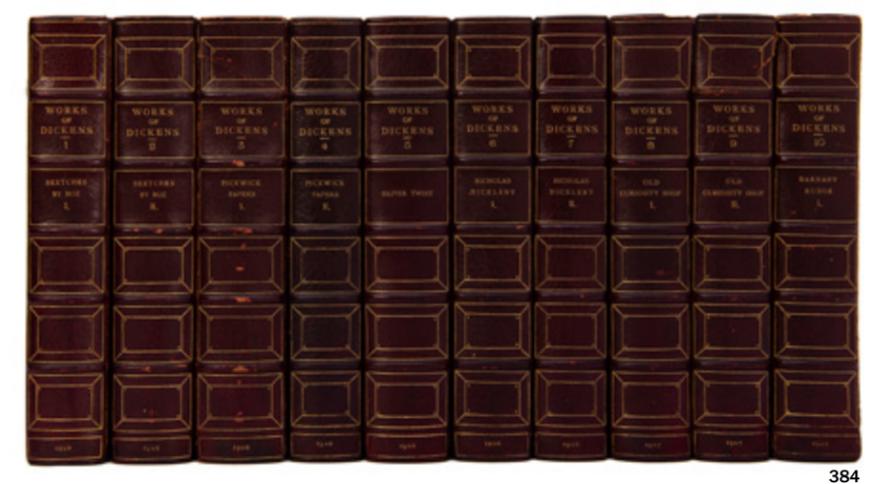
1,000/2,000

384. DICKENS, Charles (1812-1870). **The Works of...** London: Chapman and Hall, 1906-08.

40 volumes, royal 8vo. Titles printed in red and black, in-text woodcuts, numerous plates throughout including mounted illustrations on india paper after Cruikshank, "Phiz", et al, facsimile title-pages and wrappers after the originals. Half contemporary red morocco gilt, marbled sides, spines in 6 compartments with raised bands, gilt-lettering in 2, others framed in gilt, top edges gilt, others uncut (spines a bit darkened, some rubbing to joints and bands, few joints with some splitting, front joint detached on vol. 19, tear with loss near head on vol. 20).

LIMITED EDITION, one of 750 copies of the "National Edition".

400/600



385. DICKENS, Charles (1812-1870). A group of 32 works, mostly first editions, including:

Sketches by Boz [and] Second Series. London: John Macrone, 1836-37. 2 works in 3 volumes, 8vo. 16 etched plates by Cruikshank in the first series; 10 etched plates including additional vignette title and frontispiece in the second series. Second edition of the first series; First edition of the second series. Gimbel A2, A4; Smith I:1. – *Sunday Under Three Heads*. London: Chapman and Hall, 1836. Woodcut illustrated title-page. FIRST EDITION, FIRST ISSUE, with the words “Sunday Under Three Heads” at the beginning of chapter III, p. 35 and the word “hair” correctly spelled on p. 7, line 15. “ONE OF THE SCARCEST OF THE MINOR BOOKS” (Eckel, p. 106). – *The Posthumous Papers of the Pickwick Club*. London: Chapman and Hall, 1837. 8vo. Half-title, engraved frontispiece, engraved title, 41 engraved plates by R. Seymour, R.W. Buss, and Hablot K. Browne [“Phiz”]. FIRST EDITION IN BOOK FORM, mixed issue (see Smith). Smith I:3. – *Sketches of Young Ladies*. London: Chapman and Hall, 1837. 12mo. 6 etchings by Hablot Knight Browne [“Phiz”]. FIRST EDITION. – *Sketches of Young Gentlemen*. London: Chapman and Hall, 1838. 12mo. 6 etchings by Hablot Knight Browne [“Phiz”]. FIRST EDITION. Smith II:1. – *Memoirs of Joseph Grimaldi*. London: Richard Bentley, 1838. 2 volumes, 8vo. Half-titles, 12 etchings by Cruikshank; 36 pp. publisher’s ads at end of Vol. II. FIRST EDITION, FIRST ISSUE without border to final plate in Vol. II. Gimbel B64. – *The Life and Adventures of Nicholas Nickleby*. London: Chapman and Hall, 1838-1839. Royal 8vo. 40 engraved plates, EXTRA-ILLUSTRATED with 32 plates by T. Onwhyn with engraved title-page and wrapper bound in; 24pp. publisher’s catalogue bound in at end. FIRST EDITION BOUND FROM THE ORIGINAL PARTS, with one printed wrapper bound in at end. Second issue with corrections. Gimbel A40. – *Sketches by Boz...New Edition, Complete*. London: Chapman and Hall, 1839. 40 engraved plates including engraved title and frontispiece by George Cruikshank. FIRST OCTAVO ONE-VOLUME EDITION, early issue with title lacking comma after “illustrations” and the publisher’s address as “186, Strand” (Gimbel) and with first state engraved title-page bearing the publishers’ name and address with no date (Eckel). Gimbel A7. – *Sketches of Young Couples*. London: Chapman and Hall, 1940. 12mo. 6 etchings by Hablot Knight Browne [“Phiz”]. FIRST EDITION. Smith II:2. – *The Pic Nic Papers. By Various Hands*. London: Henry Colburn, 1841. 3 volumes, 8vo. 14 etched plates including frontispieces; 8pp. publisher’s catalogue at end of Vol. I dated May 1841; 4pp. publisher’s ads spread out at the end of others. FIRST EDITION, FIRST ISSUE (according to Gimbel) with the Cox imprint on verso of title-page and the error “publisher young” in the Introduction. Gimbel B109. – *American Notes for General Circulation*. London: Chapman and Hall, 1842. 8vo. Half-titles. FIRST EDITION, FIRST STATE, with the second page of the Vol. I table of contents misnumbered as p. xvi and 6pp. of advertisements at the end of Vol. II. Smith II:3. – *The Life and Adventures of Martin Chuzzlewit*. London: Chapman and Hall, 1844. Half-title, etched frontispiece, etched title-page, 38 etched plates by Browne [“Phiz”]. FIRST EDITION IN BOOK FORM, balance of the text with first issue points listed in Smith but with 14-line errata. FIRST ISSUE engraved title with the signpost reading “100 £,” 7 studs in the trunk and signed “Phiz fecit.” Smith I:7. – *The Chimes. A Goblin Story...* London: Chapman & Hall, 1845 [but 1844]. 12mo. Half-title, additional vignette title. Original cloth bound in at end. FIRST EDITION, FIRST ISSUE vignette title with “Chapman & Hall” printed within the cloud. Smith II:5. – *The Cricket on the Hearth*. London: Bradbury and Evans, 1846 [but 1845]. 12mo. Half-title, additional vignette title. FIRST EDITION, second state with three-line italic heading for Oliver Twist on p. 175 of the publisher’s ads. Original cloth bound in at end. Smith II:6. – *The Adventures of Oliver Twist; or, The Parish Boy’s Progress*. London: Bradbury & Evans, 1846. 24 engraved plates by George Cruikshank. FIRST EDITION BOUND FROM THE ORIGINAL PARTS with part I cover bound at end. Gimbel A38. – *Pictures from Italy*. London: Bradbury & Evans, 1846. 8vo. Vignette illustrations in the text by Samuel Palmer; 4 pp. ads at end. FIRST EDITION. Smith II:7. – *Dombey and Sons*. London: Bradbury & Evans, 1848. Etched frontispiece and vignette title, 38 etched or lithographic plates by and after Hablot K. Browne, EXTRA-ILLUSTRATED with a suite of 6 full-length portraits by Browne with wrappers bound at end. FIRST EDITION BOUND FROM THE ORIGINAL PARTS with all parts covers bound at end. Gimbel A102. – *The Personal History of David Copperfield*. London: Bradbury & Evans, 1850. 8vo. Half-title, engraved frontispiece, title and 38 plates after Hablot K. Browne [“Phiz”]. FIRST EDITION BOUND FROM THE ORIGINAL PARTS with part IX cover bound at end. Gimbel A154. – *Bleak House*. London: Bradbury and Evans, 1852-53. Royal 8vo. 40 etched plates including title vignette and frontispiece. FIRST EDITION BOUND FROM THE ORIGINAL PARTS, with all printed wrappers bound in at end. Gimbel A130. – *A Child’s History of England*. London: Bradbury & Evans, 1852-54. 3 volumes, 12mo. Half-titles, engraved frontispieces. FIRST EDITION IN BOOK FORM. Gimbel A128; Smith II:10. – *Little Dorrit*. London: Bradbury & Evans, December 1855 - June 1857. 8vo. 40 etched plates including frontispiece and additional title-page by Hablot Knight Browne [“Phiz”]. FIRST EDITION BOUND FROM THE ORIGINAL PARTS, with 8 printed wrappers bound in at end. Gimbel A140. – *Our Mutual Friend*. London: Chapman and Hall, 1865. 2 volumes, 8vo. 40 engraved plates including frontispiece and vignette title. “To the Reader” slip tipped in at first text leaf. FIRST EDITION IN BOOK FORM BOUND FROM THE ORIGINAL PARTS (with sewing holes present), with the very scarce slip concerning the meaning of the title. Gimbel A150. – *Hunted Down. A Story*. London: John Camden Hotten, n.d. [1870]. 12mo. Title-page vignette, vignettes in the advertisements. Original printed green wrappers bound in. FIRST EDITION. – *The Mystery of Edwin Drood*. London: Chapman and Hall, 1870. Engraved frontispiece, vignette title and 12 plates by Luke Fildes. FIRST EDITION BOUND FROM THE ORIGINAL PARTS with all printed wrappers bound in at end. Gimbel A154. – *The Strange Gentleman; A Comic Burletta, in Two Acts. By “Boz”. First Performed at the St. James’s Theatre*. London: Chapman and Hall, 1837 [but 1871]. 8vo. Original printed wrappers bound in. Facsimile of the 1837 edition, new hand-colored frontispiece drawn and engraved by Pailthorpe. Eckel, p. 154. – *John Jasper’s Secret*. London: [Wyman & Sons for] publishing offices, 1871-72. 20 wood-engraved plates. FIRST EDITION BOUND FROM THE ORIGINAL PARTS with all printed wrappers bound in at end. A rare unauthorized and anonymous sequel to Edwin Drood that is attributed to Henry Morford. Gimbel H330. – *The Village Coquettes: A Comic Opera*. London: Richard Bentley, 1836 [but 1878]. 8vo. Engraved frontispiece. “A facsimile reprint” that Bentley reissued in 1878. Eckel, p. 174. – *The Lamplighter. A Farce*. London, 1879. Small 8vo. Original printed wrappers bound in. FIRST SEPARATE EDITION, LIMITED ISSUE, number 217 of 250 copies, originally appearing in *The Pic Nic Papers* in 1841. Gimbel B80. – *The Letters*. Edited by Mamie Dickens and Georgina Hogarth. London: Chapman and Hall, 1880-82. 3 volumes, 8vo. Half-titles. FIRST EDITION. – *The Life of Our Lord*. London: Associated Newspapers, 1934. Small 4to. Printed on japon vellum. Illustrated. Full red niger, arabesque cornerpieces of lace-like flowers and stippling, spine in 6 compartments completely gilt, edges gilt, gilt dentelles, stamp-signed by The Harcourt Bindery. – *The Life of Our Lord*. New York: Simon and Schuster, 1934. 8vo. Printed in red and black. Original white boards; folding chemise; slipcase.

Together, 32 works in 42 volumes, all but 2 in full early 20th century polished calf gilt, majority stamp-signed by Tout, few covers detached, MOST FIRST EDITIONS AND BOUND FROM ORIGINAL PARTS, condition generally very good.

5,000/7,000



385

386. DODGSON, Charles Lutwidge (“Lewis Carroll”) (1832-1898). *Alice’s Adventures in Wonderland*. London: Macmillan and Co., 1867.

8vo (178 x 119 mm). Half-title, 42 illustrations by John Tenniel. 20th century red morocco gilt, covers with central gilt stamps of Alice on the front cover and the Cheshire Cat on the rear, covers framed in gilt, spines in 6 compartments with raised bands, gilt-lettering in two, others completely gilt, edges gilt, turn-ins gilt, GILT STAMP-SIGNED BY ROOT & SON; original cloth bound in at end. Provenance: faint gift inscription from “Uncle Walton” dated 1867 on half-title; Charles Sessler Bookseller (typed catalogue note laid in).

FIFTH EDITION (“tenth thousand”). Williams, Maddan, Green, Crutch 46c. [WITH:] DODGSON. *Through the Looking-Glass, and What Alice Found There*. London: Macmillan and Co., 1872 [but 1871]. 8vo (178 x 119 mm). Half-title, 1pp. publisher’s ads for Dodgson’s works on Q1v, frontispiece and illustrations by John Tenniel. 20th century red morocco gilt, covers with central gilt stamps of the Red Queen on the front cover and the White Queen on the rear, covers framed in gilt, spines in 6 compartments with raised bands, gilt-lettering in two, others completely gilt, edges gilt, turn-ins gilt, GILT STAMP-SIGNED BY ROOT & SON; original cloth bound in at end; together with the first work housed in cloth slipcase. FIRST EDITION, FIRST STATE of p. 21, with the misprint “wade” for “wabe” in the second line of the poem “Jabberwocky”, and with the pagination on p. 95 and without on p. 98 (no priority). Williams, Madan, Green and Crutch 84.

A FINE, UNIFORMLY-BOUND SET OF DODGSON’S MOST CELEBRATED BOOKS.

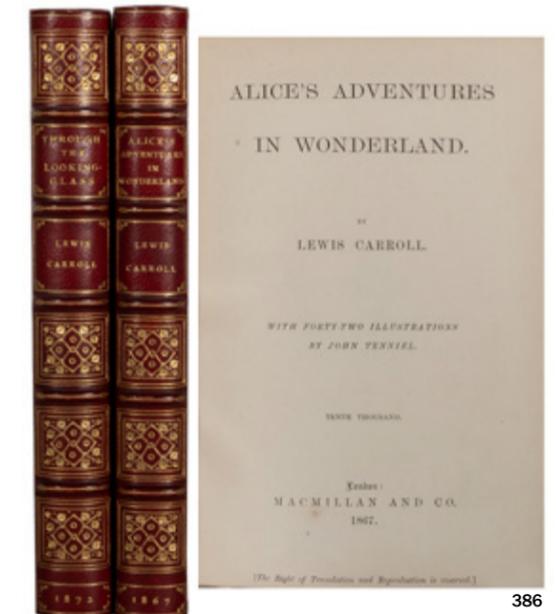
1,000/2,000

387. [DOYLE, Arthur Conan]. QUEEN, Ellery (Frederick Dannay and Manfred Bennington), editors. *The Misadventures of Sherlock Holmes*. Boston: Little, Brown and Company, 1944.

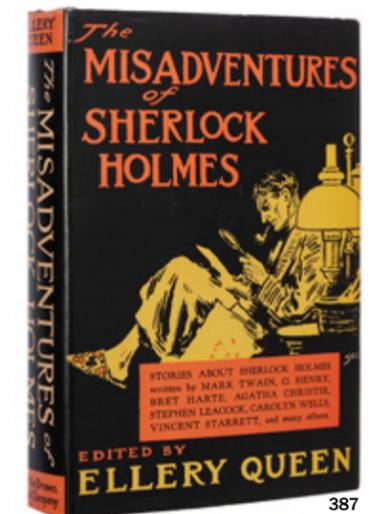
8vo. Wood-engraved frontispiece by Frederick Dorr Steele. Original black cloth stamped in orange-red, red top stain (front free endpaper toned); original unclipped dust jacket (some light toning to front flap and spine, else unusually fine). Laid in with Sherlockiana related material.

FIRST EDITION. This work includes thirty-three fictions featuring ‘Holmlock Shears’, ‘Shamrock Jones’, ‘Picklock Holes’, ‘Sherlaw Komb’s’, several of which are by Mark Twain, Agatha Christie, and Bret Harte. Prior to release, Adrian Conan Doyle forced this book to be suppressed for infringing on his copyright. Nevertheless, it was one of three blockbuster books issued within ten days in 1944. De Waal C22910.

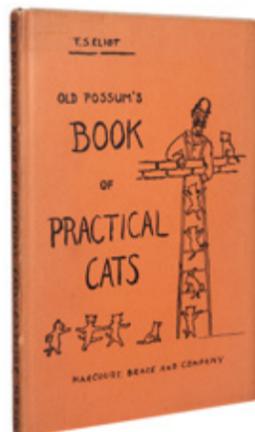
300/500



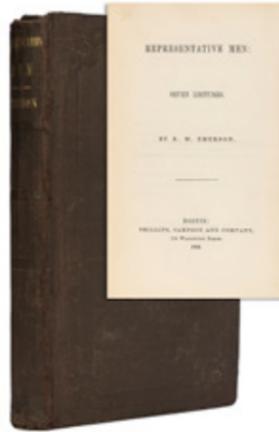
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388



389

388. ELIOT, Thomas Stearns (1888-1965). **Old Possum's Book of Practical Cats**. [New York]: Harcourt, Brace and Company, [1939].

8vo. Pictorial title-page printed on orange paper. Original grey cloth (spotting and browning to covers, small spots of fraying at extreme ends); original unclipped dust-jacket (spine sunned with some rubbing).

FIRST AMERICAN EDITION (with statement on verso of title-page), published in the same year as the first edition. Gallup A34b.

300/500

389. EMERSON, Ralph Waldo (1803-1882). **Representative Men: Seven Lectures**. Boston: Phillips, Sampson and Company, 1850.

8vo. Half-title. Original blind-stamped dark brown cloth, gilt-lettered spine (ends worn with some losses at crown, corners a bit rubbed). Provenance: N.J. Bartlett & Co. (bookseller's ticket). FIRST EDITION, FIRST ISSUE without the ads at the end. BAL 5219; Myerson A22.1.a.

200/300

390. [EUCLID (b. 300)]. **The English Euclide being the First Six Elements of Geometry, Translated out of the Greek with Annotations and useful Supplements by Edmund Scarborough**. Oxford: Printed at the Theater, 1705.

Folio (352 x 216 mm). Half-title, engraved vignette of the Sheldonian theater on title, numerous woodcut and typographic diagrams throughout. (Light marginal stain to first several leaves, few inked notations to errata leaf, early inked library number on title). Provenance: George Anderson (early ownership signature on half-title). Full contemporary paneled calf rebacked (corners repaired, renewed endpapers).

FIRST EDITION of Scarborough's (1616-1694) handsomely printed translation, published from his manuscript by his son. John Evelyn described Scarborough's library as "the very best collection, especially of mathematical books, that was, I believe, in Europe". THE MOST ELEGANT EDITION OF EUCLID IN ENGLISH. ESTC N7071; Wallis, British Euclids p. 5.

2,500/3,500

391. FAULKNER, William (1897-1962). **Doctor Martino**. New York: Harrison Smith and Robert Haas, 1934.

8vo. Original gilt-lettered blue cloth; original unclipped dust jacket (spine and extremes a bit sunned, closed tear at foot of front panel, few tiny chips at edges).

FIRST EDITION, TRADE ISSUE. Petersen A16.1.b.

200/300

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

8vo. Original coarse tan cloth stamped in orange on the front cover [first binding], spine stamped in blue and orange, orange top edge; original unclipped dust jacket (spine sunned, small closed tear to front panel, chipping at head). Provenance: Albert George Rock (ownership signature on ffepp).

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

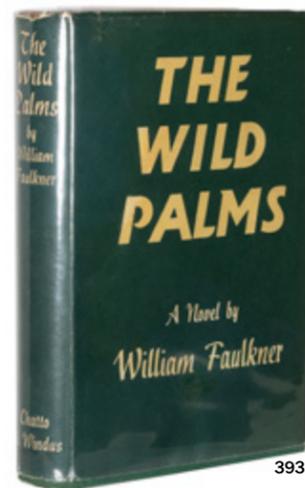
400/600



391



392



393

393. FAULKNER, William (1897-1962). **The Wild Palms**. London: Chatto & Windus, 1939.

8vo. Original two-tone cloth, green top stain (some spotting to textblock); original unclipped dust jacket (light wear at ends, else fine). FIRST ENGLISH EDITION.

150/250

394. FAULKNER, William (1897-1962). **A pair of first editions, including:**

Go Down, Moses and Other Stories. New York: Random House, [1942]. 8vo. Original cherry red cloth [wartime binding]; original price-clipped dust jacket (some creasing to front panel, chipping at extreme ends). FIRST TRADE EDITION, FIRST PRINTING, that includes "The Bear," one of Faulkner's best-known stories. Petersen A21e. -- *Requiem for a Nun*. New York: Random House, [1951]. 8vo. Original two-tone cloth, black top stain; original unclipped dust jacket (some surface wear to rear panel). FIRST TRADE EDITION. Petersen A28b.

250/350

395. FORESTER, C.S. (1899-1966) **Poo-Poo and the Dragons**. Boston: Little, Brown and Company, 1942.

Square 8vo. Illustrations by Robert Lawson. Original pictorial green cloth; original unclipped dust jacket (few tiny stains to rear panel near ends, small chip to front fore-corner, else fine). FIRST AMERICAN EDITION of the author's first work for children.

