



THE ROMANCE OF SIR ISUM-
 BRAS.

Here begynnes the Romance off Syr
 Ysambrace



HESTICRIST,
 Lorde of hevene
 kynge,
 Graunte us alle
 his dere blyss-
 ynge,
 And hevene un-
 to oure mede!
 Now, hende in
 haule, and ye

wolde here
 Of eldirs that byfore us were,
 That lyffede in arethede,
 I wille yow telle of a knyghte,
 That bothe was stalworthe & wyghte,
 And worthily undir wede:
 His name was hattene syr Ysambrace,
 Swilke a knyghte als he was
 Now lyffes nowrewhare in lede.

HE was mekille mane and lange,
 With schuldir brode and armes
 strange,

FINE BOOKS
 & MANUSCRIPTS

MARCH 13, 2021

PUBLIC AUCTION #97

FINE BOOKS & MANUSCRIPTS

AUCTION

March 13, 2021
10:00am CST

INQUIRIES

Christopher Brink
chris@potterauctions.com
phone: 773-472-1442

Previews are available by
appointment. Please contact
the department for more
information or to schedule
an appointment.

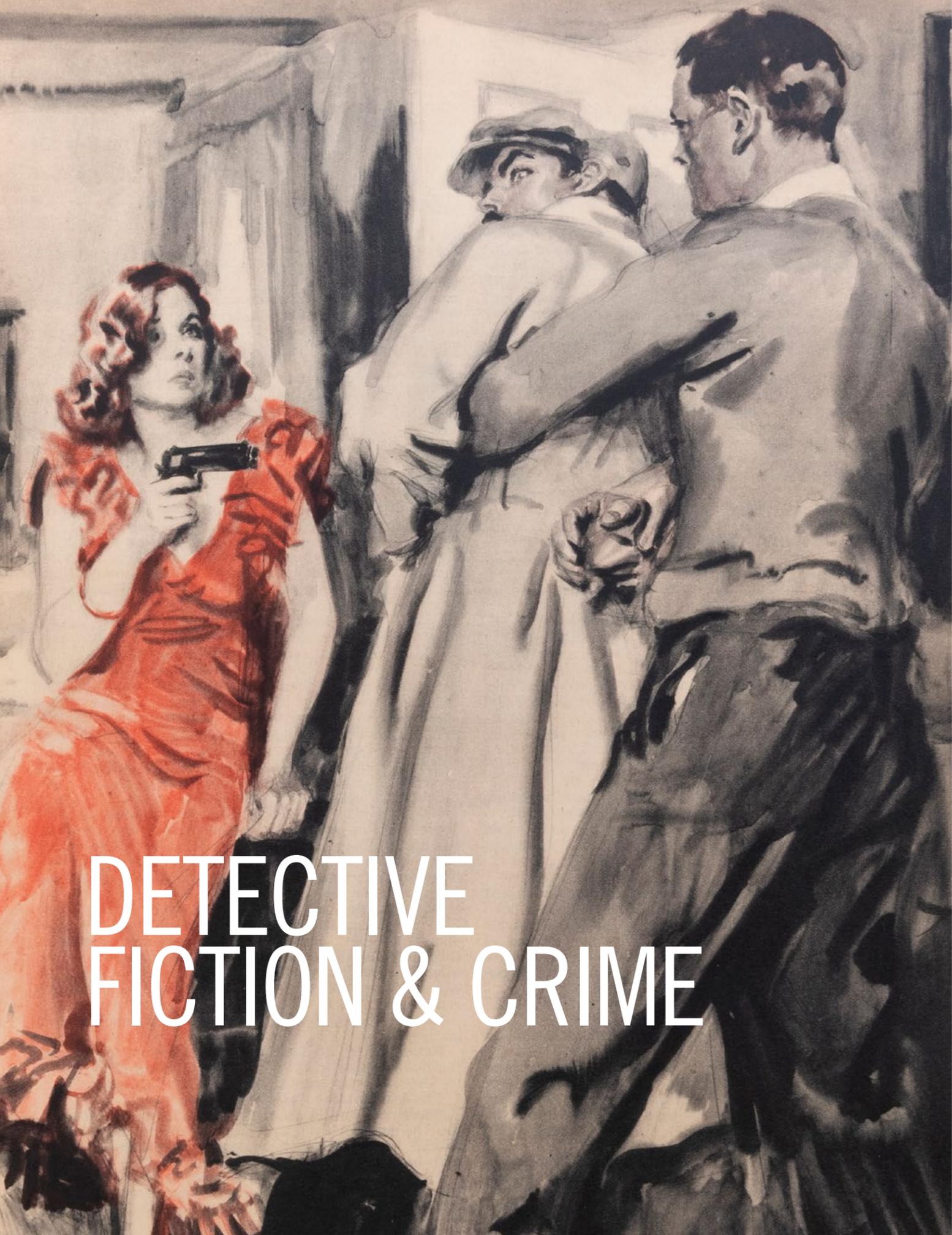
CONTENTS

DETECTIVE FICTION & CRIME.....	2
FINE BOOKS & MANUSCRIPTS.....	31
FINE PRESS, LIVRE D'ARTISTE, & LITERATURE IN ART.....	123

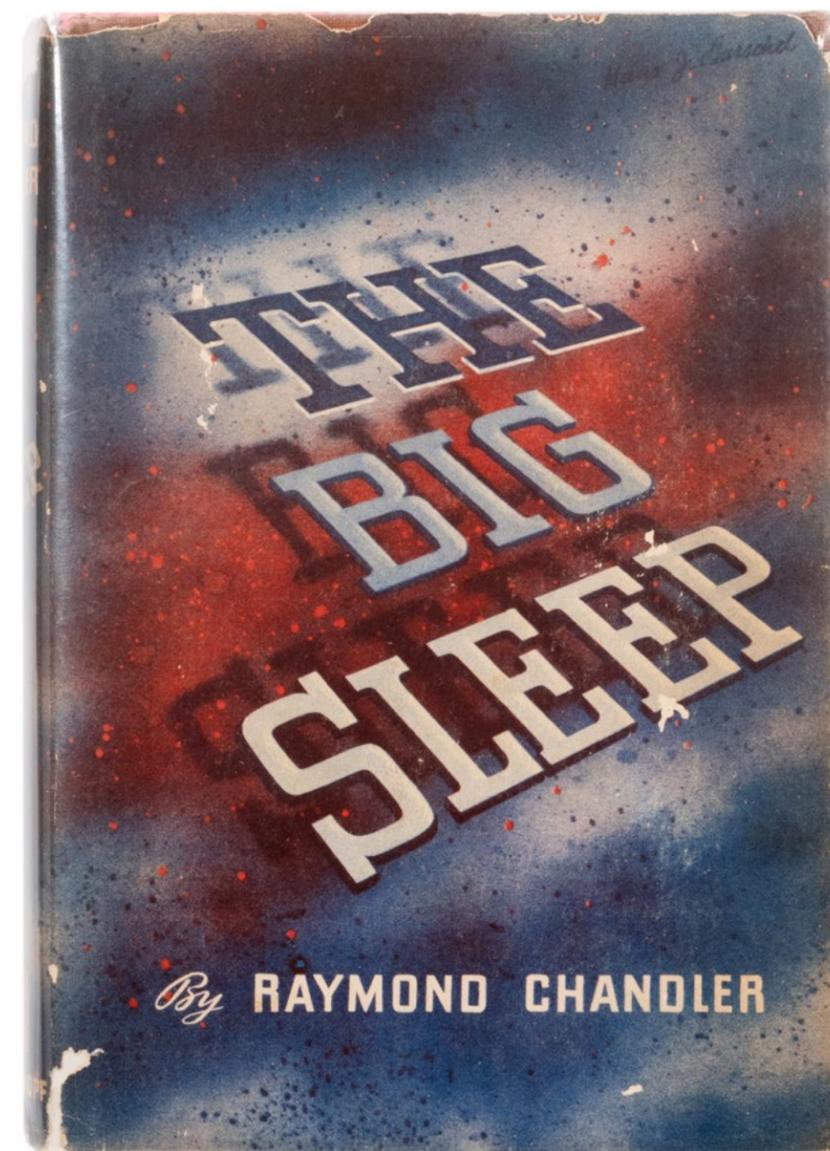
Front Cover: Lot 575
Back Cover: Lot 382
Inner Front Cover: Lot 318
Inner Back Cover: Lot 587



POTTER & POTTER AUCTIONS, INC.
5001 W. BELMONT AVE.
CHICAGO, IL 60641



DETECTIVE FICTION & CRIME



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 brownish orange cloth stamped in dark gray-blue, top edge dyed blue (rubbing to spine panel near joints, faint sunning to cover extremities); original unclipped dust jacket (jacket trimmed at lower edge and laid-down on Japanese paper). 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.

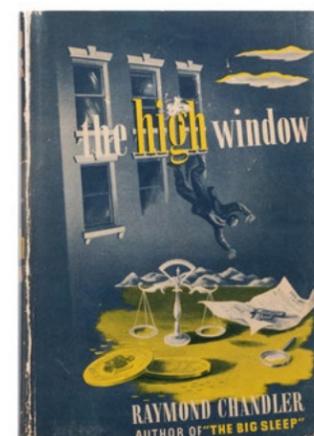
3,200/4,000



3



4



5

3. CHANDLER, Raymond (1888–1959). First Publication of Chandler's "Goldfish" Short Story in *Black Mask*. New York: Pro-Distributions Publishing Company, 1936. Vol. XIX, No. 4. 8vo. Publisher's color pictorial wrappers (covers archivally re-margined at outer edges, closed tears repaired to upper cover and first leaf, few spots of dampstaining or soiling to covers with some penciling, contents browned or brittle as usual). FIRST EDITION of this brutal hard-boiled story following one of Chandler's early detectives, P.I. Carmady. Bruccoli C49.

300/500

4. CHANDLER, Raymond (1888–1959). **Five Early British Reprints**. Including: *The Big Sleep*. London: Hamish Hamilton, [1947]. -- *Farewell, My Lovely*. London: Hamish Hamilton, [1946]. -- *Pearls are a Nuisance*. London: Hamish Hamilton, [1959]. -- *The Long Goodbye*. [London]: The Thriller Book Club, n.d. -- *Killer in the Rain*. [London]: The Quality Book Club, [1964]. -- All 8vo, all in original publisher's cloth and original dust jackets, condition generally fine.

150/250



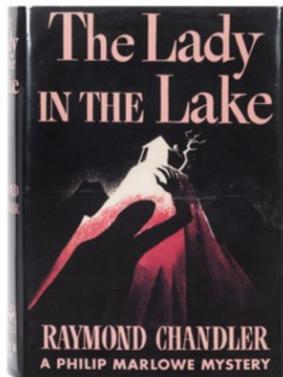
6

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

6. CHANDLER, Raymond (1888–1959). *Killer in the Rain*. London: Hamish Hamilton, 1964. 8vo. Publisher's printed yellow wrappers with publisher's label affixed to upper cover (some uneven toning to wraps, ownership signature to upper cover and half-title); custom clamshell box with a roan spine label lettered in gilt. FIRST EDITION, UNCORRECTED PROOF. -- [Together with:] *Killer in the Rain*. London: Hamish Hamilton, [1964]. 8vo. Publisher's red cloth, original dust jacket. Second impression. -- *Killer in the Rain*. Boston: Houghton Mifflin, 1964. 8vo. Publisher's blue linen, original dust jacket. FIRST AMERICAN EDITION, FIRST PRINTING. -- Together, 3 volumes including the scarce uncorrected proof of Chandler's hard-boiled detective fiction title that features a collection of short stories originally published in pulp magazines between 1935 and 1941. Bruccoli A14.1.a.

500/700



7

7. CHANDLER, Raymond (1888–1959). **The Lady in the Lake.** New York: Alfred A. Knopf, 1943. 8vo. Publisher's medium yellowish green stamped in dark green (light browning or spotting to extremities, spine slightly cocked, endpapers toned, American Red Cross stamp to front free endpaper); facsimile dust jacket. FIRST TRADE EDITION, FIRST PRINTING of Chandler's fourth book in the Philip Marlowe series published under wartime paper restrictions making this title a scarcity. Brucoli A4.1.a.

300/500

8. CHANDLER, Raymond (1888–1959). **First Appearance of "The Lady in the Lake" in Dime Detective Magazine.** Popular Publications, Jan. 1939. 8vo. Publisher's color pictorial wrappers (chipping to extremities). FIRST EDITION, FIRST APPEARANCE OF THIS STORY, later to be published as a novel in 1943. Brucoli C58.

300/500



8

9. CHANDLER, Raymond (1888–1959). **Pair of First Appearance Chandler Stories in Dime Detective Magazines.** Popular Publications, 1937–1938. 8vos. Issues Nov. 1937 and Mar. 1938. Publisher's color pictorial wrappers (upper cover in facsimile to March 1938 issue, covers slightly trimmed at edges to Nov. 1937 issue). Stories by Chandler include "Mandarin's Jade" and the first appearance of "The King in Yellow". Brucoli C54; C56.

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 (trimmed at edges, flaps affixed to pastedowns with old adhesive browning to front flap). FIRST AMERICAN EDITION, FIRST PRINTING. Brucoli A8.1.a; A8.2.a.

400/600

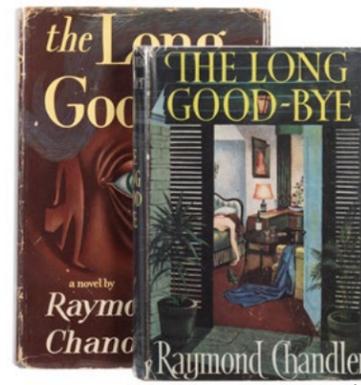
The author's fifth novel featuring the private detective Philip Marlow.



9



10



11

11. CHANDLER, Raymond (1888–1959). **The Long Goodbye.** London: Hamish Hamilton, [1953]. 8vo. Publisher's dark grayish red paper-covered boards, spine lettered in silver; original unclipped dust jacket (few tiny chips to ends, rear jacket panel dust soiled); cloth slipcase. FIRST ENGLISH EDITION, FIRST PRINTING preceding the first U.S. edition. A FINE COPY. -- [Together with:] *The Long Goodbye*. Boston: Houghton Mifflin, 1954. 8vo. Publisher's duo-tone cloth titled in dark green, green top stain; original unclipped dust jacket (light chipping or rubbing to extremities, tiny tape repair to upper corner of front inside flap; binding tight and clean); slipcase with pictorial paper label. FIRST AMERICAN EDITION, FIRST PRINTING. Brucoli A10.1.a; A10.2.a.

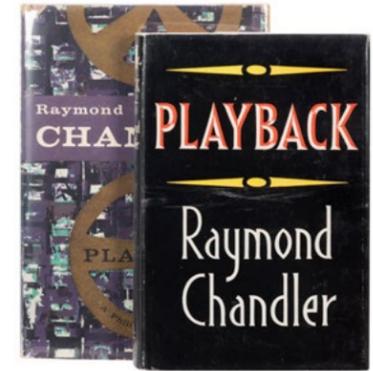
600/800

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.

12. CHANDLER, Raymond (1888–1959). **Playback.** London: Hamish Hamilton, [1958]. 8vo. Publisher's orangish-red cloth, spine lettered in silver (toning to endpapers); original unclipped dust jacket. FIRST ENGLISH EDITION, FIRST PRINTING preceding the first U.S. edition. A NEAR FINE COPY. -- [Together with:] *Playback*. Boston: Houghton Mifflin, 1958. 8vo. Publisher's medium orange cloth, upper cover titled within seven concentric circles stamped in brown (pale spotting to endpapers); original unclipped dust jacket (light chipping or rubbing at spine panel ends). FIRST AMERICAN EDITION, FIRST PRINTING. Brucoli A11.1.a; A11.2.a.

100/200

The final appearance of Philip Marlowe.



12



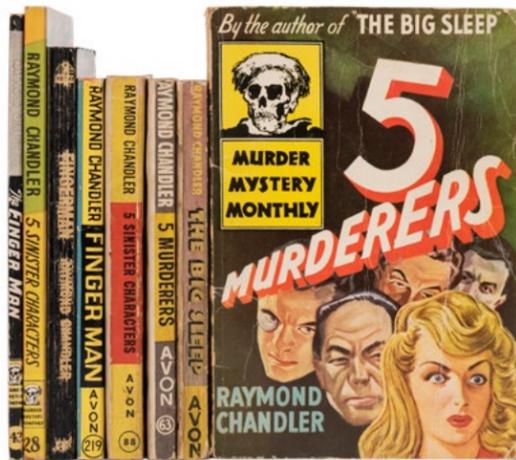
14

13. CHANDLER, Raymond (1888–1959). **Playback.** London: Hamish Hamilton, [1958]. 8vo. Modern half red morocco over marbled boards, raised bands, gilt lettering in compartments, top edge gilt, marbled endpapers, stamp signed by Baytun-Riviere. FIRST ENGLISH EDITION, FIRST PRINTING preceding the first U.S. edition and the final appearance of Philip Marlowe. 80/125

14. [CHANDLER, Raymond], -- GARDINER, Dorothy, editor. -- WALKER, Katherine Sorely, editor. **Raymond Chandler Speaking.** Boston: Houghton Mifflin, 1962. 8vo. Publisher's blue cloth stamped in red; original unclipped dust jacket (scant rubbing to extremities, Yates ownership signature to ffep); clamshell box. FIRST AMERICAN EDITION, PERSONAL REVIEW COPY OF DONALD A. YATES with publisher's slip laid in and a TLS from Dorothy Gardiner to Donald Yates thanking him for his "kind word about the Chandler book". -- [Together with:] CHANDLER, Raymond. *Five Sinister Characters*. New York: Avon Book Company, [1945]. 12mo. Publisher's color pictorial wrappers (extremities creased or rubbed, few old tape repairs to spine panel). DONALD YATES PERSONAL COPY with his rubber stamp to title. Brucoli A13.1.b.

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.



15

15. CHANDLER, Raymond (1888–1959). **Seven Avon Titles Including Murder Mystery Monthly.** New York: Avon Publishing, v.d. Including: *Murder Mystery Monthly* (Nos. 19, 28, 43). -- Avon Library (Nos. 38, 63, 88, 219). -- [Together with:] *Fingerman*. London: The Harborough Publishing, [1950]. -- Together, 8 works in 8 volumes, all 12mo, all in publisher's pictorially printed wrappers, generally good to very good condition.

300/400

16. CHANDLER, Raymond (1888–1959). **Six Chandler Related Stories in Various Magazines.** Includes "Raymond Chandler's 10 Greatest Crimes" in *Cosmopolitan* (Apr. 1948). -- "Little Sister" in *Cosmopolitan* (Apr. 1949). -- "Simple Art of Murder" in *Saturday Review* (Apr. 1950). -- *The London Magazine* (Dec. 1959; Ian Fleming talks of his relationship with Chandler). -- *Unknown Magazine* (Nov. 1939; Chandler's "The Bronze Door"). -- "Raymond Chandler's Los Angeles" in *L.A. Style* (June 1986; special anniversary issue). -- Together, 6 issues. Condition generally very good.

150/250

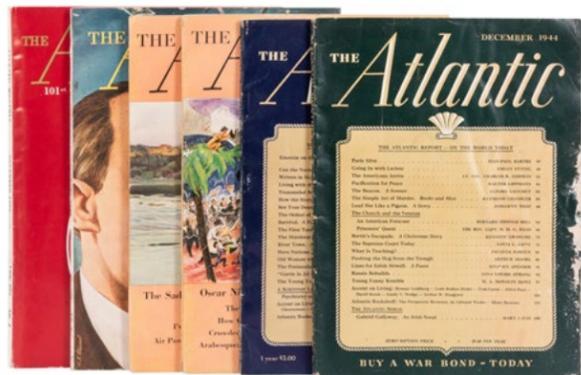


16

17. CHANDLER, Raymond (1888–1959). **Six Issues of The Atlantic Monthly Magazine Featuring Raymond Chandler Stories and Reviews by the Author.** 1944–1958. 4tos. Publisher's pictorial wrappers (Dec. 1944 water damaged). Stories and reviews include: "Simple Art of Murder" (Dec. 1944) -- "Writers in Hollywood" (Nov. 1945). -- "Oscar Night in Hollywood" (Mar. 1948). -- "Studies in Extinction" (Apr. 1948). -- "Ten Percent of Your Life" (Feb. 1952). -- and a book review of Chandler's "Playback" (1958 Anniversary Issue).

150/250

In 1944, Raymond Chandler wrote an essay for *The Atlantic* titled "The Simple Art of Murder". In it, the author critiqued and defended the hard-boiled genre as literature. Most famously, he wrote that Hammett "gave murder back to the kind of people that commit it for reasons, not just to provide a corpse; and with the means at hand, not hand-wrought dueling pistols, curare and tropical fish." Concluding that the "art" of crime fiction requires emotional and intellectual honesty and integrity.



17

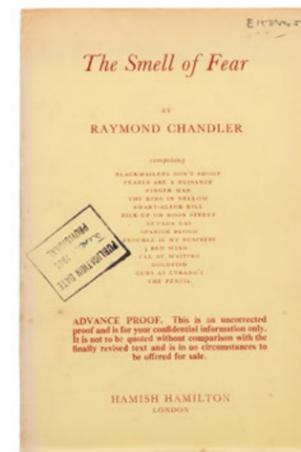
18. CHANDLER, Raymond (1888–1959). **The Simple Art of Murder.** Boston: Houghton Mifflin, 1950. 8vo. Publisher's yellowish gray cloth stamped with a yellow vertical Greek key roll to upper cover and letter in an orangish-yellow (covers lightly darkened at edges); facsimile dust jacket. FIRST EDITION, 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. Brucoli 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 sunning 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 (Brucoli describes this as a "review copy") featuring a collection of stories by Chandler. Brucoli AA11.1.a.

450/650



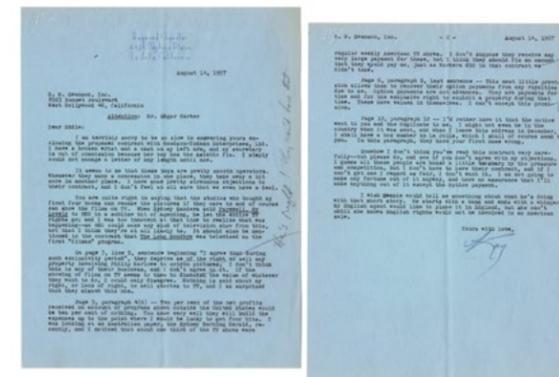
19

20. CHANDLER, Raymond (1888–1959). **Twelve Early Pocket Book Titles.** Including: *The Big Sleep* (1950, third printing). -- *Farewell, My Lovely* (1945, tenth printing). -- *The High Window* (1945, first PB edition). -- *Lady in the Lake* (1946, first PB edition). -- *The Little Sister* (1950, first PB edition). -- *Trouble is My Business* (1951, first PB edition). -- *The Simple Art of Murder* (1952, first PB edition). -- *Pick-Up on Noon Street* (1952, first PB edition). -- *The Hard-Boiled Omnibus* (1952, first PB edition). -- *The Long Goodbye* (1955, first PB edition). -- *Playback* (1960, first PB edition). -- *Killer in the Rain* (1965, first PB edition). -- All 12mos, condition generally very good.

100/200

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 honed a little too sharp by the pressure and competition, but I don't have to have their contract" ... "Yours with love, Ray".

600/800

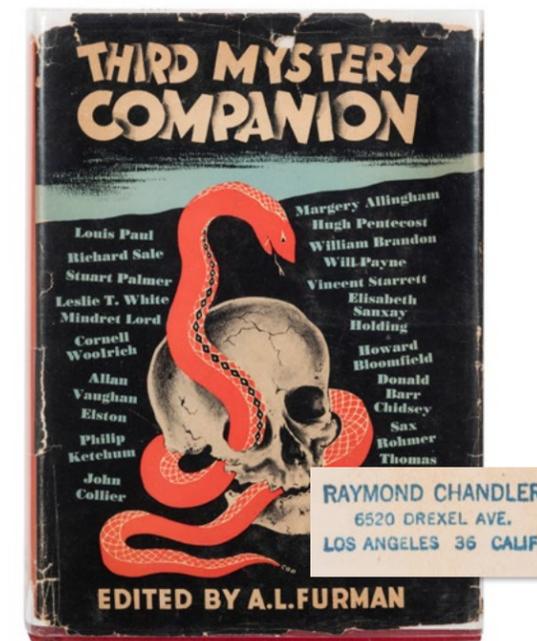


21

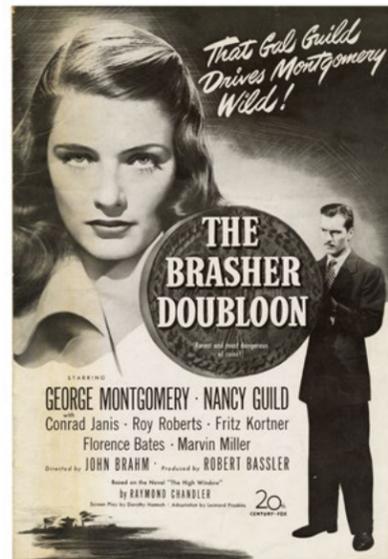
22. [RAYMOND CHANDLER'S LIBRARY] CHANDLER, Raymond, [his copy]. -- FURMAN, A.L., editor. **Third Mystery Companion.** New York: Gold Label Books, [1945]. 8vo. Publisher's red cloth, original unclipped dust jacket (chipped at extremities). First wartime edition. RAYMOND CHANDLER'S PERSONAL COPY, rubber stamped with his name and Los Angeles address on front free endpaper. Brucoli B2.

1,000/2,000

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).



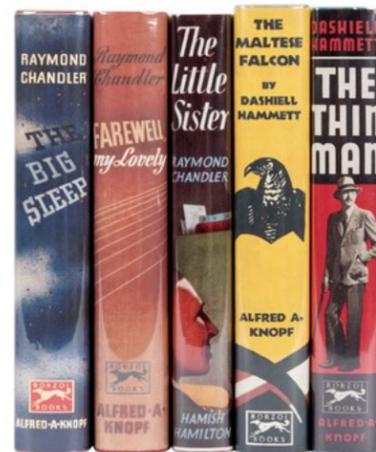
22



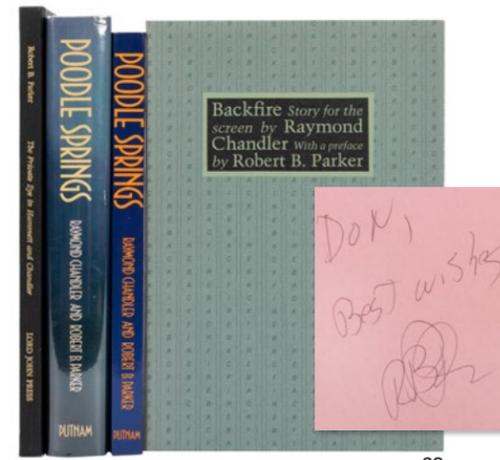
23



25



27



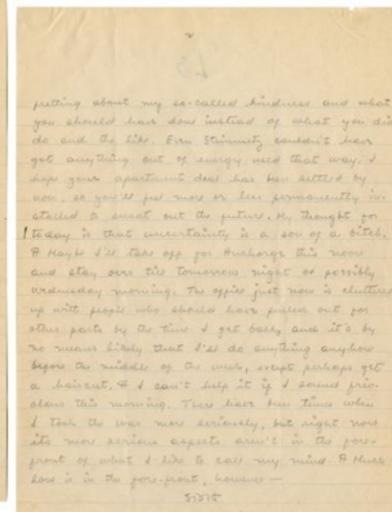
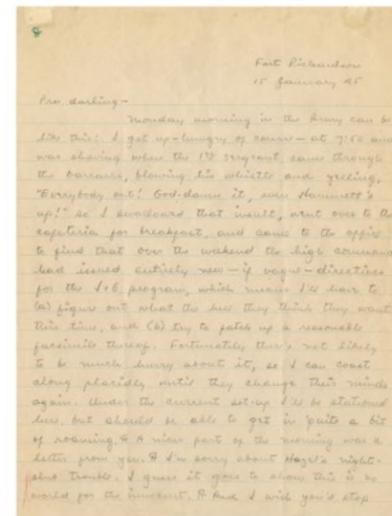
28



24



26



29

23. [CHANDLER, Raymond]. **The Brasher Doubloon Pressbook**. 20th Century Fox, 1947. Folio (406 x 279mm). 20 pp. including covers. Profusely illustrated with advertising options for the film. Original black & white pictorially printed wrappers, saddle stitched (light dust soiling or spotting to extremities, some offsetting to upper cover; else fine). A detective mystery based on the Chandler novel "The High Window", starring George Montgomery and Nancy Guild. Directed by John Brahm. SCARCE.

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

25. BACALL, Lauren (1924-2014). **Original Portrait Still for "The Big Sleep"**. Warner Bros., 1946. (9 1/2 x 7 1/2"). Original black and white satin finish still photograph by Bert Six featuring Bacall as Vivian Rutledge (pinholes at corners). Studio stamped on verso and dated "Dec. 18, 1946". -- [Together with:] Four movie stills for "The Big Sleep". Warner Bros., R-1956. (8 x 10"). Film noir starring Humphrey Bogart and Lauren Bacall. Includes a still from MoMA's film library (with stamp on verso).

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.

27. CHANDLER, Raymond (1888-1959). -- HAMMETT, Dashiell (1894-1961). **Five Titles from the First Edition Library**. Including *The Big Sleep* (1994). -- *Farwell, My Lovely* (ca. 1995). -- *The Little Sister* (1996). -- *The Maltese Falcon* (1993). -- and *The Thin Man* (1996). -- All 8vos, all in original cloth and original dust jackets; lacking slipcases. Each with prospectus from the LEC laid in. Condition generally fine.

200/300

28. [CHANDLER AND HAMMETT]. -- PARKER, Robert B. (1932-2010). **Four Titles**. Including: *The Private Eye in Hammett and Chandler*. Northridge: Lord John Press, 1984. 8vo. Publisher's black cloth. SIGNED FIRST EDITION, limited to 300 copies. -- *Poodle Springs*. New York: G.P. Putnam's Sons, [1989]. 8vo. Publisher's cloth backed boards; original dust jacket. FIRST EDITION, INSCRIBED BY THE AUTHOR. -- [Together with:] an advance uncorrected proof. FIRST EDITION, FIRST PRINTING. -- *Backfire*. Santa Barbara: Santa Teresa Press, 1984. 8vo. Publisher's printed wrappers, with prospectus laid in. Limited to 200 copies and SIGNED BY PARKER. -- Together, four volumes from the American writer of mystery and detective fiction.

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 fore-front, 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



30

30. HAMMETT, Dashiell (1894–1961). **Complete Three-Part Serial of Hammett's First Appearance of "Woman in the Dark" in Liberty Magazine.** New York: Liberty Publishing, 1933. 4tos. Each issue, 55pp. Illustrations by Montgomery Flagg. Publisher's pictorial wrappers (few hole punches at spine to each issue, two tiny voids to upper cover of No. 14). Includes Vol. 10, No. 14 (Apr. 8); Vol. 10, No. 15 (Apr. 15); and Vol. 10, No. 16 (Apr. 22). **FIRST EDITION, FIRST APPEARANCE** of Hammett's crime novella, published in three consecutive issues of Liberty Magazine. Layman C125.

300/500

31. HAMMETT, Dashiell (1894–1961). -- MARCUS, Steven, editor. **The Continental Op.** -- [Together with:] **an uncorrected first proof.** New York: Random House, [1974]. 8vos. Includes a pair of first editions in publisher's cloth and original unclipped dust jackets (two variants); and an uncorrected first proof in original printed wrappers (ink notations to upper cover, some spotting to first few leaves). **ALL FIRST EDITIONS, FIRST PRINTINGS.**

100/200

32. HAMMETT, Dashiell (1894–1961). **The Dain Curse.** New York: Alfred A. Knopf, 1929. 8vo. Publisher's medium yellow cloth, upper cover stamped in a reddish orange skull and crossbones, spine stamped in black and red (dust soiling to covers, ends slightly fraying, few marginal stains, bookplate of Charles Thomas Malburn to ffp); facsimile dust jacket. **FIRST EDITION, FIRST PRINTING** of Hammett's second novel featuring the nameless detective, the Continental Op. Layman A2.1.a.

200/300

33. HAMMETT, Dashiell (1894–1961). **Dashiell Hammett in "The Stars and Stripes" Newspaper Listing Him as a Communist.** July 20, 1945. Volume 1, Number 107. 8pp. Column titled "Author of 'The Thin Man' Listed Among 16 Army Reds" lists Hammett as the Chairman of the Committee of Election Rights whose chief purpose was to "defend the interests of the Communist Party". Centerfold visible.

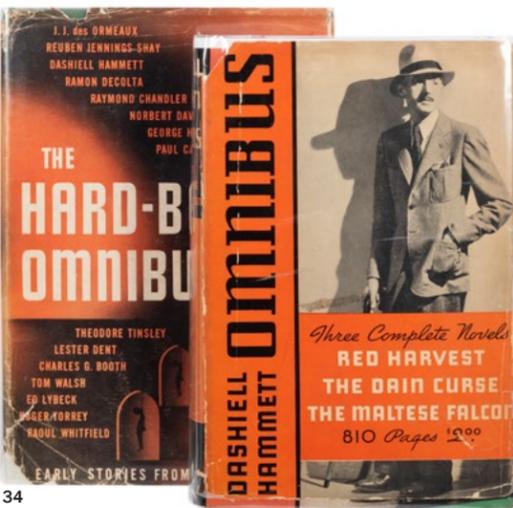
60/90

34. HAMMETT, Dashiell (1894–1961). **Dashiell Hammett Omnibus.** New York: Alfred Knopf, 1935. 8vo. Publisher's lime green cloth stamped in orangish 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 the anthology featuring *Red Harvest*, *The Dain Curse*, and *The Maltese Falcon*. -- [Together with:] SHAW, Joseph T., editor. *The Hard-Boiled Omnibus.* New York: Simon and Schuster, [1946]. 8vo. Publisher's green cloth, spine titled in gilt; original unclipped dust jacket (chipping to jacket extremities). With publisher's postcard laid-in requesting further information and if "this book has lived up to your expectations".

200/300

35. [HAMMETT, Dashiell]. -- JOHNSON, Diane. **Dashiell Hammett: A Life.** New York: Random House, [1983]. 8vo. Publisher's cloth backed boards; original unclipped dust jacket. **FIRST EDITION, FIRST PRINTING.** -- [Together with:] an uncorrected proof in original printed wrappers (unevenly toned with old tape affixed to upper cover). **FIRST EDITION, FIRST PRINTING.**

80/125



34

36. HAMMETT, Dashiell (1894–1961). **Feature Book #48 [The Maltese Falcon].** David McKay Publications, 1946. Publisher's pictorial wrappers (spine rolled, light creasing to covers). Adapted from the Dashiell Hammett novel. Art by Rodlow Willard.

150/250

37. HAMMETT, Dashiell (1894–1961). **First Two Magazine Appearances of Dashiell Hammett's Sam Spade Short Stories in The American Magazine.** The Crowell Publishing Company, 1932. 4tos. Illustrated by Joseph Clement. Publisher's pictorial wrappers (original subscriber's mailing label affixed to upper covers) Includes appearances of "A Man Called Spade" (July 1932); and "Too Many Have Lived" (October 1932). -- [Together with:] *Dashiell Hammett's San Francisco* in "City of San Francisco" magazine. November 4, 1975. Souvenir edition devoted to Hammett. -- [Also:] *Dashiell Hammett Tour* by Don Herron. 1982. -- Together, 4 issues. Layman C122; C123.

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".

38. HAMMETT, Dashiell (1894–1961). **Group of 10 Early Titles.** Includes: *Six Redbook Novels.* [The McCall Company, 1934]. Original cloth backed boards lettered in gilt (dampstained). -- HELLMAN, Lillian, editor. *The Dashiell Hammett Story Omnibus.* London: Cassell, [1966]. -- *The Big Knockover.* New York: Random House, [1966]. Cloth, original dust jacket. **FIRST PRINTING.** -- *The Maltese Falcon.* Grosset and Dunlap, [1931]. Cloth; facsimile dust jacket. Later printing. -- NOLAN, William F. *Dashiell Hammett: A Casebook.* Santa Barbara: McNally & Loftin, [1969]. Adrian Goldstone's copy with his bookplate and two autographed postcards from the author addressed to Goldstone. -- And several others including collected stories and early reprints. Together 10 works in 10 volumes, all 8vo and 4to, condition generally very good. Complete list upon request.

300/400

39. HAMMETT, Dashiell (1894–1961). **Group of 12 Mystery Related Digest Magazines with Hammett Stories.** Including: *Ellery Queen's Mystery Magazine.* 3 issues. Includes July 1945; December 1949; December 1959. -- *Mercury Mystery.* 4 issues. Includes No. 120 "Nightmare Town"; No. 131 "They Can Only Hang You Once" (with duplicate); No. 223 "A Man Named Thin"; No. 381 "Hammett Homicides". -- *Jonathan Press Mystery.* 3 issues. Includes No. J17 "The Return of the Continental Op"; No. J29 "Dead Yellow Women"; No. J40 "The Continental Op". -- *Bestseller Mystery.* No. B40 "\$106,000 Blood Money". -- Together 12 works in 12 volumes. All 8vo, all in publisher's printed wraps, condition generally good.

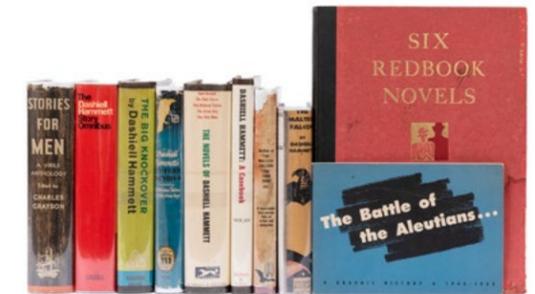
250/350

40. HAMMETT, Dashiell (1894–1961). **Hammett Homicides.** [New York:] Lawrence Spivak, [1946]. 8vo. Collected and edited by Ellery Queen. Publisher's medium green yellow printed wrappers (covers lighting sunned at edges, ends chipped, pages brittle). **SIGNED BY Hammett** on the title. **FIRST EDITION, FIRST PRINTING** of this collection of short stories from Hammett. Layman A14. 1.

1,000/1,500



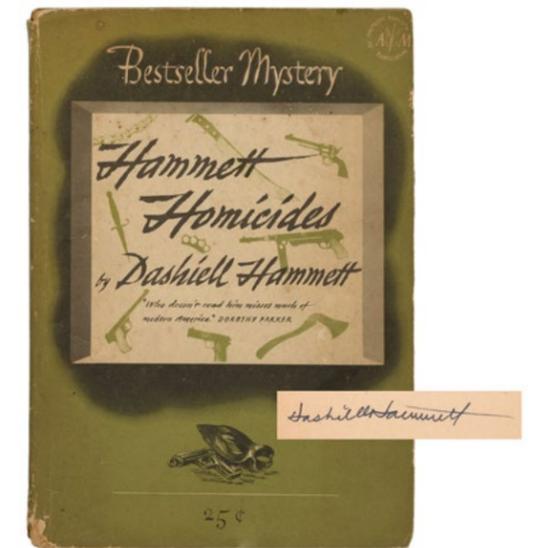
37



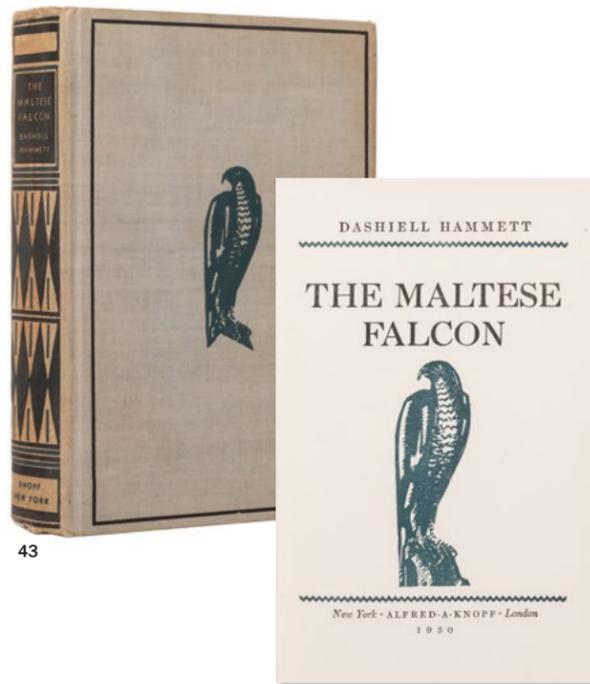
38



39



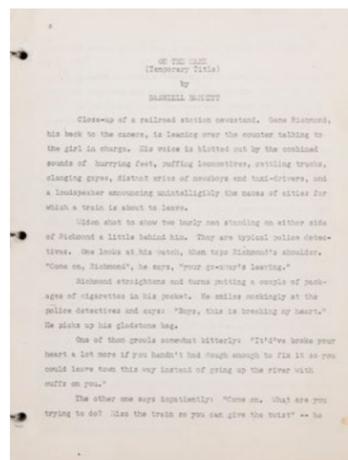
40



43



44



46

41. [HAMMETT, Dashiell]. -- GORES, Joe. **Hammett**. New York: G.P. Putnam's Sons, [1975]. 8vo. Publisher's blue cloth, original unclipped dust jacket. FIRST EDITION, FIRST PRINTING. -- [Together with:] an uncorrected proof in original printed wrappers and two first edition paperbacks from this title. Condition generally fine.

100/200

42. [HAMMETT, Dashiell]. -- NOLAN, William F. **Hammett: A Life at the Edge**. New York: Congdon & Weed, [1983]. 8vo. Publisher's cloth backed boards, original unclipped dust jacket. -- [Together with:] an uncorrected galley 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. 8vo. 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 five 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 stained 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

44. HAMMETT, Dashiell (1894-1961). **Group of Maltese Falcon Reprints and Related Titles**. Including: *The Maltese Falcon*. New York: Grosset & Dunlap, [1931]. Cloth; facsimile dust jacket; later printing. -- *The Maltese Falcon*. New York: Modern Library, [1934]. Cloth; dust jacket. [also with:] First Modern Library edition; lacking jacket. -- *The Maltese Falcon*. Stockholm and London: The Continental Book Company, [1945]. Printed wrappers. -- DOBSON, Joanne. *The Maltese Manuscript*. [Arizona]: Poison Press, [2003]. SIGNED FIRST EDITION WITH UNCORRECTED PROOF. -- ANOBILE, Richard J. *The Film Classics Library: The Maltese Falcon*. [1974]. -- Together 7 works in 7 volumes, all 8vo and 4to, condition generally very good.

150/250

45. [FILM NOIR]. -- [THE MALTESE FALCON]. **Der Malteser Falke**. Neue Filmkunst Walter Kirchner, R-1970s. One-sheet, 33 X 23. 1/2". Black and white lithograph designed by Hillman. 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"**. 4to. [1]-3, 5-89 pp. of mimeographed typescript, printed on rectos only (marginal chipping or rubbing with losses to first several leaves not affecting text). Punched and neatly housed in a modern 3-ring binder. An undated 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. Dynamite."

250/350

47. HAMMETT, Dashiell (1894-1961). **Red Harvest**. New York: Alfred A. Knopf, 1929. 8vo. Publisher's red cloth, upper cover stamped in a yellow skull and crossbones, spine stamped in black and yellow (spine gently sunned, joints starting); facsimile dust jacket. FIRST EDITION, FIRST PRINTING of the author's first novel featuring the first appearance of Continental Op and his attempt to clean out "Poisonville" of gangsters and corruption. Layman A1.1.a.

600/800

48. [HAMMETT, Dashiell]. -- LAYMAN, Richard. **Shadow Man: The Life of Dashiell Hammett**. New York: Harcourt Brace Jovanovich, [1981]. 8vo. Publisher's cloth backed boards, original unclipped dust jacket. REVIEW COPY SIGNED BY THE AUTHOR on front free endpaper, with a black and white photo of Hammett from the publishers used as an illustration for this title. -- [Together with:] an uncorrected proof in original printed wrappers. BOTH FIRST EDITIONS, FIRST PRINTINGS.

80/125

49. HAMMETT, Dashiell (1894-1961). **Six Early American Reprints**. Includes: *The Maltese Falcon*. Grosset & Dunlap, 1930. -- *The Thin Man*. Grosset & Dunlap, 1934. -- *Creeps by Night*. The World Publishing Company, 1944. -- *Blood Money*. Cleveland and New York: The World Publishing Company, [1941]. A Tower Mystery edition, second printing. -- *The Glass Key*. New York: Grosset & Dunlap, [ca. 1942]. Later reprint. -- *The Dain Curse*. New York: Grosset & Dunlap, [ca. 1943]. -- All 8vos, all in original cloth and most with original dust jackets, generally very good condition.

100/200

50. HAMMETT, Dashiell (1894-1961). **Secret Agent X-9 Book Two**. Philadelphia: David McKay Company, [1934]. Oblong 8vo. Illustrated comic strips by Alex Raymond (three or four panels per pages), plates by Westcott & Thomson on wove paper. Original side stapled printed boards (same illustration on front and back), spine covered in unprinted binding tape; blue as issued (covers creased with a small corner tear to front cover, light marring to rear cover edges, small corner chip to title page). FIRST EDITION, FIRST PRINTING. -- [Together with:] *Secret Agent X-9*. Nostalgia Press, 1976. 4to. Publisher's printed softcovers (light marginal worming to first few leaves). Second edition, includes all of book one and two, plus new material. Layman A8.1.

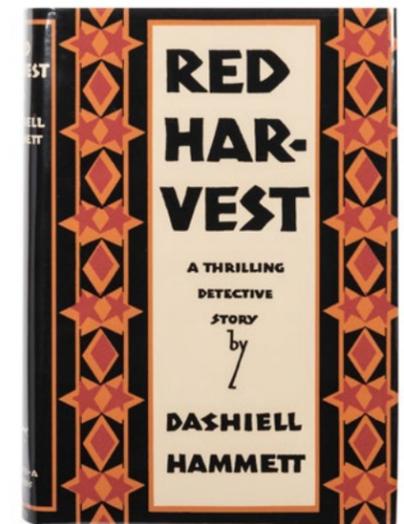
300/500

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

51. HAMMETT, Dashiell (1894-1961). **The Thin Man**. New York: Alfred A. Knopf, 1934. 8vo. Publisher's grayish yellow-green cloth, upper cover stamped with a central deep blue mask device and ruled in red, spine stamped in red and blue, burgundy top stain (extremities a bit sunned); lacking jacket. SIGNED BY ACTOR WILLIAM POWELL on second half-title. FIRST EDITION, FIRST PRINTING of the author's fifth and last novel. Layman A6.1.a.

300/500

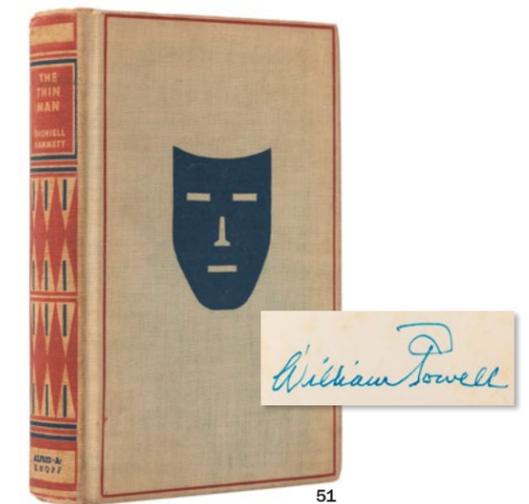
William Powell portrayed Nick Charles in the 1934 American comedy-mystery "*The Thin Man*" directed by W. S. Van Dyke.



47



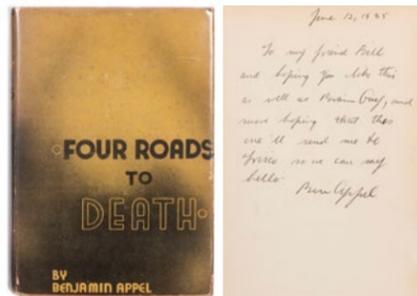
50



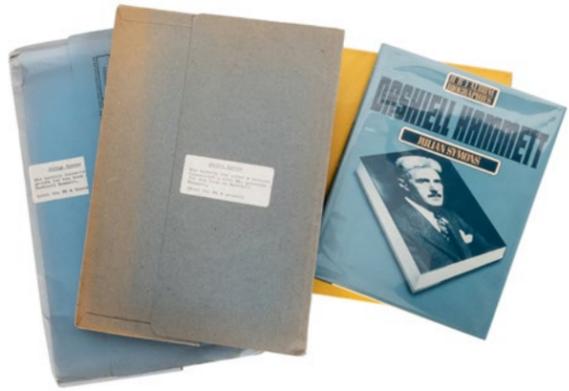
51



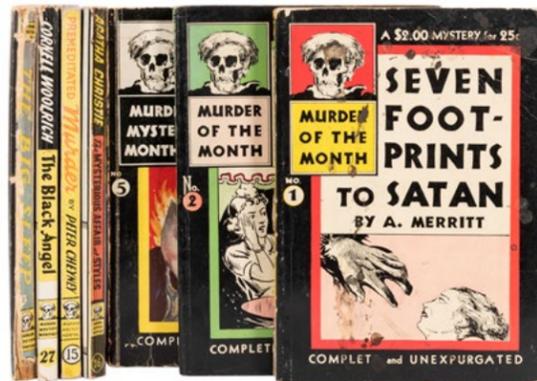
54



56



55



58



59



63

52. HAMMETT, Dashiell (1894–1961). **Three Press Photos Including the Author Being Arrested for Communist Activity.** Includes the author in handcuffs in 1951 (7 ½ x 4 ½”) 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 ¼ x 6 ¾”); and Hammett with Lillian Hellman in the 1920s from “Dashiell Hammett: A Life” by Diane Johnson (Random House, 1983).

100/200

53. [DASHIELL 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 with a bit of offsetting). -- [Together with:] a black and white photograph portrait of William Powell as seen in “Another Thin Man” (330 x 254 mm). Verso stamped “MGM Photo by Clarence Bull”.

60/90

Music and lyrics for the song “Smoke Dreams” as heard in this American comedy film and sequel to the 1934 film “The Thin Man”.

54. [DASHIELL HAMMETT]. **Over 30 Titles Including Film Adaptions, Biographies, Monographs, and Collected Stories.** Includes: LAYMAN, Richard. *Selected Letters of Dashiell Hammett 1921–1960.* Washington DC: Counterpoint, [2001]. BOUND GALLEY, FIRST EDITION. -- *Vintage Hammett.* New York: Vintage Books, [2005]. UNCORRECTED PROOF. -- EMERY Vince; GORES, Joe. *Lost Stories.* San Francisco: Vince Emery Productions, [2005]. LIMITED EDITION SIGNED BY EDITORS. -- Many William F. Nolan’s *Black Mask Boys Mystery* titles with Hammett Stories; ONE SIGNED. -- And several other titles. -- Together, 32 works in 32 volumes, all 8vo and 4to, publisher’s cloth or wrappers, most in dust jackets, condition generally fine. Complete list upon request.

300/500

55. [DASHIELL HAMMETT]. SYMONS, Julian (1912–1994). **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 *Bookdealer* (May 9, 1985) with a column highlighting a recent auction sale at Christie’s that sold the final typescript for Dashiell 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 galley proofs SIGNED BY SYMONS (134 sheets, heavily corrected with marginalia). -- [Also with:] a review copy of *Dashiell Hammett* for HBJ Album Biographies (FIRST EDITION, AUTHOR’S PERSONAL COPY SIGNED on ffep) and the uncorrected proof.

600/800

56. APPEL, Benjamin (1907–1977). **Four Roads to Death.** New York: Alfred A. Knopf, 1935. 8vo. Publisher’s orange cloth lettered in green (spine gently sunned); original unclipped dust jacket (spine panel a bit toned, minor rubbing at ends). Provenance: Bill Meckfessel (bookplate). FIRST EDITION, FIRST PRINTING of this scarce and often overlooked hardboiled mystery classic. PRESENTATION COPY INSCRIBED BY THE AUTHOR dated June 12, 1935: “To my friend Bill [Meckfessel]/and hoping you like this/as well as Brain Guy, and/more hoping that this/one’ll send me to/Sisco so we can say/hello./Ben Appel.”

300/400

57. BURNETT, William Riley (1899–1982). **Little Caesar.** New York: Lincoln MacVeagh/The Dial Press, 1929. 8vo. Original dark blue cloth lettered in yellow, publisher’s device embossed on upper cover (light pale spotting to spine); lacking dust jacket. FIRST EDITION, FIRST PRINTING of the author’s first title and the genesis of the American gangster archetype. A superb copy.

100/200

58. [AVON MURDER MYSTERY MONTHLY]. **Murder of the Month and Murder Mystery Monthly, Numbers 1–47.** New York: Avon Book Company, 1942–47. Together 47 volumes (of 49) only; lacking the last two issues published three years later, 12mos. Several illustrated by various artists including Howard Simon, William Frost, and Jack Deckter. Publisher’s color pictorial wrappers (occasional dust soiling, rubbing, or creasing; some dampstaining or ink notations to a few). MANY FIRST EDITIONS including: CAIN, James M. *Double Indemnity.* Illustrated by William Frost. No. 16. FIRST SEPARATE EDITION. The basis for director Billy Wilder’s 1944 masterpiece. -- CHANDLER, Raymond. *Five Murderers.* No. 19. FIRST COLLECTED EDITION. -- CAIN, James M. *The Embezzler.* Woodcuts by Jack Deckter. No. 20. FIRST SEPARATE EDITION. -- CHANDLER, Raymond. *Five Sinister Characters.* No. 28. FIRST COLLECTED EDITION. -- WOOLRICH, Cornell (“William Irish”) *If I Should Die Before I Wake.* No. 31. FIRST COLLECTED EDITION. -- BABCOCK, Dwight V. *Hannah Says Foul Play.* No. 38. FIRST EDITION. -- COXE, George Harmon. *Flash Casey...Detective.* No. 39. FIRST COLLECTED EDITION. -- BURNETT, W.R. *High Sierra.* No. 40. -- WOOLRICH, Cornell (“William Irish”). *Borrowed Crime.* No. 42. FIRST COLLECTED EDITION. -- CHANDLER, Raymond. *The Finger Man.* No. 43. FIRST COLLECTED EDITION. -- CAIN, James M. *Love’s Lovely Counterfeit.* No. 44. Cover art by Don Milsap. -- And 36 others including works by Edgar Wallace, Frank Gruber, Georges Simenon, Rex Stout, Margery Allingham, Agatha Christie, et al. Condition generally good. A complete list available on request.

500/700

59. [DETECTIVE PULPS]. **Paul Cain’s “Fast One” in Black Mask.** New York: Pro-Distributions 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 brittle as usual). FIRST EDITION of this early important work by detective writers Paul Cain and Erle Stanley Gardner.

300/500

60. [DETECTIVE PULPS]. **Three Issues of Black Mask.** Fictioneers Inc., 1938–1949. 8vos. Publisher’s color pictorial wrappers (light chipping to extremities). Includes Nov. 1938, Mar. 1939, and Jan. 1949. Stories by Erle Stanley Gardner, Richard Deming, Theodore Tinsely, Donald Wandrei, and W.T. Ballard.

100/200

Black Mask is considered the greatest American hard-boiled detective magazine of all time.

61. [DETECTIVE PULPS]. **Various Detective Writers in Pulp Magazines.** 1939–1956. 8vos. 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); *15 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* (1896); 19-page proposal. -- *Bulletproof* (1989); 15-page proposal. -- *Murder by the Numbers* (1993); 12-page outline for novel. -- *Seduction of the Innocent* (2013); 299-pages, lacking title, unsigned. -- *Better Dead* (2016); 491-page script. *Eliot 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, 1939. 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



64



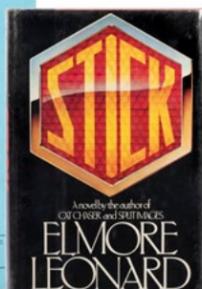
65

64. GRAFTON, Sue (1940–2017). **Seven Titles**. Including: “A” is for *Alibi*. [1982]. Book club edition. -- “B” is for *Burglar*. [1985]. Book club edition. -- “C” is for *Corpse*. 1986. UNCORRECTED PROOF. -- “E” is for *Evidence*. [1988]. FIRST EDITION. -- “F” is for *Fugitive*. [1989]. FIRST EDITION [with:] UNCORRECTED PROOF. -- “G” is for *Gumshoe*. [1990]. INSCRIBED BY GRAFTON. (Slightly dampstained at foot). -- All 8vo, all published by Holt in New York, all in publisher’s cloth (with jackets) or printed wraps, condition generally very good. **200/300**

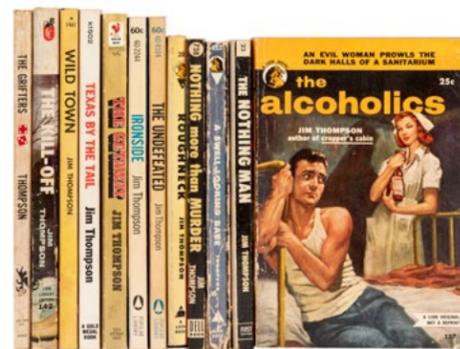
65. LEONARD, Elmore (1925–2013). “**Cat Chaser**” Signed **Typescript**. [New York:] Arbor House, 1982. 4to, 350 pp. Carbon copy from the offices of H. N. Swanson (Leonard’s agent). Original printed yellow wrappers hole-punched with metal roundhead fasteners (dust soiling to covers). SIGNED BY LEONARD on the upper cover. **300/400**



66



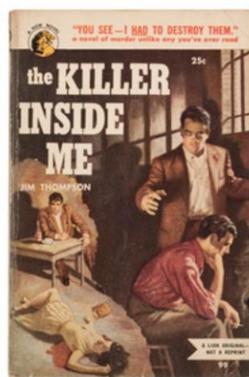
66. LEONARD, Elmore (1925–2013). “**Stick**” Signed **Typescript**. [New York:] Arbor House, 1983. 4to, 378 pp. Carbon copy from the offices of H. N. Swanson (Leonard’s agent). Original printed blue wrappers hole-punched with metal roundhead fasteners (light spotting to covers). SIGNED BY LEONARD on the upper cover. -- [Together with:] *Stick*. New York: Arbor House, 1983. 8vo. Publisher’s duo-tone cloth; original unclipped dust jacket. FIRST EDITION, REVIEW COPY with publisher’s slips and photo of the author laid in. SIGNED BY LEONARD on the half-title. A crime novel that was adapted into the 1985 film starring Burt Reynolds. **300/400**



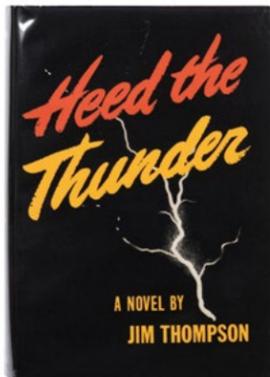
68

67. THOMPSON, Jim (1906–1967). **Child of Rage**. Introduction by Gerald Petrievich. Los Angeles: Blood & Guts Press, 1991. 8vo. Publisher’s black cloth lettered in purple; original unclipped dust jacket; original slipcase. LIMITED EDITION, number 202 of 500 copies signed by Petrievich. FINE. **100/200**

68. THOMPSON, Jim (1906–1967). **Group of 12 Paperbacks and Paperback Originals**. Including: *The Alcoholics*. New York City: A Lion Book, [1953]. -- *The Grifters*. Evanston: Regency, [1963]. -- *The Kill-Off*. New York City: Lion Books, [1957]. -- *The Nothing Man*. [New York:] Dell Publishing, [1954]. -- Together, 12 works in 12 volumes, all 12mo, MOST PAPERBACK ORIGINALS, all in original pictorial color wrappers, condition generally good to very good. Complete list upon request. **500/600**



69



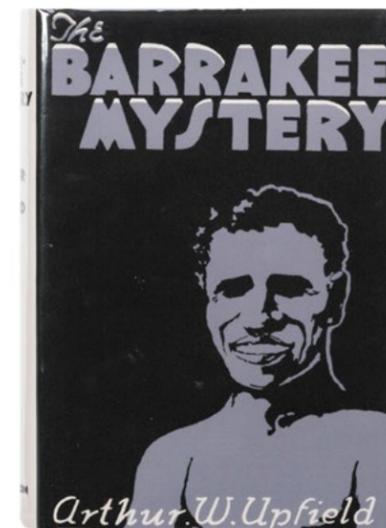
70

69. THOMPSON, Jim (1906–1967). **The Killer Inside Me**. New York City: A Lion Book, [1952]. 12mo. Publisher’s color pictorial wrappers (minor 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). **Heed the Thunder**. 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. UPFIELD, Arthur (1890–1964). **The Barrakee Mystery**. London: Hutchinson & Co., n.d. [1929]. 8vo. Half-title, 16 pp. ads at rear. Publisher’s red cloth lettered in black (spotting and cockling to covers, ends of spine archivally 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”.



71

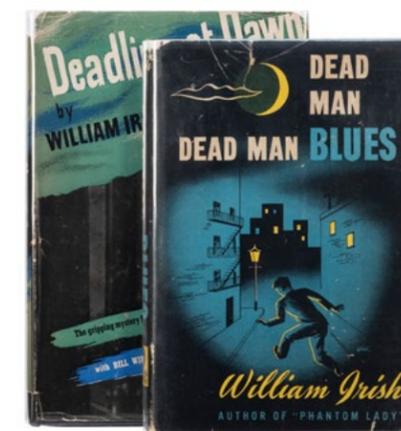
72. UPFIELD, Arthur (1890–1964). **Nine Titles**. Includes: *The Will of the Tribe*. Garden City: Doubleday & Company, 1962. FIRST EDITION, FIRST PRINTING. -- *The New Shoe*. Garden City: Doubleday & Company, 1951. FIRST EDITION, FIRST PRINTING. -- *Venom House*. Garden City: Doubleday & Company, 1952. FIRST EDITION, FIRST PRINTING. -- *The Bone is Pointed*. Garden City: Doubleday & Company, 1947. Lacking jacket. FIRST AMERICAN EDITION. -- *The House of Cain*. San Francisco: Dennis McMillan, 1983. U.S. PIRATED EDITION. -- *The Mystery of Swordfish Reef*. Reader’s Book Club, [ca. 1963]. -- *The Bone is Pointed*. [Sydney]: Angus and Robertson, [1966]. -- *The Barrakee Mystery*. London: Heinemann, [1965]. Ex-library copy. -- *The Widows of Broome*. London: Heinemann, [1972]. -- All 8vos, all in original publisher’s cloth and original dust jackets (*The Bone is Pointed* lacking jacket), condition generally fine. **200/300**



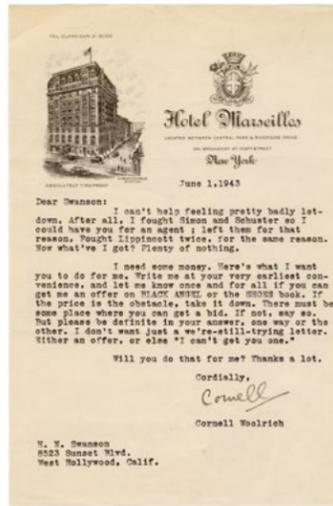
72

73. WOOLRICH, Cornell (“William Irish”) (1903–1968). **Dead Man Blues**. Philadelphia and New York: J. B. Lippincott Company, 1948. 8vo. Publisher’s blue-green buckram, spine lettered in blue (scant 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**

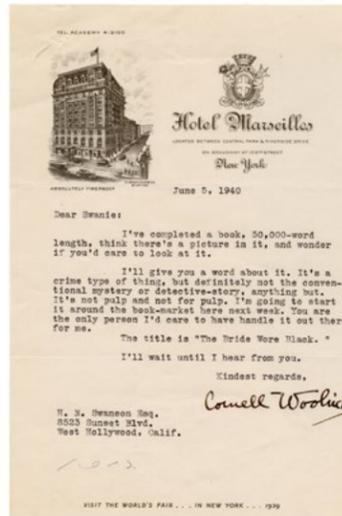
74. WOOLRICH, Cornell (1903–1968). **Pair of Detective Pulp Magazines**. Includes *Dime Detective Magazine* (December 1942) and *Detective Fiction Weekly* (Sept. 1937). Woolrich stories include “The Hopeless Defense of Mrs. Dellford” and “You Bet Your Life” (a complete novelette). -- Both 8vos, both in publisher’s color pictorial wrappers, generally very good condition. **150/250**



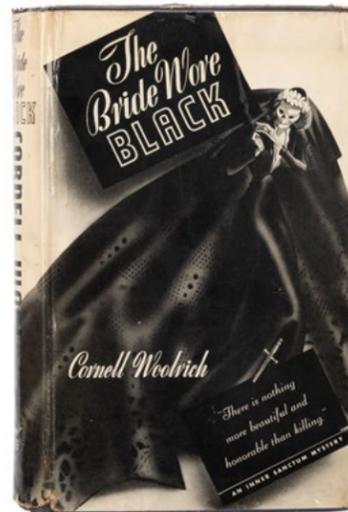
73



75



76



77

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 to his literary agent that he feels “pretty badly letdown” that Swanson could not get an offer 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?”



