THE ROMANCE OF SIR ISUMBRAS.
Here beginneth the Romance off Syr Ysambrace &

BESUCRIST, Lorde of hevene kynges,
Graunte us alle his dere blisseynges,
And hevene unto oure mede!
Now, hende in haule, and ye

wolde here
Of eldiers that before us were,
That lyffede in arethesede,
I wille yow tell of a knyghte,
That bothe was stalwurthe & wyghte,
And worthily undir wede:
His name was hattene syr Ysambrace,
Swilke a knyghte als he was
Now lyffes nowhere in lede.

He was mekille mane and lange,
With schulder brode and armes strange,
1. CHANDLER, Raymond (1888–1959). *The Big Sleep*. New York: Alfred A. Knopf, 1939. 8vo. Publisher’s brownish orange cloth stamped in dark gray-blue, blue top edge (spine gently darkened with slight fraying at ends, scant dust soiling to covers); original unclipped dust jacket (chipping to jacket extremities with few tiny marred spots to front panel); cloth slipcase. **FIRST EDITION, FIRST PRINTING** of Chandler’s first book that introduced his wise-cracking private eye detective Philip Marlowe redefining the noir genre, later becoming the basis for the 1946 film starring Humphrey Bogart and Lauren Bacall. Bruccoli A1.1.a.  

4,000/6,000
2. CHANDLER, Raymond (1888–1959). Farewell My Lovely. –– [Together with:] an advanced reading copy, New York and London; Alfred A. Knopf, 1940. 8vo. Original printed wrappers (pale dampstains to upper cover verso); cloth slipcase. ADVANCED READING COPY. –– [Together with:] Farewell My Lovely. New York and London; Alfred A. Knopf, 1940. 8vo. Publisher’s color pictorial wrappers (covers archivally re-marginned at outer edges, closed tears repaired to upper cover and first leaf, few spots of dampstaining or soiling to covers with some pencilling, contents browned or brittle as usual). FIRST EDITION, FIRST PRINTING (one of 7500 copies) of the author’s second novel that again features the hard-boiled detective Philip Marlowe. Bruccoli A2.1.a. 3,200/4,000


5. CHANDLER, Raymond (1888–1959). The High Window. New York: Alfred A. Knopf, 1940. 8vo. Publisher’s light grayish-brown cloth stamped in dark purplish red (light fraying to upper cover edge near head, pastedowns browned; original unclipped dust jacket (jacket slightly trimmed, rubbing along joints with few chips at spine panel ends). FIRST EDITION, FIRST PRINTING of the author’s third novel that again follows the path of detective Philip Marlowe. Bruccoli A3.1.a. 800/1,200


300/500


300/500


300/500

Chandler’s “Mandarin’s Jade” was a short story that was later added with two other short stories (known as a fix-up) to create the author’s second novel “Farewell, My Lovely.”

10. CHANDLER, Raymond (1888–1959). *The Little Sister*. London: Hamish Hamilton, [1949]. 8vo. Publisher’s red cloth, spine lettered in gilt; original unclipped second state dust jacket with “Some Opinions of the Book” on rear panel (few archival tape repairs to jacket verso; closed tear to front panel; binding and contents fine). FIRST ENGLISH EDITION, FIRST PRINTING preceding the first U.S. edition. –– [Together with:] The Little Sister. Boston: Houghton Mifflin, 1949. 8vo. Publisher’s reddish-orange cloth, upper cover stamped with deep blue dagger with naked woman as the handle (ex-library copy with stamps to front free endpaper); original unclipped dust jacket (trammed at edges, flaps affixed to pastedowns with old adhesive browning to front flap). FIRST AMERICAN EDITION, FIRST PRINTING. Bruccoli A1.1.a; A1.2.a.

400/600

The author’s fifth novel featuring the private detective Philip Marlow.


600/900

The author’s sixth novel featuring the private detective Philip Marlow, with many critics ranking it as the best of Chandler’s work earning an Edgar Award for Best Novel.


100/200

The final appearance of Philip Marlowe.


80/125


300/500

Provenance: ownership signature and stamp of Donald A. Yates; literature professor, translator, and detective fiction critic who maintained an extensive correspondence on the subject between both Chandler and Cornell Woolrich.


18. CHANDLER, Raymond (1888–1959). The Simple Art of Murder. Boston: Houghton Mifflin, 1950. 8vo. Publisher’s yellowish gray cloth stamped with a yellow vertical Greek key roll to upper cover and letter in an orangish-yellow (covers lightly darkened at edges); facsimile dust jacket. FIRST EDITION, FIRST PRINTING. -- [Together with:] The Simple Art of Murder. London: Hamish Hamilton, [1950]. 8vo. Publisher’s blue cloth (endpapers foxed); original unclipped dust jacket (jacket laid down on stiff stock with rubbing along spine panel). FIRST ENGLISH EDITION, second impression. Bruccoli A9.1.a; A9.2.b. 100/200

Chandler’s seminal critique on detective fiction.

19. CHANDLER, Raymond (1888–1959). The Smell of Fear. London: Hamish Hamilton, [1965]. 8vo. Publisher’s printed yellow wrappers (uneven surining to wraps, publisher’s rubber stamp to upper cover, ownership to signature to upper cover and half-title); custom clamshell box with a roan spine label lettered in gilt. FIRST EDITION, UNCORRECTED PROOF (Bruccoli describes this as a “review copy”) featuring a collection of stories by Chandler. Bruccoli A411.1a. 450/650


21. CHANDLER, Raymond (1888–1959). Typed Letter Signed (“Ray”) to Mr. Edgar Carter, La Jolla, California, August 14, 1957. Two pages, 4to (279 x 216 mm), on personal stationery with pencil additions at margins. Creased, staple holes to upper corner, filing pinholes to upper margin. CHANDLER WRITES TO HIS TELEVISION AGENT, EDGAR CARTER, WITH ANNOYANCE IN REGARD TO A CONTRACT. Chandler scrutinizes several paragraphs of a proposed contract in which the terms do not favor him financially and argues that Carter has not read the contract very carefully and if he cannot get a fair deal than he doesn’t want it. He concludes with: “I guess all these people are honored a little too sharp by the pressure and competition, but I don’t have to have their contract…” “Yours with love, Ray”. 600/800


While living at 6520 Drexel Ave. In Los Angeles, Raymond Chandler completed a pair of essays including the screenplay for “The Blue Dahlia” and the seminal examination of detective fiction “The Simple Art of Murder” that was later published in this book (see pp. 252–268).

200/300

24. CHANDLER, Raymond (1888–1959). *Pair of Press Photos.* 1945. Each, 9 x 7". Includes an image of the author seated in front of several scripts for the film noir "The Blue Dahlia" (small spot of discoloration from printer); and one of the author seated with his cat in his private library (upper corner crease). Each with date inscriptions and stamps to versos.

50/100


200/300

26. [RAYMOND CHANDLER]. *Double Indemnity Publicity Still Inscribed by the Co-Stars.* 8 x 10". Black and white photograph depicting Fred MacMurray as Walter Neff and Barbara Stanwyck as Phyllis Dietrichson. INSCRIBED BY BOTH ACTORS.

100/200

Raymond Chandler co-wrote this film noir with director Billy Wilder; the author even made a tiny uncredited and previously unnoticed (discovered in 2009) cameo.


200/300


150/250

29. HAMMETT, Dashiell (1894–1961). *Autograph Letter Signed ("SDH") to Prudence Whitfield While Stationed in the Aleutians.* Fort Richardson, January 15, 1945. 2 pages, 4to (279 x 216 mm), rectos only, written in pencil on lined paper. Folds visible, inked numeral to upper corner of first page and verso of last. In 1942, Hammett enlisted in the Army Signal Corps, and was stationed in the Aleutians where he wrote "The Battle of the Aleutians" in 1944. He was discharged in September 1945, nine months after the date of this letter. In it, Hammett writes to the wife of Raoul Whitfield (Prudence was rumored to have been Hammett's lover for a short time), a fellow "Black Mask" writer and one of Hammett's closest friends, reflecting on his time during the war: "Pru darling… There have been times when I took the war more seriously, but right now its more serious aspects aren't in the forefront of what I like to call my mind. Much love is in the forefront, however." With a recount of his daily schedule: "…when the 1st sergeant came through the barracks, blowing his whistle and yelling. 'Everybody out! God–damn it, even Hammett's up!' so I swallowed that insult…"

1,500/2,500

300/500


100/200


200/300


60/90

34. HAMMETT, Dashiell (1894–1961). Dashiell Hammett Omnibus. New York: Alfred A. Knopf, 1935. 8vo. Publisher's lime green cloth stamped in orange red; original unclipped dust jacket (rear jacket panel and lower front panel along edge in facsimile with other repairs to jacket, binding tight and clean). FIRST EDITION, FIRST PRINTING of this collection of short stories and early reprints. Together 10 works in 10 volumes, all 8vo and in publisher's printed wraps, condition generally very good. Complete list upon request.

200/300


80/125


150/250


200/300

The first two magazine appearances of private detective Sam Spade, who made his debut in Hammett's famous 1930 novel "The Maltese Falcon".


300/400


250/350


1,000/1,500

100/200

42. [HAMMETT, Dashiell]. -- NOLAN, William F. Hammett: A Life at the Edge. New York: Congdon & Weed, [1960]. Bvo. Publisher’s cloth boards, original unдержан duct jacket. -- (Together with): an uncorrected galleys proof (light marring to upper cover) and an uncorrected manuscript, both in original printed wrappers. ALL FIRST EDITIONS, FIRST PRINTINGS.

100/200

43. HAMMETT, Dashiell (1894–1961). The Maltese Falcon. New York: Alfred Knopf, 1930. Bvo. Half-title. Publisher’s light gray cloth, front board with dark grayish blue falcon within black single-rule frame, rear cover stamped with black rectangular Borzoi Books device in lower right corner, spine with fove blue and black-decorated panels, the author’s name and title in gray against a black panel and the publisher’s name and place in blue against light gray panel, fore-edge uncut, top edge tinted blue (ex-library copy with embossed stamp to free endpapers and card pocket affixed to rear pastedown, slight lean, spine a touched darkened with light rubbing at ends; contents clean); facsimile dust jacket. FIRST EDITION, FIRST PRINTING of Hammett’s classic hard-boiled title that was later adapted to the screen in 1941 as a film-noir classic starring Humphrey Bogart and Mary Astor. Layman A3.1.a.

800/1,200


150/250

45. [FILM NOIR]. -- THE MALTESE FALCON. Der Malteser Falke. Neue Filmkunst Walter Kirchner, R.-1970s. One-sheet, 33 X 23 ½”. Black and white lithograph designed bymillan. Starring Humphrey Bogart, Mary Astor, Peter Lorre, and others. Unmounted. A.

100/200

46. HAMMETT, Dashiell (1894–1961). Original Typescript for Hammett’s “On the Make” and the Basis for Universal’s “Mister Dynamite”. 4vo. [1–3], 5–89 pp. of mimeographed typescript, printed on rectos only (marginal clipping or rubbing with losses to first several leaves not affecting text). Punched and neatly housed in a modern 3-ring binder. An unedited spec script by Hammett that was initially rejected by Warner Bros. in 1931 but later picked up by Universal Pictures in 1934. The film was released in 1935 directed by Alan Crosland and starred Edmund Lowe as “Mr. Dynamo.

250/350


600/800


80/125


100/200


300/500

Secret Agent X-9 first appeared as a syndicated comic strip in newspapers by King Features from 1934-35.


300/500

52. HAMMETT, Dashiell (1894–1961). Three Press Photos including the Author Being Arrested for Communist Activity. Includes the author in hand cuffs in 1915 (7 1/4 x 4 1/2”) after he was sentenced to six months in prison for “refusing to tell where the Communist party gets all its bail money” (original label on verso); the author testifying before the senate investigations subcommittee in 1953, refusing to say whether he is or has been a communist (9 1/4 x 6 1/4”); and Hammett with Lillian Hellman in the 1920s from “Dashiel Hammett: A Life” by Diane Johnson (Random House, 1983).

100/200

53. [DASHIEL HAMMETT], “After the Thin Man” Sheet Music. New York: Robbins Music Corporation, [1936]. Original pictorially printed wrappers [pale dampstaining and browning to wraps, light chipping to upper corner, rear cover marred pictorially printed wrappers (pale dampstaining and browning to verso); the author testifying before the senate investigations subcommittee in 1953, refusing to say whether he is or has been a communist (9 1/4 x 6 1/4”); and Hammett with Lillian Hellman in the 1920s from “Dashiel Hammett: A Life” by Diane Johnson (Random House, 1983).


55. [DASHIEL HAMMETT], SYMONS, Julian (1912–1954). JULIAN SYMONS’ PERSONAL HANDWRITTEN MANUSCRIPT, TYPESCRIPT, AND LONG GALLEY PROOFS FOR HIS DASHIELL HAMMETT BIOGRAPHY. Includes an original manuscript by Symons (144 pp., bound in plain yellow covers) heavily corrected in the author’s hand with a loose page laid in (most likely by Symons) of the Booksatelier (May 3, 1985) with a column highlighting a recent auction sale at Christie’s that sold the final typescript for Dashiel Hammett’s The Glass Key, quoting Symons as listing this novel as the dozen greatest whodunits describing it’s “plot as cunning as Christie, writing as good as Hemingway while offering throughout indirect, intelligent comment on American politics, life and social morality.” –– [Together with:] the author’s typescript including 100 pp. of text + 43 pp. of selected bibliographies, textual revisions, and notes. Heavily corrected, loose leaves, corner stapled by chapter, SIGNED on first page by Symons (and with) his long galleys proofs SIGNED BY SYMONS (134 sheets, heavily corrected with marginalia) –– [Also with:] a review copy of Dashiel Hammett for HBJ Album Biographies (FIRST EDITION, AUTHOR’S PERSONAL COPY SIGNED on flap) and the uncorrected proof.

60/800


500/700


100/200


500/700

59. [DETECTIVE PULPS]. PAUL CAIN’S “FAST ONE” IN BLACK MASK. New York: Dime Novel Publishing Company, 1932. Vol. 15, No. 1, 8vo. Publisher’s color pictorial wrappers (covers archivally re-margined at outer edges, few spots of staining to covers with some penciling, contents browned or tittle as usual). FIRST EDITION of this early important work by detective writers Paul Cain and Erle Stanley Gardner.

300/500


100/200

61. [DETECTIVE PULPS]. Various Detective Writers in Pulp Magazines. 1939–1956. 8vo. Publisher’s color pictorial wrappers (light chipping to extremities). Includes Dime Detective Magazine (Oct. 1936; Carroll John Daly); Popular Detective (Nov. 1949; Bruno Fisher story); 25 Story Detective (June 1950); and Smashing Detective (Nov. 1956). Together, 4 issues.

100/200

62. COLLINS, Max Allan (b. 1948). A massive research archive of signed true crime drafts, proposals and outlines. 21 total. Titles include: True Crime (1984); 12-page proposal. – Shell Shock (1986); 19-page proposal. –. Bulletproof (1989); 15–page proposal. – Murder by the Numbers (1993); 12-page outline for novel. – Seduction of the Innocent (2013); 295 pages, lacking title, unsigned. – Better Dead (2016); 491–page script. Elliot Ness an Untouchable Life (2004); 64-page script. – And many others including stories featuring Nate Heller, ALL SIGNED BY COLLINS on titles and by the researcher George Hagenauer.

300/500

63. GOODIS, David (1917–1967). Retreat from Oblivion. New York: E. P. Dutton & Company, 1929. 8vo. Publisher’s pink cloth stamped in black (a few pale spots to covers, spine gently sunned); facsimile dust jacket. FIRST EDITION, FIRST PRINTING of the author’s first novel that became so popular, Goodis had to leave his day job at an advertising agency and move to New York to pursue writing full time.

200/300


69. THOMPSON, Jim (1906–1967). The Killer Inside Me, New York City: A Lion Book, [1952]. 12mo, Publisher’s color pictorial wrappers (miner creasing along spine and to upper corner, contents toned as usual). FIRST EDITION, PAPERBACK ORIGINAL (Lion 99) of the author’s most famous book. 400/600

70. THOMPSON, Jim (1906–1967). Hell’s Kitchen, New York Greenberg, [1946]. 8vo, Publisher’s red cloth stamped in black (spine sunned, some dust smudging to covers, ownership signature to title; facsimile dust jacket. FIRST EDITION, FIRST PRINTING of the author’s scarce and sought–after second hardback. 200/300

71. UFFIELD, Arthur (1890–1964). The Barrakee Mystery. London: Hutchinson & Co., n.d. [1929]. 8vo, Half–title, 36 pp. ads at rear. Publisher’s red cloth lettered in block (spotting and cocking to covers, ends of spinearchival repaired, “Tuxedo Club” stamp to front pastedown and title, light foxing to first few leaves); facsimile dust jacket. FIRST EDITION, FIRST PRINTING of this extremely scarce title. 800/1,200

The author’s first detective story set along the River Darling Basin, featuring the first appearance of the part–Aboriginal detective inspector Napoleon Bonaparte of the Queensland police, known as “Bony”.


73. WOOLRICH, Cornell (1903–1968). Dead Man Blues. Philadelphia and New York: J. B. Lippincott Company, 1948. 8vo, Publisher’s blue–green buckram, spine lettered in blue (slight spotting to interior), original unclipped dust jacket (light rubbing and chipping to extremities, some staining to lower panel and flap). FIRST EDITION, FIRST PRINTING of this collection of short stories by Woolrich written under his pseudonym. -- Together with: Deadline at Dawn. Cleveland and New York: The World Publishing Company, [1946]. 8vo, Illustrated. Publisher’s black cloth stamped in green; original dust jacket (chipped at ends with light crimping to edges). FIRST TOWER MYSTERY PRINTING. 200/300

75. WOOLRICH, Cornell (1903–1968). Typed Letter Signed ("Cornell") to Mr. H. N. Swanson. New York, New York, June 1, 1943. One page, 8vo (229 x 152 mm), on Hotel Marseilles stationery. Staple hole to upper corner. Woolrich expresses his literary agent that he feels "pretty badly letdown" that Swanson could not get an option on "Black Angel" or the "Shoes" book. "I fought Simon and Schuster so I could have you for an agent; left them for that reason, fought Lippincott twice, for the same reason. Now what've I got? Plenty of nothing."

400/600

Swanson did succeed in obtaining an offer for "Black Angel" in that same year from Doubleday, Doran. It was later adapted into a film in 1946 by Roy Chanslor. Woolrich disliked this version so much that he told Mark Van Doren after seeing it at the theatre "it took me two or three days to get over it. All I could keep thinking of in the dark was: is that what I wasted my whole life at?"

76. WOOLRICH, Cornell (1903–1968). Typed Letter Signed ("Cornell Woolrich") to Mr. H. N. Swanson in Regard to His New Crime Story: "The Bride Wore Black," New York, New York, June 5, 1940. One page, 8vo (229 x 152 mm), on Hotel Marseilles stationery. Staple hole to upper corner. WOOLRICH INFORMS HIS LITERARY AGENT THAT HE HAS JUST COMPLETED A NEW CRIME STORY ENTITLED "THE BRIDE WORE BLACK." He explains that "it's a crime type of thing, but definitely not the conventional mystery or detective–story..." and that "'it's not pulp and not for pulp..." stating that he only wants Swanson to handle it "out there" (the book–market) for him.

"I'm not very happy about the way it was made. It didn't get the exposure it needed. It was a story I wanted to do, but the studio didn't want to do it. So I had to settle for what I got."

600/800

"The Bride Wore Black" was the author's first suspense novel and later the basis for the Francois Truffaut film of the same name.

77. WOOLRICH, Cornell (1903–1968). The Bride Wore Black. New York: Simon and Schuster, 1940. 8vo. Publisher’s blue cloth (ex–library copy, library stamp to ffep); original dust jacket (laminated, inner flaps affixed to pastedowns). FIRST EDITION, FIRST PRINTING of the author’s first suspense novel. Sold as (laminated, inner flaps affixed to pastedowns). FIRST EDITION, FIRST PRINTINGS of the author’s first suspense novel. Sold as is. (See lot #76 for a letter from Woolrich to his agent writing that he just completed this novel).

200/300


200/400

Sternberg directed the 1927 silent film Underworld, widely regarded as popularizing the gangster film genre. He was a frequent collaborator with Marlene Dietrich in a prolific career spanning the 1920s–50s.


80. [CRIME–MUGSHOTS]. Collection of 72 Mugshot Photographs and Police Flyers of Sex Criminals. Circa 1910s–50s. Original double mugshot photos (face and profile) of male and female sex offenders with crimes including prostitution, fornication, seduction, procuring, incest, rape, sodomy, etc. Many affixed to cards bearing identification of the individual by name, alias, crime, height, age, etc. Includes several prisoner release flyers that were sent to notify local police departments. Neatly housed in a 3-ring binder in individual inserts. Additional photos upon request. 400/600

81. [CRIME–MUGSHOTS]. Collection of 175 Mugshot Photographs of "Tough Guys". Circa 1930s–50s. Original double mugshot photos (face and profile) of males from largely the East Coast with various aliases and nicknames including: Lightning Kid, Pumpkin, Stuttering Max, Dutchy, Lanky, Jewey, Big Bluey, Joe, Doc, Pecker, Blackie, Chilly, Max the Greek, Fifty Year Jack, West End Ned, and The Whip. Affixed to typed identification cards (information on versos). Neatly housed in a 3-ring binder in individual inserts. Additional photos upon request. 600/800

82. [CRIME–MUGSHOTS]. Group of 33 Mugshot Photographs of Pittsburgh Criminals. Circa 1920s–50s. Original double mugshot photos (face and profile) of males from the Pittsburgh area, affixed to typed identification cards with information on verso. (Some marring or soiling, few with later coloring by hand).

200/300

83. [CRIME–MUGSHOTS]. Massive Archive of Over 400 Mugshot Photographs of Mostly Elderly Gamblers. Philadelphia, ca. 1940s/50s. Original double mugshot photos (face and profile) of elderly males from the ages of 60 to 67 years old, including many African Americans. Each fixed to typed identification cards (information on versos). Neatly housed in a 3-ring binder in individual inserts. Additional photos upon request.

1,000/2,000
84. [CRIME–MUGSHOTS]. Over 85 Arrest Cards with Fingerprints. Circa 1920s/30s. Each, 203 x 203 mm. Original standard double mugshots (face and profile) of male and female criminals from the Ohio region. Each affixed to oversized cards with complete fingerprints on verso, both handwritten and typed identification with attributed crimes on recto. Additional photos upon request.

500/700


250/350

86. [CRIME]. Eight Photographs of Handcuffs Alternatives. Philadelphia, ca. 1900s. Series of five images of a female detective demonstrating the techniques and apparatus employed by a shoplifter she arrested. The “lifter’s” accessories included a fake forearm and hand, a bag worn under clothing, and a fur “muff” to help conceal stolen articles. 8 x 6”. Press stamps of P-J Press Bureau to traditional handcuffs. Press stamps of P-J Press Bureau to verso.

150/250

87. [CRIME]. Five Photographs of Female Detective Exposing Shoplifting Techniques. Philadelphia, ca. 1900s. Series of five images of a female detective apprehending a man using a locking chain device. Accompanied by the original one-page press release letter describing the novel device and its uses as an alternative to traditional handcuffs. Press stamps of P-J Press Bureau to verso, with contemporary pencil captions. 7 x 5”. Branger purple hand stamps to verso.

150/250

88. [POLICE]. Five Photographs of Handcuffs Alternatives. Philadelphia, ca. 1910s. Silver prints. Series of five images of a police detective apprehending a man using a locking device. Accompanied by the original one-page press release letter describing the novel device and its uses as an alternative to traditional handcuffs. Press stamps of P-J Press Bureau to verso, with contemporary pencil captions. 7 x 5”. One 8 ¼ x 6”.

150/250

89. [TEXAS RANGERS]. Five Photographs of Texas Rangers including Frank Hamer, New York, 1920. Original glossy silver print press photographs by Underwood & Underwood, with attached paper credits/slugs dated March 1920. Rangers include Frank Hamer (of Bonnie & Clyde posse fame) near the Rio Grande; Capt. and Mrs. C Charles Stephens on horseback by the banks of the Rio Grande outside Ysleta, TX; (2) images of Rangers holding the baby of Mr. and Mrs. P.A. Carter; and an image of ten Rangers, including Hamer and Stephens, crouching beside their horses, with a credit to another image incorrectly attached. 9 ¼ x 6 ¼”. Underwood & Underwood stamps to verso of each photo. One baby photo with a piece torn from upper right corner (detached piece retained). Nice lot of scarce images. Slightly curled, scattered closed tears and creases.