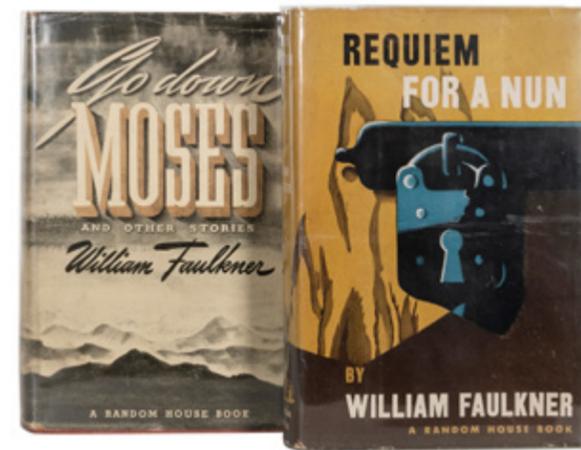
150/250

396. [FILM]. NGOR, Haing (1940-1996) and Roger WARNER. **A Cambodian Odyssey**. New York: Macmillan, [1897].

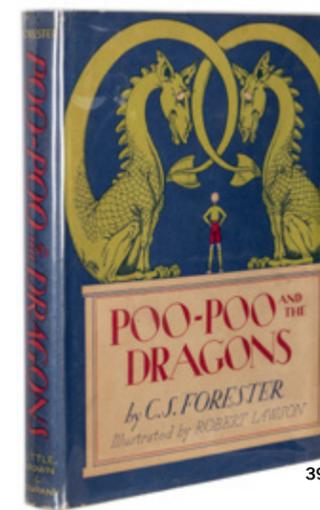
8vo. Illustrated from photographs. Original cloth-backed boards; original unclipped dust jacket.

FIRST EDITION, INSCRIBED BY NGOR to "Dr. Alan and Mrs. Carolyn Frankel", dated "4.6.88". Ngor sends his love and "hopes one day soon, my country Cambodia will be free and at peace again, then I'll go back home". Ngor is best remembered for winning the Best Supporting Actor Oscar in 1985 for his debut performance in the 1984 film *The Killing Fields* becoming the first and only man of Asian descent to ever win the award.

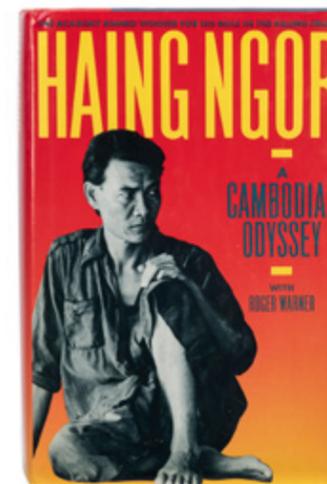
200/300



394



395



396



397

397. [FILM AUTOGRAPHS]. LAMBRAY, Maureen. **The American Film Directors Volume I.** New York: Rapoport Press, [1976].

4to. Illustrated with photographic portraits of film directors. Original full black morocco, front board and spine stamped in gilt, marbled endleaves (some wear to binding, hinges reinforced, several gutters over-opened or cracked, text shaken). Provenance: From the collection of the publisher of Lord John Press, Herb Yellin (1935-2014), with his business card affixed to the front pastedown.

FIRST EDITION, specially bound by Lord John Press for publisher Herb Yellin. AN EXTRAORDINARY COPY SIGNED BY OVER 500 FILM DIRECTORS, ACTORS AND OTHER HOLLYWOOD PERSONALITIES, ON EVERY PAGE. Including: Edward Albee, Woody Allen, Wes Anderson, Judd Apatow, Lauren Bacall, Kevin Bacon, Antonio Banderas, Jack Black, Robert Blake, Robert Bloch, Peter Bogdanovich, Ray Bradbury, Beau Bridges, Jeff Bridges, Mel Brooks, Pierce Brosnan, Jerry Bruckheimer, Sandra Bullock, Tim Burton, James Caan, Nicolas Cage, Michael Caine, Jim Carrey, John Cleese, George Clooney, Francis Ford Coppola, Kevin Costner, Wes Craven, Michael Crichton, Russell Crowe, Billy Crystal, George Cukor, Jamie Lee Curtis, Tony Curtis, Daniel Day Lewis, Judi Dench, Robert DeNiro, Danny DeVito, Cameron Diaz, Leonardo DiCaprio, Kirk Douglas, Michael Douglas, Robert Downey, Jr, Richard Dreyfuss, Robert Duvall, Clint Eastwood, Roger Ebert, Lawrence Fishburne, Carrie Fisher, Jane Fonda, Peter Fonda, Harrison Ford, Jodie Foster, John Frankenheimer, Morgan Freeman, Paul Giamatti, Mel Gibson, Danny Glover, Jeff Goldblum, Hugh Grant, Gene Hackman, Charlton Heston, Alfred Hitchcock (with his iconic self-portrait sketch), Dustin Hoffman, Bob Hope, Anthony Hopkins, Dennis Hopper, Ron Howard, Hugh Jackman, Samuel L. Jackson, Scarlett Johansson, Tommy Lee Jones, Ken Kesey, Ang Lee, Jack Lemmon, Julia Louis-Dreyfuss, Rob Lowe, George Lucas, David Lynch, William H. Macy, John Malkovich, Frances McDormand, Demi Moore, Roger Moore, Viggo Mortensen, Robert Mulligan, Paul Newman, Jack Nicholson, Christopher Nolan, Al Pacino, Gregory Peck, Joe Pesci (2), Brad Pitt, Roman Polanski, Sydney Pollack, Dennis Quaid, John C. Reilly, Rob Reiner, Mickey Rooney, Mark Ruffalo, Kurt Russell, Winona Ryder, Martin Scorsese, Ridley Scott, Steven Segal, Martin Sheen, Aaron Sorkin, Kevin Spacey, Steven Spielberg, Sylvester Stallone, Sting, Oliver Stone, Sharon Stone, Donald Sutherland, Quentin Tarantino, Bob Thornton, John Travolta, Jon Voight, Forest Whitaker, Billy Wilder, Gene Wilder, and many others. Complete list available upon request.

Herb Yellin was the publisher of The Lord John Press from 1977 to 2014, and as a major publisher and lover of films, had extensive contacts in the film industry.

2,000/3,000

398. FITZGERALD, F. Scott (1896-1940). **The Great Gatsby.** New York: Charles Scribner's Sons, 1925.

8vo. Original dark green cloth, upper cover lettered in blind, gilt-lettered spine (1 3/4" stain on upper cover, some minor wear at extreme ends, joints a bit over-opened at half-title and final page). Provenance: indecipherable ownership signature on front free endpaper.

FIRST EDITION, FIRST PRINTING, with "chatter" for "echolalia" on p. 60, "northern" for "southern" on p. 119, "sick in tired" for "sickantired" on p. 205, and "Union Street station" for "Union Station" on p. 211. Brucoli A11.1.a; Connolly, *The Modern Movement* 48.

1,500/2,500

399. FITZGERALD, F. Scott (1896-1940). **A pair of first editions, including:**

The Beautiful and the Damned. New York: Charles Scribner's Sons, 1922. 8vo. Original blue-green cloth, gilt-lettered spine (extreme ends and corners a bit worn, joints starting, rear joint partially cracked, some small faint stains to covers). Provenance: Walter J. Winkler (ownership signature on fep). FIRST EDITION. Brucoli A8.1.a. – *All the Sad Young Men.* New York: Charles Scribner's Sons, 1926. 8vo. Original blue-green cloth, gilt-lettered spine (extreme ends and corners a bit worn, small stain at foot); folding box. FIRST EDITION. Brucoli A13.1.a.

300/400

400. [FORD, Henry (1863-1947)]. McGUFFEY, William H. (1800-1873). **McGuffey's New Eclectic Reader.** N.p. [reprinted by Henry Ford], 1930-32.

6 volumes, 12mo and 8vo. Original cloth backed pictorial boards or blindstamped cloth, marbled edges.

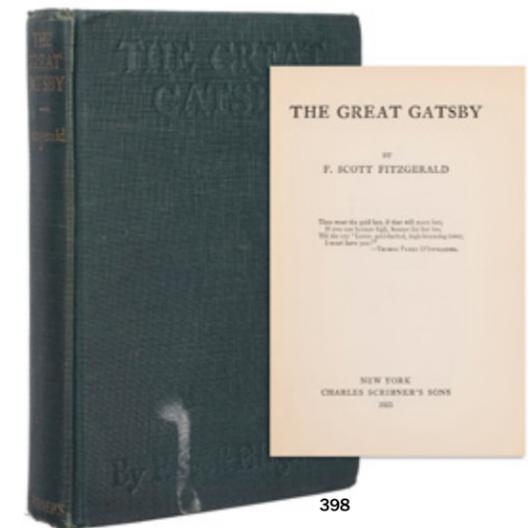
SIGNED BY FORD on the front free endpaper of the first volume. Originally published in 1885, the work was reprinted by Henry Ford in the 1920s and again in the 1930s and sent out to schools around the country. Ford has cited the McGuffey Readers as one of his childhood influences, so much so that he had McGuffey's log cabin relocated to the Henry Ford Museum in Dearborn, Michigan. McGuffey Readers "were among the earliest objects reflecting the American experience that Henry Ford collected, beginning in the 1910s. Ford bought every copy that he could find-amassing, by the 1930s, a collection of 468 copies of 145 different editions. A strong believer in McGuffey's educational principles, Ford perpetuated these beliefs by founding the Edison Institute Schools. He even had the readers reprinted so that the children in the schools could use them" (The Henry Ford). A FINE SET.

800/1,200

401. FRANCIS, Richard ("Dick") (1920-2010). **A group of 9 titles, including:**

Knockdown. New York: Harper & Row, [1974]. Original cloth-backed boards; original dust jacket. FIRST AMERICAN EDITION, SIGNED BY FRANCIS. – *Trial Run.* New York: Harper & Row, [1978]. Original cloth-backed boards; original dust jacket. FIRST AMERICAN EDITION, SIGNED BY FRANCIS. – *Wild Horses.* New York: G.P. Putnam's Sons, [1994]. Original printed wrappers. FIRST EDITION, UNCORRECTED PROOF, INSCRIBED BY FRANCIS. – And 6 other uncorrected proofs, several signed. All 8vo, condition generally near fine.

200/300



398



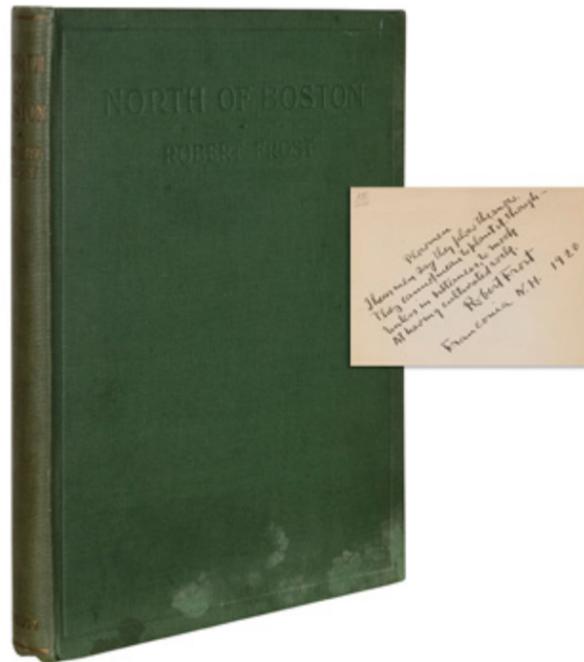
399



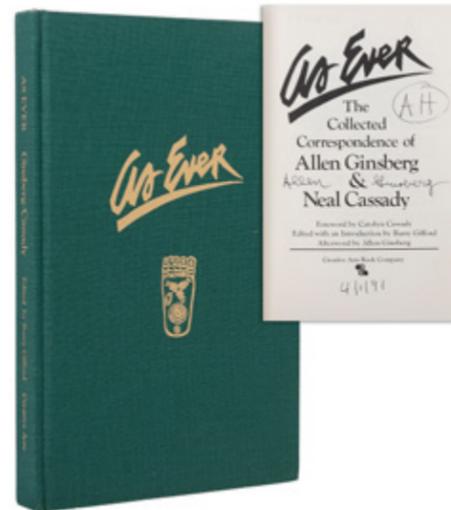
400



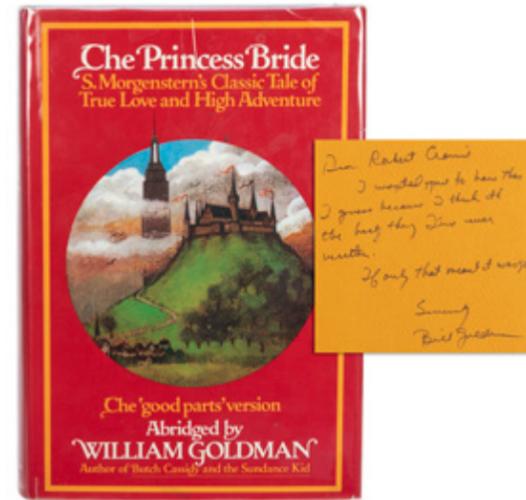
401



402



404



405



407

402. FROST, Robert (1874-1963). **North of Boston**. London: David Nutt, [1914].

8vo. Original yellowish-green cloth, front cover lettered in blind, gilt-lettered spine [Crane's Binding C] (lower edge of front cover and lower fore-corner of rear cover lightly dampstained, spine gently sunned).

FIRST EDITION, FIRST ISSUE, INSCRIBED BY FROST WITH FOUR-LINES OF VERSE from the opening stanza of "Plowmen", which has a third variant of the opening line (Crane cites two at F9.21). That poem first appeared in *A Miscellany of American Poetry* (1920), so, clearly Frost, who inscribed it in 1920, was still experimenting with it. *North of Boston* was Frost's second book, preceding the American edition. The work was well received having been reviewed and heralded by Ezra Pound and W.B. Yeats, firmly establishing his literary reputation both at home and across the Atlantic. In Crane's Binding C (one of 250 copies bound up during the first world war by Nutt). Crane A3.

2,000/3,000

403. [GAMES]. **The New and Fashionable Game of the Jew**. [London: J. Wallis, 1807].

Sheet, 18 1/2 x 15 1/2"; 470 x 394 mm. Engraved game board, central panel with original hand-coloring in full, segmented and mounted to original linen (some edgewear to panels with some losses at edges, evenly dust soiled). A 19th century British parlor game with anti-Semitic overtones. The game is similar to Glückshaus-style gambling boards and played using two dice.

1,500/2,500

404. GINSBERG, Allen (1926-1997) and Neal CASSADY (1926-1968). **As Ever: The Collected Correspondence of...** Edited with an introduction by Barry Gifford. With an afterword by Allen Ginsberg. [Berkeley, CA:] Creative Arts Book Company, [1977].

8vo. Original gilt-stamped teal cloth. FIRST EDITION, SIGNED TWICE SIGNED BY GINSBERG on the title-page. Published simultaneously with a softcover edition.

100/200



403



406

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

8vo. Original grey cloth; original unclipped dust jacket (front flap creased, some biopredation to rear panel near top fore-edge and corner, slightly affecting cloth).

FIRST EDITION, INSCRIBED BY GOLDMAN: "Dear Robert [indecipherable], I wanted you to have this I guess because I think it's the best thing I've ever written. If only that meant it was good. Sincerely, Bill Goldman". Basis for the 1987 film of the same name directed by Rob Reiner.

1,000/2,000

406. GOREY, Edward (1925-2000). **A pair of signed prints, including:**

An untitled color lithograph of a theatre scene, number 462 of 850 copies signed by Gorey. Framed and matted, overall 17 x 14". - "Cape & Islands Chamber Music Festival Sixth Season August 1985", number 41 of 100 copies signed by Gorey. Framed, overall 32 x 22 1/2".

200/300



408

407. GORDON, Alexander (1692-1755). **The Lives of Pope Alexander VI. And His Son, Caesar Borgia**. London: [Samuel Richardson] for C. Davis and T. Green, 1729.

2 parts in one volume, folio (356 x 229 mm). Separate title-pages with continuous pagination, 2 full-page engraved portrait frontispieces, wood-engraved head-pieces. Full contemporary mottled calf ruled in gilt, rebounded to style, red speckled edges, dentelles, marbled endpapers. Provenance: James Graham, 1st Duke of Montrose (1682-1742), engraved armorial bookplate, subscriber, and dedicatee of part I.

FIRST EDITION, SUBSCRIBER'S COPY of one of the major literary works of the Scottish historian and singer Alexander Gordon.

600/800

408. GRAHAME, Kenneth (1859-1932). **The Wind in the Willows**. With an introduction by A.A. Milne. New York: The Limited Editions Club, 1940.

Small folio. 16 mounted plates in color by Arthur Rackham. Original buckram-backed boards, gilt-lettered spine, top edge gilt (some uneven browning to spine, small ring stain to upper cover); original card slipcase (top panel lacking, some edgewear).

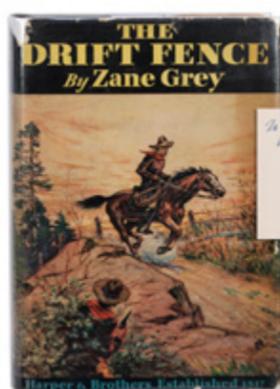
LIMITED EDITION, number 465 of 2020 copies SIGNED BY BRUCE ROGERS. This was the last book illustrated by Rackham before his death in 1939.

150/250



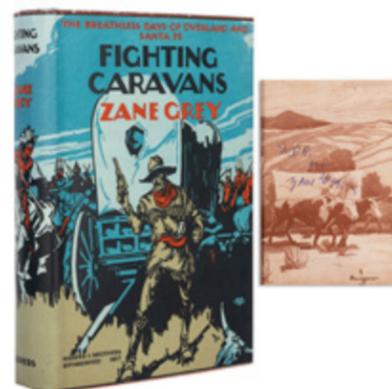
409

Handwritten inscription: "To Loren Grey, This is a first edition of the first book you ever published. It was written by your father, Zane Grey. It is a significant contribution to the world of literature. I hope you will treasure it. Love, Zane Grey."



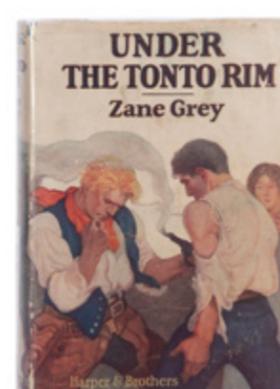
410

Handwritten inscription: "To Loren Grey, I hope you read Zane Grey."



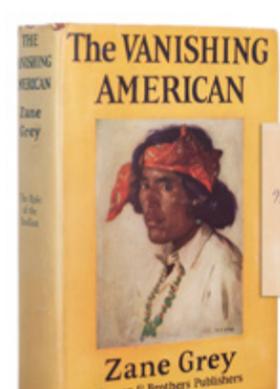
411

Handwritten inscription: "Zane Grey"



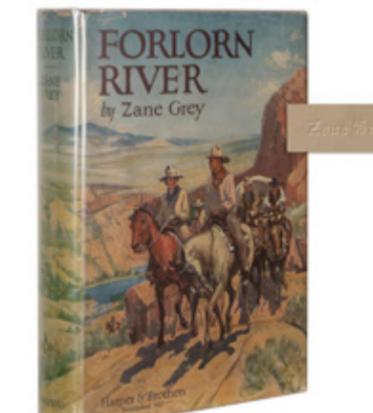
415

Handwritten inscription: "To Claire from Zane Grey"



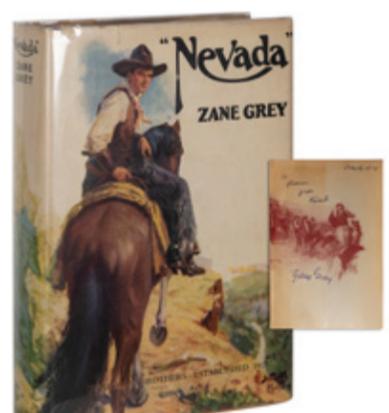
416

Handwritten inscription: "To Lola from Zane Grey"



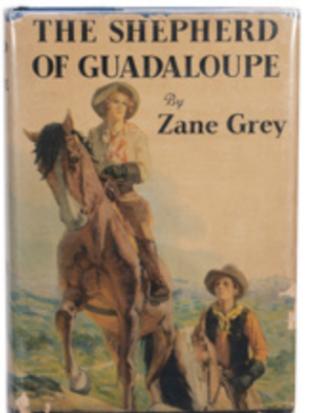
412

Handwritten inscription: "Zane Grey"

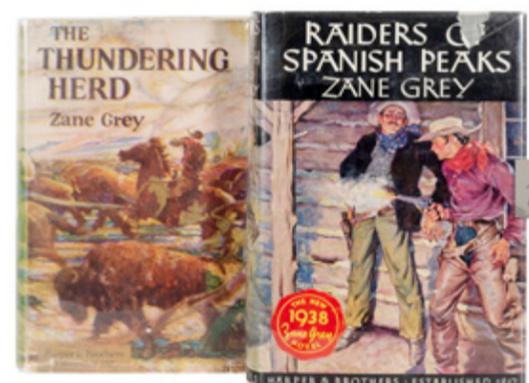


413

Handwritten inscription: "Zane Grey"

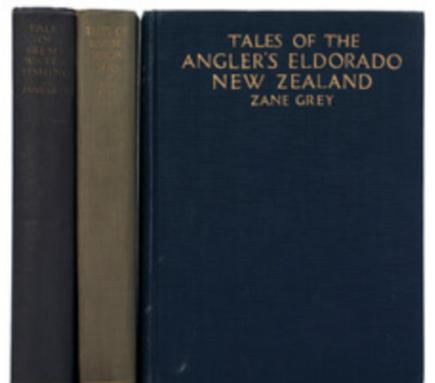


414



417

Handwritten inscription: "Zane Grey"



418

409. GREY, Zane P. (1872-1939). **Betty Zane**. New York: Charles Francis Press, [1903].

8vo. 6 plates including frontispiece after drawings by Grey. Original pictorial grey cloth decorated in brown, yellow and maroon, gilt-lettered spine, uncut (small spot of rubbing on upper cover and at extreme ends).