78

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.

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.

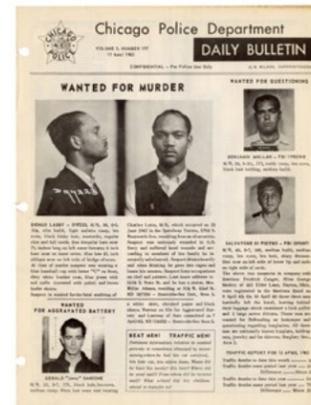
77. WOOLRICH, Cornell (1903–1968). **The Bride Wore Black.** New York: Simon and Schuster, 1940. 8vo. Publisher’s blue cloth (ex-library copy, library stamp to ffp); original dust jacket (laminated, inner flaps affixed to pastedowns). FIRST EDITION, FIRST PRINTING of the author’s first suspense novel.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

200/300

78. VON STERNBERG, Josef (1894-1969) -- RICHEE, Eugene Robert (1896–1972), photographer. **Signed Portrait Photograph.** Circa 1930s. Large linen-finish publicity photograph of the Austrian-American director taken by Richee, inscribed and signed in the lower margin. Photographer’s blind stamp to lower right. On card backing. 13 5/8 x 10 1/4”. Several heavy creases in image; tears and corner losses.

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.



79

79. [CRIME-CHICAGO]. **Over 100 Chicago Police Department Daily Bulletins / Wanted Flyers.** 1961–62. 4to, (279 x 216 mm). Issued by the CPD, illustrated with photos of wanted criminals and missing persons. Each hole punched and neatly housed in a 3-ring binder. Additional photos upon request.

250/350

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 alias’ and nicknames including: Lightning Kid, Pumpkin, Stuttering Max, Dutchy, Lanky, Jewey, Big Bluey, Jap, 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.** 1920s–50s. Original double mugshot photos (face and profile) of males and females, many African American, from the Pittsburgh area, affixed to typed identification cards with information on versos. (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/60s. 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



80



81



83



84

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 versos, both handwritten and typed identification with attributed crimes on rectos. Additional photos upon request.

500/700

85. [CRIME-MUGSHOTS]. Three Mugshot Booklets of Known Criminals and Parole Violators. 1928-58. Illustrated profusely with double mugshot photograph reproductions. Includes a pair of "Known and Suspected Criminals in the Cleveland Area" (1955 and 1958). -- "Parole Violators Wanted" issued by the Indiana State Prison (1928). -- Together, 3 works in 3 volumes, all 16mo, all original printed wrappers, two with Presto metal fasteners, condition generally good.

250/350

86. [CRIME]. Eight Photographs of a Female Thief by Maurice-Louis Branger. Paris and London, ca. 1900s. Silver prints. Series of eight images of a veiled woman entering an apartment, creeping to the sleeping occupant's bedside, and rummaging through his belongings. 7 x 5". Branger purple hand-stamps to versos.

150/250

87. [CRIME]. Five Photographs of Female Detective Exposing Shoplifting Techniques. 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, with original descriptive caption slugs affixed. Scattered small tears, chips, and creases.

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 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 versos, with contemporary pencil captions. 7 x 5", one 8 1/4 x 6".

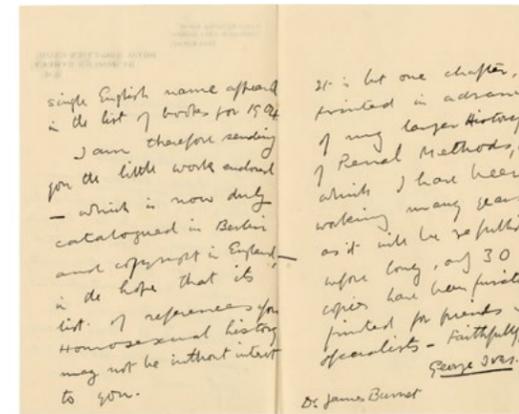
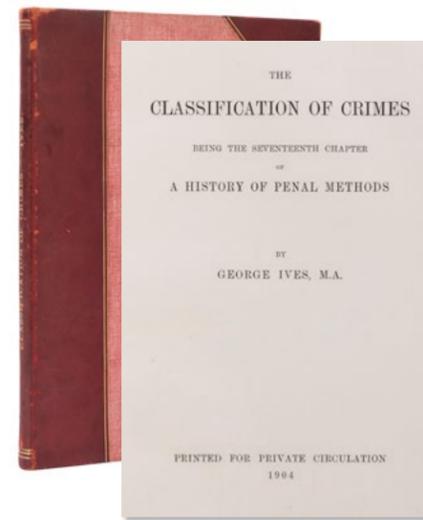
150/250

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. 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 5/8 x 6 1/8". 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



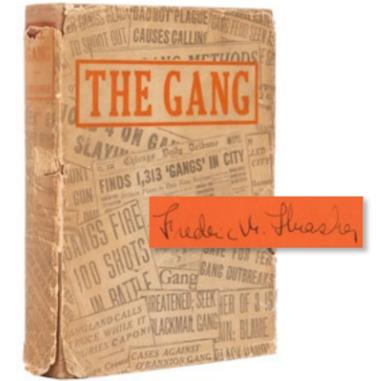
89



90

90. [CRIME] IVES, 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 gilt, top edge gilt, marbled endpapers (spine ends a little rubbed). ADVANCED COPY (one of 30 "printed for friends") of 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 Ives") to Burnett, dated September 1900, discussing how "few of our country men have contributed anything towards the literature of this genre and misunderstood subject..." Ives 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. Ives 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. Ives' 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

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 printed in black on upper cover and spine; original unclipped 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, Rusty Robbins/ Sincerely/Frederick 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 scarcely 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 "play groups" and into youth gangs. His central conclusion was the identification of a place called "Gangland" ... "a geographically and socially interstitial area of the city". Numerous notations printed in red provide added detail of gang territories that include "Hobohemia" in Gold Coast, "Jewish-Polish Frontier" in Douglas Park, and "Slave Town" in what is now Randolph Street Market.



92

92. DOYLE, Arthur Conan (1859–1930). **The Adventures of Sherlock Holmes.** London: George Newnes, 1892. 8vo. [iv], 317pp, [1], [2 blanks]. Intertextual illustrations. Publisher's light blue cloth over heavy beveled 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, attractively rebaked 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 'Violet Hunter' on p. 317. -- [Together with:] *The Memoirs of Sherlock Holmes.* London: George Newnes, 1894. 8vo. Lacking half-title. [ii], [v-viii], 279pp., [1]. Preliminary full-page frontispiece and intertextual illustrations by Sidney Paget. Publisher's dark blue cloth over heavy beveled boards, blocked and titled in black and gilt, front cover with street scene vignette stamped in black, uniformly rebaked 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.

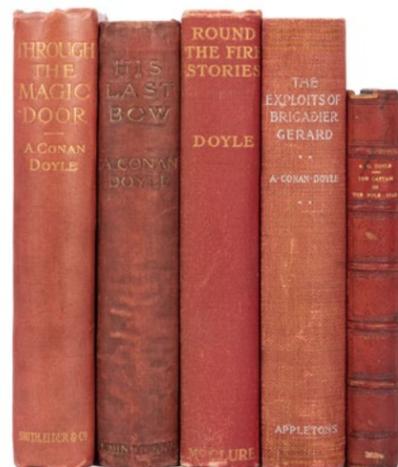
1,500/2,500

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

93. DOYLE, Arthur Conan (1859–1930). **The Adventures of Sherlock Holmes. – The Later Adventures of Sherlock Holmes. – The Final Adventures of Sherlock Holmes** Norwalk: The Easton Press, [1981]. Together, 3 works in 3 volumes. 8vo. Illustrated. Publisher's black leather gilt, all edges gilt, silk moiré endpapers (ownership rubberstamp to titles). A FINE SET. 100/200

94. DOYLE, Arthur Conan (1859–1930). **The Case-Book of Sherlock Holmes.** London: John Murray, [1927]. Crown 8vo. Half-title. Rebound in half modern navy-blue Levant over marbled boards, raised bands, gilt centerpieces and titling in compartments, renewed endpapers (few pale spots to last two leaves). FIRST EDITION of the final collection of Sherlock Holmes tales. Green and Gibson A46a; De Waal 573. 300/500

95. DOYLE, Arthur Conan (1859–1930). **Five First Edition Titles.** Including: *His Last Bow: Some Reminiscences of Sherlock Holmes.* London: John Murray, 1917. -- *Through the Magic Door.* London: Smith, Elder, 1907. Illustrated with 16 plates including frontispiece. -- *Round the Fire Stories.* New York: The McClure Company, 1908. Frontispiece with tissue-guard. -- *The Exploits of Brigadier Gerard.* New York: D. Appelton, 1896. Illustrated with 24 plates including frontispiece. -- *The Captain of the Pole-Star.* Leipzig: Bernhard Tauchnitz, 1891. Bound in early half crimson morocco over marbled boards, raised bands, upper compartment titled in gilt. -- All 8vos, ALL FIRST EDITIONS in original publisher's cloth (*The Captain of the Pole-Star* finely bound). Green and Gibson A5c; A19c; A33c; A40a; B7a. 200/300



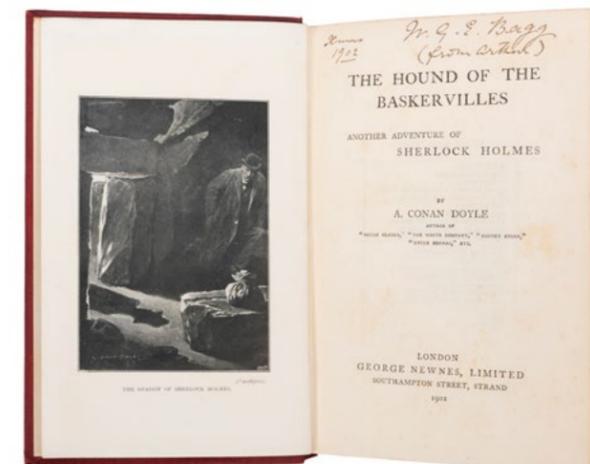
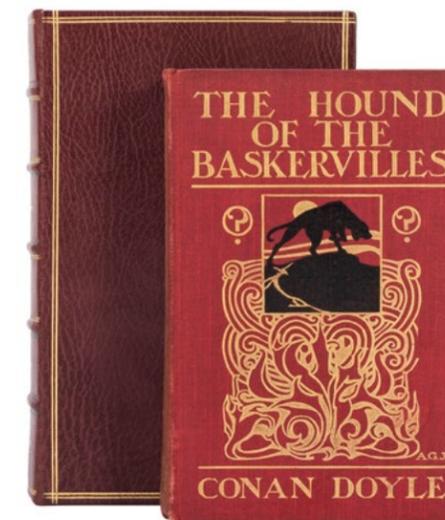
95

96. DOYLE, Arthur Conan (1859–1930). **The Hound of the Baskervilles.** London: George Newnes, 1902. Crown 8vo. Half-title, illustrated with 16 plates including frontispiece by Sydney Paget. Publisher's scarlet cloth blocked and titled in black and gilt (spine gently sunned, few pale spots to title, original ownership inscription to half-title). Housed in an attractive full plum Levant clamshell box with gilt titling and tolling in compartments. FIRST EDITION, FIRST ISSUE with "you" for "your" on p. 13, line 3, and the illustration facing p.76, which had been reversed in the *Strand Magazine*, is again reversed. Provenance: original ownership signature and notation of William G.E. Bagg (1847–1923) on title in his handwriting: "Xmas 1902/W. G. E. Bagg/(From Arthur)". POSSIBLY A PRESENTATION COPY of one of the best-known Sherlock Holmes novels that was originally based on an English legend (possibly of the Black Hound of Hergest) told to Doyle by a journalist friend, Bertram Fletcher Robinson. Green and Gibson A26a. 3,000/4,000

William George Erasmus Bagg, the recipient of this book, was a land surveyor in London during the 1880-90s– working near the architect Alfred Waterhouse and later Joseph Henry Ball, a dear friend of Doyle's and the architect (also Waterhouse's protégé) of Undershaw - Doyle's home 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.

97. [DOYLE, Arthur Conan]. **Nine Early Sherlock Holmes and Doyle Related Titles.** Including: *Adventures of Sherlock Holmes.* Harper & Brothers, 1899. -- *Memories and Adventures.* Boston: Little, Brown, and Company, 1924. Original dust jacket laid in (panels separated). FIRST AMERICAN EDITION. -- *LEBLANC, Maurice. Arsène Lupin.* M.A. Donohue, [1910]. -- *The Case Book of Sherlock Holmes.* George H. Doran, [1927]. -- *The Hound of the Baskervilles.* McClure, Phillips, 1903. Later impression. -- *Tales of Sherlock Holmes.* A.L. Burt, [1906]. -- STARRETT, Vincent. *The Private Life of Sherlock Holmes.* The University of Chicago Press, [1960]. -- *Memoirs of Sherlock Holmes.* New York: A.L. Burt, n.d. -- *The White Company.* London: Newnes, n.d. [ca. 1903]. Publisher's wrappers. -- All 8vos, all in publisher's cloth, condition generally very good. 100/200

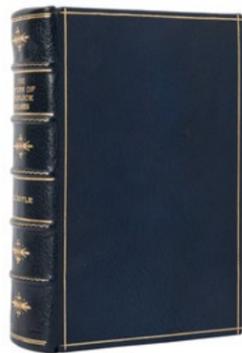
98. [DOYLE, Arthur Conan]. -- Starrett, Vincent, editor -- QUEEN, Ellery, editor. **Pair of Sherlock Holmes Pastiche.** Including: QUEEN, Ellery (pseud. of Frederick Dannay and Manfred Bennington Lee). *The Misadventures of Sherlock Holmes.* Boston: Little, Brown and Company, 1944. 8vo. Frontispiece by Frederick Dorr Steele. Publisher's black cloth blocked in red-orange, red top stain; original clipped dust jacket (light chipping at ends; else fine). FIRST EDITION, FIRST PRINTING. -- STARRETT, Vincent. *221B: Studies in Sherlock Holmes.* New York: The Macmillan Company, 1940. 8vo. Errata tipped to contents page. Publisher's maroon cloth stamped in gilt (contemporary ownership signature of Bayard King; binding fine); original dust jacket with \$2.50 price (extremities chipped). FIRST EDITION, FIRST PRINTING. De Waal E6064. 250/350



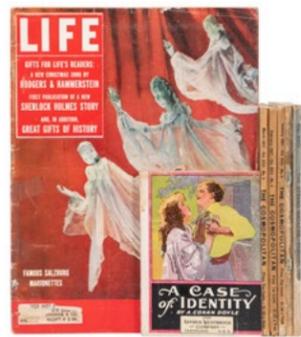
96



98



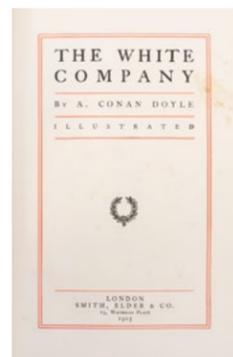
99



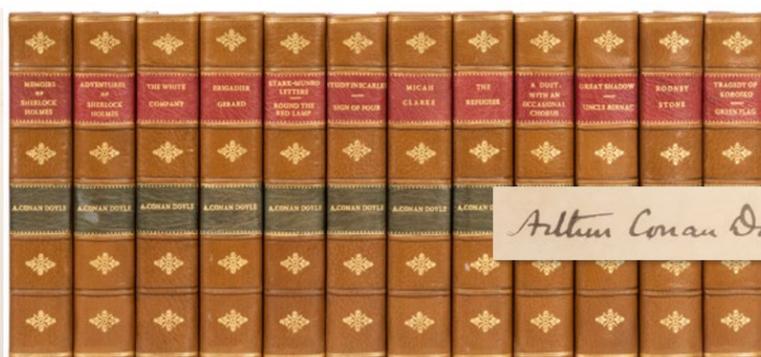
100



104



102



Arthur Conan Doyle

99. DOYLE, Arthur Conan (1859-1930). **The Return of Sherlock Holmes.** London: George Newnes, 1905. Crown 8vo. Half-title, 4pp. of ads at rear, illustrated with 16 plates including frontispiece by Sidney Paget. Rebound in full dark blue crushed morocco ruled in gilt, raised bands, gilt centerpieces and titling in compartments, renewed endpapers, original cloth retained and laid down at rear (trifle marginal dust soiling). FIRST EDITION featuring a collection of thirteen Sherlock Holmes stories originally published in the Strand Magazine and Collier's. Green and Gibson A29a; De Waal 625.

600/800

100. [DOYLE, Arthur Conan]. **Seven Early Sherlock Holmes Publications in Various Magazines.** Including: two issues of *The Strand Magazine*. New York: The International News Company, 1902. Vol. 23, Nos. 132 and 133 including installments of *The Hound of the Baskervilles*. Publisher's printed pictorial wrappers (chipped, lacking cover for No. 132). -- *The Cosmopolitan*. New York: John Brisben Walker, 1897. Three issues. Vol. 22, Nos. 3-5. Publisher's printed wrappers. FIRST AMERICAN PERIODICAL of the complete installment of Doyle's *Uncle Bernac*. -- *A Case of Identity*. Cleveland: The Arthur Westbrook Company, n.d. [ca. 1910]. From the American Detective Series (No. 4). -- *Life Magazine*. December 29, 1952. Publisher's wrappers (few tape repairs to spine). Contains the first authorized Sherlock Holmes story (*The Adventure of the Seven Clocks*) to appear since *The Adventure of Shoscombe Old Place*. -- All 12mo, 8vo, and folio formats. Condition generally good.

100/200

101. DOYLE, Arthur Conan (1859-1930). **The Valley of Fear.** London: Smith, Elder and Co., 1915. Crown 8vo. Half-title, frontispiece by Frank Wiles. Rebound in an early half crimson morocco over cloth boards, raised bands, dark blue morocco spine label titled in gilt, compartment centerpieces and lettering in gilt, marbled endpapers (pale foxing to first few quires). PREFERRED FIRST ENGLISH EDITION, FIRST IMPRESSION following the American edition published three months prior. Green and Gibson A39a; De Waal 503.

250/350

Doyle's fourth and final Sherlock Holmes novel.

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 photogravures including frontispieces by Arthur Twidle, 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 centerpieces, top edge gilt, others uncut. SIGNED AUTHOR'S EDITION, LIMITED TO 1000 COPIES, this being number 414 SIGNED BY THE AUTHOR on the limitation leaf preceding the title in *The White Company*. A SUBPERB SET from the first 510 sets of sheets bound by Smith, Elder & Co. "The remaining 490 sets of quires were passed on to John Murray when the company was sold; they were reissued with new title-pages dated 1903 in and after 1917". Green & Gibson A60.

3,000/5,000

"The author considered this edition of his works to be of great importance: he revised parts, and added notes and a number of special introductions. He remarks in the preface that it had for some time been his ambition to have such a collection..." noting that "I have expended all pains in putting these books into their final form..." (Green & Gibson, *A Bibliography of Arthur Conan Doyle*).

103. [SHERLOCKIANA]. CHRIST, Jay Finley (1884-1963). **Group of Letters, Booklets, and Ephemera Related to Sherlock Holmes by Jay Finley Christ.** Includes three pamphlets written by Finley and published by The Fanlight Press: *Irregular Chronology of Baker Street*, *Gleanings by Gaslight* (INSCRIBED), and *Flashes by Fanlight* (INSCRIBED); all housed in original mailer with Finley's address stamp. -- *Sherlock Homes, Raffles, and their Prototypes*. The Fanlight House, 1949. With errata slip. PRESENTATION COPY INSCRIBED BY FINELY, also with a tipped-in note by the author and typed short story titled "John H. Watson Never Went to China". -- 2pp. TLS from Finley on his personal letterhead (Dec. 17, 1949) and a printed bifold brochure for the London Society (Christmas, 1949) titled *The Christmas Number for 1882. The Man with Three Eyes*. INSCRIBED TO THE AUTHOR'S FRIEND C. RUSSELL SMALL. Both housed in original mailer with Finley's address stamp. -- 1pp. TLS from Finley enclosed with 7 photos of "quite unique" Sherlock Holmes illustrations from various *Louisville Courier-Journal* magazines from the 1920s. -- the author's personal copy of *The Cornhill* with his ownership stamp to upper cover. Includes an original Sherlock Holmes short story by James Edward Holroyd titled *221B Baker Street?*. -- *An Irregular Guide to Sherlock Holmes of Baker Street*. New York and New Jersey: Argus Books and The Pamphlet House, 1947. 8vo. Laid in with supplemental material. -- Generally, very good condition.

300/500

Jay Finley Christ was one of the more decorated members of *The Baker Street Irregulars*. He famously created the system of Abbreviations which shorten in 4 letters the titles of 60 Sherlock Holmes stories which is still used in existence today and cemented his reputation as a Sherlockian scholar with his publication of "Irregular Guide to Sherlock Holmes of Baker Street". In 1964, he was posthumously awarded the Two-Shilling Award in 1964 at a Baker Street Irregular dinner for his significant contributions to the publication.

104. [SHERLOCKIANA]. **Collection of 40 Sherlock Holmes Related Titles and Pastiche.** Including: HARDWICK, Michael. *The Man Who Was Sherlock Holmes*. [London]: John Murray, [1964]. INSCRIBED BY THE AUTHOR. -- HARDWICK, Michael. *Prisoner of the Devil*. [1980]. Second printing. INSCRIBED BY THE AUTHOR. -- HARRISON, Michael. *Decorated Mr. Holmes*. *Magico Magazine*, [1984]. LIMITED EDITION, number 44 of 121 copies, SIGNED BY THE AUTHOR. -- And many more, all 8vo, most in publisher's cloth and original dust jackets, condition generally fine. Complete list upon request.

300/500



105

105. [SHERLOCKIANA]. **Group of 18 Booklets with Pastiches, Essays, and Writings Related to Sherlock Holmes, several inscribed or signed.** Including: WILLIAMSON, J.N., editor. *Illustrious Client's Case-Book*. Indianapolis: The Illustrious Clients, (ca. 1947). -- WILLIAMSON, J.N., editor. *Illustrious Client's Second Case-Book*. Indianapolis: The Illustrious Clients, (ca. 1948). INSCRIBED BY THE EDITOR. -- KEDDIE JR., James. *The Second Cab: Fifteen Sherlockian Essays, One Sonnet and a Quiz*. Boston: Stoke Moran, 1947. LIMITED TO 300 COPIES. -- CUTTER, Robert A. *Sherlockian Studies: Seven Pieces of Sherlockiana*. New York: The Baker Street, 1947. LIMITED TO 200 COPIES. -- BLEGEN, Theodore C. *The Crowded Box-Room: Sherlock Holmes As Poet*. Sumac Press, 1951. Numbered 221b and SIGNED BY AUTHOR. With original mailer. -- ROBERTS, S.C. *Doctor Watson*. London: Faber & Faber, 1931. -- DOYLE, Adrian Conan. *The True Conan Doyle*. London: John Murray, 1945. -- Four issues of *Studies in Sherlock Holmes* and several other titles. -- Together, 16 works in 16 issues, all 12mos or 8vos, all in publisher's printed wrappers, most limited or first editions, condition generally near fine, complete list available on request.

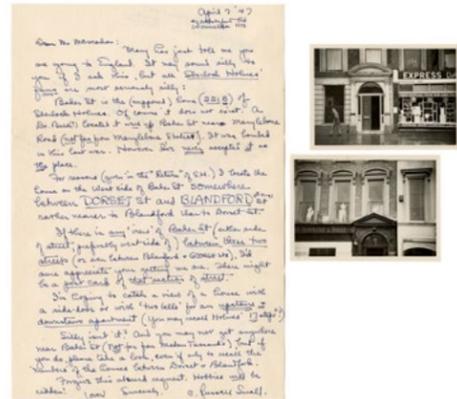
150/250

Provenance: signatures of C. Russell Small inside several copies. Small was a member and contributor to the "The Baker Street Journal".

106. [SHERLOCKIANA]. **Group of 12 Booklets and Pamphlets Related to Sherlock Holmes.** Including: STARRETT, Vincent. *The Private Life of Sherlock Holmes*. St. Louis: Autolyclus Press, 1979. Unbound sheets as issued (14 total). LIMITED EDITION, SIGNED BY Michael Murphy (Starrett's friend and literary executor). -- DERLETH, August. *The Adventure of the Unique Dickensians*. Sauk City: Mycroft & Moran, 1968. -- MCKEE, Wilbur K. *Sherlock Holmes is Mr. Pickwick*. The Vermont Printing Company, 1941. -- STERN, Madeline B. *Sherlock Holmes: Rare-Book Collector: A Study in Book Detection*. Schulte Publishing, [1953]. SIGNED BY AUTHOR. -- *Conferment by Needle*. St. Louis: Ronart Press, 1980. LIMITED EDITION. -- And several others, all 8vo, all in publisher's printed wrappers, condition generally fine. Complete list upon request.

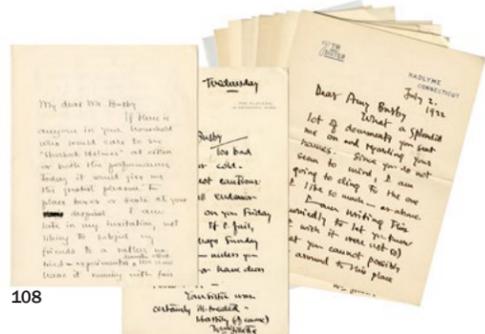
100/200

107. [SHERLOCKIANA]. A Sherlockian “Commonplace Book” from a Baker Street Journal Contributor with Various Letters from Members and Related Ephemera. 1947. 86 pp. spiral bound notebook of C. Russell Small (ownership inscription on contents page), member and contributor to the “The Baker Street Journal”; completely full of notes in manuscript, Baker Street Irregular ephemera, newspaper clippings of Sherlock Holmes articles, letters and postcards from notable Sherlockian authors including Vincent Starrett (also with signed envelope) and Jay Finley Christ, and correspondence from the publisher of *The Baker Street Journal*, Ben Abramson. [Also:] a letter addressed to a Mr. McMahon from Mr. Small with a “silly” request but noting that “all Sherlock Holmes fans are most seriously silly” as he asks that Mr. McMahon take photos of Baker St. between Dorset St. and Blandford St. as Small was confident that this is where the supposed fictional 221b Baker St. was located including a hand drawn map for reference. Mr. Small was “hoping to catch a view of a house with a side-door or with ‘two bells’ for an upstairs and downstairs apartment (you may recall Holmes ‘17 steps’)”. Included are the two requested snapshots showing 46 Baker St. and 50 Baker St.



107

Sherlock Holmes maintained an extensive collection of commonplace books in which he recorded all manner of information that came to his attention. As described in Doyle's stories, the detective spent hours compiling and cross-indexing his books which were referred to as these commonplace books.



108

108. [SHERLOCK HOLMES]. GILLETTE, William (1853–1937). **An Archive of Autograph Letters from William Gillette to Actress Amy Busby and Others with Several Mentions of Sherlock Holmes.** 12 letters total, each signed by the actor, numerous holograph emendations and corrections in ink. Includes 9 letters of correspondence (28 full pages of handwriting) written from 1895 to 1922 from Gillette to stage actress and dear friend Amy Busby and rumored to have both been engaged to one another but never wed. In a letter (dated 1895) from Gillette to Busby, the actor appears to be remorseful over the apparent breakup: “When I think it all over it seems to me that you must wish with all your heart that you had never met me. For myself—selfishly—I cannot feel so, as I value your friendship unspeakably—but it seems to me that with you it is only a trouble—a pain—a weight upon your life. If it could only be different!” Both Busby and Gillette became godparents that year to Gertrude Berkeley’s son, Busby Berkeley William Enos (mentioned throughout the correspondence), who was named after the couple and who would later become one of Hollywood’s greatest directors and choreographers; one letter (3 full pages) is addressed to a “Mr. Busby” inviting him and the household to see his performance of “Sherlock Holmes”; and two letters (4 full pages) addressed to a “Mrs. Lewis” with one (dated “November 1899”) turning down an invitation for supper after his performance citing that he has been “seriously overworked the past few weeks” stating that he “shall go through the evening on what is known as dry power – so steal part of ‘Sherlock’ will be realistic if not artistic”.



109

109. [SHERLOCK HOLMES]. SMITH, Edgar W., editor. **Complete Run of 51 Early Issues of The Baker Street Journal, including the first 13 issues.** New York and New Jersey: Ben Abramson/The Baker Street Irregulars, 1946-59. 8vos. Includes the “old series”: Vol. 1, Nos. 1–4; Vol. 2, Nos. 1–4; Vol. 3, Nos. 1–4; Vol. 4, No. 1 only (as issued); the New Series: Vols. 1–9, Nos. 1-4. -- [Also with:] the 1958 and 1959 *Christmas-Annual* issues. Publisher’s printed wrappers (occasional toning or soiling). -- Together, 53 issues, condition generally very good. De Waal 4182; 4183; 4184.

250/350

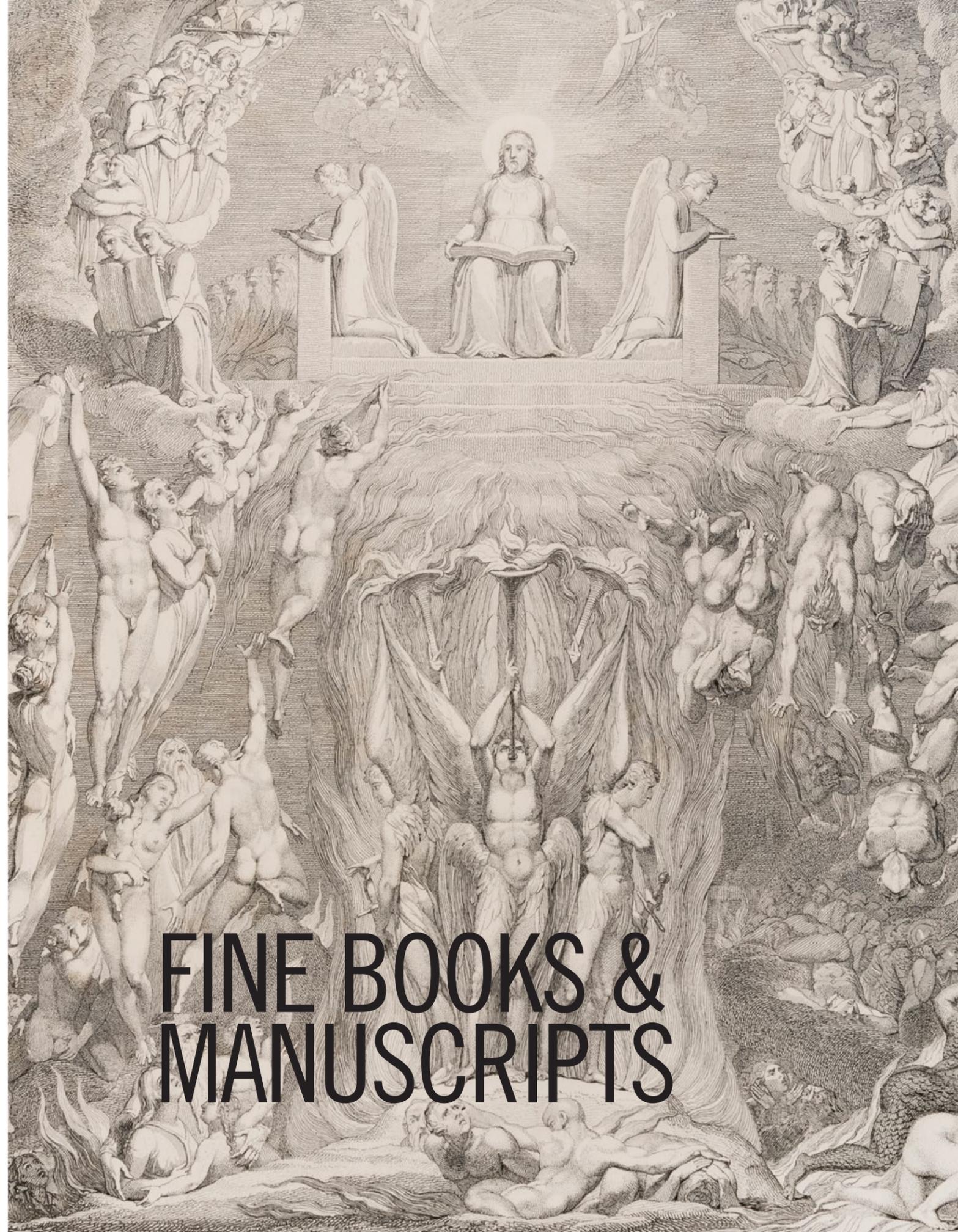
A long running quarterly journal devoted to Sherlockiana that is still in publication today.

600/800
William Gillette is best remembered for portraying Sherlock Holmes on stage and in a 1916 silent film thought to be lost until it was rediscovered in 2014. His portrayal of Holmes helped create the modern image of the detective with his use of the deerstalker cap, curved pipe, and magnifying glass that became enduring symbols of the character. Gillette is also credited with developing the complete phrase: “Oh, this is elementary, my dear fellow” which became one of the most famous expressions in the English language. He assumed the role of Sherlock on stage more than 1,300 times over a thirty-year career cementing his legacy on both the American and British stages.

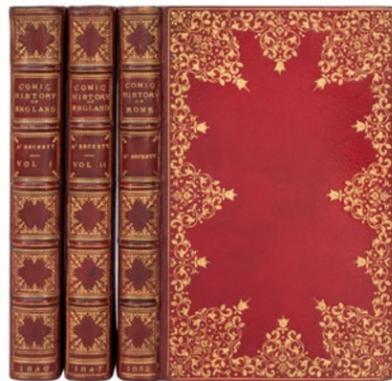
110. [SHERLOCK HOLMES]. SMITH, Edgar W. **Three Issues of Sherlock Holmes Related Booklets.** Including: *Letters from Baker Street.* 1942. -- *A Baker Street Four-Wheeler.* 1944, stated second edition. -- *The Napoleon of Crime.* 1953. INSCRIBED BY SMITH on limitation. -- All 8vos, all in publisher’s printed wrappers, all published by The Pamphlet House, ALL LIMITED EDITIONS from the founder of *The Baker Street Journal.*

100/200

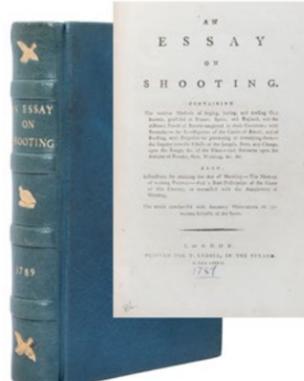
Provenance: signatures of C. Russell Small to inside upper covers. Small was a member and contributor to the “The Baker Street Journal”.



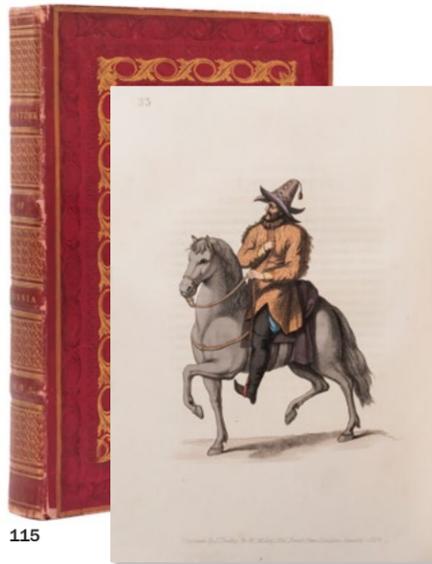
FINE BOOKS & MANUSCRIPTS



111



112



113

111. A'BECKETT, 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. 8vos. England volumes COMPLETE WITH ORIGINAL WRAPPERS AND ADVERTISEMENTS as called for by Abbey with the exceptions: Part 5 back wrapper with “The Comic History of England” on the inside and “Rowland’s Unique Preparations” on the outside; lacking advertisement 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 woodcut and steel engraved illustrations throughout, historiated initials. Uniformly bound FROM THE ORIGINAL 20/19 AND 10/9 PARTS in an attractive full crushed crimson levant in a Derome-style binding with ornate filigree frame of acanthus leaves and many flowers, 5 raised bands with gilt filets, compartments with elaborate foliate borders, gilt lettered in two, top edges gilt, others uncut, dentelle turn-ins, marbled endpapers, GILT SIGNED BY DE COVERLY BINDERY (spines gently darkened, joints and spine ends discreetly reinforced, occasional offsetting from plates to text, signatures to wrappers of England parts of D. Paterson). Provenance: George Browning Anderson and Haley Fiske (bookplates). FIRST EDITIONS, FIRST ISSUES in a handsome binding. Abbey 434, 435.

400/600

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

112. [ACTON, John] (1736–1811). -- [MAROLLES, Magné de] (1727–1792). **An Essay on Shooting. Containing the various methods of forging, boring, and dressing gun barrels...** London: Printed for T. Cadell, 1789. 8vo. Half-title. Later full teal levant, central blindstamped device of arrows and quiver to both cover, wide bands, gilt centerpieces of English pheasant, gilt titles in remainder (spine a little sunned, pale spotting throughout with few stains at margins). FIRST ENGLISH EDITION of this work largely taken from Marolles' *La Chasse au Fusil*, with the majority of the text devoted to rifle barrels, choosing ammunition, loading the gun, and training the English Pointer dog. ESTC T60609.

350/450

113. ADDAMS, Jane (1860–1935). **Jane Addams Hull House 1935 Bronze Medal.** 75th 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

114. [THE TATLER]. ADDISON, Joseph (1672–1719). -- STEELE, Richard (1672–1729). **The Lucubrations of Isaac Bickerstaff, Esq.** London: Printed for H. Lintot, et al., 1737. 4 volumes, 12mo. Woodcut initials, head- and tail-pieces. Contemporary mottled calf ruled in gilt, raised bands, crimson spine label gilt titled, compartments gilt (joints tender with a bit of separation, ends rubbed, contemporary ownership signature to titles). Provenance: Anne Pigott (contemporary signature); Marshall Sisson (bookplate); W. Gurney (cut signature). Later edition which includes all 271 issues of *The Tatler*.

100/200

115. [ALEXANDER, William] (1767–1816). **The Costume of the Russian Empire.** London: printed for W. Miller, 1803 [plates and text watermarked 1811 and 1817]. Folio (356 x 254 mm). Separate titles and text in both English and French. 73 full-page aquatint engravings (J. Whatman watermark) depicting traditional Russian dress by J. Dudley after Georgi (some offsetting to text from plates). Full contemporary red straight grain morocco elaborately framed in blind and gilt scrollwork, flat raised bands with gilt titles, compartments completely tooled in gilt, all edges gilt, marbled endpapers, gilt turn ins (light rubbing at extreme ends of spine). Provenance: George Cukor (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 issued by William Miller. A BRIGHT COPY. Abbey, *Travel*, 244.

1,000/1,500

116. ALGREN, 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 Algren in Sharpie to Sam Gelfman of General Artists Corp. The first letter Algren writes that he is sending a couple of carbon copies of a story that “might have TV or dramatic possibilities”. The other, Algren 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. ALGREN, Nelson (1909–1981). **Typed Letter Signed “Nelson Algren” to Walter Kramer.** Chicago, Illinois, June 26, 1939. 1 page, 4to (267 x 203 mm). Algren 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

118. ALLEN, Woody (b. 1935). **Side Effects.** New York: Random House, [1980]. 8vo. Original black cloth backed boards; original clipped dust jacket. Second printing, INSCRIBED BY THE AUTHOR on the front fly leaf. A near fine copy of Allen’s anthology of 17 comical short stories including the author’s 1978 O. Henry Award winning story, *The Kugelmass Episode*.

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). Almon was considered the primary source for British publications concerning American political and military affairs throughout the Revolution.

100/200

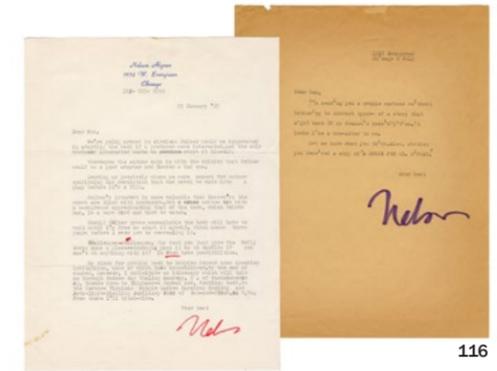
120. ANDERSON, Rasmus B. (1846–1936), editor. **Norroena; Anglo Saxon Classics, Embracing the History and Romance of Northern Europe.** London: Norroena Society, 1906. 15 volumes, 8vo. Numerous hand-colored photogravures including frontispieces with printed tissue-guards. Publisher’s full leather pictorially 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 *Halldor 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. Sheehy & Loft 25.

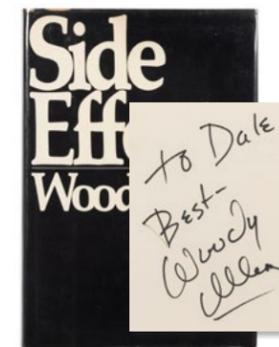
100/200



116



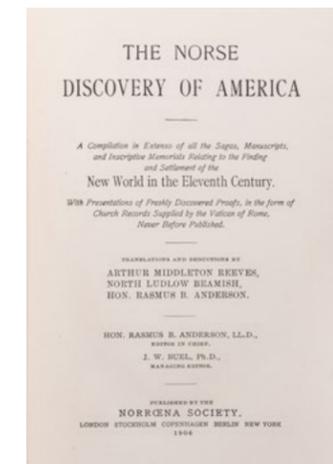
117



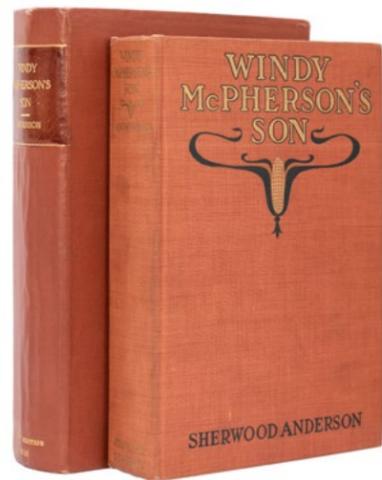
118



119



120



123

122. ANDERSON, Sherwood (1876–1941). **Tar: A Midwest Childhood.** [New York:] Boni & 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 350 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 gray levant, raised bands, gilt fillets in compartments, red morocco spine label, all edges marbled, original marbled endpapers retained (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.

125. ASIMOV, Isaac (1920–1992). **Pair of Signed Titles.** Including: *Opus 100.* Boston: Houghton Mifflin Company, 1969. 8vo. Publisher's black cloth lettered in pink and blue; original unclipped dust jacket. FIRST EDITION, FIRST PRINTING, SIGNED BOOKPLATE BY THE AUTHOR. -- *Pebble in the Sky.* New York: Doubleday, [1990]. 8vo. Publisher's beige linen; dust jacket, original slipcase. With notes by the editor laid in. Limited 40th Anniversary Edition, number 215 of 1500 copies SIGNED BY THE AUTHOR. -- Condition generally near fine.

200/300

126. AUDEN, Wystan Hugh (1907–1973). -- ISHERWOOD, 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 North America.** New York: V. G. Audubon, 1854. 3 volumes, royal 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 splitting 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. 5; Reese, *Stamped with a National Character* 38; Sabin 2368.

3,500/5,000

128. AUDUBON, John James. **The Original Water-Color Paintings by John James Audubon for The Birds of America.** Introduction by Marshall B. Davidson. New York: American Heritage Publishing Co., 1966. 2 volumes, 4to. Illustrated with color plates, some folding. Publisher's brown cloth stamped in gilt; original slipcase with brown paper label gilt (case lacks side panel).

80/125

129. BACON, Francis (1561–1626). **The Historie of the Raigne of King Henry the Seventh.** London: Printed for W. Stansby for Matthew Lownes 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, dentelle turn ins, marbled endpapers (lacking preliminary blank). FIRST EDITION with errata uncorrected. Bacon's first and only historical work ever written. Gibson 116a; Pforzheimer 32.

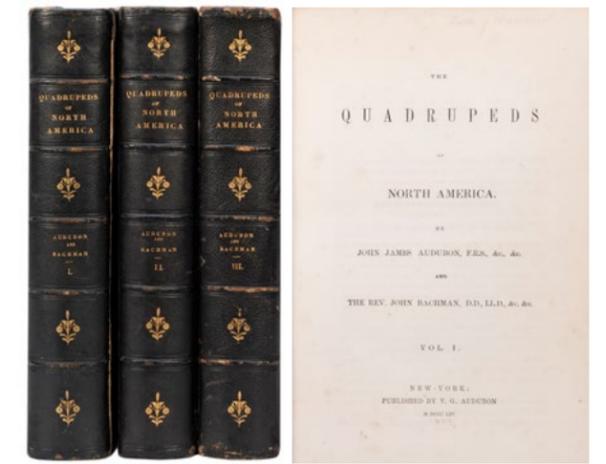
500/700

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

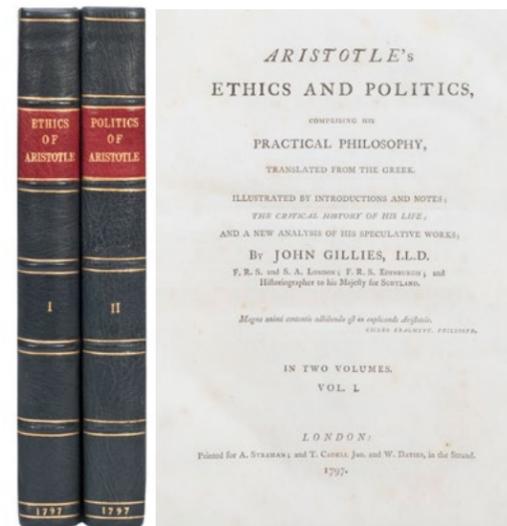
130. BACON, Francis (1561–1626). **The Philosophical Works of Francis Bacon, Baron of Verulam, Viscount St. Albans, and Lord High-Chancellor of England...** Edited by Peter Shaw. London: J. J. and P. Knapton, [et al], 1733. 3 volumes, 4to. Full contemporary calf, raised bands, gilt scrollwork and centerpieces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

350/450

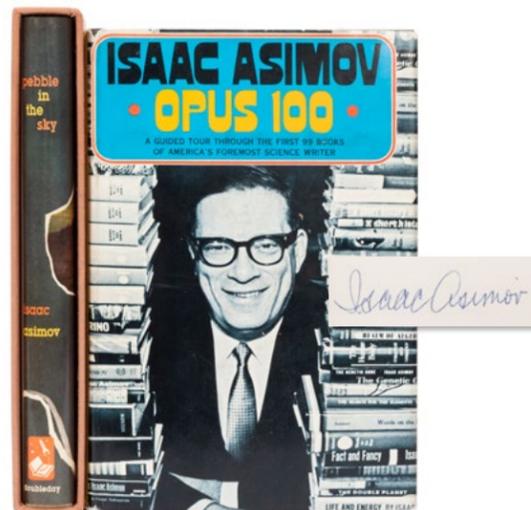
From the private library of a prominent Chicago collector, part II.



127



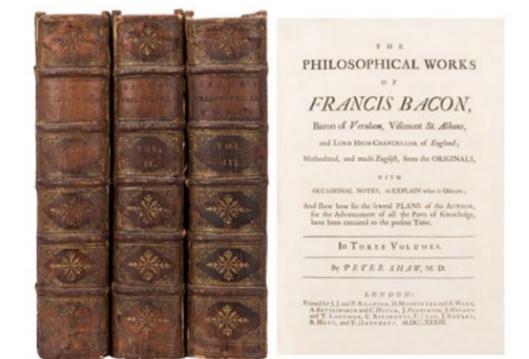
124



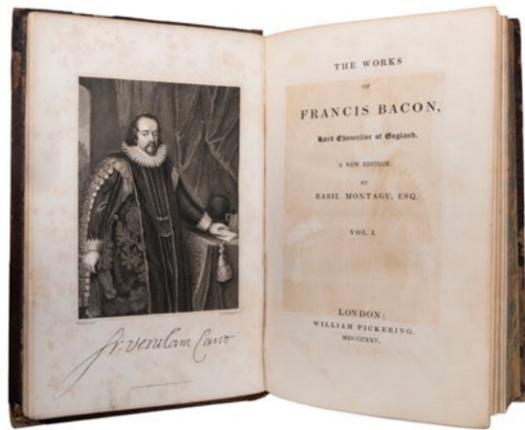
125



129



130



131

131. BACON, Francis (1561–1626). -- MONTAGU, Basil (1770–1851), editor. **The Works...** London: William Pickering, 1825–34. 16 volumes, 8vo. Engraved portrait frontispieces, plates, folding chart (pale foxing and offsetting to text). Contemporary tree calf framed in gilt re-backed in modern calf, all with original gilt spine labels laid down (except for Vol. I and II), all edge marbled, marbled endpapers, stamp signed by R. Riviere (minor rubbing to extremities, labels chipped). Presentation inscription in Vol. I to Honorable Richard W. Thompson (Member of Indiana's House of Representatives and 27th U.S. Secretary of the Navy) from the Whigs of Hartford, Conn. (dated 1848). The New Edition is considered to be the most desirable edition of Bacon's works.

200/300

132. BAKER, Robert, sir (c. 1568–1645). **A Chronicle of the Kings of England...** London: Printed by E. Cotes, 1660. Folio in sixes. 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. Ff, 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 published, 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 *Shakespearana*, "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.

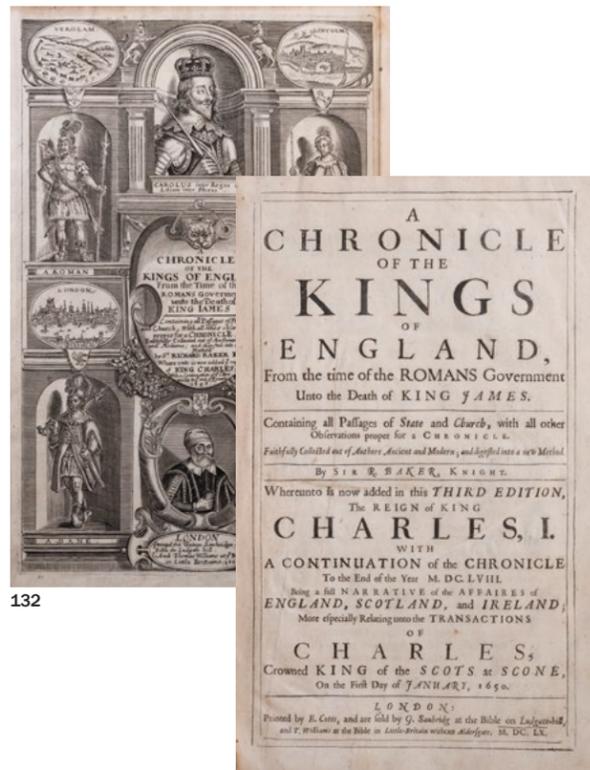
1,000/1,500

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

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 and lettered in red (small worm hole to spine panel), red top edge; original dust jacket with \$3.00 price sticker affixed to front flap (spine panel faded, old tape repairs to verso of jacket along spine ends and upper edge, small tear to lower panel). FIRST EDITION, one of 3000 copies.

200/300

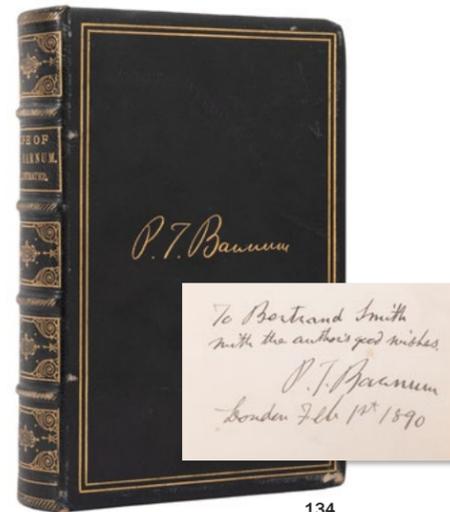
Author's first novel that was heavily censored during publication to which the author added asterisks to mark the changes or "where sense, continuity, and beauty have been damaged". In 1979, Barnes declined the opportunity to restore the censored passages, making the censored version the only edition that exists.



132



133



134

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 filets, 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 Lucie Attwell. Publisher's black cloth, color pictorial label affixed to upper cover (faint spotting to spine); original unclipped 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 TEXEL]. **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 CSMH copy or in the DFO 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 R21997; Wing R827.

100/200



137

137. BEARDSLEY, Aubrey (1872–1898), illustrator. -- MALORY, Thomas, sir (1415–1471). **[Le Morte d'Arthur]. The Birth, Life and Acts of King Arthur of his Noble Knights of the Round Table...** [New York: E. P. Dutton and Company], 1927. 4to. Half-title, 22 full-page and double-page plates including frontispiece, numerous decorated woodcut chapter borders, initials, head- and tail-pieces, and woodcut illustrations in text by Beardsley (minor offsetting from frontispiece to title). Publisher's dark blue cloth pictorially stamped in gilt, top edge gilt, others uncut (rebacked with original spine laid down (possibly a variant spine with London imprint at foot), renewed endpapers, light marginal toning). Third Beardsley edition, LIMITED TO 1600 COPIES, and the first to include the 11 omitted designs by Beardsley from the 1893 edition.

400/600

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

138. MALORY, Thomas, sir (1415–1471). -- FLINT, William Russell (1880–1969), illustrator. **Le Morte D'Arthur**. London: Philip Lee Warner/Medici Society, [1920]. 2 volumes, small 4to. Illustrated with 36 color plates by William Russell Flint. Original olive-green cloth decorated in gilt, top edge gilt; others uncut (front hinge slightly cracked in Vol. II). FIRST TRADE EDITION with handsome plates executed by the Scottish artist known for his watercolors.

100/200

139. BERDAN, 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



140

140. BETHUNE, Maximilien de, Duke of Sully (1560–1641). **Memoirs...** London: Printed for J. Rivington and Sons, [et al], 1778. 5 volumes, 8vo. Engraved portrait frontispieces in Vols. I and II, folding map in Vol. 1. Contemporary mottled calf ruled in gilt vines, compartments completely gilt with flower and bird devices, red and olive morocco spine labels gilt, marbled endpapers (joints tired with few minor splits). Provenance: Jonathan Leslie Forbes (19th century bookplate); Barbara Harland (signature to titles). A very clean set.

600/800

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



141

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 Collingwood; [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 (foxing 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 on recto and verso) of book one, text from 2 Esdras chapter 5:118. Titles and chapters in alternating red and blue letters, red and blue two-line initials, rubricated capital initials. Lines 35 to 41 in both columns of recto (only) are reset. (2 1/2-inch closed tear to outer margin just slightly affecting text, two old paperclip ghosting marks to upper margin). Leaf set in cloth portfolio; slipcase with red morocco spine label gilt. Laid in with prospectus, order form, and TLS from publisher for "The 500th Anniversary Pictorial Census of the Gutenberg Bible". LEAF FROM THE FOURTH EDITION OF THE VULGATE BIBLE or the 48-line Bible, preceded only by the 42-line Gutenberg Bible, the 36-line Pfister Bible (Bamberg) and the 49-line Mentelin Bible (Strassburg). THE FIRST TO INCLUDE DATE OF PUBLICATION AND BEAR THE NAME OF ITS PRINTER.

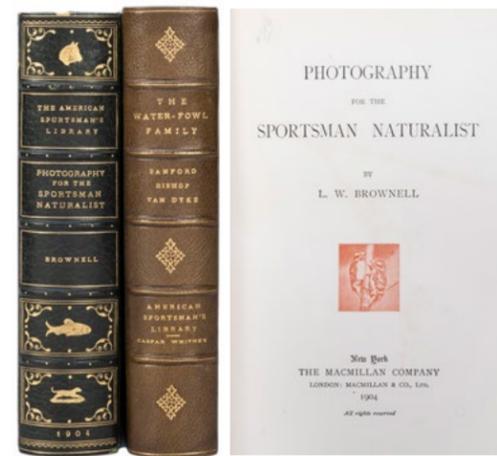
1,500/2,000



142

143. [BINDING]. BEITH, John Hay ("Ian Hay") (1876–1952). **The Lighter Side of School Life.** London, [et al.]: T. N. Foulis, [1920]. 8vo. Hand-colored illustrations reproduced from pastel drawings by Lewis Baumer. Contemporary full crushed green morocco, 5 raised bands, gilt titling in compartments, top edge gilt, others uncut, dentelle turn-ins, gilt stamped by Best & Co. (spine sunned with a bit of rubbing to crown, offsetting from turn-ins). Later edition in a handsome binding.

100/200



144

144. [BINDING]. BROWNELL, L. W. **Photography for the Sportsman Naturalist.** New York and London: The Macmillan Company, 1904. Large 8vo (229 x 152 mm). Photographic frontispiece on Japanese vellum with printed tissue guard, numerous black & white illustrations from photographs in text. Contemporary full green levant double framed in gilt, raised bands, gilt centerpieces depicting a hound, trout, and horse each framed in gilt scrollwork, gilt titling in remainder, top edge gilt, others uncut, dentelle turn ins, STAMPED SIGNED BY STIKEMAN & CO. (small chip to head). Provenance: M. C. D. Borden (bookplate of the "Calico King"). Limited edition, LARGE PAPER COPY, number 20 of 100 copies. -- [Together with:] SANFORD, L. C., et al. *The Water-Fowl Family.* New York and London: The Macmillan Company, 1903. Large 8vo (229 x 152 mm). Frontispiece on Japanese vellum with printed tissue guard, numerous black & white plates. Contemporary olive morocco over marbled boards, raised bands, spine gilt, top edge gilt, marbled endpapers. Limited edition, LARGE PAPER COPY, number 18 of 100 copies from the same series. -- Together, 2 works in 2 volumes, both from the 16-volume *American Sportsman's Library* which is considered the best series on American sports.

300/400

From the celebrated Borden library.

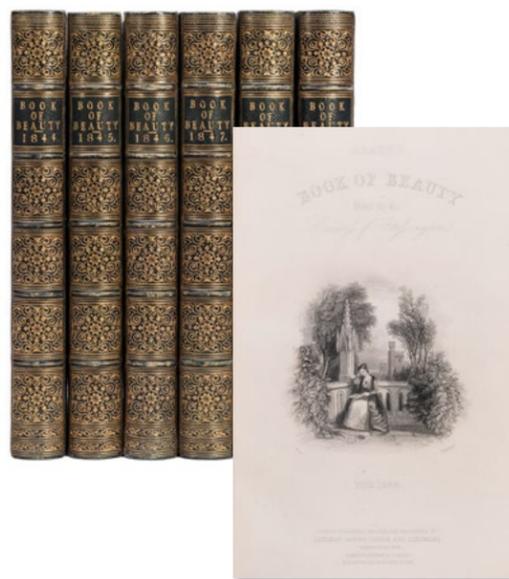


145

145. [BINDING]. BYRON, George Gordon, Lord (1788–1824). **Poems of Lord Byron...** London: Chatto & Windus at the Florence Press, 1923. 8vo. Preface by H.J.C. Grierson. Contemporary calf with blue morocco and brunette leather inlays depicting the Acropolis of Athens and the column ruins of the Temple of Olympian Zeus, blue top edge, HAND-SIGNED (twice) BY H.B. KUOBEL (light sunning to upper edge of lower cover, few spots of rubbing to spine). Provenance: engraved bookplate of "Knobel" with the subheading "member of the National Book League".

400/600

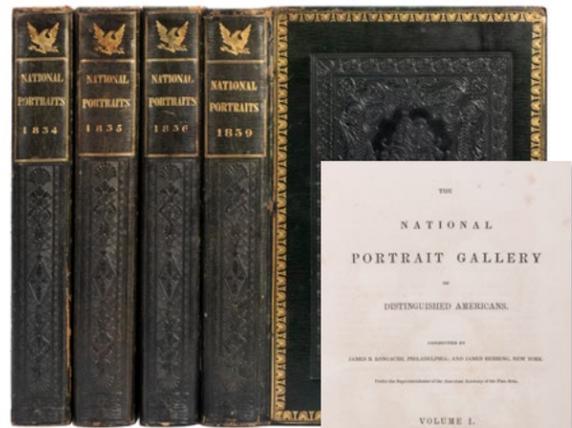
Lord Byron is considered by most Greeks to be their national hero and a symbol of disinterest patriotism after the poet joined the Greek resistance movement, fighting for the country's freedom against the Ottoman Empire.



146

146. [BINDING]. GARDINER, Marguerite ("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 (faint rubbing 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

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 statesman, military heroes, lawyers, first ladies, etc. including frontispieces with tissue guards (mild foxing and offsetting 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 gilt tools of palmettes 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. Howes H443; McLean, *Victorian Publishers' Book-Bindings* p. 207; Wolf, *From Gothic Windows to Peacocks, American Embossed Leather Bindings 1825-1855*.

300/500



149

148. [BINDING]. NICHOLS, Beverly (1898-1983). **A Book of Old Ballads.** London: Hutchinson & Co., 1934. 4to. 16 full-page color plates and many head and tailpieces by H. M. Brock. Half crushed green morocco over linen, raised bands, gilt titles in compartments, top edge gilt, marbled endpapers (spine gently sunned, bookplate of Henry Frederick Curry). FIRST TRADE EDITION.

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].

149. BLAKE, William (1757-1827), illustrator. **Six Engravings from "The Grave".** London: Cadell & Davies, 1808. Includes: "Death's Door"; "The Soul exploring the recesses of the Grave"; "The Soul hovering over the Body reluctantly parting with Life"; "The Reunion of the Soul & the Body"; "The Death of the Good Old Man"; and "Death of the Strong Wicked Man". All line engraved by L. Schiavonetti after designs by Blake. Handsomely framed and glazed; largest frame 38 x 23". Bindman, *The Complete Graphic Works of William Blake* 469; 470; 473; 474; 475; 476.

900/1,200



150

150. BLAKE, William (1757-1827), illustrator. -- BLAIR, Robert (1699-1746). **The Grave, A Poem.** London: printed by T. Bensley for R. Ackermann, 1813 [i.e. 1870]. Small folio (357 x 279 mm). Frontispiece portrait of Blake after T. Phillips, 12 copper engraved plates including pictorial additional title after Blake drawings engraved by Schiavonetti; each with tissue guard. Modern half morocco over marbled boards, top edge dyed red, renewed endpapers. Third edition from the 1813 plates but actually issued by or for John Camden Hotten in 1870 with very minute changes to plates and text. These designs by Blake are considered his best-known work and his "most forcible and poetical thinking on the subject of death". A BRIGHT COPY. Bentley, *Blake Books*, 435E.

300/500

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 dampstained at edges). LIMITED EDITION, number 374 of 1200 copies. A HANDSOME COPY. Bentley, *Blake Books*, 449.

300/400

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



151

152. [BLAKE, William, illustrator]. **Illustrations to Young's Night Thoughts, done in water-colour by William Blake.** Cambridge, MA: Printed for the Fogg Museum of Art by the Press at Harvard College, 1927. Large 4to. [20 pp.] with introductory text by Geoffrey Keynes, 5 color plates and 25 monotypes reproduced from the original water-colours in the library of William Augustus White, loose as issued. Publisher's cloth portfolio gilt, cloth ties (a bit of toning). LIMITED EDITION, number 272 of 500 copies. Bentley, *Blake Books*, 395.