400/600

90. [CRIME]. YES. George Cecil (1867–1950). The Classification of Crimes, Being the Seventeenth Chapter of A History of Penal Methods. [Edinburgh: Printed by R. & R. Clark, 1904]. Small 4to. Contemporary half red morocco gift, top edge gilt, marbled endpapers (spine ends a little rubbed), ADVANCED COPY (one of 30 “printed for friends”) from a chapter from the much larger edition of A History of Penal Methods: Criminals, Witches, Lunatics (1914) with manuscript additions to footnotes by the recipient of this copy and pro-German psychoanalytic lobbyist, Dr. James Burnett. –– [Together with:] 3-page autograph letter signed (“George Ivess”) to Burnett, dated September 1900, discussing how “few of our country men have contributed anything towards the literature of this genre and misunderstood subject…” Ivess legacy and stance, similar to that of Foucault’s reduction in criminality theory, was that of being a staunch supporter of penal reform and an early homosexual law reform campaigner— even recruiting the likes of Oscar Wilde to join his secret LGBTQ society: the Order of Chaeronea. Ivess was also a friend and fellow cricket teammate to Arthur Conan Doyle and was the basis of the fictional character, A. J. Raffles— an inversion of Holmes created by E. W. Hornung; the brother-in-law to Doyle. Ivess’ collection of papers and scrapbooks related to prison reform, sodomy, the British Society for the Study of Sex Psychology, and other topics can be seen at the Harry Ransom Center in Austin, Texas.

1,250/1,350

91. THRASHER, Frederic M. (1892–1962). The Gang: A Study of 1,313 Gangs in Chicago. Chicago: The University of Chicago Press, [1927]. 8vo. Publisher’s tan buckram, orange title labels to upper fold with small tear); folded and housed in original dust jacket (spine panel chipped with tears, extremities rubbed with light dust soiling). FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR: “To my dear friend, Rudy Roberts/ Sincerely, Frederic M. Thrasher”. –– [Laid in as issued with:] Chicago’s Gangland… 1923–1926. (648 x 445 mm). Offset lithograph thematic map printed in red and black documenting the distribution of gang activity in Chicago (partial separation to upper fold with small tear); folded and housed in original paper slip, as issued. An important work scarily seen in the original dust jacket and with the folded map laid in of Chicago’s 1920s gang landscape.

1,800/2,500

Thrasher applied thematic mapping to depict organized criminal activity to help support his thesis that such activity thrives in urban spaces. His concern was that second-generation immigrant children evolved from “slay groups” and into youth gangs. His central conclusion was the identification of a place called “Gangland”… “a geographically and socially intensital area of the city”… Numerous notations printed in red provide added detail of gang territories that include “Holchemia” in Gold Coast, “Jewish-Polish Frontier” in Douglas Park, and “Slave Town” in what is now Randolph Street Market.
92. DOYLE, Arthur Conan (1859–1930). *The Adventures of Sherlock Holmes*. London: George Newnes, 1892. 8vo. Half-title, illustrated. Publisher’s light blue cloth over heavy bevelled boards, blocked and titled in black and gilt. Front board with street scene vignette stamped in black and in first state with no street sign text, and attractively rebacked in modern navy blue Levant spine and corners, raised bands, compartments decorated and titled in gilt, all edges gilt, renewed endpapers (few small spots of cockling and staining to boards). Light foxing to preliminary leaves including title and occasionally throughout, tiny marginal chips to edges of last four leaves. First edition, first state with misprint of ‘Violent Hunter’ for ‘Violent Hunter’ on p. 317. –– [Together with:] The Memoirs of Sherlock Holmes. London: George Newnes, 1894. 8vo. Lacking half-title, [iii], [v–vi]; 279pp., [1]. Preliminary full-page frontispiece and intertextual illustrations by Sidney Paget. Publisher’s dark blue cloth over heavy bevelled boards, blocked and titled in black and gilt, front cover with street scene vignette stamped in black, uniformly rebacked in modern navy blue Levant spine and corners, raised bands, compartments decorated and titled in gilt, all edges gilt, renewed endpapers (light dust soiling to upper margin edge, tiny marginal stain to first three textual leaves). First edition. Green and Gibson A10a, A14a; De Waal 520, 596. 1,500/2,500

“Rarely has a character so quickly established itself on the popular imagination as did Sherlock Holmes in the latter half of 1891” (Green & Gibson).


3,000/4,000

William George Erasmus Bagg, the recipient of this book, was a land surveyor in London during the 1880s—working near the architect Alfred Waterhouse and later Joseph Henry Baillie, a dear friend of Doyle’s and the architect (also Waterhouse’s protégé) of Undershaw—Doyle’s office from 1896 to 1907 where he wrote “The Hound of the Baskervilles”. With the close proximity of Bagg’s office to the architects, it is probable that he was the surveyor of the Undershaw estate.


AN ATTRACTIVE SET SIGNED BY ARTHUR CONAN DOYLE

102. **DOYLE, Arthur Conan** (1859–1930). *The Works of...* London: Smith, Elder & Co., 1903, 12 volumes, 8vos (216 x 140 mm). Illustrated with 24 photographs including frontispieces by Arthur Teckle, Sidney Paget, B. West Clinedinst, and W.B. Wollen. Handsomely bound in half crushed caramel levant, crimson and olive morocco spine labels with gilt titles, raised bands, gilt corner pieces, top edge gilt, others uncut. SIGNED Author’s Edition, Limited to 1000 copies, this being number 414 SIGNED BY THE AUTHOR on the limitation page. INSCRIBED BY FINELY, also with a tipped-in note by the author (Dec. 17, 1949) and a printed bifold brochure for the London Street Journal. INSCRIBED BY FINELY, also with a tipped-in note by the author (Dec. 17, 1949) and a printed bifold brochure for the London Street Journal.

**GROUP OF 12 BOOKLETS WITH PASTICHES, ESSAYS, AND WRITINGS RELATED TO SHERLOCK HOLMES.** Included is a group of 12 Booklets and Pamphlets Related to Sherlock Holmes, including:


- *The Baker Street Journal*. In 1964, he posthumously awarded the Two–Dove Award. In 1964, he was posthumously awarded the Twirling Award in 1964 at a Baker Street Irregular dinner for his significant contributions to the publication.


300/500


150/250 Provenance: signatures of C. Russell Small inside several copies. Small was a member and contributor to the “The Baker Street Journal”.


100/200

26 FINE BOOKS & MANUSCRIPTS

POTTER & POTTER AUCTIONS • MARCH 13, 2021 27
British stages.

year career cementing his legacy on both the American and role of Sherlock on stage more than 1,300 times over a thirty-
famous expressions in the English language. He assumed the "elementary, my dear fellow" which became one of the most credited with developing the complete phrase: "Oh, this is became enduring symbols of the character. Gillette is also of the deerstalker cap, curved pipe, and magnifying glass that helped create the modern image of the detective with his use until it was rediscovered in 2014. His portrayal of Holmes – so steal part of 'Sherlock' will be realistic if not artistic".

he "shall go through the evening on what is known as dry power been "seriously overworked the past few weeks" stating that he has invitation for supper after his performance citing that he has Lewis" with one (dated "November 1899") turning down an him and the household to see his performance of "Sherlock one letter (3 full pages) is addressed to a "Mr. Busby" inviting both Busby and Gillette became god with you it is only a trouble–a pain–a weight upon your life. If it I value your friendship unspeakably–but it seems to me that for myself–selfishly–I cannot feel so, as it seems to me that you must wish with all your heart that you remorseful over the apparent breakup: "When I think it all over both been engaged to one another but never wed. In a letter (dated 1899) from Gillette to Busby, the actor appears to be


250/350
methods of forging, boring, and dressing gun barrels…

111. L. BREDKETT, Gilbert ABBOTT (1811-1856). The Comic History of England (and) The Comic History of Rome. London: Punch Office, 1846/48. 2 works in 3 volumes. Bks. England volume COMPLETE with ORIGINAL WRAPPERS and ADVERTISEMENTS to facsimile the letterhead. Part 5: back wrapper with “The Comic History of England” on the inside and “Rowland’s Unique Preparations” on the outside; lacking 2 wrappers to part I. Rome volume with the front wrappers to parts 5 and 7, and the back wrapper to part 7 only. Half-titles (printed in red for England), titles printed in red and black. 19 hand-colored engraved plates by John Leech, numerous in-text woodcuts and steel engraved illustrations throughout, historiated initials. Uniformly bound FROM THE ORIGINAL 20/19 AND 10/9 Pts IN AN ATTRACTIVE FULL CRUSHED CORDON LEATHER BOUND WITH ELABORATE TITLES TO BOTH COVER, WIDE BANDS, GILT CENTERPIECES OF ENGLISH TRADITIONAL STYLE BINDING WITH ORNATE FOLIATE BORDERS, GILT LETTERED IN TWO, TOP EDGES GILT. FROM THE ORIGINAL 20/19 AND 10/9 Pts IN AN ATTRACTIVE FULL CRUSHED CORDON LEATHER BOUND WITH ELABORATE TITLES TO BOTH COVER, WIDE BANDS, GILT CENTERPIECES OF ENGLISH TRADITIONAL STYLE BINDING WITH ORNATE FOLIATE BORDERS, GILT LETTERED IN TWO, TOP EDGES GILT. FIRST EDITION, FIRST PRINTING. 1,400/2,000


From the private library of a prominent Chicago collector, part II.

113. ADDAMS, Jane (1860-1935). Jane Addams Hull House 1935 Bronze Medal, 70th anniversary bronze medal, set in a gilt frame with purple satin-lined backing. Frame size 5 x 7”. Medal diameter 3”. Backing adhesive faulty, needs re-setting. 50/100


115. [ALEXANDER, William] (1767-1815). The Costume of the Russian Empire. London: printed for W. Miller, 1803 [plates signed “W. Miller”]. Numerous hand-colored photogravures depicting traditional Russian dress by J. Dadley after Georgi (some page aquatint engravings (J. Whatman watermark) depicting many flowers, 5 raised bands with gilt filets, compartments completely tooled in gilt, all edges gilt, marbled endpapers, gilt turn ins (light rubbing at extreme ends of spine). Provenance: George Giker (bookplate). FIRST EDITION, later issue of this important and valuable record of the peoples of the Russian Empire during the end of the reign of Empress Catherine the Great and the fourth in the series of costume books. Fr. issued by William Miller. A BRIGHT COPY. Abbey, Travel, 244. 1,000/1,500

116. ALDERN, Nelson (1909-1981). Pair of Typed Letters Signed “Nelson” to a Hollywood Agent. Chicago, Illinois, July 2, 1958 and January 23, 1965. 2 pages, 8vo, one on personal letterhead. Both boldly signed by Aldren in Sharpee to Sam Goodman of General Artists Corp. The first letter Aldren writes that he is sending a couple of carbon copies of a story that “might have TV or dramatic possibilities.” The other, Aldren appears frustrated that his novel is not getting adapted into a film and that “the only producer interested wants to adapt himself”.

200/300

117. ALDERN, Nelson (1909-1981). Typed Letter Signed “Nelson Aldren” to Walter Kramer, Chicago, Illinois, June 29, 1939. 1 page, 4to (267 x 203 mm). Aldren turns down an article for The New Anvil magazine stating that it was “a little too intellectual…for the average Anvil reader...” and that it was “on the obscure side”.

100/200


100/200

119. ALMON, John (1737-1805), editor. Biographical, Literary, and Political Anecdotes, of Several of the Most Eminent Persons of the Present Age. London: printed for T. N. Longman and L. B. Seeley, 1797. 3 volumes, 8vo. Contemporary calf re-backed in modern tan calf, raised bands, spine label gilt titled (boards rubbed, author’s name written in a contemporary hand to each title). Aimon was considered the primary source for British publications concerning American political and military affairs throughout the Revolution.

100/200

120. ANDERSON, Rasmus B. (1846-1936), editor. Norroena; Anglo Saxon Classics, Embracing the History and Romance of Northern Europe. London: Norroena Society, 1906. 15 volumes, 8vo. Numerous hand-colored photogravures including frontispieces with printed tissue–guards. Publisher’s full leather pictorially stamped in gilt, top edge gilt, others uncut (several spines and joints dried with some separation; contents tight and clean). SAXO EDITION, limited to 350 copies, this being number 23.

300/500

In Haldor Hermannsson’s 1908 bibliography of Icelandic sagas, the author references a Viking Edition set and also mentions a Saxo Edition set. “The Saxo Edition is mentioned by no other source and no example of the set has been either presented for sale or listed in a library collection”. (Bibliography of the Icelandic Sagas, p. 83).

121. ANDERSON, Sherwood (1876–1941). Many Marriages. New York: B. W. Huebsch, 1923. 8vo. Publisher’s navy-blue cloth lettered in orange, orange top edge; original dust jacket (verso reinforced at corners). FIRST EDITION; FIRST PRINTING. Of Anderson’s exploration of the newly emerging sexual freedom that was labeled as a “dirty book” in America. SIGNED BY THE AUTHOR on half-title. Sheeley & Loft 25.

100/200

200/300
122. ANDERSON, Sherwood (1876–1941). Tar: A Midwest Childhood. [New York]: McBride & Liveright, 1926. 8vo. Publisher’s parchment backed decorative boards, printed spine label, edges uncut, quires unopened (upper inner hinge gently cracked). LARGE PAPER COPY, limited to one of 290 copies SIGNED BY ANDERSON, this being the PRESENTATION LIMITATION. Sheehy & Loft 39. 100/200

123. ANDERSON, Sherwood (1876–1941). Windy McPherson’s Son. New York and London: John Lane, 1916. 8vo. Publisher’s orange cloth pictorially stamped and titled in gilt and black, cloth chemise and slipcase with roan spine label gilt. FIRST EDITION of the author’s first novel. A FINE COPY. Sheehy & Loft 1. 150/250

124. [ARISTOTLE]. Gillies, John (1747–1834). Aristotle’s Ethics and Politics, Comprising his Practical Philosophy. London: Printed for A. Strahan and T. Cadell, 1797. 2 volumes, 4to. Half-titles, errata and final ad leaf in Vol. II. Modern blue grey levant, raised bands, gilt title on boards, cloth spine label, all edges uncut, quires unopened (occasional pale spotting to text). FIRST GILLIES EDITION of his important translation of Aristotle’s examinations of the good man and the good citizen with “Perhaps the finest introduction to the study of conduct ever written” (Hornstein, Reader’s Companion to World Literature). 500/700

From the private library of a prominent Chicago collector, part II.


126. AUDEN, Wystan Hugh (1907–1973). –– I.SHERWOOD, Christopher (1904-1986). The Ascent of F6: A Tragedy in Two Acts. New York: Random House, [1937]. 8vo. Publisher’s linen boards stamped in red and gilt (spine a bit darkened); lacking dust jacket. FIRST AMERICAN EDITION, INSCRIBED and SIGNED BY AUDEN. One of 1500 copies that was first published in London a year prior and contains significant revisions by Auden, Bloomfield & Mendelson A12b. 100/200

127. AUDUBON, John James (1785–1851). –– BACHMAN, John (1790–1874). The Quadrupeds of America. New York: V. G. Audubon, 1854. 3 volumes, nyal 8vo (267 x 178 mm). Half-titles, 150 HAND-COLORED LITHOGRAPHED PLATES after J. J. and J. Woodhouse Audubon by J. T. Bowen, with tissue guards. Later half dark green morocco over marbled boards ruled in gilt, raised bands, gilt centerpieces and titling in compartments, all edges gilt, marbled endpapers (ends rubbed at extremes, some spotting to upper joint in Vol. I, occasional foxing or offsetting to text). EARLY OCTAVO EDITION of AUDUBON’S FINAL WORK, containing one hundred and fifty plates from the 1845–48 folio edition of The Viviparous Quadrupeds of America, and five of the plates from the rare 1854 supplement of that work. The first edition was issued in response to the success of a similar octavo edition of The Birds of America but with the declining health of John J. Audubon, only being able to sketch about half of the animals that were included in the final publication, his son took over and was able to finish the remainder of the drawings with most of the scientific detail included in the text written by Bachman. Bennett, p. 6. Rees. Stamped with a National Character 38; Satin 2368. 3,500/5,000


129. BACON, Francis (1561–1626). The Historie of the Raigne of King Henry the Seventh. London: Printed for William Lowes and William Barret, 1622. 4to. Portrait frontispiece engraving by John Payne, engraved title within bootstrap borders, woodcut initials, woodcut head-pieces (frontispiece and title toned with dust soiling). Full early calf neatly rebacked with original spine laid down, raised bands, original red morocco spine label gilt, all edges red, dorsteel turn ins, marbled endpapers (lacking preliminary blank). FIRST EDITION with errata uncorrected. Bacon’s first and only historical work ever written. Gibson 116a; Moxheimer 32. 500/700

From the private library of a prominent Chicago collector, part II.

130. BACON, Francis (1561–1626). The Philosophical Works of Francis Bacon, Baron of Verulam, Viscount St. Albans, and Lord High-Chancellor of England… Edited by Peter Shaw. London: J. J. and P. Knaptton. (et al), 1733. 3 volumes, 4to. Full contemporary calf, raised bands, gilt scraperwork and centerpieces in compartments, all edges speckled in red (covers starting with splitting to joints, ends worn). FIRST SHAW EDITION. 350/450

From the private library of a prominent Chicago collector, part II.

132. BAKER, Robert, sir (c. 1568–1645). A Chronicle of the Kings of England... London: Printed by E. Cotes, 1600. Folio in siles. Engraved additional title by W. Marshall depicting a portrait of Charles I and the author with oval views of Verulam, Lincoln, London and York; with full length figures of a Roman, Saxon, Dane, and a Norman (upper margin toned). Full contemporary calf rebacked with original endpapers retained, raised bands, leather spine labels gilt (small void to outer margin of sig. F, occasional toning or spotting). Provenance: Earl of Essex (bookplate dated 1701); Francis Edward Thompson (inscription dated 1833 or 1855). THIRD EDITION edited by Edward Phillips of what is considered the best read and liked chronicle of any hitherto printed, containing the mention of Shakespeare on p. 503 that was excised in later editions. “Poetry was never more Resplendent, nor never more Graced; wherein Johnson, Silvester, Shakspeare... not only far excelled their own Countrymen, but the World besides.” According to Sidney’s Shakespeariana, “It is singular that this third edition of 1660 in which the above passage first occurs, should be rare. After a somewhat extensive search in the libraries of Cambridge, Oxford, London, Dublin, Paris, and elsewhere, the copies quoted are the only three that have been found”. A RARE EDITION. Pforzheimer 38.

From the private library of a prominent Chicago collector, part II.

1,000/1,500

133. BARNES, Djuna (1892–1982). Ryder. New York: Horace Liveright, 1928. 8vo. Illustrated with full-page plates including frontispiece by the author. Publisher’s blue cloth stamped in gilt (light soiling or creasing); clamshell box with gilt titling. FIRST ATWOOD ILLUSTRATED EDITION with Scribner’s copyright notice on title. A RARE EDITION. Pforzheimer 29.

134. BARNUM, Phineas Taylor (1810–1891). Struggles and Triumphs; or, Sixty Years' Recollections of P. T. Barnum, including his Golden Rules for Money-Making. INSCRIBED. Buffalo: Courier Company, 1889. 8vo. Numerous full-page engravings including the portrait frontispiece of Barnum with tissue guard. Publisher’s presentation binding in full black morocco double framed with gilt fillets, facsimile signature of Barnum gilt stamped to upper cover, edges rolled in gilt, raised bands tooled in gilt, compartments with elegant gilt scrollwork and titling, all edges gilt, gilt dentelle turn-ins, marbled endpapers (light rubbing to corners, front inner hinge cracked). Last and most complete of all the editions. INSCRIBED BY BARNUM on front fly: “To Bertrand Smith/ with the author’s good wishes/P.T. Barnum/London Feb. 1st 1890” An attractive copy with a warm inscription by the greatest showman on Earth.

400/600

135. BARRIE, James Matthew (1860–1937). Peter Pan and Wendy. New York: Charles Scribner’s Sons, 1926. Large 8vo. 9 full-page color plates including frontispiece, 19 black & white in text illustrations by Marie Louise Atwell. Publisher’s black cloth, color pictorial label affixed to upper cover (light spotting to spine); original unclopped dust jacket (spine panel toned with some chipping at head, tiny pale dampstains to back wrap). FIRST ATWOOD ILLUSTRATED EDITION with Scribner’s seal on copyright. Scarce with original dust jacket.

80/125

136. [BATTLE OF THE TEIEL]. A Relation of the Engagement of His Majesty’s Fleet with the Enemies on the 11th of August, 1673. In the Savoy: Printed by Thomas Newcomb, 1673. Folio (292 x 184 mm). Collation: [A]2, B–C2. Stitch bound (light soiling or creasing); clamshell box with gilt titling. FIRST EDITION lacking the period after “11th” in line 9 of title as seen in Wing, though there is no period visible in CLMNH copy or in the DHE copy. A military pamphlet tract recounting the events from several squadrons commanded by Prince Rupert on the Rhine, being the last major battle of the Third Anglo–Dutch War. ESTC R12997; Wing R627.

100/200


100/200

138. BIERDAN, Francis F. — ANAWALT, Patricia Rieff. The Codex Mendoza. Berkeley: University of California Press, [1992]; 4 volumes, folio. Numerous Illustrations and maps. Publisher’s faux maroon leather backed cloth lettered in gilt; original slipcase case gilt, DELUXE EDITION, one of 1250 copies that includes interpretations, descriptions, and facsimile reproductions of this pre-Conquest Aztec manuscript.

200/300

600/800

From the private library of a prominent Chicago collector, part II.

141. [BIBLE]. HEATH, Charles (1785–1848). Illustrator. The Holy Bible: Containing the Old and New Testaments... Oxford: Printed at the Clarendon Press, by Bensley, Cooke and Cellungwood, [for White, Cochrane and co.], 1815. 2 volumes (of 3) only, thick tall 4to. 2 engraved additional titles (for the Old and New Testaments), 29 engraved illustrations in text by Charles Heath after drawings by Richard Westall (fixing to titles and plate margins). Early full plum straight grain morocco double framed in gilt tools, raised bands with gilt fillets, elaborate gilt scrollwork in compartments, all edges gilt, dentelle turn ins, marbled endpapers, period booksellers’ ticket from Richard Westall (light shelf wear at ends). Provenance: Henry George Smith (from his library with a partial genealogy in his holograph in Vol. I). The first two volumes of the King James version of the Bible in a superb binding.

250/350

EARLY BIBLE LEAF PRINTED BY GUTENBERG’S ASSOCIATES

142. [BIBLIA LATINA]. Fust and Schoffer 48-line Bible Leaf. [Mainz: Johann Fust & Peter Schoffer, 14 August 1462]. Royal folio (413 x 286 mm). Leaf 194 from gathering 20 (printed in Vol. I). The first two volumes of the King James version of the Bible in a superb binding.

1,900/2,000


100/200


300/400

From the celebrated Borden library.


400/600

Lord Byron is considered by most Greeks to be their national hero and a symbol of disinterested patriotism after the poet joined the Greek resistance movement, fighting for the country’s freedom against the Ottoman Empire.

146. [BINDING]. GARDINER, Marquette (“Countess of Blessington”) (1789–1849), editor. Heath’s Book of Beauty. London: Longman, Brown, Green and, Longmans, 1844–49. 6 volumes, 8vo. Title vignettes, 72 steel-engraved plates including frontispieces with tissue guards. Later half navy morocco over pebbled boards, raised bands with gilt fillet, compartments extra gilt with profuse scrollwork and tools, all edges gilt (fair glossing at ends). FIRST EDITIONS of this 19th century serialized title that featured numerous engraving from various artists depicting high society women accompanied with short stories by several authors.

450/600
147. [BINDING]. LONGACRE, James B. -- HERRING, James. The National Portrait Gallery of Distinguished Americans. Philadelphia, [et al]: Henry Perkins, 1834-36, 1839. 4 volumes, imperial 8vo (273 x 178 mm). Engraved additional titles, numerous engraved plates of illustrious American statesmen, lawyers, first ladies, etc. including frontispieces with tissue guards (mild foxing and spotting throughout). Contemporary full olive-green straight grain morocco embossed in blind with a central panel of elaborate scrollwork and a central medallion of the Roman goddess Aurora on chariot, framed in alternating gift tucks of palmleaves and tulips, spine embossed in blind and lettered in gilt, all edges gilt, dentelle turn ins, pale yellow endpapers (light rubbing at ends, slight separation to front joint at foot in Vol. I; upper hinge of this volume starting). Provenance: John P. Clement (cipher bookplate). FIRST EDITION, LARGE PAPER COPY of this scarce complete set that was produced at great expense and effort at a time when the financial panic of 1837 caused delay of the publication of the final volume of this work. Howe H443; McLean, Victorian Publishers’ Book-Bindings p. 207; Wolf, From Gothic Windows to Peacocks, American Embossed Leather Bindings 1825-1855.
300/500

100/200

“These poems are the very essence of the British spirit. They are, to literature, what the bloom of the heather is to the Scot, and the smell of the sea to the Englishman.” [HBS 12925].