FIRST EDITION, of Grey's first book, before he dropped his middle initial "P" for Pearl (his birth name). PRESENTATION COPY INSCRIBED BY GREY'S WIFE, DOLLY, TO THEIR YOUNGEST SON, LOREN GREY: "This is a first edition of the first book your father ever wrote. He paid for the publishing himself. Later a legitimate publisher took it, and it is still flourishing. Indeed, from its proceeds we might have eked out our food for many years! But not at present prices! Love Mother". Myers, p. 3.

400/600

410. GREY, Zane (1872-1939). **The Drift Fence**. New York and London: Harper & Brothers, 1932.

vo. Original black cloth stamped in red; original unclipped dust jacket (edges chipped, spine sunned).

FIRST EDITION, INSCRIBED BY GREY TO HIS ELDEST SON, ROMER, on the front free endpaper. Myers, p. 5.

200/300

411. GREY, Zane (1872-1939). **Fighting Caravans**. New York and London: Harper & Brothers, 1929.

8vo. Original blue cloth lettered and stamped in yellow (spine gently sunned); original unclipped dust jacket.

FIRST EDITION, INSCRIBED BY GREY TO HIS BROTHER "R.C." (Romer C. Grey). In a fine dust jacket. Myers, p. 5.

300/500

412. GREY, Zane (1872-1939), his copy. **Forlorn River. A Romance**. New York and London: Harper & Brothers, 1927.

8vo. Original reddish-brown cloth stamped in blue; original unclipped dust jacket (spine sunned, some edgewear, few old tape repairs at verso edges). Provenance: Zane Grey estate (the author's embossed stamp on front free endpaper).

FIRST EDITION. Myers, p. 4.

200/300

413. GREY, Zane (1872-1939). **"Nevada". A Romance of the West**. New York and London: Harper & Brothers, 1928.

8vo. Original light brown cloth stamped in black; original unclipped dust jacket (spine gently sunned, some very minor edgewear at extreme ends).

FIRST EDITION, PRESENTATION COPY INSCRIBED TO GREY'S ELDEST SON on the front free endpaper: "March 1928 / To / Romer / from / Dad/ Zane Grey". Myers, p. 4.

400/600

414. GREY, Zane (1872-1939). **The Shepherd of Guadalupe**. New York and London: Harper & Brothers, 1930.

8vo. Original blue cloth stamped in yellow; original unclipped dust jacket (edgewear with some chipping).

FIRST EDITION, INSCRIBED BY GREY TO HIS SISTER, IDA, on the front free endpaper. Myers, p. 5.

200/300

415. GREY, Zane (1872-1939). **Under the Tonto Rim**. New York and London: Harper & Brothers, 1926.

8vo. Original teal cloth (lower edges dampstained, spine a bit skewed); original unclipped dust jacket (some edgewear, creases, few chips with losses).

FIRST EDITION, INSCRIBED BY GREY TO CLAIRE WILHELM CARLIN. Grey had a romantic involvement with Claire prior to her marriage to radio broadcaster Phillips Carlin. Myers, p. 4.

200/300

416. GREY, Zane (1872-1939). **The Vanishing American**. New York and London: Harper & Brothers, 1925.

8vo. Frontispiece. Original reddish-brown cloth stamped in blue; original price-clipped dust jacket (spine sunned, some light edgewear).

FIRST EDITION, INSCRIBED BY GREY TO LOLA GORNALL, dated 14 October 1934. Lola was an Australian writer, who over the course of 3 years, kept a written correspondence with Grey (see Gornall papers at Yale). They finally met in Auckland with high expectations, but Lola parried Zane's advances. The two would still maintain their correspondence over the years even though it would never become physical. (Pauly, Zane Grey: His Life, His Adventures, His Women, p. 306). Myers, p. 4.

300/500

417. GREY, Zane (1872-1939). **A pair of titles, including:**

The Thundering Herd. 1925. FIRST EDITION. Myers, p. 4. – *Raiders of Spanish Peaks*. 1938. FIRST EDITION, SIGNED BY GREY and with his embossed library stamp on front fly leaf. Myers, p. 5.

Together, 2 works in 2 volumes, both published in New York by Harper & Brothers, both in original cloth and dust jackets, condition generally good to very good.

200/300

418. GREY, Zane (1872-1939). **A group of 3 angling titles, including:**

Tales of Fishing Virgin Seas. 1925. Illustrated from photographs. Original gilt-lettered green cloth (front joint partially cracked). FIRST EDITION. Bruns 176 ("scarce"); Myers, p. 4. – *Tales of the Angler's Eldorado New Zealand*. 1926. Small 4to. Illustrated from photographs by the author. Original gilt-lettered blue cloth (spine gently sunned, light rubbing at ends). FIRST EDITION. Bruns 181 ("scarce"). – *Tales of Fresh-Water Fishing*. 1929. Small 4to. Original gilt-lettered dark green cloth (spine gently sunned, front joint starting). Illustrated from photographs by the author. FIRST EDITION. Bruns 177 ("scarce"); Myers, p. 5.

Together, 3 works in 3 volumes, all published in New York and London by Harper & Brothers, condition generally very good to near fine.

200/300



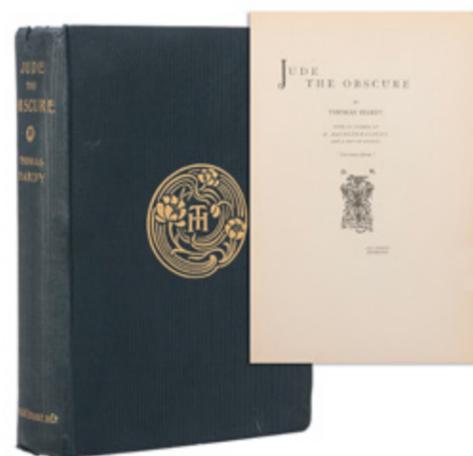
419

419. GREY, Zane (1872-1939). A group of 6 British editions, all signed or inscribed, including:

The Desert Wheat. N.d. (ca. 1930). SIGNED BY GREY, and with his embossed library stamp. – *The Heritage of the Desert*. N.d. (ca. 1930). SIGNED BY GREY, and with his embossed library stamp. – *The Last Trail*. N.d. (ca. 1930). SIGNED BY GREY, and with his embossed library stamp. – *The Call of the Canyon*. N.d. (ca. 1930). SIGNED BY GREY, and with his embossed library stamp. – *The Rainbow Trail*. N.d. (ca. 1934). INSCRIBED BY GREY TO LOLA GORNALL (“This is the sequel *Riders of the Purple Sage* and my favorite of all my stories”). – *The Man of the Forest*. 1935. INSCRIBED BY GREY TO LOLA GORNALL (“you are like both these girls”).

Together, 6 works in 6 volumes, all 12mo, all published in London by either Hodder & Stoughton or Thomas Nelson and Sons, all in original cloth and dust jackets, condition generally very good.

300/500



420

420. HARDY, Thomas (1840-1928). *Jude the Obscure*. London: James R. Osgood, McIlvaine and Co., 1896.

8vo. Half-title; etched frontispiece, engraved map. Original green cloth gilt, top edge gilt, others uncut (small L-shaped tear to head of spine, corners bumped, spine slightly leaned). Provenance: indecipherable ownership signature on ffep.

FIRST EDITION IN BOOK FORM, published as Volume VIII of *The Wessex Novels*. Purdy, pp. 86-91.

200/300

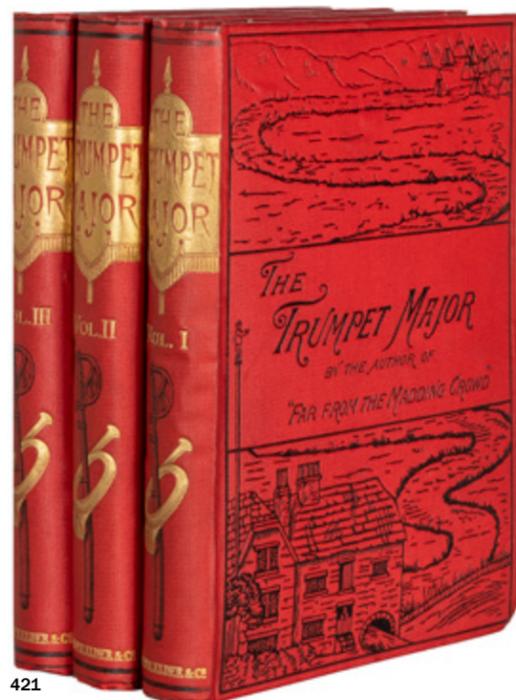
421. HARDY, Thomas (1840-1928). *The Trumpet-Major*. A Tale. London: Smith, Elder & Co., 1880.

3 volumes, 8vo. Original pictorial red cloth stamped in black, rear cover blocked with 3-rule border, spines stamped in black and gilt [Sadleir Variant B, Purdy's preferred secondary binding] (rear hinge partially cracked but holding in vol. II, else fine); folding drop-back spine box. Provenance: Alfred Edward Newton (1864-1940), bookplate of American industrialist and bibliophile known for his book *Amenities of Book Collecting* which sold over 25,000 copies.

FIRST EDITION IN BOOK FORM, originally published as a serial in *Good Words* magazine that same year. Hardy's only historical novel, set in Weymouth during the Napoleonic wars. Despite being a success with critics and Hardy himself drawing the two vignettes for the volumes' front covers, the novel in book form did not sell well. In Sadleir's Variant B binding with a period between Smith and Elder near baseline and triple blind frame on rear covers, which Sadleir notes as probably being a small remainder of the first edition that survive and almost all in mint condition, representing the rare second binding-up of only 250 remaindered copies from the initial 1,000 copies printed. Purdy, who notes this as the secondary binding, calls it “less common than the 2-rule binding”.

A PRISTINE SET, increasingly difficult to find in this condition since most of this triple-decker went directly to lending libraries. Purdy, pp. 31-35; Sadleir 115; Wolff 2995.

2,000/3,000



421



422

423

424

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

3 volumes, 8vo. Half-titles, 1pp. publisher's ad at end of vol. I. Original dark green very-fine-bead-grain cloth blocked in black and lettered in gold, brown coated endpapers, uncut [Sadleir's first issue binding] (a contemporary note affixed to the front pastedown of vol. III states that the cloth on that volume is an exact facsimile although it does not appear to be but perhaps it is a remainder binding from the publisher that is uniformly the same as the others; vols. I and II with cocked spines, joints cracked in vol. II).

FIRST EDITION IN BOOK FORM, IN THE FIRST ISSUE CLOTH (later issues are in coarse bubble grain). Originally published as a serial in *Macmillan's Magazine* in May 1886-April 1887, and is said to have been the author's favorite among the novels he wrote. One of only 860 copies bound-up. Purdy, p. 54 (preferred binding); Sadlier 1120; Wolff 3002.

400/600

423. HASFORD, Gustav (1947-1993). *The Short-Timers*. New York: Harper & Row Publishers, [1979].

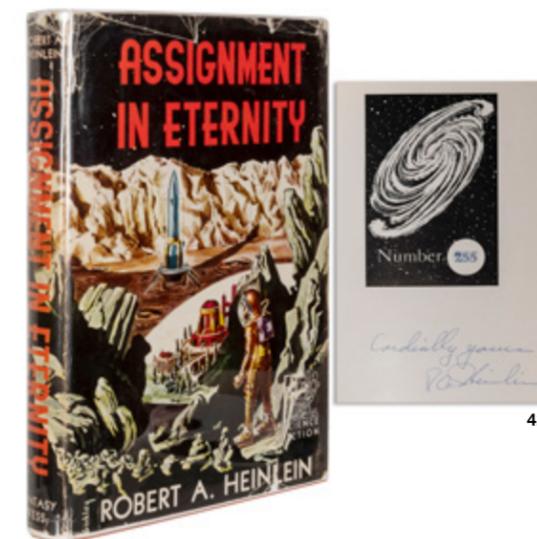
8vo. Original black cloth-backed orange boards (some rubbing, marginal bumping to boards, bookplate); original dust jacket (price-clipped, toned, some occasional wear, a few small chips, some light soiling, else near fine).

FIRST EDITION OF THE AUTHOR'S FIRST NOVEL, INSCRIBED BY HIM ON THE HALF-TITLE: “Gustav Hasford Other Times Sept. 20th, 1982”. This book is the basis of the intense Vietnam war film, *Full Metal Jacket* (1987), directed by Stanley Kubrick.

500/700

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

8vo. 4pp. publisher's ads, title-page printed in red and black. Full blue calf with single gilt frame, spine in 5 compartments with raised bands, red and light blue leather lettering-pieces gilt in four, top edge gilt, dentelles (spine gently sunned, some light rubbing to joints and fore-corners); original cloth bound in at end.



425

FIRST EDITION with publisher's ads dated 1 March 1850. Hawthorne's work was an immediate success, selling 2,500 copies in its first week of publication, giving Hawthorne his first literary success. BAL 7600; Clark A16.1; Grolier American 59.

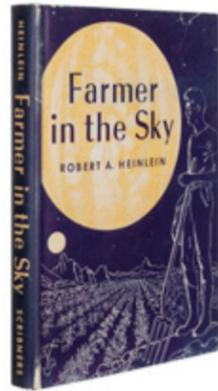
1,000/1,500

425. HEINLEIN, Robert A. (1907-1988). *Assignment in Eternity*. Reading, PA: Fantasy Press, [1953].

8vo. Original brick red cloth [Currey A binding, first priority]; original unclipped dust jacket (extremities with short creases, few small chips at ends and corners).

FIRST EDITION, LIMITED ISSUE, number 255 of 500 copies SIGNED BY HEINLEIN on inserted limitation, from a total edition of 3000. Currey, p. 232.

400/600



426

426. HEINLEIN, Robert A. (1907-1988). **Farmer in the Sky**. New York: Charles Scribner's Sons, 1950.

8vo. Illustrated by Clifford Geary. Original dark blue cloth stamped in yellow (faint dampstain to top edge of text block); original unclipped dust jacket (spine gently sunned, some light rubbing at ends, small crease with close tear to front panel near top edge).

FIRST EDITION with "A" on copyright above publisher's seal. Currey, p. 232.

300/500

427. HEINLEIN, Robert A. (1907-1988). **A pair of first editions, including:**

Methuselah's Children. Hicksville, NY: Gnome Press, [1941 but really 1958]. 8vo. (Text browned as usual). Original black boards, spine lettered in red [Currey's priority 'A' binding]; original price-clipped dust jacket (old tape repairs on verso near edges with resulting browning to recto, light wear at ends). FIRST EDITION, in a FIRST ISSUE dust jacket listing the publisher's address at "80 East 11th St., New York 3" on rear panel. Currey p. 233. – *The Unpleasant Profession of Jonathan Hoag*. Hicksville, NY: The Gnome Press, [1959]. 8vo. Original grey cloth lettered in yellow and red; original unclipped dust jacket (some creasing, light wear at extreme ends). FIRST EDITION.

300/500



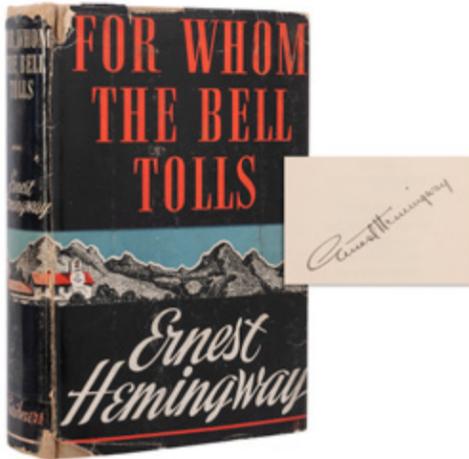
427

428. HEMINGWAY, Ernest (1899-1961). **For Whom the Bell Tolls**. New York: Charles Scribner's Sons, 1940.

8vo. Original beige cloth, spine stamped in red and titled in black (some sunning and rubbing to spine, hinges cracked and starting); original price-clipped dust jacket (some chipping and wear to edges).

Early printing without the Scribner's "A" on copyright, SIGNED BY HEMINGWAY. In a first issue dust jacket without photographer's name below portrait of Hemingway on rear panel. Hanneman A18a (first edition).

1,200/2,000



428

429. HUGO, Victor (1802-1885). **Les Misérables**. Translated from the original French by Charles E. Wilbour. New York: Carleton, 1862.

5 volumes, tall 8vo. Contemporary olive morocco-backed marbled sides, gilt-lettered spines, single gilt fillets at ends, stamp-signed by Bennett (spines gently sunned, some light rubbing at ends).

FIRST AMERICAN EDITION, issued the same year as the French edition, which was issued in a 10-volume format in wrappers. A close friend of Victor Hugo, Charles E. Wilbour began his translation of *Les Misérables* shortly before the book was published in France which allowed it to appear in the United States within a few months of the French release. The intense advertising campaign waged by Carleton resulted in Hugo's work making it one of the most popular bestsellers of the nineteenth century, only behind Harriet Beecher Stowe's *Uncle Tom's Cabin* in pre-Civil War American book sales.

600/800

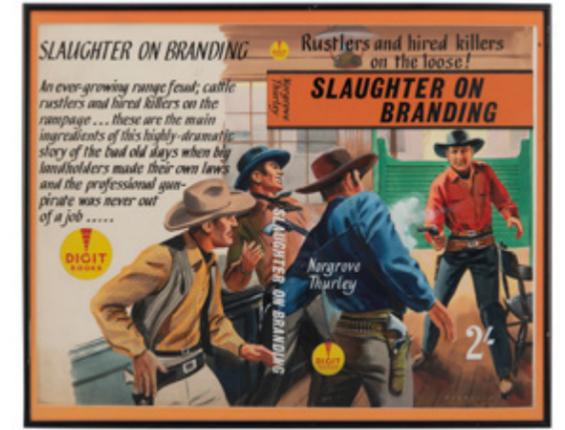


429

430. [ILLUSTRATION ART]. DONNISON, Selby (1921-1995), illustrators. **Original cover illustration art for Norgrove Thurley's "Slaughter of Branding"**.

Wash on board with collage, framed and matted, overall 16 1/4 x 20 1/4". Originally published by Brown Watson/Digit Books in 1957. Digit Books is best known for publishing the standalone volume of William Burroughs' 1957 *Junkie*, which is now one of the most desirable and difficult-to-find paperbacks on the market.

250/350



430

431. [JUDAICA]. PORCHETUS (d. 1315). **Victoria Porcheti aduersus impios Hebreos, in quatum ex sacris literis, tum ex dictis Talmud...** Paris: Guillaume des Palins for Gilles de Gourmont and Francois Regnault, 1520.

Small folio in sixes (267 x 191 mm). Title within an elaborate allegorical woodcut border and with printer's device, woodcut initials throughout (old erasure to title, date of publication in a contemporary hand, top fore corner dampstained). (Tiny hold to sig. h4, occasional dampstaining near top fore corner). Full 18th century red morocco gilt, spine in 6 compartments with raised bands, gilt-lettering in 2, others with floral devices gilt, edges gilt, gilt dentelles (spine gently darkened); folding cloth chemise and morocco-backed slipcase. Provenance: Julius H. Cohn of the Congregation B'nai Jeshurun, Newark's oldest Jewish congregation; gifted to the Hebrew Union College (typed letter from a Rabbi laid in); sold 29-30 November 1948 at Parke-Bernet).

FIRST EDITION of one of the rarest and most notorious works of anti-Semitism, drawing upon Biblical, Talmudic, and Cabbalistic literature. This was one of the first printed books to discuss the doctrine of the Kabbalah. A VERY RARE WORK, the present copy appears to be the only copy of the book sold at auction in more than 50 years.

2,500/3,500



431

432. KESEY, Ken (1935-2001). **One Flew Over the Cuckoo's Nest**. London: Methuen & Co. Ltd., 1962.

8vo. Original burgundy cloth (spine gently skewed); original unclipped dust jacket (small repair to rear wrap verso, old adhesive residue or browning along edges).