250/350

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



152

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 Nigerian 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 covers by Smith Settle of Otley. -- [Issued with]: HAMLIN, 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*, issued 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. FINE.

900/1,200

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

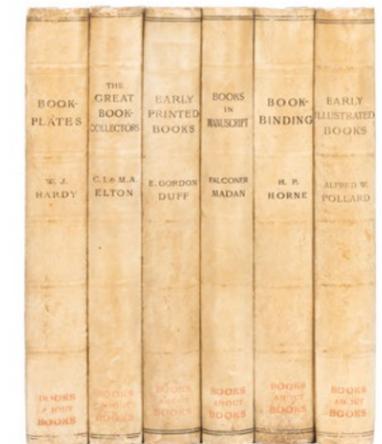


153

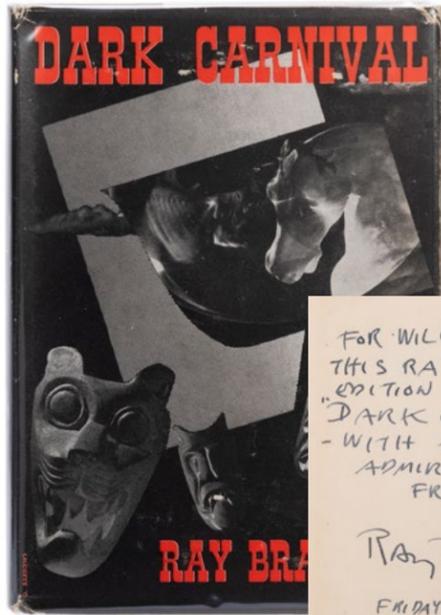
154. [BOOKS ABOUT BOOKS]. POLLARD, Alfred William (1859-1944). **[Books About Books].** London: Kegan, Trench, Trübner & Co., 1893-1894. 6 volumes, 8vo (229 x 147 mm). Titles printed in red and black, numerous illustrations (frontispiece sprung in *The Great Book Collectors* volume). Original parchment backed cloth, spines titled in black and red, uncut (spines toned, bookplate). LIMITED EDITION, number 20 of 150 LARGE PAPER COPIES printed on Dutch handmade paper. 6 works, comprising: Elton, Charles & Mary. *The Great Book Collectors.* -- Hardy, W. J. *Bookplates.* -- Madan, Falconer. *Books in Manuscript.* -- Duff, E. Gordon. *Early Printed Books.* -- Pollard, Alfred W. *Early Illustrated Books.* -- Horne, Herbert P. *The Binding of Books.* -- Rarely found in a complete set.

600/800

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



154



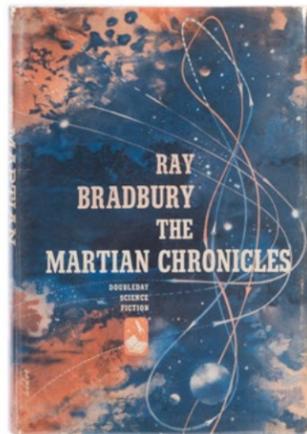
157

FOR WILLIAM TARG...
THIS RARE FIRST
EDITION OF
"DARK CARNIVAL"
- WITH THE
ADMIRATION AND
FRIENDLY
WISHES
OF
RAY BRADBURY
FRIDAY
FEB. 13, 1970
YEAR ONE.
(1970)

TARG!
From
Ray Bradbury
5/14/94

158

RAY
BRADBURY
Ray Bradbury



159

155. BOWLES, Paul (1910–1999). **Two Titles**. Including: *The Delicate Prey*. [New York:] Random House, [1950]. 8vo. Publisher's brick red cloth pictorially stamped, black top stain; original unclipped dust jacket. FIRST EDITION, FIRST PRINTING. – *Two Years beside the Strait: Tangier Journal 1987-1989*. London: Peter Owen, [1990]. 8vo. Illustrated. Publisher's cream cloth; original unclipped dust jacket. LIMITED EDITION, number 58 of 75 copies SIGNED BY THE AUTHOR. – Together, 2 works in 2 volumes, condition generally near fine.

100/200

156. BRADBURY, Ray (1920–2012). **Dandelion Wine**. London: Rupert Hart-Davis, 1957. 8vo. Publisher's maroon cloth, spine lettered in silver; original unclipped dust jacket (slight toning to spine, few tiny chips at ends). FIRST ENGLISH EDITION, FIRST PRINTING set in the fictional town of Green Town, Illinois, based upon Bradbury's childhood home of Waukegan, Illinois. SIGNED BY THE AUTHOR on the front free endpaper.

150/250

PRESENTATION COPY OF BRADBURY'S
FIRST BOOK TO WILLIAM TARG

157. BRADBURY, Ray (1920–2012). **Dark Carnival**. Sauk City, Wisconsin: Arkham House, 1947. 8vo. Publisher's black cloth, spine lettered in dark yellow; original unclipped dust jacket (faint horizontal crease along spine panel, minor shelf wear at corners, few tiny spots of marring to front panel); custom morocco backed Solander box. FIRST EDITION, FIRST PRINTING of the author's first book. PRESENTATION COPY TWICE INSCRIBED BY BRADBURY TO WILLIAM TARG: 1.) On front free endpaper: "For William Targ.../This rare first/edition of/'Dark Carnival'/-with the/admiration and/friendly/wishes/of/Ray Bradbury/Friday/Feb. 13, Apollo/Year one./ (1970)." 2.) On title: "For William Targ!/This [Dark Carnival]/Ray Bradbury/1970". Currey, p. 55; Derleth, *Arkham House: The First 20 Years*, p. xxx.

1,000/1,500

A warm inscription to G. P. Putnam's former editor-in-chief, William Targ, who is known for publishing Mario Puzo's "The Godfather" which became the single most profitable book ever published by Putnam. In 1978, Targ founded his own fine press imprint, Targ Editions, which, in 1979, published a signed limited edition of Bradbury's "Beyond 1984: Remembrance of Things".

158. BRADBURY, Ray (1920–2012). **A Graveyard for Lunatics**. New York: Alfred A. Knopf, 1990. 8vo. Publisher's navy-blue cloth backed boards stamped in silver and bronze foil; original unclipped dust jacket. FIRST EDITION INSCRIBED BY BRADBURY AND WITH ORIGINAL DRAWING BY THE AUTHOR. -- [Together with:] *A Graveyard for Lunatics*. New York: Alfred A. Knopf, 1990. 8vo. Publisher's printed blue wrappers. FIRST EDITION, UNCORRECTED PROOF SIGNED on title. -- Together, 2 works in 2 volumes, both signed, together housed in a custom cloth clamshell box with printed spine label, both fine copies.

400/600

159. BRADBURY, Ray (1920–2012). **The Martian Chronicles**. Garden City, New York: Doubleday & Company, 1950. 8vo. Publisher's pale green cloth, spine lettered in dark red (spine gently sunned, former owner address label to ftep); original unclipped dust jacket (tiny chip at extreme head of spine panel, few minimal pale spots to lower panel); slipcase. FIRST EDITION, FIRST PRINTING of Bradbury's series of closely-linked short stories about the colonization of Mars; each story was previously published in various science fiction publications in the 1940s. Currey, 56; Nolan p. 107.

600/800

160. [LIMITED EDITIONS CLUB] BRADBURY, Ray (1920–2012). **The Martian Chronicles**. Avon, Connecticut: Limited Editions Club, 1974. 4to. Full-page color lithographs, numerous vignettes and head-pieces by Joseph Mugnaini. Publisher's black buckram speckled in white, spine lettered in silver; original glassine wrapper and slipcase with printed spine label. LIMITED EDITION, number 1546 of 2000 copies, SIGNED BY BRADBURY AND THE ILLUSTRATOR on the colophon. FINE.

250/350

161. BRADBURY, Ray (1920–2012). **S is for Space**. Garden City, New York: Doubleday & Company, 1966. 8vo. Publisher's light blue cloth stamped in white and red; original unclipped dust jacket (faint horizontal crease along upper edge of front panel). FIRST EDITION SIGNED BY BRADBURY on title of the author's collection of science fiction short stories compiled for the Young Adults sections of libraries.

250/350

162. BRADBURY, Ray (1920–2012). **Something Wicked This Way Comes**. London: Rupert Hart-Davis, 1965. 8vo. Publisher's brown cloth, spine lettered in silver; original clipped dust jacket. FIRST ENGLISH EDITION, FIRST PRINTING of this dark fantasy novel SIGNED BY THE AUTHOR on front free endpaper.

400/600

163. BRADBURY, Ray (1920–2012). **The Stories of Ray Bradbury**. New York: Alfred A. Knopf, 1980. 8vo. Publisher's black cloth gilt; original unclipped dust jacket. FIRST EDITION, INSCRIBED BY BRADBURY on front free endpaper. BRIGHT.

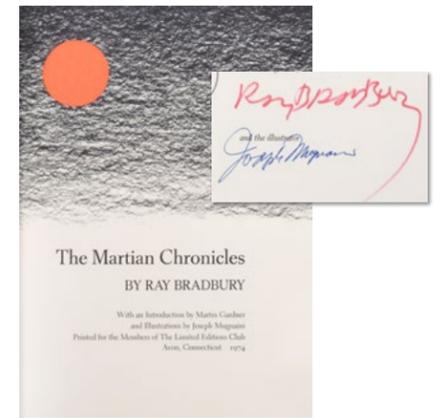
100/200

164. BRADBURY, Ray (1920–2012). **22 Titles, Most Signed**. Including: *It Came from Outer Space*. [New York:] Gauntlet Publications, 2004. LIMITED EDITION, number 574 of 750 copies, SIGNED. -- *The Last Circus & The Electrocutation*. Northridge: Lord John Press, 1980. LIMITED EDITION, number 11 of 300 copies, SIGNED by Bradbury and William F. Nolan. -- *Witness and Celebrate*. Northridge: Lord John Press, 2000. LIMITED EDITION, number 60 of 100 copies, SIGNED BY BRADBURY AND OTHERS. -- *The Toybee Convecton*. New York: Alfred A. Knopf, 1988. FIRST EDITION, SIGNED BY BRADBURY. -- *Ray Bradbury Review*. Los Angeles: Graham Press, 1988. LIMITED EDITION, number 157 of 250 copies, SIGNED BY BRADBURY AND OTHERS. -- And many others including SIGNED FIRST EDITIONS, all 8vo and 4to, all in publisher's cloth and original dust jackets or slipcases, condition generally very good to near fine. Complete list upon request.

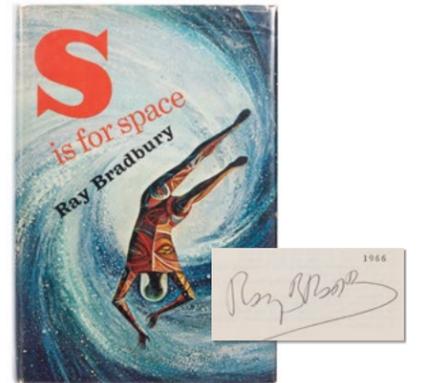
300/500

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

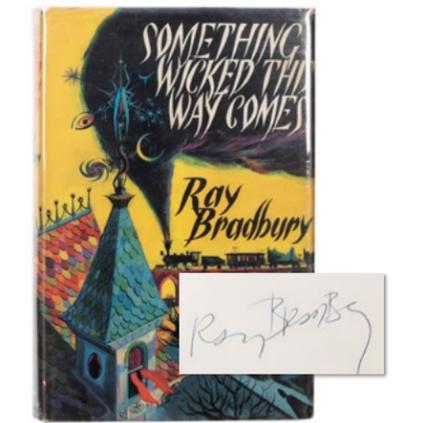
100/200



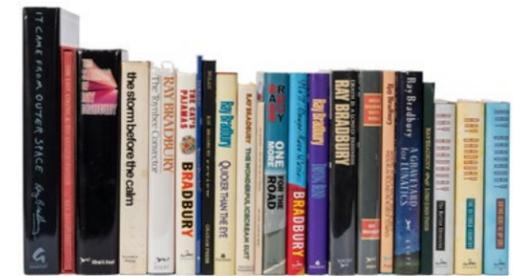
160



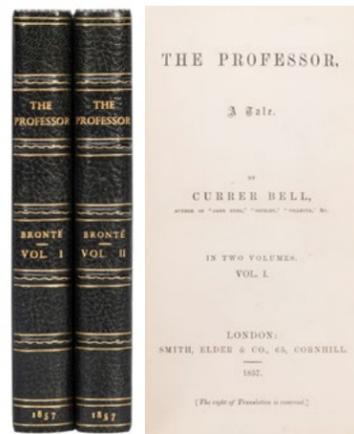
161



162



164



166

166. BRONTË, Charlotte (“Currer Bell”) (1816–1855). **The Professor, A Tale.** London: Smith, Elder & Co., 1857. 2 volumes, 8vo. Half-titles, [2 pp.] ads in vol. I; 8 pp. + 16 pp. of ads in vol. II. Handsomely bound in full crushed dark green morocco framed in gilt, raised bands, gilt titles and fillets in compartments, all edges gilt, dentelle turn ins, marbled endpapers, gilt stamp signed by Bayntun–Riviere; slipcase. FIRST EDITION OF BRONTË’S FIRST NOVEL and the last of her major works to be published. Parrish, p. 96; Sadleir 347; Smith, Brontë, 7.

800/1,200

167. BROWN, Frederic (1906–1972). **Complete Set of Fredric Brown in the Detective Pulp.** San Antonio and elsewhere: Dennis McMillan Publications, 1984–1991. 19 volumes (complete), 8vos. Publisher’s various colored cloth, spines lettered, upper covers stamped in gilt, illustrated endpapers, original dust jackets. LIMITED EDITIONS (various limitations), MOST SIGNED by the authors of the introductions including Bill Pronzini, Francis M. Nevins, Lawrence Block, Walt Sheldon, Richard Lupoff, Max Allan Collins, William Campbell Gault, Charles Willeford, Harry Altschuler, Newton Baird, Donald Westlake, Alan E. Nourse, Linn Brown, Joe Lansdale, and William F. Nolan. *The Pickled Punks* still in original cellophane wrapper. -- [Together with:] *The Office*. [Miami Beach: Dennis McMillan Publications], 1987. 8vo. Publisher’s cloth, original dust jacket. FIRST EDITION, limited to 425 copies SIGNED by Philip José Farmer. A FINE COLLECTION from the American science fiction and mystery writer.

800/1,200

opposite page:

168. BURKE, Edmund (1729–1797). **The Works of the Right Honourable...** Dublin: Printed for R. Cross, [et al], 1792–93. 3 volumes, 8vo. Full contemporary calf ruled in gilt, leather spine labels gilt, gilt scrollwork in compartments framed in Greek–key rolls, marbled endpapers (hinges cracked but firmly holding, central vertical split to each spine panel, early ownership signature to titles). FIRST DUBLIN EDITION published in the same year as the first English edition. Todd 79h.

300/400

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

167



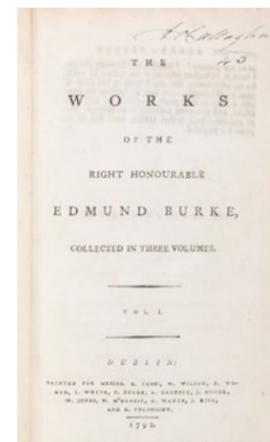
169. [BURNE–JONES, Edward] (1833–1898, see bookplate). -- BURNE–JONES, Georgina. **Memorials of Edward Burne–Jones.** New York: The Macmillan Co., 1904. 2 volumes, 8vo. Half-titles, 40 engraved plates including frontispieces with tissue guards, numerous in text woodcuts. Contemporary half vellum parchment over blue–white linen, olive and wine morocco spine labels gilt, gilt fillets and centerpieces in compartments, top edge gilt, marbled endpapers. Provenance: Frances Horner, née Frances Graham (bookplate 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 his letters that mention her are quoted in this text (see vol. II, 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 EBJ, 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 must be some solace to you to remember that up to the end you above all others lightened and enriched his difficult life.” A LOVELY ASSOCIATION COPY. Lee, *British Bookplates* 130; British Museum 1912,0930.34.

900/1,200

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 frontispiece by ERB’s nephew, Studley O. Burroughs. Publisher’s pebbled royal blue cloth lettered in red, red top stain (spine a little sunned, contemporary ownership signature to ffp); 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. Calvary to maintain life and dignity for his Native people, showing the empathy ERB had towards the indigenous population. Currey p. 87; Heins AD–1 (X16); Zeuschner 2.

200/300



168

171. BURROUGHS, Edgar Rice (1875–1950). **The Beasts of Tarzan.** Chicago: A. C. McClurg, 1916. 8vo. Profusely illustrated with black and white line drawings including frontispiece and illustrated title by J. Allen St. John. Publisher’s olive-green cloth lettered in gilt (two ownership signatures to ffp); lacking dust jacket. FIRST EDITION of ERB’s third Tarzan novel. Currey p. 87; Heins BTa–1 (T4); Zeuschner 43.

100/200

172. BURROUGHS, Edgar Rice (1875–1950). **Carson of Venus.** Tarzana: Edgar Rice Burroughs Inc., [1939]. 8vo. 6 black and white plates including frontispiece by ERB’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 Amtor; original unclipped “celloxted” 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 (V3); Zeuschner 70.

250/350

173. BURROUGHS, Edgar Rice (1875–1950). **The Deputy Sheriff of Comanche County.** Tarzana: Edgar Rice Burroughs Inc., [1940]. 8vo. Frontispiece and 22 headpieces by ERB’s son, John Coleman Burroughs. Publisher’s grey pebbled cloth lettered in red; original unclipped “celloxted” 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 DS–1 (X21); Zeuschner 110.

150/250

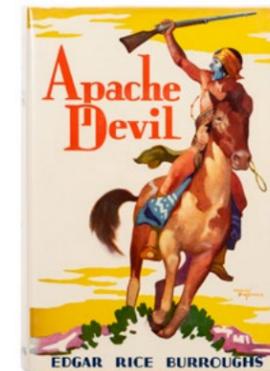
“An interesting feature of this book is that the back dust jacket flap advertises for a genuine A.C. McClurg first edition of ‘Tarzan of the Apes’ because Ed Burroughs himself did not own a copy; he’d given them all away to family and friends.” (Zeuschner, *Edgar Rice Burroughs The Bibliography*).

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, 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 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.

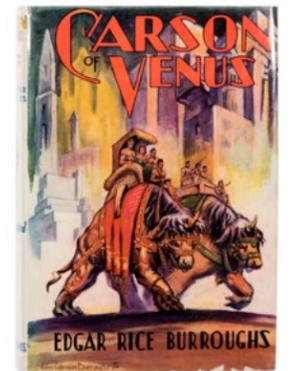
400/600



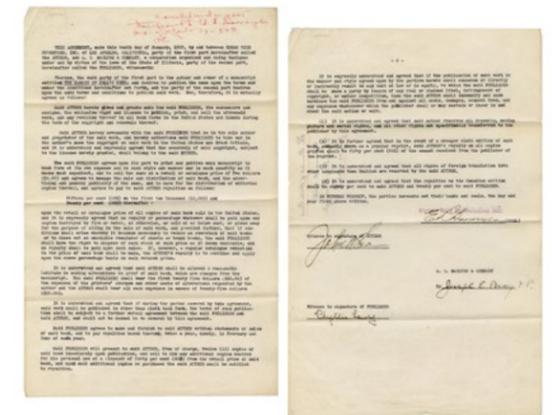
169



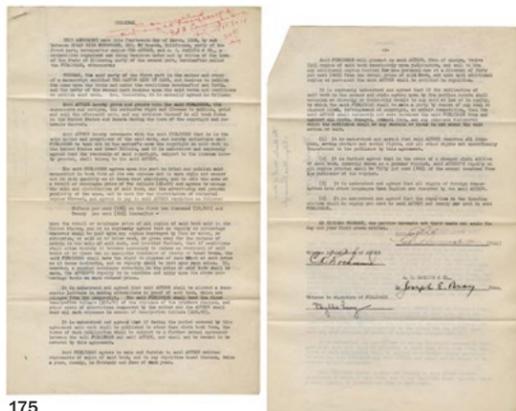
170



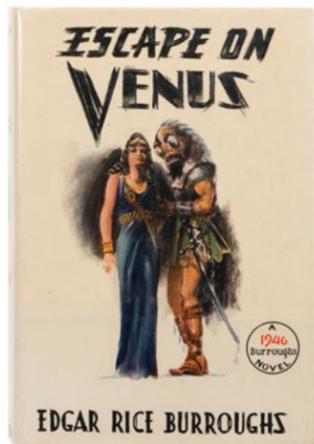
172



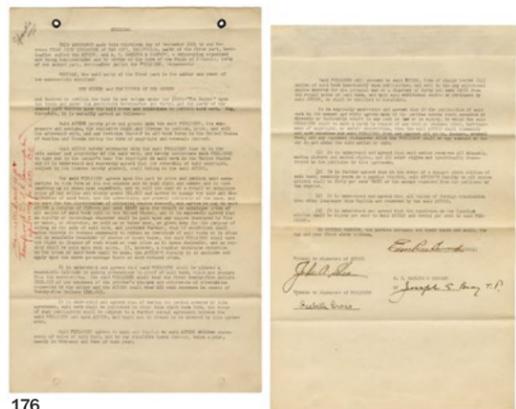
174



175



178



176



179

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 \$2.00, and Burroughs is to receive royalties of 15% on the first 10,000 copies sold, and 20% thereafter.

400/600

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, upper margin with two eyelets. A contractual agreement between Burroughs and A. C. McClurg for the publication "of two manuscripts". The book is to be sold at retail for \$1.90, and Burroughs is to receive royalties of 15% upon the sold retail price.

300/500

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 (330 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 by Grosset & Dunlap with a royalty of 10 cents to be paid for each copy sold.

100/200

178. BURROUGHS, Edgar Rice (1875-1950). **Escape on Venus**. Tarzana: Edgar Rice Burroughs Inc., [1946]. 8vo. 5 black and white plates including frontispiece by ERB's son, John Coleman Burroughs. Publisher's pebbled royal blue cloth with red lettering to upper cover and spine, red top edge, illustrated endpapers of ERB's map of Amtor; original dust jacket (very light rubbing to spine panels at ends). FIRST EDITION (stated) and the fourth book in the "Venus" series. A FINE COPY. Currey p. 88; Heins EV-1 (V4); Zeuschner 126.

150/250

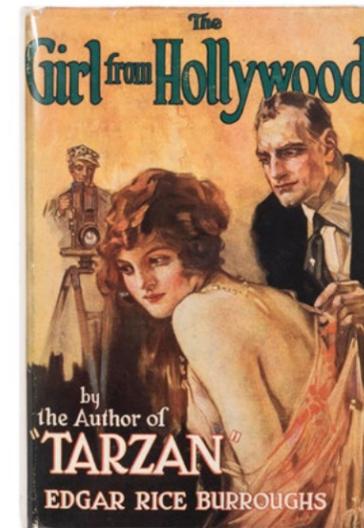
179. BURROUGHS, Edgar Rice (1875-1950). **Four Personal Checks Signed ("E. R. Burroughs")**. 1937-38. Printed on personal letterhead. Drawn on the Citizens National Bank Trust & Savings, Los Angeles for \$3.00, \$10.50, \$18.80, and \$28.20 payable to Ruth Baird Syke, F. E. Sommers, and one other. Each with perforated cancels stamps and rubberstamps.

200/300

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 green (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 (X4); Zeuschner 167.

300/500

Heins in "A Golden Anniversary Bibliography of Edgar Rice Burroughs" (1964) designates this copy with the frontispiece caption lacking "he said" and bound in red pebbled cloth lettered in yellow-green as the first printing but was later retracted after research by Lukes and Ross who noted interior printing plate deterioration in this issue therefore concluding that it was a later printing.

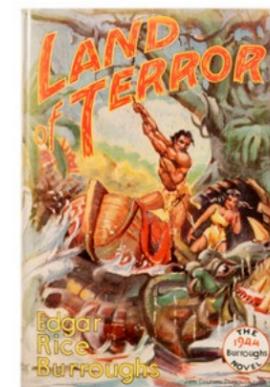


180

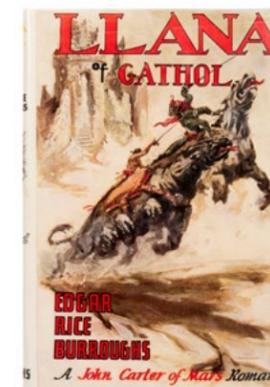
181. BURROUGHS, Edgar Rice (1875-1950). **Land of Terror**. Tarzana: Edgar Rice Burroughs Inc., [1944]. 8vo. Half-title. Publisher's blue cloth lettered in orange, red top edge; original dust jacket by ERB's son, John Coleman Burroughs (light edge rubbing to front panel with few tiny chips to corners, else fine). FIRST EDITION (stated) of the perilous adventures of Emperor David Innes. Currey p. 89; Heins LT-1 (P6); Zeuschner 240.

200/300

Although the jacket spine panel reads "Illustrated", because of the wartime efforts, no illustrations were ever published.



181



183

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 LG-1 (M11); Zeuschner 280.

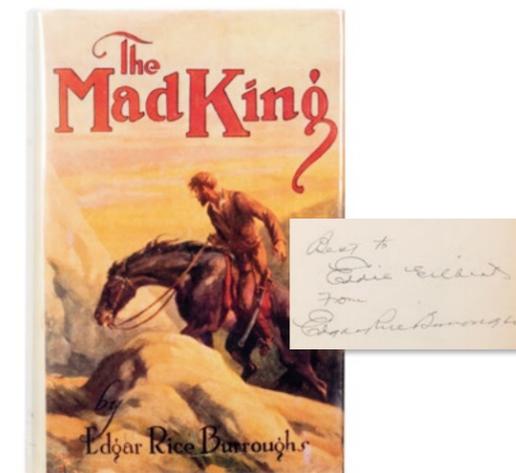
100/200

183. BURROUGHS, Edgar Rice (1875-1950). **Lost on Venus**. Tarzana: Edgar Rice Burroughs Inc., [1935]. 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 map of Amtor; original dust jacket with price of "\$2.00" on spine (few small chips to ends and corners, light toning to extremities). FIRST EDITION (stated) of the second book in the "Venus" series. Currey p. 89; Heins LV-1 (V2); Zeuschner 286.

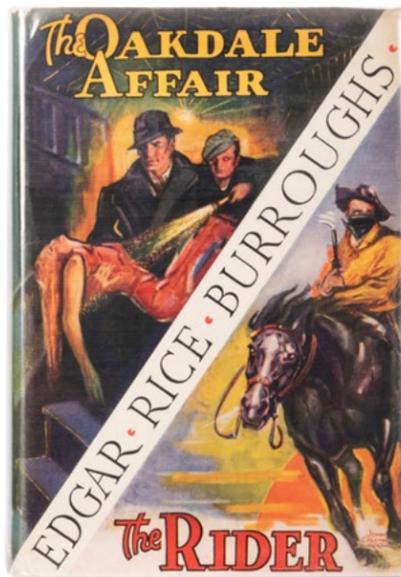
200/300

184. BURROUGHS, Edgar Rice (1875-1950). **The Mad King**. 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/from/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 (X10); Zeuschner 301.

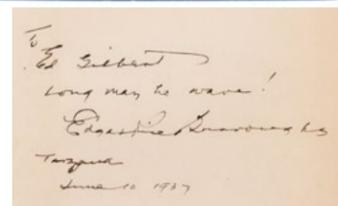
600/800



184



185



185. BURROUGHS, Edgar Rice (1875–1950). **The Oakdale Affair [and] The Rider.** Tarzana: Edgar Rice Burroughs Inc., [1937]. 8vo. Frontispieces by ERB's youngest son, John Coleman Burroughs (1913–1979). Publisher's pebbled royal blue cloth lettered in red; original unclipped "cellotexted" dust jacket. PRESENTATION COPY INSCRIBED BY THE AUTHOR: "To/Ed Gilbert/Long may he wave!/Edgar Rice Burroughs/Tarzana/June 10, 1937". Eddie Gilbert was a closer friend to ERB and the brother of Burroughs' second wife and silent film actress Florence Gilbert. FIRST EDITION of two entirely separate stories bound together of early Burroughs stories. Only 3,000 copies printed. A PRISTINE COPY. Heins OAR-1 (X17); Zeuschner 737.

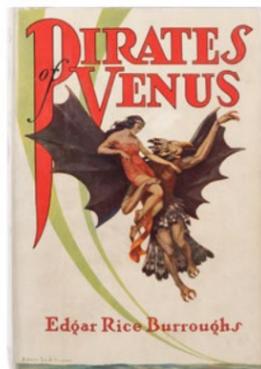
1,000/1,500

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 sunned, else fine); lacking dust jacket. FIRST EDITION with David battling the Mahar reptiles to help rebuild his empire. Currey p. 91; Heins P-1 (P2); Zeuschner 388.

100/200

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 map of Amtor; original dust jacket with price of "\$2.00" on spine. FIRST EDITION (stated) of the first book in the "Venus" series following Carson Napier's ventures on Venus and his encounter with the Princess Duare. A FINE COPY. Currey p. 91; Hein PV-1 (V1); Zeuschner 405.

250/350



187



189

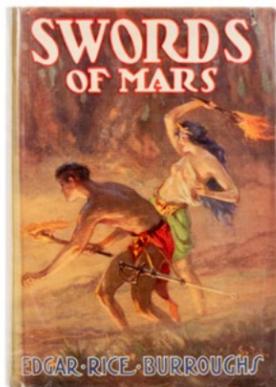
188. BURROUGHS, Edgar Rice (1875–1950). **Swords of Mars.** Tarzana: Edgar Rice Burroughs Inc., [1936]. 8vo. 5 black and white plates including frontispiece by J. Allen St. John. Publisher's blue cloth lettered in orange, red top edge; original unclipped "cellotexted" dust jacket with "\$2.00" price 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 HANDSOME COPY. Currey p. 91; Heins SwM-1 (M8); Zeuschner 501.

300/500

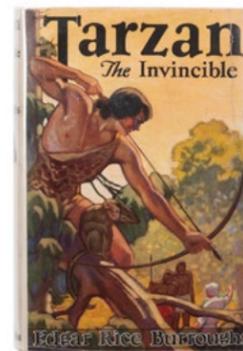
At the time this title was first written between November 6, 1933, and December 15, 1933, Zeuschner's notes that the marriage between ERB and his first wife, Emma, was coming to an end with ERB finally moving out in 1934. 14 months later, ERB would be married to his second wife, Florence Gilbert. This is interesting to note because "Burroughs carefully arranged the hardcover text 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).

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 "cellotexted" dust jacket (tiny spots of rubbing to top edge of spine panel, else pristine). FIRST EDITION (stated) featuring "The Warlord and Vor Daj struggle against an ancient doctor's indestructible synthetic human life". Currey p. 91; Heins SMM-1 (M9); Zeuschner 511.

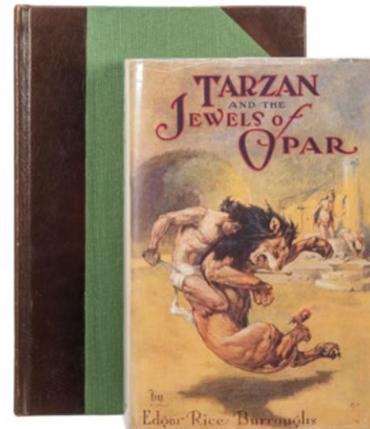
300/500



188



191



192

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.

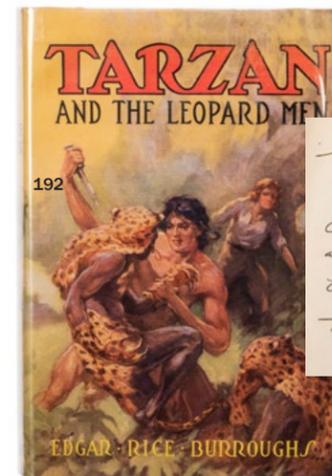
100/200

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.

400/600

192. BURROUGHS, Edgar Rice (1875–1950). **Tarzan and the Jewels of Opar, with prospectus postcard.** Chicago: A.C. McClurg, 1918. 8vo. 8 halftone sepia plates including frontispiece by J. Allen St. John. Publisher's dark green cloth lettered in gilt; original dust jacket (artwork by the illustrator) with price of "\$1.35" on spine (few creases to upper edge of front panel, faint dust soiling to lower panel); custom quarter leather clamshell box. FIRST EDITION of the author's fifth Tarzan novel in the series. -- [Also with:] a rare original illustrated prospectus postcard (unused) from the publisher promoting this title. BOTH FINE EXAMPLES. Currey p. 92; Heins JO-1 (T6); Zeuschner 598.

800/1,200



193

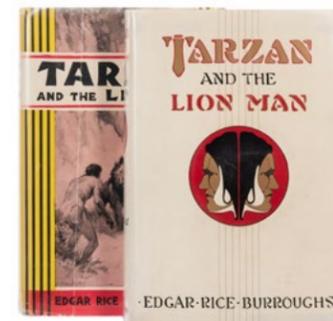


193. BURROUGHS, Edgar Rice (1875–1950). **Tarzan and the Leopard Men.** Tarzana: Edgar Rice Burroughs Inc., [1935]. 8vo. 4 black and white plates by J. Allen St. John. Publisher's pebbled royal blue cloth lettered in red, red top edge; original unclipped "cellotexted" dust jacket with "\$2.00" price (very tiny chips to crown). PRESENTATION COPY INSCRIBED BY THE AUTHOR: "To Ed Gilbert/Congratulations/and all good wishes/Edgar Rice Burroughs/Tarzana/August 12, 1935". Eddie Gilbert 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 LeM-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 marred); original dust jacket with "\$2.00" price on spine. FIRST EDITION (stated) of Tarzan's encounter with a movie safari and a half-maniacal 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 LiM-1 (T19); Zeuschner 627.

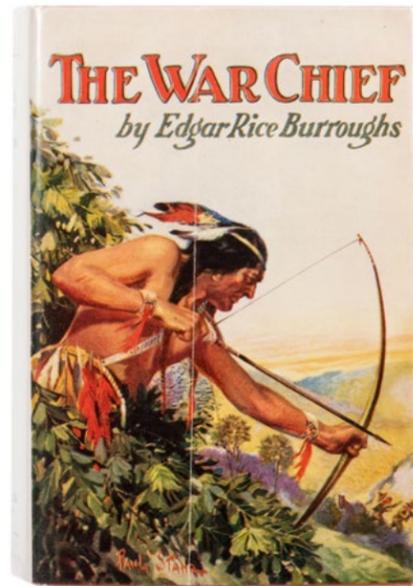
300/500



194



195



197



200



201

195. BURROUGHS, Edgar Rice (1875–1950). **Tarzan Triumphant**. Tarzana: Edgar Rice Burroughs Inc., [1932]. 8vo. 5 black and white plates including frontispiece by ERB's nephew, Studley O. Burroughs. Publisher's pebbled royal blue cloth with red lettering to upper cover and spine, red top edge (light sunning to spine, book seller's ticket and ownership inscription to fep); original dust jacket with "\$2.00" price on spine. FIRST EDITION of Burroughs' seventeenth story recounting the adventures of Tarzan. A FINE COPY IN A PRISTINE DUST JACKET. Currey p. 93; Heins TTr-1 (T17); Zeuschner 783.

200/300

In 1932, Kingsport Press wrote to ERB suggesting that they could improve the appearance of the ERB titles by switching to the new "embossed" (pebbled) finish instead of the "vellum" finish as seen previously. This was the first ERB title to incorporate this new "embossed" look.

196. BURROUGHS, Edgar Rice (1875–1950). **Thuvia, Maid of Mars**. Chicago: A. C. McClurg & Co., 1920. 8vo. 10 sepia plates including frontispiece by J. Allen St. John, glossary at rear. Publisher's dark green cloth stamped in black (front hinge slightly cracked, lower hinge reinforced, else fine); lacking dust jacket. FIRST EDITION of ERB's fourth book in the Mars series. Currey p. 93; Heins TMM-1 (M4); Zeuschner 802.

100/200

197. BURROUGHS, Edgar Rice (1875–1950). **The War Chief**. Chicago: A. C. McClurg & Co., 1927. 8vo. Illustrated title by an unidentified artist, glossary at rear. Publisher's orange cloth pictorially stamped and titled in dark brown to upper cover and spine; original dust jacket designed by Paul Stahr (horizontal creasing to panels, else fine). FIRST EDITION of this "historically accurate novel of the Apache Indians and their war with the whites in the Southwest" based on ERB's deep appreciation of the Apaches gained when he was enlisted with the U.S. 7th Cavalry in the Arizona Territory during the campaign of 1896–97. A BRIGHT COPY. Currey p. 94; Heins WC-1 (X12); Zeuschner 822.

600/800

198. BURROUGHS, Edgar Rice (1875–1950). **The Warlord of Mars**. Chicago: A. C. McClurg & Co., 1919. 8vo. Frontispiece by J. Allen St. John. Publisher's dark red cloth stamped in gilt; lacking dust jacket. Provenance: Eaton Cromwell (bookplate). FIRST EDITION, FIRST ISSUE with the "W. F. Hall" imprint on copyright and spine with "A. C. McClurg" on two lines. A BRIGHT COPY. Heins WM-1 (M3); Zeuschner 829.

100/200

199. [BURROUGHS, Edgar Rice]; LUPOFF, Richard A. **Edgar Rice Burroughs: Master of Adventure**. New York: Canaveral Press, 1963. 8vo. Publisher's textured green cloth, green top stain; original unclipped dust jacket. LIMITED EDITION, number 89 of 150 copies SIGNED BY THE AUTHOR who wrote this important biography and sparked the 1960s revival of Burroughs literature.

80/125

200. [BURROUGHS, Edgar Rice]. **Large Collection of Edgar Rice Burroughs Ephemera**. Including the front page of the *Chicago Herald* (May 16, 1918) advertising for the "Tarzan of the Apes" film at the Colonial Theatre; several press photos of the front covers to magazines with Burroughs' stories including *Tarzan of the Apes* in "The All-Story"; early scanned copy of the original *Tarzan of the Apes* book contract; large photograph of J. Allen St. John painting the cover for "Tarzan and the Golden Lion"; an original 1924 map on linen showing the El Caballero Golf Course located on Tarzana Drive; original illustration art featuring an early bust portrait of the author; letters from Evelyn B. McKenzie (ERB's niece) to ERB's biographer Robert Fenton; several newspaper clippings, magazines, negatives, and press booklets including a 1927 reprint of "E. R. B. and the Silent Screen". All neatly housed in individual sleeves in a three-ring binder. More photos upon request. Provenance: from the estate of a Burroughs associate.

300/500

201. [TARZAN]. -- [BURROUGHS, Edgar Rice]. **Archive of 48 Tarzan and Edgar Rice Burroughs Publicity and Press Photos**. Includes snapshots of the Burroughs' family, portraits of the author, and many of Johnny Weissmuller, Lex Barker, Elmo Lincoln, Herman Brix, Buster Crabbe, Miles Henry as Tarzan of the Apes. Most 8vo (10 x 8"), title captions on versos, condition generally good. Provenance: from the estate of a Burroughs associate.

200/300

202. BURROUGHS, William S. (1914–1997). **The Adding Machine**. New York: Seaver Books, [1986]. 8vo. Publisher's navy-blue cloth backed boards; original unclipped dust jacket. FIRST EDITION, FIRST PRINTING SIGNED AND DATED BY BURROUGHS.

100/200

203. 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 (few tiny chips at extreme ends with few short creases near spine panel). FIRST AMERICAN EDITION, FIRST PRINTING of this experimental and groundbreaking 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 A2b.

200/300

204. CAIN, James M. (1892–1977). **Typed Letter Signed from James M. Cain to Mr. H. N. Swanson**. Hyattsville, Maryland, July 28, 1953. One page, 4to (279 x 216 mm), on personal stationery. Folds 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

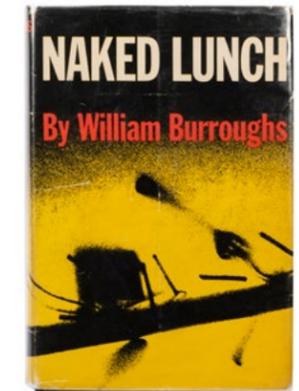
205. CAMPBELL, John (1779–1861). **The Lives of the Lord Chancellors and Keepers of the Great Seal of England...** London: John Murray, 1846–69. 8 volumes, 8vo. EXTRA-ILLUSTRATED, each with hand-colored frontispieces and numerous full-page engravings (trifle pale spotting to margins). Three-quarter crushed tan morocco ruled in gilt, raised bands, gilt titles in compartments, top edge gilt, marbled endpapers, stamped signed by Bayntun. Mixed edition set. -- First series: Vols. 1–3, second editions. -- Second series: Vols. 4–5, first editions. -- Third series: Vol. 6, third edition dated 1850; Vol. 7, first edition dated 1847. -- Vol. 8, first edition published 22 years following Vol. 7 and contains an index to the entire series. A FINE SET.

600/800

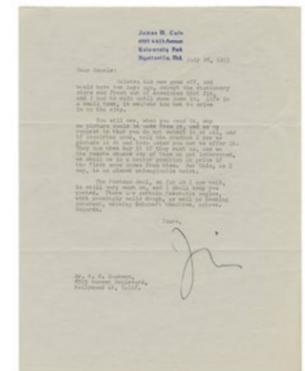
From the private library of a prominent Chicago collector, part II.

206. [Canaletto]. **Fifty Drawing by Canaletto from the Royal Library Windsor Castle**. Introduction by Charlotte Miller. New York and London: Johnson Reprint Corporation and Harcourt Brace Jovanovich, [1983]. Elephant folio (533 x 368 mm). Includes 50 plates reproducing master works by Canaletto from Queen Elizabeth II collection, loose as issued in a paper portfolio (unopened) and an accompanying text volume (xvi, 44 pp.) in gilt lettered brown cloth, together housed in a half morocco Solander box bound by A.W. Lumsden of Edinburgh. FIRST EDITION, Limited to 500 copies, this being No. 294. FINE.

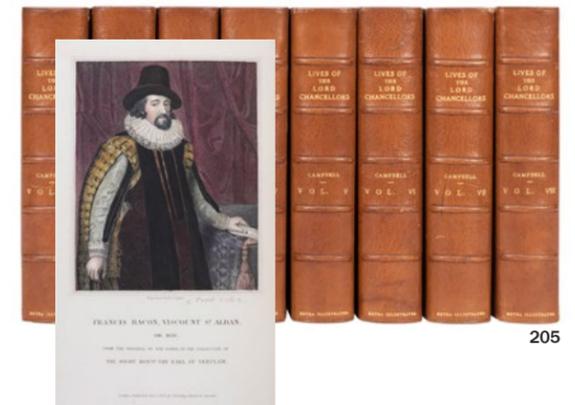
150/250



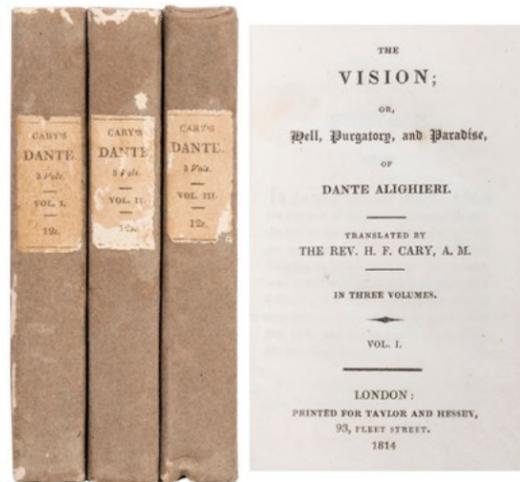
203



204



205



208

207. CAPOTE, Truman (1924–1984). **Music for Chameleons**. New York: Random House, [1980]. 8vo. Publisher's black cloth stamped in silver; original unclipped dust jacket. SIGNED BY THE AUTHOR on inserted blank, with original printed wrap around jacket from autograph signing at Kroch's & Brentano's bookstore. First trade edition, later printing.

150/250

208. CARY, Henry Francis (1772–1844), translator. **The Vision; or, Hell, Purgatory, and Paradise, of Dante Alighieri**. London: Printed for Taylor and Hessey, 1814. 16mo (116 x 75 mm). Half-titles. Early drab boards (possibly as issued), original printed spine labels, uncut (light rubbing to labels). Provenance: John Eustace Grubbe 1815–1899 (engraved bookplate). THE FIRST COMPLETE EDITION IN ENGLISH of the *Divine Comedy* and the first accurate commentary with about a third of the work devoted to notes. Initially, the three volumes sold poorly, but after Coleridge's praise for the *Divine Comedy* in a Royal Institution lecture, it became the standard translation, being reprinted four times in Cary's lifetime. A very scarce set.

1,800/2,200

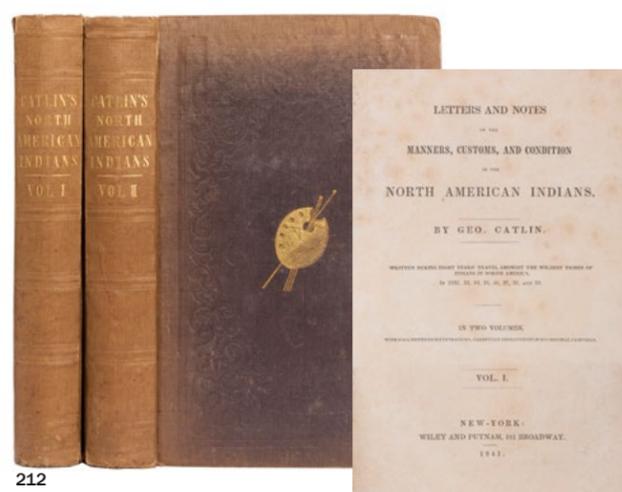
From the private library of a prominent Chicago collector, part II.

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

210. CATHER, Willa (1873–1947). **My Mortal Enemy**. New York: Alfred A. Knopf, 1926. Tall 8vo. Color pictorial chapter headpieces, yellow woodcut head-pieces throughout. Publisher's cloth backed paste paper boards, printed spine label (spine darkened, bookplate). LIMITED EDITION, number 98 of 220 copies SIGNED BY CATHER.

150/250



212

211. [CATHOLICISM]. "N.C." (attributed to Cornelius Nary or Nicholas Colson). **A Modest and True Account of the Chief Points in Controversie, between the Roman Catholics and the Protestants**. Antwerp (but actually London): [for Thomas Metcalfe?], 1705. 8vo. p. [12], 302. Later brown cloth. Without the preliminary bookseller's catalog. Last leaf of preface a probable facsimile. ESTC N5227.

100/150

212. CATLIN, George (1796–1872). **Letters and Notes on the Manners, Customs, and Condition of the North American Indians**. New York: Wiley and Putnam, 1841. 2 volumes, 8vo. Errata slip tipped in before title in Vol. I, frontispiece, maps including folding map of "Indian Localities" in 1833 (slight separation along folds), numerous line engraved plates (foxing throughout). Original publisher's cloth blindstamped with central gilt device of an artist's palette design, spines lettered in gilt (spines and edges sunned). Provenance: James Howard McHenry (1820–1888) (bookplate and inscription); a prominent Baltimorean and grandson to the famous statesman James McHenry and the Revolutionary War hero Col. John Eager Howard. FIRST AMERICAN EDITION, SECOND ISSUE, with "Zedekiah" on p. 104 of one of the most important works on Native Americans published in the 19th century. Howes C-241; Sabin 11536; Wagner-Camp 84:3.

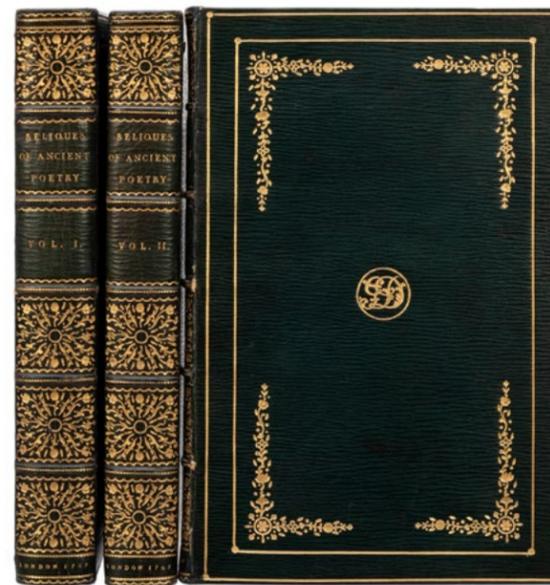
800/1,200

213. [CAXTON CLUB] McCUTCHEON, John T. (1870–1949), illustrator. **John McCutcheon's Book**. Chicago: Caxton Club, 1948. Small folio. Illustrated with numerous cartoons after McCutcheon. Publisher's gray linen stamped in dark green. Laid in with original prospectus. FIRST EDITION INSCRIBED BY THE ILLUSTRATOR to a former Caxtonian. McCutcheon was the most prominent cartoonist at the Chicago Tribune, known for his signature dog illustration and eventually winning the Pulitzer Prize award for his 1931 Chicago Tribune editorial cartoon, "A Wise Economist Asks A Question". A bright copy.

100/200

214. CELLINI, Benvenuto (1500–1571). -- SYMONDS, John Addington. **The Life of Benvenuto Cellini...** New York: Brentano's, [1906]. 2 volumes. 8vo. Illustrated for 40 tissue-protected photogravure reproductions. Contemporary half brown Levant, raised bands, elegant gilt scrollwork in compartments; remained gilt titled, top edge gilt, marbled endpapers (faint sunning to spines). AN ATTRACTIVE SET.

100/200



215

215. [CHARLES LEWIS BINDING]. THOMAS, Percy (1729–1811). **Reliques of Ancient English Poetry...** London: for J. Dodsley, 1767. 3 volumes, 8vo. Dedication to the Countess of Northumberland by Samuel Johnson. Half-titles, engraved frontispiece and errata leaf in vol. I, engraved leaf of music in vol. II, engraved title vignettes and tailpieces (a bit of offsetting to text). Late 18th-century green straight-grained morocco gilt line borders, sprays at each corner, central gilt monogram to covers, raised bands, richly gilt compartments with titles, top edge gilt, others uncut, gilt line turn-ins, green coated endpapers by Charles Lewis in the style of Roger Payne (occasional pale spotting to text). Provenance: bookplate of Edward Huth (1847–1935), son of the prominent bibliophile Henry Huth (1815–1878); Birne Terry West (bookplate). Second edition (revised) of the landmark work in European literature that has long been recognized as a "seminal work in English Romanticism". (Groom, introduction to the Dover facsimile of Wheatley's edition, 1966, p.1). Fleeman, p. 1074.

1,800/2,200

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

216. CHAUCER, Geoffrey (1340?–1400). -- TYRWHITT, Thomas (1730–1786), editor. **The Canterbury Tales of Chaucer...** Oxford: The Clarendon Press, 1798. 2 volumes. 4to (273 x 215 mm). Engraved portrait frontispiece of Tyrwhitt by Heath in Vol. I; with tissue guard. Contemporary half leather over marbled boards, raised bands, two morocco spine labels with gilt titles, gilt centerpieces and ruling in compartments, all edges dyed red, marbled endpapers (front hinge to Vol. I partially rebacked, hinges cleanly broken to Vol. II, boards rubbed, occasional pale spotting to margins, else clean). Provenance: bookplate of John D. Galletti. Second edition published after Tyrwhitt's death as a "tribute of respect for the editor", incorporating the changes from his own annotated copy of the first edition of 1775. Lowndes, p. 427.

300/500

Chiefly regarded in its editorial practices of Chaucer including only words, phrases and punctuation that Chaucer used himself drawing parallels to that of the work of Thomas Newton and his 1749 edition of Milton's "Paradise Lost".



216



217



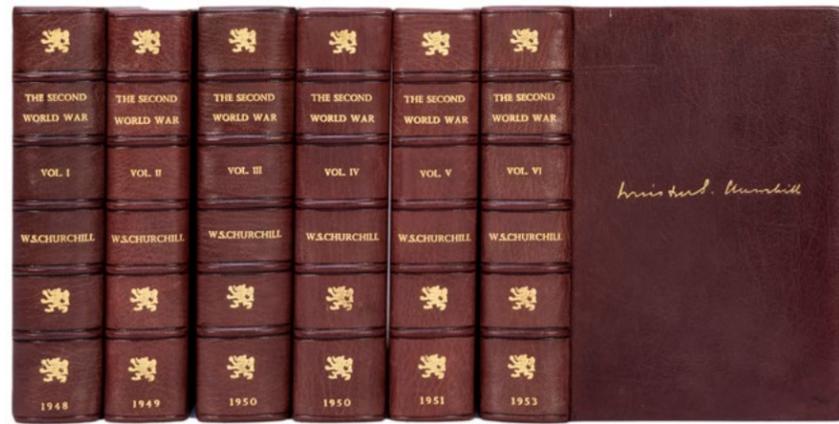
218

217. [CHILDREN'S LITERATURE]. **Collection of Over 75 Young Teen and Children Fantasy Titles**. Including: COLLINS, Suzanne. *Mockingjay*. New York: Scholastic Press, [2010]. FIRST PRINTING. -- KING, Stephen. *The Eyes of the Dragon*. [New York]: Viking Press, [1987]. FIRST EDITION. -- DAHL, Roald. *Esio Trot*. [New York]: Viking Press, [1990]. FIRST AMERICAN EDITION. -- PULLMAN, Philip. *The Golden Compass*. New York: Alfred Knopf, [1995]. FIRST PRINTING. -- BRADBURY, Ray. *The Halloween Tree*. New York: Alfred A. Knopf, [1972]. Later edition. -- Many others, all 8vo and 4to, all in publisher's cloth and dust jackets (a few paperback), condition generally fine. Complete list upon request.

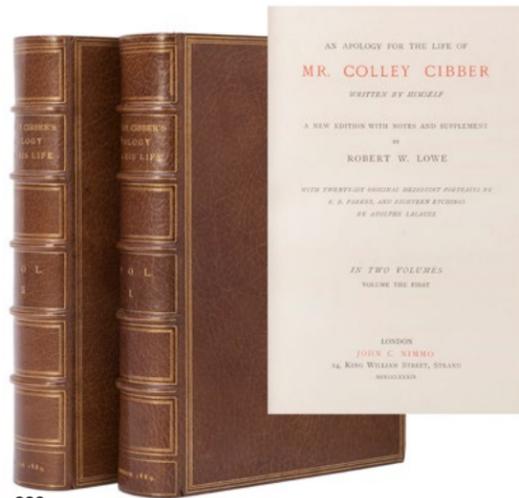
250/350

218. [CHILDREN'S LITERATURE]. **Group of 70 Signed Children's and Young Teen Titles**. Including: NAYLOR, Phyllis Reynolds. *Shiloh*. New York: Atheneum, 1991. FIRST PRINTING, INSCRIBED. -- THOMPSON, Kay; KNIGHT, Hillary, illustrator. *Eloise*. [New York: Simon & Schuster, 1999]. INSCRIBED BY KNIGHT. -- RANSOME, Arthur; SHULEVITZ, Uri, illustrator. *The Fool of the World and the Flying Ship*. New York: Farrar, Straus and Giroux, [1968]. INSCRIBED BY THE ILLUSTRATOR AND WITH ORIGINAL DRAWING. -- LOWRY, Lois. *Number the Stars*. Boston: Houghton Mifflin, 1989. FIRST PRINTING INSCRIBED. -- And many others, all 8vo and 4to, all in publisher's cloth and dust jackets, ALL INSCRIBED OR SIGNED, condition generally fine. Not all shown, complete list upon request.

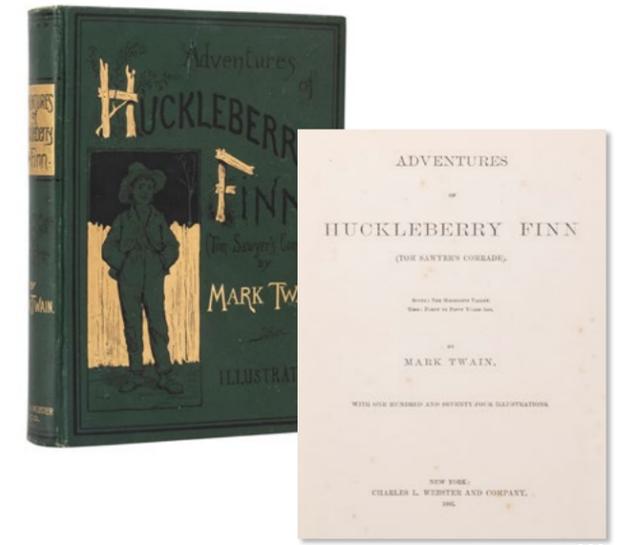
400/600



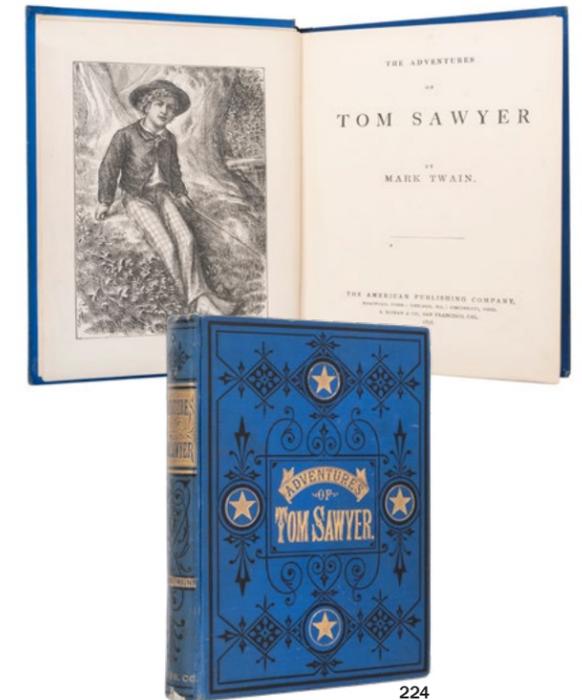
221



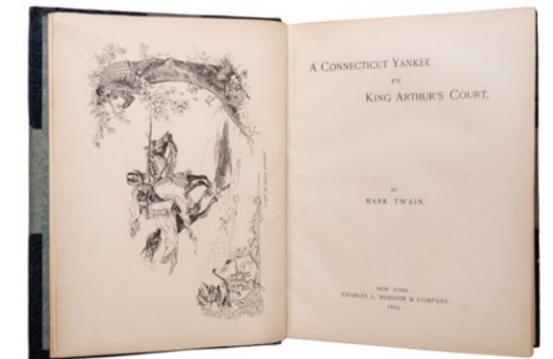
222



223



224



225

219. [CHILDREN'S LITERATURE]. **Over 40 Illustrated Children's Titles.** Including: CARLE, Eric. *The Very Quiet Cricket*. New York: Philomel Books, [1990]. FIRST PRINTING. -- BASKIN, Leonard. *Hosie's Aviary*. New York: Viking Press, [1979]. FIRST PRINTING. -- McDERMOTT, Beverly Brodsky. *The Golem*. Philadelphia: J. B. Lippincott, [1976]. -- Several titles by Raymond Briggs and many others. All 8vo and 4to, most in original dust jacket, publisher's cloth, condition generally fine. Complete list upon request.

200/300

220. [CHILDREN'S LITERATURE]. **Seven Signed African American Children's Titles.** Including: PEÑA, Matt de la. *Last Stop on Market Street*. [New York]: G. P. Putnam's, [2015]. Publisher's pictorial covers; original unclipped dust jacket. INSCRIBED BY THE AUTHOR. Later printing. -- MYERS, Walter Dean; MYERS, Christopher, illustrator. *Harlem*. New York: Scholastic Press, [1997]. Publisher's cloth; original dust jacket. SIGNED BY AUTHOR AND ILLUSTRATOR. -- and 5 others including two proofs. All 8vo and 4to, illustrated, condition generally fine. Complete list upon request.

100/200

221. CHURCHILL, Winston Spencer (1874–1965). **The Second World War.** Boston: Houghton Mifflin Company, 1943–53. 6 volumes, 8vo. Numerous full-page maps and diagrams. Full crushed plum levant, upper cover gilt stamped with Churchill's signature in facsimile, 5 raised bands, gilt titling and London Griffin tooled centerpieces in compartments, all edges gilt, marbled endpapers. FIRST EDITION of Churchill's complete history on World War II, including: *The Gathering Storm*; *Their Finest Hour*; *The Grant Alliance*; *The Hinge of Fate*; *Closing the Ring*; and *Triumph and Tragedy*. A HANDSOME SET.

1,800/2,200

222. CIBBER, Colley (1671–1757). **An Apology for the Life of Mr. Colley Cibber.** London: John Nimmo, 1889. 2 volumes, Royal 8vo (260 x 165 mm). Half-titles, title printed in red and black, numerous mezzotint portraits by R. B. Parkes and etchings by Adolphe Lalauze. Full crushed brown levant ruled in gilt, raised bands, gilt titling and framing in compartments, top edge gilt, others uncut, gilt dentelle turn-ins, red silk endpapers, gilt stamp signed by Zaehnsdorf. A New Edition with notes and supplements by Robert W. Lowe, ONE OF 20 COPIES PRINTED ON "SUPERFINE" JAPANESE ROYAL 8VO PAPER, this being number 13, with duplicate portraits, before and after letters. A VERY ATTRACTIVE SET.

1,500/2,000

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

223. CLEMENS, Samuel Langhorne ("Mark Twain") (1835–1910). **The Adventures of Huckleberry Finn.** New York: Charles L. Webster and Company, 1885. 8vo (216 x 171 mm). Lithographic frontispiece by E. W. Kemble with tissue-guard (pale spotting at margins), photographic portrait frontispiece of the bust of Mark Twain by Karl Gerhardt (BAL state 1), in-text illustrations throughout. Original publisher's green gilt-decorated pictorial cloth, (very faint spotting to lower upper cover, light rubbing at ends, front hinge cracked, occasional spotting to text, later ownership inscription to ffep with contemporary booksellers' ticket at foot); housed in a custom cloth clamshell with morocco spine label titled in gilt. FIRST AMERICAN EDITION, EARLY STATE, with the following issue points: the title leaf is either in the second or third state (first state only noted in the prospectus; no copy has ever been seen or reported); first state portrait frontispiece; first state of p. 13 with "Him and Another Man" plate incorrectly listed as being on p. 88; first state of p. 57 with "was" for "saw"; third state of pagination on p. 155; with final blank 238. BAL 3415; Grolier, *100 American*, 87; Johnson, p.77. A FINE COPY.

1,200/2,000

224. CLEMENS, Samuel Langhorne ("Mark Twain") (1835–1910). **The Adventures of Tom Sawyer.** Hartford, [et al]: The American Publishing Company, 1876. 8vo. Half-title, frontispiece, and numerous vignettes in text. Publisher's blue cloth stamped in black and gilt (faint darkening to spine, tiny chip to tail, inner hinges cracked and starting); slipcase. With 4 pp. ads at rear. Provenance: Neva and Guy Littell (bookplate). FIRST EDITION, mixed issue: 1875 imprint on copyright and 1876 on title as in first printings, 10-point type font to "THE" on the half-title as in first printings, half-title and frontispiece on same leaf as in later printings, printed on laid paper as in later printings, front matter folio xvi is the only one present as in third printing. A BRIGHT COPY. BAL 3369; Grolier, *100 American*, 79; Johnson, p. 77.

1,000/2,000

225. CLEMENS, Samuel Langhorne ("Mark Twain") (1835–1910). **A Connecticut Yankee in King Arthur's Court.** New York: Charles L. Webster & Company, 1889. 8vo. Frontispiece, numerous plates and vignettes in text. Half navy blue levant over marbled boards, raised bands, gilt titles in compartments, top edge gilt, others marbled, marbled endpapers, GILT STAMP SIGNED BY DONELLY with binder's stub bound in (light rubbing to joints). FIRST EDITION, FIRST ISSUE with p. [i] blank (unknown priority), and caption on p. [59] has an "S"-like ornament between the words "The" and "King" (earliest state). [Bound with:] *Mark Twain on Simplified Spelling*. New York: The Simplified Spelling Board, 1906. Single leaf folded to four pages. FIRST EDITION, second issue with broken type. BAL 3429, 3493; Johnson p. 77.