Bindman, The Complete Graphic Works of William Blake 469; 470; 473; 474; 475; 476.
900/1,200


The complete poem was never published by Edwards and only 43 of the watercolors were used in the 1797 edition. NEW.
900/1,200

151. [BLAKE, William, illustrator]. The Inferno from La Divina Commedia of Dante Alighieri. Translated by Henry Francis Cary. New York: Printed by Richard W. Ellis for Cheshire House, 1931. Folio (483 x 318 mm). 7 full-page plates reproducing the seven original engravings by Blake. Original full brown calf blindstamped paneling and lettering, crimson morocco spine label gilt (spine sunned); original slipcase with printed spine label (box duststained at edges). LIMITED EDITION, number 374 of 1,200 copies. A HANDSOME COPY. Bentley, Blake Books, 449.
300/400

From the private library of a prominent Chicago collector, part II.

250/350

From the private library of a prominent Chicago collector, part II.

153. [BLAKE, William, illustrator]. -- YOUNG, Edward. Night Thoughts. London: The Folio Society, 2005. 2 volumes, elephant folio. 537 color facsimile reproductions of original watercolors by Blake at margins. Original publisher’s navy goatskin over pictorial cloth stamped in silver foil designed by David Eccles based on William Blake’s original drawings, navy morocco title label to upper cover, by Smith Settle of Otley. -- (Issued with): HAMLYN, Robin. Commentary. 8vo. Publisher’s gray–blue cloth, printed title label to upper cover. Together, 3 volumes housed in oversized Solander box with spine label. LIMITED EDITION, number 731 of 1000 copies of the first complete color facsimile of all 537 of Blake’s watercolor illustrations originally commissioned in 1795 by the London publisher Richard Edwards for a new edition of Edward Young’s masterpiece, The Complaint or Night Thoughts on Life, Death, & Immortality, in nine parts between 1742 and 1745. The complete poem was never published by Edwards and only 43 of the watercolors were used in the 1797 edition. FIN.
900/1,200

From the private library of a prominent Chicago collector, part II.

600/800

From the private library of a prominent Chicago collector, part II.
PRESENTATION COPY OF BRADBURY’S FIRST BOOK TO WILLIAM TARG


150/250

2 works in 2 volumes, condition generally near fine.

100/200

PRESENTATION COPY OF BRADBURY’S FIRST BOOK TO WILLIAM TARG


1,000/1,500


159. BRADBURY, Ray (1920–2012). The Martian Chronicles. Garden City, New York: Doubleday & Company, 1950. 8vo. Publisher’s pale green cloth, spine lettered in black (spine gently sunned); original unclipped dust jacket (finely sunned). FIRST EDITION, FIRST PRINTING of Bradbury’s series of closely-linked short stories about the colonization of Mars; each story was based upon Bradbury’s childhood home of Waukegan, Illinois. SIGNED BY THE AUTHOR on the front free endpaper.

400/600


250/350


250/350


400/600


100/200


300/500

165. BREHER, Ebenezer Cobham (1810–1897). Character Sketches of Romance Fiction and the Drama. New York: Selmar Hess, 1896. 4 volumes, 4to. Profusely illustrated with photographs, etchings, wood engravings, and typographeu (occasional spotting or foxing at margins, offsetting from plates). Publisher’s olive-green cloth stamped in gilt and black, all edges gift, cream silk moiré endpapers (few tiny spots of rubbing to extremities).

100/200
From the private library of a prominent Chicago collector, part II.

same year as the first English edition. Todd 79h.

central vertical split to each spine panel, early ownership
rolls, marbled endpapers (hinges cracked but firmly holding,
labels gilt, gilt scrollwork in compartments, top edge gilt, marbled endpapers. Provenance: Frances Horner, née Frances Graham (booklet in both volumes, DESIGNED BY EDWARD BURNE–JONES, with woodcut of two cherubs holding a shield with the letter “F”). Frances “was a close friend of the painter Sir Edward Burne–Jones, who designed this bookplate for her, probably in 1892.” Several of her letters that mention her are quoted in this text (see vol. I, pp. 130–131) including one to Ruskin in 1883 which he reflects on the many portrait drawings he produced that were based on Frances including “Sirens for her girdle, Heavens & Paradises for her prayer–books, Virtues and Vices for necklace–boxes.” Frances was one of eight children of Burne–Jones’s staunchest and most sympathetic patron, William Graham. Frances, 18 years old at the time, and EBIL a “man of forty, just approaching his full fame”, became close confidants with one another as it was the strength of character, her intellectual curiosity, and her depth of sympathetic understanding that Burne–Jones appreciated.

Upon EBJ’s death in 1898, Herbert Asquith, later British Prime Minister, wrote to Frances to express his sympathy: “I can hardly imagine anything that could tear a greater gap in your life or create such a breach between the future and the past,” he informed her. “He gave you always of his best, and it can hardly imagine anything that could tear a greater gap in your life or create such a breach between the future and the past,” he informed her. “He gave you always of his best, and it must be some solace to you to remember that up to the end you above all others lightened and enriched his difficult life.”

Asquith was Frances’s cousin and her major work to be published. Parrish, p. 96; Sadleir 347; Burroughs. Publisher’s pebbled royal blue cloth lettered in red (light toning to spine ends), top edge dyed red, illustrated endpapers of ERB’s map of Aman, original unclipped “cellotexted” jacket (few tiny spots of rubbing to front panel edge). –– [Also with:] a typed review of this title from the publisher to be released “in your book review columns”. FIRST EDITION (stated) of ERB’s third novel in the Venus series. A BRIGHT COPY. Currey p. 87; Heins CV–1 (23); Zeusscher 70.

From the private library of a prominent Chicago collector, part II.

170. BURROUGHS, Edgar Rice (1875–1950). Apache Devil. Tarzana: Edgar Rice Burroughs Inc., [1933]. 8vo. 5 black and white plates including frontpiece by ERB’s nephew, Stanley O. Burroughs. Publisher’s pebbled royal blue cloth lettered in red, top red stain (spine a little sunned, contemporary ownership signature to frontispiece; original dust jacket with the $2.00” price on spine panel. FIRST EDITION of this unusual title for its time as the hero wages war against the U.S. Cavalry to maintain life and dignity for his Native people, showing the empathy ERB had towards the indigenous population. Currey p. 87; Heins AD–1 (X13); Zeusscher 2.


172. BURROUGHS, Edgar Rice (1875–1950). Carson of Venus. Tarzana: Edgar Rice Burroughs Inc., [1939], 8vo, 6 black and white plates including frontpiece by EB’s son, John Coleman Burroughs. Publisher’s royal blue pebbled cloth lettered in red (light toning to spine ends), top edge dyed red, illustrated endpapers of ERB’s map of Aman, original unclipped “cellotexted” dust jacket (few tiny spots of rubbing to front panel edge). –– [Also with:] a typed review of this title from the publisher to be released “in your book review columns”. FIRST EDITION (stated) of ERB’s third novel in the Venus series. A BRIGHT COPY. Currey p. 87; Heins CV–1 (23); Zeusscher 70.

From the private library of a prominent Chicago collector, part II.

173. BURROUGHS, Edgar Rice (1875–1950). The Deputy Sheriff of Comanche County. Tarzana: Edgar Rice Burroughs Inc., [1940]. 8vo. Frontpiece and 22 headpieces by ERB’s son, John Coleman Burroughs. Publisher’s grey pebbled cloth lettered in red; original unclipped “cellotexted” dust jacket (no priority established) also designed by John Coleman Burroughs (two small tape repairs to verso of jacket at panel edges). FIRST EDITION (stated). Currey p. 88; Heins OS–1 (X26); Zeusscher 150.

From the private library of a prominent Chicago collector, part II.

174. BURROUGHS, Edgar Rice (1875–1950). Document Signed by Burroughs for the Publication of “The Bandit of Hell’s Bend”. July 10, 1925. Two pages, 40s (324 x 216 mm). Hand annotations and revisions in red ink by an unknown hand, SIGNED BY BURROUGHS and countersigned by the president of A. C. McClurg, Joseph E. Bray. Folded visible, upper corner stapled. A contractual agreement between Burroughs and A. C. McClurg for the publication of “of a manuscript entitled ‘The Bandit of Hell’s Bend’. The book is to be sold at retail for $2.00, and Burroughs is to receive royalties of 15% on the first 10,000 copies sold, and 20% thereafter.”

From the private library of a prominent Chicago collector, part II.
175. BURROUGHS, Edgar Rice (1875–1950). Document Signed by Burroughs for the Publication of "The Master Mind of Mars", March 14, 1928. Two pages, 4to (324 x 216 mm). Hand annotations and revisions in red ink by an unknown hand, SIGNED BY BURROUGHS and countersigned by the president of A. C. McClurg, Joseph E. Bray. Folds visible, upper corner stapled. A contractual agreement between Burroughs and A. C. McClurg for the publication of a manuscript entitled "The Master Mind of Mars". The book is to be sold at retail for $1.90, and Burroughs is to receive royalties of 15% upon the sold retail price.

176. BURROUGHS, Edgar Rice (1875–1950). Document Signed by Burroughs for the Publication of "The Mucker" and "The Return of the Mucker", September 30, 1931. Two pages, 4to (324 x 216 mm). Hand annotations in red ink by an unknown hand, SIGNED BY BURROUGHS and countersigned by the president of A. C. McClurg, Joseph E. Bray. Folds visible, margin with two eyeliners. A contractual agreement between Burroughs and A. C. McClurg for the publication of "two manuscripts". The book is to be sold at retail for $2.00, and Burroughs is to receive royalties of 15% upon the first 10,000 copies sold, and 20% thereafter.

177. BURROUGHS, Edgar Rice (1875–1950). Licensing Agreement Between A. C. McClurg and Grosset & Dunlap over Rights and Royalties to Burroughs' Book "The Master Mind of Mars", August 13, 1928. One page, 4to (320 x 216 mm). Hand annotations and revisions in red ink by an unknown hand, signed by both publisher's presidents and one witness. Folds visible. The contract states that a total of 25,000 copies are to be published. The license agreement provides for royalties of 15% on the first 10,000 copies, and 20% thereafter.


180. BURROUGHS, Edgar Rice (1875–1950). The Girl from Hollywood. New York: The Macaulay Company, [1923]; but probably 1925 (see issue points). 8vo. Frontispiece (Zeuschner's second priority without "he said" in the caption; Currey's B printing with first line of type measuring 9.3 cm) by P. J. Monahan. Publisher's pebbled red cloth stamped and lettered in gold (Currey's "B" binding); original second state dust jacket with the publisher's shield at foot of spine panel and an ad for "The Crystal Claw" (1924) on the rear panel (light chipping to head of spine panel with marring to verso, faint rubbing to rear). Custom cloth clamshell box with morocco spine label. FIRST EDITION, Zeuschner's fourth printing, second variant in an early dust jacket, AN ATTRACTIVE COPY. Currey p. 88; Heins GH–1 (V4); Zeuschner 167.

181. BURROUGHS, Edgar Rice (1875–1950). Lost on Venus. Tarzana: Edgar Rice Burroughs Inc., [1948]. 8vo. Half-title, Publisher's blue cloth lettered in orange, red top edge; original dust jacket by ERB's son, John Coleman Burroughs (light edge rubbing to front panel with few tiny chips to corners, else fine). FIRST EDITION (stated) of four collected stories by ERB that first appeared under separate titles in the 1941 issues of "Amazing Stories". A FINE COPY. Currey p. 89; Heins L1–1 (M11); Zeuschner 280.

182. BURROUGHS, Edgar Rice (1875–1950). Llana of Gathol. Tarzana: Edgar Rice Burroughs Inc., [1948]. 8vo. 5 black and white plates including frontispiece by ERB's son, John Coleman Burroughs. Publisher's pebbled royal blue cloth lettered in red; original dust jacket (few faint creases to front panel near upper edge). FIRST EDITION (stated) of four collected stories by ERB that first appeared under separate titles in the 1941 issues of "Amazing Stories". A FINE COPY. Currey p. 89; Heins L1–1 (M11); Zeuschner 280.


184. BURROUGHS, Edgar Rice (1875–1950). The Girl from Hollywood. Film. Chicago: A. C. McClurg, 1926. 8vo. Frontispiece by J. Allen St. John. Publisher's dark blue lettered in orange (spine a bit sunned); facsimile dust jacket. PRESENTATION COPY INSCRIBED BY THE AUTHOR. "Best to/Eddie Gilbert/fom/ Edgar Rice Burroughs". Eddie Gilbert was a close friend to ERB and the brother of Burroughs' second wife and silent film actress Florence Gilbert. FIRST EDITION, FIRST STATE with the sixth paragraph on p. 12 ending with "face of the man"; p. 92, line 16 is identical with line 22; and the incorrect date on the title being "1026" for 1926. Heins MK–1 (X1); Zeuschner 301.

1,000/1,500

186. BURROUGHS, Edgar Rice (1875–1950). Pellucidar. Chicago: A.C. McClurg, 1923. 8vo. Four sepia plates including frontispiece by J. Allen St. John and a map drawn by Burroughs. Publisher's brick red cloth lettered in black (spine a little frontispiece by ERB's son, John Coleman Burroughs. Publisher's pebbled royal blue cloth lettered in red, red top edge; original unclipped "cellophanelled" dust jacket with $2.00 price on front flap (few tiny chips to extremities, front flap partially creased). Provenance: contemporary ownership blind stamp (closed tears to front panel; expertly repaired on verso). FIRST EDITION, FIRST PRINTING of the author's eleventh Tarzan title. Heins Ti-1 (T16); Zeuschner 739.

400/600

187. BURROUGHS, Edgar Rice (1875–1950). Pirates of Venus. Tarzana: Edgar Rice Burroughs Inc., [1934]. 8vo. 5 black and white plates including frontispiece by J. Allen St. John. Publisher's pebbled royal blue cloth with red lettering to upper cover and spine, red top edge, illustrated endpapers of ERB's Publisher's pebbled royal blue cloth lettered in orange, red top edge; original unclipped "cellophanelled" dust jacket with $2.00 price on spine panel (closed tears to front panel; expertly repaired on verso). FIRST EDITION, FIRST PRINTING of the author's sixth Tarzan title. Heins Ti-1 (T16); Zeuschner 739.

400/600

188. BURROUGHS, Edgar Rice (1875–1950). Swords of Mars. Tarzana: Edgar Rice Burroughs Inc., [1939]. 8vo. 5 black and white plates including frontispiece by J. Allen St. John. Publisher's blue cloth lettered in orange, red top edge; original unclipped "cellophanelled" dust jacket with $2.00 price on front flap (few tiny chips to extremities, front flap partially creased). Provenance: contemporary ownership blind stamp and signature of Arthur R. Higgins, FIRST EDITION (stated) following John Carter's adventures on Mars' moon of Thuria to again rescue his Princess. A HANDBOX COPY. Currey p. 91; Heins SM-1 (M8); Zeuschner 501.

300/500

At the time this title was first written between November 6, 1933, and December 15, 1933, Zeuschner's notes that the marriage between ERB and his first wife, Emma, was coming to an end with ERB finally moving out in 1934. 14 months later, ERB would be married to his second wife, Florence Gilbert. This is interesting to note because "Burroughs carefully arranged the hardcover test so that the first letter of the first word in the Preface and the 24 separate chapters form an acrostic: "To Florence with all My Love, Ed." (Zeuschner, Edgar Rice Burroughs The Bibliography).

250/350

189. BURROUGHS, Edgar Rice (1875–1950). Synthetic Men of Mars. Tarzana: Edgar Rice Burroughs Inc., [1940]. 8vo. 5 black and white plates including frontispiece by ERB's son, John Coleman Burroughs. Publisher's pebbled royal blue cloth lettered in orange, red top edge; original unclipped "cellophanelled" dust jacket (tiny spots of rubbing to top edge of spine panel, else pristine). FIRST EDITION (stated) featuring "The Warden and Voor Daj struggle against an ancient doctor's indestructible synthetic human life". Currey p. 91; Heins SMM-1 (M8); Zeuschner 511.

300/500

190. BURROUGHS, Edgar Rice (1875–1950). Tarzan and the Foreign Legion. Tarzana: Edgar Rice Burroughs Inc., [1947]. 8vo. 5 black and white plates including frontispiece by ERB's son, John Coleman Burroughs. Publisher's pebbled royal blue cloth lettered in red, red top edge; original dust jacket. FIRST EDITION (stated) of ERB's last Tarzan story published during his lifetime and the last to be published by ERB, Inc. FINE. Currey p. 92; Heins FL-1 (T29); Zeuschner 578.

100/200

191. BURROUGHS, Edgar Rice (1875–1950). Tarzan the Invincible. Tarzana: Edgar Rice Burroughs Inc., [1931]. 8vo. Frontispiece by ERB's nephew, Studley O. Burroughs (1892–1949). Publisher's smooth royal blue cloth lettered in red (slight fraying to crown); original dust jacket with "$2.00" price on spine panel (closed tears to front panel; expertly repaired on verso). FIRST EDITION, FIRST PRINTING of the author's sixteenth Tarzan title. Heins Ti-1 (T16); Zeuschner 733.

1,200/2,000


300/500

193. BURROUGHS, Edgar Rice (1875–1950). Tarzan and the Leopard Men. Tarzana: Edgar Rice Burroughs Inc., [1936]. 8vo. 4 black and white plates by J. Allen St. John. Publisher's pebbled royal blue cloth lettered in red, red top edge; original unclipped "cellophanelled" dust jacket with "$2.00" price (very tiny chips to crown). PRESENTATION COPY (INSCRIBED BY THE AUTHOR) "To Ed Gilbert/Conatulations/and all good wishes/Edgar Rice Burroughs/Tarzana/August 12, 1935." Eddie Gilber was a closer friend to ERB and the brother of Burroughs' second wife and silent film actress Florence Gilbert. FIRST EDITION of Tarzan battling a secret society of ruthless cannibals, AN ATTRACTIVE COPY. Heins LE-1 (T20); Zeuschner 618.

1,200/2,000

194. BURROUGHS, Edgar Rice (1875–1950). Tarzan and the Lion Man. Tarzana: Edgar Rice Burroughs Inc., [1934]. 8vo. 5 black and white plates including frontispiece by J. Allen St. John. Publisher's gray decorated cloth stamped in black and red, all edges red (front endpapers lightly stained); original dust jacket with "$2.075" price on spine. FIRST EDITION (stated) of Tarzan's encounter with a movie safari and a half-manical scientist's strange city of talking gorillas. — (Together with:) Tarzan and the Lion Man. Tarzana: Edgar Rice Burroughs Inc., [1934]. 8vo. Publisher's gray decorated cloth stamped in black and red. FIRST EDITION (stated) married with the Grosset & Dunlap reprint dust jacket. Currey p. 92; Heins LM-1 (T19); Zeuschner 627.

300/500
1896–97. A BRIGHT COPY. Currey p. 94; Heins WC–1 (X12); 7th Cavalry in the Arizona Territory during the campaign of the Apaches gained when he was enlisted with the U.S. whites in the Southwest” based on ERB’s deep appreciation of an accurate novel of the Apache Indians and their war with the non-linear narrative that was banned in numerous American cities. In the FIRST ISSUE dust jacket without publisher’s Zip code on rear panel and without Roman numerals on lower spine near rear panel. Maynard & Miles AZb.

Maynard & Miles AZb.

200/300


200/300


200/200

200, BURROUGHS, William S. (1914–1997). Naked Lunch. New York: Grove Press, [1959]. 8vo. Publisher’s black cloth backed boards, spine gilt titled, black top edge; original unclipped dust jacket. FIRST EDITION, FIRST PRINTING of this experimental and groundbreaking non-linear narrative that was banned in numerous American cities. First printing (without publisher’s Zip code on rear panel and without Roman numerals on lower spine near rear panel). Maynard & Miles AZb.

200/300

204, CAIN, James M. (1892–1977). Typewritten Letter Signed from James M. Cain to Mr. H. N. Swanson, Hyattsville, Maryland, July 28, 1953. One page, 4to (279 x 215 mm), on personal stationery. Folks visible. Cain requests that his literary agent not submit “Galatea” to the studios for film production as he does not see how it could be made into a picture.

200/300


200/300


200/300
Alfred A. Knopf, 1926. Tall 8vo. Color pictorial chapter head-210. CATHER, Willa (1873-1947). lower panel). FIRST EDITION, FIRST PRINTING of the author’s chipping and toning to extremities, corner repair verso to labels to cover and spine; original unclipped dust jacket (light reprinting four times in Carey’s lifetime. A very scarce set.


New York: Random House, [1980]. 8vo. Publisher's black cloth Music for Chameleons. endpapers (faint sunning to spines). AN ATTRACTIVE SET.

From the private library of a prominent Chicago collector, part II. 1,800/2,200


From the private library of a prominent Chicago collector, part II. 180/1,200

209, CATHER, Willa (1873–1947). Lucy Gayheart. New York: Alfred A. Knopf, 1935. 8vo. Publisher’s green cloth, printed labels to cover and spine; original unclipped dust jacket (light chipping and toning to extremities, corner repair verso to lower panel), FIRST EDITION, FIRST PRINTING of the author’s eleventh novel. 100/150


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<th>Title</th>
<th>Edition</th>
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<th>States</th>
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**Note:** The table above lists titles and editions of books and manuscripts, including states and pages. The weights refer to the physical dimensions of the books in millimeters.
In 1873–74, Collins toured the United States, giving public readings of "The Frozen Deep" and once stated that he "remain in America... as long as I can get a hall to read in, and an audience to come and hear my stories."

228. CLEMENS, Samuel Langhorne ("Mark Twain") (1835–1910). The Prince and the Pauper... Boston: James R. Osgood and Company, 1882. Rvo. Wood-engraved frontispiece, numerous illustrations in text. Half nany blue cloth over marbled boards, raised bands, gilt titles in compartments, top edge gilt, marbled endpapers, GILT STAMP SIGNED BY DORSEY with binder's stub bound in (few spots of rubbing to joints and endbands); STATE A, cloth with priority boards from first year. FIRST AMERICAN EDITION, mixed state: Franklin Press imprint on copyright of first state, all textual points corrected in second state. BAL 3402; Johnson, p. 77. 250/350

229. COLETTE, Sidonie-Gabrielle (1873–1954). Autograph Letter Signed ("Colette"), 2 pp. (recto and verso), 133 x 203 mm, text in French on blue paper, in which Colette writes to an unidentified neighbor, presumably written by Colette later in life due to the subject matter (English translation): "My dear neighbors, it is very kind of you not to forget a neighbor who can hardly get around anymore (I have stayed in ten days without going downstairs)! It is not a very festive way of celebrating the end of the year! My morale is holding up, fortunately. Come up one day to shake hands with me? Thank for the fresh little pot of flowers so very springlike. Maurice and I send our best wishes and friendship." Signed "Colette." Old mailing fold. 100/200

230. COLLINS, William Wilkie (1824–1889). Autograph Letter Signed ("Wilkie Collins") to George W. Childs, recalling "the happy hours" spent in Philadelphia during his American tour of 1873–4, London, May 17, 1875. 4 pages, 178 x 124 mm. On personal stationery from 90 Gloucester Place, Portman Square, with autograph address envelope also signed by Collins. The author fondly writes to Childs (1829–1894), friend and proprietor of the Philadelphia Public Ledger: "Your friendly invitation instantly recalled to me the happy hours that I spent in Philadelphia with you and Mrs. Childs. I dined with you again in that beautiful room, at that well-spread table...In short, I lived again in some of the most agreeable of the associations which I connect with America..." He goes on to discuss a possible return trip: "What shall I return to my good friends on the other side of the Atlantic? When shall I find myself passing again through your handsome and hospitable doors?"

In 1873–74, Collins toured the United States, giving public readings of "The Frozen Deep" and once stated that he "remain in America... as long as I can get a hall to read in, and an audience to come and hear my stories."
Provenance: from the estate of Sol Stein.


300/400

236. [FINE PRESS]. CONRAD, Joseph (1857–1954). Laughing Anne. London: [The Monkord Press], 1923. Tall Bvo. Half-titles, printed in green and black on Kelmscott hand-made paper. Publisher’s full vellum, spine lettered in gilt (trifle bit of dust soiling to covers); lacks original clamshell box. LIMITED EDITION, number 38 of 175 copies, SIGNED BY CONRAD. This is the fourth of the Vln Bks issued to subscribers from “The Bookman’s Journal” Office, London.