FIRST ENGLISH EDITION.

200/300

433. KING, Stephen. **Firestarter**. New York: The Viking Press, [1980].

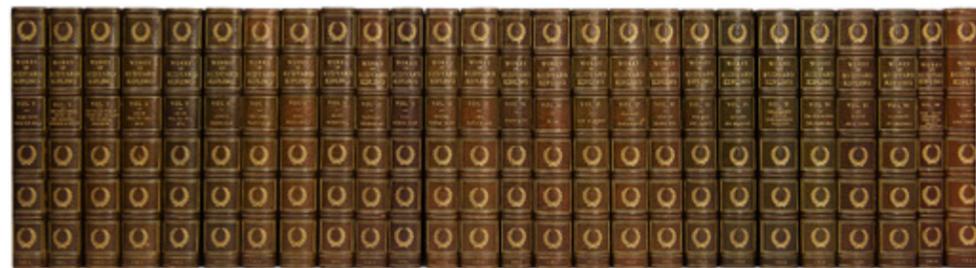
Large 8vo. Original cloth-backed boards (some light spotting to top edge); original unclipped dust jacket (some very light sunning near top edge, else fine). FIRST EDITION, and the basis for the 1984 film starring Drew Barrymore.

200/300



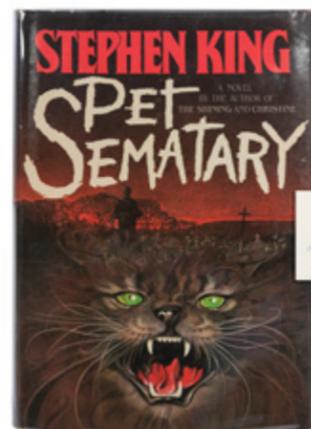
432

433



THE BOMBAY EDITION
of
THE WORKS OF
Rudyard Kipling

436



434

434. KING, Stephen. **Pet Sematary**. Garden City, NY: Doubleday & Company, 1983.

Tall 8vo. Original gilt-stamped black cloth; original unclipped dust jacket (some light edgewear, else fine).

FIRST EDITION, SIGNED BY KING on an inserted leaf after title. Adapted into the 1989 film of the same name.

200/300

435. KING, Stephen. **The Stand**. Garden City, NY: Doubleday & Company, 1978.

Thick 8vo. Original cloth-back boards (faint ring stain on upper cover); original unclipped dust jacket (few surface scratches, spine gently sunned, small stain on rear panel).

FIRST EDITION with "T39" gutter code. The author's fourth novel.

300/500

436. KIPLING, Rudyard (1865-1936). **The Works of...** London: Macmillan and Co., 1913-27.

26 volumes, royal 8vo. Title-pages printed in blue and black, opening capitals printed in blue. Contemporary half green levant gilt, spines in 6 compartments with raised bands, gilt-lettering in two, laurel wreath centerpieces in others, top edges gilt, marbled endpapers, stamp-signed by H. Sotheran (spines darkened, some with rubbing along joints).

LIMITED EDITION, one of 1050 sets of the "Bombay Edition" SIGNED BY KIPLING on the half-title in Vol. I. The first 25-volumes were published in 1913 and in 1927 a 26th volume was issued in a limitation of 1000 copies; 5 volumes were later issued in 1938 and are often lacking from the original series.

[TIPPED IN WITH:] an ALS from Kipling dated 15 August 1918 to "Strachey" on Bateman's Burwash letterhead.

2,000/3,000

437. LANG, Andrew, editor (1844-1812). **A group of 6 titles, including:**

The Green Fairy Book. 1902. Original pictorial green cloth stamped in gilt, all edges gilt; original dust jacket flaps laid in. "Sixth impression". – *The Animal Story Book*. 1903. Original pictorial blue cloth stamped in gilt, all edges gilt (spine sunned, covers a bit bowed, joints tender). "New impression". – *The Brown Fairy Book*. 1904. Original pictorial brown cloth stamped in gilt, all edges gilt, pictorial endpapers (recased). FIRST EDITION. And others.

All 8vo, all published in London by Longmans, Green, and Co, condition generally very good.

300/400



437

438. LE GUIN, Ursula K. (1953-2018). **The Lathe of Heaven**. New York: Charles Scribner's Sons, [1971].

8vo. Original cloth-backed boards, green top stain; original unclipped dust jacket. FIRST EDITION, with code "A - 10.71 (C)" on copyright. Currey, p. 304.

300/500

439. LEE, Chin Yang (1915-2018). **The Flower Drum Song**. New York: Farrar, Straus and Cudahy, [1957].

8vo. Original grey cloth (spine gently sunned); original unclipped dust jacket (spine sunned, light edgewear).

FIRST EDITION of the author's first novel and the basis for the popular Rodgers and Hammerstein's 1958 Broadway musical and for the 1961 musical film which received several Academy Award nominations. PRESENTATION COPY INSCRIBED BY LEE to Aubrey Franklin and SIGNED BY THE PUBLISHER, JOHN FARRAR.

250/350

440. [LITERATURE]. **A group of 20 titles, including:**

CATHER, Willa. *Sapphira and the Slave Girl*. New York: Alfred A. Knopf, 1940. COMPLIMENTARY ADVANCE COPY with inserted leaf. – SIODMAK, Curt. *Donovan's Brain*. New York: Alfred A. Knopf, 1943. – MILLAR, Kenneth. *Blue City*. New York: Alfred A. Knopf, 1947. – MICHENER, James A. *Tales of the South Pacific*. New York: The Macmillan Company, 1947. – SMITH, George O. *Pattern for Conquest*. New York: Gnome Press, 1949. In a pristine dust jacket. – WEST, Nathanael. *The Day of the Locust*. London: The Grey Walls Press, 1951. – WEST, Nathanael. *A Cool Million*. London: Neville Spearman, 1954. – CLAVELL, James. *Rat King*. London: Michael Joseph, 1963. And many others.

All 8vo, all in original cloth and dust jackets, ALL FIRST EDITIONS, condition generally very good.

400/600

441. LONDON, Jack (1876-1916). **A pair of first editions, including:**

The People of the Abyss. New York: The Macmillan Company, 1903. Large 8vo. Illustrated from photographs. Original gilt-stamped grey blue cloth, top edge gilt (slightly cocked, some rubbing at ends). FIRST EDITION. – *The Abysmal Brute*. New York: The Century Co., 1913. Small 8vo. Frontispiece. Original olive cloth stamped in orange and dark green; original dust jacket (light wear at extremities). FIRST EDITION.

Together, 2 works in 2 volumes.

200/300

442. LONGFELLOW, Henry Wadsworth (1807-1892). **The Song of Hiawatha**. Boston: Ticknor and Fields, 1855.

8vo. 12pp. publisher's ads at end dated November 1855. Original blind-stamped brown cloth, gilt-lettered spine (some minor wear at ends, some cockling to upper cover, else fine).

FIRST AMERICAN EDITION, FIRST ISSUE, with "In the Moon" on p. 32, "Wahonomin" on p. 39, "Dove" on p. 96 "Cooed the Omemee" on p. 278; with the "n" in "one" on p. 279 present (no priority in BAL). BAL 12111; Grolier American 66; Livingston pp. 57-58.

200/300



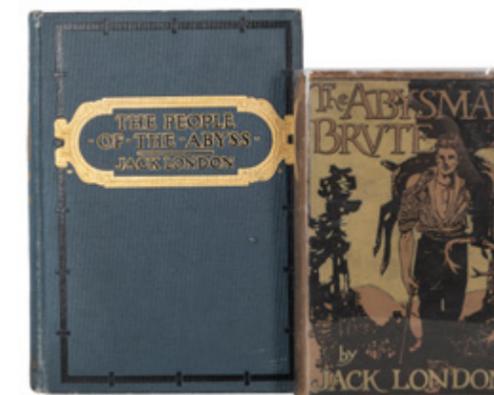
438



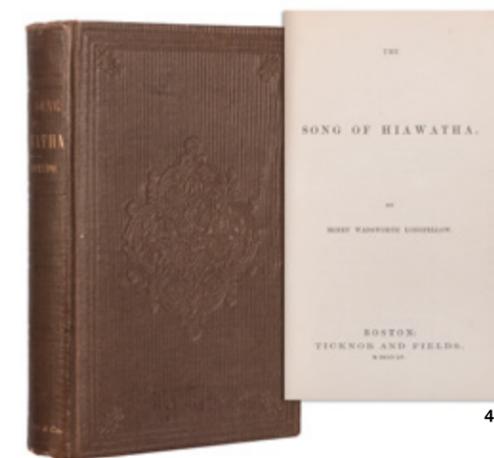
439



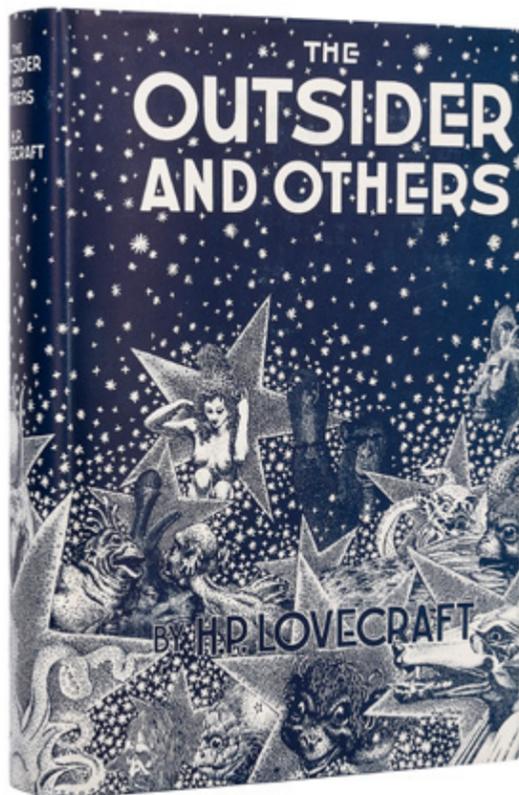
440



441



442



443

The following Arkham House lots (443-451) are from Richard Manney's personal library with his book label. Manney was one of the most famous book collectors of the 20th century who was known for the best examples on the market. A selection of his library was sold at Sotheby's in 1991, amassing a total of over \$3.9m which was the first multimillion-dollar library assembled in the 1980s to come up for auction.

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

8vo. Half-title. Original black cloth, spine lettered in gilt; original unclipped dust jacket designed by Virgil Finlay (few very tiny spots of surface wear to rear panel and near joint, else fine). Provenance: Richard Manney (book label).

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

4,000/6,000

444. LOVECRAFT, Howard Phillips (1890-1937). **A group of 6 titles, including:**

The Lurker at the Threshold. 1945. Original black cloth; original unclipped dust jacket. FIRST EDITION. Jaffery 14. -- *The Survivor and Others.* 1957. Original black cloth; original unclipped dust jacket. FIRST EDITION, INSCRIBED BY AUGUST DERLETH. Jaffery 48. -- *The Shattered Room and Other Pieces.* 1959. Photographic frontispiece. Original black cloth; original unclipped dust jacket. FIRST EDITION. Bleiler 1049; Jaffery 56. -- *The Dark Brotherhood and Other Pieces.* 1966. Illustrated. Original black cloth; original unclipped dust jacket. FIRST EDITION. Bleiler 1057; Jaffery 92. -- *The Horror in the Museum.* 1970. Original black cloth; original unclipped dust jacket. FIRST EDITION. Bleiler 1054; Jaffery 115. -- *The Watchers Out of Time and Others.* 1974. Original black cloth; original unclipped dust jacket. FIRST EDITION. Jaffery 131.

Together, 6 works in 6 volumes, all 8vo, all published by Arkham House in Sauk City, Wisconsin, all in original bindings and dust jackets, condition fine. Provenance: Richard Manney (book labels).

500/700

445. LOVECRAFT, Howard Phillips (1890-1937). **A pair of titles, including:**

At the Mountains of Madness and Other Novels. 1964. Original black cloth; original unclipped dust jacket (some light wear near edges). Gary E. Drake bookplate. FIRST EDITION. Bleiler 1052; Jaffery 80; Joshi I-A-39a.1. -- *Dagon and Other Macabre Tales.* 1965. Original black cloth; original unclipped dust jacket. FIRST EDITION. Bleiler 1053; Jaffery 87.

Together, 2 works in 2 volumes, both 8vo, both published by Arkham House in Sauk City, Wisconsin, both in original bindings and dust jackets, condition fine. Provenance: Richard Manney (book label).

250/350



445

446. LOVECRAFT, Howard Phillips (1890-1937). **A group of 7 titles, including:**

Marginalia. 1944. Original black cloth; original unclipped dust jacket. FIRST EDITION. Bleiler 1042; Jaffery 8. -- *Something About Cats and Other Pieces.* 1949. Original black cloth; original unclipped dust jacket. FIRST EDITION. Bleiler 1047; Jaffery 38; Joshi I-A-25a. -- *Dunwich Horror and Others.* 1963. Original black cloth; original unclipped dust jacket. FIRST EDITION. Jaffery 69; Joshi I-A-37a. -- *Dreams and Fancies.* 1963. Original black cloth; original unclipped dust jacket. FIRST EDITION. Jaffery 64. -- *Collected Poems.* 1963. Original black cloth; original unclipped dust jacket. FIRST EDITION. Jaffery 70. -- *3 Tales of Horror.* 1967. Illustrations by Lee Brown Coye. Original black cloth; original unclipped dust jacket. FIRST EDITION. Laid in with a Donald Wandrei bookplate, author and co-founder of Arkham House. Jaffery 99. -- *Miscellaneous Writings.* Edited by S.T. Joshi. 1995. Original black cloth; original unclipped dust jacket. FIRST EDITION.

Together, 7 works in 7 volumes, both 8vo, both published by Arkham House in Sauk City, Wisconsin, both in original bindings and dust jackets, condition fine. Provenance: Richard Manney (book label).

500/700

447. [ARKHAM HOUSE]. DERLETH, August (1909-1971). **A group of 10 Solar Pons titles, including:**

"In Re: Sherlock Holmes". The Adventures of Solar Pons. With a foreword by Vincent Starrett. 1945. -- *The Memoirs of Solar Pons.* With a foreword by Ellery Queen. 1952. -- *Three Problems for Solar Pons.* 1952. -- *The Return of Solar Pons.* With an introduction by Edgar W. Smith. 1958. -- *The Reminiscences of Solar Pons.* 1961. -- *The Casebook of Solar Pons.* 1965. -- *The Adventures of the Unique Dickensians.* 1968. -- *The Chronicles of Solar Pons.* With a foreword by Allen Hubin. 1973. -- *The Solar Pons Omnibus.* 1982. 2 volumes in slipcase. -- *The Final Adventures of Solar Pons.* Edited by Peter Ruber. 1998.

Together, 10 works in 11 volumes, all 8vo, all published in Sauk City, Wisconsin by Mycroft & Moran, all in original cloth bindings and dust jackets, ALL FIRST EDITIONS, condition generally near fine. Provenance: Richard Manney (book labels).

500/700

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

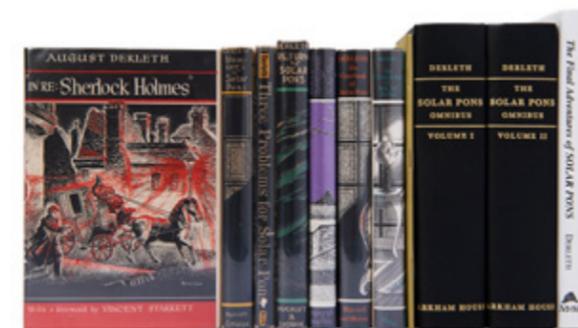
WANDREI, Donald. *The Eye and the Finger.* 1944. Pencil notation on ffep: "And the darkness falls, Boris Karloff". Jaffery 5. -- WHITEHEAD, Henry S. *Jumbee and Other Uncanny Tales.* 1944. Jaffery 6. -- WHITEHEAD, Henry S. *West India Lights.* 1946. Jaffery 20. -- BLACKWOOD, Algernon. *The Doll and One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

Together, 6 works in 6 volumes, all 8vo, all published in Sauk City, Wisconsin by Arkham House, all in original cloth bindings and dust jackets, ALL FIRST EDITIONS, condition generally near fine. Provenance: Richard Manney (book labels).

500/700



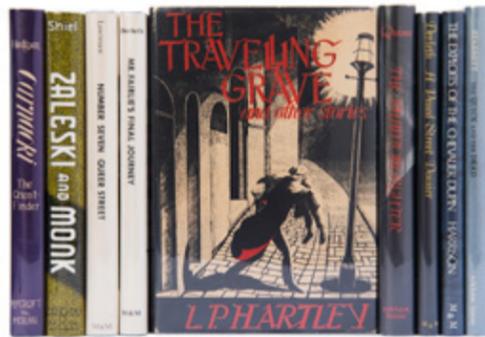
446



447



448



449

449. [ARKHAM HOUSE]. A group of 9 detective story titles, including:

HODGSON, W.H. *Carnacki, the Ghost-Finder*. 1947. -- HARTLEY, L.P. *The Travelling Grave and Other Stories*. 1948. -- STARRETT, Vincent. *The Quick and the Dead*. 1965. -- QUINN, Seabury. *The Phantom-Fighter*. 1966.

And others. Together, 9 works in 9 volumes, all 8vo, all published in Sauk City, Wisconsin by Arkham House, all in original cloth bindings and dust jackets (unless otherwise not issued), ALL FIRST EDITIONS, condition generally fine, complete list available upon request. Provenance: Richard Manney (book labels).

400/600



450

450. [ARKHAM HOUSE]. A group of 7 science-fiction titles, including:

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

And others. Together, 7 works in 7 volumes, all 8vo, all published in Sauk City, Wisconsin by Arkham House, all in original cloth bindings and dust jackets (unless otherwise not issued), ALL FIRST EDITIONS, condition generally fine, complete list available upon request. Provenance: Richard Manney (book labels).

300/400

451. [ARKHAM HOUSE]. A group of 7 science-fiction titles, including:

STERLING, Bruce. *Crystal Express*. 1989. -- TIPTREE, James Jr. *Her Smoke Rose Up Forever*. 1990. -- KESSEL, John. *Meeting in Infinity*. 1992. -- KRESS, Nancy. *The Aliens of Earth*.

And others. Together, 7 works in 7 volumes, all 8vo, all published in Sauk City, Wisconsin by Arkham House, all in original cloth bindings and dust jackets (unless otherwise not issued), ALL FIRST EDITIONS, condition generally fine, complete list available upon request. Provenance: Richard Manney (book labels).

300/400



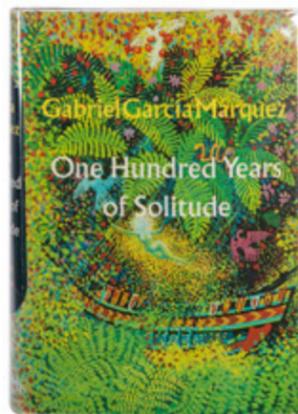
451

452. MARQUEZ, Gabriel Garcia (1927-2014). *One Hundred Years of Solitude*. Translated by Gregory Rabassa. New York and Evanston: Harper & Row, 1970.

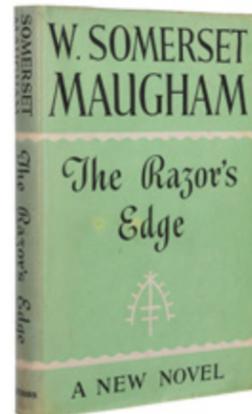
8vo. Original gilt-stamped green cloth; original unclipped dust jacket (some light wear at extreme ends, else fine).

FIRST AMERICAN EDITION, FIRST ISSUE without the publisher's numerical code on p.422. In a second issue dust jacket without an exclamation mark at the end of the first paragraph on the front flap. The author's celebrated novel of magical realism and a representative novel of the literary Latin American Boom of the 1960s and 1970s.

300/500



452



453

453. MAUGHAM, William Somerset (1874-1965). *The Razor's Edge*. London and Toronto: William Heinemann Ltd, [1944].

8vo. Original gilt-lettered blue cloth; original unclipped dust jacket (spine gently sunned, rear panel with some spotting and a small spot of restoration).

FIRST ENGLISH EDITION. The basis for the 1946 film starring Tyrone Power and again in 1984 starring Bill Murray. Stott A63c.

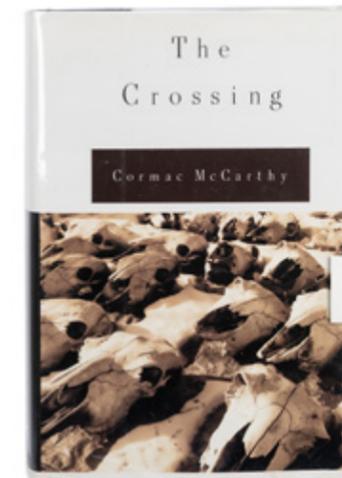
300/500

454. McCARTHY, Cormac. *The Crossing*. New York: Alfred A. Knopf, 1994.

8vo. Original cloth-backed boards, red-orange top stain; original unclipped dust jacket.