200/300

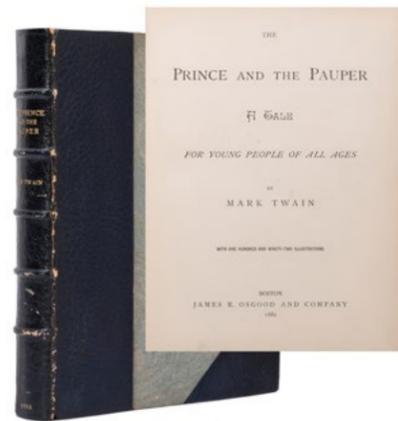
226. CLEMENS, Samuel Langhorne ("Mark Twain") (1835–1910). **Following the Equator: A Journey Around the World.** Hartford: The American Publishing Company, 1897. Large 8vo. 57 full-page plates from photographs including frontispiece, numerous illustrations in text. Publisher's dark blue cloth elaborately stamped in gilt with color pictorial cover label (moderate shelf wear to ends, some dark staining to covers, upper inner hinge partially cracked, contemporary gift inscription to ffep). FIRST TRADE EDITION with Johnson's preferred title with single imprint of The American Publishing Company, signature mark "11" present on p. 161. BAL 3451; Johnson, p. 78.

150/250



227

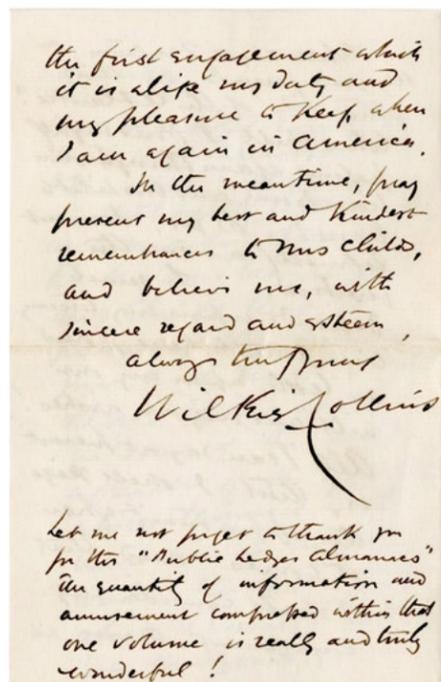
227. [ZANE GREY'S COPY]. CLEMENS, Samuel Langhorne ("Mark Twain") (1835–1910). **Mark Twain's Sketches, New and Old.** Hartford and Chicago: The American Publishing Company, 1875. 8vo. Frontispiece, numerous in-text woodcuts. Publisher's original blue cloth pictorially stamped in gilt and black (spine gently darkened with a bit of rubbing at ends, light penciling to upper margin of p. 31); cloth chemise housed in quarter crushed morocco slipcase (spine sunned). Provenance: Zane Grey's blind-stamp to front free endpaper and first flyleaf. FIRST EDITION, FIRST STATE with the repeated footnote on p. 120; and the 11-line skit headed "From Hospital Days" with the scarce inserted errata slip denying Twain's authorship of the piece. BAL 3364; Johnson, p.77. **600/800**



228

228. CLEMENS, Samuel Langhorne ("Mark Twain") (1835–1910). **The Prince and the Pauper...** Boston: James R. Osgood and Company, 1882. 8vo. Wood-engraved frontispiece, numerous illustrations in text. Half navy blue levant over marbled boards, raised bands, gilt titles in compartments, top edge gilt, marbled endpapers, GILT STAMP SIGNED BY DONELLY with binder's stub bound in (few spots of rubbing to joints and bands); STATE A cloth with priority bound in at rear. 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**

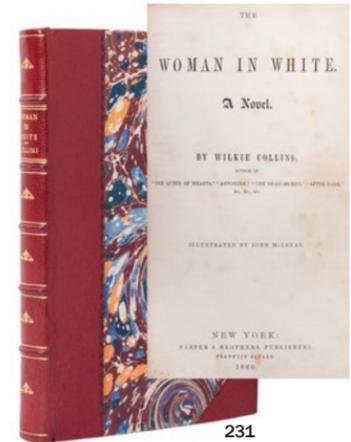


230

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, 8vo (178 x 114 mm). On personal stationery from 90 Gloucester Place, Portman Square; with autograph addressed 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?" **1,300/1,600**

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".

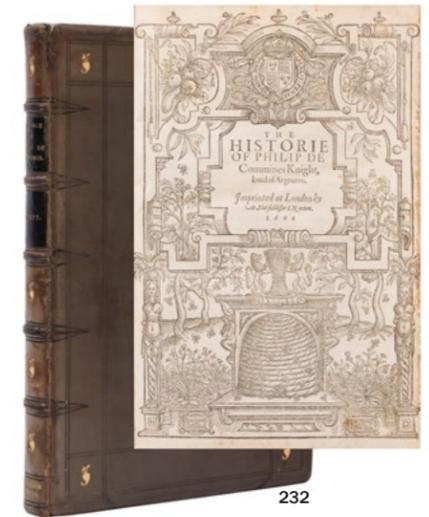
231. COLLINS, William Wilkie (1824–1889). **Woman in White.** New York: Harper & Brothers, 1860. 8vo (229 x 146 mm). Numerous woodcut vignettes in text by John McLenan, 4 pp. ads. Modern half crimson morocco over marbled boards, raised bands, spine gilt (boards a bit bowed, mild foxing throughout, old adhesive strip to outer margin of p. 31). FIRST AMERICAN EDITION, second state with first page of rear ads headed "By Miss Mulock," listing eleven titles, and verso advertising "The Mill on the Floss". Gasson, p. 160. **300/400**



231

232. COMINES, Philippe de (1447–1511). **The Historie of Philip de Commines Knight, Lord of Argenton.** London: A. Hatfield for I. Norton, 1601. Small folio (279 x 191 mm). Translated by Thomas Danett (1543–1601). Historiated woodcut title with bootstrap framing bearing the royal arms and motto of Burghley, and the printer's beehive device, several large initial woodcut capitals and tailpieces throughout, 17 pp. genealogical table at rear. Full 19th century calf ruled in blind with gilt ornament cornerpieces, raised bands, two black leather spine labels with gilt titles, gilt centerpieces in compartments, all edges dyed red, marbled endpapers (joints a trifle bit tired, tiny wormhole to A1–Q3; repaired at H1–N6 with browning to area, bookseller's ticket to foot of front pastedown). Provenance: Charles Shaw–Lefevre, 1st Viscount Eversley (bookplate). Second edition in English of a primary source for 15th century European history from "the first critical and philosophical historian since classical times." (Oxford Companion to English Literature). STC 5603. **700/900**

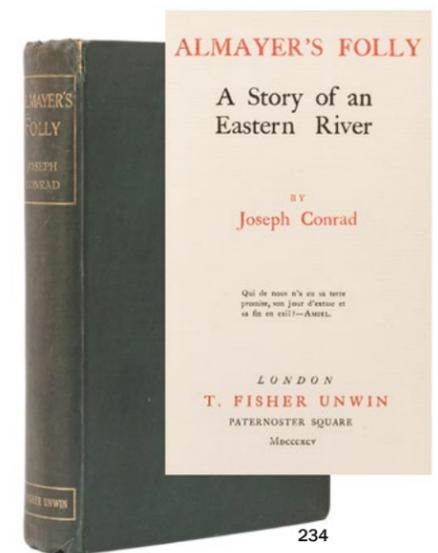
From the private library of a prominent Chicago collector, part II.



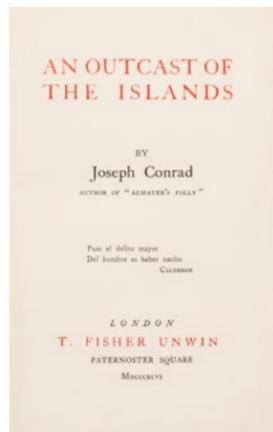
232

233. CONDON, Richard (1915–1996). **The Manchurian Candidate.** New York: McGraw Hill, [1959]. 8vo. Publisher's blue cloth, spine lettered in white (ghosting to covers, lacking front free endpaper; otherwise a clean and tight copy); original unclipped dust jacket (ex-library copy with old adhesive repairs to jacket verso including later archival repairs to horizontal tear on front panel, chipping to corners). FIRST EDITION of the basis for the classic John Frankenheimer film starring Frank Sinatra and Janet Leigh. -- [Together with:] *Arigato*. New York: The Dial Press, 1972. 8vo. Publisher's cloth backed boards stamped in pink and black, original unclipped dust jacket. FIRST EDITION, FIRST PRINTING (stated). -- *The Manchurian Candidate*. [New York]: Dell Publishing, [1974]. 12mo. Publisher's pictorially printed wrappers. FIRST DELL PAPERBACK EDITION. -- And two other FIRST EDITIONS. -- Together, 5 works in 5 volumes, condition generally very good. Complete list upon request. **150/250**

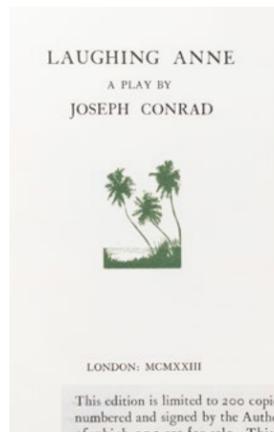
234. CONRAD, Joseph (1857–1954). **Almayer's Folly: A Story of an Eastern River.** London: T. Fisher Unwin, 1895. Crown 8vo. Half-title, title in red and black. Publisher's dark green cloth, spine lettered in gilt, top edge gilt, others uncut (tiny spot of fraying to upper joint, spine faintly darkened, lacking ffp); housed in a cloth chemise and a quarter morocco slipcase with raised bands and gilt titles. FIRST EDITION, FIRST ISSUE with the omission of "e" in "generosity" on p. 110. The author's first work and his scarcest with only 2,000 copies printed. Wise 1. **600/800**



234



235



236

This edition is limited to 200 copies, numbered and signed by the Author, of which 175 are for sale. This is No. 38
Joseph Conrad

235. CONRAD, Joseph (1857-1954). **An Outcast of the Islands**. London: T. Fisher Unwin, 1896. Crown 8vo. Half-title, title in red and black. Publisher's dark green cloth, spine lettered and framed in gilt, top edge gilt, other uncut (lower hinge cracked). FIRST EDITION, FIRST ISSUE of the author's second book with all misprints present: "this" for "their" on line 31, p.26; "absolution" for "ablution" p. 110, line 12; "9" omitted from the page number on p. 129, and "hate" for "fate" on p. 356, line 26. Wise 2.

300/400

236. [FINE PRESS]. CONRAD, Joseph (1857-1954). **Laughing Anne**. London: [The Morland Press], 1923. Tall 8vo. 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 Vine Books issued to subscribers from "The Bookman's Journal" Office, London.

200/300

237. CONRAD, Joseph (1857-1954). **The Mirror of the Sea**. London: Methuen & Co., [1906]. Crown 8vo. Half-title, title printed in red and black. Publisher's green cloth, spine stamped in gilt, top edge gilt, others uncut (joints and ends a little rubbed, pale spot to upper cover). FIRST ENGLISH EDITION of Conrad's first autobiographical memoir which he once discussed as being "a very intimate revelation". Wise 16.

100/200

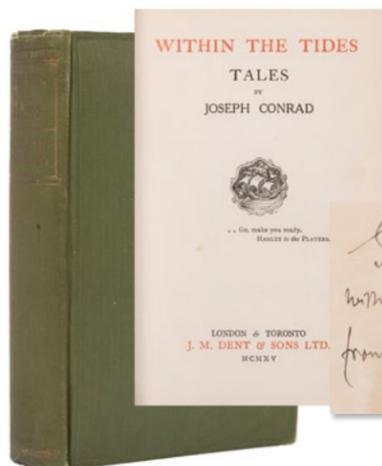
238. CONRAD, Joseph (1857-1954). **Within the Tides**. London: J. M. Dent, 1915. Crown 8vo. Half-title, title printed in red and black. Publisher's sage green cloth blind stamped with publisher's device, spine lettered and framed in gilt (small paperclip stain to title). FIRST EDITION, PRESENTATION COPY INSCRIBED BY CONRAD on front free endpaper: "Grace Willard/with friendly regards/from J. Conrad". Willard was a contributor to Vanity Fair- once writing a piece on Conrad in the June 1915 issue after visiting his farmhouse in Kent. Wise 23.

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 dislikes 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 would be that any successful author who has received help along the way is obliged to down tools every time a publisher becomes enthusiastic about his author". Stein then apologizes for "trespassing" 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".

300/500

Provenance: from the estate of Sol Stein.



238

Grace Willard
with friendly regards
from J. Conrad.



239



240. CORNWELL, David ("John Le Carré") (1931-2020). **A Perfect Spy**. London, [et al.]: Hodder & Stoughton, [1986]. 8vo. Publisher's cloth backed boards; original glassine jacket. LIMITED EDITION, number 20 of 250 copies, SIGNED on limitation. -- [Together with:] *A Perfect Spy*. London, [et al.]: Hodder & Stoughton, [1986]. 8vo. Publisher's duo-toned cloth lettered in gilt; original unclipped dust jacket. FIRST ENGLISH EDITION, SIGNED on title. -- *A Perfect Spy*. *A Perfect Spy*. [Ontario, Canada]: Viking, [1986]. 8vo. Publisher's printed wrappers. UNCORRECTED PROOF, First Viking edition. -- *A Perfect Spy*. New York: Alfred A. Knopf, 1986. 8vo. Publisher's cloth gilt lettered; original unclipped dust jacket. -- Together, 4 works in 4 volumes, condition generally fine.

250/350

241. CORNWELL, David ("John Le Carré") (1931-2020). **A Small Town In Germany**. New York: Coward-McCann, [1968]. 8vo. Publisher's orange cloth lettered in gilt, red top stain; original unclipped dust jacket. FIRST AMERICAN EDITION, INSCRIBED on title: "For Carolyn/From John Le Carré/with all/good wishes". -- [Together with:] *A Small Town In Germany*. London: Heinemann, [1968]. 8vo. Publisher's plum cloth lettered in gilt; original unclipped dust jacket. FIRST ENGLISH EDITION. -- Together, 2 works in 2 volumes, condition generally fine.

250/350

242. CORNWELL, David ("John Le Carré") (1931-2020). **Collection of 23 Titles, one signed**. Including: *The Honourable Schoolboy*. Franklin Center: The Franklin Library, 1977. Publisher's leather gilt, all edges gilt, silk moiré endpapers. -- *A Legacy of Spies*. Viking, [2017]. SIGNED BY THE AUTHOR. -- *The Secret Pilgrim*. New York: Alfred A. Knopf, 1991. FIRST AMERICAN EDITION. -- *A Perfect Spy*. London, [et al.]: Hodder & Stoughton, [1986]. FIRST ENGLISH EDITION. -- And many others. All 8vo, most first editions, all in publisher's cloth and most in original dust jackets, condition generally fine. Complete list upon request.

300/400

243. CORNWELL, David ("John Le Carré") (1931-2020). [The Karla Trilogy]: **Tinker Tailor, Soldier Spy**. - **The Honourable Schoolboy**. - **Smiley's People**. London, [et al.]: Hodder & Stoughton, [1974-1980]. 3 volumes, 8vo. Publisher's cloth stamped in gilt; original unclipped dust jackets (light edge creasing and sunning to panels of *Tinker Tailor, Soldier Spy*). FIRST ENGLISH EDITIONS, FIRST PRINTINGS of Le Carré's best-selling trilogy.

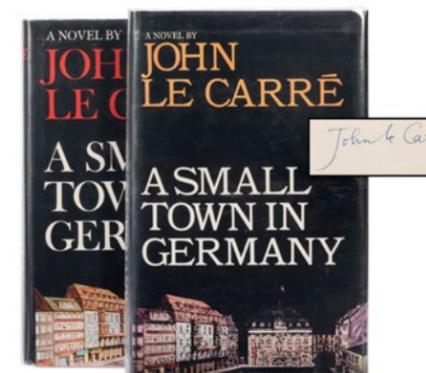
300/500

244. CORNWELL, David ("John Le Carré") (1931-2020). [The Karla Trilogy]: **Tinker Tailor, Soldier Spy**. - **The Honourable Schoolboy**. - **Smiley's People**. New York: Alfred A. Knopf, 1974-1980. 3 volumes, 8vo. Original black cloth lettered in gilt; original dust jackets. TWO SIGNED BY LE CARRÉ: *Tinker Tailor, Soldier Spy* (book club edition; SIGNED on half-title). -- *Smiley's People* (First American edition; SIGNED on half-title). -- *The Honourable Schoolboy* (FIRST AMERICAN EDITION).

200/300



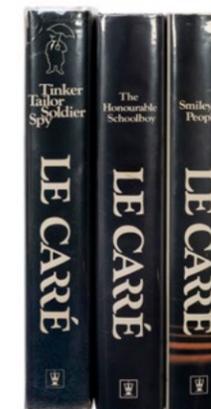
240



241



242



243



244

245. CORNWELL, David ("John Le Carré") (1931–2020). **The Little Drummer Girl**. New York: Alfred A. Knopf, 1983. 8vo. Publisher's duo-toned cloth lettered in gilt; original cloth slipcase. LIMITED EDITION, number 1041 of 1048 copies, SIGNED BY THE AUTHOR on limitation. -- [Together with:] *The Little Drummer Girl*. New York: Alfred A. Knopf, [1983]. 8vo. Publisher's printed wrappers (spine gently sunned). UNCORRECTED PROOF, FIRST EDITION. -- *The Little Drummer Girl*. New York: Alfred A. Knopf, [1983]. 8vo. Publisher's maroon cloth; original unclipped dust jacket. FIRST EDITION. -- Together, 3 works in 3 volumes, condition fine.

150/250

246. CORNWELL, David ("John Le Carré") (1931–2020). **The Looking Glass War**. New York: Coward–McCann, [1965]. 8vo. Publisher's black cloth stamped in gilt; original unclipped dust jacket. FIRST AMERICAN EDITION, SIGNED on title. -- [Together with:] *The Looking Glass War*. London: Heinemann, [1965]. 8vo. Publisher's black cloth; original clipped dust jacket (spine panel sunned). FIRST ENGLISH EDITION. -- Together, 2 works in 2 volumes, condition generally very good.

200/300

247. CORNWELL, David ("John Le Carré") (1931–2020). **The Naive and Sentimental Lover**. New York: Alfred A. Knopf, 1972. 8vo. Publisher's tan cloth lettered in gilt, red top stain; original clipped dust jacket (front flap creased). FIRST AMERICAN EDITION, SIGNED on half–title. -- [Together with:] *The Naive and Sentimental Lover*. London, [et al.]: Hodder and Stoughton, [1971]. 8vo. Publisher's black cloth gilt lettered; original clipped dust jacket. FIRST ENGLISH EDITION. -- Together, 2 works in 2 volumes, condition fine.

100/200

248. CORNWELL, David ("John Le Carré") (1931–2020). **The Russia House**. London, [et al.]: Hodder & Stoughton, [1989]. 8vo. Publisher's cloth backed boards; original glassine jacket (small tear to spine panel). LIMITED EDITION, number 215 of 250 copies, SIGNED on title. -- [Together with:] *The Russia House*. London, [et al.]: Hodder & Stoughton, [1989]. 8vo. Publisher's cloth; original unclipped dust jacket. FIRST ENGLISH EDITION. -- *The Russia House*. New York: Alfred A. Knopf, 1989. 8vo. Publisher's cloth; original unclipped dust jacket. FIRST AMERICAN EDITION. -- *The Russia House*. New York: Alfred A. Knopf, 1989. 8vo. Publisher's printed wrappers. UNCORRECTED PROOF, FIRST EDITION. -- Together, 4 works in 4 volumes, condition fine.

150/250

249. CORNWELL, David ("John Le Carré") (1931–2020). **The Secret Pilgrim**. New York: Alfred A. Knopf, 1991. 8vo. Publisher's black cloth lettered in gilt; original unclipped dust jacket. FIRST AMERICAN EDITION, SIGNED on front fly leaf. -- [Together with:] *The Secret Pilgrim*. New York: Alfred A. Knopf, 1991. 8vo. Publisher's printed wrappers. UNCORRECTED PROOF, FIRST EDITION. -- *The Secret Pilgrim*. London, [et al.]: Hodder & Stoughton, [1991]. 8vo. Publisher's dark blue cloth lettered in gilt; original unclipped dust jacket. FIRST AMERICAN EDITION. -- Together, 3 works in 3 volumes, condition fine.

100/200

250. CORNWELL, David ("John Le Carré") (1931–2020). **Signed Typescript Address to the Morrab Library**. Cornwall, UK, 26 February 1997. 13 pages (298 x 210 mm), on laid cream paper with conqueror watermark, stapled at upper corner. One of only 50 copies SIGNED BY THE AUTHOR ("John Le Carré") to upper margin of p. 1. Cornwell accepts the Presidency of the Library writing that he "has all the right qualifications for the job, and all the wrong ones". He admits that he doesn't "know a great lot about precious books" but goes on to say that he "was brought up in a bookless household" and he has "a natural sympathy for people who grow up without the example of reading, or come late to it, or never come to it at all."

400/600

251. CORNWELL, David ("John Le Carré") (1931–2020). **The Spy Who Came In from the Cold**. London: Victor Gollancz Ltd., 1963. 8vo. Publisher's pale blue cloth gilt lettered (few spots of sunning to spine ends, neat ownership signature to ffp); original unclipped dust jacket (pale faint toning or dust soiling to panels). FIRST EDITION, FIRST PRINTING of the author's third book and the first novel to win both the Gold Dagger award and the Edgar Award.

1,000/1,500

252. CORNWELL, David ("John Le Carré") (1931–2020). **Three Early First Edition Titles**. Including: *A Murder of Quality*. New York: Walker and Company, [1962]. FIRST AMERICAN EDITION. -- *Call for the Dead*. New York: Walker and Company, [1962]. FIRST AMERICAN EDITION. -- *The Le Carré Omnibus: Comprising Call for the Dead and A Murder of Quality*. London: Victor Gollancz Ltd, 1964. FIRST ENGLISH EDITION. -- Together, 3 works in 3 volumes, all 8vo, all in publisher's cloth and original unclipped dust jackets, condition generally near fine.

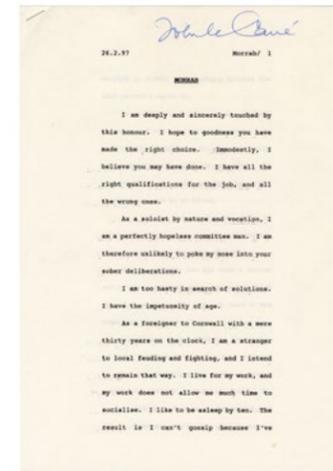
400/600

253. DEIGHTON, Len (b. 1929). **Group of 16 Titles**. Including: *Funeral in Berlin*. New York: G. P. Putnam's Sons, [1965]. FIRST AMERICAN EDITION. -- [First Trilogy]: *Berlin Game* (1983; both editions including an American uncorrected proof), *Mexico Set* (1984; both editions), and *London Match* (1985; both editions). ALL FIRST EDITIONS, FIRST PRINTINGS. -- [Second Trilogy]: *Spy Hook* (1988; both editions), *Spy Line* (1989; both editions), and *Spy Sinker* (1990; both editions). MOST FIRST EDITIONS (*Spy Sinker*; English edition is a second printing). -- XPD. New York: Alfred A. Knopf, 1981. FIRST AMERICAN EDITION. -- *Winter: A Novel of a Berlin Family*. New York: Alfred A. Knopf, 1987. Publisher's printed wrappers. PREVIEW EDITION. -- Together, 16 works in 16 titles, all 8vo, all in publisher's cloth and printed wrappers, original dust jackets, condition generally fine.

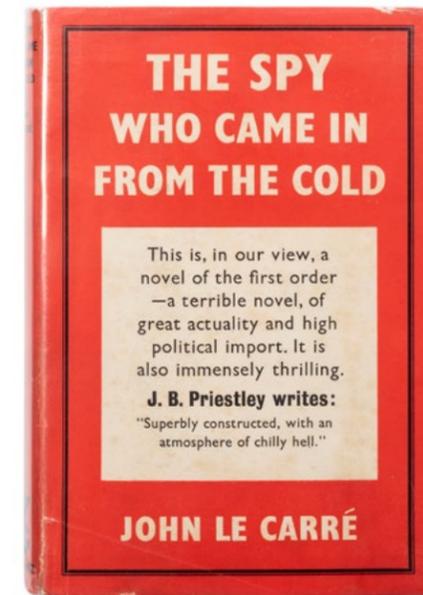
250/350

254. CUMMINGS, Edward Estlin (1894–1962). **The Enormous Room**. New York: Boni and Liveright, [1922]. 8vo. Publisher's tan buckram titled in black (upper joint a bit tender, some dust smudging to covers); lacking dust jacket. FIRST EDITION, FIRST STATE with the uncensored word "Shit!" on p. 219, last line (in later issues the word is blacked out). An autobiographical novel of the author's volunteer service as an ambulance driver during World War I.

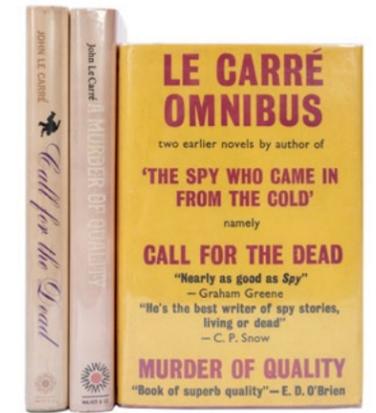
150/250



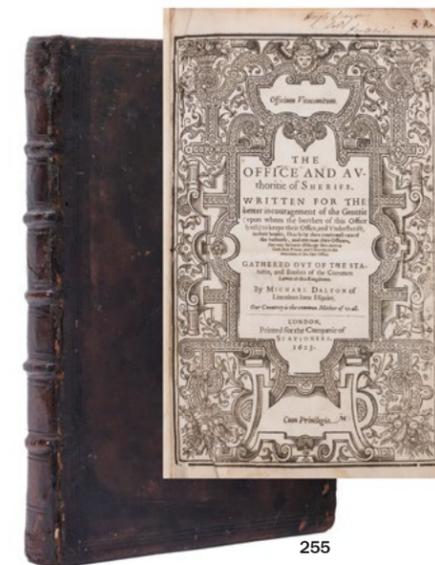
250



251



252

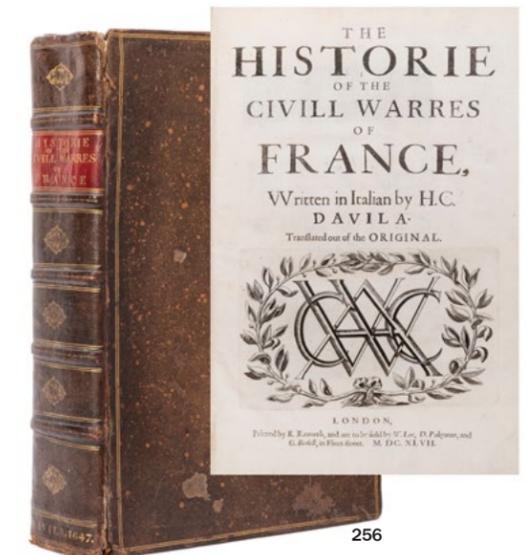


255

255. DALTON, Michael (d. ca. 1648). **Officium Vicecomitum, The Office and Authority of the Sheriffs...** London: Printed for the Companie of Stationers, 1623. Folio in sixes. Title in woodcut bootstrap frame, woodcut head- and tail-pieces, initials (small corner tear to upper margin of title). Full contemporary calf ruled in blind, raised bands, all edges red, original endpapers laid down (spine ends discreetly laid down with old repairs at corners). (Contemporary marginalia, sigs. f3, Ee, and Ee6 in contemporary manuscript on both recto and verso, final 2 blanks with small voids at outer margin). Provenance: R. Rowley (signature to title). FIRST EDITION of the first English treatise on sheriffs. Holdsworth, *History of English Law* IV:119; ESTC S107284.

900/1,200

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

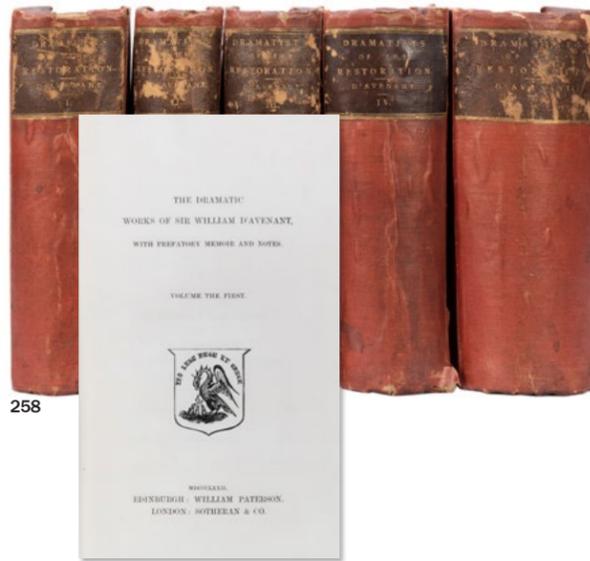


256

256. DAVILA, Enrico Caterino (1576–1631). **The Historie of the Civill Warres of France...** London: R. Raworth..., 1647. Folio (330 x 216 mm). [8], 865, [1]; with the approbation leaf. Engraved combined cypher on title "WA CC" of the translators William Aylesbury and Sir Charles Cotterell, repeated engraved head-pieces and tail-pieces, and several engraved letters throughout. [Bound with:] *The Continuation and Conclusion...* London: Ruth Raworth..., 1648. [1], [866]–1478 pp., with supplied errata leaf and final blank laid in. 2 volumes bound in 1. Full contemporary speckled calf blind-stamped border within double gilt frame, raised bands gilt, crimson morocco spine label gilt titled, gilt centerpieces in compartments, all edges dyed red (separation at joints). Provenance: Earl of Ilchester (bookplate). FIRST ENGLISH TRANSLATION of the well-respected history which first appeared in Venice in 1630. A clean and well-margined copy. Wing D413; D412c.

1,000/1,500

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



258

257. DA VINCI, Leonardo. **The Madrid Codices.** New York: McGraw-Hill, 1974. 5 volumes, 8vos. Vols. 1 and 2 facsimiles of the codices from the National Library of Madrid; Vols. 3-5 provide commentary and translations in English by Ladislao Reti. Publisher's red leatherette in gilt; together housed in original printed slipcase (slight splitting to lower edge of box). FINE.

150/250

A SCARCE SET PRINTED ON ALL VELLUM

258. DEVANANT, William, sir (1606-1668). [Dramatists of the Restoration]: **The Dramatic Works of...** Edinburgh and London: William Paterson and Sotheran & Co., 1872-74. 5 volumes, thick 8vo (229 x 159 mm). Half-titles, printer's device on title, ONE OF FOUR COPIES PRINTED ON VELLUM for subscribers only. Contemporary red cloth, morocco spine label gilt titled, edges uncut (spines a bit darkened, joints and labels rubbed with light fraying at spine ends, marginal dust soiling). With extra leaf of p. 331 laid in to Vol. II. A massive 2,100-page work printed on full vellum, likely being the largest work printed entirely on vellum of this period which took two years to complete. This set is the first in a series of 14 volumes published under the general heading of *Dramatists of the Restoration*. AN EXCEEDINGLY RARE SET PRINTED ON VELLUM.

2,500/3,500



259

259. DIBDIN, Thomas Frognall (1776-1847). **A Bibliographical Antiquarian and Picturesque Tour in the Northern Counties of England and in Scotland.** London: Printed for the Author by C. Richards, 1838. 2 volumes, royal 8vo (235 x 146 mm). Titles with printer's devices, 43 (of 44) engraved plates and tipped-in woodcuts (several folding) and facsimiles (pale foxing or offsetting, lacking plate no. 8, p. 213 in Vol. I), woodcut vignettes in text, with notes and corrections, lacking list of subscribers. Later half dark brown morocco over marbled boards, raised bands with gilt fillets, gilt titling and fillets in compartments, all edges gilt, marbled endpapers, stamp signed by J. Leighton Brewer. Provenance: Lord Ronald Gower, 1845-1916 (bookplate); Frank Hird (bookplate). FIRST EDITION of Dibdin's last major work and the only edition of this title. Jackson 89; Windle & Pippin A65.

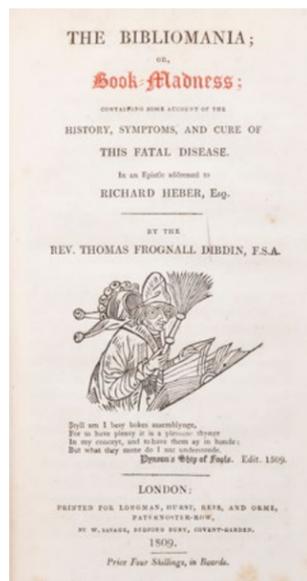
400/600

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

260. 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 Orne 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 Brandt'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 the Harcourt Bindery (small marginal void to sig. G, occasional spotting with some offsetting from text). FIRST EDITION of Dibdin's "first full flowering love affair 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; Lowndes II, 639-40; Windle & Pippin A11a.

1,000/1,500

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



260



262



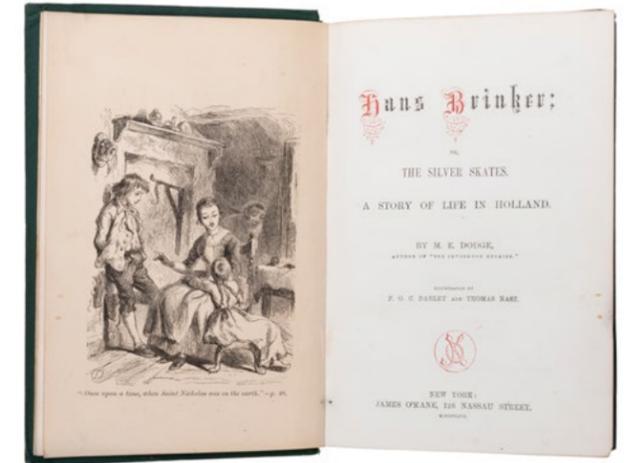
261

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 misnumbered as page xvi and 6pp. 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 2:3.

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



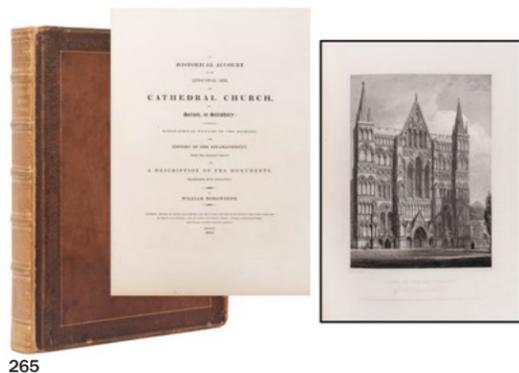
263

263. DODGE, Mary Mapes (1831-1905). **Hans Brinker; or, The Silver Skates...** New York: James O'Kane, 1866. 8vo. Title in black and red, frontispiece and 3 engraved plates by F. O. C. Darley and Thomas Nast. Publisher's green pebbled cloth over beveled boards, publisher's central gilt monogram to covers, spine gilt lettered (few tiny pale spots to upper cover, endpapers toned). Single leaf of ads at rear (BAL State A, no priority). Provenance: Henry Huntly Haight (bookplate); 10th Governor of California (1867-1871). FIRST EDITION of this classic tale full of Dutch cultural and historical information including the introduction of the sport of Dutch speed skating to the United States. BAL 4753.

400/500

264. DODGSON, Charles Lutwidge ("Lewis Carroll") (1832-1898). -- MOSER, Barry, illustrator. **Alice's Adventures in Wonderland.** Berkeley, [et al.]: The University of California Press, [1982]. 2 volumes, folio. Numerous illustrations by Barry Moser including a color fold-out, issued with a separate wood-engraved plate of the Mad Hatter pencil initialed by Moser; loose in portfolio as issued (upper corner bumped). Publisher's red cloth; original matching slipcase. FIRST TRADE EDITION, FIRST PRINTING of the careful reproduction of the original printing by Howard McGrath at Pennyroyal Press. FINE.

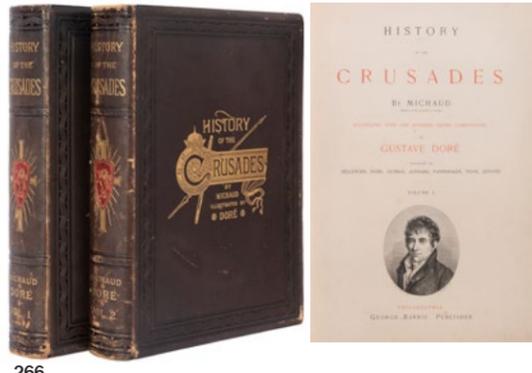
150/250



265

265. DODSWORTH, William. **An Historical Account of the Episcopal See, and Cathedral Church, of Sarum, or Salisbury...** Salisbury: printed by Brodie and Dowding for the Author, [et al], 1814. Folio (343 x 267 mm). 21 full-page proof impression steel engraved plates including additional title depicting a view of the cathedral after F. Mackenzie, C. A. Stothard and F. Nash by Sam Mitton, 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 joints 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.

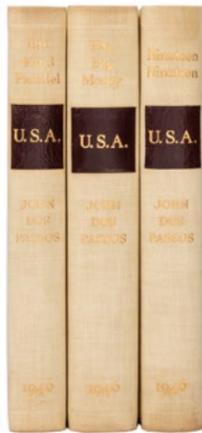
250/350



266

266. DORÉ, Gustave (1832-1883), illustrator. -- MICHAUD, Joseph François (1767-1839). **History of the Crusades.** Philadelphia: George Barrie, n.d. [ca. 1880]. 2 volumes, folio. Titles in red and black with portrait vignettes, 100 full-page engravings after Doré including frontispieces (plates foxed at margins and verso). Publisher's full pebbled 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, moiré endpapers (light rubbing at ends and tips). FIRST AMERICAN EDITION and the first edition in English of Michaud's work to appear with Doré's illustrations.

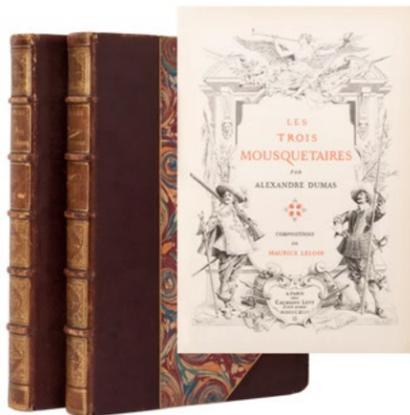
200/300



267

267. DOS PASSOS, John (1896-1970). **U.S.A. Trilogy: 42nd Parallel, 1919, Big Money.** Boston: Houghton Mifflin, 1946. 3 works in 3 volumes. 8vos. 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, together housed in original slipcase with printed label (box separated at joints with tape repairs, extremely marred, sold as is). LIMITED EDITION, number 216 of 365 sets SIGNED BY THE AUTHOR AND ILLUSTRATOR on limitation page. AN ATTRACTIVE SET. Potter 18.

300/500



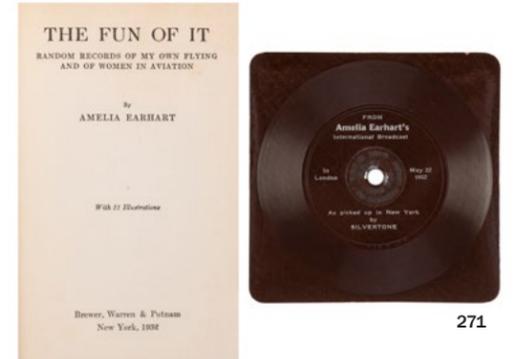
268

268. DUMAS, Alexandre (1802-1870). -- LEOIR, Maurice (1853-1940), illus. **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 brunette 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 rubbing). With original bill of sale laid-in from Dyrsen & Pfeiffer, Dec. 19, 1894 (also with bookseller's ticket). Considered to be the best illustrated edition of The Three Musketeers.

150/250

269. [DUNTON, John] (1659-1733). **Athenian Sport; or, Two Thousand Paradoxes Merrily Argued, to Amuse and Divert the Age...** London: Printed for B. Bragg, 1707. 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 shrew, or the kindest 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



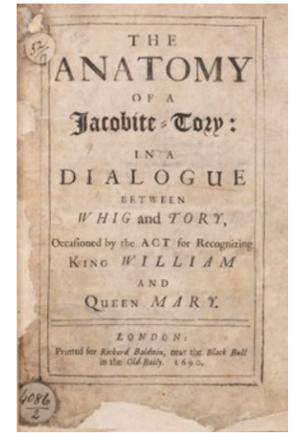
271

270. DUYCKINCK, Evert A. (1816-1878). **National Portrait Gallery of Eminent Americans...** New York: Johnson, Fry & Company, [1862]. 2 volumes, 4to. Engraved additional title, 119 full-page steel engraved portraits from original paintings by Alonzo Chappel (occasional offsetting or foxing). Half morocco over beveled silk moiré boards, raised bands, gilt titles in compartments, all edges gilt, marbled endpapers, T. W. Odell binders' ticket (extremities rubbed).

100/200

271. EARHART, Amelia (1897-1937). **The Fun of It.** New York: Brewer, Warren & Putnam, 1932. 8vo. Illustrated (pale marginal foxing). Publisher's salmon cloth lettered in brown (spotting or browning to covers), phonograph recording of Earhart's International Broadcast in London May 22, 1932, as picked up in New York by Silvertone (the original "Vocal Autograph") housed in pocket to rear pastedown, as issued, with gold seal present but opened; lacking jacket. FIRST EDITION, FIRST PRINTING.

150/250



272

272. [EARLY ENGLISH TRACT]. **The anatomy of a Jacobite-Tory in a dialogue between Whig and Tory, occasioned by the Act for recognizing King William and Queen Mary.** London: for Richard Baldwin, 1690. Small 4to. With 2 pp. publisher's ads at rear. Later half speckled calf over marbled boards (joints splitting at ends, boards bowing at splits, contents soiled with several paper repairs at margins, early library call labels affixed to title). A SCARCE TRACT published by a British printer once accused of publishing seditious pamphlets in 1681 and whose wife, Abigail Baldwin, published the *Tatler*.

250/350



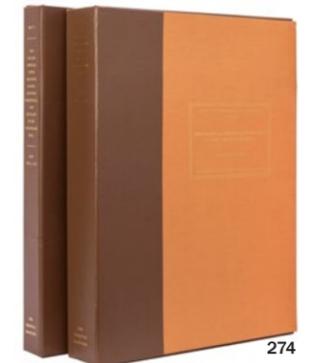
273

273. [EASTON PRESS]. **World's Best Short Stories.** Norwalk: The Easton Press, [1996]. 8 volumes (of 12) only. Publisher's leather in varying colors stamped in gilt, all edges gilt, silk moiré endpapers (occasional ownership stamp on half-titles or contents leaf). FINE.

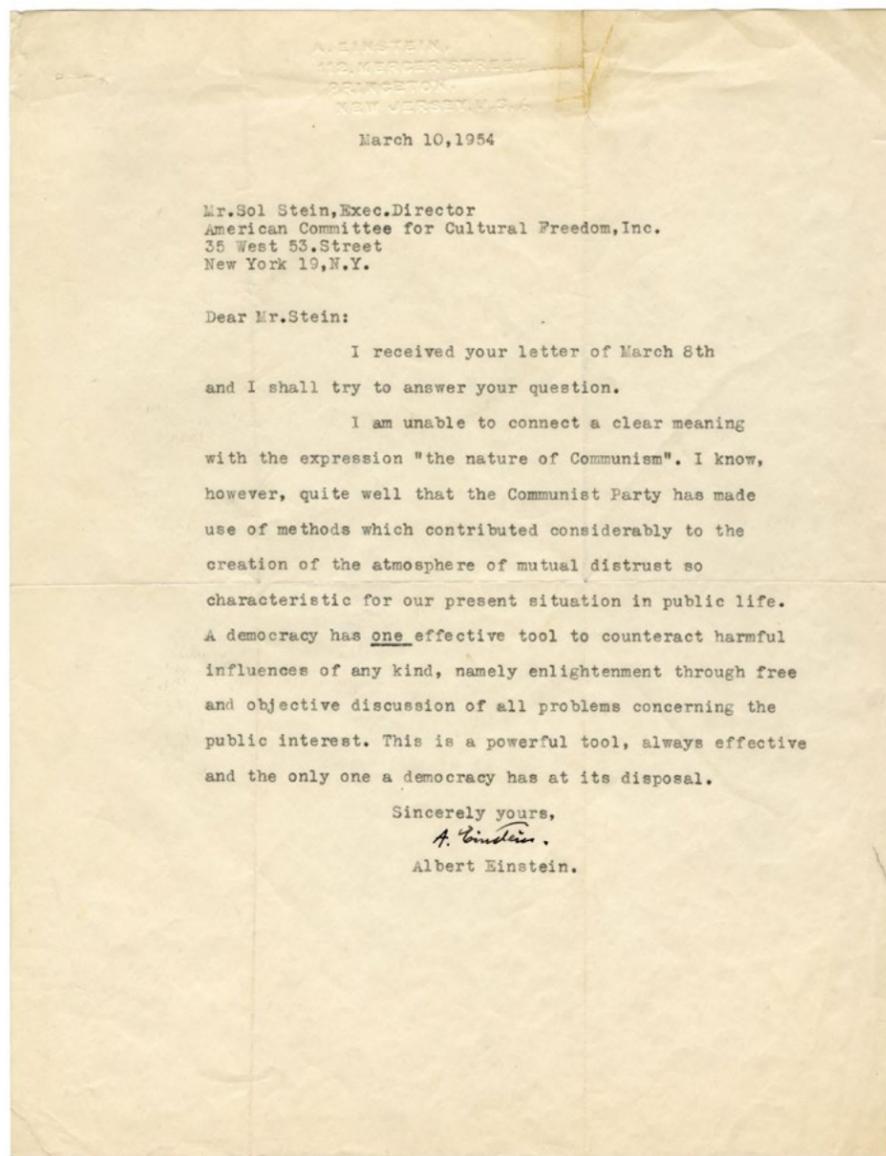
200/300

274. [EGYPT]. **Reliefs and Inscriptions at Luxor Temple.** Chicago: Oriental Institute of the University of Chicago, 1994/98. 2 volumes, folios. One set of plates in original shrink-wrap. Paper-bound booklets, with plates (unbound as issued) in publisher's Solander boxes. Publisher's buckram over cloth, lettered in gilt. FINE.

150/250



274



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 English 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 combatting 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".

4,000/6,000

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.

276. [ENGLAND]. HUME, David (1711-1776). **The History of England...** London: for William Allason, [et al.], 1818. 10 volumes, 8vo. Engraved portrait frontispiece in Vol. I. Early half calf over marbled boards, spine labels titled in gilt, all edges marbled (boards rubbed, occasional browning to contents). -- [Together with:] HUME, David. *The History of England...* Montrose: D. Buchanan, 1796. 2 volumes (of 5) only, 8vo. Engraved portrait frontispiece, plates. Period tree calf, red morocco spine label titled in gilt (extremities rubbed, occasional spotting or offsetting). -- PATTERSON, Daniel. *A New and Accurate Description of all the Direct and Principal Cross Roads in England and Wales and Part of the Roads of Scotland.* London: Longman, [et al.], 1811. 8vo. Several foldout maps (offsetting). Original black leather with tuck-in flap. -- Together, 13 works in 13 volumes.

150/250

277. ERASMUS, Desiderius (1466-1536). **Enchiridion Militis Christiani...[and] Praeparatione ad Mortem.** Cambridge: John Hayes, 1685. 12mo. Engraved frontispiece, errata leaf inserted between p. 38-39 as usual. Contemporary speckled calf rebaked with raised bands and gilt titles, original endpapers retained (penciled marginalia). Provenance: Christopher Cairns (modern bookplate). A scarce edition incorporating two of Erasmus' most important popular works, the "Manual of a Christian Soldier" and his work on preparing for death (both rarely printed after 1550). *Bibliotheca Erasmi* Enchiridion, pp. 129-30.

200/300

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

278. ERDRICH, Louise. **Love Medicine.** New York: Holt, Rinehart and Winston, [1984]. 8vo. Publisher's cloth backed boards; original unclipped dust jacket. FIRST EDITION, FIRST PRINTING of the author's debut novel. FINE.

100/150

279. EVANS, Mary Ann ("George Eliot") (1819-1880). **Scenes of Clerical Life.** Edinburgh and London: William Blackwood and Sons, 1889. 2 volumes, 8vo. Half-titles. Publisher's maroon embossed cloth, spine lettered in gilt, brown coated endpapers, by Edmonds & Remnants (binders' ticket). (Front inner hinge cracked in Vol. I, engraved bookplate). Second edition in the "A" binding published only one year after the first edition which was considered the author's rarest book. Baker & Ross A3.3.

150/250

280. EVELYN, John (1620-1706). -- BRAY, William (1736-1832), editor. **Diary and Correspondence of John Evelyn...** London: Henry Colburn, 1850-1854. 4 volumes, 8vo. Half-titles, Vol. I dated 1850; Vol. II-III dated 1854; Vol. IV dated 1852. Engraved portrait frontispieces in Vol. I-II, full-page plate in Vol. I depicting a view of Wotton in Surrey. Half plum levant ruled in gilt, raised bands, gilt lettering and framing in compartments, top edge gilt, marbled endpapers, stamp signed by Wood of London. Provenance: W. B. Matteson (bookplate). FINE.

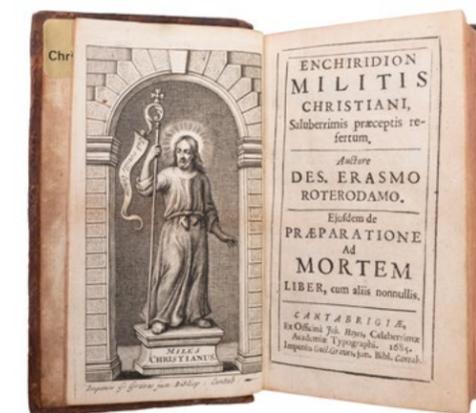
150/200

281. EVELYN, John (1620-1706). -- BRAY, William (1736-1832), editor. **Diary of John Evelyn...** London: Bickers and Son, 1906. 4 volumes, 8vo. Half-titles, titles in black and red, engraved frontispieces, fold-out tables and maps, numerous plates (pale foxing). Contemporary half calf over marbled boards, raised bands, gilt titles and fillets in compartments, top edge gilt; others uncut, marbled endpapers (Vol. III backstrip partially separated at lower joint). New edition with preface by Henry B. Wheatley.

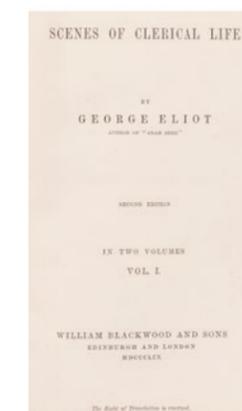
100/200



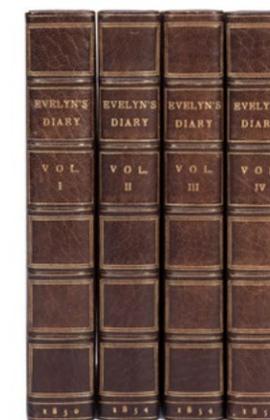
276



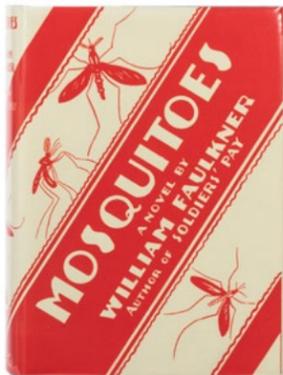
277



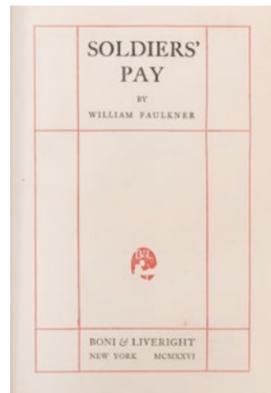
279



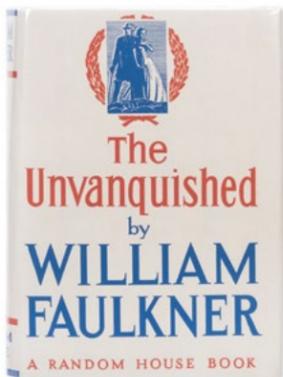
280



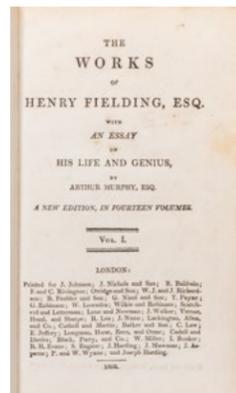
282



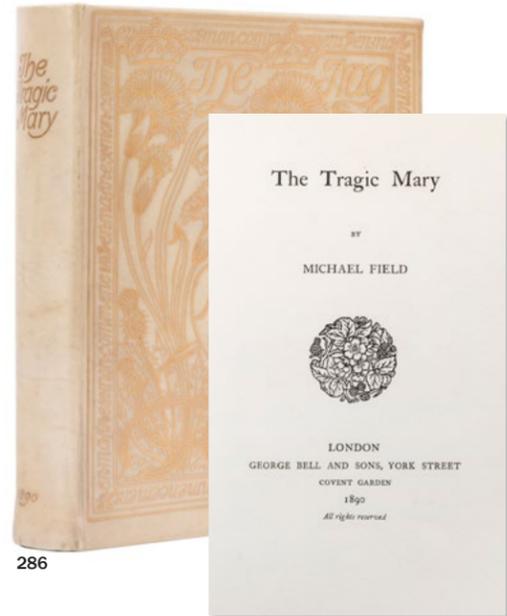
283



284



287



286

282. FAULKNER, William (1897–1962). **Mosquitoes**. New York: Boni and Liveright, 1927. 8vo. Publisher's dark blue cloth lettered in yellow (scant rubbing to spine, inner hinges expertly reinforced); facsimile dust jacket. FIRST EDITION, FIRST PRINTING of the author's second novel. Petersen A4b.

200/300

283. FAULKNER, William (1897–1962). **Soldier's Pay**. New York: Boni and Liveright, 1926. 8vo. Publisher's dark blue cloth lettered in yellow (discreet touch-ups along spine, inner hinges professionally reinforced; lacking dust jacket). FIRST EDITION, FIRST PRINTING of Faulkner's first novel that was recommended for publishing by Sherwood Anderson whom Faulkner frequently and publicly expressed his gratitude. Petersen A2a.

200/300

284. FAULKNER, William (1897–1962). **The Unvanquished**. New York: Random House, [1938]. 8vo. Woodcut illustrations by Edward Shenton. Publisher's blue-gray cloth stamped in red and blue, red top stain (spine sunned, renewed endpapers); facsimile dust jacket. FIRST EDITION, FIRST PRINTING of a collection of short stories dealing with the aftermath of the Civil War in Yoknapatawpha County. Petersen A19a.

150/250

285. FIELD, Eugene (1850–1895). **A Little Book of Western Verse**. New York: Charles Scribner's Sons, 1890. 8vo. Half-title. Publisher's teal cloth lettered in gilt, top edge gilt, others uncut (few tiny spots to upper cover); original printed dust jacket (chipped with losses to spine panel ends and lower edge of front panel, spotting to rear panel). FIRST EDITION of Field's collection of poetry written during his later years while he was living in Chicago. In a RARE DUST JACKET. A fresh copy. BAL 5743.

100/200

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 60 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.

1,200/1,800

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

287. FIELDING, Henry (1707–1754). -- MURPHY, Arthur (1727–1805). **The Works... with an essay on his life and genius**. London: printed for J. Johnson, et al., 1808. 14 volumes, 12mo. Contemporary half diced calf, raised bands, spine labels with gilt titles, gilt fleuron centerpieces (occasional wear to crowns, corners rubbed, backstrips a bit dried, upper board detached on Vol. III, few small marginal worm holes to first quire in several volumes). New edition, reprinted from the 1806 edition, re-edited by Alexander Chalmers with an additional essay and corrections to Murphy's introduction.

200/300

288. FITZGERALD, Francis Scott (1896–1940). **All the Sad Young Men**. New York: Charles Scribner's Sons, 1926. 8vo. Publisher's dark green cloth embossed, spine lettered in gilt (few tiny white spots on lower board, renewed endpapers; lacking jacket). FIRST EDITION, FIRST PRINTING with Scribner's seal on copyright and no broken type on pp. 38, 90 and 248. Brucoli A.13.1.a.

150/250

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, in Gilbert's preferred second state binding. Gilbert A6a.

600/800

290. FLEMING, Ian (1908–1964). **Two Titles**. Including: *You Only Live Twice*. [1964]. -- *Octopussy and the Living Daylights*. [1966]. -- Together, 2 works in 2 volumes, both published in London by Jonathan Cape, both in publisher's black cloth gilt and in original dust jackets, BOTH FIRST EDITIONS, condition fine. Gilbert A.12.a; A.14.a.

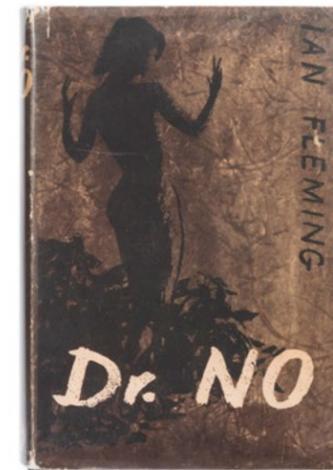
200/300

291. FORD, Gerald Rudolph (1913–2006). **Churchill Lecture: An Address by Gerald R. Ford at the English-Speaking Union, presentation copy inscribed and twice signed by the former U.S. president to his personal physician**. Northridge, California: Lord John Press, 1984. 8vo. Publisher's linen backed decorative paste paper boards gilt stamped with Ford's facsimile signature to upper cover, spine lettered in gilt. SIGNED LIMITED EDITION, one of 250 copies bound thus, this copy being reserved as an even smaller limitation for the President as a "presentation copy" as printed on the limitation. ALSO INSCRIBED BY FORD on the half-title to his "very good friend, Dick Mahler" signed "Gerald R. Ford". Included with a typed letter (folded) from the recipient Richard (Dick) J. Mahler, Ford's personal physician, thanking the president for providing him with a rough draft of the lecture and stating that "it should be required reading for today's political science students" adding that he was "so moved" by Ford's quotes from Winston Churchill that he was caused to "reread some of his writings and relive some of the greatest moments in history".

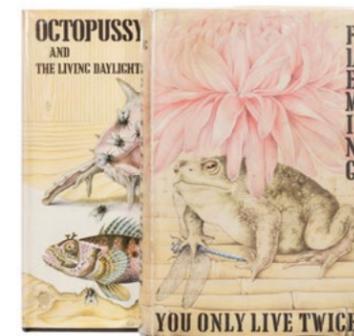
200/300

292. FORD, Gerald (1913–2006). **A Time to Heal: The Autobiography of Gerald R. Ford**. [New York:] Harper & Row and The Reader's Digest Association, [1979]. 8vo. Numerous black and white photos from reproductions. Publisher's dark blue cloth stamped in gilt; original slipcase and acetate wrapper. LIMITED EDITION, number 33 of 250 copies SIGNED BY THE AUTHOR.

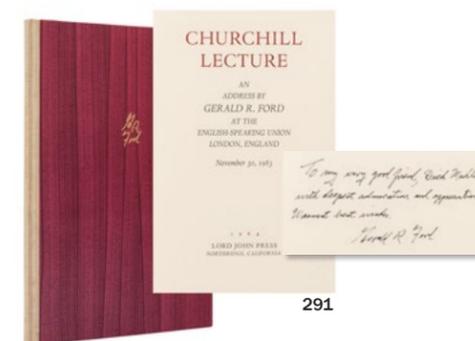
200/300



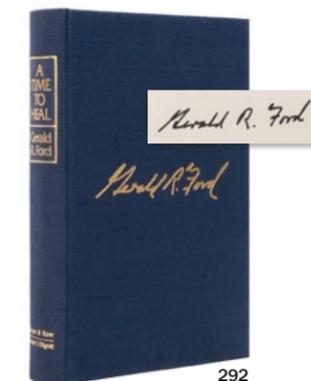
289



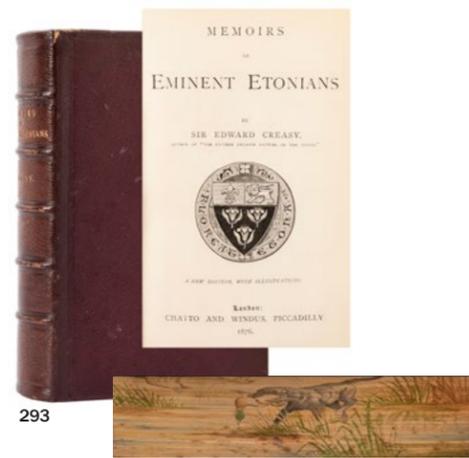
290



291



292

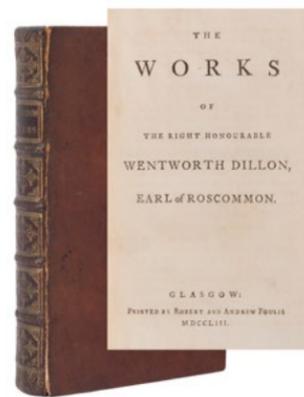


293

293. [FORE-EDGE PAINTING]. CREASY, Edward, sir (1812–1878). **Memoirs of Eminent Etonians, with an inscription by an Eton scholar and great nephew to Jane Austen.** London: Chatto and Windus, 1876. 8vo. Illustrated with full-page plates including frontispiece. Presentation binding in full umber morocco, raised bands, gilt titling in compartments, dentelle turn-ins, pale yellow endpapers, all edges gilt concealing a FORE-EDGE PAINTING containing a duck hunting scene of a dog retrieving the prize. Inscribed by a Scholar of Eton and Lower Master of the University on front flyleaf: “Charles Fitzpatrick Burroughs/from/Edward Austen Leigh/(Honoris causá)/Eton Easter 1889”. A FINE COPY WITH AN INTERESTING ASSOCIATION.

400/600

Edward Compton Austen-Leigh (1839–1916), son of the author James Edward Austen-Leigh (nephew to Jane Austen and biographer of “A Memoir of Janes Austen”) and graduate at the top of his class of both Eton and King’s College, later becoming an Assistant Master in 1861 of his first alma mater, and a permanent member of the Eton staff during the following summer. In 1887, Austen-Leigh became Lower Master of Eton cementing his legacy in the 1901 Vanity Fair’s “Men of the Day” (No. 811) titled “The Flea”.

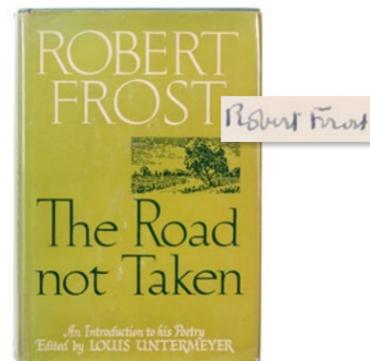


294

294. [FOULIS PRESS]. DILLON, Wentworth, 4th Earl of Roscommon (1637–1685). **The Works of...** Glasgow: Printed by Robert and Andrew Foulis, 1753. 12mo in fours. Full contemporary brown morocco, raised bands, compartments completely gilt, red speckled edges (joints a bit tender, endpapers unevenly toned). Provenance: Ralph Bates Esq., 6th Dragoons (bookplate dated 1787). A CLEAN COPY.

200/300

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



295

295. FROST, Robert (1874–1963). **The Road Not Taken.** New York: Henry Holt and Company, [1959]. 8vo. Illustrated by John O’Hara Cosgrave II. Publisher’s blue-green cloth stamped in white; original unclipped dust jacket (minute chipping to ends). Early printing, INSCRIBED BY FROST on front free endpaper.

200/300

296. FROST, Robert (1874–1963). **Selected Poems.** New York: Henry Holt and Company, 1923. 8vo. Publisher’s cloth backed semé patterned boards of gilt wreaths (corners rubbed); lacking jacket. Second edition, SIGNED AND DATED BY THE AUTHOR on front free endpaper. Clymer & Charles, p. 34.