200/300


100/200


600/800

239. CORNWELL, David (“John Le Carré”) (1931–2020). An archive of correspondence. Comprising of 4 TLS between Cornwell, Jane Eustace, and Sol Stein. Includes one signed “David” and dated 27th February 1975, to publisher Sol Stein in reply to the correspondence between Stein and the wife of the author, Jane Eustace. An annoyed Cornwell writes to Stein that the correspondence between Stein and Eustace is “getting a little out of hand” and that he dislikess giving quotes and seeing his name “on other people’s books (or theirs on mine).” This was in response to Stein’s request to Eustace for a quote from Cornwell for John Crosby’s “An Affair of Strangers” stating that the book is most certainly “David’s cup of tea” and that a quote from Graham Greene “contributed substantially to the breakthrough success of SPY”. Cornwell’s rebuttal to this is that although he has always been extremely grateful to Graham Greene, “Greene and I are not alike”. He concludes with “The logical conclusion to your argument is that any successful author who has received help substantially to the breakthrough success of SPY”. Cornwell then apologizes for “troprespassing” but admits that he “is entitled to nothing but courtesy”. Stein later on writes in his added commentary to this archive that “Refusal is a guide to character”. Stein on p. 356, line 26: “absolution” for “absolution” on p. 310, line 12: “f” omitted from the page number on p. 129, and “hate” for “face” on p. 356, line 26. Wise 2.

300/500


250/350


250/350


300/400


300/500


200/300


250/350


250/350


250/350


300/400


200/300


250/350
259. DIBDIN, Thomas Frognall (1776–1847).

The Bibliomania; or, Book–Madness: containing some account of the History, Symptoms, and Cure of the Fatal Disease. London: Hurst, Rees, and Orme by W. Savage, 1809. Royal 8vo (222 x 138 mm). Title printed in red and black, title woodcut vignette of the ‘Foolish Bibliophile’ from Sebastian Brant’s Ship of Fools (1494), bound with preliminary 16 pp. of advertisements (undated later version with publisher’s names changed). Modern quarter olive morocco, spine gilt lettered, stamp signed by J. Leighton Brewer. Provenance: Lord Ronald Moser; loose in portfolio as issued (upper corner bumped). Publisher’s various red and tan cloths; original dust jackets (3 volumes without). Includes 8 duplicate titles, condition generally very good. ALL FIRST EDITIONS, ALL FIRST PRINTINGS of this aviation adventure series for children published between 1927 and 1943 under the plume de nom of Franklin W. Dixon which was also used for The Hardy Boys by a variety of different authors, the principal author for this series being John W. Duffield.

0.50/1.00

From the private library of a prominent Chicago collector, part II.

260. DODGSON, Charles Lutwidge (‘Lewis Carroll’) (1832-1898).

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 with books and an important work written in dialogue and conversations of well-known book collectors of the author’s acquaintance with a copious number of footnotes going into account of book collectors’ rare articles and the prices for which they were sold, extracted from the original sale catalogue. Jackson 16; Lowdies II, 639–40; Windle & Pippin A11a.

1.000/1.500

From the private library of a prominent Chicago collector, part II.

261. DICKENS, Charles (1812–1870).

American Notes for General Circulation. London: Chapman and Hall, 1842. 2 volumes, 8vo. Half-titles. Modern crimson morocco tooled with central gilt devices; a bust portrait of Dickens to upper cover and the author’s signature in facsimile to lower cover, raised bands, compartments titled and decorated in gilt, all edges gilt, broad dentelle turn-ins, gilt stamped by Bayntun-Riviere. FIRST EDITION, FIRST STATE, with the second page of Vol. I table of contents missnumbered as page xvi and 69 of advertisements at the end of Vol. II. Dickens’ preface to American Notes was removed from the preliminary pages because John Forester advised him that it might be misunderstood in America at the time and the original pagination was not immediately altered, as here, in the first state, with p. x incorrectly numbered xvi. In the second state, the preliminaries were reprinted with the correct pagination. Dickens’ preface was not published during his lifetime; it first appeared in Forester’s biography of Dickens. AN ATTRACTIVE SET. Eckel, p. 108; Smith 2:23.

300/500

262. DIXON, Franklin W.

29 Volumes from the Ted Scott Flying Stories Series. New York: Grosset & Dunlap, v.d. 8vos. Publisher’s various red and tan cloths; original dust jackets (3 volumes without). Includes 9 duplicate titles, condition generally very good. ALL FIRST EDITIONS, ALL FIRST PRINTINGS of this aviation adventure series for children published between 1927 and 1943 under the plume de nom of Franklin W. Dixon which was also used for The Hardy Boys by a variety of different authors, the principal author for this series being John W. Duffield.

250/350
265. DODSWORTH, William. An Historical Account of the
Cathedral Church of Sanam, or Salisbury; Salisbury: printed by Brodie and Dowding for the Author, [ca. 1814. Folio (343 x 267 mm). 21 full-page proof impressions engraved plates including additional title depicting a view of the cathedral after F. Mackerel, C. A. Stothard and F. Nash by Sam Mitan, S. Porter, W. Woolnoth, and others on India paper and mounted on thick paper (a little browning at margins). Contemporary diced calf ruled in gilt and framed in blind tooling, rebacked with new leather, raised bands, gilt titling and blind tooling in compartments, all edges marbled, marbled endpapers (inner joint points reinforced with new marbling). First edition, LARGE THICK PAPER COPY WITH INDIA PROOF IMPRESSIONS of lovely views of one of England’s leading examples of Gothic architecture which also contains Britain’s tallest spire.

250/350

266. DORÉ, Gustave (1832–1883), illustrator. — MICHAUD, Joseph François (1767–1839). History of the Crusades. Philadelphia: George Barrie, n.d. [ca. 1860]. 2 volumes, folio. Titles in red and black with portrait vignettes, 100 full-page engravings after Doré including frontispieces (plates fixed at margins and verso). Publisher’s full pettibled calf framed in blind with central gilt titles and decoration to covers, spines stamped in gilt with a red morocco shield inlay adorned with a Lion in gilt, all edges gilt, gilt dentelle turn ins, moré endpapers (light rubbing at ends and tips). FIRST AMERICAN EDITION and the first edition in English of Michaud’s work to appear with illustrations by Doré. 200/300

267. DOS PASSOS, John (1896–1970). U.S.A. Trilogy: 42nd Parallel, 1919, Big Money. Boston: Houghton Mifflin, 1946. 3 works in 3 volumes. Rvs. Illustrated by Reginald Marsh. Publisher’s cream buckram over beveled boards, morocco labels in gilt on spine and upper cover, spine titled in gilt, top edge gilt, pictorial endpapers; scarce original dust jackets. Publisher’s full calf, in publisher’s Solander boxes. Publisher’s buckram over cloth, Publisher’s cream buckram over beveled boards, morocco spine label gilt, all edges gilt, moré endpapers (light rubbing at ends and tips). FINE. 420/620

268. DUMAS, Alexandre (1802–1870). — LELOR, Maurice (1853–1940). Ilus. Les Trois Mousquetaires. Paris: Calmann Levy, 1894. 2 volumes. 4to (295 x 203 mm). Engraved additional titles printed in red and black (original wrappers), half-titles, numerous in-text illustrations and a separate full-page plate of Dumas imagining the musketeers (1.a) in Vol. I after Maurice Leloir engraved by Jules Huyot. Contemporary half brunetille morocco over marbled boards, raised bands, gilt scrollwork in compartments; gilt titling in remainder, top edge gilt; others uncut, marbled endpapers, stamp signed by Gavid; original wrappers bound-in (spines sunned with a bit of edge gilt, others uncut, marbled endpapers, stamp signed by Gavid; original wrappers bound-in (spines sunned with a bit of edge gilt, others uncut, marbled endpapers, stamp signed by Gavid); original wrappers bound-in (spines sunned with a bit of edge gilt, others uncut, marbled endpapers, stamp signed by Gavid); original wrappers bound-in (spines sunned with a bit of edge gilt, others uncut, marbled endpapers, stamp signed by Gavid). With original bill of sale laid-in from Dyrsen & Pfeiffer, Gavid; original wrappers bound-in (spines sunned with a bit of edge gilt, others uncut, marbled endpapers, stamp signed by Gavid). FIRST EDITION with several notable paradoxes including: “The loving show, the kindness women are the most cruel”, “The virgin-paradox, or a young lady may love and hate the same person at the same time”, and “... a paradox proving there’s no pleasure in copulation”. 100/200

269. [DUNTON, John] (1659–1733). Athenian Sport; or, Two Thousand Paradoxes Merely Argued, to Amuse, and Divine the Age... London: Printed for B. Bragg, 1770. 8vo. Half-title, lacking ads. Modern full calf, raised bands, gilt centerpieces in compartments, morocco spine label gilt, renewed endpapers (ex-library copy with only discrete stamps to sigs. A2 and A3, half title browned at edges). FIRST EDITION with several notable paradoxes including: “The loving show, the kindness women are the most cruel”, “The virgin-paradox, or a young lady may love and hate the same person at the same time”, and “... a paradox proving there’s no pleasure in copulation”. 100/200
275. EINSTEIN, Albert (1879–1955). An Important Typed Letter Signed (“A. Einstein”) to Mr. Sol Stein Regarding the Communist Party and Democracy. Princeton, New Jersey: March 10, 1954. 1 page (279 x 216 mm), on embossed personal stationery, written in ink from his 112 Mercer Street home. Folds visible, small closed tear to upper margin with old tape repair to verso. EINSTEIN ON COMMUNISM AND DEMOCRACY. The first letter of correspondence from Sol Stein to Einstein can be seen at the Einstein Papers Project at Caltech where Stein prompts a response from Einstein with his inquiry: “What do you think about the nature of Communism and what are the best methods of combating its influence?” Seen here, Einstein responds: “I am unable to connect a clear meaning with the expression ‘the nature of Communism’. I know, however, quite well that the Communist Party has made use of methods which contributed considerably to the creation of the atmosphere of mutual distrust so characteristic for our present situation in public life. A democracy has one effective tool to counteract harmful influences of any kind, namely enlightenment through free and objective discussion of all problems concerning the public interest. This is a powerful tool, always effective and the only one a democracy has at its disposal. Sincerely yours, Albert Einstein”.

Provenance: from the estate of Sol Stein; a fiercely anti-Communist scriptwriter for the Voice of America, Washington’s cold war propaganda radio network, and the executive director of the American Committee for Cultural Freedom.


150/250


200/300

From the private library of a prominent Chicago collector, part II.


100/150


150/250


150/200


100/200


285. FIELD, Eugene (1850–1895). A Little Book of Western Verse. New York: Charles Scribner’s Sons, 1890. 8vo. Half–title. Publisher’s dark blue cloth lettered in yellow (few tiny spots to upper cover); original printed dust jacket (chipped with losses to spine panel ends). FIRST EDITION of Field’s collection of poetry written during his later years while he was living in Chicago. A RARE DUST JACKET. FIRST EDITION, FIRST PRINTING of Field’s first novel that was recommended for publishing by Sherwood Anderson whom Faulkner frequently and publicly expressed his gratitude. Petersen A4b.

286. FIELD, Michael (1846–1914). The Tragic Mary. London: George Bell and Sons, 1890. 4to (216 x 178 mm). Original publisher’s full thick vellum with elaborate gilt Art Nouveau design by Selwyn Image repeated on both covers, uncut leaves (front inner hinge cracked, endpapers foxed). ONE OF ONLY 50 COPIES PRODUCED IN FULL VELLUM, this being number 15 of the famed design that is considered by most to be one of the top three cover designs produced in the 1890s. FIRST EDITION, FIRST PRINTING of Field’s collection of poetry written during his later years while he was living in Chicago. FIRST EDITION, FIRST PRINTING of Field’s first novel that was recommended for publishing by Sherwood Anderson whom Faulkner frequently and publicly expressed his gratitude. Petersen A2a.


289. FLEMING, Ian (1908–1964). Dr. No. London: Jonathan Cape, [1958]. 8vo. Publisher’s black cloth with the silhouette of “Honeychile” stamped in brown to upper cover, spine lettered in silver; original clipped dust jacket designed by Pat Marriott (few tiny chips to spine panel ends, pale toning or dust soiling to lower jacket panel, small spot of rubbing to front panel). FIRST EDITION, FIRST PRINTING of Field’s collection of poetry written during his later years while he was living in Chicago.

293. [FORE–EDGE PAINTING]. CREAMY, Edward, sir (1812–1878). Memoirs of Eminent Etonians, with an inscription by an Etton Scholar and great nephew to Jane Austen. London: Chatto and Windus, 1878. 4to. Illustrated with full-page plates including frontispiece. Presentation binding in full uniter morocco, raised bands, gilt titling in compartments, delicate turn-ins, pale yellow endpapers, all edges gilt concealing a FORE–EDGE PAINTING containing a duck hunting scene of a dog retrieving the prize. Signed by a Scholar of Etton and Lower Master of the University on front flyleaf: “Charles Fitzpatrick Burnmoughs/from/Edward Austen Leigh/Hannahs causai/Eton Easter 1889.” A FINE COPY WITH AN INTERESTING ASSOCIATION.

294. [FORE–EDGE PAINTING]. CREASY, Edward, sir (1812–1878). Memoirs of Eminent Etonians, with an inscription by an Etton Scholar and great nephew to Jane Austen. London: Chatto and Windus, 1878. 4to. Illustrated with full-page plates including frontispiece. Presentation binding in full uniter morocco, raised bands, gilt titling in compartments, delicate turn-ins, pale yellow endpapers, all edges gilt concealing a FORE–EDGE PAINTING containing a duck hunting scene of a dog retrieving the prize. Signed by a Scholar of Etton and Lower Master of the University on front flyleaf: “Charles Fitzpatrick Burnmoughs/from/Edward Austen Leigh/Hannahs causai/Eton Easter 1889.” A FINE COPY WITH AN INTERESTING ASSOCIATION.


299. GOLDING, William (1911–1993). Lord of the Flies. New York: Coward-McCann, [1955]. 8vo. Publisher’s duotone cloth, spine stamped in green (faint toning to covers); original unclipped dust jacket (chipping at ends and corners). FIRST AMERICAN EDITION, FIRST PRINTING of this British classic that was named to Modern Library’s 100 Best Novels list of English-language novels published during the twentieth century.
304. GOREY, Edward (1925–2000), illustrator. – STOKER, Bram: Dracula: The Definitive Edition. New York: Barnes & Noble Books, [1996]. 4to. Illustrated. Publisher’s black cloth lettered in silver upper cover and with pictorial label illustrated endpapers. LIMITED EDITION, number 443 of 750 copies SIGNED BY GOREY. (Together with) a red cloth portfolio containing an original lithograph signed and NUMBERED by GOREY. Both housed in original clamshell box, with heavy card sleeve, and publisher’s printed cardboard box with hand-numbered limitation. A FINE SET.


310. GRANT, Ulysses S. (1822–1885). The Memoirs of U.S. Grant. New York: Charles L. Webster & Company, 1885–1886. 2 volumes. 8vo. Engraved portrait frontispieces with tissue guards in each volume, folding facsimile letter tipped-in Vol. 1; folding map and facsimile document in Vol. 2; numerous maps and wood engravings throughout (showing battles with text to leaves, few spots of browning to frontispieces). Publisher’s green cloth titled in gilt and stamped with central gilt medallations to covers, spines titled in gilt and stamped with 4-star shoulder straps, floral printed endpapers (some spotting to boards). FIRST EDITION of Grant’s classic memoirs published by Samuel Langhorne Clemens (“Mark Twain”). A FRESH SET.


317. HAGGARD, Henry Rider (1856–1925). King Solomon’s Mines. London: Cassell & Company, 1885. 8vo. Folding chromolithographed frontispiece map of the route to King Solomon’s Mines. Full crushed crimson morocco, raised bands, compartments ruled and titled in gilt, all edges gilt, broad gilt turn-ins, gilt stamp signed by Bayntun-Riviere, original cloth covers laid down and bound at rear. Provenance: bookseller’s stamp of Sothen’s Rare Books. FIRST EDITION, FIRST ISSUE, with the 16pp. publisher’s catalogue dated “5 G.8.85” and all three textual misprints present. Considered to be the inspiration of the “Lost World” science fiction genre that influenced HP Lovecraft and Michael Chrichton. A FINE COPY. Sadler 1089. Scott, p. 34; Wolfe 2963.

318. [HAMPSTEAD BINDERY]. SKELTON, John, sir (1463–1529). The Life of King Charles I. London, [et al]: Goupil & Co., 1898. 4to. Color-printed frontispiece with additional hand-coloring, 42 plates and vignettes with captioned tissue guards (faint offsetting from frontispiece to title). Contemporary full calf with art nouveau embossing on upper cover of irises, roses, thistle and leaf motifs, the intersticial spaces filled with gilt pointillism patterns, raised bands, gilt titles in compartments, gilt flower heads and a royal crown device in compartments surmounted by more gilt pointillism patterns, top edge gilt, others uncut, watered silk moré endpapers, BOUND BY THE HAMPSTEAD BINDERY (unsigned). FIRST EDITION reproducing significant paintings and documents, including Charles’ marriage agreement and his death warrant. A HANDSOME BINDING from the brother organization to the Guild of Women-Binders. 1,200/1,600.


322. HEMINGWAY, Ernest (1899–1961). *A Moveable Feast.* New York: Charles Scribner’s Sons, [1954]. 8vo. Publisher’s black cloth stamped in gilt; unclipped FIRST ISSUE dust jacket with yellow lettering to spine panel (a tiny bit of chipping or creasing to upper jacket panel edges). FIRST AMERICAN EDITION, FIRST PRINTING with the Scribner’s capital “A” and seal on copyright page. Hanneman A23a. 200/300

323. HEMINGWAY, Ernest (1899–1961). *Across the River and into the Trees.* New York: Charles Scribner’s Sons, 1950. 8vo. Publisher’s black cloth stamped in gilt; unclipped FIRST STATE dust jacket with yellow lettering to spine panel (a tiny bit of chipping or creasing to upper jacket panel edges). FIRST EDITION, FIRST PRINTING with the Scribner’s capital “A” and seal on copyright page. Hanneman A23a. 200/300


326. HEMINGWAY, Ernest (1899–1961). *A Farewell to Arms.* New York: Charles Scribner’s Sons, 1929. 8vo. Publisher’s black cloth with gilt printed labels to upper cover and spine; original FIRST ISSUE dust jacket with “$2.50” price and “Katherine Barclay” misspelled for Catherine Barclay on front flap (a bit of dampstaining to upper edges of panels, tiny self-tape repairs to short edge tears along verso of jacket, light dust salling to panels). FIRST EDITION, FIRST ISSUE with Scribner’s seal on copyright and without legal disclaimer on p. [1]. One of the most important books in twentieth century literature and is considered to be the best novel to emerge from World War I. Hanneman 48a. 1,000/1,500


330. HEMINGWAY, Ernest (1899–1961). For Whom the Bell Tolls. New York: Charles Scribner's, 1940. 8vo. Publisher's beige cloth with author's facsimile signature stamped in black to upper board, spine in red and titled in black (light rubbing to spine); original unclipped dust jacket (chipping to extremities). First edition, FIRST PRINTING with Scribner's capital "A" on copyright and in FIRST ISSUE DUST JACKET without photographer's name below portrait of Hemingway on rear panel. Hannemann A16a. 200/300


332. HEMINGWAY, Ernest (1899–1961). The Old Man and the Sea. New York: Charles Scribner's, 1952. 8vo. Publisher's light blue cloth with the author's signature blind stamped to upper cover (few pale spots to upper cover, contemporary gift inscription to flap), spine lettered in silver, original unclipped dust jacket (light creasing to rear panel). FIRST EDITION, FIRST PRINTING with Scribner's capital "A" and seal on copyright in a FIRST ISSUE dust jacket with blue tinted photograph of the author on rear panel and brown type on flaps and rear panel. A FINE COPY, Hannemann A24a. 400/600

333. HEMINGWAY, Ernest (1899–1961). To Have and Have Not. New York: Charles Scribner's, 1937. 8vo. Publisher's black cloth gilt, spine lettered in gilt on green background; original unclipped dust jacket (slight chipping at spine ends and corners, few minor creases to panel edges). FIRST EDITION, FIRST PRINTING with the Scribner's seal and capital "A" on the copyright page. NEAR FINE COPY and the basis for the Howard Hawks film co-scripted by Faulkner that starred Humphrey Bogart and Lauren Bacall. Hannemann A44a. 800/1,200

334. HEMINGWAY, Ernest (1899–1961). Winner Take Nothing. New York and London: Charles Scribner's Sons, 1933. 8vo. Original publisher's black cloth, printed paper labels gilt, red top stain; original unclipped dust jacket (closed tears to rear panel with old selotape repairs to verso, tiny chips to spine ends). FIRST EDITION, FIRST ISSUE, with Scribner's capital "A" and seal on copyright, misprint to p. 159, "T" absent from "Two" and FIRST STATE dust jacket with Stallings' review of Death in the Afternoon on rear panel. Collection of 14 short stories, several of which were printed here for the first time including "The Light of the World", "A Way You'll Never Be", "Fathers and Sons", and others. A BRIGHT COPY. Hannemann A12a. 600/800

335. HILTON, James (1900–1954). Good–bye, Mr. Chips. [Boston]: Little, Brown and Company, 1935. 8vo. Illustrated by H. M. Brock. Publisher's尔ium backed boards, spine gilt titled, edges uncut; original slipcase with printed spine label (slight toned). BIRTHDAY EDITION, number 415 of 600 copies SIGNED BY THE AUTHOR AND ILLUSTRATOR. -- [Together with:] To Yo Mr. Chips. [London]: Hodder & Stoughton, 1938. 8vo. Publisher's orange cloth, spine gilt lettered; original dust jacket (spine a bit darkened). FIRST EDITION, FIRST PRINTING of the sequel to Hilton's best selling Good–bye Mr. Chips". -- Together, 2 works in 2 volumes. 200/300

336. HORTSBERG, William (1941–2017). Falling Angel, association copy signed by director and film producers with TLS from Robert Evans. [New York]: Harcourt Brace Jovanovich, 1978. 8vo. Publisher's cloth backed boards, original unclipped dust jacket. Early edition (letters on copyright only). SIGNED AND TRIPLE-SIGNED by the noted film producer Robert Evans, co-producer Dick Sybert, and director John Frankenheimer on front free endpaper. This copy was presented to Scott Ferguson, a Barnes & Noble executive, with an accompanying typed letter addressed to Ferguson from Evans on his Paramount stationery, praising the book and writing that the trio had committed to adapting the book into a film, enthusiastically writing "let's work together to make FALLING ANGEL the surprise novel of the year. I promise you; you will be giving your readers a great treat and a unique read..." Paramount's options later expired and the three would not go on to produce or direct the film. In 1985, the film adaptation was picked up by Carolco Studios and Alan Parker at Pinewood Studios. The film was released in 1987 under the name of "Angel Heart" that starred Mickey Rooney and Robert De Niro. 200/300

338. HOBBS, Thomas (1588–1679). Philosophical Rudiments concerning Government and Society. London: J. G. for R. Royston, 1651. 12mo. Engraved additional title, 3 engraved plates (C1 being in facsimile, marginalia to plates, engraved title a bit toned with few tiny marginal nicks), woodcut initials and head-pieces. Modern calf gilt, all edges red, renewed endpapers, blanks retained (pale spotting to contents). FIRST EDITION IN ENGLISH of Hobbes’ Elementa philosophica de civie et is considered to be the precursor to Hobbes’ most important publication Leviathan. Macdonald & Hargreaves 36; Wing H2253.

500/800

From the private library of a prominent Chicago collector, part II.

339. [HORACE]. -- PINE, John (1690–1756), engraver. Horatii Flacci Opera… London: John Pine. 1733–37. 2 volumes, 8vo (235 x 146 mm). All text and illustrations engraved by Pine including frontispieces, plates, head- and tail- pieces, in text vignettes, and decorated initials (some offsetting to title from frontispiece). Contemporary tree calf inlaid with a wide red morocco border with gilt fleuron tools, 6 compartments completely filled with red and black morocco spine labels gilt, gilt dentelle turn ins, marbled endpapers (discretely rebacked with original spine laid down). Lacking “List of Antiques” in Vol. II as usual. Provenance: David Anderson (1804 dated gift inscription on preliminary blank to Anderson from David Steuart and a dated ALS to Anderson from Steuart laid into flap verso pocket). LARGE PAPER COPY, SECOND ISSUE corrected with “Potest” in the Caesar medallion on. p. 108 of Vol. II. ONE OF THE MOST FAMOUS ENGRAVED BOOKS OF THE EIGHTEENTH CENTURY. “The brilliancy of this engraved roman text struck a new note, and thus Pine’s Horace may have had a good deal to do with the taste from more ‘finished’ types which waxed as the century waned.” (Updike II, p. 138). A BRIGHT AND WELL MARGINED SET. Lowndes II, p. 1113; Rothschild 1548.