FIRST TRADE EDITION, SIGNED BY McCARTHY. Laid in with a First Edition Circle autograph slip from Kroch's & Brentano's. The second volume in the acclaimed Border Trilogy and the sequel to "All the Pretty Horses".

400/600



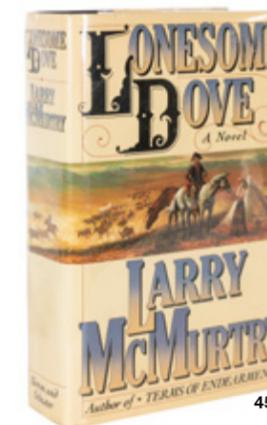
454

455. McMURTRY, Larry (1936-2021). *Lonesome Dove*. New York: Simon and Schuster, 1985.

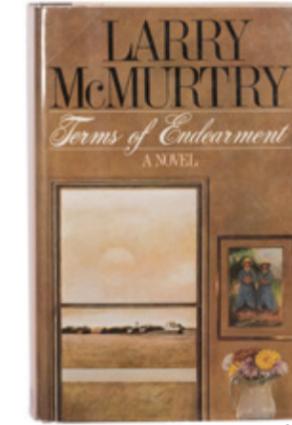
8vo. Original black cloth-backed boards; original unclipped dust jacket. FIRST EDITION, FIRST ISSUE of the 1986 Pulitzer Prize-winning novel, with "none" (later changed to "done") on p. 621, line 16.

[With:] McMURTRY. *All My Friends Are Going to Be Strangers*. New York: Simon and Schuster, [1972]. 8vo. Original cloth; original unclipped dust jacket. FIRST EDITION.

200/300



455



456

456. MCMURTRY, Larry (1936-2021). *Terms of Endearment*. New York: Simon and Schuster, 1975.

8vo. Original brown cloth-backed boards (spine slightly skewed, else fine); original unclipped dust jacket (few faint edge creases).

FIRST EDITION. The novel was later adapted by James L. Brooks into film in 1983 starring Debra Winger, Shirley MacLaine, Jack Nicholson, Danny DeVito, Jeff Daniels, and John Lithgow, which won five academy awards in 1984.

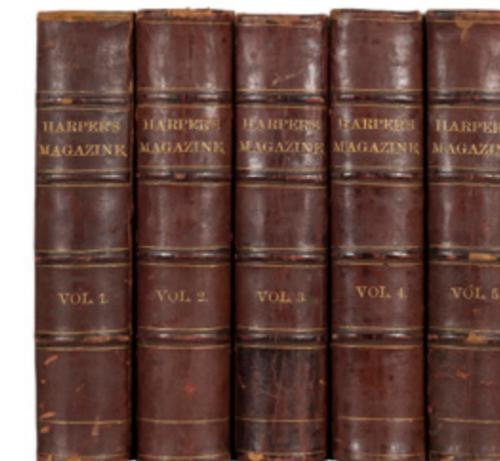
150/250

457. [MELVILLE, Herman (1819-1891)]. *Moby Dick; or, The Whale* [appearing in: *Harper's New Monthly Magazine, Volumes 1-98*]. New York: Harper & Brothers, 1850-1899.

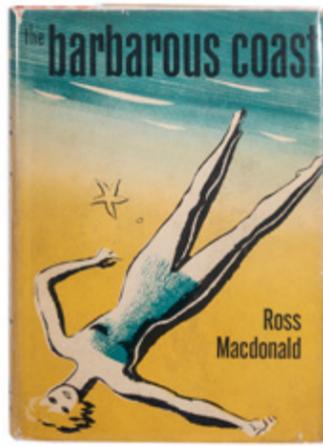
98 volumes, 8vo. Illustrated. Uniformly bound in twentieth-century half purple calf over purple pebbled cloth, spines ruled and lettered in gilt in compartments, four raised bands (spines generally sunned, bindings rubbed with occasional wear and soiling, some hinges starting, some occasional soiling, wrinkling in text, some gutters starting. Provenance: Norman Stanley (bookplate).

INCLUDES THE FIRST APPEARANCE OF ANY PART OF HERMAN MELVILLE'S "MOBY DICK", which first saw print in the October 1851 issue titled "The Town-Ho's Story" on p. 658 ("From The Whale. The title of a new work by Mr. Melville, in the press of Harper and Brothers, and now publishing in London by Mr. Bentley."). Also includes Mark Twain's first nationally published story "Forty-Three Days in an Open Boat", appearing in Vol. 34, pp. 104-112 (on the Contents page of that volume, the entry is listed as: "Boat, an Open, Forty-Three Days in by Mark Swain [sic]"). The Civil War years are also noted. Harper's Magazine is the oldest continuously published monthly magazine in the United States and is still being published. The magazine began by publishing pirated material by British authors (including Dickens, Thackeray and the Brontë sisters), and later issues featured American authors and artists. It is rare to find such a long run of this magazine, which is almost never seen this complete.

1,000/2,000



457



458

458. MILLAR, Kenneth ("Ross Macdonald") (1915-1983). **The Barbarous Coast**. New York: Alfred A. Knopf, 1956.

8vo. Original decorative paper over boards, light green top stain; original unclipped dust jacket (tiny chipping at ends, some surface dust soiling to rear panel).

FIRST EDITION, and the first appearance of Millar's penname "Ross Macdonald". The sixth book in the Lew Archer series. Brucoli A12.1.

200/300

459. MILLAR, Kenneth (1915-1983). **The Three Roads**. New York: Alfred A. Knopf, 1948.

8vo. Original brown cloth stamped in blue; original unclipped dust jacket (some light rubbing near head and at corners). FIRST EDITION of the author's fourth book and the last to be written under his own name before adopting the pseudonyms of John Ross Macdonald or Ross Macdonald.

[With:] MILLAR, Margaret. *Wall of Eyes*. New York: Random House, [1943]. 8vo. Original tawny cloth stamped in green, light green top stain; original unclipped dust jacket (light chipping at head and corners). FIRST EDITION, of this scarce fourth title by Kenneth Millar's wife.

300/500



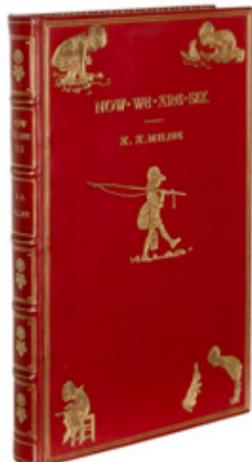
459

460. MILNE, A.A. (1882-1956). **Now We are Six**. London: Methuen & Co. Ltd, [1927].

8vo. Numerous in text vignettes by E.H. Shepard. Full gilt-decorated red leather with 5 vignettes of Christopher Robin on upper cover within double gilt frame, spine in 6 compartments with raised bands, gilt-letting in two, others with gilt centerpieces, edges gilt, dentelles, STAMP-SIGNED BY BAYNTUN; original cloth and endpapers bound in at end; folding box. Provenance: "From Enid" (inscription dated 25 December 1927).

FIRST TRADE EDITION of Milne's third installment of the adventures of Christopher Robin and Winnie-the-Pooh in a lovely binding.

250/350



460

461. [MYSTERY & DETECTIVE FICTION]. **A massive library of nearly 1,300 titles.**

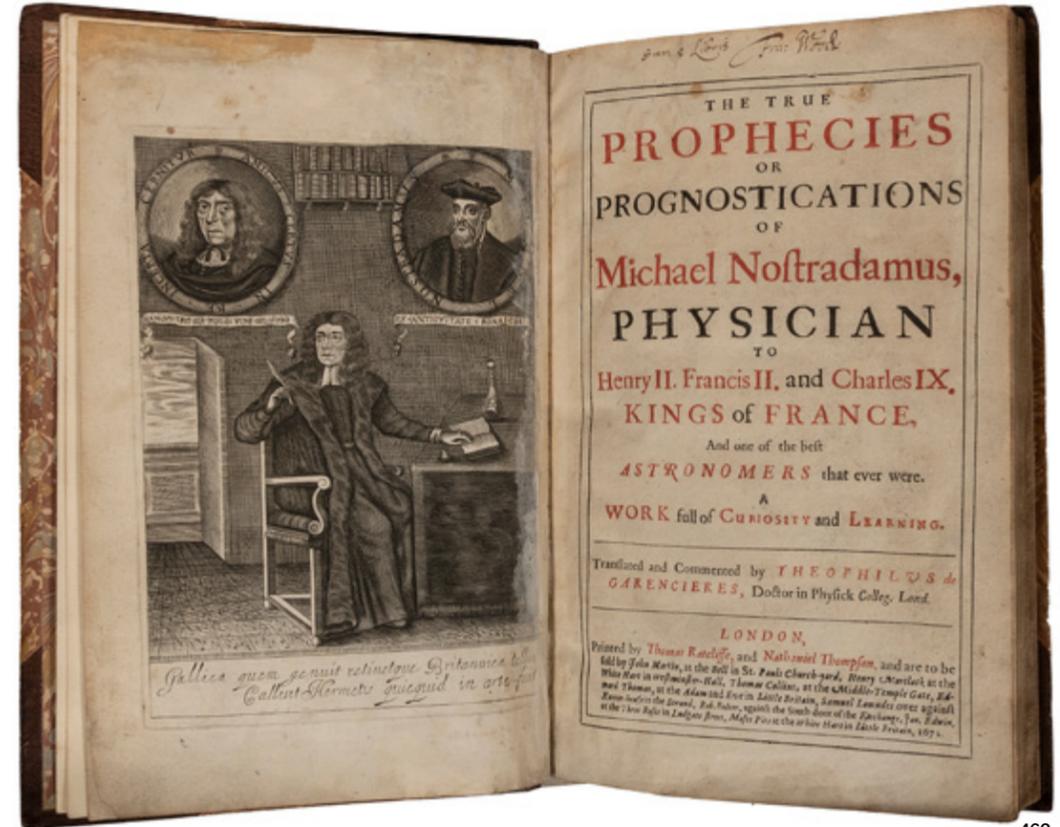
V.p., 1920s-2000s (most first half of the 20th century). Many signed and limited, all in original cloth or wraps, most in original dust jackets or slipcases, most first editions, condition generally very good to near fine. Authors include: John Le Carre, Tony Hillerman, Len Deighton, Sue Grafton, Elmore Leonard, Harlan Ellison, George Pelecanos, Robert B. Parker, Chester Himes, Raymond Chandler, James Lee Burke, Donald Westlake, John Dunning, James Crumley, Ross MacDonal, Patricia Highsmith, Robert Bloch, Jim Thompson, Jesse Sublett, Stephen King, Howard Browne, Agatha Christie, Leslie Charteris, Sax Romer, Dashiell Hammett, Cornell Woolrich, Mickey Spillane, Erle Stanley Gardner, August Derleth, Thomas Harris, Arthur Conan Doyle, Rex Stout, E. Phillips Oppenheim, and many others, mostly hardboiled detective authors. Also includes many crime pulp magazines from the 1930s-40s.

Third party shipping required. Preview by appointment.

1,000/2,000



461



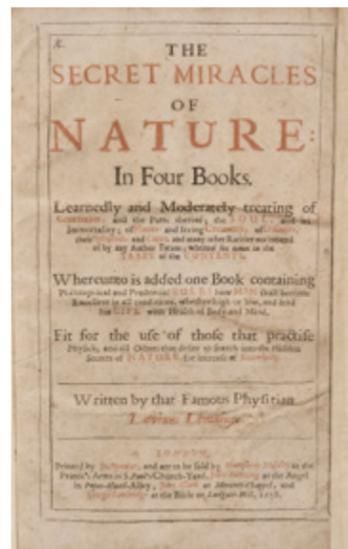
462

462. NOSTRADAMUS, Michael (1503-1566). **The True Prophecies or Prognostications of..., Physician to Henry II, Francis II, and Charles IX, Kings of France, and one of the best Astronomers that ever were. A work full of curiosity and learning.** Translated into English with comments by Theophilus de Garencieres. London: Thomas Ratcliffe and Nathaniel Thompson for John Martin et al, 1672.

Chancery folio (292 x 189 mm). Engraved frontispiece, title printed in red and black, dedication leaf to Nathaniel Parker following title, numerous woodcut capitals and head-pieces (frontispiece laid down with some repairs near gutter). (Some minor spotting throughout). Later half morocco, marbled sides, edges gilt (some staining near spine).

FIRST EDITION IN ENGLISH. Nostradamus "began his prophetic writings in the early 1540s with a series of short yearly almanacs in which he made predictions in verse. The new art of printing gratified a popular demand for supernaturally acquired 'certainty,' and such almanacs were a common literary production of the day. It was with *Les Prophéties* (1555), however, that Nostradamus became an author of contemporary reputation and a figure who has had an impact on later history... [His more than 1000 rhyming quatrains, arranged in 'centuries' of 100] constitute the largest body of prophetic verse prepared to that day, perhaps in all literature" (Clute & Grant 694). Theophilus de Garencières, a French apothecary and occultist living in England, provided the first English translation of the famous prophecies of Nostradamus, along with explanations for each. A HANDSOME COPY. ESTC R13646; Wing N-1399.

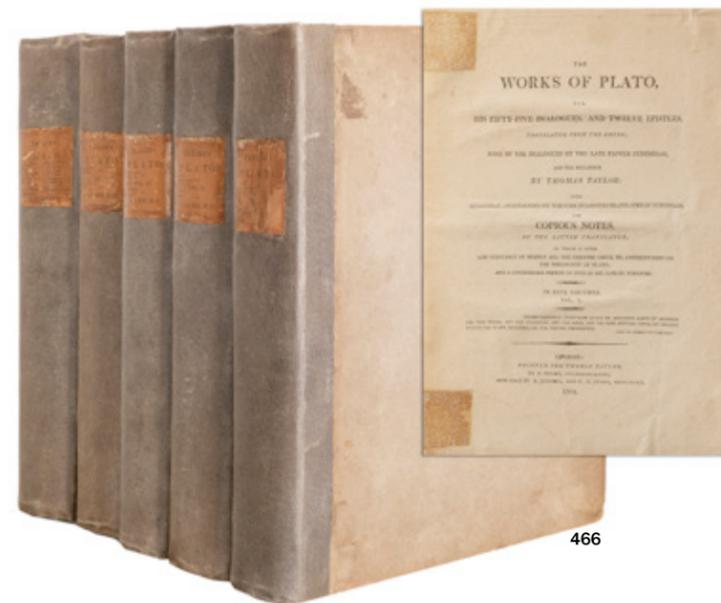
7,000/9,000



463



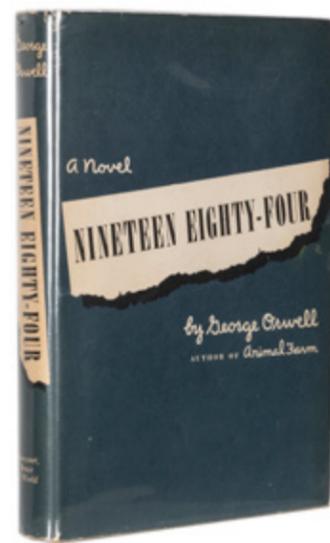
465



466



468



464

464. ORWELL, George (1903-1950). **Nineteen Eighty-Four**. New York: Harcourt, Brace and Company, [1949].

8vo. Original grey cloth stamped in black and red; original blue dust jacket (light wear at ends, else fine). FIRST AMERICAN EDITION of Orwell's dystopian classic.

300/500

465. PALMER, Samuel (1805-1881). **An English Version of the Eclogues of Virgil**. London: Seeley & Company, 1883.

Folio. Half-title and title printed in red and black. 14 plates by Palmer including 5 original etchings. Original full parchment vellum stamped and lettered in gilt, uncut (light rubbing at extremities, some spotting endpapers, else fine). Provenance: Richard D. Friedlander (etched bookplate).

LIMITED EDITION, number 67 of 135 LARGE-PAPER COPIES with the balance of the plates in the first state before letters (see Lister, *Catalogue of Palmer's Etching* pp. 108-112). Samuel Palmer began his translation in 1856; on the advice of publishers, he created etchings to accompany his translation. After his death in 1881, his son, A.H. Palmer, completed the work. "Although a contemporary of the Pre-Raphaelites and their successors, Palmer remained a Romantic in the tradition of Blake" (Artist and the Book 218).

[With:] PALMER. *The Shorter Poems of John Milton*. London: Seeley & Company, 1889. Folio. Half-title and title printed in red and black, 12 full-page etchings after paintings by Palmer (few plates with very minor marginal spotting). Original full parchment vellum stamped and lettered in gilt, uncut. (Light spotting to half-title, else fine). LIMITED EDITION, number 67 of 135 LARGE-PAPER COPIES. Prepared by A.H. Palmer as a companion to the Virgil, this "stately volume contains twelve facsimiles of drawings by Palmer. They rank with his best work, and three notable etchings were inspired by them..." (Ray, *The Illustrator and the Book in England*, 223). AN EXCEPTIONALLY FINE COPY, rare in this condition.

3,000/4,000

466. PLATO (?427-347 B.C.E.). **The Works of...**, viz. **His Fifty-Five Dialogues, and Twelve Epistles**. Translated from the Greek by Floyer Sydenham and Thomas Taylor. London: for Thomas Taylor by R. Wilks and sold by E. Jeffery and R.H. Evans, 1804.

5 volumes, large 4to (311 x 244 mm). Half-titles, one engraved plate in vol. I. (Occasional light spotting, portion of the first title repaired not affecting text, with two small old tape stains). Provenance: R.L.U. (book label); evidence of removal of the previous ownership signature (Forbes?). ORIGINAL DRAB BOARDS, UNCUT AND PARTIALLY UNOPENED (rebacked with original printed spine labels preserved).

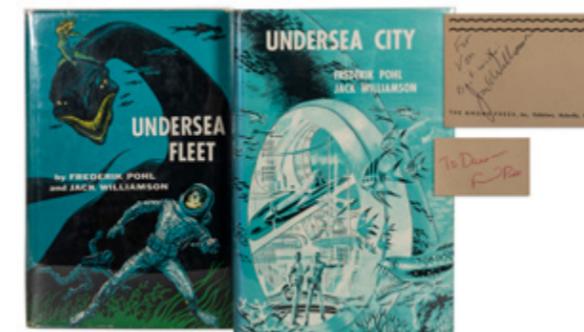
FIRST COMPLETE EDITION OF PLATO'S WORK IN ENGLISH. The work was begun by Floyer Sydenham, who translated nine of the dialogues, and finished by Thomas Taylor after Sydenham's death. Taylor also added a commentary and notes on the existing manuscript and on Plato's philosophy. Taylor's edition was immediately important and remains in print today. This edition is uncommon complete in any condition, but especially so uncut in boards. Lowndes 1877.

4,000/6,000

467. POHL, Frederik (1919-2013) and Jack WILLIAMSON (1908-2006). **A pair of titles, including:**

Undersea Fleet. 1956. FIRST EDITION. – *Undersea City*. 1958. FIRST EDITION, INSCRIBED BY BOTH POHL AND WILLIAMSON. Both 8vo, both published in New York by The Gnome Press, both in original cloth [both Currey A, first priority] and unclipped dust jackets, BOTH FIRST EDITIONS, condition generally very good. Currey p. 406.

200/300

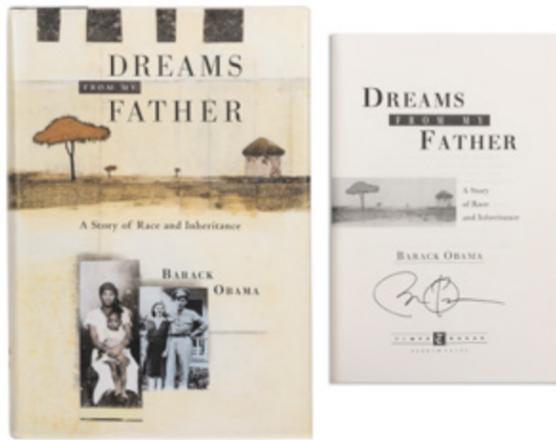


467

468. [POLITICAL]. [KENNEDY, John F. (1917-1963)]. – HILLER, Jack Lewis (1930-2016), photographer. **Original portrait photograph**. Circa 1961.

Silver gelatin print (9 1/2 x 7 1/2") of Kennedy posing with his chin resting on his right hand, as if he is deep in thought and contemplation. Mounted on studio board, original studio stamps on verso. Hiller, a freelance photographer, is best known for his photograph of Martin Luther King Jr. that is now at the Smithsonian National Portrait Gallery. Photographs by Hiller are extremely rare and are not reproduced (the MLK photo he donated to the Smithsonian). No copies have sold at auction, and none are listed for sale on the market.

1,000/2,000



469

469. [POLITICAL]. OBAMA, Barack Hussein. **Dreams from my Father.** New York: Times Books, 1995.

8vo. Original black cloth-backed boards; original unclipped dust jacket.