150/250

297. FROST, Robert (1874–1963). **Steeple Bush.** New York: Henry Holt and Company, 1947. 8vo. Publisher’s linen backed boards, upper cover stamped in gilt, spine lettered in gilt on black background; original glassine wrapper, slipcase. LIMITED EDITION, number 585 of 751 copies SIGNED BY FROST.

250/350

298. FROST, Robert (1874–1963). **You Come Too.** New York: Holt, Rinehart and Winston, [1961]. 8vo. Wood engravings by Thomas W. Nason. Publisher’s orange cloth stamped in black; original unclipped dust jacket (spine panel lightly toned). FIRST EDITION, later printing SIGNED BY FROST on front free endpaper.

100/200



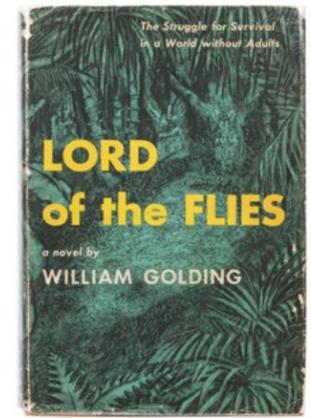
297

299. GINSBERG, Allen (1926–1997). **T. V. Baby Poems.** New York and London: Grossman Publisher’s and Cape Goliard, 1968. Tall 8vo. Illustrated. Publishers yellow cloth; original unclipped dust jacket (lower front panel gently creased with repaired closed tear near spine). FIRST AMERICAN EDITION, one of 750 copies, INSCRIBED BY GINSBERG on title.

100/200

300. GOLDING, William (1911–1993). **Lord of the Flies.** New York: Coward-McCann, [1955]. 8vo. Publisher’s duo-tone 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.

350/500

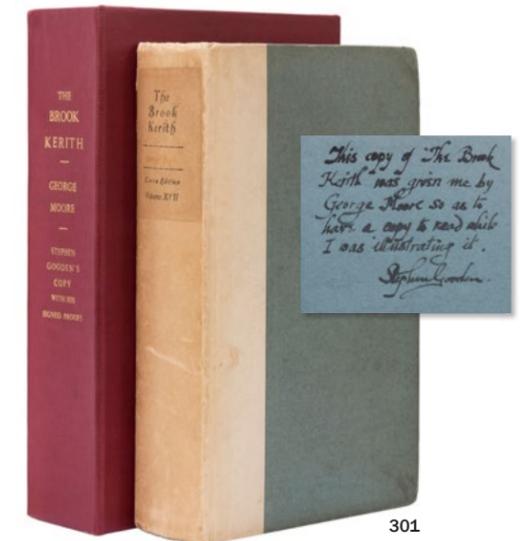


300

301. GOODEN, Stephen (1892–1955), illustrator, [his copy]. -- MOORE, George (1852–1933). **The Brook Kerith: A Syrian Story.** New York: Boni and Liveright, 1923. 8vo. 12 PROOF ENGRAVINGS BY STEPHEN GOODEN (state III, work completed), ALL SIGNED AND DATED BY THE ARTIST for the 1929 Heinemann edition of 350 copies, ONE OF 15 SETS OF PROOFS (some offsetting from plates). Publisher’s parchment backed boards, original printed spine label (spine a bit sunned); custom cloth clamshell box. STEPHEN GOODEN’S COPY PRESENTED TO HIM BY THE AUTHOR with the inscription: “This copy of ‘The Brook Kerith’ was given [to] me by George Moore so as to have a copy to read while I was illustrating it. Stephen Gooden”. Gooden is most recognized for his work during the early years of the Nonesuch Press and his engravings of pictorial bookplates for Queen Elizabeth II and the Royal Library at Windsor Castle. Dodgson pp. 55–66.

1,000/2,000

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



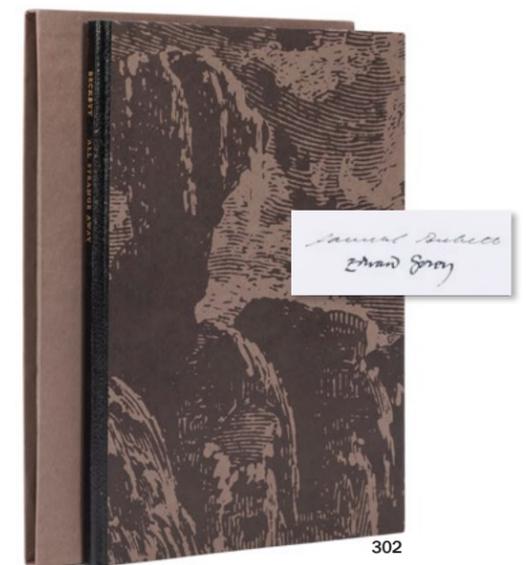
301

302. GOREY, Edward (1925–2000), illustrator. -- BECKETT, Samuel (1906–1989). **All Strange Away.** [New York:] Gotham Book Mart, 1976. 4to. Illustrated. Publisher’s black leather backed pictorial covers by Gorey, spine lettered in gilt; original slipcase. LIMITED EDITION, number 116 of 200 copies SIGNED BY GOREY AND BECKETT. This is the author’s first appearance of this story that was written “in the last person”. Toledano B61b.

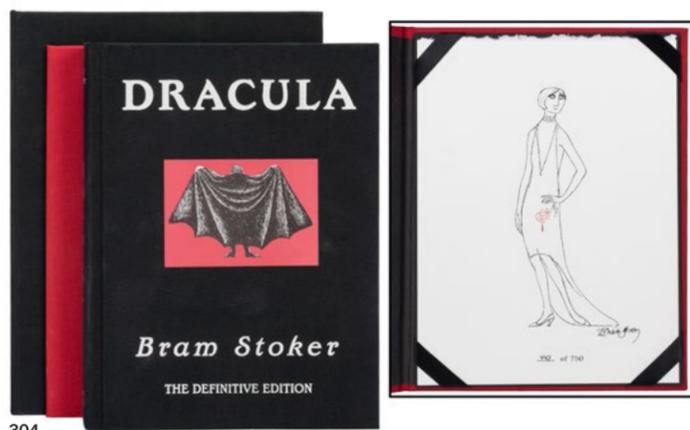
1,000/1,500

303. GOREY, Edward (1925–2000). **The Dancing Rock. -- The Floating Elephant.** N.p.: n.p., 1993. 2 works in 1 volume. 48mo (51 x 108 mm). Illustrated. Flip book bound dos-à-dos, publisher’s light gray printed wrappers. FIRST TRADE EDITION SIGNED TWICE BY “OGDRED WEARY” (anagram of Gorey’s name). Toledano A108b.

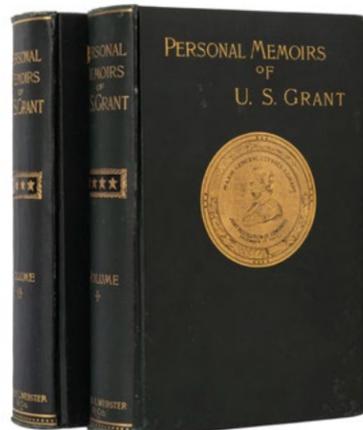
100/200



302



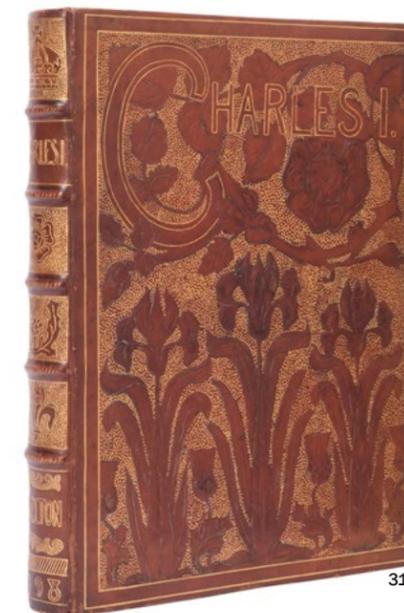
304



310



317



318

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 affixed 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.

500/700

305. GOREY, Edward (1925–2000). **Dracula: A Toy Theatre**. New York: Charles Scribner's Sons, 1979. Folio. Illustrated. Original spiral-bound stiff pictorial wrappers. FIRST EDITION reproducing the sets and costumes of the Broadway production of Dracula designed by Gorey. -- [Together with:] *Gorey Posters*. New York: Harry N. Abrams, 1979. Folio. Illustrated. Original pictorial wrappers. FIRST EDITION. -- Together, 2 works in 2 volumes, condition generally very good. Toledano A73; A74.

100/200

306. GOREY, Edward (1925–2000). **The Fantod Pack**. [New York:] Gotham Book Mart, [1995]. 16mo. 20 laminated tarot-like cards illustrated by Gorey, loose as issued; with text booklet of card interpretations by "Madame Groeda Weyrd" (pseudonym of Edward Gorey), together housed in original gray pictorial box. Second printing, ONE OF 500 COPIES SIGNED BY GOREY. Toledano A113.

150/250

307. GOREY, Edward (1925–2000). **Figbash Acrobat**. N.p.: The Fantod Press, [1994]. 16mo. Illustrated flip book by Gorey. Publisher's pictorial wrappers. LIMITED EDITION, number 82 of 500 copies, SIGNED BY GOREY as "Aedwyrd Gore". Toledano A110b.

100/200

308. GOREY, Edward (1925–2000). **The Retrieved Locket**. N.p.: [Fantod Press, 1994]. Square 16mo. Illustrated by Gorey. Publisher's gray pictorial wrappers. LIMITED EDITION, number 260 of 500 numbered copies SIGNED BY GOREY from a total edition of 526. -- [Together with:] a printed invitation with Gorey illustrations on a fan-like diecut design for the 2nd Annual Alphabet Auction at the Gorey House (Oct. 4, 2003), with original envelope and fan forms. Toledano A112b.

100/150

309. GOREY, Edward (1925–2000), illustrator. -- LAMPORT, Felicia. **Scrap Irony**. Boston: Houghton Mifflin Company, 1961. 8vo. Illustrations by Edward Gorey. Publisher's pale-yellow cloth; original unclipped dust jacket (faint dust soiling, few tiny creases to edges). FIRST EDITION, FIRST PRINTING. Toledano B14a.

100/150

310. GRANT, Ulysses S. (1822–1885). **Personal Memoirs of U.S. Grant**. New York: Charles L. Webster & Company, 1885–1886. 2 volumes, 8vos. 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 engraving throughout (some offsetting to textual leaves, few spots of browning to frontispieces). Publisher's green cloth titled in gilt and stamped with central gilt medallions 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.

300/500

311. GREENE, Graham (1904–1991). **Stamboul Train**. London: William Heinemann, [1932]. 8vo. Publisher's black cloth gilt; lacking jacket (spine slightly rolled, bookplate to ffp). FIRST EDITION, second issue with "Quin Savory" on p. 77.

100/200

312. GREENE, Graham (1904–1991). **Ways of Escape**. [Toronto:] Lester & Orpen Dennys, 1980. 8vo. Publisher's green cloth gilt; original matching slipcase. LIMITED EDITION, number 94 of 150 copies SIGNED BY GREENE of his limited-edition issue autobiography. In the second issue binding (the first issue was bound in brown leather in a brown cloth slipcase).

200/300

313. [FINE PRESS & ARTISTE D'LVRE]. -- [ARUNDEL PRESS]. GREY, Zane (1872–1939). **The Western Motion-Picture**. Los Angeles: Arundel Press, 1984. 8vo. Portrait frontispiece signed and numbered in pencil by Joseph D'Ambrosio. Publisher's gray cloth, printed paper label to upper cover. LIMITED EDITION, number 84 of 100 copies printed on Frankfurt laid paper by Harry and Sandra Reese at Turkey Press. This is the first book published at the Arundel Press and the first appearance in book form of this essay by Zane Grey. Fine.

100/200

314. GREY, Zane (1872–1939). **Tales of the Angler's Eldorado New Zealand**. New York and London: Harper & Brothers, 1926. Large 8vo. 138 full-page plates reproduced from photographs by the author, numerous woodcuts in text from drawings by Frank E. Phares; several with printed tissue guards. Rebound in quarter dark navy levant over marbled boards, raised bands, double gilt fillets in compartments, crimson levant spine label gilt, renewed endpapers. FIRST EDITION, FIRST PRINTING with code G-A on copyright. Bruns G181.

100/200

315. GREY, Zane (1872–1939). **Tales of Fresh-Water Fishing**. New York and London: Harper & Brothers, 1928. 4to. Half-title, 100 full-page sepia toned photographs including frontispiece. Publisher's olive linen gilt titled, pictorial endpapers; lacking jacket (pale foxing to titles, upper joint tender). FIRST EDITION of one of Grey's elusive titles on fresh-water fishing with Harper's code "F-C" on copyright. -- [Together with:] A signed personal check from Grey. August 3rd, 1923. Drawn on the Los Angeles Trust & Savings Bank for \$421 payable to Tufts-Lyon Arms Co. Each with perforated cancels stamps and rubber stamps. PSA/DNA certified (GEM MT 10). Tufts-Lyon was a sporting goods store in Los Angeles that Grey would shop at on numerous occasions. Bruns G177.

150/250

316. [ZANE GREY'S COPY]. GREY, Zane (1872–1939). **Tappan's Burro and Other Stories**. New York and London: Harper & Brothers, 1923. Large 8vo. 7 full-color plates after Charles S. Chapman and Frank Street, illustrated woodcut head-pieces. Publisher's pebbled black cloth stamped in gilt, color pictorial cover label, blue top edge, several gatherings unopened; original unclipped dust jacket (minor spotting to spine panel). Provenance: Zane Grey blindstamp to front free endpaper. FIRST EDITION, FIRST PRINTING with code "I-X" on copyright. Collection of Grey's most memorable tales of the Old West. Bruns

150/250

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 Sotheran'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 Crichton. A FINE COPY. Sadleir 1089; Scott, p. 34; Woolf 2863.

1,000/2,000

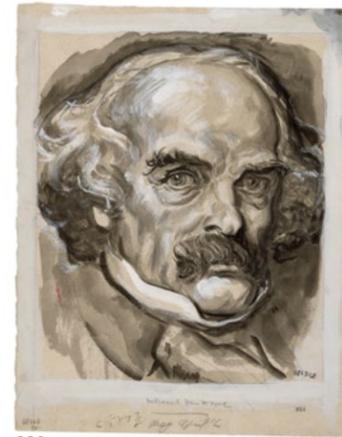
318. [HAMPSTEAD BINDERY]. SKELTON, John, sir (1463–1529). **Charles I.** London, [et al]: Goupil & Co., 1898. 4to. Color-printed frontispiece with additional hand-coloring, 42 plates and vignettes with captioned tissue guards (faint offsetting from frontispiece to title). Contemporary full calf with art nouveau embossing on upper cover of irises, roses, thistle and leaf motifs, the interstitial spaces filled with gilt pointillism patterns, raised bands, gilt titles in compartments, gilt flower heads and a royal crown device in compartments surrounded by more gilt pointillism patterns, top edge gilt, others uncut, watered silk moiré 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

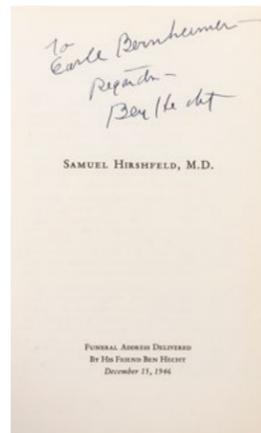
From the private library of a prominent Chicago collector, part II.



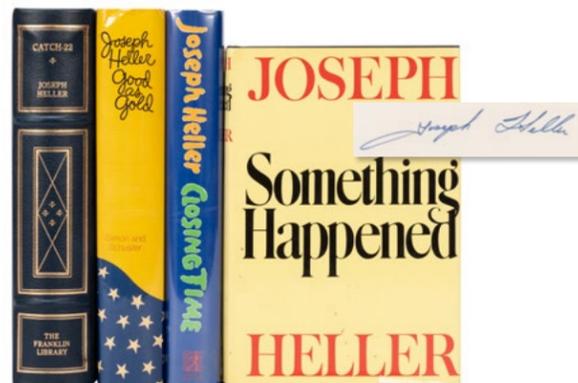
319



320



321



322

319. HAWTHORNE, Nathaniel (1804–1864). **The Complete Writings of...** Edited by the author's daughter, Rose Hawthorne Lathrop. Boston and New York: Houghton, Mifflin and Company, 1900. 21 (of 22) volumes only; lacking volume 6, 8vo. Engraved additional half-titles, numerous plates tipped in plus a frontispiece in each volume SIGNED by a different artist in pencil including Howard Pyle, Jessie Wilcox Smith, Frank Merrill and many others. Publisher's white buckram, printed spine labels, edges uncut, several unopened (ex-library copies with very few markings; pockets affixed to rear pastedowns, spines a bit darkened; uncommonly bright interior). LIMITED AUTOGRAPH EDITION, number 490 of 500 copies SIGNED BY HAWTHORNE'S DAUGHTER in Volume 1. [Together with:] WOODBERRY, George E. *Nathaniel Hawthorne*. Boston and New York: Houghton, Mifflin and Company, 1902. 8vo. Uniformly bound with the set above. Large Paper Edition. **400/600**

320. [HAWTHORNE, Nathaniel]. -- CESARE, Oscar (American, 1883–1948). **Original Illustration of Nathaniel Hawthorne Published for the New York Times Magazine.** April 16, 1922. 16 x 12 1/2". Original ink and wash portrait of the author, signed by Cesare (few publisher's pencil notations at margins). **200/300**

321. HECHT, Ben (1894–1964). **Samuel Hirshfeld, M.D. 1895–1946: funeral address delivered by his friend...December 15, 1946.** [Privately printed], 1946. 12mo. 8pp. Original printed gray wrappers, saddle stitched; cloth chemise, purple morocco backed slipcase with gilt lettering (trifle bit of sunning to spine). With original mailing envelope addressed to Mr. Earle Bernheimer, a noted California book collector. INSCRIBED BY THE AUTHOR on title: "To/Earle Bernheimer/Regards/Ben Hecht". FIRST EDITION of this rare title. McAdams, p. 349. **200/400**

322. HEINLEIN, Robert A. (1907–1988). **Pair of Signed Limited Edition Titles.** Including: *The Cat Who Walks Through Walls*. New York: G. P. Putnam's Sons, [1985]. 8vo. Color frontispiece. publisher's black cloth, spine lettered in gilt; original slipcase. LIMITED EDITION, number 288 of 350 copies SIGNED BY THE AUTHOR. -- *Job: A Comedy of Justice*. New York: Ballantine Books, [1984]. 8vo. Publisher's red cloth stamped in gilt; original slipcase. LIMITED EDITION, number 551 of 750 copies SIGNED BY THE AUTHOR. -- Together, 2 works in 2 volumes. FINE. **200/300**

323. HEINLEIN, Robert A. (1907–1988). **Stranger in a Strange Land.** New York: G. P. Putnam's Sons, [1961]. 8vo. Publisher's green cloth (faint darkening to upper cover edges with few white spots); original dust jacket (front panel dampstained near flap, touch of wear to extremities, printer's offset error to front panel). FIRST EDITION, FIRST PRINTING with top edge stained green C22 code at foot of p. 408, in a FIRST ISSUE DUST JACKET priced \$4.50 and with blurbs for Starship Troops on rear panel. Barron 4-302; Currey, p. 234. -- [Together with:] *Time for the Stars*. New York: Charles Scribner's Sons, [1956]. 8vo. Publisher's blue cloth pictorially stamped in black; original unclipped dust jacket (ex-library, sold as is). FIRST EDITION. -- *Starman Jones*. New York: Charles Scribner's Sons, [1953]. 8vo. Later edition. -- Together, 3 works in 3 volumes. **2,000/3,000**

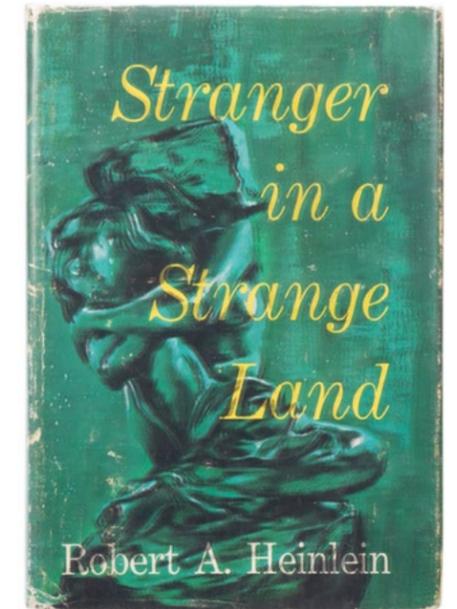
The 1962 Hugo Award winner for the best science fiction or fantasy works and achievements of the previous year.

324. HELLER, Joseph (1923–1999). **Four Signed Titles.** Including: *Something Happened*. New York: Alfred A. Knopf, 1974. FIRST EDITION, SIGNED on front free endpaper. -- *Catch-22*. Franklin Center: The Franklin Library, 1978. Publisher's blue leather gilt, all edges gilt, silk moiré endpapers. With "notes from the editor" laid in. LIMITED EDITION, SIGNED. -- *Good As Gold*. New York: Simon and Schuster, [1979]. FIRST EDITION, SIGNED on front fly. -- *Closing Time*. New York: Simon and Schuster, [1994]. SIGNED on front free endpaper. -- Together, 4 works in 4 volumes, all large 8vo, all in publisher's bindings with original dust jackets, condition generally near fine. **200/300**

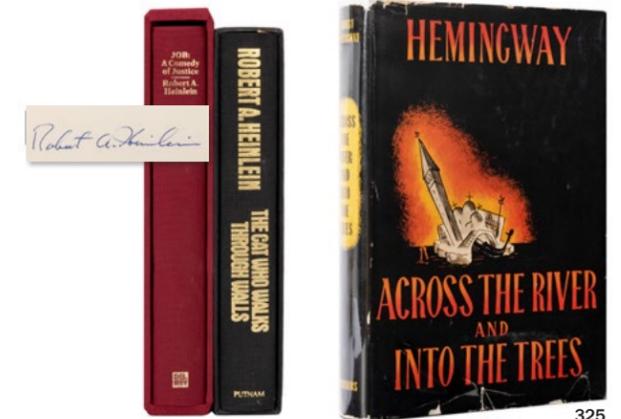
325. HEMINGWAY, Ernest (1899–1961). **Across the River and into the Trees.** New York: Charles Scribner's Sons, 1950. 8vo. Publisher's black cloth stamped in gilt; unclipped FIRST STATE dust jacket with yellow lettering to spine panel (a tiny bit of chipping or creasing to upper jacket panel edges). FIRST AMERICAN 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 sellotape repairs to short edge tears along verso of jacket, light dust soiling to panels). FIRST EDITION, FIRST ISSUE with Scribner's seal on copyright and without legal disclaimer on p. [x]. 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 A8a. **1,000/1,500**

327. HEMINGWAY, Ernest (1899–1961). **A Moveable Feast.** New York: Charles Scribner's Sons, [1964]. 8vo. Publisher's cloth backed boards; original unclipped dust jacket (light chipping at ends). FIRST EDITION, FIRST PRINTING of this posthumous memoir of the author's time in Paris during the 1920s. Hanneman A31a. **100/200**

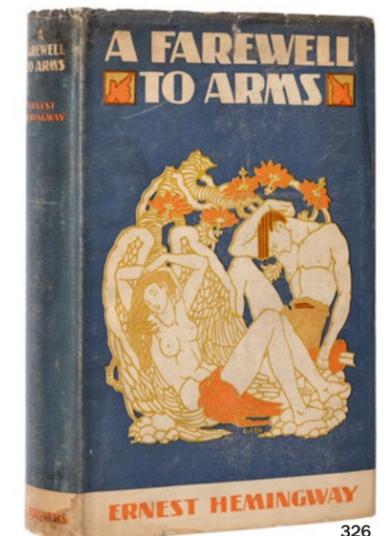


323

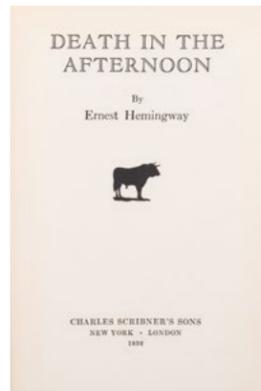


324

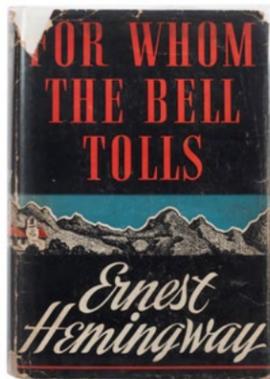
325



326



328



330

328. HEMINGWAY, Ernest (1899–1961). **Death in the Afternoon.** New York and London: Charles Scribner's Sons, 1932. 8vo. Illustrated with numerous black and white photographs, color frontispiece from a painting by Juan Gris with printed tissue-guard. Publisher's black cloth lettered in gilt (faint rubbing to spine, front inner hinge cracked); married with a later dust jacket. FIRST EDITION, FIRST PRINTING with Scribner's capital "A" and seal on copyright. [Together with:] *Death in the Afternoon.* New York: P.F. Collier, [1932]. Cloth. Hanneman A10a.

200/300

329. HEMINGWAY, Ernest (1899–1961). [Easton Press Works of...] Norwalk: The Easton Press, [1990]. 14 volumes (of 19) only, 8vo. Illustrated. Uniformly bound in brown leather, stamped in gilt and black with varying embossed vignettes to upper covers, all edges gilt, silk moiré endpapers (previous ownership stamp to half-titles). FINE.

400/600

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 stamped 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. Hanneman A18a.

200/300

331. HEMINGWAY, Ernest (1899–1961). **Green Hills of Africa.** New York: Charles Scribner's Sons, 1935. 8vo. Woodblock head- and tailpieces. Publisher's light green cloth upper cover stamped in gilt, spine titled in gilt on a black background (extremities sunned with some spotting); facsimile dust jacket. FIRST EDITION, FIRST PRINTING with Scribner's seal and capital "A" on copyright. Hanneman A13a.

250/350

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 ffep), 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. Hanneman A24a.

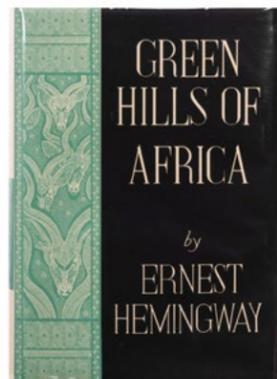
400/600

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. Hanneman A14a.

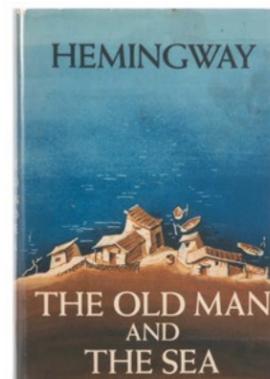
800/1,200



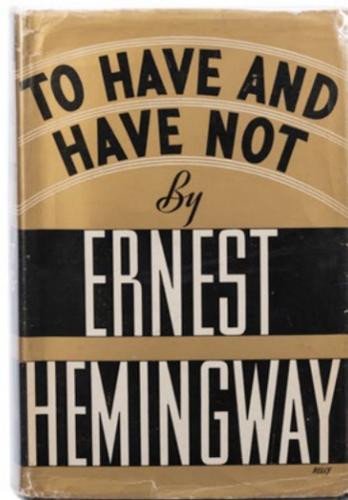
329



331



332



333

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 sellotape 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 New Be", "Fathers and Sons", and others. A BRIGHT COPY. Hanneman 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 vellum backed boards, spine gilt titled, edges uncut; original slipcase with printed spine label (slipcase toned). BIRTHDAY EDITION, number 415 of 600 copies SIGNED BY THE AUTHOR AND ILLUSTRATOR. -- [Together with:] *To You 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.

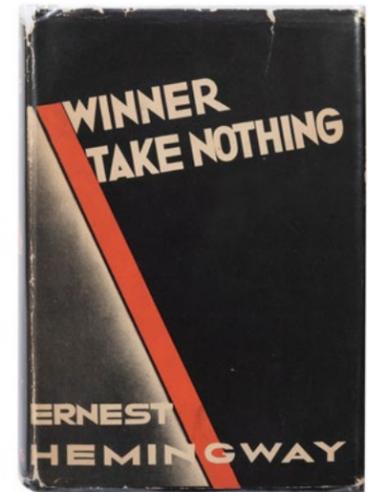
200/300

336. HJORTSBERG, 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). INSCRIBED AND TRIPLE-SIGNED by the noted film producer Robert Evans, co-producer Dick Sylbert, 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 Rourke and Robert De Niro.

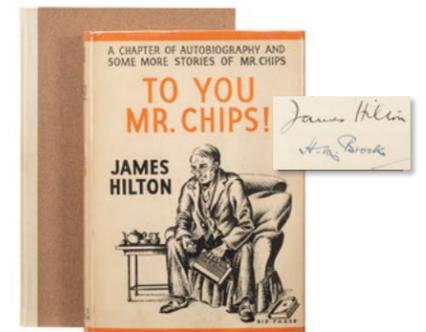
200/300

337. HJORTSBERG, William (1941–2017). **Six Titles.** Including: *Symbiography.* Fremont, MI: The Sumac Press, [1973]. SIGNED FIRST EDITION, Limited to 1026 copies. -- *Falling Angel.* [New York: Harcourt Brace Jovanovich, 1978]. FIRST EDITION (stated on copyright). -- *Nevermore.* New York: Atlantic Monthly Press, [1994]. ADVANCE READING COPY. -- *Nevermore.* New York: Atlantic Monthly Press, [1994]. FIRST EDITION, FIRST PRINTING. -- *Toro! Toro! Toro!* New York: Simon and Schuster, [1974]. FIRST EDITION, FIRST PRINTING. -- *Alp.* New York: Ballantine Books, [1971]. 12mo. Publisher's pictorial wrappers. First paperback edition, first printing. All 8vos and 12mos, all in publisher's bindings, condition generally fine.

200/300



334



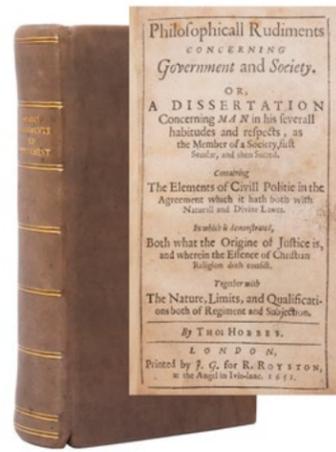
335



336



337



338

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 *Elementa philosophica de cive* and 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.

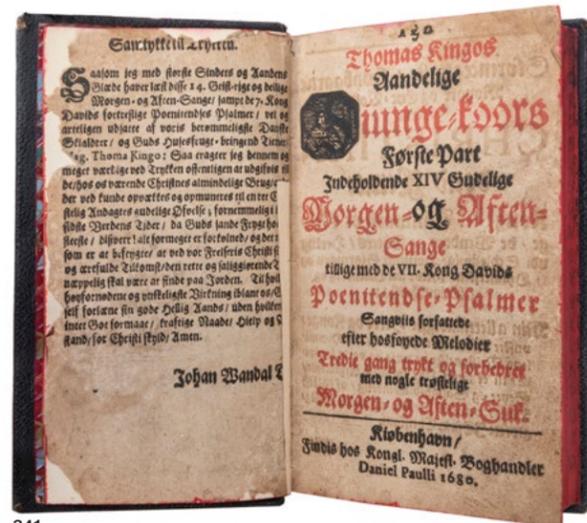


339

339. [HORACE]. -- PINE, John (1690-1756), engraver. **Quinti 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 ffp 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 for more 'finished' types which waxed as the century waned." (Updike II, p. 138). A BRIGHT AND WELL MARGINED SET. Lowndes III, p. 1113; Rothschild 1548.

2,000/3,000

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



341

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, printed spine labels (toning and a bit of rubbing), top edge gilt. INTERNATIONAL LIMITED EDITION, number 688 of 1000 copies.

200/300

341. [HYMNAL BOOK - DANISH]. -- Kingo, Thomas (1634-1703). **Thomas Kingos Aandelige Siunge-koor.** Copenhagen: Daniel Paulii, 1680-81. Four parts in one volume, separate titles. 16mo (146 x 82mm). Titles printed in red and black, etched portrait frontispiece of Kingo, historiated initials, woodcut devices and decorations, many pages of hymn music printed by wood block. Retains contemporary upper wrapper cover with woodcut vignettes and title in manuscript (fore-edge tattered). Later black buckram, beveled edges, stamped in gilt, decorative corner devices in blind, all red edges (margins cropped close; three leaves lacking from third part (pp. 77-82); last two leaves re-margined at foot, terminal text leaf with two small holes in text). A rare early European printed hymn book from the first real important hymn writer and a leading figure among the 17th century Danish poets. No copies traced at auction; one copy held at the Danish National Library.

1,000/2,000



342



345

342. [ILLUMINATED 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. [ILLUMINATED 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

344. [ILLUMINATED MANUSCRIPTS]. **Single leaf from a Grant of Arms.** 20 August 1592. Framed and matted, image area 292 x 191 mm. On vellum. Text in Spanish. Single column, 25 lines, purple-ruled, two large gold letters on alternating red and blue ground. Not examined out of frame.

200/300



343



346

345. [ILLUSTRATED BOOKS]. **Seven Titles.** Including: BARRIE, J. M. *Quality Street*. [London:] Hodder & Stoughton, [1913]. 22 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 Scribner's with illustrations by Parrish, Hood, and Richardson. -- All large 8vo, all illustrated, condition generally very good. Complete list upon request.

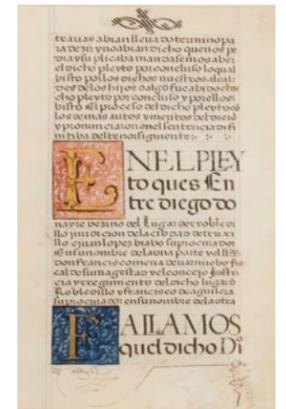
200/300

346. IRVING, Washington (1783-1859). **Papier Mache Snuffbox.** Mid-19th century. Engraved portrait of a young Irving on lid. Diameter, 3 3/8". Old labels affixed to bottom, small abrasion to image. A handsome example and the only one the author that we could locate at auction.

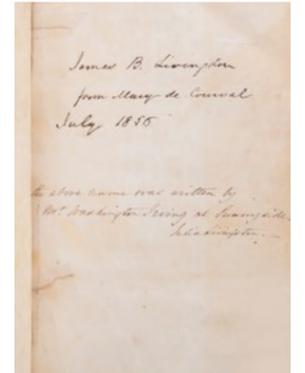
400/600

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 marbled, marbled endpapers (Vol. 1 rebacked 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 Courval/July 1856" and with an additional early inscription below reading: "The above name was written by Mr. Washington Irving at Sunnyside/Julia Livingston". The Livingston's were a prominent New York family and were instrumental in the founding of the United States.

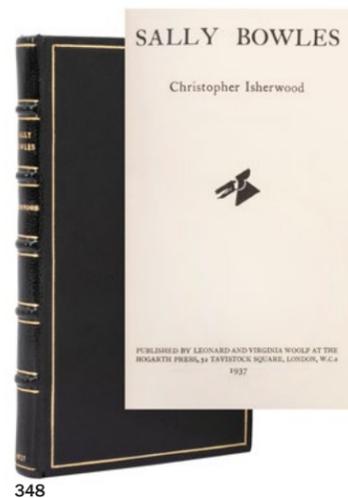
400/600



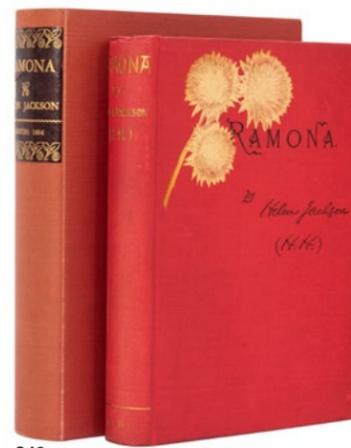
344



347



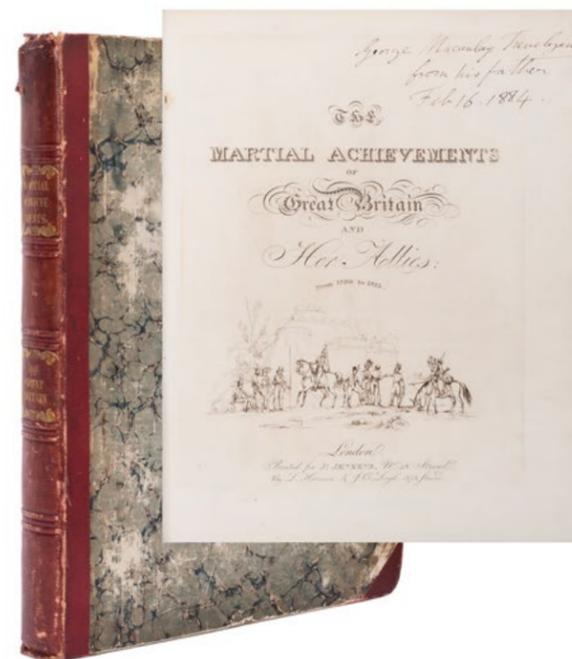
348



349



350



351

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, marbled endpapers, turn ins with gilt ruling, gilt stamp signed by Henry Sotheran. FIRST EDITION of the author's novella, later to become part of his 1939 novel *Goodbye to Berlin*, the basis for the award-winning musical *Cabaret* (1966). AN ATTRACTIVE COPY.

550/650

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 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

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 A6r. 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 Passe, 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 scrollwork (later repair to upper joint reinforced with a strip of leather laid down, light marring to covers, fep dampstained). Contemporary vellum manuscript waste slip dated 1617 laid in. 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.

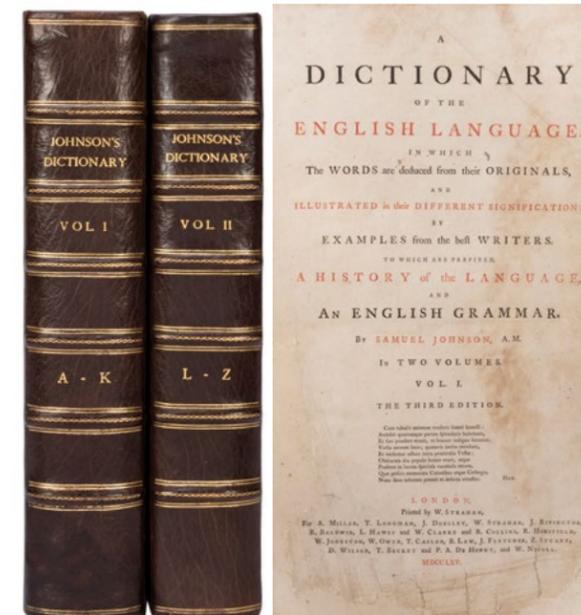
1,000/1,500

351. [JENKINS, James]. -- HEATH, William, illustrator. **Martial Achievements of Great Britain and Her Allies; from 1799 to 1815**. London: printed for Js. Jenkins by L. Harrison & J. C. Leigh, [c. 1825]. Folio (358 x 282 mm). Engraved title, hand-colored engraved dedication, and 52 hand-colored aquatint engravings including frontispiece after William Heath (. Contemporary half crimson straight–grain morocco over marbled boards, titling in compartments framed in gilt scrollwork, original publisher's price ticket affixed to front pastedown, uncut with wide margins (spine a trifle bit darkened with rubbing along joints and ends, boards rubbed). Provenance: Historian George Macaulay Trevelyan 1876–1962 (gift inscription on title); Vincent Lloyd Russell (modern bookplate). FIRST EDITION, LATER ISSUE, but without the portrait issued with later bound sets, mixed with text sheets watermarked "1812" and plates watermarked "1824" or "1825". A handsome assortment of plates chiefly focusing on the Napoleonic Wars culminating in the Battle of Waterloo. Abbey, *Life* 365; Howes M326; Sabin 44853; Tooley 281.

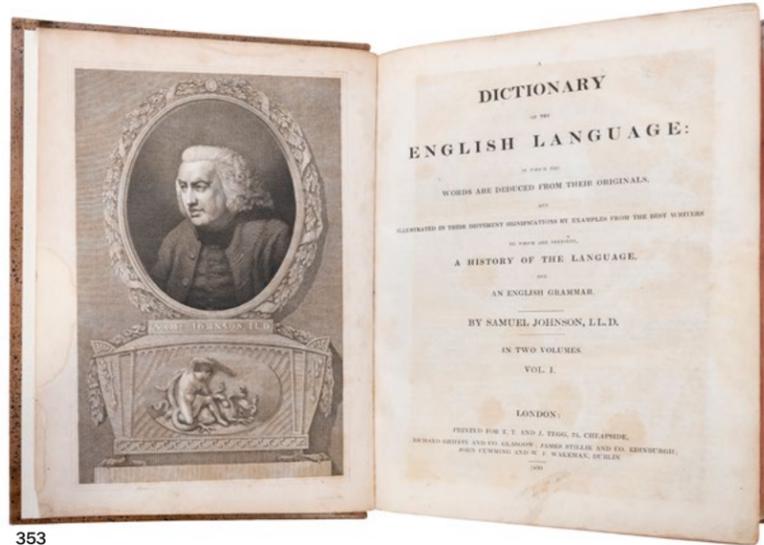
2,000/3,000

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, to 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 (sigs. 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.

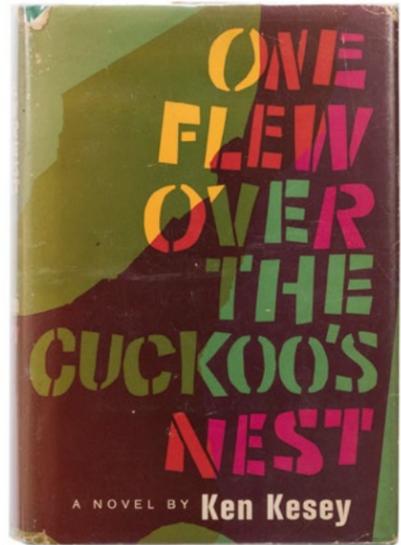
2,000/2,500



352



353



356

353. 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, to which are Prefixed, a History of the Language, and an English Grammar.** London: for T. T. and J. Tegg, [et al], 1833. 2 volumes, 4to (273 x 184 mm). Engraved portrait frontispiece of Johnson after Reynolds and printed by J. Shury (mild dampstaining at margins, offsetting from plate to title), 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**

354. [JOHNSON, Samuel]. -- Newton, A. Edward. **Sale Catalogue of Dr. Johnson's Library, With an Essay by A. Edward Newton.** [Adelphia, PA: Printed by the author, 1925]. 8vo. 11 pp. + [27 pp.] of the original 1785 Christie's sale catalogue for the auction of Johnson's library in facsimile. Publisher's paper boards with printed labels to upper cover and spine, several leaves unopened; housed in original presentation box. LIMITED EDITION, number 130 of 250 copies on hand-made paper and SIGNED by Newton on limitation and with an additional INSCRIPTION on front free endpaper. **100/200**

355. KAFKA, Franz (1883-1924). **The Great Wall of China.** New York: Schocken Books, [1946]. 8vo. Publisher's green cloth stamped in gilt; original unclipped dust jacket (spine panel darkened with chipping at head). FIRST AMERICAN EDITION, FIRST PRINTING translated from the German by Willa and Edmund Muir and the author's first book to be published by Schocken Books, whom the founder, Salman Schocken, would go on to build the Schocken Library in Jerusalem that would house his massive collection including Kafka's manuscripts. **60/90**

356. KESEY, Ken (1935–2001). **One Flew Over the Cuckoo's Nest.** New York: The Viking Press, [1962]. 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, lines 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:] KESEY, Ken. *Demon Box.* [New York]: The Viking Press, [1986]. 8vo. Publisher's cloth backed boards, original unclipped dust jacket. FIRST EDITION, FIRST PRINTING. Fine. -- KESEY, Ken. *Last Go Round.* [New York]: The Viking Press, [1994]. 8vo. 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**

Kesey'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. KIJEWski, Karen (b. 1943). **Six Titles, several inscribed or signed.** Including: *Wild Kat.* Huntington Beach: James Cahill, 1994. Publisher's leather backed boards. LIMITED EDITION, number 24 of 150 copies SIGNED. -- *Katapult.* New York: St. Martin's Press, [1989]. Publisher's cloth; original dust jacket. FIRST EDITION, INSCRIBED. -- *Katapult.* New York: St. Martin's Press, [1990]. FIRST EDITION, SIGNED. -- And 3 others including an uncorrected proof. Together, 5 works in 5 volumes, all 8vo, ALL FIRST EDITIONS, condition generally fine. **100/200**

358. [KING'S BINDER – JOHN MACKENZIE] MAXWELL, William Hamilton (1792–1850). **Life of Field-Marshal His Grace The 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 foxed at margins). Contemporary full Spanish calf with central Armorial device in gilt within a double gilt fillet border, raised bands with gilt stippling, olive spine label gilt lettered, compartments ornately 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, STAMP SIGNED BY JOHN MACKENZIE (joints a trifle bit rubbed). 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**

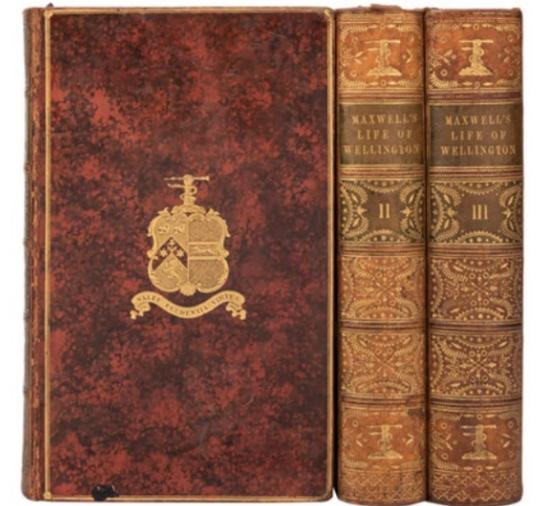
From the private library of a prominent Chicago collector, part II.

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 I. 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 Walpole (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**

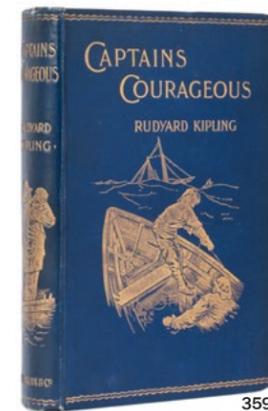
360. KIPLING, Rudyard (1865–1936). **The Light that Failed.** London, [et al]: Ward, Lock, Bowden, & Co., 1891. 8vo. Portrait frontispiece. Publisher's printed wrappers, unopened (covers toned with few light touch ups to spine ends, front hinge fold partially cracked); cloth chemise, quarter morocco gilt slipcase (spine sunned). AN EARLY PERIODICAL APPEARANCE of this story first issued in Lippincott's Monthly Magazine. **100/200**

361. KIPLING, Rudyard (1865–1936). **Wee Willie Winkie.** Allahabad: A. H. Wheeler & Co., [1888]. 8vo. Publisher's printed wrappers (spine panel and lower cover corner repaired, front lower right corner bumped, faint toning); cloth chemise, morocco backed slipcase. FIRST EDITION, FIRST ISSUE with "Mufid I Am Press Lahore" printed on upper cover. Livingston 43. **200/300**

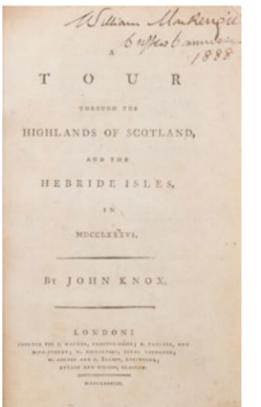
362. KNOX, John (1720–1790). **A Tour Through the Highlands of Scotland and the Hebride Isles, in MDCCLXXXVI.** London: Printed for J. Walter, [et al], 1787. 8vo. Errata. Modern drab boards, printed spine label (lower inner hinge cracked, a bit of toning to title). Provenance: William Mackenzie (owner inscription dated 1888 on title); a member of the British Fisheries Society. FIRST EDITION of the author's proposal to create 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 the formation of the British Fisheries Society. The society later commissioned Knox to travel even more extensively in Scotland and upon his return was awarded a gold medal for his work. **150/250**



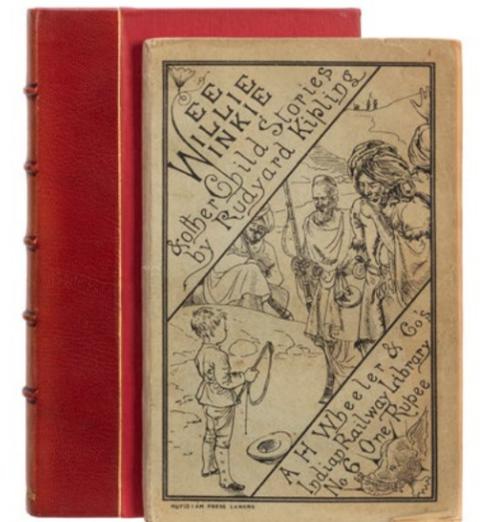
358



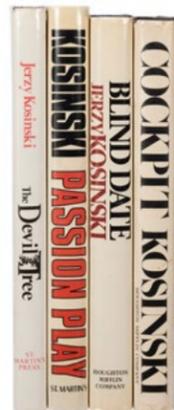
359



362



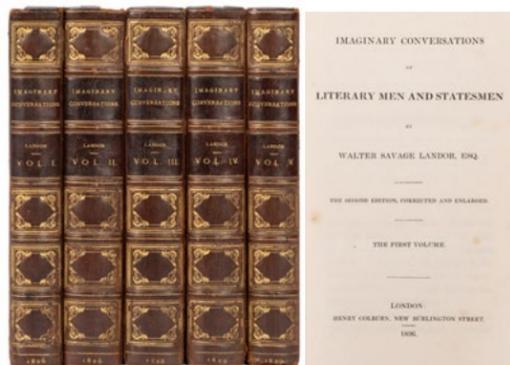
361



363

363. KOSINSKI, Jerzy (1933–1991). **Four Inscribed Titles.** Including: *Cockpit*. Boston: Houghton Mifflin, 1975. Publisher's black cloth stamped in silver and gilt; original clipped dust jacket. -- *Blind Date*. Boston: Houghton Mifflin, 1977. Publisher's black cloth; original unclipped dust jacket. -- *Passion Play*. Publisher's cloth backed boards with original printed autograph signing wrapper from B. Dalton Bookseller; original unclipped dust jacket. *The Devil Tree*. New York: St. Martin's Press, 1981. Expanded edition. INSCRIBED WITH ORIGINAL DRAWING BY THE AUTHOR. -- All 8vos, ALL FIRST EDITIONS, ALL INSCRIBED BY THE AUTHOR, condition generally near fine.

250/350



364

364. LANDOR, Walter Savage (1775–1864). **Imaginary Conversations of Literary Men and Statesmen.** London: Henry Colburn, 1826–29. 5 volumes, 8vo. Half-titles. Half polished calf over cloth, raised bands, gilt scrollwork and titling in compartments, top edge gilt, marbled endpapers, stamped by Hatchard's of Piccadilly (joints a bit tender with some separation near crowns). Armorial bookplate of William Charles de Meuron, Earl Fitzwilliam. Vols. I and II are second revised editions; Vols. III, IV, and V are first editions.

200/300

365. LAURENCIN, Marie (1883–1956), illustrator; DUMAS, Alexandre. **Camille.** London: The Limited Editions Club/Curwen Press, 1937. 4to. Translated by Edmund Gosse. Illustrated with 12 color collotype reproductions of watercolor paintings by Marie Laurencin. Publisher's white cloth stamped in gilt (spine slightly darkened 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.

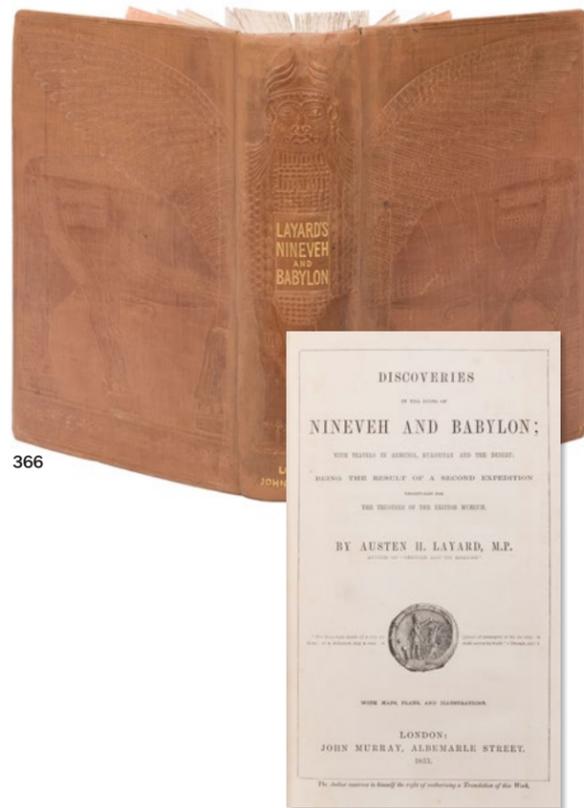
100/200

A PRESENTATION COPY TO THE DEDICATEE

366. LAYARD, 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), and numerous woodcuts in the text (some foxing to fold outs and half title). Publisher's ribbed brown cloth, pictorially blindstamped covers and spine showing the Great Winged Bull, gilt titling to spine, original salmon coated endpapers, bound by Edmonds & Remnants (binder's ticket to rear pastedown). (Inner hinges reinforced, expert repairs to outer hinges). Provenance: Earl of Granville (bookplate); Gertrude Sanders (inscription to pastedown with the address of "23 Montague Place, Museum, London" which was also once home to Sir Arthur Conan Doyle); Mrs. Thomas H. Sanders (inscription); bookseller's ticket. FIRST EDITION, PRESENTATION COPY TO THE 2nd EARL OF GRANVILLE AND DEDICATEE with the inscription on half-title: "The Earl Granville/from the author". Layard's important second British Museum archaeological expedition that identified Kouyunjik as the site of Nineveh and is considered one of the best written books of travel in the language. Abbey, Travel, 364; Atabey 687; Blackmer 969.

1,200/2,000

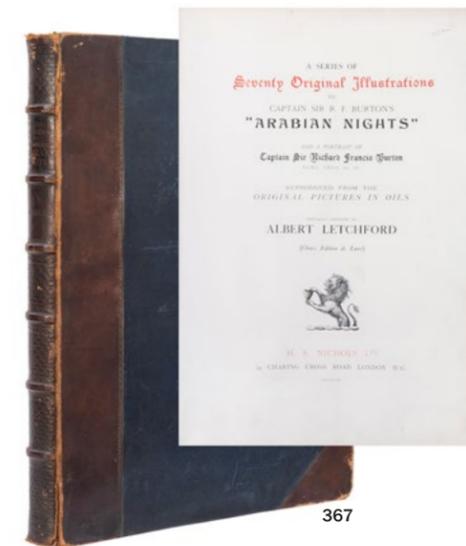
From the private library of a prominent Chicago collector, part II.



366

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 441 mm). Illustrated with 70 full-page plates after paintings by Letchford, 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



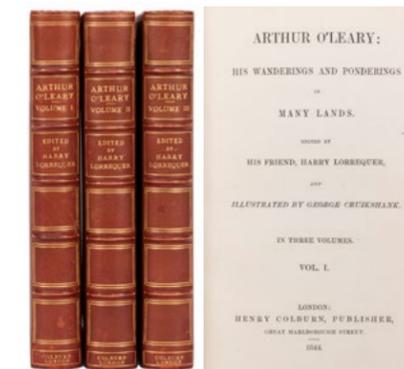
367

368. LEVER, Charles (1806–1872). -- CRUIKSHANK, 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. Ful crushed crimson morocco double ruled in gilt, raised bands, compartments framed in gilt; gilt titling to remainder, top edge gilt; others uncut, dentelle turn-ins, gilt stamped by Zaehnsdorf (very light rubbing or sunning to spines). FIRST EDITION in a handsome fine binding.

200/300

369. LEWIS, Clive 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 ffp of Christian 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 elder 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).

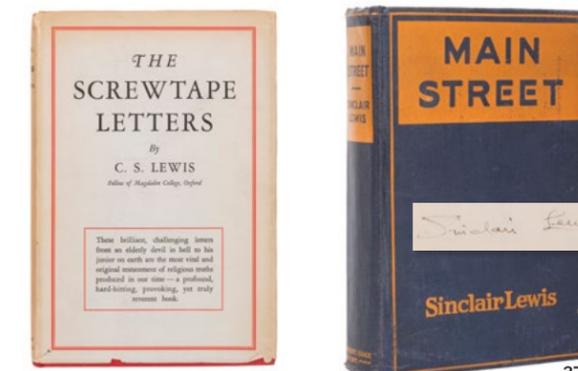
200/300



368

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



369

370

371. [LIMITED EDITIONS CLUB]. WILLIAMS, Tennessee. **A Streetcar Named Desire.** New York: Limited Editions Club, 1982. Small folio. Illustrations by Al Hirschfeld including an original color lithograph frontispiece on Rives paper after original drawings. Publisher's leather backed decorative screened cloth in "Chequered Lady" pattern; original slipcase gilt titled. LEC newsletter laid in. LIMITED EDITION, number 774 of 2000 copies SIGNED BY THE ILLUSTRATOR on colophon.

100/200

372. [LITERARY LETTERS]. **An archive of author letters and signatures.** Comprising of: 3 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 signed ephemera. Authors include John Updike, Louis Auchincloss, Joseph Heller, Thomas Berger, William Hjortsberg, John Irving, and many others. Complete inventory available on request.

200/300



372



373

373. [LITERARY MAGAZINE]. **26 Issues of Dial Magazine.** New York: The Dial Publishing Company, 1921–29. Tall 8vo. Issues include: Vol. 70, Nos. 2, 4 (1921); Vol. Vol. 71, Nos. 3, 5–6 (1921); Vol. 72, Nos. 2–4 (1922); Vol. 73, Nos. 2 (1922); Vol. 75, Nos. 2, 6 (1923); Vol. 76, Nos. 1–2, 6 (1924); Vol. 77, Nos. 2–3, 5 (1924); Vol. 78, No. 2 (1925); Vol. 80, No. 6 (1926); Vol. 81, No. 6 (1926); Vol. 82, No. 2 (1927); Vol. 84, Nos. 4–5 (1928); Vol. 85, No. 2 (1928); Vol. 86, Nos. 2–3 (1929). Numerous plates from paintings, photos and drawings, woodcuts throughout. Publisher's printed salmon wrappers (occasional dust soiling to wraps, few volumes with tiny chips to spine panels). Originally founded in 1840 as a transcendentalist magazine edited by Margaret Fuller and later Ralph Waldo Emerson that re-established itself in 1880 as a "socially humanitarian" fortnightly composed of letters, ideology, and propaganda much in the vein of the later Partisan Review (Moore, 363, No. 1). Contributions seen here include: Picasso, Van Gogh, E. E. Cummings, Sherwood Anderson, Georgia O'Keefe, T. S. Eliot, D. H. Lawrence, Henry Matisse, Carl Sandburg, Marc Chagall, and many others. Rarely seen in this condition.

300/500

374. [LITERARY MAGAZINES]. **Eight Issues of Phoenix Magazine.** South Australia: Adelaide, v.d. 8vos. Issues include, 1936–39, 1946, 1948–50. Publisher's printed wrappers (occasional edge wear to yapped edges).

200/300

The literary annual of the Adelaide University Union.

375. [LITERATURE]. **Group of 34 Modern Titles.** Including: LOVECRAFT, H. P.; DUVAL, Fernando, illustrator. *At the Mountains of Madness.* [1990]. LIMITED EDITION, one 1000 copies, SIGNED by illustrator. -- AMIS, Kinsley. *The James Bond Dossier.* [1965]. FIRST ENGLISH EDITION. -- MORELY, Christopher. *Seacoast of Bohemia.* [1929]. FIRST EDITION, INSCRIBED BY THE AUTHOR. -- KING, Stephen. *The Dark Tower II: The Drawing of the Tree.* FIRST TRADE EDITION, with publisher's order form laid-in. -- HARRIS, Robert. *Munich.* [2017]. SIGNED BY THE AUTHOR. -- FROST, Robert. *In the Clearing.* [1962]. FIRST EDITION. -- HEINLEIN, Robert A. *Stranger in a Strange Land.* [1961]. Later issue. -- 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.

200/300



374

376. [LITERATURE]. **Group of 11 Volumes of Literary Works Including Several From the Folio Society and LEC.** Including: DUMAS, Alexandre. *The Three Musketeers.* -- *The Man in the Iron Mask.* -- *The Queens Necklace.* New York: The Limited Editions Club, 1953; 1965; 1973. Publisher's cloth gilt, slipcases. -- DICKENS, Charles. *Great Expectations.* -- *Oliver Twist.* London: Folio Society, 2004. Publisher's faux leather backed cloth, slipcase. -- HIBBERT, Christopher. *The Rise & Fall of House Medici.* London: Folio Society, 1998. Publisher's cloth, slipcase. -- ORCZY, Baroness. *Sir Percy Leads the Band.* London: Hodder and Stoughton, [1936]. Publisher's cloth, dust jacket. FIRST EDITION, FIRST PRINTING. -- AKUNIN, Boris. *Pelagia & the White Bulldog.* London: Weidenfeld & Nicolson, [2000]. Publisher's cloth, dust jacket. FIRST EDITION, FIRST PRINTING. -- and three other titles by Arthur Conan Doyle. Together, 11 works in 11 volumes. All 8vos, condition generally fine. A complete list and full condition report upon request.

80/125

377. [LITERATURE]. **Group of Literary Prospectus' and Fanzines.** Includes: CRANE, Stephen. *The Red Badge of Courage.* New York: Random House, 1931. Bifolium prospectus stamped in red and black, 8vo (268 x 171). With an ad on the verso for *The House of the Seven Gables* with the inscription "Signed midst a platter of doves by the author/G. Anderson". SCARCE. -- CAMP, Charles L. *The Plains and the Rockies.* San Francisco: The Grabhorn Press, [1937]. Bifolium prospectus stamped in black and orange, 8vo (229 x 159 mm). With original publisher's envelope. -- *The Gridley Wave.* Vern Coriell, 1965. Bifolium, 8vo, (248 x 171 mm). Fanzine for Edgar Rice Burroughs. -- Together, 3 works in 3 issues, condition generally very good.

100/200

378. [LITERATURE]. **Three Signed Limited-Edition Titles.** Including: PORTER, Katherine Anne. *Hacienda.* [New York]: Harrison of Paris, [1934]. 8vo. Publisher's terracotta red cloth, spine lettered in gilt; original slipcase with printed label. CUT SIGNATURE OF PORTER affixed to front free endpaper. LIMITED EDITION, number 517 of 895 copies printed on Arnold English unbleached pure-rag paper. Second issue with p. 51-52 tipped in. -- O'NEIL, Eugene. *Lazarus Laughed.* New York: Boni & Liveright, 1927. Publisher's parchment backed boards, printed spine label; slipcase. LIMITED EDITION, number 608 of 750 copies SIGNED. -- BARTH, John. *Chimera.* New York: Random House, [1972]. 8vo. Publisher's orange cloth stamped in silver; slipcase. LIMITED EDITION, number 42 of 300 copies SIGNED. -- Together 3 works in 3 volumes, condition generally near fine.

150/250

379. LOCKHART, John Gibson (1794–1854) ("John Morris"). **Peter's Letters to his Kinfolk.** Edinburgh and London: William Blackwood, T. Cadell and W. Davies. 1819. 3 volumes, 8vo. Portrait frontispiece in Vol. I, engraved title vignettes, numerous illustrations and plates. (Minor browning or spotting.) Contemporary half calf over marbled boards, raised bands, spine label gilt, John Tod binder's ticket (professionally re-backed with original spines laid down, corners rubbed, renewed endpapers in Vol. I and III). Third edition and second collected edition of Lockhart's satirical letters.