2,000/3,000

From the private library of a prominent Chicago collector, part II.

340. HUGO, Victor (1802–1885). Works… Boston: Estes and Lauriat, n.d. [ca. 1890s]. 30 volumes. 8vo. Engraved plates including frontispieces with printed tissue–guards, title portrait vignettes. Contemporary publisher’s maroon cloth, including frontispieces with printed tissue–guards, title vignettes, and decorated initials (some offsetting to title from frontispiece). Contemporary tree calf inlaid with a wide red morocco border with gilt fleuron tools, 6 compartments completely filled with red and black morocco spine labels gilt, gilt dentelle turn ins, marbled endpapers (discretely rebacked with original spine laid down). Lacking “List of Antiques” in Vol. II as usual. Provenance: David Anderson (1804 dated gift inscription on preliminary blank to Anderson from David Steuart and a dated ALS to Anderson from Steuart laid into flap verso pocket). LARGE PAPER COPY, SECOND ISSUE corrected with “Potest” in the Caesar medallion on. p. 108 of Vol. II. ONE OF THE MOST FAMOUS ENGRAVED BOOKS OF THE EIGHTEENTH CENTURY. “The brilliancy of this engraved roman text struck a new note, and thus Pine’s Horace may have had a good deal to do with the taste from more ‘finished’ types which waxed as the century waned.” (Updike II, p. 138). A BRIGHT AND WELL MARGINED SET. Lowndes II, p. 1113; Rothschild 1548.

2,000/3,000

From the private library of a prominent Chicago collector, part II.

341. HYMNNAL BOOK – DANISH. -- Kingo, Thomas (1634–1703). Thomas Kingos Aandelige Siunge-koer. Copenhagen: Daniel Pauli, 1680–81. Four parts in one volume, separate titles, 16mo (146 x 82mm). Titles printed in red and black, etched portrait frontpiece of Kingo, historiated initials, woodcut devices and decorations, many pages of hymn music printed by wood block. Rare and very fine contemporary half calf, a half drab colored half calf, red morocco spine labels gilt, all edges marbled. Complete list upon request.

200/300

342. [ILLUSTRATED MANUSCRIPTS]. Antiphonal leaf with large decorated initial. 15th/16th century. One leaf, Framed, image area 533 x 381 mm. On vellum. With five lines of music and verse in Latin written in brown ink on four–line staves with notes. Large opening initial “P” painted in colors and gold with foliate design, also with foliate border extensions in colors and gold. With two other initials in blue and red penwork decorations. (Some flaking to paint, heavily wrinkled with some splitting). Not examined out of frame.

400/600

343. [ILLUSTRATED MANUSCRIPTS]. 18th Century Illuminated Islamic Book of Prayer. 162 x 102 mm. Approximately 200 leaves on handmade paper. 12 lines written in naskh in black and red ink, ruled in gilt, red floral border framed in-between double gilt rule, several double–page openings illuminated in gilt with polychrome design in blues, greens, and reds; and a double–page polychrome design of a floor plan of a mosque. (Hinges broken, covers worn and reinforced with cello-tape, occasional soiling and chipping to edges; binder’s copy).

600/800


200/300

345. [ILLUSTRATED BOOKS]. Seven Titles, including: BARRE, J. M. Quality Street, [London]: Hodder & Stoughton, [1913]. 23 mounted color plates by Hugh Thompson. Publisher’s lavender cloth decorated in gilt. -- KINGSLEY, Charles. The Water Babies. London: Humphrey Milford, [1920]. 16 mounted color plates by A. E. Jackson. Publisher’s pictorial blue grey cloth gilt. [Also with:] FIRST AMERICAN EDITION (1915). -- And several others including 3 from Scriber’s with Illuminations by Parrish, Hood, and Richardson. -- All large Rivo, all illustrated, condition generally very good. Complete list upon request.

200/300


400/600

347. IRVING, Washington (1783–1859). The Works… New York: G. P. Putnam & Co., 1856. 15 volumes, 8vo. Contemporary half brown morocco over marbled boards, raised bands gilt, black and red morocco spine labels gilt, all edges red and marbled endpapers (Vol. 1 rebound with original spine laid down, several labels chipped, boards rubbed, Vol. 14 chipped or rubbed at ends with cracked joints). INSCRIPTION IN IRVING’S HAND TO JAMES B. LIVINGSTON AND WRITTEN AT SUNNYSIDE in Vol. 1: “James B. Livingston/from Mary de Couvel/July 1856” and with an additional inscription below reading: “The above name was written by Mr. Washington living at Sunnyside/Julia Livingston”. The Livingston’s were a prominent New York family and were instrumental in the founding of the United States.

400/600
348. ISHERWOOD, Christopher (1904–1986). Sally Bowles. London: Leonard and Virginia Woolf at the Hogarth Press, 1937. 12mo. Half-title. Modern full black morocco ruled in gilt, raised bands, gilt titles and fillets in compartments, all edges gilt, floral endpapers housed in a cloth drop box with leather gilt spine label by O’Connell & Gabriel (chipped). FIRST EDITION of this important California book which The Zamorano 80 expresses for two reasons being that “it spread the fame of California and no doubt inspired a considerable number of people to migrate here in the nineties and in the first two decades of this century…” and it exposed “the abuses to which Southern California Indians were subjected, it resulted in numerous wholesome reforms in the administration of Indian affairs.” A FINE COPY. BAL 10456; The Zamorano 80, 46.  

250/350

349. JACKSON, Helen Hunt (1830–1885). Ramona. Boston: Roberts Brothers, 1884. 8vo. 4 pp. ads. Publisher’s red cloth stamped in gilt and black, floral endpapers; housed in a cloth drop back box with leather gilt spine label. FIRST EDITION of this important California book which The Zamorano 80 expresses for two reasons being that “it spread the fame of California and no doubt inspired a considerable number of people to migrate here in the nineties and in the first two decades of this century…” and it exposed “the abuses to which Southern California Indians were subjected, it resulted in numerous wholesome reforms in the administration of Indian affairs.” A FINE COPY. BAL 10456; The Zamorano 80, 46.  

250/350

350. JAMES I, King of England (1566–1625). The Workes of the Most High and Mighty Prince, James. London: Robert Barker and John Bill, 1616. Folio in sixes (330 x 216 mm). Leaf e3 cancelled as required, with cancel slip on A6. Engraved portrait frontispiece after Simon de Passe, engraved additional title page by Renold Elstrack (upper and lower margins trimmed to plate), full-page woodcut of the Royal arms, engraved portrait of Charles, Prince of Wales, by Paspe, woodcut ornamental head- and tail-pieces, historiated initials (some browning to plates). (Without blanks e4 and final Bbb4). Period-style calf with blind stamped border, 5 flat raised bands, compartments with gilt scrolwork (later repair to upper joint reinforced with a strip of leather laid down, light marring to covers, ffep dampstained). Provenance: Dr. John Henry Grossman; James Hepburn; Honorable Hew Dalrymble (bookplates); Martha Fletcher (title signatures dated 1745). FIRST EDITION, FIRST ISSUE of King James’s English works being one of the finest specimens of Jacobean book production and a great interest of the development of the idea of the divine right of kings and other Stuart constitutional problems. Pforzheimer 531; STC 14344.  

1,000/1,500


2,000/3,000

352. JOHNSON, Samuel (1709-1784). A Dictionary of the English Language: In Which The Words are Deduced from their Originals, and Illustrated in their Different Significations by Examples from the Best Writers, which are Prefixed, a History of the Language, and an English Grammar. London: by W. Strahan for A. Millar, [et al.], 1765. 2 volumes, folio (413 x 254 mm). Title printed in red and black (title in Vol. I laid down, text in double columns, woodcut tail-pieces. Early 20th century half brown levant over marbled boards, raised bands tooled in gilt, gilt titling and double fillets in compartments, all edges dyed red, a–b in Vol. I repaired at margins with slight browning or soiling, occasional spotting throughout, few tiny worm holes to lower margins, endpapers renewed). Third edition of the most influential dictionary in the history of the English language. Courtney & Smith, p. 55.  

2,000/2,500
355. KAFKA, Franz (1883-1924). The Great Wall of China. New York: Schocken Books, [1946]. 8vo. Publisher's green cloth, spine lettered in yellow, original unclipped dust jacket (few tiny chips at ends, spine panel gently sunned, small closed tear to lower panel near head). FIRST EDITION, FIRST PRINTING with "that fool Red Cross woman" on p. 9, traces 12-13; and with "it's the plump Red Cross woman named Gwen-doe-lin, with the blond hair the patients are always arguing about..." on pp. 85-86. In the FIRST ISSUE DUST JACKET with a five-word Kerouac quote on front flap. -- (Together with:) KESY, Ken. Demon Boc. (New York: The Viking Press), [1986]. Ilvo. Publisher's cloth backed boards, original unclipped dust jacket. FIRST EDITION, FIRST PRINTING. Fine. -- KESY, Ken. Last Go Round. (New York: The Viking Press), [1994]. Ilvo. Publisher's cloth backed boards, original unclipped dust jacket. FIRST EDITION, FIRST PRINTING. -- and two "One Flew Over the Cuckoo's Nest" paperbacks. -- [Together with:] KESY, Ken. Demon Boc. FIRST EDITION, FIRST PRINTING. Fine. -- KESEY, Ken. Last Go Round. FIRST EDITION, FIRST PRINTING. -- and two "One Flew Over the Cuckoo's Nest" paperbacks. -- Together, 5 works in 5 volumes.

1,000/1,500

Kesy's enduring study of the institutional process and the human mind. Basis for the 1975 film starring Jack Nicholson and winner of all five major Academy Awards including Best Picture.

356. KESEY, Ken (1935-2001). One Flew Over the Cuckoos Nest. New York: The Viking Press, [1962]. Ilvo. Publisher's green cloth, spine lettered in yellow, original unclipped dust jacket (few tiny chips at ends, spine panel gently sunned, small closed tear to lower panel near head). FIRST EDITION, FIRST PRINTING with "that fool Red Cross woman" on p. 9, traces 12-13; and with "it's the plump Red Cross woman named Gwen-doe-lin, with the blond hair the patients are always arguing about..." on pp. 85-86. In the FIRST ISSUE DUST JACKET with a five-word Kerouac quote on front flap. -- (Together with:) KESY, Ken. Demon Boc. (New York: The Viking Press), [1986]. Ilvo. Publisher's cloth backed boards, original unclipped dust jacket. FIRST EDITION, FIRST PRINTING. Fine. -- KESY, Ken. Last Go Round. (New York: The Viking Press), [1994]. Ilvo. Publisher's cloth backed boards, original unclipped dust jacket. FIRST EDITION, FIRST PRINTING. -- and two "One Flew Over the Cuckoo's Nest" paperbacks. -- Together, 5 works in 5 volumes.

1,000/1,500

Kesy's enduring study of the institutional process and the human mind. Basis for the 1975 film starring Jack Nicholson and winner of all five major Academy Awards including Best Picture.

357. KUENSKI, Karen (b. 1943). Katapult. New York: St. Martin's Press, [1990]. FIRST EDITION, FIRST PRINTING. Inscribed dated 1888 on title); a member of the British Fisheries Society. FIRST EDITION of the author's proposal for the creation as many as 50 fishing villages with several other improvements in the Highlands to which was commended by a Parliamentary committee on the Scottish fisheries that led to improvements in the Highlands to which was commended by a Parliamentary committee on the Scottish fisheries that led to

358. [KING'S BINDER – JOHN MACKENZIE] MAXWELL, William. Duke of Wellington. London: A. H. Baily & Co., 1839-40. 3 volumes. 8vo. Engraved additional titled with vignette, steel-engraved frontispiece, engraved dedication leaf. 20 steel-engraved plates and 22 maps and plans (plus one extra), numerous in-text vignettes (plates fixed at margins). Contemporary full Spanish calf with central Armorial device in gilt within a double gilt fillet border, raised bands with gilt stripping, olive spine label gilt lettered, compartments ornate gilt, head and tail compartments with a cubit arm in armour shown with a serpent wound around it holding a spear in fess, all edges marbled, marbled endpapers. FIRST EDITION of this splendid early work on Wellington bound by the English royal bookbinder to both King George IV and King William IV.

500/700

359. KIPLING, Rudyard (1865–1936). Captains Courageous: A Story of the Grand Banks. London and New York: Macmillan and Co., 1897. 8vo. Half-title, 2 pp. ads. at rear. 22 full-page plates including frontispiece by J. W. Taber. Publisher's pictorial blue cloth stamped in gilt, all edges gilt, black coated endpapers (lower cover slightly stained, occasional pale spotting at margins). Provenance: Reginald Waipole (bookplate), original bookseller's ticket. FIRST ENGLISH EDITION which was preceded by the American edition a month later and was previously serialized in Pearson's Magazine between December 1896 and April 1897. It was lauded by Teddy Roosevelt in his essay "What We Can Expect of the American Boy" as being "in the liveliest way just what a boy should be and do". Livingston 137; Martindell 68.

300/400


100/200


200/300

362. HOOD, John (1720–1791). A Tour Through the Highlands of Scotland and the Hebridean Isles. London: MSDCLXXXIV. Printed for J. Walter, [et al], 1787. 8vo. Engraved portrait frontispiece of Johnson after Reynolds and printed by J. Shury (mild dampstaining at margins, some foxing, marginal wear, occasional page spotting), three columns of text, lacking half–title in Vol. I (Fleeman calls for half–title in Vol. I only). Modern full speckled calf with central paneling, raised bands, red and black morocco spine labels gilt, all edges red, renewed endpapers. This is the complete text with Johnson's final corrections: "There was no folio sixth edition, just this quarto, which was printed from Samuel Johnson's own corrected copy of the fourth folio edition (1773), which he bequeathed to Sir Joshua Reynolds", Courtney & Smith, p. 57; Fleeman 55/4D/8.

1,000/1,500

365. KIPLING, Rudyard (1865–1936). The Story of the English Language. London: A. H. Baily & Co., 1839-40. 3 volumes. 8vo. Engraved additional titled with vignette, steel-engraved frontispiece, engraved dedication leaf. 20 steel-engraved plates and 22 maps and plans (plus one extra), numerous in-text vignettes (plates fixed at margins). Contemporary full Spanish calf with central Armorial device in gilt within a double gilt fillet border, raised bands with gilt stripping, olive spine label gilt lettered, compartments ornate gilt, head and tail compartments with a cubit arm in armour shown with a serpent wound around it holding a spear in fess, all edges marbled, marbled endpapers. FIRST EDITION of this splendid early work on Wellington bound by the English royal bookbinder to both King George IV and King William IV.

500/700

366. KIPLING, Rudyard (1865–1936). The Story of the English Language. London: A. H. Baily & Co., 1839-40. 3 volumes. 8vo. Engraved additional titled with vignette, steel-engraved frontispiece, engraved dedication leaf. 20 steel-engraved plates and 22 maps and plans (plus one extra), numerous in-text vignettes (plates fixed at margins). Contemporary full Spanish calf with central Armorial device in gilt within a double gilt fillet border, raised bands with gilt stripping, olive spine label gilt lettered, compartments ornate gilt, head and tail compartments with a cubit arm in armour shown with a serpent wound around it holding a spear in fess, all edges marbled, marbled endpapers. FIRST EDITION of this splendid early work on Wellington bound by the English royal bookbinder to both King George IV and King William IV.

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367. KIPLING, Rudyard (1865–1936). The Story of the English Language. London: A. H. Baily & Co., 1839-40. 3 volumes. 8vo. Engraved additional titled with vignette, steel-engraved frontispiece, engraved dedication leaf. 20 steel-engraved plates and 22 maps and plans (plus one extra), numerous in-text vignettes (plates fixed at margins). Contemporary full Spanish calf with central Armorial device in gilt within a double gilt fillet border, raised bands with gilt stripping, olive spine label gilt lettered, compartments ornate gilt, head and tail compartments with a cubit arm in armour shown with a serpent wound around it holding a spear in fess, all edges marbled, marbled endpapers. FIRST EDITION of this splendid early work on Wellington bound by the English royal bookbinder to both King George IV and King William IV.

500/700


365. LAURENCE, Marie (1883–1956). illustrator; DUMAS, Alexandre. Camille. London: The Limited Editions Club/Curwen Press, 1937. 4to. Translated by Edmund Gosse. Illustrated with 12 color colotype reproductions of watercolor paintings by Marie Laurencin. Publisher’s white cloth stamped in gilt (spine slightly darked with few spots of soiling); original paper slipcase with printed spine label (unevenly toned). LIMITED TO 1500 COPIES, this being number 4. SIGNED BY THE ARTIST. 100/200

366. LAVARD, Austen Henry (1817-1894). Discoveries in the ruins of Nineveh and Babylon; with travels in Armenia, Kurdistan and the desert; being the result of a second expedition undertaken for the Trustees of the British Museum. London: John Murray, 1853. 8vo (222 x 143 mm). 2 folding maps, 14 plates (4 folding including frontispiece), 2 folding maps, 14 plates (4 folding including frontispiece), 1500 COPIES, this being number 4, SIGNED BY THE ARTIST. 250/350

A PRESENTATION COPY TO THE DEDICATEE.

367. LETCHFORD, Albert (1866–1905). illustrator. Series of Seventy Original Illustrations to Captain Sir R.F. Burton’s “Arabian Nights.” London: H.S. Nichols, 1897. Imperial folio (566 x 444 mm). Illustrated with 70 full-page plates after paintings by Lettford, and a full-page portrait of Capt. Burton. Plates; with titled and numbered guards (scattered re-margining; occasional tears, smudging and soiling, not affecting plates, which have generous margins). Period half chocolate morocco over blue cloth, spine with raised bands, diced and lettered compartments (covers rubbed and slightly cracking). CHOICE EDITION DE LUXE, Series C of the large paper edition, one of 250 copies (this copy unnumbered). 600/1,200

368. LEVER, Charles (1806–1872). — CRUKSHANK, George (1792–1878), illustrator. Arthur O’Leary: His Wanderings and Ponderings in Many Lands... London: Henry Colburn, 1844. 3 volumes. 8vo. Half-titles (lacking in Vol. I), frontispieces and plates by Cruikshank. Full crimson crimson morocco double ruled in gilt, raised bands, compartments framed in gilt; gilt titling to remaining, top edge gilt; others uncut, dentelle turn-ins, gilt stamped by Zeller & Sprenger (very light rubbing or sunning to spines). FIRST EDITION in a handsome fine binding. 200/300

369. LEWIS, Olive Staples (1898–1963). The Screwtape Letters. New York: The Macmillan Company, 1943. 8vo. Publisher’s red cloth, spine lettered in black (embossed ex libris to flap of Christina and Mary Schafer); original dust jacket with $1.50 price (light chipping and toning to jacket extremities). FIRST AMERICAN EDITION, FIRST PRINTING of Lewis’ famed epistolary novel composed of letters from the older devil Screwtape to his nephew Wormwood (named after a star in Revelation) charged with guiding a man toward “Our Father Below” (Satan) and away from “the Enemy” (God). 250/300

370. LEWIS, Sinclair (1885–1951). Main Street: The Story of Carol Kennicott. New York: Harcourt, Brace and Howe, 1920. 8vo. Publisher’s dark blue cloth stamped in orange (scant rubbing at ends and covers, joints starting); lacking jacket. Original bookseller’s ticket. First edition, later printing (1921) SIGNED BY SINCLAIR on front free endpaper. 200/300


372. [LITERARY LETTERS]. An archive of author letters and signatures. Comprising: 8 ALS, 10 TLS, 3 typed notes signed, 1 autograph note signed, 10 signed Alfred A. Knopf bookplates, 1 cut signature, many signed envelopes and other ephemera. Authors include John Updike, Joseph Heller, Thomas Berger, William Hjortsberg, John Irving, and many others. Complete inventory available on request. 200/300

From the private library of a prominent Chicago collector, part II.
generally fine. Complete list upon request.

Many others including mostly first editions, all 8vo and 4to.

\[1961\]. Later issue. –– Stranger in a Strange Land

Clearing

\[2017\]. SIGNED BY THE AUTHOR. –– Frost, Robert.

Munich

publisher's order form laid-in. –– Harris, Robert.

Tower II: The Drawing of the Tree

INSCRIBED BY THE AUTHOR. –– King, Stephen.

The James

\[1990\]. LIMITED EDITION, one 1000

At the

375. \[LITERATURE\]. Group of 34 Modern Titles.

The literary annual of the Adelaide University Union.


The literary annual of the Adelaide University Union.

Group of 34 Modern Titles. Including:

LOVECRAFT, H. P.; DUNAL, Fernanda, Illustrator. At the Mountains of Madness. \[1930\]. LIMITED EDITION, one 1000 copies, SIGNED by the illustrator. –– AMS, Kirsia. The James Bond Dossier. \[1965\]. \[LITERATURE\]. –– Morris, Alex. Seaborn of Bohemia. \[1901\]. FIRST EDITION, INSCRIBED BY THE AUTHOR. –– King, Stephen. The Dark Tower II: The Drawing of the Tree. \[1987\]. FIRST TRADE EDITION, with publisher's order form laid-in. –– Harris, Robert, Munich. \[1971\]. \[LITERATURE\]. –– Brown, Robert. In the Clearing. \[1962\]. FIRST EDITION. –– Heinlein, Robert A. Stranger in a Strange Land. \[1961\]. \[LITERATURE\]. –– and many others including mostly first editions, all 8vo and 4to, all in publisher’s cloth, most in original dust jackets, condition generally fine. Complete list upon request.


11 Volumes of Literary Works

Printed colored plates may be found in each volume.

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Printed colored plates may be found in each volume.


396. [LIMITED EDITIONS CLUB]. MAUGHAM, W. Somerset (1874–1965). Of Human Bondage. New Haven: Limited Editions Club, 1938. 2 volumes. 8vo. 16 etchings by John Sloan. Publisher’s linen, teal leather spine labels gilt; original printed dust jacket (uneven toning, slight chipping to edges). FIRST EDITION of the author’s poem describing the power of death to overcome all boundaries. 80/125


398. MILLER, Henry (1891–1980). Four Titles, Most Signed. Including: The Cosmological Eye. Norfolk: New Directions, [1939]. Publisher’s linen affixed with pictorial cover label; original dust jacket. -- The Books in My Life. [Norfolk]: New Directions, n.d. [1952]. Publisher’s cream cloth; lacking jacket. OUT OF PRINT, Rare. FIRST EDITION and FIRST ISSUE printed with a dot between Norfolk and Sunday After the War. Norfolk: New Directions, [1944]. 8vo. Publisher’s tan cloth, spine lettered in dark red; original unclipped dust jacket (light chipping at ends, front panel corner darkened). FIRST EDITION and FIRST ISSUE printed with a dot between Norfolk and Sunday After the War. 150/250


402. [MILTON, John (1608–1674)]. -- FLATTERER, Johann Jakob (1786–1845). illustrator. The Paradise Lost of Milton… London: Nattali and Bond, 1851. Folio (445 x 305 mm). Title vignette, 54 full-page engravings by Flatters (spotting to plates, some with marginal dampstains). Early half crimson morocco tooled in gilt, wide raised bands, compartments ruled in gilt, remainder with gilt titles, all edges gilt (uneven darkening to covers with spots of cockling, some rubbing to extremities, contemporary ownership signature to flap). SCARCE edition of Milton’s epic poem told only through Illustrations. 400/600

403. MORE, Thomas, Sir (1478–1535). -- DIBDIN, Thomas Frowniel (1776–1847). Most Pleasant, Fruitful, and Witty Directions, n.d. [1952]. Publisher’s cream cloth; lacking jacket. FIRST EDITION printed with a dot between Norfolk and Sunday After the War. Norfolk: New Directions, [1944]. 8vo. Publisher’s tan cloth, spine lettered in dark red; original unclipped dust jacket (light chipping at ends, front panel corner darkened). FIRST EDITION, FIRST ISSUE printed with a dot between Norfolk and Sunday After the War. 150/250

404. MUNARI, Bruno (1907–1998). Most Pleasant, Fruitful, and Witty Directions, n.d. [1952]. Publisher’s cream cloth; lacking jacket. FIRST EDITION printed with a dot between Norfolk and Sunday After the War. Norfolk: New Directions, [1944]. 8vo. Publisher’s tan cloth, spine lettered in dark red; original unclipped dust jacket (light chipping at ends, front panel corner darkened). FIRST EDITION, FIRST ISSUE printed with a dot between Norfolk and Sunday After the War. 150/250

From the private library of a prominent Chicago collector, part II.


250/350

From the private library of a prominent Chicago collector, part II.


100/200

407. NEWMAN, John Henry (1801–1890). Apologia Pro Vita Sua: being a reply to a pamphlet entitled “what, then, but “I stop at nine holes”.