FIRST EDITION, FIRST PRINTING, SIGNED BY BARACK OBAMA on the title-page of the former president's first book. *Dreams from My Father* was published as Barack Obama was preparing to run for the Illinois Senate, and was re-published nine years later when he announced his candidacy for the United States Senate. The book was described as "the best-written memoir ever produced by an American politician" by Time columnist Joe Klein.

1,500/2,500



470

470. [PRINTING]. [DAVIDS, Thaddeus]. **The History of Ink, including its Etymology, Chemistry, and Bibliography.** New York: [Francis Hart & Co. for] Thaddeus Davids & Co., n.d. [ca. 1860].

8vo. Chromolithograph title-page, 17 lithographed plates including one chromolithograph by Snyder, Black and Strum. Original reddish-brown cloth stamped in blind and gilt, edges gilt (spine darkened and with old repairs, recased, joints reinforced, some inked stains to upper cover, corners rubbed, evidence of bookplate removal on rear pastedown). Provenance: Public Library of the City of Detroit (early bookplate, rubberstamp on title dated 1890).

FIRST EDITION, PRESENTATION COPY, inscribed by Ms. Davids to Annie M. Shaw. A rare promotional book intended to promote inks sold by Thaddeus Davids, who built one of the largest ink companies in the world at the time.

300/500



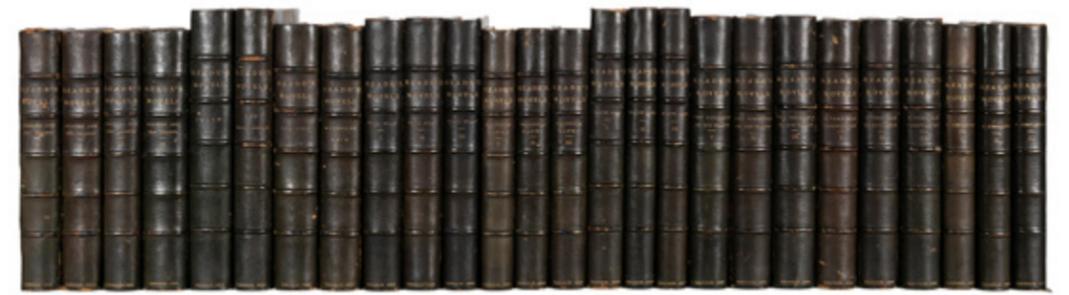
471

471. PRIOR, Matthew (1664-1721). **Poems on Several Occasions.** London: for Jacob Tonson at Shakespear's-Head and John Barber, 1718.

Large folio (472 x 279 mm). Engraved frontispiece, large engraved vignettes on title-page and in the text, engraved initials (some offsetting from frontispiece to title). Full contemporary olive calf gilt extra with large gilt-rolled border composed of two rolls, sides with a large central "Harleian" lozenge built-up from individual tools, including drawer-handles and acorns, rebacked preserving original spine of 8 compartments and raised bands, new morocco lettering-piece gilt in second, others completely gilt, edges gilt, gilt dentelles, marbled endpapers (corners discreetly repaired; cloth slipcase. (Dampstain at top gutter to preliminary blanks, very occasional light foxing, else fine). Provenance: Charles Butler, 1st Earl of Arran (1671-1758), large armorial bookplate and subscriber who is listed as having ordered 5 copies.

THE FIRST AND BEST OF THE RARE Tonson subscription folio editions, ONE OF A VERY SMALL NUMBER OF COPIES ONLY, of this sumptuous "Superfine" issue, with the watermark of a fleur-de-lys surmounting a shield, organized and published by Prior's friends (some sheets include the Strasbourg bend watermark the was used generally for the subscribers). A VERY FINE SUBSCRIBER'S COPY. Foxon, p. 641; Heawood, Watermarks 63.

2,500/3,500



474

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

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

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

400/600



472

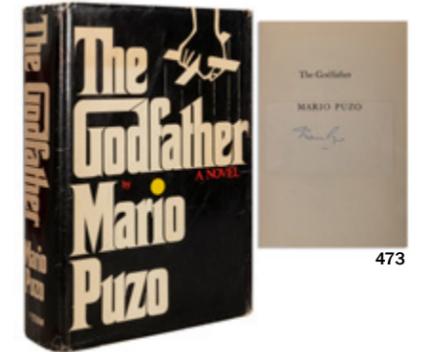
473. PUZO, Mario (1920-1999). **The Godfather.** New York: G.P. Putnam's Sons, [1969].

Thick 8vo. Original gilt-decorated two-toned cloth (spine sunned, some light toning to covers, joints tender; original unclipped dust jacket (spine gently sunned, edgewear, few light creases).

FIRST EDITION, and the inspiration for the 1972 American crime film directed by Francis Ford Coppola which won the Academy Award for Best Picture, Best Script, and Best Actor (Marlon Brando). WITH A CLIPPED SIGNATURE BY PUZO mounted on half-title.

[With:] PUZO. *The Last Don.* New York: Random House, [1996]. 8vo. Original cloth-backed boards; original unclipped dust jacket. FIRST EDITION, SIGNED BY PUZO.

600/800



473

474. READE, Charles (1814-1884). **A group of 25 first editions, including:**

Peg Woffington. London: Richard Bentley, 1853. INSCRIBED BY THE AUTHOR. Parrish 171. -- *Cream.* London: Trübner & Co., 1858. With a 1pp. ALS from the author. Parrish 200. -- *The Cloister and the Hearth. A Tale of the Middle Ages.* London: Trübner & Co., 1861. 4 volumes. Parrish 206; Sadleir 1999. -- *Griffith Gaunt; or, Jealousy.* London: Chapman and Hall, 1866. 3 volumes. -- *A Woman-Hater.* London: William Blackwood and Sons, 1877. 3 volumes. Not in Parrish.

And many others. Together, 25 works in 48 volumes (lacking vol. 1 of *Love Me Little*), all 8vo, all first editions, all uniformly bound half greenish-blue morocco, ALL FIRST EDITIONS, condition generally very good.

1,000/2,000



475

475. SAROYAN, William (1908-1981). **A pair of signed titles, including:**

Three Times Three. Los Angeles: The Conference Press, 1936. 8vo. Original black cloth lettered in red; original dust jacket (some edge chipping, soiling). FIRST EDITION, LIMITED ISSUE, number 71 of 250 copies SIGNED BY SAROYAN.

Inhale & Exhale. New York: Random House, [1936]. 8vo. Original light grey cloth (spine gently sunned); original price-clipped dust jacket (spine sunned with some wear at extreme ends). FIRST EDITION, SIGNED BY SAROYAN.

150/250

476. SCOTT, Walter, Sir (1771–1832). **Waverley; or, 'Tis Sixty Years Since.** Edinburgh: by James Ballantyne and Co. for Archibald Constable and Co., et al, 1814.

3 volumes, demy 12mo (175 x 102 mm). (Some spotting). ALL HALF-TITLES AND TERMINAL IMPRINTS PRESENT. Later half mottled calf gilt, marbled sides, spines in 6 compartments with 5 raised bands, two morocco lettering-pieces gilt in second and third compartments, gilt devices in remainder, all edges gilt, STAMP-SIGNED BY BAYNTUN. Provenance: James Corbet (early ownership signatures on half-titles dated 1827); Mary Liverpool (early ownership signatures on title-page and second half-titles).

FIRST EDITION, FIRST ISSUE with cancels present as called-for and 20 (of 21) first issue points as per Worthington (see pp. 16–17). Scott's Waverley is considered the "archetype of the historical novel throughout the world" (PMM). EXCEEDINGLY RARE with all the half-titles and terminal imprints that are always seen lacking. PMM 273; Todd & Bowden 77Aa; Worthington 1.

2,000/3,000

477. SHAARA, Michael (1928-1988). **The Killer Angels.** New York: David McKay Company, [1974].

8vo. Numerous maps. Original two-tone blue cloth (spine slightly skewed, some light sunning at ends); original price-clipped dust jacket.

FIRST EDITION. Winner of the Pulitzer Prize in 1975 and the basis for the 1993 film "Gettysburg" starring Martin Sheen.

400/600

478. SHAKESPEARE, William (1564-1616). **The Works of... The text of the First Folio with Quarto variant and a selection of modern readings.** Edited by Herbert Farjeon. New York: The Nonesuch Press for Random House, 1929-31.

6 volumes (of 7), large 8vo. Full original tan niger double ruled in gilt, spines in 6 compartments with raised bands, gilt-lettering in two, top edges gilt, others uncut by A.W. Bain (spines gently darkened, some covers a bit bowed). Provenance: Edward G. Budd (gift inscription), a notable American inventor and businessman.

LIMITED EDITION, number 1469 of 2600 copies printed on Pannekoek mould-made paper. "The Shakespeare represents the chef d'oeuvre of the Nonesuch Press... a model of careful proof reading and imaginative setting. The best of ancient and modern conjectural emendations are unobtrusively set in the margin for the benefit of a glancing eye. This is the finest of all editions of our greatest poet" (Nonesuch Century, 58).

300/500

479. SHAKESPEARE, William (1564-1616). **The Works of...** London: Robt. Rivière & Son, 1937.

10 volumes, 8vo. Portrait photogravure frontispieces in each volume, numerous maps. Contemporary half dark red morocco gilt, spines in 5 compartments with raised bands, gilt-lettering in 2, gilt-centerpiece devices within baroque frames in others, top edges gilt (joints a bit rubbed). Provenance: Edward G. Budd Jr. (gift inscription), son of notable American inventor and businessman.

A handsome set of Shakespeare's works with the RARE RIVIERE IMPRINT. OCLC locates only four sets institutionally and no copies have ever sold at auction.

300/500

480. SIMAK, Clifford (1904-1988). **City.** [New York:] Gnome Press, [1952]. 8vo.

Original light green cloth (some spotting to covers); original unclipped dust jacket (some spotting and browning on rear panel with some smudges, discreet repairs along verso edges).

FIRST EDITION. Winner of the 1953 International Fantasy Award. Barron, *Anatomy of Wonder* (1976) 4-535; Currey, p. 446.

200/300

481. SMITH, Clark Ashton (1893-1961). **Lost Worlds.** Sauk City, WI: Arkham House, 1944.

8vo. Original black cloth, gilt-lettered spine; original unclipped dust jacket (spine gently sunned, some very light edgewear). Provenance: Pvt. Harold Brown (bookplate and ownership inscription dated 1945 of a soldier stationed at Pinedale, California).

FIRST EDITION, one of only 2043 copies. The second collection of Smith's short fiction published by Arkham House. Bleiler, *Supernatural Fiction* 1485; Jaffery 7.

150/250

482. STEIN, Gertrude (1874-1946). **Lucy Church Amiably.** Paris: Imprimerie Union, 1930.

8vo. Original printed blue paper covered boards (chipped with losses at head, tail rubbed, rear joint partially cracked, text block starting); ORIGINAL PLAIN BROWN "SHOPPING BAG" STRIPED PAPER DUST JACKET (chipped with losses at ends).

FIRST EDITION, LIMITED ISSUE, one of 1000 copies of "The Plain Edition". The first book of five to be published in Stein's Plain Edition series, which Stein underwrote by selling one of her Picasso's. A notoriously fragile work in the rare jacket. Wilson A14a.

[With:] *Wars I Have Seen.* London: B.T. Batsford, [1945]. 8vo. Original light blue cloth; original unclipped dust jacket (spine panel gently sunned, some wear at extremities). FIRST BRITISH EDITION. Wilson A38b. – [Also:] STEIN. *In Savoy.* London: The Pushkin Press, [1946]. 12mo. Original printed wrappers; original price-clipped dust jacket. FIRST EDITION. Wilson A41. – [Also:] STEIN. *Blood on the Dining-Room Floor.* N.p.: The Banyan Press, [1948]. 8vo. Original cloth-backed marbled sides; glassine and slipcase. FIRST EDITION, LIMITED ISSUE, number 415 of 626 copies. Wilson A47.

300/500

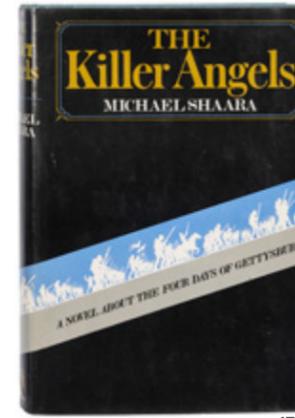
483. STEINBECK, John (1902-1968). **Cannery Row.** New York: Viking Press, 1945.

8vo. Original blue-lettered buff cloth, top edge stained blue; original unclipped dust jacket (spine gently sunned, few tiny spots of rubbing at extreme ends, else fine).

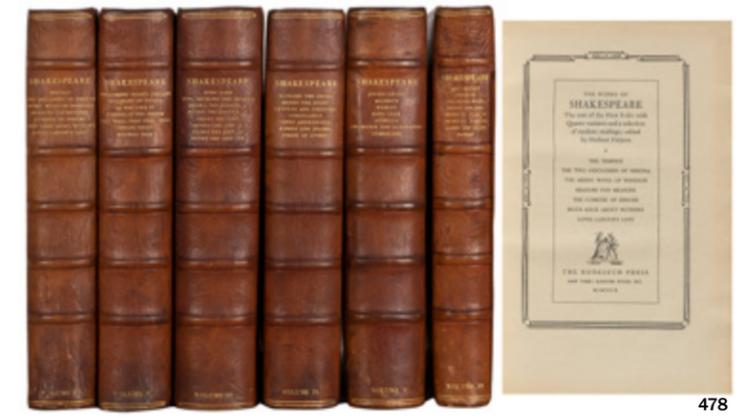
FIRST EDITION, FIRST STATE of Steinbeck's novel set in Monterey, California on a street lined with sardine canneries. There was not enough of the buff cloth to complete the run, so a canary-yellow cloth was selected to bind the remainder. Goldstone & Payne A22.a.

[With:] the first edition, second state binding of this title, also in dust jacket.

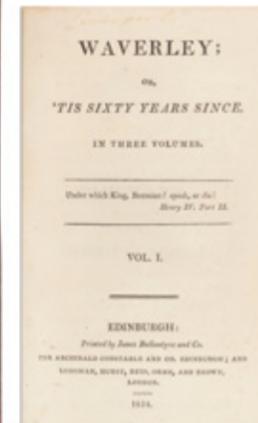
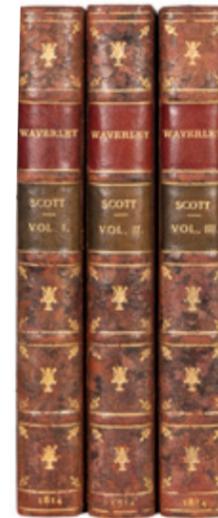
400/600



476



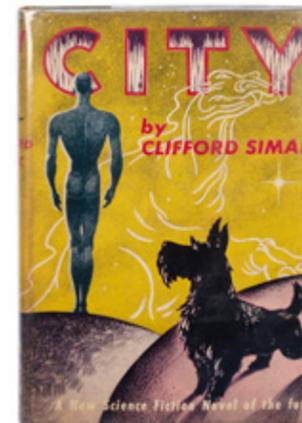
478



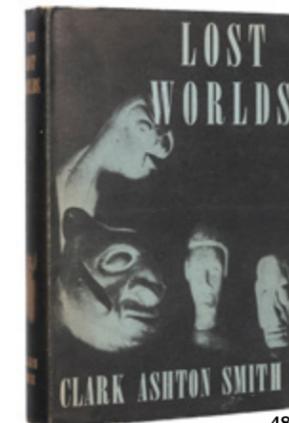
477



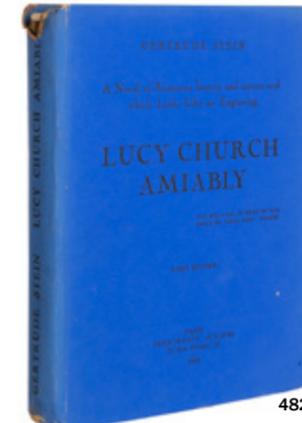
479



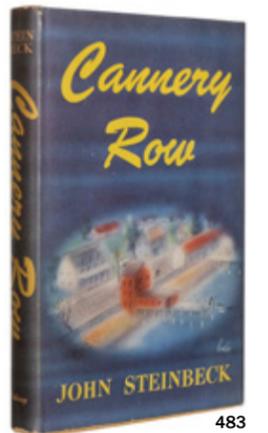
480



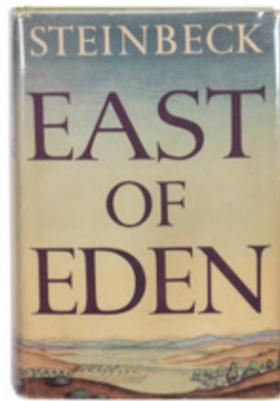
481



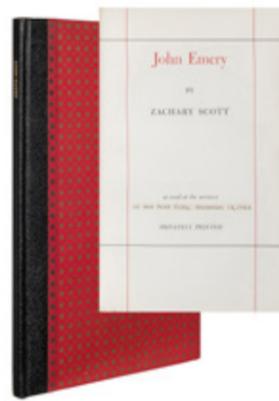
482



483



484



485

484. STEINBECK, John (1902-1968). *East of Eden*. New York: The Viking Press, 1942.

8vo. Original lime green cloth (joints partially cracked at title and at p. 601, else fine); original unclipped pictorial dust jacket (few chips to extreme edges, two small archival tape repairs on verso, some light edgewear).

FIRST TRADE EDITION, and the basis for Elia Kazan's 1955 film of the same title. Goldstone & Payne A32b.

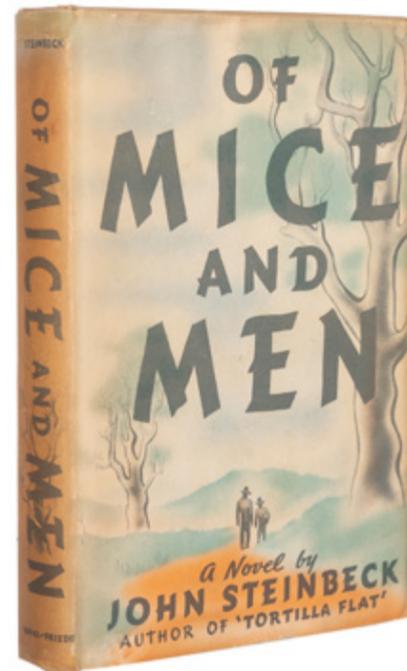
200/300

485. [STEINBECK, John (1902-1968)]. – SCOTT, Zachary (1914-1965). *John Emery*. New York: Privately printed, 1964.

8vo. Original gilt-lettered quarter black morocco, decorative boards, cancel slip mounted on title-page.

FIRST AND ONLY EDITION, one of 200 copies originally not for sale. Contains the memorial essay read by Scott (Elaine Scott Steinbeck's former husband) at the funeral of John Emery, 18 November 1964. Includes a 2pp. essay about Emery by Steinbeck. Not in Goldstone & Payne.

200/300



486

486. STEINBECK, John (1902-1968). *Of Mice and Men*. New York: Covici-Friede, 1937.

8vo. Half-title; title printed in brown and black. Original beige cloth (some light sunning to edges and spine, top stain faded away, front joint slightly cracked at half-title); original unclipped dust jacket (spine sunned, restoration at ends and corners, front flap restored at lower corner, possibly supplied).

FIRST EDITION, FIRST ISSUE, including the line "...and only moved because the heavy hands were pendula." on page 9, as well as the bullet between the 8s on page 88, top edge stained blue. Steinbeck's novella portraying the lives of George Milton and Lennie Small, migrant farm workers in California during the Great Depression, was based on his own experiences working alongside migrant farm workers in the 1910s. Goldstone & Payne A7a.

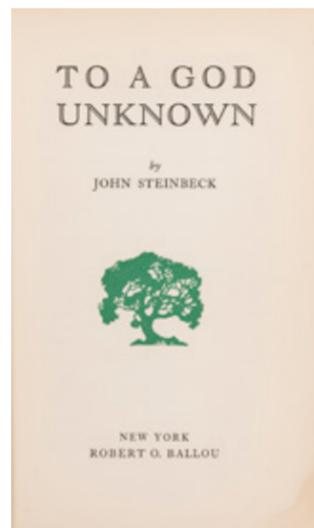
600/900

487. STEINBECK, John (1902-1968). *To a God Unknown*. New York: Robert O. Ballou, [1933].

8vo. Original light green cloth, spine lettered in gilt, top edge stained black, decorative endpapers (spine sunned and skewed, front joint over-opened at half-title, some dampstaining to lower fore-corner of text-block and margins); facsimile dust jacket.

FIRST EDITION, FIRST ISSUE of the author's scarce book. Although 1498 copies were printed in September 1933, only 598 copies were bound and sold. Goldstone & Payne A3a.

300/500



487



488

488. STEINBECK, John (1902-1968). *Zapata*. [Covelo, CA:] Yolla Bolly Press, [1991].

4to. Pictorial woodcut title-page, 7 hand-colored woodcut plates (2 folding), numerous woodcut vignettes by Karin Wikström. Original half maroon cloth, hand-made Japanese paper sides (lacks spine label); folding cloth portfolio with bone closures and printed spine label.