100/200

380. LODGE, Edmund (1756–1839). **Portraits of Illustrious Personages of Great Britain. Engraved from Authentic Pictures, In the Galleries of the Nobility, and the Public Collections of the Country. With Bibliographical and Historical Memoirs of their Lives and Actions.** London: Lackington, Hughes, et al. 1821–34. 4 volumes, tall folios (419 x 267 mm). 240 engraved portraits. Contemporary full hard grain dark morocco elaborately paneled in gilt with filigree tooling, flattened raised bands, gilt scrollwork and tulip tooling in compartments, all edges gilt, gilt turn-ins, marbled endpapers, BOUND BY J. WRIGHT (joints a bit tender with gentle rubbing to spine ends, pale spotting or foxing to plates). Provenance: Henry B. Humphrey (engraved bookplate).

700/900

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

381. LOIS, Lowry (b. 1937). **The Giver, inscribed.** Boston: Houghton Mifflin, 1993. 8vo. Publisher's red cloth, spine lettered in gilt; original unclipped dust jacket. INSCRIBED BY LOIS ON TITLE: "For Kerry/Lowry Lois/1996". FIRST EDITION, FIRST PRINTING of the 1994 Newbery Medal award winning young adult dystopian novel. FINE.

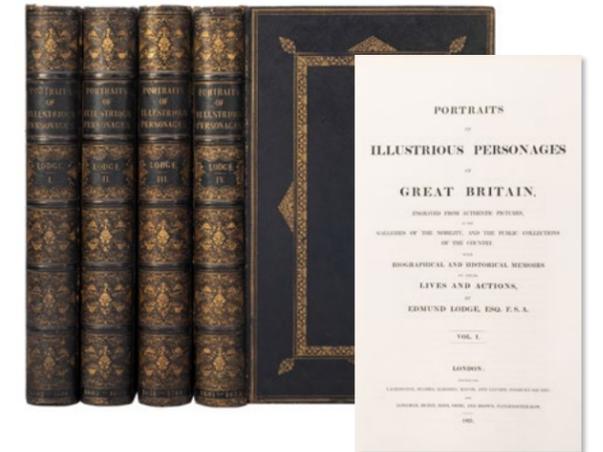
250/350

382. LONDON, Jack (1876–1916). **The Call of the Wild.** New York: The Macmillan Company, 1903. 8vo. 2 pp. publisher ads at end, 11 full-page color printed plates including frontispiece with tissue guard and 7 full-page woodcuts by Philip P. Goodwin and Charles Livingston Bull, with numerous decorations by Charles Edward Hooper. Publisher's decorated green cloth stamped in red, white, and black with gilt lettering to upper cover and spine, top edge gilt, decorated endpapers (spine ever so slightly skewed); original printed dust jacket (spine panel gently sunned with tiny dark stain and discrete repairs verso). FIRST EDITION, FIRST ISSUE with vertically ribbed cloth, of one of the most desirable classics in American literature and "one of the first American novels to examine the quest of the pioneering individual who breaks away from the sheltered environment of civilization and is romantically compelled to find freedom in nature. In the early part of the century this was considered the American dream." (Parker, 16). An exceptional copy IN THE SCARCE DUST JACKET. BAL 11876; Sisson & Martens, p. 13.

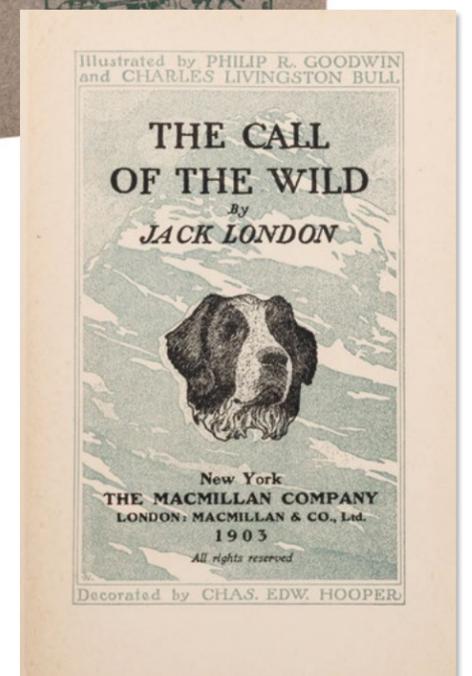
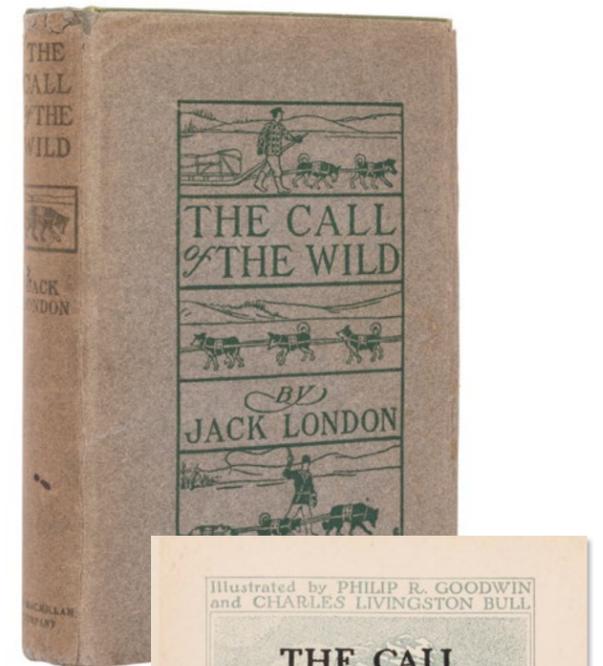
3,000/5,000

383. LONDON, Jack (1876–1916). **War of the Classes.** New York: The Macmillan Company, 1905. 8vo. Half-title. Publisher's maroon cloth, spine lettered in gilt. FIRST EDITION of London's collected essays on socialism and the class struggle. A BRIGHT COPY. BAL 11885; Sisson & Martens p. 22.

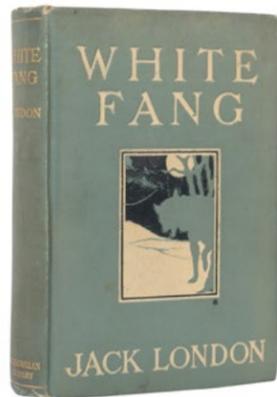
150/200



380



382



384

384. LONDON, Jack (1876–1916). **White Fang**. New York: The Macmillan Company, 1906. 8vo. Half-title, illustrated with 8 color plates including frontispiece by Charles Livingston Bull. Publisher's ribbed gray-green cloth lettered and blocked in white and black, pictorial endpapers (few faint spots of dust soiling to covers, upper interior hinge cracked, few leaves shaken, original ownership penciling to ffep). FIRST EDITION with usual cancel title page on wove paper. BAL notes that the cancel occurs printed on either wove or on laid paper but no priority. BAL 11896.

200/300

385. LONGFELLOW, Henry Wadsworth (1807–1882). **The Poetical Works [and] Complete Prose Works...** Boston: Houghton Mifflin, 1881–[83]. Together, 3 works in 3 volumes. 4tos. Steel-engraved frontispieces, numerous wood-engraved plates with tissue guards, and in-text illustrations. Publisher's full pebbled leather, covers and spines embossed and stamped in gilt, raised bands, all edges gilt, dentelle turn-ins, marbled endpapers (light rubbing at ends, bands, and corners). A HANDSOME SET.

100/200

386. LONGFELLOW, Henry Wadsworth (1807–1882). **The Seaside and the Fireside**. Boston: Ticknor, Reed, and Fields, 1850. 8vo. Includes 4pp. ads at front. Original publisher's tan paper boards, printed spine label; cloth chemise, cloth slipcase with crimson morocco spine label titled in gilt (uneven toning or pale spotting to covers, front hinge a bit tired, crown rubbed, bookseller's ticket to foot of front pastedown). Provenance: Ulbert Parsons Sachs (bookplate). FIRST EDITION, with a CUT AUTOGRAPH SIGNATURE by Longfellow affixed to front pastedown. BAL 12099.

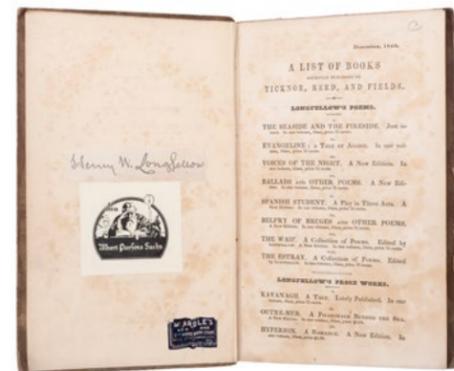
200/300

387. LOWRY, Malcolm (1909–1957). **Under Vulkanen**. Copenhagen: Gyldendal, 1949. 8vo. Publisher's printed wrappers, unopened quires (tiny spotting to spine and lower cover, pages toned as usual). ADVANCED READING COPY INSCRIBED BY LOWRY TO HIS BROTHER AND SISTER-IN-LAW on half-title dated "11/5/51". FIRST DANISH EDITION of "Under the Volcano" which follows an alcoholic British consul in the small Mexican town of Quauhnahuac on the Day of the Dead, November 2, 1938. It was named by Modern Library as one of the 100 Greatest Novels of the Twentieth Century.

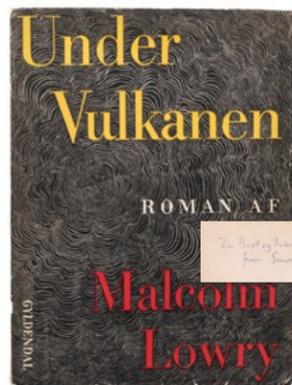
400/600

388. LUCAS, Edward Verrall (1868–1938). -- SHEPARD, Ernest Howard (1879–1976), illustrator. **Playtime & Company: A Book for Children**. London: Methuen & Co., [1925]. 8vo. Frontispiece and numerous vignettes in text by Shepard. Publisher's full vellum lettered in gilt (curling at corners), several signatures unopened; original slipcase. LIMITED EDITION, number 7 of 15 copies PRINTED ON JAPANESE VELLUM, SIGNED BY BOTH LUCAS AND SHEPARD.

300/500



386



387



388

389. MACAULAY, Thomas Babington (1800–1859). [Works]. Comprising of: *The History of England...* 1849–61. 5 volumes, 8vo. Vols. I and II are third editions; Vols. III–V are first editions. -- *Critical and Historical Essays...* 1858. 3 volumes, 8vo. Ninth editions. -- TREVELYN, George Otto. *The Life and Letters...* 1876. 2 volumes, 8vo. FIRST EDITION. -- Together, 9 works in 9 volumes, all published in London by Longman, Brown, Green, and Longmans, all uniformly bound in full speckled calf with raised bands, morocco spine labels gilt, compartments completely gilt, top edges gilt, marbled endpapers, stamp signed by Zaehnsdorf. -- [With:] *The Miscellaneous Writings of...* 1860. 2 volumes, 8vo. [and:] *Speeches...* 1854. -- Together, 3 works in 3 volumes, all published in London by Longman, Brown, Green, and Longmans, ALL FIRST EDITIONS, all in original pebbled cloth. -- [Also with:] 2 ANS by Macaulay laid in to Vol. I of *The Life and Letters*, to the economist Nassau William Senior (1790–1864), with one note accepting and the other declining an invitation to dine. Condition of this collection of works is generally very good.

400/600

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

390. MACPHERSON, James (1736–1796). **The Poems of Ossian**. London: printed for A. Strahan and T. Cadell, 1790. 2 volumes, 8vo. Contemporary tree calf gilt framed in a Greek key design, crimson spine labels with gilt titles, compartments elegantly tooled in gilt, marbled endpapers, Greek key turn-ins (joints a bit tender, engraved bookplate with previous ownership signatures). Considered to be a monumental literary fraud unparalleled in the history of European scholarly letters, Ossian was entirely a figment of Macpherson's imagination that was compiled from several fragments of ancient Gaelic poetry that was interspersed within the author's own work. Lowndes 1736.

100/200

391. MAILER, Norman (1923–2007). **The Naked and the Dead**. New York and Toronto: Rinehart and Company, [1948]. 8vo. Publisher's black cloth, spine lettered in white; original unclipped dust jacket. With a CUT AUTOGRAPH SIGNATURE by Mailer affixed to title. FIRST EDITION, FIRST PRINTING of the author's first book which ranks among the best American war novels ever written. In a FIRST ISSUE dust jacket without the New York Herald Tribune quote. HANDSOME COPY IN A NEAR PRISTINE JACKET. A Burgess 99 title.

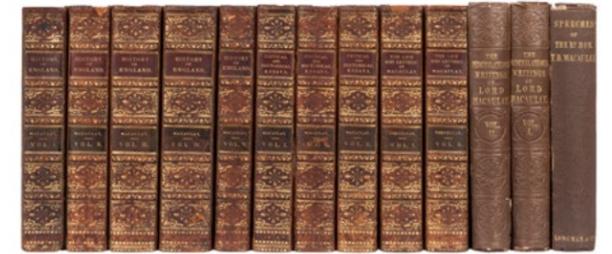
1,000/1,500

392. MAILER, Norman (1923–2007). **Of a Small and Modest Malignancy, Wicked and Bristling with Dots**. Northridge, CA: Lord John Press, 1980. 8vo. Publisher's cloth backed marbled boards; original cloth slipcase. LIMITED EDITION, number 214 of 300 copies printed on Mohawk Superfine and SIGNED BY MAILER.

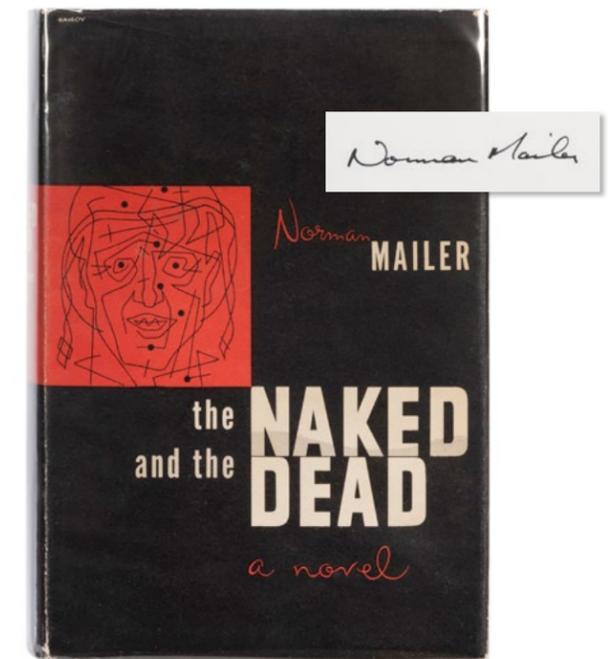
100/200

393. MATTHIESSEN, Peter (1927–2014). **At Play in the Fields of the Lord**. New York: Random House, [1965]. 8vo. Publisher's duo-toned cloth stamped in gilt, orange top stain; original unclipped dust jacket (spine panel lightly toned with few tiny chips at ends). FIRST EDITION, FIRST PRINTING of the author's fourth novel and a National Book Award nominee.

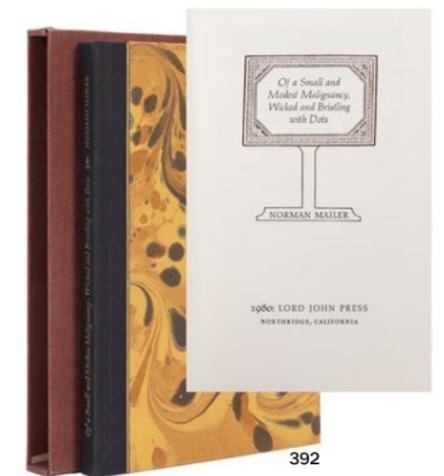
100/200



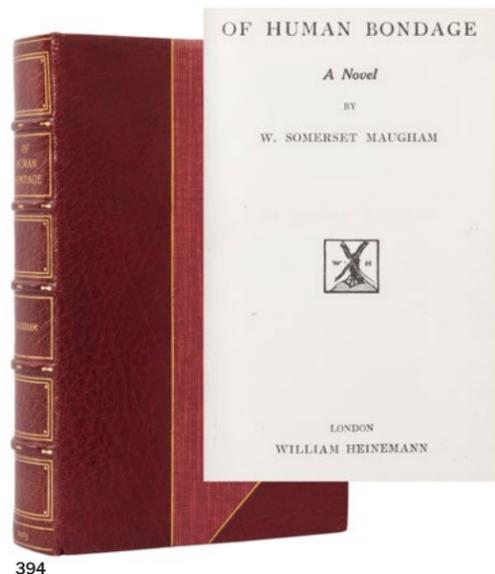
389



391



392



394

394. MAUGHAM, William Somerset (1874–1965). **Of Human Bondage**. London: William Heinemann, [1915]. 8vo. Half–title, 16 pp. publisher’s ads. at rear, as first issued. Half crimson levant ruled in gilt, raised bands tooled in gilt, compartments twice framed in gilt, remainder with gilt titles, top edge gilt, marbled endpapers, stamped by Bayntun (light spotting to preliminary leaves). FIRST ENGLISH EDITION, FIRST STATE with the scarce publisher’s ads and the misprint “help him” on p. 257, line 4. Stott 14.

600/800

395. MAUGHAM, W. Somerset (1874–1965). **Of Human Bondage, With a Digression of the Art of Fiction**. [Washington, DC: U. S. Government Printing Office], 1946. 8vo. Publisher’s printed boards (uneven sunning to spine and covers). LIMITED EDITION, one of 500 copies SIGNED by Maugham on front free endpaper. Provenance: Neil Roger Barrett (bookplate). An address given by Maugham at the Library of Congress upon presentation of the original manuscript of his novel “Of Human Bondage” to the library.

200/300

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 slipcase with printed spine label. LIMITED EDITION, number 45 of 1500 copies SIGNED by illustrator. A FINE SET.

100/200

397. MILLAY, Edna St. Vincent (1892–1950). **The Buck in the Snow**. New York and London: Harper & Brothers, 1928. 8vo. Publisher’s half blue cloth over paper covered boards, printed spine label; 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



400

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. CUT SIGNATURE affixed to front free endpaper. -- *The Water Reglitterized*. Santa Barbara: Capra Press, 1973. Publisher’s cloth color pictorial label affixed to cover. LIMITED EDITION, number 151 of 285 copies SIGNED. -- *Book of Friends*. Santa Barbara: Capra Press, 1976. Publisher’s black faux leather. LIMITED EDITION, number 35 of 250 copies SIGNED. Together, 4 works in 4 volumes, 3 signed, all 8vo, ALL FIRST OR LIMITED EDITIONS, condition generally good to very good.

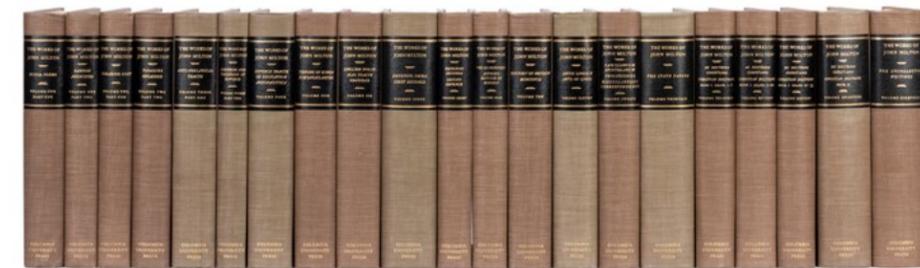
150/250

399. MILLER, Henry (1891–1980). **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 Connecticut on title. Shifreen & Jackson A35a.

100/200

400. MILNE, Alan Alexander (1882–1956). **A Gallery of Children**. London: Stanley Paul & Co., n.d. [1925]. 4to (318 x 254 mm). 12 full color plates by H. Willebeek le Mair. Publisher’s cream cloth over beveled boards stamped in gilt, top edge gilt, others uncut (faint finger smudging to covers, spotting to endpapers, bookplate). LIMITED EDITION, number 367 of 500 copies SIGNED BY MILNE on limitation.

600/800



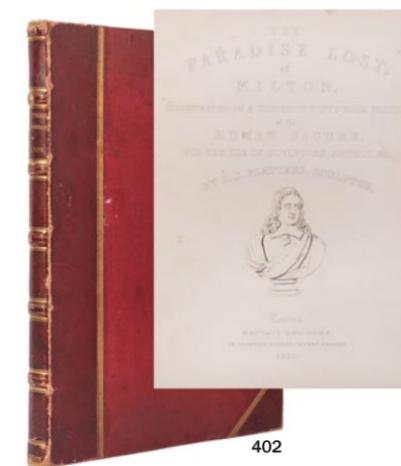
401

401. MILTON, John (1608–1674). **The Works...** New York: Columbia University Press, 1931–38. Volumes 1–18 in 21 (not including 2 vol. index), 8vo. Color portrait frontispieces, numerous reproductions. Publisher’s beige cloth stamped in black and gilt. LIMITED EDITION, one of 2150 copies of what is considered the definitive edition of his completed works. A FINE SET.

500/700

402. [MILTON, John (1608–1674)]. -- FLATTERS, 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 few spots of cockling, some rubbing to extremities, contemporary ownership signature to fep). SCARCE edition of Milton’s epic poem told only through illustrations.

400/600



402

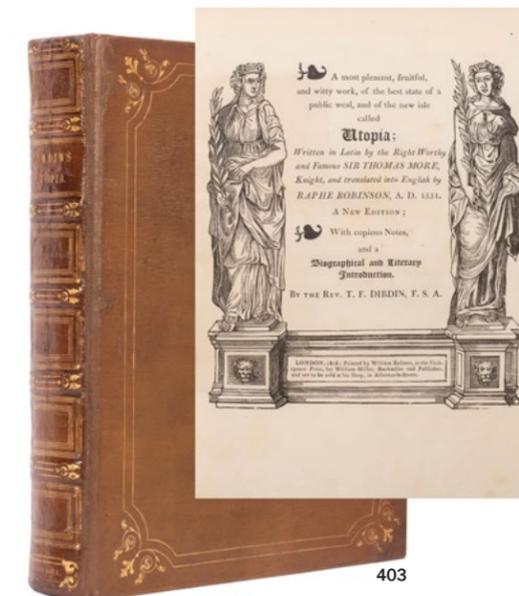
403. MORE, Thomas, Sir (1478–1535). -- DIBDIN, Thomas Frognall (1776–1847). **Most Pleasant, Fruitful, and Witty Work of the Best State of a Public Weal, and of the New Isle Called Utopia...** London: Printed by William Bulmer, at the Shakespeare Press, for William Miller, 1808. 4to (244 x 193 mm). Frontispiece portrait engraving of More with tissue guard (trifle bit of foxing) facing pictorial title, full-page engraved plate (pale foxing with offsetting to text), and several in–text woodcuts. Later full tan straight-grain morocco ruled in gilt, re-backed with original backstrip laid down, flat raised bands gilt, compartments framed and titled gilt, top edge gilt, gilt tulip and filet turn-ins (mild foxing to endpapers, browning from turn-ins as usual). FIRST DIBDIN EDITION, LARGE PAPER COPY. Windle & Pippin A9a.

800/1,000

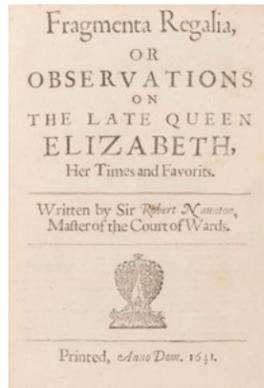
From the private library of a prominent Chicago collector, part II.

404. MUNARI, Bruno (1907–1998). **Mai Contenti**. [Milan:] Mondadori, [1945]. 4to. Full double–page color illustrations of animals, each with a cut–out and flap revealing another illustration accompanied with text. Original publisher’s stiff pictorial wrappers (few spots of dampstaining to upper cover, extremities toned, corners a little bumped). FIRST EDITION and the first in Munari’s animal–themed series of children’s books written during a period of interest in experimental education.

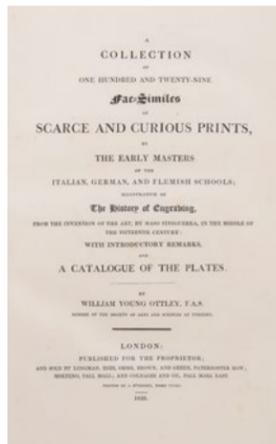
200/300



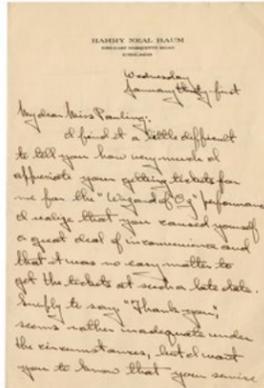
403



405



410



411

405. NAUNTON, Robert, sir (1563-1635). **Fragmenta Regalia, or; Observations on the Late Queen Elizabeth...** [London]: n.p., 1641. Small 4to (184 x 140 mm). Woodcut printer's device on title, woodcut initials and head-pieces. Full modern parchment vellum, spine titled in black, top edge gilt, renewed endpapers (scant spotting to covers). Provenance: bookplate of Henry Huth (1815-1878) (See Di Ricci, pp. 149-153); an important bibliophile. Second edition (col: A-F2, in fours) containing a valuable account of the chief courtiers of Queen Elizabeth. Wing N250.

250/350

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

406. [NEWBERY, John] (1713-1767). **Logic, Ontology, and the Art of Poetry; being the fourth and fifth volumes of the circle of the sciences.** London: Printed for T. Carnan, and F. Newbery, 1776. Large 12mo. Woodcut head- and tail-pieces, [7 pp. ads] of printed for J. Newbery. Modern full calf, raised bands, gilt sunburst centerpieces in compartments, red morocco gilt spine label, renewed endpapers and flyleaves (few signatures with a trifle bit of spotting). An early literary criticism attributed to "The Father of Children's Literature" which was published by his son and stepson nine years after his death.

100/200

407. NEWMAN, John Henry (1801-1890). **Apologia Pro Vita Sua: being a reply to a pamphlet entitled "what, then, does Dr. Newman mean?"**. London: Longman, Green, [et al], 1864. 8vo. Modern half navy morocco, raised bands, spine gilt. Provenance: Vincent Lloyd Russell (bookplate); I. A. Martyn (signature on title). (Occasional spotting or browning near margins). FIRST EDITION in book form, previously issued as pamphlets, of Newman's defence of his religious opinions in response to Charles Kingsley of the Church of England after Newman left his position as the Anglican vicar of St. Mary's, Oxford.

100/200

408. NIN, Anaïs (1903-1977). **Winter of Artifice.** [New York: The Gemor Press, 1942]. 8vo. Illustrated with 5 in-text line engravings on copper by Ian Hugo. Publisher's pictorially printed paper over boards. FIRST EDITION, ONE OF 500 COPIES with the "revealed" engraving technique invented and last used by William Blake. Blake coined this term as the illustrations were "revealed to him by his brother in a dream". INSCRIBED BY THE AUTHOR on front free endpaper. A FINE COPY.

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 pale foxing mainly at margins to plates, additional title foxed 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, marbled endpapers (spine a little toned). A SCARCE LARGE PAPER COPY as Bigmore & 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. Bigmore & Wyman II, p. 98.

1,500/2,000

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

411. [BAUM, L. Frank, association]. BAUM, Harry Neal (1889-1967). **Autograph Letter Signed "Harry Neal Baum" to Miss Pauling.** Three pages, 8vo (216 x 140 mm), on personal stationery. BAUM WRITES THAT HIS FATHER VERY MUCH ENJOYED THE "WIZARD OF OZ PERFORMANCE". He thanks Miss Pauling for acquiring tickets to the performance on such short notice and goes on to say that his father "enjoyed the performance" and that the tickets brought much happiness.

200/300

Henry Neal Baum was the third son of L. Frank Baum and the dedicatee of his 1902 novel "The Life and Adventures of Santa Claus".



412



416



417

412. [OZ] BAUM, L. Frank (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, without color plates but still having boldface spine imprint, no list of titles on half-title verso). -- *Tin Woodman of Oz* (post-1935 printing, without color plates). -- *The Lost Princess of Oz* (pre-1935 printing, with color plates). -- *Rinkitink in Oz* (pre-1935 printing, with color plates). -- *The Scarecrow of Oz* (ca. 1933; with color frontis., no color plates). -- *Tik-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 Woozy in red, some text illustrations in colors). -- *The Emerald City of Oz* (ca. 1929, with the so-called "Sexy Ozma" cover, with color plates). -- *Ozma of Oz* (ca. 1929, with "Slinky Ozma" 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 4tos, all in publisher's cloth, all various printings with the bulk being pre-1935, all having the same child's ex-libris signature and/or bookplate, condition generally good or very good condition.

300/500

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 "A" 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 page). First edition, first printing with terminal ad leaf for Laura Bancroft titles and four titles by Oz.-- [Together with:] *Dot and Tot of Merryland* (1901, but 1913), M.A. Donohue printing (i.e., third edition). -- [also:] *Howard Pyle's Book of Pirates* (Harper, 1921, printing code E-A). Bienvenue & Schmidt, p. 41.

80/150

414. [OZ]. THOMPSON, Ruth Plumly (1891-1976). **Ozoplaning with the Wizard of Oz.** Chicago: Reilly & Lee, 1939. Small 4to. Illustrated by John R. Neill. Publisher's red cloth, color pictorial cover label (neat ink ex-libris); original color pictorial dust jacket (chipped and torn including a piece torn from head of backstrip). First printing in a first issue dust jacket with rear flap listing up to this title. A CLEAN COPY. Bienvenue & Schmidt, p. 121.

150/250

415. [OZ]. THOMPSON, Ruth Plumly (1891-1976). **The Purple Prince of Oz.** Chicago: Reilly & Lee, [1932]. Small 4to. 12 color plates. Publisher's purple cloth, pictorial color cover label, yellow edges, pictorial endpapers (slight rubbing; small tears to cover label, contemporary bookplate on front pastedown). First edition, first printing with imprint in boldface to foot of spine. Bienvenue & Schmidt, p. 114.

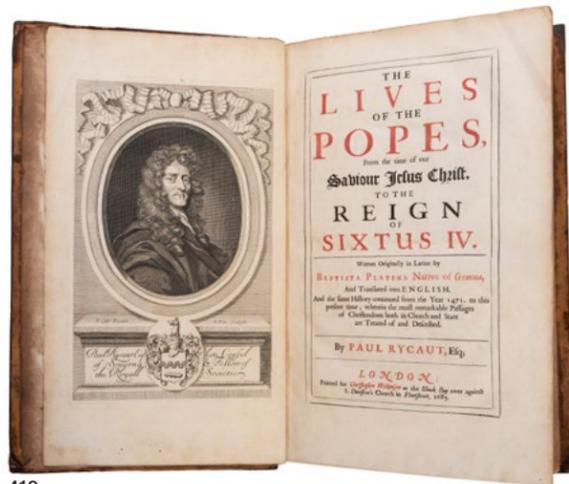
80/150

416. [OZ]. THOMPSON, Ruth Plumly (1891-1976). **Seven First Edition Oz Titles.** Small 4tos. Comprising: *Gnome King of Oz* (1927), emerald cloth, 12 color plates, yellow edges. -- *The Yellow Knight of Oz* (1930). Binding A, 12 color plates (tear and tape stain to front cover label). -- *Ojo in Oz* (1933), boldface spine imprint, 12 color plates. -- *Speedy in Oz* (1934), semi-script spine imprint, 12 color plates. -- *The Wishing Horse of Oz* (1935), blank endpapers, 12 color plates. -- *Captain Salt in Oz* (1936), 16-page gatherings, pirate ship on spine, pictorial endpapers. -- *Silver Princess in Oz* (1938), Binding A (cover illustration with silver metallic lettering, girl's face on spine), 16-page gatherings. (Former owner's ex-libris in each volume, written in ink on ownership page and/or with bookplate some dog-eared pages; scattered soiling and rubbing). All small 4tos, all in publisher's cloth with pictorial cover labels, all first editions meeting points in Bienvenue & Schmidt. Condition generally very good.

250/350

417. [OZ]. THOMPSON, Ruth Plumly (1891-1976). **Ten Oz Titles.** Comprising: *The Royal Book of Oz* (1921), 1920s printing with color plates. -- *The Cowardly Lion of Oz* (1923), early printing with standard ampersand on spine, 12 color plates (last plate detached). -- *Pirates in Oz* (1931), first printing, Binding A, 11 (of 12) color plates. -- *Grampa in Oz* (1924), early printing, 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 printing, 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 frontis. caption (two plates detached). -- *Kabumpo in Oz* (1922), mid-1920s printing, illustration on p. [299] of Kabumpo the Elephant, color plates. -- *Lost King of Oz* (1925), late-1920s printing, plates coated on both sides. -- All small 4tos, 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.

250/350



419

418. PIUS VII, Pope (1742–1823, born Barnaba Niccolò Maria Luigi Chiaramonti). **1818–1819 Papal Bull for the “Rula de Vivos para Los Reynos de Indias”**. Rome, 1817. One sheet (305 x 432 mm) on laid paper with watermark. Woodcut seals, woodcut border, printed on one side, rubber stamp dated 1822 to lower margin (central fold, some browning). Housed in a folding cloth chemise, gilt titled spine. A public decree issued by the head of the Catholic Church and ruler of the Papal States from 1800 to 1823, that stated the Laws of the Kingdoms of the Indies and regulated the social, political, religious, and economic life.

150/250

419. [PLATINA, Bartolomeo (1421–1481)]. -- RYCAULT, Paul (1629–1700), translator. **The Lives of the Popes...** London: Printed for Christopher Wilkinson, 1685. Folio in fours. Engraved frontispiece after R. White, title printed in red and black, woodcut initials. Full contemporary calf neatly rebacked with raised bands, red morocco spine label gilt, original endpapers retained. Provenance: Jacob des 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 back in favor of the Church under Sixtus IV, having been imprisoned 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.

420. [PRAYER BOOK]. BYFIELD, Mary (1795–1871), illustrator. **The Book of Common Prayer...** London: William Pickering, 1853. 8vo. Title printed in red and black, engraved additional title within a woodcut border representing the Tree of Jessel; a full portrait of Queen Elizabeth on verso, every leaf of text surrounded by wood engraved borders by Byfield after designs by Holbein, Dürer, etc. in Queen Elizabeth's 1569 edition of *Book of Christian Prayers*. Modern crushed black morocco, raised bands, gilt titles in upper compartment, all edges red, marbled endpapers (several leaves with pale brown dampstaining, last 14 leaves with marginal bleeding from top edge stain). FIRST PICKERING EDITION considered to be Byfield's masterpiece and possibly ONE OF 40 COPIES hot-pressed to resemble vellum which McLean remarks in *Victorian Book Design* as a “triumph of printing as well as of illustration and typography.” Keynes, p. 86.

700/900

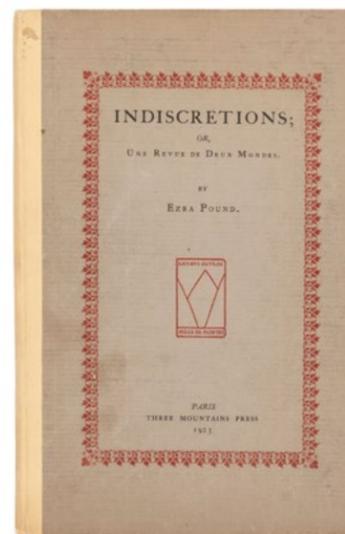
From the private library of a prominent Chicago collector, part II.

421. PYLE, Howard (1853–1911). **Within the Capes**. New York: Charles Scribner's Sons, 1885. 8vo. Half-title, [10 pp.] publisher's ads. Original publisher's tan cloth stamped and titled in umber brown, floral endpapers; cloth chemise and slipcase with morocco spine label gilt. FIRST EDITION of Pyle's first novel. A BRIGHT COPY. BAL 19380.

100/200

422. PYNCHON, Thomas (b. 1937). **V**. Philadelphia and New York: J. B. Lippincott, [1963]. 8vo. Publisher's lavender cloth blindstamped, spine lettered in silver foil, top edge black; original unclipped dust jacket (few spots of faint short creases near spine). FIRST EDITION, FIRST PRINTING of the author's first and best novel in a FIRST STATE dust jacket with only “contents” on rear panel with no reviews. Considerably one of the most important books of the post-modern age. A HANDSOME COPY.

400/600



424

423. POUND, Ezra (1885–1972). **ABC of Reading**. 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 A35b.

80/125

424. POUND, Ezra (1885–1972). **Indiscretions; or, Une Revue de Deux Mondes**. Paris: Three Mountain Press, 1923. 8vo. Woodcut initials. Publisher's cloth backed printed boards (upper hinge starting), bookseller's ticket to rear endpaper. Provenance: armorial bookplate of John Embleton Black. FIRST EDITION, limited to 300 copies on Rives hand-made paper, this being number 197; a significant number of which remained unbound and unnumbered. Gallup A23.

250/350

The first title in Pound's INQUEST series.

425. [PULPS]. **Six Amazing Stories Pulp Magazines**. Experimenter Publishing, 1947–1953. 8vos. Publisher's original color pictorial wrappers. Includes Vol. 21, No. 6 (June 1947), Vol. 21, No. 9 (Sept. 1947), Vol. 21, No. 10 (Nov. 1947), Vol. 22, No. 10 (Oct. 1948), Vol. 25, No. 11 (Nov. 1951), and Vol. 27, No. 2 (Feb. 1953). Together, six issues. Attractive copies.

80/125

The first magazine devoted solely to science fiction.

426. [PULPS]. **Seven Issues of Amazing Stories Pulp Magazines**. Including: V12 N7 (December 1938); V26 N6 (June 1952); V26 N5 (May 1952); V14 N6 (June 1940); V26 N2 (February 1952); V12 N4 (August 1938), ink coloring and tape repairs on covers; and V11 N1 (February 1937), losses to backstrip, damp-soiling. -- Condition generally fair to very good; scattered faults.

100/200



To Ray Goulet from Walter Gibson plus.

427

427. [PULPS]. -- [H.P. LOVECRAFT] GIBSON, Walter, editor (“Maxwell Grant”) (1897–1985). **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. Bergey. 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.

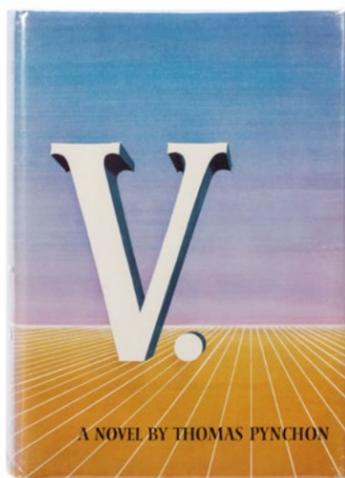
428. [PULPS]. **Ten Issues of Startling Stories Pulp Magazines**. Including: V14 N2 (Fall 1946); V21 N3 (July 1950); V15 N1 (March 1947); V16 N1 (September 1947); V16 N2 (November 1947); V18 N1 (September 1948); V19 N1 (March 1949); V20 N2 (November 1949); V22 N1 (September 1950); V31 N3 (Spring 1954). 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

429. [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

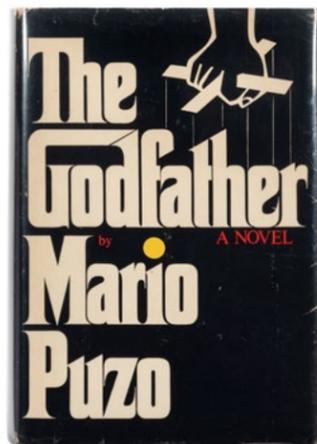
420



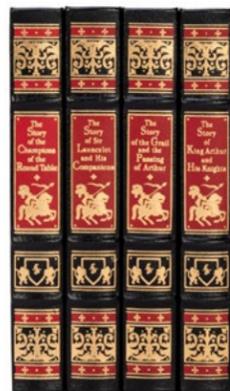
422



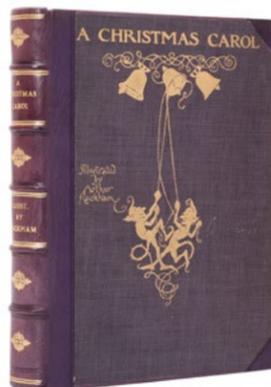
430



431



433



434

430. [PULPS]. **Nine Issues of Science Fiction Pulp Magazines.** Including *Astounding Stories* V18 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); V5 N10 (January 1953). -- Condition varies; generally fair to good.

125/225

431. PUZO, Mario (1920–1999). **The Godfather.** New York: G.P. Putnam's Sons, [1969]. 8vo. Publisher's black cloth spine lettered in gilt, cream colored boards with central puppet string decoration in gilt to upper cover (spotting to boards), fore-edge untrimmed; original dust jacket with \$6.95 price and date code 6903 [March 1969] to front flap (few tiny creases at edges). FIRST EDITION, FIRST PRINTING that inspired the 1972 American crime film directed by Francis Ford Coppola.

400/600

432. PUZO, Mario (1920–1999). **Five Mario Puzo Related Titles Including Uncorrected Proofs.** Consisting of: PUZO, Mario. *The Godfather Papers and Other Confessions.* New York: G. P. Putnam's Sons, [1972]. 8vo. Publisher's cloth backed boards, original unclipped dust jacket (some browning at tail of spine panel, faint spotting to cover edges). FIRST EDITION, FIRST PRINTING. -- PUZO, Mario. *The Fortunate Pilgrim.* New York: Random House, 1997. 8vo. Original printed wrappers. ADVANCE UNCORRECTED PROOF, First Random House edition, originally published in 1965. Fine. -- WINEGARDNER, Mark. *The Godfather Returns.* New York: Random House, 2004. 8vo. Original printed wrappers. ADVANCE UNCORRECTED PROOF, First edition. Fine. -- PUZO, Mario. *The Family.* [New York]: Harper Collins, [2001]. 8vo. Publisher's pictorial wrappers (ex-library copy). ADVANCE READER'S EDITION, FIRST PRINTING. -- PUZO, Mario. *Inside Las Vegas.* New York: Grosset & Dunlap, [1977]. 4to. Publisher's green cloth, original unclipped dust jacket. FIRST EDITION, FIRST PRINTING.

100/200

433. PYLE, Howard, illustrator. [**Legends of King Arthur...**]. Norwalk: The Easton Press, 1996. Together, 4 works in 4 volumes. 8vo. Illustrated. Publisher's black leather stamped in gilt and red, all edges gilt, silk moiré endpapers. A FINE SET.

200/300

434. RACKHAM, Arthur (1867-1939), illustrator. -- DICKENS, Charles (1812–1870). **A Christmas Carol.** London and Philadelphia: William Heinemann and J. B. Lippincott, [1915]. 8vo. Title printed in red and black, 12 full-page color plates, 20 black and white woodcuts. Publisher's gilt-decorated lavender cloth laid down onto later quarter plum morocco, raised bands, gilt centerpieces and titling in compartments (spine gently sunned). FIRST AMERICAN TRADE EDITION. Latimore & Haskell, p. 44–45.

250/350

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 ffp, 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

436. RACKHAM, Arthur (1867-1939), illustrator. -- POLLARD, Alfred W. **The Romance of King Arthur and His Knights of the Round Table.** London: Macmillan and Co., 1917. Square 8vo. 16 mounted color plates with printed tissue guards, woodcut initials and woodcut illustrations in text. Modern half leather over marbled boards, raised bands, gilt filets and centerpieces in gilt, remainder gilt titled (trifle marginal foxing). FIRST AMERICAN RACKHAM TRADE EDITION (limited to 250 copies) of what James Hamilton in *Arthur Rackham: A Life with Illustration*, calls "another wartime book, commissioned, like the Allies' Fairy Book, to reflect - and cash in upon - the nations' mood of patriotism, and martial endeavor. In preparing for the commission, Rackham turned to his own copy of Beardsley's *Morte D'Arthur* and, following the pattern of the Beardsley version, drew square and rectangular chapter headings to be set at irregular intervals up and down the page." (Hamilton, pp. 111–112). Latimore & Haskell, p. 47.

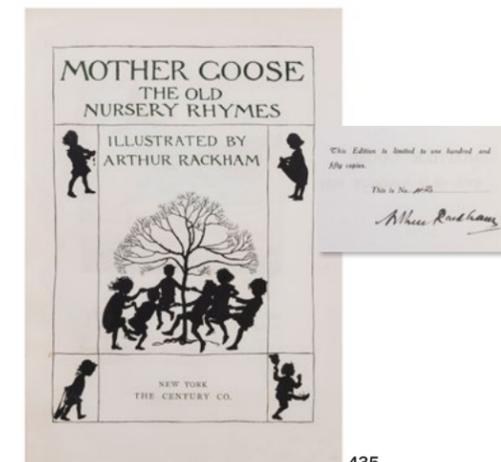
300/500

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 paperbacked cardboard sleeve with second printed spine label (sleeve re-backed with original label laid down). DELUXE LIMITED EDITION, number 54 of 1150 copies SIGNED BY RACKHAM. The author's most magnificent work in a scarce unaltered original publisher's binding. Latimore & Haskell, pp. 37–38.

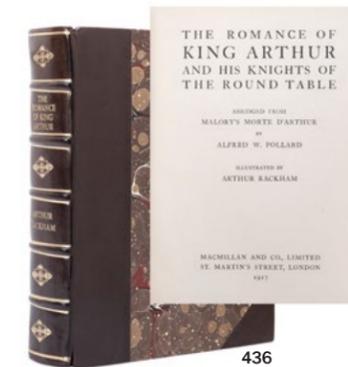
400/500

438. RAND, Ayn (1905–1982). **Atlas Shrugged.** New York: Random House, [1957]. 8vo. Publisher's green cloth stamped in gilt (few spots of fraying at ends, joints starting; lower inner hinge cracked), top edges stained blue; facsimile dust jacket. FIRST EDITION, FIRST PRINTING of Rand's fourth and final novel of her Objectivist philosophy, depicted in a dystopian United States. -- [Together with:] RAND, Ayn. *The Fountainhead.* New York and Indianapolis: The Bobbs-Merrill Company, [1943]. 8vo. Publisher's blue cloth titled in gilt (spine darkened and rubbed at ends, upper joint starting), lacking dust jacket. Early edition. -- Together, 2 works in 2 volumes.

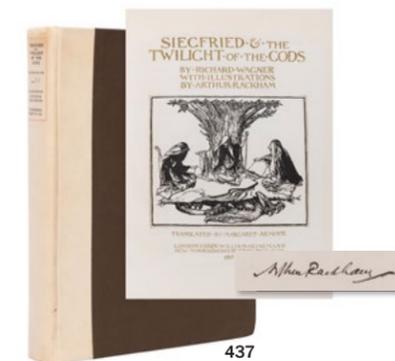
200/300



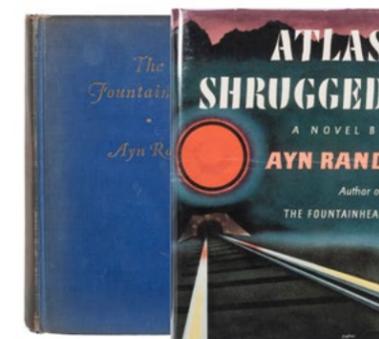
435



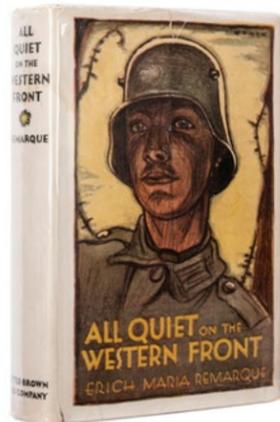
436



437



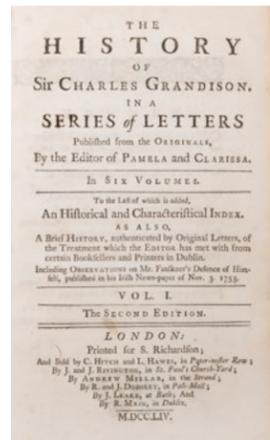
438



439

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 unclipped 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.

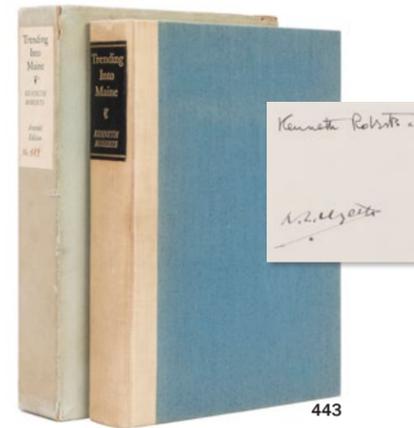
300/500



440

440. RICHARDSON, Samuel (1689–1761). **The History of Charles Grandison in a Series of Letters.** London: printed for S. Richardson; et al., 1754. 6 volumes, 8vo. [Vol. I bound with:] *Copy of a Letter to a Lady and Answer to a Letter from a Friend.* March 1754. 12mo, 8pp. Woodcut head and tailpieces. Early calf re-backed with original spine laid down, raised bands, two spine labels with gilt titles, compartments decorated in gilt, marbled endpapers (hinges reinforced, small loss to tail of backstrip on Vol. IV; others slightly chipping or rubbed, occasional foxing). Second edition published in the same year as the first. The book was a response to Henry Fielding's *The History of Tom Jones...*, which parodied the morals presented in Richardson's previous novels.

200/300



443

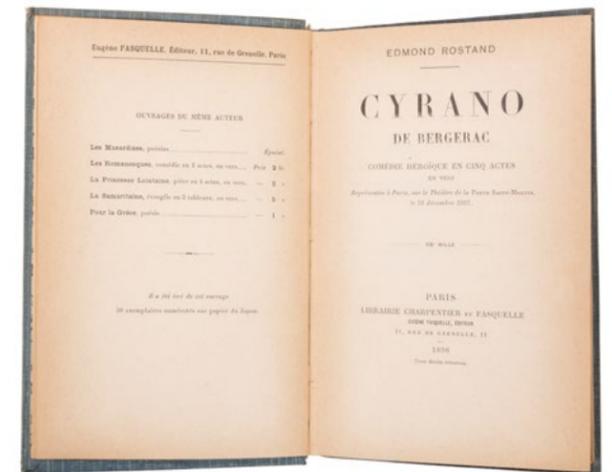
443. ROBERTS, Kenneth (1885-1957). -- WYETH, Newell Convers (1882-1945), illustrator. **Trending Into Maine.** Boston: Little, Brown and Company, 1938. 8vo. 14 full color plates by Wyeth. Publisher's linen backed "natural finish" blue cloth, morocco spine label lettered in gilt, edges uncut, illustrated endpapers; original slipcase with printed spine label with hand numbered limitation (a bit toned). ARUNDEL EDITION, number 589 of 1075 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.

400/600

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 corner pieces, raised bands, compartments completely tooled in gilt scrollwork, 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.



445

445. ROLAND, Edmond (1868–1918). **Cyrano de Bergerac.** Paris: Libraire et Fasquelle/Eugène Fasquelle, 1898. 8vo. x, [13]–225 pp., with preliminary and terminal blanks. Rebound in blue linen (ca. 1942), gilt lettered pebbled leather spine label (few spots of rubbing), foot of spine stamped with previous owner's name in gilt, decorative endpapers (light sunning to extremities, marginal toning throughout, sig. [R4] reinserted on stub). FIRST EDITION, FIRST PRINTING, one of 50 copies printed on Japon paper. Provenance: Victoria I. Teodor (spine stamp and dated ownership signature on half-title).

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. ROWLANDSON, 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 Consolation. - The Third Tour of Doctor Syntax, in Search of a Wife.** London: Nattali and Bond, n.d. [1855]. 3 works in 3 volumes, 8vo. 2 additional aquatint titles with hand-coloring (Vols. I and III), 78 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 marbled, marbled endpapers. A FINE SET.

200/300

441. RIDLEY, James Kenneth ("Charles Morell") (1736-1765). **The Tales of the Genii: or, The Delightful Lessons of Horam, 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: Syston Park (engraved bookplate); ink library notation to front flyleaf in Vol. I of Sir John Hayford Thorold (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.

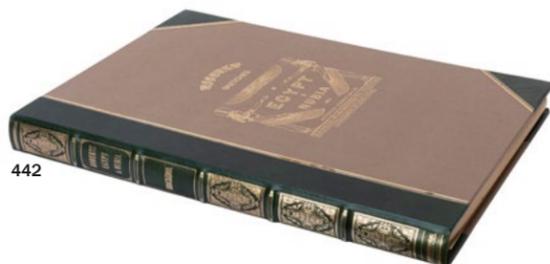
442. ROBERTS, David (1796–1864). -- BROCKEDON, William (1787–1854). **Sketches in Egypt & Nubia.** [Aalsmeer: Pulchri Press, 1982]. Imperial folio (610 x 432 mm). Engraved additional title from the original 1846 edition, numerous color lithographs reproduced after Louis Hache with additional duplicate color lithograph laid in, full-page map originally published by F. G. Moon. Publisher's half olive green levant over buckram ruled in gilt, upper cover pictorially stamped and titled in gilt, raised bands, extra gilt spine, all edges gilt, marbled lithograph endpapers; original slipcase and publisher's shipping box. LIMITED EDITION, number 325 of 1000 copies of this exquisite reprint in facsimile of one of the most ambitious and impressive of English books illustrated with lithographs. FINE.

350/500

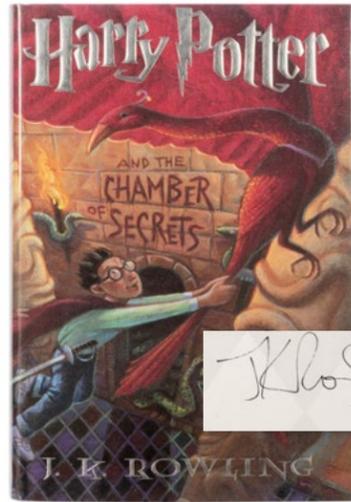
From the private library of a prominent Chicago collector, part II.



441



442



447

447. ROWLING, J. K. **Harry Potter and the Chamber of Secrets.** [New York:] Arthur A. Levine Books, [1999]. 8vo. Publisher's 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 stamp signed by Mansell, condition generally very good.

400/600

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

450. SACHAR, Louis (b. 1954). **Holes.** New York: Farrar, Straus and Giroux, [1998]. 8vo. Publisher's duo-toned cloth; original unclipped dust jacket. INSCRIBED BY SACHAR ON HALF-TITLE: "To Kerry,/Best wishes,/Louis Sachar/1999". FIRST EDITION, FIRST PRINTING of the winner of the 1999 Newbery Medal for the year's "most distinguished contribution to American literature for children". FINE.

100/200

451. SALINGER, Jerome David (1919-2010). **Three Titles.** Including: *The Catcher in the Rye*. London: Hamish Hamilton, [1951]. Publisher's blue cloth; original unclipped dust jacket (extremities chipped, front panel with old adhesive repairs to tears on verso). FIRST ENGLISH EDITION. -- *Raise High the Roof Beam, Carpenters [and] Seymour An Introduction*. Boston and Toronto: Little, Brown and Company, [1959]. 8vo. Publisher's cloth; original unclipped dust jacket (chipped with sellotape at ends, smudging) FIRST AMERICAN EDITION. -- *Franny and Zooey*. Boston and Toronto: Little, Brown and Company, [1961]. 8vo. Publisher's black cloth (spine sunned); original unclipped dust jacket. -- Together, 3 works in 3 volumes, ALL FIRST EDITIONS, condition generally good.

200/300

452. SANDBURG, Carl (1878-1967). **Abraham Lincoln: The War Years.** New York: Harcourt, Brace & Company, [1939]. 4 volumes. 8vo. Illustrated. Publisher's blue buckram, spine lettered in gilt, top edges yellow; original white dust jackets. FIRST TRADE EDITION (stated on copyright) of Sandburg's important biography of Abraham Lincoln set during the Civil War period. SIGNED BY SANDBURG to half-title in Vol. I. A BRIGHT SET IN THE SCARCE DUST JACKETS. -- [Together with:] *Abraham Lincoln: The Prairie Years*. New York: Harcourt, Brace & Company, [1926]. 2 volumes, 8vo. Publisher's blue buckram, spine gilt. FIRST TRADE EDITION, early printing.

600/800

453. SANDBURG, Carl (1878-1967). **Potato Face.** New York: Harcourt, Brace and Company, [1930]. 8vo. Publisher's duotone cloth, spine lettered in black (spine a bit darkened); lacking jacket. Provenance: Donna C. Loving (bookplate of inscription recipient). FIRST EDITION, INSCRIBED BY SANDBURG on half-title: "Donna Loving/may you fly with/the flinyons/and at last be/one/Carl Sandburg".

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 on 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

455. SENDAK, Maurice (1928-2012). **Pair of Signed Titles.** Including: *We Are All in the Dumps with Jack and Guy*. [New York: Harper Collins, 1993]. Illustrated. Publisher's tan paper boards; original unclipped dust jacket. SIGNED BY THE AUTHOR on half-title. -- *Dear Mili*. New York: Farrar, Straus and Giroux, [1988]. Publisher's gray cloth; original unclipped dust jacket. SIGNED BY THE AUTHOR on half-title. -- Together, 2 works in 2 volumes, all oblong 8vo, ALL FIRST EDITIONS, condition fine.

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".

100/200

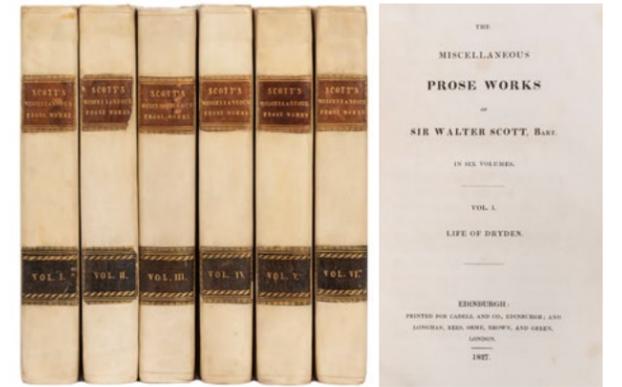
457. SCOTT, Walter, Sir (1771-1832). **The Miscellaneous Prose Works of...** Edinburgh: Printed for Cadell and Co., [et al], 1827. 6 volumes, Demy 8vo. Half-titles. Early half vellum, olive and citrus spine labels gilt (boards a little rubbed with pale spots of smudging, few tiny chips to labels). FIRST EDITION, Volume IV being in the FIRST STATE with the whole of sheet D mispagged "33-47". Todd & Bowden 287A.

400/600

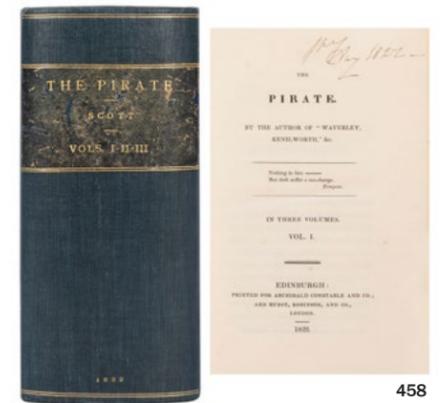
From the private library of a prominent Chicago collector, part II.

458. SCOTT, Walter, Sir (1771-1832). **The Pirate.** Edinburgh: for Archibald Constable and Co., Hurst Robinson, and Co., 1822. 3 volumes (203 x 121 mm). Half-titles, 7pp. of ads in Vol. I dated 1 November 1821. Publisher's original drab boards, original printed label to Vol. III (others lacking), pages uncut (contemporary dated inscription to title in Vol. I and endpapers in the others); each with cloth chemise, together housed in a cloth slipcase with olive green morocco spine label lettered in gilt. FIRST EDITION, second state of Vol. II with the corrected last word "there" on p. 17, line 20. Part of Scott's Waverly novels and based roughly on the life of John Gow. Todd & Bowden 156Aa.

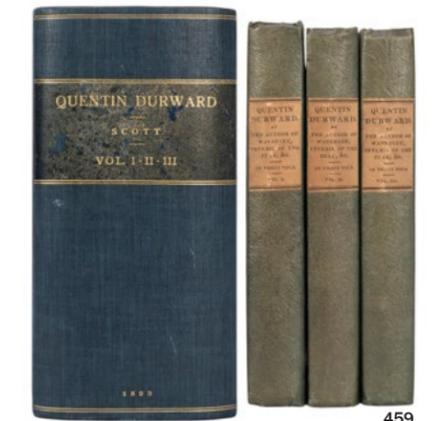
200/300



457



458



459

459. SCOTT, Walter, Sir (1771-1832). **Quentin Durward.** Edinburgh: for Archibald Constable and Co., Hurst Robinson, and Co., 1823. 3 volumes, 8vo (190 1/2 x 121 mm). Half-titles. Early textured green cloth, original printed spine labels, pale yellow endpapers (some cockling 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 167a.

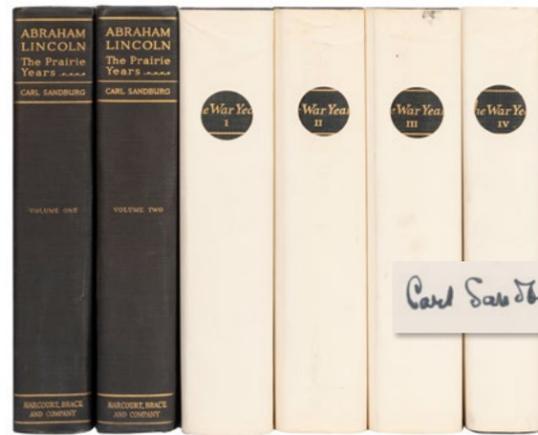
200/300



448

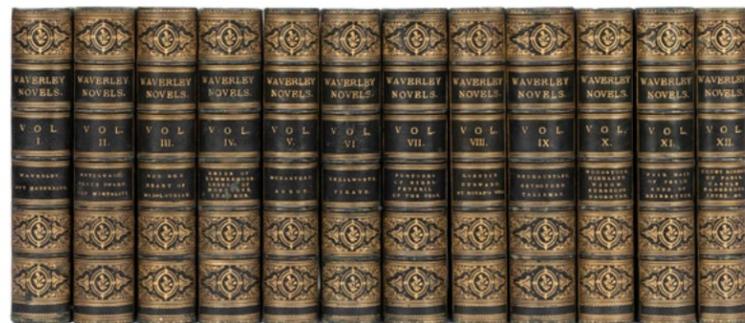


449



452

Carl Sandburg



460



461



462



two of seven

460. SCOTT, Walter, Sir (1771–1832). **Waverly Novels**. Edinburgh and London: Robert Cadell; Houlston & 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 marbled boards, raised bands, elaborate gilt scrollwork and centerpieces in compartments, gilt titling in remainder, all edges gilt, marbled endpapers (boards a gently rubbed, light edge toning to contents). 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.

461. [SHAKESPEARE]. AUSTEN, John (1886–1948), illustrator. **Hamlet: Prince of Denmark**. London: Selwyn & Blount, n.d. [1922]. 4to. Engraved title, numerous full-page plates, pictorial head- and tail-pieces, woodcuts in text by Austen. Publisher's white cloth backed boards, upper cover decorated in gilt and turquoise, illustrated endpapers, uncut (spine toned, uneven sunning to upper cover edges, offsetting to endpapers). FIRST TRADE EDITION and generally regarded as the artist's finest work with striking similarities of Beardsley and Harry Clarke.

200/300

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

462. [SHAKESPEARE]. FUSELI, 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, i); Vol. I, Plate XXI. -- "The Witches Appear to Macbeth and Banquo" (Macbeth, I, iii); Vol. I, Plate XXXVII. -- "Prince Hal and Poinc Surprize Falstaff with Doll Tearsheet" (King Henry the Fourth, Part 2, II, 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. -- "Lear Casting out his Daughter Cordelia" (King Lear, I, i); Vol. II, Plate XXXVIII, 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 46 printmakers were available to purchase, either as a portfolio of prints or as illustrations to a luxurious 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, collotype 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 Britwell. 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.

464. SHAKESPEARE, William. -- MEADOWS, Kenny (1790–1874), illustrator. **The Complete Works of Shakespeare...** London and New York: The London Printing and Publishing Company, n.d. [ca. 1890]. 3 volumes. 4tos. Engraved additional title and frontispiece in Vol. I, numerous wood engravings by Kenny Meadows (occasional offsetting from plates to text, intermittent marginal foxing). Early half morocco over pebbled cloth, raised bands, elaborate gilt scrollwork in compartments; gilt titling in remainder, all edges marbled, marbled endpapers. A LOVELY ILLUSTRATED EDITION OF THE COMPLETE WORKS OF WILLIAM SHAKESPEARE.