150/200


150/250

409. O’HARA, John (1905–1970). Autograph Letter Signed (“John O’Hara”) to Mr. H. N. Swanson. Long Island, New York, 26 August 1956. One page, 8vo (216 x 140 mm), on personal stationery from Quogue. Faint creases, small corner void from staple hole. O’Hara asks his literary agent to “get me a small Cadillac” and that he would challenge Swanson to a golf match but “I stop at nine holes”.

100/200

410. OTTLEY, William Young (1771–1836). A Collection of One Hundred and Twenty-Nine Facsimiles of Scarce and Curious Prints by the Early Masters... London: for the proprietors...1828. Large folio (365 x 264 mm). Engraved additional title, 129 engraved plates on India paper all laid down, included with an extra set of 13 of the nielli prints printed in silver; all with tissue guards (occasional paper laying at margins to plates, additional title fixed and with offsetting to opposite blank). Full contemporary dark green morocco ruled in gilt, flat raised bands, compartments framed and titled in gilt, all edges gilt, elaborate gilt dentelle turn ins, marked endpapers (spine a little toned). A SCARCE LARGE PAPER COPY as Bignome & Wyman writes that this “work may fairly be stated to be unpublished, as very few copies were ever distributed, and these chiefly as presents to the friends of Mr. Ottley...” Several of the plates present are such good facsimiles that the plate “Solomon’s idolatry” by the Master “M. Z.” has been on numerous occasions accepted as authentic when separated from the volume. Bignome & Wyman, p. 98.

1,500/2,000

411. [BAUM, L. Frank, association]. BAUM, Harry Neal (1889–1956). The Road to Oz. Chicago: Reilly & Britton, 1909. Small 4to. Illustrations in black and white. Publisher’s light green cloth, binding “I” with upper and lowercase letters on spine imprint, pictorial endpapers in black and red on tan paper, text on alternating sheaves of tinted paper including salmon, light blue, and tan (scattered internal spotting and soiling; shaken; cloth darkened and rubbed and frayed, ink ownership on front pastedown; bookplate on ownership pages. First edition, first printing with terminal as leaf for Laura Bancroft titles and four titles by Oz.–– [Together 12 works in illustration, color plates).–– The New Wizard of Oz (ca. 1920s/30s, defective spine head). –– Together 12 works in 12 volumes, all small 4to, all in publisher’s cloth, all various printings with the book being pre-1935, all having the same child’s ex-libris signature and/or bookplate, condition generally good or very good condition.

300/500

412. [BAUM, L. Frank]. BAUM, Frank L. (1856–1919). Group of 12 Oz Books. Comprising: Magic of Oz (1920s printing, with color plates, no ads on ownership page verso). –– Glinda of Oz (1920/later printing, probably 1933, with color plates but still having bodysuit reading “Ozma of Oz” (post half title verso). –– The Kansas of Oz (1930/later printing, with color plates). –– The Lost Princess of Oz (pre-1935 printing, with color plates). –– Nyx in Oz (pre-1935 printing, with color plates). –– The Scarecrow of Oz (ca. 1933; with color fronts, no color plates). –– 76 Tok of Oz (ca. 1920s); with color plates, no list of titles on ownership page verso). –– Patchwork Girl of Oz (ca. 1925-29); spine illustration of the Woosty in red, some text illustrations in colors). –– The Emerald City of Oz (ca. 1929, with the so-called “Seyz Gomz” cover, with color plates). –– Ozma of Oz (ca. 1929, with “Binky Gomz” cover, text illustrations remain in color). –– The Land of Oz (1920s printing, with new cover illustration, color plates). –– The New Wizard of Oz (ca. 1920s/30s, defective spine head). –– Together 12 works in 12 volumes, all small 4to, all in publisher’s cloth, all various printings with the book being pre-1935, all having the same child’s ex-libris signature and/or bookplate, condition generally good or very good condition. 

413. [OZ]. BAUM, L. Frank (1856–1919). The Road to Oz. Chicago; Reilly & Britton, 1909. Small 4to. Illustrations in black and white. Publisher’s light green cloth, binding “I” with upper and lowercase letters on spine imprint, pictorial endpapers in black and red on tan paper, text on alternating sheaves of tinted paper including salmon, light blue, and tan (scattered internal spotting and soiling; shaken; cloth darkened and rubbed and frayed, ink ownership on front pastedown; bookplate on ownership pages. First edition, first printing with terminal as leaf for Laura Bancroft titles and four titles by Oz.–– [Together 12 works in illustration, color plates).–– The New Wizard of Oz (ca. 1920s/30s, defective spine head). –– Together 12 works in 12 volumes, all small 4to, all in publisher’s cloth, all various printings with the book being pre-1935, all having the same child’s ex-libris signature and/or bookplate, condition generally good or very good condition. 

414. [THOMPSON, Ruth Plumly (1891–1976). Ozoplaning. With a foreword by Harry Nelson in Oz. New York: William Morrow, 1928. First printing, 12 color plates coated on both sides. –– Captain Salt in Oz (1936), first printing, pictorial endpapers, 16-page gatherings, plates coated on one side only, damaged type on p. 171. –– Jack Pumpkinhead of Oz (1929/later printing), plates in black and white. –– The Hungry Tiger of Oz (1926), late-1920s stationery, 12 color plates coated on both sides. –– Captain Salt in Oz (1936), first printing, pictorial endpapers, 16-page gatherings. –– Giant Horse of Oz (1928), first printing, 12 color plates coated on one side only, misprint to frontisp, caption (two plates detached). –– Kabumpo in Oz (1922), mid-1920s printing, illustration on p. (209) of Kabumpo the Elephant, color plates. –– Lost King of Oz (1925), late-1920s printing, plates coated on both sides. –– All small 4to, all in publisher’s cloth with color pictorial cover labels, condition generally good or very good, each with same child’s ex-libris signature and/or bookplate.
419. [PLATINA, Bartolomeo (1421–1481)]. -- RYCAULT, Paul (1629–1700), translator. _The Lives of the Popes..._ London: Printed for Christopher Wilkinson, 1685. Folio in four. Engraved frontispiece after R. White, title printed in red and black, woodcut initials. Full contemporary calf nearly rebacked with raised bands, red morocco spine label gilt, original endpapers retained. Provenance: Jacques du Bouverie 1694–1761 (bookplate title verso ca. pre-1736 when he succeeded his elder brother in the baronetcy and to Longford castle where he dropped the prefix in his surname). FIRST EDITION of the work that returned Platina in favor of the Church under Sixtus IV, having been impressed twice before for his writings that were deemed anti–Papal with accusations of impiety and pantheism. Wing P2403.

500/700

From the private library of a prominent Chicago collector, part II.


700/900

From the private library of a prominent Chicago collector, part II.

421. PYLE, Howard (1853–1911). _Within the Capes._ New Haven: Yale University Press, 1934. 8vo. Publisher’s blue-green cloth, spine lettered in black, original unclipped dust jacket (extremities toned with few chips along upper edge). FIRST AMERICAN EDITION, FIRST PRINTING. Gallup A25b.

80/125

422. PYNCHON, Thomas (b. 1937). _A Bright Copy._ Bal 19380. New York: J. B. Lippincott, [1963]. 8vo. Publisher’s lavender cloth, floral endpapers; cloth chemise and morocco, raised bands, gilt titles in upper compartment, the Kingdoms of the Indies and regulated the social, political, religious, and economic life.

150/250


250/350

The first title in Pound’s _INQUEST_ series.


600/800

Includes numerous stories by Shadow creator Walter Gibson and an original story (6 pp.) by H.P. Lovecraft titled “Cool Air” in issue No. 4.


125/225

426. [PULPS]. Seven Issues of Amazing Stories Pulp Magazines. Including: V12 N7 (December 1938); V26 N6 (June 1952); V26 N6 (May 1952); V14 N6 (June 1940); V26 N2 (February 1962); V12 N4 (August 1938); ink coloring and tape repairs on covers; and V11 N1 (February 1937), losses to backstrip, damp-scaling. -- Condition generally fair to very good; scattered faults.

100/200

427. [PULPS]. Ten Issues of Startling Stories Pulp Magazines. Including: V14 N2 (Fall 1948); V23 N3 (July 1950); V15 N1 (March 1947); V16 N1 (September 1947); V16 N2 (November 1947); V18 N1 (September 1949); V19 N1 (March 1950); V20 N2 (November 1949); V22 N1 (September 1950); V31 N1 (Spring 1954). Includes stories by L. Ron Hubbard, Frederic Brown, Jack Williamson, Raymond F. Jones, Jack Vance, and others. -- Condition generally fair to very good.

125/225

428. [PULPS]. Nine Issues of Thrilling Wonder Stories Pulp Magazines. Including: V14 N1 (August 1939); V15 N1 (January 1940); V22 N1 (April 1942); V25 N3 (Spring 1944); V27 N1 (Spring 1945); V31 N1 (October 1947); V32 N1 (April 1948); V32 N2 (June 1948); and V32 N3 (August 1948). -- Scattered chipping and wear to covers and backstrip; fair to good condition overall.

125/225

429. -- H.R. LOVECRAFT GIBSON, Walter, editor (“Maxwell Grant”) (1897–1953). _Tales of Magic and Mystery Complete File_, two issues inscribed by Gibson to a prominent magic collector, New York: Personal Arts Company, 1927/28. Volume 1, Nos. 1–5 (complete series). 8vos. Numerous black & white in-text illustrations including full-page frontispieces in each issue by E.K. Bergoy. Publisher’s pictorial wrappers (issue No. 2 lacking covers (quires loose), extremities worn with chipping at edges, some marring or creasing to covers). INSCRIBED BY GIBSON TO RAY GOULET in issue No. 3 (small tear to lower margin not affecting signature) and No. 5 on contents page: “To Ray Goulet from Walter Gibson plus.” 3 pp. of manuscript notes in pencil containing “Metal Box Escape” with pen illustrations laid into issue No. 4. Provenance: “research library” bookplates of magician and known magic collector, Ray Goulet, in issues No. 1, 3 and 5.

600/800

Includes numerous stories by Shadow creator Walter Gibson and an original story (6 pp.) by H.P. Lovecraft titled “Cool Air” in issue No. 4.

430. -- H.R. LOVECRAFT GIBSON, Walter, editor (“Maxwell Grant”) (1897–1953). _Tales of Magic and Mystery Complete File_, two issues inscribed by Gibson to a prominent magic collector, New York: Personal Arts Company, 1927/28. Volume 1, Nos. 1–5 (complete series). 8vos. Numerous black & white in-text illustrations including full-page frontispieces in each issue by E.K. Bergoy. Publisher’s pictorial wrappers (issue No. 2 lacking covers (quires loose), extremities worn with chipping at edges, some marring or creasing to covers). INSCRIBED BY GIBSON TO RAY GOULET in issue No. 3 (small tear to lower margin not affecting signature) and No. 5 on contents page: “To Ray Goulet from Walter Gibson plus.” 3 pp. of manuscript notes in pencil containing “Metal Box Escape” with pen illustrations laid into issue No. 4. Provenance: “research library” bookplates of magician and known magic collector, Ray Goulet, in issues No. 1, 3 and 5.

600/800

Includes numerous stories by Shadow creator Walter Gibson and an original story (6 pp.) by H.P. Lovecraft titled “Cool Air” in issue No. 4.
430. [PULPS]. Nine Issues of Science Fiction Pulp Magazines. Including Astounding Stories V28 N3 (November 1936); V20 N3 (November 1937); V20 N4 (December 1937); Fantastic Novels (V3 N4 (November 1949); Future Science Fiction V1 N5 (January 1951); V3 N2 (July 1952); V4 N5 (January 1954); and Planet Stories V2 N1 (Winter 1942); V3 N20 (January 1953). -- Condition varies; generally fair to good. 125/225


435. RACKHAM, Arthur (1867-1939), illustrator. Mother Goose: The Old Nursery Rhymes. New York: The Century Co., n.d. [1913]. 4to. 13 mounted color plates with printed tissue guards, 8 black and white woodcuts in text including one mounted black and white plate with tissue guard (some offsetting to text). Publisher's white cloth with gilt titles and decoration (spine gently toned, some dust smudging to covers, few tiny spots of discoloration to upper board, gift inscription to fep, half-title unevenly toned). LIMITED EDITION, number 42 of 150 copies SIGNED BY RACKHAM. This American limitation is not in Latimore & Haskell. 800/1,200


437. RACKHAM, Arthur (1867-1939), illustrator. -- WAGNER, Richard (1813-1883). Siegfried & the Twilight of the Gods. London and New York: William Heinemann and Doubleday Page & Co., 1911. 4to. 30 color-printed plates by Rackham tipped to mounts with printed tissue guards, numerous black and white in-text illustrations. Publisher’s parchment backed paper boards, printed spine label with limitation number, edges uncut; housed in original paperboard cardboard sleeve with second printed spine label (sleeve re-backed with original label laid down). DELUXE LIMITED EDITION, number 54 of 1,150 copies SIGNED BY RACKHAM. The author’s most magnificent work in a scarce unaltered original publisher’s binding. Latimore & Haskell, pp. 37–38. 400/500

439. REMARQUE, Erich Maria (1898–1970). All Quiet on the Western Front. Boston: Little, Brown, and Company, 1929. 8vo. Publisher’s gray buckram lettered in black and red, red top stain; original unlined dust jacket (pale dampstaining near upper spine panel, front panel with vertical ink stain). FIRST AMERICAN EDITION, FIRST PRINTING of this WWI classic about a disillusioned soldier dealing with the devastation wrought by the war.

300/500


200/300

441. RIDLEY, James Kenneth (“Charles Morell”) (1736-1765). The Son of Asmar. London: J. Wilkie, 1766. 2 volumes, 8vo. 14 engraved plates after Anthony Walker (1726-1765). Full vellum, 2 crimson morocco spine labels lettered in gilt, remainder elaborately tooled in gilt, marbled endpapers (tiny chipping to labels, slight bowing to covers). Provenance: Syton Park (engraved bookplate); ink library notation to front fyleaf in Vol. I of Sir John Hayford Thordil (1773-1831). Third edition of Ridley’s imaginative tale that was falsely said to have been transcribed from a Persian manuscript, but it was the author capitalizing on the popular 18th century imitation Orientalia. The title was met with great reception, going through seven editions, and was even compared to Samuel Johnson’s most creative work Rasselas.

450/650

From the private library of a prominent Chicago collector, part II.

442. ROBERTS, David (1776–1864). –– BROCKEDON, William (1787–1854). Sketches in Egypt & Nubia. [Aalsmeer: [Brockedon, 1818]. Imperial folio (610 x 432 mm). Engraved frontispiece and 128 plates (127 x 203 mm.) by Rowlandson. Half dark olive–green straight grain morocco (Vols. I and III), 78 aquatint plates with hand coloring (Vols. II and IV). FIRST EDITION, FIRST PRINTING, one of 50 copies printed on all-rag paper SIGNED BY ROBERTS AND WYETH. Laid in with a suite of 14 color offset lithographs reproduced from the illustrations in the text; loose as issued and housed in original publisher’s printed envelope. LARGE PAPER COPY.

400/600

443. ROBERTS, Kenneth (1885-1957). –– WYETH, Newell Convers (1882-1945). illustrator. Trending Into Maine. Boston: Little, Brown and Company, 1938. 8vo. 14 full color plates by Wyeth. Publisher’s linen backed “natural finish” blue cloth, morocco spine label lettered in gilt, edges uncut, illustrated endpapers; original slipcase with printed spine label with stamp and dated ownership signature on half-title). PROVENANCE: STAMPED BY ROGER DE COVERLY BINDERY (spine darkened, scrollwork, all edges gilt, gilt turn-ins, marbled endpapers, GILT STAMPED BY ROGER DE COVERLY BINDERY (spine darkened, occasional pale spotting). FIRST EDITION, FIRST PRINTING of this WWI classic about an a disillusioned soldier dealing with the devastation wrought by the war.

444. ROGERS, Samuel (1763–1855). The Poetical Works... London and New York: George Routledge, 1869. 4to (279 x 203 mm). Illustrated with 128 INDIA PROOF PLATES from the designs of J.M.W. Turner and Thomas Stothard, laid down. Period full olive straight grain morocco gilt framed with ornate gilt cornerpieces; gilt lettering in remainder, all edges gilt, gilt turn-ins, marbled endpapers. GILT STAMPED BY ROGER DE COVERLY BINDERY (spine darkened, occasional pale spotting). LARGE PAPER COPY.

400/600

From the private library of a prominent Chicago collector, part II.


1,000/2,000

The author’s influential and enduring popular verse play in five acts and the fictionalization of the real life Cyrano de Bergerac as it follows the broad outlines of his life.

446. ROLANDSOND, Thomas (1757–1827). illustrator. –– COMBE, William (1742–1823). The First Tour of Doctor Syntax, in Search of the Picturesque... The Second Tour of Doctor Syntax, in Search of a Wife... London: Mathew and Bond, n.d. [1855]. 3 works in 3 volumes, 8vo. 2 additional aquatint titles with hand-coloring (Vols. I and III). 71 aquatint plates with hand coloring by Rowlandson. Half dark olive–green straight grain morocco, raised bands (light rubbing), compartments with gilt cornerpieces inside frames; gilt lettering in remainder, all edges gilt, marbled endpapers. A FINE SET.

200/300


200/300
447. ROWLING, J. K. Harry Potter and the Chamber of Secrets. [New York] Arthur A. Levine Books, [1999]. 8vo. Publisher’s blue cloth backed boards, spine lettered in silver; original unclipped first issue dust jacket. FIRST AMERICAN EDITION, FIRST PRINTING with complete 1 through 10 number line and without “year 2” printed on spine. SIGNED BY ROWLING on title. A PRISTINE COPY.

800/1,200

448. ROWLING, J. K. Harry Potter and the Prisoner of Azkaban. [New York] Arthur A. Levine Books, [1999]. 8vo. Publisher’s cloth backed boards, spine lettered in silver (small spot of old adhesive to upper cover); original unclipped dust jacket. FIRST AMERICAN EDITION, FIRST PRINTING with complete 1 through 10 number line. SIGNED BY ROWLING on title. FINE.

400/600

449. RUSKIN, John (1819–1900). Three Works. Including: The Art of England. 1884. -- On the Old Road. 1885. 2 volumes in 3. -- Studies in Ruskin. 1890. 22 plates including frontispiece. -- Together 3 works in 4 volumes, 8vo and 4to, all published in Kent by George Allen, all uniformly bound in parchment vellum gilt with morocco spine labels gilt (few spots of marring or chipping), top edges gilt, gilt dentelle turn ins, marbled endpapers, each stamped by Mansell, condition generally very good.

400/600

From the private library of a prominent Chicago collector, part II.


100/200


200/300


600/800


150/250

454. SANDBURG, Carl (1878–1967). Three Signed Titles. Including: Good Morning, America. [1928]. Publisher’s blue cloth titled in gilt; lacking jacket. FIRST EDITION, SIGNED BY THE AUTHOR on title. -- Complete Poems. [1950]. Publisher’s blue cloth; original unclipped dust jacket. FIRST EDITION, SIGNED BY THE AUTHOR on front fly. -- Always the Young Strangers. [1953]. Publisher’s green cloth; original clipped dust jacket (few old sellotape repairs at ends verso). Later printing. SIGNED BY THE AUTHOR on front fly. - Together 3 works in 3 volumes, all 8vo, all published in New York by Harcourt, Brace and Company, condition generally very good.

150/250


100/200

456. SCHULBERG, Budd (1914–2009). Typed Letter Signed (“Budd”) to Mr. H. N. Swanson. Sept. 19, 1963. One page, 8vo (203 x 184 mm), on personal stationery. Creased, corner staple hole. Schulberg writes to his literary agent about his conversation with American screenwriter, Dick Berg, and American film director, Stanley Kramer, on their expressed interest for his script “The Enemy Within”.

500/1,000

457. SCOTT, Walter, Sir (1771–1832). The Miscellaneous Prose Works of... Edinburgh: Printed for Cadell and Co., [et al], 1827. 6 volumes, Demy 8vo. Half-titles. Early half vellum, olive and citrus spine labels gilt (boards a little rubbed with pale spots of spotting or browning, early bookplate); each with cloth chemise, together housed in a cloth slipcase with olive green morocco spine label lettered in gilt. FIRST EDITION, Volume IV being in the FIRST STATE with the whole of sheet D mispaged “33–47”. Todd & Bowden 287A.

400/600

From the private library of a prominent Chicago collector, part II.


200/300

459. SCOTT, Walter, Sir (1771–1832). Quentin Durward. Edinburgh: for Archibald Constable and Co., Huntz Robinson, and Co., 1823. 3 volumes, 8vo (190 ½ x 121 mm). Half-titles. Early textured green cloth, original printed spine labels, pale yellow endpapers (some cocking to covers, mild marginal spotting or browning, early bookplate); each with cloth chemise, together housed in a cloth slipcase with olive green morocco spine label lettered in gilt. FIRST EDITION of Scott’s French classical history of Louis XI and his first venturing into foreign territory. Todd & Bowden 156T.

200/300
460. SCOTT, Walter, Sir (1771–1832). Waverly Novels. Edinburgh and London: Robert Cadell; Houstoun & Stoneman, 1842–47. 12 volumes, royal 8vo. Half–titles, engraved titles, 120 steel engraved plates (including frontispieces, numerous woodcut vignettes in text. Half green morocco over boards, raised bands, elaborate gilt scrollwork and centerpieces in compartments, gilt titling in remainder, all edges gilt, marbled endpapers (boards a gently rubbed, light intermittent marginal foxing). THE ABBOTSFORD EDITION is a desired set not only for its handsome illustrations but also for its larger format. Without the usual foxing.

800/1,200

From the private library of a prominent Chicago collector, part II.


100/200

From the private library of a prominent Chicago collector, part II.

462. [SHAKESPEARE]. FUSELLI, Henry (1741–1825), after Seven Stipple Engravings from The Dramatic Works of Shakespeare. London: John and Josiah Boydell, 1796–1803. Folio. Including: “Prospero, Miranda, Caliban and Ariel” (The Tempest, I, ii, 325); Vol. I, Plate IV. -- “Titania’s Awakening” (A Midsummer Night’s Dream, IV, ii); Vol. I, Plate XX. -- “The Witches Appear to Macbeth and Banquo” (Macbeth, I, iv); Vol. I, Plate XXXVI. -- “Prince Hal and Poins Surprise Falstaff with Doll T Darren” (King Henry the Fourth, Part II, i.iv); Vol. II, Plate IV (laid down to board). -- “King Henry Condemning Cambridge, Scroop and Northumberland” (King Henry the Fifth, II, ii); Vol. II, Plate XII. -- “Leer Casting out his Daughter Cordelia” (King Lear, I, i); Vol. II, Plate XXXVI, issued in Part No. III. -- “Hamlet, Horatio, Marcellus and the Ghost” (Hamlet, I, iv); Vol. II, Plate XLIV. -- All after Fuseli’s paintings in the Shakespeare Gallery, all generally very good condition with dark impressions, several matted. From 1789 to 1804, Boydell commissioned Britain’s established and up-and-coming contemporary artists to paint scenes exclusively from Shakespeare’s plays, offering each generous compensation for their work. Once the exhibition was mounted, reproductive engravings of the paintings produced by an in-house team of 40 printmakers were available to purchase, either as a portfolio of prints or as illustrations to a luxuriant edition of the plays. Weinglass 117; 119; 120; 121; 122; 123; 124.

2,500/3,000

From the private library of a prominent Chicago collector, part II.

463. SHAKESPEARE, William. -- LEE, Sidney (1859–1926), introduction. [Poems]. -- Venus and Adonis. -- Pericles. -- Lucerne. -- Sonnets. -- The Passionate Pilgrim. Oxford: The Clarendon Press, 1905. 5 works in 5 volumes, 4to (254 x 203 mm). Half–titles, colo Litho facsimile leaves of the first editions “which found no place in the first folio” (Jaggard) that were taken from copies held at the Bodleian Library and the Christie Miller Library at Bri nell. Each uniformly bound in full gilt vellum (lacking ties, boards warped, endpapers toned). Provenance: William Andrews Clark Jr. (red leather bookplate); a very important book collector. LIMITED EDITION, number 118 of 1000 copies SIGNED BY LEE on limitation in the compendium volume (Venus and Adonis). These works formed a supplement to the facsimile of the First Folio issued by Oxford University Press in 1902.

600/800

From the private library of a prominent Chicago collector, part II.


500/700

From the private library of a prominent Chicago collector, part II.