LIMITED EDITION, number 48 of 40 copies numbered 11 to 50 SIGNED BY WIKSTRÖM on the limitation, from a total edition of 257. INCLUDES THE ADDITIONAL SIGNED WIKSTRÖM PRINT AND 12-PAGE SUPPLEMENTAL TEXT BOOKLET that was laid in with the special issue of 40 copies, originally having a publisher's retail price of \$1,650, which sold out almost immediately.

1,000/1,500



490

489. STEINBECK, John (1902-1968). *A pair of titles, including:*

Cup of Gold: A Life of Sir Henry Morgan. New York: Covici-Friede, [1936]. 8vo. Original dark blue cloth, spine stamped and lettered in gilt, top edge stained black; original price-clipped dust jacket (spine sunned with few small stains and chipping with losses at ends, rear panel marred). Second edition without Covici-Friede imprint on spine and with both copyright dates. Goldstone & Payne A1c. – *The Moon is Down*. New York: Viking Press, 1942. 8vo. Original blue cloth; original unclipped dust jacket (light rubbing near head, else fine). FIRST EDITION, FIRST ISSUE with the large period between "talk" and "this" on p. 112. Goldstone & Payne A16.b.

Together, 2 works in 2 volumes.

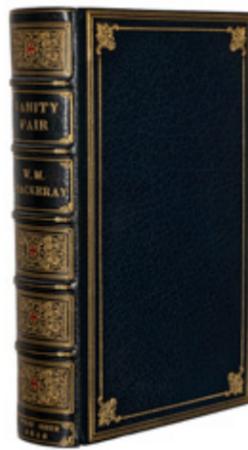
200/400

490. THACKERAY, William Makepeace (1811-1863). *The Newcomes. Memoirs of a Most Respectable Family*. London: Bradbury and Evans, 1854-55.

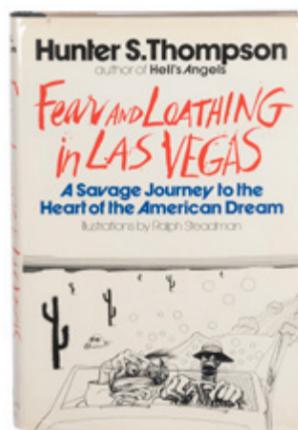
2 volumes, 8vo (214 x 132 mm). Frontispieces, engraved titles, and numerous steel-engraved plates by Richard Doyle. 20th century full brown levant thrice framed in gilt, spines in 6 compartments with raised bands, gilt-lettering in two, others with centerpieces within rules, edges gilt, dentelles, GILT STAMP-SIGNED BY RIVIERE & SON (joints gently rubbed, some minor splitting to front joint of vol. I).

FIRST EDITION in book form, INSCRIBED BY THACKERAY to "P. Fraser" in the year of publication, 11 October 1855, on the second front fly leaf. Inscribed first editions of Thackeray's major works are incredibly rare and have stopped appearing at auction as of late. Van Duzer 147.

400/600



491



493

491. THACKERAY, William Makepeace (1811-1863). **Vanity Fair**. London: Bradbury and Evans, 1848.

8vo (211 x 132 mm). 1pp. publisher's advertisement, engraved frontispiece, title and 38 plates, wood-engraved illustrations (some very occasional light spotting to plates, else clean). 20th-century navy niger gilt with several frames and corner ornaments, spine in 6 compartments with raised bands, gilt-lettered in 2, the others gilt-decorated and with red inlaid morocco centerpieces, turn-ins gilt, edges gilt, silk moiré endpapers, GILT STAMP-SIGNED BY ROOT; cloth slipcase.

FIRST EDITION IN BOOK FORM, FIRST ISSUE with the suppressed woodcut of the "Marquis of Steyne" on p. 336, the heading on page one in rustic type, and "Mr. Pitt" for "Sir Pitt" on p. 453. AN UNUSUALLY CLEAN COPY of this important landmark in Victorian literature. Grolier English 87; Van Duzer 231.

500/700

492. THACKERAY, William Makepeace (1811-1863). **The Virginians. A Tale of the Last Century**. London: Bradbury & Evans, 1857-59.

24 original parts, 8vo (224 x 144 mm). 48 etched plates, numerous woodcut vignettes in text. Original pictorial printed yellow wrappers (some small repairs near foot of few volumes, light soiling to covers); folding cloth box. Provenance: W.P. Yearley (contemporary ownership signature on most of the covers).

FIRST EDITION IN PARTS, FIRST ISSUE with "actresses" for "ancestresses" on p. 207, No. 7, line 15 from the bottom. The Virginians Advertiser is present in each part as are most of the other inserted advertisements according to Van Duzer. Van Duzer 232.

150/250

493. THOMPSON, Hunter S. (1937-2005). **Fear and Loathing in Las Vegas. A Savage Journey to the Heart of the American Dream**. New York: Random House, [1971].

8vo. Numerous illustrations by Ralph Steadman. Original cloth-backed boards, upper cover pictorially blind-stamped (some light sunning along extreme edges); original unclipped dust jacket (light sunning to spine, else fine).

FIRST EDITION of Thompson's drug fueled journey to Las Vegas in search of what Thompson calls "the American Dream."

400/600

494. THOMPSON, Hunter S. (1937-2005). **Hell's Angels, a Strange and Terrible Saga**. New York: Random House, 1967.

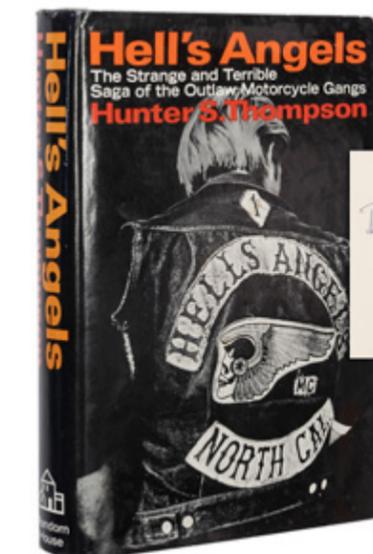
8vo. Original black cloth, pictorially stamped in silver foil, black top stain; original unclipped dust jacket.

FIRST EDITION OF THOMPSON'S FIRST BOOK, INSCRIBED BY THOMPSON. Founder of the Gonzo Journalism movement, Hunter S. Thompson rose to prominence after the publication of *Hell's Angels*. His first-hand account of motorcycle gang and its members' life experiences is drawn from the year he spent living and riding with them.

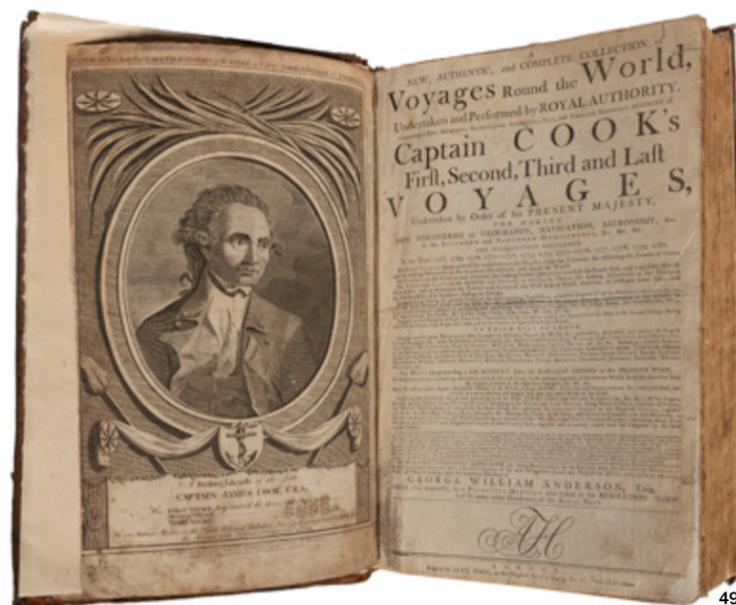
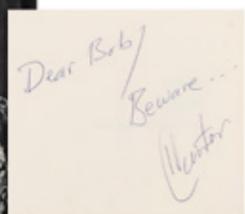
800/1,200



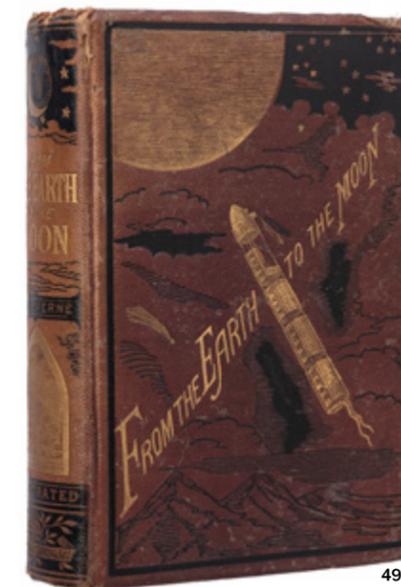
492



494



495



497

495. [TRAVEL & EXPLORATION]. [COOK, James, Capt. (1728-1779)]. – ANDERSON, George William. **New, Authentic, and Complete Collection of Voyages Round the World...** London: for Alex Hogg, n.d. [ca. 1784-1786].

Folio (387 x 248 mm). Engraved portrait frontispiece, engraved folding map, 155 engraved plates and maps (some plates trimmed at headings, some with repairs, mostly marginal); with direction to the bookbinder and list of subscribers at end (margins shortened). Full contemporary calf, rebaked preserving original spine with gilt lettering in second compartment and ship devices in others (corners repaired, endpapers renewed but preserving original booklabel). Provenance: Robert Whittingham (red morocco booklabel dated 1787).

FIRST EDITION. "An important compilation of English Voyages... Anderson sometimes gives the original accounts, others are edited or abridged versions, and frequently additional materials, from other sources, are added to give scope and depth to the narrative" (Hill 18).

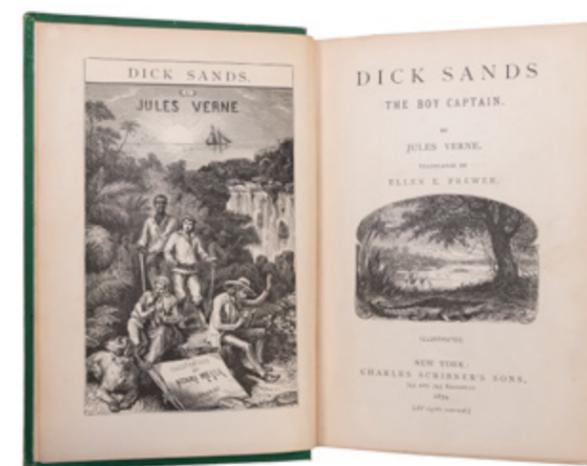
2,000/3,000

496. VERNE, Jules (1828-1905). **Dick Sands. The Boy Captain**. Translated by Ellen E. Frewer. New York: Charles Scribner's Sons, 1879.

8vo. Numerous wood-engraved plates including frontispiece, title-page vignette, by Henri Meyer. Original pictorial green cloth stamped in gilt and black (spine gently darkened, some rubbing at extreme edges). Provenance: Clarence H. Holmes (booklabel).

SECOND AMERICAN EDITION, which Myers calls the "most attractive printing of this title" that was possibly released for the Christmas trade, 1878. Myers 15.

400/600



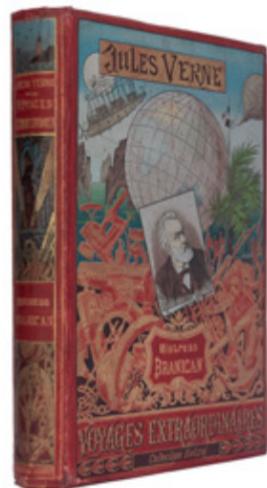
496

497. VERNE, Jules (1828-1905). **From the Earth to the Moon, Direct in Ninety-Seven Hours and Twenty Minutes: and a Trip Round It**. New York: Scribner, Armstrong & Company, 1874.

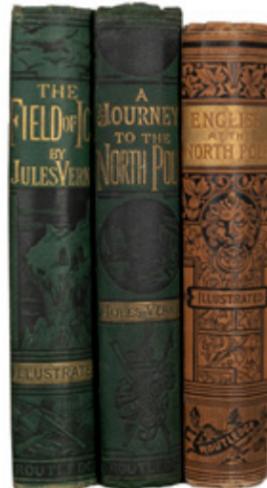
8vo. Numerous wood-engraved plates including frontispiece (some penciling to frontispiece margin). Original brown pebbled pictorial cloth stamped in black and gilt (spine and extremities sunned, some spotting to covers, ends and corners a bit worn, central hinge cracked and starting).

SECOND AMERICAN EDITION, but the first obtainable American edition; it is preceded by the 1869 Newark edition, of which only one copy is known. Myers 26.

200/300



498



500

498. VERNE, Jules (1828-1905). **Mistress Branican**. Paris: J. Hetzel, n.d. [ca. 1891].

4to. (Marginal foxing throughout). 12 hand-colored engravings and map. Original pictorial red cloth stamped in gilt and various colors, all edges gilt (spine slightly skewed, recased). Provenance: lot 30503, sold at the Jerry Weist sale at Heritage Auctions on 12 September 2011.

FIRST FRENCH EDITION. Not in Myers.

100/200

499. VERNE, Jules (1828-1905). **The Tour of the World in Eighty Days**. Boston: James R. Osgood and Company, 1873.

12mo. Frontispiece sketch of the Le Saint Michel after Verne. Original pictorial reddish-brown cloth stamped and lettered in gilt, all edges stained red, black coated endpapers (spine very gently darkened, few tiny spots to upper cover, else fine).

FIRST BRITISH EDITION, published the previous year in French, "that provoked an interest in world circumference travel records that lasted to the age of space travel, a period of nearly 100 years" (Myers). A NEAR FINE COPY, unusual in this condition. Myers 54.

400/600

500. VERNE, Jules (1828-1905). **A group of 3 works featuring Captain Hatteras, including:**

The English at the North Pole. London and New York: George Routledge and Sons, n.d. [1875]. Comprises Part I of Captain Hatteras. Myers 58. – *A Journey to the North Pole*. London and New York: George Routledge and Sons, 1875. Comprises Part I of Captain Hatteras. Myers 58. – *The Field of Ice*. London and New York: George Routledge and Sons, 1875. Comprises Part II of Captain Hatteras. Myers 58.

Together, 3 works in 3 volumes, all in original pictorial cloth and illustrated, all early editions, condition generally good to very good.

200/300

501. VOLTAIRE, M. de (Francois-Marie Arouet) (1694-1778). **Romans et contes de...** Bouillon: Société Typographique, 1778.

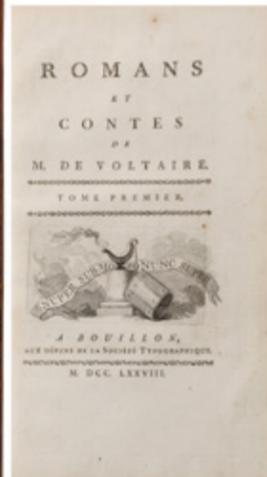
3 volumes, 8vo (216 x 126 mm). Half-titles, engraved title vignettes, 58 engraved plates including frontispieces, mostly after Charles Monnet, engraved head-pieces, woodcut tail-pieces (frontispiece in vol. 1 dampstained at top margin, few leaves browned, some offsetting, else fine). Full contemporary mottled calf, alternating gilt-tooled border, spines gilt-tooled into 7 compartments, red leather lettering-pieces in 2, gilt-centerpieces in others, edges gilt, dentelles (discreetly rebacked preserving original spines and endpapers, some wear at ends).

FIRST EDITION MENTIONED BY COHEN AND DE RICCI. A beautifully illustrated work including the plate facing p. 122 in vol. 2 (dated 1777) depicting the flight from the monkeys in *Candide* in the "decouverte" state, showing the two young women naked. This work is considered to be Voltaire's "most attractive book, Monnet... demonstrated his mastery of erotic subjects" (The Art of the French Illustrated Book 7). Brunet V:17235; Cohen and de Ricci, pp. 1038-39.

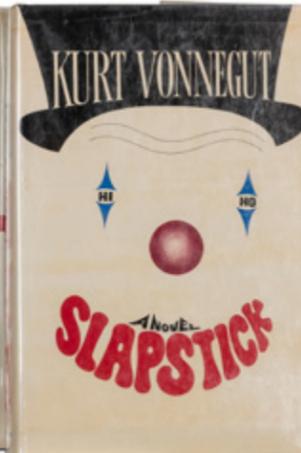
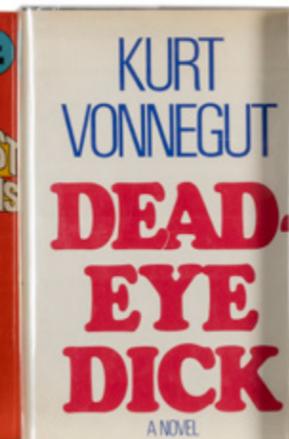
600/800



501



502



504

502. VONNEGUT, Kurt (1922-2007). **Cat's Cradle**. New York et al: Holt, Rinehart and Winston, [1963].

8vo. Original two-tone cloth, top edge stained lime green; original unclipped dust jacket (tiny stain on front panel with some minor surface wear, few small chips at extreme ends and corners).

FIRST EDITION and a 1964 Hugo nominee. "A satire on the atomic age... Razor witted narrative" (Barron). Anatomy of Wonder (1976) 4-605; Currey, p. 503; Pringle, Science Fiction: The 100 Best Novels, 40.

400/600

503. VONNEGUT, Kurt (1922-2007). **Slaughterhouse-Five or The Children's Crusade**. [New York]: Seymour Lawrence/Delacorte Press, [1969].

8vo. Original turquoise cloth stamped in gilt, black and red; original unclipped dust jacket with the correct code of "0369" at foot of rear flap (spine sunned with small area of rubbing, other extremities unevenly sunned, few tiny chips at extreme ends).

FIRST EDITION, FIRST ISSUE of Vonnegut's classic anti-war novel based on his own experiences as a POW during the Allied bombing of Dresden in 1945. Currey, p. 504.

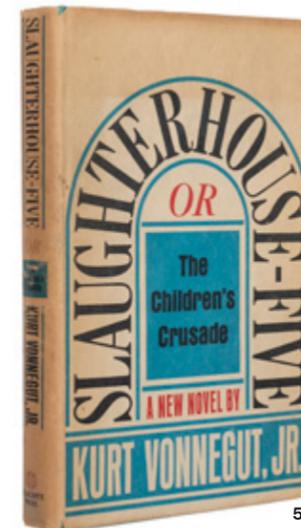
300/500

504. VONNEGUT, Kurt (1922-2007). **A group of 3 titles, including:**

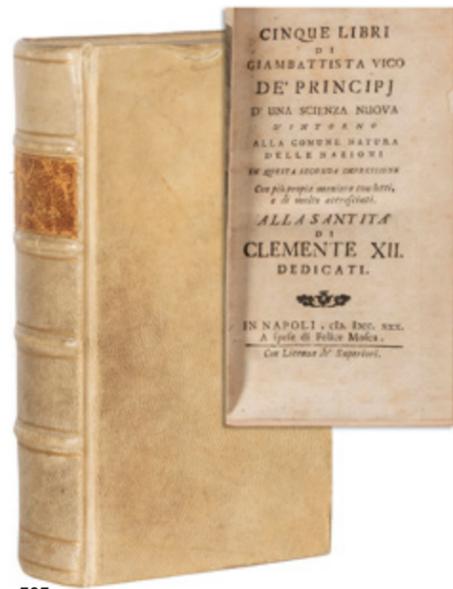
Breakfast of Champions. 1973. FIRST EDITION. – *Slapstick*. 1976. FIRST EDITION, WITH A BOOKPLATE SIGNED BY VONNEGUT. – *Deadeye Dick*. 1982. FIRST EDITION.

Together, 3 works in 3 volumes, all 8vo, all published in New York by Delacorte Press, all in original cloth and dust jackets, ALL FIRST EDITIONS, condition generally very good to near fine.

100/200



503



505

505. VICO, Giovanni Battista (1668-1744). **Cinque Libri... de' Principj di Scienza Nuova.** Naples: Felice Mosca, 1730.

12mo (146 x 79 mm). (Some minor intermittent browning or spotting, else fine). Engraved frontispiece after Domenico Antonio Vaccaro, large folding table. Full later vellum, spine with raised bands, gilt fillets in compartments, sheep lettering-piece gilt in second compartment (label rubbed, small bump at top fore-edge of upper cover).

SECOND EDITION OF VICO'S MASTERPIECE, originally published in 1725. The *Principi di Scienza Nuova* has been justly called "the vehicle by which the concept of historical development at last entered the thought of Western Europe" (PMM) and remains one of the most influential treatises in the history of ideas which laid the foundation for many of the most important intellectual developments of the following two centuries. PMM 184 (first edition).