100/200

465. SHELLEY, Percy Bysshe (1792–1822). **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 frontispiece 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 Shelley'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.

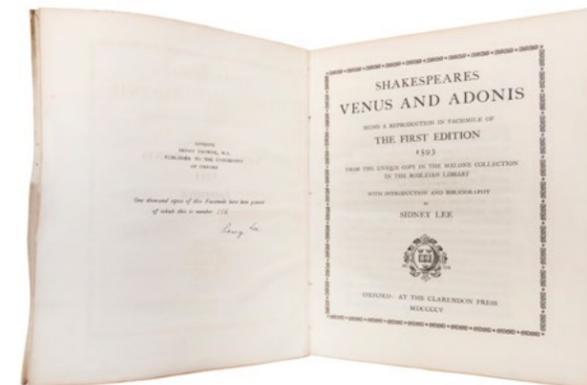
500/700

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

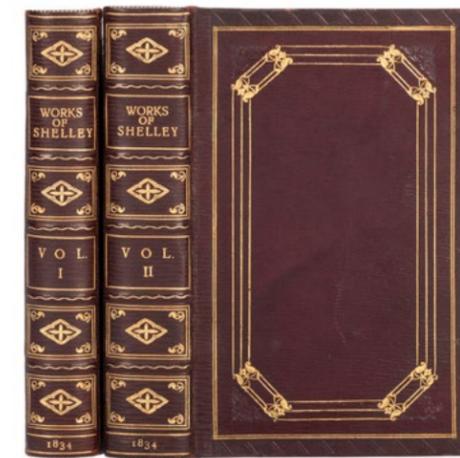
466. SHERIDAN, Richard Brinsley Butler (1751–1816). **The Critic; or, A Tragedy Rehearsed**. London: printed for T. Beckett, 1781. 8vo (225 x 137 mm). Half-title, engraved title. Later wrappers; folding chemise with gilt titling. (Occasional spotting to text, lacking the rare final advertisement leaf). Provenance: Edward Francis Carry (bookplate in chemise; businessman and president of the Pullman Company in Chicago). FIRST EDITION WITH THE RARE HALF-TITLE, with all points list 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

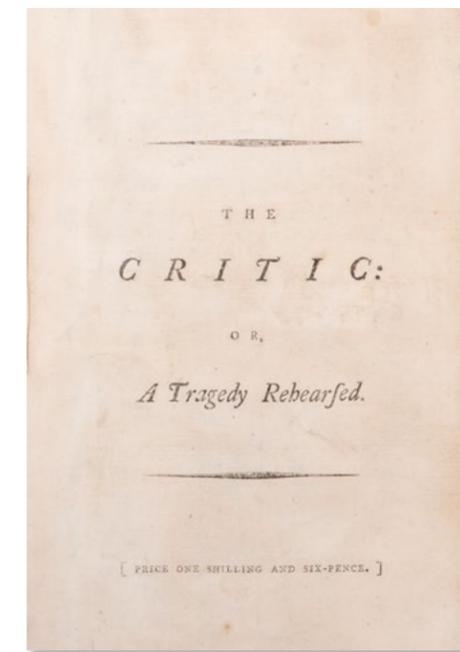
From the private library of a prominent Chicago collector, part II.



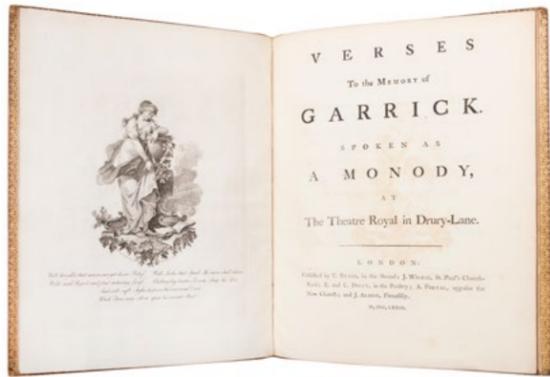
463



465



466



467

467. [SHERIDAN, Richard Brinsley Butler] (1751–1816). **Verses to the Memory of Garrick...** London: T. Evans, 1779. 4to in half sheets (267 x 210 mm). Half-title, frontispiece engraved by A. Albanesi after P. T. de Louthenberg (offsetting to title). Full calf, raised bands, gilt centerpieces in compartments, crimson morocco spine label gilt, all edges gilt, marbled endpapers, gilt dentelle turn ins, stamped signed by Riviere & Son (covers a bit dried along edges, hinges expertly and discretely touched up) FIRST EDITION, second issue with "Deference" correctly spelt in the dedication. Williams. p. 219.

300/500

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

468. SHERRIFFS, Robert Stewart (1906–1960), illustrator. -- MARLOWE, Christopher (1564–1593). **The Life and Death of Tamburlaine the Great.** London: The Hesperides Press, 1930. 4to. 15 full-page plates, numerous tail-pieces. Publisher's black cloth, spine lettered in gilt, top edge gilt, others uncut. Provenance: William K. Montague (bookplate). LIMITED EDITION, one of 350 copies (this copy unnumbered). A FRESH COPY.

200/300

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

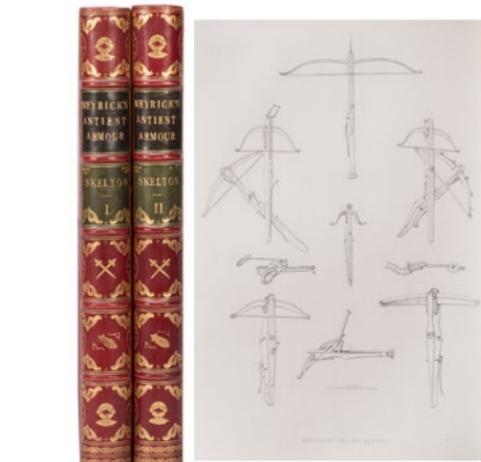
469. SKELTON, Joseph John (1783–1871). **Engraved Illustrations of Antient Armour, from the collection at Goodrich Court, Herefordshire; after the drawings, and with the descriptions of Sir Samuel Rush Meyrick.** London: Henry G. Bohn, 1854. 2 volumes, Royal 4to (368 x 267 mm). Engraved additional title in Vol. I, engraved frontispieces, engraved portrait of Skelton facing preface in Vol. I, 150 full-page engraved plates of various armaments. Later half red morocco over marbled boards, raised bands with gilt stippling, morocco spine labels gilt, gilt medieval armament tooling of gauntlets, helmets with gorgets, and polearms in centerpieces framed in gilt scrollwork cornerpieces, 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

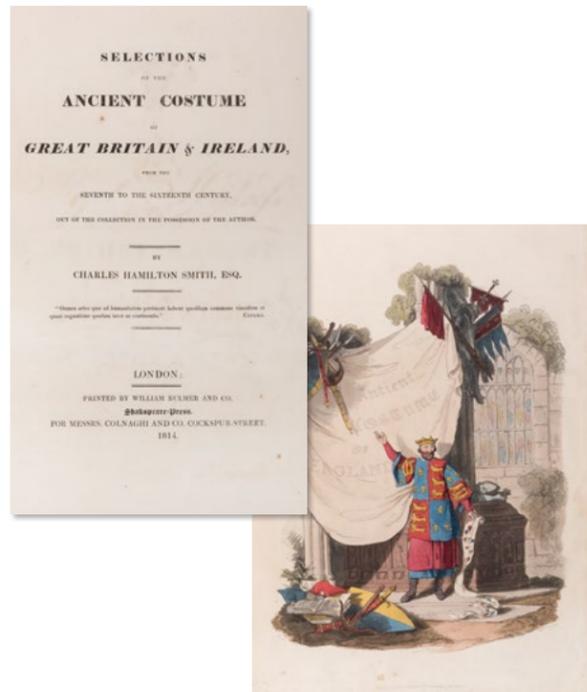
470. SMITH, Charles Hamilton (1776–1839). **Selections of the Ancient Costume of Great Britain & Ireland...** London: William Bulmer and Co. Shakespeare Press, for Colnaghi and Co., 1814. Folio. Hand-colored aquatint engraved half-title (some marginal toning, few paper repairs verso edge), engraved dedication to Prince Regent, 60 full-page hand-colored aquatint engravings each with a leaf of text; several of which were etched by I. A. Atkinson. 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 rebacked 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 redrawn (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 Dibdin at over 20,000 books. Abbey, *Life* 431; Hardie, pp. 154–155; Tooley, pp. 246–248.

1,200/1,500

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



469



470

471. SPENSER, Edmund. -- FAIRFAX-MUCKLEY, Louis (1862–1926), 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 sprigs and stippling in remainder, top edge gilt, others uncut, marbled endpapers, stamped by W. T. Morrell. Original upper printed wrappers bound in. ONE OF 100 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 Bassett, [et al], 1687. 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 void 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

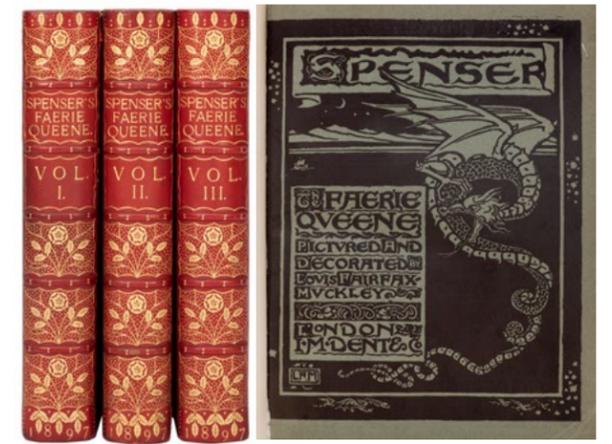
From the private library of a prominent Chicago collector, part II.

473. STEINBECK, John (1902–1968). **Cannery Row.** New York: The Viking Press, 1945. 8vo. Publisher's printed blue wrappers (spine a little sunned; else fine). FIRST EDITION ISSUED IN WRAPPERS, likely an advance reading copy. SCARCE. Goldstone & Payne A22a.

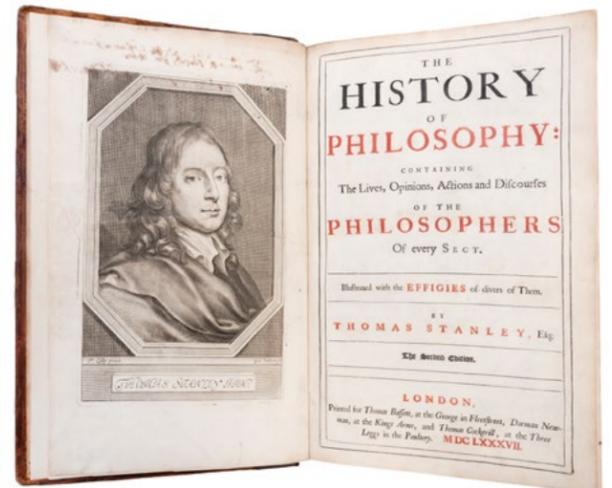
300/500

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 to head of spine, light dust soiling to rear panel). FIRST TRADE EDITION, FIRST PRINTING with "bite" for "bight" on p. 281. Scarcely seen in such ATTRACTIVE condition. Goldstone & Payne A32b.

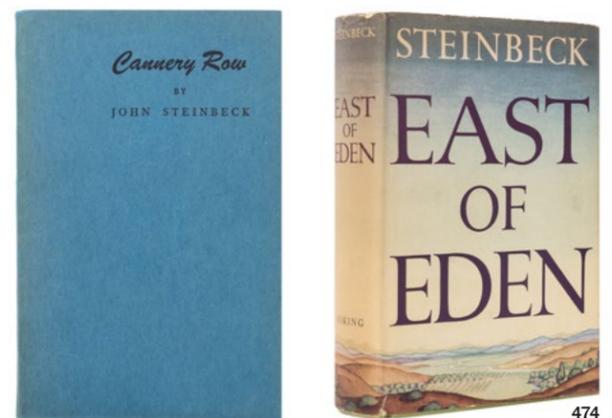
400/600



471

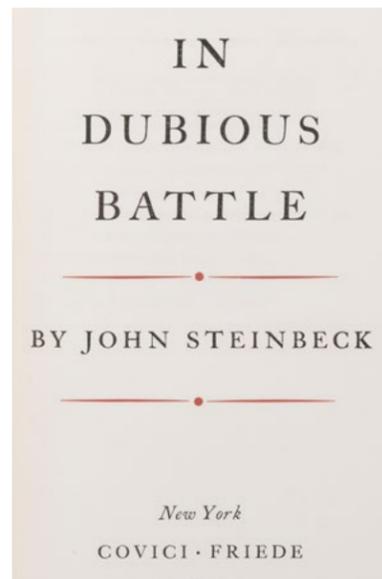


472



473

474



475

THIS LIMITED EDITION OF IN DUBIOUS BATTLE CONSISTS OF NINETY-NINE NUMBERED COPIES, SIGNED BY THE AUTHOR, OF WHICH THIS IS NUMBER 96
John Steinbeck

475. STEINBECK, John (1902–1968). **In Dubious Battle**. New York: Covici-Friede, [1936]. 8vo. Publisher's cloth backed linen, spine lettered in gilt, red top stain; original slipcase with printed spine label (minor edge rubbing to case). FIRST EDITION, LIMITED ISSUE, number 96 of 99 copies SIGNED BY THE AUTHOR. A fine copy of Steinbeck's first book in the Dustbowl trilogy exploring the world of agriculture. Goldstone & Payne A5a.

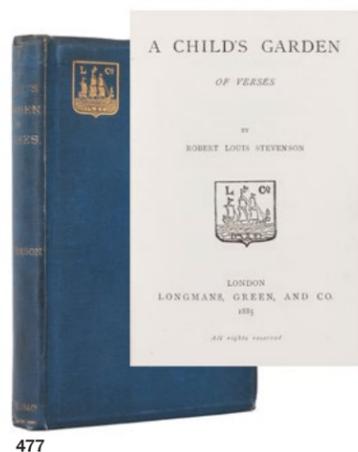
3,000/5,000

476. STEINBECK, John (1902–1968). **Three Titles**. Including: *The Moon is Down* (1942). FIRST ISSUE without printer's name on copyright and with large period between "talk" and "this" on p. 112, line 11. -- *Wayward Bus* (1947). -- *Sweet Thursday* (1954). -- Together 3 works in 3 volumes, all 8vo, ALL FIRST EDITIONS, all published in New York by The Viking Press, all in publisher's cloth and original dust jackets, condition generally good.

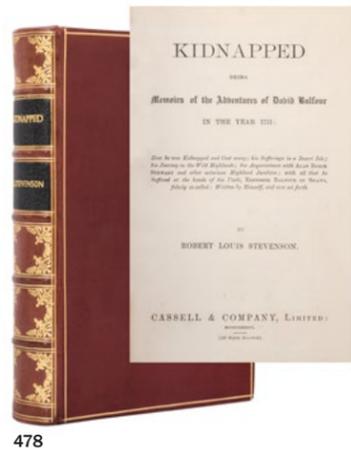
100/200

477. STEVENSON, Robert Louis (1850–1894). **A Child's Garden of Verses**. London: Longmans, Green, and Co., 1885. 12mo (159 x 108 mm). Half-title, printer's device to title. Publisher's blue cloth over beveled boards, publisher's gilt device stamped to upper cover, spine lettered in gilt, top edge gilt; others uncut (sig. D quire starting, contemporary gift inscription to ffeop); cloth clamshell gilt lettered. FIRST EDITION, FIRST ISSUE with the curved apostrophe in the word "Child's" and "of" in smaller type on spine. AN ATTRACTIVE COPY with the first appearances of "The Land of Nod", "The Land of Counterpane", "Uncle Sparky" and other first appearances of notable children's poetry by Stevenson. McKay 192; Prideaux 14.

800/1,200



477



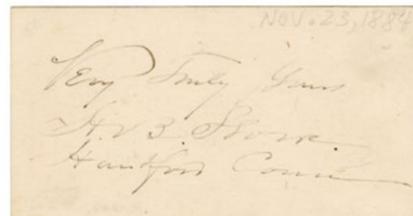
478

478. STEVENSON, Robert Louis (1850–1894). **Kidnapped: Being Memoirs of the Adventures of David Balfour in the Year 1751**. [London]: Cassell & Company, 1886. Crown 8vo. Half-title, foldout map frontispiece. Modern full crushed red morocco framed in gilt, raised bands, navy blue morocco spine labels gilt, gilt scrollwork in compartments, marbled endpapers. FIRST EDITION, mixed issue with the uncorrected first issue points being: "business" for "pleasure" on p. 40, "nine o'clock" for "twelve o'clock" on p. 64, and "Long Islands" for "Long Island" on p. 101; second issue point being 4 leaves of ads dated "5G.7.86". McKay 382; Prideaux 18.

450/600

479. STOWE, Harriet Beecher (1811–1896). **Autograph Sentiment Signed ("H. B. Stowe")**. Dated in pencil "Nov. 23, 1884". Inscribed on cardstock (30 x 41 mm) to an unnamed recipient: "Very truly yours/H. B. Stowe/Hartford, Conn". -- [Together with:] an autograph postcard signed by her husband, Henry Ward Beecher (dated in pencil "May 31, 1879"). -- [And:] *Harper's Weekly*. New York, October 30, 1869. Vol. XIII, No. 670. Features a front-page biography with woodcut vignette of the Stowe's.

300/500



479

480. STOWE, Harriet Beecher (1811–1896). **Uncle Tom's Cabin; or, Life among the Lowly, [together with:] autograph note signed by Stowe**. Boston: John P. Jewett & Company..., 1852. 2 volumes. 8vo. Title vignettes, three wood-engraved plates in each volume probably after Hammatt Billings (six plates inserted total). Full crushed crimson morocco gilt framed, raised bands, compartments framed and with titles in gilt, all edges gilt, turn-ins with gilt fillets, gilt stamped by Sangorski & Sutcliffe for Heritage, original B cloth bound in (no sequence established); cloth slipcase. FIRST EDITION, FIRST ISSUE with all points present including "spilt" for "spiled" in Vol. I, p. 42, line 1; "catechism" for "catechism" in Vol. II, p. 74, line 5; and the single imprint of Hobart & Robbins on copyright. -- [Bound with:] AN AUTOGRAPH NOTE SIGNED FROM STOWE: "Thanks be unto God who giveth u[s]/The Victory'/Harriet Beecher Stowe/Hartford Conn/Dec 15th 1894/Written for/Chauncey L. William[s]." A HANDSOME SET. BAL 19343; Grolier, 100 American, 61; *Printing and the Mind of Man* 332.

3,500/5,000

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

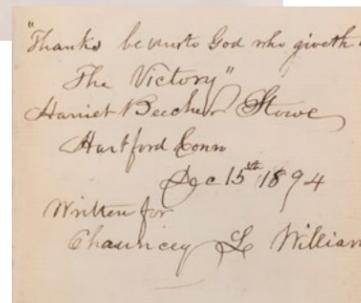
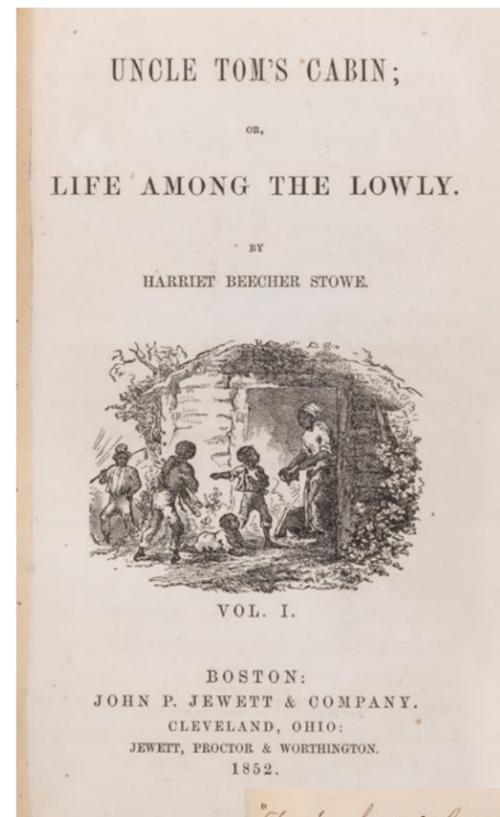
481. [LIMITED EDITIONS CLUB]. STOWE, Harriet Beecher (1811–1896). **Uncle Tom's Cabin; or, Life among the Lowly**. New York: The Limited Editions Club, 1938. Tall 8vo. Illustrated with lithographs including frontispiece and title vignette by Miguel Covarrubias. Publisher's half maroon leather over marbled boards, gilt titling in compartments, all edges marbled; original printed slipcase. LIMITED EDITION, SIGNED BY THE ILLUSTRATOR, number 458 or 1500 copies, printed at The Harbor Press.

200/300

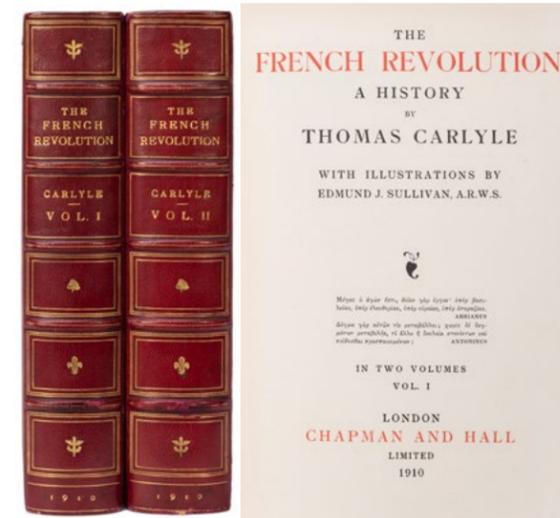
482. SULLIVAN, Edmund J. (1869–1933), illustrator. -- CARLYLE, Thomas (1795–1881). **The French Revolution: A History**. London: Chapman and Hall, 1910. 2 volumes, royal 8vo (248 x 171 mm). Half-titles, 33 full-page line drawings and numerous in text woodcut vignettes by Edmund J. Sullivan. Period half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

500/700

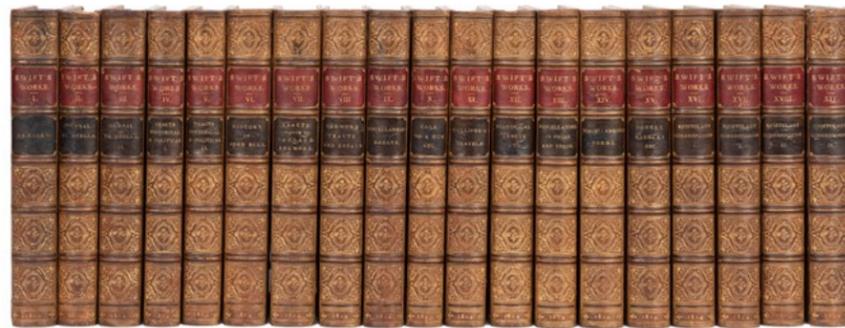
From the private library of a prominent Chicago collector, part II.



480



482



485



489

483. [SURREALISM POETRY] ELUARD, Paul (1895–1952). **Le Meilleur Choix de Poèmes...** Paris: Sagittaire, 1947. 8vo. Original publisher's printed wrappers, uncut (covers unevenly sunned, discrete chipping at ends, contents toned as usual). FIRST EDITION, INSCRIBED BY ELUARD in French on ffep: "pour Erika Reiner/en hommage/Paul Eluard". A RARE INSCRIPTION BY THE FOUNDER OF THE SURREALISM MOVEMENT.

150/250

484. SUTTON, Eric, translator. **Cleante and Belise, Their Loves and Their Letters.** Paris: Henry Babou and Jack Kahane, n.d. [ca. 1930]. 8vo. Text in English. Half-title, 11 dry-point etchings in an erotic galante style, including 6 plates, 4 headpieces, frontispiece, title, and woodcut tailpieces, all by Jean Dulac. Half morocco over paste paper boards, spine titled in gilt with vertical gilt filets in an Art Deco motif, top edge gilt, marbled endpapers, binders stamp to front free endpaper. LIMITED TO 300 copies printed on hand-made Montval paper. FINE.

150/250

485. SWIFT, Jonathan (1667–1745). **The Works...** Edinburgh: Printed for Archibald Constable, [et al], 1824. 19 volumes, 8vo. Half-titles, engraved portrait frontispiece of Swift in Vol. I (offsetting to title). Contemporary full polished calf framed in gilt, raised bands with gilt fillets, compartments tooled in gilt, red and black morocco spine labels gilt, all edges yellow, gilt turn ins, marbled endpapers, gilt stamp signed by Zaehnsdorf (spines a bit darkened). Second edition of this exceptionally clean set with notes by Sir Walter Scott.

1,500/2,000

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

486. SYMONDS, John Addington (1840–1893). **Shakespeare's Predecessors in the English Drama.** London: Smith, Elder, & Co., 1884. Bound into 2 volumes, 8vo. Half-title, later added title to Vol. II. Half crushed morocco, raised bands, elaborate gilt fleuron tooling and titles in compartments, top edge gilt, discrete library shelf labels affixed to pastedowns. FIRST EDITION in a handsome binding.

100/200

487. TAYLOR, Mildred D. (b. 1943). -- PINKNEY, Jerry (b. 1939). **Roll of Thunder, Hear My Cry.** New York: The Dial Press, [1976]. 8vo. Publisher's purple cloth, original first issue dust jacket with a later Newbery award sticker affixed to front panel (likely affixed to jacket by a bookstore, while there were still first printings on the shelf). FIRST EDITION, FIRST PRINTING, SIGNED BY ILLUSTRATOR.

150/250

488. TENNYSON, Alfred Lord (1809–1892). **The Works...** New York and London: G. P. Putnam's Sons, 1909. 8 volumes, 8vo. Title vignettes, numerous photogravures including hand-colored frontispieces from original designs by Frederick Simpson Coburn and Gustave Doré. Publisher's blue cloth decorated in gilt, top edge gilt; others uncut (tiny stains to a few volumes). Centenary Edition, LIMITED TO 1000 COPIES, this being number 743 and signed by the publisher. A BRIGHT SET.

100/200

489. TERENCE (d. 159 BC). **Publii Terentii Comoediae.** Paris: Typographia Regia, 1642. Large folio (368 x 241 mm). Half-title (repaired), engraved title by Claude Mellan, historiated engraved initial and head-piece. [Bound with:] JUVENAL (b. 55 AD). **D. Ivinii Iuvenalis Satyrae.** Paris: Typographia Regia, 1644. Engraved device to title, historiated engraved initial and head-piece, engraved colophon device. Contemporary full calf (rebacked) framed in alternating tools of palmettes, acorns, and scallops, raised bands, red leather spine label gilt, handsome marbled endpapers (several gatherings toned or with spotting near margins). Provenance: Henry Crabb (bookplate). One of the finest specimens of the art of printing in the time of Louis XIV.

250/350

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

490. TEVIS, Walter (1928–1984). **The Hustler.** [New York:] Harper & Brothers, [1959]. 8vo. Publisher's duo-toned cloth stamped in gilt (small linen sticker affixed to ffep); original unclipped dust jacket (light rubbing with scattered spotting to panels, rear unevenly toned with chipping to lower corner). FIRST EDITION of the author's first book introducing Fast Eddie Felson. -- [Together with:] *The Hustler.* [New York:] Dell Publishing, [1959]. 12mo. Publisher's pictorially printed wrappers. FIRST DELL PAPERBACK EDITION.

200/300

491. TEVIS, Walter (1928–1984). **Seven Titles.** Including: *Far from Home.* Garden City: Doubleday & Company, 1981. Publisher's cloth backed boards; original unclipped dust jacket. FIRST EDITION. -- *Mockingbird.* Garden City: Doubleday & Company, 1980. Publisher's printed wrappers. UNCORRECTED PROOF. -- *The Man Who Fell to Earth.* Greenwich: Fawcett Publications, [1963]. Publisher's printed wrappers. FIRST EDITION. -- And 4 other titles. All 8vo, condition generally very good. Complete list upon request.

150/250

492. TEVIS, Walter (1928–1984). **The Queen's Gambit.** New York: Random House, [1983]. 8vo. Publisher's cloth backed boards; original unclipped dust jacket. FIRST AMERICAN EDITION. -- [Together with:] *The Queen's Gambit.* New York: Random House, [1983]. 8vo. Publisher's printed wrappers. SPECIAL READER'S EDITION with review slip laid in. -- *The Queen's Gambit.* New York: Random House, [1983]. 8vo. Publisher's printed wrappers. UNCORRECTED PROOF. -- *The Queen's Gambit.* London: Heinemann, [1983]. 8vo. Publisher's red cloth; original clipped dust jacket. FIRST ENGLISH EDITION. -- *The Queen's Gambit.* London: Pan Books, [1983]. Publisher's printed wrappers. Early paperback edition. -- Together, 5 volumes, condition generally very good.

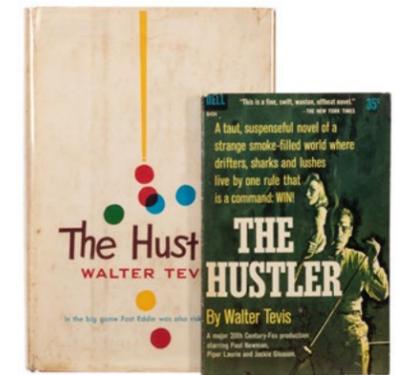
500/700

493. THACKERAY, William Makepeace (1811–1863). **Vanity Fair. A Novel Without a Hero.** London: Bradbury and Evans, 1848. 8vo. Frontispiece, engraved additional title, 38 full-page plates, and 150 in-text woodcut illustrations (occasional spotting to plates, some offsetting from text and woodcuts, lacking ads). Early polished tan calf ruled in gilt, raised bands, gilt scrollwork in compartments, crimson morocco spine labels with gilt titles, all edges gilt, dentelle turn-ins, marbled endpapers (spine lightly rubbed); cloth slipcase. FIRST EDITION, FIRST ISSUE with the heading on p. 1 in rustic type, the suppressed woodcut of "Marquis of Steyne" on p. 336, and "Mr. Pitt" for "Sir Pitt" on p. 453. An important landmark in Victorian literature. Grolier, *100 English*, 87; Van Duzer 231.

250/350

494. THACKERAY, William Makepeace (1811–1863). **The Virginians. A Tale of the Last Century.** London: Bradbury and Evans, 1858–59. 2 volumes. 8vo. Engraved additional titles and 23 plates in each volume including frontispieces; 46 plates total (some browning or spotting). Tan straight grain morocco ruled in gilt, raised bands, gilt scrollwork and centerpieces in compartments, gingerbread and olive morocco spine labels with gilt titles, all edges gilt, dentelle turn-ins, marbled endpapers, stamp signed by Bayntun. FIRST EDITION, FIRST ISSUE with "actress" for "ancestresses" in Vol. I, line 15 from the bottom. Van Duzer 232.

200/300



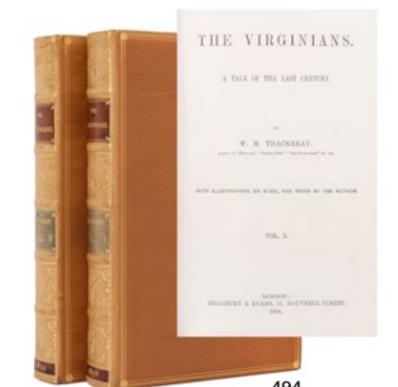
490



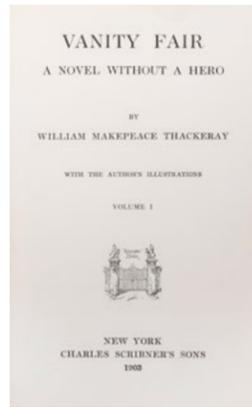
492



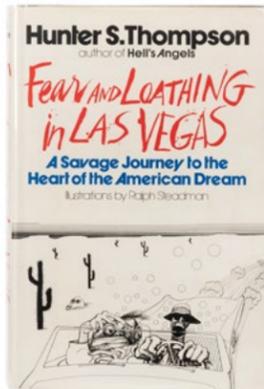
493



494



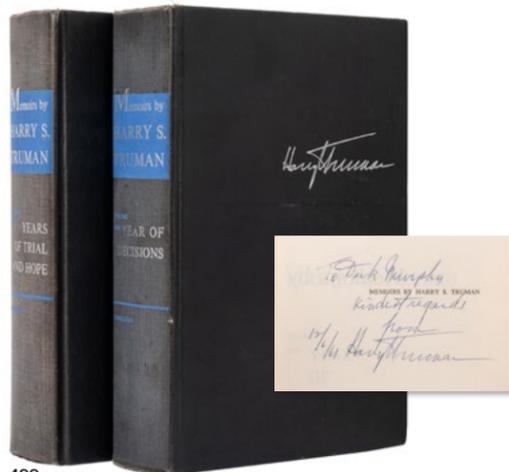
495



496



497



499

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

497. THOMPSON, Hunter S. (1937–2005). **Group of 15 Titles.** Including: *Kingdom of Fear*. New York, [et al.]: Simon & Schuster, 2003. 8vo. Publisher's cloth backed printed wrappers. UNCORRECTED PROOF. -- *Better Than Sex*. New York: Random House, [1994]. 8vo. Publisher's cloth; original unclipped dust jacket. REVIEW COPY with slip laid in. -- WHITMER, Peter O. *When the Going Gets Weird*. New York: Hyperion, [1993]. 8vo. Publisher's cloth backed boards; original unclipped dust jacket. INSCRIBED BY THE AUTHOR. -- CARROLL, E. Jean. *The Strange and Savage Life of Hunter S. Thompson*. [New York:] Dutton, [1993]. 8vo. Publisher's cloth backed boards; original unclipped dust jacket. INSCRIBED BY CARROLL (E. Jean Carroll is currently suing Donald Trump for rape and libel). -- And many others including first editions and early paperbacks, condition generally very good.

250/350

498. TOLSTOY, Lev ("Leo") Nikolayevich (1828–1910). **Pair of First American Editions.** Including: *Ivan Ilyitch and Other Stories*. Translated from the Russian by Nathan Haskell Dole. New York: Thomas Y. Crowell, [1887]. -- *Sebastopol*. Translated from the French by Frank D. Millet. New York: Harper & Brothers, 1887. -- Together 2 works in 2 volumes, both 8vo, both in publisher's green cloth lettered in gilt, condition generally very good.

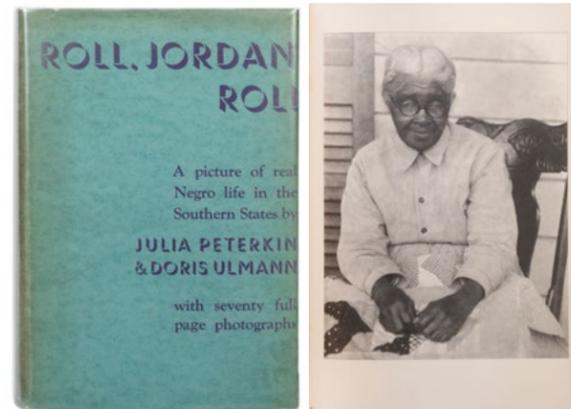
100/200

499. TRUMAN, Harry S. (1884–1972). **Memoirs...** Garden City, New York: Doubleday & Company, Inc., 1955–56. 2 volumes, 8vo. Original publisher's black cloth stamped in silver and blue, top edge dyed green (light sunning to spines); lacking dust jackets. FIRST EDITIONS, PRESENTATION COPIES, BOTH VOLUMES INSCRIBED BY TRUMAN: "To Dick Murphy/Kind Regards/from Harry S. Truman 12/6/61" in volume one and "To Dick Murphy with/best wishes from/Harry Truman 12/6/61" in volume two. A near fine set.

400/600



500



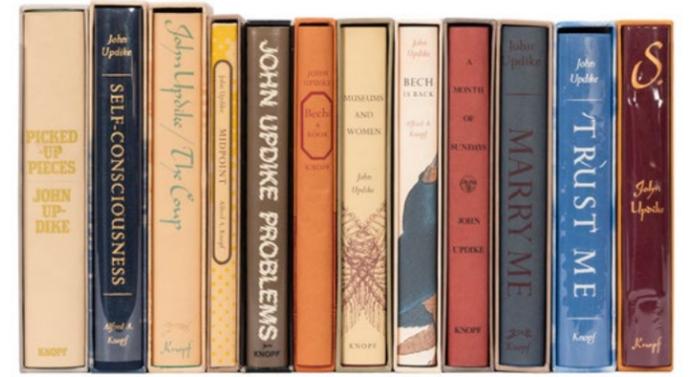
501

500. TWAINE, Mark (1835–1910). **[Easton Press Works of...]** Norwalk: The Easton Press, [1998]. 7 volumes (of 12) only, 8vo. Publisher's blueish-gray leather stamped in gilt, all edges, silk moiré (previous ownership stamp to titles). FINE.

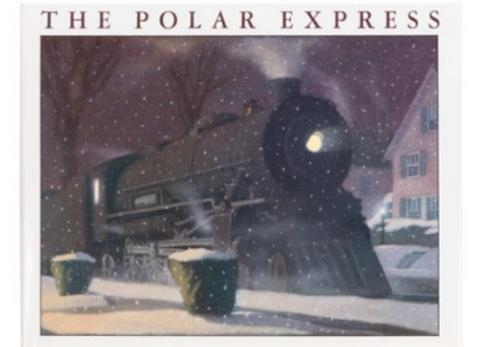
300/500

501. ULLMAN, Doris (1882–1934). -- PETERKIN, Julia (1880–1961). **Roll, Jordan, Roll.** London: Jonathan Cape, [1934]. 8vo. 70 full-page illustrations from photographs by Doris Ulmann. Publisher's brick cloth; original unclipped printed dust jacket (extremities toned, title scantily foxed). FIRST ENGLISH EDITION from American sheets. A classic account of the Gullah descendants of African American slaves living in South Carolina and Georgia in the 1930s.

500/700



502



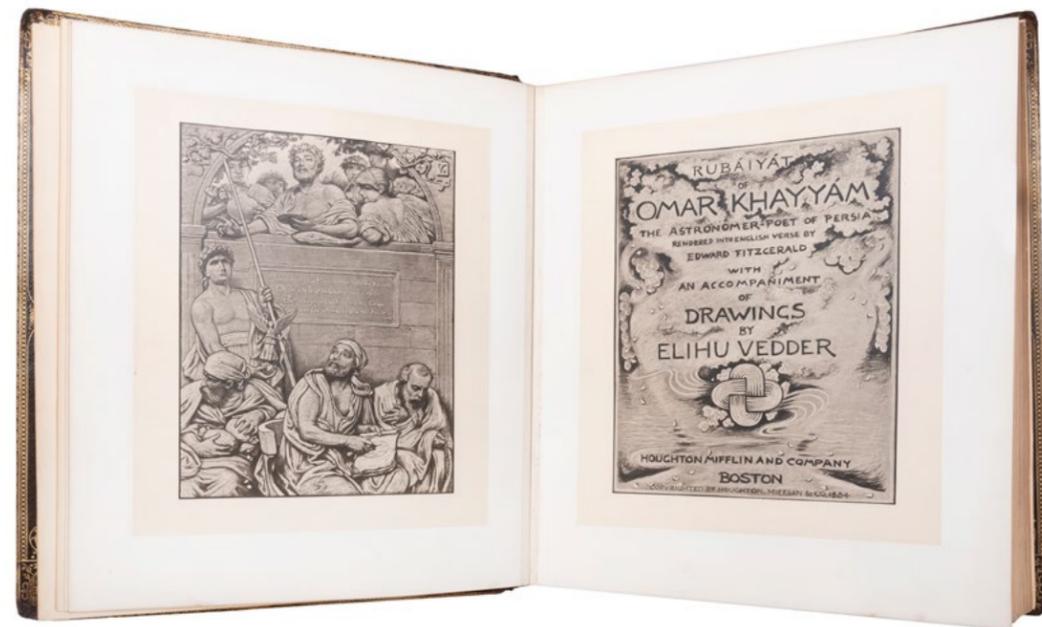
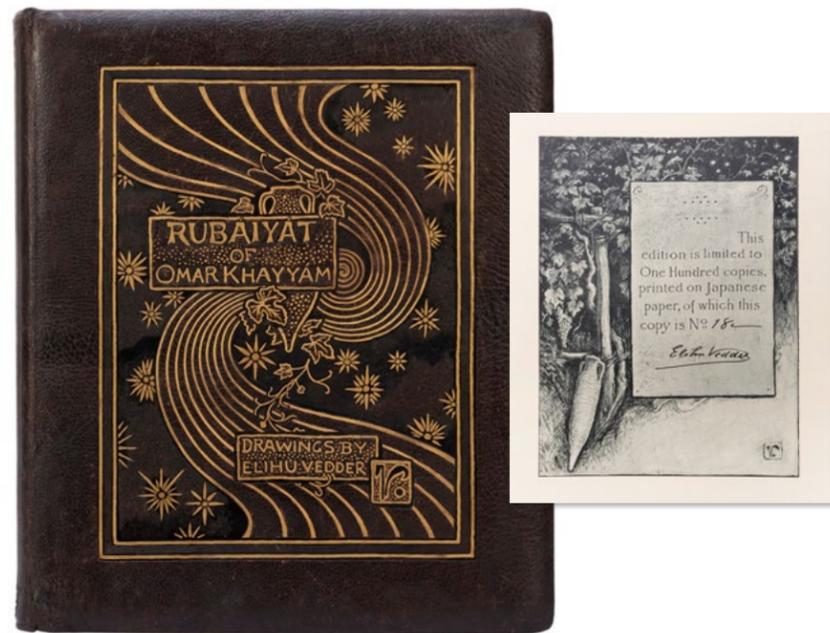
503

502. UPDIKE, John (1932–2009). **Twelve Signed Limited-Edition Titles.** Including: *Self Consciousness*. 1989. -- *Bech is Back*. 1982. -- *A Month of Sundays*. 1975. -- And many others, all 8vo, all published in New York by Alfred A. Knopf, all in publisher's cloth and dust jackets with original slipcases, ALL LIMITED EDITIONS AND SIGNED BY UPDIKE, condition fine. Complete list upon request.

250/350

503. VAN ALLSBURG, Chris (b. 1949). **The Polar Express.** Boston: Houghton Mifflin, 1985. Oblong 8vo. Illustrated. Publisher's plum cloth stamped in silver; original unclipped FIRST ISSUE dust jacket without the Caldecott Medal sticker on front panel. FIRST EDITION, FIRST PRINTING of the 1986 Caldecott Medal recipient for illustration of an American children's picture book which is now widely considered a classic Christmas story for young children.

150/250



504. [RUBAIYAT]. VEDDER, Elihu, illustrator. -- FITZGERALD, Edward, translator. **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.

4,000/6,000

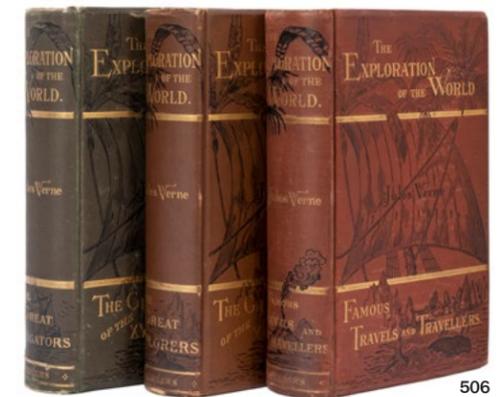
This is the true first deluxe edition of Vedder's interpretation and produced from the same text block that was used in Sangorski and Sutcliffe's legendary (but tragic) jeweled binding, "The Great Omar", that was bound for America aboard the Titanic. This edition sold out within six days making it truly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



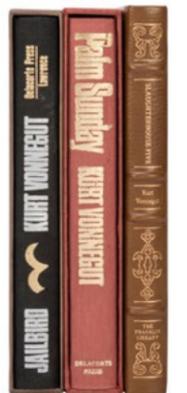
507



505



506



508

505. VEDDER, Elihu (1836–1923). **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".

250/350

506. VERNE, Jules (1828–1905). **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.

500/700

507. VERNE, Jules (1828–1905). -- HORNE, Charles F. (1870–1942), editor. **The Works...** New York and London: Vincent Park and Company, [1911]. 15 volumes, 8vo. 45 full-page plates including a signed color frontispiece by Véron and a tipped-in hand-colored registrar signed by R. G. Lancaster in Vol. I. Half crushed dark green morocco, raised bands with gilt fillets, fleur-de-lis in compartments with crimson morocco onlays, remainder with gilt titles, top edge gilt, marbled endpapers, bound for Gustavus W. Bergner (spines sunned with heads rubbed or chipped). Edition de Paris, LIMITED TO 75 COPIES, this being number 6, contains 36 stories and short stories including *Twenty Thousand Leagues Under the Sea*; *Journey to the Center of the Earth*; and *Around the World in Eighty Days*.

1,000/2,000

508. VONNEGUT, Kurt (1922–2007). **Three Signed Limited-Edition Titles.** Including: *Slaughterhouse-Five*. Franklin Center: The Franklin Library, 1978. Publisher's tan leather stamped in gilt, all edges gilt, silk moiré endpapers. SIGNED BY THE AUTHOR on inserted front fly. With "Notes from the Editors" laid in. - *Palm Sunday*. New York: Delacorte Press, [1981]. Publisher's plum cloth, spine titled in gilt, all edges gilt; original slipcase. LIMITED EDITION, number 103 of 500 copies SIGNED BY THE AUTHOR. - *Jailbird*. New York: Delacorte Press, [1979]. Publisher's black cloth, spine titled in gilt and silver, all edges gilt; original slipcase. LIMITED EDITION, number 205 of 500 copies SIGNED BY THE AUTHOR. - Together, 3 works in 3 volumes, all 8vo, all signed, condition fine.

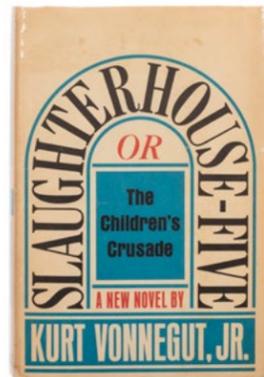
300/500



509

509. VONNEGUT, Kurt (1922–2007). **Seven Titles.** Including: *Cat's Cradle*. London: Victor Gollancz, 1963. FIRST ENGLISH EDITION. -- *Jailbird*. New York: Delacorte Press, [1979]. -- *Sun Moon Star*. Harper & Row, 1980. -- And others. Together, 7 works in 7 volumes, all 8vo or 4to, ALL FIRST EDITIONS, all in publisher's cloth and original dust jackets, condition generally good. Complete list upon request.

150/200



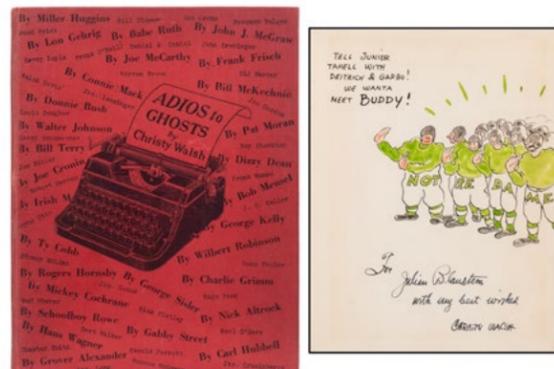
510

510. 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 \$5.95 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

511. 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, spines 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.

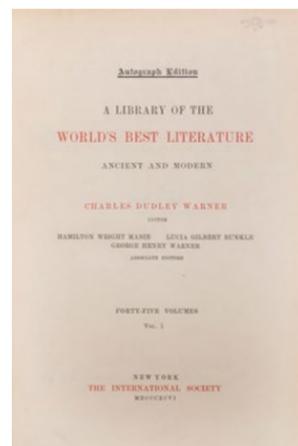
100/200



512

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 black to upper cover (some sunning to spine and lower cover). PRESENTATION COPY WITH ORIGINAL DRAWING AND INSCRIPTION BY THE AUTHOR on front free endpaper with a caption for the drawing: "Tell Junior/Tahell with/Deitrich & Garbo!/We wanta/Meet Buddy!".

150/250



513

513. WARNER, Charles Dudley (1829–1900), editor. **A Library of the World's Best Literature, Ancient and Modern.** New York: The International Society, 1896–97. 46 volumes including index, 8vo. Profusely illustrated with frontispieces, full-page plates, and in-text vignette portraits. Later full brown buckram, red leather spine label titled in gilt, top edge gilt. AUTOGRAPH EDITION SIGNED BY THE EDITOR, limited to 250 copies, this being number 84. A FRESH SET.

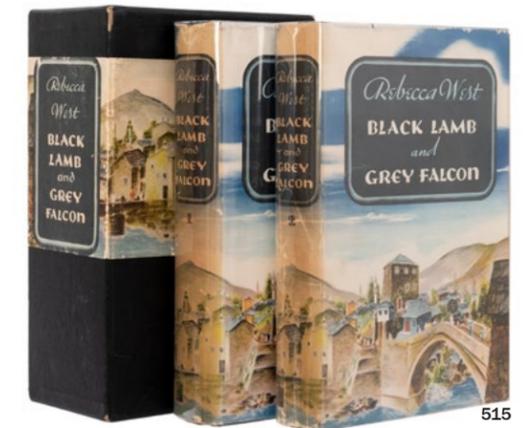
250/350

514. WELLS, Herbert George (1866–1946). **Cut Autograph Signature of "H.G. Wells".** On trimmed cardstock slip (216 x 57 mm). (A 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 of Yugoslavia.

750/850



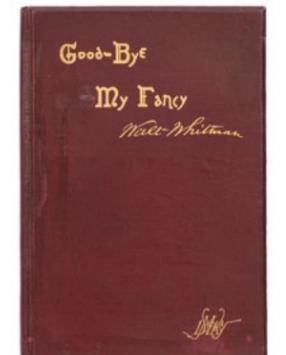
515

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 cloth pictorially stamped and lettered in green and orange (faint 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



516



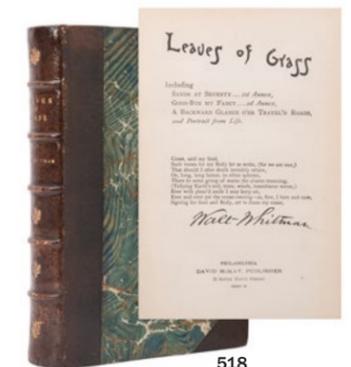
517

517. WHITMAN, Walt (1819–1892). **Good-Bye My Fancy.** 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). **Leaves of Grass.** 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.

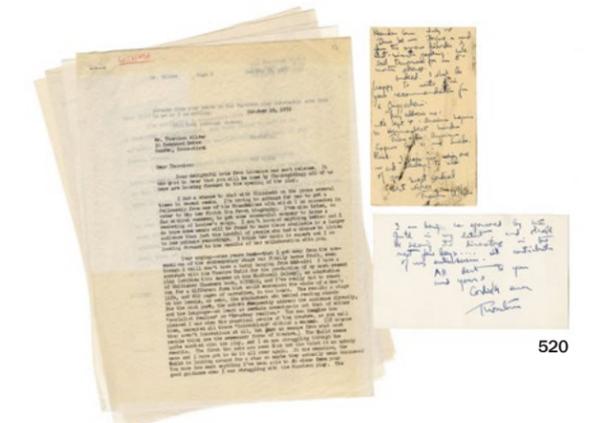
250/350



518

519. WHITMAN, Walt (1819–1892). **November Boughs.** Philadelphia: David McKay, 1888 (but probably 1891). Tall 8vo. Publisher's green cloth stamped in gilt, beveled boards, top edge gilt. Third printing, probably the sheets from the 400 copies printed in 1891 that were initially intended to be published with *Good-Bye My Fancy* at Whitman's request, but his illness prevented him from realizing this plan. INSCRIBED BY WHITMAN'S LITERARY EXECUTOR, HORACE TRAUBEL on front free endpaper. BAL 21430.

150/250



520

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.

200/300

Provenance: from the estate of Sol Stein.



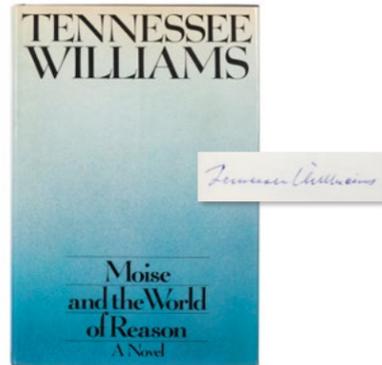
521

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

522. WILLIAMS, Tennessee (1911–1983). **Moise and the World of Reason.** New York: Simon and Schuster, [1975]. 8vo. Publisher's black cloth; original unclipped dust jacket. SIGNED BY THE AUTHOR on front free endpaper with original printed slip from autograph signing at Kroch's & Brentano's Bookstore. FIRST EDITION, FIRST PRINTING of the author's uncensored comic novel.

100/200



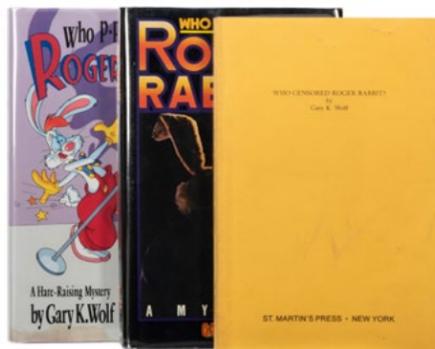
522

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 playbill (279 x 152 mm) from the 1934 production of *Bring on the Girls* performed at London's National Theatre starring Jack Benny.

60/90

524. WOLF, Gary K. (b. 1941). **Who Censored Roger Rabbit?** New York: St. Martin's Press, [1981]. 8vo. Publisher's printed yellow wrappers (two faint staple marks to upper cover, light spotting along joints). UNCORRECTED PROOF, FIRST PRINTING. -- [Together with]: *Who Censored Roger Rabbit?* New York: St. Martin's Press, [1981]. 8vo. Publisher's black cloth; original unclipped dust jacket. FIRST TRADE EDITION. -- *Who P-P-P-Plugged Roger Rabbit?* New York: Villard Books, 1991. 8vo. Publisher's cloth; original dust jacket. FIRST EDITION.

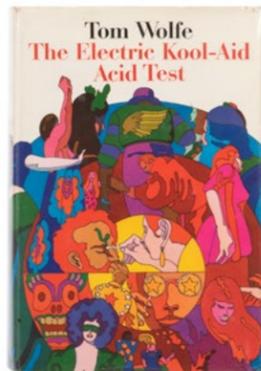
200/300



524

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



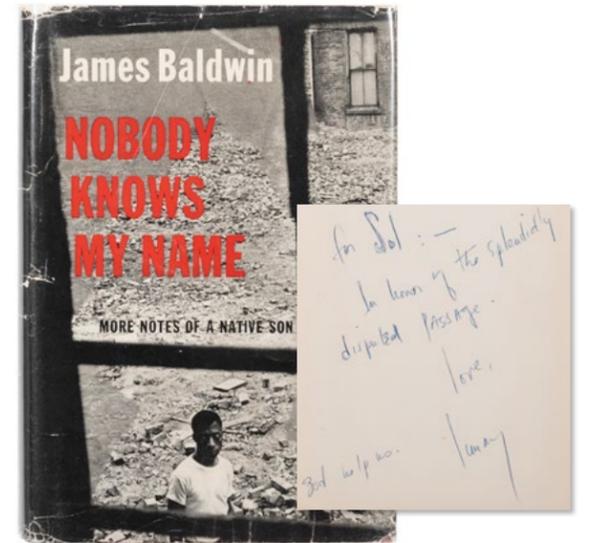
525

CIVIL RIGHTS AND ACTIVISM

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 PRINTING 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

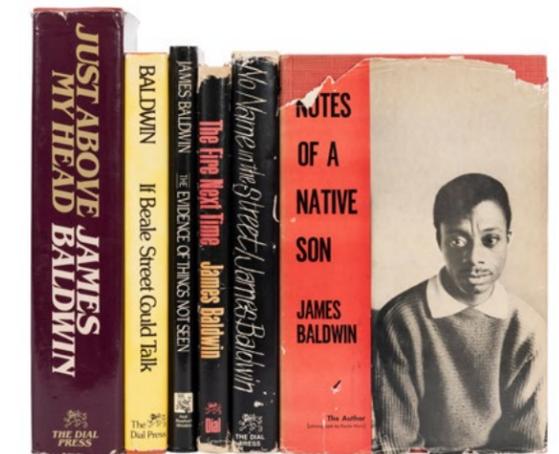
Provenance: from the estate of Baldwin's friend and editor, Sol Stein. Stein began his lifelong association with James Baldwin when they were both editors of The Magpie; the literary magazine at DeWitt Clinton High School in the Bronx. In 1955, Stein would edit and publish Baldwin's anthology of essays on the black experience titled "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).



526

527. BALDWIN, James (1924–1987). **Six First Editions.** Including: *Notes of a Native Son.* Boston: The Beacon Press, [1955]. -- *The Fire Next Time.* New York: The Dial Press, 1963. -- *No Name in the Street.* [New York: The Dial Press, 1972]. -- *If Beale Street Could Talk.* New York: The Dial Press, 1974. -- *Just Above My Head.* New York: The Dial Press, [1979]. -- *The Evidence of Things Not Seen.* New York: Holt, Rinehart and Winston, [1985]. -- Together, 6 works in 6 volumes, all 8vos. ALL FIRST EDITIONS, ALL FIRST PRINTINGS in original publisher's cloth and original dust jackets (chipping to extremities). Includes the author's first collection of essays (*Notes of a Native Son*) that tackles the issues of race in America and Europe and is regarded as a classic of the Black autobiographical genre.

400/600



527

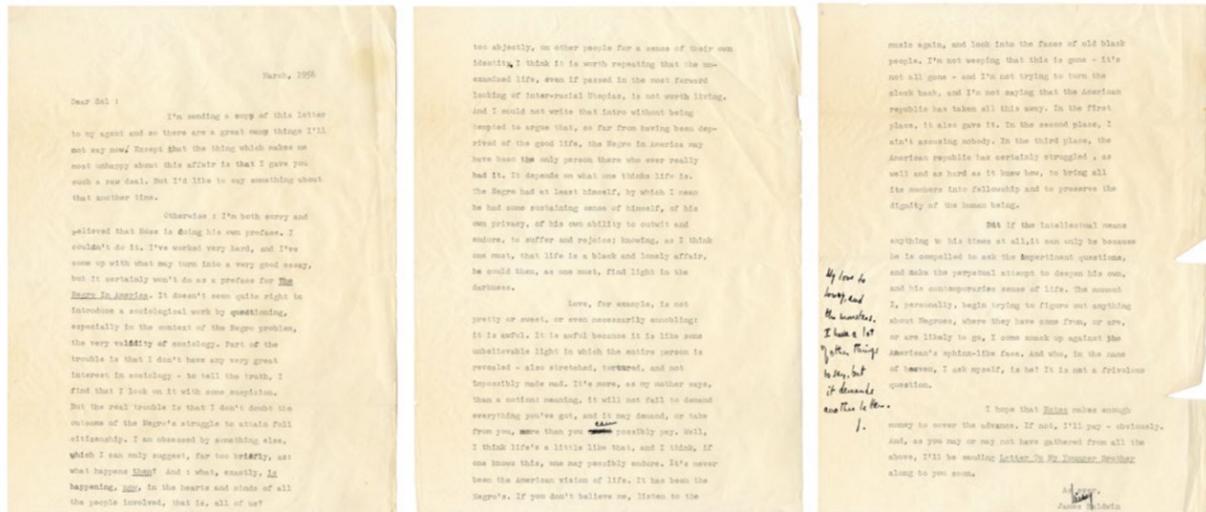
528. BALDWIN, James (1924–1987), editor. -- AVEDON, Richard (1923–2004), editor. **Two Issues of the Magpie Literary Magazine with Original Typed Manuscript Submitted for the Publication that was Accepted by James Baldwin, association copies.** Brooklyn: The Comet Press / DeWitt Clinton High School, 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; text 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:] 4pp. typed manuscript by Sol Stein, contributor and editorial board member, with review cover sheet to be submitted to the chief editor of the *Magpie* 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.



528



529



530

529. BALDWIN, James (1924–1987). **Typed Letter Signed (“James Baldwin”) Featuring an Unpublished Essay and Literary Critique.** Paris: March 1956. 5pp. (266 x 203mm) on rice paper with original envelope postmarked “Paris 1956” to his friend and editor, Sol Stein. Includes marginalia in Baldwin’s hand with numerous holograph emendations and corrections in ink; original folds visible. In this letter, written during the publication of “Giovanni’s Room”, Baldwin is relieved that he does not have to write the preface to “The Negro in America” by Arnold Marshall Rose as he does not believe that introducing a sociological work by questioning “especially in the context of the Negro problem” is rational to the sociological work. Baldwin goes on to ask this question of: “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 can only be 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 sardonic 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 heartbreak 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 and inter-racial Utopias were 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.

2,000/3,000

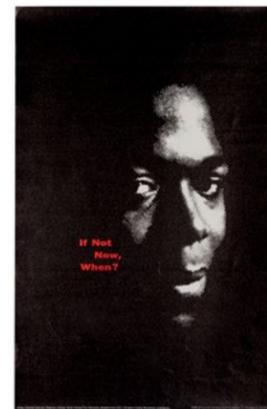
Baldwin’s unpublished essay and notes to a “Letter to My Younger Brother” was to be written for his brother, David. In it, the essay was to be divided into three parts as chronicled in Sol Stein’s “Native Sons...”: the history of the Negro in this country to give his brother a sense of his own history, 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).

530. BEIER, Ulli (1922–2011), editor. **Black Orpheus: A Journal of African and Afro-American Literature.** Ibadan, Nigeria: Ministry of Education-The General Publications Section/Longman’s of Nigeria, 1961–66. 5 volumes, 4tos. Includes Volume 1, Nos. 10, 11, 13, 14, and 20. Illustrated with woodblock vignettes, head and tailpieces, and full-page black & white photograph reproductions. Publisher’s silkscreen pictorial wrappers (occasional toning or soiling to covers, bumped corner with a bit of creasing to issue No. 20). “Black Orpheus” is considered to have been one of the world’s most influential literary magazines during its existence and inspiring new writing in English-speaking Africa, described as “a powerful catalyst for artistic awakening throughout West Africa” (Kate Tuttle, Encyclopedia of Africa, 2010).

300/500



532



533

531. **1963 Folk Concert Poster to Benefit Victims of Southern Racism.** [Boston, 1963]. Designer unknown. Small poster (14 x 8 ½”) for a folk concert featuring Dave Van Ronk, Guitar Nubbit, Bill Lyons, Pete Lenz, 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 to 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 ½ x 11”. Small tears and creases to edges.

200/300

533. [CIVIL RIGHTS]. -- HARBUTT, Charles; Gene Tarpey; and Tim Murnane. **If Not Now, When?** Chicago: Argus Communications, ca. 1968. Offset lithograph poster on linen-finish paper. 18 ½ x 12 ¼”. Unmounted. Two faint old horizontal folds.

80/150



534

534. [CIVIL RIGHTS]. -- [KING, Martin Luther, Jr.]. **March for Freedom Now!** [Chicago, 1960]. Original black and white pictorial printed placard (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 Republication 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 Sen. Kenneth B. Keating of New York, who, according to Randolph, “expressed personal support...but he was unable to assure there would be a liberal plank.” A similar march was held at the Democratic nominating convention the same year, and King met privately 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 shoeprint 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

535. [CIVIL RIGHTS]. -- **Lot of 5 Civil Rights / African American Posters.** American, ca. 1970s. Including: Evers, Charles. *Evers for Everybody*. Campaign poster. 17 x 14". -- *Malcolm X*. Offset lithograph poster at podium. 17 ¼ x 14 ½". -- *Malcolm X / Ho Chi Minh* dual portrait poster. 17 ½ x 22 ½". -- *Marcus Garvey* portrait, with *Malcolm X* quotation in margin. 22 x 17". -- *Mobley, David*. *Emancipation*. Frank Kay Distributors, 1969. Depicting *Malcolm X* facing *Thomas Ball's Emancipation Memorial*. 28 ½ x 22 ¼". Unmounted. With scattered folds and tears, some discoloration to *Garvey*, but overall very good.