465. SHERIDAN, Richard Brinsley Butler (1751–1816). The works of...; with his life. London: John Ascham, 1834. 2 volumes, 12mo in sixes. Half–title in Vol. I (contemporary inscription above title), engraved portrait frontpiece and an engraved additional title in Vol. I. Later full burgundy straight grain morocco framed in gilt, raised bands gilt, compartments framed in gilt with center– and cornerpieces gilt, all edges gilt, marbled endpapers (scant pale spotting to text). UNAUTHORISED EDITION preceding Mary Shelly’s authorized collected edition by five years and includes the 26pp. Life, plus the title and 6pp. of preface to Posthumous Poems which was republished in that same year. A RARE EDITION. Not in Wise.

500/700

From the private library of a prominent Chicago collector, part II.

466. SHERIDAN, Richard Brinsley Butler (1751–1816). The Critic; or, A Tragedy Rehearsed. London: printed for T. Bocock, 1781. 8vo (225 x 137 mm). Half–title, engraved title. Later wrappers; folding chemise with gilt titling. ( occasional spotting to text, lacking the rare final advertisement leaf). Provenance: Edward Francis Cary (bookplate in chemise, businessman and president of the Pullman Company in Chicago). FIRST EDITION WITH THE RARE HALF–TITLE; with all points listed in Todd’s Book Collector. In Williams’ Seven Eighteenth–Century Bibliographies, the author states that “copies with the half–title are very rare indeed” ... and that almost all copies lack the half–title leaf, “in my opinion it is impossible to tell the first edition of this book, when it lacks the half–title, from incomplete copies of several subsequent editions”. Williams, pp. 222–223.

1,000/1,500

From the private library of a prominent Chicago collector, part II.

300/500

From the private library of a prominent Chicago collector, part II.


200/300

From the private library of a prominent Chicago collector, part II.

469. SKELTON, Joseph John (1783–1871). Engraved Illustrations of Antient Armour, from the collection at Goodrich Court, Herefordshire: after the drawings, and with the descriptions of Sir Samuel Rush Meyrick. London: Henry G. Bohn, 1854. 2 volumes, Royal 4to (368 x 267 mm). Engraved additional title in Vol. I, engraved frontispieces, engraved portrait of Skelton facing preface in Vol. I, 150 full-page engraved plates of various armaments. Later half morocco over marbled boards, raised bands with gilt stripping, morocco spine labels gilt, medieval armament tooling of gauntlets, helmets with gorgets, and polearms in centerpieces framed in gilt scrollwork corners, all edges gilt, marbled endpapers. Provenance: C. C. S. Parsons (bookplate). Second edition, corrected and enlarged, showing Meyrick’s collection of arms and armor that was compiled specifically for display at his newly constructed Goodrich Court in 1828. A FINE SET.

700/900

470. SMITH, Charles Hamilton (1776–1839). Selections of the Ancient Costume of Great Britain & Ireland… London: William Bulmer and Co. and Scape, 1814. Folio, Hand-colored aquatint engraved half-title (some marginal toning, few paper repairs verso edge), engraved dedication to Prince Regent, 60 full-page hand-colored aquatint engravings each with a leaf of text; several of which were etched by I. A. Akison. Full early black straight grain morocco framed in gilt, flat raised bands gilt, compartments framed and titled in gilt, all edges gilt, dentelle turn ins, red endpapers (crown partially rebatched at lower joint, upper hinge tender). Provenance: Thomas George Hough (bookplate); Frances Mary Richardson Currer (bookplate opposite title). FIRST EDITION, “SUPERIOR” SECOND ISSUE (mixed) with plates 6, 30, and 49 retrimmed (plate 34 is a first issue). These four plates were redrawn as the first edition was being prepared and are considered “superior both in drawing and engraving”. A SUBSCRIBER’S COPY with bookplate of Frances Currer (listed as “Miss Currer” on Subscriber’s leaf) who was considered the most famous female book collector of her time with a library estimated by Dilbit in over 20,000 books. Abbey, Life 433; Hardie, pp. 154–159; Tooley, pp. 246–248.

1,200/1,500

From the private library of a prominent Chicago collector, part II.

471. SPENCER, Edmund. –– FAIRFAX-MUCKLEY, Louis (1862–1936), illustrator. The Faerie Queene. London: J. M. Dent, 1897. 3 volumes, 4to (267 x 203 mm). Half-titles, titles printed in red and black with woodcut borders, 26 woodcut illustrations (several double-page), decorative headpieces, initials, and tailpieces by Fairfax-Muckley (a bit of offsetting to text from illustrations). Half crimson morocco, 5 raised bands, gilt titling in 2 compartments with gilt blossoms, leafy scrolls and stippling in remainder, top edge gilt, others uncut, marbled endpapers, stamped by W. T. Morrell. Original upper printed wrappers bound in. ONE OF 300 COPIES on handmade paper of this English epic poem that was first published in 1590.

1,200/2,000

From the private library of a prominent Chicago collector, part II.

472. STANLEY, Thomas (1625–1678). The History of Philosophy… London: Printed for Thomas Bassart, [et al.]. 1697. Large 4to (343 x 229 mm). Engraved portrait frontispiece by P. Lilly after William Faithorne (paper repair to verso of frontispiece at margin, also with ink notations to verso), 25 full-length engraved portraits of the philosophers in text (tiny voit to Part IX engraving), tables and charts. Contemporary full calf rebacked, raised bands, red morocco spine label gilt, all edges red, endpapers renewed (occasional soiling or spotting at margins). Provenance: Patrick Hume, Earl of Marchmont (bookplate d. 1702, verso of title). Complete (according to the table of contents) despite pagination irregularities of misnumbered leaves. SECOND EDITION of one of the earliest expositions of the history of Greek philosophy in English and the first to contain all four parts issued in 1655 together in one volume. Lowndes, p. 2493.

1,000/1,500

From the private library of a prominent Chicago collector, part II.


300/500

474. STEINBECK, John (1902–1968), East of Eden. New York: The Viking Press, 1952. 8vo. Publisher’s lime green cloth, spine lettered in green on brown background, original unclipped dust jacket (few tiny chips at head of spine, light dust soiling to rear panel). FIRST TRADE EDITION, FIRST PRINTING with “bite” for “ight” on p. 281. Scarce copy in such ATTRACTIVE condition. Goldstone & Payne A32b.

400/600


480. STONE, Elbert Hubbard (1863–1915). Uncle Tom’s Cabin; or, Life among the Lowly. [New York: Covici–Friede, [1936]]. 8vo. Publisher’s cloth backed in full crushed crimson morocco gilt, gilt scrollwork in compartments, marbled endpapers, gilt top edge, gilt edges, gilt stamping by Sangorski & Sutcliffe for Joseph Horne. FIRST EDITION, LIMITED ISSUE, number 458 or 1500 copies, printed at The Harbor Press. 200/300

482. SULLIVAN, Edmund J. (1869–1933), illustrator. -- CARLYLE, Thomas (1795–1881). The French Revolution: A History. London: Chapman and Hall, 1910. 2 volumes, 8vo (248 x 171 mm). Half–titles, 33 full–page line drawings and numerous in text woodcut vignettes by Edmund J. Sullivan. Period half crimson morocco over marbled boards, raised bands, gilt centerpieces and framing in compartments, gilt titling in red morocco, top edge gilt, marbled endpapers, stamped signed by Sangorski & Sutcliffe for Joseph Horne. FIRST ILLUSTRATED EDITION BY SULLIVAN which is arguably the artist’s most magnificent work in the format of an Edwardian gift–book but with the Illustrations continued to black and white for added realism and with the additions of symbols in response to the great visual tradition of the Georgian period of print and caricature. A BRIGHT SET. Houte, Fin de Siecle: The Illustrators of the Nineties, p. 175. 500/700

From the private library of a prominent Chicago collector, part II.

250/350

150/250


150/250


500/700


200/300


150/250

495. THACKERAY, William Makepeace (1811–1863). The Works of... New York: Charles Scribner's Sons, 1903–04. 32 volumes, 8vo. Frontispieces, numerous plates and in-text vignettes. Early half olive morocco over marbled boards, raised bands with gilt fillets, gilt titles in compartments, top edge gilt; others uncut (several boards detached, spines uniformly sunned). KENSINGTON EDITION of the complete works of Thackeray.

200/300

496. THOMPSON, Hunter S. (1937–2005). Fear and Loathing in Las Vegas... New York: Random House, [1971]. 8vo. Publisher's cloth backed boards, upper cover pictorially blind–stamped (light sunning to cover edges); original unclipped dust jacket. FIRST EDITION, FIRST PRINTING of Thompson's drug fueled journey to Las Vegas in search of what Thompson calls "the American Dream." A BRIGHT COPY.

300/400


250/350


100/200


400/600


300/500


500/700


250/350


150/250
504. [RUBAIYAT]. VEDDER, Elihu, illustrator. –– FITZGERALD, Edward, translator. \textit{Rubaiyat of Omar Khayyam: The Astronomer-Poet of Persia.} Boston: Houghton Mifflin and Company, 1884. Folio (432 x 381 mm). Drawings and text are reproduced by Albertype process. 57 Art-Nouveau illustrated leaves by Elihu Vedder on Japanese paper and mounted on heavy wove paper. Original publisher’s full thick brown morocco by Riverside Press, elaborately stamped and tooled in gilt after a design by Vedder, spine lettered and decorated in gilt, all edges gilt, broad gilt dentelle turn-ins, floral silk doublures and free endpapers (expertly refurbished covers with few professional repairs to spine ends, fore edge repair to front silk free endpaper). FIRST DELUXE LIMITED EDITION, number 18 of 100 copies signed by Vedder on limitation page. Potter 201. \textdollar{4,000}/\textdollar{6,000}

This is the true first deluxe edition of Vedder’s interpretation and produced from the same text block that was used in Sangorski and Sutcliffe’s legendary (but tragic) jeweled binding, “The Great Omar”, that was bound for America aboard the Titanic. This edition sold out within six days making it truly a scarce title on the market.

505. VEDDER, Elihu (1836–1923). \textit{The Digressions of V.} Boston and New York: Houghton Mifflin Company, 1910. 2 volumes, 4to. Mounted plates with printed tissue guards, gravures and many reproductions of illustrations by the author. Publisher’s full vellum elaborately stamped in blue and gilt, top edge gilt (spines toned, light dust soiling to covers). FIRST AUTOGRAPHED EDITION, number 23 out of an unspecified number [525 copies printed on Japan vellum and SIGNED by the author on limitation in Vol. I. Laid-in with a publisher’s catalogue (dated 1910) for “Vedder Subjects in The Copley Prints”. \textdollar{250}/\textdollar{350}

506. VERNE, Jules (1828–1905). \textit{The Exploration of the World… – Famous Travels and Travellers. – The Great Navigators of the Eighteenth Century. – The Great Explorers of the Nineteenth Century.} New York: Charles Scribner’s Sons, 1879–81. 3 works in 3 volumes, 8vo. Translated from French. Frontispieces, title vignettes, maps by Matthis and Morieu, facsimiles from early manuscripts, numerous full-page plates by Léon Benett, Philippoteaux, and Matthis. Publisher’s pictorial cloth over beveled boards stamped in black and gilt, pale yellow endpapers (a bit of faint rubbing to covers and spine ends, upper hinges slightly starting); together housed in a cloth slipcase. Vol. I is a later issue with ads titled “Jules Verne Greatest Work” and p. 4 of ads lists parts two and three as “In preparation”. FIRST AMERICAN EDITIONS of the only non-fictional work of Jules Verne printed in the English language. A COMPLETE AND ATTRACTIVE SET. Myers 18. \textdollar{1,000}/\textdollar{2,000}


511. VONNEGUT, Kurt (1922–2007). Slaughterhouse-Five or The Children's Crusade. (New York: Seymour Lawrence/ Delacorte Press, [1969]. 8vo. Publisher's turquoise cloth stamped in gilt, black and red (a touch of sunning to extremities); original unclipped FIRST STATE dust jacket with $9.95 price and the correct code of 0369 at foot of rear flap (evenly toned, later price label affixed to front flap). FIRST EDITION, FIRST PRINTING of Vonnegut's classic anti-war novel based on his own experiences as a POW during the Allied bombing of Dresden in 1945. 500/700

512. WALSH, Walter "Christy" (1891–1955). Adios to Ghosts. [Self-published], 1937. 8vo. Illustrated from black and white photographs of the author with various baseball teams including several with Babe Ruth and the Yankees. Publisher's red cloth pictorially stamped and lettered in gilt, compartments gilt (ends professionally repaired, two repaired cover gashes to Vol. II), spine a bit dried, joints tired. Bookseller tickets (Black Parry, David Murray). Third edition of over 500 selections of articles from one of the most notable magazines of its era. 100/200

513. WALKER, John. A Selection of Curious Articles from the Gentleman's Magazine. London: Printed for Longman, et al., 1814. 4 volumes, 8vo. Contemporary calf, crimson leather spine label titled in gilt, compartments gilt (ends professionally repaired, two repaired cover gashes to Vol. II), spine a bit dried, joints tired. Bookseller tickets (Black Parry, David Murray). Third edition of over 500 selections of articles from one of the most notable magazines of its era. 100/200

514. WELLS, Herbert George (1866–1946). Cut Autograph Signature of "H.G. Wells". On trimmed cardstock slip (216 x 57 mm). At bit of spotting. A FINE EXAMPLE. 100/200

515. WEST, Dame Rebecca (1892–1983). Black Lamb and Grey Falcon: A Journey Through Yugoslavia. New York: The Viking Press, 1941. 2 volumes, 8vo. Numerous reproduced black and white photograph plates. Publisher's black cloth affixed with colored pictorial label to upper covers, spine lettered in gilt, blue top stain, map endpapers; original clipped dust jacket; together in original slipcase. (Spines gently darkened with light creasing or chipping, slight corner void to p. 633 at margin). FIRST AMERICAN EDITION of this travel book based on the author's diary during her 1936 and 1937 visits to Yugoslavia. 750/850

516. WHITE, Elwyn Brooks (1899–1985). Stuart Little. New York and London: Harper & Brothers, [1945]. 8vo. Frontispiece and numerous woodcut vignettes by Garth Williams. Publisher's black cloth stamped and lettered in green and orange (fair spotting to extremities); original unclipped dust jacket with "$2.00" (some chipping along edges, spine panel toned, few stains). FIRST EDITION, FIRST PRINTING of the author's first children's book. 200/300

517. WHITMAN, Walt (1819–1892). Leaves of Grass. Philadelphia: David McKay, 1891. Tall 8vo. Portrait frontispiece. Publisher's maroon cloth lettered in gilt, beveled boards, top edge gilt (few faint stains to covers). FIRST EDITION in BAL's binding C. The second annex to Leaves of Grass, of which 1000 copies were printed. BAL 21440. 150/250

518. WHITMAN, Walt (1819–1892). November Boughs. Philadelphia: David McKay, 1891-2. 8vo. Engraved portrait of a young Whitman. Early half chocolate brown crushed levant over marbled boards; 5 raised bands, compartments with gilt centerpieces of leafy sprigs, gilt titling in remainder, top edge gilt, marbled endpapers (upper hinge cracked). Early reprint, second state printed from the plates of Leaves of Grass (1889) with Whitman's final arrangement of this work. BAL 21441. 250/350


520. WILDER, Thornton (1897–1975). An archive of correspondence. Comprising of: 1 ANS and 1 Autograph postcard signed by Wilder; 6 TLS, 1 TNS and 2 typed memos by Gertrude Norman, Sidney Philips, Mel Arnold, and Sol Stein. The correspondence was written between 1955–56 and involves the possibility of putting together a Thornton Wilder Reader, as suggested by Wilder’s friend Gertrude Norman. Provenance: from the estate of Sol Stein. 200/300
521. WILLIAMS, Tennessee (1911–1983). Androgyne, Mon Amour. [New York:] New Directions, [1977]. 8vo. Color frontispiece from original oil painted by the author, unmounted and laid in. Publisher’s lime green cloth; original slipcase. LIMITED EDITION, one of 200 copies out-of-series, SIGNED BY WILLIAMS. 100/150


523. WODENHOUSE, Pelham Grenville (1881–1975). –– BOLTON, Guy (1884–1979). Bring on the Girls! New York: Simon and Schuster, 1953. 8vo. Publisher’s green cloth backed boards; original unclipped dust jacket (few chips near head of spine panel, closed tear to rear panel). FIRST AMERICAN EDITION, FIRST PRINTING of the semi-autobiographical collaboration centered on the world of Broadway, [Laid in] with an original playbook (279 x 152 mm) from the 1934 production of Bring on the Girls performed at London’s National Theatre starring Jack Benny. 60/90


525. WOLFE, Tom (1900–1938). The Electric Kool-Aid Acid Test. New York: Farrar, Straus and Giroux, [1968]. 8vo. Publisher’s white cloth, spine lettered in a multi-colored foil; blue top stain (top edge of covers gently toned; original unclipped dust jacket. FIRST EDITION, FIRST PRINTING of one of the best and most revealing books on the hippie lifestyle and philosophy that tells the classic account of Ken Kesey and the Merry Pranksters bus trip across America in the late 1960s. 250/350

526. BALDWIN, James (1924–1987). Nobody Knows My Name: More Notes of a Native Son, presentation copy to Baldwin’s lifelong friend and editor. New York: The Dial Press, 1961. 8vo. Publisher’s cloth backed boards (some spotting or toning to endpapers), original unclipped dust jacket (light creasing to spine panel with few tiny chips to ends). INSCRIBED BY THE AUTHOR TO SOL STEIN on dedication page: “For Sol: /In honor of the splendidly disputed passage, /love, /Jimmy /god help us”, FIRST EDITION, FIRST PRINTINGS of this collection of essays with topics ranging from race relations in the United States to the role of the writer in society. 600/800

Provenance: from the estate of Baldwin’s friend and editor, Sol Stein. Stein began his lifelong association with James Baldwin when they were both editors of The Maggie; the literary magazine at Delmar Clinton High School in the Bronx. In 1955, Stein would edit and publish Baldwin’s anthology of essays on the black experience entitled “Notes of a Native Son”, later chronicling their literary relationship and brotherhood in “Native Sons: A Friendship That Created One of the Greatest Works of the Twentieth Century: Notes of a Native Son” (2004).


528. BALDWIN, James (1924–1987), editor. –– AVEDON, Richard (1923–2004), editor. Two Issues of the Maggie Literary Magazine with Original Typed Manuscript Submitted for the Publication that was Accepted by James Baldwin, association copies. Brooklyn: The Comet Press / DAWL Clinton High School, 1941–1942. Includes Volume 25, No. 1; and Volume 26, No. 1. Profusely illustrated by Harold Altman and other notables. Publisher’s printed wrappers (short closed tears to edges of Vol. 25, No. 1; test block separated from wrappers in Vol. 26, No. 1). BOTH FIRST EDITIONS WITH NUMEROUS EARLY ORIGINAL STORIES, POEMS, AND PLAYS BY BALDWIN AND AVEDON. (Together with) 44p. typed manuscript by Sol Stein, contributor and editorial board member, with review cover sheet to be submitted to the chief editor of the Maggie for acceptance and with numerous holograph emendations and corrections in ink. Includes 5 lines of pencil notations to cover sheet under “Criticism” stating that this is “the only story I’ve seen so far, over which I am enthusiastic. By all means accept this...The ending should please ever the most sombre of our writing staff. In favor of acceptance/Baldwin”. Provenance: from the estate of Baldwin’s friend and editor, Sol Stein. 400/600

One of the most significant public high school literary and art magazines of the depression and World War II era that featured the young teens, Baldwin and Avedon, as both editors and contributors.
by "the Negro in America" who "may have been the only person other people for a sense of their own identity". He concludes a "dangerous tendency to distrust individual effort" and rely on an "insufficient sense of their individual worth" and having a "progress." Baldwin later critiques the American Self as having fails, above all, to assess the price and the meaning of this to underestimate the individual will and sensibility – and one the mass, one tends to overlook the individual heartbreak and to be aware of dangers present, in looking at the problem in that, in congratulating ourselves over dangers past, we can fail it’s alright to be proud of what’s been done, and I’m not being the history of the Negro in America sociologically the effect of the good life being, for me, too outer… When one reads all certain that Americans have the good life – their concept Younger Brother" and a critique to Rose’s book: "I am not at to be the introduction to an unpublished essay "Letter to My what is happening now?" in regard to the "Negro American" and what appears to be the introduction to an unpublished essay "Letter to My Younger Brother" and a critique to Rose’s book: "I am not at all certain that Americans have the good life – their concept of the good life being, for me, too outer… When one reads the history of the Negro in America sociologically the effect the only way to make us feel rather proud of ourselves – God knows that prodigies of good have been accomplished. Now, it’s alright to be proud of what’s been done, and I’m not being sardoninc about the good; only this attitude has its dangers, in that, in congratulating ourselves over dangers past, we can fail to be aware of dangers present, in looking at the problem in the mass, one tends to overlook the individual heartbreaks and to under estimate the individual will and sensibility – and one fails, above all, to assess the price and the meaning of this progress." Baldwin later critiques the American Self as having an "insufficient sense of their individual worth" and having a "dangerous tendency to distrust individual effort" and rely on "other people for a sense of their own identity". He concludes that the good life is not based on a eutopian society but was actually obtained "by the Negro in America" who “may have been the only person there who ever really had it…The Negro had at least himself, by which I mean he had some sustaining sense of himself, of his own privacy, of his own ability to outwit and endure, to suffer and rejoice; knowing as I think one must, that life is a black and lonely affair, he could then, as one must, find light in the darkness.” Provenance: from the estate of Baldwin's friend and editor, Sol Stein.

Baldwin’s unpublished essay and notes to a “Letter to My Younger Brother” was to be written for his brother, David. In it, the essay was to be divided into three parts as chronicled in Sol Stein’s “Native Sons…”, the history of the Negro in this country to give his brother a sense of his own history, an evaluation of David’s life until the present moment to rid him of the notion that he is the victim, and speculations of the future and the struggle ahead. (Native Sons: A Friendship that Created one of the Greatest Works of the Twentieth Century: Notes of a Native Son", pp. 75–78).

531. 1963 Folk Concert Poster to Benefit Victims of Southern Racism. (Boston, 1963). Decorator unknown. Small poster (14 x 8 ½”) for a folk concert featuring Dave Van Ronk, Guitar Nubiot, Bill Lyons, Pete Lens, Josh and Rika Alper, and a talk by Truman Nelson, held at the Charles Street Meeting House in Boston. Held to benefit the legal defense of four unnamed victims of Southern racism. Old horizontal folds, short creases at edges; contemporary pencil notations verso. 50/150

532. [BLACK PANTHERS]. Pair of Black Panther Handbills. Including; double-sided handbill (New Haven, May 1-3, [1970]) issued in support of Bobby Seale and other Panthers during the New Haven Black Panther trials, illustrated with Emory Douglas’s depiction of Seal in an electric chair, 11 x 8 ½”; and a single-sided pictorial handbill (New York, Feb. [1971]) for a “Benefit/Energy Release” for the Panther 21 trial, at the Hotel Diplomat, with the Committee to Defend the Panther 21 address on phone number in corner, 8 ¼ x 11”. Small tears and creases to edges. 200/300

533. [CIVIL RIGHTS]. –– HARBITT, Charles; Gene Tarpey; and Tim Murnane. If Not Now, When? Chicago: Argus Communications, ca. 1968. Offset lithograph poster on linen-finish paper. 18 ¼ x 12 ¼”. Unmounted. Two faint old horizontal folds. 80/150

534. [CIVIL RIGHTS]. –– [KING, Martin Luther, Jr.]. March for Freedom Now! [Chicago, 1960]. Original black and white pictorial printed plakard (711 x 559 mm). (Pale dampstain to outer margin at lower left with few small spots of professional paper restoration verso edge; image area lightly rubbed). On July 25, 1960, the Rev. Martin Luther King Jr., A. Phillip Randolph, and Ray Wilkins led a march in Chicago on the Repubilication National Convention, held at the International Amphitheatre, to present civil rights demands to the presidential candidate, Richard Nixon, and the greater Republican Party. The Chicago Daily Tribune reported on the more than 5,000 demonstrators who assembled at Tabernacle Baptist Church and marched several miles to the venue, chanting “Jim Crow must go.” At the venue, the leaders were eventually met outside by Son, Kenneth B. Keating of New York, who, according to Randolph, “expressed personal support...but he was unable to assure there would be a literal plank.” A similar march was held at the Democratic nominating convention the same year, and King met privitely with candidate John F. Kennedy in June. Printed material from the march is rare. The Chicago Public Library’s holdings include a leaflet incorporating a similar photoprint design as the one used on this poster. This is only the second known copy in existence and the third time appearing at auction– twice being with us. 3,000/5,000
Keep the Faith Baby.

Trio of Civil Rights and Protest Posters.

but overall very good.

With scattered folds and tears, some discoloration to Garvey, Ball’s Emancipation Memorial. 28 ½ x 22 ¼". Unmounted.