1,500/2,500



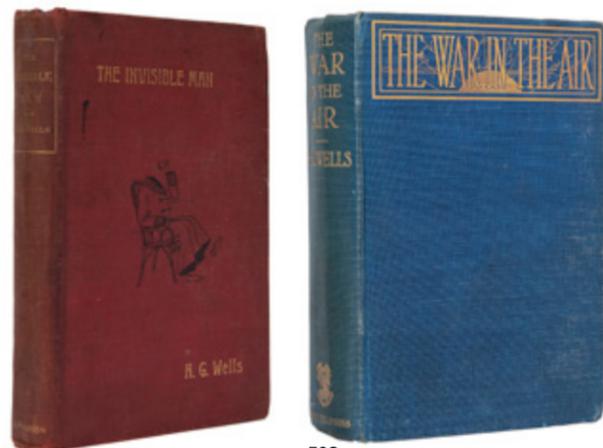
506

506. VIRGIL (70-19 BCE). **P. Virgilio Maronis opera.** Paris: Rob. Stephani, 1540.

Small 8vo (168 x 113 mm). (Title-page with a small tear near gutter and at lower corner, few paper repairs at lower gutter to first several leaves, some browning throughout). Woodcut printer's device. Full early calf twice framed in blind fillets, gilt cornerpieces, central gilt device on both covers, early rebacking in vellum, hand-titled in an early hand (extremities a bit worn, old label over spine near head, several initial signatures bulging, later front endpapers pasted over original). Provenance: L.H.A. (carved into covers); marginalia and underlining throughout in an early hand.

AN EARLY EDITION of this work that includes the minor poems attributed to Virgil. RARE: we could locate only 5 copies institutionally and none at auction. OCLC 181701396.

800/1,200



507

508

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

8vo. Half-title, title printed in red and black; 2pp. integral advertisement leaf at end. Original pictorial red cloth gilt (spine a bit sunned, some darkening at extremes, small stain to upper cover, hinges cracked, lacking rear free endpaper).

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

400/600

508. WELLS, H.G. (1866-1946). **The War in the Air and Particularly How Mr. Bert Smallways Fared While It Lasted.** London: George Bell and Sons, 1908.

8vo. 16 full-page illustrations by A.C. Michael. Original gilt-stamped blue cloth (spine sunned, light rubbing to covers near edges).

FIRST EDITION in the first binding according to Currey with the publisher's imprint in full at foot of spine. Currey, p. 526.

150/250

509. WEST, Nathanael (1903-1940). **A group of 3 first editions, including:**

The Dream Life of Balso Snell. Paris and New York: Contact Editions, [1931]. Original printed wrappers (few losses to spine ends, some uneven toning near edges. FIRST EDITION, LIMITED ISSUE, number 389 of 500 copies. White 1. – *Miss Lonelyhearts.* New York: Liveright, [1933]. Original tan cloth, spine lettered in silver on a black background (some sunning to spine, few tiny spots or stains to covers). White 3. – *A Cool Million.* New York: Covici Friede, [1934]. Original beige cloth lettered in green (spine a bit sunned, spotting and markings to covers, ownership inscription of fpep). White 4.

Together, 3 works in 3 volumes, all 8vo, ALL FIRST EDITIONS. 500/700



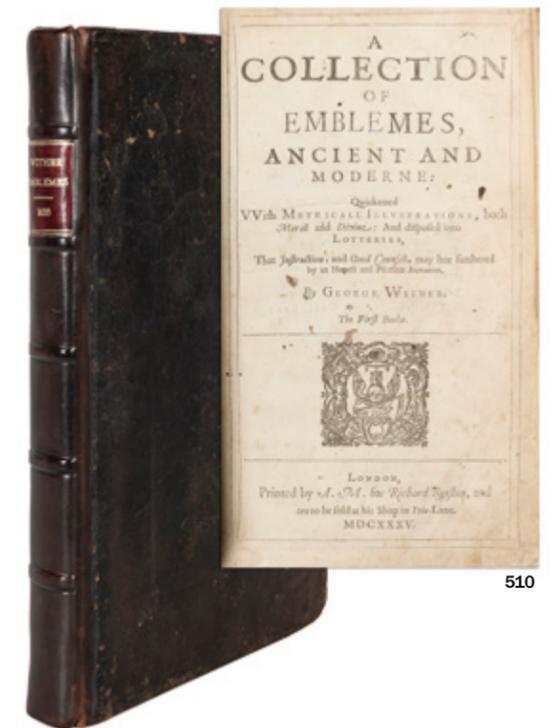
509

510. WITHER, George (1588–1667). **A Collection of Emblemes, Ancient and Moderne.** London: A[gustine] M[atthews] for Richard Royston, 1635.

Small folio (287 x 180 mm). Woodcut printer's device on title-page within double-ruled border, separate title-pages for each book but with continuous register and pagination, engraved portrait of Wither, 200 engraved emblems after Crispin van de Passe the elder for Gabriel Rollenhagen's *Nucleus emblematorum* (1611–1613), woodcut initials, head- and tail-pieces (lacking the following: explanatory verse prior to engraved title-page; additional engraved title-page; *4 (second page of dedication); the final two woodcut dials, one being supplied in early facsimile on vellum with pointer). (Initial blanks with some marginal tears, title-page a bit soiled, some marginal browning, few with stains and chipping). Full contemporary English dark calf with central panel in blind (rebacked, some surface wear to covers and corners, renewed endpapers). Provenance: Elisabeth Fettiplace (ownership inscription dated 1708); S.? Lawrence Horne (ownership signature dated 1724); Irvin Garfield Schorsch (later armorial bookplate).

FIRST EDITION, VARIANT GENERAL TITLE. An important emblem book by the English poet and author that is of "particular interest because it contains a pair of volvelles in its final pages... These simple moving parts could thereby be used as rudimentary calculators and memory aids... Wither included his volvelles for a quite different purpose. Blindly turning these two dials allowed a reader to select an emblem upon which to concentrate his or her attention. He intended for the 'Lottery', to be an entertainment, something he referred to as a 'Moral Pastime'. As Rosemary Freeman observes in her English Emblem Books, "it obviously had the same appeal as a Fortune-teller at a party" (Belongea, "Wither's Volvelles", The Newberry Library). ESTC S118586; STC 25900c; Wither to Prior 1038; Not in Pforzheimer.

1,000/1,500



510

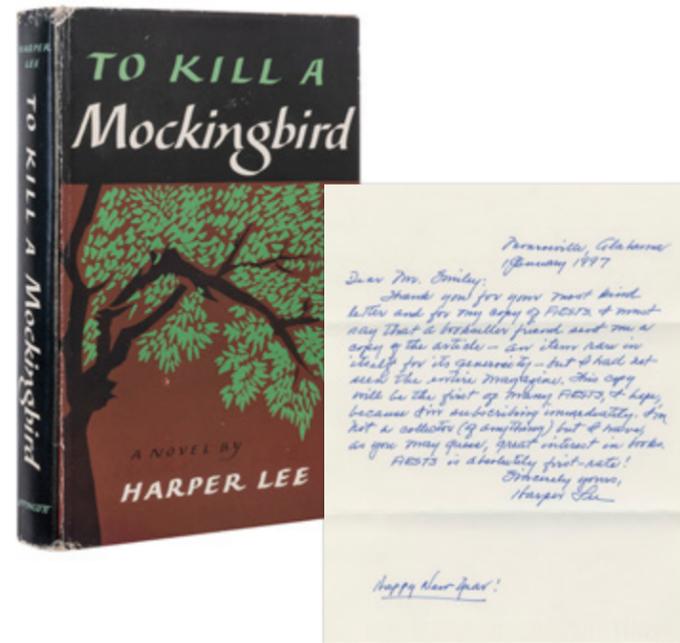
END OF SALE

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FIRSTS: THE LIBRARY OF ROBIN AND KATHRYN SMILEY

First edition of Harper Lee's *To Kill a Mockingbird* with an ALS to the Smiley's thanking them for her first copy of the magazine. Includes the original undeposited check from Lee.

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Min Value	Max Value	Increment
\$0.00	\$29.00	\$5.00
\$30.00	\$99.00	\$10.00
\$100.00	\$499.00	\$25.00
\$500.00	\$999.00	\$50.00
\$1000.00	\$1,999.00	\$100.00
\$2,000.00	\$4,999.00	\$200.00
\$5,000.00	\$9,999.00	\$500.00
\$10,000.00	\$19,999.00	\$1,000.00
\$20,000.00	\$49,999.00	\$2,000.00
\$50,000.00	and above	10% of current bid

Note: the auctioneer may modify the increments at any time.

Reserves - Although the majority of the lots in the sale are offered without reserve, some lots in the sale may be subject to a reserve which is the confidential minimum price below which such lot will not be sold. The reserve will not exceed the low estimate of the lot. Reserves are agreed upon with consignors or, in the absence thereof, the absolute discretion of Potter and Potter Auctions, Inc. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders. With respect to lots that are offered without reserve, unless there are already competing bids, the auctioneer, in his or her discretion, will generally open the bidding at half of the low estimate for the lot. In the absence of a bid at that level, the auctioneer may proceed backwards at his or her discretion until a bid is recognized, and then continue up from that amount.

Auctioneer's Discretion - The auctioneer has the right at his or her absolute and sole discretion to refuse any bid, to advance the bidding in such a manner as he or she may decide, to withdraw any lot, and in the case of error or dispute, and whether during or after the sale, to determine the successful bidder, to continue the bidding, to cancel the sale or to reoffer and resell the item in dispute. If any dispute arises after the sale, our sale record is conclusive.

Successful Bid - The highest bidder acknowledged by the auctioneer will be the purchaser. In the case of a tie bid, the winning bidder will be determined by the auctioneer at his or her sole discretion. In the event of a dispute between bidders, the auctioneer has final discretion to determine the successful bidder or to reoffer the lot in dispute. If any dispute arises after the sale, the Potter and Potter Auctions, Inc. sale record shall be conclusive. Title passes upon the fall of the auctioneer's hammer to the highest acknowledged bidder subject to the Conditions of Sale set forth herein, and the bidder assumes full risk and responsibility.

AFTER THE SALE

Buyer's Premium - In addition to the hammer price, the buyer agrees to pay Potter and Potter Auctions, Inc. a buyer's premium of 20%, and the applicable sales tax added to the final total.

Payment - The buyer must pay the entire amount due (including the hammer price, buyer's premium, all applicable taxes and other charges) no later than 5 p.m. on the seventh (7) business day following the sale. Payment in U.S. dollars may be made with cash; bank check or cashier's check drawn on a U.S. bank; money order; or wire transfer unless other arrangements are made with Potter and Potter Auctions, Inc. Potter Auctions, Inc. reserves the right to hold merchandise purchased by personal check until the check has cleared the bank. The purchaser agrees to pay Potter and Potter Auctions, Inc. a handling charge of \$50 for any check dishonored by the drawee. In the event buyer desires to pay by using a credit card, a convenience fee equaling 2.5% of the entire amount due shall be added to the buyer's invoice.

Shipping Terms - By Potter & Potter. Choice of packing and shipping method is strictly at the discretion of Potter and Potter Auctions. P&P generally provides in house shipping via FedEx or USPS to winning bidders. Please allow 3-4 weeks for delivery.

Customer's obligation to inspect and report claims. Potter and Potter professionally and safely packs and ships thousands of items every year, and insurance is provided for successful purchasers. In the unlikely event that damage or loss occurs, these are subject to our insurance carrier's rules and limitations. Customers are required to report, in writing, any damage or loss within 72 hours of receipt of merchandise. The carrier's delivery record shall be conclusive as to this matter.

Correcting Shipping Address and report of non-receipt: Prior to shipping winning lots, customers must provide Potter and Potter with a current and accurate shipping address. Once an order has been shipped, any address changes or updates are subject to a \$25.00 return to Sender fee, in addition to shipping charges.

In the event an item is lost during transit, it is customer's obligation to report non-receipt within 7 days of the date on which the item(s) were shipped.

Third-party shipping. Certain large, high-value, and fragile items will require the services of a professional packing and transportation company, or pick-up directly from our gallery. We suggest that you contact our Shipping Department before the sale for advice on the shipping and handling requirements that apply to the lots of interest to you.

If third-party shipping is chosen by the buyer or required by Potter & Potter, the buyer will arrange for removal of the merchandise from P&P within 15 days following the sale and must communicate and coordinate removal arrangements with P&P during regular business hours (Monday – Friday, 9am – 5pm).

Arrangements for third-party transportation are the responsibility of the buyer. We will not be responsible for the acts or omissions of carriers and packers whether recommended or not by us. Property will not be released to the shipper without the buyer's written consent and until payment has been made in full. Unless otherwise agreed, all purchases should be removed by the 15th day following the sale.

Risk of loss or damage in shipment. Any risk of loss or damage to the shipment through a third party carrier, once the item is removed from Potter and Potter, is at the risk of the buyer, and Potter & Potter is not liable for loss or damage of these items.

Ship to address. The winning bidder is responsible for providing Potter & Potter with an accurate address for the order destination as well as specific instructions for delivery.

Shipping costs. Shipping costs include charges for labor, materials, insurance, as well as actual shipper's fees. Buyer agrees to reimburse Potter & Potter the difference if actual shipper's fees exceed the invoice amount.

Storage fees. Potter & Potter will charge a storage fee of \$50 per week for any orders awaiting payment and/or removal for more than 15 days following the auction date. This cost shall constitute a lien against such property, which may be removed to a public warehouse at the risk, account, and expense of the purchaser.

International shipping. Potter and Potter ships internationally. All shipments will include an itemized invoice with the actual and correct purchase totals including the buyer's premium and shipping cost. International buyers are responsible for knowing their country's laws on importing items as well as paying all customs and duties fees on purchased items.

Non-Payment – If we do not receive payment in full, in good cleared funds, within seven (7) business days following the sale, we are entitled in our absolute discretion to exercise one or more of the following measures, in addition to any additional actions available to us by law: (1) to impose a late charge of one and a half percent (1.5%) per thirty (30) days of the total purchase price, prorated to commence on the date of the sale; (2) to hold the defaulting buyer liable for the total amount due and to begin legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law; (3) to rescind the sale; (4) to resell the property publicly or privately with such terms as we find appropriate; (5) to resell the property at public auction without reserve, and with the purchaser liable for any deficiency, cost, including handling charges, the expenses of both sales, our commission on both sales at our regular rate, all other charges due hereunder and incidental damages. In addition, a defaulting purchaser will be deemed to have granted us a security interest in, and we may retain as collateral security for such purchaser's obligations to us, any property in our possession owned by such purchaser. At our option, payment will not be deemed to have been made in full until we have collected funds represented by checks, or in the case of bank or cashier's checks, we have confirmed their authenticity; (6) to offset against any amount owed; (7) to not allow any bids at any upcoming auction by or on behalf of the buyer; (8) to take other action as we find necessary or appropriate.

LIABILITY

Condition Reports – Potter and Potter Auctions, Inc. is not responsible for the correctness of any statement of any kind concerning any lot, whether written or oral, nor for any other errors or omissions in description or for any faults or defects in any lot. Neither the seller, ourselves, our officers, employees or agents, give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, completeness, condition, attribution, authenticity, rarity, importance, medium, provenance, prior ownership history, or historical relevance. Except as required by local law any warranty of any kind whatsoever is excluded by this paragraph.

Purchased Lots – If for any reason a purchased lot cannot be delivered in the same condition as at the time of sale, or should any purchased lot be stolen, mis-delivered or lost prior to delivery, Potter and Potter Auctions, Inc. shall not be liable for any amount in excess of that paid by the purchaser.

Legal Ramifications – The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the laws of the jurisdiction in Illinois. If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

Discretion - Any and all of the conditions may be waived or modified in the sole discretion of Potter and Potter Auctions, Inc.

Potter and Potter offers historically significant items which may include culturally insensitive material, including but not limited to racist and sexist content. The content and form of such items does not reflect the views or values of the auctioneers or staff.

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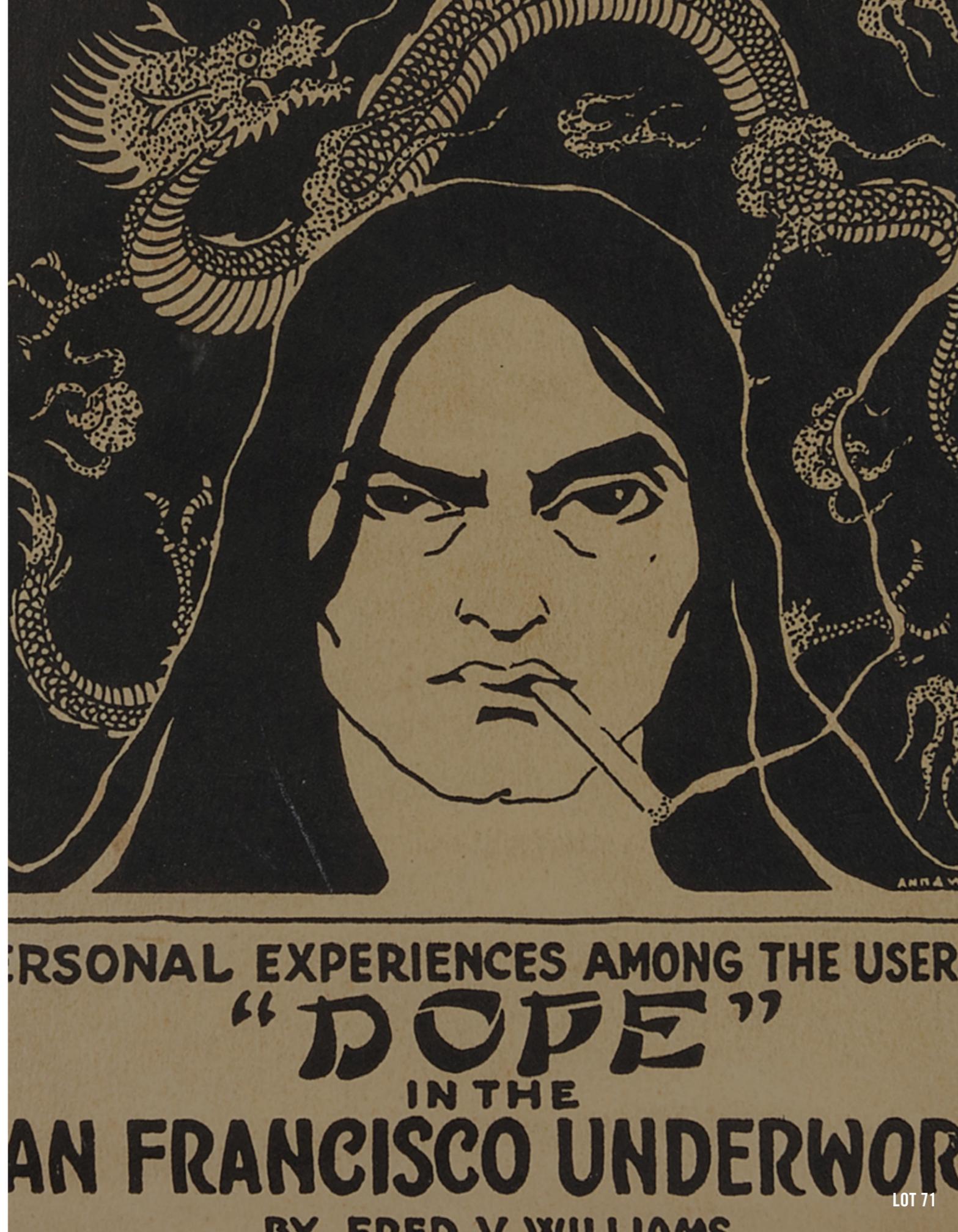
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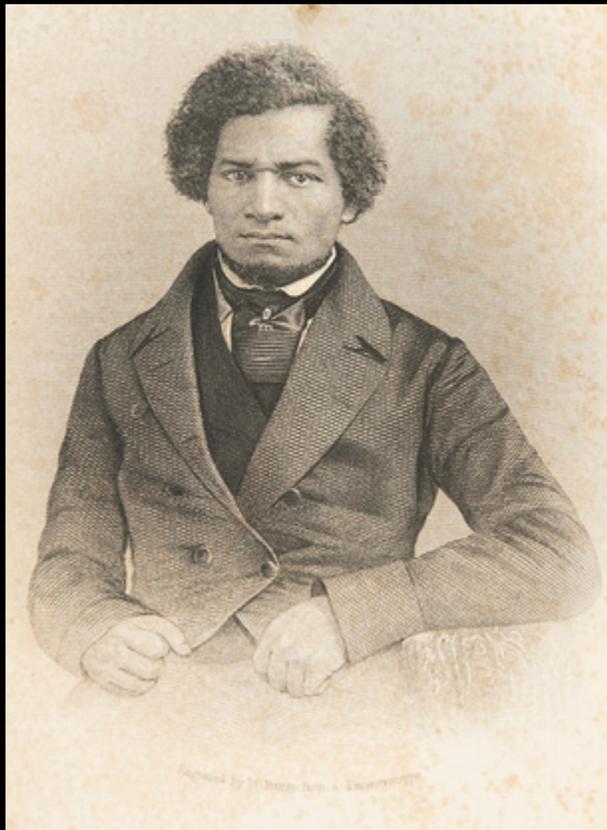
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Lot 179

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