125/225

536. [CIVIL RIGHTS]. -- **Trio of Civil Rights and Protest Posters.** Including: -- *Keep the Faith Baby*. Pandora Productions, 1967. 22 7/8 x 23". -- *Cordoba, Rolando*. *Freedom Now! For the Wilmington 10*. OSPAAAL, ca. 1979. 31 x 18". -- *Bank of Amerika / National Trust and Savings Association / Isle Vista Branch*. *Metamorphosis*, 1970. 22 ¾ x 34 ¼". Unmounted. Faint creases and wrinkling.

150/250

537. [CIVIL RIGHTS]. -- **Two 1960s Civil Rights Handbills / Flyers.** Including: double-sided handbill for a memorial vigil and march held on the first anniversary of the assassination of *Martin Luther King, Jr.* Atlanta: Southern Christian Leadership Council, [1969]. 11 x 8 ½". Illustrated with a photo of *MLK*. -- A single-sided protest meeting/march handbill in support of the *Freedom Riders*. Los Angeles: Congress of Racial Equality, [1961]. 11 x 8 ½". Illustrated with a photo of *Rev. Fred L. Shuttlesworth*. -- Both with scattered edge chipping and closed tears.

250/350

538. [CIVIL RIGHTS]. **Four Civil Rights Related Flyers / Handbills.** American, ca. 1970s. Including: "Hear *Malcolm X* Speak". New York Young Socialist Alliance, n.d. -- "Black Power is Here!" -- Youth Citizenship Fund black voter-registration flyer (Atlanta). -- "Imperialism and Black People: A Symposium". African Heritage Studies Association/African Liberation Support Committee, 1974. With design by *Omar Lama*. -- All 11 x 8 ½" except "Black Power" (8 ½ x 6 ½").

200/300

539. *DAVIS, Paul*. **Bread and Roses.** New York: Darien House, 1978. Offset lithograph. 45 x 29 ½". Unmounted. Minimal edgewear.

100/200

540. *GESCHEIDT, Alfred* (1926-2012). [*Shirley Chisholm and George Wallace as American Gothic*]. *Yippy*, 1971. Offset lithograph poster. 28 x 22". Unmounted/rolled. Minor edgewear including crease to lower left corner.

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". -- [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

542. *HAMMER, Jack*. **I Still Say, No Busing!** New York: Empire Creations, 1972. Offset lithograph poster satirizing *Richard Nixon*. 23 x 29". Unmounted/rolled. Corner creases.

100/150

543. *HAMPTON, Don*. [Untitled], **African American Collage Poster.** Santa Monica, CA: A&I Industries, 1973. 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 ½ x 30". Unmounted. Corner creases and tears. 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*), 35 9/16 x 27 11/16". -- offset lithograph portrait of *Dr. King*. 41 ¾ 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

545. *MOBLEY, Dozier* (1933-2009). **Think About It!** Atlanta: Hiatt Enterprises, 1972. Color offset lithograph poster. 29 x 23". Unmounted. Light creases in image and margins. After a photograph by *Mobley*, credit lower left.

200/300

546. *MCNEILL, Lloyd*. **Dag Hammarskjold College / Opens Sept. 1971.** Screenprint. 35 x 23". Heavy damp-soiling along bottom edge, but not touching print area. Together with a screen-print on thick linen type paper, depicting two Black boys, signed in the image "Clay/72."

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 ½". Short closed tear bottom edge; small edge losses and creases.

200/300

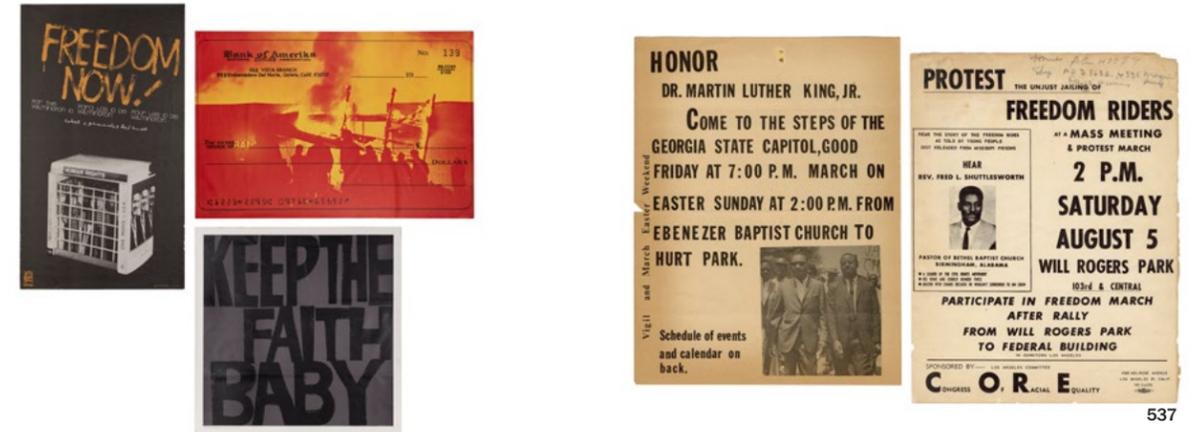
548. *Sorrell, Maurice* (1914-1998). **Inscribed and Signed Photo of LBJ.** 1964 (inscription date). Silver gelatin print, on card mount, in black wooden frame. Inscribed on the mount: "To Otta/May the awards of Public Relations treat you as good as Photography has treated me./Maurice Sorrell, 64-". Print size 8 ¼ x 7 ¾". Framed to 14 ¾ x 11 ½".

125/225

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

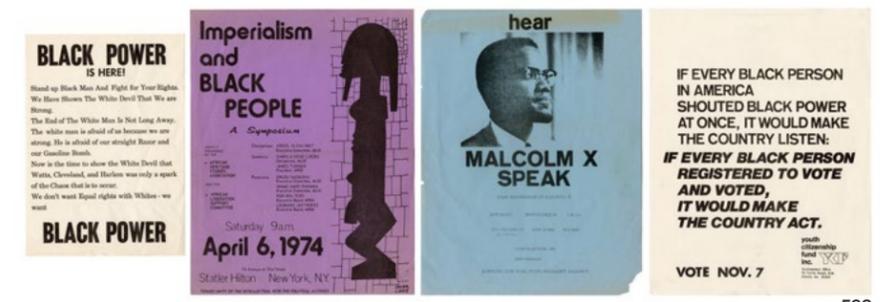
549. **Three African American / Black Panther Black Light Posters.** Including: *STONE, George*. *Black Pearl*. Los Angeles: One Stop Posters, 1973. 35 x 22 ½". -- *STONE, George*. *Black Panther*. One Stop Posters, 1970s. 35 x 22 7/8". Closed tears to bottom edge. -- *Black Is Beautiful*. Atlanta: Hip Soul, 1970. 29 ¾ x 22 5/16". All rolled/unmounted.

200/300



536

537



538



544

545

547



549



554

550. **Three Black Empowerment Posters.** Including: BRUCE, Herb. *I Am Somebody* (Grafica Studios/Charisma Chain, 1970). 24 x 36". -- STEWART, George. *The Brightest Star* (Washington, D.C.: E.B. Wash Art Gallery, 1970). 22 ½ x 17 ¼". -- MARSHALL, Edith Paul. *Black Is Beautiful* (New York: Empathy Graphics, 1969). 24 ½ x 20 ½". Unmounted. Scattered creases, short tears, and edgewear.

150/250

551. **Three Black Literary / Drama Posters.** Including: -- Black American Theatre Company (Washington, D.C.) Fall/Winter Season 1972/73. 18 x 12". -- *Jamila-Ra's The Good Book* (Jamaa Productions, ca. 1971). 22 x 14". -- *A Raisin in the Sun* (New York: Campus Book Club, ca. 1970s). Designed by D.D. Anna(?). 21 ¼ x 16 ½". Unmounted. Faint folds, scattered creases and edgewear.

125/225

552. **Two African American Related Jim Crow Era Pamphlets.** Pair of ten-cent booklets pertaining to the Great Migration and the status of African Americans in the early 20th century. Original printed wrappers, including: "The Negro: Slavery, War and Freedom". Philadelphia: A.M.E. Church Review, n.d., [ca. 1913]. 28pp. Edited by Reverdy C. Ransom. -- "Chicago and the New Negro". Chicago Daily News, 1927. 24pp.

60/90

The earlier booklet is undated but refers to being at the verge of the fiftieth anniversary of the Emancipation Proclamation, and cites figures from the 1910 census.

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; Rialto Music Price List of Minstrel Shows; Cony High School (Augusta, ME) 1947 Chizzle Wizzle Fair program with minstrel cover; Dinah's Shack (Palo Alto) Wine List with mammy stereotype cover; Landon School of Illustrating and Cartooning stapled instructional booklet with caricature on cover; (11) postcards; (15) trade cards; Coon Chicken Inn envelope; Amos and Andy promo photo; Joe & Asbestos Sports Weekly booklet; (3) Hip-Pocket records in sleeves (Aretha Franklin, Wilson Pickett, and Otis Redding); Ebony magazine subscription flyer; Louis Armstrong Statue Fund photo; and others.

100/200



555

553. **Nine Volumes on Black Studies.** Including: Moore, Harry E. *Profiles in Black & White* (Red Oak Press, 1991). Inscribed by the author to Dr. Talib Kareem Muhammad. -- Little, Mabel B. *Fire on Mount Zion*. Langston University/Black Think Tank, 1900. One of 2,000 copies. -- Barnes, Carol. *Melanin: The Chemical Key to Black Greatness* (1988; third printing), some damp-soiling lower left. -- Sharif, Imam Sidney Rahim. *Image in Crisis*. New Mind Productions, 1985. First edition. -- Griffin, Des. *Descent Into Slavery?* Emissary Publications, 1980. -- and four others, 8vos and 4to, all softbound or cloth, overall very good condition.

100/200

554. HUNTER, Clementine (American/Louisiana, 1886–1988). "Picking Cotton". October, 1972. Oil on canvas panel, monogrammed lower right. Framed, 298 x 394 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

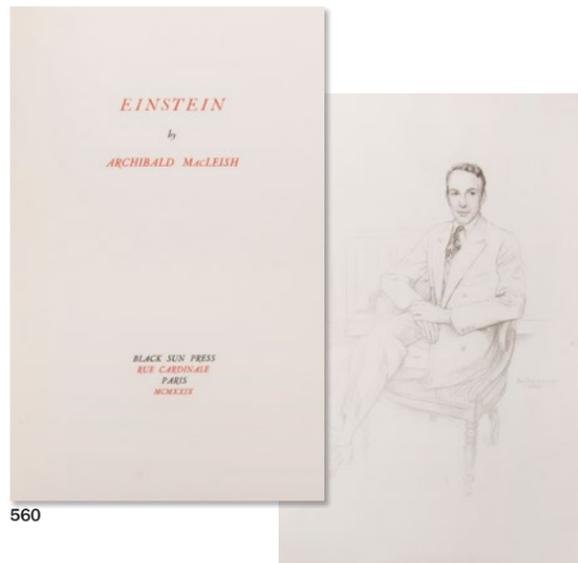
555. [ECO-ACTIVISM]. **All Species Day Parade Felt Banner and Poster.** [New York, 1982]. Green felt parade banner with silver foil lettering and small butterfly embroidered on left side. 34 x 60". -- [Also with:] a double-sided paper poster advertising the parade, in green ink on yellow paper (17 x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

300/400

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.



FINE PRESS,
LIVRE D'ARTISTE,
& LITERATURE IN ART



560

556. [ARTIST'S BOOK]. BASKIN, Leonard (1922–2000). **Ars Anatomica: A Medical Fantasia**. New York: Medicina Rara, [1972]. Elephant folio. 2 bifolds of text including title, 13 plates after etchings by Baskin; loose as issued. Housed in original cloth backed portfolio; original slipcase with printed paper cover label. LIMITED EDITION, number 812 of 2500 copies SIGNED BY BASKIN.

100/200

557. [FINE PRESS & LIVRE D'ARTISTE]. -- [BOOK CLUB OF CALIFORNIA]. SEATON, Elizabeth. **WPA Federal Art Project—Printmaking in California 1935–43**. San Francisco: The Book Club of California, 2005. Small folio. Profusely illustrated from color and black & white prints. Publisher's duo-tone cloth, spine lettered in yellow; original clear acetate jacket. ONE OF 450 COPIES printed on Arches Velin and designed by Patrick Reagh. Laid in with prospectus and errata slip. FINE. BCC Publication No. 220.

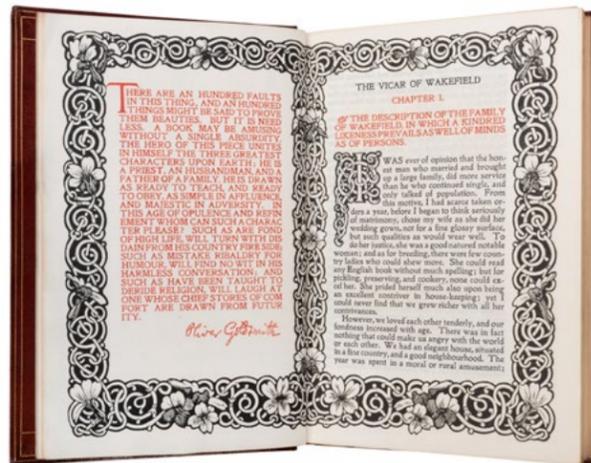
150/200

558. [FINE PRESS & LIVRE D'ARTISTE]. -- [BOOK CLUB OF CALIFORNIA - LEAF BOOK]. CATO, Marcus Porcius (234–149 BCE). -- FRANKLIN, Benjamin (1706–1790). **Cato's Moral Distichs Reproduced from the edition printed in Philadelphia in 1735 by Benjamin Franklin**. [San Francisco: The Book Club of California, 1939. 8vo. Publisher's olive-green cloth gilt (tiny puncture to upper cover near hinge through to inside joint at margin). LIMITED EDITION, one of 250 copies printed at the Ward Ritchie Press. Tipped in with an ORIGINAL LEAF FROM THE BENJAMIN FRANKLIN EDITION (pp. 335–336) of the *Church of Scotland Prayer Book*, Philadelphia, 1745. BCC Publication No. 57.

150/250

559. [FINE PRESS & LIVRE D'ARTISTE]. -- [BLACK SPARROW PRESS]. KELLY, Robert. **Spiritual Exercises**. Santa Barbara: Black Sparrow Press, 1981. 8vo. Original publisher's mocha velvet-backed decorative boards, printed spine label; original acetate jacket. LIMITED EDITION, number 25 of 50 copies SIGNED AND WITH ORIGINAL PAINTING AND POEM BY THE AUTHOR.

100/150



561

560. [FINE PRESS & LIVRE D'ARTISTE]. -- [BLACK SUN PRESS]. MacLEISH, Archibald (1892–1982). **Einstein**. Paris: The Black Sun Press, 1929. 4to. Portrait frontispiece of the author from original drawing by Paul Emile Becat. Publisher's wrappers printed in black and red; original glassine jacket. LIMITED EDITION, number 99 of 100 copies on Holland Van Gelder Zonen. FINE. Minkoff 23; Mullay A9.

200/300

561. [FINE PRESS & LIVRE D'ARTISTE]. -- [CARADOC PRESS]. GOLDSMITH, Oliver (1728–1774). **The Vicar of Wakefield: A Tale Supposed to be Written by Himself**. Bedford Park, Chiswick: The Caradoc Press, 1903. 8vo. Text printed in red and black, engraved frontispiece portrait signed by Henry George Webb, decorative woodcut chapter borders and initials. Full crushed red morocco, elaborately framed in blind and in gilt, floral cornerpieces, raised bands with wraparound blind tooling of leafy branches, gilt titling and framing in compartments, top edge gilt, turn ins with gilt fillets, gilt stamped by Sangorski & Sutcliffe. Provenance: Dana C. Bradford (embossed stamp on ffep). LIMITED EDITION, number 76 of 360 copies. A VERY ATTRACTIVE COPY.

300/500

562. [FINE PRESS & LIVRE D'ARTISTE]. -- [CRESSSET PRESS]. OVID. **The Heroycall Epistles...** Translated into English by George Turberville. London: Cresset Press, 1928. Tall 8vo. 10 full-page plates by Hester Sainsbury. Publisher's tan buckram backed linen, spine lettered in gilt, top edge gilt, others uncut (faint sunning to extremities). LIMITED EDITION, number 4 of 350 copies printed on mould-made paper from a total edition of 380, edited with introduction and glossary by Frederick Boas. FINE.

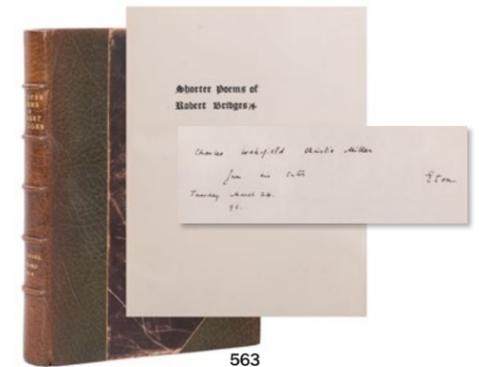
150/250

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

563. [FINE PRESS & LIVRE D'ARTISTE]. -- [DANIEL 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 ffep 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.

400/600

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

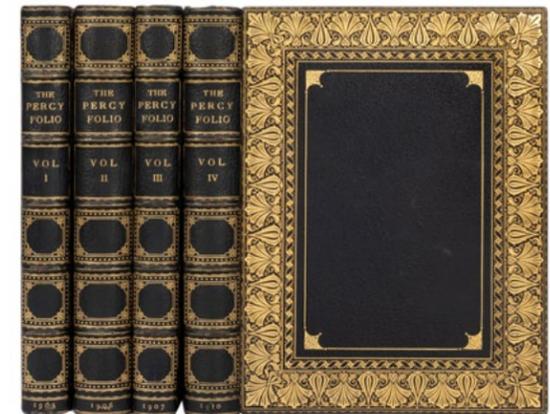


563

564. [FINE PRESS & LIVRE D'ARTISTE]. -- [DE LA MORE PRESS]. [THOMAS, Percy (1729–1811)]. **The Percy Folio of Old English Ballads and Romances**. London: The De La More Press, 1905–10. 4 volumes, folio (292 x 229 mm). Engraved "King's Library" series title after Blanche McManus, titles printed in red and black with engraved portrait vignettes. Full dark blue levant bordered in elaborate gilt tooling of alternating scallops and floral buds, 5 raised bands, gilt titles and framing in compartments, all edges gilt, dentelle turn-ins, gilt stamped by Zaehnsdorf (light rubbing to spine ends). LIMITED EDITION, number 249 of 320 copies printed on hand-made paper. AN ATTRACTIVE SET and the fourth title in the De La More Press Folios series published by Alexander Moring and from the "King's Library" series edited by Israel Gollancz.

1,500/2,000

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



564

565. [FINE PRESS & LIVRE D'ARTISTE]. -- [DOVES PRESS]. CARLYLE, Thomas (1795–1881). **Sartor Resartus: The Life & Opinions of Herr Teufelsdröckh**. [Hammersmith: The Doves Press, 1907]. 8vo. Printed in black and red with initials in red designed by Edward Johnston. Original limp vellum, gilt lettered spine, stamp signed by the Doves Bindery (some curling at tips of upper cover); housed in a cloth chemise and custom quarter morocco slipcase (mild soiling or toning to box). Provenance: Roy Norr (bookplate). ONE OF 300 COPIES printed by T. J. Cobden-Sanderson and Emery Walker. Ransom, *Private Presses* 13, p. 251.

350/450

566. [FINE PRESS & LIVRE D'ARTISTE]. -- [GOLDEN COCKEREL PRESS]. **Three Limited Edition Titles**. Including: BROWNING, Robert (1812–1889). **Pictor Ignotus, Fra Lippo Lippi, Adrea del Sarto**. 1925. Printed in red and black. Publisher's parchment vellum backed boards, uncut and unopened. LIMITED EDITION, number 131 of 360 copies. -- LINDSAY, Jack. **Storm at Sea**. 1935. Numerous woodcuts in text by John Farleigh. Publisher's blue levant backed paste paper boards, top edge gilt, others uncut. LIMITED EDITION, number 207 of 250 copies SIGNED BY THE AUTHOR. -- BESTERMAN, Theodore. **The Pilgrim Fathers...** 1939. Woodcut frontispiece and in text woodcuts by Geoffrey Wales. Publisher's black levant backed cloth, top edge gilt, others uncut. LIMITED EDITION, number 255 of 300 copies printed on Arnold's mould-made paper. -- Together, 3 works in 3 volumes, all 8vo, all published in London by the Golden Cockerel Press, all limited editions, condition generally very good.

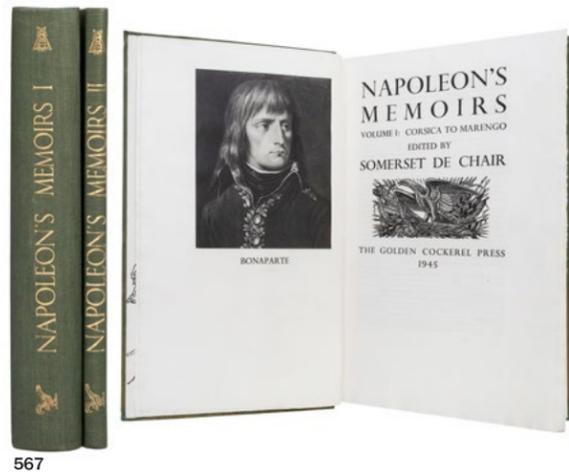
200/300



565



566



567

567. [FINE PRESS & LIVRE D'ARTISTE]. -- [GOLDEN COCKEREL PRESS]. CHAIR, Somerset de (1911–1995), editor. **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. Franklin, *The Private Presses* p. 228.

300/400

568. [FINE PRESS & LIVRE D'ARTISTE]. -- [GOLDEN COCKEREL PRESS]. COVENTRY, Francis (1725–1759). **The History of Pompey the Little**. [Waltham:] Golden Cockerel Press, 1926. 8vo. Woodcut frontispiece, head- and tail-pieces by David Jones. Publisher's cream buckram backed boards, edges uncut; original dust jacket (foxed). LIMITED EDITION, number 70 of 400 copies with an introduction by Arundell Del Re. Franklin, *The Private Presses* p. 221; Ransom, *Private Presses and their Books* 41, p. 296.

100/200

569. [FINE PRESS & LIVRE D'ARTISTE]. -- [GOLDEN COCKEREL PRESS]. GILL, Eric (1882–1940). **Art & Prudence**. [Waltham:] Golden Cockerel Press, 1928. 8vo. Title vignette, 2 full-page engravings by Gill. Publisher's orange buckram (a bit of uneven toning to covers); original dust jacket. LIMITED EDITION, number 391 of 500 copies. Ransom, *Private Presses and their Books* 58, p. 297.

100/200

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

571. [FINE PRESS & LIVRE D'ARTISTE]. -- [GRABHORN PRESS]. MAGEE, David and Dorothy. **Bibliography of the Grabhorn Press, 1940-1956, [With a Check-List, 1916-1940]**. San Francisco: [Grabhorn Press], 1957. Folio. Printed in red and black, gilt initials, numerous color illustrations, facsimiles and inserted sample leaves from Grabhorn publications. Publisher's quarter red levant over decorative paste paper boards, spine lettered in gilt, leaves uncut. PRESENTATION COPY inscribed by the compilers on the colophon, ONE OF 250 COPIES of the second volume of the Grabhorn Press bibliography. FINE.

300/500

572. [FINE PRESS & LIVRE D'ARTISTE]. -- [GRACE HOPER PRESS]. GROVER, Sherwood, editor. **Another Common Place Book**. San Francisco: [Grace Hoper Press, 1956]. 4to. Printed 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 with:] *Common Place Book Three*. San Francisco: [Grace Hoper Press], 1960. 4to. Printed in various colors, font sizes and style, inserted with sample leaves. Publisher's cloth backed decorative paste paper boards, spine label stamped in gilt, edges uncut. ONE OF 75 COPIES. -- Together, 2 works in 2 volumes from this Californian fine press. FINE.

200/300



572



573



574



575

573. [FINE PRESS & LIVRE D'ARTISTE]. -- [HASLEWOOD BOOKS]. SUETONIUS (circa 69 AD–122 AD). **The Histoire of Twelve Caesars Emperors of Rome**. Translated into English by Philemon Holland. London: Frederick Etchells & Hugh McDonald/Haslewood Books, 1931. Folio. (311 x 203 mm). Half-title, engraved additional title, engraved frontispiece. Publisher's full pebbled maroon leather, spine lettered in gilt, top edge gilt, others uncut; slipcase. LIMITED EDITION, number 19 of 20 copies printed on T. H. Saunders' mould-made paper, from a total edition of 400.

200/300

574. [FINE PRESS & LIVRE D'ARTISTE]. -- [KELMSCOTT PRESS]. -- [ELSTON PRESS]. MORRIS, William (1834–1896). **The Art and Craft of Printing...** [New Rochelle: The Elston Press, 1902]. 8vo. Full illustrated woodcut title engraved by William Morris after Edward Burne-Jones of "Psyche Borne off by Zephyrus" with vine woodcut borders, a full-page woodcut illustration of ornament samples, and woodcut initials. Original publisher's linen-backed blue paper boards (much like Kelmscott's holland-backed boards), printed spine label, uncut leaves (covers toned at edges). With a notice to subscriber's leaf laid in. ONE OF 210 COPIES from Clarke Cornwell's Elston Press that was truly inspired and indebted to the Kelmscott style. BRIGHT COPY. Franklin, *The Private Presses*, p. 157; Ransom 7, p. 260.

500/700

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

575. [FINE PRESS & LIVRE D'ARTISTE]. -- [KELMSCOTT PRESS]. **Syr Ysambrace**. Edited by F.S. Ellis. Hammersmith: 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 Zaehnsdorf 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 A48; Ransom, p. 331.

1,200/2,000

"Syr Ysambrace" 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.

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



578

577. [FINE PRESS & LIVRE D'ARTISTE]. -- [LIMITED EDITIONS CLUB]. SWIFT, Jonathan (1667–1745). [Gulliver's Travels] **A Voyage to Brobdingnag made by Lemuel Gulliver in the year mdcclii [and] A Voyage to Lilliput by Dr. Lemuel Gulliver mdcic.** New York: The Limited Editions Club, 1950. 2 volumes, folio and 16mo. Printed in red and black, frontispiece and title both framed in woodcut borders, woodcut head- and tail- pieces, woodcut initials. Publisher's red cloth backed pictorial boards; together housed in a single slipcase with two compartments. LIMITED EDITION, number 1032 of 1500 copies printed by Aldus Printers and initial signed by the designer Bruce Rogers in both volumes. FINE.

150/250



579

578. [FINE PRESS & LIVRE D'ARTISTE]. -- [NONESUCH PRESS]. KAUFFER, Edward McKnight (1890–1954), illustrator. -- CERVANTES SAAVEDRA, Miguel de. **Don Quixote 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 867 of 1475 copies of Peter Motteux's 1743 translation produced on Casinensis hand-made paper from a fine press. Ransom, p. 368. -- [Together with:] a Don Quixote carved wooden wall panel with molded relief. 597 x 241 mm. -- [Also:] CASTELLS MARTI, Juan. Pair of hand-colored woodcuts of scenes from Don Quixote. Signed and titled in pencil by artist. Each framed, 508 x 432 mm.

300/500

579. [FINE PRESS & LIVRE D'ARTISTE]. POUND, Ezra (1885–1972). **Cantos LXXII & LXXIII.** Milan: Vanni Scheiwiller, 1983. 8vo. Publisher's printed and embossed white wrappers; slipcase. LIMITED EDITION, number 96 of 100 copies, one of only 30 copies printed for the United States on Fabriano handmade paper. Laid in with prospectus in English. FINE. Gallup A60n.

400/600



580

580. [FINE PRESS & LIVRE D'ARTISTE]. -- [PROMETHEUS PRESS]. PROKOSCH, Frederick, illustrator; YEATS, W. B. **Four Titles from The Prometheus Press: Her Triumph. -- Quarrel in Old Age. -- The Living Beauty. -- The Heart of the Woman.** Grasse: The Prometheus Press, 1984. 4 volumes, 12mo. Each tipped with an original watercolor frontispiece by Prokosch. 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



581

581. [FINE PRESS & LIVRE D'ARTISTE]. -- [RAMPANT LIONS PRESS]. FRY, Christopher (1907–2005). **Root & Sky.** Cambridge: Rampant Lions Press, [1975]. Large 4to. 12 original color collagraph-intaglios designed and printed by Charles E. Wadsworth. Full goatskin decoratively hand-colored in blues and yellows representing the title, edges uncut; custom Solander box with mauve goatskin label titled in gilt. LIMITED EDITION, number 64 of 220 copies printed on Wookey Hole mould-made paper, SIGNED BY BOTH THE AUTHOR AND ARTIST.

200/300

582. [FINE PRESS & LIVRE D'ARTISTE]. -- [ROCKET PRESS]. BURNETT, David. **Vines.** [Abingdon, Oxfordshire:] The Rocket Press, 1984. 8vo. 2 woodcuts including 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 inside original stiff brown paper wrappers 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 publication (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.



583

584. [FINE PRESS & LIVRE D'ARTISTE]. NOBORU, Masaoka ("Masaoka Shiki"). **Peonies Kana.** Translated and edited by Harold J. Isaacson. [New York: Theatre Arts Books and Stamperia Valdonega, 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 *Legendarium de 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 COMPILER 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 Roxburghe Club of San Francisco, and the Book Club of California.

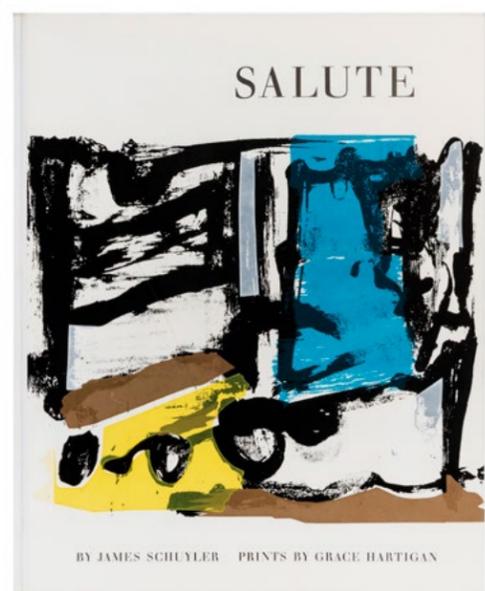
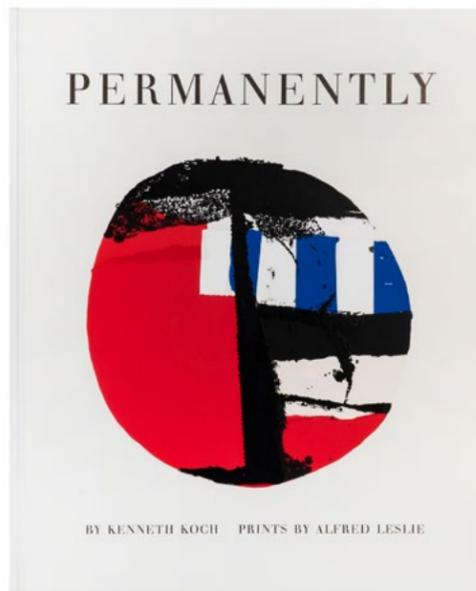
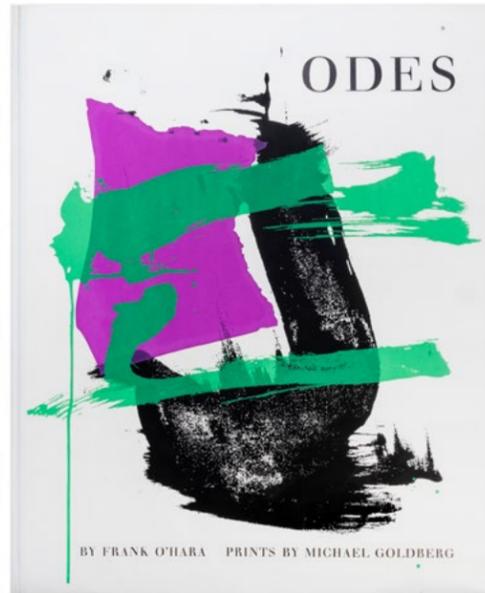
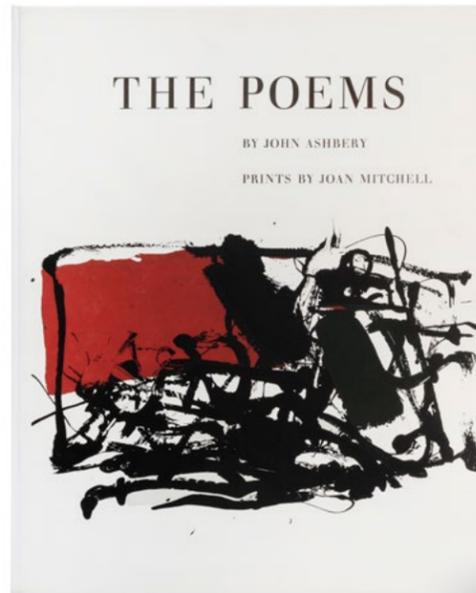
250/350



585

586. [FINE PRESS & LIVRE D'ARTISTE]. -- [TERN PRESS]. **Pair of Signed Limited-Edition Titles.** Including: PORTER, John. *The Riddles from the Exeter Book.* Tern Press, 1978. Woodcut tail-pieces. Publisher's cloth backed paste paper boards, title label with woodcut affixed to upper board. LIMITED EDITION, number 8 of 80 copies printed in Old Style on Glastonbury paper. -- CONRAN, Anthony. *Metamorphoses.* Tern Press, 1979. 4to. 4 etchings including frontispiece by Nicholas Parry. Publisher's leather backed paste paper boards, spine gilt titled. LIMITED EDITION, number 59 of 90 printed on Hale paper SIGNED by the author and illustrator. -- Together, 2 works in 2 volumes, condition generally fine.

100/200



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 Hahn Müller 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]. OSSMAN, David. *The Moon-Sign Book*. [Isla Vista:] The Turkey Press, 1984. 8vo. 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 Radio 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 Kroeber Le Guin, Theodora Kroeber's daughter. FINE.

250/350

590. [ARCHITECTURE]. **Group of 5 Titles**. Including: *A Monograph of the Works of Mellor Meigs & Howe*. New York: The Architectural Book Publishing Co., 1923. Publisher's duotone cloth; original unclipped dust jacket (chipped with few voids, soiling). FIRST EDITION. -- *American Architecture of the Twentieth Century...* New York: Architectural Book Publishing Co., [1927-29]. Parts 1,2, 5-6, in 3 volumes, folio. Plates loose as issued. Original cloth backed printed boards. -- *Interior Architecture...* New York: Architectural Book Publishing Co., [1927]. 4to. Publisher's orange cloth (dust soiled).

200/300

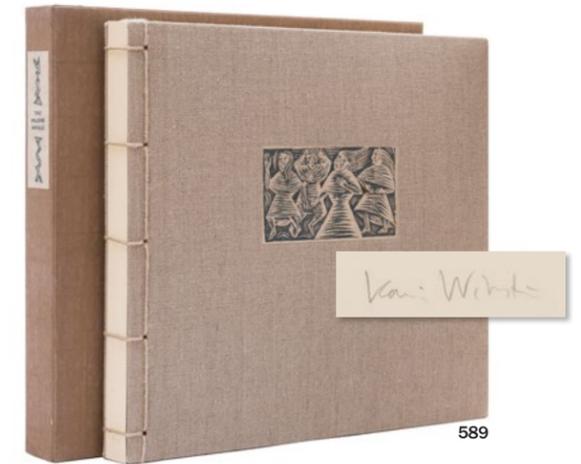
591. [ARCHITECTURE]. VULLIAMY, Lewis (1791-1871). -- MOSES, Henry (1781-1870), engraver. *Examples of Classic Ornament from Greece & Rome*. London: B. T. Batsford, 1907. Elephant folio. Preface and notes by R. Phené Spiers, 20 plates after Henry Moses and drawn from the originals by Lewis Vulliamy, loose as issued; together housed in original publisher's portfolio with cloth ties (rear ribbon torn and laid in). (Ex-library with bookplate removal from front pastedown with deaccession stamp and small discrete blindstamp to top margin of title, some darkening to covers, occasional foxing to text).

400/600

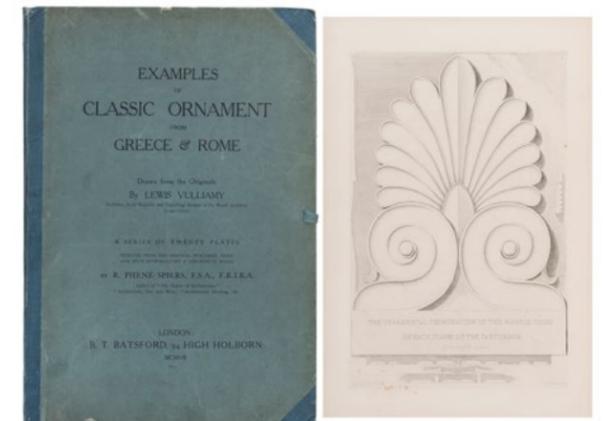
From the private library of a prominent Chicago collector, part II.

592. [ART NOUVEAU]. FLOURY, H., editor. *L'Image. Revue littéraire et artistique, ornée de Figures sur bois*. Paris: Floury, 1896-7. Twelve issues (December 1896-December 1897) in one volume, 4to (292 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-Desfontaines, beveled edges, top edge gilt, floral endpapers (front hinge broken, skinning and rubbing to leather, minor chipping and wear internally).

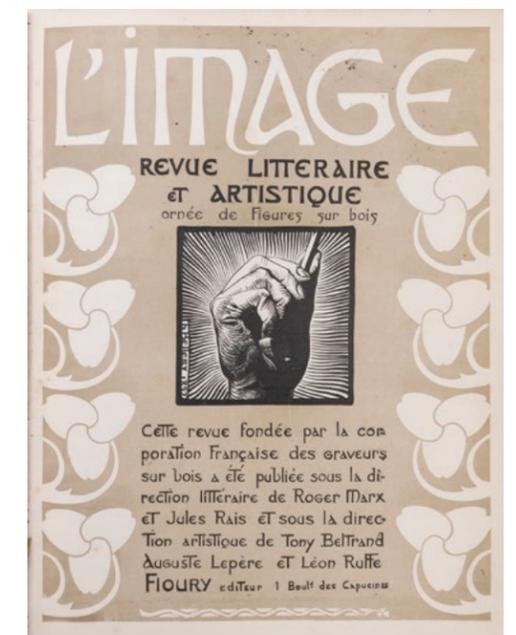
1,200/1,800



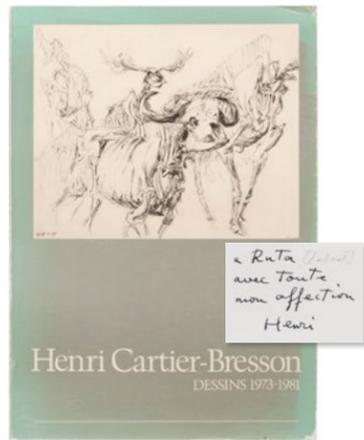
589



591



592



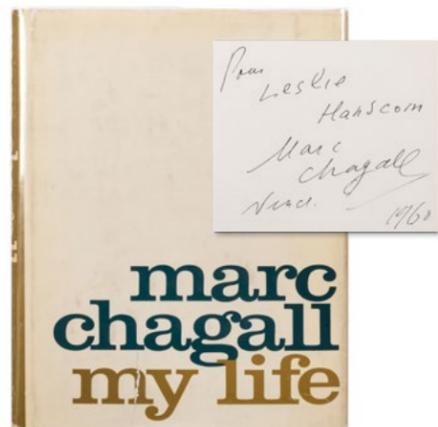
594

593. [ASIAN ART]. **Two Volumes on Chinese and Japanese Art.** Including: Mayuyama, Junkichi. *Chinese Ceramics in the West: A Compendium of Chinese Ceramic Masterpieces in European and American Collections.* Tokyo, 1960. Black and white photo-illustrations. Publisher's green cloth, slipcased. -- Kidder Jr., J. Edward. *Japanese Temples: Sculpture, Paintings, Gardens, and Architecture.* Tokyo/Amsterdam, (1964). Numerous full and double-page black and white photo-illustrations. Original cloth. -- Both 4tos, near fine.

125/225

594. CARTIER-BRESSON, Henri (1908–2004). **Dessins 1973-1981.** Paris: Musée d'Art Moderne, 1981. 4to. Exhibition catalogue with numerous black and white reproductions of drawings by the artist. Publisher's printed wrappers (extremities gently rubbed). PRESENTATION COPY, INSCRIBED BY THE ARTIST on title: "à Ruta/avec toute/mon affection/Henri". The recipient is most likely Ruta Sadoul, who set up *l'Association des Amis de Georges Sadoul* in which Cartier-Bresson played a part.

200/300



595

595. CHAGALL, Marc (1887–1985). **My Life.** New York: The Orion Press, [1960]. 8vo. Translated from French to English by Elisabeth Abbott. Publisher's olive-green cloth stamped, blue top stain; original unclipped dust jacket (repaired closed tear to front panel with sellotape to verso, light dust soiling). FIRST AMERICAN EDITION, FIRST PRINTING, INSCRIBED BY CHAGALL on title. PRESENTATION COPY of an early autobiography by the artist.

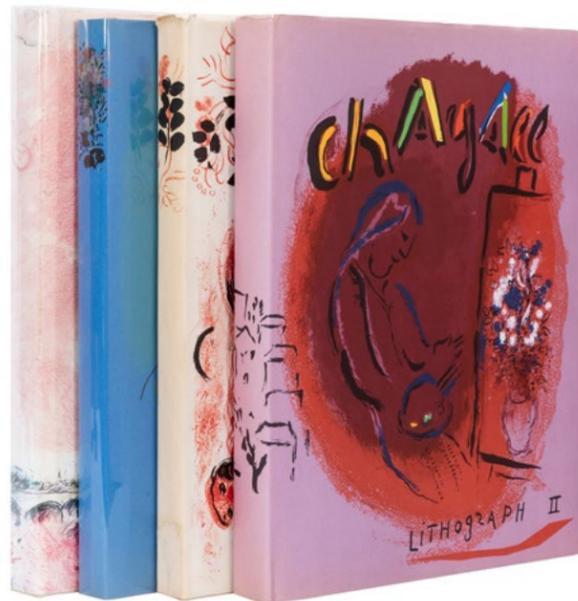
400/600

596. CHAGALL, Marc (1887–1985). **Chagall Lithographs, Volumes II–IV and VI.** Vol. II: Monte Carlo and Boston: Andre Sauret and Boston Book and Art Shop, Inc., [1963]; Vol. III: Boston: Boston Book and Art Shop, Inc., [1969]; Vols. IV and VI: New York: Crown Publishers, Inc., [1974] and [1986]. 4 volumes, folio. Text in English. 16 original lithographs (including dust jackets) and numerous reproductions of Chagall's lithographs. Publisher's gray cloth lettered in black; original lithographed dust jackets (small marred spot to spine panel of Vol. III; repaired tear to spine panel near head of Vol. VI, else pristine); three with original acetate wrappers. FIRST EDITIONS IN ENGLISH.

1,000/2,000

597. CHAGALL, Marc (1887–1985). **Chagall Lithographs, 1974-1979.** New York: Crown Publishers, Inc., [1984]. Folio. Profusely illustrated from Chagall reproductions. Publisher's beige linen stamped in black; original lithographed dust jacket. FIRST EDITION IN ENGLISH and the fifth volume of Sorlier's catalogue of Chagall lithographs. FINE.

100/200



596



598

598. CHAGALL, Marc (1887–1985). -- BACHELARD, Gaston (1884–1962). **Drawings for the Bible.** New York: Harcourt, Brace and Company, [1960]. Folio. 24 original color lithographs, 96 reproductions in black and white. Original lithographed boards and dust jacket by Chagall (few faint vertical creases, else fine). FIRST AMERICAN EDITION of Chagall's biblically themed drawings of 1958-1959. His first set of biblical drawings was reproduced in *Verve* 33/34, and this second suite was first published in *Verve* 37/38 (double issue). A FINE COPY. Cramer 42; Mourlot 230-277; Sorlier 75.

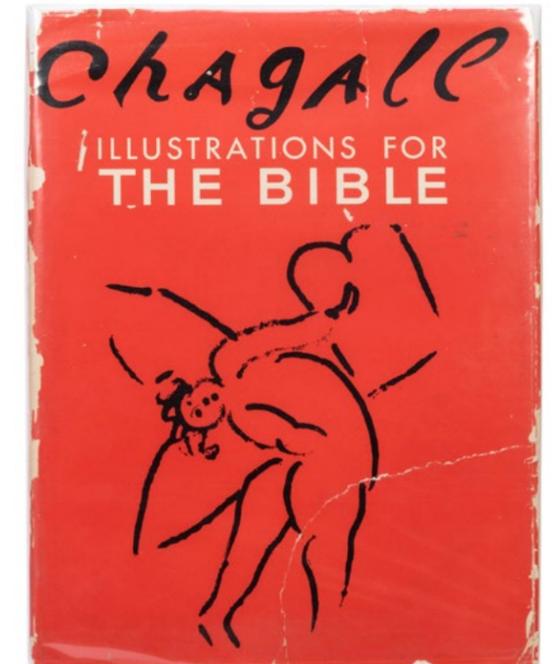
1,500/2,500

599. CHAGALL, Marc (1887-1985), -- WAHL, Jean. **Illustrations for the Bible.** New York: Harcourt, Brace and Company, [1956]. Folio. 28 lithographed plates by Chagall (16 in color), numerous reproductions. 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 *Verve* 33-34 WITH THE SCARCE DUST JACKET.

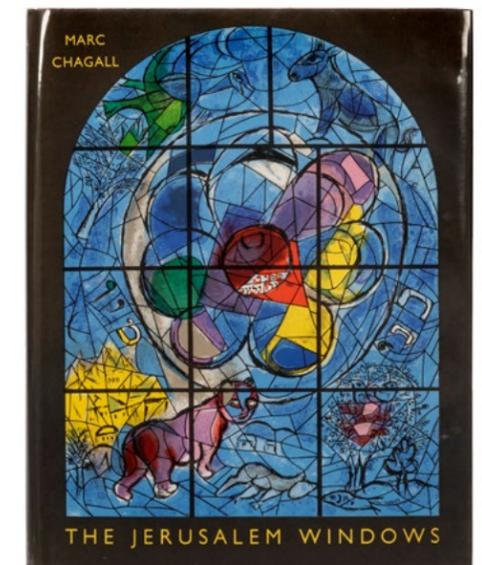
1,500/2,500

600. CHAGALL, Marc (1887 - 1985). **The Jerusalem Windows.** New York and Monte Carlo: George Braziller and André 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 (slight 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



599



600



601

601. DEGAS, Edgar, after (French, 1834–1917). **Vingt Dessins, 1861-1896**. Paris: Jean Boussod, Manzi, Boyant, & Cie/Goupil & Cie, n.d. [ca. 1897]. Folio (479 x 400mm). Portfolio, [3] pages followed by 19 (of 20) color collotypes of drawings by Degas. Prints signed in plate with publisher's blind-seal. Individually mounted in publisher's paper folders, unbound as issued. One of 100 copies, this copy stamped in purple "Succession Degas" with stamped signature of Degas. Leather-backed board portfolio lettered in black on the upper board, rope ties (well worn). Plates clean and bright.

1,000/1,500

602. FOORD, Jeannie. **Decorative Plant & Flower Studies**. London: B.T. Batsford, 1906. Folio. 40 color floral plates in Art Nouveau style, and black and white illustrations. Publisher's pictorial light green cloth lettered in gilt (front flyleaf detached, several front gatherings cleanly detached; some spotting initially, but plates overall bright and clean).

250/350

603. [GROMME, Owen (1896–1991)]. **The World of Owen Gromme**. Madison, WI: Stanton & 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.

100/200



602



604

604. [LIVRE D'ARTISTE]. **Black Forest Carved Carte de Visite Album**. 19th century. 4to (279 x 229 mm). 19 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, brass clasps, silk moiré endpapers (light rubbing to spine).

250/350

605. [MADONNA]. **Sex**. 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.

150/250



606



607

606. Manner of Eugene Boudin (French, 1824–1898). **Figures on a Beach**. Watercolor of twelve figures, with umbrellas, on a beach. Sight 4 ¾ x 8 ¼". Framed and matted, overall 15 x 19 ¾". Signed in pencil "E.B." with date 1867. Not examined out of frame.

500/700

607. MAX, Peter (b. 1937). -- RILEY, Charles A. **The Art of Peter Max**. [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.

300/500



608

608. MUCHA, Alphonse (1860–1939). **Letem Ceskym Svetem. [A Flight Over the Czech World.]** Prague: Jos. Pfeiffer, (1898). Oblong folio (279 x 349mm). Over 500 full-page halftone views of Bohemia, Moravia, Silesia, and Slovakia. Publisher's cream cloth binding with a design by Mucha (lightly rubbed and shaken).

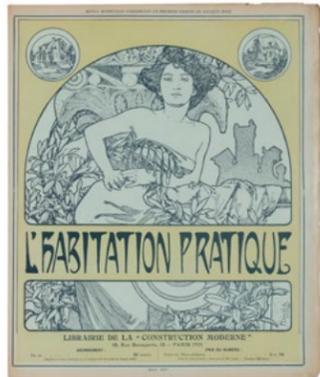
700/900

609. MUCHA, Alphonse (1860–1939). **Cover for L'Estampe Moderne No. 22. 1899**. Bifolium letterpress (upper and lower covers), on thick paper, to the February 1899 issue, with cover by Mucha. 16 ½ x 12 ½". Near fine. -- [Together with:] 2 color lithographs from the periodical, *La Lampe* (after Guiguet); and *Bouquetiere* (after Bouisset), both retaining their titled tissue guards, full margins with marked corners, sheets 16 x 12".

250/350



609



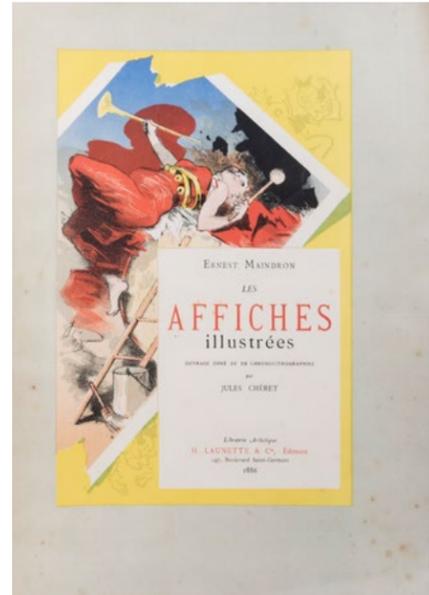
610

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 ½ x 13". Few chips and toning to fore edge.

300/500

611. [POSTERS] MAINDRON, Ernest. **Les Affiches Illustrees**. [Paris]: H. Lauenette, 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-soiling). Color lithographed wrappers (covers chipped). LIMITED EDITION from a total edition of 525, this copy unnumbered.

1,000/1,500



611

612. [PHOTOGRAPHY]. **A Group of Six Monographs**. Including: BORHAN, Pieree. *Izis*. Paris Musees, 1988. Original black cloth; dust jacket. -- Saudek: *Life, Love, Death & Other Such Trifles*. Amsterdam: Art Unlimited, 1991. Original black cloth; dust jacket. -- *Ellen Von Unwerth's Wicked*. Schirmer Mosel, 1998. Original pictorial wrappers; publisher's sealed cellophane wrapping (2 copies). -- LaCHAPELLE, David. *LaChappelle Land*. Simon & Schuster, 1996. Original glossy pictorial boards; with matching box. LIMITED EDITION (2 copies), one being a PRESENTATION COPY SIGNED BY THE PHOTOGRAPHER. -- Together, 6 works in 6 volumes, all 4to and folio, all profusely illustrated from photographs, condition generally fine.

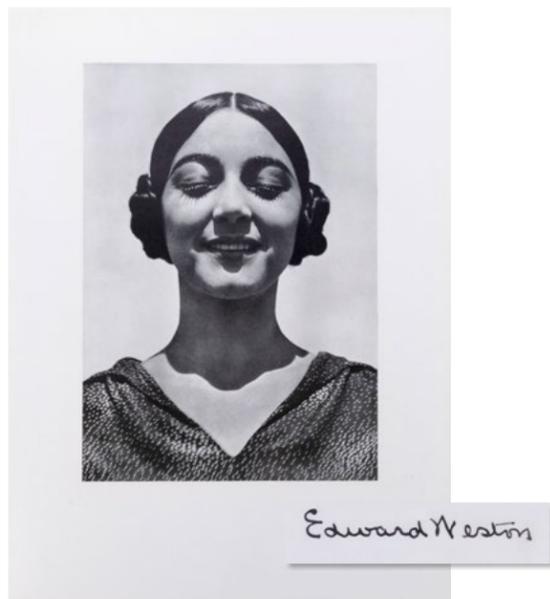
100/200

613. [BOOK DESIGN]. ARMITAGE, Merle (1893–1975). **10 Titles By or Designed By...** Consisting of: "*Fit for a King*": *The Merle Armitage Book of Food*. New York: Duell, Sloan and Pearce, [1949]. -- *Designed Books*. New York: E. Weyhe, 1938. -- *Fit for a Queen*. New York: Duell, Sloan and Pearce, [1958]. -- *George Gershwin: Man and Legend*. New York: Duell Sloan and Pearce, [1958]. -- Together, 10 works in 10 volumes, all 8vo, all in publisher's cloth or wrappers, most with dust jackets, ALL FIRST EDITIONS, condition generally very good. Complete list upon request.

100/200

614. WESTON, Edward (1886–1958). -- ARMITAGE, Merle (1893–1975). **The Art of Edward Weston**. New York: E. Weyhe, 1932. Small folio. Portrait frontispiece from a photograph by Brett Weston, 39 black & white full-page plates from photographs by Edward Weston. Original publisher's printed paper backed glossy boards by Earle A. Gray (few faint scratches, spine a little sunned). Provenance: James S. Copley (bookplate). LIMITED EDITION, one of 550 copies SIGNED BY WESTON; this copy unnumbered, and additionally INSCRIBED BY ARMITAGE on appreciation page: "I have not looked at this book in 2 years, and I will risk seeming fatuous - or being a conceited fool - and say that this seems a good and appropriate book... 1936 Merle Armitage." FIRST EDITION of the first full monograph on Weston, and one of the first on any American photographer.

900/1,200



Edward Weston

614



617

615. QUINQUELA MARTIN, Benito (1890–1977). **Quinquela Martin Pintor: Estudio Preliminar por Jose De Espana**. Buenos Aires: Gay Saber, 1945. 4to. Numerous plates, some tipped-in and printed in color. LIMITED EDITION, number 2735 of 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).

150/250

Quinquela Martin is best known for his paintings of port scenes, the primary focus of this book.

616. WHISTLER, James McNeil (1834–1903). **Two Titles: 1. Ten O'clock**. -- **2. Nocturnes, Marines, & Chevalet**. London: [1. Chatto and Windus], 1888. -- [2. Goupil Gallery, 1892]. 2 works in 2 volumes, thin 8vos. Uniform modern crushed Russian calf lettered in gilt, original printed wrappers retained; together housed in a custom chemise and slipcase. Provenance: George Charles Williamson (bookplate); binder's ticket. BOTH FIRST EDITIONS, being a public lecture given by Whistler here in print from designed by Whistler and a catalogue of comments on Whistler's retrospective exhibition in London, 1892, assembled by Whistler.

100/200

617. REMBRANDT, Harmenszoon Van Rijn (Dutch, 1606–1669). **Jan Uytenbogaert, Preacher of the Remonstrants**. 1635. Etching and drypoint, few early ink notations to verso, trimmed near platemark. Bartsch's fourth state (of 6). Platemark: 222.25 x 185.74mm. Sheet size: 228 x 190.5mm. Archivaly framed and mounted (examined out of frame). Includes original Rembrandt Exhibit Catalogue list from May 1989 with prices; this piece being listed and underlined with the notation "SOLD". Bartsch 279 iv.

4,000/6,000

This was the artist's first official commission for an etched portrait.

END OF SALE

Customer's obligation to inspect and report claims. Potter and Potter professionally and safely packs and ships thousands of items every year, and insurance is provided for successful purchasers. In the unlikely event that damage or loss occurs, these are subject to our insurance carrier's rules and limitations. Customers are required to report, in writing, any damage or loss within 72 hours of receipt of merchandise. The carrier's delivery record shall be conclusive as to this matter.

Correcting Shipping Address and report of non-receipt: Prior to shipping winning lots, customers must provide Potter and Potter with a current and accurate shipping address. Once an order has been shipped, any address changes or updates are subject to a \$25.00 return to Sender fee, in addition to shipping charges.

In the event an item is lost during transit, it is customer's obligation to report non-receipt within 7 days of the date on which the item(s) were shipped.

Third-party shipping. Certain large, high-value, and fragile items will require the services of a professional packing and transportation company, or pick-up directly from our gallery. We suggest that you contact our Shipping Department before the sale for advice on the shipping and handling requirements that apply to the lots of interest to you.

If third-party shipping is chosen by the buyer or required by Potter & Potter, the buyer will arrange for removal of the merchandise from P&P within 15 days following the sale and must communicate and coordinate removal arrangements with P&P during regular business hours (Monday – Friday, 9am – 5pm).

Arrangements for third-party transportation are the responsibility of the buyer. We will not be responsible for the acts or omissions of carriers and packers whether recommended or not by us. Property will not be released to the shipper without the buyer's written consent and until payment has been made in full. Unless otherwise agreed, all purchases should be removed by the 15th day following the sale.

Risk of loss or damage in shipment. Any risk of loss or damage to the shipment through a third party carrier, once the item is removed from Potter and Potter, is at the risk of the buyer, and Potter & Potter is not liable for loss or damage of these items.

Ship to address. The winning bidder is responsible for providing Potter & Potter with an accurate address for the order destination as well as specific instructions for delivery.

Shipping costs. Shipping costs include charges for labor, materials, insurance, as well as actual shipper's fees. Buyer agrees to reimburse Potter & Potter the difference if actual shipper's fees exceed the invoice amount.

Storage fees. Potter & Potter will charge a storage fee of \$50 per week for any orders awaiting payment and/or removal for more than 15 days following the auction date. This cost shall constitute a lien against such property, which may be removed to a public warehouse at the risk, account, and expense of the purchaser.

International shipping. Potter and Potter ships internationally. All shipments will include an itemized invoice with the actual and correct purchase totals including the buyer's premium and shipping cost. International buyers are responsible for knowing their country's laws on importing items as well as paying all customs and duties fees on purchased items.

Non-Payment – If we do not receive payment in full, in good cleared funds, within seven (7) business days following the sale, we are entitled in our absolute discretion to exercise one or more of the following measures, in addition to any additional actions available to us by law: (1) to impose a late charge of one and a half percent (1.5%) per thirty (30) days of the total purchase price, prorated to commence on the date of the sale; (2) to hold the defaulting buyer liable for the total amount due and to begin legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law; (3) to rescind the sale; (4) to resell the property publicly or privately with such terms as we find appropriate; (5) to resell the property at public auction without reserve, and with the purchaser liable for any deficiency, cost, including handling charges, the expenses of both sales, our commission on both sales at our regular rate, all other charges due hereunder and incidental damages. In addition, a defaulting purchaser will be deemed to have granted us a security interest in, and we may retain as collateral security for such purchaser's obligations to us, any property in our possession owned by such purchaser. At our option, payment will not be deemed to have been made in full until we have collected funds represented by checks, or in the case of bank or cashier's checks, we have confirmed their authenticity; (6) to offset against any amount owed; (7) to not allow any bids at any upcoming auction by or on behalf of the buyer; (8) to take other action as we find necessary or appropriate.

LIABILITY

Condition Reports – Potter and Potter Auctions, Inc. is not responsible for the correctness of any statement of any kind concerning any lot, whether written or oral, nor for any other errors or omissions in description or for any faults or defects in any lot. Neither the seller, ourselves, our officers, employees or agents, give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, completeness, condition, attribution, authenticity, rarity, importance, medium, provenance, prior ownership history, or historical relevance. Except as required by local law any warranty of any kind whatsoever is excluded by this paragraph.

Purchased Lots – If for any reason a purchased lot cannot be delivered in the same condition as at the time of sale, or should any purchased lot be stolen, mis-delivered or lost prior to delivery, Potter and Potter Auctions, Inc. shall not be liable for any amount in excess of that paid by the purchaser.

Legal Ramifications – The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the laws of the jurisdiction in Illinois. If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

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

Potter and Potter offers historically significant items which may include culturally insensitive material, including but not limited to racist and sexist content. The content and form of such items does not reflect the views or values of the auctioneers or staff.

Potter & Potter Auctions, Inc.
(Illinois Lic. # 444.000388)
5001 W. Belmont Ave.
Chicago, IL 60641

Phone: (773) 472-1442
Fax: (773) 260-1462

www.potterauctions.com
info@potterauctions.com

Gabe Fajuri, Managing Auctioneer
Lic. #441.002150

Text: Christopher Brink and Joe Slabaugh
Layout: Stina Henslee
Photography: Shelby Ragsdale

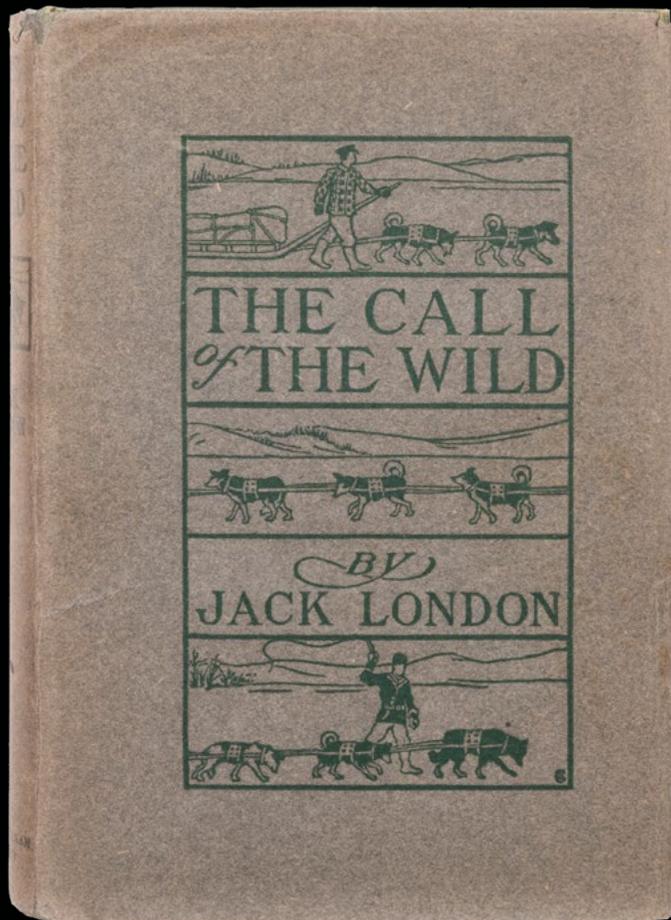
Note: Many supplemental and detailed images of auction lots ~ not shown in the pages of this catalog ~ are available online at Liveauctioneers.com, or directly from Potter & Potter.

Potter & Potter wishes to thank John Binder, Allison Burnett, Jim Carlsson, Bret Chenkin, James Eckerling, Bradley Emalfarb, Gene Evans, Susan Fink, John Fisher, David Freilich, JoAnne Fuerst, Zak Groh, George Hagenauer, The Estate of J. B. Ross, Mark Jacobson, Mike Karcz, Ronald Kirkpatrick, Seth Kramer, Steve Lowandowski, Larry Lubliner, Derek Magnette, David Meyer, Carole Nicholson, Jay Platt, Doug Price, Alan Ronk, Romain Roudiere, Charlie Shulman, Matthew Smith-Laubenstein, Steve Staszower, Leland Stein, Barbara Waldron, Robert Warren, Dale Whitman, Jerome Yanoff for their assistance in the preparation of this catalog.

Contents copyright © 2021 by Potter & Potter Auctions, Inc.

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any information storage and retrieval system now known or to be invented, without permission in writing from the copyright holders.





POTTER & POTTER AUCTIONS, INC.
WWW.POTTERAUCTIONS.COM