Evers for Everybody

OSPAAL, ca. 1979. 31 x 18". –– offset lithograph poster collage of images of civil rights leaders and contemporary Black icons such as Martin Luther King, Jr., Angela Davis, and Sidney Poitier, collaged with snippets of text. 22 ¼ x 30". Unmounted. Corner creases and tears. Scarce. No other copies of this poster or work by this artist traced.

125/225


150/250


250/350


100/200


100/200

541. GREGORY, Dick (1932-2017). Write in for President Dick Gregory, [1968]. Campaign poster Gregory and running mate Mark Lane, bearing a portrait of Gregory, printed in blue. 29 x 22 ¼". -- [Also with]: a Gregory lecture handbill at Zellerbach Auditorium (Berkeley, CA) on yellow paper, 11 x 8 ½" (staple holes and small losses).

125/225


100/150

543. HAMPTON, Don. [Untitled], African American Collage Poster. Santa Monica, CA: A&I Industries, 1973. Offset lithograph portrait collage of images of civil rights leaders and contemporary Black icons such as Martin Luther King, Jr., Angela Davis, and Sidney Poitier, collaged with snippets of text. 22 ¼ x 30". Unmounted. Corner creases and tears. Scarce. No other copies of this poster or work by this artist traced.

80/125

544. Huey Newton and Martin Luther King, Jr. Pair of Personality Posters. New York, 1966/n.d. Offset lithograph portrait posters of Newton at Black Panther headquarters, after a photograph by Ted Streshinsky (misspelled Strashinsky), 39 ½ x 27 11/16" / offset lithograph portrait of Dr. King, 41 ¼ x 29 ¾" (faults and tape repairs to edges), stating proceeds of the sale of the poster were directed to the SCLC.

Both unmounted/rolled.

200/300


200/300


100/150

547. ROSEMAN, Shelly. Nixon’s The One. Norristown, PA: Poster Prints, 1968. Offset lithograph satire poster, after a photograph by Roseman, depicting a pregnant Black woman wearing a large “Nixon’s the One” button. Unmounted/rolled. 42 x 30 ¾”. Short closed tear bottom edge; small edge losses and creases.

200/300

548. Sorrell, Maurice (1914-1998). Inscribed and Signed Photo of LBJ. 1964 (inscription date). Silver gelatin print, on Photo of LBJ. 8 ½ x 6 ½”.

125/225

Sorrell was the first Black member of the White House Photographers Association.


200/300


552A. Collection of Black Americana Ephemera, Postcards, and Booklets. American, ca. 1920s/60s. Approximately 40 pieces, including menus, recipe booklets, postcards, trade cards, greeting cards, premiums, minstrelsy programs, photos, and other items. Includes premiums with black stereotypes such as Aunt Jemima, Luzianne Coffee and Chicory, Dainty Desserts, Sambo’s Pancakes, and Fisher’s Blend Flour; (5) stereotypical greeting cards; Radio Music Price List of Minstrel Shows; Cory High School (Augusta, ME) 1947 Chizzle Wizzle Fair program with minstrel cover; Dirah’s Shack (Palo Alto) Wine List with mummy stereotype cover; Landon School of Illustrating and Cartooning stapled instructional booklet with caricature on cover; (11) postcards; (16) trade cards; Coon Chicken Inn envelope; Amos and Andy promo photo; Joe & Asbestos Sports Weekly booklet; (3) Hip-Pocket records in sleeves (Aretta Franklin, Wilson Pickett, and Otis Redding); Ebony magazine subscription flyer; Louis Armstrong Statue Fund photo; and others. 100/200


554. HUNTER, Clementine (American/Louisiana, 1886–1988). “Picking Cotton”. October, 1972. Oil on canvas panel, monogrammed lower right. Framed, 29 3/4 x 29 3/4 mm. Provenance: from Morris Taft Thomas’ personal collection with his notary blindstamp to verso and signed inscription: “This is an original work by Mrs. Hunter, painted in my presence. Oct. 1972”. Sold by Thomas to M. Johnson–Hine in 2011 with additional paperwork of this sale. Thomas is a renowned artist, teacher, and author who has written several books on Hunter. 3,000/4,000

555. [ECO-ACTIVISM]. All Species Day Parade Felt Banner and Poster. [New York, 1982]. Green felt parade banner with silver foil lettering and small butterfly embroidered on left side. 34 x 60". –– [Also with:] a double-sided paper poster advertising the parade, in green ink on yellow paper (17 x 13") stapled to strips of cardboard. A few tears and small holes in felt. Provenance: Collection of Carl Hultberg. 300/400

555A. Collection of Black Americana Ephemera, Postcards, and Booklets. American, ca. 1920s/60s. Approximately 40 pieces, including menus, recipe booklets, postcards, trade cards, greeting cards, premiums, minstrelsy programs, photos, and other items. Includes premiums with black stereotypes such as Aunt Jemima, Luzianne Coffee and Chicory, Dainty Desserts, Sambo’s Pancakes, and Fisher’s Blend Flour; (5) stereotypical greeting cards; Radio Music Price List of Minstrel Shows; Cory High School (Augusta, ME) 1947 Chizzle Wizzle Fair program with minstrel cover; Dirah’s Shack (Palo Alto) Wine List with mummy stereotype cover; Landon School of Illustrating and Cartooning stapled instructional booklet with caricature on cover; (11) postcards; (16) trade cards; Coon Chicken Inn envelope; Amos and Andy promo photo; Joe & Asbestos Sports Weekly booklet; (3) Hip-Pocket records in sleeves (Aretta Franklin, Wilson Pickett, and Otis Redding); Ebony magazine subscription flyer; Louis Armstrong Statue Fund photo; and others. 100/200

The third annual All-Species Day Parade was held in New York on Memorial Day weekend, Saturday, May 29, 1982. Exotic and endangered animals including condors, gray wolves, and elephants marched with men and women, some in elaborate animal costumes, from Dag Hammarskjold Plaza to Central Park, according to reporting in the New York Times. The organizers hoped their parades would bring about a “biocentric” attitude and a recognition that all species are interrelated. Hultberg, from whose collection this banner comes, was an organizer of many green and activist movements in New York of the 1980s, such as recycling, bicycling, and community gardening.

555B. [ECO-ACTIVISM] All Species Day Parade Felt Banner and Poster. [New York, 1982]. Green felt parade banner with silver foil lettering and small butterfly embroidered on left side. 34 x 60". –– [Also with:] a double-sided paper poster advertising the parade, in green ink on yellow paper (17 x 13") stapled to strips of cardboard. A few tears and small holes in felt. Provenance: Collection of Carl Hultberg. 300/400

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563. [FINE PRESS & LIVRE D'ARTISTE]. –– [BLACK SUN PRESS]. BRIDGES, Robert (1844–1930). Shorter Poems. [Oxford: Daniel Press, 1894]. 5 volumes in 1, plus index, small 4to (216 x 178 mm). Titles, English blackletter font. Contemporary half crushed levant, raised bands, gilt titling in compartments, top edge gilt, others uncut, marbled endpapers (spine sunned, boards rubbed, front free endpaper sprung). Provenance: C. W. Christie Miller (bookplate); contemporary gift inscription from his tutor at Eton on flep verso. LIMITED TO 150 COPIES, these being number 143. First Collected Edition, Large Paper Copy. In 6 parts, which when put together form the most considerable publication of the Daniel Press.

From the private library of a prominent Chicago collector, part II.


From the private library of a prominent Chicago collector, part II.


From the private library of a prominent Chicago collector, part II.


570. [FINE PRESS & LIVRE D'ARTISTE]. -- [GRABHORN PRESS]. BROWN, Marion. -- WILLIAMSON, Jean. San Francisco Old & New. San Francisco: The Grabhorn Press, 1939. 4to. Engraved portrait frontispiece pencil signed by the illustrator, numerous woodcuts including full-page plates. Publisher's linen backed boards, LIMITED EDITION, number 327 of 500 copies. FINE. 100/150


572. [FINE PRESS & LIVRE D'ARTISTE]. -- [GRACE HOPER PRESS]. COVENTRY, Francis (1725–1759). The Private Presses. San Francisco: [Grace Hoper Press], 1940. 4to. Printed in various colors, font sizes and styles, in red and black in various font sizes and styles. Publisher's cloth backed decorative paste paper boards, crimson morocco spine label gilt, edges uncut, ONE OF 75 COPIES. -- Together, 2 works in 2 volumes from this Californian fine press. FINE. 200/300


From the private library of a prominent Chicago collector, part II. 1,200/2,000

"Syr Ysaambrace" is the last in the series of medieval metrical romances that the Kelmscott Press produced in the 1890s that were originally drawn from Halliwell's manuscript "Thornton Romances" at the Library of Lincoln Cathedral and was intended to include "Sir Eglamour" in the same volume.

575. [FINE PRESS & LIVRE D'ARTISTE]. -- [KELMSCOTT PRESS]. Syr Ysaambrace. Edited by F.S. Ellis. Harmer–Simpson: Kelmscott Press, 1897. 8vo. Printed in Chaucer type in red and black, two full-page woodcuts by Burne-Jones, woodcut vine borders and capital initials. Early full crushed morocco, 5 raised bands, gilt titles in compartments, top edge gilt, others uncut, marbled endpapers, stamped by Zaehtinsdorff bindery (upper cover detached, uneven toning), LIMITED EDITION, one of 350 copies on flower paper of a total edition of 358. Cockerell 48; Franklin, The Private Presses, p. 193; Peterson 14B; Ransom, p. 331. 100/200

576. [FINE PRESS & LIVRE D'ARTISTE]. -- [LIMITED EDITIONS CLUB; DULAC, Edmund (1882–1953), illustrator]. The Golden Cockerel, New York: The Limited Editions Club, n.d. [1949]. 4to. Illustrated by Dulac. Publisher's maroon cloth with a large die cut metal rooster emblem inlay on upper cover; original glassine jacket, decorative chemise, slipcase. LIMITED EDITION, number 258 of 1500 copies SIGNED BY DULAC on colophon. FINE. 100/200

"Syr Ysaambrace" is the last in the series of medieval metrical romances that the Kelmscott Press produced in the 1890s that were originally drawn from Halliwell's manuscript "Thornton Romances" at the Library of Lincoln Cathedral and was intended to include "Sir Eglamour" in the same volume.

577. [FINE PRESS & LIVRE D'ARTISTE]. -- [KELMSCOTT PRESS]. Napoleon's Memoirs. [London:] The Golden Cockerel Press, 1945. 2 volumes, 4to. Portrait frontispieces, title vignettes by John Buckland Wright. Publisher's olive-green cloth decorated and lettered in gilt, top edge gilt, others uncut, "Editor's Map" printed endpapers (covers toned); Vol. II with original glassine jacket (chipped or creased), LIMITED EDITION, number 208 of 500 copies printed on Arnold's mould--made paper. Frankin, The Private Presses p. 228. 300/400
578. [FINE PRESS & LIVRE D'ARTISTE]. –– [NONSEUCH PRESS]. KAUFFER, Edward McKnight (1890–1954), illustrator. –– CERVANTES SAAVEDRA, Miguel de. Don Quijote de la Mancha... London: The Nonesuch Press, [1930]. 2 volumes, 8vo. 21 color illustrations by E. McKnight Kauffer. Publisher's tan morocco, raised bands, morocco spine label gilt lettered, edges uncut (some darkening to spines), LIMITED EDITION, number 59 of 90 printed on Hale paper SIGNED by the editor and written by a major figure in the development of modern haiku poetry. FINE. Gallup AF60.

579. [FINE PRESS & LIVRE D'ARTISTE]. POUND, Ezra (1885–1972). Cantos LXII & LXIII. Milan: Vanni Schilirr, 1963. 8vo. Publisher's printed and embossed white wrappers; original matching slipcase. LIMITED EDITION, number 44 of 108 copies printed in Old Style on Glastonbury paper. –– Together, 2 works in 2 volumes, each signed numbered in pencil by the artist. FINE. 300/500

580. [FINE PRESS & LIVRE D'ARTISTE]. –– [PROMETHEUS PRESS]. PROKOSCH, Frederick, illustrator. YEATS, W. B. Four Titles from The Prometheus Press: Her Triumph. –– Quartet in Old Age. –– The Living Beauty. –– The Heart of the Woman. Grace. The Prometheus Press, 1964. 4 volumes, 12mo. Each tipped with an original watercolor frontispiece by Prokosh. Publisher's wrappers sewn with silk cord, title label in manuscript affixed to upper cover, each laid in with a signed prospectus from the publisher. ONE OF 5 HANDWRITTEN COPIES (alpha, gamma, delta, epsilon), each signed on the limitation by the illustrator. FINE. 300/500


582. [FINE PRESS & LIVRE D'ARTISTE]. –– [ROCKET PRESS]. BURNETT, David. Vines. [Ashtonby, Oxfordshire]: The Rocket Press, 1984. 8vo. 2 woodcuts with frontispiece by Richard Shirley Smith. Publisher's quarter cloth over printed marbled boards; original matching slipcase. LIMITED EDITION, number 46 of 50 copies from a total edition of 200 SIGNED BY THE ARTIST. –– [Together with:] 2 additional engravings tipped into original stiff brown paper wraps with printed labels, each signed numbered in pencil by the artist. FINE. 100/150

A RARE TITLE FROM THE SHAKESPEARE HEAD PRESS PRINTED ON ALL VELLUM

583. [FINE PRESS & LIVRE D'ARTISTE]. SHAKESPEARE HEAD PRESS. SHAKESPEARE, William. Sonnets. Stratford–on–Avon: Shakespeare Head Press, 1905. 12mo. Half–title, title printed in black and red within decorative border, woodcut tail– and head–pieces on each page, printer's device on colophon, ONE OF 12 COPIES PRINTED ON VELLUM, this being number 6. Full limp vellum, gilt lettered spine, green silk ties (lower ties laid in). One of Shakespeare Head's earliest publications (the second item on Franklin's checklist) and one of the scarcely seen vellum editions. Franklin Private Presses, p. 232. 2,000/3,000

From the private library of a prominent Chicago collector, part II.

584. [FINE PRESS & LIVRE D'ARTISTE]. NOBORU, Masaoka ("Masao Kishi"). Peonies Kana. Translated and edited by Harold J. Isaacson. [New York: Theatre Arts Books and Stampaeria Vatogone, 1972]. 8vo. Publisher's drab boards, printed spine labels; original slipcase with title label. LIMITED EDITION, number 44 of 108 copies on mould–made paper SIGNED by the editor and written by a major figure in the development of modern haiku poetry. 80/125

585. [FINE PRESS & LIVRE D'ARTISTE]. –– [TAMALPAIS PRESS – LEAF BOOK]. OLMSTEAD, Duncan. Bartolomeus Zanni, printer at Venice 1486–1518 and at Portese 1489–90. Berkeley: Tamalpais Press, 1962. Tall 4to. Sewn with 2 original leaves from Jacobus de Voragine's Legendaro del Sancti (Venice: Zanni, 1503), double columns with 5 woodcut illustrations in text. Original publisher's printed wrappers, saddle sewn. LIMITED EDITION, number XIII of 15 copies issued with two or more leaves with one or more woodcuts. PRESENTATION COPY INSCRIBED BY THE COMPILEER to David Magee (1905–1977). Magee, a once beloved antiquarian bookseller, bibliographer, and novelist, was also president of the Antiquarian Booksellers Association of America (ABAA), the Rubicue Club of San Francisco, and the Book Club of California. 250/350


126 FINE BOOKS & MANUSCRIPTS
587. [FINE PRESS & LIVRE D’ARTISTE]. -- [TIBER PRESS]. ASHBERY, John. The Poems. Prints by Joan MITCHELL. -- KOCH, Kenneth. Permanently. Prints by Alfred LESLIE. -- O’HARA, Frank. Odes. Prints by Michael GOLDBERG. -- SCHUYLER, James. Salute. Prints by Grace HARTIGAN. New York: Tiber Press, [1960]. 4 volumes, folio. Each volume with three full-page color silkscreen prints, “hors texte”, and additional silkscreens on the title page and upper cover. Original publisher’s cloth backed illustrated boards with publisher’s thick acetate jacket; original slipcase and cardboard box. LIMITED EDITION, number 175 of 200 copies EACH SIGNED BY THE POET AND ARTIST on Hahnmüle paper. An outstanding and important post-war American artist book with collaborations between four of the most influential American poets of the second half of the twentieth century, and four important second-generation New York School artists. According to the prospectus (not present here), the collaborators all “lived in New York City where they knew one another well for a number of years and followed one another’s work with involved interest. Tiber Press left the choice of partners in this project to the individuals themselves, and, in collaborating, the poet and painter were acknowledging an awareness of some real relationship between their work”. A FINE COPY. 4,000/6,000

588. [FINE PRESS & LIVRE D’ARTISTE]. -- [TURKEY PRESS]. OSSIMAN, David. The Moon–Sign Book. [Isla Vista:] The Turkey Press, 1984. 4to. Publisher’s handmade paper over boards, printed cover label; original dust jacket. LIMITED EDITION, number 31 of 40 copies printed on Gutenberg Laid from a total edition of 215 copies SIGNED BY THE AUTHOR. Laid in with prospectus. The third publication in a series of Radic Poems. 100/150

589. [FINE PRESS & LIVRE D’ARTISTE]. -- [YOLLA BOLLY PRESS]. KROEBER, Theodora. The Inland Whale. [Covelo, California]: The Yolla Bolly Press, [1987]. Oblong 4to. 9 full–page color woodcut plates and numerous woodcuts in text with gouache paints by Karin Wikström. Publisher’s cord bound linen, pictorial woodcut paper cover label, hand–made paper pastedowns; original slipcase with printed paper spine label. LIMITED EDITION, number 108 of 135 copies SIGNED BY THE ARTIST. An examination of the mythic and literary life of the California Indians with a foreword by the late science fiction author Ursula Kneebler Le Guin, Theodora Woester’s daughter. FINE. 250/300


592. [ART NOUVEAU]. FLOURY, H., editor. L’Image. Revue litteraire et artistique, ornee de Figures sur bois. Paris: Floury, 1896–7. Twelve issues (December 1896–December 1897) in one volume, 4to (250 x 228mm). Full-page plates, some in color, and in text illustrations. Pictorial wrappers to issues No. 1–12 bound at the rear of the volume, having designs by leading Art Nouveau artists including Henri Toulouse-Lautrec (No. 1) and Alphonse Mucha (No. 11). Retains terminal ad leaf. Publisher’s half textured calf, blue cloth sides, stamped in black and gilt after a design by Henri Bellery-Defontaines beveled edges, top edge gilt, floral endpapers (front hinge broken, skinned and rubbing to leather, minor chipping and wear internally). 1,200/1,800

588

125/225


200/300


400/600


1,000/2,000


100/200


1,500/2,500

599. CHAGALL, Marc (1887-1985), -- WAHL, Jean. Illustrations for the Bible. New York: Harcourt, Brace and Company, [1964]. Folio. 28 lithographed plates by Chagall (16 in color), numerous reproductions. One original pictorial boards; original unclipped dust jacket (chipping or rubbing to extremities, repaired corner tear to front panel, previous ownership stamp to title). FIRST AMERICAN EDITION of a complete and revised version (1956) of the Verve 33/34 (1958) and Verve 37/38 (1959) suites. A FINE COPY. Cramer 43; Mourlot 230-277; Sorlier 75.

1,500/2,500

600. CHAGALL, Marc (1887–1985). The Jerusalem Windows. New York and Monte Carlo: George Braziller and Andre Sauret, [1962]. 4to. 2 original color lithographs by Chagall, numerous illustrations. Publisher’s red cloth lettered in gilt; original unclipped dust jacket with clear acetate jacket; original board slipcase with printed label (light separation along upper edge of slipcase, uneven toning). FIRST EDITION, illustrating Chagall’s designs for 12 stained glass windows for the synagogue at Hadassah-Hebrew University Medical Center in Jerusalem. A PRISTINE COPY. Cramer 49.

300/500
<table>
<thead>
<tr>
<th>Lot</th>
<th>Description</th>
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<tbody>
<tr>
<td>603</td>
<td>[GROMME, Owen (1896–1991)]. <em>The World of Owen Gromme</em>. Madison, WI: Stanton &amp; Lee Publisher’s, [1983]. Oblong 8vo. Illustrated. Original publisher’s faux leather backed linen; slipcase. DELUXE FIRST EDITION, number 2188 of 2500 copies, SIGNED BY GROMME.</td>
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<td>604</td>
<td>[LIVRE D’ARTISTE]. <em>Black Forest Carved Carte de Visite Album</em>. 19th century. 4to (279 x 229 mm). 15 leaves, 152 inserts. Original leather backed Black Forest carved boards with a wilderness motif on both covers, the upper depicting two bears in a forest, all edges gilt, silk moiré endpapers (light rubbing to spine).</td>
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<td>605</td>
<td>[MADONNA]. <em>Sex</em>. Edited by Glenn O’Brien. [New York]: Warner Books, [1992]. Small folio. Numerous illustrations from photographs by Steven Meisel. Publisher’s spiral-bound aluminum covers with debossed lettering and die cuts produced by Callaway (minor ghosting to upper cover); with unopened compact disc in original foil packaging. FIRST EDITION of Madonna’s second controversial and erotic project that still remains to be the fastest selling coffee table book which sold 150,000 copies on its first day.</td>
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<td>606</td>
<td>Manner of Eugene Boudin (French, 1824-1898). <em>Figures on a Beach</em>. Watercolor of twelve figures, with umbrellas, on a beach. Sight 4 ¼ x 8 ¼”. Framed and matted, overall 15 x 19 ¼”. Signed in pencil “E.B.” with date 1867. Not examined out of frame.</td>
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<tr>
<td>607</td>
<td>MAX, Peter (b. 1937). — RILEY, Charles A. <em>The Art of Peter Max</em>. [New York]: Harry N Abrams, [2002]. 4to. Numerous color illustrations from photographs and artwork after Peter Max including several foldouts. Publisher’s red cloth gilt; original unclipped dust jacket. FIRST EDITION, FIRST PRINTING, INSCRIBED AND WITH ORIGINAL DRAWING BY PETER MAX. With COA from T. C. D. Authentic. A FINE COPY.</td>
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<tr>
<td>608</td>
<td>MUCHA, Alphonse (1860-1939). <em>L’Estampe Moderne</em> No. 22, 1899. Bifolium letterpress (upper and lower covers), on thick paper, to the February 1899 issue, with cover by Mucha. 10 ¼ x 12 ¼”. Near fine. — Together with: 2 color lithographs from the periodical, <em>La Lampe</em> (after Guiguet); and <em>Bouquetiere</em> (after Bouisset), both retaining their titled tissue guards, full margins with marked corners, sheets 16 x 12”.</td>
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</table>
610. MUCHA, Alphonse (1860–1939). L’Habitation Pratique. Bifolium (upper and lower covers) for the March, 1907 issue with lithographed cover designed by Mucha. 15 ¼ x 12”. Few chips and toning to fore edge. $300/500

611. [POSTERS] MAINDRON, Ernest. Les Affiches Illustrees. (Paris): H. Lauanette, 1886. 4to (317 x 228mm). 24 color lithograph plates, many by Cheret; many black and white illustrations and plates, some double-page (most plates disbound or weakly held, occasional foxing and spotting, some plates with damp-scaling). Color lithographed wrappers (covers chipped). LIMITED EDITION from a total edition of 525, this copy unnumbered.


615. QUINQUELA MARTIN, Benito (1890–1977). Quinquela Martin Pintor: Estudio Preliminar por Jose De Espasa. Buenos Aires: Gay Saber, 1945. 4to. Numerous plates, some tipped-in and printed in color. LIMITED EDITION, number 2735 if 3000 copies, inscribed and signed by the artist in the margin below the photographic portrait frontispiece to George M. Gardner. Publisher’s tan cloth stamped in brown (covers lightly rubbed). Complete list upon request.

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<tr>
<th>Min Value</th>
<th>Max Value</th>
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<tr>
<td>$0.00</td>
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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 consignor 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.

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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, fees, and 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 checks 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 total.

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 & 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 center’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 & 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.

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 with 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 patrons 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 not picked up prior to the sale 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 Shipping costs.

Correcting Shipping Address and report of non-receipt: Prior to shipping winning lots, we are required to obtain the customer’s obligation to report non-receipt within 7 days of the date on which the items 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.

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. In the event of any 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 & Potter Auctions, Inc.

Purchaser’s obligation to inspect and report claims. Potter & 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 in any faults or defects in any lot. Neither the seller, ourseleves, 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 is to the first whatsoever is excluded by this paragraph.

Purchased Lots – In the event 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 & Potter Auctions, Inc. shall not be liable for any amount in excess of that paid by the purchaser.

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Discretion - Any and all of the conditions may be waived or modified in the sole discretion of Potter & Potter Auctions, Inc. Potter & 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.